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Media Archiving as Critical Pedagogy:

A Road to Awareness - Saving Home Movies Campaign in Taiwan

A dissertation submitted in partial satisfaction of the

requirements for the degree Doctor of Philosophy

in Education

by

Yu-En Hsieh

2018

ABSTRACT OF THE DISSERTATION

Media Archiving as Critical Pedagogy:

A Road to Awareness - Saving Home Movies Campaign in Taiwan

By

Yu-En Hsieh

Doctor of Philosophy in Education

University of California, Los Angeles, 2018

Professor Douglas M. Kellner, Chair

This study analyzes the idea of "media archiving as critical pedagogy" by using the Saving Home Movies Campaign (hereafter the Campaign) in Taiwan as a case study. Home movies are not only valuable family artifacts but also historical and cultural documents full of signs and symbols and an anthropological record of a transforming society. They reflect the standpoints of the people who produced them, providing messages and information different from official records and mainstream media. This study illustrates how a group of people made it their mission to save, collect, and preserve home movies made and owned by ordinary Taiwanese, and engaged them in home movie preservation practice. The goal of this study is to analyze the Campaign and its use of critical pedagogy, learn the perspective of the "ordinary people" who participated, and interpret what critical pedagogy both the Campaign and the ordinary people bring. This study adopts qualitative approaches to collect data and a combination of textual

analysis and coding to examine and interpret the data collected. First, I conducted field research in several archival institutions to collect past and current studies related to Taiwanese home movies, as well as the data about the Campaign. Second, I participated in several media archiving workshops held by the Campaign and observed how the workshop activities engaged the participants. Third, I interviewed 15 workshop participants to understand their thoughts about and perspectives on their home movies, the Campaign and the workshop activities.

This study reveals that critical pedagogy existed in the interactions among the Campaign, the participants and the current media cultures. The Campaign empowered participants by teaching them preservation skills and knowledge and fostered their literacy on home movies and engaged them in making diagnostic critiques of mainstream media culture. It created an engaged pedagogy by sharing and dialoguing. Also, the Campaign established a participatory archive which collects and preserves counternarratives of ordinary Taiwanese. Through this learning process, people raised their consciousness about themselves and their relationship with the world. Last, the study critiques how digital media technology lowers the technical threshold for preservation while increasing public concern about permanent preservation.

Keywords: media archiving, critical pedagogy, home movie(s), Saving Home Movies Campaign, Taiwan, preservation

The dissertation of Yu-En Hsieh is approved.

Kathryn Anderson-Levitt

Anne Gilliland-Swetland

Robert Teranishi

Douglas M. Kellner, Committee Chair

University of California, Los Angeles

2018

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LIST OF ABBREVIATIONS

ACL   Amateur Cinema League

AMIA   Association of Moving Image Archivists

CHM   Center for Home Movies

FCM   Film Collectors Museum, Taiwan

FHPA   Taiwan Film Heritage Preservation Association

FIAF   International Federation of Film Archives

HMAD   Home Movie Archives Database

HMD   Home Movie Day

ICT   Information and Communications Technology

NDFA   Taiwan Newsreel and Documentary Film Archive

TFI   Taiwan Film Institute

SEAPAVVA South East Asia Pacific Audio Visual Archives Association

SSHMP   South Side Home Movie Project

TNNUA   Tainan National University of the Art

UNESCO   United Nations Educational, Scientific and Cultural Organization

VCR   Videocassette Record

VHS   Video Home System

DEDICATIONS

To my family and friends, who have always supported and encouraged me

throughout my entire life

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I would like to thank Harmeet Singh and Amy Gershon for their administrator support; as a foreign student, their strong support safeguarded me at every step of my doctoral study.

BIOGRAPHICAL SKETCH

Yu-En Hsieh, an archivist-educator, has spent more than ten years working in the field of media preservation and restoration. She received her MA in Moving Image Archive Studies at UCLA, MA in Cinema Studies and BFA in Graphic Communication Arts in Taiwan, respectively, and will receive her PhD in Education from the University of California, Los Angeles in the fall of 2018.

Her critical engagement with media archiving began in 2005, when she participated in a Taiwanese film restoration project that preserved a treasure trove of images from Japanese colonial Taiwan, and provided a historical document to analyze this colonial history visually. This film restoration experience expanded her imagination of the film theory and encouraged her to delve more deeply into the world of film archives. She received funding from the Ministry of Education, Taiwan and a UCLA university fellowship to study at UCLA, where she focused on both moving image archive studies and critical media literacy.

The experiences she gained both in Taiwan and at UCLA encouraged her to discover a marginalized visual history and safeguard images of the underrepresented. Media preservation and archiving have influenced Yu-En's work and she understands its power and potential as a pedagogical process. She hopes to dedicate her time and life to making media archiving better.

1. Introduction

Media archiving is a process during which media artifacts are collected, preserved, and made available. It is a method mostly used by those in the archival field, whose goal is to safeguard historical documents and make them accessible to future generations. Researchers can employ archived records to analyze, decode, and interpret human history. However, Karen Gracy (2007) argued that most media archives share and often cede their authority as a legitimizing agent of media products to the dominant media industry to ensure their continued viability. Thus, media artifacts of marginalized individuals and groups are often neglected. This has led to a visually historiographical hegemony that tends to favor the values and ideologies of the dominant media, rather than those of all aspects of society.

In acknowledging the social and historical praxis of historiography, this study aims to research the media artifacts owned and made by ordinary people, instead of the powerful, to delve into their experiences with and perspectives on media culture (e.g., archiving, the artifact, and the relationship between the two). Not all people understand and recognize that keeping their records is to preserve their stories and ensure their voices are heard. Thus, this study engages 'ordinary' people, through a pedagogical process, to transform their perspectives on and thoughts about the social and historical praxis of historiography, as they usually are positioned at the margins of historical writing. Literacy or education thus plays an important role in helping them to recognize their social and historical position and to struggle to change it. Thus, this study employs the literacies of media culture and media archiving to enable ordinary people to participate in media archiving practice, through which they can raise their consciousness and become subjects of history.

This introductory chapter delineates the research background informing this study and depicts the current media culture and world trends influencing and shaping our values, attitudes, behavior and everyday life. The media transition from analog to digital has led to both a loss of legacy media and the benefits of digital media technology. This study transforms the "Don't Throw Film Away" concept—promoted by such world-leading archival organizations as the United Nations Educational, Scientific and Cultural Organization (UNESCO) and the International Federation of Film Archives (FIAF)—into the care of the media products of ordinary people: home movies. Home movies are significant because they are a medium that has been employed by those whose histories and memories have long been underrepresented.

This study, in collaboration with the Saving Home Movies Campaign in Taiwan, uses a series of archival activities to educate ordinary people on how to preserve and dissect their home movies. As a participant researcher, I participated in a workshop and interviewed participants to learn what they had learned and how their perspectives had been transformed. Through practical and theoretical examination of the media archiving workshop held by the Saving Home Movies Campaign, I interpreted and analyzed the perspectives of ordinary people through the lens of critical pedagogy. The aim of this study is to raise people's consciousness of the value of their family artifacts and to empower them to preserve their memories and tell their life stories.

Media in Transition: From Analog to Digital

Recently, due to the dramatic global transition from analog to digital media technologies, most pre-digital media formats have become obsolete. Everyone living in this world needs to pay attention to both the advantages and disadvantages that brings. While many people have embraced the power of digital media technology and believe it improves our lives, a group of

people has remained cautious about this overwhelming development. Through digital technology, people experience things in totally different ways than in the past. We live in a world where the digital plays a significant role in people's everyday life, and the word is heard and used all the time. However, the consequences of digital technology remain a mystery.

Paulo Freire (1970/2000) reminded us that people should find out the generative theme of their time to understand the world and resolve its problems. It is widely agreed that the generative theme of our time is digital technology. As Douglas Kellner (2004) articulated, "the dramatic proliferation of computer, information, communication, and multimedia technologies has been changing everything from the way people work, to the ways they communicate with each other and spend their leisure time" (p. 9). It has fundamentally influenced the ways in which people live, think, behave, and perceive the world that surrounds them. This transformation includes a transitional period in which the digital flourishes as the analog gradually dies; we must be aware of this interregnum and be able to overcome the challenges it brings in our life.

This transitional period is particularly evident across media in both the commercial and cultural fields, profoundly affecting not only "the practice of filmmaking and distribution," but also "the practice of film archiving and the theoretical conceptualization of the medium" (Fossati, 2009, p. 13). Digital technology has significantly changed the landscape of the film industry. For example, how filmmakers make and distribute their motion pictures and how film archivists preserve and archive the media is completely different from in the past. Ray Edmondson in the UNESCO's publication *Audiovisual Archiving: Philosophy and Principles* (2016) claimed that in the current media environment, the major concerns of media archiving are "digitization" and "format obsolescence" (p. v). In terms of digitization, film historian and archivist, Paolo Cherchi Usai, in his book, *The Death of Cinema: History, Cultural Memory and the Digital Dark Age*

(2001), questioned the digital revolution and "why our culture [is] so keen in accepting the questionable benefits of digital technology as the vehicle for a new sense of history" (p. 1). He took an untraditional stance and warned about "a subtle, yet increasingly pervasive ideology surrounding the so-called digital revolution" (Trope, 2003). Jan-Christopher Horak, the director of the UCLA Film & Television Archive, expressed that the archivist is an archival conservative because s/he must make sure the format s/he chooses can be accessible for future use (personal communication, January 18, 2018). These three senior film archivists not only doubt the longevity of digital technology but also remind us to be careful with this controversial issue.

I acknowledge the powerful revolution that digital technology has wrought and am continuously aware of its benefits and controversies. Thus, in this dissertation project, I research the previous generation of media—e.g., analog or legacy media—rather than digital media, as illustrating the condition of legacy media can describe the transition to digital media more accurately. Legacy media are physically existing artifacts that not only carry memories and histories of the past but also the signs and symbols of a culture and a society. As memory carriers and cultural symbols, legacy media are worth being kept, preserved and researched.

Don't Throw Film Away

Motion picture film forms an indispensable part of our cultural heritage and is a unique record of our history and our daily lives. Film archives, both public and private, are the organizations responsible for acquiring, safeguarding, documenting, and making films available to current and future generations for study and pleasure.

> *- FIAF Manifesto: Don't Throw Film Away,*
> *International Federation of Film Archive (2008)*

Film, as a legacy medium, carries memories, and safeguarding and preserving it has become a top priority for most moving image archival organizations in the world. The idea that

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the moving image is of cultural and historical significance developed several years after the inception of motion pictures. In 1898, Matuszewski, in his article *A New Source of History*, proposed that animated photography was an agreeable method of studying the past because "cinematographic photographers' curiosity moved from merely entertaining or whimsical scenes to actions and spectacles of a documentary interest, and from humorous slices of life to slices of public and national life" (Matuszewski, Marks, & Koszarski, 1995, p. 322). What Matuszewski proposed proved to be a breakthrough in film history. Although film in later decades became the major entertainment source in people's everyday life, its various sub-genres—actualities, travelogues, newsreels, home movies or amateur films—recorded miscellaneous contemporary events and activities of ordinary people. However, a large number of films made prior to 1950 in the United States have been lost (Pierce, 1997, 2013; Slide, 1992). It is believed that the number of unaccounted-for lost films—as there is no independent documentation to prove their "existence" in the historic record—is much higher in other countries, especially third-world countries and countries that experienced war. Acknowledging this, memory institutions, including museums, libraries and archives, started to collect films, not only for their amusement value, but also for their aesthetics, as cultural representations and historical evidence.

The discourse on movie images as cultural heritage was first formed by and disseminated through two international organizations: the United Nations Educational, Scientific and Cultural Organization (UNESCO) and the International Federation of Film Archive (FIAF). The latter was founded on June 17, 1938 and the former on November 16, 1945. Both are dedicated to promoting and disseminating the idea of the preservation and restoration of audiovisual materials and making the public aware of the significance of the moving image.

Caroline Frick, in her book *Saving Cinema: The Politics of Preservation* (2011), argued

UNESCO has worked to preserve film and the rest of human audiovisual media as part of "the

cultural heritage of mankind" to complement architectural, historical, and artistic artifacts (p. 97).

The embodiment of this idea was UNESCO's *Recommendations for the Safeguarding and*

Preservation of Moving Images (1980), which declared moving images "an integral part of a

nation's cultural heritage" because of their educational, cultural, artistic, scientific, and historical

value. Noting moving images play a key role in facilitating "communication and mutual

understanding among all the peoples of the world" and "contribute extensively to the education

and to the enrichment of each human being," UNESCO proposed that "the safeguarding and

preservation of all moving images of national production should be regarded as the highest

objective." Twenty-five years later, at its 2005 General Conference, UNESCO, recognizing the

primary records of the 20th and 21st centuries were audiovisual, proclaimed October 27th to be the

World Day for Audiovisual Heritage, thus setting up a mechanism to "raise public awareness of

the need for preservation" as well as to "highlight audiovisual heritage in danger, especially in

developing countries" (UNESCO, 2006).

The other global institute promoting the idea of film as cultural heritage is FIAF, the

world's leading film archival organization. FIAF has long been dedicated to not only rescuing,

collecting, preserving and exhibiting films, but also promoting them as works of art and culture

and as historical documents (FIAF, 1938/2018) and, most importantly, making them accessible to

the public. Recently, due to the advancement of recording technology from analog to digital,

many films have been transferred into digital format and discarded, resulting in numerous

film-based non-commercial images being lost forever. Although FIAF and its affiliates (more

than 166 archives in 75 countries) recognized this fact and have rescued over two million films

in the last 80 years, the survival rate of produced titles is still less than 10%—far less if unknown titles and amateur films are included. Thus, the FIAF 70th anniversary conference again stressed the importance of film heritage and announced a new slogan: "Don't Throw Film Away" (FIAF, 2008) to encourage both public and private archiving organizations to save as much cinema as possible.

UNESCO and FIAF have continuously informed and educated people of the significance of audiovisual heritage, including raising public awareness of it as an integral part of national identity and the need for it to be saved, collected, preserved, and made accessible for future use. Both institutions view films as national products; FIAF's "Don't Throw Film Away" slogan can be read as "Don't throw legacy media away," in that films are all considered cultural heritage.

Home Movies Matter

Home movies, as a part of audiovisual heritage, are full of cultural, historical and societal significance and thus deserve to be preserved. Home movies are usually categorized into the genre of amateur film, a set of practices consisting of non-professional, personal, or hobbyist filmmaking, often recording family and leisure activities (Kuhn & Westwell, 2012). They present a landscape that is quite different from commercial images in terms of their content, style, and production and distribution processes. In fact, the scale and nature of home movies is closely connected to developments in dedicated consumer technologies, so the histories that home movies preserve may be the histories that commercial feature films cannot (Mauro, 2013). Although all film-based materials, either commercial films or amateur, record and preserve history, home movies document an alternative history that is largely regarded as invisible and under-represented, not only in official archives, but also to most of us. In this sense, to preserve

home movies is to preserve the history of people who have long been neglected and under-represented.

Home movie making is a cultural practice done in collaboration with family members and produces cultural motion pictures that represent the spirit and mind of both that family and its community. From this perspective, and stepping further, home movies carry "valuable topics of information on whole vistas of societies that have never been documented by official information sources or through professional reporting" (Odin, 2014, p. 22). They are a record of a transformational society. However, most home movies are screened only once or twice before being stored away in shoeboxes. Many amateur cameras and projectors dating from as far back as the 1920s have been "found in pristine condition, many in the original boxes" (Kattelle, 2000, p. 273). A small group of film archivists and scholars, recognizing the deteriorating situation and importance of home movies, dedicated themselves to the preservation of home movies and launched "Home Movie Day" in 2002.

Home Movie Day (HMD) is an annual worldwide celebration event of amateur films that provides "the opportunity for individuals and families to see and share their own home movies with an audience of their community, and to see their neighbors' in turn" (Center for Home Movies, 2003). This annual event is organized by the Center for Home Movies (hereafter CHM) and held on the second Saturday of each October. In 2002, 23 cities around the world celebrated the first Home Movie Day (hereafter HMD); by 2016, that number had grown to 57 cities in more than 30 countries. During the HMD celebration, people bring out their old home movies, both those produced by family members and those collected or bought from craft stores, flea markets, or websites like eBay. Volunteer archivists inspect these old home movies on site and make recommendations for their proper care and future archival value. At the end of the

celebration, the inspected and preserved home movies are screened and all participants watch and share their perspectives together.

Some home movies are silent and people narrate their contents or images to inform the audience about the people and places filmed. Viewing the home movies one by one, participants share their memories of or experiences in particular scenes, events, dress code, or places. The purpose of the HMD is to raise the general public's consciousness of the preservation of home movies and the significance of this domestic cultural heritage. Generally, the focus of HMD is on film-based home movie preservation and screening, rather than on the magnetic tapes prevalent in Western countries, because small-gauge films are much more likely to be inaccessible to their owners due to a lack of equipment and familiarity (Becker, 2007). Through the endeavors of those dedicated to saving and preserving home movies, several home movies have been added to the U.S. Library of Congress's National Film Registry. Further, a growing number of museums, historical societies and regional archives have become more interested in collecting and preserving the home movies of ordinary people, not just those of celebrities or cataloguing major events. The home movies preserved are "often valued for their unique presentation of 'from the ground up' evidence of ordinary people's lives, particularly of underrepresented populations" (Kleinhans, 2017). The history and culture of home movies will be detailed in Chapter Two.

The history and culture of home movies in Western countries is quite different from that in non-Western countries. Due to different local experiences and home movie cultures, non-Western countries have hosted their HMD celebration differently. For example, the archival institute hosting HMD in Taiwan purposefully incorporated home videos into its preservation, restoration, and exhibition activities, thus contributing greatly to the dissemination of the idea of preserving and cherishing home movies.

Saving Home Movies Campaign in Taiwan

Having introduced the research background, I now attempt to situate this study in the context of Taiwan, using the "Saving Home Movies Campaign" (hereafter the Campaign) as a case study to illustrate how a group of people in Taiwan made it their mission to save, collect, and preserve home movies made and owned by ordinary people and to establish a collective home movie archive for future uses. The goal is to study not only the Campaign and its use of critical pedagogy, but also the perspective of the "ordinary people" who participated. This case study of the Campaign adopts the perspectives of both its organizers/educators and its participants/learners and emphasizes the significance of learning from the participants/learners, whose voices, experiences and life stories provide an alternative dimension that enriches Taiwan's multicultural society.

Because Taiwan is a technology-oriented society, many obsolete media and much of the equipment used to produce them are regarded as disposable consumer products and abandoned. Acknowledging this situation, the Campaign employed a series of media archiving activities to raise public awareness of and engage ordinary Taiwanese people in their activities. This study attempts to depict the development of the Campaign and its participants in the transitional epoch, through which the history of Taiwan's home movies can be documented. Full of cultural symbols and signs, these movies cannot be just treated as garbage and allowed to disappear from history. How the Campaign makes efforts to engage ordinary people, save cultural and historical media artifacts, and maintain their memory and existence for future generations will be depicted.

At the turn of the 21st century, Taiwan was in the midst of a technological transformation, shifting from analog to digital. Throughout its history, Taiwan has undergone a series of

technological transitions, moving from an agriculture-centered economy (1950s), to one

featuring light industry (1960s), and then heavy industry (1970s-80s); more recently

(1990s-present), Taiwan has become a global manufacturing base for the information and

communication technologies (ICT) industry (National Development Council, 2017, p. 19).

Taiwan's current technology-oriented ideology is embodied in not only its government's

policy-making process, but also in the upgrading of its privately-owned companies' workflow.

The national development project *Challenge 2008* (2002), issued and executed by the Executive

Yuan (Cabinet of Taiwan), actively supported this transformation, accelerating the country's shift

from mechanical and electronic technology to digital in the first decade of the 21st century. Since

then, digital technology has led the way in Taiwan, influencing industrial production and shaping

the perspectives and behaviors of ordinary people in their daily lives.

Taiwan's media and entertainment industries started their upgrading in response to world

trends and with the support of *Challenge 2008.* Both the production and screening of digital

cinema in film-related industries and exhibitions have grown rapidly (Huang, 2003; Li, 2008).

Replacing old film-based and magnetic video equipment, including cameras, projectors, and

linear editing systems with high-resolution digital cameras and projectors and computer-based,

non-linear editing workstations utilizing 2D/3D post-production software and hardware was an

immediate task for the moving-image industry. The faster they transformed, the more profit they

made. A similar media transition exists in Taiwan's civil society. Owing to technological

incompatibility, many obsolete audiovisual cameras formerly used in amateur filmmaking (e.g.,

8 mm, Super 8, 16 mm, 9.5 mm, VHS, VHS-C, Hi-8, etc.) have been abandoned or locked in

storage spaces. This transition was facilitated when Eastman Kodak filed for bankruptcy in

January 2012 (Merced, 2012) and JVC, the world's last VHS-tape manufacturer, announced it

would no longer make VCRs in July 2016 (Keating, 2016). The replacement, disappearance and decline of old media were evident throughout the world, as well as in Taiwan.

Many other similar Taiwanese developments have evidenced this sweeping shift. Da-du Film Printing Lab (established in 1963) closed in 2011 and Taipei Motion Pictures (established in 1980) terminated its printing division in 2016; these two were the main photochemical printing labs in Taiwan. Their demise left Modern Cinema the only remaining lab capable of film printing and duplication; however, even its main profits came from digital production. It is likely that all Taiwanese TV stations or networks, whether public or privately-owned, have upgraded their workflow to digital since 2004. In 2012, they all transformed to HDTV television stations whose audio and video transmissions are carried by digital signals (M. H. Lee, 2012). Recently, such instances have occurred frequently. Most people have cast their analog artifacts and equipment into the garbage, while a few with critical awareness have donated them to museums and archives. However, it is agreed that neither film-based artifacts nor analog media have been historicized in detail. The factors provoking their so-rapid replacement lie in the overwhelming pace of the digital transition, which has prevented most people from becoming conscious of this issue.

Since 2013, to save the history and memories of Taiwan that has been recorded on private reels and videotapes of general families, groups, and individuals, the Campaign has held media archiving workshops, first engaging people in the south of Taiwan and then spreading to the rest of the land. The aim of the Campaign is to collect, preserve and digitize home movies made and owned by the ordinary people of Taiwan, to preserve an alternative history that is quite different from that contained in Taiwan's official and governmental audiovisual documents. Only through cooperative efforts by the Campaign and governmental memory institutions to preserve these

historical artifacts can Taiwan write its history in a more comprehensive and objective way. Through the efforts made by the Campaign, many valuable images of family and community in the context of Taiwan have been collected, preserved and archived.

The Campaign combines the disciplines of media archiving and critical pedagogy. Its evolution can be attributed to a group of people who recognized the significance of home movies and dedicated their time and thoughts to the issue. The main figure in the Campaign is Jiing Yng-Ruey (also known as Ray Jiing), an archivist-educator who has taught at or worked for various educational institutions and Taiwan-related audiovisual institutions. Although many film scholars, researchers, and archivists have proclaimed the historical and cultural significance of home movies, Jiing was the first to propose and apply the concept of critical pedagogy to the practice of media archiving as a result of his documentary filmmaking and education background and working experiences in higher education and archival organizations. More specifically, he used home movies as alternative media in a series of media archiving workshops that engaged ordinary people in the practice of media preservation and archiving. Following the critical pedagogies of John Dewey, Paulo Freire, Henry Giroux, Peter McLaren, and Douglas Kellner, as well as Third World Cinema theory, Jiing further concretized these ideas into the Campaign as social praxis. Social praxis, in Jiing's argument, is that participants, through participating in the Campaign's media archiving activities, engage, realize, and practice critical pedagogy, further raising their consciousness and transforming their perspectives on the significance of their home movies.

The first workshop was held in October 2013 and coincided with the first HMD celebration in Taiwan. The Campaign organized a two-day workshop named "Saving Family Memory: Preservation and Restoration of Home Movies in Taiwan" to raise public awareness

that home movies were of great importance to family and community members. The aim of this workshop was to educate participants in how to preserve and restore their own home movies or videos. Jiing addressed, on the first day of the workshop, that home movies and videos recorded the family as the basic unit of society; only by collecting these family artifacts can a society establish its history, memories, and identity (Jiing, 2013). The first HMD workshop was a participatory workshop to which all participants brought their own home movies, including home videos, and restored them with their own hands, rather than relying on archivists or archival professionals to do so. On the second day of the workshop, there was a home movie screening during which workshop participants shared their restored works and talked about family memories related to the events, people, and places filmed in the home movies they had brought and restored.

The workshop was a learning-by-doing cultural practice that not only increased the participants' hands-on preservation experience, but also raised their consciousness of the significance of domestic moving-image heritage and the preservation of family memory. The activities in the first HMD were attractive and inspiring. Since the Campaign's first workshop, held in 2013, to the summer of 2018, a total of 15 media archiving workshops have been staged in different places, including Tainan (2014, 2015, 2016 and 2017), Taipei (2016, 2017 and 2018), and Hsinchu (2016 and 2017), in addition to two workshops held overseas. The number of participants in each workshop ranged from five to thirty, with more than 264 people attending in total. Attendees came from all walks of Taiwan's society, including students, teachers, senior citizens, and citizens residing in rural areas and cities. The details of the participants will be delineated in Chapter Five. Workshop participants are not just participants; they is also learners

who understand how to preserve their own home movies and helpers who disseminate what they have learned (and the Campaign's goals) to their family members and friends.

In addition to continuously proposing the preservation of home movies, Jiing has pondered their potential and opined that they play an important role in interpreting and understanding the history of the under-represented in society. While lecturing at a media archiving workshop held on June 11, 2017, he asserted that while academics and academic disciplines—including history, sociology, anthropology, and cinema and media studies, most of which rely on official/governmental documents—may not value private images, home movies nonetheless deserve our attention. As most home movies record weddings, funerals, birthday parties, and family ceremonies, they reveal a society in transformation. For example, after a long period of accumulating and collecting wedding home movies, we can compare how they have been recorded in different times to differentiate what changed and what remained. This kind of change is usually subtle and not easily detected. Only through accumulating wedding home movies can we learn how this cultural event has changed and evolved over time. In making a home movie, people living in all walks of society establish their subjectivity and identity, which can be observed from their images. The definition of subjectivity used in this study is adopted from Latin America scholarship and refers to a person as an actor, as the subject rather than the object of his or her acts. It differs from that commonly used in the United States, where subjectivity often refers to a personal viewpoint that may bias one's understanding and thus cause deviations from a supposedly "objective" truth.

Home movies provide alternative media that add perspectives and enrich existing documentation of the mainstream. Jiing lectured on September 3rd, 2017 in a media archiving workshop, claiming that through making and preserving their home movies, many workshop

participants not only preserve and collect their family records, but also create an ideology and an identity of belonging to a collective group of people. Overall, what Jiing proposed is to create a paradigm whose aim is to record the internal dynamics of ordinary people, rather than preserving movie stars and the spectacles represented in the mainstream media. How a series of workshop activities engaged ordinary Taiwanese people will be detailed in Chapter Five.

Definition of Terms

Home movies

As the concept and definition of home movies seems vague and fluid, it is necessary to decide upon a concrete definition for the specific purposes of this study. The term "home movies" generally refers to "a film made at home or without professional equipment or expertise, especially a movie featuring one's own activities" (Stevenson & Lindberg, 2015). They are narrative or non-narrative private documentary film products produced through nonprofessional skills and involving noncommercial interaction. The materials used to make home movies have varied as audiovisual recording technology has advanced. Videotape, a later medium, has been used by many people to record family events and ceremonies. "Home videos" refers to a kind of home movie recorded by video camera on videotape. This study researched home movies recorded using both film-based materials and videotape. Depending on the context, the terms "home movie" and "home video" may be used interchangeably, to make the meaning clearer, as both refer to an image about events involving family or community.

Home movie making

Home movie making refers narrowly to an activity or practice in which a family member documents travels, events, ceremonies, or activities that occur within the family or community realms. While home movie making can usually be referred to as amateur filmmaking, the meanings of the two terms can be slightly different, depending on the context. For the purposes of this study, home movie making shares the same concepts as amateur filmmaking and the terms are sometimes interchangeable, depending on the context. Based on the particularity of Taiwan's civil society, home movie making is broadly defined, in this study, as a practice by a family member or a collective endeavor by family members and/or friends. It can also be a commercial interaction in which family members hire an individual, group, or company to record familial activities, or a community or tribal activity collectively recorded by several persons from different families.

Family

Family is a fluid concept in different societies and cultures and at different stages of human development. Influenced by Confucian thought, filial piety is the ethical core of most East Asian families. In traditional Chinese society, multiple generations often live in the same house; a traditional family structure is that of an extended family based on patrilineal descent, consisting of parents and their children, grandparent, aunts, uncles, and cousins all living together in a household. Since modernization (e.g., industrialization, urbanization, education, communication systems, increased income and increased income equity) has rapidly influenced Taiwan's family structure, the reality in Taiwan has deviated from that of more traditional Chinese societies (Freedman, Moots, Sun, & Weinberger, 1978). Between 1985 and 2005, nuclear families (parents and children) and stem families (grandparents, parents, and children)

accounted for 85 percent of all family structures and household compositions in Taiwan. Both structures are still influenced by the traditional extended family model, in that other family members usually live nearby, maintaining frequent contact and engaging in formal social support exchanges (Tung, Chen, & Liu, 2006; Yang, Chen, & Li, 2012). Thus, this study views family as a basic social unit of human society, providing plentiful information and knowledge to enrich scholarship in many fields. It broadly defines family to include paternal and maternal members who live nearby and are related to each other, by blood or not.

Media archiving

Media archiving is a transformative concept involving a particular kind of "literacy." In this study, media archiving is a kind of literacy that educates, informs, and empowers people to preserve their media artifacts and be self-conscious of their existence in history. Formally, media archiving is a complete and comprehensive process involving the acquisition, conservation, preservation, restoration, access, and presentation of archival artifacts. However, this study more flexibly defines media archiving as a pedagogical process that provides people with the tools needed to preserve and restore, in some way, their family media artifacts.

Critical pedagogy

Critical pedagogy, in this study, is a philosophy of education that draws upon the critical theories of John Dewey, Paulo Freire, Henry Giroux, Douglas Kellner and bell hooks—educators who employed and explored the dialogic relationship between teaching and learning. Through dialogue, instructors and learners enter a cycle of learning-consciousness-action-reflection, which plays a central role in liberating education. Through this continuous process of learning

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one acquires a deep understanding of praxis to make a society more equal and just. The concept of critical pedagogy will be detailed in Chapter Three.

Research Questions

Consumer technology rapidly transforms the media environment, especially in Taiwan, a society seeking to erase the traces of its old self. Most people simply go with the societal flow, purchasing new digital equipment to replace out-of-date or analog versions and throwing the latter in the garbage when storage space is scarce or equipment and/or recordings are broken or damaged. An oceanic island, Taiwan's humid climate places videotapes in danger of mildew, rendering them unable even to be rewound without contaminating the rewinder and any subsequent tapes inserted therein.

During the media transition period, few were aware of this praxis and made efforts to save and keep old media artifacts. Most audiovisual archives collect and preserve mainstream artifacts and documents, including films with commercial and aesthetic values, works of well-known directors, actors or actresses, documents related to celebrities and upper-class society, etc. These audiovisual archives not only conduct oral history interviews with those mentioned above, but also exhibit and publish their works periodically. They enter one's life, forming cultural memories and disseminating mainstream values and ideologies in public and private spheres. However, their images and documents cannot cover a society's entire history, and present an incomplete picture that cannot be taken for granted. As anthropologist Michel-Rolph Trouillot argued in his work, *Silencing the Past: Power and the Production of History* (1995), historiography is controlled by the hands of the powerful, and silence in historiography stems from the incapacity to express the unthinkable. Unthinkable historical images have been

recorded in and preserved by home movies, as exemplified by many scholars (e.g., Forgács, 2008b; Ishizuka & Zimmermann, 2008a; R. Odin, 2008; Rascaroli et al., 2014) and by home videos (Jiing, 2017). History is usually the fruit of the powerful. Women, the poor, people of color, and so-called "others" cannot create such historical documents and are therefore under-represented in history. Not all events are recorded and not all recorded materials make their way to archives; to the extent that records that document the under-represented do exist, "they have been undervalued and ignored by archivists, who have been and still are disproportionately drawn from positions of privilege" (Caswell & Mallick, 2014). The praxis is that most archivists have not actively paid attention to recruiting materials from the neglected, nor have they emphasized the importance of such records in making their appraisals. This, over time, has led them to collect archival records that reflect the voices of the powerful, further marginalizing society's least visible.

The Campaign acknowledges this media praxis and proposes an alternative approach to collecting and preserving the media of the underrepresented or the marginalized, which are frequently neglected by the mainstream media and most archives. The marginalized, in the Campaign, refers to the ordinary people of Taiwan, mainly including family and community members, residents of rural areas, working-class people, and those forgotten by those in power—in short, people who are invisible in both the mainstream media and the government-owned archival institutions.

This study follows the Campaign's efforts at making the underrepresented visible and depicts its process for preserving home movies made and owned by ordinary Taiwanese, whose images are undervalued and ignored by most archivists and archives in Taiwan. Home movies reflect the standpoints of the people who produced them, providing messages and information

different from official records and mainstream media. The "ordinariness" of the images represented in their home movies is the opposite of not only professional documentary footage, but also Hollywood-style "gorgeous" filmmaking. Thus, it is worth preserving ordinary people's home movies, as they document their family's past realities and carry their family memories. Only when these private visual histories are well preserved and archived can the life stories and values of ordinary people be told and passed on to future generations.

Thus, this study situates the home movies of ordinary Taiwanese as the observational and analytic subject, and examines and analyzes the Campaign's media archiving workshops to understand further how the Campaign shares its idea and engages ordinary Taiwanese. The home movies archiving workshop observed was organized and created as a pedagogical environment in which a cultural counter-narrative could be produced and ordinary people's consciousness about home movies as cultural heritage raised. This study delves into how workshop participants acknowledged their media praxis in the current media transitional environment and to what extent their consciousness was raised, remained, or changed after the workshop. In this study, we ask:

1) How did the Campaign engage ordinary Taiwanese in preserving their home movies and raise their consciousness of home movies as cultural heritage?

2) What perspectives did ordinary Taiwanese learn, recognize, and transform as they participated in the Campaign's archival activities?

3) What critical pedagogies were embedded in the Campaign workshop and learned by its participants? How did the Campaign help them critically understand the mainstream media culture?

Significance of the Study

This dissertation is an interdisciplinary study combining media archiving with critical pedagogy, which is especially meaningful in the educational context of the Graduate School of Education and Information Studies (GSE&IS). The contribution of this study is that it delves into and inter-relates these two disciplines and offers them an option for extending their scope or providing more options or directions for future work.

An additional contribution of this study is to document the behavior and activity of ordinary people by providing evidence about and analysis of ordinary Taiwanese who own alternative media—home movies—that have long been marginalized and neglected because most people, from film scholars to ordinary people, think them useless and too trivial to be researched or preserved. This study positions the home movie as an important research subject, one carrying messages of the history, culture, and societal transformation of Taiwan as its landscape rapidly changed from the post-war era to the present. This study considers home movies made between the 1980s and the 2000s to be of great significance as they document the rapid transformation of Taiwanese society, providing a means of introspection and comparison to the changing media environment.

Additionally, this study can be described as archival activism, in that it gives a voice to those who, in Paulo Freire's term, experience the "culture of silence" in history, by collecting their home movies and documenting their life experiences. Their records are important, as the current tendency of historiography emphasizes microhistory over macrohistory, little stories over grand narratives. The extant records and images archived at governmental archival organizations about this culture of silence are relatively few. Thus, the collective endeavors of the Campaign to

engage the culture of silence through media archiving workshops and the preservation and archiving related records will be illustrated and described.

In terms of geographical significance and historical development, Taiwan has been ruled by different colonial powers. The best way for a Third World country, like Taiwan, to resist colonization is to produce its own knowledge. Kuan-Hsing Chen, in his book, *Asia as Method: Toward Deimperialization* (Chen, 2010), argued that if Asian countries want to escape the influence of American imperialism or inherent Western ideology, they should create a new method of analysis and explore their own culture and history. This study conducted fieldwork and participated in a media archiving workshop in Taiwan to collect needed data to provide a historical narrative of home movies from the perspective of Taiwan and its ordinary people. Due to differences in the stages of societal and industrial development between Taiwan and so-called Western countries, the former's culture of home movie making and home movie artifacts differs from the latter's. Thus, home movies made in Taiwan and owned by ordinary Taiwanese offer an alternative perspective on the transformation of Taiwanese society, the everyday life of ordinary people, and the politics of representation. Taiwan, as a case study, demonstrates an example of a counter-narrative and a concretization of decolonization.

Structure of the Dissertation

The eight chapters of this dissertation explore the practice and theory of media archiving as critical pedagogy, using the Saving Home Movies Campaign in Taiwan—a collective endeavor and participatory practice that collects, preserves, and archives home movies made and owned by ordinary Taiwanese—as an example.

The first chapter provides an overview of the media transition from analog to digital, illustrating the universal phenomenon that film and home movies, as legacy media, are in danger. Further, it introduces a brief history of the Campaign, which has taken place in Taiwan since 2013, and illuminates its goals. Moreover, the research questions and the significance of the research are also addressed.

The second chapter provides an in-depth literature review, emphasizing the historical context of home movies in both Western culture and Taiwan, as well as the studies related to home movies as family artifacts and as cultural heritage.

The third chapter delineates the conceptual framework applied in this study, including media archiving practice and theory, critical pedagogies from John Dewey, Paulo Freire, Henry Giroux, Douglas Kellner, and bell hooks, and the feminist standpoint theory. Further, the local experience and practice in Taiwan about media archiving as critical pedagogy, which was transformed by the Campaign's leader, Jiing Yng-Ruey, will be depicted as well.

Chapter Four delineates the three qualitative approaches—fieldwork, workshop and interview—through which the needed data were collected. Also, the study's data analysis strategy, research ethics, trustworthiness, and positionality are discussed.

Chapters Five to Seven present the results of the research analysis. Specifically, Chapter Five illustrates the Campaign ethnographically, focusing on two approaches it employed to engage ordinary Taiwanese in preserving their family image: its home movie preservation, transfer and digitization service, and its media archiving workshop. How the Campaign has accumulated power and disseminated its ideas via 15 workshops since 2013 will be delineated.

Chapter Six portrays the 15 research participants, how they learned about media, how they recognized the significance of home movies, and how that transformed their perspectives. The actions the research participants took to preserve their family home movies will be analyzed.

Chapter Seven provides a theoretical analysis of Chapters Five and Six, emphasizing three parts to reflect the results of the study from the perspective of the critical pedagogy embedded in the entire campaign. First, it theorizes the pedagogy embedded in the Campaign, focusing on how critical pedagogy interplayed with media archiving. Second, it analyzes a discourse on the pedagogy of the participant, emphasizing the topics of consciousness-raising and subjectivity. Third, it reflects on how the Campaign interacted with the contemporary media culture and what pedagogy and lessons that interaction brought.

Chapter Eight presents the conclusion of this study and ending remarks on its analysis and observations. In addition, it discusses how this project can be extended in the future, presents its limitations, and identifies further concerns about home movies and critical pedagogy.

2. Contextualizing Home Movies

The purpose of this chapter is to contextualize several aspects of home movies: home movies both in Western culture and Taiwan, and the relevant studies and knowledge related to home movies. This chapter provides the historical research background of and theories on home movies, especially from the standpoint of this study.

Home Movies in Western Culture

Many film historians recognize home movies as a pioneering film genre. The 1895 Lumière brothers' works, including *The Arrive of Mail Train*, *Workers Leaving the Lumière Factory, Baby's Breakfast,* and *The Sprinkler Sprinkled* were the world's first moving pictures (Cook, 1981). These films were the Lumière brothers' home movies, made about their family members in their living surroundings. Auguste Lumière used a 35 mm cinematograph camera to record his family life. *Baby's Breakfast,* for example, featured three members of the Lumière family: Auguste Lumière and his wife, Marguerite Lumière, feeding their baby daughter, Andrée Lumière. Since then, other amateur filmmakers have shot their own scenes, first on 35 mm film and then on other, more short-lived film formats (Swanson, 2003). The first appropriate hardware for home movie making was a complete 16 mm system (camera, projector, tripod and screen) that sold for $335 in 1923 (Kattelle, 2003)—a price only affordable to the upper classes and the most enthusiastic hobbyists.

Moving-image cameras, as a new consumer and hobbyist technology, attracted dozens of companies that invested in and develop the practice. Amateur filmmaking became more popular when many small-gauge cameras came into being, such as 8 mm in 1932 and Super-8 in 1965

(Zimmermann, 1995). Making home movies became a popular domestic activity in American middle-class families, especially after the Second World War, and the movie camera played an important role in consumer culture; "The skyrocketing growth of the postwar leisure market provided a powerful marketing incentive and social context in which to slide amateur-film technology into the home as simply another 'do-it-yourself' ideology" (Zimmermann, 1995, p.113). Do-it-yourself has long been a traditional Americanized lifestyle and is thoroughly incarnated in the home movie making culture.

The Amateur Cinema League (ACL, 1926-1954), the first international association for non-professional movie makers, offers a glimpse into amateur filmmaking activities in the first half of the 20th century. The ACL was founded on July 28, 1926 in New York City and began to issue its own journal, *Amateur Movie Makers*, in December of the same year. The ACL and its publication were dedicated to assisting amateurs to "increase the pleasure of making home motion picture" and "promote amateur cinematography as a national sport" (ACL, 1926, p. 6). The lists of the ACL's Ten Best Film Competition Award winners from 1930 to 1994 reveal that most members of the ACL and most readers of *Amateur Movie Maker* were Americans, along with a few overseas members (Kattelle, 2003). However, the ACL, its journals and activities still shed light on amateur filmmaking circles and on how amateur filmmakers interacted.

As a part of consumer technology, home movie equipment and carriers changed with the development of new movie camera technologies and materials, such as the magnetic tape cassette, or videotape. Video recording technology became competitive among different manufactures starting in the late 1970s and early 1980s. In 1975, Sony introduced its half-inch Betamax videocassette recorder, the first video system that could be used at home. Later, in 1976, JVC developed its "Video Home System" (VHS), which by the 1990s occupied more market

share and was more popular than Sony's Betamax (Langman & Molinari, 1990). The 8 mm video camera was a relatively new mini-video camcorder format introduced by Sony in 1985. Different from the film system developed using photo-chemical technology, videotapes used electro-magnetic signals to display moving images on a television, computer, or camcorder screen, or record them on such related medium formats as videotapes or videocassettes. This recording technology captured "audio and video frequencies by magnetizing areas of tape which can be played back by moving it past a head where the magnetized areas were reconverted into electrical energy" (Langman & Molinari, 1990, p. 164), making home movie making much easier than before, in that video and audio could be made and projected using the same mechanical device, a videocassette recorder (VCR). The VCR dominated the consumer market from the 1980s to the 2000s. Over the last decade, digital cameras have replaced video cameras as the mainstream equipment for producing home movies.

In the first half of the 20th century people used a combination of clunky tools to take pictures, film moving images and record audio at the same time. As technology gradually advanced, clunky and heavy cameras became portable and light. Compared to that kind of equipment, however, relatively-new digital devices (i.e., tablets and smartphones) are nearly weightless and easily portable, and to a certain extent break the boundary between photo cameras and moving image cameras, as they can produce both still and moving images.

Making home movies was a popular domestic activity in the United States of America. How American culture values home movies can be demonstrated by several selected home movies in the National Film Registry (NFR) of the US Library of Congress. A majority of the films preserved by the NFR are fictional and commercial art films, reflecting the economic power relations of film culture in the United States. Thus, the NFR's selection of home movies

implies it has started to take cultural and political dynamics into consideration to excavate what has been neglected, unseen and silenced. The first selected home movie was the 8 mm color footage of assassination of John F. Kennedy recorded by Abraham Zapruder in 1963. As vital eye-witness evidence, the Zapruder film was selected to be preserved in 1994. The second addition to the collection, in 1996, was the Tapoz collection, which documented interned Japanese-American's everyday life in US concentration camps during the Second World War. These private reels demonstrate "the powerful of visual documentation from within a minoritized culture to present alternative images of American life" (Ishizuka & Zimmermann, 2008, p. 138). The significant events recorded in the above home movies revealed and preserved pieces of history too important to be forgotten or neglected.

Home movies are an essential part of a country's identity, culture and history, but these private records have long been viewed as a byproduct of consumer technology and neglected by most people and archives. Similarly, many analog media artifacts were buried in the "technology graveyard" (Rosenberg, 2016), which is a pity, because they carried messages from and information about the pre-digital era. The head of the Moving Image Section of the Library of Congress, Patrick Loughney (2001), indicated that millions of feet of home movies of diverse American life "exist in private hands and some institutions waiting to be analyzed and discovered as unique public records by future generations" (p. 151). Rick Prelinger, archivist, educator and founder of the Internet Archive, described home movies as an encyclopedia of past realities. He has spent much of his life collecting more than 15,000 reels of home movies, which he has made accessible to the public. Home movies, in his view, have played a key role in shaping not only our sense of the past, but our visions of the future (Brosnahan, 2017). Home movies record and present a history of people who are always underrepresented, forgotten, and

marginalized in society through their general life events, such as weddings, birthday parties, funerals, community activities, travelling, parades, and so on. The lives of these marginalized individuals or groups are scarcely represented in authorized or official records, let alone the mainstream media. Thus, home movies provide an alternative history and perspective in opposition to the mainstream media, in that no popular stars, sophisticated settings, costumes, or (usually) storylines are used. They document different aspects of lives, personalizing the past.

Home Movies in Taiwan

Due to their disparate stages of economic and technological development, the spectrum of home movies and home movie making in Taiwan is different from that found in Western cultures. Thus, contextualizing a history of home movies and home movie making in the context of Taiwan is necessary. How it developed and evolved depended greatly on the transformation of audiovisual recording technology and the advent of affordable recording cameras.

Taiwan, a natural gateway to East Asia, is situated in the center of a chain of Pacific islands. Geographically, its neighboring states are Japan to the north, the Philippines to the south, and mainland China, 160 km to the west. After the Chinese Qing Empire was defeated by the Empire of Japan during the First Sino-Japanese War (1894-95), Taiwan, then a Qing territory, was ceded to Japan in 1895. That was also the year of the inception of cinema in Western culture. In the first half of the 20th century, neither photo cameras nor movie cameras were a natural part of daily life in Taiwan. Camera equipment was deemed a luxury good, as it could be purchased only by rich people. Thus, few home movies or related materials were then found in Taiwan. According to *The Chronicle of Taiwan Cinema, 1898-2000*, however, there was were a 9.5 mm film screening held by an amateur filmmaker club named *Guangrong huì* 光榕會 in November

1924 in Taipei (Council for Cultural Affairs & Chinese Taipei Film Archive, 2005). Only a text

description of this screening exists, not any cinematographic record. The text makes it clear that

amateur filmmakers in the 1920s organized activities to exchange ideas and exhibit their work.

The work of amateur filmmaking is slightly different from that of home movie making. Amateur

film is an expansive category covering non-standard gauge filmic works including films made by

nonprofessional persons or hobbyists, including realistic or dramatic presentations, local

newsreels, home-mode pornography, and films of all kinds made by members of film societies.

However, home movie making more narrowly refers to a cultural practice in which one or more

family members document travels, events, ceremonies, or activities that only occur between

members of the household or neighborhood (Czach, 2014.; Kuhn & Westwell, 2012; McNamara,

Sheldon, & Northeast Historic Film (Organization), 2017; Rascaroli, Monahan, & Young, 2014;

Zimmermann, 1995).

Over time, these private films gradually lapsed into obscurity because of technology

incompatibility. Most films were stored in iron-made boxes or unknown spaces, were never

screened in public, and only family members or close friends knew they existed. This situation

changed from the 1990s on due to the conscious efforts of film archivists and historians. Several

representative home movies were preserved and restored, including *Mr. Chiang Wei-Shui's

Public Funeral* (1931), Liu Na-Ou's 9.5 mm film, *Man with a Camera* (1933-1934), and Deng

Nan-Guang's series of 8 mm home movies (1925-1943), all disclosing images of colonial Taiwan.

Owing to this effort, an analysis of the content of amateur filmmaking during Japanese colonial

Taiwan can be made.

Mr. Chiang Wei-Shui's Public Funeral documents the funeral of a Taiwanese democracy

pioneer, Chiang Wei-Shui (1891-1931), and was shot by two volunteer amateur filmmakers:

Shinnokyaria Saburō, a Japanese who operated a photo studio in Da Dao Cheng, Taipei, and Su

Jia-Cai, a Taiwanese who specialized in portrait photography. Both admired Chiang's

accomplishments and organized a team of volunteers to document the entire process of his public

funeral (Chiang, 2005). The film visually documents the past landscape of Taipei's streets,

buildings, and rural mountains, as well as the volunteer participants in the funeral, offering us

insights into the past reality of Taiwan's colonial era.

    Man with a Camera is the work of Liu Na-Ou (1905-1940), a film director and

screenwriter born to a prosperous family in Tainan, Taiwan. During Taiwan's colonial era, it was

common practice for prosperous families to send their sons to study in Japan and China (Peng,

1998), and Liu developed diverse language skills during his studies in Tokyo, Japan and

Shanghai, China. Later, in the late 1920s, his family capital supported his operating a film

production company in Shanghai. In his filmmaking, Liu used a 9.5 mm movie cinema to capture

not only his travels in Tokyo, Shanghai, and Guangzhou, but also to show his family members as

they played, ate, and lived in their classic mansion in Tainan. How Liu's family dressed and

interacted reveals the family order. Further, an ink painting of a gathering of Liu and his friends

depicts middle- or upper-middle-class entertainment and leisure activities in Japanese colonial

Taiwan. Liu's home movies are a document, tracking Liu's life and providing a window on the

complexity of Liu's identity and the interaction between colonialism/semi-colonialism and

modernity (Shih, 1996; Misawa, 2012, Xu, 2014).

    Similarly, the 8 mm films of Deng Nan-Guang (1907-1971) document his family life,

depicting a crowd of children in a private Taipei kindergarten, several scenes of street food stalls

in the local market, a boat driving along the river, among other scenes. Similar to Liu Na-ou,

Deng was born into a wealthy family in Hsinchu, a northern city of Taiwan, and studied in Japan

when growing up. He walked the streets of Tokyo using a Leica camera to take pictures, which was a fashionable leisure activity in the 1930s, when "the price of a Leica was equivalent to that of a house" (Chang, 2002, p. 24). Only the rich upper classes owned the equipment needed to take still pictures, let alone moving images. Idling among the streets and buildings of Taipei, Deng captured images comparing the lives of Taiwan's privileged and lower classes.

Owing to the above restored home movies, a visual image of Taiwan's indigenous people and landscape and a glimpse of the social and cultural activities of colonial Taiwan are available. Several characteristics of these home movies can be identified through viewing them: 1) The people who made home movies during the colonial period came from privileged families or the upper class; 2) Most home movie makers were involved professionally or semi-professionally in either still or moving-image photography. That is, they had basic knowledge of how to produce home movies, which in some way meant the movie camera was accessible to them in their everyday life; 3) These home movies recorded not only domestic activities but also cultural and social events, ritual ceremonies, etc.

In the post-war period (e.g., after 1945), Taiwan was governed by Chiang Kai-Shek (1889-1975) and Chiang Chin-Kuo's (1910-1988) nationalist party, also known as the Kuomintang. Due to the complexity of politics, both domestic and international, Taiwan remained under martial law (1949-1987) for more than 38 years. During this period, both still and movie cameras were restricted and not a natural part of ordinary life. They retained their status as fashionable luxury consumer products, but were not affordable to most ordinary people. The home movies made by filmmaker Zhuang Ling (1938 -) preserve the atmosphere and landscape of the time. Using a 16 mm camera, he captured the life of his family between 1966 and 1967: his parents performing Tai Chi in the morning, the whole family eating breakfast, his

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wife taking a bus, working in a research lab and shopping in the local market, as well as his first daughter's birth and growing up. His work provides a window on the intimate domestic world of family as well as the peaceful rhythm of ordinary life.

Zhuang Ling's work was considered professional, as well. However, what was the experience of ordinary people who wanted to make home movies? People interested in home movie making could find relevant information and messages in newspapers and magazines, especially in the "Consumer Technology" or "Arts and Life" sections. A 1961 report introducing the history and development of American home movie culture further promoted the trend of home movie making and disseminating its ideology in Taiwan. According to this report, home movie making in Taiwan was poorly developed at that time (Yi Gong, 1961). Only a few people knew how to operate a movie camera and were engaged in home movie making, largely because movie cameras were overseas products and unaffordable to common people. Per contemporary newspapers articles and reports, the most accessible movie cameras then on the market were Japanese products, among which were an 8 mm camera costing 5,000 New Taiwan Dollars (NTD) in 1972 and a Super-8 with sound system costing more than 10,000 NTD in 1977 (Economic Daily News, 1972, 1977); both were comparatively expensive, as the monthly average income was 2,254 NTD in 1973 and 5,068 in 1977 (Directorate-General of Budget, 2018). Like the moving-image camera, related recording and screening equipment—projectors, speakers, shooting stock—were also very expensive, and therefore not popular among most Taiwanese individuals and families.

Not until 1987, when Taiwan repealed martial law and began its democratization process, did cameras and equipment become affordable. The home movie making environment changed as more overseas movie cameras came into Taiwan and became popular. From the late 1980s on,

video cameras combining recording and playback functionalities have been fashionable consumer products in the Taiwan market (China Times, 1988a), due to people's increased wealth and the fact that movie cameras were no longer viewed as controlled items in the post-martial-law era. Taiwanese travelers to Japan or Hong Kong often brought video cameras back with them (China Times, 1988b) and they gradually became a natural part of ordinary life. According to *United Daily News* (1991), over 15.68% of families had a video camera at that time, and their popularity can be proven by the emergence of two TV shows that screened home movies: including Chinese Television's *Laugh Everyday* 歡笑一籮筐 which first aired in August 1990 (United Daily News, 1990) and Taiwan Television's *Happy Camera* 歡笑一牛車, which debuted in December of the same year (China Times, 1990). These shows encouraged people to make their own funny home movies and submit them for public broadcast. The design and style of the programs duplicated the American show *American's Funniest Home Videos*, which originally aired as a special in 1989 before becoming a regular weekly series in 1990.

The broadcasting of these TV show programs, in both Taiwan and the United States, proves the popularity of home movies and home movie making among ordinary people. Not only did many Taiwanese document what they saw while travelling (Bo, 1994), many parents also recorded milestones in their children's lives, from their birth and growing-up, to their graduation and wedding ceremonies (China Times, 1994, 1997; Wang, 1996). In the late 1990s, people used 8 mm video recorders to document their everyday life, much as earlier generations had used their pens to write diaries in the first half of 20th century and (more recently) as later generations have used social networks such as Facebook, Twitter, or WeChat to do the same. In a nutshell, it was after the 1990s that using a video camera to capture people's daily life became a mainstream activity in contemporary Taiwanese society.

Studies focusing on home movies or home movie making in Taiwan are rare. A search for academic essays, journal and magazine articles, and thesis work using such keywords as "home movie(s) 家庭電影," "home video(s) 家庭錄影帶," "home movie making 家庭電影製作," "amateur filmmaker(s) 業餘電影工作者," "amateur film(s) 業餘電影," "amateur filmmaking 業餘電影拍攝," etc., in Taiwan mainly yielded articles related to how commercial films were screened in the family household domain or how to set up a home theater. Most cinema or cultural studies articles focused on the analysis or interpretation of mainstream media; of these, only a few merit attention in this paper. The earliest paper in Taiwan discussing home movies was published in June 1996 in the *Film Appreciation Journal,* distributed by the Taiwan Film Institute (TFI)—a translation of the "Hollywood, home movies, and common sense: aesthetic control" section of Patricia Zimmermann's larger work, *Reel Families.* Clearly, the TFI, the first official moving-image archive in Taiwan, introduced the concept of home movies and home movie making to its readers from the perspective of aesthetics, rather than that of cultural heritage.

Recently, one journal article and two master theses have focused on home movie filmmaking and home movies. Film research and archivist for the China Film Archive, Zhang Jin (2012), argued that people in the post-archival era should participate more in archival activities to document their lives for future generations. Huang Chueh-Heng (2012) incorporated his own family movies made during 2005 and 2012 into his thesis work *Na-Niang*, offering us a chronicle of media transformation and an inspection of the ethics and aesthetics of documentary images in contemporary Taiwan. Wu I-Ting (2016) studied a collection of home movies housed by the Taiwan Newsreel and Documentary Film Archive in 2013 to demonstrates how home movies, as alternative historical documents, present a transformative Taiwan society.

From the articles published and discussed above, the scope and amount of studies on home movie culture in Taiwan clearly needs to be improved. Overall, the significance of home movies has long been neglected by Taiwan's cinema and media studies programs, film scholars, and common people.

Home Movies as Family Artifacts

Home Movies are family artifacts, and preserving home movies is preserving family history and memory. Memory is the ability to encode, store, retain and subsequently recall information of past events or experiences in the human mind. Home movies, which are full of symbols and signs of family culture, tradition, and values, preserve the history and memories of a family. In past times, family artifacts such as letters, diaries, manuscripts, scribbles, and drawings of family members were of great importance for interpreting family life; "Historians have always attached significance to diaries, portraits and letters, those priceless fragments that humanize and personalize our understanding of life in the past" (MacNamara, 1996, p. 42). Written family artifacts construct a family tradition and exemplify the spirit and mind engraved in a family and, like such family artifacts as wedding dresses, rings, or necklaces passed down through the generations, carry specific family traditions and values and offer an alternative perspective on the family and its members. In this sense, family artifacts not only tell us a family's story but also provide clues to delve into its history, culture, and memories.

Home movies, as contemporary family artifacts, document the images and sounds of family members. They trigger memories, which play an important role in both psychology and sociology; however, psychologists are interested in autobiographical memories, while sociologists place their attention on cultural or collective memories. The pioneering researcher

on collective memory was French sociologist Maurice Halbwachs (1877-1945). In his book *On Collective Memory* (1992), Halbwachs argued that "the past is not preserved but is reconstructed on the basis of the present" because collective frameworks (e.g., family, religious communities and social classes) are precisely "the instruments used by the collective memory to reconstruct an image of the past which is in accord, in each epoch, with the predominant thoughts of the society" (p. 40). The ability of one's memory to contribute to collective memory, however, is limited by the framework of one's social group. Family, as a social group, plays an important role in helping one construct memories of the past, as "each family has its proper mentality, its memories which it alone commemorates, and its secrets that are revealed only to its members" (p. 59). When one places oneself in the perspective of this family, one adopts its interests and attempts to localize older memories in the same way. One's family life, as a collective framework, is engraved in one's memory, constructing one's thoughts, behaviors, and identity; "Based on such memories, the family group is accustomed to retrieving or reconstructing all its other memories following a logic of its own" (p. 52). Because family members share a community of interests and thoughts, when they recall a past they resemble each other. They work together to reproduce their family's history and define its nature, qualities, and weaknesses. When one tells one's family stories, one recalls one's memory and translates one's recollections. One may not correspond exactly to all one calls to mind, but the scene is represented in a gripping abbreviation, "the idea of a family." This process of recalling memory is a summary of collective reflections and feelings, but "still projects a singularly vivid image on the screen of an obscure and unclear past" (p. 60).

Marita Sturken, in her book *Tangled Memory* (1997) examined how popular culture produced memories of the Vietnam War and how film and television images moved between cultural memory and history, arguing that collective memory is produced through objects, images,

and representations; "These are technologies of memory, not vessels of memory in which memory passively resides so much as objects through which memories are shared, produced, and given meaning" (p. 9). Technologies of memory change in different stages of human development, affecting how people memorize and recall their memories. In other words, collective memory is a process of mediation that involves not only human agents who remember, but also a collectivity of cultural products and technologies of memory (e.g., museums, films, monuments, photographs, textbooks, documentaries, the Internet, the media, images, commemorative narratives, public holidays, sites of memory, etc.,) in a particular socio-cultural setting (Shahzad, 2012; Wertsch, 2002, 2008). Grounded in the above theories of memory, this study employs home movies as family artifacts that are full of family signs, symbols and memories to open a dialogue between the research participants.

Visual images are difference from written texts, providing an alternative way for people to trace their memory and interpret their life stories. Since the inception of photography in the 1830s, human beings have had the ability to capture the visual reality of everyday life. Photographs, per Rob Kroes' *Photographic Memories* (2007), are affective images through which individuals and cultures archive their memories. Using his personal experience of photographic memory, he established a connection between the photographs in his private family album and the photographs of history in people's collective memory to explore the role that iconic photographs play in forming a collective sense of history. In his view, photographs, as mnemonic devices, help us store and preserve moments and views that strike us as memorable. One picture is worth ten thousand words, and photographic portraits give us a better sense of facial expressions, hair styles, dress codes, etc. Photography has the capacity for accurate description and the ability to establish distinct relations of time and event, image and statement.

That is, journalism, by combining photos and texts, has become a modern method of reporting and documenting events, wars, ceremonies, and all aspects of everyday life.

We are living in a world in which photographic snapshots play an important role in documenting scenes of many types (e.g., birthdays, holidays, and events of all kinds) (Enwezor, 2008). A family album is a series of photographs with familial looks, gestures and places that create and consolidate the familial among the individuals involved. They provide us with information of when and where pictures were taken, and about families' lives and times (J. Hirsch, 1981). In *Family Frames: Photography, Narrative and Postmemory* (1997), Marianne Hirsch examined 'the idea of "family" in contemporary discourse and its power to negotiate and mediate some of the traumatic shifts that have shaped postmodern mentalities' by using family pictures. Through her findings, we understand how family pictures can function as tools to loosen the hierarchical and power structures between family members.

The moving-image camera, which came into being in the 1890s, is a mechanism that records a series of closely-connected still images over a short time. In this sense, home movies are "an album of movie photographs" (Odin, 2014, p. 18), with representation characteristics similar to family pictures. Home movie makers have used movie cameras to record personal, family, and community activities, which, from a historiographical perspective, created valuable anthropological and sociological documents with which to interpret a history. These visual records are useful resources for observing a society in transformation. All in all, photography and motion pictures, as photochemical and mechanical technologies created in an industrial age, both demonstrate their capacity to record family history and memory and serve as mediators to trigger memory among people.

Home Movies as Cultural Heritage

  Since the inception of motion pictures, home movies have rarely been collected in official archives. This has been a great loss for not only all kinds of researchers, but also for all human beings. For individuals, home movies are a record of daily life; for a family, private reels preserve family history and memory; for the underrepresented, they keep their stories; for a community, they are historical documents. Home movies present different meanings depending on the context and how people define and use them. This section will use concrete projects, past and current studies, and home movie images as examples of their multi-leveled values.

  In general, home movies are private artifacts preserved by individuals, implying they are intellectually inaccessible to most scholars or theorists. They are a marginalized material, even in the field of media and cultural studies. However, this changed recently, after several archival organizations and a number of contemporary media and cultural studies scholars attempted to reclaim the significance of home movies by having them preserved and housed, either at home, in the community, or by official archival organizations. They have made efforts to save, collect, document, and preserve home movies—or, in a broad sense, private images. Zimmermann (2008) argued that home movies provide "multiple practices of popular memory" as well as "a concretization of memory into artifacts that can be remobilized, recontextualized, and reanimated" (p. 1). In recognizing their importance, the Center for Home Movies (CHM), whose mission is to "transform the way people think about home movies by providing the means to discover, celebrate, and preserve them as cultural heritage" (CHM, 2005), has played an important role in disseminating information about the care of home movies since its establishment in 2003 (Mauro, 2010). In 2018, the CHM introduced a Home Movie Archives Database (HMAD) project, in collaboration with the National Film Preservation Board, the Library of Congress and the

Council on Library and Information Resources. The HMAD provides a comprehensive catalog of home movie holdings in the US archives, libraries and museums (Dwight, 2018) and demonstrates the archival value home movies carry.

Such archival endeavors acknowledge the praxis of these valuable home-mode documents. We need to raise public consciousness about the danger these artifacts face and, if necessary, take actions to save and preserve them. Only through this archiving action can we preserve the memory of so-called marginalized individuals or groups. Keeping their left records and stories is meaningful; they are a treasure trove for our society.

In addition to their archival value, home movies also present a pedagogical value, as they are essentially good teaching material, despite having long been considered insignificant byproducts of consumer technology. Roger Odin, a film theorist, asserted that home movies are in some ways "the only records of some racial, ethnic, cultural, social communities marginalized by the official version of history" (2008, p. 263). In this sense, they have a pedagogical value, in that they provide abundant information of the everyday life practices of some races, ethnicities, cultures, and communities. A case that deserves to be discussed here is that of the South Side Home Movie Project (SSHMP), which is supported by the University of Chicago's Center for the Study of Race, Politics, & Culture and Film Studies Center. Due to the notable absence of minorities in film studies programs and the fact that home movies record "a wealth of information about everyday life and public events from the perspective of community residents," the SSHMP aims to "collect, preserve and exhibit amateur films" and "provide context and history from Chicago's South Side neighborhood" (SSHMP, 2005). It encourages the residents of Chicago's South Side or people related to or concerned about this region to inspect, donate, and screen their home movies, participate in interviews, and contribute to the online archive. The

SSHMP not only preserves the histories, cultures and memories of Chicago's South Side, it also provides pedagogical material for educators, students, and historians to read and on which to conduct research. It encourages those who want to understand Chicago's south area to access their home movie archive.

The SSHMP is a concrete example that the process of collecting and preserving home movies is not merely a cultural practice, but also an engaged pedagogy that raises the public's awareness and encourages it to participate in and take actions to keep the histories and memories of the marginalized. Home movies, in this sense, illuminate our understanding of our relationship with, and of the relationships among, the underrepresented. As ethnographic and anthropological documents worth preserving and researching, home movies bridge a transformational community's past and present, and offer a chance to interpret an obscure and unclear past reality.

In additional to their archival and pedagogical values, this study also emphasizes home movies' historiographical value. Historiography is contested terrain that depends on what footage or archival materials are available. As many scholars have argued, home movies—as the only record of certain ethnicity groups, cultures, and social communities marginalized by official versions of history—are also a new source of historiography (Cueavas, 2014; Monahan, 2014; Norris Nicholson, 2014; R. Odin, 2008; Young, 2014; Zimmermann, 2008b), new historical documents that open a new door for traditional historical writing.

The official history, also known as macro- or grand-narrative history, has long defined the mainstream historical narrative. This kind of history seldom depicts life in civil society, nor its permanent domination by the privileged, the oppressor, and the colonizer. Most historical records and writings belong to the dominant class. Certainly, privileged people own the capacity to tell stories and make discourses that are passed from generation to generation. This historiographical

trend, however, is changing. Recently, historians have sought to write microhistory, a history of ordinary people and a counter-history to the conventional and official version. This trend is what English Marxist historian E. P. Thompson called "history from below" and accounts for historical events from the perspective of working class, oppressed, poor, disenfranchised, and marginalized individuals or groups, rather than from that of the governing or privileged classes (Thompson, 1966). From the perspective of historiography, sources of microhistory are a great loss, in that they are usually neither well preserved nor archived in governmental institutions. It therefore follows that the materials historians use to interpret history always come from records owned by the privileged, the oppressor, or the government.

One way to transform this praxis is to preserve documents belonging to the oppressed, the colonialized, and the marginalized. In recognizing this, a collaborative project called *Capturing the Nation: Irish Home Movies, 1930-70* was carried out in 2008 by University College Cork, the Irish Film Archive, and the Irish Research Council for the Humanities and Social Science to digitize and research the small-gauge amateur films held by the Irish Film Archive. Home movies made from the 1930s to the 1970s are the only materials capturing internal social and historical images of 20th century Ireland, offering Ireland not only "a chance to capture from within a sense of Irishness that may have been alternative to the prevailing British and American representations in popular culture," but also "potential insight in the areas of Irish film studies and 20th-century Irish history more generally" (Chambers, 2010, p. 60-63). The project has helped Irish people re-examine their history and re-define their identity, whether from an individual, community, or national perspective.

Home movies provide an audiovisual record that plays an influential role in documenting our contemporary history, but that is different from oral and writing recording methods of history.

They deserve to be valued and preserved because most home movie makers are ordinary people in civil society whose perspective and observational angle offer new ways to investigate and interpret history, an unofficial history covering the multiple perspectives of family, community, and civil society. Preserving them is a task to be pursued without hesitation.

The three projects mentioned above were collaborations between multiple institutions to demonstrate the value of home movies on a national or regional scale. In addition, several filmmakers have also collected and preserved home movies and further edited and exhibited private footage to tell an alternative story.

Documentary filmmaker Robert A. Nakamura employs Japanese-American home movies made in American concentration camps during the Second World War to remind people of this largely forgotten and ignored part of US history. His work, *Something Strong Within* (1994), represents the life of Japanese-Americans interned in several relocation camps. As Nakamura said, "By capturing the moment, the lens of the home movie maker provides that sense of being there, thereby allowing the viewer to experience camp rather than analyze it. This was the key to being able to show the spiritual resistance involved in making the best of things that I wanted to make known" (Ishizuka, 2006, p. 126). The representation of the life of Japanese-American internees is a silent accusation leveled against an unjust society. In this case, home movies are historiographical documents preserving a history that official versions have not kept and a pedagogical tool that raises people's critical awareness of the plight of this minority group.

Similarly, Péter Forgács, a Hungary filmmaker and film archivist (2008), tried to "see the unseen, to de- and re-construct the human past through ephemeral private movies" (p. 47). His film, *The Maelstrom: A Family Chronicle* (1997), incorporates home movies made by the Jewish Peereboom family between 1934 and 1942 and other archival footage to tell the story of a family

in an extraordinary time—Hitler's authoritarian occupation of the Netherlands. We see the family members building families, houses and business, and spending time together during weddings, parties, and vacations. However, by the end of the war, only one family member survived. The Pereboom family's home movies, as historical documents, "concretized a metaphor of overwhelming natural disaster in which the films' protagonists are embroiled" (Renov, 2005).

Recently, a rare cache of 16 mm home movies made by Silas Fung (1903-1997), spanning the years from 1936 to 1951, was excavated to supplement the history of first-generation Chinese-Americans' life in Chicago. Filmmaker Ali Kazimi preserved and restored these deteriorating old home movies and further edited them into his documentary film, *Random Acts of Legacy* (2016). Through the moving-image legacy and interviews with concerned parties, Kazimi revealed an unknown family's story to show us how a group of minority people lived in the era of Great Depression. Fung's home movies include footage of family members having dinner, celebrating birthdays, at school and work, eating ice cream, playing tennis, ice skating, boycotting Japanese products during the Second World War etc., and are extraordinary for not only their vivid representation of a middle-class Chinese-American family's life, but also their counter-narrative to the stereotypical views held of Chinese people in those days. Historical records of people who were excluded and marginalized in the first half of the 20th century in the United States of America are usually limited to ID photos or still images that provide only a glimpse of people of color or new immigrants, especially since home movies were rare in non-white communities in the 1940s and 1950s. As the handheld movie-image camera began to become popular, people of color with some means or money eventually seized the chance to document themselves and their life.

Concluding Remarks

This chapter has introduced the history of home movies in the context of Western culture and Taiwan, providing a comparative spectrum of home movie development. This study views home movies as valuable family and cultural heritage artifacts, pointing out their value using concrete examples of home movie images, relevant studies, and past and present projects. In different cultures, home movies and home movie making have their own distinct characteristics. Based on my personal studying background and research interests, I have narrowed the research areas down and mainly focus on the contextualization of home movies in the United States and Taiwan. Additionally, I have supplemented the relevant context outside these two regions to make the description of home movie culture more comprehensively.

Historically, the tradition and culture of home movie making can be traced back to the first half of the 20th century. Comparatively speaking, making home movie culture is more popular and common in the United States and Western Europe than in Taiwan. The target group that is fond of making their own home movies is the middle-class, mainly because its members have both the capital to purchase the equipment and the time to make family images. The middle-class has produced a great number of home movies that document what they have seen and felt in their times. Many archives, libraries and museums in the United States have recognized the historical and cultural significance of home movies, and have begun to collect and preserve them. Through the description of home movies projects and the example of the three documentary films mentioned earlier, home movies as cultural heritage are exemplified. Further, their archival, pedagogical, and historiographical value are demonstrated.

These projects were launched and the documentary films made in Western countries, and emphasize the collection and preservation of home movies. This kind of consciousness, however,

is not common in Taiwan. Although the TFI has preserved several important home movies made during the colonial period, its ongoing focus has not been on them, but on commercial films and films with aesthetic value. The Ministry of Culture, in 2013, launched a nationwide oral history project called *Taiwan Story: Memory of Citizens* 台灣故事島－國民記憶庫 encouraging people to exhibit their family albums, letters or specific family artifacts to tell their personal or familial stories (Ministry of Culture, 2013). The home movies preserved by the TFI and the life stories collected by the Ministry of Culture are examples of the efforts made in Taiwan.

However, these efforts are not enough to save valuable family artifacts and preserve the stories of ordinary people, and positioning home movies made and owned by ordinary Taiwanese is necessary to supplement their efforts. From the literature review, it is clear that home movies are not only media cultural artifacts that represent a certain landscape of media production and dissemination, but also family artifacts in which family culture, tradition, and memory are embedded. Home movies are historical documents, providing an alternative approach for investigating and probing the history of the underrepresented.

3. The Conceptual Framework

As this is an interdisciplinary study, I draw upon ideas from media archiving, critical pedagogy, feminist standpoint theory and local experience in Taiwan to form the conceptual framework of this study.

Media Archiving

In the *Oxford Dictionary of English*, archive, as a noun (usually archives), means "a collection of historical documents or records providing information about a place, an institution, or a group of people" or "the place where historical documents or records are kept" (Stevenson, 2015). It is derived from the Latin *archiva/archia* and the Greek *arkheia/arkhē,* indicating a public building, records, or superior magistrate. This word, archive, implies "origin," "power," and "beginning" (Derrida, 1996, p. 1-3; Edmondson, 2016, p. 18). "Archive" in Chinese language is pronounced *dǎng àn* 檔案 and has a long history in Chinese civilization. The first collection that embodies the concept of *dǎng àn* is an oracle bone inscription produced during the Shang Dynasty (ca. 1600 – ca. 1046 BC). However, not until the late Ming and early Qing Dynasties (appropriately the 17th century) were the two Chinese characters 檔 and 案 first used, referring to a document deposited in a governmental space (Shucai Zhang, Guorong Li, Dongquan Yang, & Fengzhi Liu, 1991, p.43-46). From then on, the Chinese have had in place a system to collect and deposit government records.

The types of the archives found around the world in ancient and modern history are many. Archival carriers have, at various times, included stone, papyrus, vellum, parchment, bamboo, silk, and paper, as well as, more recently, glass, celluloid, and magnetic tape, produced by such

wide-ranging methods as writing, inscribing, printing, chemical-photography, audio-recording, and video-recording, among others. In a long run, the concept of the archive has developed in diverse ways. In the late 19th century, archive, as a verb, indicated "placing or storing (something) in an archive" (Stevenson, 2015); as an active term, archiving means performing archival-related activities, including not only placing an object in an archival repository, but also documenting and maintaining the record and making it accessible. In general, archiving records is a series of procedures that allow the record to be stored, conserved, preserved, and accessed by current and future generations.

This study narrows the scope of media archiving to a specific type: the audiovisual. Archiving an audiovisual artifact is a complex operation, involving both technical and intellectual expertise. According to *Preservation Best Practice* (2009), issued by FIAF's Technical Commission, there are six stages of audiovisual archiving: 1) Acquisition, which means ensuring cinematographic works are properly preserved; 2) Conservation, which refers to safeguarding and protecting original materials from damage, decay and loss; 3) Preservation, referring to the duplication, copying, or migration of analogue and digital moving images to a new support or format, typically in cases where the life expectancy of the original element is limited or unpredictable; 4) Restoration, which is a complex term meaning to remove or disguise damage and deterioration using various techniques, or to recreate an original cinematographic work from surviving elements or different versions; 5) Access, which is the ultimate goal of the archive, referring to making an archival work accessible to the general public; and, 6) Presentation, meaning the exhibition, projection or delivery of archival works. While these six stages form a basic standard for archiving an audiovisual work, the principle and practice of dealing with a specific cinematographic work depends on its characteristic; for example, the

process for archiving a film-based work is somewhat different from that for archiving a magnetic tape or digital file.

Although the FIAF has set up a workflow for media archiving, most archival organizations, depending on their missions and collection policies, formulate their own philosophy and principles for media archiving. Based on the characteristics of different audiovisual carriers (e.g., film, tape, cassette, disc, hard drive, etc.), the approach adopted to preserve a media artifact is also different. In Karen F. Gracy's *Film Preservation* (2007), she illustrated two aspects of the process of preserving a film: the macro and the micro. She provided eight diagrams detailing the macro-level and summarize generalities about the process of preserving a film, including: 1) Selecting a film; 2) Seeking funding and resources; 3) Inspecting and inventorying a film, including writing down information about edge code, base, generation of film, damage and the more; 4) Preparing a film for laboratory work, such as adding and labeling the printing leader to the head and the tail of each reel, repairing tears, breaks, weak splices and broken perforations, and cleaning; 5) Duplicating a film at the lab and reviewing and checking the print for image quality; 6) Storing the master elements and access copies; 7) Cataloging the master elements and access copies; and, 8) Providing access to the preserved film (p. 97-139). Not all the procedures of preserving a film will follow the eight sub-processes above. Archival organizations will employ a method they think appropriate to preserve their films.

In terms of magnetic media (e.g., videotape), the *Videotape Preservation Handbook* (2002), published by the Association of Moving Image Archivists (AMIA) and *The Preservation of Magnetic Tape Collections: A Perspective* (2006), edited by Image Permanent Institute (IPI) and Rochester Institute of Technology (RIT) provide basic work principles. Unlike the preservation procedure mentioned in Gracy's *Film Preservation*, these two handbooks do not

offer detailed sequential steps of how to preserve a magnetic tape; rather, they delineate magnetic

tape archiving's characteristics and history, as well as transferring and reformatting strategies and

means of evaluating the storage environment. Magnetic tape is not a good material for long-term

storage and many archivists and institutions have encountered difficulty in both maintaining

magnetic equipment and in migrating tapes to a relatively stable medium.

The workflow and techniques of media archiving are usually seen as professional, but

mysterious. However, this study thinks media archiving know-how cannot merely belong to and

be controlled by professionals or experts, but should be demystified and shared among those who

are in need of it. Thus, this study views the practice of media archiving as a pedagogical process

through which people can learn the philosophies and principles of media archiving and apply

them in their daily life consciously and critically. Learning the process of media archiving

empowers people by giving them the ability to preserve and restore not only their legacy media,

but also their life stories.

Critical Pedagogy

The aim of this study is to understand how the Campaign employs media archiving

workshops as a pedagogical process to engage ordinary Taiwanese in performing home movie

preservation, and to observe and examine the transformation of workshop participants'

consciousness using the lens of critical pedagogy. Critical pedagogy is a philosophy of education

that has developed and applied concepts from the critical theory of the early Frankfurt School

and related traditions in the fields of education and cultural studies, such as Brazilian educator

Paulo Freire (*Pedagogy of the Oppressed, 1*970). In this sense, critical pedagogy can be

understood as a critical theory of education. In this study, I draw upon the critical theories of

several education philosophers—including John Dewey, Paulo Freire, Henry Giroux, Douglas Kellner, and bell hooks—to set up a framework of thought to examine the research process.

John Dewey

John Dewey (1859-1952) was an influential American educator, social critic, activist, and philosopher who contributed greatly to interconnected discourses between politics and education. He argued, in his work *Democracy and Education* (1916/2013), that education is a necessity for the continuity of a society in which educated citizens participate and democracy is realized. That is, democracy is the outcome of education and education plays an essential role in contributing to a democratic society. Education and democracy with mutual interaction can be referred to using the Deweyan term, "participatory democracy." Education is always limited in the political field, to a mode of living and attitude that people should nurture, cultivate, and develop in a modern society. In Dewey's view, a human being is a social animal living in a social group with some common interest and a certain amount of interaction and cooperative intercourse with other social groups. The purpose of education is to make a continuity of a society and pass its accumulated knowledge to future generations. Through education, a society grows and in the end becomes a democratic society. Through education, a primary, unreflective experience is transformed into a secondary, reflective experience, and eventually into reflective thinking.

Experience and thinking are important concepts proposed by Dewey, who argued that experience is a trying and an undergoing, combined; "Experience as trying involves change, but change is meaningless transition unless it is consciously connected with the return wave of consequences which flow from it. … The value of an experience lies in perception of relationships or continuities to which it leads up" (p. 150-151). As one gains experience and

consciously thinks of it, one acquires knowledge that influences how one does things, walks, talks, reads, writes, etc. Knowledge exists in a gained experience and an active doing, also known as "learning by doing" (p. 198). Within this view, doing is a trying as well as an experiencing that leads to reflective thinking. Only through doing can one attain reflective thinking, which makes people continue to do good and drives a society toward democracy.

The theory of "learning by doing" will be employed in analyzing the hands-on process of the media archiving workshop. How the workshop participants experienced and learned the knowledge and skills needed to preserve and restore their media artifacts and how they changed their cognition and perceptions will be examined later.

In a nutshell, Dewey believed that the purpose of education in a democratic society is to help individuals gain the continued capacity for growth that betters the world. A democratic society enables individuals to participate in democracy by engaging them in activities that arouse and strengthen their impulses and motivation. Thus, the purpose of education is to establish, disseminate, and maintain democracy.

Paulo Freire

Brazilian philosopher and educator Paulo Freire (1921-1997) authored the philosophy of popular education and developed critical pedagogy. His pedagogy focuses mainly on a set of practices that empower people who are illiterate and without power, especially adults positioned in a "culture of silence," to read the word and the world critically. In the preface to *Literacy: Reading the Word & the World*, Freire recognized literacy as a set of cultural practices that not only empower people, but also promote democratic and emancipatory change (Freire & Macedo, 1987b). Literacy, in his argument, plays an important role in helping people move from their

naïve perceptions of reality to a critical understanding thereof by facilitating their intervention in the historic transitional process in which one is no longer an object, but a "Subject." Knowing as a Subject, one "can and ought, together with other Subjects, to participate creatively in that process by discerning transformations to aid and accelerate them" (Freire, 1982, p. 12). Being a Subject or gaining subjectivity offers "those whose experience subordination through an imposed assimilation policy" to gain a cultural voice and "transcend their object position in a society that hosts us yet is alien"(Macedo, 2000, p. 12). That is, literacy is a tool for the illiterate to understand not only the words, but also the world that surrounds them. Only when provided with the proper tools can the illiterate or marginalized individuals and groups deal critically with their praxis.

Only when the oppressed recognize their praxis can they begin to struggle, take actions and transform the world. This process of recognition is, in Freire's discourses, a process of consciousness-raising; "A deepened consciousness of their situation leads people to apprehend that situation as a historical reality susceptible of transformation" (Freire, 1970/2000, p. 85). Consciousness-raising thus is not a natural byproduct of economic changes, but a critical educational effort based on favorable historical conditions. Education, here, is not an act of depositing, but a process of problem-posting-and-solving, in which dialogue is "indispensable to the act of cognition which unveils reality" (p. 83). The dialogical process of education is a practice of freedom through which one becomes a historical being; 'As men amplify their power to perceive and respond to suggestions and questions arising in their context, and increase their capacity to enter into dialogue not only with other men but with their world, they become "transitive"' (Freire, 1982, p. 17), leading them from disengagement to total engagement. Freire's

works is of significance in awakening the consciousness of the silenced, as well as in recovering

their recognition of their praxis and obtaining literation to transform society.

This study positions Freire's emphasis on "literacy," "consciousness-arising," and the

"dialogical process" as a set of educational practices for the Campaign and its participants to

follow in preserving and archiving their valuable family artifacts. When the workshop

participants recognized their media artifacts were not only culturally and historically significant,

but also full of family values, they took actions to preserve them and retrieve their family

memory. Their participation in the home movie archiving process was a cultural practice for

regaining family bonds and revitalizing family spirit. In this process, the participants learned

how to read home movies and gained "a new awareness of selfhood and begin to look critically

at the social situation in which they find themselves, often take the initiative in acting to

transform the society that had denied them this opportunity of participation"(Shaull, 2000, p. 29).

In this study, media archiving, as a cultural practice, enables ordinary people to preserve their

family artifacts and voice their history and memory without obstruction from the privileged or

dominant class.

Henry Giroux

Henry Giroux, as an educator and cultural critic, also contributed idea on literacy. He

conceived of literacy, or in a broader term, education, "as a radical construct had to be rooted in a

spirit of critique and project a possibility that enabled people to participate in the understanding

and transformation of their society" (Giroux, 1987, p. 2). Giroux questioned mainstream values

in schooling and cultural studies and proposed that educators should act as critical agents in the

production, circulation, and use of particular forms of cultural and symbolic capital. Educators

sometimes occupy an inescapable political role and always work and speak within historically and socially constructed relations of power. In this sense, education generates a privileged narrative space for some students and a space that fosters inequality and subordination for others.

Recognizing this educational praxis, however, Giroux pondered how educators can construct a pedagogical project that legitimates a critical form of intellectual practice. He articulated that cultural studies should challenge the alleged ideological and institutional innocence of mainstream educators, thus empowering minority students to own their voice, experiences and cultural memories (Giroux, 1996). Schools are contested terrains in which different values, conventions, and knowledge interrogate and compete with one another. Giroux argued that education, as a cultural practice, should be understandable only through critical considerations of history, politics, power, and culture. Teachers, as transformative intellectuals, should develop counterhegemonic pedagogies that not only empower students but also educate them.

Archiving media artifacts, in Henry Giroux's view, is performing a cultural practice. Giroux argued that critical educators and cultural studies scholars should work collaboratively to address how the shared interests of politics, culture, and education can be articulated through performative practice pedagogy, a concept that signals the importance of translating theory into practice (Giroux & Shannon, 1997). He claimed "cultural texts [are] an important site in which theory is used to think 'politics' in the face of a pedagogy of representation that has implications for how to strategize and engage broader public issues" (p. 2). This study, grounded in and developed from Giroux's ideas, asserts that media archiving is both a cultural and a pedagogical process. Media archivists, as transformative intellectuals, should develop an alternative strategy

that not only articulates the historical, social and cultural contexts of a certain medium, but also preserves them, from the standpoint of countering the mainstream values.

Regarding the idea of counter-narrative, Giroux, working with Colin Lankshear, Peter McLaren, and Michael Peters, argued that counter-narratives oppose not only grand narratives, but also the "official" and "hegemonic" narratives of everyday life—those legitimating stories propagated for specific political purposes to manipulate public consciousness by heralding a national set of common cultural ideals. They used Lyotard's term "little stories" to clarify their intention; little stories are stories of "those individuals and groups whose knowledges and histories have been marginalized, excluded, subjugated or forgotten in the telling of official narratives" (Giroux, Lankshear, McLaren, & Peters, 1996, p. 2). With this understanding, many media (e.g., home movies) record "little stories" that are histories and memories of the invisible and the marginalized, especially in this transitional epoch. Preserving the media of the forgotten, the unseen, and/or the marginalized is a way for them to be seen and remembered.

Douglas Kellner

As a philosopher, educator, and media and cultural studies critic, Douglas Kellner (1995) described contemporary media as highly manipulative in controlling people's thinking and shaping their perspectives. The artifacts of media culture, in his mind, are not innocent entertainment, but thoroughly "ideological artifacts bound up with political rhetoric, struggles, agendas, and policies" (p. 93). Kellner further, in his book *Cinema War* (2010), argued that Hollywood cinemas are contested terrain that "reproduces existing social struggles and transcodes the political discourses of the era" (p. 2). Acknowledging the media praxis, we should be critical of media representations and discourses, especially as media culture has emerged as a

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major form of cultural pedagogy. It is important to learn how to understand, interpret, decode, and criticize meanings and messages embedded in media artifacts, thus helping one empower oneself in relation to dominant forms of media and culture (Kellner, 2015). In Kellner's terms, this is the concept of critical media literacy, a cultural and critical pedagogy that counters mainstream media discourses. We need to learn how to analyze and interpret the politics of image representations of race, class, gender, sexuality and other hot-button issues. Critical media literacy helps one learn how to dissect media artifacts and empowers one to read and think critically. In addition to critical media literacy, the production of alternative media also helps create "a healthy multiculturalism of diversity and more robust democracy" (Kellner, 2001, p. 70). Media education should teach people to create and learn alternative media, providing them a different comparison to the representations of the mainstream media.

As technology advances, Kellner recognized, learning digital literacy is of immediate concern to contemporary people. He proposed people's having multiple literacy ability to meet the challenges of new technologies (Kellner, 2004). Educators, in particular, should cultivate multiple literacies in contemporary technological and multicultural societies, because proliferating technologies are changing every aspect of our culture and society—from how people work and learn, to how they perceive media culture. Education, in this dramatic technological revolution, should develop a new curriculum of multiple literacies to meet the challenges that new communication and information technologies bring. These multiple literacies will cultivate our ability to "look at things in new ways and looking back at how the world was before dramatic changes occurred" (p. 10). The ability to read legacy media, such as home movies and videos, is important in this dramatic media transition. All in all, Kellner's philosophies on critical media literacy, multiple literacies, and alternative media set up an

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essential principle for analyzing and examining the current media praxis, media representations in the mainstream media landscape and the dramatic transformation from analog to digital.

bell hooks

As a feminist theorist, educator, and media and cultural critic, bell hooks' writing covers the topics of gender, race, class, teaching, and contemporary media culture. hooks agreed with Freire's view and further argued that literacy is not only a way of revolution, but also an act of anti-patriarchy, anti-sexism, and anti-hegemony. She did not use Freire's term "revolution"; rather, she used "transformation" to identify a period during which education provides a process that incorporates critical thinking. Only through education does one have the ability to read the world and transform one's life; "Thinking is an action" (hooks, 2010, p. 7) that transforms one's life. Thinking is a process of posing-questions-and-finding-answers, during which one combines visions of theory with praxis for oneself and the world.

Moreover, hooks (1994) argued that the classroom is not a place where students learn from books or teachers. Rather, teacher and student dialogue with each other and learn from each other, thus empowering each other. hooks proposed that an interactive and mutual relationship between student and teacher makes both learn best and integrally in the classroom, a process she termed "engaged pedagogy." In other words, engaged pedagogy makes the classroom a place where everyone exchanges ideas and makes a valuable contribution, thus developing an atmosphere of trust and commitment that facilitates genuine learning (hooks, 2010).

Further, echoing Freire's concepts of consciousness-raising and dialogue, hooks (2000) argued that merging critical consciousness with critical thinking allows one to continually search for ways to read and write, which excites and liberates the mind. She reinforced that only

through communication and dialogue do people (both women and men) share feminist thoughts and sustain feminist campaigns. As a black feminist theorist, hooks (2015) thought that "violence is inextricably linked to all acts of violence in this society that occur between the powerful and the powerless, the dominant and the dominated" (p. 118). The system of patriarchy is a problem in society as well, internalizing and institutionalizing sexism. Everyone, including both women and men, should work to end patriarchy, sexism, hegemony and white supremacy, because we live in a political world characterized by a white supremacist capitalist patriarchy, where we all frame ourselves in relation to one another.

Another focus of hooks was popular culture, which represents power control in everyday life. Most media representations are motivated representations, in that producers are consciously constructing images and manipulating representations that perpetuate racism, sexism, homophobia, etc. Popular culture is a primary pedagogical medium for masses of people globally who want to understand the politics of difference. hooks (1996) examined specific films to investigate whether "these messages embedded in these works really were encouraging and promoting a counterhegemonic narrative challenging the conventional structures of domination that uphold and maintain white supremacist capitalist patriarchy" (p. 3). The mainstream media continuously internalize sexism and racism in everyday life, reinforcing in the public a sense of patriarchy, white domination and racial discrimination. Learning how to read and understand the media and the structures of media production critically is to empower oneself to understand and resist the media hegemony.

Feminist Standpoint Theory

Standpoint theory has been the site of political, philosophical and scientific debates for more than three decades. Many enthusiasts and critics have made contributions to enriching this theory. Standpoint theory matters because it provides the motivating insight that certain social groups have occupied a dominant position that systematically marginalizes and oppresses other groups (Wylie, 2004).

Feminist standpoint theory originally derived from Marxist thought and emerged between the 1970s and 1980s as feminist critical theory questioned "relations between the production of knowledge and practices of power" (Harding, 2004, p. 1). Feminist standpoint theory challenges "the very standards for what counts as knowledge, objectivity, rationality, and good scientific method," in that knowledge produced by oppressed groups has long been rejected and neglected by dominant Western science and philosophy; "All knowledge is a condensed node in an agonistic power field; History is a story Western culture buffs tell each other" (Haraway, 2004, p. 82-83). There is no politically or culturally neutral research or framework, as knowledge production is influenced by one's culture, gender, class, moral and ethics. As Harding asserted, all knowledge is socially situated and most knowledge produced comes from privileged and dominant groups rather than oppressed and marginalized groups.

Feminist standpoint theory is, in this sense, a social theory, a philosophy of science, a methodology, and an epistemology that empowers oppressed groups to produce standpoint themes and gain a public voice. Feminist standpoint theory views the oppressed as a "collective subjective of research" rather than as "objects of others' observation, naming, and management" (Harding, 2004, p. 3). A standpoint is not merely a perspective, but a collective political struggle by the oppressed against the traditional knowledge production system.

For example, black women have long been positioned on the margins of US society. However, their marginality can produce Black feminist thought that "reflects a special standpoint on self, family, and society" (Collins, 2004, p. 103). The self-definition and -valuation of Black women is a collective struggle that awakens their consciousness of being "the outsider within" and empowers them to resist the dehumanization essential to systems of domination. Black women's outsider within status "highlights the tension experienced by any group of less powerful outsiders encountering the paradigmatic thought of a more powerful insider community" (Collins, 2004, p. 121). That is, their marginality empowers them to "criticize the dominant racist, classist, sexist hegemony as well as to envision and create a counter-hegemony" (hooks, 2015, p. 16).

Both feminist standpoint theory and, more broadly, standpoint theory allow various social groups or collectivities (e.g., women, the working class, the elderly, the disabled, etc.) to inquire into their praxis and voice their truth or respective moments of truth. Under such a discussion, the women's movement produces knowledge for women, just as anti-racist movements and social equality and justice movements produce knowledge for victims of racism and people facing inequality and injustice. In this manner, feminist standpoint theory provides an approach to empower marginalized individuals and groups, to value their experiences, and to develop an "oppositional consciousness" (Collins, 1989; Harding, 2004; Sandoval, 2004) that leads the marginalized to challenge the dominant and privileged. For those who live on society's margins, feminist standpoint theory is a tool for critiquing mainstream ideologies and methodologies.

Indigenous Transformation, Local Experience

Archivist-educator, Jiing Yng-Ruey

Jiing Yng-Ruey (also known as Ray Jiing) was the first person to transform what he learned about critical pedagogy from John Dewey, Paulo Freire, Henry Giroux, Peter McLaren, and Douglas Kellner into the practice of critical media archiving. As he was the proposer, promoter, and leader of the Campaign, this section mainly focuses on his educational background, career goals and his efforts to integrate critical pedagogy with media archiving in Taiwan.

Jiing has taught at various institutions and has been involved in many innovative community-based documentary filmmaking, film preservation/restoration, and social movements in Taiwan. He received his PhD in Education and MFA in Film Directing from the University of California at Los Angeles, and a BFA in Radio-Television-Film from the University of Texas at Austin. He was dean of the School of Sound & Image Arts, and a graduate studies professor in Documentary & Film Archiving at Tainan National University of the Arts (TNNUA) in Taiwan. Before teaching at TNNUA, he served as director of the TFI for eight years (1989-1997) and was instrumental in not only preserving Taiwanese dialect films, but also conducting archival research and film restoration and preservation projects.

In the past two decades, he has established three institutions to safeguard the film heritage of Taiwan—the Taiwan Newsreel and Documentary Film Archive (NDFA, established in 1998), the Film Collectors Museum (FCM) and the Taiwan Film Heritage Preservation Association (FHPA) (both established in 2017). As founder of the NDFA, director of the FCM, and president of the FHPA, Jiing has led a group of archivists, educators and activists to rescue and preserve audiovisual cultural heritage artifacts, especially from Taiwan's civil society. These efforts differ from those of the TFI, whose aim is to preserve and restore commercial films and films with aesthetic and/or national significance.

Over his career, he has played three roles—educator, documentary filmmaker, and audiovisual archivist. In his different life stages, Jiing accumulated knowledge, energy, and skills for transforming Taiwan's society, with a focus on the preservation of audiovisual documents. In 2014, Jiing was granted an "Outstanding Contribution Award" at the Taipei International Film Festival in recognition of his life-long contributions to safeguarding the national film heritage and promoting understanding of the importance of film preservation and archiving.

As a documentary filmmaker, Jiing proposed using documentary filmmaking as an instrument for individuals to engage in social analysis. He claimed that documentary filmmaking is a learning process through which "individuals can acquire critical media literacy and thus become more capable of decoding the ideological dimensions of texts, social practices, and cultural forms, such as television and film" (Jiing, 2002, p. 135). He employed critical pedagogy and Third World Cinema theory to analyze documentary filmmaking from a new angle. Jiing proposed a participatory documentary filmmaking process to engage marginalized individuals and groups in making films. His focus in participatory documentary filmmaking was to reflect on participants' growth and transformation, rather than on the results or artistic value of the film they made (Jiing, 2017). This represented a paradigm shift in documentary filmmaking, broadening its scope and enriching discourses in such related fields as education, sociology, ethnic studies, and cinema and media studies.

As an audiovisual archivist, Jiing proposed the idea of "No Document, No History" and engaged in many film preservation and restoration projects to save historical documents. He also promoted the necessity of preserving all images concerning Taiwan, whether produced in Taiwan or overseas, to ensure Taiwan's cinema and media studies owned the materials it needed to

interpret and the capacity to trace the historical roots of its cinema. Only by having and preserving its own films can Taiwan write its history and assert its identity.

His beliefs are manifested in his practice. In 1994, as director of the TFI, he embarked on an international project in collaboration with the CNC Archive in Bois d'Arcy, France to retrieve a cache of some 200 Chinese film treasures on 1,100 rolls of 35 mm film, produced in Shanghai and Hong Kong from the 1930s to the 1950s. Continuously, Jiing led the TFI's team in saving more than 200 Taiwanese dialect film titles, conducting oral history interviews with those who participated in producing them, and hosting a series of conferences on these valuable heritage films. Through its repatriation and archival endeavors, the TFI accumulated experiences in working with FIAF members and conducting relevant research, rather than being oppressed by dominant cinema discourses duplicated from Western cultures. Taiwanese cinema owns its voice and the capacity to tell its cinematic story.

Saving films of national significance continued as Jiing served as director of the NDFA. In 2004, he and his team saved and preserved a collection of 175 reels of documentary and fictional films produced during the Japanese colonial period, the most recognizable of them being *Southward Expansion to Taiwan* 南進台灣 (1941), which glorified the rule of the government of Taiwan during the Japanese colonial era. It was a visual record of colonialism. Jiing argued that history is a contested terrain and that analyzing films made in the colonial era affords one the opportunity to interpret and decode them from the standpoint of the colonized (Jiing, 2008) by adopting a deconstructionist and de-colonialist perspective. Similarly, another national treasure, *Xue Ping-gui and Wang Bao-chuan* 薛平貴與王寶釧 (1956), the first Taiwanese dialect film, was excavated in Miaoli in 2013, in fieldwork conducted by Jiing and his team members.

The above preservation projects reveal that Jiing's efforts and practices have contributed greatly to safeguarding Taiwan's film cultural heritage and making it accessible to future generations. He has constructed critical discourses on both Taiwan cinema studies and media archiving studies, from the standpoint of Third World Cinema and the oppressed, not only supplementing the current scholarship but also encouraging cross-disciplinary research.

Claims in Saving Home Movies Campaign: Toward a people's archive

The following paragraphs mainly focus on Jiing's claims about home movies and home movie preservation and archiving, in his capacity as the proposer, promoter, and leader of the Campaign. The first home movie preservation project he conducted was in the late 1990s, when he worked with the families of Liu Na-Ou and Deng Nang-Guang to preserve, duplicate and transfer their 9.5 mm and 8 mm family movies. Jiing talked about this history and shared his perspective on these home movies:

> Liu's film is one that his grandson personally brought to the archive and handed to me. Deng's family movie was one that Deng's son, Deng Shi-Guang 鄧世光, personally handed to my when I went to his house. The two batches of film were sent to Japan when I found the funds. They were magnified and copied onto 16 mm stock. Only with these private images can we understand the era and the history. This history is a neglected history. These family films have proven their value after 20 years. Many Taiwanese scholars have begun to construct historical memories and local historiography particularly concerning Taiwan… Their home movies represent an image of the upper class at that time. This was nothing particular as we see this kind of image today, but it did represent a time. We saw the street landscape, their dress and family culture. The image representation was [that of the] life of the bourgeoisie in colonial Taiwan. The image representation was pure and simple. Through it, we saw a life. There was no distortion in that life. They became very important historical documents. They awaked my consciousness of their importance (Jiing, June 11, 2017).

The influence and significance of Liu's and Deng's home movies made Jiing wonder how to preserve more home movies and keep the private family images they contained. A 2010

summer boot camp organized by Jiing invited Chinese film critic and historian Zhou Chuánjī 周

傳基 (1925-2017) to exhibit his own home movies and share his family memory. Zhou's home

movies were made in 1923, 1935, and 1955, and also included relatively more recent images of

his family members. His family was a privileged family in the Republic of China period.

However, due to the Second Sino-Japanese War (1937-1945) and the ensuing Chinese civil war

(1946-1950), Zhou's family were forced to disperse to Taiwan, China, and the United States

(Zhou, 2010). Through viewing his home movies chronologically, a family's cultural norms,

traditions, history and memories are represented, revealing the films' value as not only an archive

of family history, but also as historical documents of a transformative society.

Jiing has acknowledged the cultural heritage significance of home movies and has

proposed saving home movies and videos for four reasons. First, saving home movies is a

cultural campaign transformed from the 1960s' Third World Cinema theory, which views

people's cinemas as radical media, in that a movie camera is like a gun firing bullets at 24 frames

per second. With this gun, people can record their lives and stories and spread them to the rest of

the world. Jiing transformed this theory into the practice of media archiving and promoted

establishing a "people's archive" through which people could preserve and archive their own

media artifacts and build up their own archive, thus gaining the capacity to establish their

subjectivity. Jiing argued (2017a) that

> "As a social-oriented archivist, I recognize the problem of the audiovisual archives of
> today. I propose an alternative audiovisual archive with which collects and safeguards
> film heritage of underrepresented, e.g., communities, workers, peasants, as well as
> aboriginals by organizing media archiving workshops in communities to help people
> deal with audiovisual materials. We teach them to take photos and portraits for families,
> make home movies, restore home videos and transfer to DVDs, make documentaries
> about people's intangible cultural assets and tell stories about themselves, etc. The
> service is subjected to a minimum charge so that the operation can be continued. In the
> process of doing this, certain agreement and authorization has to be made to build a
> people's audiovisual archive. In many years of my research and preparation, I will be

able to build a prototype of this kind of independent community-based audiovisual archive, in keeping ordinary people's memory alive. As the consequences, this type of alternative audiovisual archive would contribute the formation of subjectivity of the people and supply balanced views in the writing of national histories in the future."

Ordinary people have long been undervalued and underrepresented by both the structures of domination and the mainstream media. Through the liberation and democratic advancement of Taiwanese society in the post-martial-law era, they are allowed to own movie cameras and produce their own images, marking the first time ordinary Taiwanese have had the right to produce and record images on their own. This means that Taiwanese people can participate in society in their own ways, pushing it to become a more democratic and just society. However, in their pursuit of liberation and democracy, the image products they made have been forgotten and neglected by most memory institutions, causing the history and memory of ordinary people to be lost. Thus, saving home movies is a cultural movement through which people can establish their own archive and become a "Subject."

Second, Jiing argued that saving home movies is a form of resistance. Under the dominant impacts of consumerism and mainstream media culture, people unconsciously lose cultural mobility. Thus, saving home movies educates people on how to retrieve their ability and engages them in the practice of media archiving. This process is not only a ritual, but also a resistance, through which people can differentiate between the image representations of the mainstream media culture and their own images. Learning how to dissect media representations increases people's cultural mobility and subjectivity.

Third, saving home movies provides alternatives. People have long been brainwashed by Hollywood cinema and the mainstream media culture, both of which always produce media spectacles to attract people's attention. However, the images in home movies provide us with an alternative way of understanding the world. We do not need the media spectacle of Hollywood

cinema. It is not real. What we need is to understand the world surrounding us. Saving home movies offers us the option to educate ourselves and to choose what to watch. Only by doing so do we raise our consciousness of ourselves.

Last, saving home movies is a step to de-colonization. Taiwan, as a Third World country, has long been culturally, economically, and politically oppressed by imperialism. With this understanding, saving home movies is a kind of de-colonization endeavor, because such films are made by ordinary Taiwanese and faithfully record what they saw and felt. Saving their home movies is to not only intended to make sure their audiovisual materials continue to exist and are accessible, but also to retrieve their subjectivity. To people in Third World countries, owning their subjectivity is a way of de-colonization.

4. Research Methodology

This chapter discusses the research methodology used in this study to demonstrate the feasibility of media archiving as critical pedagogy. The best way to achieve this goal was to participate in a media archiving workshop held by the Campaign and interview the workshop participants, to observe and examine what pedagogy was embedded in the Campaign, what the workshop participants learned and recognized, and to what extent their consciousness was raised during the media archiving process. The following sections address the study's research methods, data analysis strategy, ethics, trustworthiness, and positionality.

Research Design: Qualitative Research

The goal of this study is to understand how ordinary Taiwanese gained awareness of the significance of their own home movies through a media archiving workshop held by the Campaign, and to investigate and observe any transformations in their perspectives and thoughts. This inquiry seeks to describe, in a narrative reporting, how ordinary Taiwanese perceived the value of their home movies and what pedagogy was embedded in the process. Thus, it adopts qualitative approaches to collect data comprehensively, and a combination of textual analysis and coding to examine and interpret the data collected. Through a deep and intensive reading of the data, this study identifies meaning-relevant kinds of people, actions, beliefs about or interests in the world (Erickson, 2011), and what representations, assumptions, and kinds of sense-making about the world they reveal (McKee, 2003).

This study comprises three research stages. First, I conducted field research in several archival institutions to collect past and current historical materials related to the Campaign.

Second, I participated in several media archiving workshops held by the Campaign and observed how the workshop activities engaged the participants. In this stage, I also ran two media archiving workshops to recruit the intended research participants. My workshop observations and participation enabled me to learn how the participants recognized their media praxis and what they learned from it. Third, I interviewed 15 workshop participants to further understand their thoughts about and perspectives on their home movies, the workshop and the Campaign.

Fieldwork

The first research stage consisted of fieldwork conducted from mid-March 2017 to mid-September 2017. The purpose of the fieldwork was to search out past and current studies related to home movies of Taiwan, as well as collected data about the Campaign. First, I went to the birthplace of the Campaign, the Taiwan Newsreel and Documentary Film Archive (NDFA) to examine their collection policies, environment, and cases currently being implemented. The NDFA is Taiwan's first archival institution designed to collect and preserve home movies and videos systematically and make them accessible on site. I worked in the NDFA between 2005 and 2008, during which time I learned 35 mm and 16 mm film-based material preservation.

Acknowledging its increasing need for people to want to preserve and transfer their home movies, the Campaign developed a Standard Operating Procedure (SOP) for home movie preservation. Generally, most home movies owned by ordinary Taiwanese are videotapes (e.g., Betamax, VHS, VHS-C or Video 8) and as such share similar characteristics. Accordingly, the Campaign began organizing, in 2013, workshops to teach participants the SOP for videotape preservation. Since then, 15 workshops have been offered by the Campaign, continuously disseminating the idea of home movies as cultural heritage.

I was deeply immersed in not only the archival environment but also the spirit of the

NDFA and the Campaign, which helped me perceive the current media transition and participate

in saving obsolete media. Seeing is believing; learning by doing. During this stage, I consciously

thought about what was needed for media archiving to become a pedagogical process, not for

professionals but for those outside the archival field. I also learned language expressions whose

nuances were peculiar to the Campaign and fully understood only by its members (H. Becker &

Geer, 1957). Thus, the fieldwork cultivated me and taught me, consciously and unconsciously.

The director of the NDFA was also the leader of the Campaign, Jiing Yng-Ruey. During

this stage, I attended several lectures and talks delivered by Jiing and transcribed his lectures and

talks to understand more about his career goals and intentions for the Campaign. Moreover, the

preserved and digitized home movies were deposited in the NDFA's vault and I was allowed to

watch them on site. While viewing them, I made an initial diagnostic critique of their politics of

representation, in terms of camera technology, gender, landscape change and issues related to this

study. This initial critique provided historical and societal evidence about the home movies and

the home movie making culture in Taiwan, strongly supplementing the data I collected. I also

searched relevant newspaper reports, magazine articles and theses in the National Central

Library of Taiwan. Most of these materials provided information about movie cameras as

consumer products, brands, and how home movie making became popular in the mid-1990s.

The data gathered in this stage supplemented the gaps in the literature review, especially

about home movies in the context of Taiwan, as well the material on past workshops held by the

Campaign. Although the newspaper reports, magazine articles and theses unearthed mainly

focused on the home movie camera as a consumer technology, they still indirectly revealed the

phenomenon of how ordinary people viewed their home movies and home movie making, the

price of movie cameras, and what kinds of people used this novel technology. The notes made

while watching the home movies helped me widen the scope of past studies and complemented

the image representation deficiencies of home movies produced after the 1950s. The transcripts

of Jiing Yng-Ruey's lectures and talks supported my understanding of his ideology and beliefs in

terms of the Campaign, media archiving, community archives, collection policies, etc.

I witnessed and/or participated in three sets of workshops held on June 11th, June 16th,

and September 3rd and 9th 2017, and viewed the audiovisual recordings of five workshops held

on October 18th and 19th 2013, January 26th 2016, October 1st and 10th 2017, and June 3rd 2018.

The audiovisual recording helped me to acquire the dialogue between workshop participants,

especially during the home movie preservation screening. I studied the internal materials

preserved in the Campaign's archive (including photos, flyers, contact information for workshop

participants, duplicated digital home movies, and newspaper reports) for all 15 workshops. I also

had talks and email discussions with the workshop coordinators who organized and participated

in the media archiving workshops. How I acquired the data for each workshop will be delineated

in Table 3 of Chapter Five.

Workshop

The second research stage had two purposes: to observe and participate in media

archiving workshops, and to recruit the intended research participants. The workshop engaged

participants in a series of archival activities, including lectures, hands-on videotape preservation,

and home movie screenings. I was a participant observer in the workshops, examining the

perceptions the participants received and what critical consciousness they raised. During the

several workshop activities, I focused on the participants' sense of what was significant or

unexpected when documenting topics that triggered them, and how they reacted. During my six-month fieldwork (March to September 2017) in Taiwan, the Campaign held three workshops in which I participated. The first two were held in Tainan on June 11th and 16th, and the last in Taipei on September 3rd and 9th. As an assistant for the first two workshops and a coordinator for the last, I made observational notes and had several short talks with workshop participants to recruit my intended research participants. As an assistant, I helped the workshop participants perform hands-on videotape preservation; as a coordinator, I communicated with the Campaign's team members and the workshop participants to create an ideal learning environment for all presenters. The recruitment of research participant happened when I was coordinator of the workshops held on September 3rd and 9th separately. This was a set of workshops, comprising two, one-day events. The set provided a slice of all 15 workshops held by the Campaign, giving me abundant information to analyze and interpret.

Based on past experiences and realities, most ordinary people in Taiwan were able to make home movies between the late 1980s and early 1990s, most commonly using a video camera and videotape. The Campaign acknowledged this and encouraged all participants to bring their own home videotapes and learn videotape preservation skills. Unlike in other previous workshops, we established a Google shared doc and Facebook page to advertise the workshop and recruit workshop participants, emphasizing the following message: As time passes, your home movies might deteriorate or be thrown away because of technology incompatibility; however, they document your family's history and memory, and are full of signs and symbols of your culture.

Following the advertising campaign, I contacted all potential workshop participants via phone or email to learn their reason for attendance. Most potential participants replied that they

wanted to participate in the workshop because they did not have the VCR to play or rewind their videotapes, or owned a VCR that had not worked for a long time. They wanted to know what images were on the videotape since, due to the passage of time, they could not remember clearly. I also informed the workshop participants about the process of the workshop and learned the tape format and content of the home movie they were going to bring. This investigation helped the team prepare the workshop tasks. The only requirement set by the Campaign was that the intended workshop participants had to bring their own home movie. In the end, we recruited 41 persons who were willing to participate in the one-day media archiving workshop. Twenty-three participated in the workshop held on Sunday, September 3rd, 2017 and 18 persons on the Saturday, September 9th iteration. Among the 41 participants, 26 (63%) were female and 15 (37%) were male.

Two workshop participants—female teenagers who came with their mothers—were under 20 years of age (18 and 15). Six people were in their 20s, eight in their 30s, 11 in their 40s, eight in their 50s, five in their 60s, and one in her 70s. Several workshop participants came from the same family, be it as wife and husband, mother and daughter, father and daughter, or parents and children. Although the workshop was held in Taipei, participants came from different cities and counties of Taiwan—17 participants from Taipei City, nine from New Taipei City, two from Taoyuan City, three from Hsinchu, two from Taichung City, one from Chiyi, four from Kaohsiung City, and three from Hualien—which was attributed to high-speed rail and public transportation making travel fast and convenient.

As a workshop coordinator, my responsibility was to get the message out, recruit participants, contact lecturers, and organize assistants. A series of workshop activities were able to teach participants videotape preservation know-how and information related to media

archiving. It was through the pedagogical process of the archival activities that the workshop

participants raised their consciousness and understood the significance of their family artifacts.

The home movies they brought were categorized into two video formats (VHS and Betamax),

both of which were very popular among Taiwanese families in the late 1980s, during which time

the two formats battled for market domination. The competition for market share between the

two video formats caused a war not only among manufacturing companies but also in the civil

life of Taiwanese society (B. Lee, 1986; Rosenblum, 1986; Wang, 1987; Zhan, 1986).

As a participant-observer, I participated in every archival workshop activity and observed

participants' behaviors and attitudes as they performed the DIY videotape preservation, discussed

issues, and exchanged opinions. The dialogue between participants and the questions they raised

to the lecturers and assistants were recorded through both audio-recording and video-recording.

This participation and observation gave me more information about and insight on the activities

and events. Before, during and after the workshop, I jotted down observational notes and took

photos for further examination and interpretation. The gestures, hand performances, and facial

expressions documented via still images or video-recording provided a way to illustrate and

interpret participants' behaviors and actions. This participant observation not only helped me

check the facts I had gathered from past and current materials, but also made me sensitive to

their implications and connections with other observed facts. It also pushed me continuously to

think about the phenomena I observed and learned and revise the research questions accordingly.

Interview

After coordinating the workshops held on September 3rd and 9th in the FCM, Taipei, I

conducted interviews with the research participants. The selection of research participants was

purposeful. Although every workshop participant was required to bring a home video, several did not (as they did one have one at hand) but attended anyway because they were interested in or curious about media archiving. As the goals of the Campaign include disseminating the idea of "Home Movies as Cultural Heritage" and encouraging people to preserve their family artifacts, the team members decided to allow those without a videotape to participate in the workshop and practice using a blank videotape provided by the Campaign.

In the third research stage, the study aimed to interview adult participants; as such, the two female teenagers were excluded, reducing the pool of research participants to 39 persons. Then, participants were confirmed using two purposeful selection criteria: the motivation, attitude and behavior the participant displayed during the workshop, and the content of the home video each participant brought and preserved during the hands-on preservation session.

1) Motivation, attitude and behavior: Based on the Campaign's past experiences, the most motivated learners are those who share their reflections, dialogue with one another, and propose suggestions or feedback to better the workshop activities. These actions were used to evaluate motivation in this study and played an important role in assessing why the participant wanted and needed to attend the workshop. Some of the motived participants had an urgent need to learn this process because their videotapes were in danger, while several had watched the Facebook online streaming video of the first workshop and decided to attend the second; their attitude and motivation were stronger than those of other participants. I observed and evaluated their attitude and behavior through their attendance, facial expressions and body language in every workshop activity. Each research participant had to have attended all activities of the media archiving workshop; that is, they had to have listened to the lecturers in the morning and participated in the activities in the afternoon, including the do-it-yourself videotape preservation

process and the preservation screening. Further, each research participant had to have actively participated in every archival activity and have had dialogues or discussions with the lecturers, assistants, or other participants—e.g., raising questions during the Q & A session, presenting a short talk to share or exchange her/his perspective in the screening session, or talking seriously or casually with other participants about the issues learned in the workshop.

2) *The content of the preserved home video:* People not in the field of media studies or archival studies do not clearly understand what a home movie, or in this case home video, means. Home video can refer to a movie recorded on videotape and in the household; thus, in terms of the videotape itself, the workshop participants who brought their own videotape performed and participated in every activity much more directly than did those who did not bring a home video. Many workshop participants brought several videotapes but, because of time limitations, only had time to preserve and restore one tape. Per the agreement in the participants' signed consent form, their restored tape was later legally transferred and digitized free of charge by team members. After that, participants could choose to sign another consent form, donating a digital copy of their preserved videotape to the Campaign's home movie collection, to be used for educational and research purposes only. The videotapes the workshop participants brought and preserved were classified into four content-based categories, as shown in Table 1, which lists the videos in order of declining relevance to this study. As each type represented a certain aspect of the phenomenon related to this study, workshop participants from each type (except Type 4) were chosen to be research participants. The following paragraphs detail the purposeful sampling criteria used in Table 1.

Table 1

The Criteria of Purposeful Selection of Research Participants

Type	The Content of Videotape	Number of Workshop Participants	Purposeful Selection	Number of Research participants	Name of the Research Participants
1	The home-made movie was made by the workshop participant himself/herself or by one of the family members or friends or by a commercial company.	18	YES	9	Jung, Yin, Hong-Chia, Xiao Zhan, Hui, May, Apple, Lulu
2	The home video was made about the community. The participant was concerned about the videotape itself.	11	YES	4	Wennie, Yun Pan, Geng
3	The content of the videotape was recorded from TV programs or the videotape itself was purchased in stores.	5	YES	2	Jay, Nana
4	The participant did not bring a videotape. They were interested in or curious about the issue.	5	NO	0	
	Total	**39**		**15**	

Type 1: The content was about family images. This category includes home-mode videos made in two ways—e.g., made by the workshop participant or a family member and/or friend, or made by a person or commercial company hired to film family events. The contents included birthday parties, weddings, ceremonies, travels, etc. The images in this type were related to the life of the participant or the participant's family. This study prioritized this kind of home-mode images because they were in some way immersed in the workshop participant's life, so that when

s/he preserved and restored more consciously and gently. Of the 18 workshop participants who had videotapes in this category, I selected nine to join my research.

Type 2: The content was about the community. Videos in category contained images of communities or community activities, including a minor ethnicity conference video-recording, a performance led by Taiwanese aborigines, a rural village, and so forth. The workshop participants were not the makers of the videos, but safeguarded them and were concerned about them. The tapes in this category were seriously deteriorated by mildew and fungus. Because of time limitations and the interview schedule, only four of the 11 workshop participants in this category were selected.

Type 3: The content was recorded from TV programs or the videotape itself was bought from a store. The workshop participants in this category cared about their videotape mostly because they viewed it as a childhood toy or a companion, and had watched the tape many times when feeling moody or sad, as its content was a relief to him/her. For example, one participant had a videotape recording of a Disney cartoon that she usually took out and watched when she felt lonely or sad, after which she felt relieved. Participants in this category cherished their videotapes and tended to collect old artifacts. Two of the five participants in this category were selected to join my research.

Type 4: The participant did not bring a videotape. They were curious about this issue. The participants in this category were observed to have inappropriate attitudes, behaviors, and perspectives while in the workshop. None of the five participants in this category were selected for interviews because the semi-structured interview questions addressed the storage condition and content of the home video the research participant had brought to the workshop.

During the recruitment process, I ensured research participants were participating willingly in the study. To verify this, I prepared a printed consent form for them to read and check, explained the purpose of my dissertation project and the research process, and provided information related to their participatory rights at the beginning of the interview. After the participants understood their rights, they signed a consent form (attached as Appendix). Their identities were protected using pseudonyms and their identification information was kept confidential.

I used a semi-structured questionnaire when conducting interviews, each of which was audio-recorded with the interviewee's permission. The interview questions addressed: 1) the interviewee's personal and family history; 2) the home video(s) s/he had brought and why s/he wanted to bring it/them; 3) a description of the archival environment of their home videos; 4) what s/he had learned from the lecturers, the hands-on videotape preservation process, and the preservation screening, and what impressed her/him most; 5) what s/he thought of the media archiving activities; and, 6) their perspective on home videos before and after the workshop. The interviewing process helped me gain a deeper understanding of the participants' perspectives and values, as well as their family backgrounds, life histories, home-movie making histories, and personal thoughts. I also observed the research participants' behavior while conducting the interview, which enabled me to draw inferences about the participants' meanings and perspectives that I could not obtain by relying exclusively on the interview transcripts.

Table 2

Basic Information about Research Participants

Pseudonym of the research participant	Age	Gender	Place of Birth	Place of Current Residence	Educational background	Occupation/Field	Interview time (mins)
Zhan	20s	Female	Tainan	Taipei	MBA	3C product manager	39
Nana	20s	Female	New Taipei City	New Taipei City	BA	Financial Assistant	56
Geng	30s	Male	Taichung	Taoyuan	BS	PhD student	80
Yun	40s	Female	Taitung	Taipei	BA	Senior high school teacher	30
Jay	40s	Male	Taipei	Taipei	MA	Product Manager	70
Pan	40s	Female	Hualein	Tainan	BA	MA student	63
Wennie	40s	Female	Taoyuan	Taipei	PhD	University teacher	80
Hong-Chia	40s	Female	Kaohsiung	Chiayi	MA	Administrative assistant	62
Hui	40s	Female	New Taipei City	New Taipei City	2-year College Diploma	Public Relations	31
May	50s	Female	Taichung	Taichung	MS	Information Engineer	63
Xiao	50s	Female	New Taipei City	Hsinchu	BS	Housewife	65
Jung	50s	Male	Kaohsiung	Kaohsiung	2-year College Diploma	(Retired) Manager	60
Yin	50s	Female	Kaohsiung	Kaohsiung	2-year College Diploma	Housewife	57
Apple	50s	Female	Taichung	Taipei	MA	NGO Activist	92
Lulu	70s	Female	Mainland China	Taipei	BA	(Retired) Junior high school teacher	87

As shown in Table 2, there were 15 research participants in my study, among whom 12 were female and three were male. Two research participants (Zhan and Nana) were in their 20s, one (Geng) in his 30s, six (Yun, Jay, Pan, Wennie, Hong-Chia, and Hui) in their 40s, five (Yin, Jung, May, Apple, and Xiao) in their 50s, and one (Lulu) in her 70s. The research participants came from different regions of Taiwan, including five from the north (Taipei City, New Taipei City, Taoyuan), three from the center (Taichung), four from the south (Tainan and Kaohsiung), and two from the east (Hualien and Taitung). The female research participant in her 70s was born in mainland China and came to Taiwan with her family in 1949, when Chiang Kai-shek's Nationalist government retreated to Taiwan. In terms of their current place of residence, a majority of the research participants had left their home town to study or work in a major city in Taiwan. At the time of their interviews, 10 research participants lived in the northern area of Taiwan (Taipei, New Taipei City, Taoyuan, and Hsinchu). The research participants were highly mobile; people are able to move between different parts of Taiwan quickly and easily accessible, as Taiwan is a small island with high-speed transportation capacity. Thus, although the workshops were held at Taipei, in the northern part of Taiwan, the research participants living in Taichung, Chiayi, Tainan, and Kaohsiung could easily attend them. In terms of their educational backgrounds, all had received at least a college-level degree or diploma, while six had received an MA and one a PhD. Their occupations included teacher, engineer, activist, product manager, housewife, and student. The longest interview lasted 92 minutes and the shortest 30.

I refer to the participants as "ordinary people" because most were not trained filmmakers or archivists. They did not have the needed skills and knowledge to perform such media practices as production, preservation, and archiving, nor to dissect current media culture products. They were not trained to critique the image representation politics of mainstream media—e.g., how

reality TV shows present pretense as a real and normal, or how Hollywood film heroes always save us from disaster. Some other workshop participants were trained filmmakers and went through this media archiving workshop to acquire media preservation skills to safeguard their legacy media. These filmmakers had long used images to document their community and had accumulated a large body of audiovisual materials, most of which had deteriorated or been damaged because of improper storage and deposit.

The 15 research participants were all interviewed between September 5th and September 16th, 2017, not long after attending the workshop. Their interviews transcribed to capture their perspectives and views related to this study. While conducting the interviews, additional artifacts, including family albums or digitized home videos, were also collected. These materials were considered important because they documented the interviewee's family life, offering more clues and information about the interviewee.

Data Analysis

This study employed a combination of textual analysis and coding to analyze the data. In Chapter Five, I use textual analysis to analyze the data collected during the fieldwork and the workshop, and to interpret how the Campaign engaged people in media archiving practices. In Chapter Six, I employ a coding process to examine and analyze the interview transcripts, delving into the perceptions and understandings of the research participants. The following paragraphs present the data analysis strategy in more detail.

Textual analysis of the materials related to the Campaign

The goal of Chapter Five is to theorize the critical pedagogy as embedded in the process of the media archiving workshop and how it has been embodied by Campaign since 2013. I will historicize the Campaign and interpret how it has employed a series of media archiving activities to engage ordinary Taiwanese and make them acknowledge the significance of their home videos. The data collected during the first two research stages (fieldwork and workshop) are in diverse formats, including observational notes, lecture transcripts, still photos, digital audiovisual files recording the workshop activities, relevant materials, etc.

I took observation and analysis notes while participating in the workshop and viewing participants' home movies, which helped me acquire an overview of the issues related to the social, historical, and cultural contexts of Taiwan. I viewed the data gathered as texts tracing the history, evolution and characteristics of the Campaign, and used them to interpret how the media archiving workshop, as a mechanism and engaged pedagogy, helped workshop participants to recognize their media praxis and learn the value of their family artifacts. By intensive viewing of the data, I endeavored to go beyond signs and texts to study how the meaning of the Campaign was captured and learned by workshop participants in their cultural and social contexts.

Coding of the interview transcripts

The goal of Chapter Six is to understand the perspective of the 15 research participants, by examining and analyzing their interview transcripts. A coding process was employed to code the interview transcripts; the coded data were then categorized into relevant themes to acquire the research findings. In the coding process involved my carefully viewing and reviewing the data, as well as my subconscious observations; as DeWalt & DeWalt (2011) argued, "while one aspect of analysis is the logical, sometimes tedious, building of descriptions and arguments by

reviewing and organizing materials into categories and themes, some of the connections between observations and the insights that form part of the process of analysis take place subconsciously" (p. 179). Further, to code the data properly, I read and reread it not only within its immediate context, but also the contexts of the media environment of their time and their family background. I coded participants' age, the environment in which they grew up, what motivated them to buy their first movie camera, what condition made them first use a camera, what events they usually recorded, etc. I depicted the each participant's specific culture of home movies or videotapes based on the historical context each research participant provided and information drawn from past studies, newspaper reports or magazine articles. Next, I coded them with an understanding of the pedagogical workshop itself, participants' pre- and post-workshop understanding of the research, and what they learned from the workshop. This before-and-after comparison helped me to not only understand their consciousness and actions, but also to examine what critical pedagogies they had learned or had emerged from their consciousness and actions.

I used a Microsoft Excel spreadsheet to code the 15 interview transcripts, as its well-structured tables and cells helped me organize, change, copy and paste the texts flexibly and frequently. The interview audio recordings totaled 935 minutes, or approximately 15.5 hours. Following the guidelines in Saldaña's *The Coding Manual for Qualitative Researchers* (2013), I coded the data collection using "In Vivo Coding" and "Initial Coding" in the First Cycle coding process, to truly reflect the data themselves. Then, I used "Versus Coding" to examine and code the interview transcripts again, which helped me draw more inferences from the transcripts. I found Versus Coding helpful in making comparative perspectives that related to not only the different interviewees but also what was happening in the real world. For example, some participants shared their views about the digital dilemma in their daily life. The code "digital"

was opposed to the code "analog," as was "future" to "past." One male research participant said he did not see his parents on the preserved home movies; I therefore coded "unseen" versus "seen" and "underrepresented" versus "represented." Further, when a female participant questioned why we rarely saw painful events recorded in home movies, I coded "painful" or "sorrow" versus "happy," "fun," or "interesting." The Versus Coding, in this way, broadened the depth and scope of the interview transcripts. Next, I organized and reorganized the codes into several categories and wrote analytic memos continuously, which was useful for identifying more meanings related to or within the data.

In the process of Code Mapping and Code Landscaping, I found several key themes in terms of home movies, the media archiving workshop, and the before-and-after recognitions of the research participants. These key themes—the similarities or differences in the consciousness of the research participants—helped me discover the theories based on my interpretation of the data. After that, assertions were made to explain the findings of the study, as will be described in Chapter Six.

Research Ethics

Since this dissertation is a qualitative research that employs private reels as signifiers of the significant past to evoke discussions, either in the public sphere (e.g., workshop) or within the home domain, I paid much attention to ethical issues. Margolin, Chien, Duman & Fauchier (2005) emphasized ethical concerns, especially in marital and family research, stating "researchers must evaluate benefits versus harms for the family as a unit, for all individual family members who are participating, and perhaps even for family members who are not participating" (p. 157). Following this rule, I adjusted my attitudes and behaviors accordingly

and continuously evaluated benefits versus harms, not only in conducting the interviews but also in writing this dissertation. I have respected the rights, lives, attitudes, and opinions of my research participants, and have been very careful to always keep an awareness of not doing harm to them. The interviews conducted between family members and the dialogue created in the space between private and public spheres complicate the process studying the recorded past of research participants. Thus, rather than depending on abstract rules, principles or guidelines learned at school or studied in books, I constantly adjusted my attitudes and behaviors based on the reality of the field research, each activity of the media archiving workshop, the observation sites, and the process of interviewing.

The ethical priority of this study is not to harm the research participants. Accordingly, any data that could be tied to an individual or bring harm to someone were excluded. Despite having signed the consent form before participating in the interview process, every research participant retained the right to decide whether to attend or withdraw from this study at any time for any reasons, without consequences; I respected the voluntary nature of their participation. Every research participant also owned the right to refuse to answer any question(s) s/he did not want to answer and still remained in the study. Each interview participant was assigned a pseudonym to protect his/her identity and privacy. The recordings transcripts were only typed and stored in a password-locked laptop, and only the researcher of this study could read them.

Research Trustworthiness

The scope of this study was limited to Taiwan's civil society, with a focus on a particular audiovisual material: home movies filmed on videotape by ordinary people during the 1980s to 2000s. This study was designed to gain a deeper understanding of Taiwan's home movies and the

people who own them. As an archivist and educator, I drew on my own practice and understanding of that practice to examine and interpret the data. The ideology I have acquired from my training and working experience is inevitably reflected in this study, and was an intuition that helped me engage in such a media context smoothly.

This study was based on data collected through fieldwork, workshops, the accounts of interviewees, and some inferences drawn from those accounts. The inferences were construed as objective reality and perceptions between the researcher and the participants. Even though only fifteen workshop participant accounts were researched and analyzed, they are still valid and meaningful accounts if they represent accurately those features of the phenomena this study intended to describe, explain or theorize. The purpose of this study is not to provide a comprehensive study of home movies in Taiwan, but to supplement current media and cultural studies and reveal media praxis occurring in the lives of ordinary people. To familiarize myself with the data collection, I fully immersed myself in viewing all materials collected and the interview transcripts contextually. Through this deep immersion, I articulated diverse perspectives emergent from individual research participants and categorized them in a coherent and theoretical way. This process of articulation and categorization not only increases the trustworthiness of the study but also balances the research participants' subjectivity and my reflectivity. Williams and Morrow (2009) both agreed that "within this mutual construction of meaning, addressing the issues of perspective and meaning, with a clear effort to ground the participants' comments in context, is an essential, if not *the* essential, component of good qualitative research" (2009, p. 579).

In terms of the bias of this study, I am aware of the majority of research participants were female; it is thus possible that the perspectives collected and represented may tend to a certain

gender perspective. However, as the goal of this study is to disclose a media phenomenon that presents among ordinary Taiwanese, it is more important to faithfully represent the perspectives and views emerging from the interview transcripts and balance the subjectivity of the research participants and reflexivity of the researcher.

Positionality

I grew up in the 1980s in southern Taiwan and have a strong memory of VHS tapes being my source of entertainment and media literacy. VHS tapes and the VCR played an important leisure time role for my family and friends during my childhood and adolescence. Even when I was in college, videotapes were a major source of cinema studies.

Through my participation in film preservation and restoration over the past ten years, I have come to understand its value (in Henry Giroux's term) as a cultural practice and its potential as a pedagogical process. Critical pedagogy is abundantly embedded in the process of media archiving. As a moving-image archival student who has studied in both Taiwan and the United States, I position myself and what I have studied as an author to truly reflect the reality of media transition in everyday life. Further, I served as a participant observer to experience the interaction between media archiving and critical pedagogy, not only during the media archiving workshop, but also during my studies and career. This internalized ideology of critical pedagogy and media archiving training have shaped my perspectives and attitudes throughout the entire research process. Remaining conscious of such attitudes, values, and behaviors helped me to concentrate on the research questions and think deeply about current consequences and future possibilities.

Audiovisual archiving has developed in the United States for a considerable period of time, both practically and theoretically. Thus, what I have learned and been trained in at UCLA

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has helped me to think more completely about media archiving workshops and engaging ordinary Taiwanese in home movie archiving practices. However, because the media praxis in Taiwan is different from the media environment and development in the United States, I need to make a localization adjustment to determine what is most appropriate for the needs for the Campaign and the public. My training and learning in the United States increased my consciousness while observing the workshops and interviewing research participants.

The interviewee-interviewer relationship in this study remained neutral, and I did not use my knowledge of media archiving to oppress the research participants. Most of the time, I asked questions and they answered by describing what they felt or had seen. My positionality here was to examine and analyze the interview transcripts contextually and to describe truthfully what changed and remained the same in the contemporary media environment, from the perspective of the research participants.

Through this study, I have attempted to learn the reality of Taiwan's home movies and home movie making culture from the 1980s to the 2000s, a time when the videotape player and recorder was a common thing in most Taiwanese households. However, this kind of audiovisual material is seldom researched in the field of cinema and media studies in Taiwan. In this transitional epoch, there will always be something that disappears and is forgotten, which is a great loss in terms of historical writing. Thus, I have tried to illustrate what and how the Campaign engages people in the practice of their home movie preservation and critically interpret the transformation in their perceptions and understandings of media culture.

5. Saving Home Movies Campaign in Taiwan: A Textual Analysis

This chapter theorizes the Campaign by illustrating ethnographically its two approaches to accumulating power and disseminating its ideas. The first is the home movie preservation, transferring, and digitization service provided by the Campaign's affiliates, while the other is its media archiving workshops, which continuously engage ordinary Taiwanese in the practice of preserving their home movies. The Campaign is not only a concretization of media archiving as critical pedagogy, but also a pedagogical process in which critical pedagogies are embedded.

The Service of Home Movie Preservation, Transfer, and Digitization

The NDFA and the FCM, two sites affiliated with the Campaign and under Jiing's leadership, provide home movie preservation, transfer and digitization services, and work together to support and spread the goals of the Campaign. They safeguard Taiwan's moving image cultural heritage, especially that created by civil society. It is through this collaborative work that a consciousness about the significance of ordinary people's home movies is growing.

The NDFA, a university-based, mid-size audiovisual archival institution located in the TNNUA, Tainan, houses numerous newsreels, documentary films, and animated, educational, and amateur films and videos from the 1920s through to the present. Different from the TFI, whose aim is to preserve and restore mainstream media, commercial films or national productions, the aims of the NDFA are to preserve and conserve the cultural heritage of newsreels and documentary films in Taiwan; to develop film preservation technologies and film archiving theory and discourse in Taiwan; to promote interdisciplinary studies and educate the

public about the importance of non-theatrical film heritage; and to exhibit and display archival materials periodically (NDFA, 2010).

The NDFA is conscious of the complex relationship between Taiwan's multiculturalism and its historiography, and so incorporates audiovisual materials to represent a visualized Taiwanese culture and society. The non-theatrical materials it has collected contain images in which the diverse histories, cultures, and development stages of Taiwan are recorded. Home movies, as alternative non-theatrical materials, fit the NDFA's goals. As an affiliate of the Campaign, the NDFA not only offers the space, skills and VCRs needed for home movie preservation and archiving, it also provides the public with home movie preservation, transfer and digitization services.

Due to years of accumulation and idea dissemination by the Campaign, more than 90 individuals and 10 institutions owning 8 mm home movies or videotapes have requested the NDFA's preservation and digitization services, using letters, phone calls and emails to access relevant information and procedures. Depending on their need, their home movies have been transferred and digitized into more recent watchable formats, such as DVDs and digital files (e.g., mov, mp4, avi, etc.). Some patrons have donated or deposited their physical home movie artifacts in the NDFA's vault. For example, one 94-year-old man donated his 8 mm movie camera and home movies (Lu, 2011), while a woman donated her 8 mm home movies documenting her grandmother's funeral and a family trip to Japan; in both cases, their home movies were transferred into DVD format.

All patrons who donate or deposit their home movies must sign a consent form giving the NDFA the right to duplicate their home movies and make a digital copy thereof that can be accessed by the public for educational and research purposes.

The other site affiliated with the Campaign is the FCM, which was established in 2017 by the Taiwan Film Heritage Preservation Association (FHPA). The FHPA is a non-profit organization whose goals are to collect and preserve motion pictures gathered from Taiwanese civil society, to assist Taiwanese citizens to preserve their family images, and to establish a community image archive. With financial support from the Fubon Cultural & Educational Foundation, the FHPA has established the FCM as its display and pedagogical space in Taipei. Jiing, leader of the Campaign and director of the FCM, purposefully integrated home movie preservation into the latter's regular institutional activities. The particularity of the FCM lies in that it mainly exhibits works by people dedicated to collecting costumes, props, cameras, posters, and paper materials (magazines, newspaper reports, pamphlets, etc.), rather than works by movie stars or famous directors. The FCM aims to make works by generally underrepresented film workers (costume designers, prop designers, cinematographers, etc.) and their film production industry collections visible to the public (Wu, 2017). As a participatory and cooperative film museum (FCM, 2017), the FCM emphasizes that everyone can be a part of media culture by participating in its exhibition or activities, and further encourages everyone to preserve and archive their own family artifacts. Since hosting a media archiving workshop in September 2017, the FCM has started to provide preservation, transfer, and digitization services for legacy media owned by ordinary people.

Overall, the Campaign employs the NDFA and the FCM to provide preservation and transfer services to keep home movies produced by Taiwan's civil society safe. They lower the barriers to preserving at-risk home movies/videos by providing low-cost services and fostering a community of support for home movie archiving and access. In addition, these two sites also

offer on-site access for the digital duplication of home movies donated by the patrons, thus making the preserved home movies visible and reusable in the future.

The Media Archiving Workshop and its Participants

Owing to many reasons (e.g., technological advancement, technology incompatibility, damage or deterioration), many home movies recorded on videotape have been seen as obsolete consumer products and thrown away. Witnessing this phenomenon, the Campaign decided to remind the public of the significance of their home movies and employed a series of archival activities to engage them in home movie preservation and raise public consciousness of the value of their private images.

Since October 2013 to the summer of 2018, there have been 15 workshops held by the Campaign, engaging 264 people in preserving their family images. The workshops were not only a practice but also a ritual, making participants understand the characteristics, local history, and image representations of home movies made in Taiwan, experience hands-on preservation, and share their preserved home movies. The dates, locations, number of participants, and notes related to every workshop are listed in chronological order in Table 3**.**

Table 3

The Detail of the 15 Media Archiving Workshops

Order	Date	Location	Number of Participants	Notes
1	October 18-19, 2013	NDFA, Tainan	11	The first HMD in Taiwan. The participants were students and friends of TNNUA.
2	May 3-4, 2014	NDFA, Tainan	10	The participants were the high school art education teachers.

3	October 17, 2015	Film Center, Tainan	8	The second HMD in Taiwan. The participants were citizens of Tainan City.
4	January 7, 2016	NDFA, Tainan	9	The participants were residents who lived in Dachi Village that was near the NDFA.
5	January 23, 2016	Center for Cultural Creative, Taipei	20	The participants were the employees of Fubon Enterprise Group.
6	June 6-7, 2016	Guam	5	SEPAPAVVA 20th conference training workshop.
7	Sept. 11, 2016 Sept. 24, 2016	Houku, Hsinchu Guanxi, Hsinchu	15	Residents of Hsinchu County
8	June 6-9, 2017	Bangkok, Thailand	40	Collaborated with Museum and Archive of the Government Public Relations Department. The participants are local students or professionals in the field of archive, library, and museum.
9	June 11, 2017	Nánkūnshēn Temple, Tainan	22	Residents of Tainan
10	June 16, 2017	NDFA, Tainan	7	Senior students of the TNNUA's extension program.
11	Sept 3, 2017 Sept. 9, 2017	FCM, Taipei	41	The participants came from different cities or counties of Taiwan.
12	October 1, 2017	Cultural Center, Hsinchu	20	Residents of Hsinchu County
13	October 10, 2017	NDFA, Tainan	11	Senior students of the TNNUA's extension program.
14	June 3, 2018	Taipei University of Technology (TUT), Taipei	25	Students of the TUT
15	August 6, 2018	FCM, Taipei	20	It is a summer camp, and most participants are college students.
		Total Participants	264	

Table 3 reveals that there were seven workshops held in Tainan, four in Taipei, two in Hsinchu, and two overseas. Only one workshop was held in each of 2013, 2014 and 2015, compared to four workshops in 2016 and six in 2017. Clearly, the Campaign's power and influence is growing and extends beyond the 264 people who have so far participated in its workshops, because those people spread what they learned and saw during the workshop to their

family, friends, and those in need of or interested in home movie preservation. This section

clarifies the agenda setting and participants for each media archiving workshop and classifies

them into several categories to present its historical evolution and make clear how the Campaign

extends its scope and engages citizens of many kinds in home movie preservation practice.

In terms of the entire 15 workshops listed in Table 3, I witnessed and/or participated in

three sets of workshop held on June 11th, June 16th, and September 3rd and 9th, 2017. I viewed the

audiovisual recordings of five workshops held on October 18th and 19th, 2013, January 7th, 2016,

October 1st, and 10th, 2017, and June 3rd, 2018. I also studied the internal materials preserved in

the Campaign's digital archive (including photos, flyers, contact information of the workshop

participants, duplicated digital home movies, and newspaper reports) of all 15 workshops. I also

had talks and email discussions with the workshop coordinators who organized and participated

in the media archiving workshops.

Echoing Home Movie Day and setting its agenda

After the Center for Home Movies established the third Saturday of October as an annual

international HMD celebration, two workshops were set to celebrate Home Movie Day (HMD).

The first was held on October 18th and 19th, 2013, at the NTFA, and the other on October 17th,

2015, at the Film Center of Tainan. The two workshops were not merely a celebration at which

participants watched and shared their family footage, but also a pedagogical preservation process

to disseminate the idea that home movies are valuable family and cultural heritage artifacts

worthy of attention and preservation. Thus, the purpose of the two workshops was to teach

participants the process for preserving their own home movies. The flyer for the first HMD

workshop notified all participants to bring their own home movies, regardless of format, to gain

hands-on media archiving experience. The first HMD workshop was a two-day archival activity

involving an introductory lecture, hands-on preservation, transfer, digitization, and home movie

screening, and involved 11 participants, most of whom were TNNUA students or their friends.

Because most people were not familiar with the topic, Jiing delivered a lecture in the beginning

of the workshop, saying:

> Saving home movies is a social practice. During this practice, we find many valuable images. Home movies have long been treated as orphan films and discarded. However, in our view, they are significantly historical documents. Thus, saving home movies is a method of saving and preserving family history and memory. Why so we need to save them? Family as a basic unit of a society has witnessed the democratic advancement of Taiwan, dating from the late 1980s when Taiwan began its democratization process. Family is a pedagogical environment shaping our value and perspective. It provides a mechanism of socialization and family photos, manuscripts, diaries, home movies and videos document the whole process. Those documents in a sense are a record of the family tree. Thus, family history is a fundamental source of historical writing. Home movies play a key role in this historical writing. They, as valuable family artifacts, document many historical events and moments of families and communities. As we collect and preserve a large amount of home movies that record ordinary individuals, families or communities in Taiwan, they present not only a transformation but also a generalization of Taiwan's society. They are useful in interpreting Taiwan's history and culture. They are also useful in illustrating "the other." The other includes women, aboriginal peoples, the working class, etc. That's why we are so eager to save and preserve home movies, especially as we do it willingly. Through the workshop, this willingness, sharing and discussion will inspire more participation and raise the consciousness of the participants.

Jiing, in this lecture, delivered two messages—that saving home movies is a practice that

educates people and raises their consciousness of the value of home movies, and that home

movies are important historical documents providing abundant information about not only

Taiwan's history and culture, but also "the other." These messages are significant, especially as

Taiwan has long sought a democratic and just society; home movies play an important role in

illustrating this societal transformation. Jiing continued, saying:

> When we collect and preserve plentiful home movies, you can compare them and find their value. You cannot just watch one or two of them; you need to watch them in a

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collection. Then, you will find the characteristics, aesthetics, and atmosphere or spirit of a time. They surprise us. This was why we want to build up an archive. A majority of home movies collected will provide abundant information about history, society, and ethnicity. They have academic research value. We want to provide the media archiving workshop because of rapid media transition. Many families have no choice but to throw tapes with mildew away, thus losing family images and memories. A citizen without memory will lead to a society without memory. A society loses its memory and a time loses its spirit. At this moment, we needed to rethink this. We think artifacts of the past cannot be thrown away. We need to do something to keep them alive.

Media culture produces media artifacts, which bring media memories. Media culture influences the contemporary world greatly, as both bell hooks and Douglas Kellner argued in their works (hooks, 1994, 1996, 1996, Kellner, 1995, 2009, 2015). Home movies, as a contemporary media product, document the histories and memories of a rural village, an urban city, a community, and even a society or nation. The Campaign endeavors to save home movies of ordinary Taiwanese and engage them in the DIY preservation process. As Jiing expressed:

> Preservation can make the unclear clear. Preservation can make the invisible visible. So, it is an approach of resistance. Only through preservation do the marginalized own their voice. Only through preservation do the other establish their subjectivity. That's why I say preservation is a kind of resistance. The aim of saving home movies is to build up the subjectivity of marginalized individuals and groups. Preservation is to preserve a history that has been forgotten. Taking *Something Strong Within* as an example, the home movies made in the concentration camps are a witness, a testimony and a resistance. Watching, sharing and discussing *Something Strong Within* or the home movies we screened in the afternoon provides an approach to educate us, to recall our memory about the time, the people, and the events that existed in our history, and eventually to accumulate the power and energy to seek a just society.

An invisible past becomes visible through hands-on preservation, especially from the perspective of marginalized individuals and groups. Engaging them in saving their home movies empowers them to speak and voice their history. Although only 11 people participated in the first workshop, and some of them may have known each other before or had a shared experience in the past, their talk and discussion formulated a dialogical environment. This dialogue became dynamic as they saw their preserved home movies exhibited on the screen. The air in the

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classroom was quiet and everyone was stuck in his/her thoughts. It raised an emotion that

encouraged everyone to talk and share his/her thoughts and experiences. TNNUA professor, Tsai

Chin-Tong whose specialty was sociology expressed:

> I found many sociological signs and symbols embedded in these exhibited home movies.
> I never watched my wedding video, I thought many people did. But this time, watching
> this wedding ceremony image was an interesting experience to me because I thought the
> wedding like a ritual represented a family's social capital and relations. In this film, you
> can see who attended and participated in the wedding. They could be relatives of family
> or friends of bride and groom, or friends of bride's and groom's parents. This wedding
> revealed a social relationship of this family. … In addition to wedding, funeral, birthday
> parties, and ceremonies, the majority of the image during this screening was the image
> made during leisure times. As we saw Liu's or Deng's family images, even they were
> filmed in the colonial Taiwan, most of them represented a culture of leisure. We can
> discuss it further because it was so strongly related to class.

Issues related to sociology, including social capital, class, and family socialization, can be

observed in the images represented in the preserved home movies. Through viewing and

re-viewing them, we learn how average families in Taiwan displayed their social or cultural

capital and underwent their socialization and modernization. Home movies in Taiwan provide

clues to the history of a transformational society. A society or community needs to establish an

archive to restore its memory and build its identity. A participant expressed his views on

watching images of a wedding.

> I thought these images were important for a community to build its identity. As I saw
> (the image of) my friend's parents' wedding, I found it full of social symbols. As I saw
> its setting, decoration, the dress code, etc., I have distinguished it from several
> development stages in Taiwan's history. There was a wine cabinet and some small
> ornaments were placed in the cabinet. This was a very classic representation in
> Taiwan's 1980s. While watching this scene, I realized it was a classic time and a classic
> decoration in many families. It represented Taiwan transforming from an agriculture
> society to an industry society. It also represented a society of how it pursued its
> imagined modernity. … They represented so rich information that I think they need to
> be read and interpreted from different perspectives.

Home movies record a societal transformation. The images in home movies from the 1980s to the 2000s presented during these workshops were representative of a transformational Taiwanese society. The home movie collected reveal that Taiwan sought a modernity that had specific representations in different time periods, as reflected in family decorations, people's dress codes, how people talked and walked, etc. That is, Taiwan's societal transformation process is embodied in its home movies.

This kind of dialogue brings mutual learning, an engaged pedagogy through which the lecturer can understand how the participant thinks and learn from her/his perspective. At the same time, participants can not only gain an understanding of media archiving through the media archiving practice, but also express their views through the related dialogue. This pedagogical process is dialogical, with the lecturer and the participant learn from each other and try to make the learning environment better. One participant, after watching his own home movie, shared this perspective.

> I found this tape as I moved to another place. I never watched it and was curious what image recorded in this tape. I was so surprised to see my grandfather and hear his voice. This was the first time that I heard his voice. My grandfather passed away when I was two years old, so it was very strange to watch his image and my parents as they were young. They were so young that I did not recognize them and have that kind of memory. It was like a time machine that returned me to the time before I was born.

The young family member did not have a chance to participate in the earlier life of his older family member. Home movies provide an opportunity for the young to live with the old and understand their life. Home movies play a role in raising the younger generation's interest in the older generation's world, resulting in not only knowledge of the past but also a dialogue and emotional exchange between family members. This communication is helpful in building bonds between family members. Their actions and behaviors in front of the camera, their gestures or

facial expressions, how they stood, etc., deliver abundant information for the young generation to learn and recognize, thus educating them and enriching their understanding.

During this dialogical sharing process all the presenters, both lecturers and participants, formed a bond with one another and created a learning environment. Their interchanges of ideas and perspectives during and after the workshop were examples of engaged pedagogy. Witnessing this engaged pedagogy process and acknowledging it as an inspiring learning process, the Campaign used it as a blueprint for the ensuing 14 workshops. The result of this workshop was the preservation of several home movies, including two reels of 8 mm, one reel of 16 mm, three Betamax tapes, and four VHS tapes. The 8 mm films were silent black-and-white home movies documenting the participant's family tour of Taipei's Yuanshan Zoo and a street landscape of the participant's neighborhood in early spring. The production dates were unclear. The 16 mm film was an introductory propaganda documentary about the Xihu sugar factory 溪湖糖廠, a cane sugar factory that operated between 1919 and 2002. The factory closed due to a lack of proper upgrades, but has since become a tourist attraction in Zhanghua, marking the decline of the sugar industry. The remaining Betamax and VHS tapes were home movies documenting weddings, family travels, and life. Due to their home movies' diverse formats, the participants in this first workshop learned, in general, how to preserve both film-based material and videotapes.

The second HMD was held in 2015 at the Film Center, an exhibition place operated by the NDFA in downtown Tainan City. It is a community-based center, providing Tainan residents a place for film screening, exhibition and pedagogy related to filmmaking and media literacy (TNNUA, 2012). Eight residents from the Tainan neighborhood participated in the workshop. Recognizing that most of Taiwan's home movies were produced between the late 1980s and the 2000s as video camera technology became popular, Jiing announced that the focus of the

ensuring workshops would be to save, preserve, and digitize home movies created in a relatively recent format, videotape. The flyer informed the public not to throw their videotapes away due to digital domination; they were media artifacts, carrying memories of individuals and families. Unlike the previous HMD workshop, which involved film preservation, this workshop only focused on videotape preservation, and could thus deliver its activities in one day, including a lecture in the morning, and videotape preservation and a home movie screening in the afternoon.

A general manual for videotape preservation was edited for and used in the workshop, offering videotape preservation know-how and basic information about media history and storage. The topics in this manual included an overview of legacy audiovisual objects (mainly focusing on home movie making—8 mm film, videotape, and disc), handling and storage, basic knowledge about deterioration and damage, and the step-by-step preservation procedure. The lecture corresponded with the contents of the manual, and taught participants the history and significance of legacy media.

Following the spirit and theory of Third World Cinema and the aim of building a people's archive, the Campaign taught workshop participants how to use household tools (e.g., binder clips, scissors, screwdrivers, brushes, ballpoint pens, pencils, lens cleaning clothes, cotton swabs, stainless steel tweezers, etc.) to preserve a damaged, dirt, dusty, mildew, or broken videotape. This was a breakthrough, in that most archival activities are considered professional but mysterious. It is difficult for outsiders to know how to preserve and archive an audiovisual artifact. However, the Campaign broke this barrier and provided the public a tool to demystify the media archiving process. Giving them the capacity to preserve their own home movie is a form of empowerment. It was after the second HMD that the ensuing workshops began to

emphasize videotape preservation as their main theme, to interest more people in preserving their home movies and saving their family memory.

Engaging citizens of many kinds

Of the past 15 workshops, two were held overseas and the rest in different parts of Taiwan, engaging citizens of many kinds in media archiving practice. The Campaign chose its workshop locations based on the support it received from local affiliates or other sponsors, but the participants came from diverse areas of Taiwan, due to the country's convenient public transportation system. I divided the workshop participants into five categories—teachers, students, senior citizens, citizens residing in rural areas, and citizens residing in urban areas—to discuss the workshop and the views it inspired in each group.

A. The teachers

The workshop, held on May 4-5, 2014, engaged a group of ten high school art educators, each of whom brought a videotape recording their school or family activities, including a 1993 elementary school graduation ceremony, a 1998 family trip to Qinghai and the Silk Road, a 1998 concert held by college graduates, a 1998 art exhibition, etc.

These high school teachers valued the hands-on videotape preservation process greatly because it played a key element in high-school-level art education, as they always encouraged their students to participate in art activities and practices. As educators, they agreed that participating and practicing in home movie archiving offered an approach to have high school students understand the history of not only their family, but also of legacy media, technological

advancements and social transformations. Home movies, in their view, are a visualized record that meets their need to arouse contemporary students' interest in learning.

Their participation and experience made the high school teachers start to think of media preservation and archiving and how to incorporate it into their teaching. Thus, the workshop served as a pedagogical process that not only raised their consciousness about home movies as cultural heritage, but also provided an alternative choice of teaching materials for high school students' media literacy education. Witnessing the reanimation of family images and experiencing the process of media archiving helped the participants develop a positive attitude toward the media archiving workshop's hands-on design, which made learning about media interesting and inspiring.

Based on the records of past workshops, teachers are relatively more interested in learning about media archiving and more willingly to participate in the workshop than other groups. They constitute a major part of workshop participants. From their perspective, the workshop's media archiving activities serve a pedagogical process by educating students to understand the past, building their subjectivity, and empowering them to voice their family history.

B. The students

To certain generations, videotape is both a medium and a collective memory; in comparison, current college and K-12 students have no memory of the legacy media. However, two workshops—held separately on June 3 at Taipei University of Technology and August 6 at the FCM—engaged current undergraduate students in the media archiving practice. The participants were born between 1996 and 2000, a generation with, at best, a vague memory of

videotape. Some expressed having seen something similar to this "blackbox" during their childhood, but most said there were no videotapes in their home. "Blackbox" is an unofficial and popularly used name for videocassettes in Taiwanese civil society; the formal Chinese term for videocassette is *lùyǐng dài* 錄影帶. Those more than 18 years old may know what *lùyǐng dài* means; if not, they may recall a vague memory about it if its shape and functions are described to them. However, those under 18 years of age (e.g., those born after 2000) may or may not have such memories, because they grew up interacting with VCDs, DVDs, Blue-ray, or digital audiovisual files.

In recognizing the great impact of the digital wave and understanding current students' vagueness about legacy media, Jiing decided to emphasize cultural inheritance, especially at the workshop held at the Taipei University of Technology, which focuses mainly on education about engineering, science, technology, innovation and design. Jiing expressed:

> Saving home movies is a transmission of culture, which means that the media in our culture have transformed, not broken down. In our current society, we always talk about revolution. However, culture does not need revolution. What culture needs is transmission, not revolution, not exclusivity. It should be inclusive, mutual appreciation, and mutual interaction. So, culture needs an inheritance and a transformation. The way we preserve our home movies is first to preserve our family memory, but most important of all, via preserving or re-watching them, to appreciate these legacy media that have long accompanied us in our life. It is not nostalgia. It is to learn by viewing them. We have forgotten them as society has advanced and pursued fashionable products. We have thrown the out-of-dated things away so that we forget them, but they really bring us knowledge and something meaningful. We forget the values they bring to us. Therefore, through this workshop, we need to learn about and view them again.

This message resonated with students, although most had been trained by their schooling to combine innovation and novelty in their technology-design projects. As one student expressed, her "generation can embrace innovation of technology, but they cannot forget tradition of a society. It was like one cannot throw one's past away." Innovation is considered important in

science and technology education, and a top learning priority for these students. However, the media literacy provided by Jiing and the Campaign inspired relatively critical thinking among these students. One female student reflected that "Both the advancement of technology and the preservation of cultural heritage were important. An interdisciplinary endeavor must be made to make them balanced."

The students dialogued with one another as they watched their preserved home movies together. One male student had preserved a videotape that recorded his parent's wedding and expressed the following:

> My parents' wedding video made me very moved. At the moment as I watched their image, I was afraid my tears would roll down. It's really gratifying to see the deceased relatives by watching the videotape. Moreover, I just came back from a funeral in my hometown yesterday night. I felt happy to preserve and repair a deteriorated tape with their past image. I couldn't wait to take it home to share it with my family. From watching it, I learned the perspective from my family. Also, I found the Hakka traditional culture was represented in the wedding ceremony recorded. … Without this image, it was really hard to imagine how the past looked like. Until I watched this wedding image, I realized that it was so complicated to maintain and learn a culture.

This tape he preserved represented his family's Hakka culture. Hakkas, a subgroup of Han Chinese, have their own dialect, culture, traditions, foods, and dress codes. By comparing the images of his parents' wedding with what he saw in the contemporary Hakka society, he felt Hakka culture was transforming. His witnessing was a process of learning that made him rethink the relationships between him, his culture and the current world.

Similarly, a female student shared her views on her home movie, saying:

> In the four home videos I brought, I was expecting to preserve the video recording my kindergarten graduation. Although it recorded a period of my childhood I cannot remember what image it recorded. The screws were specially made and could not be removed. I felt a little bit disappointed. I chose another home video that recorded my parents' engagement. The condition of this tape was not very good, so I needed to fix it. In the end, I repaired several sections of it because it was seriously damaged. During the screening period, only one-or-two-second images could be screened and then came a

noise. There were no more images. However, this one-or-two-second image was so precious that I saw my parents in their young age, and my grandma's house. I recognized it immediately. It still remained the same even as more than 20 years passed. Suddenly, there was a surge of sentiment and I thought spending a half day preserving it became worth.

Recognizing the image of her grandmother's house allowed the student to recall her memory. She realized that the hands-on videotape preservation practice had transformed her perceptions and understanding. In this sense, to the young participant the videotape was not only a media artifact, but a medium through which different generations could interact. Compared to the written text, the visual record brings more intense feelings. Thus, such workshops provide a way deepen the younger generation's appreciation of home movies as cultural heritage artifacts and to observe media transition in the real world.

C. The senior citizens

In modern society, senior citizens as a group own abundant life experiences and are more willingly to contribute their time and knowledge to better the world. They constituted a subgroup of workshop participants. Their participation enriched the workshop and the perspectives emerging from their life experience deepened the pedagogy and dialogue between the lecturers and the participants.

Working with TNNUA's extension program, two workshops were held in June and October 2017 separately to teach enrolled senior students (aged 55 years or older) about home movies history and videotape preservation. Owing to the seniors' having experienced Taiwan's transformation from an agricultural society to an industry-and-trade-oriented society, which somewhat corresponded with the media transition from film and videotape to digital, Jiing purposefully delivered four messages to intensify their understanding.

First, he affirmed that home movie preservation was a way to better oneself, which was a sort of lifelong learning attitude, one senior participant maintained. Second, what the participants learned was not a skill, but an alternative perspective concerning the current mainstream media culture. The dominant media are always producing commercial-oriented products, leading the consumer to consume only the virtual spectacle they made, and forget the beauty and endurance of ordinariness. Home movies are a record of ordinary people's life that faithfully reflects their media praxis. Home movies' diverse but ordinary images portray the real world surrounding us. Recognizing what the real world looks like is a way of reversing the stereotypes about the marginalized that are shaped by the mainstream media. Third, preserving our home movies by ourselves is a concrete approach to recovering our lost memory. Echoing Jiing's third argument, one senior participant responded:

> My memory was recovering while watching these home movies. What the past looked like was so vague to me, but through watching the video clips about the shower of a newborn baby, the kid's singing on the stage, mountain-climbing, etc., my memory was returning back little by little. These home movies seemed like to open a window to me.

Another concurred, saying:

> Due to everyone's diverse backgrounds, home movies as an archive made history about family or ordinary people possible. We talked about preservation and recovery. This hands-on practice woke me up and made me understand more what you mean.

They both perceived home movies to be of great importance in recovering their memories and adjusting their perceptions about the world, especially through hands-on practice. This preservation and watching experience deepened their understanding and engaged them in rethinking their life. Learning by doing was generally acceptable to all participants, who learned by performing the videotape preservation and felt moved when watching their preserved results being screened. These were images from their life, not a contrived spectacle; they were about

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their children, parents, family members or something meaningful that they cared about, not an image that had been made virtually and was not relevant to their life.

The last argument emphasized that the purpose of recovering their memory was to fight for social justice, specifically positioning home movies in the context of Taiwan's society, which has sought transitional justice in the post-martial law era. Jiing said:

> The home movie is recorded in many different formats, like 8 mm film and videotape. They are different in their materials but all are private family images. Thus, we think, in future historical writing home movies should be and will be included in interpreting transitional justice. We should re-evaluate them. In the process of a transformational society which has sought liberation and democracy, transitional justice is discussed frequently. How to make it happen? How to make it just? I propose we should look for the materials that are long neglected. Home movies as historical documents have long been neglected and forgotten. Thus, they are influential in examining and illustrating transitional justice. Through them, we can conduct oral history interviews, making the perspectives of family, women, ethnicity, labor, gender, and the like more complete.

It is generally agreed that a democratic society is one in which justice can be pursued and realized. Home movies, as a collective archive, preserve images of ordinary people in a transitional epoch. Transitional justice was exemplified by a home movie brought by a senior participant who asked to join the workshop because he had an immediate need to restore and transfer a Betamax. This tape recorded a history of a formerly invisible aboriginal people who had continually fought for their rights and the recovery of their ethnicity identity since the lifting of martial-law. He delineated the history of this tape during the screening section:

> I hope it can be played and watched. If it can, it will be a historical moment. This tape was made on November 23, 1987 in Fengbin, Hualien 花蓮豐濱鄉. I asked my friend to record the entire process of the performance of that night. Why I said so was because this was the first time that the Kavalan people 噶瑪蘭族 put on their own ethnic dress, standing on the stage to perform their particular ethnic dance. It was after this night that the newspaper *Hsinshengbao* 新生報 introduced this aboriginal ethnic group, Kavalan. It reported the culture of Kavalan people via performing their ritual dance. This was the first time that the ethnic group name Kavalan was used and reported in the media. It has long been taken for granted that the Kavalan people were gone. Actually, their language did not disappear, their ritual did not disappear, but they were treated as the invisible. In

the official record, they did not exist. They all went into the history and the museum. This group of people has told the government officer they were Kavalan, but the officer did not believe their testimony. So, I filmed a video that recorded my wife using the Kavalan's language to talk in front of the camera and then I mailed this tape to the government officer. They still did not believe it. My father-in-law came to visit them. They still did not believe it. … We said we were standing in front of you, you saw us. You cannot make us invisible. We were Kavalan people. Why we lost our voice because of many complicated historical reasons. The Han Chinese took our land and forced us to leave. We had no choice but to start to learn their language and use their name system, but we still lived here.

As a historical document, this tape preserved the Kavalan culture and proved its continued existence. Without it, Kavalan history and culture might be underestimated and neglected. However, with this preserved image, the Kavalan people were able to fight for their right and seek transitional justice. In this case, home movies were significant enough to rewrite history and transform a stereotype that had long existed in people's mind. The impact of family movies far exceeds our imagination.

D. The rural-area citizens

Being colleagues of and inspired by Jiing, Professors Wu Young-ie and Tseng Gi-xian have both incorporated home movie preservation into their teaching, especially when engaging rural citizens in the practice. Tseng specializes in documentary filmmaking as empowerment while Wu focuses on social theory and labor movements; both have been dedicated to media pedagogy for many years.

Attending the workshop many times, Wu felt the entire workshop was suitable to guide graduate students and have them participate in preservation activities on a community basis. Thus, he worked with several TNNUA graduate students to organize a workshop whose participants were mainly villagers of *Dachi* 大崎村, an agricultural village near TNNUA. Wu and his graduate students had searched for the home movies from door to door, investigating their

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conditions and inviting those who owned the home movies to participate in the media archiving workshop. Eventually, nine villagers participated, but only one home movie was preserved; due to seasonal floods and typhoons, most home movies, videotapes and media artifacts had been destroyed. This remaining home-mode video, while nominally of a 1993 Chen family wedding ceremony, also recorded in detail images of the country roads in and near Dachi, the relatives and guests, and the villagers.

This preservation experience made the participating villagers understand the significance of home movies and their importance as a visual representation a community's history and memory. The dilemma of home movie preservation happens in most of Taiwan's rural areas, which are considered a part of (in the Freirean term) the culture of silence. Rural residents have few opportunities to be filmed or participate in media production, so it was difficult to collect and preserve their images. Recognizing this challenge, the Campaign felt it necessary to hold workshops in marginalized areas, collect the images of marginalized people, and establish a participatory archive. Only by teaching them preservation skills will their images be preserved and accessible.

Another rural-area group engaged in the Campaign was located in Hsinchu County, an area in northern Taiwan. Tseng has long been dedicated to teaching Hsinchu people interested in documenting their community. Since 2007, he has employed "documentary filmmaking as empowerment" to engage community people in filming their family or community activities. Over more than ten years, they produced 140 documentaries and established a community-owned archive in which Hsinchu's people, events, and ceremonies were preserved. This community-owned archive creates an online platform on which people can share their images and learn about local history and experiences. In 2016 and 2017, Tseng integrated home

movie preservation into his documentary filmmaking practice, organizing two workshops to engage Hsinchu citizens in saving their endangered home movies and videos. Their training in both documentary filmmaking and media archiving echoes the "people's archive" idea promoted by Jiing, who encouraged documentary filmmakers to be media archivists who help communities to document and preserve memory (2017a). Jiing proposed establishing a people's archive as a way to empower marginalized individuals or groups to be seen and supplement insufficient official documents.

Having witnessed the media transition and experienced the consequences of the digital revolution, Tseng delivered a warning to workshop participants:

> Don't rely on digital technology too much. Although the obsolete media were regarded as garbage, they were valued in many aspects. Based on the principle of capital market, the commercial and media companies developed new brands and promoted their new products to make advancement, that's what they said to us, and most important of all, make profit. They don't take your need into consideration. What they wanted was the money in your pocket.

The media transition was basically forced by the principles of market capitalism, as profit-oriented companies did not provide alternatives to replacing most obsolete artifacts with the latest products options. Thus, one of the workshop's missions was to break the rules of capitalism and convince the public their obsolete media were important enough to be kept and saved.

All in all, the workshops held in rural areas provided a dynamic for local people to not only preserve their local history, but also to promote and disseminate their traditions and culture. Saving home movies and preserving local images is a long-term collaboration project involving the entire community and requiring people to make efforts to put it into practice.

E. The urban-area citizens

Over time, the Campaign accumulated power especially as workshop participants shared their experiences and perspectives with their friends and posted their reflections on social media networks. The influence of social media networks can be proven, as several workshops were held in urban centers, especially Taipei, which is the political and economic center of Taiwan. With the help of high-speed railway links and convenient public transportation, participants came from different regions of Taiwan to attend the workshops held in Taipei, bringing with them videocassettes of diverse formats (including Betamax, VHS, VHS-C, V8, Hi-8 and D8) that had become affordable to Taiwanese people as they became richer from the 1980s to the 2000s.

Considering the popularity and influence of social media networks and online streaming video in Taiwan, the workshop held at the FCM in September 2017 broadcast its lecture and the videotape preservation process over Facebook and YouTube, having obtained signed consent forms from the workshop participants. In doing so, the Campaign rapidly increased its influence and attracted those who could not attend the workshop personally, but needed to preserve their deteriorating videotapes. The popularity of the online streaming video was shown twice: on November 24, 2017, the streaming video of the first keynote speech and the second lecture was accessed 205 times and the DIY videotape preservation process 73; on August 16, 2018, the streaming video of the lecture was accessed 330 times and the DIY videotape preservation 125 times. Despite their popularity, however, the influence of the online streaming videos remains unclear and needs to be evaluated.

The participants in the urban workshops were multicultural in makeup. They came from different areas of Taiwan and did jobs of many kinds. Their diverse perspectives and discussions made the workshop dialogues rich. Many were impressed by the video clip documenting the

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process of saving and preserving a copy of the 1962 Taiwan-produced fictional film, *Mama for You*, which had been found in a garbage dump. This video clip recorded the rescue efforts of the Campaign's team members, who spent several days working in the landfill and searching for this orphan film. The film did not have physical reels of film or remaining images; what was left was basic catalog information, not images that could be researched or watched. The participants expressed that they could not imagine how such an effort was made to save the film until they witnessed the video documenting the entire process. The spirit behind and meaningfulness of saving *Mama for you* is the same as that for saving home movies made and owned by ordinary people. This video clip raised the workshop participants' consciousness of the value of their own family artifact by affording them documented glimpses of Taiwan's history. Only through the efforts of every participant and the Campaign can the history of Taiwan, especially the history of its marginalized people, be preserved.

Spreading its theme: Decolonialism and Subjectivity

Decolonization and subjectivity are like two sides of the same coin. Decolonization has always been a proposition of colonized countries and territories. Taiwan—as a former colonized territory that recognizes the complex roles played by oppressors, governors, and colonizers in its history—has made decolonization a priority. Hence, decolonization is one of the key themes represented in the Campaign's archival activities. The other is subjectivity, which plays a key role in awakening the mind and soul of every participant. Subjectivity in this study refers to a person as an actor, as the subject rather than the object of his or her acts (Freire, 1970/2000). The definition of subjectivity is adopted from Latin America scholarship, which differs from that

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commonly used in the United States, where subjectivity often refers to a personal viewpoint that may bias one's understanding and thus cause deviations from a supposedly "objective" truth.

Literacy, in his argument, plays an important role in helping people move from naïve perceptions of reality to critical understanding by facilitating their intervention in the historic transitional process, one in which s/he is no longer an object, but a "Subject." Knowing as a Subject, s/he "can and ought, together with other Subjects, to participate creatively in that process by discerning transformations to aid and accelerate them." The Campaign encourages participants to regain their subjectivity by preserving their own family images, archiving their media artifacts, and voicing their life stories.

Decolonialism is a goal, not just for the people of Taiwan, but for all countries that have been colonized. Jiing, as a member of the Executive Council of the South East Asia Pacific Audio Visual Archives Association (SEAPAVVA), led his team to organize two workshops that taught and engaged people in the East and Southeast Asia and Pacific regions. These two workshops were held on June 6-7, 2016 in Guam and on June 6-9, 2017 in Bangkok, Thailand, and engaged local professionals and students majoring in archival studies in conserving and preserving their videotapes. Although the participants were not new to archival procedures, they had no prior experience in preserving and restoring videotape. As both Guam and Thailand have similar humidity, temperature, and budgetary challenges, the focus of these workshops was in meeting "the need of the condition of the audiovisual collection that challenges their archives" (NDFA, 2016). Archives in Taiwan as well as in Southeast Asian and Pacific countries are facing similar but slightly different challenges in terms of meeting the ideal storage conditions and principles established by dominant archival institutions, which are usually located in First World

countries, which offer more support for and pay more attention to archival activities. As Jiing expressed after the Thailand workshop,

> As I attended many international moving image archival conferences, I found they did not know the agenda was set by the Western countries. So, when you participated in these conferences, you found their media praxis was so different from ours or the so-called Third World countries'. These Third World countries always felt embarrassed to say this. They were too poor to not have the air conditioning or the basic equipment in the archive. [The Western countries] did not do anything wrong. They talked quite well but what they said somehow was useless to Third World countries. Last time we went to Thailand, they asked us how to deal with the moisture. We told them to use a dehumidifier. However, the electric system of the whole building shut down when they got off work. This was their common practice in their life (Jiing, June 11, 2017).

The media praxis of and challenges facing First and Third World countries are obviously different. Each archive develops its own strategy and establishes its principles according to its needs. Jiing transformed Third World Cinema theory into home movie preservation as a local practice in Taiwan and the Southeast Asian and Pacific regions. The strategy and practice of hands-on videotape preservation process developed by the Campaign was a good fit; it used simple household tools to repair videotapes with breakage, damage, or mildew, so there was no need to purchase expensive equipment set in and air-condition operating space. The strategy and skills developed and applied in the workshops overcame budgetary and technological barriers to preserve audiovisual cultural heritage for future generations.

Preserving the memory of civil society is a process of collaboration. Only when the oppressed, the neglected, or the underrepresented work together to preserve their own memory can they own the ability to speak their words and voice their history.

Concluding Remarks

This chapter has delineated two approaches employed by the Campaign to accumulate power and disseminate its ideas. The 15 workshops held over the past five years were a major part of this chapter, because they established a basis from which to describe how the Campaign echoed the goals of Home Movie Day and set its agenda, how it engaged many kinds of citizens in the practice, and how it spread its themes of decolonialism and subjectivity.

Further, this chapter has categorized the workshop participants into five subgroups—teachers, students, senior citizens, rural-area citizens, and urban-area citizens—to illustrate each group's perspective on home movie archiving, what each group learned from the workshop activities, how they formulated a dialogic environment to deliver their perspective, and how their standpoint and perspective bettered the Campaign.

The end of this chapter reveals the Campaign's main themes, which it has purposefully promoted: Decolonialism and subjectivity. Their first historical task is to recover the subjectivity of the oppressed and remove the colonialism that was visibly embedded in media representations and landscapes, and invisibly in people's thinking, language, or behavior. The themes, as two sides of the same coin, represent fundamental goals shared by marginalized individuals and groups in the world. The Campaign endeavors to engage marginalized individuals and groups in home movie preservation practice to recover their subjectivity and move away from colonialism.

6. Understanding their Perspectives: Analysis of the Participants' Interviews

In this study, home movies, as alternative media, provide a way to think about and examine mainstream media. How the Campaign engaged ordinary Taiwanese in understanding the messages embedded in their home movies also empowered them to think critically about the interaction between the mainstream media and the surrounding world. Since the mainstream media have become a dominant source of learning, the ideology and pedagogy embedded in their image representation is a matter of public concern.

This chapter analyzes the interview transcripts of the 15 research participants, to further understand their perspective on home movies, the pedagogies delivered by the media archiving workshop, as well as how the workshop transformed their perceptions. Through investigating and examining the interview transcripts, I discovered not only what they learned, recognized, and transformed, but also why. The transformation of their perceptions was, in Freire's term, a process of consciousness-raising. Analyzing the interview transcripts provides testimonies about the current media environment on the one hand, and clues to the problems emerging from current media literacies and pedagogies on the other.

Portrayal of the Research Participants

Table 2 in Chapter Four provides basic information about the research participant, including their age, gender, place of birth, current place of residence, education background, and occupation; this section briefly portrays each of the 15 research participants to offer some insight into their background, participation motivation, their life as it relates to home movies, the home

movies they preserved, and their initial perspectives on them. As such, the following participant sketches offer biographical data derived from our interviews. Furthermore, different generations nurture different memories of home movies—the way they made or watched their home movies depends on the social and cultural environment they lived in as well as the technological development of media in their times. This section provides a brief description of each participant's social and cultural background and motives for participating, so we can not only understand more about the research participants themselves and the histories of the home movie they brought, but also illustrate their media praxis and transitions. To describe the media transition better, I divided the 15 research participants into three categories, according to their age and the time in which they grew up, to reveal the difference between generations and how they perceive and carry different memories of home movies, home movie making or audiovisual recording technology in different epochs.

The first age group: participants born between the late 1980s and 1990

Three participants—Zhan, Nana, and Geng—were classified into the first group. Zhan and Nana were both female in their late 20s and Geng was a male in his early 30s. Zhan was born in Tainan's Jiali District, then a rural area in southern Taiwan, specialized in financial management and at the time of her interview served as manager of a 3C product and lived and worked in Taipei. The videotape she brought was, according to her interview transcript, a home-mode VHS-C videocassette recording her mother made of Zhan's fourth birthday party and a dance performance at her 1994 kindergarten graduation ceremony. Zhan participated in the workshop because her mother asked her to preserve this VHS-C tape of her childhood memory, but Zhan said she did not remember what images had been recorded.

Nana worked for a non-profit organization and was concerned about issues related to social justice and the women's movement. She was born, studied, and has lived in Taipei her entire life. She described herself as a person who loved to collect old objects and did not throw away mementos of her childhood. The tape she brought was a videotaped Disney cartoon given to her by her father when she was very young. Nana viewed the cartoon as a childhood companion and had watched it more than 50 times from her childhood to her college years. She expressed that whenever she felt sad or bored she always took this tape out and watched it, either by herself or with her parents or grandmother, after which her bad mood always brightened. She came to the workshop because she wanted to know what videotape preservation means and was curious about the detailed media archiving process. She desired to learn the techniques and workflow of videotape preservation and restoration.

Geng was a PhD student in Earth Science. He was born in Taichung and had studied and lived in Taoyuan for more than ten years at the time of his interview. He took audio tapes and video tapes seriously, because he had to safeguard a collection given to him by one of his friends, one year ago. He valued and felt responsible for this audiovisual collection, which recorded early performances by his friend, a famous Hakka singer in Taiwan, and took care of it very much. He tried to educate himself about the preservation of audiovisual materials through online videos shared by experts around the world. However, depending on the different needs of the individuals and groups sharing the videos, as well as the media praxis he encountered, he could not find an ideal means of caring for the valuable videotapes. Thus, he came to the workshop learn videotape preservation techniques and skills in a hands-on setting, and exchanged his points of view during the workshop frequently.

Zhan, Nana, and Geng all had memories about videocassettes, the legacy media, and

analog audiovisual recording. As they grew up and went to high school and college, they

witnessed the preferred medium for education or entertainment gradually transform from

magnetic tape to VCDs or DVDs, and analog video camera (VHS-C, Video 8, Hi-8) being slowly

supplanted by first the Digital 8 camera and then the DV camera and smartphone. What they

experienced represents the transitional epoch from analog to digital media in Taiwan.

The second age group: participants born in the 1970s

The second age group comprised six research participants born in the 1970s, the decade

when Betamax and VHS came into being. Betamax and VHS were analogue video tape formats

aimed at the consumer market. Thus, based on the media environment these six people lived in

and the media memory they carried, they experienced a different media landscape than the first

age group. These six research participants were Yun, Pan, Jay, Hong-Chia, Wennie, and Hui. Hui

was in her late 40s, while the rest were in their early 40s. They all grew up during a period when

the videocassette became a popular entertainment resource in Taiwan and video recording

technology was a major method of documenting people's everyday life. The way they illustrated

their lived experience strongly supplements the history, memory and development of the analog

media in Taiwan.

Yun was a female senior high school teacher and attended this workshop with her friend,

Apple. Apple was categorized into the third age group, and will be introduced later. Born in

Chenggong, Taitung (a coastal town facing the Pacific Ocean) in the late 1970s and studying and

working in Taipei for almost 20 years, Yun was interested in literature, drama, and cinema.

Although she was curious about what the media archiving workshop was, she did not have a

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videotape of her own, and so borrowed one from Apple. She recalled never having seen a video camera until she went to university in Taipei in the late 1990s. In her childhood, her father usually used a photo camera to record their family life. Moreover, there were no videocassettes left at home because when the DVD became a major family entertainment resource, her father threw the old tapes away.

Pan was a female Kavalan, one of Taiwan's aborigine ethnic groups. She was born in Hualein, a county along Taiwan's mountainous eastern coast. She received her BA in Indigenous Language and Communication and was a Master's student at TNNUA when interviewed. She has continuously made documentary films for Taiwan's aborigine ethnic groups and peoples for many years. Because she had heard and was curious about Jiing's discourse on the significance of home movies while in school, she decided to look into it further by participating in the workshop. She delivered the workshop information to her father, who came to participate with her. Her father was also a documentary filmmaker and had used video cameras to document aboriginal groups and events for almost 30 years, accumulating a large amount of audiovisual material. He has exhibited his images in aboriginal communities, and has used them to fight for social justice. Influenced by her father, Pan was also a filmmaker who had documented aboriginal people, Katratripulr 卡大地布部落，since she was a college student. She had at hand several videotapes received from a Katratripulr friend living in Taitung area. These videotapes documented the 1990s' events, life, and rituals of Katratripulr people. Due to Taiwan's humid climate, these tapes were very moldy.

Jay was male in his very early 40s working at a privately-owned company. He had formed the habit of collecting movies or TV programs when still a high school student. Acknowledging the sweeping media transition from analog to digital, he had transferred most of

his VHS tapes into digital format several years earlier. Furthermore, he paid attention to legacy media (film, videocassette, audiocassette, etc.) and searched for them on auction and shopping websites (e.g., Yahoo, PChome Bazaar, and eBay). Due to the limited demand for Betamax VCRs in Taiwan, he could not find a suitable one for his remaining tape; thus, he came to the workshop hoping to transfer his only Betamax tape to a currently watchable format.

Hong-Chia was a 41-year-old mother who had lived in Kaohsiung during her childhood and was living in Chiayi with her husband and four-year-old daughter when interviewed. She had an impression of the commercial competition between Beta and VHS in the late 1980s and early 1990s because this competition forced her family to choose the dominant format. She was a home movie maker and filmed her family life and her life in high school and at university, using a Panasonic VHS-C camera in the 1990s, a Sony DV in the 2000s, and a smartphone more recently. The videotape she brought recorded life in her senior high school.

Wennie, who grew up in Taoyuan, received her PhD in Sociology and taught at a general education university in Taipei. She saw the workshop recruitment information on Facebook and, driven by curiosity about the workshop itself and her academic training, she immediately decided to participate. She recalled having a strongly molded videotape of was her graduation work from 20 years earlier, and brought it to the workshop. The original master tape was made using a Betacam Camcorder owned by the university. She did not have ownership of the camcorder but had kept the original Betacam videocassette and made a VHS duplicate; however, she could not find the original Betacam videocassette tape and so brought the VHS duplicate instead.

Born in Hsinchu, but living and working in Taipei for a many years, Hui came to the workshop with her 14-year-old daughter. When she was 30, Hui married to a Japanese man whose family were Hakka, an ethnic group whose ancestral homes were mainly in the

Hakka-speaking regions of South China, such Guangdong, Guangxi, Fujian, Zhejiang, etc. After centuries of migration, this ethnic group had spread to the rest of the world. Her husband was a Japanese citizen whose family emigrated from Cambodia to Japan. The videotape she brought documented her wedding ceremony, held in Japan in 2000, and was produced by her husband's older brother. She had never watched the tape, always believing she would have time to do so later. However, when the family's VCR broke, she lost this chance. She took her daughter to participate in the workshop because she wanted to watch the tape and have her daughter watch her grandfather, grandmother, and the relatives at that time. During the workshop, Hui and her daughter preserved this tape together.

The third age group: participants born in the 1960s and in 1946

The third age group included five persons born in the 1960s, all of whom were in their 50s. In addition, the group contained the oldest research participant, a 72-year-old female. People in this age group were all married, building their own family and raising their children. They all grew up during a period when Taiwan transformed its societal development from agriculture and light industry, to heavy industry and ICTs. Their adulthood fell into the period of the 1980s and 1990s, when video recording and technology became a mainstream media resource. Their lived experience of both home movies and home videos demonstrates the history of this transition.

Xiao was a housewife who had lived in Hsinchu with her husband and three children for more than ten years. She was born in Taipei and studied chemical engineering in college. She was a home movie maker who loved documenting her family, including her parents and children, and her younger brother's family. She bought her first video camera when her first child was born, in the 1990s. Since then, she had happily recorded every family event, birthday party, and

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travel. She had an inventory of her audiovisual cassette tapes and kept them in good condition. She came with her husband and youngest child to workshop because there was something wrong with her JVC VHS-C camera that prevented her from watching and operating her tapes. While googling for relevant information about the preservation of home videotapes she happened upon found the recruitment information for the workshop. She brought several VHS-C cassette tapes she hoped to preserve and transfer to a watchable format.

Yin and Jung, a wife and husband, were in their 50s and had raised three children in Kaohsiung. Like Xiao, they bought a Panasonic VHS-C camera in 1990 when their first baby was born. Both were home video makers and filmed their parents, children, and other family members from 1990 to 1994, until the camera stopped working. After that, they never watched the tapes and put them in the attic of the house. After Jung's father and mother passed on in 2015 and 2016, respectively, the family moved to a new house and he found these tapes and wanted to watch them. They heard about the workshop from Jung's friend and decided to attend. The videotapes they brought documented their first trip to Mount Hehuan with their first child and Jung's parents' birthday parties in 1991. These tapes were slightly moldy.

May and Apple were sisters whose parents were born in Anhui, mainland China and had come to Taiwan with the Kuomintang in 1949. They lived in Taitung and raised six children, of whom Apple was the fourth and May the fifth. Both sisters were in their 50s. Apple was an NGO worker living in Taipei and May used to work in the computer science field in the United States. However, when their mother became ill in early 2017, all of their family members living in different regions came back to care for her in turns. To care for their 92-year-old mother better, they decided to renovate their old house. In the process, they found six unknown VHS videotapes and were curious about what they were. Some of the tapes had labels bearing the names of

family members, and Apple, guessing they may be home movies, invited May to participate in the workshop with her.

Lulu was born in 1946 in Hubei, mainland China, and came to Taiwan with her family in 1949. She had taught in a junior high school in Taipei from 1972 to 1998. After her retirement from the school, she enrolled in extension programs operated by many universities. She had a great interest in oil painting, Chinese classic opera, and literature. During the interview, she recalled how she used a VHS recorder to record the TV programs her mother loved from the main three broadcast networks (TTV, CTV, and CTS) during the late 1980s and early 1990s. To document her mother's 70-year-old birthday, she bought a JVC VHS-C camera in 1991, which she later used to document many other family events and travels.

Each of the three age groups presented a particular media memory. Their perspectives enrich the depth of this study and enlarge its scope. Borrowing from Wennie's account:

> Generally, for workshops that I attend, most participants are young people, but in terms of this home movie archiving workshop, I found each generation from the age of 20s to 70s all participated in this workshop (Wennie, September 5, 2017).

The particularity and attractiveness of the media archiving workshop lie in the diversity of its participants. The above portrayal of the 15 research participants make it clear that different generations reported different interaction with home movies. Their participation motivations and the histories of the videotape they brought not only embody different facets of the analog media culture in Taiwan, but also enrich the discourse on Taiwan's home movie study. The next several sections will dip further into their understanding about home movies and the workshop, to learn how they learned and transformed their perspectives through their engagement in the workshop. The following sections organize the interview transcripts into coherent themes.

Learning the Media

Home movies, as a kind of media, provide abundant information to view and learn. However, as alternative media they have long been neglected. Acknowledging this, the Campaign employs the archival activities of hands-on videotape preservation and preserved home movie screening as two means of engaging workshop participants in learning about the media from a critical perspective. Learning the media in the media archiving workshop refers to two things—learning the skills of videotape preservation in the hands-on session, and critiquing the representational politics of the preserved home movies in the screening session.

"Demystifying the blackbox" was the slogan used in the hands-on session. The term "blackbox" was generally used in the Taiwan's civil society to indicate people were unfamiliar with this medium and kept their distance from it. Actually, a videocassette is a low-technology structure comprising several pieces of plastic, four or five screws (depending on the brand) and a strip of magnetic tape hung on two plastic reels. The hands-on session was the time for workshop participants to learn the meaning of the medium—what views they harbored on it and what it transmitted through time. The workshop participants needed to understand the structure of a videotape and used a set of household tools to perform the preservation process. They needed to work with patience and care, by first opening the videocassette case, then removing dirt, dust, and mildew from the strip before repairing any breakage if necessary, and finally cleaning it. Doing is learning. Performing hands-on videotape preservation not only allowed participants to acquire media archiving skills, but also to revalue their legacy media. All research participants expressed it was easier to learn and perform videotape preservation than expected, surprisingly so, according to some. Further, the screening session gave them time to view the content of the home movies carefully. The participant needed to view the messages embedded in the exhibited

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home movies and decoded it using their learned knowledge or understanding. Through sharing and watching the home movies together, the participants learned from one another by exchanging their lived experiences and perspectives in dialogues that formed an environment of learning. The following paragraphs describe what research participants learned during these two sessions.

Zhan initially felt nervous as she preserved her VHS-C tape (which carried a memory of her fourth birthday party), in that a VHS-C tape is smaller than a Betamax or VHS tape. However, she followed the lecturer's instruction and the videotape preservation steps detailed in the manual and in the end expressed that it was not hard to preserve a tape; all you need was to spend time on it. Lulu felt the same and was glad to learn the method of removing mildew. She regretted having thrown away many moldy tapes, saying:

> If I had known the mold can be removed via a simple procedure, I would have never thrown them, appropriately 100 to 200 videotapes away. They were all my treasure as they recorded my favorite Chinese operas, like Peking Opera, Kunqu Opera, and Taiwanese folk opera as well as some favorite TV programs at that time (Lulu, September 8, 2017).

These tapes, well-kept or discarded, all carry our past memories. Zhan's tape carried her childhood memories while Lulu's were about her family activities in the 1990s. Both Zhan (the youngest research participant) and Lulu (the oldest) expressed that spending two or three hours on experiencing and performing hands-on preservation was not as difficult as expected. They both preserved their tapes and shared them in the screening session. The learning process and the knowledge and skills they acquired was a new experience for them and made them reevaluate their own family artifacts.

Wennie called the DIY videotape preservation an interesting experience and expressed that she felt a sense of accomplishment for having preserved her seriously deteriorated, mildew-damaged tape. Mildew haunted many participants. In Wennie's case, she had tried to

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transfer her VHS tapes to DVD two or three years earlier but had finally given up because no one

(even professionals) were willing to help remove the mildew; the tape of her college graduation

work was the only one she had kept. At the workshop, she was determined to work it out and

make a transfer; thus, when she fixed the tape manually by removing the serious mildew she

acquired a sense of accomplishment and pure happiness. Wennie also found watching the

preserved home movies with all the other participants interesting as well:

> Actually, I don't know the people on the screen but the most interesting thing for me to
> watch the home movies is the contrast of the person between the past and the present.
> The person on the screen is currently sitting in front of you or in this classroom, which
> is the most attractive to me. You can see one and ones' reaction at the same time.
> … I think a well-organized workshop can make the participants aware of the
> significance of home movies. I find this workshop gave me this kind of feeling. My
> feeling changed from rationality to sensitivity (Wennie, September 5, 2017).

The transformation of Wennie's feelings followed the workshop schedule. From the

lectures delivered in the morning, to the hands-on practice in the early afternoon, and the home

movies screening in the late afternoon, the workshop design gives participants first a discourse

about home movies praxis in Taiwan, then lets them experience preservation and enjoy the fruits

of their labors. These step-by-step archival activities transform participants' perceptions from

rationality to sensitivity. When asked what she thought of the similarity or dissimilarity discussed

by Jiing in the lecture session, Wennie replied that it did not matter whether the screened images

shared similarities or dissimilarities; the most impressive thing, from her perspective was that,

through the images, we felt a sense of the time transition. Although there were only a few home

movies exhibited, they still presented a sense of time. The home movies screened were mainly

produced more than 20 years ago, during the 1990s, and the people in the screened home movies

had grown up, become old, or even died. The changes in their appearance or how they dressed,

talked, and walked gave not only a sense time transition but also of the changes in the people.

The concept of similarity and dissimilarity was discussed in several research participants' interviews because several home movie clips screened in the lecture session—including a newborn baby looking and smiling at the camera, a wedding where the bride and the groom kneel on the ground to convey gratitude to their parents, and a banquet celebrating a lady's 70th birthday. Every family owns its tradition and cultures, which are represented in their home movies, and while a collection of home movies preserves diverse families' similar images, they somehow share similarities and differences. Through watching the screened home movies together, the research participants were presented with multiple perspectives on the familial image, which enriched the discourse delivered in the lecture or read from books. These scenes occurred in our daily life, strongly connecting to our lived experiences. The connection one feels on seeing a past moment one experienced or hearing a friend's voice can, in Apple's perspective, pique one's interest:

> Once there is a connection between the video clip and yourself, you will raise a feeling about it. This connection could be brought by an interest, an acquaintance, and a historical moment. As you feel about it, you will be moved via the image. Everyone has her/his unique link (Apple, September 7, 2017).

One is connected to an image either through its similarities or differences. This connection links the viewer to the image or, to an extent, the surroundings or world it represents. Nana reflected on this, saying:

> When watching the image exhibited during the screening, I find the image is very familiar. I mean their dress, familial settings, and the way they talked and acted are similar with my family. In the beginning, I strongly think the image represented is connected to the social class, but the truth is not, they are similar with my family (Nana, September 7, 2017).

Before watching the preserved home movies, Nana thought home movies shot during the 1980s to 2000s represented an image specifically pertaining to certain social classes in Taiwan

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society: the middle and upper classes. However, her watching experience deconstructed her

perceptions and understanding. The similarity in Nana's thought refers to a group of people

whose family setting, dress codes, and behaviors were similar, and who own similar experiences

of everyday life. This similarity is attributed to the popularity of the video camera, the

advancement of video recording technology, and most important of all, Taiwan's economic

growth, which made home movie making affordable to ordinary people. They document a period

when Taiwan was transforming itself into a technology-oriented society and experiencing

modernity. Jay also talked about how he was impressed by the images screened in the afternoon:

> The video clip that made me shocked is an image about a family immigrating to
> Canada…Actually the shock doesn't lie in the content of the screened image…but to the
> person who brought this videotape. She said she never saw it and didn't have an idea
> about where it came from. This is her first time to watch the family image. She
> continuously connected the familial event through watching the videotape. It raised me
> a sense of fantasy. … Through this viewing, we communicate with one another during
> the screening, not to mention that through this viewing we also connect that person's
> past time and space. This is a very special experience (Jay, September 9, 2017).

As Apple mentioned early, everyone had his/her own connection to the images. Jay

offered his own perspective on how the home movie images connected the participants to a

communication passing through time and space. In the hands-on practice, the images remained

unknown and mysterious, but the screening session demystified those images and forged the

participants' connection. This connection made them willing to share their past experiences and

perspectives, which nurtured an environment of dialogue, learning, and understanding.

In additional to individuals, there were several families or couples who participated in the

workshop and helped each other and learned as a family unit. Hui thought the hands-on process

in particular caught her daughter's attention:

My daughter had great fun that day. She liked to rewind the tape and draw a fish on, like a cat chasing a mouse, she felt fun and interesting. For a child, a simple action or a repeated action is interesting (Hui, September 11, 2017).

Hui's daughter loved fixing the videotape using her own hands and followed the lecturer's instruction to draw a cat chasing a mouse to know the direction in which to rewind the tape. Her daughter did not have memory about the videocassette she fixed nor, to any great extent, the legacy media itself. However, through the hands-on activity, the young girl not only learned how to preserve an obsolete medium but also became aware of its existence and the past memory it carried. She acquired an experience that taught her to appreciate the legacy media. Because Hui had thrown the family's VCR away, she lost the chance to watch her wedding home video, which meant she had never seen this tape and had no idea about what it recorded; Hui talked about how she felt watching the wedding images during the screening session.

I remembered some clips of my weeding, but I don't know what I looked like from the angle of the camera, mn…in the beginning, I forgot who made this home movie, it was probably his [her husband's] older brother. It was from the perspective of the home movie maker, so he made…and sometimes the camera fall down and up and…I felt like that oh…the day was like that…and in the end of the wedding, everyone all gathered to have a dinner, I was not sure this clip, but I did remember this scene (Hui, September 11, 2017).

Through the video clip, Hui experienced her wedding visually and virtually, as did her 15-year-old daughter, who had never seen it before. This important familial past event recorded in the videotape they preserved together was of great significance, not only to the two family members on the spot, but also to the family members who did not participate in the workshop. The hands-on experience provided the mother and daughter a moment of sharing and communication, while the screening offered them a chance to watch and appreciate the family memories and histories recorded on their preserved tape. This influence will remain after the workshop, because it will open a dialogue within their family.

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The hands-on practice has its advantages. Based on the condition of different videotapes, preservation processes vary. The best approach is to examine every videotape and classify it based on its degree of deterioration; if it is badly mildewed or seriously deteriorated, it is not suitable to preserve for use as a mechanical device. Thus, the hands-on practice is a slow process during which one must check and watch at every step. The longer the tape strip and the worse the mildew, the longer it will take to preserve the tape. However, not everyone has the patience and time to execute hands-on preservation, as May noted:

> Actually, I don't want to spend a whole day learning how to preserve a videotape. It really wasted time. I don't have patience doing this. … I would like to transfer my videotapes to a current format even though I need to pay for this if a company or a person provides the kind of service. I think most people will make their videotapes transferred if the service of transfer is provided (May, September 5, 2017).

May's account reflects the phenomenon that many people all across the world would prefer to spend money transferring their tape than spend time restoring it. May worked for an IT company and was very familiar with digital equipment and devices. Before the workshop, she thought the videotape preservation would be an easy to learn process and wondered why the workshop needed a whole day. However, different approaches have their own mission. Performing videotape preservation manually provides a way to engage people in thinking, knowing, and learning, unlike simply hiring someone for the service. Moreover, many professionals refuse to provide the service, because videotape preservation is a time-consuming and unprofitable work. Only through experiencing the work did participants learn something meaningful. Xiao offered a different perspective from May's:

> I am a little moved by the lecture delivered by Professor Jiing because I feel that most people will not easily get this, I mean spending money hiring someone to do this. Not many families have money to do the kind of videotape preservation. Even though one wants to preserve the kind of memory, one may or may not have money. What touches me greatly is only to use a marker, right, you can easily get the tool, just use a set of

household tools…. It turns out like that we can do it by ourselves. We can get things done. Maybe we just spend longer time, but it is worth doing that because it is your own family memory. You do it slowly. It is worth it. What if a child helps to do one tape and the elder do another, right, because it is a simple work. Everyone can chat casually and do this thing. Ha-ha…I feel that was a kind of, really, a kind … It is better than the family went out for dinner and each family member played with his/her own smartphone…I find it becomes very different. So, if we do this, we create a shared memory. During this creation, an agglomeration of family emotion occurs. That's why I feel so touched from the lecture. I feel like this kind of hands-on experience can make us or the so-called ordinary people feel this. I think it is very great, right (Xiao, September 14, 2017).

From Xiao's perspective, the hands-on practice activity not only enhanced but also agglomerated family emotion. Xiao detailed how she felt during the hands-on activity:

Xiao: Actually, it's necessary to do the videotape preservation slowly, can't be in a hurry. If you do it in a hurry, the tape may be broken or something bad happens, so I think it cannot be restored instantly. It is clear that it may be a tape with a long strip or a tape with a short strip. And you should treat it tenderly because it is an old artifact. Just like treating an old man, you treat him tenderly, even more tenderly. Don't want to deal with it quickly, it may be broken, and you can't watch it again.

PI: Have you heard someone say it is too tiring?

Xiao: Of course, Wow, why it took so much time. But every time you rewind the tape, I feel the attitude in the current society, everyone asks for the speed. I feel that the attitude is changing. What I work for? Maybe I just want to see whether this tape is workable or not. In fact, one doesn't have a strong will. Maybe this tape recorded one's dad or mom, how they treated their young baby. When they were gone, one wants to watch one's parents again. With this kind of emotion, one will preserve one's tape gently and tenderly. If I were the child, I will feel it doesn't matter to spend much time. I will do it even longer. I feel the different attitudes here (Xiao, September 14, 2017).

As a mother in her 50s, Xiao used the hands-on practice as a critical perspective on the world we live in currently. Our consumer society encourages people to consume, produce, move, and communicate at high speed. However, it is in such instant processed that people lose or forget something important. Xiao thought the hands-on practice made one devote one's time and patience, two things that need to be cultivated in contemporary society. Additionally, she felt that repairing a videotape breakage was like repairing the scars between family members. From her

past experiences communicating with friends and family members, she thought that home movies could repair the emotional cracks, sorrows, and distortions between family members.

Geng offered an alternative perspective on the time and patience needed in the hands-on practice, based on his personal experience. Geng practiced how to preserve audio and video cassettes by watching online teaching videos shared by those who had the same problems as he. Because of different media environments and differences in the condition of the moldy tapes, he could not find an appropriate way to preserve his videocassettes. Geng shared what he thought about the hands-on practice.

> As I did the cleaning job, the tape I took was a tape I didn't do anything on. Then I was rewinding it and thinking I was doing it wrong before and felt sorry. It was not enough in the past, actually. I thought about hands-on practice before, using my hands to do the preservation thing, but I didn't take it seriously. I thought just using my hands was too stupid and time consuming. However, the mechanical device was not reliable and it hurt my videotape. I felt so regretful. So, when I was rewinding the tape, I was thinking that if I take videotape preservation seriously and check the preservation results every time, it won't happen. If I do it using my hands every time, I won't spend much money buying a machine, but it's too late… The less a mechanical device is operated the less harm the videotape has. Because it's slow, you can correct the process and check it carefully, you can pay attention to it. It should be slowly rewound. If we value our artifacts very much, of course, the mechanical device is somehow helpful, which helps accelerate the speed of preservation, but it would be best if we used a non-electronic device to repair seriously damaged tapes. A suitable tool is so important (Geng, September 14, 2017).

Most archival preservation works begin as manual labor. Even though manual labor takes time, it is an appropriate way to treat old artifacts that cannot withstand being subjected to a machine. Further, commenting on the unseen image screened, Geng felt the title of the screening (*The Global Premiere of the Home Movies*) was a good fit:

> I felt impressed maybe because of the title. When I first saw "Global Premiere" on September 3rd, I thought "Right, this really makes sense." These family objects were buried for years and some of them were never viewed before. When I thought, "I can watch these home movies in their first screening throughout the world," I thought it's so cool and I became excited. I watched their global premiere. Many things in the home

movies screening were so surprising and attractive to me. Although they lacked dramatic or interesting stories, they were something meaningful in history (Geng, September 14, 2017).

The Campaign purposefully designed the screening's title to attract people's attention, but it also reveals the praxis of unseen home movies. Due to the Campaign, the images restored and buried in the blackbox were eventually demystified and released.

Recognizing their Significance

The home movie is a social product that embodies how relationships interweave between people. From the home movie the research participants brought and described in the interview, we can understand what role home movies play in their life and what perspective they nurture. The home movie itself is a medium carrying the social and cultural memories of the research participant. During the late 1980s and 1990s, when Taiwan was one of the Four Asian Tigers, its economic improved so that most Taiwanese families had surplus money for leisure activities. It was under this economic dynamic that video cameras and videocassette tapes were generally purchased and used, entering family life and recording the lives of ordinary Taiwanese. As time passed, they became legacy media and most were discarded or unusable. However, the objective of the Campaign is to raise the consciousness of ordinary people on this issue. Examining the interview transcripts, I found that each research participant talked about their home movie and based their view on it on their standpoint. Some positioned themselves as family members, recognizing the significance of home movies within the family domain; some devoted themselves to community work, recognizing home movies as a tie to the community; yet others thought of home movies as catalysts to increase interaction between different generations. What

the research participants recognized and what significance the home movie had for them is delineated in the following sections.

Within family

A home movie is a link connecting all family members. Home movie making needs participants both in front of and behind the camera; however, how it connects one to the other can be observed from several research participants' interviews. Hui shared what she felt when watching the home movie clips during the lecture session and screening session, using the family videotape she brought (made by her husband's older brother, now deceased) as an example:

> I never thought of this question. I meant what contribution did the image recorded in the home video have? It was just a home movie. You might attend a wedding or a funeral, taking your video camera to document the event casually. … It might document something important you had no idea. Someday, it suddenly became a cherished videocassette tape. … Like this videotape, it recorded an extend family, my husband's family. Many family members were gone. My husband's family members all presented in our wedding because they wanted to give us blessing and celebrated the wedding of the youngest member, that is, my husband. Therefore, all gathered in a place to deal with many things happily. This was a small room in which all were there, doing things. … Then, because I never watched the videotape, I had no idea about what it recorded and happened. [After receiving the DVD that was duplicated from the preserved videotape], I will watch it carefully. That was mn….inheritance? I will keep this DVD and let my child watch it. I will have my child watch. My child will also let her child watch. After my husband and I are gone, our image will be preserved in this videotape. Right, it seems that we still live in the world. Right! Just like this kind of feeling. We saw many home movies and many people were gone (Hui, September 11, 2017).

The videotape, in her view, was a valuable family heirloom to be passed down to her daughter and grandchildren. As recording technology upgrades itself and becomes mainstream in our time, people's body language, voice, and facial expressions are all documented in audiovisual format. Through watching it, one hears another's voice, knows how s/he looks, and recognizes the way s/he walks or dresses. The image becomes an influential tool through which

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people learn. From Hui's standpoint, this home movie was a not just a physical family heirloom,

but also a virtual communication between Hui and her daughter, and even her daughter's

children. It was through the workshop that she recognized the significance of her home movie. It

was through the hands-on practice that both a physical family artifact and a virtual family image

were rescued.

Similarly, Xiao had a dual identity as a daughter and a mother and shared her perspective

with me. The home movies she brought were nine VHS-C videocassette tapes that documented

the events, travels, and ceremonies of her family. She liked to videotape her family members and

made a habit of listing her tapes in order. She recognized the significance of home movies and

thought them a means of promoting family bonding:

> As my parents laughed, the kids laughed. We felt happy at the same time. I loved to
> film this kind of feeling and emotion. After several years, someone or something may
> change. Only through my conscious effort of making home movies did the original
> emotion preserved. To maintain this kind of emotion and living state, I bought every
> generation of the video camera from the big and heavy JVC VHS-C camera to the
> relatively small and light digital camera. I still kept making my own home movies (Xiao,
> September 14, 2017).

Every family creates its own way of documenting its history. In Xiao's family, she used

video cameras to record her parents and kids laughing and playing. This habit can be traced to

her childhood. When she was young, her parents liked to take Xiao and her younger brother out

to play, and used a photo camera to document their outings. Influenced by and following her

parents' example, Xiao also loved to document outings when she became a mother. The

difference between Xiao and her parents was the recording equipment used. Xiao's parents used

a still photography camera, while Xiao used an audiovisual camera that recorded both images

and voices:

Xiao: I don't know why, maybe because I am a daughter and at the same time, I am a mother, I really want to keep a memory of happiness of my family. Probably it is because my parents used to take us out to play. When growing up, we see the photos that bring us back to the original emotion state. We encounter good things and bad things as we grow up. When you recall these memories, you find something, realize something, and you gradually feel that the life itself is still loveable. There are happiness and sorrow in our life. Happiness in our life is much than we thought but we don't pay attention on it. I am thinking to pass the home movies to my children. No matter when it is, maybe when they grow up, become old, maybe in a time we are not with them anymore, they can watch these home movies and find Mother and Father treat them well just like my mother and father treat me well. And then, they can treat their children with the same emotion. This is what I want to do. It is my little wish, hoping to make them passed on.

PI: So, the home movie in your view, does it carry a meaning of family inheritance?

Xiao: I think so. It does carry joy, not just one-or-two-second joy. It is a kind of love and care that will be passed on. I feel that this society is a little code and indifferent. I feel if every family is willing to do this, the kid will feel this kind of love and warmth. Wife and husband might not easily… I become old and when I get along with my cohorts or classmates, I see… many couples in my ages have already gotten divorced. …I think we should deliver a positive and bright attitude of life to our children, to the next generation (Xiao, September 14, 2017).

Xiao's home movies documented her family's gatherings, including mountain hiking, Christmas parties, the graduation of her first child, and many outings, and carried the joyful memories of her life. Recording this happiness served as a dynamic to promote her family's bonding and a treasure trove for her children to relish. Thus, in Xiao's view, the significance of home movies lay in the recorded love and kindness passed down from parents to children, from the old to the young, bettering the whole of society.

Lulu, a retired junior high school teacher in her 70s, owned several videotapes that documented her family life. She brought four VHS videocassette tapes that were her favorite to the workshop. She spoke with some sorrow, because she had thrown most of her videotapes away several years earlier. Most had been moldy and, as she had just moved to a new apartment, the idea of throwing them away had immediately come to mind. Had she known there was a way

to preserve and restore moldy videotapes, she would have kept them. Among the tapes she brought, one was by a professional video company hired to document her mother's 70th birthday party, which was held in Taipei's Howard Hotel in 1991. Another was a combination of home movie clips of her family's events and travels videotaped by Lulu and transferred from several VHS-C tapes. Because of her mother's birthday, Lulu spent more than 30,000 NTD on a JVC VHS-C video camera. The regular price of a video camera in 1991 was between 25,000 and 32,000 NTD, depending on the brand (Yu, 1991). This JVC hand video camera was imported from Japan, and cost her more than half her monthly salary, according to Lulu's interview. The other two videocassettes were VHS tapes of Peking opera and Kunqu opera, a Chinese classic opera broadcast by CTV in the 1990s. These four videotapes were Lulu's memories of the 1990s:

> I bought a VHS-C camera to film my mom when she was in her 70th birthday. I remembered filming my family as they dressed themselves and put on makeup before the birthday dinner party. I almost threw away more than 100 videocassettes when I moved to the apartment I have lived till now (Lulu, September 8, 2017).

These several types of home videotape mentioned above exactly represent how and for what ordinary people used video recording technology in their daily life. Lulu learned this skill by herself from the video camera instructions. She also operated two VCRs to record TV programs of her time at home, eventually recording more than a hundred VHS tapes. However, mildew and moving forced her to throw almost all her tapes away. Based on analyses of the interview transcripts, mildew and moving were the major reasons people discarded their tapes.

As the oldest child in her family, Lulu remembered the story her mom told of their family's emigration from Hubei, mainland China to Taiwan, in 1949. She was the only family members of her generation to film their family events and shared these recorded family images with the younger generation. She thought she was the only one of her generation who still

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remembered what happened in the past and kept all the family archives (e.g., family photos,

home movies, documents, and artifacts) at hand. If younger family members wanted to hear a

story about their grandfather or grandmother, she talked to them immediately. In Lulu's view, a

family archive connects all family members. At the end of her interview, Lulu showed me a

series of digital pictures she had transferred to and stored in her smartphone, showing her and her

family members from childhood to adulthood. She said:

> This is my two younger sisters. This is me. This is our old home that is still
> unforgettable. Sometimes, I will tell them the family stories. The banana tree, this is my
> little cousin who had grown up in the United States, and now is a priest and teacher in
> Kaohsiung. This is my brother, my sister. They are so precious to me. ... I remembered
> before the Chinese New Year my mom usually took all the family members to take
> pictures in the photo studio. I cannot remember whether she made it every year, but I do
> remember we did it since my childhood (Lulu, September 8, 2017).

Both the still photos stored in Lulu's cellphone and the home movies she preserved were

family artifacts that carried life stories and family memories. Lulu recognized that her home

movies were as important as the official record. Through preservation procedures and conscious

endeavors, they can be kept and made accessible to future generations.

In Apple and May's case, they brought several home movies taken from their renovated

house in Taichung. Apple depicted herself as the only person in her family who knew how to

operate a VHS camera in the late 1980s and had filmed them. As time passed and home video

recording technology became popular, several of her family members, especially those who lived

in the United States, documented their family life frequently. They duplicated their home movies

onto several VHS videocassette tapes and mailed them to respectable family elders in

Taiwan—Apple and May's 94-year-old father and 93-year-old mother. The family members

living in the US recorded their family life and used these images to communicate with other

family members in Taiwan who, through the home movies, could see the environment they lived

in, how they talked and played, and the newborn members of the family, which increased not only their familial bonds but also their emotional ties.

However, a fire forced May to change her thinking. May had lived and raised her daughter in New York in the 1990s, and then moved to San Francisco in the late 2000s. Because of a fire in 2010, she almost lost everything:

> I had filmed my newborn baby from 1996 to the time she was a K-8 student. I had filmed my daughter for a long time but they [the videos] were all gone because of a fire. … In fact, I am a person who keeps everything and don't throw them away. However, after that, it made me lose everything. Since then, a different idea came to my mind. That is, it does not matter that you kept everything at least you had experienced the whole process. I had experienced that, so I don't need a record. The only thing I feel pitiful is that my daughter has not seen these videos yet (May, September 7, 2017).

As a mother, May worked hard to take care of her daughter and paid close attention to her diet, education and friends. She cared about every step of her daughter's growth. After the fire, she tried to find something left several times, but all she found were a mini audiocassette tape of her daughter's voice when she was a newborn baby and several unburnt photos:

> Even though you make efforts, they will disappear one day. It doesn't matter you keep them or not, the most important thing is that you experienced and remembered. The fire is a turning point in my life. I don't need to grasp everything. What is gone is gone, and you cannot bring them back again. The reason I want to keep them is that I want to show them to my daughter. She doesn't have a change to see them, the images of her growing up (May, September 7, 2017).

Although May expressed she felt fine about losing her family's record, she kept the audiocassette tape and took it back to Taiwan. After the workshop, she gave this audiocassette tape to me in hopes it could be restored because, she wanted to hear her daughter's voice and relish it again. This remaining audiovisual material recorded her past life in a specific manner that invisibly connected her to her past emotions.

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Within community

Home movies are a strong link between family members and between members of a community. Two participants in this workshop were a father and a daughter who were aboriginal Taiwanese. Both have used documentary filmmaking to record the life of aboriginal people and fight for their rights. In Taiwan's aboriginal ethnic groups, sharing is a tradition passed on from generation to generation. The aboriginal people follow their traditions of sharing food and helping one another to raise children, hunt, and cultivate crops. Applying this tradition to the video recording technology entering their living space, they document tribal events and ceremonies and share the videotapes from one to another, and from family to family. The videotapes they share may record rituals of hunting or dancing, traditional wedding ceremonies, or community events.

During the interview, Pan said that, when she listened to the lecture delivered by Jiing, she suddenly realized that the tapes she had brought were important because they exactly recorded the ritual and sharing culture of the Katripulr 卡地布部落 people, an aboriginal ethnic group living in Chihpen, Taitung. She said:

> I know the major home movie makers are several, but they … they all are relatives of the same aboriginal ethnic group, so these videotapes are circulated from one another. You take this tape today and I will take it tomorrow, like this way. Most of the tapes borrowed might not be returned. It could be made by one person or members in one family. The content is about an activity or ritual. They have the videotapes. It is possible that several events in different places are recorded by a person, or it could be several people, or a group of people filmed an event. Their tapes will be transferred one another. Right, recently, the tribe has noticed this problem. Some said their videotapes were not watchable. They were moldy. So, they felt it became a problem. They asked me how to deal with it. I replied them I have no idea. We have an agreement that I took them back and temporarily stored them in moisture-controlled case, and though how they go in the future (Pan, September 16, 2017).

After spending more than 10 years collaborating with the Katripulr, Pan knew them very well and pointed out that they may own more than 200 videotapes, most of which were in danger because they were stored in a room without humidity control. These tapes matter greatly because they mark the first time the Katripulr people recorded themselves by themselves. Pan said:

> Almost since the 1990s, the tribe has tried to recover their community. What they recorded was the beginning of the recovery of Bā lā guan 巴拉冠 that was a place particularly setting for the young tribal people. Because of the recovery, they thought it was worth recording the process of the recovery. In addition, it was a time that the tribal people went out to make money and returned with money. At that time, the tribal people usually went to the city earning money or going deep-sea fishing. It was in the 1990s that the tribal people with money returned, they may build their house or buy a video camera to record their activities, just simply to document the communal events among the tribal people (Pan, September 16, 2017).

Pan felt a responsibility to preserve these videotapes because they recorded tribal life from the perspective of the insider, not the outsider. When the oral tradition of the aboriginal people encountered modern audiovisual recording technology, Pan felt, the resulting tapes recorded in detail the oral tradition of tribal rituals:

> Our aboriginal people are not a group of people without history. We have our own history but in a different way. For example, a very ancient ritual in the Katripulr called Shàonián dà liè jì 少年大烈祭, a.k.a. war ritual 戰祭 was a very complicated ritual…then…during the process of this ancient ritual, it presented many ancient ritual texts which were very old and cannot be changed. Sometimes, it can be changed a little bit because of the oral process… This ritual was passed on by our ancestor. It cannot be changed. The ritual, the ritual text…The wizards talked about the name of the ancestor. They remembered their names very clearly or during the ritual, he continuously delivered the achievement that the ancestor made to the next, new generation. … The meaning of the text in the ritual delivered what our ancestor did before and what kind of person we should become, what a real person means, what our Katripulr should be…I felt like combining these things together and recovering the ritual or the traditional organization kinda like… carries a history. … Actually, our history is delivered to next generations through the ritual recorded (Pan, September 16, 2017).

Pan shared her perspective on the significance of these recordings of ancient Katripulr rituals:

> This collection was made by the tribal people themselves, and I knew many media or people outside the tribal have documented their life to produce TV programs for the purpose of entertainment or performance. The tapes made by the tribal people are different, so I feel them are very precious (Pan, September 16, 2017).

Through the workshop activities and dialogues, Pan recognized the value of the tribal home movies and felt she could contribute to the Katripulr by preserving their home movies.

Pan's community was an aboriginal community. However, Geng presented a distinct concept of community. The community Geng belonged to was an imagined community of people who cared about independent music and supported the singers they loved. Geng's love moved him to safeguard the videotape carrying an early performance by a Hakka singer, Ling Sheng-xiang. The videotape was a history of Taiwan's Hakka music production in the 1990s.

One day, this Hakka singer asked his Facebook friends if they wanted to have his videotapes, because he did not have enough space to store them. Geng replied that he would like to safeguard the collection, which included both audiocassettes and VHS cassettes. He spent much time and money preserving and transferring these obsolete media, and said to me:

> I don't want to do something meaningful. I just want to listen to the music by myself. Yeah, but the premise that I want to listen to the music is I need to play it out. Then I researched on the relevant information and realized if I want to listen to it repeatedly, I'd better transfer it. So…as I understood the fact, I might do something about preservation and do a good thing to the society or to the humankind. I am too naïve….I almost spent 30,000 NT dollars (appropriately 1,000 USD) buying a workable machine and transferring these tapes. … I don't feel fun when I spent much money, but I really felt touched as I hear the voice coming out from the tape. It's really good… (Geng, September 14, 2017).

The way he preserved the videotape built his connections with members of the music community who were fond of the same thing. They love their community and contributing to it. The way they choose to preserve videotapes holding the history and memory of their community is of great importance not only to each of them, but also to their community as a whole. Geng

participated in the workshop because it provided a platform to not only learn about videotape

preservation theoretically and practically, but also to discuss people's life stories. Listening to

others' life stories and experiences was attractive to Geng.

Between generations

Wennie, a teacher at a university with an emphasis on science and technology, thought

home movies provided a link between generations, allowing the old and the young to dialogue

with each other. Wennie found the workshop activities, particularly the hands-on videotape

preservation process, interesting and inspiring enough to attract her students, most of whom were

male undergraduates specializing in computer science and electronic engineering, because:

> They don't have this kind of experience. They don't know what VHS tape is. VHS
> didn't exist in their life as they grew up. … It will be interesting. He will be conscious
> of the old tape coming from his parents…They almost were born in 1999. … I mean he
> doesn't know what the videocassette tape is, so the goal is to first understand what the
> analog is and secondly, know his parents' history or the past generation's history
> (Wennie, September 5, 2017).

Wennie pointed out the very important fact that most young people do not have

experience with analog media, let alone understand what they are, what they look like, and how

they became dominant in the past. Home movies, in her view, provide pedagogy between

generations. To understand videotapes or analog media in general, the young generation will

have to employ their current knowledge to learn history. This process of learning triggers mutual

understanding between the older and younger generations. Sharing a similar feeling, Xiao said:

> People will feel and recover their initial emotion through a song or an object. So, I feel
> it's like the image Professor Jiing shared, you see the father and mother using a DV to
> record the baby. The camera doesn't leave, stay for a while, continuously focusing on
> the baby. Yeah, the hand doesn't get sour, spending two hours, even one hour, it's really
> tired. Why they continuously do it, just because they want to keep this moment. I think
> the next generation will have the similar feeling as they grow up and do the same thing.

They will feel the previous generations do it with their heart. I feel this society demands to do things quickly or they want to know the answer or the outcome quickly. It starts quickly and ends quickly. Everything goes quickly. It demands quickness. As like I eat the fast food, I get it quickly, but I can't get any nutrients from it. Just eating, you feel you're full, but the cause is not here (Xiao, September 14, 2017).

In Xiao's interview, she put great emphasis on home movies as a promoter of harmony, not only within a family but across society. Home movies provide a mirror for contemporary society to view the past and what older generations experienced. This will arouse critical thinking among the younger generation who, through viewing home movies and home movie preservation activities, will learn the value of the past and better understand the world, which is a "product of education," from the perspective of Dewey.

Transforming their Perspectives

After experiencing the workshop activities, the 15 research participants combined their lived experience with what they learned from the workshop and shared their perspectives with me. Their perspectives were diverse and insightful, seeing these home movies as having something meaningful and important embedded within them. The transformed perspectives of the research participants, provided below, increase the number of perspectives and voices coming outside academic circles, and deserve our attention.

In terms of the home movies themselves, before participating in the workshop, Nana thought of the videotapes she kept in her study as merely childhood toys, and home movies as just images of family life. After the workshop, however, she changed her thinking and talked about the potential of community home movie collections (e.g., popular archives):

They are a witness of history of Taiwan, if not from the standpoint of historical documents gathered by the non-governmental. I think, even though they are home movies, they are no longer the property of someone. … In viewing these home movies,

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you can see some clues or vestiges of the time. For example, some people in these videotapes, I don't know them but the things they used are the things used in the past. You can tell. You also can tell or perceive the quality of the image shot by a video camera of that time. If you know it further, the people, the things, the dress, or the moving objects something like that, you can see a transformation of a Taiwanese society. I feel this collection is very important and this invisible database is so large. So, I feel it is a long-term work (Nana, September 7, 2017).

Nana acknowledged this project would be a long-term work and felt it would be necessary to spread it among and engage more people:

I feel like I can understand the meaning of the home movie collected, and the entire campaign after the workshop. …It is not just related to a discourse. You must transform this discourse into a more acceptable and attractive activity. …Preserving home movies needs an action. The workshop is an action. After the workshop, we know how to preserve our own videotapes (Nana, September 7, 2017).

As an NGO worker and supporter of the feminist movement, Nana agreed with Jiing's proposal and considered how to disseminate the idea of saving and preserving more home movies. Similarly, Yin, as a second generation mainlander, connected what she saw about General Sun Li-ren to her family memory, because her father was an artilleryman during the retreat to Taiwan in 1949. Strongly reflecting on this video clip, screened during the lecture, Yin said:

My father's life was very lonely until he married my mom and raised us. When he was 16 joining the army and came to Taiwan and married my mom when he was 39. We didn't see any relatives as we grew up. Every Chinese New Year's Eve, not one came, just my family had dinner together, just our five persons…. So, when Professor Jiing played a video clip about General Sun Li-ren, my dad's figure suddenly came in my mind. This is a history we don't know and see. So, I think in the home movies collection, you can find a history that wasn't recorded in the official document. It comes from our ordinary people. It is important and invaluable because it is not edited and not professional, which gives us more clues and chances to see what the past looks like (Yin, September 10, 2017).

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Few people pay attention to their own home movies, let alone think they are important enough to transform a history or change a stereotype about the past. However, through collective efforts at saving home movies owned by ordinary people, the history of and stereotypes about the so-called "underrepresented" have been changed. A similar change happened to Zhan, a woman in her late-20s with a slight memory of videotape, but no memory of General Sun Li-ren, even from school textbooks and extracurricular readings in her daily life. After watching the clip of Sun, she immediately googled him using her smartphone to learn more. During the interview, she said she was so surprised at the image of Sun, but most shocked by the efforts of Campaign advocates, whose aim is to save and preserve home movies owned by "the other," ordinary Taiwanese. She expressed:

> I am so surprised and interested in the fact that someone makes a great effort to preserve other people's home movies. I feel so incredible because they are someone's videotapes. It is not your business. But after watching the video clip of General Sun Li-ren, I feel incredible again. It was found on the home of ordinary people and it is a true history. I remember Jiing said, about the home movies collection, you can find an image that you can't imagine. I felt the image of Sun was really unimaginable (Zhan, September 14, 2017).

Most people feel history is a thing remote from them or none of their business, and think historical writing is the business of historians or researchers. However, this kind of thinking has changed to reflect changes in historical writing trends and the discourse of historiography. If documents, manuscripts, or artifacts of the other are well kept and preserved, the history of the other is able to be written and illustrated. Even better, the other have the capacity to write their own history and voice their own story if their historical materials are preserved for future use. Jay expressed what he felt when watching the clip of Sun, in terms of the history learned from school curricula:

The video clip that Jiing screened and talked about General Sun Li-ren impressed me most even though I watched it via Facebook Live. I was so shocked at this video clip although Jiing used this clip to communicate with people and let them understand a forgotten history. The way I learned history was the same with Jiing. The history I read almost comes from the textbook. I don't know any materials about how General Sun was captivated for a long period of time. I never saw him in public. That impressed me most (Jay, September 9, 2017).

According to Jay, what history tells us is the history admitted to by the government. Most Taiwanese people learned history from textbooks or from reading outside the school curriculum. The official version of history has controlled our minds and limited our ability to illustrate a more comprehensive history. If more efforts were made to rescue common people's documents, diaries, or manuscripts, our ways of writing history would be irrevocably changed.

Historical documents and artifacts are always covered in dirt and dust. Only through excavating and collecting historical materials and making the unknown known and the unseen seen can history be presented in a more authentically representative way. In addition to the significance of home movies in documenting historic events and enabling more comprehensive historical writing, Pan offered an alternative perspective on learning from and observing home movies, turning our attention to the media artifact itself and aboriginal peoples' urgent need to preserve their tribal memories. Pan articulated how she safeguarded the Katripulr's videotapes and how these videotapes should be cared for and preserved in the future:

I think it is quite important even though I just remove the mildew and clean the tape. The strip of the tape is a thing that cannot be duplicated in our generation. Actually, it's a time product and cannot just be discarded or thrown away. The best time of Taiwan is recorded by these videotapes and needs us to review again using any lens to make it more valuable. It cannot be faded out just through the exchange of the governing political party or politicians. It records a memory of ordinary people's life. If everyone really owns the videotape and keeps the videotape, it should be preserved well and maybe disseminated later. The Katripulr, they are conscious of this, asking me to do the preservation and transfer thing. Even though I think they should preserve their own videotapes by themselves, not me. … That would be a better thing (Pan, September 16, 2017).

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Pan and her father are Kavalan people 噶瑪蘭族 and both are devoted to filming and documenting aboriginal groups. The difference is that Pan's father filmed many of Taiwan's aboriginal groups, including his own ethnic community, while Pan spent most of her time filming the Katripulr people. As such, they were both insiders and outsiders in this case. The home movies collected recorded a time when Taiwan's economy upgraded to ICT industry, between the late 1980s and late 2000s. Video cameras, VCRs and videocassettes were popular family equipment as they had become more affordable, and people were able to make their own home movies or record and replay their favorite drama or TV program. It was during this period that ordinary people gained the capacity to control and produce their own images, which to a certain degree raised their consciousness of themselves as subjects, rather than objects. This was the first era in Taiwan's history in which ordinary people had the right to make their own image and voice their history.

Taking Actions

After learning, recognizing, transforming their perspectives and raising their consciousness of an issue related to their life, most people will take action. This exactly corresponds to what Freire called the relationship between literacy and the world—e.g., learning how to read the word is learning how to read the world. Only through literacy can people take action to change the world. In this sense, all the research participants acknowledged learning the significance of home movies from the workshop, and claimed they would check their legacy media immediately to ensure their condition and prevent their deterioration, and would preserve and digitize them afterward. This guaranty was proven as I asked the research participants what actions they had taken after the workshop. While examining the interview transcripts, I further

understood what they did and why, as well as what they planned to do in the near future. To a great degree, their answer reflected the extent to which the pedagogical workshop had raised their consciousness on the issues they learned from the workshop.

On returning home, Xiao, echoing the action mentioned above, immediately checked her home-mode videotapes and cartoon videotapes. The latter were stored in the basement of her house, while the former were in a drawer under the TV set in her living room. She found some white moldy spots on one of the cartoon tapes, but the rest were fine. The action she next took was to use a dehumidifier to control the humidity in the basement to prevent deterioration of the tapes. Because she learned videotape preservation skills, she said she would preserve them as needed by herself. Another case was provided by Apple, who expressed that all of her family's home movies would be found, preserved and digitized, and the footage employed to create a short documentary film celebrating her parents' 70th marriage anniversary in the summer of 2018, which would be meaningful to not only her but all her family members. After gaining a consciousness of the significance of home movies, the research participants contributed diverse actions and inspired ideas to the Campaign.

As teachers, one retired and the other current, Lulu and Yun wished to contribute their time by volunteering their videotape preservation skill to help people deal with their home movies. Geng, on the other hand, thought it would be great if a half-machine/half-manual device were created to accelerate the pace and procedure of videotape preservation:

> As I was on my way home after the workshop, I was thinking to construct a device, because Wu Young-ie wanted me to give him the price of the device, I was thinking seriously about how to achieve the effect as exactly the same with the hands-on process of videotape preservation. I would like to make it with low budget that is affordable for ordinary people. I have already been thinking it three days, yeah, and I have a prototype in my mind (Geng, September 14, 2017).

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They wanted to contribute their time and thoughts to deal with the increasing number of videotapes that need to be preserved and restored. The way that Lulu, Yun and Geng took action helped and improved the hands-on process of videotape preservation.

Another action involved participants donating their obsolete media equipment to increase the scope and breadth of the collection. Donors receive a Certificate of Appreciation for doing so. Collecting legacy media and relevant artifacts is an extensive goal of the Campaign, one that facilitates further education about, access to, and exhibition of legacy media in the near future. For example, Lulu and Xiao donated different generations of JVC VHS-C video cameras, while Geng, on behalf of his close friend, donated a Fujicascope 8 mm projector that was first marketed in the 1970s. Hong-Chia also donated a monitoring system used during the 1980s, when her parents operated a car rental business. What they donated fit the goals of the Campaign and further extended the scope of its collection.

Zhan and Nana, touched by the home movies exhibited, decided to record the life of their family. They both worked in Taipei, away from their hometown, and the Campaign raised their consciousness of family bonding and interest in making home movies. Zhan said:

> Before participating in the workshop, I videoed something interesting, like outing and playing with friends. However, after the workshop, I think I should document my family and this kind of documenting is to document everything without selection. Just recording the way they get along with each other (Zhan, September 14, 2017).

Her "without selection" attitude faithfully reflected what she had learned from the lecture and what she had felt during the screening session. Differentiating the image production of the mainstream media and ordinary people, Zhan was willing to make her own home movies. She recognized the importance of home movie and adopted the perspective she nurtured from the

workshop to record her parent. Such actions counter the mainstream media, making her home

movie a counter-narrative.

Disseminating and sharing the ideas they learned in the workshop was the action taken by

Nana and Wennie. Both shared their new knowledge with their family and friends immediately

after the workshop. For instance, Nana felt excited and shared with her roommates:

> I feel like I am the first person in my group to know how to preserve home movies. It is
> not to say I am very good at this, but it comes from a sense of achievement that I know
> how to do it and I can teach my friends or communicate with others this kind of thing.
> A sense of accomplishment. I said earlier that as I watched these home movies, it made
> me feel I should do something meaningful. So, if I heard from my friends that they have
> the videotape at home, I will ask them to bring, or if I heard the videotape was discarded
> at someone's home, I will enforce him or her to take it to me. Because I feel they're
> important, I want to do it again and again (Nana, September 7, 2017).

Similarly, as soon as she left the building where the workshop had been held to head to

the metro station, Wennie called her mother and asked her not to throw away the videotapes at

home:

> After the workshop, I realized that I can't throw the videotape away. On my way to my
> friend's home after the workshop, I delivered a text to my mom. I told her don't throw
> the home videos in my home away. My first thought is that there are home videos in my
> home, but I don't know where they are. So, I told my mom don't throw them away
> because I know how to preserve them. My mom said OK in return. If I didn't attend this
> workshop, I had not known know how seriously it is. Now I knew their importance and
> I would love to tell my friends and my family (Wennie, September 5, 2017).

Wennie also wanted to work with the Campaign to engage her school and students in home

movie preservation:

> Since I realized the purpose and the future goal of the Campaign, I have a motivation to
> join it. I will tell my students and ask them to search their home movies. I want them to
> know the history of the analog media and what happened during that period. When they
> have a sense about it, they will know their parent's history. … Because I am a teacher, I
> will want to search my school's videotapes and make them preserved…. I am conscious
> of the significance of moving-image heritage in our daily life from my family to my

school, to a greater degree, the whole society, so I will take action to preserve them (Wennie, September 5, 2017).

With this in mind, Wennie collaborated with the Campaign team to hold a media archiving workshop at her school on June 3ʳᵈ, 2018, engaging a group of 25 undergraduate students in preserving their family images.

Pan also took action, saving and preserving the videotapes of the Katripulr. She discussed with them how to deal with the tapes, and they agreed to work together to transfer and digitize the tribal tapes first, and then think about how to make these tapes accessible to the public. She expressed:

> The tribal people valued and supported this work. It will be the first audiovisual preservation and archiving project that the tribal people themselves make and it is important because their subjectivity will be represented and preserved (Pan, May 27, 2018).

A community of people preserving and archiving their own historical audiovisual documents is a breakthrough in Taiwan. Establishing their own archive enables them to establish their own subjectivity as well.

In a conclusion, the actions the research participants mentioned in the interview included becoming a volunteer, contributing an inspiring idea to improve the process of videotape preservation, donating obsolete media artifacts, making a counter-narrative, and disseminating and sharing the ideas proposed by the Campaign to others. Only when they recognized the significance of home movies and raised their consciousness on this matter could they really put their ideas into practice. However, valuing their legacy media and practicing media preservation and archiving are only a start to awareness. The aim of the Campaign is to engage participants in self-reflection, a type of self-growth involving deeper thinking and rethinking about how media capitalism controls mainstream media and spreads its consistent

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cultural hegemony. This is a battle of ideology. The Campaign disseminates a counter-ideology through its workshops, liberating participants from being imprisoned in this consumer society.

Concluding Remarks

This chapter has examined and analyzed the interview transcripts of the 15 research participants, providing descriptions of what they learned about home movies, how they recognized the significance of home movies, the extent to which they transformed their perspectives and, at the end of this chapter, what actions they took that reflected what they learned during the workshop. The first part of this chapter portrayed each research participant to understand his/her motivation for participating in the workshop activities and his/her need to preserve his/her own home movie. Next, it depicted the issues raised in the workshop and what participants learned and understood about home movies, separately and collectively. During this learning process, they recognized their family artifacts' importance as historical documents and cultural heritage artifacts. Their accounts were divided into three categories—within family, within community, and between generations—to connect their accounts of home movies and home movie making to their life experiences.

The workshop, as a pedagogical process, engaged the research participants in a series of archival activities. These cultural practices transformed their perspective and pushed them take actions to participate in media archiving practices. Every research participant used his/her account to reinforce his/her transformed perspective. How their perspectives transformed after the workshop and why was delineated. In terms of their actions, some started to preserve their family media artifacts and some helped disseminate the ideas of the Campaign. One research participant began working with the Campaign to engage her students in media archiving.

The next chapter will describe the theories and findings emerging from this study. It will categorize critical pedagogies from three perspectives; those of the Campaign, of ordinary people, and of media culture. It will also delve into what critical pedagogy was embedded in the Campaign, what pedagogy was learned by ordinary people, and how it connects to the current media culture.

7. Media Archiving as Critical Pedagogy: A Road to Awareness

This chapter dissects the analyses in Chapter Five and Chapter Six to identify emerging theories and findings. Through textual analysis of the Campaign and coding the interview transcripts of the research participants, I will theorize what critical pedagogy is embedded in the Campaign, what pedagogy the workshop participants learned and recognized, and, most important, connect the interaction between critical pedagogy and media archiving to the current media culture. The purpose of this chapter is to illustrate how media culture impacts us and how and why we should raise our awareness thereof.

Critical Pedagogy of Saving Home Movies Campaign

Historically and technically, the development of home movie culture in Taiwan is quite different from that in Western culture, as explained and delineated in previous chapters. Audiovisual recording technology became popular among ordinary people when video cameras (e.g., Betamax, VHS, Video8, Hi8 and D8) became affordable—roughly between the late 1980s and early 1990s in Taiwan—enabling people to make their own home movies and record their family life. However, this kind of image has long been neglected by not only the mainstream media and academic circles, but also by ordinary people themselves. Many Taiwanese are not conscious of the significance of home movies, and home movies are rarely preserved or researched. This kind of media practice makes the knowledge, skills, and strategy of home movie preservation and archiving in Taiwan different from those developed by dominant Western archival institutions. As such, people in Taiwan cannot simply employ methods and skills learned

from the West to understand local media praxis and analyze their family artifacts. We need to develop strategies and skills particularly belonging to Taiwan to preserve home movies critically.

Thus, the Campaign employed a series of workshop as a pedagogical pattern for disseminating its ideas and engaging ordinary Taiwanese in the practice of media archiving. The goal of the Campaign is to make workshop participants understand their media praxis, educate them about the significance of home movies, and raise their awareness of the value of their family media artifacts. To that end, it provides a learning process in which several critical pedagogies are embedded. First, the Campaign is a vehicle for empowerment, in that it teaches workshop participants how to preserve their home movies by giving them media archiving abilities and knowledge. Second, the Campaign promotes home movie literacy, in that it enables workshop participants to make diagnostic critiques of the politics of representation, not only in their own home movie images, but also in mainstream media products. Third, the Campaign employs a pedagogy that engages people in dialogue to share their perspectives, facilitating mutual participation. Fourth, the Campaign establishes a participatory archive that preserves counternarratives to the values and ideologies disseminated by the mainstream media.

Empowerment: Learning by preserving

The hands-on home movie preservation practice teaches workshop participants how to preserve their family media artifacts, echoing Dewey's "learning by doing" and Freire's "empowerment" concepts. The Campaign transforms "learning by doing" into "learning by preserving" as a key approach to engage participants in the practice of media archiving. Hands-on preservation requires participants to use their own hands and household tools to preserve their home movies. This step-by-step preservation practice allows participants to gain

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both experience and knowledge, thus undergoing a meaningful transition in which they become conscious of their media practices and the significance of their home movies. This change happens through experience. The participants in this study gained experience by preserving their home movies. Their learned skills and knowledge and gained experiences empowered them to deal with their families' obsolete media and acknowledge their families' images as significant cultural heritage artifacts, and influenced what they did, thought, said, read, wrote, etc. (Dewey, 1916/2013, p. 198). In the Campaign, "learning by preserving" is an important, active, hands-on, engaging process that becomes ingrained in the minds of participants. During the home movie screening, their learning by preserving experience allows participants to share their preservation results and their perspectives on both their gained experience and the exhibited home movies in a critical manner.

Media archiving has usually been carried out by archival professions and experts, and media archiving know-how has remained a professional mystery. However, the Campaign's manual demystifies videotape preservation by providing participants with a step-by-step pictorial procedure and media archiving knowledge. Through the workshop, every participant uses his/her own home movie to learn the preservation skills and view his/her family's media artifacts critically. The media archiving learning process is, in Freire's terms, a kind of literacy, in that it endows participants with the ability to read the words before them, and therefore the world surrounding them (Freire & Macedo, 1987a). It is a set of cultural practices that both empower participants and promote media culture. This empowerment not only enables them to practice and participate in media archiving activities with their own hands, but also provides them a way to preserve their long-neglected and underrepresented family histories and cultures. That is,

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through the literacy of media archiving, the history of the underrepresented can make its way into archives, where it can be accessed and interpreted by future generations.

As digital technology advances, most people discard their obsolete media artifacts and embrace new digital media, because they see the legacy media as a technology-based consumer product and technology that has become incompatibility is not important enough to be preserved. This reasoning destroys the vestiges of ordinary people's pasts, making them unable to speak their histories and voice their life stories. Thus, having media archiving knowledge and skills empowers ordinary people, preserving their histories and images and making them visible.

Media literacy: Making a diagnostic critique of the mainstream media

The forms and products of media culture provide media a literacy through which "we forge our very identities including our sense of selfhood; our notion of what it means to be male or female; our conception of class, ethnicity and race, nationality, sexuality; and division of the world into categories of "us" and "them" (Kellner, 2015, p. 7). Images of media products not only shape our perspectives and how we value the world, but also create stories and spectacles through which we insert ourselves into this culture. Thus, in the surrounding world of media culture, it is important to view media artifacts critically and learn how to understand, interpret, decode and critique the meanings and messages embedded in them.

Grounded in Kellner's concept of critical media literacy, the Campaign employs home movie literacy as a cultural and critical pedagogy to counter mainstream media discourses and empower people to decode and dissect the dominant values and ideologies therein. According to the Campaign's leader, Jiing, home movies are an alternative approach, enabling participants to view the products of mainstream media critically:

Home movies lack aesthetic representations. They are humble, not gorgeous. They are natural and realistic. The home movie examples I shared with and exhibited here are not similar with the products of the famous directors. They are fundamentally different. The workshop participants are going to create alternative media culture different from the mainstream media. This media culture belongs to individual, family, community, and civil society. In fact, we need to have dialogue with the mainstream media culture. We are not inferior to them. We have our own pride and dignity. We are here to practice and preserve our own family memory. It may be blur and disappeared. Through our participatory effort, however, the image carrying our history and memory will return. (Jiing, September 3, 2017).

The images in home movies are fundamentally different from those in the mainstream media. They are cultural artifacts, providing alternative representations for us to learn from and think about. Their ordinariness sparks our reflective thinking and enhances our understanding of the effects media culture brings. Thus, viewing home movies critically is a strategy used by the Campaign to dissect media products produced by mainstream culture. The Campaign teaches its workshop participants to make diagnostic critiques of the politics of representations contained in the home movies they preserved, and to then think critically about how the mainstream media has shaped their view of the world and influenced how they think and communicate.

Home movie literacy begins with the lecture, which educates workshop participants about the history and culture of home movies and home movie making in Taiwan, and acknowledges ordinary people's home movies as significant cultural heritage artifacts that deserved to be restored and archived. The hands-on videotape preservation practice engages them in preserving their home movies, and the screening provides an opportunity for them to exchange and share their perspectives. Home movie literacy empowers participants to understand phenomena created by the dominant media culture and dissect why images of ordinary people made by ordinary people have been suppressed and neglected for so long.

The values and ideology the mainstream media have embedded in the mindsets of ordinary people have come to be regarded as social norms. However, the purpose of the

Campaign is to reflect how home movie images correspond with and reflect our everyday life. Home movie literacy thus transforms a stereotype of media artifacts produced by the mainstream media culture and offers a new perspective from which to rethink media culture. Home movie literacy educates people to value their home movies as cultural artifacts, as part of a new approach to seeing and thinking. In this sense, home movies, as a reserve of the mainstream media culture, provide alternative symbols, signs, and messages. Viewing them critically is a way to turn our attention toward ourselves, our family, and our community. We learn from ourselves, not spectacles produced by the mainstream media. We learn from our family history and images, not the images of the dominant and privileged classes.

The archival activities held by the Campaign reveal the truth that the mainstream media do not take the images of ordinary people into consideration. They follow the rules of capitalism, consumerism, or the interests of political parties to produce the image products needed. They usually exploit such marginalized individuals or groups as women, minorities, and the lower classes. However, most home movies record events in the lives of ordinary people, such as birthday parties, wedding ceremonies, newborn babies, funerals, children's growing up, etc. They are images documenting the ordinariness that surrounds our world, images representing our daily life. People get used to these images because they reflect their everyday life. Home movies over time collect, present, and document the history of and changes in society, and are thus worth viewing critically.

Sharing by dialogue: Creating a pedagogy with engagement

Throughout the whole day of archival activities, the Campaign's presenters share their thoughts and knowledge with the participants learning home movie literacy and practicing home

movie preservation. An interactive relationship develops between speakers and listeners, educators and learners, and instructors and participants. All share with each other through dialogue, which Freire (1970/2000) called "an existential necessity" that makes people speak their words to name and transform the world (p. 88). Through dialogue, instructors discover what participants know and need to know. Dialogue makes instructors engage participants beyond the surface level. Only when "dialoguers engage in critical thinking" does true dialogue exist (p. 92). Dialogic discussion contributes to both parties' understanding of the issues raised during the workshop. Through the workshop, every presenter, whether instructor or participant, shares his/her experiences with the practice of media archiving, his/her perspectives on home movie literacy, and life stories related to his/her home movies. Dialogue with critical thinking creates an indivisible solidarity, making both parties perceive their media praxis and take actions to change the world.

This dialogue transforms everyone into "an active participant, not a passive consumer" (hooks, 1994, p. 14). It fosters mutual participation, which in turn facilitates engaged pedagogy, because "it is the movement of ideas, exchanged by everyone, that forges a meaningful working relationship between everyone" in the workshop (hooks, 2010, p. 21).The interchanges during and after the workshop are examples of engaged pedagogy. Both instructors and participants create and grow an atmosphere of trust and commitment, making genuine learning happen.

The purpose of the Campaign is to engage workshop participants in acknowledging their media praxis, viewing their family artifacts as significant examples of cultural heritage, and raising their awareness of the value of their family images. The Campaign cares for the souls and growth of its participants, making them aware of their position and encouraging them stand together. After the home movie screening, especially, the dialogue become more reflective and

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fosters inner communication between family members and different generations, creating a

learning environment full of critical awareness and engagement. To Jiing, home movies not only

document a transformational Taiwanese society, but also reveal its imagined modernity, and need

repeated viewing:

> We need to watch and playback home movies frequently. If we just made them rather
> than watch and playback them, they became meaningless. The home movies need to be
> watched and be evaluated. While watching home movies, people have chances to talk
> about themselves, dialogue with one another, and share their experience with one
> another, which forms a dynamics of democracy (Jiing, September 9, 2017).

While participants watch their preserved home movies together, they dialogue with one

another, exchanging ideas and perspectives. Dialogue creates an inclusive learning group, which

is essential element of a democratic society. As the participants talk about their life stories with

one another, they claim not only their subjectivity, but also their ability to name the world.

Counternarratives: Establishing a participatory archive

Historiography is a complex and contentious process conducted on contested terrain and

depends mainly on what is preserved and available. Records that are kept and passed on to future

generations are always those of the privileged classes. Traditional historians focus on the records

of the elites and great men, and say relatively little about ordinary people. However, the trend of

historical writing changed when Marxist historiography, a school of historiography influenced by

Marxism, adopted a different approach, one contributing the writings of the working classes and

oppressed individuals and groups, as well as the methodology of "history from below." Marxist

historiography attempts to account for historical events from the perspectives of ordinary people.

Thus, home movies, as a private terrain of cultural products, are a text that offers an alternative

to current historical and discursive structures from the perspectives of the marginalized and the

underrepresented. Home movies provide not only a evidential record to recover "silenced and micro histories"(Mauro, 2013a, p. 149), but also a way to observe politics, economics and history at a certain time and place.

China Film Archive film researcher and archivist Zhang Jin (2012) argued that home movies, as family archives, demonstrate their value in documenting everyday life. He encouraged people to participate more in archival activities to document their lives for future generations. Similarly, archivists Caswell and Mallick (2014), in documenting the experiences and stories of immigrants on their first day after arriving in the United States, proposed that "participatory microhistories can be effective at generating records from groups whose histories are underrepresented or misrepresented in archives" (p. 79). Their claim echoes Trouillot's idea that not all historical events are recorded and not all historical records are preserved in archives. History is the fruit of the powerful. Thus, ordinary people should work together to establish an archive preserving their records and strive for equality in historical writing.

In acknowledging home movies as a resource of history from below, the Campaign calls on ordinary people to participate in its workshops and practice home movie preservation, to preserve the microhistories of their life. The workshops serve as mechanisms to collect and build up a participatory archive designed to preserve "society in all its multiplicity" (Samuels, 1986). This participatory archive not only fills research gaps by generating records of ordinary people, but also counters the mainstream narrative among historical records. This goal is hard to achieve without the engagement and participation of marginalized individuals and groups, because most archives only collect audiovisual records of national significance, or that feature cinematic aesthetics or celebrities. These kinds of records cannot reflect the histories of the whole society.

Thus, the desired end result of the Campaign is to establish a participatory archive that echoes the concepts mentioned above and creates "counternarratives" (Giroux et al., 1996). Home movies made and owned by ordinary people document images that counter the products of the mainstream media. These counternarratives tell the stories of those on the margins of society, and are not often told. The existence of counter-narratives is helpful in analyzing and challenging the narratives controlled by those in power and whose narrative is a natural part of the dominant discourse. Focusing on family activities, social events, and celebrations, home movies are made from the perspectives of ordinary people. They are of great importance for interpreting a history from below, a history of ordinary people.

As such, the participatory archive created by the Campaign's workshop participants is organic in nature and responsive to local community needs. It is a shared audiovisual archive, not only preserving the histories and memories of ordinary Taiwanese, but also making their voices heard and their images accessible to future generations. This archive embraces diversity, subjective values, and participatory principles, "shifting the efforts from institutions to collective individuals, but also referring to a networked model that enables great participation" (Evans, 2014).

Critical Pedagogy of Ordinary People

In the 15 workshops held since 2013, a total of 264 people have participated in and practiced media archiving. This study has examined and analyzed the interview transcripts of 15 workshop participants through the lens of critical pedagogy to understand what this learning process meant to them. The mutual learning engaged those who preserved their own home movies, those who preserved valued community images, cartoon tapes, TV programs, etc., and

even those who did not bring any tapes at all in understanding the power of safeguarding the documents of the underrepresented. The media archiving literacy process served as a catalyst, stimulating them to reflect on their standpoint in historiography. In analyzing their perception, understanding, and acknowledgment about the workshop, I found two critical pedagogies were embedded: consciousness-raising and subjectivity.

Consciousness-raising and Subjectivity

Consciousness-raising and subjectivity have been intensively discussed in Freire's work. Consciousness-raising, translated from the Portuguese term "conscientização," refers to "learning to perceive social, political, and economic contradictions, and to take actions against the oppressive elements of reality" (Freire, 1970/2000, p. 35). Consciousness-raising makes it possible for oppressed people to enter the historical process as "responsible Subjects." Subjects are those who know and act, while Objects are those who are known and acted upon. Becoming a Subject is the goal of Freire's pedagogy of oppressed people, as it enables one to perceive one's social, political, and economic praxis with critical consciousness and takes actions to transform it. Oppressed people acknowledge their concrete social reality and strive for their subjectivity. Subjectivity of the oppressed only exists in relation to the objective aspect of their praxis, in which oppressed people are victims of the oppressive system controlled by their oppressors.

The oppressed have long internalized the rules set by their oppressor and adopted their perspective on the world. However, Freire's pedagogy of the oppressed enables them to enhance their critical consciousness of the self and the world. It educates them to reject this historical reality, raise their consciousness, and recover their humanization. This kind of pedagogy uses "problem-posing" and "dialogue" to engage the oppressed in recognizing the relationship

between them and the world, and in fighting for their subjectivity. "Subjectivity and objectivity thus join in a dialectical unity producing knowledge in solidarity with action, and vice versa" (Freire, 1970/2000, p. 38).

In this study, the media praxis of ordinary people was that they did not know to value their family images and artifacts, as a result of both historiography and mainstream media having long neglected their ordinariness. It made them take for granted that their media artifacts, as products of a consumer society and images of everyday life, are neither valued nor deserving of preservation. They internalized this concept and considered it normal and natural that their family artifacts and memories should be allowed to crumble into dust and disappear. However, the design of the workshop activities and the media archiving pedagogy they delivered educated the workshop participants to value their family artifacts critically and then raised their consciousness of their subjectivity.

The oldest workshop participant, Lulu, felt Jiing's idea of collecting and preserving people's home movies was provocative. She agreed that diaries, manuscripts, letters, and documents created and owned by ordinary people were a trove of historical writing; however, in her lived experience, many people threw their things away:

> I see a lot. An old person passes away and his family throws everything away, including his photo albums. Like my mom, when she passed away, no one wanted to keep her things. I thought about this. I took all of her family album and scanned every picture she had and shared them with young members of my family. I know when they are thrown away, it is very hard to find them again (Lulu, September 8, 2017).

When people pass away, the things embedded in their memory and history are also gone; in the past, this seemed a common practice of ordinary people. They did not cherish their personal belongings and family artifacts because they had long been educated to react like this. This rule should be transformed through the literacy the Campaign strives to develop.

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Hui, reflecting on the home movie excerpts exhibited by Jiing during the keynote lecture, thought about the history of her husband's family and how her home movie represented a history of the unknown—a Hakka family emigrating from Cambodia to Japan:

> Many family stories are behind the scenes. The stories and histories of this kind of family are gone when the elders are gone. They disappear and then these stories disappear as well. Actually, it is a pity and sad. So, this home movie lets us look at these scenes carefully, look at those who accompanied us during our wedding carefully. I watched the old family members' figures again and I felt it was precious. … What Jiing delivered, in understanding what he said, I suddenly thought, right, about this home movie. It was not an image we made randomly, and no one cared about it as time passed by. It seemed to disappear and nobody cared. We are common people, nothing in particular. But for us, why are we not important? We ourselves are most important. No one else is more important than us. Time passes, and people pass. But the ones who will stay with you are your family, not other people (Hui, September 11, 2017).

It becomes clear that, through this learning process, Hui realized her home movie was precious and raised her consciousness of the importance of her family history. This awareness of valuing herself and her family recovered her subjectivity and confidence. The media artifact documenting her family life was of great importance in her interpreting a history of the underrepresented and deserves to be preserved, just as do the records of celebrities. This understanding and recognition empowered her to preserve her family history, and to decode and dissect the image representations produced by mainstream media. Through this consciousness and recognition, Hui freed herself from the dominant values and ideologies produced by the mainstream media culture.

All participants, whether instructors or learners, dialogued with one another. Their historical and social reality became an agent of transformation, both for themselves and the world surrounding them. Their historical struggles made them acquire true understanding and recognition; "Only thus do people become subjects, instead of objects, of their own history"

(Goulet, 1982, p. ix). Through dialogue, the participants shared their social experiences and historical conditions, approaching discussions about their praxis with critical consciousness.

Ordinary Taiwanese, as a culturally silent group, have long been underrepresented and neglected in most media products. Home movies are documents witnessing history, helping their viewers understand the inequity and social injustice caused by the dominant class. This understanding transforms them, helping them to value their personal materials as records of a certain time, people, and place, and as significant in representing history from their standpoint. As time passes, home movies function like an ancient artifact excavated by an archaeologist, helping her/him to analyze, understand and interpret the time, life, and social structure in which it was created and the ordinary people who created it.

Following the spirit of Freire's pedagogy of the oppressed, the workshop participants in this study were engaged by the Campaign in learning and practicing media archiving. During this process of media archiving literacy, they raised their consciousness and recovered their subjectivity. For those whose images have long been neglected by mainstream media, media archiving literacy is a weapon enabling them not only to participate in historiographical preservation but also to claim their standpoint in the current media culture. Only in doing so can people voice themselves and establish their identity and subjectivity. This literacy empowers them and makes them take actions to be seen.

Critical Pedagogy of Media Culture

Although the observed media archiving workshops emphasized the contexts and preservation of past analog media, the discussions and dialogue engaged in by the participants included current issues of media culture, such as digital technology, the mainstream media's

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politics of representation, and what was seen and unseen in the screened home movies. This section connects the issues raised and discussed during the workshop, focusing on two parts: our digital future, and what is missing from discussions and observations about the current media culture.

Our digital future

The main goal of the Campaign is to reclaim analog media artifacts and accumulate and disseminate the concepts of "home movies as cultural heritage," "home movies matter" and "don't throw the legacy media away" among ordinary Taiwanese. It attempts to transform society's stereotypes about, attitudes toward and perspectives on the value of their media artifacts. However, this endeavor is challenged by digital media technology, which has displayed its power and domination since the 1990s and into the new millennium. During this period, digital media technology has become a dominant topic discussed in everyday life, changing people's lives and shaping their attitudes and perspectives. It has decreased the skill level needed for making motion pictures and provided a way for people to record their everyday life. Family events, birthday celebrations, weddings, newborn babies, community activities, selfies, etc., made with digital cameras or smartphones and shared via social media are common. With digital devices, people produce a large amount of digital information, in the form of files, pictures, and motion pictures that are then synced, stored, and shared online.

However, digital media technology, while making everyday life convenient, also brings the anxiety of digital preservation. Technological advancement makes information and materials archiving and online and virtual activity, raising a certain degree of concern and anxiety among

archival and preservation professions. Is digitization a good way to preserve memory of the humankind? The answer is absolutely "NO," and everyone should be aware of its danger.

A large number of expert reports, conferences and studies have warned of the coming digital Dark Age. The Academy of Motion Picture Arts and Sciences published two volumes of *Digital Dilemma*, in 2007 and 2012, offering strategies, recommendations and suggestions for archiving and accessing digital audiovisual materials, because digital data has no guaranteed long-term access. The head of the National Digital Information Infrastructure and Preservation Program of the Library of Congress, Bill LeFurgy, claimed that "the issues involved in digital preservation are extensive. Technology advancement, digital decay, data integrity and storage, and economic sustainability all come into play. These issues, along with the very rapidly growing volume of digital content, make digital preservation a moving target" (LeFurgy, 2011). Vint Cerf, vice-president of Google and father of the Internet, expressed his concerns, in an interview with the BBC, that the 21st century will be a "digital Dark Age," because "all the images and documents we have been saving on computers will eventually be lost" (Ghosh, 2015). Storing pictures and files online (e.g., Google Drive, iCloud, One Drive) even makes matters worse. These studies use terms like digital dilemma and digital Dark Age to imply that the history and memory of humankind will be lost in the digital era, in large part because current online storage systems are all run by privately-owned companies, which means the permanent preservation of online digital documents is doubtful.

The digital raises concerns not found in the analog. Some participants, reflecting on the "digital dilemma" they learned about in the workshop lecture, noted how the digital influences their daily life. As Hui expressed:

> You can't rely simply on the cloud. I don't know what is reliable. Actually, the pictures or things stored in our smartphone were gone when it was broken. They were all gone.

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You cannot take them out from a hard drive. They were all gone as it broke down. If you don't make the duplication or transfer, it will all disappear (Hui, September 11, 2017).

This they-are-all-gone-and-disappeared experience also happened to Zhan:

Zhan: I agree with this term, digital dilemma. Before that, I didn't realize that the storage medium was replaced from one to another. At first, I think it is not an important thing for me to concern. But after the workshop, I find a lot of things, they are really gone.

PI: Does it come from your personal experience?

Zhan: Yes, a past experience comes to my mind. I think the storage and duplication of digital files is a kind of archiving. It is not until when I find the photos stored in my UBS flash drive, actually, I forget them until I find them. However, the photos were not viewable. They were the photos made when I was going out and play with my friends. I can't remember what the images were … If these unviewable photos were the photos of me and my respectable elder, I think I will feel terribly sad (Zhan, September 14, 2017).

Both Hui and Zhan described the phenomenon of people living in a world of digital domination, producing countless digital files and taking them all for granted, without any concerns about where and what the files are. Recognizing they will be gone one day, they started to feel panic. Similarly, Nana shared her experiences with 3.5-inch microfloppy disks (a magnetic disk format for data storage used from the early 1980s to the late 1990s) and VCDs or AVCDs she bought for education or entertainment in the early 2000s:

Now I feel terrible because some of my data is stored on 3.5-inch microfloppy disks, an old thing fallen into disuse, that cannot be read. Further, I have VCDs or AVCDs that cannot be viewed using a player or a computer. I also have two old DVD players and a CD player… Oh… I understand they are disappearing. At a certain point of time, you cannot find obsolete things again (Nana, September 7, 2018).

Their experiences reflect the digital dilemma. Their critical reflections during the interviews exemplified that the digital, as an overwhelming phenomenon, needs our immediate

attention. In a consumer society with rapidly advancing digital media technology, people replace their digital devices frequently and focus only on the virtual world connecting those devices.

However, the landscape between analog and digital is different, with contrasting perceptions about time and space. The analog presents a time of linearity and continuity, whereas the digital world is non-linear and fragmented. The transition from analog to digital makes people perceive their world differently. Hui expressed that she felt she was in a society where people do not remember and cherish what they have, as TV programs and dramas can be watched at any time in any place, thus changing the mood and social dynamics of their media consumption. When one must wait to watch a movie and pay attention during it—rather than download, start, stop, and rewind it at will—it becomes a more precious experience for one to memorialize. Jay also thought that digital technology transforms the media landscape into a dominant force in our daily life:

> I feel the media is too dominant. The festival atmosphere has disappeared. Information is not as overwhelming as in the past. When you went to the theater, you just focused on that movie and the theater. You had an impression of it. But now when you go to the movie theater, you can look or browse many screens and it is not easy to just focus on a single medium. The connection becomes loose and unstable. (Jay, September 9, 2017).

This phenomenon, in Kellner's (2003) analysis, is one in which media spectacle becomes "one of the organizing principles of the economy, polity, society, and everyday life" (p. 1). Over the past two decades, digital technology has promoted media spectacle, making it proliferate and extend to all aspects of daily life.

However, through the endeavors of the Campaign, people have started to think critically about saving and preserving their legacy media, the past media world, and the differences in the analogy and digital mediascapes. People retrieve their past memories and reflect on themselves, leading to critical reflection and dialogue with one another to ask, does the digital benefit us and

the world? This kind of asking results in critical thinking and a consciousness that engages

people in talking and thinking about the transformation brought by digital media technology and

media culture. At this moment, they adopt a subjective view of themselves and the world,

rethinking the cause and effect of the digital transformation. This process of collective reflecting,

thinking and learning becomes a driving force for achieving a society with democracy and

liberation.

The underrepresented

As we view the mainstream media culture, we must also ask what is missing from current

representations of mainstream media culture. We must raise our consciousness and frequently

reflect on ourselves and the world that surrounds us. Underrepresented individuals or groups

matter, in contrast to the dominant class or the oppressors. They are marginalized and neglected

by the oppressors and scarcely seen in the mainstream media culture. They are a cultural silence,

in Freire's argument, and should fight together to make their voice and stories heard.

They are marginalized mainly because of their ordinariness. Their life is ordinary; their

stories are ordinary; the images recording their life are ordinary. Their ordinariness forms a

barrier that prevents ordinary Taiwanese from participating in media culture. This stereotype is

why government-owned archives rarely collect and preserve artifacts, letters, manuscripts,

diaries, family albums, and in this case, home movies owned and made by ordinary people.

Instead, they only collect, preserve, and exhibit documents and artifacts coming from celebrities,

the privileged, and those in power. The Campaign, however, attempts to transform this stereotype

of ordinariness and wake public awareness of the need for the documents and artifacts of

ordinary people to be reevaluated and preserved. Their ordinariness, in contrast to the media

spectacle produced by the mainstream media culture, deserves our attention and to make its way to archival preservation. It is their ordinariness that should be cherished and occupy a position in both our archives and our history.

What is missing was discussed among the research participants as they shared their life experiences with me. For example, Jung shared what he thought while watching his home movie during the preserved home movie screening:

> When I saw my home movie on the screen, I wondered where my parents were. It was strange because every time we went out playing, my parents came with us. … That was the first time we touched and saw snow. We felt delightful. I thought my parents had come with us (Jung, September 10, 2017).

The image screened depicted Jung's wife and baby boy playing in the snow on Mount Hehuan. He was thinking of his parents, who were off-screen. Similarly, Apple and May expressed their dismay about the lack of sorrowful scenes images in the screened home movies:

> It should be dark history of family. Most families don't want to talk about it. Most images in home movies are celebrations or ceremonies, a slice of a happy time in family life. In terms of the painful, it is not recorded (Apple, September 7, 2017).

Most of the home movies we watch are images recording laughs, delights, and happiness. Scenes of pain, sorrow, or quarrels are not documented because people do not use their movie camera to record sad or upsetting events. Wennie and Nana brought a different perspective to the discussion. Both thought the home movies gathered and screened only represented a certain kind of life, lived by people who owned the cultural capital and time to make home movies. Their sharing reminds us that, even though a large number of home movies have been collected and preserved, we must still be conscious of the politics of representation embedded therein. What is inside the frame and what is outside the frame are equally significant.

As argued by hooks (1992, 1996, 2006) and Kellner (1995, 2009, 2010, 2017), image

representation is inherently political. The politics of image representations in home movies

mirror those of the mainstream media, which have long neglected the lower classes, genders,

minorities, and ethnicities. This so-called "Other" matters because their existence and

representations are helpful in building a robustly multicultural and democratic society. The

underrepresented and those missing among the representations in ordinary people's home movies

raise a genuine critical debate that focuses our attention and consciousness on the mainstream

media culture.

Concluding Remarks

The outcome of the media archiving workshop, in which critical pedagogy was

embedded, was media literacy. The whole process of the Campaign engenders critical discussion

of itself, ordinary people, and media culture. In terms of the Campaign itself, it empowers

participants by teaching them preservation skills and knowledge. It fosters their literacy on home

movies and engages them in making diagnostic critiques of mainstream media culture. It creates

a pedagogy of engagement by sharing and dialoguing. The final result of the Campaign is to

establish a participatory archive that collects and preserves the counternarratives of ordinary

Taiwanese. Through this learning process, people raise their consciousness about themselves and

about their relationship with the world. In the process of consciousness-raising, subjectivity is

recovered by recognizing themselves as marginalized groups that have been oppressed by, and

have internalized the values and ideology of, the mainstream. Media literacy and media

archiving empowers them to participate in historiographical preservation and claim their

standpoint in the contemporary world.

The last part of this thesis connects issues related to the digital and the underrepresented (raised and discussed during the workshop) to the mainstream media culture. It critiques how digital media technology lowers the technique threshold while increasing concerns about permanent preservation. Further, it discussed how preserving images of the underrepresented is helpful in promoting a robustly multicultural and democratic society.

8. Conclusion

Who controls the past, controls the future: who controls the present, controls the past. ... The mutability of the past is the central tenet of Ingsoc. Past events, it is argued, have no objective existence, but survive only in written records and in human memories. The past is whatever the records and the memories agree upon. And since the Party is in full control of all records, and in equally full control of the minds of its members, it follows that the past is whatever the Party choose to make it.

—1984 (George Orwell, 1949/1983)

Historiography is not the privilege of the governing and dominant classes. History is no longer the fruit and resources of the powerful. The technology of historical writing has been taken and learned by ordinary people. Through literacy, ordinary people raise their awareness of participating in the preservation and writing of history. Based on this belief, this chapter will conclude the analysis and findings of this study and make ending remarks. Also, how the scope of this study maybe extended in the future and what its limitation are will be discussed.

Concluding Remarks

Relying on the support of civil society and the participation of its people, the Campaign has gradually accumulated energy and disseminated its ideas. This more-than-five-year endeavor has increased social consciousness of home movies as cultural heritage artifacts. As the founding member of the Campaign, Jiing has witnessed the transformation of the public's ideas about the Campaign and its goals:

> With little resources and few staff, we adhered to our original intention and made it happen little by little. In the beginning, people cast doubt on it. In the process, they perceive its significance and understand why we do this gradually. Now, this endeavor receives the feedback both from the society and the engaged participants. I am pleased

to see the result. The primary goal of this Campaign is to preserve people's home movies which are collective memory and cultural heritage of the society. Most importantly, the people were engaged in participating and practicing media archiving in which they not only raise their consciousness on the significance of cultural heritage and historiography but also have the capability to critique the dominant media culture. It is in the process that they established their subjectivity and confidence in themselves and their ordinary family, history, and memory (Jiing, personal communication, October 23, 2018).

The Campaign strives to empower people to cherish their ordinariness, establish their subjectivity, and critique the image representations of the mainstream media culture. This empowerment brings about the political transformation of people's consciousness and thinking. Although the Campaign does not receive nationwide attention, its continuous endeavors promote its popularity among individuals and in small villages and communities. It is significance it threefold.

First, in terms of the Campaign itself, the Campaign theorizes media archiving as critical pedagogy, a concrete cultural practice observed in this study. The Campaign itself is a tool empowering learners with media preservation and archiving skills and knowledge, as well as a critical media literacy that helps them critique the image representations of the mainstream media culture. It shares its values through dialogue and establishes a participatory archive, enabling participants to express their perspectives and preserve their family memories. In a long run, the Campaign increases the impetus of ordinary people to participate in social activities, through which a more democratic society is achieved.

Second, in terms of the participants, they learn critical media literacy, including knowledge and skills of media preservation and archiving, and gain critical thinking skills that allow them to dissect the products of the dominant media. They become aware that their ordinary images are precious and significant enough to be preserved and passed on to future generations. This ordinariness—everyday comings and goings, modes of dressing, walking, talking—is

familiar to anyone acquainted with life from the late 1980s to the 2000s in Taiwan. They recognize that resources and opportunities have been inequitably distributed between them and the privileged in the past, thus leading to a loss of audiovisual materials carrying their memories. This learning process leads them to raise their consciousness and reclaim their subjectivity.

Third, in terms of the media culture, digital media technology provides a way to record our everyday life, but its virtual nature also brings concerns about permanent preservation. We should maintain our awareness in this overwhelmingly digital world and think critically about how to ensure the documents of ordinary people are preserved permanently.

Limitations of the Study

The scope of this study is limited to media archiving workshops and workshop participants from 2013 to the summer of 2018. However, such workshops are still happening and continue to engage ordinary Taiwanese in home movies archiving practices. As this study was limited by time and resources, the research participants were all from the 11th workshop—held on September 3rd and 9th, 2018. While the workshop participants from all 15 workshops represent all walks of society, the research participants in this study were very similar in terms of socio-economic class and ethnicity. Thus, the analyses and examinations in this study are from the perspective of a specific group of people whose experiences and reflections on critical media literacy and media archiving cannot be generalized to other cities or regions of Taiwan. However, their participation and practice nonetheless reveal the transformations in their perspectives after attaining media archiving literacy.

My participation in the media archiving workshop occurred during my fieldwork, dating from March to September 2017, although I also studied several past workshops via audiovisual

recordings and lecture transcripts. During the fieldwork period, I participated in three workshops held to engage residents of communities in Tainan, senior citizens, and urban citizens. Based on the real situation the workshop presented, I chose to interview the participants of the 11th workshop and to study and observe other workshops and their participants using other means, such as audiovisual recordings, flyers, still photos, relevant information, messages, and newspaper reports.

Most of the home movies owned by the participants were made in Taiwan from the 1970s to the 2000s, a time when people still made home movies and videos using either a film-based or a magnetic-tape camera. Since the 2000s, digital cameras, including cellphones and smartphones with a digital camera, have become increasingly popular. People constantly taking pictures and making digital image files using their smartphones has become a common phenomenon, be it a mother filming her baby using an iPhone, or a celebrity recording a live show with a digital device and uploaded it to Facebook. The contemporary phenomenon of making home movies digitally is quite different from the physical home-movie artifacts focused on in this project. This study did not deal with the digital home movies because of time and limited sources.

Implications of the Study

Future studies may study and systematically explore the data about the Campaign and its participants, focusing on certain groups of people (e.g., social workers) or ethnicities (e.g., Taiwan's Kavalan aboriginal people) to learn more specifically about their standpoint and perspective. Understanding the standpoint and perspective of a specific group is helpful in building a sound and just society in Taiwan. Through practicing and participating in media archiving workshop activities, participants can learn media literacy skills and knowledge and

preserve their life experiences and stories, both on the personal level and the group level. Through dialogue and discussion, they can raise their critical consciousness, think about how mainstream media image representations differ from their family image, and reflect on the significance of their ordinariness. This critical thinking can enhance their understanding of both themselves and their relationship with the world.

The findings of this study also have policy implications for media education, both inside and outside school. Media, analog and digital, play an important role in contemporary education. Media education, in this study, includes the ability to dissect image representations and preserve media artifacts. The technological transition from analog to digital media is happening. Analog media artifacts can teach us not only about media history, but also the development of media technology. Witnessing this media transition is significant, as it enables learners to perceive the hegemony of capitalist mainstream media that dominates everyday life; only through this learning process can learners understand their role as a subject in history and enhance their awareness of the significance of their historical documents.

With this understanding, therefore, schools from K-12 to college should incorporate media archiving into their curricula. Learning by preserving their home movie serves a pedagogical purpose, affording students both experience and knowledge of media literacy and preservation, which empowers them to deal with their families' obsolete media artifacts and acknowledge their family ordinary images as significant cultural heritage artefacts. Students thus undergo a meaningful transition of consciousness that empowers them to understand the past, build their subjectivity, and voice their family history. This study identifies a cultural practice for engaging people in media literacy and archiving outside of school, even in small societal units, like villages, towns, or districts. There are 319 districts in Taiwan; this process can work with

every district, enabling participants to preserve not only their family images, but also (more broadly) images from every district. This preservation/learning process is a collective endeavor that gathers images of people from all walks of society to establish a visual history. This visual history contributes to a more comprehensive understanding and preservation of all aspects of society.

An Ongoing Project

Since its inception in 2013, the Campaign has accumulated support from participants and earned a good reputation in many fields. Through this more-than-five-year endeavor, its leader, archivists, workshop staff, and media archiving workshops participants have contributed much to the progress and transformation of the Campaign. The Campaign recently announced it would hold media archiving workshops for social workers in Taipei on October 26, 2018, in collaboration with the Social Affair Bureau of Taipei, and for laborers in Kaohsiung on November 3, in collaboration with the Kaohsiung Film Center. These two workshops and future archival activities need to be included and researched in future projects. Building on this fundamental study, several dimensions can be delved into.

First, as the home movies collected and preserved involve issues related to critical media literacy and social justice, their development and social and historical contexts present excellent case study opportunities. Further, viewing and making critiques of the content of the home movies collected and preserved is a project that can extend the depth and scope of home movie studies in Taiwan. Research topics could include the historical contextualization of home movie making, the social and cultural contexts of home movies, the politics of image representation concerning gender, class, sexuality, and technology, as well as other hot-button issues. I agree

this study supports the idea that home movies record family culture, norms and traditions and present images of a transformational society. For example, home movies can provide concrete evidence, through video images, of weddings and wedding cultures; comparing home movies of weddings involving different families at different times and in different places can reveal the similarities and differences, evolution over time, and contextualization of wedding culture in Taiwan for further analysis and examination.

Second, archiving a media artifact comprises six stages—acquisition, conservation, preservation, restoration, access and presentation. Future studies can elaborate on each stage and discuss factors that benefit the process of home movie archiving. For example, from the perspective of permanent preservation, one could explore the home movie artifact itself, its digital copy, and/or the related technology and knowledge.

Finally, future projects can involve issues of technological advancement, relevant legislation, and archival management, as the participatory archive is a new mode of preservation and archiving. From the perspective of a participatory archive, how to appropriately preserve a large number of home movies deposited and donated from many individuals is a huge work that should be paid attention to and worked on. How such an archive goes through each stage and achieves its mission is significant in the digital world.

APPENDIX: Interview Consent Form

University of California, Los Angeles

CONSENT TO PARTICIPATE IN RESEARCH

Media Archiving as Critical Pedagogy

Yu-En Hsieh, a Ph.D. candidate from the Graduate School of Education and Information Studies at the University of California, Los Angeles (UCLA) is conducting a research study. You were selected as a possible participant in this study because we recognize your home movies and videos are very valuable artifacts and deserved to be preserved and restored. Your participation in this research study is voluntary.

Why is this study being done?

This study attempts to understand how people learn media archiving and participate in hands-on workshops during which they will learn how to preserve and restore their valuable family artifacts. Through practical and theoretical examination of this media archiving process using the lens of critical pedagogy, my aim is to raise consciousness of ordinary people to value their family artifacts and empower them to preserve their memory and tell their life stories.

What will happen if I take part in this research study?

If you volunteer to participate in this study, the researcher will ask you to do the following:

- *Participate in every activity of the hands-on workshop, including the keynote lecture, preservation and restoration, and screening.*
- *During or after the workhsop, the researcher will ask your view about these activities.*
- *If you are willing to participate in the next research stage: oral history interviews, the researcher will ask you more details about your family image and family life story.*

How long will I be in the research study?

Participation will take a total of about *8-10 hours.*

Are there any potential risks or discomforts that I can expect from this study?

- *Your opinion will be concealed from the public by a pseudonym. Thus, your identification information will be kept confidential.*

Are there any potential benefits if I participate?

You may benefit from the study by learning the skill of preserving and restoring home movies/videos. Furthermore, you will learn relevant information about media archiving.

Will information about me and my participation be kept confidential?

Any information that is obtained in connection with this study and that can identify you will remain confidential. It will be disclosed only with your permission or as required by law. Confidentiality will be maintained by means of using a pseudonym.

What are my rights if I take part in this study?

- You can choose whether or not you want to be in this study, and you may withdraw your consent and discontinue participation at any time.
- Whatever decision you make, there will be no penalty to you, and no loss of benefits to which you were otherwise entitled.
- You may refuse to answer any questions that you do not want to answer and still remain in the study.

Who can I contact if I have questions about this study?

- **The research team:**
  If you have any questions, comments or concerns about the research, you can talk to the one of the researchers. Please contact:

  Researcher: Yu-En Hsieh. Email: hsiehyuen@gmail.com
  Faculty Sponsor: Prof. Douglas Kellner. Email: kellner@ucla.com

- **UCLA Office of the Human Research Protection Program (OHRPP):**
  If you have questions about your rights while taking part in this study, or you have concerns or suggestions and you want to talk to someone other than the researchers about the study, please call the OHRPP at (310) 825-7122 or write to:

  UCLA Office of the Human Research Protection Program
  11000 Kinross Avenue, Suite 211, Box 951694
  Los Angeles, CA 90095-1694

You will be given a copy of this information to keep for your records.

SIGNATURE OF STUDY PARTICIPANT

Name of Participant

Signature of Participant   Date

SIGNATURE OF PERSON OBTAINING CONSENT

Name of Person Obtaining Consent   Contact Number

Signature of Person Obtaining Consent   Date

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