

2019 Craft Taitung - Craft Design Camp – Registration Brochure

A. About the Craft Design Camp

Integrating indigenous crafts, traditional culture and contemporary life while blending natural texture and handmade craftworks, 2019 Craft Taitung—Craft Design Camp invites youths from all corners of Taiwan to visit Taitung and participate in this all-immersive cultural project, which offers precious opportunities to learn crafts from different workshop. The project not only foregrounds the learning of local crafts, but also spotlights the heartwarming sentiments of Eastern Taiwan and its indigenous culture.

▶ About the project them, please check page9.

B. Qualifications of Registration

Admission: 30 participants (guaranteed places – 6 youths from Taitung and 6 international youths)

Domestic and international youth above 18 and below 35 years

▶ About the process please check page 8.

▶ About the qualifications please check page 5.

C. Organizers

Advised by: Ministry of Cultural Affairs

Organized by: Taitung County Government

Implemented by: mt. project

Contact: 2019 Craft Design Camp Miss Wang 089-320378#236

mt.project: shinyih@mtproject.land

D. Camp Features

Participants are asked to submit a creative statement and drawings of the works expected to create in the workshops. Workshop instructors and selection jurors will select participants to be assigned to five different workshops and take part in the 10-day craft design camp. Participants will be instructed by workshop instructors, design consultants and cultural lecturers. Physical works produced in the program will be submitted on the 10th day of the camp (final presentation and evaluation day) for final selection.

Natural and Cultural Environment

In the 10-day workshops in Taitung, craft instructors from indigenous villages will personally mentor participants and provide them with solid experiences. Instructors will guide the participants to get familiar with the natural and cultural environment, where the workshops take place. The process not only aims to show participants the multifaceted local life, but also hopes to fully integrate natural environment and field investigation.

Materials

Creative materials used in the workshops are not from factories but gathered and processed by craftspeople. Before the materials are used, participants will first get familiar with a material's region of growth, its characteristics, cultural meanings and current condition.

Indigenous Culture

Each indigenous craft is closely related to its birth culture. The program incorporates cultural experiences to enable participants' understanding of the regional culture that gives birth to a specific craft. Practicing the contemporary life based on handmade crafts allows participants to better understand the essence of cultural heritage.

Design Consultants

During this event, we will invite designers from different fields to join us as our design consultants. Design consultants will interact with studio craftsmen and students, and give suggestions for making amendments to the craft work.

Creative Competition

Participants form teams to stimulate each other's creativity and publish final results in the competition. Professional jurors will select the top three laureates and honorary awards for each workshop. The total prize money amounts to NT\$ 300,000. The grand award winner will receive additional subsidies for the realization of the work. Participants who complete the entire program will receive a certificate of participation.

E. Course Planning

1. About the Studios :

No.	Studio	Artist	Type
1	Puyuma Cultural Studio	Ahung Masikad	Rattan and Bamboo Weaving
2	Amis Studio	Hipali say say	Shell-flower Leaf Weaving, Crochet and Cross-stitch
3	Talem	Lanpaw Kalijuvung	Leather Craft and Bamboo Fishing Instrument
4	Saparang Rosa Studio	DaRaSong, Tjuku	Ramie Processing and Usage, Bush Craft
5	Siki Sufin Studio	Siki Sufin	Carpentry, Bamboo

2. Design Consultants : PATAPiAN Studio (Thailand) , ChingKe Lin (gridesign studio) , Hsin Ya Huang (Woo Collective)

3. Culture lecture: PATAPiAN Studio (Thailand) , ChingKe Lin (gridesign studio) , Chen Shu Yen and Tuwak Tuyaw (PateRongan studio)

4. Teaching Assistants

During the period of camp workshop, teaching assistants from relevant fields will provide assistance in teaching, language, communication, event recording and living for craftsmen and students of each workshop.

► Introduce of the lectures please check page 12.

5. Schedule

Paper submission deadline : From now until 6 June 2019 18:00 (Thu.)
(postmark serves as proof)

Announcement : 14 June 2019 (Fri.)

Camp : 3 July 2019 (Wednesday) – 12 July 2018 (Friday); 10 days in total.

The craft work Presentation and Juror Announcements: 12 July 2019 (Friday)

- ▶ More details about the schedule please check page 18.
- ▶ In case of natural disasters, such as typhoons, the organizer will adjust the schedule and contents accordingly. Detail information will be announced on the official website.

6. Contest criteria

- a. Materials of the the craft work: participants shall use primarily the craft materials provided by the studio (ex. wood, Alpinia zerumbet, rattan, bark and textile). Participant students who desire to use other materials shall take the possibility of combining different materials into consideration, and prepare relevant materials and tools by themselves.

- b. Juror announcement (list of final and awards): 12 July 2019 (Friday).

Craft work presentation: Each group shall deliberate a three-minute oral presentation. Not only shall the name, design concept, materials and characteristics of used techniques be presented, but also the craft work’s following development and cultural marketing plans, pricing and production quantity (for the first price winner, the pricing presented at Craft Work Presentation will be the basis of the production quantity) shall also be clarified.

c. Jury :

Category	Evaluation Items	Marks
Concept	The concepts and themes of the the craft work. The craft work’s connection and compatibility with local culture and the them of project.	30%
Craft techniques	Interpretation and innovation of traditional crafts from another perspective. Any special or perfect technique that is presented in the craft work.	30%
Styles and aesthetics	The forms, patterns and colors. Presentation of aesthetics and creativity. Compliance with consumers’ needs. Use	30%

	convenience, practicality and safety. Possibility for and economic efficiency of mass production.	
others	The team's level of cooperation and more environmental protection, no unnecessary packaging coordination.	10%

d. Prizes and Rewards

Award	Q'ty	Prize (TWD)	Remarks
First Prize	1	150,000	One medal
Second Prize	1	60,000	One medal
Third Prize	1	40,000	One medal
Honorable Mention	5	10,000	One medal
Nomination	Several	One medal	One medal
Total prize		300,000	

► The prize will be appropriated to the winner within one month after the produced pieces are given to and confirmed by the organizer.

► A subsidy of NTD60, 000 will be provided to the first prize winner for producing.

F. Qualifications, Quota and Expenses of Registration

1. Admission: 30 participants (guaranteed places – 6 youths from Taitung and 6 international youths)
2. Qualifications :
 - 1). Individuel.
 - 2). Group Participation. Each group shall have two members.
 - * Applicants who meet the above requirements are eligible for team competition
3. Each studio can have 6 members registered at maximum. The groups' stay at the studio will be arranged according to their preference; where there is no more quotas, it will be arranged according to their second preference.
4. Type A – International Youths
Student above 18 and below 35 years of age and holding a valid international passport (including international exchange students or international students with a short- or long-stay; certification of the applicant's student status shall also be provided). The term "valid" refers to a passport that is valid for at least 6 months (including ordinary, diplomatic and official passports), except for passports of the U.S.A and Japan (the passport validity shall only be later than the estimated date of departure; please refer to regulations of the Bureau of Consular Affairs, Ministry of Foreign Affairs.

Type B – Domestic Youths

A group of nationwide college or university students (including current students, recent graduates and those with a certification of his or her student status). The students shall be a national of the Republic of China and shall be above 18 and below 35 years of age.

5. Registration methods and procedures
 - a. For detailed information about this contest, please visit the official website of this event at <http://crafttaitung.net/> and the official website of Taitung County Cultural Affairs Department. Paper submission deadline: From now until 6 June 2019 (Thu.) (postmark serves as proof) Each group shall submit the collection of works, (photos and

descriptions of art or craft, design works shall be included) of one of its members.

b. Registration document

- Attachment 1 : Application Cover
- Attachment 2 : Declaration
- Attachment 3: Registration Information and Survey Form
Personal data such as name, birthday, ID or passport ID, contact mobile number, email, address, Education, qualifications and experience.
Creative experience. Please elaborate on your reason(s) for participating in the program and specify your experiences in handicrafts if any.
- One proposal
- Art works collection (photos and descriptions of the craft works shall be included) of one of its members.
Electronic data stored include documents, the craft works proposal description and collection of relevant the craft works.
The documents and USB/ disc will be kept by the jurors and organizer for future reference and will not be returned to the applicant.

Paper submission methods: Delivered the documents and electronic data in person or by courier (postmark serves as proof).
Recipient Address: 2019 Craft Design Camp (No.25 Nan-Ching Rd. Taitung, Taiwan 950)

c. Announcement : 14 June 2019 (Fri) on website <http://crafttaitung.net>, <http://www.taitung.gov.tw> and email or phone by person.

d. Payments

Those who are admitted to this contest will receive a notification in regard to the account and expense details from the implementation unit. The participants shall pay for all members' registration fees before 21 June 2019 (Fri.). If not, their admission will be replaced by groups on the waiting list.

Registration Fees

Type A – International Youths: NTD2,500

Type B – Domestic Youths: NTD2,500

Note: The registration fee includes all tuition fees, costs of materials required for learning the techniques, traffic costs (for moving between the studios), accommodations and lunches during the camp period.

Application Procedure

For detailed information about this contest, please visit the official website of this event at <http://crafttaitung.net/> and the official website of Taitung County Cultural Affairs Department.

Registration
Until 6th June 18:00

Announcement
14th June

Before 21th June
Registration fee

3th -12th July
Craft Design Camp

12th July
Presentation

Paper submission methods:
Delivered the documents and electronic data in person or by courier (postmark serves as proof).
Recipient Address: 2019 Craft Design Camp (No.25 Nan-Ching Rd. Taitung,

on website
<http://crafttaitung.net>,
<http://www.taitung.gov.tw>
and email or phone by

Only payment of registration fee will receive the schedule and details about the camp.

Project them : Hands-On Craft Now

This project resembles an experimental lab that aims to apply the wisdom in craft to solve problems and embrace fun in life at the same time. We believe that a place that promises the beauty of life must be a place where craft design flourishes. However, to usher in more alternative and immediate ideas, we turn our eyes to quotidian politics in the hope to more engage ordinary people in our experiments. As a matter of fact, craft embodies the content of folk culture, but people have largely ignored its abilities to “challenge and solve problems as well as plan for the future.”

Craft produces useful objects, which show our daily needs; nevertheless, craft objects have been replaced by massive, inexpensive products of capitalism. Not even a handful of people would opt to spend hours to labor for making a basket; and this is also the negative outcome of separating design and production. Questions about how things are made, where the materials come from and how their production affect our environment are left unanswered. Moreover, the social function of craft and design seems to have faded into oblivion. How does craft better our society and improve people’s life? Can it solve modern problems and be helpful? These are the questions we need to think about and experiment with.

Traditional craft has its value and cultural context. Every person that comes to a certain place carries with him or her individual background and value. Therefore, the biggest challenge of the project is to connect craft and design as well as different designs in a short period of time. Under such a circumstance that emphasizes on immediacy and impacts, our primary goal is to produce “solutions to problems in life or to modify the fun in life.” To achieve this goal, we will endeavor in the following five directions:

1. **Local Life:** Taking walks on the streets permits immediate observations and understanding of the local living environment. Observing the changes in time, one soon realizes that design ideas and the environment can change every second. The morning has its unique sounds; man-made architecture and objects reveal different traces of time. Taking a little bit of time to quietly observe, one might discover different background of local residents. It is likely that people with outside perspectives might find something unique that local people have taken granted for. It could be a dog with a

broken leg and is in need of a comfortable rattan-woven wheelchair; and it could be an elder's broken cane thrown away in a pile of garbage. These are all tiny but very intriguing starts.

2. **Gift of Materials:** Nature and waste provide a wide variety of materials. Every area has its lush species, albeit they might be covered with dirt. Stones can be turned into thermal stones. Craftspeople demonstrate how they perceive different materials with unique feelings. When one reaches out a hand to touch a material, an instant connection with that material is formed. Perhaps, you are still searching for ways to discover the characteristics of more materials, since even the bloom time of a plant in different regions also varies.
3. **Individual Skills:** Everyone is good at something. As long as we are willing to work with our hands and stay hands on, possessing superb craft skills is not really a prerequisite; instead, our goal is to be able to affirm our abilities after recognizing them. Even if it is to use machines, the most precious thing is to manifest one's ideas through physical things. During the process, one cultivates and develops the spirit of an untrained artist, acquiring the power to realize fantasies. One might not be very dexterous with hands; however, through accumulating experiences, even telling stories with archives can be a refined skill. For instance, to aestheticize a granny's field by arranging stones with texture and patterns can also be a beautiful endeavor!
4. **Stories and Places:** A craftwork or design can stand the test of time because it conveys stories of the past. We hope to explore and understand the people, things and activities of a place before coming up with designs and solutions for existent needs and issues. Starting with a small problem to create a possible solution, banners used in political campaigns can be converted into practical book bags for children of disadvantaged families. The stories of a place might come from the process of sourcing materials, or it might be from the clustering effect after a certain work is introduced. A craft product or industrial design can resonate with its audience in a simple yet heartfelt way.
5. **Here and Now:** the objective of craft design in this project is to make a work that can be "used right now" rather than making a product that "will be used one day." This concept originates from the determination to solve problems and meet the needs. The idea of designing visually pleasing products is renounced because beautiful appearances might not be useful to people. Instead, the design will start from human needs and uses hands to give

craft its immediate value by delivering it to those that need it or stationing at a certain spot to provide services to passersby. For example, street vendors will need to operate their businesses immediately instead of waiting for calls of inquiry. We should endeavor to erase the distinction between craft and design so that they can give back to people and flourish.

Introduction of the lectures:

1. 5 studio and the artists:

1). Puyuma Cultural Studio: Ahung Masikad

Type of Craft: Rattan and Bamboo Weaving



Not many people know that Puyuma Tribe Elder Ahung Masikad had a glorious journey of craft before he returned to Sakuban Tribe. Having worked at a rattan product

factory in Indonesia for almost four decades, he witnessed the peak and decline of the rattan industry in Southeast Asia. His remarkable craft skills can be seen from a simple move of flickering a rattan stick, from which he knows its flexibility immediately. Nowadays, weaving methods are no longer what he pursues. Returning to the tribe and remembering what he observed from his father as a little child, he knows the silhouette of a cultural life and hopes to substantiate it in reality.

He has long dedicated his time to teach tribal youths about their culture, bringing them back to the tribal meeting house while engaging himself in the restoration and construction of traditional Puyuma youth meeting house, “ttakuban,” adult meeting house, “palakuwan” and Puyuma architecture. In today’s Puyuma community, only a few people possess comprehensive knowledge about rattan craft and the bamboo architecture of youth meeting houses. Therefore, he has diligently maintaining the cultural ember, hoping to realize his cultural vision in the near future.

2). Amis : Hipali say say_

Type of Craft: Shell-flower Leaf Weaving, Crochet and Cross-stitch

Hipali say say grew up in Torik Tribe in Chenggong Township. After living in Kaohsiung for years, she and her husband moved back to the tribe for their next generation. After returning from the city, they started working in the field of cultural restoration and education, teaching extensively Amis traditional crafts and wisdom, such as weaving, cross-stitch, plant fiber weaving and traditional clothes making. Their studio resembles a treasure vault that stores a wide range of indigenous artifacts. Moreover, she has also dedicated her time to the preservation of intangible cultural heritage, spending more than a decade teaching the Amis language and dance at local high schools and elementary schools. It is her dear hope that the communal spirit can be passed down from one generation to another.



In school, she leads students into vegetable farms and the woods to familiarize them with plants and their various usages, teaching students about the practical materials

gifted by nature and guiding them to savor seasonal vegetables and how to cook them. Her intoxicating “Sinafot ni ina” (world of vegetables) is blended with the scent of the earth and reveals the precious gifts of nature. By teaching children ancestral wisdom of “local ingredients, seasonal foods,” along with the concept of ecological sustainability, she distills the virtue of cherishing nature and her wonders in the minds of the younger generations.

3). Talem : Lanpaw Kaljuvung

Type of Craft: Leather Craft and Bamboo Fishing Instrument



Langpaw Kaljuvung is a respected hunter in Tjuabal Tribe in Daren Township. Apart from his extensive knowledge about mountains, he is the

performer of sacrificial rites for the Saljingusan family in the basin of Dajhu River and the leader of Eagle Warrior Troop. However, to describe a hunter in this way does not really meet Langpaw’s standard because “planting,” in his opinion, always comes before “hunting.” If a hunter does not understand planting, how can he understand plants’ seasonal changes and preys’ activities in the mountains for that matter.

Langpaw has always had a vision, which is to found a platform that allows interaction between indigenous tribal culture, ecology and humanity—an educational space where people can learn and discuss essential topics; hence, the birth of Talem. “Talem” means “to plant” in the Paiwan language. Langpaw gives this name to the space in the hope to combine education with Paiwan tradition, a way of learning that follows the traditional cycle of farming, hunting and rites. Recently, Talem offers programs of making animal skin bags as well as exchange activities featuring rattan weaving, wood sculpture and music.

4). Saparang Rosa Studio : DaRaSong, Tjuku

Type of Craft: Ramie Processing and Usage, Hunting Craft



Saparang Rosa Studio, located in Rulakes in Jinfeng Township, is founded by DaRaSong of Rukai descent and Tjuku of Paiwan descent. Wood and stone sculpture, lazuli jewelry, weaving and traditional clothing have been subjects of long-term study and creative work in their family. The son, DaRaSong, inherits the crafts of his father and preserves his legacy. DaRaSong

is an internationally licensed tracker. His program of tracking programs immerses participants in nature and enables them to learn survival skills through employing all senses, continuing the mountain wisdom and hunter philosophy passed down from his father. In his spare time, he also engages in spatial design and arrangement, making use of diverse plants and wood. Natural materials are both his creative materials and food ingredients. The mother, Tjuku, is a weaver and indigenous clothes maker. Saparang Rosa Studio insists on following indigenous tradition and upholding respect for nature, slowly but steadfastly cultivating the field of culture.

5). SikiSufin Studio

Type of Craft: Carpentry



SikiSufin, an Amis artist from Etolan tribe in Taitung, creates with driftwood and shares things with the nature. When creating the craft works, SikiSufin keeps reminding himself of the doctrine of aborigines: be humble to the mother earth. As aborigines were once discriminated by and pushed out from the society, SikiSufin therefore decided to return to his homeland to, with his own hands, show the values of his maternal culture. He picks up driftwood, and then shapes and records the memories and identity of the tribe on the wood. He wants not only to show the past, but also to light the future: Takasago volunteers, old Taiwanese soldiers, and even myths and legends told by the tribe's elderly people have all become the themes of SikiSufin's works.

2. Design Consultant and lecture speaker :

1). PATAPiAN Studio

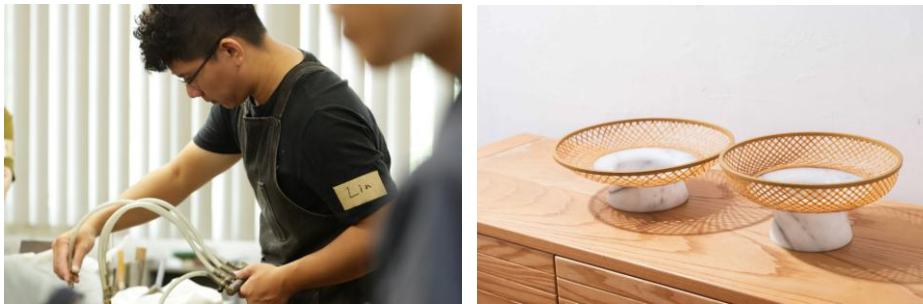


PATAPiAN is woven decorative items which combine craft practices with contemporary aesthetics. PATAPiAN products are based on the idea of re-interpretation and creativity that draw inspiration from

nature, narrative and everyday life. By using several materials and new method of making make the products that are strong and unique identity.



2).Lin Ching-Ke (gridesign studio)



For a decade, Lin Ching-Ke worked as a designer for various companies, including Tsann Kuen, Asus and DEM inc. Having a transdisciplinary background in craft, product and interior design, Lin founded “gridesign studio” in 2015. His work demonstrates a unique humanistic color mixed with experimental features, and he has dedicated much of his time to the design of bamboo craftworks. Lin has extensively shown his designs, such as “Bow Tie Chair,” “Into Mirror,” “Brocade Lighting,” “Snow Flakes,” in international fairs, including Design Pier, BIG+BIH Fair, Toyama Design Wave, Tokyo Designers Week and Salone del Mobile. He is the recipient of various accolades, including Design for Asia Awards, A’Design Award, Golden Pin Design Award and Cultural and Creative Award. It is Lin’s dearest hope to be able to uncover new elements in traditional crafts through design, and by doing so, embodying significance of local culture and turning it into the cultural benchmark in Asia.

3). Huang Hsin-Ya (Woo Collective)



Huang Hsin-Ya is devoted to creating objects that amaze people in modern life. Conveying the idea of “focusing on and profoundly experiencing a good, contemporary living attitude,” Huang combines Taiwanese traditional crafts and skills with Asian urban and minimalistic aesthetics. Traditional tin craft in Taiwan had flourished since the 1870s and declined after a century of prosperity. The creative team at Woo Collective has studied tin craft with national treasure, Chen Wan-Neng, and deeply explored local culture to develop various new craft techniques, including natural material casting and smoke coloring, to demonstrate a design style that blends the innovative, the historic and a sense of poeticness. Huang Hsin-Ya entered XD Design in 2010 and worked as an industrial designer at the company for two year. She graduated from the Graduate Institute of Design, National Taiwan University of Science and Technology in 2016. In 2015, she founded the brand Woo Collective with friends and has served as the company’s CEO and design director, which was selected by Louis Vuitton City Guide as one of Taipei's best homegrown brands in 2016 and the recipient of the Red Dot Design Award in 2017.

4). PateRongan



PateRongan is founded on the goal of returning to the intimacy between humans and the land. Using local materials and ancient craftsmanship, PateRongan seeks to present a sense of modern aesthetic of rustic quality and warmth that calls to the inner light in the depths of our soul.

Driven by her love for nature and indigenous culture, artist Chen Shu Yen traveled to the east coast, Hualien, and built an artistic career with Kavalan craft artist Tuwak-Tuyaw. Aiming to preserve the precious craftsmanship and to summon the inner dialogue with nature, the two artists work together using local materials, thus establishing PateRongan.

Integrating ancient skills and local material involved in tribal craftsmanship, such as Sanku bamboo rattan fish trap, bark cloth, plant dye, and handmade paper, while preserving the techniques and legacy involved, PateRongan creates simple modern the craft works, artistic lighting, and spatial installations with innovation.

Schedule

Time	Descriptions	Location
03 July, 2019 (Wed.) Camp registration; heading to the studio		
09:00-10:00	Camp registration	Taitung Art Museum
10:30-11:30	Design and Culture Lecture 1	
11:30-12:30	Design and Culture Lecture 2	
12:30-13:30	Lunch & break (lunch will be provided)	
13:30-15:00	Opening speech – contest rules and student introductions	
15:00-17:00	Heading to the studio (for registered workshop)	Studios
04 – 10 JULY. Learning and creating at the studio (camp period)		
09:00-17:00	<ol style="list-style-type: none"> 1. Lunch and accommodation will be provided every day. The students must pay for their own breakfasts and dinners. 2. Course 3. Design consultants provide assist students in creating the craft works and provide suggestions accordingly. 	Students enters their respective studios
2019/07/11(Thu.) Art presentation preparation works		
11:00-12:00	Design and Culture Lecture 3	
12:00-13:00	Lunch will be provided	
13:00-17:00	All participant groups will move their craft works to the exhibition venue and start the decorations	Taitung Art Museum
2019/07/12(Fri) Art Presentation		

Rewards and obligations of the first prize

1. A subsidy of NTD60, 000 will be provided to the first prize winner for producing.
2. The first winning craft work must be produced (the package shall be included and at least 6 pieces of the craft works shall be produced) before 18 October 2019 (Friday). The organizer and studio shall receive at least one third of produced items respectively, whereas the rest items may be freely used by the winner.
3. The design and production of the first-prize craft work shall also be included. The quantity, prize and package design of the the craft work shall be finalized before 31 July 2019 (Wednesday). The production shall be launched upon receipt of the organizer’s confirmation. The prize will be appropriated to the winner within one month after the produced pieces are given to and confirmed by the organizer.

Rewards and obligations of the top three prize

1. Professional photography of the top three winners: at least three photos, including those of the winning craft work’s overall view, close-up details and background-remover effects, shall be provided
2. The the craft works shall be published in at least one magazine report and the report shall be at least 1 page

Supplementary Information

1. Above prizes are tax included and the Taitung County Government will withhold the tax in accordance with tax laws of the Republic of China
2. All award winners (including those of “nomination”) will be announced to the public at the award ceremony.
3. The jury may increase, reduce or not to give above mentioned awards depending on the quality of participant works.
4. The Corporate Synergy Development Center may, depending on its budget, make an adjustment to abovementioned prizes and number of winners.

5. Where any of the winners or their works fails to comply with the standards of this contest (including the registration form), the Organize may cancel the winner's qualifications and prize directly; replace the winning the craft work with another; and/or request the said participant to compensate all financial and reputation damages and loss derived from this contest and relevant exhibitions.

Important Notices

1. It is suggested that the students can, before the submitting the application, search for more information about these studio's techniques, features of used materials and relevant cultural background. The information can help the students to list their preference for camp workshops and to provide appropriate design and marketing plan.
2. Winners of the top three prizes and Honorable Mention shall cooperate with the implementation unit to promote the outcome of this event. That is, to accept an interview after the Craft work Presentation. The implementation unit will also take photos of the winning the craft works and deliver the craft works to the location designated by the winner.
3. Apart from winners' craft works as mentioned above, other students can bring their craft works back home and shall be liable for the transportation fee by themselves.
4. Within one year after this event (until 12 July 2020), the winning craft works shall be provided to Taitung County Government free for the purpose of exhibition (the exhibition implementation unit will be liable for the transportation and relevant insurances).
5. All participant students are deemed as agreeing to comply with all terms and conditions of the cultural and creative camp workshop. The implementation unit reserves the rights to final interpretation of all documents and information of this event. Where there are any unspecified matters, the unit also retains the rights to make an amendment at any time.
6. The intellectual property rights of craft works created by the students during the camp workshop period all belong to the students. The students shall cooperate to provide detailed