

*Never Too Old to Learn –
Lifelong Learning Strategies for Volunteers of Digital Art Exhibition*

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Abstract

In 1972, United Nations Educational Scientific and Cultural Organization proposed 《Faure Report-Learning to Be》 and promoted lifelong education as the highest guiding principle of education. Lifelong learning strategies become an important idea that tackles the challenges, impacts and changes facing the emerging information society. In Taiwan, volunteer group is one form that provides adults lifelong learning recurrently. In this paper, learning strategies for volunteers of digital art exhibition is concerned. As digital art has gained popularity among audiences, various types of art exhibitions feature this kind of works nowadays. However, the volunteers working at such digital art exhibitions are often amateurs or retirees in reality. They are usually unfamiliar with operations of digital devices, the essence of modern art, and the ways to appreciate digital artworks. All these difficulties make it more challenging for them to provide visitors with proper guidance and services. This study explored volunteers' willingness to participate, current involvement, and challenges encountered in digital art exhibitions. Six interviews were conducted with artist, curator, exhibition staffs, and volunteers from the Hsinchu 241 Art Space in Taiwan. According to the interviews, it suggested collaborative learning as a strategy for integrating lifelong learning through multidimensional discussions, which aims to encourage volunteers to learn together, engage emotionally, and better understand digital art. The collaborative learning makes it easier to turn artistic ideas into tangible content and boost volunteers' confidence. The conclusion drawn from this study can be provided to exhibition organizers, curatorial teams, and volunteer groups for lifelong learning.

Keywords: Lifelong Learning, Digital Art, Volunteer, Collaborative Learning

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I. Introduction

Digital art is a form of artistic expression that combines technology and art. In comparison to traditional art creation, digital art encompasses a wider range of types, including digital audio and video, digital photography and imaging, CD-ROM, computer art, interactive computer graphics, net art, software art, virtual reality, and more. Digital art can also be expressed through various mediums, such as virtual reality technology, mechanical arms, and others. Today, digital art, through the use of multimedia, interactive devices, virtual reality, and other technologies, breaks through the limitations of traditional art media, providing audiences with a more diverse and varied artistic experience.

In addition, digital artworks often explore the impact of technology on humanity and society, prompting reflection and deep contemplation on technological progress. In the post-pandemic era, many artists frequently use their works to delve into topics such as religious beliefs and the human experience within society. For example, the artist Huang Hsin-Chien explores themes such as human life, consciousness, trauma, and destiny via his VR works. He won the Best VR Experience award in the VR Virtual Reality Competition at the 74th Venice Film Festival. The award-winning work "Room in the Sand" consists of eight rooms, presented in a three-dimensional abstract manner through a series of charcoal drawings or by recording and transforming the participant's voice into 3D virtual objects. The immense blackboard in the piece symbolizes human memory, and the artist Huang Hsin-Chien allows viewers to enter this virtual space through VR technology, essentially immersing them in an emotional memory constructed by the artist (Huang Hsin-Chien, 2017).

Since 2002, the digital artist Tseng Yu-Chuan, who began creating internet art, has actively participated in international digital art curation. In 2012, as part of the Leonardo International Journal's project on writing a white paper for international digital art, she curated a theme focusing on the intersection of female art and digital art. In July 2023, at the 241 Art Space in Hsinchu, a curated exhibition titled "Always On - Net Art Exhibition" was presented by Tseng Yu-Chuan. Through four distinct themes, the exhibition aimed to encourage the audience to contemplate technological ethics through the works of artists, regain decision-making abilities, and be more aware of the presence of online manipulation Hsinchu City as Museum (2023).

However, with the flourishing development of digital art, volunteer tour guides within the exhibition space have become an indispensable part of showcasing institutions. They contribute significantly to the successful organization of exhibitions and the enhancement of audience experiences. Volunteer recruitment often targets retirees, individuals aged between 50 and 80 years old. Therefore, their motivation and learning speed for acquiring new knowledge may be relatively slower compared with younger individuals.

The major author joined the Hsinchu 241 Art Space as a volunteer in 2018. According to the five years' experience of the authors, it is for sure that through guided tours, visitors are able to gain a deeper understanding of digital art pieces and foster a sense of enjoyment in attending exhibitions. However elderly volunteers, when facing digital art guidance, may encounter the following challenges:

1. Artistic Interpretation: Technology artworks often possess multiple layers of meaning. Volunteer tour guides may need to conduct in-depth research and understanding of the artworks then could effectively convey them to the audiences.

2. **Interactive Experience:** Technology artworks typically involve interactivity and experiential elements. Volunteer tour guides need to assist visitors in engaging with the interactive aspects of the artworks. This often requires specialized knowledge and skills.
3. **Technical Operation:** Technology artworks frequently involve complex technological equipment and devices. Volunteer tour guides may encounter challenges due to a lack of familiarity with technical systems, resulting in difficulties in correct operation and troubleshooting.

In short, digital art exhibition guides need to have rich knowledge and skills to provide professional services to the audience, thereby enhancing the appreciation and experience of technological art works. However, existing volunteer tour guide training usually only introduces exhibition content. If some volunteers want to learn more about professional knowledge, they only can look up information on their own. This is obviously not enough. Therefore, constructing learning strategies for volunteers of digital art exhibition is an urgent concern. In this paper, volunteers' willingness to participate, current involvement, and challenges are reviewed for further learning strategies. The detailed research objectives are outlined as follows:

1. Understanding the current training status and challenges faced by elderly volunteer tour guides in the field of digital art exhibitions.
2. Exploring the needs of a learning organization for digital art volunteer training.
3. Preliminarily constructing the strategy of group learning.

II. Literature Review

(1) Elderly Individuals and Technology Learning

When discussing the technology learning of elderly individuals, the digital divide is a frequently mentioned topic. The digital divide refers to the differences that arise among different groups in using information and communication technologies due to various factors such as region, age, income, education, etc. It results in inequality and the exclusion of certain groups from basic rights. In a broad sense, the digital divide extends to digital technologies accessible in daily life, such as digital television and smartphones (Lin, Y.-H., & Lin, S.-J. 2009). Are elderly individuals accepting or rejecting new technology? According to a survey conducted by Chuang, Y.-T., Wei, H.-C., & Huang, C.-S. (2008), computer information courses ranked third among the preferred types for domestic elderly individuals, with about 30% expressing interest. However, the actual participation rate was only 20%, which the researchers attribute to the limited availability of computer information courses in domestic elderly education institutions and the attitudes of elderly individuals. The survey also indicated that the psychological factor of "I am afraid of learning courses that involve new technology" ranked first as a reason for elderly individuals not participating in learning activities (Chuang, Y.-T., Wei, H.-C., & Huang, C.-S. 2008). In other words, the psychological barrier of elderly individuals towards new technology remains an unresolved issue.

In the research on adult learning, psychological barriers to participating in learning activities can be divided into two categories: negative evaluation of learning activities and lack of self-confidence. The former involves a negative evaluation of the appropriateness and enjoyment of activities, while the latter reflects a lack of confidence in oneself (Huang, F.-S. 2002). In a two-stage study involving interviews and questionnaire surveys in 2003, Purdie and Boulton-

Lewis (Purdie Boulton-Lewis, G.N.&. 2003) investigated the learning needs of Australian elderly individuals. In the first stage, nearly 50% of participants agreed that technology was an important area for new learning. However, the analysis of the second-stage questionnaire surprisingly revealed a low perceived need for elderly individuals to learn new technology. The authors identified four possible reasons: elderly individuals do not believe that information and communication technology is useful for them, economic factors, memory decline, and difficulty in transportation are reasons they do not want to learn new technology. The most significant reason is the lack of confidence among elderly individuals in learning and using high technology. Purdie and Boulton-Lewis (Purdie Boulton-Lewis, G.N.&. 2003) suggested that elderly individuals may view technology-related activities as unimportant due to a lack of ability in these activities, leading to a self-defense consciousness. The literature mentioned above indicates that elderly individuals, while acknowledging and expressing a willingness to learn new technology and computer operations, are hesitant due to insufficient relevant courses and psychological barriers.

Furthermore, providing a suitable learning environment for elderly individuals is crucial. This includes adjusting course speed and enhancing flexibility. Regarding course content, it is essential to understand the established attitudes of elderly individuals towards technology, such as uncertainty about the internet. Most importantly, elderly individuals should feel needed by society and be given goals and meaning in life.

(2) Learning Organization and Development

A learning organization is a form of organization that centers around learning, aiming to enhance its competitiveness through continuous learning and improvement. In 1990, Peter Senge's book (Senge, 1990) "The Fifth Discipline: The Art and Practice of the Learning Organization" sparked a global learning revolution. Governments (such as the Dutch and Singaporean governments) and businesses (such as AT&T, Intel, Ford) have actively implemented the five disciplines—systems thinking, personal mastery, mental models, shared vision, and team learning—hoping to transform and excel.

The starting point of learning in a learning organization can be individual members, work teams, the entire organization, or even communities interacting with the organization. Learning is a continuous, strategic process integrated with the daily work of organizational members. The outcomes of organizational learning may result in changes in the knowledge, attitudes, and behaviors of organizational members, thereby enhancing the driving force for organizational innovation and growth (Sun B. C., 1995). In summary, a learning organization is a dynamic organization that continually learns, transforms, and adapts to cope with a constantly changing environment. It is a journey to achieve a culture of continuous learning and improvement, rather than a fixed state.

There have been several years of development in the theory and practice of learning organizations in academia. Since the 1990s, many scholars and experts, both domestically and internationally, have conducted in-depth research and discussions on learning organizations, mainly exploring issues related to their constituent elements, construction and development, and effectiveness assessment. For example, Wu Qingshan (1997) advocates that a learning organization should continuously engage in learning, applying systematic thinking to experimentation and problem-solving, in order to enhance individual knowledge and experience. This approach aims to transform the entire organizational behavior, thereby strengthening the organization's capacity for change and innovation. Marquardt M. J. (1996)

asserts that a learning organization is one that effectively and collectively learns, achieving common success through continuous knowledge gathering, management, and utilization. This process facilitates ongoing improvement and transformation.

In the business world, the concept of a learning organization has been widely applied. Many enterprises like Intel, FORD, etc. consider learning as a crucial strategy, continuously providing internal training and development for employees to enhance their professional skills and knowledge. Simultaneously, many businesses actively explore and practice the creation of learning organizations to improve their innovation capabilities and competitiveness.

In the practice of learning organizations, emphasis is placed on establishing a shared vision and values, and inspiring members' creativity and enthusiasm for learning. Additionally, there is a focus on changing the organization's structure and systems to create a more open, collaborative, and innovative organizational culture.

Dr. Donald M. Berwick, a pioneer in applying quality and learning organization concepts in healthcare, emphasized the need for healthcare leaders to successfully build learning organizations for healthcare system reform. He believed that relying solely on political means would not lead to successful reform (Chia, J. L. 1995).

In March 1998, the Ministry of Education in Taiwan issued the "Towards a Learning Society" white paper, proposing that social learning would be the vision and goal of education reform and social development in Taiwan in the 21st century. It explicitly stated that the future society would inevitably be a learning society. The white paper also clearly pointed out that the main task of developing learning organizations is to promote learning organizations in public services, enterprises, families, society, and correctional institutions (HSPI).

III. Research Design

(1) Research Structure

This study is conducted at the 241 Art Space in Hsinchu City, primarily utilizing in-depth interviews with digital artists, curators, and gallery staff. The goal is to understand their needs and suggestions concerning digital art volunteer tour guides, as well as their recommendations for training in a learning organization. The research framework is illustrated in Figure 1 below, which includes the following steps:

1. Confirm research topic, motivation and goal;
2. Investigate volunteer tour guide learning progress and encountered problems;
3. Proposed research method;
4. Design interview questions;
5. Invite interviewees and conduct interviews;
6. Design collaborative learning strategy;
7. Data organization and analysis;
8. Research conclusion and recommendations.

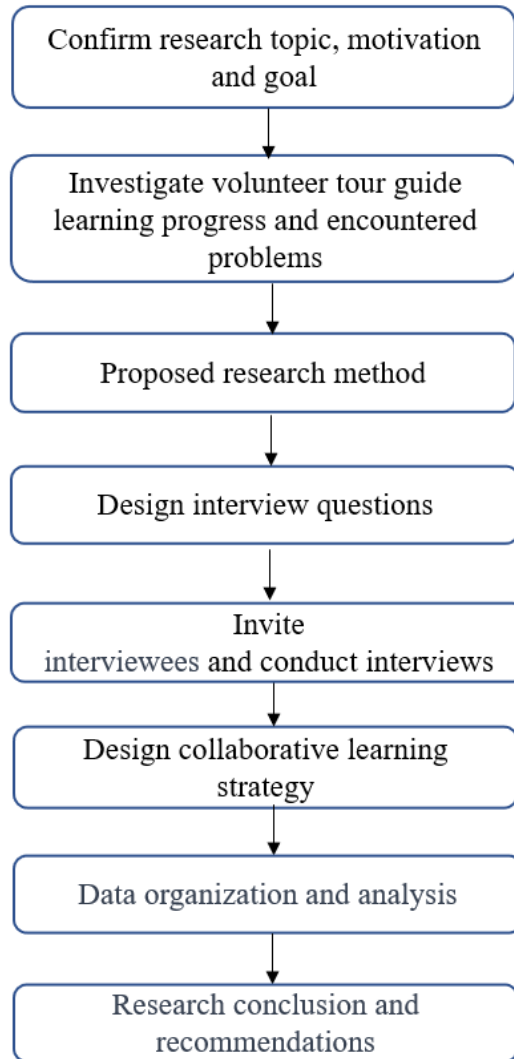


Figure 1: Proposed research framework

(2) Research Method

This study adopts an in-depth interview approach to interview individuals relevant to the study, with different sets of questions designed for each participant. Referring to Chapter 8 of the book "Research Design Methods" (Guan, X. S., 2018), in-depth interviews involve pre-determined questions, and the interviewer engages in a relatively relaxed conversation with the interviewee. The interviewee can freely express their thoughts, and the interviewer guides the conversation with a few questions. This approach allows for a deeper understanding of the interviewee's motivations, thoughts, attitudes, etc., providing a more comprehensive insight. The authors aim to conduct interviews with individuals related to the exhibition to understand their needs and expectations for volunteer tour guides. Additionally, insights into ways to assist volunteer tour guides in addressing challenges will be gathered. The gathered thoughts and experiences will be summarized as a reference for forming the strategy of group learning. This research is based on Hsinchu 241 Art Space and interviews include digital artist, digital art curator, on-site staff and tour guide volunteers. Details of the interviewees are shown in Table 1.

Interviewee	Gender	Seniority	Expertise	Date of interview
A (digital artist)	Male	13	Digital art creation, origami art, programming, teaching	2023/8/16
B (Curator)	Female	20	Artist, teaching, curation	2023/5/27
C (Hsinchu Cultural bureau administrator)	Female	4	Exhibition, promotion, educational specialization	2023/6/12
D (On-site staff)	Female	2	Artistic specialization, administration	2023/5/27
E (Volunteer tour guide B)	Female	5	Home maker, volunteer tour guide	2023/6/30
F (Volunteer tour guide A)	Female	28	Teaching, volunteer tour guide	2023/6/28

Table 1. Details of the interviewees

The questions for the interviewees are designed as the tables below:

Aspect	Questions
Expectations for volunteer tour guides	<ul style="list-style-type: none"> ● Do you consider the interaction between artists and volunteer tour guides important? ● Do you think volunteer tour guides need to possess literacy in technology-based art, including hardware, operational skills, conceptual understanding, and other abilities? How can these capabilities be cultivated? ● In what ways can volunteers learn to understand technology-based art pieces? ● What is your opinion on the necessity of having artists conduct educational training?

Table 2. Designed questions for the Digital Artist

Aspect	Questions
Expectations for volunteer tour guides	<ul style="list-style-type: none"> ● What expectations do you have for volunteers during the exhibition? ● What abilities or qualities do you expect from volunteers, or what specific needs do you have for them? ● Technology-based art can be challenging for volunteers who may lack understanding or experience in certain techniques. It might be difficult to convey the emotional impact to the audience. In situations where training alone may not be sufficient, could you provide any additional resources or recommendations in this regard?

Table 3. Designed questions for the Curator

Aspect	Questions
Expectations for volunteer tour guides	<ul style="list-style-type: none"> ● Do you have any expectations or requirements for tour guides? ● How does the institution ensure that tour guides have an adequate understanding and knowledge of the exhibition and artworks?" ● Is it possible to organize more specialized courses specifically for our volunteers?

Table 4. Designed questions for the Hsinchu Cultural bureau administrator

Aspect	Questions
Expectations for volunteer tour guides	<ul style="list-style-type: none"> ● When volunteers are providing guided explanations, what kind of performance do you expect from them? ● What knowledge areas would you suggest volunteers explore further to enhance their abilities and qualities? ● Are there any specific requirements for volunteers in terms of their abilities when it comes to digital art exhibitions? ● Does the organizer hope that volunteers can convey the joy or emotional involvement of viewing technology-based art pieces? ● What abilities are needed for guiding through digital art, and how can they be cultivated? ● What kind of attitude do you expect from volunteers while on duty at the exhibition? Are you willing to assist volunteers with any questions they may have?

Table 5. Designed questions for the on-site staff

Aspects	Questions
Guided tour experience and challenges	<ul style="list-style-type: none"> ● What is your purpose and core values in participating as a volunteer tour guide? ● What experiences do you have in providing exhibition tours? How have these experiences contributed to your growth and development? ● In your opinion, what abilities should a volunteer tour guide possess for exhibition tours? How do you cultivate and enhance these abilities? ● What learning difficulties do you encounter as a volunteer tour guide?
Learning needs of volunteer tour guides and expectations for the cultural space of Hsinchu city	<ul style="list-style-type: none"> ● What training methods do you believe are helpful for the learning of volunteer tour guides? ● Are the learning resources provided by the institution sufficient for you? What aspects of learning do you expect the institution to provide? ● How does the exchange of experiences and interactive learning among volunteer tour guides benefit you? ● Do you agree that group learning is more effective than individual learning? Does participation in a learning organization boost your confidence in learning?

Table 6. Designed questions for the volunteer tour guides

(3) Research Scope and Limitations

Due to the limitations in time, manpower, and resources, this study is confined to the scope of the 241 Art Space in Hsinchu City. The 241 Art Space, under the jurisdiction of the Hsinchu City Government's Cultural Affairs Bureau, was inaugurated in March 2017. Located next to the Big City Shopping Center, it is currently the largest art exhibition space in Hsinchu City. Under the concept of "Art is Life," the space organizes diverse thematic exhibitions, parent-child workshops, and aesthetic lectures, creating an art space with the themes of "Highlighting the Values of Hsinchu as a Technology City," "Integration of Technology and Art," "Interpretation by Cutting-edge Artists," and "Parent-Child Art Exploration." The goal is to provide a comprehensive artistic experience to the public. Through the cultivation of innovative art, the venue aims to establish a unique spatial character rooted in art, cultivate young cultural and artistic talents, and broaden the artistic horizon of the citizens (Hsinchu City Cultural Affairs Bureau, 2018).

Regarding research limitations, since the training of volunteer tour guides is a long-term effort, this study cannot reflect long-term impacts. In addition, the subjects of the study are primarily the on-duty volunteers at the Hsinchu 241 Art Space, and the background of volunteer participants may vary, including factors such as age and education level, which could influence the research results. To address this, the study, considering limited resources and environmental factors, chooses volunteers with diverse backgrounds and conditions to participate in interviews to ensure the objective presentation of research outcomes.

IV. Research Results

The following content is excerpted from interviews with key personnel in the exhibition venue. The discussion is organized based on the interview results with relevant individuals in sequential order. These interview findings will also serve as a reference for the subsequent learning organization study.

The results of interviews are organized from two perspectives. Firstly, examining the expectations of digital artists, curators, cultural bureau administrators, and 241 Art Space on-site staff towards digital art volunteer tour guides. Secondly, exploring the perceptions of digital art volunteer tour guides regarding the necessity of their assistance for exhibition organizers and digital artists. Through cross-referencing these two aspects, the authors aim to deduce specific directions for the interview results and improvement opportunities. From the interview results shown in Appendix Table A-1 and Table A-2, the authors summarize the interviews below:

(1) Summary of Digital Artist Interview

When presenting their artwork, digital artists incorporate technological methods they have explored or learned about to express their design concepts. Therefore, implementing appropriate measures to help volunteer tour guides understand the design concepts of digital artists is crucial. Besides having artists participate in explaining exhibits during public presentations, suitable methods are needed to further enable volunteer tour guides to comprehend and articulate a comprehensive introduction to the artworks of digital artists. A suggested:

It is essential to have an educational training activity, dedicating a specific timeframe for this purpose during each exhibition. I believe it is essential to treat tour guides as learners and provide educational training through artists. I consider this approach to be the most effective and fundamental method. Your perception and perhaps your mood are intertwined with the entire exhibition space, waiting for encounters and serendipity with incoming visitors, generating more interpretations. This is what I anticipate the most.

The mentioned methods include educational training and the group learning approach discussed in this thesis. However, the support and promotion of exhibition organizers are also essential.

(2) Summary of Curator Interview

Curators play a pivotal role in planning digital art exhibitions, understanding the artistic concepts of digital artists, and aligning the exhibition content with the objectives of the organizing institution within budget constraints. To ensure that audiences of all ages comprehend the essence of digital art exhibits, curators, drawing from their experiences, devise exhibitions that are approachable and easily understandable from various perspectives. To effectively convey the curator's intentions, volunteer tour guides serve as bridges of information between curators, artists, and visitors. Hence, the significance of pre-educational training and preparation for volunteer tour guides in the context of digital art is highlighted. Of particular note is how to ignite the interest and passion of volunteer tour guides. B regards volunteers as “audience members, entering the space to view, perceive, and engage with the

exhibition”. The fundamental aspect is their appreciation for art and the exhibition, maintaining this mindset, rather than merely being assistants.

This study aims to promote effective learning methods for volunteer tour guides through organizational learning, such as book-reading clubs or discussion forums. It aspires to kindle the enthusiasm of volunteer tour guides for digital art interpretation through group activities, interaction, and collaborative learning, ultimately achieving the goals of organizing digital art exhibitions. B suggested:

Enhancing foundational knowledge in art history is crucial. With a background knowledge, understanding becomes more comprehensive, enabling easier interaction and a deeper comprehension of the artworks, possibly surpassing the understanding of the artists themselves. Book clubs, in my opinion, would be an excellent format for continuous learning. You could select books that facilitate discussions among volunteers, allowing them to exchange thoughts and ideas.

(3) Summary of Interview With Hsinchu Cultural Bureau Administrator

The organizers of the digital art exhibition play a pivotal role as the driving force behind the scenes, providing both funding and venues. They have set goals for planning, aiming to transform their city (Hsinchu City) from not just a technological hub but also into a hub for digital art. The objective is to imbue all residents in this city with a blend of technological and artistic sensibilities. Therefore, in terms of strategic implementation, it is crucial to organize suitable digital art exhibitions based on the positioning of the exhibition space (Hsinchu 241 Art Space). Additionally, establishing a strategic advisory committee, allocating funds, and planning for long-term initiatives are necessary to sustain this endeavor effectively.

In the context of hosting digital art exhibitions, C believes that *“having guided tours in an exhibition adds significant value, especially in contemporary art exhibitions”*. It is important that having passionate, eager-to-learn, and actively engaged tour guides. Such guides are essential for effectively and proactively presenting the curated digital art exhibits to visitors, allowing them to comprehend the artistic concepts envisioned by the artists and curators. However, tour guides are volunteers, and motivating them to be passionate learners and actively involved in guiding, without monetary incentives or workplace obligations, is a focal point that organizers need to contemplate and plan.

The authors suggest that organizers need to better understand why tour guides volunteer for this role. Collecting insights from tour guides on the educational training, learning resources, and preferred learning methods required for participating in digital art tours is crucial. The budget should be taken into account on the resources needed for tour guide training programs or the operation of learning-oriented organizations composed of volunteers. This approach aligns with the organizers' initial goal of fostering citizens with a dual proficiency in both technology and art. C agreed and said:

If there is funding available, we can invite professional instructors to conduct courses.

(4) Summary of Interview With On-Site Staff

On-site staff is the front-line workers hired by organizers to facilitate and drive the execution of digital art exhibitions. They are the key individuals interfacing with artists, curators, and volunteer tour guides, making them pivotal in ensuring the smooth progress of digital art exhibitions. With a requirement for highly responsive and communicative abilities, on-site staff need to handle various potential contingencies during the exhibition. Throughout this process, they rely on the assistance of volunteer tour guides to successfully complete tasks. On-site staff expect volunteer tour guides, who contribute on a voluntary basis, to possess sufficient understanding and presentation skills related to the background and operation of digital art exhibits. They rely on volunteer tour guides to assist visitors in appreciating and interacting with the exhibits. D said:

If you want to gain a deeper understanding of the theme, visiting contemporary art exhibitions more often can turn your interests into experiences. Alternatively, through the learning format of a book club, everyone can share their thoughts.

This collaboration underscores the importance of volunteer tour guides continuously improving their understanding and presentation skills through group organizational learning, sharing insights, and experiences with fellow guides, ultimately enhancing their effectiveness in guiding visitors through digital art exhibitions.

(5) Summary of Volunteer Tour Guide Interview

Volunteer tour guides are crucial to serve as the frontline communicators between digital art exhibitions and the visiting public. They are responsible for conveying the artistic concepts of digital art pieces in an engaging and effective manner. To achieve this goal, volunteer tour guides need to invest time in learning and understanding the theme of digital art exhibitions, details about the exhibited pieces, the artists' design philosophies, and the curators' presentation approaches. However, as volunteers, addressing how to meet these expectations with limited resources becomes a noteworthy topic for discussion and resolution.

From the insights shared by two volunteer tour guides of different age groups during the interviews, E said:

I hope to have more outdoor visits with scheduled guided tours.

And F said:

I hope curators or the institution, in addition to training, will provide more assistance in understanding computer technology.

It is evident that, besides relying on the self-discipline and expectations of the volunteers themselves, there is a strong desire for event organizers to provide more diverse educational training, opportunities for activity visits, and resources for group learning. Both interviewees agreed that mutual discussions among volunteers, group learning, and sharing experiences are effective ways to enhance the capabilities and effectiveness of volunteer tour guides. F expressed that:

The learning method of our book club involves each member adopting a new artwork, then providing explanation and sharing insights, whether it's about the artist, details of the artwork, or references. This approach is very effective and beneficial. It not only enhances the knowledge level of volunteers but also brings volunteers closer together.

In conclusion, it is recommended that, with more comprehensive support mechanisms, the expectations for digital art volunteer tour guides could be realized more effectively.

(6) Interview Summary in All

Based on the interviews conducted with artist, curator, Hsinchu Cultural bureau administrator, on-site staff, and representative volunteer tour guides, the following summarization is provided:

1. There is an expectation for volunteer tour guides to have sufficient understanding and interpretative skills regarding digital art pieces. This is deemed crucial for effectively enhancing the impact of digital art exhibitions and promoting better understanding among the visiting public.
2. Group learning, educational training, and sharing experiences are recognized as helpful elements in elevating the comprehension of digital art pieces, improving guiding capabilities, and enhancing the overall effectiveness of guided tours.
3. The continuous promotion of a learning-oriented approach can assist volunteer tour guides in gradually cultivating an interest in digital art, refining guiding skills, and fostering enthusiasm for digital art tours.

V. Conclusion

Based on insights gleaned from interviews with the digital artist, curator, Hsinchu Cultural Bureau administrator, and staff, a shared consensus emerged. They collectively underscored the importance of integrating educational training activities into the exhibition framework. Specifically, they advocated for allocating dedicated time during each exhibition for such initiatives, utilizing a book club format. This approach was considered highly effective in promoting continuous learning, enabling participants to share their perspectives on exploring digital artworks.

Moreover, interviews with volunteer tour guides revealed their desire for a thorough understanding and interpretative proficiency in dealing with digital art pieces. They stressed the significance of these skills in effectively enhancing the impact of digital art exhibitions and fostering a deeper understanding among the visiting public.

Following these interviews, this study concludes that volunteer tour guides at Hsinchu 241 Art Space exhibit motivation and passion. As indicated in the research motivation, most gallery volunteers are retirees or hobbyists, finding guiding digital art more challenging than traditional art. Challenges may arise from interpreting artworks, handling equipment, and the fact that current training methods primarily focus on introducing exhibition content. Volunteer tour guides acknowledged these challenges during interviews and expressed the need to independently seek professional knowledge due to time and experience limitations.

This research delves into the establishment of a learning-oriented organization among like-minded volunteer tour guides, planning self-training activities to collectively enhance

knowledge. Given the study's limitations regarding the scope confined to Hsinchu 241 Art Space and time constraints, the results offer a comprehensive conclusion. It is affirmed that participants exhibit strong motivation to learn, maintain harmonious interactions with peers, and confirm that participation in a learning-oriented organization enhances volunteer tour guides' learning effectiveness in the digital art field, contributing to the promotion of digital art.

In summary, the authors hope that the gallery will provide support in professional courses, actively improve both soft and hard facilities, and address the needs of volunteers to establish itself as a benchmark exhibition venue. The effectiveness and experiences of the learning-oriented organization developed in this study can serve as a reference for other galleries.

Appendices

Interviewees	Questions	Answers	Key points
A (Digital artist)	Do you believe that tour guides need to possess proficiency in various aspects of digital art, including hardware, operational skills, and conceptual understanding?	The tour guides need to explain to the general public, so they must have some understanding of these terms and their functions. This knowledge is crucial for providing appropriate answers when visitors ask questions. It is essential to have an educational training activity, dedicating a specific timeframe for this purpose during each exhibition.	Tour guides need to have appropriate and sufficient educational training.
	How can these competencies be cultivated?	I believe it is essential to treat tour guides as learners and provide educational training through artists. I consider this approach to be the most effective and fundamental method.	
B (Curator)	What expectations do you have for volunteers during the exhibition period?	Volunteers are frontline personnel at the exhibition site, intricately connected with the exhibition. I see volunteers as audience members, entering the space to view, perceive, and engage with the exhibition. The fundamental aspect is their appreciation for art and the exhibition, maintaining this mindset, rather than merely being assistants. I believe that approach would be more ideal and beneficial.	It is most ideal if tour guides genuinely appreciate the artworks they are guiding.
	What abilities do you expect from volunteers, or what specific requirements do you have for them?	I am very grateful for the volunteers, and my heart is full of appreciation. I believe that liking the artwork, enjoying the exhibition, and being with these works is already wonderful. Your perception and perhaps your mood are intertwined with the entire exhibition space, waiting for encounters and serendipity with incoming visitors, generating more interpretations. This is what I anticipate the most.	
	The realm of digital art can be somewhat	"I believe, first and foremost, it is essential for volunteers to have	Tour guides must possess a certain

	<p>challenging for volunteers. There are aspects they may not fully grasp, and finding that emotional connection can be difficult. Lack of exposure to certain techniques may lead to feelings of inadequacy when explaining to the public. Relying solely on training might not be sufficient. Could you provide reference resources in this regard?</p>	<p>established knowledge about the conceptual ideas and thoughts behind the artworks. In more formal guided tours, guides have a responsibility to convey the artist's ideas accurately and avoid excessive personal interpretation. Additionally, enhancing foundational knowledge in art history is crucial. With a background knowledge, understanding becomes more comprehensive, enabling easier interaction and a deeper comprehension of the artworks, possibly surpassing the understanding of the artists themselves.</p> <p>The training programs provided by the institution should not only focus on introducing the specific exhibition but also cover some basic knowledge in art history. This could include guidance on how volunteers can introduce artworks to the audience.</p> <p>Book clubs, in my opinion, would be an excellent format for continuous learning. You could select books that facilitate discussions among volunteers, allowing them to exchange thoughts and ideas.”</p>	<p>level of background knowledge in digital art, and this can be fostered through book clubs where mutual exchange and learning can take place.</p>
<p>C (Hsinchu Cultural bureau administrator)</p>	<p>Do you have any expectations or requirements for tour guides?</p>	<p>I believe having guided tours in an exhibition adds significant value, especially in contemporary art exhibitions. My expectations for tour guides are, firstly, to be passionate, secondly, to be eager learners, and thirdly, to be curious and capable of approaching visitors proactively rather than passively waiting for inquiries. I think the requirement for volunteers is to possess a high degree of initiative and enthusiasm.</p>	<p>I hope that tour guides possess enthusiasm, a willingness to learn, proactiveness, and curiosity.</p>
	<p>How does the institution ensure that tour guides have an adequate understanding and knowledge of the exhibition and artworks?”</p>	<p>In this aspect, indeed, we lack a mechanism for review. It is suggested that on-site staffs engage in timely discussions with volunteers about the artworks during their duty hours, which is a promising idea. Considering the development of relevant schemes is advisable.</p>	<p>The exhibition venue needs to allocate budget for training tour guides to understand the exhibited artworks.</p>
	<p>Is it possible to organize more specialized courses</p>	<p>If there is funding available, we can invite professional instructors</p>	

	specifically for our volunteers?	to conduct courses.	
D (241 Art Space on-site staff)	Do you have any specific opinions when it comes to volunteer-guided explanations? What kind of performance do you expect from them?	In general, the key points are sufficient, but for a detailed explanation, especially for artworks with special techniques or installations, it's essential to highlight the conceptual aspects. Volunteers can adjust the tour accordingly based on this during the guided tour.	Tour guides are not only expected to introduce artworks but also to articulate the artist's creative concepts.
	Do you have any suggestions on what aspects our reading club can further explore to enhance our abilities and knowledge?	If you want to gain a deeper understanding of the theme, visiting contemporary art exhibitions can turn your interests into experiences. Alternatively, through the learning format of a book club, everyone can share their thoughts. In this sharing process, it's important to be open-minded and accept each person's opinions, as artworks are inherently subjective, and individuals focus on different aspects.	Tour guides can enhance their knowledge by visiting other art exhibitions and engaging in mutual sharing, discussions, and learning through book club sessions.

Table A-1. Interview results on the expectation to the volunteer tour guides

Interviewees	Questions	Answers	Key points
E (Volunteer tour guide A)	What assistance do you expect the exhibition venue or curators to provide for volunteers?	I hope to have more outdoor visits with scheduled guided tours. If there could be an additional half an hour credit counted for transportation of the round trips during a one-hour duty, it would be a great encouragement for us.	More outdoor visits with scheduled guided tours.
	How would the exchange of experiences and interactive learning among tour guides benefit you?	It can reduce preparation time as others introduce artworks, allowing me to better grasp the artist's background and the significance of their work.	Group learning can expedite the understanding of artworks in the exhibition.
	Do you agree that group learning is more effective than individual learning? Can participation in a learning-oriented organization boost confidence in learning?	Agree, it can.	Group learning can increase confidence in learning.
F (Volunteer tour guide B)	What assistance do you expect the exhibition venue or curators to provide for volunteers?	I feel that observation is crucial, and there is a need for new courses and encouragement. I hope curators or the institution, in addition to training, will provide more assistance in understanding computer technology. I look forward to the cultural and art exhibition venue putting effort into enhancing the depth of the exhibits. I hope there will be more events similar to the 'Old Clothes Puppet Workshop' for volunteers, and I anticipate the venue to create videos using photos from volunteer activities.	I hope there will be more training courses and visit activities organized for volunteer tour guides.
	How would the exchange of experiences and interactive learning among tour guides benefit you?	The learning method of our book club involves each member adopting a new artwork, then providing explanations and sharing insights, whether it's about the artist, details of the artwork, or references. This approach is very effective and beneficial. It not only enhances the knowledge level of volunteers but also brings volunteers closer together.	Group learning can expedite the understanding of artworks in the exhibition and bring volunteers closer together.
	Do you agree that group learning is more effective than individual learning? Can participation in a learning-oriented organization boost confidence in learning?	Yes, individual experiences are not sufficient, so we need the power of the group. Group learning can brainstorm ideas, facilitate teamwork, achieve more with less effort, pool collective efforts, and result in comprehensive success.	Group learning can boost confidence and effectiveness in learning.

Table A-2: Interview results from the volunteer tour guides

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