

Regeneration of the Traditional Industry in Fengyuan — Taking “Pastry Industry and Lacquer Art Industry” as an Example

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Abstract: Fengyuan, located in central Taiwan, has long enjoyed the reputation of being “the Hometown of Pastry”. Many local century-old pastry shops have been adversely influenced by influential impacts brought by the Western food culture. Therefore, how to rejuvenate this traditional industry through the integration of conventional practices and innovation has become a matter of survival for the whole local community. Likewise, the lacquerware industry, which originated in the Japanese colonial period and once thrived in Fengyuan, is currently faced with a similar challenge to regenerate itself. As a direct consequence of the establishment of a US-based company, namely Milbern Heller Woodcraft Co., Ltd., in Fengyuan in the 1950s, a considerable amount of lacquerware was exported from this town to Japan. Thus, Fengyuan became the headquarters of lacquerware art in Taiwan from the 1960s to the 1980s. Currently, the Fengyuan Lacquer Art Museum has been taking on tasks for the continuation of the lacquerware industry. Through systematic collections of historical data, public displays of lacquer artworks, and the provision of an extensive range of workshops, this local lacquer art education center helps make it possible for the local lacquerware industry to take on a new form to become an education-oriented or artistic creation-oriented cultural practice.

The current study adopted literature analysis and case interviews to research these two remaining traditional industries in Fengyuan. Through the analysis of the evolution and development of the pastry and the lacquerware industries, interviews with the owners of the most renowned local pastry shops to investigate the current business model, as well as the management model of Fengyuan Lacquer Art Museum, the current study aimed to explore how traditional local industries can be reborn for the purpose of preservation and innovation. It can be concluded that three crucial strategies can be employed to continue the life of traditional industries: preservation of traditional spirit, integration of contemporary elements, and adjustment of business management.

Key words: traditional industries, pastry, lacquer art, Fengyuan course

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1. Introduction

1.1 Background of the industrial development in Fengyuan

Located in the north of Taichung, Fengyuan was the political center of Taichung County before the implementation of the city-county consolidation policy on December 25, 2010. Historically speaking, before the mid-eighteenth century, the region where this township developed used to be the territory of the Bazai ethnic group, which was one of the Pingpu tribes. Due to its historical connection with indigenous people, this region was called “Huludun” in the indigenous language. Huluton originally means pine and cypress in the language of the Pingpu aborigines. Legend has it that there used to be a myriad of pine and cypress trees in the region of Fengyuan and hence inhabitants at the time named this region Woods of Pine and Cypress (Shih, 2006).

During the Qing Dynasty, the Han people began immigrating to Taiwan and established their settlement on this island. Afterward, this island experienced Japanese colonial rule and then the relocation of the ROC government from China. Although the island underwent momentous changes in its political system in modern times, many locally developed industries, such as rice, tobacco, timber, wood processing, lacquer art, nettle fabrics, pastry, etc., also witnessed their own ups and downs. These industries have gradually declined due to the changes of the times. Two of the traditional industries, pastry and lacquer art, still survive in Fengyuan and continue to seek regeneration.

1.2 Motivation & Objective of the Study

Two traditional industries, namely pastry and lacquer art, remain active in Fengyuan partly due to their unique connections with local people's livelihood or commercial needs and partly because they have been purposefully preserved by local activist groups or in cultural venues. In this study, the contributing factors behind the continuation of the pastry and lacquerware industries were reconsidered by examining relevant historical data and exploring the interactions between the industry and the rise of local historical studies. If the contributing factors can be further adequately utilized, not the two industries will be successfully regenerated, and they will also be transformed into cultural and creative industries showing more significant promise. It was expected that the current study would shed some light on what lies behind the prosperity of these two industries would be clarified.

2. Literature Review

2.1 The Development of the Pastry Industry in Fengyuan

Zheng-xiong Wang outlined the interactions among the historical settlement of Fengyuan, the cultural and geographical environment, and festive conventions associated with the pastry industry. Wang's research offered vivid descriptions of different stages in the development of Fengyuan's pastry industry and thus serves as an essential document on the history of this unique, locally developed industry (Wang, 1997).

While Fengyuan used to be one of the most important industrial and commercial centers in Taiwan, the rice locally produced was of excellent quality. For one thing, the Huludun irrigation canal provided abundant water for agriculture. For another, the required ingredients for the pastry industry could be easily obtained from the neighboring towns. Fengyuan's pastry industry, which has developed for over 100 years, originated in the Shekou community and the area along Zhongzheng Road. These two pastry business zones began to develop around the end of the Qing Dynasty. At that time, three bakeries, namely “Kun Pai”, “Li Ji”, and “Xuehuazhai”, were the

most iconic pastry shops. From the end of the Qing Dynasty to the beginning of Japanese colonial rule, approximately in the 1890s and 1990s, the local pastry business underwent a period of laying the foundation for the industry. At this time, local celebrities played a crucial role in promoting locally-produced pastry products, for most ordinary people still lived in poverty and thus did not enjoy the privilege of feasting on pastry.

However, the exchange of gifts between the upper class and the government officials, combined with the support of many celebrities, made it possible for locally-made pastry products to become more and more renowned. During the Japanese colonial period, the local pastry shops also purposefully developed various Japanese-style pastries. At the same time, the local pastry shops were further promoted due to their winning awards in various pastry competitions during that period. More local pastry shops thus became widely well-known. Famous, such as “Defa” and “Yihua”.

The economy and religion continue to drive the vigorous development of the pastry industry on Zhongzheng Road. Notably, most of the renowned pastry shops along Zhongzheng Road, the most prosperous street in Fengyuan, were family-run businesses based on the apprenticeship mode. These local pastry shops passed down from generation to generation, thrived with the Tzu-Chi Mazu Temple, which has long been a busy place of pilgrimage. During important folk festivals, pilgrims often bring locally-made pastries from the nearby shops to the temple to worship the deities.

Researchers of this study interviewed Hong-ren Lu, an iconic figure of the pastry industry in Fengyuan and also the current owner of the pastry shop, Old Xuehuazhai, on issues in terms of the current development strategies and future planning of the traditional pastry industry in Fengyuan with the aim to exploring how local century-old pastry shops can continue to develop sustainably through the combination of inherent advantages and external resources.

Based on his experience, Mr. Lu Hong-ren Lu offered personal analysis based on factors such as the brand image, business management philosophy, and product improvement model. It can be concluded that the pastry industry developed in Fengyuan has long integrated itself with the everyday life and livelihood of the local people. Lu argued that it is necessary that local pastry shops work on leaving customers with an impression of quality brands and progressively achieve industrial upgrading through marketing strategies. Ming-Yung Huang pointed out that pastry businesses should establish their brand image through practical measures. It is on the basis of high-quality products and precise positioning that local pastry businesses can effectively meet the needs of consumers in the target market, and the maintenance of the brand image must be carried out continuously through marketing strategies to accumulate assets continuously. Otherwise, they will gradually go down the road of decline (Huang, 2002).

2.2 The Development of the Lacquer Art Industry

Huang Chengzhong, the curator of the Fengyuan Lacquer Art Museum, offered a detailed description of the historical evolution of the lacquerware industry in Fengyuan.

Lacquerware is a kind of handicraft or household item coated with a particular layer of protective liquid, namely lacquer. Originating in China, the history of lacquerware can be traced back to the Hemudu culture (5000 BC to 4500 BC). The technique of lacquerware making was already highly developed in the Chu State during the Spring and Autumn Period and the Warring States Period (770-221 BC). The craft later reached its golden age in the Western Han Dynasty. Lacquer craft was later spread to Japan in the Tang Dynasty. The craft was brought to Taiwan by early settlers from Mainland China. It was not until the Japanese occupation period that the

lacquerware industry was developed in Fengyuan. Since logging was so prevalent at the time that Fengyuan became one of the major collection and distribution centers for timber due to its geographical location. In addition, not only were lacquer trees planted all over Taiwan over that period, but many carpentry workshops were also established because of the enormous demand for lacquerware from Japan. Consequently, a significant number of carpentry artisans were cultivated.

In 1928, a handicraft training center was set up in Taichung. It was later restructured in 1932 and became a private educational institute in which instruction in the skills of carpentry and lacquerware was offered. All of Taiwan's contemporary lacquer art masters once studied in this school. This institute profoundly influenced the inheritance of skills in lacquer art in Taiwan. It can be concluded that the old lacquerware industry was nurtured in a planned way in central Taiwan during the Japanese colonial period. Thus many talented lacquerware craftsmen were cultivated, which consequently promoted the vigorous development of Taiwan's lacquerware industry.

In 1953, the timber processing industry in Fengyuan reached its peak. In 1962, there were over one hundred timber processing factories, primarily because Fengyuan was the timber distribution center in central Taiwan. Subsequently, the industrial carpentry chain was formed (Zhang, 2002). Later, the local timber processing industry continued to thrive. In 1965, a US-based corporation established Milbern Heller Woodcraft Co., Ltd. in Fengyuan. Large numbers of wooden salad bowls produced by this company were exported to Europe and the United States.

Meanwhile, many locals working in this factory acquired skills and experience in carpentry. Subsequently, many local carpenters opted for self-employment once they had the necessary skills. Such advances in the local carpentry industry laid a solid foundation for developing the lacquerware industry in Fengyuan.

Nowadays, the lacquerware industry in Fengyuan has turned from prosperity to decline. It can be concluded from the Interviews with Cheng-zhong Huang that the Fengyuan Lacquer Art Museum plays a crucial role in preserving and promoting lacquer art. Ching-Man Weng argues that, considering the centuries-long history of lacquer art and the real-life application of lacquerware ever since the Neolithic period, the regeneration of this traditional craft should embark on cultural perspectives. In other words, in response to the changes resulting from urbanization and industrialization, the value and meaning of this traditional craft need to be re-examined to find its future prospects (Weng, 2011).

In addition, the Fengyuan Lacquer Art Museum is Taiwan's first public exhibition hall featuring lacquer art. It is also a leading cultural and educational center, successfully bonding local industry and lacquer art education. Jheng-Wei Lin pointed out that the Fengyuan Lacquer Art Museum has long been working on diverse strategies, such as the development of innovative products and internet marketing, and collaboration with local schools, volunteers and business groups in order to achieve the goal of integrating a wide variety of social and media resources, adding value to lacquer industry, and serving marketing purposes. The Fengyuan Lacquer Art Museum is good at introducing various resources in society and employs local industrial advantages to enhance the depth of cultural and educational promotion, which is conducive to promoting the sustainable development of the Lacquer Art Museum (Lin, 2014).

2.3 Qualia Experience of Traditional Industries

Fengyuan's traditional pastry and lacquer art industries have transformed themselves in response to the needs of the times. Customers' emotional identification is expected to be strengthened by the infusion of the sensual experience mode into the traditional pastry and lacquerware industries. Consequently, their willingness to purchase is raised, and even their desire to retain the traditional skills is very likely to be aroused. At the same

time, customers or those engaging in experience-oriented activities tend to have the pleasure of sparing time for their exposure to the so-called qualia experience. This emotional, sensation-based experience also serves as the focus of the current research.

Rung-Tao Lin pointed out that Qualia experience can be created in a field where psychological responses can be elicited, an on-site experience that induces positive human emotions, or products that demonstrate qualia properties. Each of the three contributing factors can be introduced to innovate and add value to traditional industries. A field where psychological responses can be elicited refers to a specially-designed venue teeming with atmospheric vibes and impressions. Such a venue can be provided through the presentation of stories and real-life scenarios, the visual display of products, or the installation of theme parks when a space can make it possible for visitors to be impressed by a situational atmosphere. An on-site experience that induces positive human emotions can be created for the visitors when their fond memories are brought back, or positive impressions can be made during an experiential engagement. In terms of the products with qualia traits, such products are quality-based, and uniqueness or additional value is further attached to them with a view to evoking pleasant emotional triggers (Lin, 2011).

As far as traditional businesses are concerned, the interaction between the customer and the business is a rich source of inspiration for the research and development of qualia products. On-site exhibitions featuring the history of development or the creation of a sales field amid a nostalgic atmosphere can enhance consumers' appreciation of a traditional industry's cultural and historical values. Similarly, hands-on activities featuring the beauty of lacquer art or traditional pastries can also allow consumers or experiencers to create personal cultural and creative products through sensual experiences. Thus, customers' purchase intention and satisfaction with the business itself are both expected to be elevated.

3. Methodologies and Process

3.1 Research Mythology

To comb through the relevant data in relation to the historical development of Fengyuan's pastry and lacquerware industries, a literary review was initially carried out, followed by semi-open interviews with business owners as well as the curator of the Fengyuan Lacquer Art Museum in order to explore how traditional industries can be better innovated. The interviews conducted in the current study were conducted to explore the viewpoints of two types of research subjects, the manufacturers and the customers, respectively. For this reason, the interview questions were developed according to the interviewee's identity in advance.

The responses collected from the interviews were subsequently analyzed so that the researcher could compare and contrast the collected data in an effort to sort out the contributing factors which determine how Fengyuan's historical treasures, namely the pastry and lacquerware industries, can actively survive in this day and age.

3.2 Analysis on the Regeneration of the Pastry Industry in Fengyuan

In the face of daunting challenges, including the ever-growing popularity of Western-style food culture, the preservation and inheritance of traditional tastes, the diversification of marketing models in the digital age, and the unavoidable adjustments to the management model, the local pastry businesses have no choice but to positively respond to the changes of the times in order to stand the test of time. Through interviews with local business owners and customers, this study thoroughly explored various aspects of the pastry industry, such as the

production methods, taste style, marketing model, packaging design, and customer experience. The data collected from the interviews were then analyzed based on different management models of the local pastry businesses.

Following the research framework mentioned above, the researcher formulated questions for the interviews with local pastry business owners by focusing on the following matters of concern: the integration of traditional techniques and modernized equipment, the addition of Western-style flavors to the existing traditional flavors, the trade-off between the continuation of the founding shop the establishment of branch shop, the choice between single or multiple marketing channels, and the employment of conventional or branded packaging. On the other hand, the questions for the interviews with local and non-local customers were categorized into two aspects: the addition of Western-style flavors to the existing traditional flavors and personal feelings concerning the qualia experience.

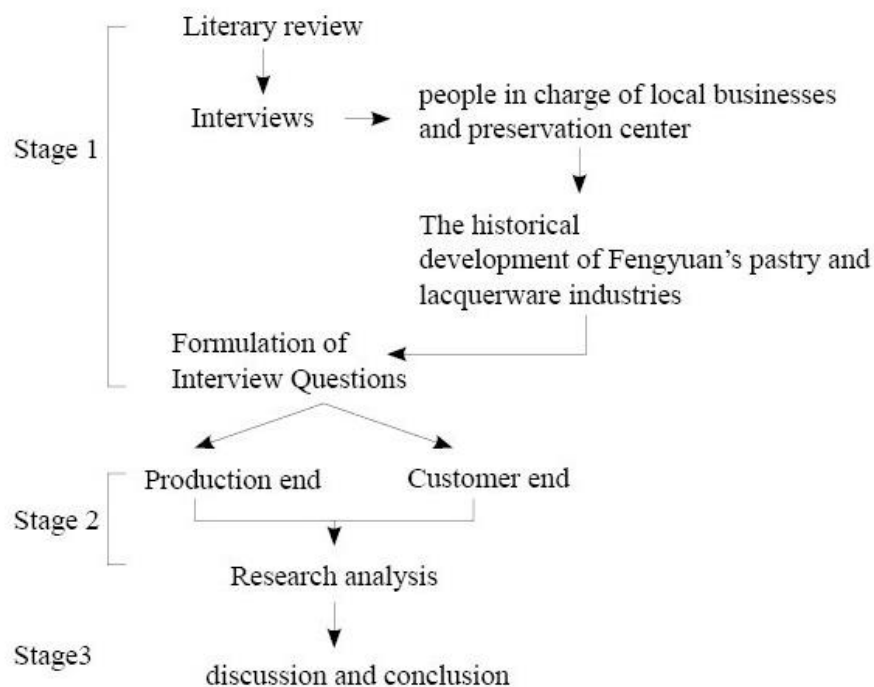


Figure 1 Research Framework

3.3 Analysis of the Transformation and Continuation of the Lacquerware Industry in Fengyuan

Taiwan's lacquerware industry witnessed not only its prime but also its gradual decline in the 20th century. Fortunately, the craft is now well preserved and deliberately promoted in Fengyuan. In this transformation process, the Fengyuan Lacquer Art Museum has been playing a crucial role. In the current study, the researcher conducted interviews with Huang, Chengzhong, curator of the Fengyuan Lacquer Art Museum, local volunteer groups, and the members of local communities and school clubs with which the museum has been sharing its collection resources so that the strategies and practices the Fengyuan Lacquer Art Museum has introduced to preserve and promote the traditional craft would be unraveled. The model in which the lacquerware industry was transformed into an educational-oriented cultural and creative industry was outlined based on the analysis of the data collected from the interviews.

Table 1 Analysis of the Current Business Model of Traditional Pastry Shops in Fengyuan

		A	B	C	D	E	F
Production model	Tradition Techniques	✓	✓	✓	✓	✓	✓
	Modernized Equipment	✓	✓	✓	✓	✓	✓
Flavor	Conventional Chinese Flavors	✓	✓	✓	✓	✓	✓
	Western-style Flavors Available					✓	✓
Marketing Channel	Founding Shop combined with Online sales channel	✓	✓	✓	✓	✓	✓
	Setting up branch shops		✓	✓		✓	
	Multiple Marketing Channels		✓	✓		✓	
Package	Conventional Packaging	✓	✓		✓		
	Branded Packaging			✓		✓	✓
Qualia Experience	Lack of Qualia Experience	Local customers	Local customers		Local customers		
	Provision of Qualia Experience			Foreign customers		Foreign customers	Foreign customers

Table 2 Practices in Terms of the Preservation and Promotion of Lacquer Art by Fengyuan Lacquer Art Museum

Practices in Promotion	Practices in Preservation
Regular exhibition of lacquer artifacts	Collection and preservation of historical materials about lacquer art
Planned publications of lacquer art	Compilation and publication of the historical data related to the development of lacquer art
On-site learning sessions and workshops	Display of the representative lacquer artworks from various time periods
Volunteer training, collaborative development of cultural and creative lacquerware products, and the possibility of developing the creative life industry	Systematic collection of the artworks by renowned lacquer art masters
Connection with local communities and schools to cultivate lacquer art culture and creativity	Systematic collection of the artworks by contemporary lacquer art artists
Participation in the design and creation of public art Promoting public appreciation of lacquer art through public art	Collection of artworks by promising students

4. Results and Discussion

4.1 The Intrinsic Traits of Fengyuan’s Pastry Industry

The pastry tradition in Taiwan is closely related to major festivals. Yu Weng pointed out that the ancestors lived their lives in accordance with the 24 solar terms, and thus the local food culture, the pastry culture included, has been profoundly shaped by the traditional festivities (Weng, 2003). The pastry businesses in Fengyuan have been persistently devoted to the preservation of conventional production practices. In the meanwhile, they have paid meticulous attention to how their products should adapt to people’s life circumstances so that the pastries can satisfy not only physical needs but also psychological ones. For example, the traditional Taiwanese mooncake, namely the mung bean and meat pastry, exactly originated in Fengyuan and is the most faithful representation of traditional Taiwanese mooncakes. The physical appearance of mung bean and meat pastry is perfectly symbolic of the full moon that can be appreciated at Mid-Autumn Festival. At the same time, this iconic pastry denotes the togetherness of family members that can be felt during this important traditional holiday. In addition, the shorter shelf life of the pastry products made in Fengyuan embodies the local businesses’ faithfulness to the purely authentic flavor, which in turn contributes to the attractiveness of Fengyuan’s pastry products and helps the local pastry businesses stand the test of time.

4.2 The Way How Fengyuan’s Pastry Industry Was Regenerated

Based on the data collected from the interviews with the owners of six major pastry businesses in Fengyuan, the business model of the well-known pastry shops in Fengyuan can be concluded as follows (please refer to Table 1):

Based on the above analysis, the results are as follows:

- 1) Most pastry businesses today have replaced traditional production devices with modernized equipment, which can significantly help control the quality of their products more accurately. The degree of the integration of traditional production practices and modernized equipment varies from business to business, though. All in all, there is a consensus among the business owners that they can still meet the needs of the younger generations as long as their products retain the classic flavor and characteristics.
- 2) Despite the persistence to authentic, original flavors that traditional Taiwanese pastries possess, to survive the challenging circumstances, half of the pastry businesses surveyed in this study have adapted to the new food culture by adding new elements derived from Western-style pastries to their existing products. Moreover, new flavors were also developed and added to the repertoire of products these local pastry shops can offer nowadays.
- 3) Half of the long-established pastry shops in the survey retain the founding shop integrated with online shopping and home delivery and choose to refrain from branching out for fear that the quality may be compromised. The other half of the pastry businesses jumped on the bandwagon by setting up branch shops across Taiwan and the central factory. In the meantime, the marketing channels of the local pastry businesses were diversified, and, as a result, their products have become available in service stations and department stores nationwide. Moreover, their locally-made pastry products are sold in duty-free shops at airports or even exported overseas.
- 4) The majority of the century-old pastry businesses established in Fengyuan have been passed down to the third generation. In terms of product packaging, half of them stick to their original, nostalgic style, emphasizing product quality over external presentation. However, in response to the needs of the times, the other half of the businesses surveyed have turned to brand design, hoping to create a more favorable impression of their products and thus make their brand more attractive to people of different generations.
- 5) Some of the local pastry businesses aiming at the provision of qualia experience and a tangible field inductive to psychological responses chose to renovate the facades of their shops so as to present an image of a renowned, long-established business. In addition, some further introduce on-site DIY activities for the purpose of inducing positive experiences with the pastry business. Only one of the local pastry shops scaled up its business by setting up a tourism factory.
- 6) The majority of the locals generally gave an affirmative response to how local pastry businesses have been carefully preserving the traditions surrounding the pastry industry itself. On the other hand, non-local customers and the younger generations favor the addition of Western-style flavors as well as the introduction of qualia experiences to the management model of the pastry industry so that these traditional bakery treats will grow more attractive.

4.3 The Causes of the Rise and Fall of Fengyuan Lacquer Art Industry

The lacquerware industry is highly labor-intensive. From the 1960s to the 1970s, as a direct result of the ban

on domestic logging enforced in Japan as well as the rapid development of Taiwan’s domestic economy, many Japanese trading companies began to seek manufacturers in Taiwan which specialized in the production of wooden lacquerware. Consequently, the woodenware and lacquerware industries witnessed substantial progress and export growth simultaneously.

Nevertheless, the Japanese dominated both the manufacture and export of Taiwanese lacquerware at the time. In addition, the production process was time-consuming, labor-intensive, and labor-intensive in the handicraft industry. Lacquerware has never become a regular item in Taiwanese life. Therefore, around 1989, the timber produced in Taiwan was no longer supplied in large quantities, and the economic environment changed considerably. The production conditions of Fengyuan lacquerware were already facing difficulties due to temporal and spatial variations. Therefore, after 1980, most lacquerware manufacturers moved to the mainland or Vietnam. When the prosperity of exporting lacquerware to Japan ceases, production will inevitably shrink. Coupled with the relocation of the timber industry, Fengyuan Lacquer Art has to transform into a refined cultural and creative route. Now, the Fengyuan Lacquer Art Museum has become an ideal base for preserving and inheriting of lacquer art.

4.4 The Way of Sustained Survival of Fengyuan Lacquer Art Industry

In Fengyuan, the lacquerware industry has gone from prosperity to decline, and today the craft is preserved primarily via the Fengyuan Lacquer Art Museum. The analysis of the contribution of the Fengyuan Lacquer Art Museum so far is outlined as follows (Table 2):

- 1) The museum has been actively collecting and preserving relevant historical materials. At the same time, the museum staff and local volunteers have co-designed and developed various DIY learning packages so that visitors to this museum can experience the beauty of lacquer artwork in person and are thus more likely to feel a sense of accomplishment and satisfaction via qualia experience.
- 2) The lacquer art museum continues to launch learning sessions and regular exhibitions in order to familiarize the general public with the development of lacquer art in Fengyuan.
- 3) Since 2010, a systematic development of learning materials for the promotion of lacquer art has been in action, some of which are specifically designed to introduce various lacquer art techniques. A series of plans aiming at publications about lacquer have also been drawn up in hopes that public interest in learning lacquer art can thus be drummed up.
- 4) Through collaboration with local communities, schools, and residents, learning sessions and hands-on activities were developed and therefore an aesthetic appreciation of lacquer art can be cultivated, which, in turn, contributes to the promotion of lacquer art.
- 5) The development of cultural and creative lacquer art products brings a stronger sense of identity to the local communities since these exquisite, innovative products drew ideas for creation from a large number of local agricultural products.
- 6) Since 2002, the museum has devoted itself to searching for various lacquer works by Taiwanese lacquer artists and enriching its collection of lacquer artifacts. For lacquer art artisans, the museum provides them with an excellent venue for displaying their artworks.
- 7) The museum’s participation in promoting of public art and lacquer art in recent years has also successfully reinforced the public image of lacquer art. For instance, the Lacquer Art Museum assisted in the design of installation artworks for the newly-built Fengyuan Railway Station. By successfully integrating the image of “rice” with the iconic elements of lacquer art, impressive lacquer artworks

drawing on the imagery of contemporary art were thus created. These lacquer artworks were displayed at the railway station to serve the purpose of installation art.

- 8) Those who have paid a visit to the museum are expected to have a basic understanding of the history of lacquer art in Fengyuan. Besides, volunteers and students from the local elementary schools and high schools may help foster the creation of lacquer art after they participated in the on-site training sessions or workshops. Also, in collaboration with the local lacquer art museum, the nearby Fengyuan Senior High School runs an in-school lacquer art student club and integrates the history of lacquer art and pastry industries into the content of one of its required courses.

4.5 Summary

Both pastry and lacquerware are the most representative traditional industries originating in Fengyuan. When confronted with the challenge of survival and regeneration, the two traditional industries dealt with such adversity differently. In other words, the two industries responded to the issue of industrial transformation by taking their own strengths and the circumstances they were faced with into account. For instance, considering that the traditional pastry industry has remained a high-demand food industry, the shop owners are primarily responsible for the structural changes to the management model of their own pastry business. For the lacquerware industry, however, it has been transformed into a cultural and historical preservation practice, in which the Fengyuan Lacquer Art Museum has been engaging. This local official organization has been in charge of both the promotion of historical resources and the preservation of historic artifacts.

On the other hand, the pastry industry’s regeneration and the lacquerware industry’s transformation share one similarity of vital importance. The inheritance of traditional spirits and the integration of innovative elements can be demonstrated in the two traditional industries’ efforts to adapt to the social and environmental changes in the past decades. Above all, the revolutionary changes both industries produced have been widely welcomed by customers even though the two local industries worked toward the same goal by taking different routes.

To sum up, this study concluded that the two traditional industries of Fengyuan pastry and lacquer art continue to regenerate, as shown in Figure 2.

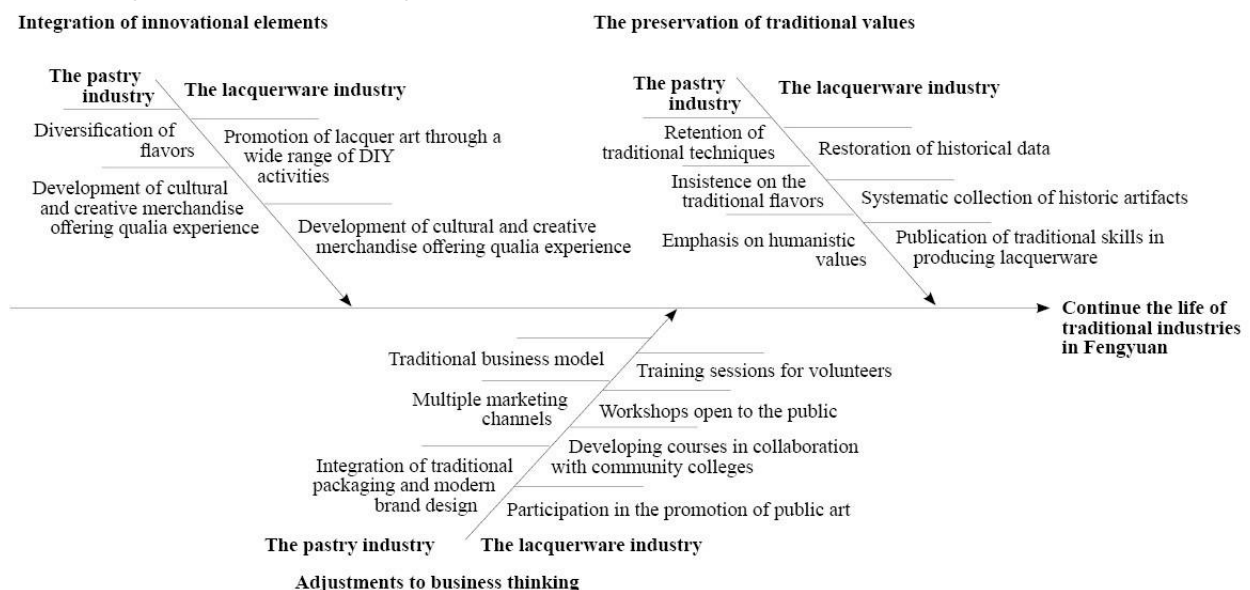


Figure 2 Traditional Industries of Fengyuan Pastry and Lacquer Art Continue to Regenerate

5. Conclusion

In conclusion, the incorporation of modern elements and the adjustment of business thinking have become decisive actions to continue the life of traditional industries. The pastry industry in Fengyuan has undergone both innovation and transformation. In addition to restoring its intrinsic values, the industry innovates itself by introducing advanced equipment, traditional skills, e-marketing strategies, multiple marketing channels, product diversification, and contemporary packaging. As far as the lacquerware industry is concerned, despite the decline in the demand for lacquer products, public efforts were put into the promotion and preservation of this traditional craft in various forms, such as regular exhibitions and hands-on workshop activities. Hence, consumers are attracted by the qualitative experience the industries can offer nowadays. Also, the integration of cultural creativity into traditional industries, namely the introduction of cultural and creative elements, further guides consumers to redefine the two traditional industries and thus see them from the perspective of cultural preservation. It can be argued that the preservation of traditional spirit, integration of contemporary elements and adjustment of business management are indispensable to the sustainability of traditional industries faced with the issue of continuation.

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