

Decolonising Design
from Austronesian Formosan Revitalisation

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Abstract

The ethos of decolonising design aims to challenge the Western-centred design narrative to better represent and respect the cultural identities, knowledge systems, and practices of Indigenous and marginalised communities. Traditional design often prioritises economic or commodity-oriented purposes, overlooking the complex and sensitive aspects of Indigenous cultures. This research responds to the call for decolonising design by proposing a framework that examines the cultural revitalisation efforts of the Austronesian Formosans and assesses their significance and implications in the broader context of decolonising design.

This study adopts decolonising methodologies and Indigenous research methodologies, employing *reflexive thematic analysis* to identify six key themes that highlight the challenges faced in Austronesian Formosan cultural revitalisation. These challenges intertwine concepts of *liminality* and *etic/emic perspectives* and provide recommendations for adapting design methodologies to be more inclusive, culturally sensitive, and responsive to the specific concerns and values of Indigenous communities. The framework proposed in this research is intended to serve as a blueprint for the future cultural revitalisation of Austronesian Formosans, supporting and promoting the cultural development and continuity of these groups.

This study explores the intersection between cultural revitalisation and design, examining how design can effectively facilitate the preservation and dissemination of Indigenous culture. The shared objectives of decolonising design include ensuring that local knowledge informs design thinking, reflecting traditional patterns in contemporary design, respecting knowledge transmission, and bridging the gap between heritage and innovation. In this study, the phrase "*Decolonising Design from Austronesian Formosan Revitalisation*" is intended to highlight how decolonising design is influenced by and draws insights from Austronesian Formosan cultural revitalisation rather than being separate from it. The use of "*from*" signifies a source of knowledge, demonstrating how revitalisation movements provide critical perspectives and methodological guidance for decolonising design. This research positions cultural revitalisation as an active and generative force that informs design strategies, ensuring that Indigenous perspectives are embedded within contemporary design discourse and practice.

This research positions design as a tool for addressing social and multicultural needs, not only fostering tangible material innovation but also supporting the cultural development and political aspirations of Indigenous communities.

Content

<i>Abstract</i> -----	<i>i</i>
<i>Content</i> -----	<i>ii</i>
<i>List of Tables</i> -----	<i>iv</i>
<i>List of Figures</i> -----	<i>v</i>
<i>Acknowledgement</i> -----	<i>vi</i>
<i>Declaration</i> -----	<i>viii</i>
1.0 Introduction -----	1
1.1 Motivation -----	1
1.2 Into the Field -----	3
1.3 Definitions of Concepts -----	6
1.4 Studies on Indigenous Cultural Revitalisation in Taiwan -----	8
1.5 Background -----	8
1.6 Research Gap -----	11
1.7 Research Assumption -----	12
1.8 Research Question and Objective -----	12
1.9 Research Thesis -----	14
1.10 Chapter Overviews -----	15
2.0 Literature Review -----	18
2.1 Introduction -----	18
2.2 Research Perspectives -----	18
2.3 Design Ontology -----	19
2.4 Indigenous Knowledge -----	33
2.5 The Riddle of the Revitalisation Movement -----	44
2.6 Decolonising Design -----	50
2.7 Chapter Summary -----	60
3.0 Research Methodology -----	62
3.1 Introduction -----	62
3.2 Research Design -----	64
3.3 Methods -----	67
3.4 Data Collection -----	70
3.5 Data Analysis Approach -----	79
3.6 Ethical Considerations -----	88
3.7 Chapter Summary -----	89
4.0 Analytical Process -----	92

4.1	Introduction	92
4.2	Six Phases of Reflexive Thematic Analysis in Approach	92
4.3	Chapter Summary	113
5.0	<i>Research Findings and Results</i>	114
5.1	Introduction	114
5.2	The Finding and Analysis	115
5.3	Chapter Summary	156
6.0	<i>Research Discussion</i>	157
6.1	Introduction	157
6.2	Discussion Through the Lens of Research Questions	158
6.3	Theoretical Bridge: From Empirical Findings to Anthropological Insights ----	179
6.4	Chapter Summary	187
7.0	<i>Implications for Decolonising Design</i>	189
7.1	Introduction	189
7.2	Future pillars	189
7.3	Decolonising Design Framework	194
7.4	The Role of Design in Austronesian Formosans Revitalisation	204
7.5	Chapter Summary	206
8.0	<i>Conclusion</i>	208
8.1	Main Findings	208
8.2	Implications	210
8.3	Contributions	212
8.4	Limitations	215
8.5	Future research	217
8.6	Final Reflection	219
	Reference	220

List of Tables

<i>Table 1: Methods to elicit, document and analyse local knowledge by Antweiler (1998) -----</i>	<i>35</i>
<i>Table 2: Summary of Observation's Role in Developing Research Themes -----</i>	<i>62</i>
<i>Table 3: List of the interview participants -----</i>	<i>74</i>
<i>Table 4: An example of familiarising data -----</i>	<i>95</i>
<i>Table 5: Example of supporting information for preliminary coding -----</i>	<i>97</i>

List of Figures

<i>Figure 1: The illustration of reflection tool by Kraff (2018)</i>	27
<i>Figure 2: Cultural product design model by Lin (2007)</i>	30
<i>Figure 3: The cultural product design process by Lin (2007)</i>	31
<i>Figure 4: Transformation of the Paiwan Twin-Cup into a Cultural Product by Lin (2007)</i>	31
<i>Figure 5: Qualities associated with traditional (Indigenous) knowledge systems and Western science, adapted from Barnhardt and Kawagley (2005)</i>	38
<i>Figure 6: The state of Alaska’s authentication seal for native arts and crafts, the silver hand by Moore (2008)</i>	40
<i>Figure 7: Traditional clothing design of the Paiwan Group, provided by Vavauni Ljaljegean (2018)</i>	43
<i>Figure 8 : the commercial-based design (Source: PeopleLamb)</i>	43
<i>Figure 9: The distribution of Indigenous People in Taiwan, adapted from Taiwan Indigenous People’s Knowledge Economic Development Association (2016)</i>	72
<i>Figure 10: The map of interview location and time created by author</i>	75
<i>Figure 11: The three main processes and phases of RTA</i>	93
<i>Figure 12: Example of coding implementation (Screenshot from ATLAS ti. desktop software)</i>	100
<i>Figure 13: A code cloud (Screenshot from ATLAS ti. desktop software)</i>	102
<i>Figure 14: A Sankey diagram (Screenshot from ATLAS ti. desktop software)</i>	103
<i>Figure 15: Spreadsheet layout for primary codes and quotations in Microsoft Excel</i>	104
<i>Figure 16: Display of codes on Post-it notes</i>	106
<i>Figure 17: Example of composing codes to subtheme</i>	109
<i>Figure 18: Themes of the Cultural Revitalisation in the context of Austronesian Formosans</i>	115
<i>Figure 19: FT1 ‘I come from within (Indigenous) culture.’: Cultural continuity and heritage</i>	119
<i>Figure 20: FT2 ‘They [the ancestors] spent real-time with it.’: Emotions, belief and Identity</i>	126
<i>Figure 21: FT3 ‘The Indigenous lacked written language, only oral.’: Interpretation and expression of Indigenous language</i>	131
<i>Figure 22: FT4 ‘You’ve colonised me again!’ : Power dynamics and colonial legacy</i>	136
<i>Figure 23: FT5 ‘We’re not exactly on either side. We’re in the middle.’: Modern Interactions and Knowledge Transfer</i>	142
<i>Figure 24: FT6 ‘Can we maintain the same level of technique as in the (ancestral) past?’: Techniques, tools, and practices of emulating the ancestors</i>	150

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Declaration

This thesis has not been submitted in support of an application for another degree at this or any other university. It is the result of my own work and includes nothing that is the outcome of work done in collaboration except where specifically indicated.

1.0 Introduction

Colonial history once brought the Austronesian Formosans to the brink of cultural extinction. However, in the midst of contemporary socio-political and historical changes, these communities are now actively seeking to revitalise their culture. This research examines the transformative role of design in the cultural revitalisation of Austronesian Formosans through the lens of decolonising design principles. It explores the intersection of design ontology, Indigenous knowledge, revitalisation movements and decolonising design, recognising the potential of design to support cultural revitalisation. Guided by decolonising and Indigenous research methodologies, applies reflexive analysis to dissect the complex process of cultural revitalisation. It identifies six major themes related to the challenges of their cultural revitalisation and related sub-themes, then analyses these findings and links them to liminality and etic/emic perspectives. Inspired by Indigenous cultural revitalisation, this thesis proposes a decolonising design framework to support these efforts and aligns with a future blueprint for cultural revitalisation.

Existing literature focuses primarily on the socio-political and economic aspects of cultural revitalisation, often overlooking the potential of design methodologies in this regard. This research aims to fill this gap by providing an in-depth understanding of how local knowledge and perspectives can be integrated into contemporary design practices, ultimately contributing to a more inclusive and culturally sensitive design framework. This introduction outlines the research background, aims and the importance of exploring these underrepresented areas in design studies, setting the stage for a detailed investigation into the intersection of cultural revitalisation and decolonising design.

In this introduction, as an Amis, one of the Austronesian Formosans groups, my personal background profoundly influences the perspective and approach I bring to this research. My cultural heritage provides me with unique insights into the complexities of cultural revitalisation within our communities. This personal connection to the subject matter not only enhances the depth of my inquiry, but also aligns closely with the principles of decolonising methodologies that guide this research, which explores the nuances of cultural revitalisation from an ethnic lens.

1.1 Motivation

Born Nikar, I grew up in a small, vibrant, multi-ethnic village in eastern Taiwan, officially recognised as an Indigenous area, although Indigenous People only made up about half the population. My parents worked in the city from the time I was a year old, so I was raised by my grandparents. During my early years I communicated with them in our mother tongue, but when

I started school the roles reversed and my grandparents started learning Mandarin. My fondest childhood memories revolve around the Harvest Festival, a time of joy and community when many returned to the village and I played with many children.

Attending local schools with a majority of Indigenous students, I was forced to be part of a dance troupe that competed in regional Indigenous dance competitions. High school, however, brought a new reality. As an Indigenous student in a specialised school, I often felt pigeonholed into stereotypical roles - performing at events, being presumed to have a high alcohol tolerance, or being selected for sports teams despite not being athletically inclined. These experiences were my first real encounters with discrimination and entrenched stereotypes about Indigenous People.

University brought other challenges. The education system's affirmative action for Indigenous students led to misconceptions about my intelligence, a failure to understand the imbalance in resources and the contradictions of being forced to learn a culture that was not my own. Meanwhile, my family faced social discrimination that limited their career opportunities. From primary school, I worked during the summer holidays picking economic crops in the mountains to pay for my tuition. My student life was a constant balance of work and research, reinforcing the stereotype of poverty associated with Indigenous People.

But in the design department of the university, my interest in culture led me to explore how design intersects with Indigenous culture. There are no words for 'art' or 'design' in our languages; these concepts are only approximations. This realisation sparked my curiosity about the essence of design. Around the year 2000, Taiwan adopted Japan's community building approach, encouraging communities to commercialise and promote their culture for tourism to increase economic value. This was followed by the British Labour Party's creative industries approach, which further focused on 'industry' and economic value, often commodifying Indigenous culture into distinctive products.

During this period, I witnessed artisans struggling with tradition and innovation, feeling an identity crisis amidst the onslaught of dominant cultures. Even as Indigenous artisans adapted their crafts to market tastes, I questioned why Indigenous motifs were necessary to highlight craftsmanship or satisfy a sense of belonging and identity. Could the same goals be achieved without recourse to ethnic symbols?

This journey was one of deep introspection and discovery, challenging my preconceptions and prompting me to delve deeper into the role and impact of design in cultural preservation and innovation.

Over time, my understanding of Indigenous culture and design has deepened, expanding from my personal life experiences to an understanding of the whole contemporary Indigenous situation. I

began to realise that personal experiences are not just individual stories, but part of Indigenous culture and history. After graduating from university, I was no longer just a student, but a bridge between the Indigenous community and the wider society. This change led me to explore deeper questions: how can we preserve and revitalise our cultural heritage in a rapidly changing world? This led me down an academic path where I began to focus my research on Indigenous culture and design. As I entered my Master's programme, I had more opportunities to actually meet and understand the lives of Indigenous People in the city, which gave me new perspectives and deeper insights.

1.2 Into the Field

Reflecting on my experiences and research in the field of Indigenous culture and design in Taiwan, I've come to recognise a profound connection between my early forays into urban Indigenous life and the complex process of cultural revitalisation. My academic journey began during my Master's degree with a practical planning course that led me to the Xizhou tribe. This tribe, an unauthorised Amis community settlement on the outskirts of Taipei, offered a stark contrast to the urban sprawl, highlighting the struggles and challenges faced by Indigenous People in non-Indigenous territories.

The ground was a mosaic of unevenly laid concrete, dotted with patches of grass and dirt. Occasionally I spotted wild geese gliding gracefully across the river or picking up crumbs left by children in the plazas. We were taken on a tribal tour by elders who explained the critical spaces and lifestyle of the settlement, which extended into the night with conversations in front of the settlement's only grocery store. After my first exposure to urban Indigenous life and spaces, I was left with a profound understanding of the complexity of the Indigenous experience.

The Xizhou tribe living along the Keelung River in Taipei city, gave me my first real insight into the juxtaposition of urban development and Indigenous settlements. In the midst of a city buzzing with modern buildings and metro systems, their handmade houses and the natural ruggedness of their settlement stood out and left a powerful image in my mind.

In 2010, my journey took a significant turn when I visited the Yuan Ai workshop in eastern Taiwan. Specialising in Paiwan Group cross-stitch bags and wooden furniture, this workshop represented a unique fusion of Indigenous culture and modern market needs. The stories and experiences shared by the artisans, fraught with a sense of loss and a relentless effort to preserve their culture amidst rapid societal change, resonated deeply with me. This period marked a pivotal moment in my understanding of the complexities of cultural preservation and revitalisation.

During my research, I was privileged to meet Mr Cheng, the director of the workshop, who was

instrumental in facilitating this exploration.

We think of people as driftwood. In this society, many Indigenous People are like riftwood. They guarded the mountains and forests, but when a natural disaster strikes, they have to leave. When they leave, they may be left to rot, abandoned or even burned in a fire. In this process, it is a drifting state of mind. (Principal Cheng, 2011, quoted by Huang, 2011)

This echoes Principal Cheng's sentiments about the experience of the Paiwan people at the Yuan Ai (the origins of love) workshop and their rapid loss of confidence in the midst of societal change. Faced with the impact of a dominant culture, many do not know how to respond. Often, they can only follow the prevailing trends or passively accept the influences of the modern economy and society.

Although many cultural workers have several years of experience and success in their field, why do they still feel a sense of crisis, a fear that their culture could disappear at any moment while they are involved in presenting Indigenous culture? This was a sentiment shared by one of the artisans I interviewed, Ms Lo,

We found that the culture had lost a lot, so I went back. Here are three Rukai tribes that we need to establish, continue and carry on our culture. (Lo, 2012, quoted by Huang, 2011)

I then had the fortunate opportunity to work on two remarkable projects, both involving Indigenous artisans. One project focused on transforming the traditional crafts of Austronesian Formosans into cultural and creative products. Our aim was to develop a model for such transformation, and to this end we interviewed 15 artisans. Our research was aimed at uncovering the unique elements that make up Indigenous crafts and exploring how design could support their metamorphosis into cultural products. I was the only member of the team who was Austronesian Formosan.

In my search for crafts, I discovered a tribe that had an impressive collection of them. My colleague and I took a train from Taipei to a township in southern Taitung. From there we borrowed helmets from a relative of a local policeman and set off on our motorbike journey along the Taitung Route, the vast blue Pacific Ocean to our left.

On a particularly hot summer's day, we made our way to the craftsman's house. I remember struggling to find the address and asking local people for directions. After a bit of effort, we finally stumbled upon the craftsman's workshop. The studio was located in Ja Bau Li, a Paiwan term that

translates to 'fertile land where the sun shines', in the Beili district of Taimali County, Taitung. Curiously, instead of the expected variety of crops, we were greeted by the whisper of Sakya trees of commercial value. This fertile area was also marked by rows of modern steel and concrete buildings, with no trace of the traditional Paiwan stone houses.

As we entered the workshop, we were greeted by the rich aroma of driftwood, a scent emanating from layers upon layers of wood chips. The craftsman, casually dressed in slippers, chewing betel nut and holding a cigarette, greeted us with a broad grin. "Hey! Who are you looking for?" he asked. I playfully replied, "You, of course," which only made his grin wider. As a local, I could appreciate the humour behind the craftsman's question. My colleague, on the other hand, was flummoxed, unable to come up with an appropriate response. The craftsman followed up with another joke: "How rude, you didn't bring a cup!" Seeing my colleague's confused expression, I explained that the artisan was implying that we had been rude not to bring him a bottle of wine to enjoy. After a few more ice-breaking exchanges, we began our formal interview.

During my research I also had the opportunity to interview a younger cultural worker. Throughout our conversation he maintained a dismissive attitude towards traditional elements, suggesting that such traditional objects had become obsolete in the context of modern society. They belonged in museums, he argued, and he questioned why there was any demand for them in contemporary life.

On another occasion, I accompanied my consultant to an interview with an artisan who not only made his own work, but also marketed the creations of other artisans. When my consultant asked him how Indigenous artisans could better market their products, the artisan replied, "You people from the plains are like drivers with a steering wheel in your hands, telling us to do this and that. But we don't have the wheel in our hands".

Hearing such harsh criticism caused me to do some introspection and question the extent of Indigenous autonomy when it comes to preserving or promoting our culture in these modern times. The feelings of these cultural workers gave us a powerful insight into this reality.

The 'who's in control of the steering wheel' incident prompted me to reflect on the resilience that Indigenous culture must demonstrate in the face of such opposition - whether that culture is embodied in a community, a ritual or an entire cultural identity.

My PhD research at Lancaster University was a direct continuation of this exploration. It was driven by a deep-seated desire to understand and address the insecurities and challenges faced by Indigenous artisans. The research critically examined the role of Taiwan's cultural and creative industries in shaping Indigenous design practices, echoing my personal experiences of how Indigenous cultures are often commodified and misrepresented in the mainstream market.

I observed the paradox of the recent revitalisation of interest in traditional tribal cultures and lifestyles, juxtaposed with the ongoing challenges of identity preservation and cultural sustainability. This led me to critically examine the true nature of 'cultural revitalisation' as advocated by Taiwan's Indigenous movement. How genuine was the preservation of cultural characteristics? Were the efforts authentic, or were they influenced by market dynamics and external societal pressures?

I tried to address an essential question that had been echoing in my mind: "If we look at the journey of Indigenous People from the Indigenous movement to the revitalisation of the cultural and creative industries, which culture is being revived? Which culture is being revived by the local community? Is the culture we see today the one being revived? If so, why are artisans not so confident in the process? In this context, I believe that design can make a significant contribution to the discourse on cultural revitalisation through decolonising design.

Through my research, I have sought to understand the paradox of the revival of traditional tribal cultures against the backdrop of the challenges of identity preservation and cultural sustainability. This research was rooted in my life experiences of struggling with the authenticity of cultural preservation efforts and the influence of market dynamics and societal pressures on Indigenous cultures.

In summary, my research journey is not just an academic pursuit, but a continuation of my personal experiences as an Austronesian Formosan. It is an exploration of the intersection of Indigenous identity, culture and design within the broader context of cultural revitalisation and decolonisation. The aim is to contribute to the understanding and transformation of Indigenous cultures and to ensure that design practices not only respect but also empower Indigenous communities, reflecting my journey from an Indigenous child in a multi-ethnic community to an academic and advocate for Indigenous cultural revitalisation.

1.3 Definitions of Concepts

- Austronesian Formosans - refers to the self-determination of Indigenous groups in Taiwan. Officially recognised in 1994, these groups are part of the wider Austronesian people, whose geographical area extends from Taiwan to the Malay Peninsula, parts of mainland and coastal Southeast Asia, Micronesia, coastal New Guinea, the island of Melanesia, Polynesia and Madagascar. They are characterised by the transmission of the Austronesian language family, which includes a wide range of languages and cultures.
- Indigenous People - refers to a group of people who have lived in the area for a long time before colonisation. This group has a unique social system, territory and natural resources,

language, beliefs and culture. They are the non-dominant group who are committed to preserving and maintaining their identity in modern times. This term is used interchangeably with Austronesian Formosans in this research.

- Cultural revitalisation - refers to the process of reviving, rediscovering and maintaining the cultural heritage of a society, including customs, languages and traditions. Particularly important in developing countries or for marginalised groups subjected to colonial rule.
- Oral tradition - refers to the practice of transmitting knowledge, stories and cultural heritage through oral rather than written language. For many Indigenous communities, especially those without a written language, including the Austronesian Formosans, oral traditions are an important method of preserving history, culture and even constructing identity.
- Culture Bearers - refer to people who actively take responsibility for the transmission and development of ancestral knowledge, and who are committed to enriching their culture and art from generation to generation. Their role is particularly crucial in the face of external influences and threats to mainstream culture.
- Neo-colonialism - refers to policies that use economics, globalisation or conditional aid to influence the development of Indigenous People. For example, the commercialisation of Indigenous crafts has had an impact on traditional culture, resulting in the dilution or distortion of cultural essence.
- Decolonising design - refers to an approach to design that seeks to recognise and address the impact and consequences of colonialism and the reflection of western design education. It seeks to incorporate Indigenous perspectives and practices into the design process.
- Indigenous Knowledge - A set of understandings, skills, philosophies and practices developed, maintained and passed on from generation to generation by Indigenous People.
- Cultural Authenticity - refers to the truth and fidelity of cultural expressions that are consistent with the traditions and values of Indigenous communities.
- Cultural fusion - refers to the process of bringing together different cultural elements from different traditions and customs, particularly relevant in multicultural societies. Often the fusion culture will erode or influence the marginal culture.

1.4 Studies on Indigenous Cultural Revitalisation in Taiwan

Research on Austronesian Formosans is extensive and varied. From the National Digital Library of Theses and Dissertations in Taiwan, a keyword search on "Indigenous" has yielded about 3,400 unpublished master's and doctoral theses. To focus the search on "cultural revitalisation", there are about 110 articles. These studies were conducted from 1999 to the present and cover many key areas that reflect the interactions between Austronesian Formosans and contemporary social dynamics. Among these areas, there are more studies on the revival of traditional culture and beliefs, as well as a focus on cultural identity, cultural reconstruction and self-positioning.

The diversity of current research on Austronesian Formosans demonstrates an in-depth exploration of issues such as ethnic identity, community development, cultural policy, Indigenous rights, cultural commodification and economic development, cultural memory and historical reconstruction. For example, the research on ethnic identity and development focuses on how Indigenous communities shape their identities in modern society, and how cultural revitalisation activities can enhance community cohesion and strengthen ethnic identity through interactions within the community (Chang & Yeh, 2023; Wang et al., 2022; Yeh et al., 2021). Next, research on cultural policies and Indigenous rights focuses on the interaction between government policies and culture, that is, how policies have shaped Indigenous societies and rights (Chang et al., 2022; Nesterova, 2019). In addition, research on cultural design and economic development focuses on the role of Indigenous culture in the market economy, exploring how culture is commodified and how material culture relates to Indigenous cultural heritage in terms of economic development (Yang et al., 2022; Nobayashi, 2020; Chang et al., 2022; Lin & Lin, 2022). Taken together, these diverse areas of research reflect an understanding of the multifaceted nature of Indigenous culture and reveal the complexity and importance of cultural revitalisation in contemporary Austronesian Formosans.

1.5 Background

The history of the Austronesian Formosans, a collective name for Taiwan's 16 Indigenous groups, is deeply rooted in their struggle and resistance to cultural assimilation. First brought to the attention of the Western world through Dutch trade routes in the seventeenth century, these Indigenous groups have since embarked on a complex journey to preserve their identity. Linguistic and archaeological evidence established their descent from South Island peoples (Ko et al., 2014). During the twentieth century, especially during the Japanese and Chinese colonial occupations of Taiwan, their culture was severely affected. It was not until the 1980s and into the 20th century that the Taiwanese government reaffirmed the existence of the Indigenous People, which was crucial to their survival and recognition, and in 1996 the Taiwanese government

officially recognised them as Austronesian Formosans. This historical background has led the Austronesian Formosans to constantly seek to rediscover their past and chart their future course, embodying Wallace's (1956) notion that 'revitalisation is an ongoing movement in different societies'.

As Hsieh (2013) argues, cultural assimilation remains a long-term challenge. The dominance of government-influenced linguistic, economic and social prestige often leads to the erosion of Indigenous identity. The trend of the Austronesian Formosans' language and culture disappearing over generations highlights their complex identity crisis. In line with this, Lu (2017) describes the status of the Austronesian Formosans as 'frozen in the past', largely due to the dramatic history of colonisation and colonised coexistence.

The trauma of post-colonial assimilation has led Austronesian Formosans to embark on a path of cultural revitalisation. Their efforts include the promotion of language, identity and cultural heritage, which are crucial to the dynamic changes and dislocations experienced since the 1980s of the twentieth century. Wang (2013) highlights the intersection of the cultural revitalisation of Indigenous handicrafts and design with Taiwan's cultural and creative industries policies. This intertwining is largely influenced by the tensions created by the dominant social system and the complex balancing act between the political hegemony that governs Indigenous affairs and the protection of the Austronesian Formosans way of life.

Under colonial rule, Austronesian Formosans culture underwent radical changes that laid the groundwork for a major subversion movement. For example, the Civilisation Project of 1895 marked a systematic effort to assimilate Austronesian Formosans through education and cultural colonisation (Simon, 1996). Austronesian Formosans were regarded as 'uncivilised savages' (Hsieh, 2013, p.57). After the Second World War, the Republic of China (ROC) regime replaced Japanese colonialism and further tightened its grip, but continued to suppress Austronesian Formosans culture (Harrison, 2003). During the White Terror of the 1950s, the then regime made a concerted effort to erase the Indigenous language and cultural spirit. For the Austronesian Formosans, this period meant a profound loss of many cultures, especially material culture and language.

Between 1987 and 1993, Austronesian Formosans launched important campaigns such as 'Return Our Land' and 'Return Our Names', which advocated for autonomy and recognition. During this period, Taiwanese legislation changed and increased support for Austronesian Formosans to protect their language and traditions (Icyang Parod, 2008). Despite this progress, the struggle for cultural revitalisation remained fraught with complexity (Varutti, 2015).

In the 1960s, Taiwan's design industry made great strides, fuelled by an export-led industrial

policy. During this period, design was used as a tool for economic growth (Rigger, 2013). However, economic development and cultural continuity have worked against each other here. This focus on the economy often overshadowed the nature of culture and creativity, positioning design primarily as a means to support economic development (Wong, 2005).

Farnel (2021) describe how capitalist systems and market structures have led to the exploitation and marginalisation of Indigenous cultures, and Lu (2009) describes political interference in Indigenous craft and design. At a policy level, from the 1950s to the 2000s, Indigenous craft and design experienced an increase in the number of people working in the country's cultural and creative industries and an increase in the number of people working in the country's cultural and creative industries. From the 1950s to the 2000s, Indigenous craft and design underwent a transformation from cultural symbols to aesthetic practices. During this period, Taiwan's production-oriented government policy, fuelled by a booming tourism industry, saw handicrafts as an important means of solving the problem of Indigenous employment and stimulating economic growth. This government-led initiative was well-intentioned to promote the development of Indigenous handicrafts, but at the same time it placed Indigenous cultures in a dynamic of unequal representation (Hsieh, 1994).

The 2000s signalled a shift in Taiwan's cultural industry policy, with branding and design-driven approaches becoming key strategies for enhancing product design in the creative industries. About 1.78 per cent of the Austronesian Formosans population was involved in this field, and many craftsmen or artists at the time incorporated Indigenous culture into the creative industries. However, this development has raised concerns about the real intentions behind the promotion of their crafts and the potential commodification of culture.

Chinn (2007) explored the role of Austronesian Formosans ' arts and crafts in expressing their identity and promoting their knowledge. Their findings highlight the challenges faced by artisans, including limited entrepreneurship, lack of innovation and design skills and, importantly, the fact that most artisans do not know what they are doing. This mismatch between government objectives and artisans' aspirations highlights the conflicting expectations inherent in these initiatives.

Under these policies, the tourist experience and its visual, material and symbolic impact on local cultures (Larsen, 2014) further complicates Indigenous cultural landscapes. Tourist expectations often force Indigenous People to adapt their appearance and performance, resulting in the commodification of their culture. At the same time, efforts to improve the aesthetics of Indigenous artefacts have encouraged their participation in tourism, contributing to a vision of the commodification of Indigenous artefacts.

While material culture can act as a medium for interaction and value exchange (Dant, 1999), it does not address the 'lost space' experienced by Austronesian Formosans as a result of colonisation. This space represents their struggle to 'revive' their culture in the midst of discrimination, inadequacy and inequality, while trying to maintain their identity. Thus, narratives of cultural revitalisation include not only the preservation of material culture, but also the recovery of the lost essence that shapes and defines Indigenous communities. This essence, expressed through knowledge and identity, is at the heart of my exploration of the nuances of Austronesian cultural revitalisation.

1.6 Research Gap

The existing body of research on Austronesian Formosan Indigenous communities has focused predominantly on anthropological and historical analyses, often overlooking the transformative potential of design methodologies in cultural revitalisation. Despite the growing emphasis on decolonising design in global contexts, limited studies have explored its application within Austronesian Formosan cultural frameworks. For instance, while Smith (1999) highlights the importance of Indigenous research methodologies in decolonisation processes, there remains a lack of integration between these principles and contemporary design practices that address the cultural erosion faced by these communities.

Moreover, scholars such as Tunstall (2013) and Fry (2017) emphasise the critical role of ontological design in shaping cultural identity and future-making. However, there is a noticeable gap in literature connecting these theoretical perspectives to practical applications in Austronesian contexts.

This research seeks to bridge this gap by exploring how design can serve as a tool for cultural revitalisation, embedding Indigenous knowledge and practices into modern design frameworks. The study also responds to calls for more inclusive, participatory design approaches (Escobar, 2018) that prioritise the agency of Indigenous communities in shaping their cultural narratives. This chapter positions the research within the broader academic discourse, addressing the intersection of decolonising methodologies, design ontology, and Indigenous knowledge systems. By identifying these gaps, the study contributes to a more nuanced understanding of how design can act as a catalyst for cultural resilience and revival in Austronesian Formosan contexts.

1.7 Research Assumption

The following assumptions emerge from this research:

- Cultural revitalisation is multifaceted: it is not just a complex politically motivated social process but is also closely related to flexibility, adaptive cultural life experiences and design aspects. This includes the belief that design plays a crucial role in how it is perceived, understood and utilised.
- The significance of Indigenous Knowledge in design: The Indigenous Knowledge and practices of the Austronesian Formosans people have unique values and insights that can greatly contribute to and influence contemporary design practice. This includes an understanding that this knowledge not only has unique communal significance but is also a worthwhile integration and reference in contemporary discussions of design applications.
- The impact of decolonising design: This approach can have a positive impact on the process of cultural revitalisation, especially when cultural revitalisation and decolonisation issues are important in the development of a community's processes and aspirations. This means moving away from Western-centred design paradigms. However, incorporating Indigenous perspectives and approaches into existing Western design developments can result in more authentic and respectful design outcomes that are in line with the cultural values and needs of the Austronesian Formosans people.
- Interaction between culture and design: There is a dynamic and reciprocal relationship between cultural practices and design. This means that design is not only a discipline that reflects cultural values but also generates active engagement with and dissemination of these values.
- Potential for empowerment through design: Engaging with Indigenous design practices and perspectives can empower Indigenous communities, and design can offer different stimuli and approaches to other disciplines in this regard. This promotes a greater sense of agency and self-determination in the practice of cultural revitalisation and decolonisation.

1.8 Research Question and Objective

This research aims to formulate a decolonising design framework enlightened by Indigenous Knowledge, which emerges through the lens of the Austronesian Formosans revitalisation

movement. Using a flexible 'zoom in' and 'zoom out' approach, the research delves into the intricacies of cultural revitalisation in the Austronesian Formosans setting. First, it narrows its focus to the immediate process of Indigenous cultural revitalisation, examining its obstacles and complexities. It then widens the scope to include the wider Austronesian Formosans revitalisation movement, shedding light on the plethora of related meanings, principles, beliefs and assumptions.

According to these significant insights, the research then shifts its focus to the potential correlations between cultural revitalisation and knowledge in the field of design. The concluding part of the project emphasises the vital need to integrate cultural knowledge and ethical considerations into design ventures led by professionals and researchers. The research argues for the need to revise current practices to interpret, protect and exemplify Indigenous Knowledge. It highlights the promise of Indigenous design principles in generating culturally mindful solutions in design practice, thus promoting a design narrative that is both respectful and inclusive in the field of decolonising design.

The research focuses on the residual knowledge of Austronesian Formosans and uses decolonising design methods and cultural revitalisation to help revive this residual Indigenous Knowledge, discussing how Indigenous culture is 'used' in design and 'glorified' by capitalism. The three main concepts of decolonising design are 1) breaking out of the framework of mainstream Western design thinking, 2) incorporating and valuing Indigenous knowledge, and 3) reflecting on the impact of design under capitalism and valuing the culture and history of marginalised communities.

The overarching aim of this research is to present a series of potential design proposals based on the principles of the decolonising design movement, with the aim of supporting the revitalisation of Indigenous Knowledge in Taiwan. By examining the ongoing cultural revitalisation efforts of the Austronesian Formosans, this research explores the significance of their movement within the broader framework of cultural revitalisation and its implications for decolonising design. In the context of the revitalisation movement, the following research questions may be asked:

Q1 What meanings (values, beliefs and assumptions) does cultural revitalisation hold for Austronesian Formosans cultural bearers?

Q2 How do Austronesian Formosans cultural bearers interpret the Indigenous Knowledge embedded in their cultural experiences and practices?

Q3 How might the challenges and experiences of Austronesian Formosans cultural bearers, in their cultural revitalisation efforts, inform decolonising design and Indigenous design approach?

In addition, after a better understanding of the trajectories from the empirical research, the research aims to recommend alternative approaches for considering the principles of Indigenous design and design knowledge:

Q4 How can design approach be reformulated or developed to better contribute to the interpretation, preservation and representation of Indigenous Knowledge in Austronesian Formosans cultural revitalisation?

The following research strands can be derived from the above questions:

- Illuminating Indigenous ways of knowing

This analysis engages the theory of revitalisation movements to explore the concepts of cultural reawakening, restoration and revival of traditional practices among Austronesian Formosans communities. This perspective is crucial in understanding the complex interplay of past influences and present aspirations that shape the cultural revitalisation of these communities, highlighting their resilience and adaptive strategies in the face of ongoing cultural and societal change.

- Rediscovering Indigenous Ways of Designing

Explores the transformative potential of decolonising design theory and its impact on design practice, with a particular focus on Indigenous ways of knowing and experiencing Austronesian Formosans culture. This perspective aims to create a more inclusive and culturally sensitive approach to design that values and incorporates the rich diversity of Austronesian Formosans Indigenous cultural heritage.

- Revitalising Indigenous ways of being

By integrating Indigenous design principles and knowledge, a comprehensive and holistic view of design emerges. The overarching goal of this perspective is to expand the role of design by exploring its capabilities not only in the process of cultural revitalisation, but also in the nuanced interpretation, documentation and representation of Indigenous knowledge. This approach aims to transform design practices into vehicles for cultural empowerment, ensuring that they reflect and support the rich tapestry of Indigenous cultures and wisdom.

1.9 Research Thesis

Based on the findings of several strands of research, the central thesis of this research is that the

cultural revitalisation of the Formosan community within the Austronesian context must be deeply interwoven with their Indigenous knowledge, values, beliefs and practices. This approach is particularly crucial when considering the lens of decolonising design. The thesis argues that the authenticity and significance of design in cultural revitalisation depends on how well the revitalisation work integrates and respects Indigenous perspectives and methodologies.

Unlike traditional design and cultural studies approaches, which often focus on a unidirectional, outcome-based understanding of design, this thesis argues that such a perspective is insufficient to fully grasp the aspirations and complexities of Austronesian Formosan cultural revitalisation. Factors such as external collaborations or frustrations, as well as internal cultural narratives and values, are crucial in shaping the outcomes of cultural revitalisation. This research is based on the belief that understanding and empathising with these factors is vital to the decolonising design approach and the wider experience of cultural revitalisation.

The research advocates the use of qualitative methods to study cultural revitalisation, focusing on the stories, experiences and perspectives of cultural bearers. This approach recognises the limitations of qualitative methods in capturing the full depth and complexity of human experience in cultural revitalisation. Using tools such as open-ended interviews, participant observation and reflective thematic analysis, the research aims to uncover the richness of the cultural revitalisation process as experienced by cultural bearers, a dimension often overlooked in design research.

At its core, the thesis argues that the nature and success of cultural revitalisation among Austronesian Formosans depends on its resonance with, and motivation by, the community's Indigenous Knowledge and human experience. With the aim of decolonising design, the thesis proposes a shift from the dominant design culture research paradigm. It advocates a more nuanced, people-centred approach that explores the role of 'decolonisation' in shaping design and Indigenous cultures, particularly in relation to design's contribution to the complex processes of cultural continuity and revitalisation.

1.10 Chapter Overviews

Chapter 2: Literature review - particularly the challenge of interaction between design and Indigenous People. The research notes the growing interest in decolonising design, especially in challenging the western design paradigm in terms of rethinking, but these are mostly applied to practical cases as an exploration of design methodologies as opposed to qualitative research methodologies that are crucial to analysing and understanding the issue of cultural revitalisation. Reference is made to relevant literature to introduce the concepts of design ontology, Indigenous Knowledge and revitalisation movement, and finally, decolonising design.

Chapter 3: Describes the choice of qualitative research methodology for this research, exemplified by decolonial research methodology and Indigenous studies, and the process from going into the field to data collection. It also discusses the analytical method used in this research, Reflective Thematic Analysis, and the use of Atlas Ti as supplementary software to analyse the data.

Chapter 4: Describes how Reflective Thematic Analysis (RTA) was used to analyse the data in this research and introduces the six main steps: 1. Becoming familiar with the data; 2. Generating primary code; 3. Searching for themes; 4. Reviewing potential themes; 5. Defining and naming themes; and 6. Writing the report. Also shows how to use Atlas Ti for analysis.

Chapter 5: Presentation of findings and results: following the RTA analysis step, the results of this research yielded six major themes and 26 corresponding sub-themes. The description of the themes is accompanied by the sub-themes and the corresponding interviews. The six themes are:

- *'I come from (Indigenous) culture'*: Cultural continuity and heritage.
- *'They (the ancestors) lived with it in real time'*: Emotions, spirituality and beliefs.
- *'Indigenous People did not have a written language, only an oral'*: Interpretation and expression of Austronesian Formosans languages.
- *'You have colonised me again!'*: Power dynamics and colonial legacies.
- *'We are not on one side or the other. We're in the middle'*: Modern interactions and contextual adaptations.
- *'Can we maintain the same level of technology as in the (ancestral) past?'*: Ancestral emulation techniques, tools and practices.

Chapter 6: Discussing the findings begins with an interpretation of the findings in the light of the research questions, incorporating the researcher's self-reflection. After discussing and analysing the findings, the research links the findings to anthropological concepts such as liminality and etic/emic. These concepts are crucial to understanding the movement of Austronesian Formosans between tradition and modernity, especially with the aim of decolonising design. The theoretical link is to provide a design methodology that is more consciously concerned with the issue of Indigenous or minority communities rather than a subjective design perspective.

Chapter 7: This chapter addresses the theme of the research's findings by proposing recommendations for a future 'decolonisation' process for the cultural revitalisation of Austronesian Formosans, followed by the proposed decolonising design framework. These recommendations are followed by a decolonising design framework. The framework is derived

from the findings of the research and the research discussions. The decolonising design approach provides not only a reference framework for Western design examples but also a proposal for future implementation by Indigenous People.

Chapter 8: This is the final part of the thesis. It provides reflections and concluding remarks based on the thesis. It includes a brief review and suggestions for future work.

2.0 Literature Review

2.1 Introduction

This chapter aims to establish the place of this research in the literature and to present the background and foundations of related research. It provides a context for the research, highlighting its significance and positioning its potential contributions. The first chapter identifies the current lack of research that explores the cultural revitalisation of Austronesian Formosans from a decolonising design perspective. It also points out that contemporary Taiwan still approaches Indigenous culture through a Western design paradigm, which means that Indigenous voices and perspectives are not fully represented, further complicating the issue. Therefore, this research seeks to fill this gap in design by offering a decolonising design framework, using the revitalisation of Taiwan's Indigenous culture as an example. This chapter reviews literature related to these issues, including the ontology of design, Indigenous knowledge, revitalisation movements, and decolonising design. These four main discourses provide a theoretical framework for the research, which aims to enhance the exploration of decolonising design in the experience of Indigenous culture revitalisation.

2.2 Research Perspectives

This research is anchored in a theoretical framework that intertwines the concepts of the revitalisation movement and decolonising design, along with the epistemologies of Indigenous Knowledge and design knowledge. Each element is central in the context of Austronesian Formosans cultural revitalisation, and their interplay forms the basic structure of the research. Indigenous knowledge, shaped and perpetuated by colonial history, carries the cultural heritage and provides deep insights into the intrinsic values and practices of Indigenous communities. This knowledge base aligns with the aims of the revitalisation movement, which seeks to rejuvenate cultural practices that have been disrupted by colonial influences, thus providing a reflexive countermeasure (Wilson and Nouvelle, 2015; Schwartz and Dobrin, 2016).

At the same time, decolonising design initiatives challenge Eurocentric design paradigms and advocate for the inclusion of diverse design perspectives, particularly those of Indigenous origin (Torretta et al., 2023). This aspect of the framework does not operate in isolation, but interacts synergistically with the revitalisation movement, enabling tangible outcomes that embody revitalised Indigenous practices. It also promotes the integration of design knowledge, which is intrinsically interwoven with Indigenous knowledge. This interaction leads to more culturally nuanced and sensitive design approaches (Pinkston, 2019).

Revitalisation strategies face the challenge of adapting to the complexities of the modern world while remaining faithful to the cultural roots they seek to protect. It's vital to find a middle ground that combines the benefits of contemporary perspectives with the essence of traditional values. Such an approach would provide a comprehensive methodology for revitalising culturally significant designs and practices, ensuring that they remain relevant and vibrant in today's dynamic environment. This balance is essential to maintain the integrity of cultural heritage while embracing the inevitable changes and advances of the modern age. As such, the theoretical framework of this research is characterised by a complex interplay of elements, each continually informing and reshaping the others. The revitalisation movement and Indigenous Knowledge provide the foundation and content, while decolonising design and design knowledge provide the methodologies. The dynamic interaction of these four components forms a comprehensive and integrative theoretical framework. This framework is central to understanding the processes of Austronesian Formosans cultural revitalisation, the evolution of design paradigms and the seamless merging of these distinct yet interrelated elements.

2.3 Design Ontology

2.3.1 Design Practice and Participation

The evolution of design practice, intricately linked to historical and intellectual developments, can be traced back to key moments and theories. Initially, post-World War II design theorists critiqued the role of designers as 'new professions', marking a shift towards a more scientific approach in design. This era saw designers engaging with various development goals through rational debate (Hughes, 1963; Schön, 1983).

The late 1960s and 1970s, marked by Western political crises, were pivotal in shaping participatory design ideas within broader protest movements (Thorpe, 2017). Figures like Rittel and Webber (1973), and Verganti (2006) emphasised the role of designers as innovators and problem-solvers, often viewed as protectors of public interest.

The relationship between design and science, initially unclear, became more defined over time. Early design methods drew from scientific methodologies, influencing modern industrial design (Cross, 1993). This scientific approach is evident in the works of thinkers like Cross (1993), Gregory (1966), Alexander (1964), Archer (1979), Glynn (1985), and Simon (1996), who advocated for integrating scientific methods in design practices.

These developments sparked discussions about design as a distinct discipline, exploring its relationship with science (Alexander, 1964; Archer, 1979; Cross, 1982; Glynn, 1985; Gregory, 1966; Simon, 1996). The period witnessed design evolving into a systematic process, driven by

research, investigation, and knowledge accumulation. This review highlights the dynamic and interdisciplinary nature of design, reflecting its continuous adaptation to societal, technological, and intellectual changes. Later, the design theorist Herbert A. Simon defined the science of design as a new transformation from arts and crafts activities to the sciences of the artificial (Simon & Laird, 2019). He tried to explain the divergence of epistemology and methods in different disciplines, as well as the possibility of change to historically deep-rooted design concepts, which laid the foundation for design as a science. His positioning of design as a rational and analytical system, under this system, advocates a new activity based on a non-dominant or less dominant form. This suggests that design is a common, creative activity that involves dialogue and participation. (Simon & Laird, 2019).

The early era of design was heavily influenced by scientific principles and could not fully break away from this influence (Cross, 2001). However, the 1970s marked a shift with the emergence of what is often referred to as the second generation of design. This new wave critiqued the limitations of the first generation of logical designs, which were predominantly guided by Simon's principles, and revealed their inadequacies in addressing complex, real-world problems (Bayazit, 2004). This criticism stemmed from the recognition that design and social issues often involve non-linear and complicated processes. Designers were increasingly confronted with 'wicked problems' - issues that are complex and multifaceted and defy simple solutions (Buchanan, 1992; Rittel & Webber, 1973).

By the 1980s, the development of design research marked its maturation into a distinct discipline with its own methods and knowledge base (Archer, 1979). This period also saw a growing recognition of design's unique approach to understanding and solving problems, distinct from scientific methods (Cross, 1982). Design theorist Archer (1979) articulated this evolution in thinking. He posited that design involves a unique way of thinking and communicating that, while different from scientific and scholarly methods, is equally powerful when applied to the types of problems inherent in design. Archer emphasised that this 'designer way' of problem solving was not only distinct but essential in addressing the unique challenges faced in the field of design (Archer, 1979, p. 17).

The work of these design historiographers and theorists not only contributed to widening the scope of design, but also provided a critical review of entrenched, elite-driven designers and led to a wider development of theory on participatory design (Buchanan, 1992; Cross, 1993). For example, after the Second World War, social criticism of the misuse of autonomy led to a crisis of confidence in professional knowledge, which advocated technical rationality and rigorous reflection in practice (Schön, 1983).

2.3.2 Participatory Design Ontology

Over the last two decades, participatory design literature has massively increased. There is now a highly diverse landscape of design literature (Sanders & Stappers, 2008), including perspectives coming from the Global North as well as the Global South, from the US to Europe and China and other Asian countries (Bannon & Ehn, 2012). Consequently, such geographically diverse research works contribute to a broader knowledge of implications, interventions and interrelations of participatory design/ co-design/ design practice (Julier, 2013a, 2013b; Huybrechts, Benesch & Geib, 2017)

Contemporary participatory design mainly lies in the disrupting and exciting periods of various social, political and civil rights movements in the 1960s and 1970s. Many people in Western societies demanded more rights to express their opinion in decisions that affected many aspects of their lives. The design practitioner tried to solve the issue of participation of the user involvement in the design process. In 1971, Design Research Society (DRS) first addressed “design participation” in an international conference and defined it as a specific field that brought “everyone” into the design field (Banham, 1972, cited in Lee, 2008, p. 31). The tradition of Scandinavian participatory design and the workers’ union liberated the sharing of concern and values in the workplace (Bannon & Ehn, 2012, p. 39). Participatory design, therefore, had to intertwine with professional concepts, political agendas, questions and readjustments of relationships and engagement (Lenskjold, Olander, & Halse, 2015)

According to Buchanan (1992), the common concern of participatory design was primarily based on different professions and disciplines, which share a philosophy and a methodology, even if they do not have to work together. Their main focus is based on same concern: “the conception and planning of the artificial”. That reflects different assumptions and the manipulation of different disciplines thinking in problem solving (Archer, 1979).

Participatory design, while valuable in theory, often faces practical challenges and dilemmas. A key issue is the concept of ‘representativeness’. In participatory design, designers usually have a formal role and process, but the representation of participants, who often reflect diverse interests in a politically charged environment, can be ambiguous (Grudin & Pruitt, 2002). This leads to the significant dilemma of determining ‘who represents whom’ in the design process. Asaro (2000) notes that representation is not purely objective or subjective, but pragmatically determined (p. 277).

In addition, design practice faces complex challenges. For example, design projects often involve different stages, different participants and different individual capabilities (Frauenberger, Good,

Fitzpatrick, & Iversen, 2015). A key question arises: how to ensure that all participants can contribute to and benefit from the design process while fostering dynamic collaborative relationships (Kraff, 2018; Robertson & Simonsen, 2012). Furthermore, sustaining this collaboration can have an impact on the project timeline. Sufficient time is needed not only for mutual learning, but also for reflecting on and evaluating the process and its outcomes (Robertson & Simonsen, 2012, p. 5). These aspects highlight the complexity and nuanced nature of participatory design in practice.

2.3.3 Beyond “Ladder of Participation”

Theorists have paid intense attention arguing the necessity of the participant in design practice, but the substantial discussions have lingered about “relatively little focus is put on the reflection of how people are involved, the role that they play in projects, and how their participation is directed over time” (Kraff, 2018. P. 60). In particular, in the field of design practice, there has been relatively limited attention paid to the reflection of participatory design (e.g., cross-cultural design), and institutional characters of culture in design practice (Clemmensen, Ranjan, & Bødker, 2018). Robertson and Simonsen (2012) note that “participation” in participatory design means to investigate, reflect upon, understand, establish, develop, and support mutual learning processes as they unfold between participants in collective “reflection-in-action” during the design process. (p.5). Therefore, how design practice participates in unfamiliar areas has become more noteworthy (Lee, 2007).

Some other theorists partially pick up the task to build up analytical frameworks to evaluate the degree of participation in specific institutional settings. Most of these frameworks attempt to provide a collective angle for dealing with the strategic issues that often arise in designing strategy schemes: the typology of participation (Chiu, 2002; Kvan, 2000; Lahti & Seitamaa-Hakkarainen, 2005; Sonnenwald, 1996); the appropriate schemes or method in a specific situation in terms of levels of design circumstance (Frauenberger et al., 2015; Grudin & Pruitt, 2002; Sanders, 2000; Spinuzzi, 2005); and a landscape or transformation from one type of discipline engagement to another (Clemmensen et al., 2018; Gavin Melles, Ian de Vere, & Vanja Misic, 2011; Sanders & Stappers, 2008). In other words, “the designer’s theoretical and practical knowledge is understood as being intertwined with a concern for users’ needs and desires and their environment. Thus, one may ask what the appropriate method for this intertwining would be.” (Lahti & Seitamaa-Hakkarainen, 2005, p. 104)

Participatory design now often called co-design has become more practical and operational. It shows a positive attitude toward the social needs that enable engagement of multiple actors, from

local citizens to stakeholders in design practice. Binder et al. (2008) summarises: “the boundaries of the participatory design projects are blurred, the distinctions between designer and user are no longer self-evident, and participation is as much about reflexivity as about pursuing predefined goals.” (p. 79). In this light, Smith et al. (2017) concluded that,

“Participation is often an integrated part of both design research and service and product development. It is applied across research and industry under a diversity of headlines from participatory design, co-design and co-creation to cooperative design and design thinking (p. 66).”

To avoid this uncertainty in the research, Sanders and Stappers (2008) explain the roles of user or co-designer in participatory process as,

“People live simultaneously at all levels of creativity in different parts of their daily lives. For example, they may be at the creating level when it comes to cooking but at the adapting level when it comes to the use of technology products. People with a high level of passion and knowledge in a certain domain who are invited to participate directly in the design process can certainly become co-designers.” (p. 12)

In sum, theorists argue that design thinking and participatory design could facilitate shared deliberation. These methodologies resonate with the need for inclusive, culturally sensitive approaches to design, which are particularly important for preserving Indigenous Knowledge and practices. This approach deepens the question of how deliberative processes can work effectively within existing design practices on a sufficient scale, considering alternatives that respect the culturally rich, historically complex and geographically unique context of Austronesian Formosans. As any discourse and practice of participation is directly related to social life, which is both culturally embedded and historically and geographically situated, multidimensional sensitivity plays an important role in this research. It ensures that design solutions are not only innovative, but also deeply respectful and representative of the heritage and identity of Austronesian Formosans.

2.3.4 Role of Design

The Great Exhibition of 1851 brought together the achievements of the Industrial Revolution in the design of the Crystal Palace, but exposed the gap between new technology and old-fashioned aesthetics, which indirectly led to the Arts and Crafts movement. On the other side of the Atlantic, in the United States, a new, non-nostalgic approach to design was emerging. Under the pressure

of the market, industry and art were unflinchingly tested. Industrial design was born. However, the novelty of product design has always been the rules of competition after the industrial revolution, the degree of competition for capitalist industrialisation, and the means to build the façade of nations (Wong, 2005). Under this, consumer capitalism and industrialisation brought about modernisation, which imposed the need for traditional craft products to compete with a large number of manufactured goods (Holroyd, 2018). The cultural homogeneity brought about by globalisation has obscured the importance of material culture (Juan & Walker, 2018). The rise of neoliberalism in the 1970s suggests that the function of design in different political systems is very complex (Michael, 2018). The rise of design in the last 30 years is “one of the fruits of neoliberalism” (Julier, 2013, p. 225). In other words, the sense of design has been influenced by the development of political theory and has become ‘borderless without borders’.

With such a broad mission in mind, designer and design education have, in more recent years, been confronted increasingly by much more diverse issues, such as sustainability, social inclusiveness and rapid development of technology in developing countries. Compared with the 1980s, the issues nowadays are more complex and need more deliberated approaches to tackle (Irwin, 2015). In general, the fundamental mission of design is to incorporate a variety of (conflicting) interests into development processes (Sanders & Stappers, 2008). The overriding goal of design practice is to develop a vision and strategy in a ‘wicked’ social context that involves a variety of actors, disciplines and levels of scale (Buchanan, 1992).

With the background of the development of the concept from Human-Centred Design to social design, Margolin and Margolin (2002) summarise the critical impact and assessment by concluding the literatures in social work, as:

“Various domains that impact human functioning are the biological, psychological, cultural, social, natural, and physical/spatial..... Inadequate or inferior physical surroundings and products can affect the safety, social opportunity, stress level, sense of belonging, self-esteem, or even physical health of a person or persons in a community. A poor fit with one or more key domains may be at the root of the client system’s problem, thus creating a human need.” (Margolin & Margolin, 2002, p, 25- 26)

Reflecting the geographical diversity of the design field, researchers have focused on themes such as social innovation, social responsibility and sustainability in design. This includes a focus on eco-design, resource-inclusive design and the development of culturally significant products, as highlighted in the work of Fiksel (2009), Fry (2008), Birkeland (2012), Walker (2014, 2018), Bhamra and Lofthouse (2016), Zhan, Walker, Hernandez-Pardo, and Evans (2017), Holroyd (2018) and Chudasr (2018). In the UK, the emergence of concepts such as ‘The Creative Economy

(Cool Britannia)' and 'social enterprise' signified a pivotal shift in design practice towards a more socially oriented approach. This shift, seen as a form of 'technological' politics (Asaro, 2000), was further supported by the introduction of cultural policy in 1997. Sillitoe's (1998) comment, quoted in Matheson (2006), underlines the crucial recognition of culture and the arts as essential components of social life. The policy, as outlined by the Department for Culture, aimed to improve accessibility, encourage excellence and innovation, promote educational opportunities and support the creative industries. This approach in the UK has similarities with the participatory design movement in Scandinavia, which sought to empower workers through a 'third way' (Spinuzzi, 2005).

Margolin and Margolin (2002) propose a 'social model' of design practice and research to understand the social impact of design. They advocate collaboration between designers and stakeholders and emphasise the importance of participatory observation as a means for designers to engage with the social environment. Their research also highlights the displacement effects of design practices on social needs.

Gavin Melles et al. (2011) further explores the relationship between participatory design and eight principles of socially responsible design, recognising the positive challenges of 'design intervention' in addressing social responsibility issues. Carroll (2006) explores the socialisation of participatory design, analysing the interplay between people and artefacts and the role of participation in design across disciplines, inspired by Simon's "The Sciences of the Artificial". This leads to an understanding of the multiple meanings of design in society, seeing it as a socially impactful activity in several senses. Carroll emphasises the broader social responsibilities of designers, urging them to consider consequences beyond the expectations of clients.

As societal dynamics evolve, design practices have adapted, often in response to emerging questions that create opportunities for innovation and participation (Robertson & Simonsen, 2012). Dykes et al. (2009) observe a trend where individuals without formal design education are engaging in the design process. This shift has led to increasingly blurred lines between product design and service design (p. 100). Furthermore, Dykes et al. (2009) notes that the traditional boundaries between conventional design disciplines are becoming less distinct, reflecting the changing landscape of design practice in response to societal changes.

The evolution of design practice, particularly in its engagement with social issues, has seen significant developments from the 1970s to the present. Initially, prior to the 1970s, design played a crucial role in global competitiveness. However, with the publication of Victor Papanek's book '*Design for The Real World: Human Ecology and Social Change*' in 1985, there was a shift in focus. Papanek's work, as noted by Margolin (1998), stimulated a reflection on design practices, particularly their relationship to social issues within a political framework. This reflection was

influenced by major political agendas such as the 1987 Brundtland Report on environmental issues and the subsequent Agenda 21, which focused on sustainable development, encompassing environmental, social and economic aspects (Fineder & Geisler, 2010, p. 103).

In this context, only a few designers were initially involved in moving away from commodity-led design and developing a greater awareness of designing for society (Whiteley, 1993). Nigel Whiteley (1993) criticised consumer-oriented design for failing to take social and environmental development sufficiently into account and called for moral considerations in design. Echoing this sentiment, Margolin (1998) suggests that social design is not just about creating new products for consumer culture, but about reinventing design culture and rethinking the designer's contribution to a project.

Over time, research on social design has evolved to address social responsibility and the role of designers as distinct social actors (Manzini, 2009, p. 62). These works emphasise the need for dialogue between designers, their social responsibilities and the challenges they face in both developed and developing countries (Margolin, 1998). Cross (1982) acknowledges that much of designers' knowledge about problem solving is tacit, but argues that the problems designers face today are more complex than in the 1970s (Manzini, 2009). Social design now aims to tackle 'wicked problems' and contribute to sustainability (Thorpe & Gamman, 2011), emphasising the need for caution in resolving the contradictions between complex consensus and these wicked problems (Thorpe & Gamman, 2011).

With such a broader transition in mind, Gavin Melles et al. (2011) believe that social responsibility is a vital part of participatory design. They criticise that the bottom line for sustainability has some issues with practical application concerning social responsibility, therefore, they provide some criteria for increasing the quality of social responsibility in design and consider that 'design intervention' is a positive challenge to social responsibility (p. 152):

- Need: does the user or community need this product/solution?
- Suitability: is the design culturally appropriate?
- Relative affordability: is the outcome locally and regionally affordable?
- Advancement: does it create local or regional jobs and develop new skills?
- Local control: can the solution be understood, controlled and maintained locally?
- Usability: is it flexible and adaptive to changing circumstances?
- Empowerment: does it empower the community to develop and own the solution?

- Dependency: does it add to third world dependency?

Furthermore, Kraff (2018) criticised that, in general, designers have a “lack of self-reflection” (p, 62). She provides a tool for reflection by participants in participatory design (see Figure 1) and has applied this tool to a project on the issue of developing small- scale ecotourism in Kisumu city, in western Kenya. The reflective tool focused on the method of individuals’ involvement, their role and the direction of participation over the time (p. 60). This research defined four variables and combined them into a design matrix with two axes. The horizontal axis goes from “vulnerable” to “secure”; the vertical axis goes from “difficult to participate” to “easy to participate” (p. 65). During participation, each individual will be positioned in the matrix, not only interviewed and observed from their sense of expression in the process, but also the situation, ability and environmental conditions of their participation. This tool is designed for the design team to focus on the reflection of each participants’ positions and feelings during their participation in order to adjust the decisions and adapt to different circumstances and levels of participation.

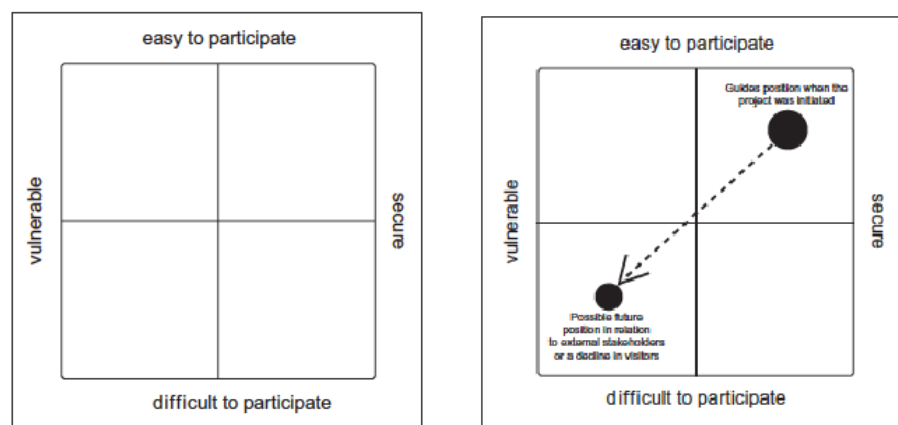


Figure 1: The illustration of reflection tool by Kraff (2018)

Participatory design theories, with their focus on inclusivity and co-creation, contribute to the ethos of design thinking by advocating the active involvement of diverse participants in decision-making. Conversely, design thinking’s emphasis on empathy and understanding of end users is consistent with the principles of participatory design, as both approaches seek to create solutions that are responsive to the specific needs and aspirations of the people they serve.

The field of participatory design has undergone significant changes over time, influenced by historical events and societal needs. Its primary aim is to enhance the agency of individuals and communities through the use of inclusive design methodologies. However, the issues of ensuring authentic engagement, resolving operational dilemmas and negotiating complex social environments remain important considerations that require further investigation and improvement

in contemporary design methodology. Through a comprehensive understanding of the historical foundations of participatory design and a wholehearted embrace of the principles of social design, designers have the capacity to make significant contributions to societal needs and cultivate beneficial outcomes for both individuals and communities.

The Incorporation of cultural significance, revitalisation and decolonising design has become a crucial element within the evolving field of design, recognising the vastness of human heritage and the diverse manifestations of culture. By recognising and integrating these principles into the practice of design, designers are able to create solutions that are more inclusive and have a greater social impact. These solutions demonstrate a deep respect for, and celebration of, cultural diversity while addressing complex social problems. The present literature review discusses the positive relationship between design knowledge, practice and socio-political contexts in shaping the trajectory of participatory design and its applicability in addressing current challenges. This assertion underlines the importance of further research and investigation in this ever-evolving field. These efforts have the capacity to enrich design practice and have a positive impact on society.

2.3.5 A Perspective of Revitalisation in Design Approach

Within the dynamic design environment, the cultural importance of design is increasingly recognised, encompassing practices, ethics, beliefs, tangible and intangible objects and customs that have social, historical and aesthetic value (Schön, 1983; Spencer-Oatey & Franklin, 2012; Taylor, 2005; UNESCO, 2003). When designers are involved in the preservation and revitalisation of culturally significant practices, a fundamental question arises: what is the potential contribution of design knowledge to cultural revitalisation efforts?

Focusing on the perspective of revitalising culturally significant design products and practices, the term ‘revitalisation’ is used to describe any initiative that aims to breathe new life into traditional designs, products or practices that have cultural significance (Twigger Holroyd, Cassidy, Evans, & Walker, 2017, p. 228). For example, Evans et al. (2018) propose a hierarchical taxonomy of revitalisation strategies consisting of four classification levels:

Level 1, the first level of the hierarchical taxonomy, has three categories: designs, products and practices. These categories refer to the fundamental elements of tradition on which revitalisation primarily depends. Specifically, ‘designs’ refer to traditional patterns or forms, ‘products’ include traditional artefacts, and ‘practices’ include traditional processes of making and use.

At Level 2, we encounter clusters of revitalisation strategies, which represent groups of related

approaches brought together to provide a comprehensive understanding of the key methods available to support revitalisation.

At level 3, we look at specific revitalisation strategies, which represent different approaches used to pursue the revitalisation of design, products or practices.

Level 4 consists of a collection of specific examples of successfully revitalised culturally significant designs, products and practices from different contexts, cultures and time periods (Evans et al., 2018, p. 343).

In contrast, it has been observed that effective global market competition should also integrate local culture and new strategies for product design (Hwang, Tsai, Mitsuhashi & Miyazaki, 2014; Barker & Hall, 2009; Yeh & Lin, 2011; Lee, 2011; Yao & Hall, 2011; Hsu, Chang & Lin, 2013). This concept has led traditional craft schemes to evolve from merely supporting the transformation of spaces to embracing broader revitalisation through contemporary design methods (Bronner, 2011; Marchand et al., 2018; Nimkulrat, 2010; Nugraha, 2012; Reubens, 2010; Tung, 2012; Yair, Press, & Tomes, 2001).

Furthermore, within the field of design practice, some research focuses on building design models by incorporating a logical process that addresses the transformation of traditional contexts, rituals, values and meanings of practices. This research mainly focuses on design-oriented products, such as the transformation of traditional culture and the construction of design models for cultural products (Chuang & Yung, 2010; Hall, 2015; Hsu, Lin, & Lin, 2011; Hsu et al., 2013; Lin, 2007). For example, in his article “Transforming Taiwan Indigenous cultural features into modern product design: A case research of a cross-cultural product design model,” Taiwanese scholar Rung-Tai Lin (2007) developed a model by exploring the meanings of cultural objects from Austronesian Formosans (see Figures 3 and 4). This model has been widely used and referenced in numerous master’s theses, research papers and design practices, cementing its status as a cornerstone in the field of intercultural design. Despite its widespread use, concerns have been raised about its appropriateness. Even as an Austronesian Formosans like myself, who is not part of the group in the case research that was applied or considered in Lin’s model (see Figure 2, 3 and 4), I find the application of the model questionable. Its theoretical soundness does not necessarily translate into meaningful or sensible application, raising critical reflections on its true effectiveness in intercultural design. And these uncomfortable details can occur in many cases related to design practice with cross-cultural collaboration.

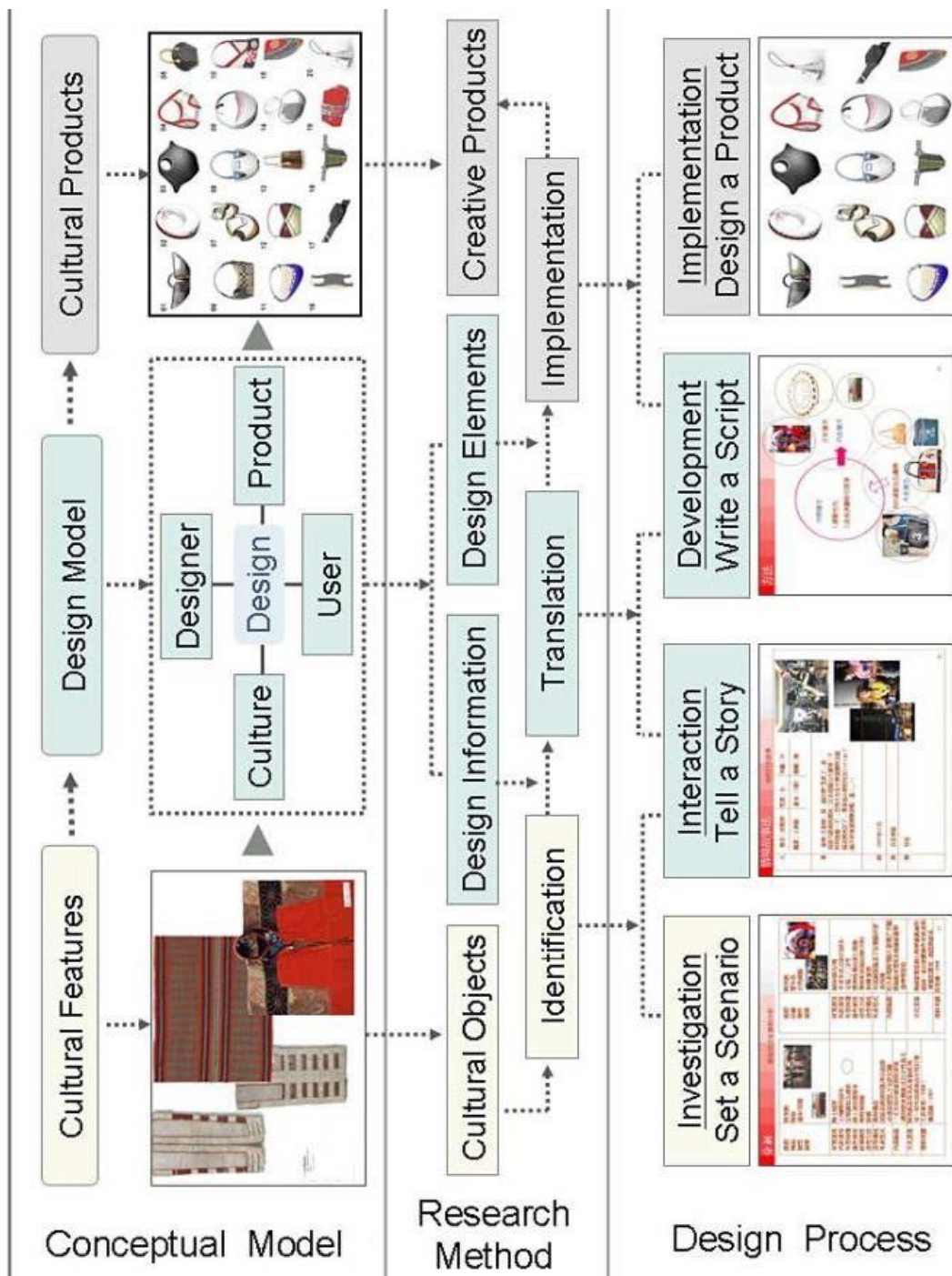


Figure 2: Cultural product design model by Lin (2007)

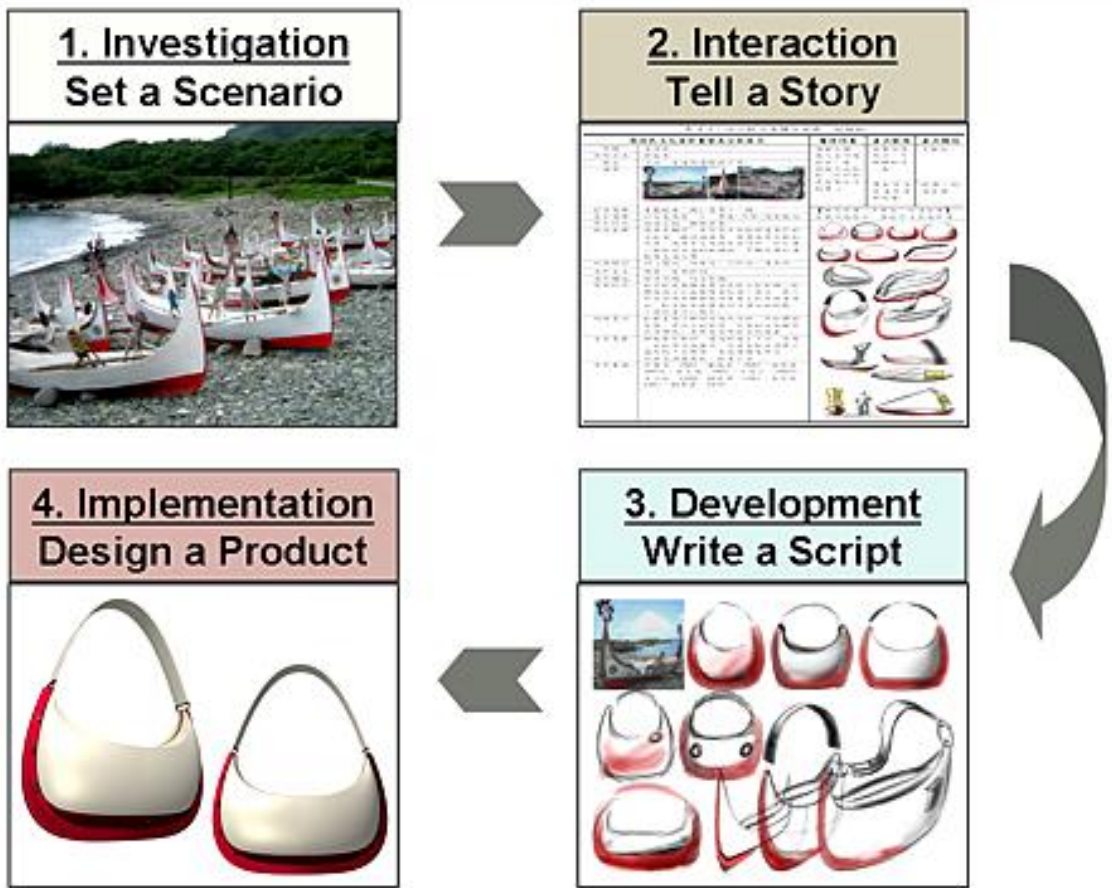


Figure 3: The cultural product design process by Lin (2007)



Figure 4: Transformation of the Paiwan Twin-Cup into a Cultural Product by Lin (2007)

The model integrates cultural and design features while utilising new product technologies. In addition, collaboration plays an important role in revitalisation practices (Barker & Hall, 2009; Hsu et al., 2013; Kouhia, 2016; Tung, 2012). A notable example is Fang-Wu Tung's (2012) attempt to discover new design opportunities for the market and the sustainability of local handicraft rush weaving through a synergistic collaboration between designer and artisan. In addition, Adhi Nugraha (2012) proposed the ATUMICS method, which consists of technique, utility, material, icon, concept and form, to preserve, revitalise and transform traditional items while maintaining them (Nugraha, 2012). This perspective recognises the cultural significance of these traditions and seeks to incorporate them into modern design methodologies to ensure their continued presence and applicability in the present.

Similarly, the role of revitalisation in relation to economic development and design has highlighted the importance of integrating local culture with new product design strategies to compete effectively in the global marketplace (Barker & Hall, 2009; Hsu et al., 2013; Hwang et al., 2014; Lee, 2011; Yao & Hall, 2011; Yeh & Lin, 2011). As a result, traditional craft schemes have shifted from a narrow focus on spatial transformation to a broader embrace of contemporary design methods (Bronner, 2011; Marchand et al., 2018; Nimkulrat, 2010; Nugraha, 2012; Reubens, 2010; Tung, 2012; Yair et al., 2001). Scholars argue that an exclusive focus on conventional methods can stifle the progress of new ideas and limit the capacity for economic advancement and expansion.

Furthermore, the invention of new design techniques has been significantly influenced by Taiwan's cultural and creative industries policies. Numerous studies have explored the application of design methodology using Indigenous culture as an example. Some authors (Change, 2022; Yeh et al., 2021) have explored a value-added design model for Indigenous products based on marketing competition.

2.3.6 The Challenge of Design Knowledge in Practice

Design acts as a multifaceted engine, addressing complex issues such as the revitalisation of cultural heritage, tradition, socio-economic dynamics and societal impacts at different stages of development. It grapples with the intricacies of intervening in complex, often ambiguous causal scenarios. The decline of culturally significant practices presents real challenges, particularly for ethnic groups with limited economic, social and political power. Design practices often replicate proven methods without fully understanding their applicability in different contexts (Cross, 1982). Although lessons have been learned from various interventions, persistent issues continue to challenge the field.

The relationship between market expansion and socio-economic benefits in traditional regeneration through design is unclear. While design theory has evolved beyond simple causal assumptions, the practical correlation between design interventions and socio-economic outcomes remains elusive (Manzini, 2009). There's inconclusive evidence as to whether market-driven design strategies have a significant impact on long-term cultural and socio-economic structures, or whether the intended beneficiaries actually reap these benefits (Margolin & Margolin, 2002).

The relationship between revitalisation practice and its local context also remains uncertain. While tradition-based, culturally significant design requires ethical responsibility in localised interventions, there's a risk of commodifying and diluting cultural elements when integrating modern design methodologies (Gavin Melles et al., 2011). It's crucial for designers to respect and protect the authenticity of traditional designs and practices. Key considerations include balancing the richness of cultural heritage with contemporary relevance, avoiding commercial exploitation of cultural elements, and preserving the essence of local traditions (Thorpe & Gamman, 2011).

This ongoing debate raises fundamental questions about the purpose and scope of revitalisation. Can revitalisation strategies adapt to modern complexities while remaining true to cultural roots? Is there a balanced approach that reconciles the benefits of modern relevance with cultural integrity in significant designs and practices (Margolin, 1998)? These questions highlight the need for a nuanced, ethically grounded approach to the design practice of cultural revitalisation.

2.4 Indigenous Knowledge

The terms 'Indigenous Knowledge' (IK) and 'Aboriginal Knowledge', while often used interchangeably, have different nuances. 'Aboriginal' refers primarily to the original inhabitants of Australia, but its use sometimes extends beyond this specific region (Brough et al., 2004). Conversely, 'Indigenous' is a broader term that includes Indigenous populations worldwide (Berkes, 2012). In Canada, for example, terms such as 'First Nations Knowledge', 'Inuit Knowledge' and 'Métis Knowledge' are used synonymously to refer to the various Indigenous communities (Turner et al., 2000). Academic Marie Battiste (2005) offers a broad definition of Indigenous knowledge, describing it as wisdom accumulated over generations within a community, derived from observation, practical application and the development of survival techniques.

Indigenous knowledge, also known simply as 'knowledge' or 'traditional knowledge', encompasses a wealth of traditions, beliefs and insights. It's a legacy that has been nurtured and passed down through generations within Indigenous cultures. This knowledge may be held in individual memory or collectively by the community, and is often meticulously preserved. The

loss of an elder means the loss of a significant reservoir of knowledge (Nnadozie et al., 2105, p.95). 'Knowledge' here refers to information gained from experience and empirical observation, covering a wide range of topics from historical events and exploration of the universe to practical skills such as farming, hunting and craftsmanship (Kidwell 1993; Littletree et al., 2020).

Indigenous belief systems, deeply interwoven with religion, tradition and culture (Holroyd, 2018), play a crucial role in shaping the spiritual life of the community. These beliefs, often accompanied by myths, provide explanations for various phenomena and carry wisdom from the past (Nnadozie, Nnadozie, Ogugua, Egwim, & Ossai-Onah, 2015). Taken together, these beliefs and myths form the spiritual foundation of Indigenous communities, acting as repositories of wisdom and providing key insights into their worldview.

Antweiler (1998) summaries anthropological research on Indigenous Knowledge as being culturally integrated knowledge (see Table 1), rooted in specific local or regional cultures and ecosystems. It is usually held by small or marginal/non-western groups. The term embodies knowledge that is not only internal in origin, but also sustainable within the natural and cultural environment. Originally it was synonymous with 'local', 'folk' or 'informal' knowledge (p. 470). Over time, however, it has come to represent a more overtly populist or grassroots concept, often in contrast to state or high culture. It is often compared and contrasted with knowledge at the level of the nation-state. The use of the term, 'Indigenous knowledge', also has a political connotation, intended to promote small or marginalised groups.

Table 1: Methods to elicit, document and analyse local knowledge by Antweiler (1998)

Method	Themes, aspects (in examples)
1. Listening, talking to people	– terminology, locally relevant cultural themes
2. Systematic/structured interviewing, formal elicitation techniques	
– free listing; question-answer-frame	– domains, themes, propositions
– card/pile sorting; slip sorting	– dictionary, basic cognitive structure
– triadic comparison; triad test	– similarity comparisons, taxonomy
– rating, rating scale	– evaluative comparisons
– ranking, rank ordering	– hierarchy of values, coherence vs. diversity
– sentence frame format, frame elicitation	– logical relationships, causes-effects
– combination of the above (e.g., repertory-grid method)	– environmental perception, personal constructs
– graphic methods (visualization, drawing trees, cognitive maps)	– concepts, hierarchies, spatial concepts
3. Observation	
– non-participant, e.g., time allocation	– practices, routines, products
– participant observation	– procedural knowledge, knowing
4. Documentation and study of documents	
– photos, films, video	– knowledge products (texts, objects)
– mapping	– knowledge distribution
– recording of narrative texts (literature, “orature”)	– nature and mode of knowledge, knowledge transfer
– recording of natural discourse	– themes, forms of discourse, implicit knowledge
5. Combinations of the above-mentioned methods	
– natural decision-making	– procedural knowledge, rules, cultural models
– apprenticeship, teacher-pupil interaction	– implicit knowledge, scripts
– action research	– knowledge acquisition, creativity, implicit knowledge
– participatory methods (e.g., PRA, RRA, PLA)	– participation in the gathering, dissemination, and utilization of knowledge

It is clear, therefore, that Indigenous Knowledge, often referred to a complex, interconnected system of understanding that is inextricably linked to the surrounding environment and the natural world. The amalgamation of knowledge from different domains, encompassing environmental, spiritual, social and individual aspects, embodies the diverse and intricate nature of Indigenous cultures, communities and lived experiences (Berkes, 2012; Ens, Finlayson, Preuss, Jackson, & Holcombe, 2012). The aforementioned sources emphasise the effective integration of spiritual, social, economic and political dimensions of human existence, while 36 recognising the coexistence of material and immaterial components. The preservation and dissemination of a wide range of traditions, narratives and oral practices is of paramount importance in ensuring the continuity of Indigenous Knowledge. This is done through a variety of media, including narrative techniques, ceremonial rituals, cultural practices, choreographed movements, melodic compositions and artistic expressions. Numerous scholars, including Hanson et al. (2020), Tuhiwai Smith (2021), Hermes, Bang, and Marin (2012), and Michie (2013), have provided extensive discussions of the fluid transmission of Indigenous Knowledge through these various channels.

The importance of language in Indigenous Knowledge is an essential element in highlighting the deep connection between linguistic diversity and cultural expression. The preservation and revitalisation of Indigenous languages plays a crucial role in the protection and enhancement of Indigenous Knowledge (Gupta, 2013; Fishman, 2001). Building on language, Indigenous Knowledge is expressed in a variety of ways, including but not limited to land, water, ceremonial, personal, narrative, doctrinal and observational knowledge. These expressions not only exemplify the underlying principles of sustainability and ethical considerations of giving tribes the best allocation of Indigenous Knowledge in light of limited resource considerations of its utility (Kidwell, 1993; Littletree et al., 2020), this also suggests that the implementation of advanced systems in the face of effective management of landscapes, resources and biodiversity demonstrates the dynamic and adaptive nature of this knowledge (Sillitoe, 2006; Posey, 1999; Nalau et al. 2018; Tengö et al. 2021; Wilson, 2008). Scholars have also recognised that the use of Indigenous Knowledge is based on the core principles of spirituality, respect, reciprocity and responsibility, and that it plays a prominent role in working towards sustainable lifestyles and maintaining ecological balance (Cajete, 2000; Simpson, 2004). This framework provides a logical basis for an in-depth study of the involvement of Indigenous communities in research efforts to support their revitalisation plans.

2.4.1 Material Culture and Indigenous Knowledge

The interdependence and vital link between Indigenous Knowledge and material culture is crucial, especially for Indigenous communities that rely solely on material artefacts to preserve and perpetuate their cultural heritage (Battiste, 2005; King, 2009). The concept of material culture encompasses tangible objects, such as tools, clothing, artefacts and buildings, that play an important role in the preservation of Indigenous Knowledge. These tangible artefacts are repositories of skills, traditions and deeply-held beliefs that have been passed down from generation to generation (Smith, 2012). These materials serve as physical representations of stories that convey historical, spiritual and social knowledge in ways that go beyond oral or written communication (Miller, 1987).

The material remains are of great importance to Indigenous communities facing cultural extinction, serving as a vital link to their historical heritage and a valuable asset for the preservation of their culture (Sillitoe, 1998). According to Bruchac, Hart, and Wobst (2010), Indigenous cultural institutions not only facilitate the transmission of traditional knowledge and skills to younger cohorts, but also serve to reinforce cultural identity. These institutions play a crucial role in the preservation and revitalisation of Indigenous cultures. Recognising the importance of material culture goes beyond simply acknowledging historical events. It is a means of actively participating in the present and preparing for the future. This recognition ensures the preservation and enhancement of Indigenous Knowledge in the context of global cultural diversity (Kreps, 2009).

Material culture plays a crucial role in fostering social cohesion among members of a society by facilitating the exchange of values, activities and lifestyles. It acts as a means of interaction comparable to language (Dant, 1999). Within Austronesian Formosans communities, including craft and artisan circles, there is a notable absence of a direct equivalent to the concept or vocabulary of 'art'. Within these communities, similar terms are used to refer to specific concepts. For example, the Paiwan tribe uses the term 'ventsik', while the Amis community uses the term 'tilid' to refer to similar ideas. These terms include totems, patterns and symbols (Hsu, 2019). Within the Paiwan community, there is a skilled craftsman called a 'pulima'. This individual possesses a wide range of skills and is entrusted with the task of producing various materials in accordance with the social division of labour for a variety of life practices.

The Austronesian Formosans show significant similarities in their material culture, which can be attributed to the influence of their knowledge system. The field of craft classification includes a number of different types, such as wood carving, stone carving, weaving, embroidery, basketry, pottery, silverwork, and boat building (Chen, 1979; Li, 2000; Wang, 2001). The craft in question

is usually shaped by the social taboos inherent in its original religious context. For example, the Amis people believe that their entire environment is imbued with a spiritual essence known as ‘kawas’, which permeates and governs their surroundings. Bernard (2006) focused primarily on the Native American knowledge system. They drew conclusions about the qualities associated with traditional (Indigenous) knowledge systems and Western science (see Figure 5). This suggests that Indigenous Knowledge is holistic and metaphysical. However, their findings on the common characteristics of knowledge are relevant to the Austronesian Formosans community, which has a deep reverence for all beings and communicates through the use of metaphors and narratives that relate to life, values and ethical behaviour (Yeh et al., 2021).

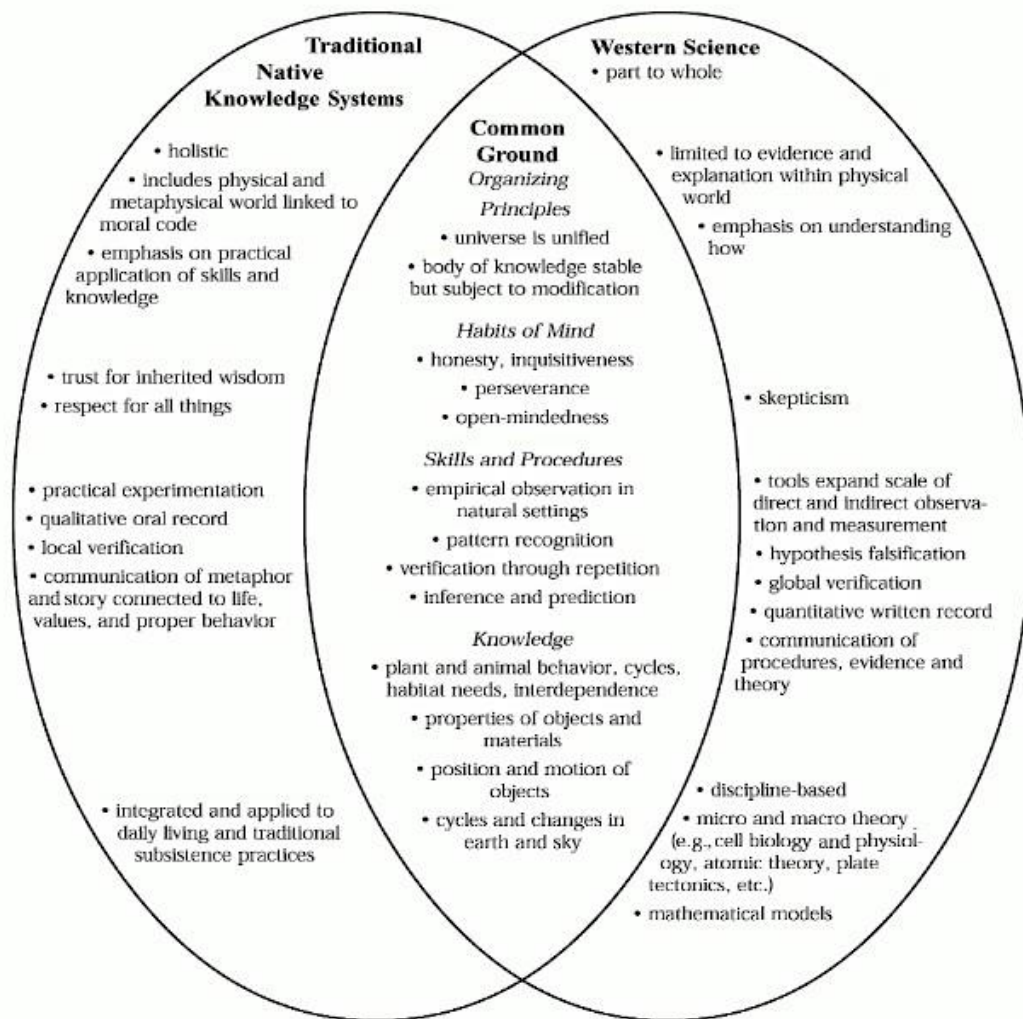


Figure 5: Qualities associated with traditional (Indigenous) knowledge systems and Western science, adapted from Barnhardt and Kawagley (2005)

In order to understand the relationship between cultural origins and artefacts, some theorists undertake a partial examination and evaluation of these artefacts, with a particular focus on craft.

The theories derived from this analysis attempt to provide a holistic viewpoint for addressing the ontological challenges often encountered in the realm of cultural heritage and tradition.

Material culture presented in the craft often show a tendency to adopt regional and functional characteristics that are influenced by the properties of the materials used in their creation. The crafts have become more localised and practical by the characteristics of their material. It shows a positive attitude toward a technical life of materials, which enables the production of the consciousness on materials (Sennett, 2008 p. 119), which drives the artisan to engage with the local environment, from familiarity with the ecosystem to the process of dealing with the material. Also, working with material will help develop a knowledge of the unique traits and spread awareness (Metcalf, 1997: 70- 71; Hamington, 2004; Klamer, 2012; Tung, 2012). In light of this, the material is a "gift from the land" (Hu, 2019), the accumulation of tacit knowledge (Tung, 2012), as well as 'engage[ment] with materials intensively.' (Shiner, 2012, p. 234). In order to preserve the tradition of craftsmanship, the selection of materials is seen as an element of cultural communication and a bridge connecting with tradition. (Kouhia, 2016; Twigger Holroyd, Cassidy, Evans, & Walker, 2017). In this sense, 'material' may be viewed as a reflection attitude of the artisan on the ethical consciousness of environment. (Taylor, Ladkin, & Statler, 2015).

There are many challenges to making crafts. One is traditional crafts must compete with mass produced goods from both local and international sources. (Holroyd, 2018) Similarly an additional challenge relates to practice (Shiner, 2012, p. 234). Klamer (2012) believes that skilled, handmade products are the result of continuous practice. The hand also represents the entire physical body (Shiner, 2012). Rather than replacement by a modern machine, "the hand leads to the mind" (see Figure 6) (Dilworth, 1996, p. 151, as cited in Moore, 2008, p. 207). Japanese tradition, the skilled woodworker is called a *shokunin*, a word which translates as "artisan" or "craftsman". The well-known craftsman and shoji screen maker Toshio Odate, claims a stronger significance to the word *shokunin*: "*Shokunin means not only having technical skill, but also implies an attitude and social consciousness... a social obligation to work his best for the general welfare of the people, [an] obligation both material and spiritual*" (Odate, 1984, as cited in Nagyszalanczy, 2000). However, handmade also becomes a kind of authentication of authenticity. The Alaska Native Arts and Crafts (ANAC) established a certification for Indian craftsmanship in 2007. In this context, the certification provides a perspective of authenticity for Indian craftsmanship, which refer to "the hand...described the very ontology of the Native person" (Moor, 2008, p. 207).



Figure 6: The state of Alaska's authentication seal for native arts and crafts, the silver hand by Moore (2008)

The characteristics of handmade also reveals a knowledge of craftsmanship: the skill. Richard Sennett (2008) mentions in his book, "The Craftsman", that "craftsmanship" refers to skills, abilities, or techniques acquired and burnished over time" (p. 9). Also, he suggests that craftwork establishes "a realm of skill and knowledge perhaps beyond human verbal capacities to explain" (p. 95). Under this understanding, skilled technology is the embodiment of craftsmanship (Shiner, 2012; Tung, 2012; Pöllänen, 2013; Kouhia, 2016). Moreover, craftsmanship is regarded as an expression of Indigenous skill and knowledge (Varutti, 2015). From the emergence of this view, Greenhalgh (1997) assumes that craft came to be included in the professional classification system (p. 21). This emphasises that the performance of craftsmanship is a tacit knowledge that is difficult to fully express (Janik, 1990; Dormer 1997; Walker, 2011). Until recently, skilled handicraft relied on hands-on teaching and access to local resources. (Bonanni and Parkes, 2010, p. 180)

Next, some researchers focus on the cultural characteristics and historical context of crafts. Such as, the characteristics of tradition and heritage (Chudasri, 2018; Klamer, 2012; Pöllänen, 2013; Tung, 2012; Varutti, 2015). Varutti (2015) argues that craft is a historical practice of tradition. Handcrafts mean the continuation of culture and family inheritance by being passed down the generations (Metcalf, 1997; 70-71; Pöllänen, 2013, p. 223). The role of crafts has a clear connection with past life (Twigger Holroyd et al., 2017). It is also a criterion for distinguishing the ethnic groups (Varutti, 2015). Craft is described as "a social activity" since it is learned

through apprenticeship (Bonanni & Parkes, 2010, p. 180; Çiftçi, 2018, p. 98). Based on the above understanding, craftsmanship is rooted in the culture and society.

2.4.2 The challenge of Indigenous Knowledge

Clifford, an anthropologist, emphasises the importance of being concerned with the content and application of tradition. He suggests that tradition is shaped and passed on through the evaluative processes of successive generations (Varutti, 2015, p. 1047). In the given context, the term ‘design’ may seem comparatively insignificant when juxtaposed with the concepts of ‘culture’ and ‘tradition’. The author expands on the importance of tradition as a fundamental component in the maintenance and revitalisation of Indigenous cultures. They argue that tradition plays a central role in the survival and revitalisation of Indigenous communities, serving as an enduring link between the past, present and future. Furthermore, tradition is seen as a catalyst for change, moving beyond its purely historical value to a more dynamic role (Clifford, 2013, p. 28-29, cited in Varutti, 2015, p. 1038).

In their work, Cassidy and Cassidy (2018) critically examine the legitimacy of preserving culturally significant patterns, products and processes during periods of revival. The authors also examine the legitimacy of external individuals involved in these safeguarding efforts, suggesting the need to implement measures to prevent the exploitation, misappropriation, and mockery of culturally significant elements, while advocating for the promotion of sharing and revitalisation in the context of globalisation (p. 253). Sethi, Duque and Vencatachellum (2005) raise an additional question regarding the preservation of the ‘ritual’ designation of a craft when it is used for decorative purposes outside its original context, as well as the potential obsolescence resulting from shifts in cultural and ritual contexts (p. 10).

These discussions highlight a primary obstacle which is the question of possessing cultural knowledge, given the contested nature of the concept of ‘culture’. Culture, according to Giddens (2008), is commonly perceived as a phenomenon that exists prior to any particular individual and is typically seen as something that can be shared. The issue of cultural appropriation is raised, referring to the practice of appropriating intellectual property, cultural expressions, artefacts, history and epistemological framework from a culture other than one’s own (Michelle, 2002, p. 300). Rogers (2006) explores the above and presents a classification system consisting of four distinct categories of cultural appropriation (p. 477). This categorisation is derived from the work of Wallis and Malm (1984), with additional influences from Bakhtin (Bakhtin, Holquist, Michael,

& ProQuest, 1981), Clifford (1988), Goodwin and Gore (1990) and Ziff and Rao (1997). The categories and descriptions are as follows,

- Cultural exchange refers to the mutual sharing of symbols, artefacts, rituals, genres and/or technologies between cultures characterised by similar power dynamics.
- Cultural dominance refers to the process by which members of a subordinate culture adopt elements of a dominant culture. This adoption occurs in situations where the dominant culture has been imposed on the subordinate culture and includes instances of appropriation that provoke resistance.
- Cultural exploitation refers to the unauthorised appropriation of elements from a marginalised culture by a more dominant culture without meaningful reciprocity, consent and/or compensation.

The relationship between revitalisation practices and their local contexts is complex and nuanced. Culturally significant design rooted in tradition raises questions about design ethics and the responsibility of localised interventions in contemporary contexts, especially when these designs are influenced by regional structures or national cultural agendas. Collaboration between craft and design is often aimed at finding sustainable cultural development pathways that can compete in the marketplace (Lin, 2007). However, this approach has inadvertently highlighted long-standing issues such as commercialisation driven by tourism and government projects, leading to an oversupply of craftspeople and a lack of market demand. These factors have both cultural and formal implications for Indigenous craft and design (see Figures 7 and 8). The interpretation of cultural symbols and products, facilitated by collaborative processes, involves not only the right to interpret culture and technique, but also the application of cultural systems (Shulist, 2016). Thus, from the perspective of Austronesian Formosans, there is a need to reassess and rethink methods of cultural revitalisation.



Figure 7: Traditional clothing design of the Paiwan Group, provided by Vavauni Ljaljegean (2018)



Figure 8 : the commercial-based design (Source: Peoplelamb)

Brenna and Savage (2012) have proposed a series of safeguards to protect the interests of Indigenous Australians. They focus on the establishment of ethical trade guidelines for the production and consumption of souvenirs and cultural artefacts. The aim is to prevent the exploitation of the socio-economic vulnerability of Indigenous communities. The fields of Anthropology and Business both show a keen interest in the issue of cultural appropriation. This is primarily due to the fact that designs with significant cultural value have the potential to raise such issues, particularly if not handled with care by designers or practitioners. Similarly, efforts to augment conventional artefacts or economies within vulnerable societies, such as the adoption of novel. Cultural design paradigms or the introduction of innovative designs for common objects, can lead to issues of cultural appropriation if cultural conventions are not adequately respected.

2.4.3 Summary

Indigenous Knowledge refers to a comprehensive body of diverse traditions, beliefs and empirically derived insights inherent in Indigenous cultures. This knowledge is transmitted across generations and encompasses multiple dimensions, including environmental, spiritual, social and individual aspects. The preservation and dissemination of knowledge is of paramount importance and is carried out through various mechanisms, such as narrative techniques, ceremonial rituals and artistic expressions. The preservation of Indigenous Knowledge is greatly facilitated by material culture, which refers to tangible entities such as tools, artwork and architecture. These physical artefacts serve as repositories for accumulated techniques and beliefs. Craftsmanship, as a manifestation of this knowledge, underscores the way in which a community engages with its environment, demonstrates social responsibility and demonstrates technical expertise. However, the industry faces a number of obstacles, including fierce competition from mass-produced goods and concerns about cultural appropriation. To effectively address these concerns, it is imperative to implement strategies that prevent the exploitation and misappropriation of Indigenous Knowledge and practices, while promoting their sharing and revitalisation within a globalised framework.

2.5 The Riddle of the Revitalisation Movement

How do we describe the situation of people who, after more than three generations of colonisation, are trying to rediscover a culture and knowledge that their ancestors were forced to abandon? The residues of colonisation have deeply penetrated their identity, culture and knowledge systems (Battiste, 2005; Smith, 2012). Collective memory, likened to ‘broken mirrors of identity’, is teeming with stories of subjugation, loss and dislocation. Removed from their ancestral lands,

separated from their traditions and cultures, their knowledge systems, languages and practices have been marginalised, if not outright banned (King, 2003). As a result, their cultural identity and knowledge heritage have been significantly diluted. Their current challenge is to navigate the turbulence of this loss and to find ways to rediscover and repair the broken pieces of their suppressed cultural memory and knowledge through revitalisation.

At present, we are witnessing a fervent process of cultural reclamation and revitalisation among the Austronesian Formosans and other Indigenous communities. However, the path of rediscovery that these communities have embarked upon is fraught with many obstacles, such as limited resources, fragmented cultural traditions and deep-seated institutional barriers rooted in the historical vestiges of colonialism. These efforts are driven by a deep yearning to reconnect with their ancestral lineage, reclaim their individual and collective identity, and breathe new life into their cultural practices and knowledge systems (Grenier, 1998; Cajete, 2000; Yeh et al., 2022). The current state of their culture is characterised by significant decline, on the verge of extinction, or so drastically altered that the remnants of the original linkages are barely discernible (Icyang Parod, 2008).

In this scenario of deep commitment and resolute determination to mend the frayed threads of cultural bonds and identities, the concept of 'revitalisation' takes centre stage and carries a clear and compelling meaning. Broadly speaking, 'revitalisation' refers to the act of infusing something with new vitality or vigour, as underlined by numerous lexical authorities (Oxford Dictionaries, n.d.; Merriam-Webster, n.d.). The term is accompanied by a number of synonymous expressions such as 'refresh', 'rejuvenate', 'renew', 'restore' and 'revive', each of which further emphasises the essence of the process undertaken by Indigenous communities to reclaim their culture.

Interestingly, these initiatives have generated a large body of theoretical and empirical research over the years. Although the term 'revitalisation' is commonly understood, a scholarly consensus on its conceptual boundaries remains elusive. Theoretical framework varies widely, each incorporating different variables and interpretations of the revitalisation construct, creating a lively discourse. Furthermore, the field is characterised by a lack of comprehensive analytical tools, particularly in relation to the 'revitalisation movement' in the context of Indigenous communities.

Revitalisation has emerged as a key concept in goal-setting in fields ranging from language learning to craft design, from urban development to social movements. Its application can be seen in a wide range of projects. For example, revitalisation could describe an innovative way of reforming an inefficient education or training system by providing an organisation with the necessary internal and external framework for change (Wallace, 2007). Compared to language revitalisation, the social and political application of the concept is broader.

Certain activities relate to revitalisation movements initiated by groups or organisations seeking to redress unjust and unsatisfactory circumstances resulting from the dominance of hegemonic powers. Historically, such movements have emerged in different contexts. For example, Almeida (2015) notes that the Methodist movement in eighteenth- and nineteenth-century Britain and the Mau Mau uprising in Kenya represented confrontations between colonisers and the colonised. Democratisation can also be seen as a form of revitalisation movement, representing a broad application of the concept in the social and political spheres.

2.5.1 The Revitalisation Movement

In his seminal work, anthropologist Anthony F. C. Wallace (1956) makes a contribution to scholarship by introducing a comprehensive, theoretical framework that effectively explains four distinct stages and their corresponding principles within the revitalisation movement: a steady cultural change that moves a society towards greater stability; the immense pressure on individuals due to political or external stressors; the potential for strategic failure leading to cultural distortion; and the in-depth examination of the revitalisation period through six sub-stages – reformulation, communication, organisation, adaptation, cultural change and routinisation. Together, these stages culminate in a new, stable and satisfying social adaptation (Wallace, 1956, p. 267-270; Lindstrom, 2006, p. 985).

Central to Wallace’s framework of revitalisation movements is the concept of the ‘mazeway’, the cognitive map that individuals use to perceive and navigate their society and culture, referring to a particular phase in which there is a notable transformation or restructuring of the cognitive framework in response to a crisis or cultural strain. This process may involve the reconfiguration of social roles, the re-evaluation of historical events or cultural practices, shifts in religious ideologies, and various substantive changes in the understanding of society and culture. The framework proposed by Wallace provides a comprehensive understanding of the different roles that individuals and society play in the process of revitalisation. It encompasses the pursuit of a more desirable cultural evolution, the adaptation of the cultural paradigm to accommodate change, and the maintenance of stability in anticipation of future obstacles.

Scholars have analysed a phenomenon whereby Indigenous People actively revive their culture through political mobilisation, often in response to external pressure. This phenomenon is understood as “any conscious, organised attempt by members of a society to create or maintain selected aspects of their culture” (Linton & Hallowell, 1943, p. 230). Drawing on the theories of Wallace and Linton, these efforts are seen as deliberate actions by Indigenous People to resist external influences and ensure their cultural survival. Such movements are indicative of a dynamic

process of cultural adaptation, reflecting the changing conditions and challenges faced by Indigenous communities.

From a cultural perspective, revitalisation can be seen as a unique type of cultural change: those involved in the revitalisation process must recognise their culture, or significant parts of it, as a system (whether accurately or not); they must perceive this cultural system as unsatisfactory; and they must seek to innovate a new cultural system rather than isolated elements, establishing new relationships and, in some cases, new characteristics (Wallace, 1956, p. 265). Anthony Wallace (1956) calls these religious movements, which aim to revive society with a new purpose. A common feature of these movements is their tendency to emerge during periods of cultural stress caused by rapid change, foreign domination and perceived deprivation. As these conditions often correlate with colonialism, many revitalisation movements have emerged in societies that were under colonial rule (Ferraro & Andreatta, 2011).

2.5.2 Revitalisation Efforts

More recently, research on revitalisation movements has developed as a practice analysis in response to the consideration of a local community or national revitalisation agenda. (Liebmann, 2008; Fenelon and Hall, 2008; Mccarty and Lee, 2014; Wilson and Nouvelle, 2015; Schwartz and Dobrin, 2016; Magnani, 2016; Henne-Ochoa, 2018). In light of practice, revitalisation is seen as a way of ‘healing, redress and empowerment’ (Huss, 2017, p. 99). However, for autonomy to take root in the actual practice of revitalisation, people must be willing to participate in the process and be satisfied with their choices. As Wilson and Nouvelle (2015) critique in their research, the context of revitalisation is a battle between different subjects. Therefore, the self-determination group should be aware of what the subject of revitalisation is and how social differences between past, present and future should be understood.

Recent studies highlight the growing recognition of revitalisation efforts from an Indigenous perspective (Fenelon and Hall, 2008; Hermes, 2012; Mccarty and Lee, 2014). Contemporary discussions of revitalisation now increasingly recognise the role of Indigenous People and their creative efforts to rejuvenate their traditions. Fenelon & Hall (2008) emphasise that ‘most Indigenous People are acutely aware of these historical relationships (colonisation, hegemonic expansion, conquest and contemporary systems of domination) and how they have affected their identity formation and other aspects of their lives’ (p. 1868). Engaging Wallace’s revitalisation model as a valuable tool for uncovering dynamic responses within the complex historical context of Indigenous societies. In this research, Wallace’s model is invoked as a critical heuristic tool to explore the past, analyse the present and envision the future of revitalisation efforts for the

Austronesian Formosans community.

There are also scholars who are concerned with understanding changes in Indigenous cultural heritage in terms of maintaining their traditional knowledge and strategies. For example, the research, 'Taiwanese Indigenous cultural heritage and revitalisation: community practices and local development', by Taiwanese scholars Yeh et al. (2021) uses six, local cases to highlight the importance of maintaining traditional knowledge and strategies while promoting economic growth. In their research, 'revitalisation' refers to the process of strengthening and promoting Indigenous ways of being and doing that have been passed down from generation to generation. The research builds on existing theories of how they participate in, transform and express different forms of cultural heritage in the context of contemporary social change. Drawing on Ashworth's model of 'the past, history and heritage' (p. 93), the research illustrates how memory, intangible cultural knowledge and identification with the land are affected by cultural change, and how the past and present of these 'cultural heritages' provide the basis for the reproduction of culturally dynamic behaviours. The past and present of this 'cultural heritage' is a dynamic engine for the realisation of cultural dynamism. This echoes the various factors identified by Titisari et al. (2019) and others that should be taken into account when formulating revitalisation strategies. Most importantly, these considerations should be based on respect and inclusiveness, emphasising the role of Indigenous People in cultural ownership (Mosquera et al., 2023).

2.5.3 Challenges in Modern Revitalisation Movements

The Revitalisation Movement is acknowledged as a crucial response to the historical colonial legacy of erasing and oppressing Indigenous People (Eni et al., 2021). This movement represents a transformative milestone that transcends mere cultural reconstruction. It underscores a profound and influential objective, addressing the extensive and enduring impacts of cultural creation and the genocidal experiences historically endured by Indigenous communities (Eni et al., 2021). As such, the Revitalisation Movement embodies a comprehensive endeavour to remedy the deep-rooted consequences of these past injustices. However, it is worth noting that in Canada there has been a remarkable commitment to Indigenous People in revitalising their languages and preserving their inherited ancestral wisdom (Teichert & Brown, 2020; Jäger et al., 2019), or some of these efforts have manifested themselves in the creation of collaborative spaces for education and cultural consolidation, such as cultural centres. Platforms such as these serve the dual purpose of promoting Indigenous People's appreciation of art, dance, music, and storytelling, as well as disseminating and preserving traditional, ecological knowledge (Farnel, 2021). Finally, the movement is a comprehensive effort to address the long-term consequences of the process of

creation and cultural genocide that Indigenous communities have experienced in the past, and it is also an ongoing process. However, the process has not been smooth. In the face of the overall difficulties of the movement, Indigenous communities and professionals face increasing obstacles, including racial discrimination, socio-economic disadvantage and violations of their legal rights (Bergström, 2021).

This perspective emphasises the challenges inherent in revitalisation efforts, particularly those arising from the historical impact of colonialism and the involvement of multiple stakeholders. In the midst of rapid global change and the lingering effects of past systems of governance, the revitalisation movement serves as a catalyst not only for healing from the trauma of colonisation, but also for strengthening the identity of Indigenous individuals and communities. According to Wallace (1956), the primary goal of revitalisation is to promote a richer and more satisfying cultural experience. Consequently, the field of design examines revitalisation as a multifaceted process, fraught with both obstacles and opportunities. It critically assesses how revitalisation initiatives can respect Indigenous issues and cultural values, ensuring that contributions are both meaningful and respectful.

Revitalisation is a societal response to the pursuit of a more satisfying culture. In the context of Austronesian Formosans, the term has two meanings in its Chinese translation. In Chinese, the term 復振 (Pinyin: Fùzhèn) is composed of 恢復 (Huífù, referring to restoring their traditions) and 振興 (zhènxīng: referring to revitalising culture). For them, revitalisation is a process of finding their identity by restating their traditions, but also reviving traditions to connect the present and the future. To be more precise, this term is also an elusive one in terms of policy objectives. Given that cultural policy involves a knowledge gap between government and Indigenous People in the past, re-examining their attitudes and opinions within the discourse of cultural revitalisation will shed light on Indigenous People's views on this issue. In addition, their own voices will be strengthened through their empowerment in terms of what cultural revitalisation means to them and how, in the context of their own histories.

The famous cultural critic Edward W. Said has published and addressed the term Orientalism. In this book, he criticises the Western world's preconception of what the Orient is. He argues strictly about the internalisation of the Western view by the Arab intellectual elites (Said, 1985). In the article of Orientalism Reconsidered, he poses the questions of knowledge production. And states two questions as "how the production of knowledge best serves communal, as opposed to factional, ends, how knowledge that is non-dominating and non-coercive can be produced in an environment deeply inscribed with politics, with considerations" (Said, 1985, p. 91). His point provides a strong support to this research of examination to the attitude and opinion of Austronesian Formosans in

the practice of revitalising tradition.

2.5.4 Summary

Revitalisation is essential if Indigenous communities are to protect their cultural heritage in the face of rapid global change and lingering colonial influences. Indigenous communities are often at the forefront of revitalisation initiatives as they seek to address the effects of colonial pressures, rapid change and perceived socio-economic disadvantage. However, the exact extent of their conceptual scope remains a matter of debate, lacking consensus and difficult to resolve. These initiatives represent deliberate and methodical efforts to cultivate a more fulfilling culture. What is certain is that revitalisation, both in its practical application and in its theoretical framework, consists of the process of injecting new energy and vitality into a given entity or phenomenon.

The concept of revitalisation exists in a wide range of fields, such as language teaching, craft development, urban planning and social movements. Many initiatives in different fields have attempted to reorganise and revitalise systems, such as education and training, in order to create important internal and external framework.

Anthony F. C. Wallace's theory of revitalisation, which is particularly relevant to Indigenous societies such as the Austronesian Formosans, outlines four stages that culminate in a rejuvenated cultural state with new, stable adaptations. For the Austronesian Formosans, revitalisation is a crucial response to the historical impacts of colonisation and modernisation, aimed at preserving endangered traditional practices and knowledge. Central to these movements is the principle of self-determination, which emphasises the importance of Indigenous communities taking the lead in their revitalisation. Designers play a supportive role in these Indigenous-led initiatives, bridging traditional knowledge with contemporary applications without imposing outside ideas. Their role is to facilitate cultural expression that resonates in today's world, perhaps through collaborations between traditional artisans and modern designers, or by using new technologies to document and share traditional knowledge with younger generations. This process must be managed sensitively to avoid cultural appropriation and to ensure that Indigenous voices are at the forefront, respecting traditional knowledge and defining their path to cultural revitalisation and sustainability.

2.6 Decolonising Design

The concept of decolonising design has recently come to the fore within the design community, marking a significant shift in perspectives and practices (Glover, 2022; Tunstall, 2022). This movement is dedicated to challenging and transforming existing design practices that perpetuate

the legacies of colonialism, with a strong emphasis on acknowledging and integrating Indigenous cultures and histories. While the design field has increasingly recognised the need for equity, discussions around decolonising design have often been criticised for being overly theoretical and abstract. Recently, there has been a growing focus on how current design practices, heavily influenced by Western traditions, confront and potentially disrupt established design paradigms.

Design theorists have been active in developing analytical framework that address the challenges posed by Western or Eurocentric perspectives and systemic power structures in the field of design. This framework aims to provide a unifying perspective to navigate methodological issues influenced by colonial attitudes and design thinking. For example, Tunstall (2013) discusses the evolution or shift from one form of emancipatory engagement to another from a design anthropology perspective, highlighting the need for design practice to be progressive, while Reitsma et al. (2013) emphasise the importance of design practice respecting design as a means of empowering communities and promoting inclusivity. In addition, Pinkston (2019) looks at the complex power dynamics of the design process, exploring how power structures influence outcomes and stakeholder engagement, while Khandwala (2019) explores the complex relationship between design and politics, highlighting the need for specific plans tailored to the socio-political context. This includes recognising and addressing the unique aspects or characteristics of deconstructing colonial heritage, and incorporating diverse perspectives into design practice.

Paananen et al (2022) conducted an extensive literature review, including Google Scholar, Scopus and Web of Science. Their analysis reveals the emerging field of decolonising design, which encompasses the interplay between design, technology and cultural heritage. The literature review identified several prominent themes, namely cultural sensitivity, respect for design and integration of local knowledge. Therefore, re-examining the role of design development and the perspectives assigned to design roles is a contemporary debate that cannot be ignored.

The establishment of core values, historical contexts and criteria for assessing design quality has been largely shaped by European and American designers over decades of design. This influence is deeply rooted in the principles of design thinking (Ghose, 1989; Ansari, 2019). Defining decolonising design and articulating its implications for design practice and decolonising technologies is not an easy task. Some definitions prioritise ontological challenges, and sometimes it is used as a means to consider different, ethical aspects of design. Different terms are used in certain discourses, such as 'design for justice' (Costanza-Chock, 2020), 'design for multiple worlds' (Escobar, 2018) and 'inclusive or respectful design'. However, prior to this, scholars have argued that the process of decolonising design has involved reconceptualising design beyond existing framework, eliminating Eurocentric perspectives on design and recognising capitalism

as a tool of colonisation (Tunstall, 2013; Costanza-Chock, 2020).

This not only means that design has been operating within the framework of capitalism for several years, but also highlights the invisible ways in which capitalism has bound the nature of design. It is also why scholars argue that the aim of design decolonisation is to challenge existing norms and reimagine established design approaches (Khandwala, 2019). According to Pinkston (2019), this process involves self-reflection, structural evaluation and institutional reorganisation. In addition to reorganisation, confrontation is not just a metaphorical process of decolonisation, but a multifaceted concept of endeavour that requires an investment of time, a willingness to suffer harm and a commitment to take responsibility (Tunstall, 2022).

The notion of decolonising design varies in different contexts, reflecting different aspirations and challenges specific to different design interventions (Torretta, 2023). In scholarly discussions, the term broadly encompasses several key approaches: 1) recognising the impact of colonial history; 2) developing cognitive framework and methodologies for operationalisation; 3) critiquing capitalism and Western societal structures; 4) challenging Eurocentric ideologies; and 5) exploring the interplay between diversity and inclusivity.

Despite ongoing discussions and initiatives on the concept and practice of ‘decolonising design’, the dominant influence of Anglo-European academic traditions continues to significantly shape global knowledge production. This longstanding dominance, built on extensive investment and historical oppression, is evident in the institutional framework, methodologies and epistemologies that underpin knowledge production. Decolonising design aims to acknowledge and rejuvenate Indigenous cultures and histories by incorporating them into design methodologies, thereby supporting broader revitalisation movements (Pinkston, 2019; Tunstall, 2022). This doctoral research explores the idea of decolonising design within the context of a ‘decolonising turn’ (Ansari, 2020), reflecting an ongoing shift in perspective and practice.

2.6.1 Decolonised Design and Justice

The connection between design justice and decolonising design is strong, as both aim to address the enduring historical injustices created by design practices and systems. In order to effectively address the injustices of the historical present while contributing to the creation of more equitable and just opportunities for the future, both perspectives reflect the growing discussion about the need for a thorough evaluation and reform of design methodologies.

Costanza-Chock (2020), in their book *Design Justice: Community-Led Practices to Build the World We Need*, argue for a decolonising approach to design that prioritises Indigenous

epistemologies and relationally grounded collaborative and place-based approaches. Justice by Design, as the name suggests, advocates a more equitable approach by taking into account those who are usually excluded from the design process but who bear the brunt of the negative impacts of design decisions; that is, justice challenges traditional design that favours or appeals to the needs of the powerful while marginalising others. It involves recognising and eliminating the systemic biases that are often present in design, such as racism, classism and heterosexism. Instead, it involves the community in the design process to ensure that their needs, ideas and experiences are included and considered. On this basis, the benefits and burdens of design are redistributed, and these inequities are particularly important for culturally marginalised communities in terms of tradition, knowledge and practice. The book also emphasises that design justice is not just about decolonising design objects and systems. It also encompasses the different stages of design, from problem framing to capacity assessment. It cautions against the mere incorporation of ‘non-Western’ design representations into established Eurocentric curricula and advocates a profound shift in design discourse.

Elizabeth Tunstall (2022) also draws on the above concepts to address the need for equity in prioritising the development of Indigenous People and cultures. In her book *Decolonising Design: A Guidebook for Cultural Justice*, she explores the challenges and resistance faced in combating racial discrimination and the complexities involved in these efforts. As Tunstall describes it, decolonising design is a process of challenging and rethinking the Western-centric perspectives that have historically dominated design practice. It is about recognising and valuing design ideas and practices that exist in non-Western cultures, such as Indigenous cultures. These Western ideologies often prioritise functionality, efficiency and marketability, whereas non-Western or Indigenous design principles may prioritise community, cultural significance and harmony with nature (Tunstall, 2022). These efforts include proactive engagement with communities and the development of educational curricula in academic contexts, and provide guidance on how to increase the effectiveness of institutions, organisations and design firms in promoting the decolonisation of design. This perspective advocates a fundamental shift in design thinking, arguing that the adoption of traditional craft and creativity can foster a sense of ‘happiness’ and ‘liberation’ (Tunstall, 2022, p.34).

2.6.2 Interconnected Decolonising Design and Respectful Design

Decolonising design and respectful design share a conceptual overlap, both deeply scrutinising the prevailing narratives, power structures, and socio-economic framework in the field of design. These approaches aim to foreground and respect the experiences of politically, historically, economically, and socially marginalised groups, seeking to establish design practices that promote

equity and justice.

Norman Sheehan, an Indigenous educator and researcher, has contributed significantly to this discourse by integrating Indigenous Knowledge into design. In his work (Sheehan, 2011), Sheehan emphasises a respectful, empirical approach, acknowledging the detrimental impact of colonialism on Indigenous communities and the side-lining of their knowledge systems. He advocates for the decolonisation process to include the recognition and reclamation of Indigenous Knowledge. To mitigate potential miscommunications in dialogue, Sheehan (2011) utilises a visual dialogue methodology, bridging the gap between traditional information and Indigenous Knowledge (IK). He posits that effective design is inherently linked to human experience and exploring these intrinsic aspects can yield valuable design insights.

In the 'Breaking the Rules' project, Sheehan (2011) implemented this visual dialogue method. Here, student teachers created visually engaging cards with hidden words that, when revealed, formed meaningful sentences. This method allows participants to visually articulate their experiences, enabling the creation of 'mini-societies' to facilitate knowledge sharing through collective participation (Sheehan, 2011, p. 73). This approach offers an insightful perspective on incorporating Indigenous Knowledge in design, particularly emphasising respectful engagement with Indigenous cultures. It uses respect as a foundational principle for a visual dialogue-based design strategy, aiming to increase awareness of Indigenous perspectives, address biases in the design process, and thoughtfully integrate visual dialogue within diverse research partnerships. However, this approach has limitations in conclusively deriving insights from experiential narratives.

And the concept of this article follows the research in the academic article 'A Respectful Design Framework: Incorporating Indigenous Knowledge in the Design Process' by Reitsma, Light, Zaman and Rodgers (2019). They also integrate Indigenous Knowledge into design practice. In this research, Sheehan's visual dialogues were combined with diary entries in an attempt to address the expressive limitations of the visual dialogue method (2011). Working with Indigenous communities in Sarawak, Malaysia, the researchers used a combination of design research, case studies and fieldwork. The design process was analysed through research and visual diaries. To facilitate the analysis, the researcher also used tools, such as portfolios with graphic annotations, timelines and pattern sheets. The research also included content analysis and exhibitions, including the eBario Knowledge Fair, to actively engage the community and showcase their work (p.1561). This approach sought to build on the integration of Indigenous Knowledge into the design process advocated in the thesis to create a more respectful Indigenous design space.

There are several key aspects to this process, including the introduction of design tools and methods to stimulate meaningful discussion and dialogue, and valuing and incorporating the

contributions and ideas of community members, even if they are rooted in Indigenous Knowledge and may be difficult to grasp. However, the time required to allow the community to bring their material culture into the design process, while encouraging designers to reflect on their personal connection to the process, can add up, but creating a space for dialogue actually creates a space for designers to reflect. Whilst respect is also an abstract concept, and gathering information from participants through multiple dialogues may not be truly reflected in design practice, it does reflect the fact that there is still a lot of room for development in the incorporation of design methodologies in the face of diverse community knowledge.

2.6.3 Pluriverse Design

The concept of pluralistic design is another key aspect relevant to the dialogue on decolonising societies. In particular, the relationship between pluralistic design and decolonising design has been addressed in the works of Escobar (2018) and Torretta et al. (2023). In 'Designs for the Pluriverse', Escobar argues for the importance of integrating Indigenous Knowledge and traditions into collaborative design processes as a means of liberating Indigenous People from colonial constraints and perceptions (Escobar, 2018). This approach aligns with earlier discussions of respect and justice in design, emphasising the importance of valuing Indigenous histories and cultural practices in the design process.

Pluralistic design, which is inherently multidisciplinary, addresses the complexity of designing solutions to 'wicked problems' (Rittel, 1973; Buchanan, 1992). It recognises the importance of including and integrating diverse perspectives as a fundamental starting point. While Escobar highlights the potential of integrating contemporary design with Indigenous knowledge, it's crucial to assess the real impact of such inclusive approaches on Indigenous communities. The effectiveness of pluralistic design requires a careful examination of the power dynamics and outcomes of these collaborative efforts to ensure that they result in genuine autonomy and meaningful contributions to Indigenous societies.

Another perspective, based on the development of the concept of design pluralism, is to question the inclusivity and validity of design in reverse. Through a rigorous approach to decolonising design using participatory methods, Torretta et al. (2023) argue that it is imperative for decolonising design to delve deeper into the enduring effects of these dominant, Western design colonisation initiatives and assess their truly transformative effects on the design field, which struggles to absorb a wide range of perspectives and respond to contested historical narratives, current environments and future possibilities, posing complex challenges. For example, the research by Kambunga et al. (2023) touches on the sensitive political issues in Namibia and aims

to create a safe environment that encourages young people to engage in open dialogue on controversial issues, and explores what exactly constitutes an environment conducive to free expression in the face of such a sensitive issue, and what potential ethics or challenges need to be considered in the development of alternative narratives. These two studies highlight that the decolonising implications of design include the critique of Western principles within the field of design and the promotion of alternative ways of knowing based on historically marginalised communities (i.e. design is no longer the centre of design practice, but rather a medium for the integration of different ethnic groups and diverse cultures).

The scholarly contributions of Escobar (2018), Torretta et al. (2023) and Kambunga et al. (2023) provide important perspectives on the themes of pluralistic and decolonising design. However, it is important to view these works with a critical eye and to employ rigorous methodological and ethical considerations to challenge Eurocentric design paradigms, just as design should be critical of past notions of ‘empowerment’ of marginalised communities.

In this research, I believe that empowerment is actually a colonial language, which means that design makes itself a power holder, it seems to be given some kind of invisible power, this power is to rationalise its supreme role, so ‘empowering’ the Indigenous or marginalised cultural communities is a kind of design charity. This is a perspective worth considering.

2.6.4 Decolonising Design: Collaboration and Education

In addition to various theories related to design and decolonisation, it is also worth discussing the ideological formation of design education in the context of design practice. As with the critique of colonial domination and the decolonising aspirations of the design community in recent years, this surge of interest can be attributed to a growing recognition of the prevalence of colonial ideologies and power dynamics in the field of design (Smith et al., 2017). Indeed, entrenched practices and structures that have perpetuated the dominance of Eurocentric perspectives on design constitute significant barriers. Academics and practitioners alike have emphasised the need to examine the enduring impact of Eurocentric perspectives on design methodologies and knowledge creation, which has significant and lasting implications. The practical implementation of decolonising design faces significant challenges (D’ávila, 2021). As described by Datta (2018), a key strategy proposed for decolonising design is to build partnerships and collaborations with Indigenous communities and marginalised people throughout the research and design phases (Datta, 2018). And this strategy similarly emphasises the importance of recognising and respecting the unique knowledge systems, traditions and perspectives of these communities, and actively positioning them as key participants and collaborators in design activities. Given that this

is a collaborative relationship, the flow of power dynamics between design and its participants therefore requires a comprehensive review and assessment alongside collaboration.

The critical examination of decolonisation in design is gaining traction in both traditionally colonising regions, such as the UK, and previously colonised areas, such as Taiwan. This shift reflects a growing awareness of colonial ideologies and power dynamics within the design field (Smith et al., 2017). Long-standing practices and structures rooted in Eurocentric perspectives continue to pose significant challenges to the field of design. Both academics and practitioners are calling for a reassessment of how these Eurocentric views influence design methodologies and knowledge creation, recognising their profound and lasting effects.

The practical application of decolonising design principles is fraught with challenges (D'Ávila, 2021). As Datta (2018) suggests, an important approach to decolonising design is to establish partnerships and collaborations with Indigenous and marginalised communities during research and design processes. This approach emphasises the need to recognise, respect and actively engage the unique knowledge systems, traditions and perspectives of these communities, positioning them as essential contributors to design projects.

Given the collaborative nature of this approach, a thorough reappraisal of the power dynamics between designers and participants is crucial. This requires a critical assessment to ensure that these collaborations are equitable and truly empowering for all involved. This trend is indicative of a shift towards a more inclusive and respectful design practice, where the research of decolonising design is becoming increasingly prevalent in both 'colonising' and 'colonised' regions.

However, in terms of collaborative relationships, it is also about the scale and scope of what designers can do, and Margolin (2010) suggests that one of the most worrying aspects of design is the lack of consensus about how to identify the subject matter of design and, equally importantly, what the purpose of design research is and how different groups of researchers can contribute to that purpose. Furthermore (p. 71), there is no formalised relationship between design research and designers (p. 74). Thus, there is the additional problem of the potential for different design disciplines to work repeatedly on the same issue. This means that design education needs to be fundamentally re-evaluated, and by consciously highlighting the contributions and perspectives of historically neglected and marginalised individuals and groups, design students can deepen their understanding of the intricate interplay of design in different cultural and historical contexts. But understanding alone is not enough.

In the context of decolonising design, the role of Indigenous People and knowledge is central and pivotal. This approach goes beyond mere intellectual respect, communication and understanding;

it actively confronts and seeks to dismantle the colonial legacies embedded in design methodologies. When applied to design education, this perspective requires the promotion of critical self-reflection alongside professional knowledge. Such reflection is particularly important in fields such as service design, where the potential for significant social impact is high (Goodwill, Bendor, & van der Bijl-Brouwer, 2021).

However, in decolonising the transformative nature of design, it's imperative to thoroughly explore the complexities of this introspective process. This exploration must include a deep engagement with Indigenous perspectives and knowledge systems to ensure that the reflective process leads to authentic and effective transformations in design methodologies. It's about ensuring that Indigenous voices and knowledge are not only included, but are central to the transformation of design practice and education, moving towards methods that truly reflect and respect the diversity of human experience and wisdom.

2.6.5 Indigenous Knowledge and Local Perspectives in Decolonising Design

The discourse of decolonising design has been enriched by a variety of scholarship, all of which bring unique perspectives to this evolving field. In addition to several key principles of decolonisation relevant to the above, this research attaches importance to discourses related to Indigenous People. For example, Ahmed Ansari's '*Global Methods, Local Designs*' explores the incorporation of Indigenous Knowledge and perspectives into design practice, highlighting the importance of contextual awareness within globalised methodologies (Ansari, 2017). This means that when designers seek to incorporate local perspectives, they need to be self-aware and conscious of their deep understanding of Indigenous Knowledge systems to ensure different cultural contexts and epistemological perspectives. With such a foundation, the risk of cultural appropriation and tokenism in the design process can be reduced.

Building on Ansari's insights, Tunstall contributes a chapter to the book '*Design Innovations for Decolonisation: Design Anthropology, Critical Anthropology and Indigenous Knowledge*', in which she explores the transformative potential of design anthropology to challenge colonial legacies and promote culturally sensitive approaches (Tunstall, 2011). She articulates the central role that needs to be played in decolonising design through the lens of design anthropology. She argues that the potential for change rests on the full embrace of a holistic and inclusive design practice, emphasising the need for designers to recognise the value of interdisciplinary perspectives. That is, integrating insights from different disciplines can lead to a more inclusive and collaborative approach to design, thereby re-imagining a fair and equitable design process. After all, design is a product of specific contexts and epistemologies, and a tool for shaping both

(Tlostanova, 2017).

However, Pinkston (2019) is precise in his views on the role that design should play. He argues that design as an altruistic solution to problems is a successful start, and that altruism is recognised in the fact that the interests of those with whom the design is concerned, as well as those of the designers themselves, ‘are one and the same’ (p. 5). However, he is also highly critical of the myopia of design as a practice that focuses only on the Western world, thus creating a ‘hierarchical mindset’ (p.3). He also criticises the West for having a messianic sentiment towards non-Western barbarians, which he sees as a ‘positive good’ for realising the scientific facts of civilisation. The design of Westernism is thus warned to confront these cultural prejudices under colonialism. As he puts it:

‘If these cultural biases go unchecked or unacknowledged by Western designers, even the most sincere efforts to “do good” in other parts of the world can be avoided. “in other parts of the world can lead to a myriad of unintended consequences. (Pinkston, 2019, p. 5).

This perspective points to a critical issue in the design field: the treatment of Indigenous cultures often lacks depth and understanding. In Taiwan, for example, the unique contributions of Indigenous craftspeople to the cultural and creative industries have been superficially adopted by the design sector. They are often used as a ‘featured reference’ for academic studies or project proposals. This approach often leaves Indigenous artisans unaware of how their work is being used or represented. In this context, design practices can inadvertently become a form of colonisation, utilising Indigenous elements without genuine engagement or recognition of the cultural significance and knowledge behind them.

Schultz (2018) raises concerns about the potential for modern technology to lead to a new form of colonisation, specifically socio-communicative technological colonisation. In his work “Mapping Indigenous Futures: Decolonising Technology-Decolonising Design,” Schultz questions the impact of technology and design on Indigenous communities and explores the intersection of technology, colonialism, and Indigenous populations. He suggests that techno-colonialism, similar to traditional colonialism, imposes dominant ‘modernised’ perspectives and lifestyles on Indigenous People, affecting their identities, memories, cultures and future possibilities.

However, Schultz, who is of mixed Australian and Indigenous descent, also explores alternatives that don’t strictly oppose modernity and technology, but seek a balanced way forward. He refers to Tony Fry’s concept of ‘sustainment’ as a means of countering the lingering effects of colonialism on Indigenous communities (Schultz, 2018, p.80). This approach encourages

Indigenous People to move from the ‘modernity’ of the present to a ‘sustainable’ future, suggesting a harmonious integration of traditional Indigenous ways with the beneficial aspects of modern technology.

The perspective here is therefore not a strict dichotomy of traditional Indigenous ways versus technology, but rather an exploration of how decolonising design can harness the benefits of modernity and technology while resisting the negative aspects of techno-colonialism. This approach seeks to empower Indigenous communities to shape their future by integrating technology in ways that respect and sustain their cultural heritage and values.

2.6.6 Summary

There are a number of arguments related to decolonising design that have been put forward above. For example, 1) theorists emphasise the complexity of decolonising design; 2) cultural sensitivity and inclusion; 3) equity and respect; 4) design for diversity; 5) empowerment critique; 6) education and collaboration; and 7) Indigenous Knowledge and local perspectives.

Decolonising design has emerged in recent years as an important movement in the design field that aims to challenge and reflect on practices that perpetuate colonialism, and in particular recognises the importance of engaging with the perspectives of Indigenous People who have been subjected to long-standing colonial systems. The decolonising movement not only seeks to break the Eurocentric perspective, but also reflects on the multiple harms caused by capitalism in colonisation, so the pursuit of equity and justice is emphasised in decolonising design. Finally, decolonising design offers both promise and challenge. The need for clearer definitions and methodologies is evident, and collaboration needs to be guided by respect and cultural sensitivity. Addressing resistance and engaging in self-reflection are crucial steps. Integrating diverse design knowledge and the knowledge of other communities requires a deep understanding of their unique epistemological foundations.

2.7 Chapter Summary

The literature review chapter explores the complex notion of the revitalisation movement and its significance within Indigenous communities, with a particular focus on cultural revitalisation. The complexity of this phenomenon has generated considerable scholarly debate, particularly in relation to the strategies that designers or design research can modify to make a significant impact. Typically, Indigenous communities are often at the forefront of efforts to revitalise and redress the effects of colonial impositions and socio-economic inequalities. In order to adequately

facilitate these initiatives, designers need to have a comprehensive understanding of the complex dynamics involved in the revitalisation trajectory within Indigenous communities. Furthermore, the discourse of decolonising design is seen as a notable phenomenon within the discipline of design. The central aim of this movement is to critically analyse and dismantle the enduring effects of colonialism while promoting the incorporation of Indigenous cultures and histories into design methodologies. The review also highlights the need for a more precise identification of decolonising design in order to adequately address issues of tokenism and cultural appropriation.

The process of revitalising cultural or traditional artefacts requires addressing complex and multifaceted challenges, commonly referred to in the field of design as ‘wicked problems’ (Buchanan, 1992, p. 14). Addressing these complexities requires the collaboration of different entities, including organisations, communities and individuals, who may have different levels of knowledge and willingness to articulate their awareness of their cultural and traditional heritage. The emergence of decolonising design offers an alternative narrative in response to the complex interplay of cultural origins and socio-economic transformations in the revitalisation of culture. The concept of decolonising design serves to promote social innovation and the ongoing evolution of the interrelated conceptual framework of cultures.

The literature review offers an examination of the contrasting viewpoints on the revitalisation of Indigenous Knowledge through design, with a particular focus on the preservation and revitalisation of Indigenous design practices as opposed to the obstacles presented by the confrontation with the capitalist market. While some research supports the incorporation of traditional design principles into modern methodologies, others argue that in order to remain competitive in global or local industry, it is necessary to integrate contemporary design approaches into established craft framework. This chapter highlights the importance of preserving and revitalising Indigenous knowledge, which encompasses a diverse range of traditions, beliefs and insights, often transmitted through narrative, ritual and artistic expression. This statement underscores the importance of adopting proactive strategies to safeguard existing Indigenous Knowledge and facilitate its revitalisation at the level of cultural autonomy, despite the obstacles posed by fierce market competition and the potential for cultural appropriation. This chapter lays the groundwork for the following chapter, which presents a more comprehensive examination of the research methods used to explore these interrelated issues.

3.0 Research Methodology

3.1 Introduction

This research, introduced in the previous chapters, is situated within the fields of design ontology, Indigenous knowledge, the revitalisation movement, and decolonising design theory, and aims to deepen the understanding of the impact of design on Indigenous culture. Its main aim is to integrate decolonising design with Indigenous Knowledge in the context of cultural revitalisation. Decolonising design is therefore essential for the preservation and continuity of Indigenous cultures. This research adopts both decolonisation and Indigenous research methodologies as its research design, prioritising Indigenous knowledge. This approach, guided by Linda Tushwai Smith's decolonisation methodology (2012) and Chilisa's Indigenous research methodology (2012), challenges traditional research practices and colonial power dynamics and offers a new perspective on community cultural revitalisation.

As discussed in Chapter 1, cultural revitalisation is a multi-faceted and complex social process. This research uses a qualitative research methodology to gather as many perspectives as possible on the role of design in revitalising culture and addressing sensitive issues. Rooted in anthropology, sociology, and psychology, this methodology is well suited to exploring cultural revitalisation as it delves deeper into the human experience. The adaptability of qualitative research to different contexts ensures a nuanced understanding of the revitalisation process and its implications for design theory and Indigenous frameworks.

To ensure a comprehensive approach, this study employed a combination of qualitative research methods, including semi-structured interviews, participant observation, and document analysis. These methods were chosen to align with the research questions and to provide a multi-faceted understanding of Austronesian Formosan cultural revitalisation through design. The Table 2 summarises how these methods align with the core research questions:

Table 2: Summary of Observation's Role in Developing Research Themes

Research Question	Methods	Purpose
1. How can design contribute to the cultural revitalisation of Austronesian Formosan communities?	Semi-structured interviews	To gather in-depth perspectives from cultural bearers, practitioners, and community members.

Research Question	Methods	Purpose
2. What role does Indigenous knowledge play in shaping decolonising design frameworks?	Participant observation and document analysis	To observe cultural practices and analyse existing cultural artifacts and historical records.
3. What are the challenges and opportunities in integrating Indigenous knowledge into contemporary design?	Semi-structured interviews and observation	To identify barriers and enablers in the process of embedding Indigenous practices into design methodologies.

By employing these methods, the study ensured that both the emic (insider) and etic (outsider) perspectives were considered, enabling a balanced and culturally sensitive exploration of the research topic. The integration of these methodologies allowed for an iterative process in which data collection and analysis informed one another, refining research insights as they emerged.

With this in mind, the research also placed particular emphasis on unstructured interviews, which proved invaluable for their flexibility in exploring human experiences and perceptions. Despite the challenges involved in conducting and analysing these interviews, they remain essential for understanding complex issues such as cultural revitalisation. As part of the research design, a Reflective Thematic Analysis (RTA) approach (Braun & Clarke, 2021) was adopted to facilitate the understanding of cultural dynamics and Indigenous design principles while acknowledging the position and bias of the researcher. This approach is not only consistent with Indigenous research methodology but also provides an appropriate framework for Indigenous researchers, thereby reinforcing the study's decolonising aims.

3.2 Research Design

This research aims to gain a comprehensive understanding of the meanings, interpretations and challenges associated with the revival of culture among the Austronesian Formosans community. To achieve this, the research will employ two specific approaches: ‘decolonising methodologies’ and ‘Indigenous research methodologies’. The methodologies discussed in this research are essential components of the research strategy. These methodologies aim to address and correct unjust practices that have been imposed on Indigenous communities, while promoting ethical relationships between researchers and the community (Smith, 2012; Chilisa, 2012; Kovach, 2009).

The foundation of this study is built upon an understanding of the significance of Indigenous wisdom and the ongoing influences of colonialism, as highlighted by scholars like Cavallo (2000), Sheehan (2011), Smith (2012), and Ryder et al. (2020). Central to the methodological approach of this research is Linda Tuhiwai Smith’s framework for decolonising methodology (2021). This framework calls for a thorough critique of traditional research methods to unearth and confront deep-rooted colonial power structures and prevalent Eurocentric viewpoints (Smith, 1999; Smith, 2012; Held, 2019). Applying these methodologies, this study delves into how the Austronesian Formosans community perceives cultural revitalisation and the fundamental beliefs shaping these views. Moreover, the research investigates the impact of integrating decolonising design principles and Indigenous design approaches in the processes of cultural and knowledge revitalisation within Indigenous communities.

3.2.1 Indigenous researcher’s Focus: Decolonising the Research

“Research” is probably one of the dirtiest words in the Indigenous world’s vocabulary (Smith, 1998, p. 1)

In relation to the concept of decolonising research, the renowned publication *‘Decolonising Methodologies: Research and Indigenous People’* by author Linda Tuhiwai Smith, a Maori scholar, offers a critical analysis of traditional research methodologies that subvert colonial power dynamics and Eurocentric perspectives (Smith, 2021). She argues for the implementation of the *kaupapa Māori* research approach, which prioritises the acquisition of knowledge and underscores the need of Indigenous communities engaging in autonomous research endeavours to foster cultural revitalisation. Smith’s research investigated a total of 25 Indigenous community initiatives and explores the ways in which their effectiveness is shaped by the distinct social, political, and cultural environments in which they are implemented. Instead of doing a comprehensive examination of each effort, Smith emphasised the fundamental themes of cultural

preservation, self-determination, healing, restoration, and social justice. These projects are propelled by a heterogeneous group of specialists and tackle a variety of issues, such as language revitalisation, the creation of multimedia materials for children, environmental preservation, safeguarding sacred locations, and the establishment of formal legal structures. Smith (2021) establishes a connection between these activities and tactics, such as 'claiming', 'reclaiming', 'remembering', 'renovating', 'refashioning', 'renaming', and 'preserving'. The primary objective of these strategies is to enhance knowledge acquisition, facilitate innovative research, advocate for justice and equity, and stimulate community involvement.

Decolonising design acts as an essential beacon, a crucial guide, encouraging this research to be introspective and critical of its own cultural biases, values, assumptions and beliefs, while recognising that these may not be universally accepted as the standard or 'norm'. (Wilson, 2001, p. 217). Although a comprehensive examination of New Zealand's historical narrative and the contrasting perspectives on this historical narrative, it serves as a compelling reminder of the importance of recognising and embracing diverse perspectives and epistemological framework (Kovach, 2009). Furthermore, its critique serves as a reminder of the importance of introspection in considering which narratives are given prominence and which are marginalised in any representation of individuals or groups outside of one's own cultural or social context. It also advocates for adopting a critical perspective in examining one's own points of view and being aware of the complexities involved in the process of representation.

3.2.2 Prioritising Indigenous Knowledge

Indigenous research methodologies encompass a collection of approaches that prioritise Indigenous knowledge, experiences and perspectives and offer a significant alternative to Eurocentric research traditions (Smith, 2021; Kovach, 2009; Dawson, Toombs & Mushquash, 2017). Furthermore, these methodologies propose a shift away from perpetuating colonial power dynamics and instead advocate for research approaches that recognise and honour the knowledge of Indigenous communities. Central to these methodologies is the concept of relationality, which emphasises the importance of relationships within the community, with the environment and throughout the research endeavour. This focus leads to the use of culturally embedded approaches, such as narrative-based techniques, active and attentive listening, and engaging in meaningful conversations and respect. (Littletree, Belarde-Lewis & Duarte, 2020; Bobongie-Harris, Hromek, & O'Brien, 2021; Wilson, 2008). It is imperative to recognise the inherent diversity of Indigenous research methodologies as this reflects the complex and varied characteristics of Indigenous cultures and experiences on a global scale (Wilson, 2001; Onyancha, 2022). The application of

these methodologies has a wide range of applications and plays an important role in efforts to decolonise design education (Held, 2019), integrate Indigenous and scientific knowledge for sustainability (Ryder, Mackey, Suich & Wouters 2020), and provide guidance for professional development in areas such as science education (Chinn, 2007). The inclusion of Indigenous research methodologies in this research is consistent with the overarching aim of conducting research that is respectful, equitable and deeply engaged with Indigenous cultures and experiences.

Bagele Chilisa's work on "*Indigenous Research Methodologies*" defines Indigenous Methodologies as an umbrella term of Indigenous and theoretical approaches and methodologies, rules, and proposes used by Indigenous researchers to research Indigenous People. Indigenous Methodologies' main mission is to ensure that research on Indigenous issues is conducted in a manner that is respectful, ethical, accurate, empathetic, useful, and beneficial to Indigenous People (Ntseane, 2012). Chilisa (2012) highlights four aspects of Indigenous research: the emphasis on local phenomena rather than the application of Western theories to identify and frame research problems, the research being conducted by Indigenous researchers, the involvement of Indigenous participants, and the research being conducted for the benefit of Indigenous People. Chilisa's inputs are centred on decolonising, indigenising, and incorporating research methods and implementations to enhance the role of Indigenous People as knowledgeable contributors. Her arguments remind us that this research remains grounded in the cultural and social contexts of the Austronesian Formosans s by accentuating local phenomena.

3.2.3 Methodological Guideposts

This research employs a theoretical framework based on theories of revitalisation movements, decolonising design and the interplay between design and Indigenous knowledge. It is conducted through the lenses of 'decolonising methodologies' and 'Indigenous research methodologies' to illuminate the underlying principles, beliefs and framework central to the cultural revitalisation of the Austronesian Formosans community. These methodologies are designed to critically analyse and address adverse impacts on Indigenous People and communities, and to promote ethical collaboration and engagement between researchers and the community. The research will use Linda Tuhiwai Smith's 'decolonising methodology' as a conceptual lens to explore the values and beliefs inherent in the revitalisation movement (2021). This approach serves as a platform for challenging and redressing inequalities resulting from colonial legacies and Eurocentric viewpoints, and for questioning the motives, expected outcomes and culturally tailored strategies for revitalisation. At the same time, the use of 'Indigenous research methods' aims to explore Indigenous design approaches (addressing the second research question) and the revitalisation of Indigenous lifestyles and practices (addressing the third research question). By centering Indigenous knowledge, experience and perspectives, these methods provide a culturally sensitive

research framework and address the power imbalances embedded in colonial structures that have historically influenced their communities.

The adoption of these methodologies aligns with the researcher's passion for promoting respectful engagement with Indigenous cultures and experiences. This approach provides a comprehensive and culturally responsive framework for understanding and actively supporting the process of decolonising design and Indigenous design practices.

3.3 Methods

The inclusion of qualitative research in this study provides the basis for an in-depth exploration of individual perspectives, behaviours, values and motivations. This approach is essential for a nuanced understanding of cultural revitalisation within the Austronesian Formosan community (Bryman, 2012; Charmaz, 2014; Tuval-Mashiach, 2017). The research methodology is consistent with Indigenous and decolonising research approaches, providing a thorough examination of the community's subjective experiences.

The origins of qualitative research can be traced back to disciplines such as anthropology, sociology and psychology, and its development is closely intertwined with the development of the social sciences (Denzin & Lincoln, 2011). The methodology in question, first advocated by anthropologists such as Malinowski (1922), focused on conducting immersive studies within communities to gain a more nuanced understanding of Indigenous lives (Lekamge, 2022). This approach was further developed by the Chicago School's studies of urban life (Kirk & Miller, 1986; Foster & Kemper, 2002). In the mid-20th century, there were notable changes in the direction of individual human experience, shaped by the humanist and interpretivist viewpoints (Hiller, 2016). The emergence of postmodernism, characterised by its critique of universal truths, has led to a heightened curiosity about diverse human experiences and a more inclusive reception of qualitative research (Kincheloe & McLaren, 2011). In the late 20th century, new methods developed, with many discussions around the difference between qualitative and quantitative research. (Glaser & Strauss, 1967; Tashakkori & Teddie, 1998). Currently, qualitative research has a dynamic nature that enables it to respond to social and technological advances. It emphasises reflexivity, ethical considerations and equitable representation of participants, demonstrating its enduring commitment to comprehensively capturing the complex nature of human experience (Lincoln, Lynham, & Guba, 2011).

The qualitative research approach emphasises understanding the underlying mechanisms and reasons behind experiences (asking 'how?' and 'why?'), rather than focusing solely on the objective aspects such as the facts ('what is it?'), places ('where?') and times ('when?') (Merriam & Tisdell, 2015). Qualitative researchers, due to their beliefs on what we can understand and how

we get that knowledge, look into complex situations or processes. They ask others, “ How did everything unfold?” and, “How do all these different factors interact with each other?” They believe we can gain knowledge from others and that through interaction, reflection, and revisiting what was experienced, we can come to shared meanings and understanding (Roberts, 2020, p. 3187). This way, we can gain a deeper insight into the complexities of specific aspects of life. The use of qualitative research methods allows for a comprehensive examination of perceptions, underlying beliefs, and intricate human experiences that may not be adequately captured by quantitative research (Merriam & Tisdell, 2015; Queirós, Faria & Almeida, 2017).

The adaptability of this approach to different contexts allows for the generation of nuanced and contextualised understandings of the cultural revitalisation process. This sheds light on the significance and impact of design theory and Indigenous framework. Design researchers have access to a variety of qualitative methods such as interviews, observations, focus groups and document analysis. These methods provide a flexible toolbox that can be tailored to the specific needs of the research (Creswell & Poth, 2017). In this research, the use of interviews and observations as the main research methods underlines the pragmatic and adaptable nature of qualitative research. Thus, qualitative research serves the purpose of providing design research with comprehensive and detailed data, while at the same time providing a versatile and adaptable methodology that can be applied to different research questions, settings and philosophical perspectives (Stake, 2014).

3.3.1 Introduction of Research area and Scope

Geographically, Taiwan, formerly known as Formosa, is a democratic republic in East Asia and the Pacific Northwest. However, the island has experienced a historical drama of intermittent invasion and colonialism. According to historical written records, Taiwan has had at least seven rulers between the 16th and 20th centuries. Generally speaking, Taiwan was colonised by 1) Portugal (1580); 2) Dutch Formosa (1624-1662); 3) Spanish Formosa (1626-1642); 4) Kingdom of Formosa during the Ming Dynasty (1662-1683); 5) Qing Dynasty rule (1683-1895); 6) the colony of Empire Japan (1895-1945); and 7) the Republic of China (ROC), Kuomintang Party (KMT) period (1949-2000), with the first party change in Taiwan occurring in 2000 (Hsiau, 2003).

Taiwan’s population is about 23.4 million, spread over a total area of about 36,000 km². The population is made up of 95% Han Chinese (including Hoklo Taiwanese, 72%; Hakka Taiwanese, 14%; Mainland Chinese); 3.1% other immigrants; 2.37% Austronesian Formosans (Indigenous

People, and 原住民 yuan-chu-min in Mandarin Chinese: 原-original, 住-habitant, 民 people).

Sixteen major Indigenous groups, known as Austronesian Formosans, are officially recognised by the government (Ministry of the Interior, 2018). Most of the participants in this research defined themselves in this way. They were initially classified as Austronesian or Pacific Polynesian and were recognised as Indigenous People in Taiwan by the rulers in 1996.

To better understand the background of Taiwan's Indigenous People, a historical review of their role in Taiwan is crucial. Because they are not literally Indigenous, most of their history has been created by others. When the Dutch East India Company (Vereenigde Oostindische Compagnie in Dutch, VOC) arrived in the 17th century, the Indigenous People of western Taiwan had a history of trading Indigenous deer skins with the VOC. Over the years, however, the deer species declined as a result of the trade, forcing the aborigines to change their food source and gradually make most of the land available for exploitation by the VOC. In the Kingdom of Formosa during the Ming dynasty, the Indigenous People were forced to assimilate by taking Chinese names, or they were taught Confucian values and forced to follow them (Icyang Parod, 2008), and then they were forcibly removed and divided into mountainous areas or plains depending on their willingness to adapt to Ming culture (Shepherd, 1993). During the colonisation of Empire Japan in 1895, Japan's 'civilisation project' again enacted a systematic assimilation of education and cultural colonisation on Indigenous People (Simon, 2006). In this sense, the aim of the rulers was not to create an equal relationship, but to treat the Indigenous People of Taiwan as 'uncivilised savages' (Hsieh, 2013, p. 57).

After World War II, in 1945, the ROC replaced the Japanese colony and then used martial law to control and assimilate the Indigenous People and most Taiwanese (Harrison, 2003). For example, during the White Terror of the 1950s, most Taiwanese were forced not to speak their mother tongue or spread any kind of Taiwanese culture or ethos. Between 1987 and 1993, Indigenous People launched three movements for autonomy, such as "Return Our Land" and "Return Our Name".

In 1996, following the democratisation of Taiwan, the identity and existence of the Indigenous People was officially recognised by the first president, Lee Teng-hui. Meanwhile, the Council of Indigenous People (CIP), a ministry-level body under the Executive Yuan, was established. A few years later, in 2005, the Basic Law on Indigenous People was passed, the first law to recognise the right of Indigenous People to independent development. In 2007, the United Nations Declaration on the Rights of Indigenous People (UNDRIP) was adopted, encouraging Taiwan's Indigenous People to participate with other ethnic groups around the world and share our experiences in Indigenous affairs.

3.4 Data Collection

3.4.1 Unstructured interviews

Unstructured interviews, valued for their adaptability, are a central tool in qualitative inquiry, as highlighted by Taylor (2005). These interviews delve deeply into personal experiences and perceptions, providing rich insights into the topic at hand (Roulston, 2010). The interviewer, freed from the constraints of a fixed set of questions, can dynamically adjust questions based on participant feedback. This fluidity encourages participants to share freely in their own words, fostering unexpected revelations and yielding rich and complex data (Bernard, 2006, p. 211).

Parker (2005) contends that the concept of a completely structured interview is in fact a fallacy, as the inherent nature of human conversation invariably extends beyond any pre-determined structure. This occurs both prior to the formal start of the interview and after the recorder has been switched off (Parker, 2005, p. 53). Parker's argument implies that the richness and unpredictability of human conversation inherently transcend the boundaries of structured interviews, resulting in a spill over of meaningful information beyond the structured framework. This, in turn, highlights the necessity for an approach that can accommodate this natural overflow, which is where the adaptability and fluidity of unstructured interviews become paramount (Leavy, 2014).

However, there are particular challenges to conducting these interviews, including the need for an interviewer with expertise to guide the conversation without imposing their subjective viewpoints (Qu & Dumay, 2011). In addition, unstructured interviews can be very time-consuming as they allow for open-ended and spontaneous conversations. Structured interviews tend to take less time than unstructured interviews. The open-ended nature of the information collected also presents challenges in transcription and data analysis (Bailey, 2008). Despite these challenges, unstructured interviews remain essential in various fields of study, particularly in research efforts focusing on individual and subjective encounters (Seidman, 2013).

Unstructured interviews play a crucial role in qualitative research, providing a valuable framework for investigating complex issues such as the cultural revitalisation of the community and its underlying values, beliefs and assumptions. The study emphasises conducting interviews that foster an atmosphere conducive to the unrestricted articulation of Indigenous Knowledge in their native language and unique perspectives. This approach enhances the overall depth and quality of the data collected.

The unstructured interviews in this study are crucial in providing multiple insights, particularly in understanding the transformative effects of decolonising design on actual design practices and the

unique challenges faced by cultural bearers within the Austronesian Formosan community. The inherent flexibility of these interviews is key to capturing the wide range of experiences and perspectives that exist within this community. By allowing for open-ended responses and organic discussion flows, unstructured interviews provide a richer, more nuanced understanding of how design methodologies can be advanced or refined to better support the cultural revitalisation of Austronesian Formosans and their cultures, while incorporating Indigenous knowledge. This approach is consistent with the study's aims to explore the nuances of cultural revitalisation in the context of Austronesian Formosans. As highlighted by DiCicco-Bloom and Crabtree (2006), unstructured interviews provide a deep and comprehensive view of participants' perspectives and experiences. They also allow spontaneous, unanticipated insights to emerge, adding depth and authenticity to the research, as Whiting (2008) notes. This spontaneous nature fits well with the exploratory nature of this research, allowing for a more dynamic and holistic understanding of the topic.

Unstructured interviews provide opportunities for individuals to articulate their views, beliefs and personal encounters, thereby enhancing the authenticity of their lived experiences (Ritchie et al., 2013). The Austronesian-Formosan cultural revitalisation movement allows for an in-depth exploration of the intricate network of meanings, beliefs and assumptions that goes beyond a superficial understanding. The research is expected to provide significant insights into the potential for transformative change inherent in the process of decolonising design theory. It also aims to explore the potential impact of Indigenous design principles on future developments (Galletta, 2013). Despite the potential challenges associated with conducting unstructured interviews, their intricate characteristics and the rich data they generate underscore their indispensability in the context of this research framework. Therefore, their inclusion in the present research is not only warranted, but indispensable for a thorough examination of the revitalisation of Austronesian Formosans culture. Unstructured interviews are well suited to this research because of their ability to provide a comprehensive understanding of complex social phenomena. They are consistent with the investigative and individual-focused nature of this research, facilitating the elucidation of individual experiences and perspectives.

3.4.2 Scope and Participants

Upon finalising my research topic, I began to construct a list of potential interviewees. This initial selection consisted primarily of Culture Bearers and artisans with whom I had interacted in the past, providing a solid foundation for my research. This was complemented by the identification of other individuals, discovered through reports and digital news, who were able to enrich the research with their unique insights and valuable perspectives.

3.4.3 The Austronesian Formosans

The bulk of the participants self-defined as Austronesian Formosans (namely the 16 ethnic groups of the island), which are categorised as Austronesian or Pacific Polynesians origins and they have been recognised as Indigenous People in Taiwan by the regime in 1996 (see Figure 9).



Figure 9: The distribution of Indigenous People in Taiwan, adapted from Taiwan Indigenous People's Knowledge Economic Development Association (2016)

My involvement in various cultural projects has afforded me the chance to interact with numerous cultural bearers who support the cultural and creative industries policy movement. Through

participation in government-sponsored competitions and marketplace visits, I've also connected with cultural bearers. This research is centered on Taiwan's main island, focusing on the experiences of Indigenous People engaged in cultural revitalisation. It encompasses their personal growth, passion-driven participation, work interactions, and active involvement in revitalising their culture. The study represents individuals from diverse genders and ethnicities, including those reconnecting with their tribal roots and those involved in crafting and managing cultural revitalisation. Additionally, it explores the pivotal role of Culture Bearers in these processes. To gain a broader perspective on cultural revitalisation, I interviewed several non-Indigenous stakeholders experienced in collaborating with and supporting Indigenous communities.

The selection of interviewees, with varied backgrounds, was crucial, particularly among area experts and cultural bearers, to ensure a broad spectrum of experiences and viewpoints, especially concerning educational and political aspects. Initially, 30 candidates were identified. However, to avoid redundancy due to significant overlaps in some candidates' market-oriented perspectives, which could limit the depth and insight of cultural revitalisation discussion, I decided to focus on individuals deeply rooted in Indigenous culture. Regrettably, conflicts in scheduling and international commitments prevented some selected interviewees from participating.

I utilised Facebook Messenger and LINE, highly popular in Taiwan with a 91% market share, as communication tools for reaching potential interviewees. During the selection process, some candidates were suggested by existing interviewees (Johnson, 2014). In total, 16 cultural bearers were interviewed (refer to Table 2 and Figure 10), with interviews averaging over 1.5 hours, some extending to nearly 3 hours.

Table 3: List of the interview participants

Name	Special area	Occupation	Date of interview
Nguangua'	craft	artisan	23-Aug-19
Labaybay	event planner	manager	06-Oct-19
Djulis	traditional plant	farmer	05-Oct-19
Zikuc	design	fashion designer	16-Sep-19
Kagagan	curator	producer	11-Sep-19
Boksi	religion	pastor	10-Oct-19
Hmlnga'	documentary film	producer	19-Aug-19
Kayusan	project planner	manager	27-Sep-19
Temakesi	literature	Deputy director	19-Oct-19
Lubuw	Atayal jaw harp	pastor	17-Oct-19
Zemuga	Graphic design	teacher	21-Aug-19
Zemiyan	Indigenous music and dance	producer	23-Aug-19
Tjinunan	traditional weaving	artisan	21-Sep-19
Ramaljeng	carving	artisan	22-Sep-19
Kipusalialim	project	manager	06-Oct-19
Qata	weaving and beats	Artisan/manager	22-Dec-22

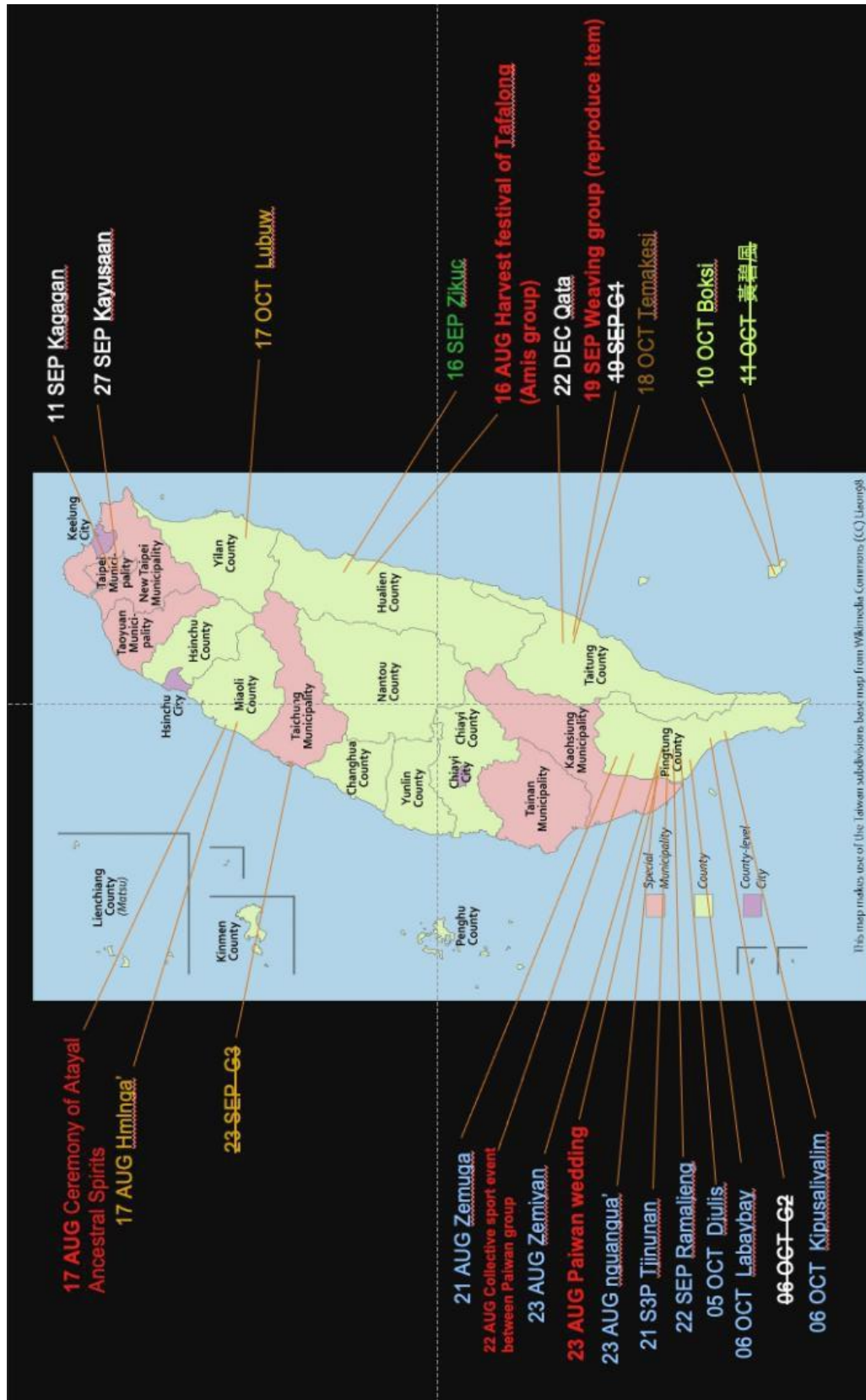


Figure 10: The map of interview location and time created by author

3.4.4 Explanation of How the Interviews were Conducted

Before obtaining confirmation from participants of their willingness to participate in the interview, I provided them with duly signed consent forms. I asked them to review the document carefully, emphasising that if they found no problems, they should remember to bring it to me at our scheduled meeting. Once consent had been obtained, the interview was arranged and subsequently confirmed, including the time and place.

It is worth noting that the act of signing the consent form has considerable significance within Indigenous communities. In addition to fulfilling the necessary academic criteria, the act of signing a consent form serves the purpose of informing Indigenous individuals that their participation in the interview will contribute to the research endeavour. It also ensures that their explicit consent is obtained for the use of any accompanying photographs, specifying both the intended purposes and the specific contexts in which they will be used. This step not only facilitates understanding of the intended use of their contribution, but also empowers individuals to freely articulate their perspectives without fear of being interviewed.

In the past, when the information and communication landscape lacked the desired level of equality and openness, Indigenous communities with limited language skills were often subjected to deceptive commercial exploitation practices. These practices often revolved around land transactions, such as the sale of land or the imposition of financial obligations without valid justification. As a result, these communities have been reluctant to provide their signatures out of fear and apprehension. This phenomenon also applies to academic repositories, such as the historical anthropological tradition of appropriating material culture and the covert transfer of intellectual property. As a result, Indigenous communities, particularly older individuals who have a greater degree of Indigenous thought and knowledge, have expressed significant dissatisfaction and lack of confidence in academic research. The prevailing lack of trust can be attributed to a historical context characterised by a legacy of discriminatory practices. These experiences will have impacted not only on the credibility of the data collected for the research, but also on the achievement of the research objectives. Some interviewees expressed curiosity and a sense of envy about the content of the consent form and about academic ethical standards in the UK. In the following section I will explain the intricacies of the interview process.

Before interview started

Once we had agreed a suitable time and place for the interview, I reconfirmed the arrangement with the participants two days before the scheduled date to ensure that our meeting went smoothly.

At the start of each interview, I took time to read through the consent form with the participants, clarifying any uncertainties they may have had about its content. Despite the potential discomfort caused by the formal language of the document, I endeavoured to explain it in more accessible terms. Once the process was complete and mutual understanding had been achieved, I briefly reiterated the main aims of my research and expressed my anticipation of the valuable perspectives and support I expected to gain from the interview.

Ice-breaking questions

After obtaining informed consent and commencing the interview, I initiated a preliminary interaction by getting to know the participants. This involved a comprehensive introduction that included my personal identity, educational qualifications, the nature of my research enquiry and the specific areas in which I was seeking their valuable assistance. A significant proportion of the individuals expressed curiosity about my relocation from my place of residence to theirs and inquired about my tribal affiliation. I then engaged them in conversation, discussing their knowledge of my tribe and the surrounding environment, with the aim of fostering a shared experiential bond within the community. An experiential connection with the tribal community was then established. I responded to requests in the order in which they are presented. This procedure serves as a means of establishing trust with the individuals involved, while also allowing me to develop a deeper understanding of their characteristics and preferences.

I then asked brief questions about the elements of our interview setting that caught my attention and that were potentially relevant to the interviewee's professional endeavours. For example, I asked Hmlnga': "*Is this the usual place where you do your work?*"

Broad themes

The main, overarching themes discussed during the interview were the following: Historical context and evolution towards resilience

- Personal encounters, reflections, and perspectives on resilience
- Formulation and implementation of cultural initiatives or their substance
- Self-perception and current efforts
- Experiences related to First Nations identity
- Reflections on cultural or tribal environmental changes

- Anticipations for cultural revitalisation
- Possible Follow-Up Questions

As the interviews were conducted in an open-ended and unstructured format, the relevant questions revolved around the above themes. Certain questions that potentially encouraged or motivated their engagement were likely to have been directed at those aspects that I found somewhat confusing or that they did not adequately clarify. For example, I asked Tjinunan, *“Could you please clarify the intended meaning behind your statement, ‘I am unable to keep up the pace’?”* I asked Zikuc, *“Could you please provide a comprehensive explanation of the concept of shame?”* or *“Could you please repeat your explanation of shame, esteemed teacher?”* I also asked Zikuc, *“Could you please explain your understanding of the concept of shame?”* In addition, I asked further questions based on my own personal curiosity about the subject. For example, I asked Tjinunan, *“Which texture is considered the most complex?”* I asked Kipusalialim if there was a significant period of time during which the Ma’ams communicate with each other before taking action.

Closing

Before concluding the interview, it is customary to ask the interviewee if there are any additional comments they would like to make or any other noteworthy information they would like to share. Finally, I expressed my deep appreciation and respect for their contributions, particularly in the areas of heritage and regeneration. I was deeply impressed and grateful for their efforts in these areas and looked forward to working with them in future endeavours.

3.4.5 The Role of Observation in Informing Research Themes

Observation played a crucial role in developing the six research themes, complementing the insights gained from interviews and adding depth to the analysis. Throughout the fieldwork, detailed notes and photographs captured non-verbal cues, environmental context, and cultural practices, which provided valuable context for interpreting participant narratives.

By observing participants’ facial expressions, tone of voice, and gestures during interviews, I was able to identify underlying emotions and cultural nuances that might not have been explicitly expressed. For example, while participants discussed traditional weaving practices, their body language and tone of voice often revealed both pride and concern about the challenges of preserving such traditions in modern contexts. These observations helped refine themes related to cultural identity and the negotiation of tradition and modernity. The integration of visual and

situational data also enriched the thematic analysis. For instance, photographs documenting weaving techniques and tools illustrated the fusion of traditional craftsmanship with modern influences. These images provided tangible evidence of the cultural evolution discussed in the interviews, reinforcing themes such as "Continuity and Adaptation" and "The Embodiment of Heritage."

Braun and Clarke's (2006) emphasis on the iterative nature of thematic analysis underscores the importance of contextual understanding in developing themes. The observational data, when cross-referenced with interview transcripts, revealed patterns that might have been overlooked if relying solely on textual data. For example, discrepancies between participants' verbal statements and their observed practices highlighted tensions between preserving traditions and embracing innovation, which became a focal point for thematic development.

Additionally, Paulus et al. (2014) highlight the utility of using multiple data sources, such as visual and audio records, to enhance the depth of qualitative analysis. Observations of participants in their daily routines—such as crafting, preparing ceremonial items, or engaging in communal activities—provided a holistic view of their lived experiences. These contextual insights strengthened the trustworthiness of the findings by ensuring that themes were grounded in the participants' cultural realities. While observation contributed significantly to the understanding of the research context, its role was carefully balanced to avoid an overemphasis on the researcher's etic perspective. Reflexivity was maintained through journaling and continuous alignment with interview data, ensuring that the analysis remained participant-centered.

3.5 Data Analysis Approach

In line with the previously mentioned research approaches, unstructured interviews and participant observation provide researchers with the opportunity to engage in unrestricted research of participants' perspectives. These methods facilitate the participants to express their perspectives and share relevant experiences in their own language. Furthermore, these methods are driven by internal motivations and is not constrained by established ways of asking questions. The use of unstructured interviewing allows participants to exercise liberty in defining the discourse, thus giving them greater agency.

Furthermore, participant observation acts as a beneficial complement to unstructured interviewing, as it allows the researcher to become immersed in the environment or setting of individuals being observed. The use of this immersive approach enables the collection of dynamic behaviour, contextual knowledge, and other non-verbal aspects that surpass spoken communication. By employing a combination of unstructured interviews and participant observation, the researcher can successfully capture the dynamic changes in the emotions of the participants and their

intended expressions, while also observing their interactions within the immediate context.

The careful consideration of an acceptable analytical approach is of utmost importance when dealing with the two research methodologies of unstructured interviews and observation, as well as properly elucidating the comprehensive and detailed data obtained. Consequently, it was decided that Reflexive Thematic Analysis (RTA) would be the main analytical method used in this research. The reason for using RTA is discussed in section 3.5.2.

3.5.1 Overview of Reflective Thematic Analysis

Thematic analysis (TA) is typically acknowledged as a fundamental data analysis method in qualitative research owing to its adaptability in accommodating various research inquiries and theoretical framework (Braun & Clarke, 2014). The birth of reflexive thematic analysis (reflexive TA) has been fostered by the adaptability of this method, representing a refinement of the traditional approach of thematic analysis. Thematic analysis has become increasingly popular in various academic disciplines, such as education (Pham, 2022), health and rehabilitation (Campbell et al., 2021; D'Souza et al., 2022; Scutt et al., 2022), psychology (Roulston, 2010), nutrition studies (Davis et al., 2023), and sports health research (Trainor & Bundon, 2021).

The contributions of scholars such as Braun and Clarke have exerted a substantial influence on the advancement of TA. In 2006, the research by Braun and Clarke, in their highly referenced article entitled 'Using thematic analysis in psychology', presents a thorough explanation of TA as a systematic approach to discovering, interpreting and presenting patterns or themes within a given dataset (Braun & Clarke, 2006, p. 79). The authors emphasise the fact that TA is not a completely mechanistic procedure. Instead, it necessitates the researcher to make important decisions and continually participate in a process of 'reflexive dialogue' regarding these decisions (p. 82).

Reflective thematic analysis (RTA) differs from traditional thematic analysis (TA) in several key respects. Braun et al. (2018) highlight that TA encompasses three schools of thought: coding reliability, codebook, and reflective thematic analysis. While traditional TA often emphasises consistency in coding and may adopt a more structured approach, RTA is deeply rooted in qualitative research principles, emphasises the individual skills of the researcher, and is often conducted without the need for a team.

The approach to analysis in RTA is particularly interpretative and reflexive, whether it follows an inductive or deductive path. This contrasts with some TA methods, which may adhere to more rigid coding structures. In RTA, coding is fluid and intuitive, allowing themes to emerge organically through a process of coding and iterative development (Braun & Clarke, 2021). One of the

defining features of RTA is its strong emphasis on recognising the active and interpretive role of the researcher. Rather than treating data as passive, RTA emphasises the importance of recognising that the researcher's perspectives, attitudes and contextual factors inherently shape the understanding and analysis of data (Braun & Clarke, 2019). This perspective shifts the focus to how researchers engage with and make sense of the data, marking a departure from traditional TA approaches that may see data analysis as a more straightforward, less interpretive process.

But what does 'reflexive' mean in this context? At its core, reflexivity refers to the continuous process wherein researchers consciously recognise, ponder, and articulate their influence on, and engagement with, the research (Byrne, 2022; Trainor & Bundon, 2021). In RTA, this means acknowledging that themes are not merely 'discovered' in the data. Instead, they are co-constructed as the researcher interacts with the data (Braun, Clarke, 2018; Braun, Clarke, & Hayfield, 2023). As Braun and Clarke (2019) believe qualitative research is about interpreting and creating context-bound narratives rather than simply uncovering 'truths' in data. Thus, the primary distinction between traditional TA and RTA lies in this emphasis on reflexive practice. Adopting this reflexive lens ensures that the research process is transparent, accountable, and situated within a robust interpretative framework.

Qualitative research is concerned with the delicate balance between objectivity and subjectivity. Unlike quantitative research, which emphasises objectivity, qualitative research embraces subjectivity, recognising that researchers bring their own worldviews and cultural experiences to their work. This acknowledgement is key because it allows for a richer, more nuanced exploration of the topic, as researchers can connect with the data in more meaningful ways. However, responsible management of this subjectivity is essential. Researchers need to be aware of their biases and how these might influence their interpretation of the data. As Silverman (2000) suggests, subjectivity can be a valuable asset in research if it is managed thoughtfully. This involves consciously reflecting on one's own positionality and being transparent about how personal experiences might influence research findings, especially when working closely with individuals (Smith, 1994, p. 254). The strength of qualitative research, therefore, is not in eliminating subjectivity, but in recognising it and using it thoughtfully to enrich the research process.

3.5.2 Rationale for adopting reflexive thematic analysis

*Without some degree of reflexivity any research is blind and without purpose.
(Flood, 1999, p35)*

In my qualitative research journey, where I immersed myself into the complex cultural nuances,

beliefs, and experiences of Austronesian Formosans, it was paramount that the chosen analytical approach aligned well with my core research objectives. This exploration centred on understanding the cultural revitalisation processes among these communities, deciphering their perceptions, and delving into the Indigenous Knowledge inherent in their practices. These insights aimed to shape a decolonising design framework, accentuating Indigenous practices in the realm of cultural revitalisation. Such a pursuit required a method that could deeply probe and illuminate these cultural dynamics.

Navigating the practical aspects of this research brought forth certain challenges. It cannot be overlooked that in qualitative studies, individual backgrounds, entrenched theoretical perspectives, and biases, shaped by unique academic journeys, can sway the coding process, making it hard to attain a pristine, theory-neutral knowledge (Guba & Lincoln, 2005; Smith & Deemer, 2000). This realisation led me to RTA as the optimal analytical tool. RTA, with its emphasis on the reflexive relationship between the researcher and data, is well-suited to the depth and engagement required. It fostered an acute awareness of cultural revitalisation intricacies, Indigenous design principles, and the broader spectrum of revitalisation, while concurrently acknowledging inherent standpoints in this dialogue and addressing the researcher's positionality within this complex milieu.

My own cultural roots within the Austronesian Formosans community provided a unique vantage point and have granted me a profound perspective, helping me to see subtleties that might elude outsiders. (Smith & McGannon, 2018). This insider perspective enriched my research journey, gifting me with insights that might otherwise have been eclipsed and fostering deeper connections and trust among participants. This, in turn, opened doors to an area of deep understanding, particularly in relation to the realms of Indigenous Knowledge and the intricacies of decolonising design framework (Liamputtong, 2013; Dwyer & Buckle, 2009).

Diving deeper into my research, focusing on cultural revitalisation and decolonising design, brings with it the weight of responsibility. My intimate ties to the community necessitate a vigilant self-awareness to ensure impartiality. Treading the path taken by many ethnographers and anthropologists, I have found myself oscillating between an insider's subjectivity and a quest for overarching objectivity (Finlay, 2002). Reflexivity, an ongoing process of self-evaluation, has been my compass on this journey, helping me to address inherent biases, multiple viewpoints and the subtle dynamics of power within research.

My gravitation towards Braun & Clarke's RTA stems from its alignment with the 'Big Q' (Clarke & Braun, 2018). This method, unencumbered by rigid theories, offers a fluidity that resonates with the interpretive core of my research. Such an approach not only emphasises the collaborative creation of knowledge but also promotes a harmonious interaction between the researcher and participant, reinforcing the underlying principles of my research objectives (Finlay, 2002). Within

the broader conversation of cultural revitalisation and decolonising framework, RTA stands out as an instrumental tool. By emphasising continuous reflexivity, RTA aids researchers in maintaining transparency and grounding throughout their analytical process (Braun & Clarke, 2019). Instead of pursuing an elusive ideal of objectivity, RTA encourages researchers to leverage their intrinsic subjectivity, converting it into a valuable lens that both deepens insights and critically appraises its influence (Finlay, 2021). Such an approach allows an Insider researcher's Implicit knowledge of community norms to be seamlessly Incorporated into the TA, thereby offering a comprehensive view of the intricate cultural dynamics. (Narayan, 1993).

While the path of researching Austronesian Formosans cultural revitalisation is fraught with complexity, the guiding principles of reflexivity and the choice of RTA as the analytical tool pave the way for a profound and comprehensive exploration. The ultimate goal remains: to weave together rich narratives that are culturally sensitive, while also upholding the rigorous standards of academic research.

3.5.3 Main Considerations in Reflexive Theme Analysis

Kraff (2018) criticised that in general, designers have a “lack of self-reflection” (p,62).

Flexibility in Thematic Analysis. As mentioned before, TA is a widely employed approach for the purpose of identifying, examining, and revealing patterns or themes within collected data. One of the notable features of this approach is its inherent flexibility, as it does not adhere to any certain theoretical or epistemological framework (Braun & Clarke, 2006). The significance of the researcher's active involvement in the process of knowledge creation is underscored by this demonstration of flexibility. The inclusion of “active” engagement in the process of analysis contributes to the reflective characteristic of the approach (Braun et al., 2019, p. 848). Researchers play a decisive role in determining the treatment of data, from initial observation to theme development. This transition from raw data to comprehensive themes starts with the coding process.

Variability in Analytical Approach. Depending on the research question or theoretical framework during the analysis process, the variety of potential applications of TA is demonstrated by the different choices available to researchers, such as the choice between an inductive (data-driven) and a deductive (theory-driven) approach (Braun & Clarke, 2006; 2012; Campbell et al., 2021) or the choice between semantic (descriptive) and latent (interpretive) levels (Braun & Clarke, 2006; Campbell et al., 2021). Such decisions have significant implications for multiple stages of the research, ranging from the initial coding process to the final identification of themes

(Braun et al., 2018). Furthermore, the strategies used in TA are flexible rather than rigidly fixed.

For instance, an analysis may begin with an inductive approach and then transition to a latent approach as new insights are derived from the collected data, or vice versa. Regardless of the preferable method, it is imperative that researchers prioritise clarity and analytical reliability.

From Codes to Themes. In TA, a “code” is essentially a designated label or tag given to a specific data fragment. This label, often a keyword or a brief phrase, signifies a broader concept or a fundamental idea present in the data (Braun & Clarke, 2006). Such codes are pivotal in representing significant concepts, ideas, or themes to comprehend the data (Braun & Clarke, 2019). As coding progresses, choices related to methodological approaches can influence various stages of the TA, shaping the evolution from codes to themes. The main challenge is to understand what qualifies as a ‘theme’. A theme aims to highlight crucial aspects within the data related to the research inquiry, showcasing consistent patterns or intrinsic meanings across the dataset (Braun & Clarke, 2006).

3.5.4 The recipe for undertaking (reflexive) thematic analysis

TA is a form of qualitative analysis that involves identifying and exploring patterns or themes within the collected data. This process may begin during data collection and ends up leading to reporting these identified themes. The flexible character of this approach requires analysts to move continually between the whole dataset, specifically coded chunks, and their existing analysis, with writing playing an important role from the beginning. Although the approach goes through six phases, they are not always sequential, as analysts can jump between them based on what is needed. The timing factor in engaging with current research reflects instability, as early engagement could lead to either a narrowing or an enrichment of the analysis, depending on the choice of approach.

Phase 1: familiarising with data

Familiarity with qualitative data is a fundamental stage of analysis. Whether the data are collected in-person or obtained externally, immersion in the content of the data is critical to a full understanding of the data. This immersion is more than just casual reading – it is an active, deep-dive into the data, exploring its meaning and discernible patterns. Braun and Clark (2006) emphasise the nature of in-depth reading prior to coding, pointing to its formative role in thematic identification and pattern recognition. This thorough process often explains why qualitative studies have smaller samples than quantitative studies. Given its time-intensive nature, some

researchers may ignore or shorten this stage, but doing so may compromise the subsequent stages of analysis. Here, note-taking becomes crucial and researchers can use this to designate potential coding areas for later stages.

Further emphasising the immersion process, Braun & Clark (2012) note that this stage requires the researcher to interact with data elements, such as textual recordings, audio or video recordings. In particular, if the data contains audio elements, it is recommended to both listen to the recording and read the transcript. Active engagement during this reading process, such as annotating, underlining, and taking notes, helps to shift one's perspective to see the data not only as mere text, but as meaningful content. This analytical and critical interaction with the data may provoke a questioning of the participants' experiences, assumptions, and the worldview they presented. In addition, another component of this initial stage is reflective practice. Campbell et al. (2021) emphasise ongoing reflective practice – a self-reflective examination that acknowledges the researcher's biases and positions in the analysis (e.g., age, gender, ethnicity, race). Through individual and group discussions, researchers can ensure that their personal assumptions and biases are recognised, thus ensuring a more impartial analysis.

Phase 2: generating initial codes

This stage of qualitative data analysis is crucial and centres on the generation of initial codes from the data, which form the cornerstone of the entire analysis process. Codes, which reflect either semantic content or latent meaning, are created as analysts identify interesting or relevant features in the data. This coding can be inductive, emerging organically from the data, or deductive, influenced by pre-existing theories or concepts. It is used to organise the data into meaningful groups, laying the groundwork for the development of broader themes at later stages. Whether through manual annotation on printed transcripts or using specialist software programs, coding is carried out systematically, ensuring that each data item is thoroughly examined to highlight patterns, contradictions and inconsistencies (Braun & Clark, 2006; Trainor & Bundon, 2021; Braun & Clark, 2012; Campbell et al., 2021).

Coding is crucial in managing the extensive primary data in qualitative research. It tags and categorises significant data fragments and sets the stage for complex future interpretations. Analysts need to be alert to both explicit content and deeper, underlying meanings. Some codes may directly summarise a participant's language or sentiment, while others may require conceptual interpretation by the researcher, embedding the data within broader theoretical framework. The balance between descriptive and explanatory coding often depends on the experience of the coder, with novices tending towards descriptive coding. As the process evolves,

emerging patterns guide the analysis towards the identification of key themes that illuminate the nature of the phenomenon under research (Braun & Clark, 2006; Trainor & Bundon, 2021; Braun & Clark, 2012; Campbell et al., 2021)

Phase 3: searching for themes

Braun and Clarke (2006, 2012) describe the third phase of qualitative analysis as a crucial transition from codes to the development of broader themes. This stage is characterised by the active construction of themes by the researcher, which involves interpreting and relating patterns of meaning in the data to the overarching research question. At this stage, codes are categorised, merged and possibly reorganised to form cohesive themes, often presented using intuitive visual aids such as mind maps or tables to highlight connections and variations. This process can be likened to a sculptor transforming raw stone into art, where the raw data serves as the foundation and the nuanced analysis is the result of meticulous craftsmanship. This analogy underlines the active role of the researcher in shaping the final analysis, where some themes may emerge as primary while others remain secondary. The iterative nature of this process means that codes may be moved, merged or discarded in order to best capture the patterns within the data. Trainor and Bundon (2021) and Campbell (2021) illustrate this stage as not only identifying themes, but also understanding the relationships between codes, themes, and the broader research narrative.

Themes are not static entities waiting to be discovered, but are created dynamically by researchers. Moving from individual codes to broader themes requires a holistic view of the data, with visual tools such as charts or tables playing an important role in clarifying and reorganising codes into meaningful groups. As Campbell (2021) points out, discussion helps to understand the overall narrative, bringing to light themes about important issues such as power dynamics or cultural discrepancies. To emphasise this active creation, Braun & Clarke (2019) suggest renaming this stage as 'generating (initial) themes' to emphasise that themes are not passively found in the data, but are actively unearthed through rigorous analysis. This stage is flexible and dynamic, with codes evolving into primary or secondary themes, or being discarded, depending on their relevance to the core findings of the research.

Stage 4: reviewing themes

The stage focuses on refining the originally identified themes. This stage involves examining the themes for consistency and uniqueness, ensuring that the data within each theme is homogenous and distinct from the others (Braun & Clark, 2006; Braun & Clarke, 2012). Sufficient data may not support some themes or may be too broad and therefore need to be merged with other themes

or further delineated. The researcher assesses whether the themes were descriptive or reflects deeper insights against the coded data extracts. Using criteria such as internal homogeneity and external heterogeneity, this process involves two main levels: firstly, examining the coded data to identify patterns of coherence (Braun & Clark, 2006), and then reviewing the whole dataset to ensure that the themes appropriately capture their essence. As themes are reviewed, some may be merged or redefined to tell a more cohesive story that reflects the depth of the data (Trainor & Bundon, 2021).

During this review stage, researchers should continually question their themes' quality, relevance, and depth. Key questions include whether the topic truly goes beyond just a code, whether it meaningfully addresses the research question, and whether it is supported by sufficient data without being overly diverse (Braun & Clark, 2012). This rigorous approach ensures that thematic analyses are not merely descriptive, but provide insight into the phenomenon under research.

Stage 5: defining and naming themes

The fifth stage of TA focuses on the definition, refinement, and designation of identified themes. At this stage, researchers are responsible for identifying the essence of each theme, ensuring that it is distinct (and which may contain subthemes, Braun & Clarke, 2012), pertinent to the larger narrative of the dataset, and directly addressing the research questions (Braun & Clark, 2006; Trainor et al., 2020). The naming of themes is also crucial, with Braun and Clarke (2013) advocating for names that convey the essence of the theme succinctly. This iterative process necessitates a balance of data assimilation and analytical rigour, going beyond simple paraphrasing to comprehend each theme's significance in depth.

In addition to this definition process, visual tools, such as thematic maps or diagrams, become indispensable, presenting an overarching view of the interconnections between themes and their collective representation of the dataset. This stage may lead to a comprehensive, thematic map that presents an integrated view of the dataset that corresponds with the specified research questions (Campbell et al., 2021).

Stage 6: producing the report

The sixth stage of TA, as outlined by Braun & Clark (2006; 2012), emphasises the importance of writing a compelling report that tells the story of the data in relation to the identified themes. This procedure involves incorporating data into an analytic narrative that persuasively responds to the research question. The narrative, while insightful, must be brief and devoid of unnecessary or irrelevant data. It is essential to include compelling data examples that highlight the significance

and prevalence of the themes. Notably, qualitative research interweaves writing and analysis throughout the research process, whereas quantitative research indicates a more linear progression (Traynor & Bundon, 2021).

3.6 Ethical Considerations

3.6.1 Ethical Guidelines Followed During the Research

My ethics application was initially submitted to Lancaster University's FASS-LUMS Research Ethics Committee on 22 May 2019, revised on 2 July 2019, and formally approved on 12 July 2019. I strictly adhered to the committee's ethical protocols, placing an emphasis on the dignity, rights, and welfare of the participants. This was particularly important given that the research focuses on Taiwan's Indigenous communities, who have faced historical injustices.

The Ethics Committee raised concerns about participants' self-identification as Indigenous and potential political sensitivities. In response, I took steps to distance myself from any political affiliation and gave participants the autonomy to self-identify as Indigenous. This approach is consistent with Taiwan's official recognition of its Indigenous People since 1996, which supports the right of individuals to self-identify. In addition, Taiwan's commendable position in the Numbeo Safety/Crime Index, together with my background as an Indigenous person, provided further confidence in the effective management of any associated risks. This approach ensured a respectful and safe environment for all participants, mitigating any concerns about security or political bias.

Additional attention from the committee was paid to potential issues around filming and data storage. Participants were fully informed before giving consent. During interviews, consent for picturing was also explicitly obtained, although some participants found the repetition tiresome. All data were stored securely on a password-protected hard drive, with identifying elements removed after transcription.

3.6.2 The Informed Consent Process

Most researchers would normally have obtained consent for interviews prior to carrying them out, then followed up with the formalisation of a consent form. In the course of gaining consent, I explained in detail the particulars found within the consent form before distributing it to potential participants. Whilst some participants could understand the content independently, others required further explanation on my part for full understanding. After obtaining consent and in anticipation

of the interview, it was established whether the participant had any remaining questions about the consent form.

Before the interviews and observations began, a detailed dialogue was conducted with the participants to discuss the anticipated methods and associated risks involved in the research venture. Emphasis was placed upon their prerogative to opt out of the research whenever they chose. For many, the ethical consent procedure was *terra incognita*, arousing apprehensions regarding the potential for betrayal. This formal aspect of consent represented a novel experience, even for those who might have previously participated in other research initiatives. Coordination regarding the logistics of the interviews, including time, venue, and methodology, was initiated, and clear consent was given.

3.6.3 Privacy and Confidentiality

In a bid to safeguard participant privacy and confidentiality, all collected data were securely stored on a password-protected hard drive. Matters related to privacy and data utilisation were thoroughly addressed both in my thesis and in potential publications. All data was anonymised to a reasonable extent. I shall only utilise images or videos that are directly relevant to the research and future scholarly outputs, and only upon obtaining explicit consent for each specific use.

As for the interview process, some interviewees were recommended by other participants. When approaching these recommended individuals, I refrained from disclosing to the original referees whether their suggested interviewees were ultimately included in the interview roster. The extent to which these individuals may have communicated among themselves remains beyond my purview. What is imperative is that no interviewee is identifiable in any of the resulting transcripts, images, or any other form of data. I made it unequivocally clear that whilst I would retain all data necessary for the publication of research findings, any material flagged by participants for privacy concerns would be promptly destroyed. Upon the conclusion of each interview, participants were informed that they would receive a copy of the interview once the research paper had been finalised.

3.7 Chapter Summary

This chapter provides a detailed explanation of a research design that seeks to investigate the cultural revitalisation of Austronesian Formosans. The design of the research is informed by a deep appreciation of Indigenous cultures and knowledge, and integrates both ‘decolonising

methodologies' and 'Indigenous research methodologies. This dual paradigm is designed to address and challenge the lingering effects of colonial power and inequality, while also prioritising Indigenous perspectives, particularly in relation to preserving culture and achieving social justice.

In order to provide an in-depth overview of cultural revitalisation, a conscious decision was made to use a qualitative research methodology. Unstructured interviews were the method used in this research, allowing for a comprehensive exploration of the intricate aspects of individual experiences. In addition, participant observation was used to enhance the contextual dimension of the findings from the interviews. Rather than being seen as mere procedures for data collection, these strategies served as a means of fostering genuine community participation, actively listening to participants and cultivating mutual respect.

In terms of data analysis, the research used Reflexive Thematic Analysis (RTA) as its primary analytical framework. The RTA framework was recognised as an appropriate approach for dealing with complex multi-dimensional data sets. It is particularly valuable because of its emphasis on the reflexivity of the researcher. The adoption of a reflexive stance is significant due to the researcher's intrinsic engagement with the area under research, thus supporting and enhancing the practice of reflexivity.

Considerable emphasis has been placed on ethical guidelines, due to the historical reluctance of Indigenous People to adopt research methodologies, thus increasing their importance on the ethical horizon. In strict compliance with the requirements of the Research Ethics Committee of the Faculty of Arts and Social Sciences of Lancaster University and the Lancaster University Management School, this research took additional precautions to ensure the protection of the dignity, rights and general welfare of the participants. Maintaining transparency was of paramount importance, as evidenced by the inclusion of transparency measures in the informed consent process, and the careful protection of the data collected, which was securely stored in accordance with strict confidentiality standards.

In short, the methodological framework employed in this research sets a standard for the conduct of qualitative research, particularly research that seeks to challenge traditional approaches and promote decolonisation. The approach demonstrates academic rigour and a deep understanding of cultural contexts. In addition to its particular insights into cultural revitalisation among Austronesian Formosans, this research lays the groundwork for a culturally sensitive and methodologically rigorous framework for future similar research.

In the following section I will proceed with a comprehensive examination of the research findings, using the six stages of the reflexive thematic analysis as a guiding framework. The next chapter

aims to provide an in-depth account of the methodological interpretation and analysis of the data, which eventually led to the formulation of the findings of the research.

4.0 Analytical Process

4.1 Introduction

The value of qualitative research is rooted in its ability to distill intricate nuances and experiences from gathered data into understandable findings. The primary aim of this study is to suggest potential design approaches grounded in the decolonising design movement's principles, targeting the revitalisation of Taiwan's Indigenous Knowledge. Through the lens of the cultural revitalisation endeavours of the Austronesian Formosans, this study explores into the revitalisation movement's role in the larger context of cultural revitalisation and its implications for decolonising design.

In order to fulfill this research objective, reflexive thematic analysis (RTA) is employed as the primary analytical method. This approach underscores the researcher's proactive role in the knowledge generation process. Moreover, the adaptive and evolutionary nature of RTA transcends specific theoretical or epistemological boundaries. Rather, the analysis oscillates between inductive and deductive rhythms, facilitating a natural interplay between the primary data and the themes. In this chapter, I will use the RTA to analyses. by tracing the steps from data accumulation to theme identification.

4.2 Six Phases of Reflexive Thematic Analysis in Approach

Before proceeding to the phases of Reflexive Thematic Analysis (RTA), it is important to outline the initial steps taken in preparation. Data collection took place in Taiwan between late August and October 2019. However, the transcription of the audio recordings did not begin until my return to the UK at the end of October 2019. This transcription task was particularly challenging. Using Microsoft Word, the interviews were meticulously transcribed into approximately 270,000 Chinese characters, a task that took approximately two months to complete. To ensure accuracy and capture every detail of the conversations, I adopted a thorough approach, revisiting the recordings several times. This method was particularly demanding due to the nature of the interviews, which were recorded live, often with pauses, waits and interruptions.

After completing the transcription, I proceeded to conduct a comprehensive examination of the content. In light of the vast amount of data available, I have acknowledged the value of employing specialised software in order to conduct a systematic analysis of the transcriptions. I chose ATLAS.ti as my primary analytical tool. The primary features of qualitative data analysis tools,

such as ATLAS.ti, MAXQDA, and NVivo, encompass the process of coding textual segments, producing descriptive tags, and progressing from basic classification to the identification of patterns and the development of themes (Paulus et al., 2014). Moreover, ATLAS.ti has the capability to visually represent the relationships between different subjects or measure the frequency of codes.

ATLAS.ti is adept at managing large datasets and provides the ability to quickly retrieve coded segments, which proves invaluable for referencing data (Woods et al., 2016). This aligns seamlessly with the iterative approach of Reflexive Thematic Analysis (RTA). It's also important to recognise that while ATLAS.ti can organise codes by frequency, thematic analysis prioritises the relevance of these codes to the research aims over their quantity (Braun & Clarke, 2012). Once the transcripts were entered into ATLAS.ti, the coding phase began.

Figure 11 shows the six phases of Reflexive Thematic Analysis (RTA) into three primary tasks. Each task, which forms the core elements of RTA, consists of several steps. It's important to note, however, that the analysis process is not linear; it involves a dynamic movement back and forth between different tasks. This structure helps to better recall and navigate the different stages of the RTA.

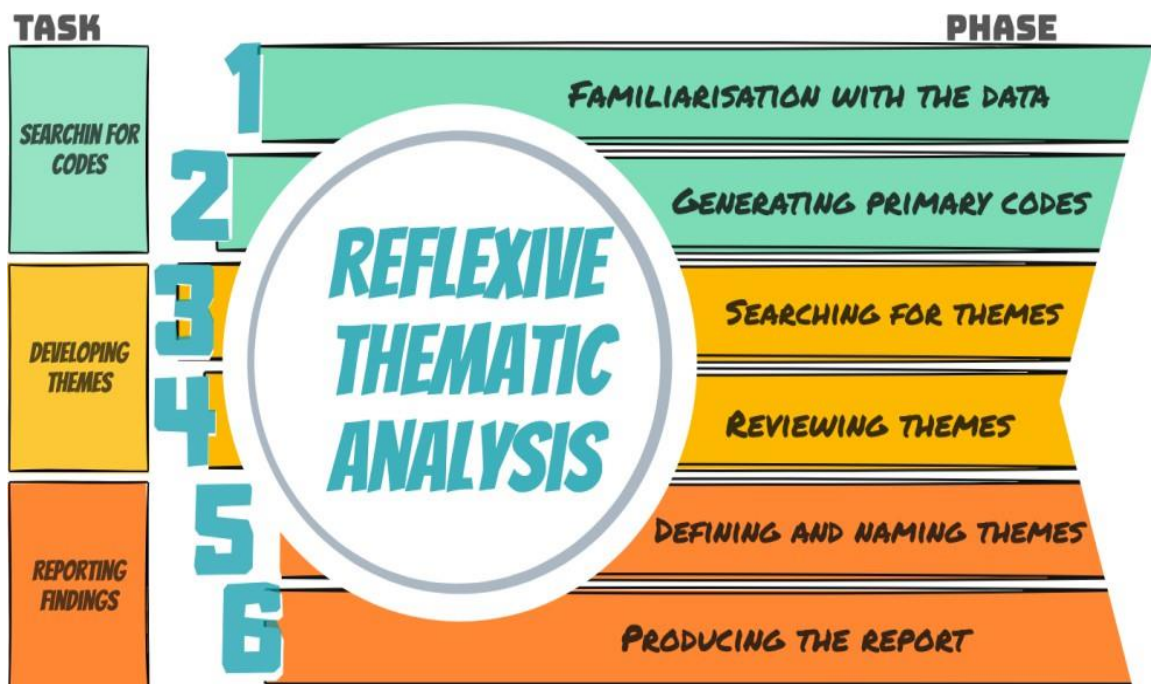


Figure 11: The three main processes and phases of RTA

4.2.1 Searching for codes

Phases 1: familiarisation with the data

A fundamental aspect of qualitative research involves engaging in a thorough and comprehensive exploration of the facts. Engaging in immersive experiences following the gathering of data enhances one's ability to develop a comprehensive comprehension of the interviewee's emotional states, cognitive processes, and emerging patterns. The thorough examination of the data is crucial for identifying relevant themes related to the research objectives, hence requiring a full understanding of the data (Braun & Clark, 2006). At this phase, it is essential to have a comprehensive understanding of the participants' experiences, assumptions, and perspectives in order to establish the foundation for subsequent phases of analysis.

Throughout this phase, I gradually developed a close familiarity with the data as I carefully examined the printed interview transcripts. Through my transcription endeavours, I had already acquired an initial understanding of the interview material. Upon reviewing the interview sessions and carefully examining the notes I made throughout these sessions, my understanding and engagement with the interview material were significantly enhanced.

Following the transcribing process, I chose to adopt a concrete methodology by physically printing out the transcripts and engaging in a thorough examination of them, treating them as if they were narrative stories. Throughout this process, I occasionally made annotations consisting of questions or personal observations. The act of actively engaging with the content through expressing questions and reflecting on the facts can be seen as a proactive response. To enhance clarity, I implemented a scheme of colours in which essential terms were brought out in red, reflections and questions were written in blue, and relevant lines or phrases aligning with the research topic were highlighted in black. Furthermore, I have provided annotations that encompass the broader significance and discernments. During this step, a comprehensive review of each interview was conducted.

Upon further examination of the transcripts, a series of introspective inquiries emerged. What factors contributed to the collecting data of a specific emotional response in a participant with regards to a particular event? What revelations on an individual's perspective on the world can be discovered from a narrative? How do individuals perceive and make sense of their personal experiences? To provide an example, it would be appropriate to bring up a quote from Zemiyan, as shown in Table 4.

Table 4: An example of familiarising data

Me: What is the rationale behind your decision to prioritise research on Indigenous music and dance?

(我：你決定將原住民音樂和舞蹈列為優先研究的理由是什麼？)

Zemiyan: **Everyone says that Indigenous People are good at singing and dancing.** If this is considered a strength, it shouldn't be limited to welcoming guests at schools, weddings, funerals, or entertaining foreigners, merely as a way to showcase a different aspect of Taiwan's culture. It sometimes feels like an exotic spectacle. **I feel as though I cannot escape the fate of being exhibited!** If this practice is truly valuable, then it should be recognised as such. Otherwise, why are Indigenous People always the ones chosen for these occasions? That is the perspective I reflect on. Of course, I feel somewhat reluctant every time Indigenous dancers are sent to greet guests. **It makes me uncomfortable—even frustrated—that schools repeatedly have Indigenous students perform. However, from another perspective, competitions and performances can also serve as a means of preserving culture.** Over time, I have come to understand this. If this path can be relied upon, can it lead to cultural revitalisation? **What I am doing now is a cultural action,** and through this action, I hope more people will come to recognise and appreciate it.

(因為大家都說原住民能歌擅舞阿，如果這是一種強項的話，它不應該只是學校裡面派出去迎賓的，或者是婚喪喜慶的時候、或者是招待外國人來的時候，看到台灣的另外一種力量或是一種文化，它有點像異國情調。我覺得跳脫不開我就是被展覽的命運嘛！那如果這一條路它是有價值的，應該是說它應該是有價值的，要不然不管在什麼場合，為什麼都派原住民？我是去從這邊去思考。當然我有點抗拒就是為什麼每次就是要原舞社的就要被派去迎賓？我覺得有點蠻尷尬的。甚至我對於學校的那個每次都讓原住民的學生表演，這種事情我有點覺得反感。可是你用另外一個角度去想，有時候比賽或者表演，他是維繫一種文化的另外一種方式，對我而言是這樣，我慢慢去揣摩之後。那如果說它是一個可以依靠的方式的話，那文化復振可不可以？就說在文化行動裡面，我現在在做的就是文化行動。那在這文化行動裡面，去讓更多人認同。)

In the aforementioned paragraph, a number of first draught observations and reflections emerge. a) Zemiyan thinks that the term 'everyone' is used to refer exclusively to persons who are not of Indigenous origin. And b) Zemiyan experiences a sense of marginalisation due to the prevailing societal perception of Austronesian Formosans, perceiving them as consistently objectified for public display purposes. c) A clear discrepancy arises in relation to the perceived significance attributed to Indigenous music and dance. Finally, d) this inherent conflict gives rise to an alternate viewpoint or set of values.

Delving more into the subject matter, a) Zemiyan articulates dissatisfaction with the prevailing social image of Indigenous music and dance. b) However, Zemiyan identifies diverse inherent characteristics within the performances, and c) indicating that these artistic expressions are crucial cultural landmarks that are essential for the revitalisation of culture. To encapsulate them, a) the pervasive societal preconceptions that regrettably categorise Indigenous communities, b) it contributes to the emergence of conflicting ideals in their process of self-identification. However, c) these conflicts are reconciled in the aim of cultural preservation, leading to the emergence of a novel perspective or value.

During this phase of my research, when evaluating the literature, I focused on the content relevant to my research questions. My aim was to maintain an unbiased approach in analysing the verbatim transcripts and documenting my reflections. I acknowledge that these reflections were at times disorganised, characterised by the seemingly random placement of certain concepts. Upon re-examination, most of these annotations remained unchanged, with only a few offering new insights. This approach was intended to enhance the trustworthiness of my analysis, although the success of achieving complete impartiality in research can never be fully ascertained without extensive triangulation.

Phase 2: generating primary codes

The coding process serves as a bridge between raw data and a coherent analytical narrative, playing an instrumental role in facilitating analytical discourse. This phase entails the organisation of the data into coherent and meaningful categories, accompanied by descriptive labels that concisely represent the core characteristics of the segmented data (Braun & Clark, 2012). Regardless of whether it arises from an inductive or deductive methodology, this fundamental categorisation highlights significant patterns and establishes the basis for later identification of themes. The importance of this phase is emphasised by its contribution to following analytical endeavours, reflecting the depth and complexity of the experiences depicted in the data (Braun & Clark, 2006).

The coding phase symbolises the beginning of analysis in this research. Here the transcriptions were closely examined to identify data segments relevant to the research question. These segments were then methodically labelled to help organise and interpret the data (Saldaña, 2021). A continuous review ensured that participants' contributions were in line with the research question. Braun and Clarke (2006) highlight that reflexive thematic analysis requires the active involvement of the researcher in coding. This means that the researcher evolves with the coding process, maintaining flexibility and openness about how content is coded. The approach involves adapting rather than strictly adhering to pre-established codes. Box 4.3 illustrates this preliminary coding process and its supporting details. Coding is an iterative exercise of self-reflection and evaluation, remaining aware of one's biases, assumptions and interpretations of the data, supported by a continuous feedback loop (Braun & Clarke, 2019). This method is inherently dynamic, allowing for the development of more complex and deeper interpretations.

Table 5: Example of supporting information for preliminary coding

Preliminary coding	Participant's supporting information
A reflection on cultural differentiation; Han Chinese identity; missing deeper meaning.	I had a random thought. We have been striving to differentiate ourselves from the so-called Han Chinese, seeking something that sets us apart from them. I believe we are primarily concerned with the tangible—the things we can see.
A convergence of personal and collective identity; sentiments towards the Indigenous community; self vs Indigenous identity.	But this is what provides material for my work. However, it is my personal interest, not necessarily for the Indigenous people. This is where I come from. Yet, looking back, this “I” is revealed as the Indigenous—because I am the Indigenous people.
Language lost, language as a capsule.	I wish to regain my lost knowledge of native languages. If I had not been active in literature, if I had not had a solid foundation in traditional languages, and if I had stronger language skills, I might have had greater proficiency in Chinese and perhaps access to stronger resources. After all, I

Preliminary coding	Participant's supporting information
	believe that language is the glue that binds culture together.
Indigenous language is in ICU, with budgets spent on a flawed policy—one that once forbade the right to speak. Now, efforts at revitalisation must work to reverse past mistakes.	Why is it so expensive to revitalise our language? Because it is being treated as though it were in critical condition. Initially, we were forbidden from speaking our language by administrative decree, and now we must spend a significant amount of money to recover it. It seems that every time we discuss this issue, we find ourselves trying to reverse past mistakes—yet language revival cannot happen out of thin air.
Culture, learning agency, mentorship, and policy influence.	Many government agencies had already begun carrying out the work I had been involved in, so I thought I no longer needed to dedicate as much time to it. Instead, I felt I could explore and learn about the Paiwan people's culture on my own.
Policy does not take effect at the right time.	The tale revolves heavily around policy. Even if a policy is in place, it becomes meaningless if individuals are not willing to change.
Scepticism regarding the existence of this policy; the conditions for the organic growth of a community.	Perhaps I overlooked their policy, but I do not believe it exists. Why? Because if it did, it would have been nurtured, adapted, and refined within tribes or groups.
Deeply influenced by ancestors; a traditional mindset.	Many of the artisans I interviewed were confined within a set framework. They consistently referred to their ancestors.

Preliminary coding	Participant's supporting information
Contexts are so different; a sense of inadequacy.	We cannot compare ourselves to our ancestors.
To understand the wisdom of our ancestors during difficult times.	We should learn more about how they endured hardships—how they used their wisdom to navigate times of scarcity, resolve conflicts, and establish systems to prevent disputes.

According to Braun and Clarke (2012), codes serve as the fundamental basis for analysis, metaphorically speaking. The metaphor implied by the text describes the analysis process of the construction of a brick house, where the themes serve as the structural elements of the walls and roof, and the codes symbolise the individual bricks and tiles (p. 61). The initial coding process using ATLAS.ti resulted in the identification of 994 preliminary codes at the first round of coding process. Box 4.4 shows these coding process on software. The considerable volume of initial codes presented a significant challenge to conducting a comprehensive study. Consequently, a comprehensive assessment was conducted in order to identify codes that show a considerable amount of relevance to the research topic. This process resulted in a narrowing of the preliminary list to 549 refined codes that were considered appropriate for further examination. Further examination indicated that several codes were not effectively related to the initial research question. Following that, these codes were amalgamated, generating a total of 158 of primary codes (final codes) in the final coding. The data followed a further grouping process which resulted in the identification of more specific sub-themes. These sub-themes were then selected as the primary areas of investigation for the following reflexive thematic analysis.

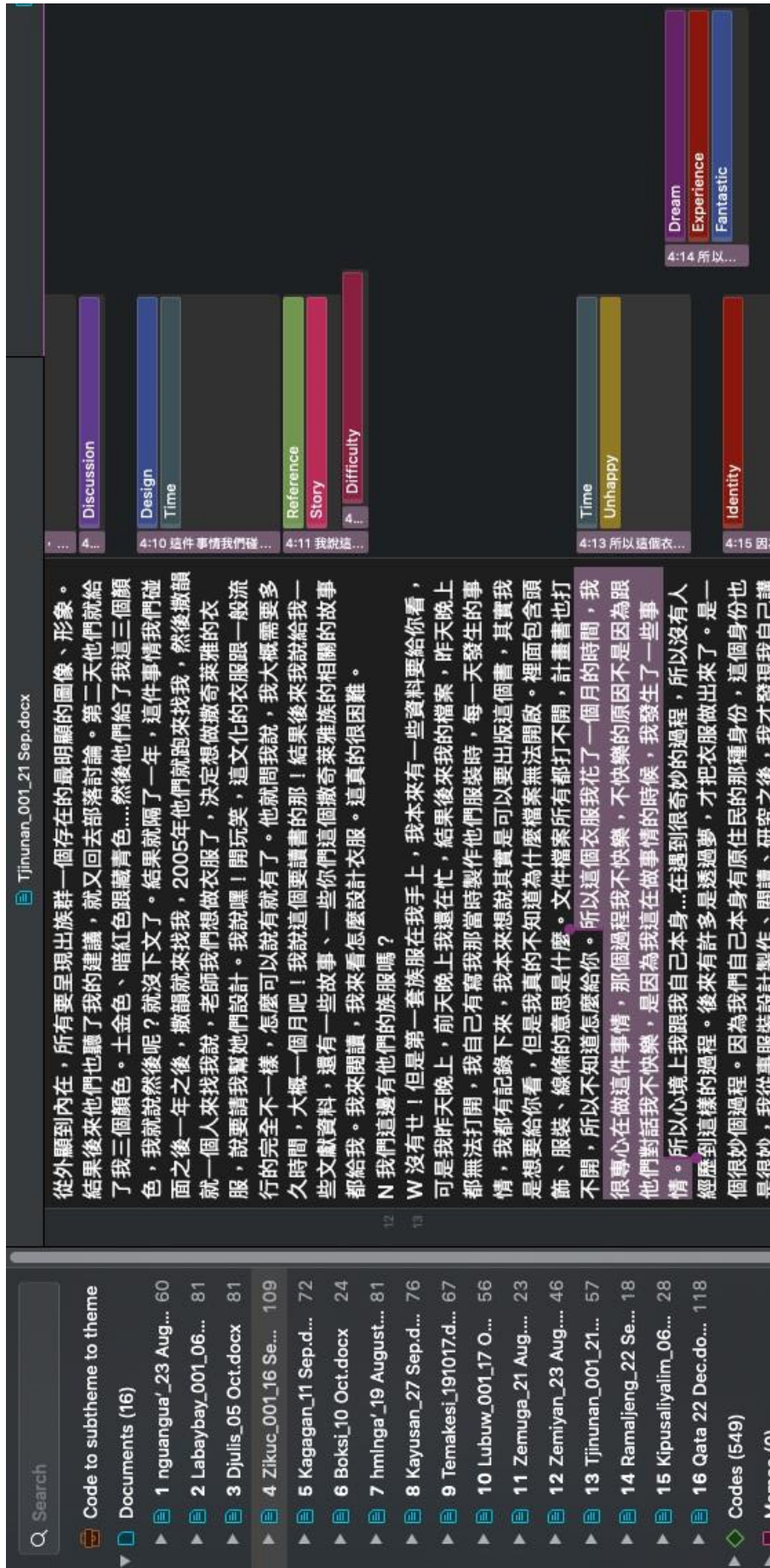


Figure 12: Example of coding implementation (Screenshot from ATLAS.ti. desktop software)

In the realm of reflective thematic analysis, a code acts as a manifestation of the researcher's analytical abilities, honed via thorough involvement with the dataset. Braun and Clarke (2022) define a sub-theme as a complex component of the analytical framework that functions to highlight and integrate important concepts. The analysis of the sixteen interview transcripts yielded a total of 158 primary codes, identified on the basis of their frequency of occurrence and their relevance to the focus of the research, which is represented in Figure 13 as a cloud of codes and a Sankey diagram in Figure 14, which indicates by the size of the text can give an idea of its frequency or importance. The analytical technique underwent a transition from detailed observations to more encompassing themes, placing emphasis on the central concepts identified by the participants. The research involved the examination of interconnected categories, including ideologies, beliefs, and core values. Essentially, when individuals make reference to a specific topic, it serves to underscore its significance to them.

During the initial phase of code identification, I alternated between ATLAS.ti and Microsoft Excel. In particular, I consolidated the primary codes and their corresponding interviews into a single Excel spreadsheet, as shown in Figure 15. Within this spreadsheet, I created individual sheets for each primary code. This structure allowed for simultaneous review of the primary codes and their associated interviews during the analysis phase.

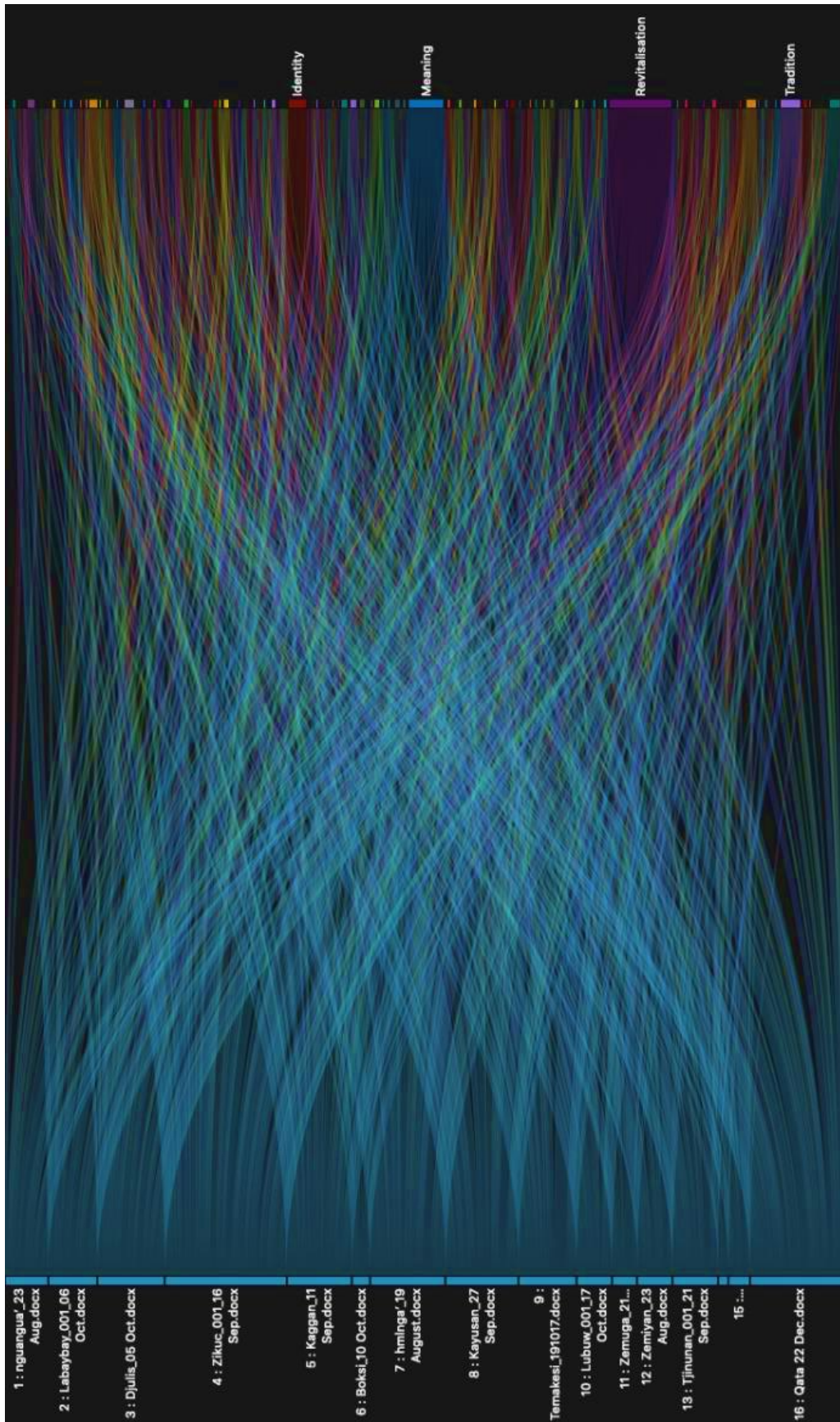


Figure 14: A Sankey diagram (Screenshot from ATLAS.ti desktop software)

A	B	C	D
40			
22 Dec.docx	<p>一併，因為就穿著來講，大家很想要強調讓民族文化的展現，可以很清楚，希望永遠可以很清楚的被保留下來！那講到這個有禮儀又會涉及到我們的一些制度，還有過去怎麼養成的，什麼樣的人可以這樣穿，誰可以做，可以做的又怎麼樣養成的，其實這一些連續性與斷，都覺得說現在不那麼容易找到，因為我們的養成已經變成到學校去了，因為部落的養成跟接觸也就沒有了。</p>	<p>cultural identity, Heritage preservation, Traditional knowledge: Challenges in research, Difficulty</p>	
41	<p>A對，那當然我們也有自己的服飾，我爸爸也是說既然我們是非傳統，我也幫巨部落，在那時候我們就怎麼好後就海關博物館和九族文化村做展的不一樣，那也覺得說那我們自己服飾裡面的什麼，翻一些傳統制度，就開始比較深度，可是要算自己是設計這個角度回家看這件事情，我發現一個狀況是說怎麼讓這些資料，就覺得不方便，如果我要重新學習，我可以怎麼找到方法，或是找到一個所在地可以讓我好好的去學習他，或者是認識，當然還有一個要面對就是你不只是要學習，你還要解決自己在學習過程裡面，你的生活經濟來源。</p>	<p>Discrimination, Cultural preservation, Traditional knowledge, cultural identity, Market knowledge</p>	
42	<p>A其實還有另外一個就是說整個這個裡面對原住民知識的歧視和壓抑，我覺得這才是問題的本，就是說你們原住民不要這樣，就是你在推銷產品的時候，你第一個比方說過去在轉場的時候，我不知道這個叫做市場的角度，消費者角度呢，還是怎麼樣？我是覺得這個中間原可以借轉場的，當時就是覺得說以台東這裡的伙伴來講，他們不是很難適應市場，就是不清楚什麼叫消費者市場，什麼叫做自己文化的主體性？常常在這樣子的一個過程裡面，會講到其妙的去揮收到外來轉場這種的形態中的歧視，他們就會覺得說你這樣做就沒有人要買，或是你這樣子就不符合這些消費者市場的需求阿等等，有些可以這樣定義，有些人不行，所以很多傳統工藝的，就是當時我們很多伙伴，都是做傳統的物件去派生的，我們在訴求的部分不是可以多一些屬於我們自己文化上的特點，因為我看到的是一點對我們來說很重要，因為當這個成立的時候，後面才可以帶著這個物件不斷的產出，然後它會牽引著一些傳統的知識體系繼續存在，所以這個其實也就是近幾年開始就講去做所謂的文化信物，或者是推動工作坊，其實就是自己就是傳統工法一個很重要的守門員，因為他在做的過程中，他不斷持續反應的一直在使用，那他們經驗和過去知識的，他就一直可以往前推，不會在一個環節裡面就停止。</p>	<p>cultural identity, Colonialism, Power dynamics, Language use, Oppression, Resistance</p>	
43	<p>A會阿，當然我們不是說學術就完全不可取，而是說我們已經知道有不同的角度和視野的時候，其實這會讓我們想到我們在做部落書寫的時候，我們說要用我們自己的，那個人拍或說就說就覺得自己是漢人了，就不是原住民，那就覺得說原住民沒有自己的什麼什麼，其實是同樣的影子，你知道嗎？那我們自己開始來說說我們，就不只是漢人了，那漢布，在來技術上的書寫，就是我在寫那個技術，比方說英語，然後我們看上面就不是英語，除了英語之外，還有我們自己的傳統用語，那那個用語跟製作方式是一樣一樣的形態，比如說挑，我們說話講的也是挑，就有挑挑，講ok，挑現在所有這些裡面只要講到挑，屬於的漢布阿，有在挑全布就用英語，就不會就應用第二個語言或第三個形態，就沒有就是怕能用英語。</p>		
44			

Figure 15: Spreadsheet layout for primary codes and quotations in Microsoft Excel

During the primary coding, I encountered difficulties in classifying the codes. After finishing the final coding, I wrote each code on a Post-it note and stuck it on the wall as a manifesto (Figure 4.8). I thought this would help me to generate the sub-theme in the next phase of reflexive thematic analysis. However, the uncertainty stemmed from the brevity of the code, which made its content less immediately recognisable. To solve this problem, I have made an addition to the code's name by incorporating a descriptive label. This alteration aims to establish a more distinct differentiation between the code's name and any other codes. This change served two purposes: firstly, it ensured that the code encapsulated the essential elements expressed by the interviewer; and secondly, it provided a more direct connection to the data relevant to the research question.



Figure 16: Display of codes on Post-it notes

At this particular phase I took an extended break before moving on to the next phase. The systematic process of continually identifying and categorising codes is consistent with the approaches taken in other research that has used reflexive thematic analysis. A common view among scholars is that the systematic process of continually identifying and categorising codes aligns with the approaches employed in other research that have utilised reflexive thematic analysis. The common viewpoint among scholars is that the process leading to the identification of a theme is repetitive and ongoing (Braun & Clarke, 2014; Byren, 2022). The process of giving names to codes proved to be a tedious endeavour for me. Throughout the process, I consistently evaluated the extent to which the code effectively encapsulated the interviewer's intended meaning. During this step, I engaged in reflection to reduce the potential influence of my personal experiences on the process. Despite the inherent difficulty of fully isolating my experiences, approaches to interpretation were used to improve the understanding of the codes. In the final coding, the initial single-word codes, such as 'revitalisation', were expanded to encompass a more descriptive phrase that incorporated a subject or aspect, as defined by 'revitalisation - reigniting forgotten traditions'. Yet a more effective interpretation can be generated by using a combination of a verb and a noun or objective. So the codes of 'revitalisation' are refined as 'Revitalisation involves reigniting suppressed or marginalised traditions'.

4.2.2 Developing themes

Phase 3: searching for themes

'The only reason why we think of categorical thinking as more logically compelling is that we feel more at home in it, as something of our own making. It is our instrument for coming to grips with what we think of as essential aspects of being.' -- Blanchette (2003: 118, cited in Friese, 2019)

The main purpose of this phase is to gather comprehensive data and subsequently organise it into theme groups. The utilisation of primary codes to construct more comprehensive themes not only facilitates the incorporation of individual experiences into a wider theoretical framework but also serves as a means to connect detailed interpretations with a holistic comprehension of study outcomes (Braun & Clark, 2006). Braun and Clark (2012) underscore the notion that researchers are not merely passive observers in the identification of themes but rather have an active role in shaping their development. Engaging proactively is crucial for collecting the comprehensive narrative embedded within the dataset. Themes, as they manifest, are distinguished by repetitive patterns within certain portions of data and serve as a central point for many interpretations. The integration of many analytical perspectives serves to interconnect these topics, with a unifying concept at its core (Braun & Clarke, 2021). The generation of themes in reflective thematic analysis is sometimes attributed to the synthesis of intertwined codes.

Once all the interviews have been transcribed and assigned code names, another phase involves doing a search based on the identified topics. The main focus of this phase is to transform the given codes into a cohesive and comprehensible unit of meaning. The previously mentioned interpretations must be directly connected to the study inquiry. A total of 158 codes were identified during this phase, from which 26 sub-themes were derived. Several of these codes exhibit repetition of the sub-themes. The purpose of the 26 sub-themes was to systematically discover and categorise a wide range of concepts and aspects that were shared or exhibited similarities among the codes. The identification of these sub-themes represents an initial phase in the process of determining a topic. The process of transitioning from 158 codes to a theme entails undergoing similar cycles as the process of searching for codes. This method involves identifying themes that pertain to the research questions and moving through the hierarchy to uncover correlations among the codes that provide valuable or significant insights into that topic. According to Braun and Clarke (2013), the correlations or significance discovered in a study are not dependent upon the number of themes identified. Instead, they are influenced by the impact of categorised codes on different aspects of the research, as well as the construction of meaningful

explanations that adequately address the research topics.

At that point, a total of 26 sub-themes have been generated. Similar to the previous process of data coding, I maintained a receptive mindset towards identifying pertinent, significant, or repeating ideas relevant to the research. Yet, during the process of searching for concepts, my attention was directed towards the research question. At the time, a transition occurred in my approach from a broad-minded exploration of significant concepts to a more targeted investigation into individual characteristics or concepts related to the research issue. Consequently, a total of 26 sub-themes were found, which have been considered as potential themes for this research.

In contrast to coding, the sub-themes require a higher level of conceptualisation and the identification of a conceptual framework in which any relevant code can be located. One instance of this is the concept of “revitalisation”, “root”, and another one being “develop”. The search for an appropriate environment to foster the development of their FT1.1 ‘Echoes of Ancestors’ sub-theme (see Figure 17) is undertaken.

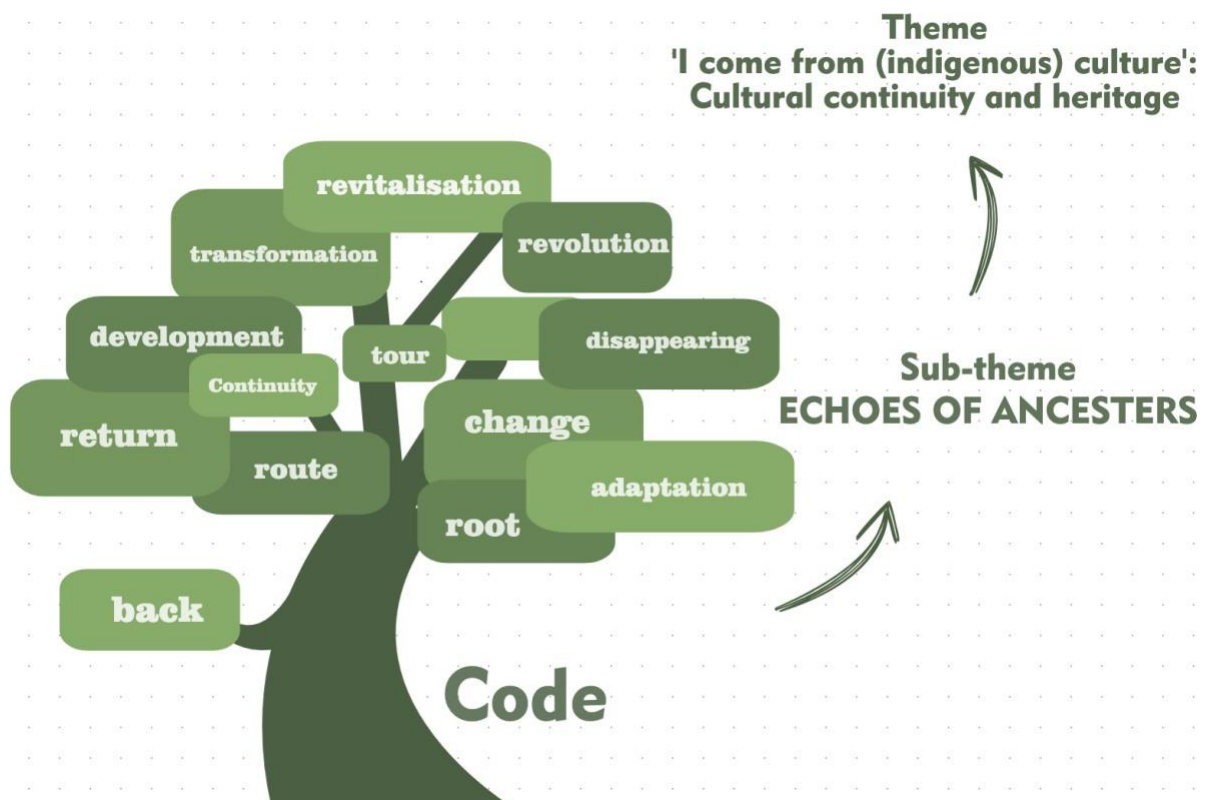


Figure 17: Example of composing codes to subtheme

Phase 4: reviewing potential themes

Building upon the previous phase, this particular phase assumes importance in terms of identifying the sub-themes that offer ample information and comprehension for the purpose of developing the main themes. The main goal of this research is to conduct a final review of the process of establishing and naming a theme. Braun and Clarke (2021) offer a set of guidelines for this phase, which involve addressing a series of concerns that may require clarification or reflection during the theme generation process, serving as an outline to any adjustments that are needed.

- Does this theme represent a recurring pattern or a core concept within the subject matter being explored, or might it merely pertain to a specific coding aspect?
- When analysing the topic, it's crucial to assess its relevance and effectiveness in offering insightful information pertinent to the dataset and the research question being addressed.
- What are the defined limits of this topic? Please delineate what it encompasses and what it excludes.
- Is there ample significant data underpinning this topic, or does it suffer from a lack of substantial evidence?
- Does the data exhibit a lack of cohesion due to its excessive diversity and breadth?

In brief, this phase involves assessing the complexity of the topic's content and the context in which it may reach significance as a topic. The key element is its ability to offer important insights on the dataset and my research questions. Hence, before defining a theme, there exists a continuous cycle involving coding and candidate themes, wherein considerations were made on whether to include or remove specific coding components.

Phase 5: defining and naming themes

Phase 5 reflects an important phase within the research process, wherein the key concepts that emerge from the gathered data are identified and expressed. These themes must be distinct, directly related to the research question, and free of unnecessary duplication. Moreover, the sub-themes are to arise in order to capture complex patterns within the data. The thorough selection of data extracts that adequately and effectively convey the main analytical points is of the highest priority. Following this, in the analysis phase, the selected extracts are interpreted and integrated

into a comprehensive analytical narrative that goes beyond mere data reporting. This narrative involves exploring the relevance of the themes and discovering the connections between them. The naming of each theme is significant as it provides important insights into the core characteristics of the theme, particularly the adoption of the language used by the participants. Phase 5 serves as an initial phase for the full exploration and subsequent discourse that develops.

In terms of naming at this phase, Braun and Clarke (2012) suggest some approaches for identifying the theme, such as adopting descriptive or conceptual styles. They believe that the naming of a theme may cover several stylistic approaches, and can encompass a wide range of related information. As a result, I decided to make a few changes regarding the names of these subthemes and themes. As an example, one of the sub-themes was first named “Shadows of the past are colonial legacies and power plays influencing cultural narratives.” However, due to its length and difficulty with recall; it then changed to “[Shadows of the Colonial Past](#)”. The influence of colonial legacies and power dynamics on cultural narratives might be seen as “Shadows of the past”. This revised phrase was chosen for its brevity and easy recall. Hence, a sub-theme has been named as “[Shadows of the Colonial Past](#)’ accompanied by a colon to offer a broad explanation. I have deliberately avoided using one key topic in the encoding process because of the limitations of a single name. Hence, in the process of giving names to the codes, I have added additional details towards the final sentence. For instance, the initial code ‘Work’ was subsequently modified to ‘Work – cultural contributions and endeavors’, aiming for the most simplicity and clarity. The purpose of this task is to present the information in a concise and comprehensible way.

4.2.3 Reporting Finding

Phase 6: producing the report

The goal of the report of reflexive thematic analysis is to effectively communicate a persuasive scenario derived from research analysis while maintaining a well-balanced relationship between clarity and research diligence (Braun & Clarke, 2012). Moreover, the sequential arrangement of themes holds significant importance as it facilitates a logical connection and progressive development, hence enabling the establishment of a cohesive narrative concerning the facts (Byren, 2021). In this analysis process, from 994 preliminary codes to 549 refined codes, then to 158 primary codes, then to 26 sub-themes and then to six Findings Themes.

4.2.4 Challenges in Reflexive Thematic Analysis

The Reflexive Thematic Analysis (RTA) process in this research presented several challenges, which required careful navigation to maintain analytical rigor. One significant difficulty arose from balancing insider and outsider perspectives. As a researcher closely connected to the Austronesian Formosan community, there was a risk of unintentionally projecting personal interpretations onto the data. To mitigate this, reflexivity became a core element of the analytical process, ensuring that participants' voices remained central while critically examining the influence of the researcher's positionality.

Another challenge was managing the complexity of iterative coding. The early stages of coding generated a vast number of broad and overlapping codes, which made it difficult to distinguish unique patterns within the data. By adopting a systematic coding approach and utilising software tools such as ATLAS.ti, the process became more manageable, allowing the organisation of data into coherent categories that aligned with the research aims. The iterative nature of the analysis, while demanding, was crucial for refining the themes and ensuring their relevance.

In addition, the data revealed contradictory views among participants, particularly regarding the role of traditional practices in contemporary design. For instance, while some emphasised the importance of preserving traditional techniques, others advocated for innovation and adaptation. These contradictions underscored the dynamic and contested nature of cultural revitalisation. Rather than treating these conflicts as obstacles, they became an integral part of the thematic development, reflecting the complexities and nuances of participants' perspectives.

The process of achieving thematic saturation also posed a challenge, as new nuances continued to emerge even in later stages of the analysis. This required a balance between comprehensiveness and practicality, focusing on recurring patterns across the data while remaining open to additional insights. Reflexive engagement throughout the process ensured that the final themes captured the depth and diversity of the participants' experiences. By navigating these challenges, the RTA process yielded robust and nuanced themes that reflect the lived realities of Austronesian Formosan communities. This iterative and reflexive approach not only upheld the analytical rigor but also honored the complexities of the cultural narratives being explored.

4.3 Chapter Summary

This chapter explains the analytical methodology used in the research, centred on Reflective Thematic Analysis (RTA). This approach is informed by decolonising design principles, with a particular emphasis on the revitalisation of Indigenous Knowledge within the Taiwanese context. The chapter outlines the initial steps of RTA, beginning with data collection and the challenges of transcription in Taiwan. ATLAS.ti software was chosen for data analysis because of its ability to handle large datasets and facilitate multilevel analysis. The first five stages of RTA were carried out using ATLAS.ti: 1) familiarising with the data; 2) generating initial codes; 3) searching for themes; 4) reviewing potential themes; and 5) defining and naming themes. Through this process, six Finding Themes (FTs) and 26 supporting sub-themes were identified. The following chapter presents and analyses these findings as the research moves into Phase 6: producing the report.

5.0 Research Findings and Results

5.1 Introduction

Building on the foundation laid in the previous chapter, which outlined the methodology of data analysis through six phases of reflexive thematic analysis, this chapter seeks to provide a coherent and insightful exploration of the themes derived from the research data. This chapter presents six main themes, each supported by sub-themes. It systematically unpacks the findings for each theme, offering a comprehensive view of the intricacies involved with participants perspectives and experiences on cultural revitalisation. Following the presentation of these findings, the chapter engages in a detailed analysis of the interconnections between the themes, their sub- themes, and how they collectively address each research question, presented in section 5.3.

5.1.1 Research Objective

The goal of this research is to establish a decolonising design framework influenced by Indigenous Knowledge and the Austronesian Formosans revitalisation movement. The research dives deep into cultural revitalisation, examining challenges and then broadening the scope to capture the wider movement. Emphasis is placed on revising design practices to respect, protect, and showcase Indigenous Knowledge.

5.1.2 Research Questions and Discussion Themes

This research aims to suggest design proposals underpinning the decolonising design movement to bolster Indigenous Knowledge in Taiwan. Key research questions include:

Q1 What meanings (values, beliefs and assumptions) does cultural revitalisation hold for Austronesian Formosans cultural bearers?

Q2 How do Austronesian Formosans cultural bearers interpret the Indigenous Knowledge embedded in their cultural experiences and practices?

Q3 How might the challenges and experiences of Austronesian Formosans cultural bearers, in their cultural revitalisation efforts, inform decolonising design and Indigenous design approach?

In addition, after a better understanding of the trajectories from the empirical research, the research aims to recommend alternative approaches for considering the principles of Indigenous design and design knowledge:

Q4 How can design approach be reformulated or developed to better contribute to the interpretation, preservation and representation of Indigenous Knowledge in Austronesian Formosans cultural revitalisation?

5.2 The Finding and Analysis

This section represents six Findings Themes (FT) that provide essential insights into the multifaceted process of cultural revitalisation within the Austronesian Formosans context (see Figure 18). Each theme, and its respective sub-themes, offers a comprehensive understanding of the intricate dynamics at play in this revitalisation journey. Together, these themes and sub-themes shed light on distinct yet interconnected facets of Austronesian Formosans identity, heritage, and experience.

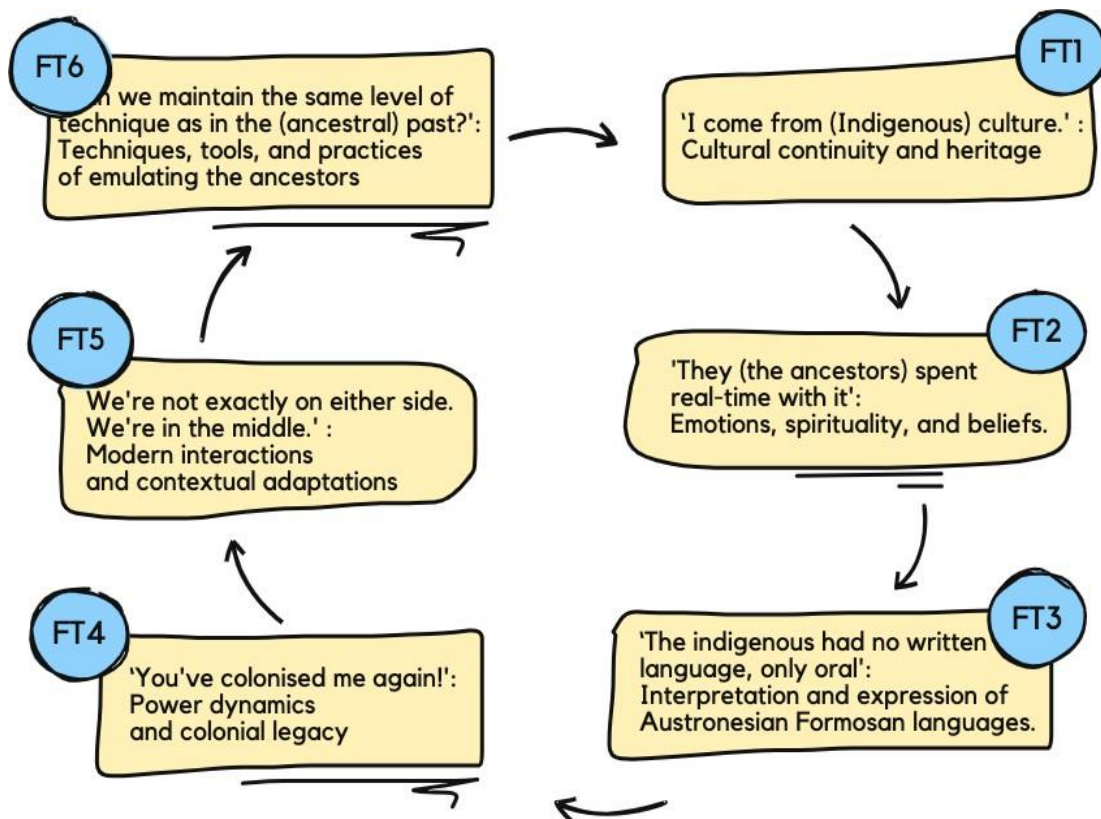


Figure 18: Themes of the Cultural Revitalisation in the context of Austronesian Formosans

The first Findings Theme (FT1) is titled *'I come from within (Indigenous) culture.'*: **Cultural continuity and heritage** which examine the integral role of cultural heritage in forming the identity of Austronesian Formosans. It reveals the deep connection between identity and traditional knowledge, emphasising the intertwining of past and present. It draws together sub-themes such as “**Echoes of the ancestors**” and “**Guardians of heritage**” which represent the pursuit of ensuring traditional wisdom is passed on to new generations. Simultaneously, further supporting sub-themes include like “**Educating the next generation**” and “**Walking the ancestors’ trails**”. It represents the dynamic evolution of culture, and the merging of ancient practices with contemporary ideals. This theme not only stresses the crucial role of traditions in maintaining cultural continuity but also showcases the resilience and adaptability of Indigenous cultures. Through avenues like fashion, it seeks to transmit the spirit of Taiwan’s Indigenous People. The theme represents the importance of educating and raising awareness about Austronesian Formosans heritage, inspiring cultural preservation and serving as a bridge between ancestral wisdom and modern thought.

The second Findings Theme (FT2) Is titled *'They (the ancestors) spent real-time with it.'*: **Emotions, belief and Identity**, reveals the multifaceted emotional and spiritual connections sought with forebears, and the ties between the community and its historical narrative. This theme shifts attention to the significant link between the present generation and their ancestors and represents into the fundamental values, emotions, and beliefs that form the backbone of the community’s collective consciousness. Further supporting sub-themes include ‘**Giving voice**’, ‘**Spiritual echoes**’, ‘**Footprints of the elders**’, ‘**Reflective of identity**’, and ‘**Cultural pillars**’, the intensity and variety of sentiments and beliefs that shape the community’s collective identity are distinctly illustrated. This theme provides insights into how reverence for ancestors and inherited beliefs shape the everyday practices of Austronesian Formosans, traditions, and rituals. These sub-themes present a thorough depiction of the deep-seated emotions and spiritual convictions that contribute to the formation of the community’s common identity and influence their future goals. Fundamentally, this theme facilitates a comprehensive journey into the Austronesian Formosans community, revealing the crucial influence of emotions and spirituality in their cultural story.

The third Findings Theme (FT3) Is titled *'The Indigenous had no written language, only oral'*: **Interpretation and expression of Austronesian Formosans languages**’ focuses on the intricate oral traditions of Austronesian Formosans cultures in Taiwan, illuminating their significance in preserving cultural identity and knowledge in the absence of traditional written language. It emphasises the importance of narratives, rituals, and symbolic expressions, shedding light on the complexity and depth of these often-marginalised cultures due to their reliance on oral traditions.

The theme showcases diverse cultural expressions like dance, music, crafts, and motifs, through sub-themes like ‘[Ancestral symbols rekindled](#)’, ‘[Crafting narratives](#)’, ‘[Mirrored traditions](#)’ and ‘[Narrative heritage pathways](#). They acknowledge the spiritual and cultural significance they hold. It also addresses challenges such as commercialisation and cultural dilution, emphasising efforts to preserve and revitalise traditional practices and languages. Therefore, the research gains insights into the richness of Austronesian Formosans cultures, understand the challenges they face, and appreciate the value of cultural diversity. The theme represents the importance of oral traditions, advocating for the preservation of Indigenous languages and practices, bridging gaps between modern society and traditional practices, and empowering Indigenous communities by valuing their cultural expressions and narratives.

The fourth Findings Themes (FT4) is titled ‘[You’ve colonised me again!](#)’: [Power dynamics and colonial legacy](#), it provides a detailed analysis of the challenges and power dynamics stemming from colonial legacies, articulated through sub-themes like ‘[Shadows of the colonial past](#)’, ‘[Puppets or puppeteers?](#)’, and ‘[Weaving cultures toward outsider](#)’. These sub-themes collectively illuminate the complex interplay of agency, identity, and cultural expression within a colonised context, enabling an understanding of the multifaceted impact of colonial histories on contemporary identity and cultural expressions. This theme examines into the intricate and ongoing power dynamics between colonisers and the colonised, underscoring the enduring legacy of colonialism on Indigenous communities. It raises awareness of the historical impacts of colonisation, sheds light on modern neo-colonial influences, and stresses the importance of cultural revitalisation. This theme advocates for Indigenous rights and cultural preservation, and encouraging introspection about power dynamics in historical and modern contexts, emphasising their effects on marginalised cultures.

The fifth Findings Theme (FT5) is titled ‘[We’re not exactly on either side. We’re in the middle.](#)’: [Modern interactions and contextual adaptations](#) provides a comprehensive analysis of the dynamic equilibrium between historical traditions and contemporary influences. Supported by sub-themes like ‘[Ancient in the modern](#)’, ‘[At the crossroads of culture](#)’, ‘[Embracing modernity](#)’, ‘[Locally diverse](#)’, ‘[Cultural representatives](#)’, and ‘[Walking the ancestors’ trails](#)’, it represents the ongoing evolution and redefinition of culture amidst diverse influences. This theme unravels into the complexities faced by Indigenous cultures, especially in Taiwan, as they navigate the intersection of tradition and modernisation, dealing with intercultural interactions and knowledge transfer while attempting to find a balance between traditional norms and modern legal systems. It enables us to understand the cultural complexity, appreciate cultural diversity, gain insight into adaptation and preservation, and become aware of intercultural dynamics. This theme serves as a documentation of the current state of Indigenous cultures, acting as an educational resource,

opening up dialogue between traditional and modern worlds, and preserving the voices and stories of Indigenous communities to ensure they are heard in broader societal discussions.

The sixth Findings Theme (FT6) is titled '*Can we maintain the same level of technique as in the (ancestral) past?*': Techniques, tools, and practices of emulating the ancestors, within the research findings, offers an in-depth exploration of longstanding techniques and crafts that are integral to cultural identity. Accompanied by sub-themes like 'Evolution of crafting', 'The cultural bearer's chest', 'Quest for authentic truths', and 'Weaving relationships', it sheds light on the community's consistent efforts to maintain the relevance of age-old practices. This theme addresses the challenges and dynamics of preserving ancestral arts and skills in a contemporary context, revealing the tension between tradition and modernity as Indigenous and cultural communities strive to maintain their identity and cultural significance. We can gain insights into the importance of ancestral techniques in shaping community identity, the balance between preservation and innovation, and the critical role of cultural bearers in maintaining and revitalising traditions. The theme represents the complexities of preserving cultural heritage, fostering dialogue and reflection on the evolution and adaptation of traditions, and illuminating innovations within traditional frameworks, emphasising the evolving nature of craftsmanship and the creative ways communities keep their traditions relevant.

Next, this chapter will provide detailed descriptions of each Findings Theme. The Findings Themes will offer more specifics, supported by various sub-themes, including the content from the interviews.

5.2.1 FT1 'I come from within (Indigenous) culture.': Cultural continuity and heritage

FT1 depicts the significance of cultural heritage and continuity for the identity of Austronesian Formosans. Identity is shaped by assimilating traditional knowledge and experiences, cementing their connection to cultural roots. While the pertinence of certain traditions may be obscured in the modern era, those who carry these traditions view their identity as an obligation to revitalise their culture and bridge the past with the present. Consequently, **FT1** encapsulates this adaptation, providing a perspective that spans both the past and the future.

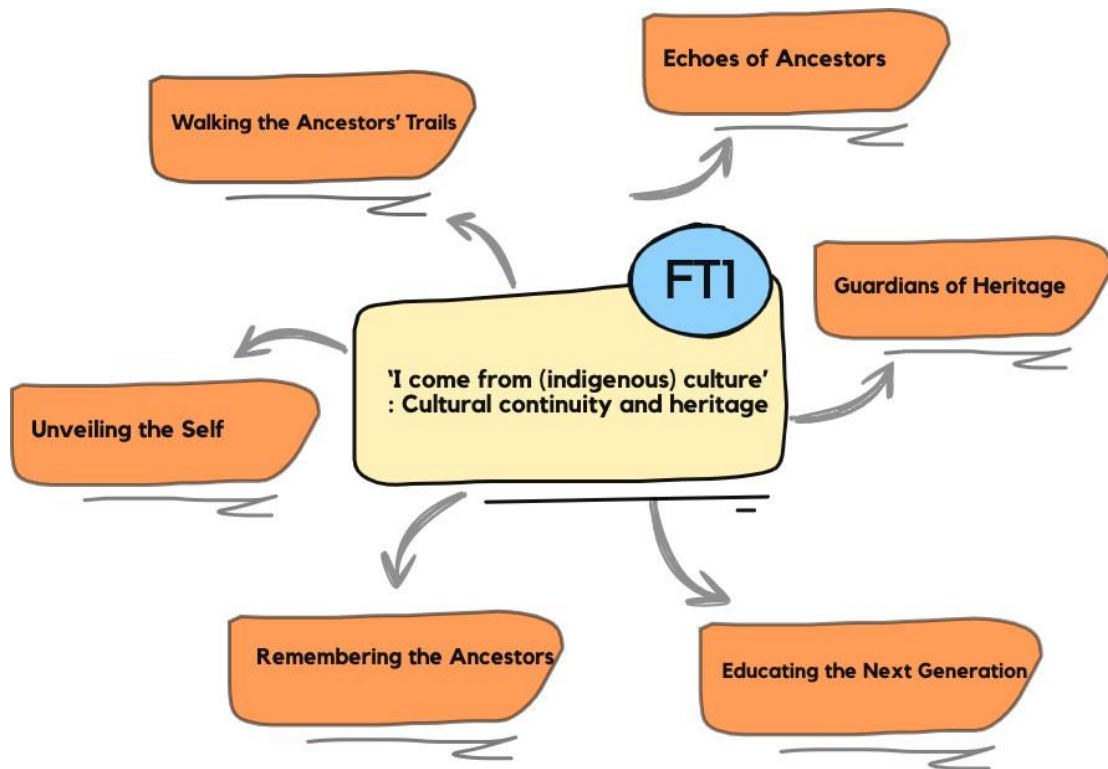


Figure 19: FT1 'I come from within (Indigenous) culture.': Cultural continuity and heritage

FT1 combines with the quote '*I came from (Indigenous) culture*' from the one of interview participants (see Figure 19). As a fashion designer who develops fashion culture from cultural storytelling, she hopes that in the future, there will be opportunities for cultural revitalisation. That fashion will be used to transmit each spirit of Taiwan's Indigenous People. She says, "*This thing I'm doing now, I'm coming out of the culture* 4:107 ¶ 154 in Zikuc_001_16 Sep.docx". This statement expresses that identity is a critical factor in cultural continuity. The following is a brief analysis of the sub-themes related to this theme.

5.2.1.1 Related sub-themes

FT1.1 Echoes of ancestors represents the efforts of Austronesian Formosans to revitalise ancestral traditions, demonstrating how these practices evolve and remain relevant in the modern context. The efforts and strategies of the Austronesian Formosans in breathing new life into their ancestral traditions. This journey continues to reverberate through the modern landscape of Austronesian Formosans like a deep echo of the ancestors. The process captures the continuum from cultural revitalisation and reconnection to cultural transformation and metamorphosis, illuminating the importance of heritage and fundamental values. The sub-theme focuses more on the efforts of Indigenous People to revitalise and reconnect with their ancestral cultures. It also

reveals the importance of fashion in the representation of Austronesian Formosan's cultural symbols and how social interaction and innovation have influenced the evolution of culture.

For instance, the interview participant Zikuc champions the idea of Indigenous communities cultivating their unique fashion identity independent of external influences. He articulates this sentiment by emphasising the importance of fashion that reflects Indigenous cultural symbols deeply anchored in their heritage, saying, "*Our fashion expression should resonate with 'I epitomise Indigenous fashion,' rather than being shaped by external perceptions. I am carving out a fashion niche that heralds Indigenous cultural symbols, deeply intertwined with our ancestry.*" 4:107 ¶ 154 in Zikuc_001_16 Sep.docx.

Similarly, the interview participant Lubuw points out the significant impact of social interactions and innovations on cultural evolution. He observes that this evolution is manifested in changes to clothing and the broader material culture, commenting, "*Our cultural journey is propelled by interpersonal engagements and the introduction of novel materials, which in turn shape our attire and overarching material culture.*" 10:55 ¶ 85 in Lubuw_001_17 Oct.docx. FT1.1 illuminates the intertwining of past legacies and present innovations, emphasising Indigenous cultures' enduring and evolving essence in contemporary contexts.

FT1.2 Guardians of heritage reveals the commitment to conserving cultural treasures and monuments, illustrating a blend of institutional and grassroots strategies to protect the shared heritage for future generations. It provides an in-depth look at the various tools, platforms and strategies adopted for the conservation of cultural treasures. In particular, it focuses on approaches such as the creation of public records, museum-led conservation, the transmission of cultural heritage, tourism as a channel for cultural expression, and the preservation of symbolic artefacts reflecting the spirit of a particular era or community. It also various conservation strategies from official institutions to the grassroots level. This theme reveals the shared nature of monuments and the strong determination of Indigenous People to continue to maintain these cultural heritages for future generations.

Lubuw offers an illuminating perspective on the communal nature of Indigenous artefacts, emphasising the collective essence of their heritage. He remarks, "*What we have is the shared wealth of the Atayal People, and I am circumspect about officially cataloguing it.*" 10:52 ¶ 57 in Lubuw_001_17 Oct.docx. Echoing this sentiment, the interview participant Ramaljeng points to the inherent communal nature of specific crafts, stating, "*Certain artefacts, such as cups, are a communal possession rather than an individual's personal property.*" 14:1 ¶ 1 in Ramaljeng_22 Sep.docx.

Beyond institutionalised conservation, there's an evident emphasis on grassroots-level preservation. Some cultural champions believe in the value of sourcing first-hand insights directly from the heart of Indigenous communities. As detailed, *“To trace the roots of traditional attire, we investigate into museum archives. Our journey takes us deep into diverse Indigenous territories where we engage with elders during field visits. This meticulous process involves the gathering, organising, and categorising of information, ensuring that every fragment of cultural wisdom is documented.”* 7:40 ¶ 31 in Hmlnga’_19 August.docx”.

In summary, the FT1.2 identifies the intricate dance between communal and institutional preservation. It paints a vivid picture of the dedication, reverence, and meticulous methodologies employed by these guardians, ensuring that tangible and intangible cultural treasures endure through time. Their efforts serve as a poignant reminder of the imperative to cherish and protect the rich tapestry of Indigenous heritage.

FT1.3 Educating the next generation emphasises the vital role of education in preserving Indigenous cultures, showcasing the interconnectedness of generations through innovative teaching methods and community initiatives. It provides an in-depth look at how Austronesian Formosans are working together to preserve and promote their cultural traditions, focusing on their obligations and expectations. There is a particular focus on the central role of elders as bearers of culture, the continuing changes in cultural education, new ways of learning, curriculum planning, and the enthusiastic participation of the younger generation. Strategies for the preservation of cultural treasures and monuments are also represented, ranging from collaborate with organisations to grassroots approaches. FT1.3 demonstrates the close relationship between monuments and the public, and the strong commitment of People to safeguarding cultural heritage for future generations.

A significant advancement in this realm has been witnessed in the Ethnic Experimental Primary School's recent curriculum integration (Lin, 2022). They have woven ethnic studies into primary education, offering a unique academic experience tailored for ethnic children. However, the challenge of modern education's demands is evident. As the interview participant Nguangua observes, *“Today's primary school children, with their bustling academic schedule, arguably have more on their plate than we did in our times. These young learners' resilience is commendable~1:53 ¶ 1 in Nguangua’_23 Aug.docx.”*

Despite these advancements, there's a clarion call for refining teaching methodologies. Lubuw sheds light on the pressing need for a broader educational transformation beyond pilot programs, emphasising, *“While national education systems must undergo a significant overhaul, our*

immediate focus should be on the Indigenous communities' schools and pilot initiatives. For example, introducing a comprehensive national course on Atayal traditional musical instruments can be revolutionary. The onus of such transformative actions lies with the government, but we remain hopeful and future focused.” 10:46 ¶ 119 in Lubuw_001_17 Oct.docx.

Embracing a hands-on approach, Indigenous communities have been pioneering supplementary courses aimed at younger members. This involves extensive community and parental participation. The red quinoa initiative is an illustrative example: *“A communal farm was set up in the early years, becoming a collaborative ground for parents and children alike. Under the guidance of Indigenous community elders, the younger generation was meticulously mentored, ensuring the seamless transfer of ancestral knowledge. 3:30 ¶ 28 in Djulis_05 Oct.docx.”*

In summary, FT1.3 accentuates the profound interconnectedness of generations in preserving cultural wisdom. The future of Indigenous culture is nurtured through educational innovations, collaborative community initiatives, and the tireless endeavours of elders, ensuring that traditions flourish in the hearts and minds of the next generation.

FT1.4 Remembering the ancestors represents the profound influence of ancestors on the Austronesian Formosans community, acknowledging their wisdom and teachings as guiding forces in cultural revitalisation efforts. **FT1.4** is similar to **FT1.1 Echoes of ancestors**. In that both sub-themes revolve around the ancestral influences on Austronesian Formosans culture. However, the difference is that **FT1.1** emphasises the present-day efforts to revitalise ancestral traditions and their modern evolution, while **FT1.4** looks into the foundational wisdom and teachings of ancestors and their enduring influence on the community. This sub-theme offers an insight into the role of ancestors as crucial contributors to guiding the cultural revitalisation of the Austronesian Formosans community. At its core is the idea that the identity and character of modern-day Austronesian Formosans are deeply influenced by their ancestors' precious wisdom and legacy. This wisdom and legacy are not only preserved in the stories and teachings of the elders, but is also embodied in the core values and concepts of the culture. Ancestral guidance has played an essential role in developing the community's culture at every step. Their teachings, wisdom and values are revered as guides to the path today and are highly respected by the current generation.

For example, the interview participant Tjinunan stresses the exclusivity and significance of traditional knowledge transfer within the community, asserting, *“Having been mentored, I realised that certain traditional insights and wisdom were reserved for direct, intentional transmission within our community. 13:12 ¶ 22 in Tjinunan_001_21 Sep.docx”*. Building on this sentiment, the interview participant Temakesi reveals the importance of looking to their ancestors as models for conflict resolution and adaptive strategies. He posits, *“To navigate our current*

cultural challenges, we must examine into and emulate the life strategies, conflict resolution methods, and preventive actions that our ancestors employed in their times of adversity. 9:52 ¶ 95 in *Temakesi_191017.docx*”.

Furthermore, a cultural bearer introspectively remarked on his legacy, reflecting, “*My musings centred on the legacy I’d bequeath to the generations yet to come. My vision was always intrinsically focused, not on the larger community but on the continuity and enrichment of my direct lineage.* 7:14 ¶ 20 in *Hmlnga’_19 August.docx*”.

In summary, **FT1.4** emphasises the profound reverence and gratitude towards ancestors, underscoring their pivotal role in shaping and nurturing the Austronesian Formosans community’s cultural identity, resilience, and wisdom. Their implicit and explicit lessons serve as guiding lights, ensuring that traditions remain alive and relevant amidst modern challenges.

FT1.5 Unveiling the Self **FT1.5** represents the personal journeys of cultural bearers in seeking authenticity and self-awareness amidst cultural challenges, emphasising the importance of maintaining an undiluted cultural identity. It demonstrates the deep journey of Culture Bearers in their quest to pursue and deepen their understanding of the core of their own culture. It represents in depth national identity, self-awareness, cultural challenges, the quest for authenticity, and intracultural perspectives. **FT1.5** reveals the importance of self-awareness and maintaining an authentic cultural identity in the face of cultural challenges.

Zikus exemplifies the dedication to preserving cultural integrity in her actions. When faced with a project that could potentially dilute cultural distinctions, she chose to remain resolute, reflecting, “*I was compelled to question her [one who is Amis People but would like to dress on Kavalan’s outfit] commitment to her Indigenous roots and made the decision to turn down the project. I believed it would be disrespectful for her to adopt the attire of another People.*” 4:27 ¶ 28 in *Zikuc_001_16 Sep.docx*.”

In contrast, the interview participant Kipusalialim reveals the emotional journey of rediscovery, encapsulating the notion of returning to one’s roots. He recounts a poignant moment of realisation, observing, “*Listening to my parents converse in our ancestral language brought forth a stark revelation – while they remained anchored to their roots, I had evolved, creating a distance from my own self and cultural origins.*” 15:12 ¶ 34 in *Kipusalialim_06 Oct.docx*”. Such narratives drive home the conviction that languages, apart from being a mode of communication, act as a mirror, reflecting one’s true cultural identity.

In summary, **FT1.5** represents the significance of understanding one’s own cultural narrative. For many Indigenous individuals, it is not merely about tracing back to their origins but about reconciling with their inner Self, ensuring their cultural identity remains vibrant and undiluted in

a rapidly evolving world.

FT1.6 Walking the Ancestors' Trails captures the journey of cultural heirs in reconnecting with their ancestral roots, balancing the act of preserving traditions while adapting to modernity and maintaining unique cultural narratives. Which 'ancestors' identify the vital role of cultural revitalisation of Austronesian Formosan. This project found three distinct sub-themes that capture its essence and evolution with the vital role of ancestors: **FT1.1** emphasises the revitalisation and modern transformation of traditions; **FT1.4** reveals the foundational wisdom and lasting impact of ancestors on community culture; while **FT1.6** represents the journey of cultural heirs to reconnect with their ancestral roots amidst modern challenges. **FT1.6** reveals the process by which cultural bearers seek to gain insight into their ancestral origins and endeavour to reconnect with them. This includes the actions of revealing origins, maintaining traditions, and bridging the past with the present. It reflects the efforts of cultural heirs to trace and reconnect with their ancestral origins, endeavouring to learn from history and adapt to modern challenges while maintaining their own unique cultural stories.

For the interview participant Hmlnga', the absence of elders has pushed them to find innovative ways to connect with their heritage. He shared, "*Even though some traditional artifacts like pottery may be lost, I continue to search for its traces and consider alternative ways to revitalise its essence.*" 7:80 ¶ 92 in Hmlnga'_19 August.docx". Similarly, the interview participant Djulis tapped into the historical significance of red quinoa. Upon discovering its rich nutrients, there was a collective effort to learn its cultivation, linking back to their agricultural heritage.

Zikuc finds meaning in crafting attire, viewing it as a way to engage with the past. He noted, "*Making this garment for me is not just about design, but a journey to understand our history and a testament to the identity of our ethnic group.*" 4:64 ¶ 77 in Zikuc_001_16 Sep.docx."

In summary, **FT1.6** underlines the continuous journey of individuals in understanding and maintaining their unique cultural narratives. Through various means, they seek to keep their traditions alive, honouring their ancestors while adapting to the present.

5.2.1.2 Summary

FT1 describes various perspectives on cultural continuation and inheritance within the Austronesian Formosans community. The quote from the fashion designer, “*I came from (Indigenous) culture,*” sets the stage for FT1, representing the essential role of identity in cultural continuity. FT1 emphasises the importance of ancestors in cultural continuation, where building a sense of self-identity occurs in the process of following and commemorating ancestors. It also points out the significant role of cultural bearers in cultural continuation, incorporating the responsibility of educating the next generation. Collaborating with different entities and navigating through various environments and challenges, FT1 illustrates the significance of cultural continuation for the Austronesian Formosans community.

5.2.2 FT2 ‘They (the ancestors) spent real-time with it.’: Emotions, belief and Identity

FT2 examines the spirituality, belief, and identity of Austronesian Formosans. It underscores the profound, authentic connections they’ve established through their life journeys, spiritual explorations, and deep-seated beliefs (see Figure 20). Such emotions and convictions shape the Indigenous identity, illustrating the interplay between these cultural perspectives and their active role in cultural revitalisation. The spiritual dimensions represent the significance of rituals and the unseen yet palpable presence of ancestors in cultural endeavours. Concurrently, their lived experiences are moulded by cultural perceptions of navigating nature’s cycles and their unique environmental viewpoint. The interview participant Kaggan’s reflections on the creation of traditional cultural artefacts illuminate this sentiment. He posits that the allure of ancient objects today stems from the genuine time and emotion their forebears invested in them. He accentuates, “*The value we assign to artefacts from the past is deeply rooted in emotion. They [the ancestors] spent real-time with it, not merely as monetary replacements but as genuine symbols of time and effort,*” 5:66 ¶ 63 in Kaggan_11 Sep.docx’ FT2 further encapsulates their perspectives on cultural revitalisation and their unwavering faith in preserving cultural continuity.

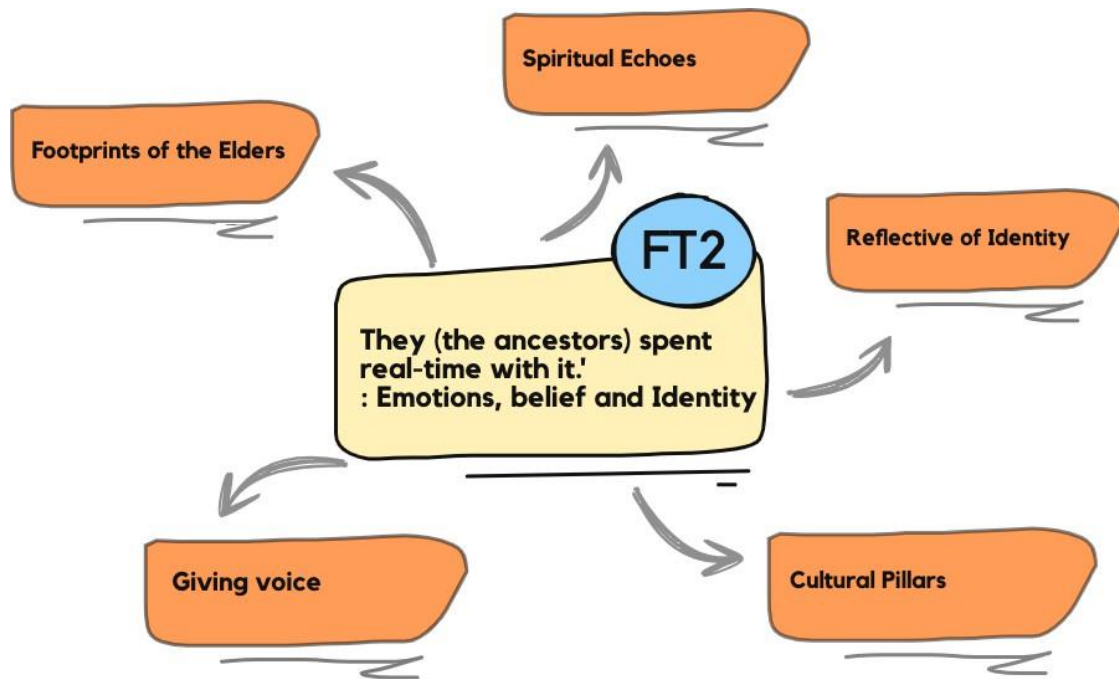


Figure 20: FT2 'They [the ancestors] spent real-time with it.' : Emotions, belief and Identity

5.2.2.1 Related sub-themes

FT2.1 Spiritual echoes reveals the intrinsic role of spirituality and emotion in cultural revitalisation, illustrating the profound impact of emotional empowerment and spiritual traditions in sustaining Indigenous culture. It describes the intricate relationship between spirituality and emotion, and how they drive cultural bearers and shape values. It reveals the centrality of emotional bonds in cultural revitalisation. The theme covers emotional empowerment, prayer, remembrance, and heartfelt responses to cultural stories. Ramaljeng articulates that “*one of the things that is important to our community [Paiwan group] is the emotions of the Indigenous community. 14:6 ¶ 17 in Ramaljeng_22 Sep.docx*” and asserts that without this emotional thread, the community of Indigenous groups may find cultural revitalisation difficult. However, some cultural advocates feel that many contemporary revitalisation initiatives tend to be more materialistic, suggesting that “*spiritual education seems less thorough. 11:17 ¶ 146 in Zemuga_21 Aug.docx*”.

In summary, **FT2.1** emphasises the intrinsic role of spirituality and emotion in cultural revitalisation. It discusses the intrinsic role in cultural revitalisation and the interconnectedness of spirituality and emotion that it brings to cultural narratives and responses, showing how they

are intertwined in shaping the values and actions of cultural bearers within Indigenous communities.

FT2.2 Reflective of identity emphasises the interplay of individual and collective emotions with spiritual beliefs in shaping and upholding Indigenous identity, showcasing how personal experiences and traditions intertwine to preserve cultural heritage. While similar to “spiritual echoes”, **FT2.2** focuses more on individual and collective emotional experiences. It combines intimate experience, competence, and macro-cultural narratives to construct a framework that guides Culture Bearers in perceiving and shaping new cultural elements. The field covers memory, everyday life, cultural practices, external influences, and reflection. It also reveals the close connection between spirituality, emotion and culture and their irreplaceable role in maintaining and revitalising traditions.

For example, the interview participant Zemiyan conveys: *‘When I have emotions I can’t express, the nose flute becomes the medium to convey them. 12:32 ¶ 4 in Zemiyan_23 Aug.docx’*. Some believe that the spiritual impact of this project is the reclaiming of crafts, noting that *“crafts act as vessels. With their recovery, the Knowledge of the forests and the language used in these crafts is also rediscovered... it reconnects with other roots, with values in the mother tongue... and the spirit of the mother tongue can be synergised. 8:38 ¶ 103 in Kayusan_27 Sep.docx”*. The Indigenous communities’ interconnection of spirituality, emotion, and culture reveals the tremendous significance of their legacy and the crucial importance of authentic emotional and spiritual bonds in preserving and revitalising their diverse traditions.

In summary, **FT2.3** focuses on the intricate connections between cultural aspects within the belief systems, values and cultural structures of Indigenous groups. It includes the dissemination of cultural wisdom, basic cultural structures and diverse cultural knowledge, emphasising the harmonious balance between autonomy and external support in cultural revitalisation.

FT2.3 Cultural pillars represents the pivotal role of key cultural institutions and intrinsic values in the resurgence of Indigenous traditions, illuminating the delicate balance between self-reliance and community support in cultural preservation. It examines in detail the intimate connection of beliefs, values, and cultural essentials in Indigenous communities. It emphasises the leadership role of cultural cornerstones in the process of cultural revitalisation. It covers the transmission of cultural wisdom, key cultural institutions, and the various forms of cultural knowledge. **FT2.3** focuses on the beliefs, values and cultural essentials that are extremely central to Indigenous communities. It focuses on the balance between a sense of autonomy and outside assistance and reveals the centrality of different organisations in the revitalisation of Indigenous culture. In addition, it also addresses the importance of those beliefs, values and cultural focal points that are

closely intertwined in Indigenous communities, illuminating the key role of organisations in cultural revitalisation of Austronesian Formosan.

For example, the interview participant Kipasaliyalim recounts how the church is instrumental in initiating her children into the traditional Paiwan culture, claiming that “*the church is a vital organisation in the community. 15:29 ¶ 28 in Kipasaliyalim_06 Oct.docx*”. Beyond the church’s recognised role as an essential cultural heritage conduit, some cultural bearers argue that intrinsic motivations are paramount to sustained cultural revitalisation. Temakesi articulates this sentiment when he says: “*The strength of our existence comes mainly from our will. But aren’t we asking for trouble if we don’t care about our environment, and it becomes a resistance force? What about the success of the Indigenous movement? We cannot say that it is a success. However, we should say that the success of the Indigenous movement today comes not only from the inner awakening of the Indigenous People but also from the sympathy and support of the wider society because of the Knowledge, understanding, sympathy, support, and struggle against the outside power. 9:66 ¶ 142 in Temakesi_191017.docx*”. The FT2.3 points out the intricate balance between intrinsic motivations and external support, emphasising the central role of institutions like the church and broader societal understanding in fostering the revitalisation and sustainability of Indigenous cultures.

In summary, FT2.3 explores the close connection between the beliefs, values and cultural elements of Indigenous communities in cultural institutions. FT2.3 includes the transmission of cultural wisdom, key cultural institutions and various forms of cultural knowledge, with a focus on the balance between autonomy and external assistance in cultural revitalisation.

FT2.4 Giving voice focuses on the profound impact of cultural narratives and ancestral wisdom within the Australian Formosan community. This aspect of the study highlights the vital role of authentic storytelling and deep-rooted understanding in expressing and celebrating the community's historical and traditional identity. It highlights the importance of these cultural narratives and time-honoured wisdom in the context of contemporary society, and explores the ways in which Australian Formosans articulate, honour and protect their ancestral knowledge.

The study explores several dimensions, including the reasons for cultural practices, narrative techniques, approaches to cultural engagement and inherent inclinations. Kagan's insights, drawn from his extensive interactions with the Tao People, highlight the abilities of elder artisans to manage cultural issues and resolve conflicts. He observes: “*Knowledge is one of the texts, the rational text, the second level. I can explain it and I can tell you about it; that's knowledge. What they have is beyond knowledge; it's instinctive learning. He can do it, but he can't necessarily articulate it. 5:30 ¶ 28 in Kaggan_11 Sep.docx*” indicating the intuitive nature of this wisdom. In addition, the sub-theme discusses the importance of voice in expression, with interviewee

Hmlnga' criticising external misrepresentations of Indigenous People, asking: "*The Qing Dynasty claimed that Indigenous People were ignorant of their parents, but was this really true? Do Indigenous People really conform to external descriptions?* 7:38 ¶ 31 in hmlnga'_19 August.docx. "

FT2.4 involves an inquiry into cultural practises, narrative craft, and conventional methods' reasoning. It illustrates the central role of authentic storytelling in reflecting and reclaiming the history and traditions of the Austronesian Formosan community.

FT2.5 Footprints of the elders represents into the diverse approaches used to explore, interpret, and document deep cultural heritage, emphasising the significance of understanding and valuing ancestral wisdom as a cornerstone for cultural revitalisation and continuity. This sub-theme focuses on how Austronesian Formosans reveal the mysteries of their deep and ancient cultures. It describes the various expeditions, studies and research that have been undertaken to gain insight into and document culture. Elements include fieldwork, identifying traces of culture, cultural journeys, learning about traditional Indigenous practices, workshops, and discussions in Indigenous communities. FT2.5 focuses on how Austronesian Formosans use a variety of methods to explore and interpret their deep ancient cultures. It also reveals the value of understanding and preserving Indigenous cultures from various perspectives and emphasises the significance of respecting ancestral heritage and strategies for cultural revitalisation.

Temakesi believes that some of the 'created traditions' of the past are not right or wrong, as they are an opportunity for development. He says, "*They used their mobility, their creativity, to create something that no one had ever skipped, and even though it was appropriated and cobbled together, it was cobbled together in a way that was very pleasing to the eye, that deserved recognition, that had value. Value is a vital thing, and maybe the People of Orchid Island say it's not our tradition, and they're against it, but it exists, and it not only exists, but it opens up a space for it to exist.* 9:42 ¶ 79 in Temakesi_191017.docx." The idea is that these presences are also an attempt at cultural enquiry, an attempt to open up another space for the community to exist accidentally. Another worker believes that to follow in the footsteps of our ancestors, we must take into account the difference in time and space, as well as the impact of the landscape: "*There is another thing inside, which is called giving. Why do you treasure objects from the past? Because you give! That's emotion. You spent real-time with it, and it's not the same as something you've been replacing with a value you've been converting into money.* 5:66 ¶ 63 in Kaggan_11 Sep.docx" In addition to the differences in time and space that must be taken into account, it is important to have an important platform for cultural revitalisation or continuity, and the interview participant Qata believes that the studio's important role is one of cultural diffusion and research. '*It's a great base for diffusion,*' she said. *That is to say, we have been talking about how we can use our*

traditional crafts to create a resonance 16:44 ¶ 36 in Qata 22 Dec.docx”

The central motif of FT2.5 reveals the significance of comprehending and safeguarding Indigenous cultures. Various approaches and viewpoints emphasise the inherent worth of ancestral customs and the crucial mechanisms that enable the spread and revitalisation of cultural traditions.

In summary, FT2.5 provides an in-depth understanding of the various methods used to uncover, interpret and record deep cultural heritage. It emphasises understanding and valuing ancestral wisdom as a cornerstone of cultural revitalisation and continuity. FT2.5 describes a variety of expeditions, studies and investigations that have been undertaken to gain a deeper understanding and record of culture, including field trips, identifying cultural traces, cultural journeys, learning about Indigenous traditions and customs, workshops, and initiating discussions in Austronesian Formosans community.

5.2.3 FT3 ‘The Indigenous had no written language, only oral’: Interpretation and expression of Austronesian Formosans languages.

Central to this theme is how Austronesian Formosans convey and interpret their cultural knowledge and linguistic expressions (see Figure 21). Notably, while outsiders predominantly fixate on tangible aspects of Austronesian Formosans culture, like crafts or music, they often overlook the depth and intricate nuances of the culture. A cultural worker’s remarks underline this, noting the academia’s relegated placement of Indigenous People: *“Indigenous individuals reside primarily within the academic peripheries of anthropology and archaeology, often excluded from history due to their reliance on oral traditions rather than written records. 5:75 ¶ 83 in Kaggan_11 Sep.docx”* This identifies narratives’ pivotal role in Indigenous cultures and shines a light on the significance of unwritten forms of cultural inheritance and identity. The theme further emphasises the rich tapestry of Austronesian Formosans cultural expressions. Each mode of expression, artistic or instructional, weaves a connection between spiritual realms and daily life.

In these communities, individuals frequently assume diverse roles, exemplified in how a dance might serve as entertainment and spiritual practice or a song intertwining tales with teachings for the community’s youth. This points out the importance of narratives in Indigenous cultures, emphasising the depth of unwritten forms of cultural inheritance and identity. It underlines the importance of narratives in Indigenous cultures, emphasising the depth of unwritten forms of cultural inheritance and identity.

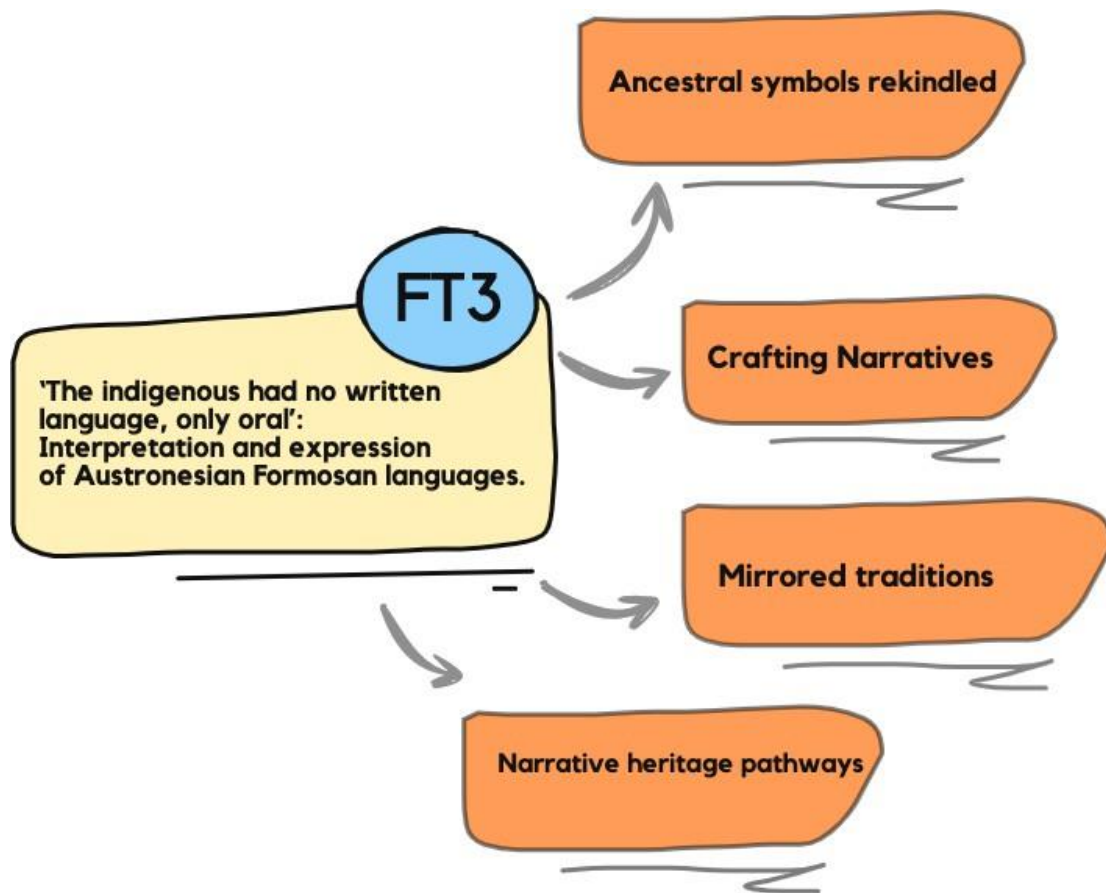


Figure 21: FT3 'The Indigenous lacked written language, only oral.': Interpretation and expression of Indigenous language

5.2.3.1 Related sub-themes

FT3.1 Ancestral symbols rekindled FT3.1 identifies the profound significance of Austronesian Formosans cultural symbols, revealing their spiritual and humanistic values, and addressing the challenges of preserving authenticity amidst commercial influences. It identifies the iconic symbols and motifs of the Austronesian Formosa culture and examines how these symbols have been passed down and interpreted by representatives of the culture. Coverage includes cultural stories, iconic designs, metaphorically rich totems, physical signs, and the deeper meanings of these cultural elements. Cultural representatives play a key role in maintaining and promoting these symbols, and their understanding reveals the deep spiritual and humanistic significance of these symbols. However, the involvement of modern commercial activities can sometimes lead to the misuse of culture, as in the case of tribal iconic motifs that have not been properly respected and compensated for in the process of commercialisation.

For instance, Qata's exposure to Paiwan weaving stirred her interest in its rich iconography. She

reflected, *“Engaging with such iconography unveils the depth and rigour of the culture. It reveals a society with profound spiritual and humanistic values, where cultural expressions ascend to the highest realms. 16:57 ¶ 47 in Qata 22 Dec.docx”*. On a different note, the interview participant Tjinuana expressed her dismay over a commercial project. A public entity commissioned her to design lightweight attire showcasing various Indigenous motifs for an event. The designs, which encapsulated the iconic imagery of diverse community of Indigenous group, were later commercialised by the manufacturing firm. Reflecting on the experience, she lamented, *“I inadvertently paved the way for those companies to profit while I gained little. They capitalised immensely on the designs tailored for the Nine groups, especially those now ubiquitous machine-printed versions. I probably pioneered most of them. 13:21 ¶ 56 in Tjinunan_001_21 Sep.docx”*.

In summary, **FT3.1** emphasises the importance of cultural symbols in revealing their profound spiritual and cultural values. It also reveals the challenges of preserving the authenticity of these symbols in the face of commercial influences, such as misuse or misinterpretation. **FT3.1** emphasises the central role of these symbols in culture.

FT3.2 Crafting narratives It emphasising the fusion of craftsmanship and storytelling, **FT3.2** illustrates how Austronesian Formosans culture weaves narratives into handcrafted items, ensuring traditions and wisdom are passed through generations. It emphasises the crucial role of narrative in the context of Austronesian Formosa culture. It explains how the cultural bearers of the culture shape, communicate, and adapt their stories to ensure that they reverberate through time. This theme blends the art of creation, the flow of storytelling, the spark of creativity and the

emotional depth of cultural expression. Narrative is a central component of Austronesian Formosa culture. Craftsmanship and narrative go hand in hand, meaning that each handcrafted item tells a story, passing on tradition and wisdom to future generations. Traditional designs, such as motifs, convey values such as health, vitality, and blessings. These motifs are imbued with deep cultural significance and legend.

To shed light on the essence of craftsmanship, Kayusan turns to the Paiwan culture, explaining, *“While we often discuss craftsmanship through words, the essence lies in handcrafted creations. In the Paiwan language, ‘pulima’ denotes someone with adept hands, embodying the heart of what we call ‘craft’. Essentially, any handcrafted item catering to human necessities and cultural essence falls under this. 8:1 ¶ 3 in Kayusan_27 Sep.docx”* This implies that crafts are more than just objects; they’re stories. The craft and storytelling in the Austronesian Formosans culture suggest that every crafted piece is a narrative in itself, echoing traditions and wisdom through generations.

Moreover, Kaggan reveals this narrative essence by sharing the ethnic Tao’s tradition of the song clubs after crafting Tatala. Rather than mere celebrations, these song sessions embody critiques, praises, and reflections on literary creativity. He elaborates, *“Post the boat’s construction, a song club is formed, inviting friends over. It’s an interactive dialogue praising one’s craftsmanship, appreciating life’s nuances, and acknowledging collective efforts. The songs capture life creativity and serve as an oral tradition. 5:52 ¶ 57 in Kaggan_11 Sep.docx”* Further emphasising the storytelling element inherent in traditional designs, another culture bearer elaborates on the significance of patterns, especially in health and wellness. She describes, *“Patterns, like the tooth pattern, tell a story. They represent health and vitality, becoming symbols of wishes and blessings. These patterns and their associated names remind us of their deeper meanings and the tales they hold. 13:38 ¶ 103 in Tjinunan_001_21 Sep.docx”*

In summary, FT3.2 illustrates how the Austronesian Formosans culture incorporates narratives into artefacts to ensure that traditions and wisdom are passed on from generation to generation. It emphasises the fusion of artistry and storytelling, where crafts and narratives are woven together to convey cultural values and history. FT3.2 emphasises the importance of preserving traditional designs and patterns.

FT3.3 Mirrored traditions FT3.3 examines the ongoing efforts to maintain the genuine essence of Austronesian Formosans culture, emphasising the importance of reflecting on traditional narratives to ensure their continued relevance and resonance. It offers insights into how Austronesian Formosa culture critically reflects on and develops its narratives to ensure that they have enduring meaning and deep resonance. It focuses on comparisons between cultures, interpretations of traditions, insights into cultural foundations, and diverse perspectives. FT3.3

reveals the importance of maintaining and evolving the authentic cultural narrative of Austronesian Formosa in a changing environment. It discusses the challenge of upholding cultural authenticity in the face of external influences, and how to return to the deep roots of culture to preserve and pass on its authentic and unique spirit.

For instance, Qata voices her concerns about the commercialisation's potential to overshadow Indigenous culture. She remarks, "*In the realm of cultural understanding, we need to revert to deeper roots. Previously, cultural symbols like glazed beads were straightforward, serving protective or symbolic purposes. But these interpretations don't fully align with Paiwan's viewpoints.* 16:48 ¶ 36 in Qata 22 Dec.docx".

Similarly, Zemiyan, while teaching the Paiwan Warrior Dance to students, envisioned its widespread popularity. Yet, as its reach expanded, he felt the dance's essence could dilute. He emphasised, "*As the dance gains traction, it's essential to trace back to its tribal roots. Each group, despite geographical proximities, has its distinct expression and understanding. It's vital to resonate with one's tribal essence instead of adopting a generalised version.* 12:34 ¶ 17 in Zemiyan_23 Aug.docx".

In summary, FT3.3 reveals the importance of traditional narratives in maintaining relevance and resonance. It focus on how the culture critically reflects on and develops its narratives to ensure that they remain meaningful and harmony. FT3.3 expresses the challenges in maintaining cultural authenticity and the need to return to the deeper roots of a culture to preserve its unique spirit.

FT3.4 Narrative heritage pathways Focusing on the pivotal role of language and dialogue, FT3.4 represents the challenges and complexities of preserving and promoting linguistic heritage, illuminating the impact of language on identity and cultural continuity. It reveals the central role of language and dialogue in the preservation and promotion of Austronesian Formosans culture, revealing the subtleties of linguistic heritage and cross-cultural interactions. It covers modes of communication, language translation, diverse narratives, and platforms for cultural co-operation. In addition, the link between language and identity is represented, with much attention paid to the decline of Indigenous language proficiency. As language use declines, intergenerational cultural communication faces many difficulties. At the same time, language comprehension barriers may prevent accurate communication of cultural experiences. However, Indigenous communities have unique and deep philosophical ideas, which can be visualised through their language.

Zemiyan observes, "*Even when the Paiwan is penning a poem or articulating authentic words, the essence might not always be encapsulated in the written words alone..... When the lyrics fail to convey the depth, Paiwanese resort to transcriptions, capturing the essence, and embodying the intended grace* 12:48 ¶ 17 in Zemiyan_23 Aug.docx".

Many respondents expressed concerns over the dwindling proficiency in their native language, viewing it as an impediment to fostering deep cultural exchanges with their elders. Zikus pointed out, *“The language intertwined with ethnicity formulates our identity. If you lack either, your cultural roots become ambiguous. 4:95 ¶ 131 in Zikuc_001_16 Sep.docx”*. Then, she also continued to express her concern about losing verbal language. She said, *“The declining usage of languages such as Sakilaya and Kavalan deeply concerns me. I believe it’s paramount to revitalise both the language and traditional attires, as they possess profound local significance, anchoring us of who am I! 4:96 ¶ 131 in Zikuc_001_16 Sep.docx”*.

Another cultural bearer also illuminating the complexities of cultural articulation between generations, shared his challenges in communicating with music producers, lamenting, *“We are in a phase of understanding our cultural veins through language. However, lacking a solid linguistic foundation can make it challenging to convey our profound cultural experiences. 10:15 ¶ 48 in Lubuw_001_17 Oct.docx”*. And on cultural bearer reiterates the profundity of Indigenous perspectives, stating, *“Indigenous communities inherently possess philosophical insights. Their worldview and philosophy manifest directly through their language. 5:73 ¶ 17 in Kaggan_11 Sep.docx”*.

In summary, [FT3.4](#) focus on the crucial role of language and dialogue. It represents the challenges and complexities of preserving and promoting linguistic heritage. It illustrates the impact of language on identity and cultural continuity. It also delves into the decline in proficiency of Indigenous languages and its impact on intergenerational cultural exchange.

5.2.3.2 Summary

The core of [FT3](#) contains spiritual, emotional and narrative elements within Austronesian Formosa culture. It emphasises the important role of ancestral symbols, elaborate narratives, mirroring traditions and narrative heritage trails in maintaining cultural authenticity, identity and continuity. In addition, it reveals the importance of preserving traditional values, adapting to contemporary influences, and the role of language and storytelling in maintaining the richness of Indigenous heritage and its interaction with future generations.

5.2.4 FT4 'You've colonised me again!': Power dynamics and colonial legacy

The statement “*You've colonised me again!*” reflects the historical impact experienced by Indigenous People worldwide (see Figure 22). In today's world, neo-colonialism practices, whether through economic exploitation, cultural homogenisation, or political hegemony, bear striking resemblances to past eras. This theme cites a cultural bearer's response when asked if cultural revitalisation is a continuation of the Indigenous resistance movement. One cultural bearer replied, “*I didn't place it under resistance because my goal is not to overthrow your regime. What's the point of cultural revitalisation if I overthrow your regime? 7:25 ¶ 31 in Hmlnga'_19 August.docx ... Isn't it just a matter of time before you colonise me again and strip away my culture? 7:26 ¶ 31 in Hmlnga'_19 August.docx*” His words intensify the feeling of being colonised again” Modern-day cultural exchanges, stimuli, trade interactions, and governmental management often inadvertently push Indigenous cultures to the periphery, commodifying them for tourism, arts, and entertainment while depriving them of agency and voice. This theme also represents deeply into the subtle power dynamics between the coloniser and the colonised, revealing how the legacy of colonialism continues to shape, influence, and, at times, even oppress Indigenous communities in the modern era.

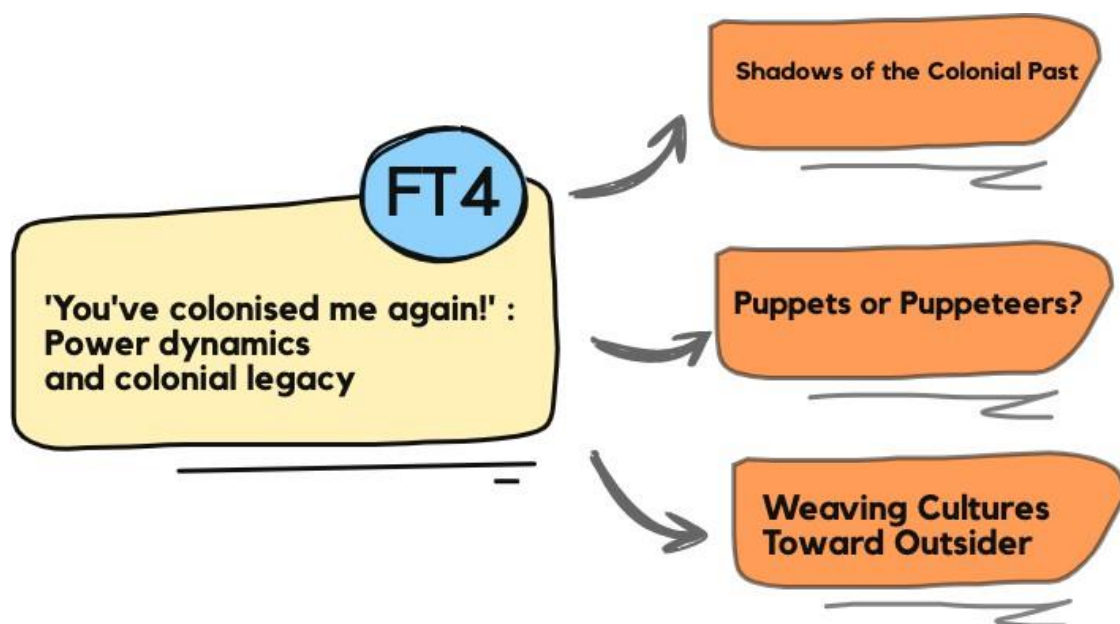


Figure 22: FT4 'You've colonised me again!': Power dynamics and colonial legacy

5.2.4.1 Related sub-themes

FT4.1 Shadows of the colonial past examines into the Austronesian Formosans' perceptions of historical colonialism and its lingering effects. It represents the enduring impact of colonialism on their culture, identity, and self-governance, illuminating their journey toward cultural revitalisation amidst struggles against historical oppression and contemporary forms of neo-colonialism. It addresses the cultural biases, hegemony, and control and interpretation of Indigenes during the colonial era. FT4.1 reveals the ongoing impact of historical colonial activities on current Indigenous communities, from culture, to policy, to self-governance. This narrative reveals the quest for cultural revitalisation by Indigenous People, while also revealing how they have historically been subjected to unfair treatment and colonial oppression.

For instance, Hmlnga' discussed why Indigenous People need cultural revitalisation today, mainly due to past discrimination and colonial policies. He pointed out, "*Why do we want to revitalise our culture? To find the answer, we must trace back to the root – why did we lose it? It was because of the colonisation by foreign governments who looked down upon us with chauvinistic views, thinking Indigenous culture was inferior. Like the imperial policy promoted during the Japanese colonisation, they demanded that we abandon our culture and learn their language and customs. 7:74 ¶ 90 in Hmlnga' _19 August.docx*"

In contrast, Qata speaks of the fear stemming from the remnants of colonialism. She said, "*Many elders always say that the culture has broken, but they haven't taken action. I think that is because they are deeply influenced by colonial thinking. Then there's nothing good to write about Sinicisation. 16:14 ¶ 10 in Qata 22 Dec.docx*"

Additionally, there's the "neo-colonialism" from external cultures. Although unrelated to distant ethnic groups, an alternative form of cultural imitation has emerged due to commodification and aesthetic influences. As observed by Nguangua', some non-Indigenous business owners, driven by commercial interests and without a deep understanding, are selling non-Indigenous cultural products, leading to cultural homogenisation: "*They believe what they're selling is popular, so they want to introduce it to everyone. As a result, you see similar products everywhere, like the silver ornaments from Sandimen. But in the end, you find they resemble more the Miao culture of China. 1:19 ¶ 17 in Nguangua' _23 Aug.docx*"

Unlike this "soft" cultural assimilation, the hegemonic interpretations present in academia are more severe. Qata described a discussion with a scholar, and when they proposed interpreting traditional weaving from an Indigenous perspective, the scholar vehemently denied it. She

recalled, *“It’s not that academics are not important, but when we bring a different perspective, they refuse. That scholar was emotional in the discussion, thinking his viewpoint was the only correct one. This is the shadow of colonisation. 16:89 ¶ 87 in Qata 22 Dec.docx”*

In summary, FT4.1 reveals how the colonial past continues to influence their struggle to shape their cultural identity, autonomy and cultural revitalisation under the influence of ongoing neo-colonialism. Through FT4.1, the challenges where Austronesian Formosans face in overcoming the cultural stereotypes and hegemony imposed during the colonial period are revealed, demonstrating that cultural revitalisation also encompasses and is an ongoing process of resistance to various forms of oppression in the past as well as in the present.

FT4.2 Puppets or puppeteers? examines the complex dynamics between Indigenous Austronesian Formosans and government policies, revealing their role as either passive subjects or active agents in cultural preservation. It unveils the challenges and contradictions faced in navigating government strategies, revealing the intricate link between cultural preservation, identity, history, and autonomy. It provides an overview of how Culture Bearers perceive their interactions with policy and potential controlling forces, and in particular their position at the intersection of culture and government. It encompasses a variety of topics related to government, management, economics, and formal accreditation. This discussion reveals Indigenous perceptions and feelings about government strategies and involvement. A relationship of tension and challenge between Indigenous culture and government policy was evident. Not only did they point to restrictive government measures in the past, but they also criticised the negative impact that certain modern practices may have had on the identity of the culture. These shared insights emphasise that true cultural preservation goes beyond mere policymaking and is closely linked to identity, history and autonomy.

Hmlnga’ realised: *“Discussing cultural revitalisation from a political perspective is quite paradoxical and makes transitional justice difficult.” 7:32 ¶ 31 in Hmlnga’_19 August.docx”*. Hmlnga’ also believes the government’s language revitalisation policy lacks tangible results. He criticised the government for previously prohibiting them from using their language through administrative orders. Now, significant funds are required for language revitalisation, arguing that genuine revitalisation must have a solid foundation. He stated: *“Concerning our Indigenous language revitalisation, why is so much money required? It’s because the language has already been critically endangered. Initially, we were prohibited from speaking our language through administrative orders, and now a significant amount of money is spent on its revitalisation. We talk about reverse engineering, but there should be something to reverse from; we can’t conjure something out of thin air.” 7:97 ¶ 92 in Hmlnga’_19 August.docx”*.

Tjinunan pointed out the contradiction she faces while following the government's encouraged multicultural policies. These policies promote the fusion and diversity of cultures but often lead to the loss of distinctiveness of Indigenous cultures, causing them to become intertwined with other cultures. The concept of "cultural creativity" sometimes destroys the unique characteristics of Indigenous cultures. She described: *"To fit into the modern era as the Paiwan People, what are we becoming? The government promotes cultural fusion, but we lose our identity in the process. We modify our traditions to appeal to outsiders, adding modern elements. However, the result is chaos! The distinct Indigenous communities like Paiwan, Amis and others become blurred into one general 'Indigenous' group. During one forum, a host commented that I was wearing a Puyuma People's top, a Paiwan People's skirt, and an Amis People's accessory. They called this 'cultural creativity' 13:28 ¶ 76 in Tjinunan_001_21 Sep.docx"*.

Furthermore, other cultural bearers also shared their perspectives on policy control. As Hmlnga' mentioned, cultural revitalisation in policies sometimes becomes too formalised, losing its essence. With governmental support, cultural bearers still face various external pressures and interventions. He stated: *"The revitalisation of something should reference something tangible. When referencing documents from Japan or the liberation period, many are presented from a chauvinistic viewpoint. They still view our culture from their perspective." 7:35 ¶ 31 in Hmlnga'_19 August.docx"*.

An elderly cultural bearer represented that policies and time have also influenced traditional tribal systems. *"Nowadays, the chief's system has been replaced by politics. However, in my view, the old chief system was the best, representing the spirit of the Indigenous People, specifically our Paiwan People." 14:5 ¶ 15 in Ramaljeng_22 Sep.docx"*.

Lastly, another cultural bearer reflected on policy mistakes. When Indigenous traditional techniques face the risk of being lost, government policies promote foreign cultures, marginalising the authentic Indigenous culture. She recounted: *"I realised that skills would be lost when my father passed away. Then, I saw that most are engaged in foreign crafts, like the weaving techniques introduced from New Zealand. It's painful to see our government spending money promoting foreign cultures while our own is being marginalised." 13:15 ¶ 40 in Tjinunan_001_21 Sep.docx"*.

In summary, FT4.2 reveals the dynamic interactions between Indigenous Austronesians and government policy, suggesting their role as passive recipients or active shapers in the field of cultural preservation. It shows the complexity and conflict in dealing with government strategies and Indigenous perceptions of policy interventions, pointing out that government strategies and the Indigenous are contradictory and challenging in the relationship between authentic preservation and expression of culture.

FT4.3 Weaving cultures toward outsider examines the influence of external factors such as economic trends, market forces, and intellectual property rights on the revitalisation of Indigenous Austronesian Formosans culture. It addresses the complexities of maintaining authenticity and core values in the face of commodification and the shifting paradigms of cultural expression and representation. It presents detailed research of how cultural revitalisation undergoes change in the face of external factors, such as the economy, the market, and various interest-driven factors. From time to time, these external factors have fine-tuned the paths and modalities of cultural revitalisation. As Zemiyan states, *“I feel trapped by the fate of being exhibited! If this path is of value, it should indeed be valuable, otherwise why are Indigenous People always sent for any occasion? This is what I think about. Of course, I somewhat resist why it is always the Indigenous dance troupe that has to welcome guests? I find it quite embarrassing. Even more, I have a bit of an aversion to the school's practice of always having Indigenous students perform, I find it somewhat repulsive. 12:13 ¶ 8 in Zemiyan_23 Aug.docx”* FT4.3 reveals how external economic and market trends, and the pursuit of profitability can shape and influence the direction of cultural revitalisation. Such external influences can lead to the commodification or misinterpretation of Indigenous cultures.

For example, Indigenous performances and dances modified to suit market or entertainment needs often inspire doubts and discussions about cultural authenticity. At the same time, these market pressures also have an impact on the way in which Culture Bearers present and promote their cultures, further illuminating concerns about maintaining the core and values of Indigenous traditions. Art has evolved into a competitive arena among the communities or ethnic groups. He described, *“When one dance troupe achieves international attention, as time passes, other dance troupes, aiming for limited resources, begin to compete, leading to internal tribal conflicts. 9:23 ¶ 41 in Temakesi_191017.docx”*

Also, another interview participant Temakesi discussed a case involving Indigenous traditional knowledge's intellectual property rights. He said, *“The renowned example is the spirit dance of Lanyu, or as some call it, the warrior dance of Lanyu. It was created around the time of a provincial competition organised by the Taiwan provincial government. The intriguing part is that this dance, which won acclaim for its creativity and emotional resonance, was specifically choreographed for this competition. It started with a Japanese tune, followed by Indigenous languages, but not those from Lanyu. Most notably, the dance concluded with a theme from the Amis People. How did this come about? From what I understand, due to the province-wide competition, public servants from the Paiwan People and those who had experienced Amis cultural village dancing thought, ‘We need a standout performance for the competition’. Hence, the dance was birthed. But is this truly Lanyu's culture? 9:41 ¶ 79 in Temakesi_191017.docx”* Which Temakesi raises critical questions about cultural authenticity and representation.

The market's influence is significant. Many cultural bearers initially began with life-oriented motives, transitioning to cultural research over time. Qata shared her experience, *“When we explain these small cultural artefacts to potential buyers, we often cater to the buyer's cultural background. For example, if you fear spirits, you'd buy an amulet. This catering means our cultural interpretations become weakened. But I realised it was different once I understood the Paiwan perspective. 16:49 ¶ 39 in Qata 22 Dec.docx”*

Yet, some cultural bearers like Hmlnga believe in the power of markets and media to gain more visibility for their culture. He stated, *“To some extent, being seen is a form of affirmation. Therefore, we should use various channels to promote ourselves. 7:62 ¶ 64 in Hmlnga'_19 August.docx”*

In summary, FT4.3 prompts a reflection: how do Indigenous People ensure their core values remain untouched and remembered when culture undergoes changes from external influences? FT4.3 uncovers the impact of external factors such as economic trends, market forces and intellectual property rights on the revitalisation of Austronesian Formosa culture. It focuses on the challenges of maintaining authenticity in the face of commercialisation and cultural modes of expression. It also emphasises how external economic and market trends affect the direction and nature of cultural revitalisation, sometimes leading to the commodification or misinterpretation of Indigenous culture. It reflects aspects of the external environment or market economy that affect the presentation and promotion of Indigenous culture.

5.2.4.2 Summary

FT4 critically examines the complex environment in which historical colonial influences, government policies and external market forces have impacted on the cultural identity and revitalisation efforts of the Austronesian Formosans. It illustrates their struggle to maintain authenticity and autonomy in the face of past colonial legacies, modern government interference and commercial pressures. FT4 reveals the continuing challenges faced by Indigenous communities in resisting external influences while striving to maintain the integrity and essence of their cultural heritage. Cultural revitalisation is particularly difficult in the context of the dominant socio-economic structure of government and the outside world.

5.2.5 FT5 *‘We're not exactly on either side. We're in the middle.’: Modern Interactions and Knowledge Transfer*

The focus of this theme is on the complexity of Indigenous cultures in modern society. It reveals the fact that Taiwan's Indigenous cultures are at a crossroads between tradition and modernisation (see Figure 24). They're faced with intercultural interaction and knowledge transfer. This theme

reflects Indigenous communities' special position in cultural exchanges and conflicts, and how to find a point of balance in such situations, while reminding us of modernity's impact on traditional culture and how to manage this in order to ensure cultural heritage and development.

The key phrase in this thread, "*We're not exactly on either side. We're in the middle*", comes from a quote from Temakesi in discussing the way the National Assembly voted. Arguing that Taiwan's Indigenous People were in an awkward position between the traditional norm and new rules, Temakesi explained: '*We are actually in an awkward and confusing position now, where there are traditional rules and norms, but they have not been made into law, while the state has a legal system that has been designed and planned. 9:61 ¶ 135 in Temakesi_191017.docx*'. *The norms are coming out of our lives, but now we are neither in full compliance with the former nor with the latter, we are in the middle 9:62 ¶ 135 in Temakesi_191017.docx*'. This in-between position offers opportunities for cultural exchange and knowledge transfer, but can also expose them to pressures and challenges from other cultures. The theme focuses on the complex role that Indigenous communities play in modern society and how to preserve and pass on their culture.

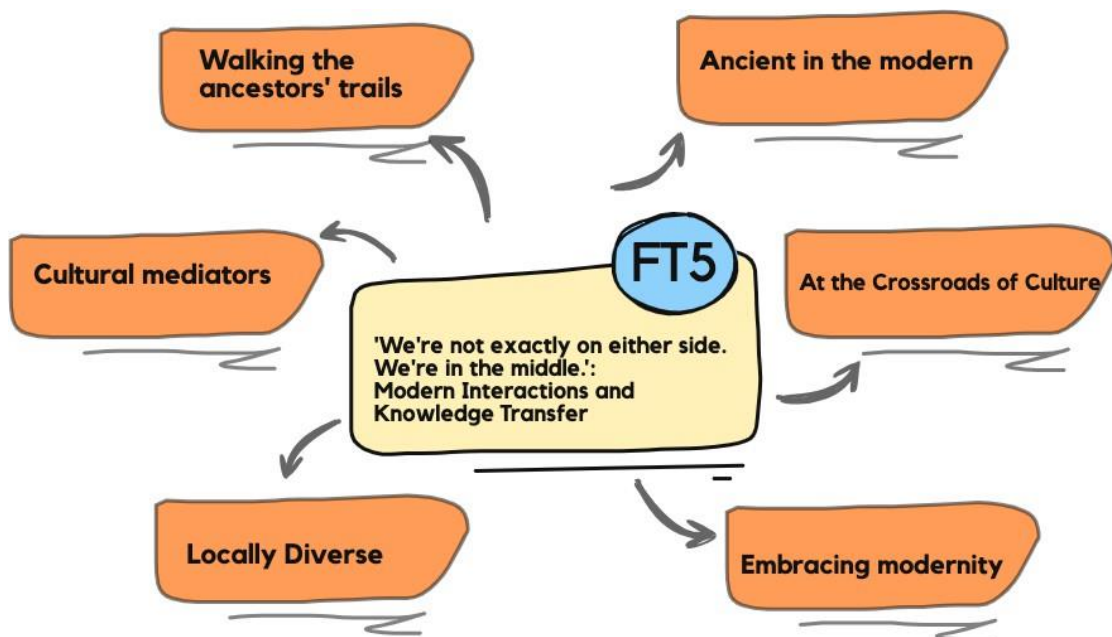


Figure 23: FT5 'We're not exactly on either side. We're in the middle.': Modern Interactions and Knowledge Transfer

5.2.4.1 Related sub-themes

FT5.1 Ancient in the modern represents the enduring influence of ancestors as symbols of tradition in the modern world, illuminating their role in cultural adaptation, innovation, and emerging practices, despite challenges posed by modernity. It metaphorically portrays the presence of ancestors, representing tradition, in contemporary life. When cultural bearers view ancestors as symbols of tradition, the role ancestors play becomes evident. FT5.1 involves adaptation, innovation, and emerging roles.

FT5.1 shows the importance of the ancestor, a symbol representing tradition, in modern life. When the inheritors of a culture see their ancestors as historical icons, their role in the tradition becomes particularly crucial. This involves not only adaptation and innovation, but also new role- playing. Kayusan shared the impact of ancestry in modern life as seen in his work with the traditional heirs of the Saisiyat People. He mentions, “*Here, the Saisiyat People communicates with their ancestors, asking to borrow certain items temporarily and then promising to showcase the results during ceremonies. This process is supervised and blessed. 8:71 ¶ 157 in Kayusan_27 Sep.docx.*” Ancestors continue to be of paramount importance in modern societies; they are at the centre of traditions and cultures. These highly respected predecessors are both a source of inspiration for us, and at the same time embody the challenges and impacts of modernisation on tradition. Cultural bearers believe that it may be difficult for us in modern times to match the talents and wisdom of our ancestors, a feeling of both admiration and accompanied by a hint of regret.

In contrast, Hmlnga feels that contemporary cultural inheritors, despite the convenience of modern tools, can’t match the prowess of their ancestors. He lamented, “*We simply can’t compare to our ancestors... because what you see in museums are their masterpieces, leaving you in sheer admiration. 7:45-7:46 ¶ 42 in Hmlnga’_19 August.docx.*” When he had questions about costume accessories, he had to consult foreign museums since it seemed ancestral knowledge had been lost in the present. He added, “*The more I understand, the less I feel I know. Not because I’ve seen less but because I can’t find answers. 7:18 ¶ 24 in Hmlnga’_19 August.docx.*”

In summary, FT5.1 reflects on the challenges of tradition in modernity while emphasising the symbolic significance of the ancestors, with cultural bearers such as Kayusan and Hmlnga’ conveying a sense of respect for the ancestors while acknowledging that it is difficult to match their talents and wisdom in the contemporary world. This sub-theme reveals the tension between traditional reverence and modern challenges, reaffirming the importance of ancestors in contemporary cultural practices.

FT5.2 At the Crossroads of Culture looks into the dilemmas Indigenous communities face at

the intersection of their traditional practices and external cultural influences, focusing on how they navigate these complexities to preserve their cultural heritage. This sub-theme expresses on the realities faced by Indigenous communities, in particular the multiple choices and challenges they encounter with external cultures. It covers everything from dress innovations, policy integration, and external communication to cultural interpretation and transformation. It describes in detail the struggles and endeavours of Indigenous People as they weigh contemporary factors against their cherished traditions. FT5.2 focus on how to make choices about cultural translation, how to adjust traditional dress standards, how to confront modern laws that may be at odds with tribal values, and how to preserve and pass on ancient ceremonies.

In dealing with these complex situations, they always have a clear mission: to ensure that their cultural heritage is not eroded by external forces and legal restrictions. Zikuc mentioned that the shawls of the Ami People in Taitung were a strategy by outsiders trying to blend into Indigenous People, noting, “*Just like the shawls in Taitung, which nuns designed. Some two or three decades ago.* 4:110 ¶ 58 in Zikuc_001_16 Sep.docx.” The shawl later evolved into a unique feature of Ami attire in Taitung. Another metaphor regarding outsiders is Hmlnga’s struggle with tribal language pronunciations when collecting data from different Atayal People. Elders would jokingly question his identity, “*So the elders would laughingly ask: Are you Indigenous? Are you Tayal?* 7:83 ¶ 20 in Hmlnga’_19 August.docx.”

Artisans also face challenges related to translation. The interview participant Labaybay believes that for consumers to resonate with Indigenous crafts, it must be translated “*And then transformed it, letting the consumer understand its meaning. It’s not just about its unique Indigenous essence.* 2:43 ¶ 35 in Labaybay_001_06 Oct.docx.” At this cultural crossroad, conflicts between modern laws and traditional norms arise, preventing many People from performing traditional ceremonies. Kaggan criticised animal protection groups for their negative reactions to rituals involving animal sacrifices, asserting, “*You (animal protection associations) talk about conservation, but everything you care about is covered in their (Indigenous People’s) ritual acts. Their rituals are genuine, based on belief! Yours are rational and legal; theirs are based on faith. If you don’t respect their beliefs, you belittle them.* 5:49 ¶ 55 in Kaggan_11 Sep.docx.”

In summary, FT5.2 shows the dilemmas faced by Indigenous communities at the intersection of tradition and external influences. This covers aspects such as costume innovation and policy integration, and explores how communities have navigated these complexities to preserve their heritage. Cultural bearers have expressed the challenges of adapting traditional practices in a modern environment, for example, how to protect, interpret and reinterpret cultural heritage in the face of external influences and legal constraints.

FT5.3 Embracing modernity examines how Indigenous communities adapt to and integrate

modern changes while striving to maintain the core beliefs and practices of their ancestors, illuminating the dynamic nature of cultural evolution. It reveals how Indigenous communities have responded and adapted as they have encountered modern changes. It encompasses shifting roles, changing cultural elements, and coping strategies for new challenges. The key is how Indigenous communities adapt themselves to the ever-changing modern environment. The intervention of modern culture often causes cultural change, environmental challenges, and the renewal of traditional practices. But in this encounter with modern culture, these communities have always endeavoured to preserve and guard the core beliefs of their ancestors, even when this requires them to weigh and integrate different views in complex situations.

For instance, while researching clothing system of the Atayal People, Hmlnga' observed a transformation in clothing materials over time. He explained, "*Making attire and accessories is laborious and exhausting. However, the Japanese introduced items such as cloth, thread and beads. As People encountered these new items, they made different choices and developed different preferences.* 7:42 ¶ 33 in Hmlnga'_19 August.docx." This illustrates how cultural content evolves under the influence of modernity.

On another level, changes in lifestyle create new dilemmas. The Tao People, once skilled in fishing, now witnessing the gradual loss of this expertise and the challenges it brings. Boksi pointed out, "*With the convenience of grocery stores, 7-11s, ferries, and aeroplanes, who would revert to the old ways? Modern conveniences are indeed beneficial, but I believe the most pressing problem on Orchid Island now is rubbish and some other modern problems.* 6:10 ¶ 47 in Boksi_10 Oct.docx." This portrays the impact of modernity on traditional ways of life, leading to environmental and cultural challenges.

Moreover, the contemporary definition of 'tradition' is multifaceted, complicating the task of cultural bearers trying to interpret and present culture. Addressing the challenges faced while reviving Paiwan tribal dance, Zemiyan stated, "*It's even more difficult when there isn't a unified definition of the culture, and as you attempt to interpret it, you're subjected to criticisms from different sides, and you are always unsure if you're on the right track. So, we decided to start our endeavour from within the Indigenous People.* 12:29 ¶ 112 in Zemiyan_23 Aug.docx." This reveals the uncertainties faced by cultural bearers and their efforts to find consensus among diverse viewpoints.

In summary, Indigenous communities navigate a multitude of challenges in modern society as they strive to preserve and pass on their culture. They grapple with cultural shifts, environmental changes, and the reinterpretation of cultural values to ensure the continuity of traditional values and spirit in a modern setting.

FT5.4 Locally Diverse identifies the importance of recognising and respecting the rich diversity within local cultures, emphasising how regional variations play a crucial role in shaping cultural interpretations, crafts, and traditions. It accentuates the diversity inherent in local cultures, a detail warranting special attention. It's intricately linked to the diversity among Indigenous People, and their communities. When interpreting traditions, cultural bearers recognise the significance of regional variations, which, if overlooked, can lead to misunderstandings.

For instance, Hmlnga' speaks of the categorisation of Atayal dress, noting, *“If you look at the classifications of Atayal dress, there's significant variance across the eight main systems. For example, colour choices and pattern sizes have their distinct characteristics and preferences in different groups. 7:44 ¶ 33 in Hmlnga'_19 August.docx... More research is needed to comprehend these distinctions, which might arise from exchanges, influences from surrounding groups, or imitation. 7:84 ¶ 33 in Hmlnga'_19 August.docx.”* This underlines the importance of considering regional diversity in cultural interpretations.

Regional issues also include the utilisation of artisans as resources. Indigenous People may seek out artisans from different regions who are skilled in making specific the details of clothing. Labaybay remarks, *“In our area, there's a custom of wearing traditional outfits, so we have many who craft Indigenous dresses. Hence, People from the South Paiwan or East Paiwan People often order garments from us [the Northern Paiwan]. 2:58 ¶ 55 in Labaybay_001_06 Oct.docx.”* This illustrates the geographical interactions between cultural bearers and the individual of Indigenous People from different communities, and how regional diversity can influence the distribution of garment crafting.

Another regional consideration lies in the variations of specific dietary and agricultural practices among villages. Djulis mentions that not all Paiwan or Rukai People in Pingtung cultivated red quinoa, yet it eventually became one of the staple foods of the Paiwan. He states, *“Not every Paiwan or Rukai People in Pingtung cultivates red quinoa. Communities like Paridrayan and Kucapungane don't grow it; only our village [Makazayazaya] does. 3:22 ¶ 8 in Djulis_05 Oct.docx.”* This reveals the pronounced differences in food culture brought about by regional diversity, even within geographically close areas.

In summary, **FT5.4** reveals the diversity of local cultures, which play a key role in cultural interpretations, craft production, and dietary habits. Understanding regional diversity helps us to understand the cultural differences and similarities among various communities.

FT5.5 Cultural mediators reveals the crucial role of institutions like museums, churches, accreditation bodies, and government departments in the preservation and transmission of cultural heritage, serving as intermediaries that facilitate the understanding, revitalisation, and validation

of traditional practices. It underlines the key institutions that play a role in the transmission, preservation, and revitalisation of culture. Among them, museums, churches, accreditation bodies and government departments are representative of cultural intermediaries. Churches have a unique position in cultural activities and transmission, for example, the interview participant Lubuw group's Atayal mouth harp is deeply associated with churches. Museums, on the other hand, provide a valuable resource for researchers and cultural bearers, helping them to gain insight into and pass on their cultural heritage. And the significance of certain skills or traditions, such as the warrior dance of the Paiwan, evolves over time and in response to circumstances, gradually becoming a sort of certification or symbol. This cultural certification not only represents respect for the skills and traditions, but also serves as an encouragement and affirmation for the bearers themselves.

For instance, when discussing churches, the Atayal's mouth harp in Lubuw's community originated from the church. Lubuw mentioned, "*At that time I was probably the only one making mouth harps as far as craftsmanship was concerned. 10:57 ¶ 44 in Lubuw_001_17 Oct.docx... We aimed for indigenisation, we tried to reconstruct our culture. When we held our first heritage event, we went to Nantou Township, and invited many People to help. 10:13 ¶ 46 in Lubuw_001_17 Oct.docx... Back then, with funds from the Ministry of Culture Taiwan, we held a three-day workshop in Datong Township, with me as the instructor. 10:14 ¶ 46 in Lubuw_001_17 Oct.docx.*" This shows the important role of the church in supporting cultural events and heritage.

In addition, as noted above, "*the church plays a key role in cultural events. 15:7 ¶ 28 in Kipusalialim_06 Oct.docx.*", for example when Kipusalialim noted that they invited church members to teach children and participate in traditional farming activities. He believes that the Church's involvement in cultural activities is of paramount importance. Institutions such as museums are also important. For example, when Hmlnga' was working with his team to collect traditional graphics, museum collections were an important source. When there was a shortage, they returned to the hometown to seek out the craftsmanship and memories of the elders, as he describes: "*We can now look at the artefacts of our ancestors and try to understand the context of the garments. Based on museum records, we visit different communities in our group, interview the elders, and gradually deduce, organise and classify. 7:40 ¶ 31 in Hmlnga'_19 August.docx*".

Cultural validation remains a central aspect, a crucial affirmation for Culture Bearers. For example, Zemiyan's validation in reviving the Paiwan warrior dance, where communities learn from each other, becomes a symbol of certification. He says confidently: "*At least our revival started with the warrior dance. You'd see almost all the Paiwan communities doing the warrior dance. People would see me and say, 'That's the warrior dance man. 12:33 ¶ 9 in Zemiyan_23 Aug.docx*". It's

worth noting, however, that traditional validations do not necessarily have the same meaning in modern times. As Hmlnga' mentions, in the past an Atayal's weaving skills could influence marriage, but today it's seen as just a skill. He describes: *'Frankly speaking, weaving symbolises a certain ability... It means that she [the woman] is capable of running a household and only then is she [the woman] considered marriageable. 7:47 ¶ 44 in Hmlnga'_19 August.docx'*.

In summary, FT5.5 the role of organisations such as museums, churches, recognition bodies and government departments in the preservation and transmission of cultural heritage is stated. These organisations act as facilitators to help people understand, revitalise and recognise traditional practices.

FT5.6 Walking the ancestors' trails emphasises the significance of retracing and understanding ancestral paths for cultural bearers, as it deepens their connection to their traditions and reinforces their sense of cultural identity, while balancing the respect for tradition with the broader Indigenous identity. It reveals the importance attached by the guardians of culture to tracing ancestral paths in order to master and consolidate traditions and their cultural identity. It is not only about returning to and finding the roots of traditions, but also concerned with how to understand and orientate oneself within a larger cultural context.

For instance, Zikuc, engaged in fashion design, researched the clothing differences among different communities within the same ethnic group. Still, she believes that finding clothing specific to her community gives her a stronger sense of belonging. She stated, *“The Amis People has many different communities. If one can identify your specific tribal origin from your attire, be it from Guangfu, Yuli, or Fuli, that sense of distinction is vital. It reminds you of where your roots lie, and this origin is of utmost importance. 4:44 ¶ 48 in Zikuc_001_16 Sep.docx”*

While roots are crucial, other cultural bearers believe that establishing a cultural context is equally essential for more to follow this context. Zemiyan pointed out that once a system is established, future generations have a model to follow, eliminating potential confusion. He stated, *“I designed a script; we need a system. Once this system is in place, the next generation has a model to follow. Once this model is grounded, they will narrate their historical culture based on this model. It's a cultural context formed through the accumulation and consensus of many. 12:9 ¶ 4 in Zemiyan_23 Aug.docx”*

On the other hand, adhering to tradition is also a significant way of following for cultural bearers. For example, Tjinunan insists that the authenticity of their tradition must be sought within the community by learning from the elderly. She firmly believes that the Indigenous clothing or weaving presented to the outside world doesn't represent genuine tradition. She asserted, *“The traditional items must be sought within its belong community, reminded by the elderly. 13:22 ¶ 56*

in Tjinunan_001_21 Sep.docx”

However, Temakesi believes tradition shouldn't oppress Indigenous People, emphasising the importance of identity and culture. He pointed out that different definition perspectives, such as cultural and identity theories, might influence the understanding Indigenous literature. He noted, *“To some extent, carrying a traditional style mould an Indigenous image. Another style embodies Indigenous identity. Are the creations in new realms also considered Indigenous? This ongoing debate between cultural theory, where one must link with tradition, and identity theory, where any creation by someone with Indigenous identity can be considered part of Indigenous literature, never ends 9:38 ¶ 77 in Temakesi_191017.docx.”*

In summary, FT5.6 shows the significance of cultural bearers retracing the paths of their forebears, while also underscoring the function of customs in strengthening cultural identity. The need of developing a cultural framework and maintaining customs was also deliberated upon. FT5.6 highlighted the significance of comprehending and adhering to ancestral traditions in fortifying cultural identity and customs.

5.2.6 FT6 ‘Can we maintain the same level of technique as in the (ancestral) past?’:

Techniques, tools, and practices of emulating the ancestors

This theme inspects into how cultural bearers maintain and pass down ancestral arts and skills in a contemporary setting (see Figure 25). The tension between tradition and modernity is ever-present. Indigenous communities recognise that the skills of their ancestors not only hold rich cultural significance but also mirror their identity. FT6 references a cultural bearer's contemplation and reflection on innovating within tradition. She mentioned: *“Can we retain the original techniques? My studio constantly reminds us of this – questioning if we can maintain the skills from the past. 16:46 ¶ 36 in Qata 22 Dec.docx”*. The challenge they face is grasping how to protect, adapt or transform past techniques in today's context. This implies that traditional culture must adjust even when confronted with new environments and challenges. Such adaptation might not always be smooth, potentially diluting the core of the culture and diminishing its distinctiveness. Yet, it also presents opportunities to incorporate modern elements, allowing its growth without straying from its authentic essence. Modern technologies and societal shifts deeply influence traditional crafts. This issue reinforces the importance of maintaining this balance and reveals the accompanying challenges, adjustments, and innovations. It cautions us that while change is inevitable, culture's core values must still be cherished and safeguarded.

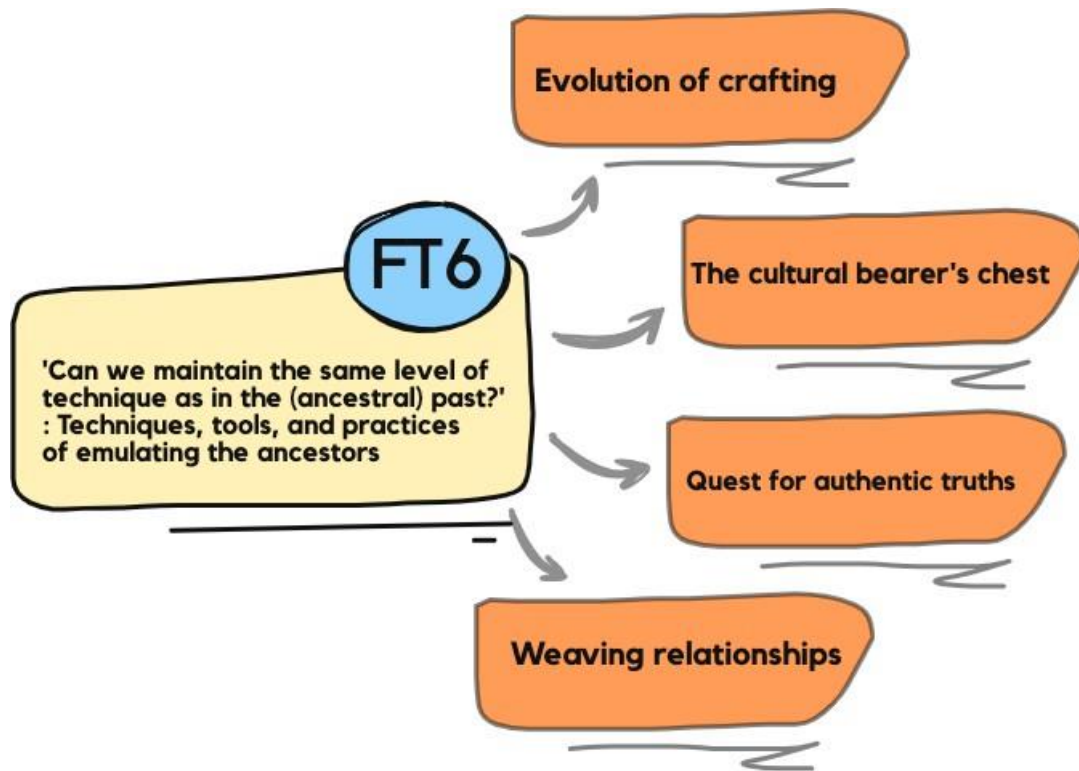


Figure 24: FT6 'Can we maintain the same level of technique as in the (ancestral) past?': Techniques, tools, and practices of emulating the ancestors

5.2.6.2 Related sub-themes

FT6.1 Evolution of crafting reveals the dynamic nature of Austronesian Formosans' craftsmanship, emphasising the delicate balance between preserving cultural heritage and embracing the inevitable evolution of crafting techniques and styles. Changing landscape of craftsmanship in this sub-theme is represented. Cultural bearers perceive shifts in craftsmanship due to diverse influences and view the evolution of art and craft as a declaration of their existence and a form of cultural revitalisation. These shifts are not mere differentiation but a more profound assertion of identity. However, challenges surface when attempting to innovate within established traditional framework. Translation of new ideas into technical artworks proves demanding. Despite the importance of technique, the community's passion for cultural revitalisation stands out as a crucial element. Over time, certain traditions may evolve, potentially leading to replacements in the art of craftsmanship. The essence of this theme lies in the complex balance between preserving cultural heritage and embracing the changes that come with the evolution of craft.

One cultural bearer mused on how the art's diversification makes it more refined, multifaceted, and vibrant. This process, is it revitalisation? It's not merely a re-emergence but seems more like a creation. Still, it predominantly aims to express "I exist." This articulation of art seeks to stress group as every community attempt to showcase their finest. He illustrated, "*The art has diversified, but what does this diversification symbolise? It has become refined, multifarious, and colourful. Is this the process of revitalisation? It's not a pure re-emergence but more of a creation. Yet, broadly, it still aims to state 'I exist.'* Every group wants to present their essence, so they must showcase what belongs to them. It is a creation for 'my existence'. Perhaps it can be seen as a revitalisation! 9:40 ¶ 79 in Temakesi_191017.docx".

However, some cultural bearers find the craftsmanship transitions fraught with challenges. For instance, they ponder how innovation is possible within an already established traditional framework, which is no easy feat. It might be easy to conceive but translating these conceptions into technical artworks is exceedingly challenging. Another cultural bearer remarked, "*Traditional developments have become typified, so how can one innovate new patterns within this fixed frame? It's not straightforward. Imagining might be simple, but weaving these imagined patterns involves technical aspects.* 7:82 ¶ 74 in Hmlnga'_19 August.docx".

While technique is vital, the community's zeal for cultural revitalisation is the crux. Another cultural bearer pointed out that the essence of craft lies in design and materials. Hence, it often requires modern adjustments or even replacements. Consequently, certain traditional rituals or elements might be neglected or supplanted. She explained, "*From a craft and cultural perspective, presently, craft, linked to technique and materials, tends to evolve with time or is often replaced. Naturally, rituals might be replaced too, for instance, the millet harvest festival... irrelevant or overlooked elements are easily replaced or cease to exist.* 16:3 ¶ 2 in Qata 22 Dec.docx".

Another cultural bearer expressed concerns about the technical challenges and touched upon the chronological progress of the craft. The quandary lies in whether to preserve or forsake traditional methods. Other cultural bearers opined that, contemporarily, pondering over a tool's practicality is paramount as the variance in tools might influence how one infuses the original craft into modern life. He said, "*When we talk about revitalisation, the tool is the most significant challenge in returning it to daily life. The tool disparity affects how one incorporates their original craft into everyday life. Such efforts should be debated in this context.* 8:48 ¶ 86 in Kayusan_27 Sep.docx".

In summary, FT6.1 reveals the shifts and progression place craftsmanship at a crossroads: to retain or relinquish conventional methods. Moreover, a cultural bearer mentioned the imperative of considering a tool's relevance in today's era, as this discrepancy can shape the integration of

traditional craftsmanship into contemporary lifestyles. This theme points out the tense relationship between cultural inheritance and the evolution of craft, revealing how to honour traditions whilst accepting and managing change.

FT6.2 The cultural bearer's chest Cultural bearers play a pivotal role in the revitalisation of traditions, positioning themselves as essential tools in the process of cultural revitalisation. They navigate the fine line between maintaining authenticity and adapting to contemporary trends, with a focus on leaving a lasting legacy for future generations. FT6.2 provides an insightful analysis of the role of Culture Bearers in cultural revitalisation and how they have confronted and addressed their perceived shortcomings. It touches on the resources, tools and materials they use. Cultural bearers see themselves not only as participants but also as key agents in this revitalisation process. They see themselves as valuable tools and emphasise their centrality in maintaining and promoting traditions. However, they are also often faced with the challenge of keeping up with current fashion trends while remaining true to their traditions. To ensure that future generations will understand and cherish these traditions, they continuously and actively seek new knowledge, enriching their horizons through various studies and information gathering. For them, leaving this cultural heritage for future generations is not only a task, but also a responsibility.

Within the journey of cultural revitalisation, one cultural bearer views herself akin to a 'tool person'. She takes pride in being such, implying that she must first understand what kind of tool she is and then excel within a particular domain. *"If I am a pair of pliers, I might momentarily function as a hammer, but I can never be a knife,"* she opines. She explains, *"I consider myself a 'tool person'. This role means you're clear on what tool you are. A tool specialises! And in this speciality, it can maximise its value... I now see myself in this era and define my role as a 'tool person'. Of course, my tool is confined by my knowledge. But within this phase, I can align or collaborate with varying capabilities. 16:101 ¶ 14 in Qata 22 Dec.docx"*.

Another cultural bearer involved in fashion design sees herself straddling between tradition and fashion. She emphasises the importance of having a deep-rooted foundation in the fashion world. *"When you can sustain in the realm of fashion, there's a root to it. You must know where your element or totem originates. You need to be aware. So, when I wanted to abandon tradition and focus solely on innovation, I prayed. God told me, 'Child, I give you two paths – one traditional and the other a brand.' Just like that. 4:86 ¶ 109 in Zikuc_001_16 Sep.docx"*. This means the cultural bearers were straddling between tradition and fashion.

Faced with their inadequacies, cultural bearers tend to adopt a more aggressive strategy, such as conducting field research in different groups or gathering information from museums. One bearer noted, *"Even if I'm aware that pottery exists in our culture, if it's not present now, I would search for it in museums or other communities. 7:80 ¶ 92 in Hmlnga'_19 August.docx"*. Another

emphasised the importance of leaving behind her techniques and records for future generations, believing that her role is not just for the present but also for the future. Describing the deeper wounds, the Indigenous community has endured, she believes concrete outcomes are required to convince her People and manifest their beliefs. *“When I don’t have this data, how can I innovate for my People’s advancement? For instance, if I don’t capture the changes happening within my community now and the resources for these innovations, how will I respond to future generations when asked, ‘What were we doing during our time?’.* 16:12 ¶ 10 in Qata 22 Dec.docx”.

In summary, FT6.2 focus on the crucial role of cultural bearers in the revitalisation of traditions, balancing authenticity with contemporary trends, and the challenge of keeping up with modern lifestyle trends while remaining faithful to traditions through the active pursuit of new knowledge.

FT6.3 Quest for authentic truths focuses on how Culture Bearers think deeply about cultural authenticity and tradition, while also addressing the challenges at the technical level and the importance of maintaining the core values of craftsmanship. It points to how to find a proper balance between materiality and cultural spirituality. It also demonstrates the firm stance of Culture Bearers towards the preservation of authenticity and traditional values in today’s society. The question of how to find a balance between authenticity and acceptance of modern technique and tools has been widely debated. The formal education system, in particular, poses new challenges on how to maintain and preserve traditions. In addition, the theme represents the methods of practice in the past and the related question of how to sustain these practices in the modern environment.

Amidst the tension between tradition and innovation, a fashion designer finds her equilibrium, placing importance on aligning materials with culture. She mentions, *“If I were to design clothing for another ethnic group, I would maintain a handmade approach. 80% must stay true to the original lines; I set a limitation for myself.* 4:88 ¶ 113 in Zikuc_001_16 Sep.docx”. Another cultural bearer stresses aligning one’s work with one’s beliefs, viewing it as a crucial part of cultural revitalisation.

Other bearers have presented varying views on maintaining the authenticity of traditions. One insists that certain artefacts must be entirely handcrafted, without the aid of machines, asserting, *“The Lubuw mouth harp must be purely handmade; machines can’t replicate this. Its current form is perfect, and I don’t yearn for technology.* 10:34 ¶ 93 in Lubuw_001_17 Oct.docx”. Another opines that, in the modern context, maintaining complete authenticity is challenging, especially considering the evolution of tools and technical advancements. He explains, *“The biggest challenge in reviving [traditions] and reintegrating them into daily life is the tools. The differences in means affect how we incorporate traditional crafts into our modern lives. This requires diligent discussions considering the current environment.* 8:48 ¶ 86 in Kayusan_27

Sep.docx”.

Lastly, it also looks at the challenges posed by external influences. A cultural bearer mentions the difficulty in establishing a straightforward cultural narrative in the present environment, mainly when influenced by external factors like the educational system. Qata notes that traditional upbringing within each group has been influenced by formal education, making the pursuit of authenticity even more challenging. She describes, “*Preserving [traditions] clearly involves certain systems and how things were done in the past. Questions about who can wear certain attire, who can craft them, and how the crafters [the ancestral artisans] were trained are now harder to answer. Our upbringing has shifted to schools, and tribal education and exposure have dwindled.* 16:5 ¶ 2 in Qata 22 Dec.docx”.

In summary, in the process of cultural revitalisation, cultural bearers strive to uphold authenticity, navigating the balance between tradition and innovation. They grapple between adhering to rules and adapting to modern techniques. While external influences, such as the educational system, pose challenges, bearers remain steadfast in their roles, hoping to find the most appropriate means to convey the essence of their culture.

FT6.4 Weaving relationships examines into the intricate balance between tradition and modernity, focusing on the roles of cultural bearers in the contemporary landscape of cultural revitalisation. It reveals their efforts to navigate and define their roles amidst modern influences, emphasising their pursuit of cooperation and alliances among Indigenous communities. This is aimed at ensuring the transmission and endurance of cultural traditions, despite the obstacles posed by language barriers and the lingering effects of colonial history. FT6.4 also represents the challenges cultural bearers face in preserving traditional values and craftsmanship against the backdrop of modern techniques, tools, and external influences like formal education systems. Moreover, it reveals the "making connections" aspect, where Culture Bearers strive to fulfill their role in the modern context, finding a harmonious blend of tradition and modernity. They are deeply invested in the continuation and transmission of traditions, constantly reflecting on how to preserve valuable heritage for future generations. Indigenous communities, impacted by language barriers and colonial legacies, encounter difficulties in maintaining cultural narratives and tackling specific challenges. To preserve and fortify their cultural roots, Culture Bearers actively collaborate with other communities, forging bonds to ensure that their cultural traditions withstand the test of time and overcome contemporary challenges.

For instance, a fashion designer is open to designing traditional attire for other ethnic groups or occasions. She believes this aids in solidifying her People’s confidence. She shares, “*The stories that emerge from our community can perpetuate through this set of ethnic wear, preserving its cultural teachings and symbols, enabling our descendants to honour and uphold the legacy.* 4:65

¶ 77 in Zikuc_001_16 Sep.docx”.

Turn to the reflections on legacy: Another cultural bearer reflects on her potential contributions, questioning, “*What can I leave behind? What can I offer for my descendants? I don’t presume to leave something for the entire of my People.* 7:14 ¶ 20 in Hmlnga’_19 August.docx”. Yet another sees herself laying a path for future generations to follow. She hopes they can utilise the resources she accumulates, explaining, “*Future generations should readily have access to resources. At the very least, what we accumulate now should be of use to them.* 16:91 ¶ 93 in Qata 22 Dec.docx”.

About the challenges and generational differences, a cultural worker observes the demanding role of cultural bearers, particularly linguistic barriers. He states, “*They (the cultural bearers) bear a hefty responsibility, contrasting them with the younger generation. I categorise their language capabilities into segments such as 50% native tongue, 50% Mandarin, etc.* 5:36 ¶ 38 in Kaggan_11 Sep.docx”. He elaborates that different Indigenous communities experienced varied developments influenced by colonial history. For example, the development trajectory of the Tao People is distinct from other Indigenous groups on Taiwan’s main island due to Japanese colonial policies. He recounts, “*After the Japanese discovered Orchid Island, it was labelled as a ‘living fossil of humanity’, leading to a decision to preserve its original state. This caused developmental stagnation, persisting nearly until the post-World War II era.* 5:37 ¶ 38 in Kaggan_11 Sep.docx”.

In summary, FT6.4 reveal the challenges of preserving traditional values in the face of modern technology and external influence. In the contemporary setting, cultural bearers ardently work towards preserving and propagating their cultural heritage. Confronted with linguistic differences and technical adaptability challenges, they tirelessly seek collaborative avenues with other groups to bolster ethnic confidence and connections. The legacy of colonial rule remains a defining influence for some Indigenous groups. Amidst these challenges, cultural bearers introspect on their roles and the gift they wish to bestow upon future generations. They are unified in pursuing weaving relationships that stand the test of time and change.

5.3 Chapter Summary

This research examines the experiences and difficulties faced by Austronesian Formosans cultural bearers in their efforts to revive their cultural heritage. Through the analysis of research interviews, six themes and their associated sub-themes were identified. In addition, the research findings and analysis shed light on various viewpoints and insights that can contribute significantly to the preservation and revitalisation of Indigenous cultures. It therefore serves as a platform for future research and practice.

The research highlights the significant influence of power dynamics and the enduring consequences of colonial legacies on the cultural restoration efforts of the Austronesian Formosans. Emerging concerns relate to identity development, understanding other cultures, the potential dangers of cultural uniformity, and relationships with people from different cultural backgrounds. The research also explores the crucial question of how Indigenous Knowledge is interpreted and preserved in contemporary situations, and how these factors directly affect the construction of identity among Austronesian Formosans. It is therefore imperative that design plans prioritise the preservation of Indigenous cultural values while supporting the core principles that drive the cultural revitalisation of the Austronesian Formosans.

The following chapter expands on these findings and analyses, exploring the six themes in greater depth within the framework of three overarching themes. It addresses these concepts in the context of relevant debates and conversations. Following the in-depth research, the chapter concludes with suggestions for furthering the progress of decolonising design.

6.0 Research Discussion

6.1 Introduction

This chapter is a research discussion chapter that analyses the previous chapter's findings and situates them within a broader theoretical and practical framework. The chapter considers the implications of the findings for the research questions that guide this research, particularly concerning the cultural revitalisation of Austronesian Formosan. The chapter explores how these findings contribute to our understanding of the complexities of Indigenous cultural preservation and revitalisation amidst the challenges of modernisation and historical colonisation.

A key focus of the chapter is the theoretical bridge that connects design practice with the concept of liminality. Liminality refers to the situation of ambiguity or disorientation between two places or stages, which not in the previous state and not yet to reach the next one. Therefore, the concept represents a state of transition and hybridity that is crucial to understanding the movement of Austronesian Formosans between tradition and modernity, particularly in the context of cultural revitalisation. This chapter provides a comprehensive view of cultural dynamics by blending the 'etic' and 'emic' perspectives, which introduced in section 6.3.2. The emic perspective provides insights from the Austronesian Formosans community, highlighting their cultural interpretations and values. In contrast, the 'etic' perspective provides an external analytical perspective essential to a broader understanding of these cultural practices and challenges.

In addition, this chapter combines the research findings with theoretical concepts to paint a detailed picture of the challenges and strategies of cultural revitalisation faced by Austronesian Formosans. It explores the role of design as a tool for cultural revitalisation and the delicate balance between preserving cultural authenticity and embracing modern influences, providing a possible direction for the impact of decolonising design. This discussion not only responds to the academic objectives of this research but also extends the relevance of design in the fields of cultural preservation and Indigenous studies, providing valuable information for understanding the dominant forces and identities of Indigenous communities, such as the Austronesian Formosans, so that they can be understood and supported in a contemporary global context.

6.2 Discussion Through the Lens of Research Questions

In this section, this research will begin a further discussion of the research findings by bringing the Austronesian Formosans cultural revitalisation to a more nuanced level of discussion through the lens of the research questions.

6.2.1 Significance of Cultural Revitalisation

Research Question 1: What meanings (values, beliefs and assumptions) does cultural revitalisation hold for Austronesian Formosans cultural bearers?

The primary focus of this research question was to examine the significance, values, beliefs, and assumptions held by the cultural bearers of the Austronesian Formosans in their efforts to revitalise their culture.

The [FT1](#) reveals the ambition of Austronesian Formosans to ensure the continuity of their cultural practices and emphasises the need to preserve their history. As mentioned in 5.2.1, this phenomenon is not merely an outward display but a profound exploration of personal beliefs and self-perception. The sub-themes belonging to [FT1](#) provide a deeper understanding. In particular, the [FT1.1](#) covers a range of strategies and endeavours primarily related to revitalising cultural heritage. These efforts are symbolic in that they represent an ongoing dialogue between Austronesian Formosans and their ancestors. These dialogues, related to self-worth, embody their strong belief in preserving and defending their culture and ensuring its continuity in the present generation. In Linton & Hallowell's conceptualisation of the nativist movement, the revitalisation movement implies that the Setting Group is a conscious attempt at cultural continuity, which echoes the quest for cultural continuity and heritage in line with Austronesian Formosans.

6.2.1.1 The Challenge on Defining the Tradition

The complexity of defining 'tradition' presents a significant challenge for cultural bearers in the context of Austronesian Formosans cultural revitalisation. Cultural bearers frequently encounter the dilemma of defining 'tradition', a critical component in their quest for cultural revitalisation. This issue is central to the researcher's belief that genuine efforts to revitalise Indigenous cultures hinge on a deep recognition and preservation of cultural identity. As cultural bearers consciously search for their traditional roots, they often grapple with questions like what exactly constitutes 'tradition' and how it relates to the broader concept of revitalisation. These inquiries underscore the urgency and importance of cultural revitalisation efforts. To address this, cultural bearers rely

heavily on oral histories and ancestral experiences, which are instrumental in shaping the evolution of their contemporary culture. In their pursuit to trace and define cultural trajectories, they employ various strategies such as gathering stories from elders, engaging in direct one-to-one learning, and adapting these insights to modern contexts. This approach helps not only preserve the past but also frame a relevant and dynamic future for their culture.

Under FT1 *'I come from within (Indigenous) culture.'*: Cultural continuity and heritage, the research developed the FT1.2 'Guardian of heritage' to see the strong commitment of Austronesian Formosans to preserving cultural assets. The researcher sees this focus on the relationship between the cultural bearers who are responsible for maintaining and transmitting cultural traditions and believes that current efforts and developments in revitalising Indigenous cultures would not be possible without the recognition and protection of cultural identity. In Bourdieu's (1986) Cultural Capital, the bearers of culture can be seen as guardians of cultural capital, except that this capital is not a commodity but any form of culture that shapes who they are.

These guardians of capital see Indigenous cultural heritage collectively held by the community. These cultural bearers are willing to share the fruits of their efforts to sustain their cultural heritage while protecting their traditions from potential loss. Achieving a harmonious balance between the need to share and the need to preserve information is, therefore, a pressing issue of our time. The emphasis on respect, inclusion, and cultural ownership is consistent with the guardianship of heritage by Austronesian Formosans and their efforts to balance the sharing and preservation of cultural assets (Torretta et al., 2023; Titisari et al., 2019).

6.2.1.2 The Evaluation of Generation Differences

While reflecting on the participant selection for the research, I observed a notable trend: most participants were middle-aged or elderly, which it was not the consideration of define and require for the participant of this research; however, it became obviously while review the research findings. This observation led to a critical introspection regarding the basis for this choice. I pondered whether there was an underlying assumption that younger Austronesian Formosans might not possess adequate insight or authority to contribute meaningfully to discussions about cultural revitalisation. This raised further questions about the effectiveness of current cultural revitalisation efforts in ensuring cultural continuity and facilitating its transmission to future generations. Drawing from personal experiences and background within the Austronesian Formosans community, I reevaluated the decision to consult older individuals primarily. This introspection brought to light a potential oversight of the valuable contributions and perspectives

of younger community members, who are integral to the cultural narrative. These reflections and underlying assumptions opened up new avenues of inquiry about the balance between preserving traditions and embracing modernity. It highlighted the need for innovative methods to record and disseminate cultural knowledge across different age groups. The emerging questions emphasised the significance of fostering intergenerational exchanges and leveraging technological advancements as pivotal means to both preserve and adapt cultural heritage for future generations.

The concern of the cultural bearers who also are the participants of this research, the possible disappearance of their culture is relatively apparent. In particular, these participants are anxious about the lack of appropriate ways to preserve their culture. Thus, they are mostly consciously “proactive” in the revitalisation process, which makes them an important player. As a member of the Austronesian Formosans, I correspond with the participants’ concerns about the disappearance of their culture. This resonance echoes the participants’ perception of a lack of appropriate methods for cultural continuity and a deep sense of great responsibility for the continuity and identity of their culture. It also reflects the maximisation of self-responsibility of cultural bearers in the revitalisation process to retrieve and perpetuate traditions as far as they can. However, in this process, they are not only concerned with cultural marginalisation but also with the pace of social change. Thus, a key question arises: who decides which aspects of culture are to be preserved or changed? This question reveals not only the strategies and beliefs held on cultural revitalisation that can steer the course of revitalisation but also the need for a participatory approach to the cultural decision-making process, which should include a variety of voices from different age groups to ensure holistic and inclusive development of the culture.

6.2.1.3 The Mazeway and Ancestors

FT1.5 “Unveiling the Self”, reveals the trials and reflections of Austronesian Formosans in their search for and establishment of their cultural identity. Cultural bearers believe that self-reflection is paramount in contributing to their rich cultural history, for example, revealing one’s true identity is essential to fostering self-awareness and national development. This corresponds with ‘mazeway’ (Wallace, 1956), the idea of cognitive restructuring in response to cultural pressures. This can be seen in how Austronesian Formosans navigate the duality of tradition and modernity. However, in this “mazeway”, the Austronesian Formosans believe that they should be responsible for maintaining any elements related to the community, including the continuity of the language, as well as rectifying any possible changes to their self-identity, and in the process, reflecting on their own “I” in the culture or the community. This is also a belief in the process of cultural revitalisation.

And FT1.4 *Remembering the Ancestors* reveals the crucial role played by ancestors in the entire Austronesian Formosans culture. Although “ancestors” imply their present absence, they still play an essential role. The bearers of the culture still believe that the cultural assets and practices inherited from their ancestors are essential to their group’s continued existence and identity. By recalling memories and narratives and actively engaging in cultural practices, Indigenous communities can rebuild and strengthen their cultural identity and demonstrate respect and appreciation for their ancestors.

FT2 *“They (Ancestors) Spend Time with It”*: Emotions, Beliefs, and Identity depicts how Austronesian Formosans are closely connected to their culture through their life experiences and beliefs, and reveals the vital connection between the spiritual and emotional realms of Austronesian Formosans and their active participation in life. The importance of invisible ancestral participation in cultural activities and the importance of cherishing objects and totems created in the past plays a crucial role. Here, spiritual meaning is contrasted with material values.

FT2.1 *‘Spiritual echoes’* focuses on the profound importance of emotion and spirituality in Indigenous cultural traditions. Emotional bonds and active personal involvement in tribal communities are key factors in cultural revitalisation. Cultural bearers believe that these emotional bonds and memories are accumulated through the interaction of time and cultural participation. This echoes sociologist Amitai Etzioni’s (1995) definition of community as a collective bound by intersecting and reinforcing emotional ties. He emphasises that individuals are influenced by cultural, social and moral forces and their interactions and that community is the basis for shaping fundamental values and responsibilities (Etzioni, 1995). Nevertheless, within the complex framework of cultural revitalisation for Austronesian Formosans, emotions revolve around personal responsibility and spiritual beliefs central to such cultural revitalisation.

FT2.4 *‘Giving voice’* advocates for the ability of communities to be misunderstood over time due to language barriers. It reveals the fact that narrative skills have been distorted over time. For example, cultural bearers’ skills learnt from their contact with Austronesian Formosans have been overlooked and unrecorded in mainstream culture and colonial history. This also reflects the importance of integrating traditional wisdom into modern life and how this importance can become a desire for recognition and appreciation. This involves interpreting, appreciating and protecting Indigenous wisdom rooted in ancestral life experiences and innate instincts. Here, the value of cultural revitalisation lies in the medium given to the narrative, a hypothetical strategy for revitalising the culture. This assumption emphasises the importance of the Indigenous People narrating their knowledge to ensure that the perspective of the Austronesian Formosans is proper in a modern context. This leads to a critical question: How can we strengthen the expression and sharing of emotional connections to cultural revitalisation in the community?

FT2.2 ‘[Reflective of identity](#)’ explores the emotional dimensions inherent in personal and cultural experiences. Through personal stories and emotional memories, these emotions and cultural memories depict and interpret cultural identity. Connecting oneself to one’s cultural bond through this emotional dimension also indicates that cultural heritage functions to reflect an essential medium for recovering cultural identity after loss. This medium shapes or aids in constructing, adding, or communicating who I am.

FT2.3 ‘[Cultural pillars](#)’ describe the critical role those certain external institutions, such as churches or workshops, play as pillars in Indigenous communities. In particular, one cultural bearer in this research, recognise churches as instrumental in promoting harmony and cultural continuity within the community. Therefore, as external support, these organisations are also indirectly contributing to cultural revitalisation. Furthermore, apart from being the key to maintaining Austronesian Formosans beliefs in the West, these organisations can also serve as an informal symbol of power, influencing the direction of Indigenous cultural revitalisation through organisational behaviour. Whether through the intervention of religious forces or the implementation of officially funded workshops related to cultural work, it may influence the community’s perception of cultural revitalisation.

The role of Institutions in cultural preservation and the challenge of distorting narratives is consistent with Barnhardt and Kawagley’s (2005) contrast between holistic Indigenous Knowledge systems and fragmented Western approaches. The experience of the Austronesian Formosans provides an opportunity for design practice to recognise that different organisations have different roles and influences. However, it is undeniable that these cultural support organisations, although not the most important in the process of cultural revitalisation, can be influential in specific contexts or developmental processes, especially as these organisations are more knowledgeable about the resources, connections and contemporary social processes and order than the Indigenous individuals.

Echoing the sub-theme [FT2.3 ”Cultural Pillars”](#), [FT1.3 ”Educating the Next Generation”](#) reveal the efforts and interactions of different generations in the transmission of culture. Various pedagogical methods and strategies, such as ethnic curricula and tribal schools, ensure that the younger generation can continue to practise their cultural heritage through different learning channels, paving the way for cultural revitalisation. Indigenous Knowledge here, therefore, revolves around curriculum design and the dissemination of cultural knowledge. The transfer of cultural knowledge to younger generations is a theme that echoes Fenelon and Murguía (2008) and Hermes, Bang and Marin (2012), who emphasise the importance of Indigenous Knowledge of historical relationships and their impact on identity formation. The use of pedagogical approaches and ethnic curricula in tribal schools by Austronesian Formosans is a practical

manifestation of these theories (Lin, 2022). In addition, the role of education in disseminating Indigenous Knowledge, as emphasised by the Austronesian Formosans, is echoed in the work of Bruchac, Hart and Wobst (2010). These authors highlight the critical role of Indigenous cultural institutions in preserving and revitalising Indigenous cultures, strengthening cultural identity and fostering Indigenous pride.

FT5.1 ‘Ancient in the Modern’, a sub-theme of FT5” *‘We’re not exactly on either side. We’re in the middle.’: Modern Interactions and Knowledge Transfer*” emphasises ancestors’ role in contemporary cultures and how modern cultural practitioners interpret them. Even with advanced modern tools, Culture Bearers believe they are somewhat less productive than their ancestors. This assumes that knowledge from the past is not transferable to the present. Therefore, the Culture Bearers receive supervision and blessings as a contemporary manifestation of their traditions by communicating with their ancestors in the spiritual realm. They believe that the ancestors, as symbols of tradition, will accompany their people in spirit even when the ancestors are not present. Ancestors represent wisdom and tradition; their invisible presence in tribal cultures is essential. This belief in and respect for the ancestors is essential to the continuation and revitalisation of the culture.

6.2.1.3 Summary

The exploration of Research Question 1 revealed that cultural revitalisation is not only a practical activity for the bearers of the Austronesian Formosans culture but also a profound reflection of their values, beliefs and self-identity. Through the theme of *“I come from (Indigenous) culture’: Cultural continuity and heritage*” the bearers of the culture demonstrate their strong commitment to maintaining cultural continuity and heritage. This is evident in their actions to protect and preserve their cultural heritage and their self-awareness and personal beliefs about the connection between the past and the present. In addition, sub-themes such as FT1.1 *‘Echoes of Ancestors’* and FT 1.5 *“Unveiling the Self”* emphasise cultural bearers’ initiative and deep reflection in searching for and building cultural identity. These findings highlight the critical role of cultural revitalisation in supporting community members to understand and reshape their self-identity and point to the centrality of cultural bearers in this process.

On the other hand, the research also revealed challenges and contradictions in the process of cultural revitalisation. The struggle of cultural bearers to define ‘tradition’ and to cope with cultural change under the influence of modernity reflects the complexity of their choice between preserving cultural uniqueness and adapting to the demands of modern society. This struggle is not only related to the physical aspects of cultural practices but also covers the deeper aspects of emotions, beliefs and collective memory. These findings answer the research questions and

provide an essential perspective for understanding how Austronesian Formosans maintain their cultural vitality in the rapidly changing modern world.

6.2.2 Interpretation of Indigenous Knowledge

Research Question 2: How do Austronesian Formosans cultural bearers interpret the Indigenous Knowledge embedded in their cultural experiences and practices?

This research question explored the Indigenous Knowledge embedded in cultural experiences and practices of Austronesian Formosans. Several themes and sub-themes that address the core research questions emerged from the survey.

FT3 ‘*The Indigenous lacked written language, only oral.*’: Interpretation and expression of Austronesian Formosans language developed the knowledge of Austronesian Formosans and how they communicate and interpret this knowledge. In my point of view, when language is on the brink of extinction, alternative cultural media such as artefacts, music and storytelling become increasingly important. This means that non-written forms of expression are crucial to Indigenous People’ cultural heritage and identity. The cultural expressions of Austronesian Formosans are diverse and intricate, each possessing unique aesthetics, knowledge transmission and moral guidance. The emphasis on oral traditions reveals an essential aspect of Indigenous Knowledge, which is transmitted through unwritten forms. This resonates with scholars such as Ahmed Ansari (2017) and Norman Sheehan (2011), who advocate for including and respecting Indigenous Knowledge systems in various fields, including design. Austronesian Formosans’ reliance on oral traditions for knowledge transfer aligns with Ansari’s emphasis on situational awareness and Sheehan’s promotion of a visual dialogue approach that links mainstream information systems with Indigenous Knowledge (2011).

In FT3 the cultural bearers argue that traditionally woven totems reveal a different social order between the past and the present, for example. that tradition has become a tool in a capitalist society that has resulted in a change like culture, which may be innovative, but from which can be seen the conflict that capitalism has brought to society. It is also evident that the revitalisation process is very important to recognise Indigenous Knowledge that is deeply rooted in the local culture (Antweiler, 2018). This view is further supported by Gupta (2013) and Fishman (2001), who highlight this theme’s fundamental role in preserving Indigenous linguistic knowledge. The Austronesian Formosan’s use of oral traditions as a critical medium for knowledge transmission echoes these scholars’ emphasis on language as a vehicle for culture and unique worldviews.

In FT3.1 “Ancestral symbols rekindled” emphasises the importance of cultural symbols as a

vehicle for transmitting Indigenous Knowledge. These symbols are embedded in narrative stories, totemic applications, intangible displays, ritual symbols, craft expressions, and metaphorical myths, central to revitalising Austronesian Formosans culture. They symbolise the transmission of Indigenous Knowledge and reflect on how modern cultural heirs interpret and transmit this knowledge.

The significance of cultural symbols in conveying Indigenous Knowledge parallels the perspectives of scholars like Tunstall (2022) and Schultz (2018). Tunstall underscores the necessity for design discourse to integrate non-Western viewpoints, particularly emphasising the role of symbols in the Austronesian Formosans' cultural manifestations. Schultz raises concerns about how technology's influence on Indigenous communities might represent a form of neo-colonialism, inviting a comparison with contemporary reinterpretations of traditional symbols. Similarly, the role of cultural symbols within Austronesian Formosan traditions aligns with the observations of scholars such as Battiste (2005), King (2009), and Smith (2012). They discuss the symbiotic relationship between Indigenous Knowledge and material culture. Research findings indicate that material culture is not only a reflection of the Austronesian Formosans' identity but also a crucial framework for understanding their knowledge. This framework, particularly evident in the Austronesian Formosans' efforts towards cultural revitalisation, identifies these symbols as vital tools for communicating and elucidating Indigenous wisdom.

FT3.2 “Crafting narratives” echoes the earlier point about the importance of language as a medium of knowledge. Here, it emphasises the importance of storytelling and narration in Austronesian Formosans culture. This narrative is conveyed through various forms, such as “singing,” “canoeing,” and patterns on clothing. In the process, Indigenous Knowledge is present in these non-written forms. It is transmitted through events, occasions and rituals. This is similar to the importance of storytelling and narration in the culture of the Austronesian Formosans. However, Bergstrom (2021) emphasises the challenge of restoring culture, which may be affected by different social influences, such as discrimination. This reveals the importance of preserving the unique storytelling method in fulfilling the cultural challenges.

Additionally, narrative is an essential medium for expressing internal perspectives. Kaggan's insight of the song the Dao group sing during they build the Tatala (traditional fishing boats) reveals the uniqueness and richness of Indigenous perspectives (in section 5.2.3.2), which are often ignored or inadequately categorised in Western philosophical discourse. The assumption reveals the crucial role of narrative and its importance in understanding and preserving Indigenous worldviews. This deepens Pinkston's (2019) critique of design myopia. He argues that ‘a hierarchical mindset’ is particularly evident in the exclusive focus on practices in the Western world, which tends to overlook non-Western narratives. Thus, this further emphasises the

importance of incorporating these diverse storytelling traditions into broader cultural and design practices, as this reflection fosters an inclusive approach to design. These reflections raise new questions, namely, how can the design community ensure that the internal perspectives of the Indigenous community are fully expressed and respected through design process? How can design effectively bridge language and cultural barriers while maintaining cultural authenticity and vibrancy? These questions point to new avenues of cultural communication and emphasise the importance of understanding, protecting and disseminating Indigenous culture in contemporary society.

FT 3.3 'Mirrored traditions' focuses on reflection, which discusses the efforts of cultural bearers to reflect, interpret and redefine their cultural stories to ensure that the culture remains relevant and vibrant. That is to say, considering how Indigenous Knowledge can be situated and contextualised in the contemporary environment. 'Crafting narratives' emphasises the importance of narrative, and here, Indigenous Knowledge relates to how traditional narratives are adapted to ensure their continued relevance and resonance.

The modern application of Indigenous Knowledge, especially in the context of Austronesian Formosans, aligns with Escobar's (2018) concept of Transitional Design. This approach aims to blend Indigenous Knowledge with contemporary design methods, aiding the Austronesian Formosans in preserving the dynamism and applicability of their culture in modern times. Scholars like Hanson et al. (2020), Tuhiwai Smith (2021), Hermes, Bang, and Marin (2012), and Michie (2013) have extensively explored how Indigenous Knowledge is communicated through diverse channels, including storytelling, rituals, and artistic forms. Their research highlights the dynamic transmission and embodiment of Indigenous Knowledge, showcasing it as a vibrant, evolving entity. This is particularly evident in the practices of the Austronesian Formosans, who sustain cultural relevance by adapting and evolving their narratives and traditions.

FT3.4 'Pathways of narrative heritage' underscores the crucial role of language in maintaining and communicating the culture of the Austronesian Formosans. Respondents expressed concern that losing their native language could create communication gaps with older generations, highlighting the deep connection between language and cultural identity. While the specifics of Indigenous Knowledge practices weren't explicitly defined, the importance of language as a key vessel for perpetuating Indigenous Knowledge was stressed. This perspective aligns with Teichert & Brown's (2020) and Jäger et al.'s (2019) research, supported by the WHO's emphasis on reviving Indigenous languages as a means to safeguard ancestral wisdom. The focus on preserving language among the Austronesian Formosans mirrors these academics' call for creating collaborative educational and cultural spaces to fortify cultural heritage.

6.2.2.1 Conclusion

In sum, the Indigenous Knowledge of Austronesian Formosans is interpreted and embodied in many ways in their cultural experiences and practices. Cultural bearers express and interpret Indigenous Knowledge in their cultural experiences and practices through various means. These include non-written expressions such as music, crafts, and stories; cultural symbols such as totems, rituals, and artefacts; narrative media such as songs, canoes, or costume patterns; reflections and redefinitions of cultural narratives; and intergenerational cultural programmes. Narrative and storytelling are central to their culture. In addition, cultural bearers redefine cultural narratives by reflecting and adapting them to the contemporary context. Austronesian Formosans culture interprets their Indigenous Knowledge through diverse expressions that include traditional elements and reflection and adaptation to modern influences. These findings reveal how Austronesian Formosans find a balance between preserving traditions and facing modern challenges and point to the importance of Indigenous Knowledge in cultural identity and social practice.

6.2.3 Informing Design for Decolonisation

Research Question 3: How might the challenges and experiences of Austronesian Formosans cultural bearers, in their cultural revitalisation efforts, inform decolonising design and Indigenous design practices?

The primary purpose of this research is to propose a decolonising design framework that examines the challenges and experiences faced by Austronesian Formosans cultural bearers in their efforts to revitalise their culture. The findings generated a framework for decolonising design and Indigenous design practices. The research identified several themes and sub-themes that addressed the research question. FT4 *'You've colonised me again': power dynamics and colonial legacy*, identifies how Austronesian Formosans have responded to the impact of neo-colonialism in the contemporary era. Interestingly, these influences echo the sentiments of the historical colonial period. By elucidating the power dynamics between the coloniser and the Indigenous People, a critical foundation is laid for the latter's attempts to focus on cultural revitalisation as a drive to minimise external influences.

Even after the colonial era's end, the influence of Japanese imperial assimilation policies and the Kuomintang government's linguistic suppression still lingers in modern societies, as noted by Harrison (2016). These historical policies continue to pose dilemmas for cultural bearers in contemporary settings, as highlighted in section 5.2.4.2. They grapple with questions such as

balancing government mandates and market pressures while preserving the authenticity and integrity of their cultures. Temakesi's discussion on the Orchid Island Warrior Dance in section [FT4.3](#) exemplifies how tribes are adapting cultural elements to align with governmental expectations.

The experiences of the Austronesian Formosans in dealing with colonial legacies align with the insights of scholars like Rogers (2006) and Buchanan (1992). Rogers' exploration of cultural exchange and dominance sheds light on the nuanced impacts of colonial interactions. Buchanan's idea of 'wicked problems' in design discourse underscores the complex challenge of integrating past colonial influences with present-day Indigenous realities. These considerations lead to pressing questions: How do Indigenous communities navigate internal challenges and external pressures? In what ways can they uphold their cultural integrity and authenticity amidst dominating external influences?

If the fundamental values of Indigenous cultures are not adequately protected, there's a significant risk of external forces reasserting colonial-like influence over these values, both physically and conceptually. This concern is exemplified by the erosion of Indigenous languages. Such dynamics highlight how power imbalances can hinder the recovery and progress of the Austronesian Formosans. Their ongoing battle against the effects of neo-colonialism and their attempts to reshape their identity in the shadow of a colonial past emphasise the urgency for design methodologies that address the vestiges of colonialism and encourage authentic Indigenous expressions.

James C. Scott, in his 1990 book "The Art of Domination and Resistance: The Hidden Textual Record," introduced the concepts of public and hidden texts. These concepts represent, respectively, the overt interactions between rulers and the oppressed and the suppressed dissatisfaction and mockery from those oppressed. Notably, in his book, Scott emphasises that hidden texts are often invisible and unheard. This underscores the need for the design community to pay closer attention to unseen grievances or opinions. Scott's framework (1990) is particularly relevant in understanding the Austronesian Formosans' situation. In this contemporary context, 'public texts' might be seen as official records or sanctioned viewpoints, while 'hidden texts' represent the chronicles of Austronesian Formosans' cultural revitalisation. This distinction is critical for Indigenous societies that historically lacked written records. Indigenous narratives, often marginalised by mainstream culture, are now finding a voice, transforming these once-hidden texts into public discourse, thereby challenging the established narratives and reshaping cultural understanding.

Under the [FT4.1 'Shadows of the colonial past'](#), looks at the indelible effects of colonisation on Indigenous communities, particularly those of prejudice. Although more than half a century has

passed since the colonial era, its effects are evident and evolving. Cultural bearers describe past colonial policies as relegating Indigenous cultures to an inferior status, directly suppressing their rich traditions in everyday life. The arrogance of power has also compounded the problem, especially the language divide created during the colonisation process, which was exacerbated by the language policies of the past, making it difficult to bridge the cultural divide.

In addition, the bearers of culture amid modern challenges show a deep understanding of these realities. Temakesi points out (in section 5.2.5.1) that traditional rule often clashes with modern democratic culture, leading to community conflicts and divisions. Sheehan's work reveals the importance of respecting Indigenous Knowledge in design (2011), which aligns with the need to respect and integrate Indigenous organisational methods and decision-making processes discussed in this theme. From a capital perspective, contemporary consumerism and dominant external cultures contribute to the apparent threat of cultural homogenisation. The hegemonic interpretation of Indigenous culture by academics appears to be a volatile issue. The potential misinformation of scholars who are perceived as authoritative figures may mislead future scholars, resulting in a distorted narrative. This magnifies the struggles of marginalised Indigenous communities and marks a challenging journey of cultural revitalisation for Austronesian Formosans. The shadow of a deep-rooted colonial upbringing often stifles the revitalisation initiatives of these cultural bearers.

Then the narrative evolves into Puppets or Puppeteers? It provides a perspective on the Indigenous journey from historical times to the present zeitgeist. This aspect illustrates the impact of contemporary legal framework on traditional norms and how policy decisions affect cultural trajectories. For example, as Ramaljeng describes, the norms of the past have been replaced by the politics of the present. For example, as Ramaljeng describes, the norms of the past have been replaced by contemporary politics (see Section 5.2.4.2), or policy has marginalised Indigenous culture even further. This puppet formally reveals the long history of manipulation of Indigenous People.

The cultural bearers reveal the challenges that modern legislation, such as the Animal Protection Act, can present to preserve and share Indigenous hunting knowledge. This ties into Escobar's concept of using transitional design to 'liberate' Indigenous People from colonial impositions (Escobar, 2018), resonating with the Austronesian Formosans' endeavours to revitalise and reshape their cultural practices. It underscores the need for design to acknowledge and integrate Indigenous Knowledge and customs for a more inclusive and respectful approach. The clash between current legal frameworks and ancestral norms reflects the complexities outlined by Sethi, Duque, and Vencatachellum (2005) regarding safeguarding cultural authenticity. The experiences of the Austronesian Formosans highlight the crucial role of design in honoring Indigenous

sovereignty and assessing the ethical implications of legal and policy decisions on traditional practices.

Some cultural bearers may inadvertently distort their traditions to meet market demands. In [FT4.3 “Weaving cultures toward outsiders”](#), it reveals the challenges faced by external market forces by Indigenous cultures. Given the rapid dissemination of information in the digital age, it is essential to emphasise the importance of maintaining cultural authenticity. However, there is a ray of hope – some respondents recognised the potential benefits of market exposure for cultural preservation and diffusion. The challenge here is intertwined with the ability to utilise marketing without diluting or distorting the cultural narrative. This sub-theme is consistent with Dant’s (1999) and Kreps’ (2009) insights into the role of material culture in promoting social cohesion and the importance of identifying and protecting cultural artefacts.

In addition, similar neo-colonial phenomena indirectly oppress and marginalise Indigenous cultures in contemporary societies through mechanisms such as the commodification of culture. Qata’s experience provides further evidence of the far-reaching impact of the market on cultural revitalisation (see Section 5.2.4.2). In order to adapt to market demands, she has changed her form of cultural expression, which may bring short-term economic benefits but may distort the nature of the culture. This reflects the indirect effects of globalised commerce and consumerism, which may have a homogenising effect on minority cultures. Torretta et al. (2023) challenge the inclusiveness and validity of design practices to discuss the commodification of Indigenous cultures and the resulting ‘soft colonisation’, highlighting the need for an in-depth and critical examination of the long-term effects of colonisation.

The need to balance commercial exposure with the preservation of Indigenous Integrity In design practice is reflected in Austronesian Formosans’ harnessing of market dynamics and cultural authenticity. The examination of inclusivity and efficacy in design practice advocated by Torretta and colleagues (2023) is in line with the experience of Austronesian Formosans in harnessing modern legal framework and market dynamics. This implies an in-depth and critical reassessment of existing design practices to ensure that they truly respect diverse cultural perspectives.

Another challenge related to decolonising design is found in [FT5 *‘We are not exactly on either side. We are in the middle.’: Modern Interactions and Knowledge Transfer*](#). This theme captures the delicate balance between tradition and modernity for Austronesian Formosans. It provides a rich dichotomy of the context in which the cultural bearers find themselves and offers a profound reminder of how these cultural bearers cope with the multifaceted challenges of cultural revitalisation and continuity in different contexts. The balance between tradition and modernity is a reminder of the discourses of scholars such as Battiste (2005) and King (2009), who discuss the importance of generational observation and application in defining Indigenous Knowledge.

Therefore, how the post-colonial Austronesian Formosans can transfer cultural practices whilst maintaining traditional values in a contemporary context or redefining what constitutes Indigenous Knowledge will help design methodologies that are responsive and applicable in the Indigenous realm.

[FT5.2 At the crossroads of culture](#) details the choices faced by Indigenous communities in the context of cultural integration. Particularly in today's interconnected world, this integration brings identity challenges and alienates older generations from their descendants. The theme covers various aspects of integration, communication, xenophobia, translation and the role of the outsider. An illustrative example is the early religious intervention in Indigenous communities, where cultural bearers inadvertently recognised the fusion of religious garments with Indigenous totems as a tradition. This accidental fusion has since become symbolic of Indigenous dress in a particular area.

Moreover, this perspective of 'fusion' also extends to legal constraints. In September 2019, during my observation of the Saisiat Weaving Group's interaction with the Prehistoric Museum of Taiwan, I gained a new perspective on the museum. As an Austronesian Formosan, I recognised the museum's role in preserving cultural heritage. However, I also experienced the frustration of bureaucratic obstacles hindering access to these cultural assets. Museums serve as keepers of historical artefacts and as bearers of knowledge, playing a crucial role in the revival and perpetuation of traditional crafts. This encounter highlights the complex power dynamics and challenges that can arise between modern legal frameworks and traditional customs.

[FT5.2](#) also reflects on how cultural integration and embracing multiculturalism affect the uniqueness of Indigenous cultures. For example, the Hmlnga experience shows that modern conveniences can increase efficiency and influence traditional crafts. I realised that the journey of cultural integration in our community is individual and layered. As an Austronesian Formosan, I did not see culture as a static entity but as weaving together different threads of experience. Therefore, under the embrace of multiculturalism promoted by mainstream culture, cultural revitalisation also strikes a balance between the preservation of unique cultural heritage and the influx of modern influences, another vital issue facing Austronesian Formosans. In addition to the need for design to consider such complex cultural factors, the academic perspective and application of design may also be one of the stumbling blocks to cultural revitalisation.

As discussed by Kambunga and colleagues (2023) explore on what constitutes a conducive environment for free expression in the face of such sensitive issues, reminds the challenges Austronesian Formosans face in balancing tradition with modernity and engaging with external influences stress on the importance of creating an environment conducive to open dialogue. Such an approach is essential for fostering understanding and respectful interaction between different

cultural perspectives. FT5.4 “Locally diverse” reveals the importance of recognising and showcasing the diversity inherent in representative Indigenous cultures. This diversity is evident not only between tribes but also within communities of the same tribe. Cultural bearers play a crucial role in fostering connections between historical traditions and modern society, emphasising the importance of understanding, preserving and transmitting Indigenous cultures in the contemporary environment. In our investigation of the cultural heritage processes of Austronesian Formosans, we were confronted with the complex dilemma of balancing the preservation of traditional skills with the adaptation of modern technology. This discourse goes beyond the simple distinction between technology and art; it also includes communication barriers and skill differences within the community.

This insight urges a rethinking of the design process to avoid viewing Indigenous cultures as uniform or identical, but rather to acknowledge and embrace their rich diversity. Concurrently, it's crucial to examine the role of cultural bearers, often key figures in their communities, tasked with the vital responsibility of safeguarding and disseminating their cultural heritage. These considerations lead to several pertinent questions: How can we strike a balance between preserving cultural authenticity and adapting to contemporary societal needs? What significance does cultural diversity hold in the transmission of culture? How can communities negotiate a balance between their internal diversity and external influences? In what ways can the roles of churches and governmental bodies in cultural preservation be harmonised with the initiatives of Indigenous communities and their internal cultural guardians? And importantly, how do these cultural bearers navigate various challenges to prevent their culture from being distorted or forgotten under external influences?

Furthermore, Cultural Mediators, this subtheme explores the organisations that emerge as key to the fabric of culture. Their profound role in cultural transmission and preservation is intricately linked to power dynamics. These entities possess a disproportionate amount of tangible and intangible resources compared to the bearers of culture, making them influential stakeholders. Their actions, driven by organisational goals, may inadvertently distort the values that underpin cultural revitalisation. This raises concerns about potential distortions in Indigenous cultural narratives. This also echoes Barnhardt and Kawagley's (2005) critique of the contrast between fragmented Western approaches and Indigenous Knowledge systems.

Under this theme, some of the current difficulties Austronesian Formosans face are discussed. Although cultural revitalisation is a complex and extensive topic for Austronesian Formosans, the research question is responded to mainly in terms of the shadow of the colonial past and the awkward state they are currently in. In line with these responses, the themes and sub-themes highlight the importance of reflection in the context of straight democracy and how to protect core

cultural values from external influences, reconcile historical legacies and ensure the authenticity of cultural narratives. This approach aligns with Cassidy and Cassidy's (2018) critical research of the legitimacy of cultural preservation efforts, emphasising the need for respectful and authentic engagement in design practice. It also provides a comprehensive understanding of the challenges and experiences of Austronesian Formosans cultural bearers in revitalisation. As such, the following vital points address those challenges by presenting information on potential decolonising design:

- Protecting core cultural values from neo-colonial influences

The experiences of Austronesian Formosans, particularly their struggle with neo-colonialism and protecting their cultural identity, are consistent with Tunstall and Pinkston's advocacy of challenging Western-centred design ideologies. This suggests a shift towards appreciating and integrating non-Western cultural elements and methods in design practice and confronting cultural prejudices that may ignore or distort Indigenous cultures (Tunstall, 2022; Pinkston, 2019).

- Reconciling with Historical Colonial Shadows

Austronesian Formosans endeavour to deal with the lingering effects of historical colonialism, echoing the views of scholars such as Escobar (2018) and Torretta et al. (2023). Escobar's advocacy of transitional design, which links contemporary practices with Indigenous Knowledge, is critical. It demonstrates the importance of understanding design approaches that recognise the historical shadows of colonialism and actively engage with them to ensure that Indigenous perspectives and heritage are respected and honoured. Design might address about the use of Indigenous Knowledge in a way that does not deepen the role of the colonial shadow in the contemporary context, which also involves the idea that design can reflect on sensitive issues but should avoid raising any challenges related to the colonial past.

- Ensuring authentic cultural narratives in the face of market dynamics.

o Austronesian Formosans have struggled to maintain the authenticity of their cultural narratives in the face of market pressures, in line with discussions by Elizabeth Tunstall (2022) and Pinkston (2019). Their advocacy for challenging Western-centred design ideologies and countering cultural prejudice is crucial in this context. This means that design approaches that prioritise the authenticity and integrity of Indigenous cultures are needed to ensure that market dynamics do not result in the dilution or distortion of these rich cultural narratives.

6.2.3.1 Summary

This section offers an in-depth examination of Austronesian Formosans' challenges and experiences in their cultural revitalisation efforts. It focuses on the persistent influence of historical colonialism and neo-colonialism, as reflected in modern policies and societal norms. The research reveals the ongoing struggle of Austronesian Formosans against these influences, emphasising the need for design approaches that actively challenge colonial residues and promote authentic Indigenous expressions. This research covers issues, such as the enduring impact of colonial policies, the balance between traditional governance and modernity, and the navigation of contemporary market dynamics are explored. The research underscores the importance of respecting and integrating Indigenous Knowledge and organisational methods in design practices and the critical role of cultural bearers in maintaining the integrity and authenticity of their culture amidst these challenges.

The discussion also delves into the dynamics of power and resistance in Indigenous communities, drawing on concepts like public and hidden transcripts to understand the interplay between domination and subjugation. This perspective is crucial in communities without written records, where Indigenous narratives often elude public suppression but face challenges in reclaiming interpretation rights. The research further discusses the complexities of balancing traditional skills with modern technologies and prioritising authentic cultural narratives in the face of market forces. In conclusion, the research provides emphatic insights into the multifaceted challenges Austronesian Formosans face in cultural revitalisation, advocating for design methodologies that respect diverse cultural perspectives and address the intricate interplay of tradition, modernity, and authenticity in Indigenous contexts. This approach aligns with critical studies on the legitimacy of cultural preservation work, emphasising respectful and authentic participation in design practices.

This research of the challenges and experiences of cultural revitalisation among the Formosan people of Austronesia is relevant to the framework of decolonising design. Decolonising design's emphasis on challenging and deconstructing colonial legacies of structure and ideology is echoed in the study's exploration of the continuing impact of colonialism and neo-colonialism on Indigenous communities. In addition, the research emphasises the respect and integration of Indigenous Knowledge and methodologies into the design approach, in line with decolonising design's advocacy of a shift from a Eurocentric or Western-centred perspective to a focus on unique Indigenous and local perspectives, knowledge systems and modes of expression. Furthermore, understanding power dynamics, the balance between tradition and modernity, and the challenge of prioritising authentic cultural narratives are all relevant to amplifying Indigenous

voices and reclaiming traditional narrative rights in decolonising design. Therefore, this study provides important insights to support decolonising design practices regarding cultural sensitivity and respect, actively deconstructing colonial legacies and empowering Indigenous communities to define their cultural narratives and futures.

6.2.4 Reformulating Design Practices

Research Question 4: How can design practices be reformulated or developed to better contribute to interpreting, preserving and representing Indigenous Knowledge in Austronesian Formosans cultural revitalisation?

This research inquiry aims to examine ways in which design practices can be reshaped or newly formulated to more effectively interpret, preserve, and represent Indigenous Knowledge, particularly in the context of cultural revitalisation among the Austronesian Formosans. The research has pinpointed a range of themes and sub-themes to address this question.

FT5 *'We are not exactly on either side. We are in the middle.'*: Modern Interactions and Knowledge Transfer, as explored in the aforementioned research question, sheds light on the Austronesian Formosans' unique positioning within contemporary society. It underscores their role at the crossroads of traditional and modern cultures. In addressing this question, the Austronesian Formosans face the challenge of managing diverse cultural interactions and knowledge exchanges while preserving their distinct identity amid cultural conflicts. This task includes safeguarding traditional crafts while integrating contemporary techniques and practices. Based on my observations, the current influence of Indigenous state policies has led to a showcase and contest of competencies among various cultural bearers. This competition has resulted in elevating certain traditional crafts to the status of 'art' by some artisans, thus creating a division within the Indigenous community. This divide is particularly noticeable between experienced craftsmen and eloquent representatives.

Therefore, in the revitalisation process, cultural bearers endeavour to identify and develop strategies to ensure their culture's continued revitalisation and authenticity. Furthermore, regarding ethical considerations and cultural issues, the design approach should be ethically based and culturally sensitive, considering historical and contemporary power dynamics and colonial heritage. Torretta et al. (2023) and Pinkston (2019) suggest this requires a critical examination of design practices to avoid perpetuating neo-colonial influences or misrepresentations of Indigenous cultures, which also provides an essential criterion for reformulating design methodologies.

The shift in focus between FT5.1 “Ancient in the modern” explores ancestors’ role in contemporary culture and how they are being reinterpreted and utilised by contemporary designers and cultural practitioners. Cultural bearers emphasised that despite modern technological advances, ancestral production skills and wisdom remain irreplaceable. Before engaging in the creation of handicrafts, they communicate spiritually with their ancestors for guidance and blessings. This echoes the importance of spirituality and respect in design, as Cajete (2000) and Simpson (2004) discussed. This approach aligns with spirituality, respect, reciprocity and responsibility in Indigenous Knowledge. The beliefs of the Austronesian Formosans Culture Bearers reinforce the role of ancestors in the physical realm and, more importantly, the spiritual realm. In order to effectively revitalise and sustain culture, this belief and ancestral presence provide essential lessons for design practices that interpret and preserve Indigenous Knowledge. Therefore, the design must consider Indigenous ancestors’ wisdom and spiritual consultation as integral to revitalising Indigenous Knowledge, ensuring that the design is based on Indigenous values and worldviews.

Moving on to FT5.2 *At the crossroads of culture*, it emphasises the value of cultural integration and adaptation, respectfully blending traditional and contemporary elements in design. FT5.2 incorporates ideas of integration, communication, outsiders and translation. Based on this research premise, the FT5.2 emphasises the nuances of interaction between Austronesian Formosans and the outside world, and the balance maintained in such encounters. Specifically, the role of the outsider can be seen as an agent. Conversely, Austronesian Formosans or Culture Bearers can also play the role of agent, but given the different power structures and development contexts, marginalised Indigenous communities require more attention.

FT5.6 *Walking the ancestor’s trails* shows that Culture Bearers attach importance to tracing ancestors. Reproducing objects based on museum or documentary material is an essential method, particularly during cultural revitalisation. By using knowledge “borrowed” from ancestors, every effort is made to restore or research past practices, whether it is traditional food growing techniques, patterns, weaving methods, materials or tools. Tracing the origins of culturally homogenous societies, despite the different contexts of time and space, is essential to cultural revitalisation. Design should, therefore, incorporate this profound tracing strategy to sustain, preserve and revitalise Indigenous Knowledge.

FT5.2 “*At the crossroads of culture*” and FT5.6 “*Walking the ancestor’s trails*” face the challenge of integrating traditional practices with modern influences, reflecting the need for design approaches to harmonise these aspects. Norman Sheehan’s (2011) visual dialogue approach and Escobar’s (2018) transitional design can be helpful here. These approaches advocate a balanced combination of traditional Indigenous Knowledge and contemporary design practice to ensure

that the authenticity of cultural expression is maintained while adapting to the modern environment.

FT3 *'The Indigenous lacked written language, only oral.'*: Interpretation and Expression of Indigenous Language reveals the importance of narrative in representing and interpreting Indigenous Knowledge. Non-textual representations reveal how Austronesian Formosans communicate and interpret their unique culture and knowledge through various media. In light of the impending language crisis, non-textual means such as artefacts, music, and storytelling enhance cultural heritage and strengthen identity, signifying the diversity and complexity of Indigenous cultural expression.

Given the importance of oral traditions in Austronesian Formosans culture, design approaches should emphasise narrative techniques and language preservation. This is consistent with Gupta's (2013) and Fishman's (2001) emphasis on the role of language in Indigenous Knowledge. Designers should incorporate storytelling and traditional narratives into their work, using language and oral history as essential design elements. FT3.2 "Crafting narratives" and FT3.4 "Pathways of narrating heritage" emphasise the interpretation and representation of Indigenous Knowledge and are closely related to how design approaches can better explain, preserve and represent Indigenous Knowledge.

FT6 *'Can we maintain the same level of technique as in the (ancestral) past?'*: Techniques, tools, and practices of emulating the ancestors emphasises the desire of cultural bearers to preserve and represent their ancestral knowledge and memories in contemporary contexts. Despite the challenges posed by modern technology and social change, they see traditional memory as a reflection of identity and a symbol of cultural essence. This motivates them to simultaneously uphold tradition and integrate modernity into cultural revitalisation – a design challenge that requires the appropriate representation, preservation and revitalisation of Indigenous Knowledge. The focus on traditional techniques and crafts suggests an approach to design that emphasises material culture. This aligns with Battiste's (2005) and King's (2009) discussion of the importance of tangible artefacts in preserving Indigenous Knowledge. This implies that design should utilise traditional materials and techniques and reflect the cultural meaning and knowledge embedded in these practices.

FT6.2 "The Cultural bearer's chest" focuses on enabling cultural bearers to identify their place and acknowledge their duties in the process of cultural revitalisation. It reveals their awareness of potential constraints and their proactive efforts to surmount these challenges. Additionally, they acknowledge the significance of maintaining technical and material authenticity in the preservation of traditional crafts. Consequently, design practices should ensure that these cultural guardians retain the authority to make decisions and evolve, utilising these techniques, tools, and

materials to navigate the challenges posed by contemporary development.

The quest for truth represents a reflection and debate on the authenticity of traditions by the bearers of the culture. Despite their passionate quest to restore traditions, often relying on on-site research or visits to public or private museums that preserve artefacts from previous generations, they face a potential power imbalance when dealing with outsiders or organisations. An equitable partnership should be considered in the pursuit of authentic design. Furthermore, [FT6.4](#) “[Weaving relationships](#)” emphasised maintaining cultural authenticity in contemporary communication. As communication also includes internal community dialogue, maintaining authenticity ensures that culture is preserved, developed and revitalised without distortion. Therefore, design should seek strategies to meet communicative needs while maintaining cultural authenticity and integrity.

[FT6.4](#) and [FT6.2](#) both relate to the potential for collaborative design with people or communities, the need to ensure authenticity and respect for cultural nuances, and the need for the design process to be collaborative and involve community members and cultural bearers. This approach echoes Elizabeth Tunstall’s (2022) advocacy of community participation and co-creation in design. Designers should work closely with Austronesian Formosans to understand their perspectives, needs and aspirations to ensure that the design output represents their culture.

6.2.4.1 Summary

In addressing the challenge of reformulating or developing design practices to facilitate the interpretation, preservation and representation of Indigenous Knowledge in the cultural revitalisation of Austronesian Formosans, this research identifies several critical challenges. First and foremost is the balance between the traditional and the modern, as embodied in [FT5](#) “*We are not exactly on either side. We are in the middle: Modern Interactions and Knowledge Transfer*”. [FT5](#) explores the complexities Austronesian Formosans face in maintaining their unique cultural identity in the midst of contemporary social dynamics. It highlights the importance of integrating modern technologies and methods while preserving the authenticity of traditional crafts. This integration is not without its challenges, as evidenced by the emergence of a dichotomy within Indigenous communities, particularly between skilled artisans and eloquent communicators. The role of spirituality and respect for ancestors is paramount, guiding the creative endeavours of Culture Bearers and ensuring that design practices are consistent with Indigenous values and worldviews.

Furthermore, this discussion explores [FT5.2](#) and [FT5.6](#) highlighting the need for design methods that respect and integrate both traditional customs and modern influences. These themes stress the importance of narrative in Indigenous Knowledge, where non-textual expressions like crafts, music, and storytelling play crucial roles. The focus on traditional techniques and the authenticity

of materials and methods in craftsmanship underscores the need for design to be a conduit for tradition in the contemporary world. Cultural bearers, acknowledging their limitations, seek strategies to overcome these while ensuring the authenticity of their crafts. This necessitates collaborative design practices involving community members and cultural bearers grounded in the community's values, beliefs, and traditions. Such an approach ensures that design not only preserves but also revitalises Indigenous Knowledge, maintaining its relevance and vibrancy in the modern context.

Based on the above analyses, recommendations for the design approach are made: Various themes explore the challenges and opportunities faced by the Formosan people of Austronesian Formosans in the context of cultural revitalisation, identity affirmation, and modernity. Cultural bearers endeavour to preserve and represent ancestral knowledge while seeking to adapt to contemporary society. In design, this means considering how to appropriately integrate traditional and contemporary elements, including using tools, materials and techniques and respecting and interpreting cultural narratives. Crucially, design practice needs to support the agency of the bearers of culture, ensuring that they have decision-making power in preserving and disseminating culture and knowledge.

Redefining design recommendations: To better preserve and interpret the Indigenous Knowledge of Austronesian Formosans, design strategies should prioritise: 1) Protecting the authenticity and integrity of the culture, especially in the context of globalisation and marketisation. 2) Adopting tracing strategies to identify and preserve ancestral tools, techniques and wisdom. 3) Promoting cultural narratives and non-textual representations to facilitate knowledge transmission to contemporary society in an accurate and in-depth manner. 4) Ensure that cultural narratives and non-textual representations are respected and interpreted. 5) Ensuring that the design plan underpins the agency of cultural bearers to maintain their decision-making power in the preservation and distribution of culture and knowledge. 6) Establish equitable partnerships with external organisations to support the accurate and comprehensive representation of Indigenous knowledge. 7) Ensure that the design is based on Indigenous culture as a whole and throughout the design.

6.3 Theoretical Bridge: From Empirical Findings to Anthropological Insights

Section 6.2 previously delved into the research findings and their relation to the research questions, comparing these findings with existing literature. This exploration uncovered specific phenomena characterised by ambiguities, conflicts, and challenges, especially where traditional influences intersect with modern ones. At this juncture, the Austronesian Formosan community is situated

in a transitional and contradictory space. This space extends beyond the physical realm to encompass cultural and ideological dimensions, placing the cultural bearers in a liminal state as they manoeuvre through identity formation and cultural preservation complexities.

These discussed complexities extend to the perceptions and interactions between the bearers of culture and external media, including wider social and national structures. These conflicts and contradictions reveal a deeper question that goes beyond the research question itself: how should design respond to these transitional and conflicting states? How can design work realise its design contribution by addressing these contradictions and conflicts from a culturally sensitive perspective within a decolonising design framework that respects diversity? In order to answer these questions, this chapter develops an in-depth discussion through subsections 6.2.3 and 6.2.4, and made potential design recommendations for decolonising design. However, whilst these design principles and recommendations provide directions for practice, they do not adequately address the ambiguities, cognitive conflicts and challenges revealed during the research process. In order to gain a deeper understanding of these phenomena, this chapter next introduces the anthropological theories of liminality and etic and emic perspectives. These theoretical frameworks not only reveal the ambiguities, conflicts and challenges in the process of cultural revitalisation of the Austronesian Formosan culture, but also help us to understand how the bearers of the culture navigate between tradition and modernity from both internal and external perspectives.

6.3.1 Liminality

"Liminality" refers to an ambiguous phase of transition that occurs in social rituals and cultural performances. Arnold van Gennep first introduced the concept in 1909, and Victor Turner developed it further in 1979 (Getz,2008), emphasising the role of ritual and theatre as platforms for community solidarity and reflection, in stark contrast to everyday social norms. The concept of liminality has gone beyond cultural studies to influence fields such as tourism, organisational behaviour and sociology, demonstrating its wide-ranging influence. For example, Wu, Li, Wood, Senaux and Dai (2020) explore how polarity creates transitional spaces for cultural exchange and community building in cultural festivals. In education, Buechner et al. (2020) explore liminality in transformational learning, underlining its importance in guiding individuals and groups through significant personal and community change. From an organisational perspective, Bamber et al. (2017) and Tempest and Starkey (2004) examine liminality in career transition and organisational learning, respectively, demonstrating its impact in reshaping individual and collective mindsets and practices. In addition, Hobbs et al. (2000) used liminality to understand governance in the unique context of the night-time economy, while Szokolczai (2022) used liminality to examine

transition situations and the structure of transformational events.

Liminality in the Austronesian Formosan community refers to an intermediate state on the border between tradition and modernity. By recognising and engaging with this liminal space, design practice can be reassessed and adapted to better accommodate the fluid and evolving nature of cultural identity and expression. For example, Liedgren, Desmet, and Gaggioli (2023) use 'design at the edge' as a means of creating technologies that facilitate transcendence and deeper experiences. Lam et al (2018) effectively bridge transitional spaces by examining how design and creative methods can function as liminal practices in community-academic research. Thus, by viewing the experiences of Austronesian Formosans through this lens, we can gain a more nuanced understanding of their identity formation and cultural revitalisation in a rapidly changing world.

6.3.1.1 The connection of liminality and finding's themes

FT1 'I Come from Within (Indigenous) Cultures: Cultural Continuity and Heritage' reflects with the notion of marginality as it relates to transitional states of cultural identity. Here, the bearers of a culture are in a particular liminal space where they find their identity balanced between preserving disappearing traditions and adapting to modern social changes. Similarly, "oral tradition as a cultural bridge" emphasises the importance of oral tradition in connecting the past with the future, thus confirming the marginal nature of cultural transmission. In this state of liminality, the bearer is faced with the double task of preserving the essence of oral traditions while adapting them to contemporary modes of recording and expression.

FT2 'They (the ancestors) spent time with them': emotions, beliefs and identities" explored in depth through the lenses of liminality, beliefs and identities. From the perspectives of liminality, affectivity and emotion, FT2 reflects the liminal state of the Austronesian Formosan people at the intersection of the spiritual and emotional realms. At this spiritual and emotional intersection, the community is actively engaged in redefining and reaffirming their connection to their ancestral traditions and beliefs. In this state, this dynamic process between past and present, emotional resonance becomes a key factor in cultural revitalisation and the shaping of community identity.

FT3 'The Indigenous had no written language, only oral': Interpretation and expression of Austronesian Formosans languages" explores the marginalisation of oral tradition and cultural expression in Indigenous culture. This liminality is particularly evident in the transition from traditional oral expression to modern modes of communication. In this process, the community is situated in a space between tradition and modernity, where they seek to preserve the wisdom of their ancestors through oral narratives, while at the same time adapting these traditional stories

and knowledge into contemporary, perhaps more textual or digital, forms of expression in order to preserve and pass on their rich cultural heritage.

FT4 *'You've colonised me again!'* : Power dynamics and colonial legacy” encapsulates the ongoing colonial shadows that in transitional phase experienced by Austronesian Formosans, characterised by a reframing of identity and a struggle to cope with the enduring effects of colonial domination. This state of liminality reflects the ambiguities and struggles faced by the Formosan people in dealing with the complex power dynamics of the colonial legacy. It reinforces their efforts to reclaim their cultural identity and assert autonomy in a world still affected by past colonial relations, and brings to the fore their transformative resistance and adaptation in the process of reclaiming and revitalising their cultural heritage.

FT5 *“We are not exactly on either side. We are in the middle”*: modern interactions and knowledge transfer”, the theme emerges. Here liminality captures the delicate balance between tradition and modernity for Austronesian Formosans descent. The need to interact with the present while transferring traditional wisdom, the need to maintain authenticity while facing the interaction of cultural fusion.

FT6 *'Can we maintain the same level of technique as in the (ancestral) past? Techniques, tools and practices of emulating the ancestors'* explores how traditional cultural techniques and practices fare in the context of modernity. This research reveals liminality not just as a transitional phase, but as an active space in which traditional crafts are redefined and adapted to modern settings. For example, the context of traditional shipbuilding has evolved in the modern world, requiring the adaptation of ancient techniques to meet new demands and conditions while preserving the core wisdom of the craft. In this liminal space, cultural bearers are tasked with striking a balance between preserving tradition and ensuring relevance and functionality in today's world.

6.3.1.2 Summary

This section brings the concept of liminality, a state of transition that is relevant in explaining the challenges of the cultural revitalisation process in Austronesian Formosan. The concept of liminality, proposed by Arnold van Gennep (1909) and developed by Victor Turner (1979), explores the ambiguous stage between traditional norms and modern influences. It is a heuristic for understanding the Austronesian Formosans community as it navigates between tradition and modernity. This section links marginality with cultural continuity and the sub-themes of heritage, emotions, spirituality, beliefs and power dynamics and colonial legacies. It shows the status of

these issues in the cultural revitalisation of the Formosan people in Austronesia and how they view the balancing of the seemingly antagonistic roles of preserving traditions and modern challenges. Liminality has a wide range of applications in fields such as tourism, education, organisational behaviour and sociology, highlighting its diversity and relevance.

6.3.2 Etic and Emic Perspective

The etic and emic perspectives are fundamental concepts in anthropology and cultural studies, first introduced in linguistics by Kenneth Pike, who distinguished between differences based on phonetics and phonemes, and extended beyond linguistics to fields such as Indigenous studies and international governance. The emic approach represents the perspective of the cultural insider, emphasising the understanding of behaviours, beliefs and social systems in the context of the culture itself, providing in-depth and contextualised insights. For example, Pilarska (2019) reveals the potential of the Emic approach by valuing the inherent perspectives and Indigenous approaches of culturally vulnerable communities in the European context.

In contrast, the Etic perspective, as an external observer's perspective, focuses on cross-cultural comparisons using universal categories and concepts, characterised by a scientific and objective approach. This perspective is particularly effective in identifying patterns and regularities across cultures. Hilaire (2023), Galperin et al. (2022) and Berry (1989) demonstrated in their studies the application of the etic perspective in understanding Indigenous experiences and contextual nuances in understudied countries. Darling's (2016) study, on the other hand, used an integrated approach of the two perspectives, demonstrating their effectiveness in providing an in-depth understanding of Indigenous cultures and societies.

The 'etic' and 'emic' perspectives contribute significantly to this research, providing a rounded understanding of the factors influencing cultural landscapes, particularly in the context of decolonising design. They help to explore how modernisation and the perpetuation of traditions affect the Austronesian Formosan community, taking into account their intrinsic perspectives, values and motivations. These dual perspectives serve as a crucial warning for design practices, highlighting the need for a heightened awareness of non-Western or Indigenous viewpoints in navigating the complex journey of cultural revitalisation movement.

FT1 “*I come from the (Indigenous) culture*”: cultural continuity and heritage reveals the interplay between tradition and modernity in cultural continuity and heritage is complex and multidimensional and can be explored from different perspectives. Following Hobsbawm and Ranger's notion of ‘invented traditions’, the etic perspective may see the adaptation of traditions as a response to external socio-political demands. However, Anderson's (2006) theory of

“imagined communities” is based on an emic perspective, which sees tradition not only as an “invented” concept, but as a living link, a source of identity and dialogue with ancestors. At the same time, the issue of generations in cultural transmission is complex. While the etic perspective may emphasize the explicit role of elders in the transmission of traditions, the emic perspective may reveal the dynamics within the community and the potential role of younger generations in redefining and reviving these traditions.

FT2 *‘They (the ancestors) spent real-time with it.’: Emotions, belief and Identity*’ can be explored from an affective and emotional perspective, combining both etic and emic approaches. The Emic perspective, based on the theories of Amitai Etzioni (1995), can view the emotional ties of the community as a cultural phenomenon that shapes individual behaviour and social responsibility, emphasising the role of emotional ties in the transmission of traditions and the potential role of younger generations in redefining and reviving these traditions. Of cultural phenomena, emphasising the uniqueness and personal depth of emotional ties and their role in shaping collective identity and cultural continuity. The emic perspective, on the other hand, may analyse these challenges from the outside, focusing on ways of observing and documenting cultural practices. In contrast, the emic perspective delves into the internal perspectives and values of the community, exploring how the community responds to the challenges and its perceptions of intergenerational communication and the use of technology in cultural preservation to understand the balance between tradition and modernity in the transmission of culture and the innovative ways in which it is documented and disseminated.

FT3 *‘The Indigenous had no written language, only oral’: Interpretation and expression of Austronesian Formosans languages*” incorporates the concepts of liminality, environment and the emic perspective, demonstrating a focus on the intrinsic understanding of cultural symbols, patterns and narratives, emphasising the intrinsic meanings and interpretations of the Austronesian Formosan community. This perspective recognises that their cultural expressions are deeply rooted in tradition and worldview, transcending external aesthetic evaluations. At the same time, the importance of studying from a cultural perspective is suggested by analysing the differences between past and present social structures and the interpretation of artefacts. Given the need to redefine and disseminate cultural values in modern societies, this theme emphasises the need for a balance between the emic and the etic. This involves not only respecting the views within the community, but also how these traditions are disseminated and understood in a wider context in order to maintain the authenticity and vitality of cultural transmission.

FT4 *‘You’ve colonised me again!’ : Power dynamics and colonial legacy*” in etic perspectives reveals the significant external impact of colonial and neo-colonial forces on Austronesian Formosans culture. The legacy of Japanese assimilation policies and linguistic repression by the

national government are seen as important factors that continue to shape cultural expressions. This perspective analyses how global market demands, and government policies affect communities, often leading to the transformation or dilution of cultural practices. Neo-colonialism, particularly through the commodification of culture, poses a key challenge to the preservation of cultural authenticity, and the Qata experience demonstrates how market demands can alter cultural expressions and threaten the essence of culture. This phenomenon highlights the need for Indigenous communities to strike a critical balance between economic survival and cultural integrity.

In FT6 *'Can we maintain the same level of technique as in the (ancestral) past?': Techniques, tools, and practices of emulating the ancestors*, the etic perspective focuses on the external effects of modern technology and methods on Indigenous practices, particularly the role of museums in intellectual and cultural revitalisation. This perspective helps to understand how technological advances and market demands are changing traditional techniques. The Emic perspective delves into the internal dynamics of the community, emphasising the perceptions of artisans and Culture Bearers in maintaining the authenticity of their crafts. This perspective sheds light on debates within communities about what constitutes authentic crafts and how to balance tradition and modernity, as well as the bureaucratic hurdles faced in accessing museum resources.

In understanding the relationship between communities and cultural institutions such as museums, the combination of the etic and emic perspectives provides insight into cultural preservation; the etic perspective analyses the impact of external factors such as new technologies on traditional crafts, while the emic perspective looks more deeply into the internal perspectives and values of communities. For example, the interaction between a Saisiat weaving group and a prehistoric museum in Taiwan demonstrates the emotional and cultural importance of the Emic perspective. The emic perspective helps to explore how modern technology can be integrated into traditional practices, while the etic perspective provides insights into overcoming communication barriers and differences in skills within a community. This dual perspective also guides museums and cultural institutions to become active participants in the process of cultural revitalisation, going beyond a simple bureaucratic role.

Applying both etic and emic approaches provide a comprehensive insight into the complexities involved in preserving and rejuvenating Indigenous cultures within modern societies. This dual approach underscores the need to reconcile tradition with innovation and emphasises an understanding of the interplay between internal community dynamics and external factors. In addressing the research question "How do the challenges and experiences of Austronesian Formosan Culture Bearers in their cultural revitalisation efforts inform decolonising design and Indigenous design practice?"

The introduction of such theories exemplifies the dynamic and adaptive nature of the research process and allows for a more holistic understanding of Austronesian Formosan cultural revitalisation efforts. Combining these theoretical and empirical findings not only deepens our understanding of specific cultural contexts, but also provides a solid theoretical foundation for decolonising design. Through this integrative approach, we are able to demonstrate how these findings can be applied in practice, particularly in the context of decolonisation design, to bring wider meaning and application to the revitalisation of Indigenous cultures around the world.

6.3.3 Implications for Decolonising Design

Based on the discussions above, this study concludes that the concepts of liminality and etic/emic are significant in proposals for decolonising design. While there has been ongoing discourse on how design can be more diverse and inclusive in recent years, this has not been extensively discussed with these two concepts, especially in design disciplines with strong theoretical practicality when dealing with sensitive or minority issues. Although they will be discussed separately in the following text, the perspectives of "liminality" and "etic/emic" can also influence each other. In liminal spaces, etic/emic perspectives can be employed to discuss the factors influencing decision-making. Here are some roles this research identifies they can play in decolonising design:

6.3.3.1 Liminality in decolonising design

1. Using transitional spaces: Liminality recognises that Indigenous cultures are often in an in-between state due to the effects of colonisation and globalisation. This awareness is essential in designing solutions that respect and reflect the evolving identities and realities of Indigenous communities around the world, rather than imposing Western design perspectives on local studies. This space also creates a new space for reflection in design, as it is a space of transgression, where ambiguities must be consciously clarified by the designer or local practitioner before a decision can be made.
2. Adaptability to fluidity and change: Adopting the concept of liminality in design enables an approach that recognises and adapts to the evolving nature of cultural identity and practices. Such an approach fosters the creation of design methodologies and solutions that are flexible and attuned to the ongoing cultural shifts occurring within Indigenous communities.
3. Encourage cultural dialogue: Liminal spaces can be fertile ground for cultural dialogue

and exchange. In these spaces, design can act as a mediator, facilitating dialogue between the traditional and the modern, the local and the global, and helping to find a harmonious balance that respects and revitalises Indigenous cultures. Global in this context refers not only to the geographical scale, but also to the global perspective of academic discourse and practice.

6.3.3.2 Etic and Emic Perspectives on Decolonising Design

1. Harmonising internal and external viewpoints: The combination of external (etic) and internal (emic) perspectives offers a well-rounded approach to understanding the unique needs and challenges faced by Indigenous communities. Achieving this equilibrium is vital to guarantee that design solutions are collaboratively developed with, rather than imposed upon, the communities they are intended to benefit.
2. Emphasising cultural sensitivity in design: By adopting an emic perspective, designers can enhance the cultural relevance and sensitivity of their work. A deepened appreciation and understanding of local cultures, values, and traditions through this lens is crucial. This strategy is key in preventing cultural appropriation and ensuring that designs are not only relevant but also empowering for Indigenous communities.
3. Inclusive and collaborative approach: Combining the etic and emic perspectives encourages inclusive and collaborative design practices. It ensures that designs are not only technically and aesthetically appropriate, but also deeply rooted in the cultural context and sensitive to the nuances of Indigenous Knowledge systems.
4. Challenging colonial legacies: Using these perspectives helps to challenge and rethink colonial legacies in design. It encourages the questioning of dominant design narratives and paradigms and paves the way for more inclusive, diverse and equitable design practices.

6.4 Chapter Summary

This chapter elaborates on research findings pertinent to the cultural renewal of Austronesian Formosans. It underscores the significance of design methodologies in the realm of cultural revival, emphasising their role in safeguarding the complex essence of authentic cultural identities while navigating contemporary issues. The study advocates for the application of liminality theory and emic/etic perspectives as effective tools in resolving the complexities encountered by

Austronesian Formosans during their cultural revitalisation efforts. This approach offers a deliberate and structured framework for design professionals. The insights gleaned from this study are valuable not only for scholarly comprehension but also bear practical relevance for cultural experts, policymakers, and Indigenous communities striving to safeguard and sustain their rich heritage.

The ensuing chapter further delves into the established dialogue, encompassing an in-depth analysis of the cultural hurdles confronting the Austronesian Formosans, coupled with the development of a strategic plan to reinvigorate their cultural legacy. This chapter serves as a precursor to the upcoming discussion on cultural revitalisation among Austronesian Formosans, paving the way for a subsequent chapter dedicated to a workable decolonising framework and associated recommendations. This framework is intimately connected with a profound grasp of Indigenous knowledge, values, and decolonisation goals. The objective is to contribute meaningfully to the broader conversation on the preservation and revitalisation of Indigenous cultures, highlighting the pivotal role that design plays in these processes.

7.0 Implications for Decolonising Design

7.1 Introduction

This chapter presents a decolonising design framework based on the in-depth discussion of the revitalisation of Austronesian Formosans culture presented in Chapter 6. Integrating the concepts of liminality and the etic/emic perspective, the previous chapter explored the complexities faced by Austronesian Formosans in preserving their heritage in the context of the dual role of tradition and modern social influences. This exploration highlights the ambiguity of the struggle to bridge the traditional and the modern, provides the theoretical underpinnings for a new trajectory of cultural revitalisation, and reveals two perspectives of decolonisation; for Austronesian Formosans and for the field of design. This chapter proposes ways in which this cultural revitalisation of Austronesian Formosans, and the wider field of decolonising design, can be taken forward by outlining three future pillars inspired by the findings themes introduced in Chapter 5.

The Decolonising Design framework outlined in section 7.4 of this chapter introduces three fundamental pillars. These pillars lay the groundwork for using decolonising design principles to rejuvenate Austronesian Formosan cultures. This section not only charts a course for future initiatives but also contemplates the broader impacts and contributions of this research. It champions the adoption of more inclusive and culturally attuned methods in both design practice and education, with a particular focus on decolonising design.

7.2 Future pillars

In-depth analyses of the inherent complexities of Indigenous cultural revitalisation have provided this research with a deeper understanding of the nuanced beliefs and multifaceted challenges in the field that underpin the pillars of cultural revitalisation in the Austronesian Formosans context. These insights have helped to identify several key directions for future research as well as practical applications aimed at revitalising Austronesian Formosans culture. The most important of these was the identification of three key pillars that will guide and inform future decolonisation design work. These pillars are ‘Reclaiming Narratives: Designing Indigenous Futures’, which focuses on redefining and owning Indigenous stories and perspectives; ‘Re-story-ing Connections. Modern Engagements and Imagined Dialogues,’ which emphasises integration and dialogue between modern environments and traditional wisdom; and ‘Revitalising Knowledge: Tools, Ancestral Practices and Traditional Systems’, which focuses on the preservation and innovation of traditional knowledge and practices. Each of these pillars represents a strategic

direction in the process of cultural revitalisation and transmission.

7.2.1 P1 Reclaiming Narratives: Designing Indigenous Futures

This Future Pillar (P1) addresses the historical impact of power dynamics and colonial legacies on Austronesian Formosans, and how these communities urgently need to reclaim their narratives and cultural interpretations, particularly through the revitalisation of their non-textual representations and oral traditions. P1 draws on three themes presented in Chapter 5, firstly FT4 *'You've Colonised Me Again! Power Dynamics and Colonial Legacies'* reveals the ongoing challenge of power imbalances with history. It shows how Formosan Austronesians have dealt with the ongoing effects of colonial legacies while forging their own futures. P1 highlights the urgent need for Indigenous and other marginalised groups to regain control of their cultural narratives, challenging and reinventing dominant or externally interpreted histories that often distort or ignore their true nature.

Secondly, FT2 *'The Indigenous had no written language, only oral': Interpretation and expression of Austronesian Formosans languages* "reveals the importance of different ways of representing culture in Indigenous societies. It emphasises the crucial role of valuing non-written expressions and oral traditions in redefining Indigenous futures and revitalising cultures. As such, this future pillar emphasises the power of narrative control to enable Indigenous communities to confront and deal with external narratives that often distort their true stories, particularly in the context of colonialism and power struggles. This pillar has two main objectives:

1. **Reclaiming Narrative:** This key point refers to the Austronesian Formosan' initiative in taking ownership of their cultural stories and narratives. Rather than letting outside influences shape the perception and portrayal of their history and traditions, they are expected to reframe and reinterpret these aspects themselves actively. This process centers on reclaiming and expressing their cultural identity on their own terms. By innovatively adapting and evolving their cultural practices, they aim to keep their heritage dynamic and pertinent in today's world.
2. **Designing Indigenous Futures:** This segment concentrates on a progressive strategy that merges ancestral knowledge with contemporary settings. It signifies that the Austronesian Formosans are not merely conserving their past in a passive manner but are actively engaged in forging their future. Through creative adaptation and development of their cultural practices, they strive to maintain the vitality and pertinence of their heritage in the modern world.

7.2.2 P2 Re-story-ing Connections: Modern Engagements and Imagined Dialogues

This future pillar (P2) echoes P1 but tends more towards exploring the intersection between tradition and modernity, highlighting how the Austronesian Formosans navigate their unique position within these realms. It underscores the adaptability of Indigenous culture, focusing on reshaping and reinterpreting heritage narratives to fit contemporary contexts. FT5 “*‘We’re not exactly on either side. We’re in the middle.’: Modern Interactions and Knowledge Transfer*” captures the distinctive stance of the Austronesian Formosans who manoeuvre through the complex terrain between tradition and modernity. Complementing this is FT1 “*‘I come from (Indigenous) culture.’: Cultural Continuity and Heritage,*” which explores how Austronesian Formosans safeguard their culture and traditions amid the tides of modernity, and correspondingly adjust and establish their identity and relationship with their culture. This synthesised theme emphasises retelling, reinterpreting, and documenting heritage stories in ways that resonate with contemporary realities and life experiences.

P2 aspires to go beyond simply reviving narratives, and presenting Indigenous-focused perspectives, interpretations, and methods for sharing these stories. It underscores the evolving nature of storytelling as a dialogue bridging historical and current contexts, such as the way traditional stories intertwine with modern settings. This pillar encompasses three primary objectives:

1. **Re-Storying Connections:** This concept involves reinterpreting and reshaping cultural narratives. It conveys the active role of the Austronesian Formosans in redefining their ancestral stories and customs to forge relevant connections in today's world.
2. **Modern Engagement:** This aspect emphasises active participation in modern life and its accompanying challenges. It reflects the interaction between the Austronesian Formosans and the contemporary world, showing their involvement in current discussions while maintaining a connection to their heritage.
3. **Imagined Dialogues:** This element emphasises the ongoing exchange between past and present. It implies that as Austronesian Formosans engage with modernity, they are also in constant dialogue with their ancient traditions and wisdom, ensuring that their cultural heritage continues to be a dynamic and influential force.

7.2.3 P3 Revitalising Knowledge: Tools, Ancestral Practices, and Tradition Systems

This future pillar (P3) focuses on the preservation and revitalisation of traditional techniques, tools, and practices, highlighting a comprehensive approach to cultural revitalisation through the revival of ancestral knowledge systems. It marks a journey toward the rediscovery and invigoration of traditional knowledge systems, while also ensuring their relevance in the modern world. FT6 “*Can we maintain the same level of technique as in the (ancestral) past?*”: Techniques, tools, and practices of emulating the ancestors” emphasises cultural bearers’ introspection on tradition, self-identity, and the preservation of ancestral methods. FT6 coincides with FT2 “*They (the ancestors) spent real-time with it.*”: Emotions, belief and Identity.”

The fusion of these Findings Themes underlines the crucial role of cultural spirituality, identity and collective emotions in the process of revitalising Indigenous knowledge. This synthesis represents a journey of rediscovery and replication of traditional techniques and practices that may have been forgotten or overlooked in the past. It represents an effort to inject vitality and relevance into traditional crafts, skills and narratives so that they can resound and find new significance in the contemporary world. In other words, for traditional skills and wisdom that may have disappeared or been erased, knowledge must not only be preserved but also revitalised to preserve its transmission and meaning for future generations. P3 reflects an engagement with trajectories of knowledge and the search for cultural revitalisation to ensure the continuity and development of inherited techniques in today’s world.

P3 “Revitalising Traditions: Tools, Ancestral Practices, and Knowledge Systems” directly relates to the pillar’s focus on rejuvenating and preserving the rich heritage of traditional knowledge, practices, and tools. P3 has four main objectives:

1. Revitalising Traditions: This element establishes a connection between the novel approach and the significance of age-old customs and traditions, guaranteeing that they are not merely confined to the act of storytelling, but are actively embraced and incorporated into contemporary society.
2. Tools: The tool is to identify and make sure the traditional tools and techniques will have been historically employed. In order to appreciate the role of artefacts in different times, to discover the ways how the practice integrate into modern societal condition.
3. Ancestral Practices: Honouring and continuing the practices handed down from ancestors, understanding their significance, and adapting them to current needs and contexts.
4. Knowledge Systems: This aspect is to valuing and maintaining the Indigenous systems of

knowledge, covering everything from traditional rituals to philosophical beliefs, and ensuring this wisdom is rejuvenated and handed down to future generations.

7.2.4 Summary

The three future pillars are intended to provide a partial blueprint for cultural revitalisation in Austronesian Formosan. This study intertwines reflection within the Austronesian Formosan experience of cultural revitalisation with self-reflection within the design community's critique of the Western design paradigm, and the symbiosis of these two reflections collectively echoes the meaning of 'decolonisation'.

P1 focuses on recognising the ability of Austronesian Formosans to take ownership of their own cultural stories and histories. This pillar shares a passion for the spirit of decolonisation and encourages Indigenous-led narratives that redefine their past and envision their future. It signals a move away from the realm of external interpretation and misrepresentation and advocates for authentic and self-determined cultural self-representation.

P2 establishes a connection between conventional knowledge and modern existence, enabling a conversation between historical and current times. This pillar embodies a design strategy that acknowledges and incorporates Indigenous Knowledge systems while also accommodating the requirements of the contemporary setting. It is a collaborative endeavour where conventional customs are not only conserved, but also granted the chance to be reinterpreted in order to uphold their significance in the contemporary era.

P3 emphasises the importance of revitalising ancestral practices, tools and knowledge systems. It advocates the preservation of both traditional and innovative technologies to ensure that Indigenous Knowledge can be perpetuated and passed on to future generations using appropriate techniques. This pillar emphasises the key role of design in promoting innovation where contemporary needs need to be adapted to heritage culture, taking into account the key values and principles that need to be preserved.

These Pillars set out a plan for the cultural revitalisation of Austronesian Formosan, emphasising the importance of adaptability and responsiveness to modern problems while honouring tradition. The Future Pillars focus on anticipating and preparing for the future. They also propose a fundamental change in the way design is taught, arguing that design should not claim superiority over other Western philosophies. Instead, they argue that design should be deeply meaningful, based on cultural resonance, respect and collaboration. This approach would encourage design to actively adapt its methods to incorporate multicultural perspectives and practices. Collectively,

the efforts and experiences of cultural revitalisation have sparked advances in design approaches within the discourse of decolonising design, encouraging them to be more inclusive, considerate and culturally aware.

7.3 Decolonising Design Framework

This section introduces a comprehensive framework for decolonising design, aimed at supporting cultural revitalisation efforts within Austronesian Formosan communities. The framework is rooted in the desire to bridge the gap between traditional wisdom and modern design practices, serving as a guide for integrating Indigenous knowledge, practices, and perspectives into contemporary design processes. Its overarching goal is to foster cultural resilience and sustainability, ensuring that the rich heritage of Austronesian communities remains relevant and vibrant in today's context.

The framework is designed with a clear purpose: to empower stakeholders such as cultural bearers, designers, policymakers, and educators by offering actionable strategies for creating designs that are inclusive, respectful, and culturally sensitive. At its core, the framework seeks to revitalise Indigenous cultures by embedding their values and practices into modern applications while simultaneously addressing the challenges posed by colonial histories. Indigenous communities stand as the primary beneficiaries of this framework, as it prioritises the preservation of their cultural identity and traditions. Additionally, the framework holds relevance for global design communities and researchers, providing them with methodologies to adopt decolonising principles in their practices.

This decolonising design framework is structured around five interrelated components that form its foundational approach. First, it emphasises reconciling colonial histories with contemporary design by addressing the enduring influence of colonial legacies and promoting culturally synergistic solutions. Second, it prioritises the preservation of Indigenous narratives and languages, recognising their critical role in sustaining cultural identity and community resilience. The third component focuses on decolonising community involvement in design processes, advocating for direct and meaningful engagement with Indigenous communities to foster collaboration, ownership, and inclusivity. Fourth, it harmonises traditional wisdom with contemporary practices, ensuring that ancestral knowledge informs modern design in ways that maintain cultural integrity. Finally, the framework underscores the ethical integration of Indigenous wisdom into modern design, encouraging adaptations that meet current needs while safeguarding cultural continuity and sustainability.

The framework's interconnected elements can be visualised as a layered model. At its core lies cultural identity and heritage, representing the foundation of the framework. This layer focuses

on preserving language, narratives, and traditional knowledge as cornerstones of cultural revitalisation. Surrounding the core is the layer of collaborative and inclusive practices, highlighting the essential role of community involvement and ethical design processes in achieving decolonising goals. The outermost layer reflects sustainable and contemporary applications, showcasing how Indigenous practices and knowledge can adapt to modern contexts while ensuring their relevance for future generations. The visualisation of these layers, potentially accompanied by motifs inspired by Austronesian patterns, reinforces the cultural representation inherent in the framework.

In application, the framework incorporates the concepts of liminality and etic/emic perspectives, offering a nuanced understanding of Indigenous cultures situated at the crossroads of past and present, local and global. By recognising the fluid and transitional nature of these cultures, the framework accommodates cultural evolution through a liminal perspective. Furthermore, by balancing internal (emic) and external (etic) viewpoints, it ensures that designs respect cultural contexts while achieving broader applicability. These conceptual underpinnings guide the framework's design principles, encouraging stakeholders to produce respectful, inclusive, and culturally sensitive outcomes that empower Austronesian communities.

7.3.1 E1 Reconciling colonial histories in contemporary design

This section proactively introduces a framework for decolonising design to foster cultural revitalisation, inspired by the cultural revitalisation experiences of the Austronesian Formosans. It's proposed to guide Austronesian Formosan cultural bearers, designers, and policy planners in devising strategies that honour and integrate the diversity and richness of Indigenous cultures. Additionally, this framework, along with its design elements, serves as a practical reference for implementing the future pillars outlined in the earlier part of this chapter.

E1.1 Critically reflect on historical influences and cultural diversity

Design principles:

1. Critically reflect on historical influences and examine how Indigenous communities can internally address and resolve the impact of colonial history, particularly in relation to cultural identity and the maintenance of traditions.
2. Ensure that strategies to reflect on colonial history and cultural diversity are developed with Indigenous communities and respect their internal cultural perspectives.

Implications: Information on colonial influences is particularly important to address the specific challenges and needs of Austronesian Formosans in cultural revitalisation. This includes their struggle against neo-colonialism and the preservation of cultural identity, similar to Tunstall (2022) and Pinkston (2019). There is a consensus on the challenge of Western-centred design ideologies. This underlines the importance of upholding core cultural values in design practices free from neo-colonialism. It is therefore important to promote an understanding of colonial history through educational programmes and resources, and to respect and reflect the cultural perspectives of Indigenous communities in design practices.

Suggestions: Provide training and resources for planners and decision-makers on colonial history and its impact. Examine how external forces, for example, academics or designers, have recognised and responded to the impact of colonial history, understand how communities have reinterpreted and blended elements of colonial history with the liminality of contemporary cultural identity, and propose solutions. The design must consider the use of Indigenous Knowledge in a way that does not deepen the role of colonial shadows in the present, while at the same time establishing an equitable partnership with the Indigenous community to ensure the authenticity of Indigenous culture and the full expression of Indigenous knowledge.

E1.2 Reconcile modern policies with traditional norms and redefine cultural design

Design principles: Capturing the ways in which Indigenous People navigate the interplay between their traditional norms and modern laws and policies is complex, given the multiplicity of voices involved in policy development. The focus was on understanding the Indigenous community's internal perspective on their cultural values and examining their active resistance to neo-colonial influences while seeking opportunities for growth and development.

Implications: Designers are encouraged to innovate in their work within a traditional approach and to consider the needs and challenges faced by Indigenous communities in modern times. This means that Designers are suggested to strive to blend historical and modern elements to create designs that resonate with local culture, while avoiding perpetuating the effects of neo-colonialism or distorting Indigenous cultures. This section highlights the importance of design approaches that acknowledge and actively engage with the historical shadows of colonialism, ensuring that Indigenous perspectives and heritage are respected and adequately addressed. Designs need to consider how to use Indigenous Knowledge to avoid exacerbating the contemporary effects of colonialism.

Suggestions:

1. Analyse how relevant laws and policies understand Indigenous cultural norms and seek

creative strategies for integration and harmonisation at the intersection of tradition and modernity.

2. Analyse how neo-colonialism has impacted Indigenous cultures from the perspective of an outside observer and how external forces have inadvertently reinforced this impact.
3. consider the transitional stages of Indigenous communities in the face of pressures for continuity and neo-colonialism and find ways to innovate and adapt.

E1.3 Continuity of Traditional Crafts

Design principles: This responds to the needs of Indigenous communities to preserve and develop their craft for relevance today.

Implications: Examine a pragmatic handbook for effectively incorporating Indigenous Knowledge and perspectives into the training of urban planners and policy makers. This part examines the response of Austronesian Formosans to market changes and difficulties related to cultural authenticity. It highlights the importance of design practices in finding a balance between economic exposure and the preservation of Indigenous integrity. It is necessary to introduce innovation into traditional craft frameworks while maintaining a balance between traditional and modern features.

Suggestions: The design process should prioritise Indigenous Knowledge of techniques, tools and materials. To preserve the decision-making authority of cultural bearers, while drawing on their ability to meet the challenges posed by modern advances.

7.3.2 E2: Design approaches that preserve Indigenous narratives and languages

E 2.1 Preserve the authenticity and integrity of cultural stories and symbols.

Design principles: Maintain the authenticity and integrity of cultural stories and symbols in design to proactively protect and communicate their cultural narratives. At the same time, we work with Indigenous communities to explore how Indigenous People can develop and implement designs that maintain the authenticity and integrity of Indigenous stories.

Implications: When working with Indigenous communities, it is important to recognise the diversity of Indigenous stories and cultural heritage. It's important to focus on the authentic representation of cultural narratives and symbols in design work. This requires the use of both 'etic' and 'emic' approaches to understand how market dynamics influence Indigenous narratives

and to ensure their authenticity and integrity. It also highlights the vital role of storytelling and non-verbal methods in design to accurately convey Indigenous Knowledge and culture within modern design contexts. It's also about preserving the agency of cultural bearers in design choices, fostering equitable engagement with the outside world while preserving the authenticity and wholeness of Indigenous cultures, rather than merely appropriating fragments of Indigenous knowledge.

Suggestions: Work with Indigenous communities to ensure authentic and appropriate representation of their cultural elements, use etic and emic perspectives to gain a deeper understanding of the impact of the market on Indigenous cultural narratives, and develop strategies to maintain the authenticity and integrity of cultural narratives and practices while challenging and rethinking design paradigms resulting from colonial legacies.

E2.2 Strengthening expressive language and cultural stories

Design principles: Designers are suggested to support and encourage creativity in all forms of Indigenous language expression.

Implications: It is important to integrate storytelling and oral history into design practice to reflect the importance of cultural heritage identified in the research. This approach emphasises the critical role of storytelling and non-verbal approaches in design to ensure that Indigenous Knowledge and culture is accurately and intactly translated into contemporary design. This includes maintaining the subjectivity of the culture bearer in design decisions and establishing an equal relationship with the outside world. In this way, it is possible to ensure that the authenticity and integrity of Indigenous cultures is maintained, and that Indigenous Knowledge is represented in its entirety, rather than in fragmented forms.

Suggestions: Designers are suggested to put themselves in Indigenous People's shoes and actively seek to understand differences in linguistic expression. Emphasis should be placed on the interpretation and expression of Indigenous Knowledge and design approaches to better explain, preserve and represent Indigenous knowledge. This includes incorporating storytelling and traditional narratives into design work and using language and oral history as essential design elements.

E2.3 Integrate Indigenous Knowledge Systems

Design principles: Incorporate Indigenous Knowledge into design to ensure that the design

process and outcomes are deeply rooted in Indigenous cultural background and knowledge transmission.

Implications: Incorporating Indigenous Knowledge systems and promoting educational programmes that combine Indigenous wisdom and experience is essential to ensure that educational efforts are deeply rooted in the distinct perspectives and values of Indigenous cultures. This involves exploring ways to adapt cultural practices to contemporary settings while preserving traditional values, with a particular focus on Austronesian Formosan practices. It is essential to consider and implement an understanding of Indigenous Knowledge within design methodologies, emphasising the need to reinterpret Indigenous Knowledge in the context of decolonisation. This approach includes the use of cultural symbols as a means of communicating Indigenous knowledge. As Tunstall suggests, there is a critical need to shift the design dialogue to include non-Western perspectives, particularly the importance of integrating symbols used by Austronesian Formosans in cultural expressions into the design process.

Suggestions: Design approach needs to consider the wisdom and spiritual guidance of Indigenous ancestors, which is essential to the revitalisation of Indigenous knowledge. The designers are suggested to actively research and present Indigenous cultural elements in the design.

7.3.3 E3 Decolonising community involvement in participatory design

This critical element focuses on the Indigenous community for their proactive engagement in design. And the creation of long-term partnerships that recognise and value their contributions and perspectives in design processes.

E3.1 Emphasise the role of cultural bearers and protect Indigenous voices

Design principles: To actively include the views of cultural bearers in the design process, as they are relatively active players in the continuity of Indigenous culture. Strengthen the voice of the community in the design process by using etic and emic perspectives to ensure that community members have a decisive voice in the design decision-making process, especially when considering the cultural and historical context of the community. Involve community members in the design decision-making process.

Implications: Special focus is given to elder cultural bearers, acknowledging their profound grasp of traditional knowledge vital for authentic community representation. This includes valuing the

perspectives of cultural bearers in design choices and ensuring comprehensive representation and voice for Indigenous communities within the design process. Additionally, it underscores the importance of integrating storytelling and non-verbal methods into design to accurately translate Indigenous Knowledge and culture into modern design practices. This approach also involves respecting and upholding the views of cultural bearers in design decisions, and fostering an equitable interaction with external entities to maintain the authenticity and integrity of Indigenous cultures, rather than merely applying piecemeal knowledge.

Suggestions: Designers are recommended to construct settings that encourage dialogue, consider regional linguistic conventions, and guarantee that participants are situated in an environment that fosters comfort and security. This setting should facilitate the efficient expression and sharing of their cultural stories and experiences.

E3.2 Promoting Inclusive Community Engagement and Fostering Intergenerational Collaboration

Design principles: Encourage the cooperation and sharing of knowledge between different age groups and backgrounds, facilitate communication and collaboration among community members throughout the design process, and appreciate the wisdom of older generations while embracing the innovative ideas of younger generations.

Implications: The importance of intergenerational communication should be emphasised when encouraging community members to share cultural stories in order to preserve and pass on traditional knowledge. Creating an environment where community members feel comfortable expressing and sharing their cultural stories and experiences not only reflects the diversity and complexity of Indigenous communities, but also promotes the development of an inclusive design approach. This section highlights the longstanding manipulations faced by Indigenous People, in particular the barriers that laws (such as the Animal Protection Act) can pose to the dissemination of Indigenous hunting knowledge. Escobar (2018) ‘liberated’ Indigenous People from colonial notions through transitional design, a concept that resonates with Austronesian Formosans efforts to redefine and reorient their cultural practices. The importance of considering the impact of laws and policies on Indigenous communities in the design framework is therefore clear, and measures must be taken to overcome these potential obstacles and ensure the dissemination and preservation of cultural knowledge. This is essential for community participation and cultural preservation within a decolonised design framework.

Suggestions: Create a liminal space to establish opportunities and activities that promote intergenerational exchange.

7.3.3 E4 Harmonise traditional wisdom with contemporary practices

This fundamental component aims to blend the depth of traditional knowledge with contemporary design approaches, striking a balance that both honours the past and acknowledges the significance of present-day relevance.

E4.1 A multi-layered understanding of tradition, modernity and authenticity

Design principles: Maintain cultural authenticity and consider the fluidity and changes in Indigenous culture when applying traditional and modern elements in design.

Implications: Greater consideration could be given to the needs of Indigenous communities for cultural authenticity and preservation when integrating traditional and modern elements in the design process. This integration involves maintaining cultural authenticity while adapting to the needs of the current community and environment, ensuring that the design approach truly respects, represents and preserves the inherent spiritual values of Indigenous communities. This part of the discussion reflects on the evolution and differentiation of design practices in the process of cultural revitalisation of the Formosa people in the South Islands, particularly in a context dominated by Western design paradigms, emphasising the importance of combining traditional tools, techniques and wisdom with contemporary design methods in order to achieve an authentic and complete expression of culture under the influence of globalisation and commercialisation.

Suggestions: Designers are advised to actively seek input from participants to guarantee cultural authenticity and to thoroughly comprehend the historical evolution and significance of cultural elements.

E4.2 Respond to community and environmental needs

Design principles: Tailor the design to align with the unique requirements of the community, and develop a comprehensive understanding of the Indigenous community's transitional phases as they navigate shifts in the modern socio-economic landscape, focusing on how design can effectively respond to these changes.

Implications: The 'emotions' and 'meanings' of cultural heritage are crucial, as they involve finding a balance between tradition and modernity, and exploring innovative ways of recording and disseminating culture. This process should be understood in etic/emic perspectives to ensure that the authenticity and integrity of the culture is maintained. In this context, self-directed

learning activities have become a critical means of supporting individual and collective cultural identity, promoting a personalised learning experience that deepens the understanding and transmission of cultural heritage. Design could consider the cultural revitalisation process of different groups in the face of environmental change and make necessary adjustments to the design model. Designers need to pay attention to the economic conditions of different communities, adapt to the needs of diverse socio-economic backgrounds, employ diverse design methods, and update design models that are no longer applicable to ensure design effectiveness and the continued transmission of culture.

Suggestions: Designers can perform a comprehensive assessment of the community's requirements to guarantee that their design solutions are culturally appropriate as well as capable of adapting to the changing environment.

E4.3 Adaptation to socio-economic context

Design principles: A design approach should consider the cultural recovery process of different communities under environmental change and make necessary adjustments.

Implications: To promote intercultural understanding and adaptation to the specific socio-economic contexts of different communities, it is recommended to organise cultural exchange workshops that incorporate traditional tools, techniques and wisdom into the design process. This approach aims to achieve contemporary representation and perpetuation of culture, while ensuring that design considerations revolve around preserving the authenticity and integrity of South Island Formosa culture, particularly under the influence of globalisation and commercialisation. This not only prevents cultural distortion or oversimplification, but also ensures that the design process is flexible and adapts to the needs of the community, and promotes mutual understanding and respect between cultures through cultural exchange workshops.

Suggestions: Designers are advised to take into account the economic conditions of various communities and their process of revitalisation may differ. In this sense, designer could adjust to the socio-economic dynamics of varied contexts, employ diverse design methodologies, and revise any wrong design approaches.

7.3.4 E5 Ethical integration of Indigenous wisdom into modern design approaches

This element focuses on updating and preserving traditional skills, and cultural heritage; this framework aims for an ethically guided approach to adapting ancestral practices to contemporary needs and environments, ensuring their traditional sustainability and continued relevance,

respectfully integrated into modern applications.

E5.1 Respect intellectual property and cultural heritage

Design principles: Integrate ethical considerations into design to protect intellectual property and cultural heritage.

Implications: Implement policies and design practices to protect intellectual property and cultural heritage to avoid cultural appropriation and ensure the ethical use of Indigenous elements. This echoes the work of Elizabeth Tunstall (2022) and Schultz (2018), who emphasise the inclusion of non-Western perspectives in design discourse, particularly when considering the symbols used by Austronesian Formosans in their cultural expressions. Furthermore, the efforts of Austronesian Formosans to cope with the effects of historical colonialism are discussed from Escobar's (2018) perspective. Escobar's concept of transitional design, the liberation of Indigenous People from colonial notions, echoes the efforts of Austronesian Formosans to redefine and reorient their cultural practices. This integrated perspective emphasises the importance of preserving Indigenous cultures and knowledge in design practice, ensuring that their authenticity and integrity are respected and protected in the face of globalisation.

Suggestions: Policy makers should formulate policies to protect the intellectual property rights of local creations, taking into account the significance and importance of traditional culture from an emic perspective. Designers need to ensure that any design paradigm does not lead to cultural appropriation and distortion of meaning when using Indigenous culture as an example. Design for design's sake should not be pursued.

E5.2: Include Indigenous education and knowledge transfer

Design principles: Incorporate Indigenous Knowledge and experience into education and design practice.

Implications: A discussion on how to transfer cultural practices in a contemporary context while preserving traditional values, particularly for Austronesians, highlighted the importance of reflecting and applying the definition and understanding of Indigenous Knowledge in design approaches. This relates to the need to redefine Indigenous Knowledge in the context of decolonisation. At the same time, it highlights the reality that Indigenous People have long been manipulated and, in particular, the potential obstacles that laws such as the Animal Protection Act can pose to the dissemination of Indigenous hunting knowledge. Furthermore, Escobar's notion of liberating Indigenous People from colonial ideas through transitional design echoes the efforts

of Austronesian Formosans to redefine and reorient their cultural practices. This highlights the importance of considering the impact of laws and policies on Indigenous communities in the design framework, and the need for measures to overcome these potential barriers to ensure the dissemination and preservation of cultural knowledge. These considerations are particularly important in the context of community participation and cultural preservation in the context of decolonising design.

Suggestions: Decision-makers should support educational programmes that include Indigenous elements, and policy-makers should support the inclusion of Indigenous Knowledge and experience as a mandatory component of educational units and design teams.

E5.3 Digital files and documentation

Design principle: Protect cultural heritage and continue to work together to update digital documentation.

Implications: The community faces the task of safeguarding the essence of oral narratives while transitioning these traditions into textual or digital mediums. This phase is viewed as a creative arena where knowledge undergoes reinterpretation and adaptation to contemporary contexts, yet retains its fundamental principles. The employment of digital archives and documentation as tools for preserving and sharing cultural heritage exemplifies this understanding. Additionally, it's proposed that design teams make their collaborative projects widely accessible through publishing and archiving, enhancing transparency and providing the community opportunities to refine or embrace suitable methods for cultural revitalisation and continuity. This strategy aids in sustaining cultural continuity while fostering innovation and adaptation, ensuring that cultural heritage is effectively preserved and transmitted in the digital era.

Suggestions: The design team is suggested to construct a platform, such as a website or document, that can be used to record and archive each collaborative effort. This platform will be accessible to the broader Austronesian Formosan community, enabling them to understand these projects comprehensively. Within this tracking platform, the team or community of Austronesian Formosan can enhance or modify suitable approaches for cultural revitalisation and continuity.

7.4 The Role of Design in Austronesian Formosans Revitalisation

This section addresses the complex interplay between cultural revitalisation and design, particularly in the context of the Austronesian Formosan. The focus is twofold: firstly, the 'Zoom In' aspect explores the specific process of cultural revitalisation, looking at how these

communities are re-imagining and reaffirming their cultural identity in the present day. Secondly, the ‘Zoom Out’ section broadens the scope of the discussion to include the wider socio-political dimensions of Austronesian Formosans cultural revitalisation. Finally, the ‘Interrelationship between Cultural Revitalisation and Design’ section synthesises the above perspectives, highlighting how design can contribute significantly to the preservation and promotion of Indigenous cultures.

7.4.1 Zoom In: Reflecting on Austronesian Formosans Cultural Revitalisation

This research examines the beliefs and challenges of cultural revitalisation in the Austronesian Formosans culture, an observation that relates to the ways in which traditional cultures are revitalised in contemporary times. After a process of cultural dispossession and misinterpretation during the colonial period, contemporary Indigenous People are seeking a process of reflection on self-identity and cultural continuity. Reflection formally adapts traditions dynamically to ensure their relevance and sustainability in contemporary society. In this context, design methodology requires a decolonising approach, and this decolonisation is not only about the design discipline’s focus on non-Western practices, but also about Austronesian Formosans thinking about how to emerge from the colonial shadow and regain the lead in cultural development. These two aspects of decolonising design are primarily concerned with ensuring that Indigenous Knowledge and methods are at the service of design thinking, which includes integrating traditional patterns into modern design, ensuring that intellectual property rights are respected, and bridging the gap between heritage and innovation. The importance of involving community members in the design process is stressed to ensure that the design is not only culturally appropriate, but also created in collaboration with the people who hold the knowledge of these traditions.

7.4.2 Zoom Out: Socio-Political Expansion in Austronesian Formosans Revitalisation

The revitalisation efforts of the Austronesian Formosans extend into broader socio-political realms, encompassing the pursuit of political, social justice, and economic independence. This expansive movement creates a fertile ground for fostering an appreciation of culturally-rooted design. In this light, the research advocates for design principles that transcend conventional aesthetic focus, transforming into instruments that serve societal needs and enrich cultural diversity. This approach demands that design not only contribute to tangible material advancements but also bolster the cultural evolution and political ambitions of Indigenous communities. It calls for a more comprehensive, cross-cultural design perspective that

acknowledges the interplay of cultural, environmental, and political factors. Additionally, the concept of decolonising design for cultural revitalisation is broadened to embrace sustainable, Indigenous-focused design solutions that honour and incorporate Indigenous Knowledge and traditions.

7.4.3 Interrelationship between cultural revitalisation and design

This research reveals the intersection between cultural revitalisation and design, focusing on how design can effectively contribute to the preservation and promotion of Indigenous cultures. The need to adapt design practice to be more inclusive of Indigenous perspectives is emphasised. This shift moves away from a Western-led approach to one that is more culturally representative. Indigenous design principles are fundamental to creating respectful, inclusive and sustainable narratives. These principles provide a design paradigm for environmental sustainability and community well-being. The findings of this research show that design paradigms at play in existing revitalisation efforts in Austronesian Formosans need to change – from a design process that is often dominated by Western perspectives to one that is more inclusive and representative of Indigenous cultures and knowledge systems. The role of design in cultural preservation is underlined by its emphasis on the responsible and meaningful integration of cultural elements to make a positive contribution to cultural narratives and avoid appropriation.

The research presented here identified the value of incorporating Indigenous perspectives into design. It emphasises that these perspectives should not be treated as secondary or supplementary but as essential elements that can lead to significant and ethical design results.

7.5 Chapter Summary

This chapter makes essential progress in the realm of decolonising design. This framework considers the intricate process of cultural revitalisation in Austronesian Formosa. The framework aims to guide future cultural revitalisation efforts. It examines how these frameworks might uphold Indigenous narratives and practises, fostering more inclusive, respectful, and culturally attuned design. This approach emphasises the significance of decolonising design to promote social change and safeguard cultural identities, especially for vulnerable populations with colonial backgrounds. This framework reveals the significance of including an Indigenous viewpoint in design methodologies when dealing with the intricate revitalisation of culture in Austronesian Formosan. It also underscores the vast potential of design in promoting cultural heritage and innovation. The aim is to ensure that traditional knowledge and practises are revived and remain relevant and vibrant in the contemporary world.

The decolonising design framework presented in this chapter paves the way for future research and practice. This research and practice are respectful of Indigenous People, inclusive and seeks to interweave the essence of Indigenous culture with modern design principles. It advocates a design paradigm rooted in cultural resonance, ethical practice and a deep understanding of the delicate interplay between tradition and modernity. As such, this chapter suggests a direction for future cultural revitalisation efforts, ensuring that the voices, narratives and wisdom of Austronesian Formosans and other Indigenous or marginalised communities around the world continue to resonate and inspire through the services and interventions of decolonising design in the ever-evolving field of design and cultural preservation.

8.0 Conclusion

The research concludes with a multi-layered understanding of its aims, questions and central thesis, focusing on the cultural revitalisation of the Austronesian Formosans community and its potential intersection with decolonising design principles. The primary aim of this research was to propose a decolonising design framework, drawing on the rich Indigenous Knowledge emerging from the Austronesian Formosans revitalisation movement. Using a ‘Zoom in, Zoom out’ approach, the research immersed itself in the nuances of cultural revitalisation and broadened its perspective to include the wider revitalisation movement.

Key research questions guided this research: 1) *How do Austronesian Formosans cultural bearers understand cultural revitalisation?* 2) *How do these cultural bearers interpret the Indigenous Knowledge embedded in their cultural experiences and practices?* 3) *How can the challenges and experiences of Austronesian Formosans Culture Bearers inform decolonising design and Indigenous design approaches?* 4) *How can design methodologies be reformulated or developed to better facilitate the interpretation, preservation and representation of Indigenous Knowledge in Austronesian Formosans cultural revitalisation?*

The central thesis of this research is that the process of cultural revitalisation within the Austronesian Formosans community must be intricately linked to their Indigenous knowledge, values, beliefs and customs, especially when viewed through the lens of decolonising design. This research underscores the importance of integrating cultural knowledge and ethical considerations into design practices led by professionals and researchers, advocating a shift from traditional, unidirectional design paradigms to more inclusive and empathetic approaches.

8.1 Main Findings

This research presents the main findings drawn from open-ended interviews with 19 Culture Bearers. In-depth exploration through reflective thematic analysis identified six major findings themes, and a total of 26 sub-themes. These themes, supported and enriched by their respective sub-themes, provided multi-layered and complex analytical content for this research, revealing the challenges and aspects of decolonisation in the context of Austronesian Formosans cultural revitalisation. This structured approach to data analysis enabled the extraction of key themes, which collectively contributed to an in-depth understanding of the community’s cultural dynamics and revitalisation process. Each of the six Findings Themes (FT) from this research demonstrates different facets of Austronesian Formosans culture and its revitalisation:

FT1 *'I come from (Indigenous) culture.'* : Cultural continuity and heritage

This theme addresses the deep connection between cultural heritage and Austronesian Formosans identity. It emphasises the interweaving of historical and contemporary elements, and the understanding the dynamic evolution of culture and how the role of ancestor refers to the belief of cultural revitalisation in the contemporary society.

FT2 *“They (the ancestors) spent real-time with it’*: Emotions, spirituality, and beliefs.

This theme delves into the emotional and spiritual connections Austronesian Fomosans have with their ancestors, uncovering the values, feelings and beliefs that define the community's collective consciousness. It offers an exploration of how Culture Bearers seek a similar experience to their predecessors and how ancestors are incorporated into the influences that shape the community's identity.

FT3 *'The Indigenous had no written language, only oral'*: Interpretation and expression of Austronesian Formosans languages.

This theme focuses on the critical role of oral traditions in preserving cultural identity and knowledge. It underlines the role of narrative and symbolic expression and addresses the challenges of commercialisation and cultural dilution which affect the traditional way of expression.

FT4 *'You've colonised me again!'*: Power dynamics and colonial legacy

This theme emphasises the ongoing impact of colonialism on Indigenous People by examining the obstacles and dynamics of colonial legacies. The statement acknowledges the significance of recognising the historical effects and contemporary neo-colonial pressures on disadvantaged cultures.

FT5 *'We're not exactly on either side. We're in the middle.'* : Modern interactions and contextual adaptations

This theme reveals the evolution and redefinition of culture amidst multiple influences, demonstrating the balance between historical traditions and contemporary influences.

FT6 *'Can we maintain the same level of technique as in the (ancestral) past?'*: Techniques, tools, and practices of emulating the ancestors

This theme combines the dichotomy between traditional crafts and the modern market and the impact of preserving ancestral arts and skills on craft development. It reveals how cultural bearers appreciate the masterpieces of past ancestors while recognising the evolving challenges of crafts and the choices they face in maintaining their traditional relevance.

8.2 Implications

The implications of this research include the need to move beyond mainstream Western design thinking to integrate and value Indigenous knowledge. It also highlights the critical role of reflecting on the impact of design under capitalism and valuing the culture and history of marginalised communities, as well as the potential of Indigenous design principles to generate culturally sensitive solutions in design practice.

In Chapter 6, the research examines the complexities of cultural preservation and revitalisation faced by the Austronesian Formosans, highlighting the crucial role of design in maintaining a delicate balance between preserving cultural authenticity and adapting to modern influences. It bridges the concept of ‘liminality’, which represents a transitional and hybrid state essential for managing the complexities between tradition and contemporary influences in cultural preservation and perpetuation. Moreover, by combining anthropological ‘etic’ (external) and ‘emic’ (internal) perspectives, this chapter offers a comprehensive view of cultural dynamics, reinforcing and pointing to the need for design to consciously understand the guiding forces and identities of Indigenous communities. This dual perspective is crucial for design researchers and practitioners, helping them to create solutions that are culturally aware, respectful and inclusive. The chapter emphasises the need for a decolonising design approach that transcends Western paradigms, respects, and incorporates Indigenous knowledge, and reconciles the impact of contemporary neo-colonialism and capitalism on design practice.

Building on the insights of Chapter 6, Chapter 7 proposes a decolonising design framework to support the cultural revitalisation of Austronesian Formosans. This chapter outlines three future pillars inspired by key themes from the research findings: ‘reclaiming narratives’, ‘re-story-ing connections’ and ‘revitalising knowledge’. These pillars guide the integration of Indigenous Knowledge and cultural revitalisation within the decolonising design framework. The chapter emphasises the role of design as a tool for social change, supporting the preservation of cultural distinctiveness while adapting to contemporary challenges. It emphasises the importance of incorporating Indigenous perspectives into design approaches and promoting cultural continuity and innovation. This approach is essential to ensure that traditional knowledge and practices are not only revitalised, but also remain relevant and vibrant in the modern world. The proposed

framework advocates a design paradigm rooted in cultural responsiveness, ethical practice and a deep understanding of the interplay between tradition and modernity. It suggests a direction for future cultural revitalisation efforts, ensuring that the voices and wisdom of Austronesian Formosans continue to resound and inspire through culturally sensitive and inclusive design approaches.

Overall, the implications of this research are listed as follows,

1. **The complexity of cultural revitalisation and design:** This study highlights the complex process of cultural revitalisation among the Austronesian Formosans and its relationship to the principles of decolonising design. It highlights the central role of design in assisting Indigenous communities to maintain cultural authenticity while adapting to contemporary influences and the challenges of historical colonisation. Specifically, it aims to engage designers and cultural practitioners in discussions about cultural authenticity through workshops or cultural events. To this end, designers and cultural practitioners should collaborate in workshops or events that explore unspoken aspects of culture and open up avenues for decolonising design in local heritage and development.
2. **Liminality and etic/emic perspectives in design:** A significant impact of the research is the proposal to use the concept of 'liminality' to understand the transitional state of Austronesian Formosans amidst various challenges such as the tension between traditional values and modernity, and intergenerational communication issues. The study also highlights the importance of 'etic' and 'emic' perspectives in the design methodology, emphasising a balanced approach that respects both internal community values and external viewpoints. Creating spaces for dialogue on cultural revitalisation and encouraging students to apply these concepts in design education will enhance their understanding and integration of diverse cultural dynamics.
3. **Framework for Decolonising Design:** Drawing on the rich Indigenous Knowledge emerging from the Austronesian Formosan revitalisation movement, this study proposes a framework for decolonising design. This framework challenges Eurocentric norms in design practice and advocates for the recognition and incorporation of Indigenous Knowledge and experience. Design and academic associations should promote this framework through seminars and guidelines, and integrate Indigenous insights into professional practice.
4. **Future pillars for cultural revitalisation:** The research identifies three future pillars for cultural revitalisation: 'Reclaiming Narratives', 'Re-story-ing Connections' and 'Revitalising Knowledge'. These pillars guide the integration of Indigenous Knowledge into decolonising design and offer pathways for the Austronesian Formosan community to engage in cultural

revitalisation within a respectful and inclusive design framework. Governments, legislators and cultural organisations are called upon to support the implementation of these three Pillars of the Future, for example through funding support, policy development or community partnership projects. Such support will accelerate the integration of Indigenous Knowledge into design practice and promote cultural revitalisation at the community unit level.

5. The role of design in social change: The findings highlight the potential of design as a powerful tool for social change. It advocates design practices that support the preservation of cultural distinctiveness, adapt to modern challenges, and promote cultural continuity and innovation. NGOs, Indigenous activists and cultural organisers should work with designers to address social and cultural challenges, using design as a transformative tool.
6. Advocate for inclusive and culturally sensitive design: The ultimate goal of this study is to advocate for a design paradigm that is culturally resonant, ethically grounded, and deeply aware of the delicate balance between tradition and modernity. This approach is essential to ensure that Indigenous voices, narratives and wisdom are at the heart of design practice and contribute to the ongoing process of cultural preservation and revitalisation. Design leaders should promote this approach through white papers, forums and online resources to make it a recognised practice in the global design community.

8.3 Contributions

The research findings strongly advocate for the integration of Indigenous Knowledge into design education and professional practise. Integrating this knowledge is crucial for cultivating cultural sensitivity among designers and facilitating well-informed, cooperative design processes. Subsequent research endeavours should prioritise the development of efficient strategies for fostering collaboration between designers and Indigenous communities. Collaboration should be founded on a framework of reciprocal respect and shared learning, with a strong focus on the significance of cultural revitalisation as a central goal. It is crucial to guarantee that the community's voice is not only acknowledged, but also given utmost importance in the design process.

Furthermore, the concept of decolonising design advocates policy recommendations that support and encourage the integration of Indigenous Knowledge and practices within the design industry. These policies should provide clear guidelines on respecting intellectual property rights, ensuring fair compensation and advocating ethical collaborative practices. This research makes a significant contribution to the field of decolonising design, particularly in relation to the cultural revitalisation of Austronesian Formosans. By exploring the intrinsic beliefs and challenges of

Austronesian Formosans cultural revitalisation and developing a comprehensive framework of design methodologies, the research offers valuable insights and practical approaches. These approaches aim to integrate Indigenous perspectives and knowledge systems into contemporary design and policy-making, enriching the field with a nuanced understanding of cultural revitalisation.

1. Proposing of a decolonising design framework: This research, based on the Austronesian Formosans cultural revitalisation context, proposes a decolonising design framework that builds on existing academic research while incorporating new understandings of respectful and inclusive design principles. In particular, the framework emphasises the importance of integrating Indigenous wisdom and perspectives into contemporary design practice and offers profound insights and potential implications for Indigenous cultural revitalisation. Through careful research, the research constructs key areas such as ‘Reconciling Colonial Histories in Contemporary Design’, ‘Design Approaches for Preserving Indigenous Narratives and Languages’, and ‘Ethical Standards for Integrating Indigenous Wisdom into Modern Design Methods’. These elements are central to providing practical guidance for designers and policy makers to ensure that their methods are respectful and culturally sensitive, and offer new perspectives and a deeper understanding of various aspects of Indigenous cultural revitalisation. This contribution helps to move the field of design in a more holistic and diverse direction.
2. Two interrelated decolonising perspectives: The research addresses two decolonising perspectives. Firstly, it explores decolonising design approach that emphasise the integration of Indigenous views, knowledge and experience as a core component rather than an add-on. This approach promotes a shift from Western-dominated design paradigms to more inclusive and representative practices that foster cultural diversity and innovative thinking. Secondly, research focuses on decolonising methods of Indigenous cultural revitalisation, exploring strategies for the protection, interpretation and development of Indigenous cultural heritage in contemporary society. This includes not only the preservation of cultural heritage, but also the active participation of Indigenous communities in contemporary cultural creation, reshaping their cultural identity in the context of globalisation and colonial legacies. Bringing these approaches together offers new perspectives for designers and policy makers and a culturally revitalising future direction for Indigenous communities, supporting the protection, transmission and development of Indigenous cultures.
3. Emphasising harmony between traditional and modern practices: The research explores the delicate balance Indigenous groups face in preserving traditions while addressing contemporary challenges. The findings reveal a liminal state between tradition and modernity,

with implications for Indigenous cultural identity and directions for their future survival. By emphasising the integration of traditional knowledge and modern design methods, the research paves new ways for Indigenous groups to be respected and recognised in the contemporary world, bringing innovative potential to design practices.

4. Bridging anthropological liminality and etic/emic perspectives: Using anthropological theories, the research deeply understands the challenges and beliefs involved in the revitalisation of Austronesian Formosans culture, particularly in managing transitional processes and creating spaces for harmonious development. The research bridges the application of liminality and etic/emic perspectives in understanding cultural transition phases, suggesting that their integration into design practices offers a new reflective space for Indigenous groups. This theoretical linkage guides designers in creating balanced and culturally sensitive design methodologies, thus making a significant contribution to theory.
5. Policy and educational implications: This study offers fresh perspectives for policymakers and educators, especially underscoring the need to integrate Indigenous viewpoints into professional curricula and policy structures. Such an approach fosters educational and policy settings that are more culturally aware and inclusive, addressing the impacts of colonial legacies and current societal shifts. Moreover, the research emphasises ethical design practices that honour intellectual property and cultural heritage, drawing key insights from the Austronesian Formosans' decolonising methods in cultural revitalisation. These insights not only enhance the design discipline's awareness of Indigenous cultures but also establish a robust groundwork for fostering more equitable and diverse design practices globally.

In summary, this research points to the critical importance of integrating Indigenous Knowledge into design education and professional practice, emphasising the cultural sensitivity of the design process. Future research should focus on the integration of Indigenous Knowledge and practice into the field of design based on mutual respect and shared learning, with the primary aim of cultural revitalisation, and the development of effective strategies for collaboration between designers and Indigenous communities. This study has made an important contribution to decolonising design, and advocating the concept of decolonising design should facilitate policy recommendations that address intellectual property rights, fair compensation and ethical collaborative practice.

8.4 Limitations

This research, focused on incorporating a decolonising design framework into the cultural regeneration of Austronesian Formosan culture, encountered a range of limitations. While these constraints posed certain challenges, they concurrently provide valuable opportunities for future research and deeper exploration:

1. **Scope of cultural revitalisation:** The broad scope of culture, encompassing all aspects related to ethnic groups, presented a challenge in defining a specific focus for this research. Whilst touching on various aspects, including political influences on cultural continuity, it is recognised that these areas fall outside the primary scope of the research, suggesting that future research may benefit from a more defined scope of cultural resilience.
2. **Cultural specificity:** The research's focus on Austronesian Formosans culture provides in-depth insights, but limits the generalisability of its findings to other Indigenous cultures. The unique socio-historical context of the Austronesian Formosans, comprising 16 distinct linguistic groups, underlines the impossibility of representing the diversity of their cultural revitalisation processes in a single research. However, this specificity also broadens the horizon of design possibilities.
3. **Scope about Design Discipline:** The research's emphasis on cultural and social elements means it doesn't encompass the entire array of design disciplines. This specific focus, while limiting in scope, is counterbalanced by the essential requirement for a cultural and social perspective in exploring the chosen topic, which is central to the research's objectives.
4. **Range of viewpoints:** Concentrating primarily on Indigenous viewpoints may not completely capture non-Indigenous stakeholders' perspectives, such as those of policy practitioners. This focus could limit a comprehensive view of the interplay between Indigenous and non-Indigenous design elements. Future studies should aim to include a wider range of voices.
5. **Methodological Constraints:** The study predominantly relied on qualitative data and unstructured interviews, offering a wide, though sometimes unfocused, collection of data. Despite its richness in detail, this approach didn't include the robust quantitative backing for some analyses. However, the reflective thematic analysis was instrumental in yielding profound insights within and beyond the immediate study context.
6. **Time constraints:** As cultural revitalisation is an ever-evolving process, the research conducted over a specific period of time could not fully capture the ongoing changes in Austronesian Formosans culture. This temporal limitation provides opportunities for future

research to explore different dimensions separately.

7. Resource constraints: Conducted across Taiwan, the research encountered obstacles in accessing certain communities and securing ample funding for extensive fieldwork or workshops, impacting the study's depth and scope.
8. Practical application: The practical implementation and effectiveness of the proposed decolonising design framework may vary in different Indigenous contexts and present unique challenges. Nevertheless, the basic principles outlined in the research serve as a valuable guide for designing strategies.

Overall, these limitations, whilst challenging, also pave the way for future studies to further enhance and broaden the understanding of decolonising design across different cultural landscapes.

8.5 Future research

In the context of the cultural revitalisation of Austronesian Formosans, this study outlines possible research directions for decolonising design. These directions can be categorised into three primary themes:

1. Methodological extension and cultural scope:

- The research primarily used qualitative methods and reflective thematic analysis, which provided rich analytical data. Future research should combine quantitative methods to complement the qualitative findings. This could include surveys, data analysis or other methods to quantify aspects such as cultural resilience, community sentiment and the effectiveness of design interventions.
- It is advisable to broaden the scope of the decolonising design framework to include Indigenous contexts beyond Austronesian Formosan culture. This extension would help identify the framework's universal aspects and its versatility in different socio-cultural settings. Research in this area could focus on questions such as how the universality and adaptability of the decolonising design framework vary across different cultural and geographical contexts, and what are the key differences and challenges?
- Examine prior design research focus on Indigenous culture. Initiate a comprehensive and long-term research initiative to comprehend and explore the correlation between design and cultural revitalisation.

2. Interdisciplinary approach and multiple perspectives:

- Explore interdisciplinary integration, combining decolonising design with fields such as political science, economics or environmental studies to form a holistic view.
- Include the perspectives of a wide range of stakeholders, especially those outside the Indigenous sphere such as policy makers and educators, to achieve a holistic understanding of the relationship between design and cultural revitalisation. This inclusive approach can lead to the exploration of questions such as How do the perceptions of different stakeholders (e.g. policy makers, educators, technologists, etc.) on decolonising design and cultural revitalisation compare and contrast?

3. Practical application, policy formulation and technological integration:

- Implementing the design framework in real-life situations and conducting case studies to assess its practical effectiveness with different Indigenous groups. Within this particular

implementation, the following question can be asked How can we create case studies that examine the application of the decolonising design framework in established cultural revitalisation projects? What challenges do they face and how effective are they?

- Formulate specific policy recommendations and educational curricula that incorporate the findings of this research and advocate a culturally sensitive approach to design. This for future research could address the question: How can effective policy guidelines and design education curricula be developed based on research findings related to decolonising design?
- The aim is to explore the impact of digital archiving, virtual reality and other technologies on the process of decolonising design and safeguarding cultural heritage. In order to promote the revitalisation of culture and the preservation of heritage, the following question is posed What is the function and capacity of digital technologies, such as virtual reality and augmented reality, in the preservation of cultural heritage and the process of decolonising design? The proposed recommendations for future research aim to improve the understanding and pragmatic implementation of decolonising design principles, to address the limitations of existing research and to increase its impact in the field of cultural revitalisation.

8.6 Final Reflection

Embarking on this research journey from the cultural revitalisation of Austronesian Formosans communities, I navigated a terrain rich in historical, social and political complexities. Deeply influenced by Linda Tuhiwai Smith's (2021) pioneering work in Indigenous methodologies, this research sought to walk through the lens of decolonisation. Within the inspiration, the synthesis of research findings and the application in Chapter 7 culminate in the proposal of three future pillars and a decolonising design framework for cultural revitalisation, charting a course for ongoing endeavour and exploration in the multifaceted design world.

By using a qualitative approach, this research uniquely intertwined my Austronesian Formosans identity with the participants' perspectives, providing a rare opportunity to research my community from within. This insider's view, while challenging, offered unparalleled insights and perspectives. Reflexive thematic analysis proved to be not just a method but a journey of discovery, balancing personal narratives with those of the participants and providing a nuanced understanding of the cultural dynamics at play.

The research brought to the fore the complexity of identity struggles within Indigenous communities and the delicate interplay between tradition and modernity. The concept of 'liminality', encountered by chance at a religious conference, became a beacon to guide the exploration of these complex cultural landscapes. This research also led to a thorough reappraisal of the role of design in sensitively navigating cultural issues. The embedding of etic/emic perspectives in decolonising design marked a critical awareness that urged a deeper, more thoughtful engagement with design processes.

At the end of this research journey, it is clear that the path of cultural revitalisation is intertwined with the broader journey of decolonisation, reflecting the complexity and nuance of decolonising design. This journey has been not only a scholarly pursuit but also a profoundly personal one, offering profound reflections on the interplay of culture, identity and design. As I reflect on the journey, the challenges and the lessons learned, I am reminded of the power of research to illuminate and transform. This research, a quilt of narratives, theories and reflections, is a testament to the resilience and vibrancy of Indigenous cultures and the transformative potential of design. With a sense of accomplishment and anticipation, I look forward to the continued journey of exploring, understanding and contributing to the ever-evolving tapestry of cultural revitalisation and decolonising design.

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