

### 大學爲什麼需要博物館?

典藏是一種未來完成式 全國大學博物館聯盟的構想與成立 2017波蘭大學博物館群參訪實錄



# COVID-19 GALLERY 进价误原

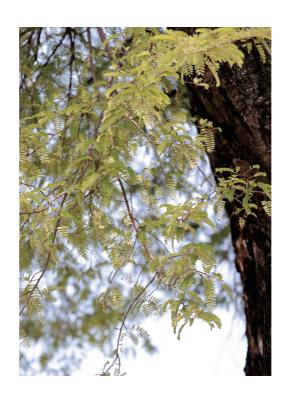


為響應中研院數位文化中心「開放博物館」2023年518國際博物館 日推廣活動,並將成大博物館2022年「疫苗邊界2.0:COVID-19迷 你疫廊」展示保存紀錄、數位化,本展展示內容業已全數上線「開放 博物館」,敬請瀏覽參考(以電腦或平板瀏覽為佳)。



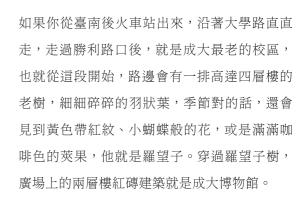
線上展示網頁





# 四維望子

### 羅望子要出刊了。



成大的前身是 1931 年設立的臺南高等工業學校,日治時期的校友、教職員們在戰後回到日本,發行同窗會刊物《鳳木會報》,以校園中顯眼火紅、帶著熱帶風情的鳳凰花爲名,回憶在校生活的點滴;1934 年發行第一號的《龍舌蘭》,則是由當時在校學生編寫,報導學生社團、畢業校友就業和校務近況,這名稱來自本館建築前廣場原有心型水池,水池前方花圃植有龍舌蘭之故。成大博物館所在地,正是高工時期第一批落成的建築之一,因此在籌備館刊發行時,某次討論中陳恒安老師丟出的「羅望





子」三個字,就這麼恰巧地傳承了過去校友前 輩們以校園植物爲刊物取名的作法。

做爲大學博物館,同時背負大學的精神和博物 館的使命,但角色定位卻不易讓人立即明白, 因此卽使自 2007 年正式成立,到將要迎來十 六歲的現在,仍偶爾需要解釋 「成大博物館在 做什麼」;對於國內同樣性質、或許也時常必須 面對資源與人力吃緊的大學博物館 / 校史館 / 特藏組們,我們除了於 2017 年共同發起成立 「全國大學博物館聯盟」,在 2023 年開始的新 企劃《羅望子》館刊與 podcast,希望也能夠 成爲伙伴館所交流的橋樑,與國內外好朋友討 論相關議題的管道,持續發揮大學博物館的力 量。

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# 館長序

在臺南市東區的大學路上,有一列在地生長了數十載的羅望子樹,隔著廣場與之相望的成功大學博物館亦已矗立超過九十年。歷經悠悠歲月,建築與樹木已是大學路東段的慣然景致,生活日常,因此館刊以「羅望子」除了自然之外,也希望這本刊物如其果實的豐富滋味一般,能傳遞博物館多層次的知識。

2020 年以來全球面臨 COVID-19 疫情的嚴峻 挑戰,這對大學帶來了許多新的挑戰,也根本 地重塑了高等教育的面貌。歷史地看,大學博 物館包含了傳統儀式和教學收藏的策展。對學 校而言,這些館藏是寶貴的研究資源,兼具休 閒和學習功能,培養同學們的視覺品味與批判 性思維。跨出校園,博物館同時影響著城市的 居民傳播知識與素養。

成功大學博物館自 1999 年開始籌備,於 2007 年 11 月 11 日正式成立,爲台灣公立大學第一 所正式納入學校組織規程的博物館。爲了發揚 校史傳統、保存校園資產、提升文化素養、融 合跨域資源,進而推動學校永續發展,其設立 的宗旨主要有四項:研究出版校史文化資產、 典藏維護重要歷史文物、展示擴大師生教研成 果與輔助多元社會教育。

作為高等學校教育再延伸的博物館,成大博物館由博物館本館、校園環境生態博物館、校內文化遺產群及各院所系的專業博物館群等多個層次所構成,促使整個成功大學成為一個大博物館,並提供文化資源及教育服務於大衆,具體落實大學博物館之社會責任與積極推動博物館知識溝通交流平台之功能。

作爲創刊號,本期特別邀請了幾篇主題文章作 爲起始。首先是歷史系陳恒安副教授的〈典藏 是一種未來完成式〉。陳老師現擔任成大校刊主 編,也曾任博物館校史組長,該文嘗試從十多 年來《成大校刊》「主編的話」,歸納出與大學 精神或校史書寫相關的觀察,進一步反思大學



博物館能否藉由典藏而盡到大學歷史責任。

第二篇是系統及船舶機電工程學系,亦是本館前館長陳政宏副教授所撰寫的〈全國大學博物館聯盟的構想與成立〉,介紹聯盟成立的動機和過程。本館於 2017 年首倡成立「全國大學博物館聯盟」組織,至今已達 21 個正式成員,其目的是希望集結台灣各方大學博物館教學與研究的能量,發揮更大的大學博物館之特色與精神。

第三篇〈館際交流回顧:2017 波蘭大學博物館 群參訪實錄〉是由本館推廣組長陳佳欣助理研 究員藉幾次國外參訪交流,分享波蘭華沙理工 大學、格登斯克醫學博物館等不同國家大學與 館舍的樣貌。此外,我們特別邀請會擔任捷克 馬薩里克大學孟德爾博物館館長,並在 2018-2019 年間受邀擔任本館客座副研究員的 Ondřej Dostál 博士執筆〈University Museum in the 21st century〉,以他同時參 與大學和博物館的豐富經驗,簡談作為「大學博物館」常見的誤解和期待,以及大學博物館 真正的意義。

幾十年來,大學博物館的角色變得更加開放, 更願意接受公衆的文化需求,而成大博物館與 時俱進,也期許自身能扮演時代賦予的角色。 在進入 2024 年,台南/台灣躍上國際舞台將滿 四百年前夕,具市定古蹟身份的成大博物館本 體建築也將展開近幾十年的大規模修繕工程, 預計閉館兩年時間。縱使實體場域使用受到限 制,然而我們希望博物館的角色能藉著數位科 技線上展示與運用校內其他空間的模式,持續 發揮大學博物館的功能,並期待修復完成後的 成大博物館能以嶄新的形式面對校園與城市。

成大博物館館長



自成大博物館成立校史組以來,即負責校史文物收藏、史料編纂出版,以及研究展示。至於配合周年校慶的校史專書,學校一向委由專案主編統籌。其他如大事記與小故事的收集任務,近年則由《成大校刊》認領。雖有初步分工,但作爲常設的博物館校史組,該如何以校史工作帶領成大人從「未來完成式」的時態來前瞻未來,同時培養願意接受挫敗並勇於再起的「未來的希望形上學」?1 大學博物館是否能透過典藏大學精神與歷史,善盡一種不容取代的「大學歷史責任」(University Historical Responsibility, UHR)。

因個人工作機緣,本文嘗試從十多年來《成大校刊》「主編的話」,歸納出與大學精神或校史書寫相關的觀察。希望未來若有機會辯論校史分工,能夠提供各方一些討論的基礎。

<sup>1〈</sup>大學法人化與大學自主治理〉。收錄於《藏形見光》。

### 』沉思之必要

生日。

機構的歷史書寫,常因周年慶典而發起。譬如成大,70周年而有《世紀回眸:成功大學的歷史》,80周年推出《成大八十·再訪靑春》,90周年更發展爲《典藏大學》(套書未以此正式命名,但承繼再訪靑春編輯精神)。校史配合週年慶並非不宜,但歡慶日是否同時也能是沉思日,則引人深思。《成大》254期,主編以〈紀

"

用盡你所擁有的最高貴的品質,你才會發現過去之中 什麼是最偉大的,是最值得了解和保存的。

念日與沉思日〉爲題,並以兩則引言祝賀學校

- 尼采《歷史的用途與濫用》

我們文化的命運已經註定,我們將再度清楚地意識到 多神才是日常生活的現實。

- 韋伯〈學術作爲一種志業〉

大學最高貴的品質爲何,是韋伯口中的多神, 也就是多元異質的精神嗎?若多元是最高品質, 那麼對話爭議勢必成爲日常。或許這也是爲什 麼 20 世紀上半葉著名法律學者,曾擔任芝加 哥大學校長的赫欽斯(Robert M. Hutchins) 會在《烏托邦的大學》中說出「不具爭議性的 大學,就稱不上是大學」這樣的話吧。2 在歡 慶的日子裡,該有誰來主動拉出沉思的美感距 離?

### \_ 溝通之必要 ))

個人的沉思是自我的對話,大學的沉思則需個人、組織與社會不斷溝通。對話溝通之必須, 多次出現於主編的話。《成大》252 期〈那麼多咖啡館之後〉、260 期〈巴黎、我不熟〉、268 期〈不需要面對面聊天了嗎?〉都期待各種互動。

252 期遺憾於知識分享與激盪風氣的淡薄。

論文與著述只有同事們會看,並且看的原因多半只是 爲了和它們劃淸界線。

-《我是誰?》

只會互相指控而拒絕辯論的菁英分子。

- 《菁英的反叛》

2《成大校刊》239「主編的話」

268 期更思索了「無知」,究竟是不願踏出舒適 圈的必然後果,或者「自動無知」具有某種自 我保護的社會功能。

There is no energy crisis, only a crisis of ignorance.
- R. Buckminster Fuller

並且強不知以爲知,一味大言欺人,未免把人看的過於不知文了。

- 《鏡花縁・第十八回》

260 期尋求兩位哲學家協助,期盼引導我們慢慢從生活中開始學習對話。

因此,第一個忠告是「生活先於書籍」,第二個忠告 是「正文先於註解」,卽經驗先於思考和認識。

- 叔本華

- 朱利安

dia 在希臘文有兩個意思,第一個意思是間距 (écart),雙方間距愈大,討論才會愈精彩,否則就是 兩個人都說一樣的話,這是沒有意思的,是很貧乏的 dialogue;第二個意思是緩步向前,亦步亦趨 (cheminement),是雙方要有「一段時間」和「過 程」去進行 dialogue。面對 écart 與 cheminement 是需要 patience 的,是要有耐心地「一起」工作。 276 期的〈Mihumisang〉,是布農族問候語, 是經歷風浪後對生命的感謝。企圖藉原住民的 族群文化敏感度,呼籲「真正看見」文化差異 所造成的現實困境。更期待以 Freires 那基於 愛、謙卑與信心的對話,來取代消滅思考的囤 積式教育所造成的固化僵硬。因此,276 期才 會選了底下兩則引言。

沒有希望,對話也將不存在。

-Paulo Freire,《受壓迫者教育學》

We don't need no education.

-Pink Floyd, "Another Brick in the Wall"

### \_ 跨界之必要 ))

大學鼓勵跨領域對話,期待透過異質的衝撞能激盪出新的可能。最起碼,透過他者,我們得以重新認識自身。《成大》253期〈大學萬花筒〉,一方面鼓勵大家盡力旋轉,卻也提醒不要被絢麗色彩迷惑。

Auch ist Wahrheit…stillgemäßer Denkzwang. (真實……符合樣式的思想強制)

Fleck, Entstehung und Entwicklung einer wissenschaftlichen Tatsache

(一個科學事實的發生與發展)

強調個人思維受思維集體影響,指出個人若想 認識世界並無法避開社會文化這一環節,更暗 示著個人可同時投入各種思維集體以培育多元 觀點。

要做「懷疑者」(skeptic),而非「憤世嫉俗者」 (cynic) o

- 林俊義《活出淋漓盡致的生命》

碩十指導老師自傳的智慧之語,適時提醒基進 批判與自慢睥睨的差異!其實,種種對話溝通的 目的,都在提醒不宜畫地自限。《成大》263 期 〈牆最終的命運是成爲觀光景點〉與 265 期〈蝌 蚪文的思維限制〉再次回到同一關懷。

263 期主編的話選了:

只要勇敢地走向牆外,牆就會消失無蹤。 - 王健文〈拆城牆的人〉

A wall ends its life as a tourist attraction. -Alexandra Novoseeloff, "Why Walls Don't Work" 265 期更以金庸、笛卡爾與無際大師三人之力 來打破我們的自以爲是與作繭自縛。

Dubito, ergo cogito, ergo sum. (I doubt, therefore I think, therefore I am.)

- Rene Descartes

過了河,我們就要放下船趕路。

- 無際大師

### " \_ 意義之必要

主編說那麼多話做什麼?若將校刊作爲紀錄未 來校史足跡的平台,那麼校刊如何善盡大學責 任,並以什麼樣的精神來揀選串起時間軌跡的 每個當代?現在回頭再看,《成大》257期〈細 雨濕衣看不見,閒花落地聽無聲〉似乎已有 「藏形見光」精神,畢竟 257 期已經關注到置 身沒有條理世界當中需要叩問方向與意義。

### 257期的引言說道:

人類的歷史條件是……我們中的每個人都處於其他人 之間,歸屬於一個社會;我們中的每個人,都注定要 置身於一個多少沒有條理的世界當中。

-Raymond Aron《歷史意識的維度》



成大校史相關出版品

Le Sens 這個法國詞彙,在俄語中需要用兩個單詞來 表示它的雙重含義:znachenie 意義;pravlenie 方 向,未來。

-Marc Ferro《給我的孩子講二十世紀》

歷史的意義並非由上而下的給予,而是產生於自己與過去的對話,而且這個對話必須是在同情理解的基礎上進行。《成大》264期〈追追追與歷史的天使〉便強調歷史應具有批判轉化:

與主動的記憶相反,紀念並不滿足於激發過去的一個 時刻,而是致力於將其轉化。

- 《歴史的天使》斯台凡・摩西

故抗兵相加,哀者勝矣。

- 老子六十九章

《成大》277期〈塵世是可能性的王國〉進一步 提醒有意書寫歷史者,歷史知識旣然是有信據 的詮釋,那麼就不可能有完整的唯一解。不 過,即便如此,在時間的皺褶中,我們仍能有 所得。

### 歷史是殘缺不全的知識

-Paul Veyne《人如何書寫歷史》

你想爲人間消除邪熱 解脫勞乏,你的言語是晦澀的 卻令我們淸心明目 也斯

-〈給苦瓜的頌詩〉

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### \_ 代結語:倫理之必要

具有公共性的歷史書寫需有專業倫理。「每個人 都是自己的歷史學家」的前提應是成爲「歷史 『學家』」!歷史學系雖然沒有開設專業倫理必修



成大校史相關出版品

課,但是內含於歷史思維與書寫的倫理堅持, 早應透過必修、選修、通識課程或各式活動而 成爲所有人面對過去的倫理態度。若此,我們 便能以過去來豐富自身,並有意義地選擇符合 德行的目標以盡責任。這也是《成大》261 期 〈我是浪費者,我就是詩〉的潛台詞。

我是浪費者,我就是詩。我將自己的東西浪費,而完 成我自己。

- 歌德《浮士德》

僅僅感覺到責任只是一個形式上的德行,其本身並不 會導向某種特定責任:人們有可能因爲一個正義的目 標感到負有責任,也可能爲一個邪惡的目標感到負有 責任。

- 轉引自托尼·朱特《事實改變之後》

最後,「未來的希望形上學」強調必須寬容犯 錯。畢竟,回望來時路,怎能期待一片美好?

《成大》274期,主編的話〈鯤鯨吹浪〉以伊卡 洛斯的故事開啟承諾,而以生物學家的知識生 產作爲望向未來的期許。最後僅以此兩則引言 結束此文,並希望對典藏大學、校史書寫有興 趣的讀者,可以根據以上的各種資訊,或者多 留意成大博物館的訊息,進一步認識大學以其 歷史。

痛呀,痛呀!大膽冒險後隨之而來的懲罰我不怕墜 落,我在高空大喊往上,穿過穹頂! 平和地死去你將 受頒至高無上的死亡。

- Giordano Bruno

The present as the future of the past is not a "result" of the past; the past is the result of a future – its presence as a surrogate.

- François Jacob

# Collection Is a Future Perfect Tense

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The University History Group of the National Cheng Kung University Museum is responsible for the collection of the University objects and files, compilation and publication of historical materials, and research and exhibitions. Regarding the book on the University history published in conjunction with the University's anniversary celebration, the school has always commissioned that task to the editor-in-chief who oversees special projects. Other tasks such as the collection of chronicles of events and short stories have been the responsibility of the NCKU Magazine in recent years. Although there is a preliminary division of labor, it remains to be seen how a permanent university history group in the museum will lead students, faculty and staff to envision the future from the perspective of the "future perfect tense," and at the same time cultivate people with a sense of "future hope," <sup>1</sup> a willingness to accept setbacks and be courageous to get back on one's feet again. The question is whether the university museum can fulfill an irreplaceable "university historical responsibility" (UHR) by recording the spirit and history of the university.

Based on personal work opportunities, I summarize this article based on observations related to the spirit of the university or the writing of school history from the perspective of the editor-in-chief's notes in the NCKU Magazine from the past ten years. It is hoped that these observations will provide some basis for discussions among all parties, if an opportunity arises for them to plan the division of labor on the task of writing the University's history.

<sup>1 &</sup>quot;University Incorporation and University Autonomous Governance," included in Seeing Light in Hidden Shapes.

### \_ A Need for Contemplation

Documenting the University's history is often done to celebrate its anniversary. For example, Review of the Century: The History of National Cheng Kung University was published for its 70th anniversary. NCKU 80, Revisit Its Earlier Years was released on the 80th anniversary. The Collection of the University History was published for the school's 90th anniversary-the book series has a different name but continues the editorial spirit of revisiting the NCKU's earlier years. It is not inappropriate for the school history to be emphasized in its anniversary celebration, but whether the celebration day can also be a day for contemplation deserves some thought. In the 254th issue, the editor-in-chief has a feature on Remembrance Day and Contemplation Day and inserted two quotations to celebrate the University's birthday.

Use up the noblest qualities you have, and you will discover what the greatest was in the past, and what is most worth knowing and preserving. - Nietzsche, The Use and Abuses of History

The fate of our culture is sealed, and we will once again become conscious of multiple gods as a reality of everyday life.

- Weber, Science as a Vocation

What is the most noble quality of a university? Is it Weber's polytheism, that is, the spirit of diversity and heterogeneity? If diversity is the highest quality, then dialogue and disputes are bound to become everyday routine. Perhaps this is why Robert M. Hutchins, a reputed legal scholar in the first half of the 20th century and once the president of the University of Chicago, said in the University of Utopia that "a university that is not controversial cannot be called a university." 2In days of celebration, who should take the initiative to raise the aesthetics of contemplation?

### \_ A Need for Communication ??

Personal contemplation is a self-dialogue, while contemplation at the University level requires continuous communication between individuals, organization, and society. The necessity of dialogue and communication has appeared many times in the editor-in-chief's notes. The anticipation of various interactions was expressed in different issues of NCKU Magazine, including the 252nd Issue, "After Many Café Shops," the 260th Issue, "Paris, I' m Not Familiar," and the 268th Issue, "Don't You Need to Chat Face to Face?"

The 252nd Issue laments about a lack of knowledge-sharing and an intellectual environment.

Papers and writings are only read by colleagues, and the reason for reading them is mostly just to draw a line between them and those essays.

- Who Am I?

Elites who only accuse each other and refuse to debate.

- The Rebellion of the Elite

The 268th Issue further raised the point that

<sup>2</sup> The Editor-in-Chief's Notes in the 239th issue of the NCKU Magazine.

whether ignorance is the inevitable consequence of an unwillingness to step out of the comfort zone, and whether "automatic ignorance" has a social function of self-protection.

There is no energy crisis, only a crisis of ignorance. - R. Buckminster Fuller

Pretending to know what you do not know, and blindly deceiving others with big words, you are treating people as if they are ignorant.

- Chapter Eighteen, Mirror Flowers

The 260th Issue includes the words of two philosophers which will guide us to slowly start learning having dialogues in life.

The first piece of advice is that "life comes before books," and the second one is "text comes before notes," that is, experience comes before ideas and understanding.

- Schopenhauer

Dia has two meanings in Greek. The first meaning is distance (écart). The wider the distance between the two parties, the more interesting the discussion will be. The opposite will be that two people are saying the same thing, which is a meaningless dialogue. The second meaning is to move forward slowly and follow the same steps (cheminement), which means that both parties need a period of time and a process to carry out the dialogue. In the face of écart and cheminement, patience is required, and it is necessary to work together patiently.

- Julian

"Mihumisang" in the 276th issue is the Bunun

people's greeting. It means appreciation for life after going through storms. This is an attempt to use the sensitivity through the indigenous people's culture to present the dilemma caused by cultural differences of "being truly seen." It is expected that Freires' dialogues, based on love, humility, and confidence, will replace the rigidity caused by education that creates unnecessary stress and eliminates the ability to think critically. Based on this reason, the 276th issue selected the two quotations listed below.

Without hope, there would be no dialogue.

- Paulo Freire, Pedagogy of the Oppressed

We don't need no education.

- Pink Floyd, "Another Brick in the Wall"

### The Need to Cross Borders "?

The university encourages cross-field dialogues. It is expected that new possibilities will be created through the colliding of different ideas. At least, through others we can re-understand ourselves. "University Kaleidoscope" in the 253rd issue of NCKU Magazine encourages everyone to try their best to create while reminding people not to be confused by dazzling enticement.

Auch ist Wahrheit…stillgemäßer Denkzwang. (Authentic... compulsive way of thinking that fits

Fleck, Entstehung und Entwicklung einer wissenschaftlichen Tatsache

### (Occurrence and development of a scientific fact)

It has been emphasized that an individual' s thinking is influenced by collective thinking. What is pointed out is that if individuals want to understand the world, they cannot avoid the linkage of social culture. It also implies that individuals can invest in various thinking groups at the same time to cultivate multiple viewpoints.

Be a skeptic, not a cynic.

- Lin Chun-I, Live A life to Its Fullest

Some words of wisdom from the autobiography of a master's student advisor remind us of the difference between radical criticism and arrogance and complacency. In fact, the purpose of all types of dialogue and communication is about reminding us not to limit ourselves. The same theme also appears in the "Ultimate Fate of the Wall as A Tourist Attraction Site" in the 263rd issue of NCKU Magazine and "Thinking Limitations of Tadpole Script" in the 265th issue.

In the 263rd issue, the editor-in-chief selected:

As long as you bravely go outside the wall, the wall will disappear without a trace.

> - Wang Chien-Wen, The Man Who Tore Down the Wall

A wall ends its life as a tourist attraction. - Alexandra Novoseeloff, Why Walls Don't Work

In the 265th issue, the words of Jin Yong, Des-

cartes, and Master Wu-Chi break down limitations and complacency.

Dubito, ergo cogito, ergo sum. (I doubt, therefore I think, therefore I am.)

- Rene Descartes

After crossing the river, we will leave the boat and go on our way.

- Master Wu-Chi

### The Necessity of Meaning ""

What is the meaning for the editor-in-chief to speak a lot? In using a University journal as a platform to record the footprints of the school history in the future, how should the journal fulfill the University's responsibility, and what kind of theme will be chosen to connect the trajectories of different times? Looking back now, "Wet clothes in the Drizzle, Things Are Invisible, Flowers Fell Silent" in the 257th issue of NCKU Magazine seems to have the spirit of "see the light from the hidden form." The issue has already focused on the need to inquire about direction and meaning in a world in disarray.

The introduction to the 257th issue states:

The historical condition of the human race is that ... each of us lives among others and belongs to society. Each of us is destined to live in a somewhat disorganized world.

- Raymond Aron, **Dimensions of Historical Consciousness** 



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Le Sens is a French word. It takes two words in Russian to express its double meanings. Znachenie refers to meaning. Pravlenie refers to direction and future.

- Marc Ferro,

Telling My Children About the Twentieth Century

The meaning of history is not given from up above, but from the dialogue between the self and the past. This dialogue must be conducted on the basis of sympathetic understanding. "Chasing and the Angel of History" in the 264th issue of NCKU Magazine emphasizes that history should have the function of criticism and transformation:

In contrast to active memory, commemoration is not merely to evoke a moment from the past, but rather to strive to transform it.

- Stefan Moses, The Angel of History

Therefore, when the two armies confront each other, the side who sympathizes with the common people will surely win.

- Chapter Sixty-Nine, Lao-Tzu

"The World as A Kingdom of Possibility" in the 277th issue of NCKU Magazine further reminds those who intend to write history that since historical knowledge is an interpretation using evidence, it is impossible to have a complete and unique solution. But even so, through the passage of time, we can still learn something.

History is incomplete knowledge
- Paul Veyne, Writing History

You want to eliminate evil for the world
Free from fatigue
Your words are difficult to understand
But it keeps us clear-headed
- Leung Ping Kwan, Ode to Bitter Melon

# Conclusion: The Necessity of Ethics

Public history writing requires professional ethics. That everyone is his/her own historian is premised on becoming a historian. Although the Department of History does not offer compulsory professional ethics courses, when



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people look into the past, ethics embedded in historical thinking and writing should have already become a quality that people have through compulsory, elective, and general education courses, or various activities. In doing so, we can enrich ourselves with the past and fulfill our responsibilities by meaningfully choosing virtuous goals. This is also the hidden theme of "I Am a Waster, I Am a Poem" in the 261st issue of NCKU Magazine.

I am a waster. I am a poem. I complete myself through wasting my things.

- Goethe, Faust

Merely feeling responsible is a virtue and does not in itself lead to a particular kind of responsibility: one can feel responsible for a just goal as well as for an evil one.

- Tony Judt, When the Facts Change

Finally, "the future hope" emphasizes the need to be tolerant of mistakes. After all, looking into the past, we can hardly expect everything to be perfect. The editor-in-chief's words as presented through "The Whale Rides the Wave" in the 274th issue of NCKU Magazine started the promise with the story of Icarus and took biologists' knowledge production as the expectation for the future. Finally, this article will end with two quotations. It is hoped that readers who are interested in writing about the University's history and the Collection of the University History will learn more about the school and its stories based on the above information or keep an eye out for information about the National Cheng Kung University Museum.

It hurts, it hurts! The punishment that comes after an adventure. I am not afraid of falling. I am shouting from high up. Up, up through the dome! Die peacefully and you will be crowned with supreme death.

-Giordano Bruno

The present as the future of the past is not a "result" of the past; the past is the result of a future – its presence as a surrogate.

- François Jacob



# 全國大學

# 博物館聯盟

的

# 構想與成立

成大系統及船舶機電工程學系副教授 陳政宏



## 發展背景

「全國大學博物館聯盟」倡議於 2016 年 底成大博物館舉辦的大學博物館研討會, 於 2017 年 5 月 3 日由 5 個創始會員館成 立,現有 21 個正式成員;其宗旨是要建 立一個國內大學博物館間的交流平台,以 促進大家在展示、人員培訓、館務經驗交 流、研究、國際合作、共同宣傳等方面的 合作。

成大博物館從籌備時期開始至今,必須思 考規劃這個沒有太多自身學術遺產的大學 博物館的發展定位與特色,以及相應的發 展策略。因此,我們這些第一批館員1,

一方面自行思考規劃,一方面也向外學習、尋 求協助。博物館間的串連、組織成網絡就是其 中一項對外連結的工作。起初我們對於博物館 網絡的想像比較侷限於資訊交流、活動串連, 對於要如何深化運作、擴大參與也只有模糊的 概念。首先有文建會 2009 年補助計畫中的「大 臺南地區博物館群」(Great Tainan Museum Group)的嘗試。不過影響比較大的,其實是 於 2011 年本館舉辦大學博物館國際研討會時 認識的捷克馬薩里克大學孟德爾博物館 Ondrej Dostal 館長;他雖因故未能來台,卻引起我們 合作交流的興趣, 在我 2012 年 7 月初借赴白 俄羅斯開會在維也納轉機之便,順道拜訪之 後,他們免費提供了孟德爾雙語活動看板展, 並在台灣各級學校巡迴多年,開啟了本館對低 成本、易移展、新鮮主題的多館合作模式的興 趣;也因此我們開始認眞思考博物館網絡是否 可以多朝分享資源、降低成本、協作、經營手 法交流的方向發展。於是在 2013 年文化部文 計畫12中構想了組織「東(南、北)亞大學博 物 館 網 絡」(South-(or north-) East Asia University Museum Network)的初期探索 工作、2014年的文化部補助計畫中成立「大臺 南校園文化資產策略聯盟」(Great Tainan Campus Culture Heritage Strategic Network) o

另外還有一個重要背景是,大約在 2011 年到 2014年間,因爲一些校級評鑑中本校少數資深 教授可能因爲對館務了解不很完整,誤會本館 的經營偏向校史館。當時除了盡力澄清之外, 我們也試圖在展示、推廣方面多一些國際交 流,這點大大影響了我們從 2011 年以後的國 際化工作,包括引入外國大學館的展示、出國 移展、舉辦及參與國際研討會、年會或工作坊 等;而這些國際化工作也與文化部補助計畫、 大學博物館聯盟的推動相輔相成。

<sup>1</sup> 除<mark>了創館館</mark>長顏鴻森教<mark>授外,主</mark>要有組長褚晴暉 ( 機械系,第三任館長 )、陳恒安 ( 歷史系 ) 、陳政宏 ( 第四任館長 ),以及研究員張幸眞博 士、館員林依蓁小姐,以及當時已開始合作、後來入館任研究員的郭美芳博士。

<sup>2</sup> 主持人為陳政宏,共同主持人包括組長顧盼教授(歷史系)、郭美芳研究員。

# 外國大學博物館聯盟的借鏡與構想

成大博物館的國際交流從 2009 年 5 月舉行「科技博物館之科學教育與推廣國際工作坊」開始,逐步加強此專業領域的參與:2009 年首次參加美國博物館學會 AAM 於費城的年會、2010 年第一次參加於上海舉行的國際博物館協會 (ICOM) 三年一次的大會、2011 年 11 月校慶舉辦本館第一次的大學博物館國際研討會 (University Museum Conference),且邀請當時國際博物館協會大學博物館委員會 (University Museum and Collections, UMAC) 主席 Hugues Dreyssé (法國史特拉斯堡大學副校長)擔任主題講者。本館藉由UMAC 主席的介紹與引介,快速拓展了後來的一些國際交流。

首先是次年 2012 年參加 UMAC 於新加坡國立 大學舉行的年會,在會中認識了更多歐洲與東 南亞地區的大學館成員與大學博物館網絡,又 有熱心台僑介紹許多日本大學博物館館員。其 影響就是前述 2013 年「東(南、北)亞大學 博物館網絡」的構想;後來該構想還在 2017 年全國大學博物館聯盟成立後,模仿其內容草 擬了一項 Southeast Asia University Museum Network 的草約,雖然曾想利用成大主辦東南 亞 大 學 校 長 會 議 (Presidents' Forum of Southeast Asia and Taiwan Universities, 簡稱 SATU)之便,但一直沒有適當機會推動。 不過,台灣仍有機會參加國際區域性的大學博 物館交流組織,例如台大是環太平洋大學協會 (Association of Pacific Rim Universities, APRU) 的成員,因此台大博物館群也就能藉由 其年會的機會,定期參與該聯盟內的大學博物 館交流。而後幾乎每年我們都有館員參加 UMAC 年會、ICOM 三年大會,以及其他 ICOM 的委員會,如科技博物館委員會 (CIMUSET)、建築委員會等。

最關鍵與最直接的外國博物館經驗,是在我們 有上述串聯大學博物館的構想後,一直到 2016 年 7 月初我們參加 ICOM 於義大利米蘭舉行的 三年大會才有具體進展。從 2015 年 2 月起接 任館長後,我除了加強與一些個別的外國大學 博物館的交流之外,也在思考與尋求推動組成 大學博物館網絡組織的方法與機會。在這次 UMAC 的會中剛好聽到 2019 年將主辦 ICOM 大會的日本館長介紹日本大學博物館網絡、波 蘭格但斯克醫學大學(Gdansk Medical University)醫療博物館館長 Marek Bukowski 醫師介紹波蘭大學博物館協會 (Polish Association of University Museum)。發覺他們的做法與我們的構想十分接 近,於是趁會議休息時間主動向他們請教大學 博物館網絡成立與運作的方式。波蘭大學博物 館協會是 2012 年由華沙大學博物館館長 Dr. Hab. Hubert Kowalski、Białystok 醫科大學 醫藥史博物館 Dr Magdalena Grassmann 館 長及 Dr. Marek Bukowski 聯合倡議成立的。 恰好他們三位都在場,我就一起請為交談。Dr. Bukowski 這位小兒外科醫師,除了送我一本 該協會的簡介外,最後用急診醫師明快果斷的 語氣,鼓勵我盡快去推動我們自己大學博物館 網絡的成立。這場簡短的討論與 Dr. Bukowski 的強烈鼓勵,可說是讓我下定決心 當年度就來推動成立大學博物館聯盟最重要的 因素。

由於第一次籌組這個前所未有的單位,我們完 全不曉得國內其他大學博物館的想法與意願, 因此需要徵求一些館所的意見。於是在 2016 年 11 月 8-10 日由本館主辦的「2016 大學博物 館國際研討會:科學的、技術的、大學的文化 資產三螺旋 | 最後討論時間中,我們分享當時 已知的外國大學博物館網絡的經驗,並提出成 立大學博物館網絡的想法,也迅速獲得大家的 支持。所以,我們便迅速往前推展,開始准備 正式成立所需的具體事務。

在聯盟成立後、第一次交流會議舉辦前,2017 年 6 月剛好有機會和本館吳奕芳組長(藝研所 所長)參加俄羅斯薩馬拉航太大學舉辦的薩馬 拉區域大學博物館研討會。除了演講與參訪之 外,也見識到他們同一都會區內的大學博物館 間,以及與區域內其他博物館間如何透過博物 館網絡互動。



2016年 UMAC 委員會中Dr. Marek Bukowski 介紹波蘭大學博物館 協會的成立



2016 年 UMAC 委員會中日本館長介紹日本大學博物館網絡

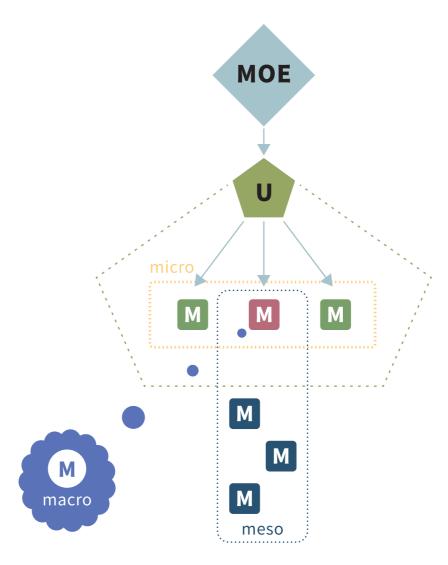
### 大學博物館聯盟的支持理論

在說明需要成立一個大學博物館網絡組織的理 由時,除了各種可能的好處外,我也開始試著 整理出一個比較理論性的說法。最後整理爲 「(弱小型) 大學博物館的多層水平網絡支持理 論」(Multiple Level (Horizontal) Networks Support for (Small or Weak) University Museums)。除了以簡報方式對成員說明外, 也在聯盟成立後半年,2017年12月22日由國 立台北教育大學美術館林曼麗教授主辦的「打 開大學的寶箱:京都·臺灣大學博物館經營工 作 坊」(Open the Treasure Box of Universities: Kyoto-Taiwan University Museum Workshop) 中的演講「全國大學博物館聯盟的 展望」(Perspectives on Taiwanese Alliance of University Museums) 首次正式發表,並 與來訪的日本京都地區大學博物館協會成員充 分交流。這個理論性的說法,後來也在 2022 年 UMAC 頻道的訪談中引起前主席 Marta C. Lourenço 的高度興趣。

這個理論的主要功能,在說明這個多層次的水平網絡組織可以協助跨越行政上的障礙,讓館對館之間可以直接聯繫,使得許多合作得以容

易開展。其核心是將一個大學博物館可能的對 外網絡,分爲三層:(1)一個微觀的 (micro) 網絡校內網絡(Intramural Network); (2) 三個中層 (meso) 網絡:大學博物館網 絡 (University Museum Network)、地 區性網絡 (Local (regional) Network)、 主題性網絡 (Theme Network);以及 (3) 一個大型的 (macro) 國際網絡 (International Network),例如 ICOM 及其下委員會 UMAC, CIMUSET 等、APRU、或構想中的東 南亞大學博物館網絡。因此除了隸屬於大學、 大學的上層機構如教育部或董事會這樣的垂直 行政架構與支持之外,一個大學博物館得以獲 得更多的支持,而這些支持是來自互不隸屬的 機構,因此可說是地位平等的水平性質,但有 不同的層次,因此分爲三層。中層的三種網絡 當中,區域型的例如我們先前進行過的「大臺 南地區博物館群」,主題性網絡是類似各專業學 會的同類型組織,例如科技類博物館,無論地 位都可以組織起來互助; 而欠缺的就是大學博 物館網絡。至於爲何強調弱小型,是因爲弱小 的博物館才更需要更多的水平支援體系。

### **Administration framework (Vertical) MOE** → University → University Museums



大學博物館的多層水平網絡支持理論示意圖

# 全國大學博物館聯盟的籌畫

### 命名

籌備過程中,除了核心關鍵字「大學博物館」 (university museum) 之外,要用什麼形容詞 命名、什麼名詞說明組織的屬性,遂成爲傷腦 筋的事情。由於網絡只涉及單位之間是否有某 種連結關係,不一定要當事者有參加的主觀意 願就可以成立,因此後來參考美國博物館聯盟 (AAM) 的用字,選擇 alliance 作為表示各成 員有參加的意思,因此中文也就採用「聯盟」。 其次,我們也想要標示的是區域範圍,英文用 Taiwan 大概有共識沒問題;那中文如果用「臺 灣」,就會變成「臺灣大學博物館聯盟」,這會 讓中文使用者發生不知如何斷詞而產生歧義, 究竟是指「國立臺灣大學的」博物館聯盟,環 是「臺灣的」大學博物館聯盟?所以最後想到 用個不會把「臺灣地區」與「大學」兩詞相連 在一起,也不指涉具體地理或政體節圍名稱的 「全國」,來迴避這些中文世界的問題。但後來 在國外還是遇到了問題。

### 規約內容的背後思考與設計

「全國大學博物館聯盟簡約」只有五條。第一條 闡明宗旨爲館員專業之能培訓與業務交流,是 聯誼性質的非正式組織。第二條規範會員資 格,當時考量要有博物館的基本條件,因此強 調要屬於公私立大學、要有從事蒐藏、展示業 務,暗示如果研究少做、沒錢推廣也沒關係, 但是不能是沒有典藏品的活動空間而已。並且 需要編有固定的人員與經費,那怕再少也沒關 係,以篩選掉臨時編組者,留下有想長期經營 的。至於名稱要叫博物館、美術館,或是檔案



發起成員館館長簽署的聯盟簡約

管理、校史或類博物館等單位,不分位階、等 級、規模都可。

第三條規範會員的加入方式,因爲是非正式的 聯誼組織,僅由單位主管以該單位名義向聯盟 秘書處提出書面申請即可,但是環是要通過會 員資格審查及全體會員同意後才能加入。第四 條說明一下我們至少要辦些什麼活動。當時期 望聯盟每年能定期或不定期互訪、討論或其他 形式之交流。把時間頻率放寬到一年至少一 次,是考量大家可能經費不甚寬裕。

最後一條談聯盟的行政,規範本聯盟有三個以 上發起成員後就正式成立,因爲兩個只是雙邊 關係,三個以上才能成群。其他運作方式就由 全體發起成員討論後訂定。聯絡處當然就先以 發起者擔任。

## 全國大學博物館聯盟的成立經過

2017年4月28日簡約完成,短短幾天內,就湊齊五個發起成員,於5月3日讓全國大 學博物館聯盟成立。實體的第一次交流會議,在當年8月23日於成大博物館舉行。



第一次交流會時發起的五個成員館代表,左起台大、師大、成大、高醫、政大

# 全國大學博物館聯盟的初期發展

### 例行交流會

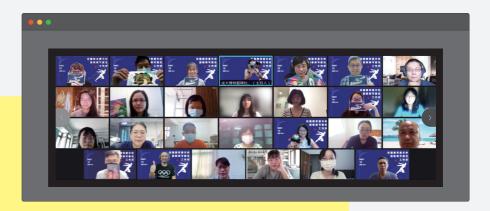
2017 年 8 月 23 日舉行第一次交流會議,大家 討論熱烈。歷次會議如下表。第三次之後的會 議大家踴躍爭相當地主,但因爲經常配合相關 活動而調整時間,已不再侷限在寒暑假,也不 限一年召開兩次,只要大家同意,交流頻繁點 也很好。比較特別的是第七次會議中,大家決 議要正式成立秘書處,因爲之前秘書工作先由 成大負責,後轉由各次主辦者輪流,爲避免變 動過於頻繁,先常設秘書處於成大。



第一次交流會議的討論情況



第一次聯盟交流會議的各校成員合影



2021.10.02. 因爲疫情改成線上工作坊

次	日期	地點
1	2017.08.23	國立成功大學博物館
2	2018.02.12	國立成功大學博物館
3	2018.08.21	國立成功大學博物館 專題講座:博物館、數位技術與策展 國立臺北藝術大學博物館研究所 張婉真教授
4	2018.11.02	國立臺灣師範大學圖書館校史檔案工作坊暨校史館營運分享會
5	2019.03.22	國立中央大學崑曲博物館
6	2019.10.21	中國文化大學華岡博物館 專題講座:談大學博物館的管理 國立臺南藝術大學博物館學與古物維護研究所 曾信傑副教授
7	2020.11.19	中國醫藥大學立夫中醫藥博物館 專題講座: 大學博物館的風景—從醫學展演談起 國立自然科學博物館展示組 楊翎研究員 ※秘書處成立
8	2022.03.07	高雄醫學大學校史館暨醫學人文博物館 (線上

全國大學博物館聯盟歷次交流會

### 成員增加

2017 年 12 月很多學校受邀 參加國北教大的「打開大學 的寶箱:京都·臺灣大學博 物館經營工作坊」,因而知道 了本聯盟的存在,也很有興 趣加入,並趁機詢問我們創 始會員們相關問題;再加上 一些學校輾轉介紹,於是當 年12月及次年,陸陸續續參 加了本聯盟。各成員加入的 時間如下表所示;目前會員 分布於北中南共七個縣市。

### 全國大學博物館聯盟會員加入時間

編號	館名	加入日期	地點	分類
1	國立成功大學博物館	2017.04.28	臺南	綜合
2	高雄醫學大學高醫校史暨南台灣醫療史料館	2017.05.01	高雄	專業 (醫療)
3	國立臺灣大學博物館群	2017.05.01	臺北	綜合
4	國立政治大學民族學博物館	2017.05.02	臺北	專業 (民族)
5	國立臺灣師範大學圖書館	2017.05.03	臺北	校史
6	國立淸華大學文物館	2017.12.23	新竹	專業 (藝術)
7	國立臺灣藝術大學有章藝術博物館	2017.12.25	新北	專業 (藝術)
8	陸軍軍官學校校史館	2018.01.16	高雄	校史
9	淡江大學海事博物館	2018.01.17	新北	專業 (海事)
10	國立體育大學體育博物館	2018.01.18	桃園	專業(體育)
11	長榮大學校史特藏發展組	2018.02.07	臺南	校史
12	長庚大學台塑企業文物館	2018.02.12	桃園	企業
13	中國文化大學華岡博物館	2018.05.24	臺北	專業 (藝術)
14	國立臺北藝術大學圖書館校史發展組	2018.08.08	臺北	校史
15	國立中央大學崑曲博物館	2018.08.21	桃園	專業 (藝術)
16	真理大學校史館推廣服務組	2018.11.02	新北	宗教
17	國立中央警察大學圖書館暨世界警察博物館	2018.11.02	桃園	專業 (警察)
18	國立淸華大學圖書館特藏組	2018.11.05	新竹	綜合
19	中國醫藥大學立夫中醫藥博物館	2018.11.06	臺中	專業 (醫療)
20	國立臺灣體育運動大學奧林匹克教育館	2019.05.30	臺中	專業 (體育)
21	國立政治大學圖書館特藏組	2020	臺北	校史
盟友	臺南神學院史料中心	2018	臺南	宗教



目前全國大學博物館聯盟成員名稱與分布的英文介紹圖

全國大學博物館聯盟成立至今,卽使是非正式的聯誼性組織,也算是走出了自己的路,希望未來能 **有更多大學博物館加入,持續串聯行動,無論是聯誼交流、**合作策展,進而向國際發聲,都需要更 多的伙伴一起努力。



# Conception and Establishment

of,

the Taiwanese Alliance of

# University Museums

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Cheng Kung University



### Development Background

The Taiwanese Alliance of University Museums was proposed during the university museum symposium, held by the National Cheng Kung University Museum at the end of 2016. The alliance was established by 5 founding members on May 3, 2017, and currently has 21 official members. The purpose of the alliance is to establish an exchange platform among domestic universities and museums to promote exhibitions, personnel training, experience exchange, research, international cooperation, and joint publicity.

As a university museum without much of its own academic heritage, during the preparation through now, NCKU Museum must think about its development positioning and characteristics, as well as corresponding development strategies. Therefore, as the first group of staff<sup>1</sup>, we strategized and planned independently, but also learned from others and sought assistance. The connection and organization of museums into a network requires external links. Initially, our vision of the museum network was limited to the exchange of information and events, and we only had a vague idea of how to deepen operations and expand participation. At first, with subsidies from the Cultural Council, we established the Great Tainan Museum Group in 2009. However, Ondrej Dostál, director of the Mendel Museum at Masaryk University in Czech Republic, whom we met in 2011 when our museum held the International Symposium on University Museums, had the greatest impact. Circumstances did not permit him to come to Taiwan, however, he aroused our interest in collaboration and exchange. In early July 2012, on my way to Belarus for a meeting, I stopped over in Vienna where they provided me with the Mendel bilingual exhibition for free. It toured all levels of schools in Taiwan for many years. We became very interested in multi-venue collaborations that can also be low-cost and have easy-to-move exhibitions with fresh themes. Therefore, we began to seri-

ously consider whether the museum network could develop in the direction of resource sharing, cost reduction, collaboration, and exchange of business practices. In 2013, with subsidies from the Bureau of Cultural Heritage of the Ministry of Culture, the "Youth Participation in Campus Cultural Assets Learning Network Project" <sup>2</sup>conceived of the "South- (or North-) East Asia University Museum Network" exploratory working group, and established the Great Tainan Campus Culture Heritage Strategic Network in 2014 with subsidies from the Ministry of Culture.

Another important background detail is that from around 2011 to 2014, during school-level evaluations, a few senior professors lacked an understanding of museum operations and felt that the museum was biased toward the school history museum. At that time, in addition to clarifying our role, we also tried to have more international collaborations in our exhibitions and promotions. This greatly affected the internationalization of our work after 2011, including exhibitions on foreign university museums; exhibitions abroad; and holding and participating in international seminars, annual conferences and workshops. These internationalization efforts were also complemented by the Ministry of Culture's subsidy program and the promotion of Alliance of University Museums.

<sup>1</sup> In addition to Prof<mark>essor Yen</mark> Hung-Sen, the founding curator, there are mainly team leaders Chu Ching-Hui (Department of Mechanical Engineering, third curator), Chen Heng-An (Department of History), Chen Jeng-Horng (fourth curator), researcher Dr. Chang Hsing-Chen, Secretary Ms. Lin Yi-Chen, and Dr. Kuo Mei-Fang, who had started to cooperate at that time and later joined the museum as a researcher.

<sup>2</sup> The host was Chen Jeng-Horng, and the co-hosts included team leaders Professor Ku Pan (Department of History) and researcher Kuo

# Referencing and Conceptualizing of the Alliance of Foreign University Museums

The Taiwanese Alliance of University Museums was proposed during the university museum symposium, held by the National Cheng Kung University Museum at the end of 2016. The alliance was established by 5 founding members on May 3, 2017, and currently has 21 official members. The purpose of the alliance is to establish an exchange platform among domestic universities and museums to promote exhibitions, personnel training, experience exchange, research, international cooperation, and joint publicity.

Firstly, we participated in the UMAC annual meeting held at the National University of Singapore in 2012. During this meeting, we got to meet more personnel from university museums, and connected with more university museum networks in Europe and Southeast Asia. Enthusiastic overseas Taiwanese students also introduced many Japanese university museum staff to us, which impacted the aforementioned idea of the "South- (or north-) East Asia University Museum Network" in 2013. Later, with the establishment of the Taiwanese Alliance of University Museums in 2017, ideas were borrowed to draft a Southeast Asia University Museum Network contract. We wanted to push this agenda forward at the NCKU Museum-hosted Presidents' Forum of Southeast Asia and Taiwan Universities (SATU), but it wasn't an opportune time. However, Taiwan still had opportunities to participate in organizations engaged in regional international university museum exchanges. For example, NTU is a member of the Association of Pacific Rim Universities (APRU), therefore the NTU museum

group can take advantage of annual meetings, and regularly participate in university museum exchanges within the consortium. Additionally, almost every year, our staff participate in the UMAC Annual Conference, the ICOM triennial conference, and other ICOM committee meetings, such as the International Committee for Museums and Collections of Science & Technology (CIMUSET) and the Architecture Commission.

The most crucial experience gained from foreign museums came after establishing the aforementioned idea of connecting university museums. Concrete progress was made when we participated in the triennial conference held by ICOM in Milan, Italy in early July 2016. Upon taking over as the director in February 2015, in addition to independently strengthening exchanges with foreign university museums, I sought opportunities to promote the formation of a university museum network. During the UMAC meeting, I learned about the Japanese University Museum Network from a Japanese director who would be hosting the ICOM conference in 2019. Dr. Marek Bukowski, Director of the Museum of the Medical University Gdańsk in Poland, introduced to me the Polish Association of University Museums. I found their approaches to be very close to our idea, so during a break in the meeting, I took the initiative to ask them about the establishment and operation of their university museum networks. The Polish Association of University Museums was established in 2012 by the joint initiatives of Dr. Hab. Hubert Kowalski, Director of the Museum of the University of Warsaw; Dr.

Magdalena Grassmann, Director of the Museum of Medicine and Pharmacy, Medical University of Białystok; and Dr. Marek Bukowski. All three were present, so I spoke with them together. In addition to giving me a brief introduction to the association, Dr. Bukowski, who is a pediatrician, also encouraged me, in the clear and decisive tone of an ER physician, to promote the establishment of our university museum network as soon as possible. This brief discussion and Dr. Bukowski's strong encouragement were the most important factors that propelled me to determinedly promote the establishment of the Alliance of University Museums that year.

Since we were creating an unprecedented alliance for the first time, we did not know what other university museums' thoughts and expectations were; therefore, we proceeded to solicit opinions from other museums. At the final discussion during the "2016 University Museum International Symposium: The Triple Helix of Science, Technology, and University Cultural Assets," hosted by our museum on November 8-10, we shared what we' d learned about foreign university museums networks and proposed the idea of establishing a domestic network of university museums; this proposal quickly gained support. Thus, we expediently moved forward and began the administrative process of officially establishing the alliance.

In June, after the alliance was established and before our first exchange meeting, I had the opportunity to participate in the Samara Regional University Museum Seminar held by Samara University in Russia with our then Chief of Exhibition Division Wu I-Fang (director of Institute of Art Studies) in June. In addition to lectures and visits, we also saw how they interacted with university museums in the same district, and with other museums in the region through the museum network.



Dr. Marek Bukowski introduced the establishment of the Association of Polish University. Museums at the 2016 UMAC Committee meeting



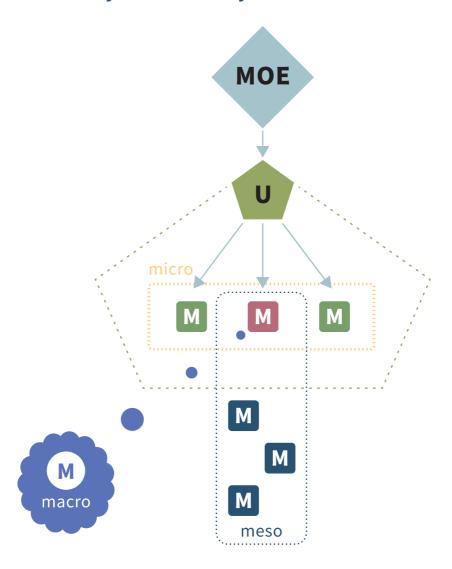
A Japanese curator introduced the University Museum Network in Japan at the 2016 UMAC Committee meeting

# Support Theory for the Alliance of University Museums

In explaining the reasons for establishing a university museums network system, apart from various potential benefits, I also tried to present a more theoretical statement, which was ultimately compiled into "Multiple Level (Horizontal) Networks Support for (Small or Weak) University Museums." In addition to presenting my argument to members in briefings, six months after the establishment of the alliance. on December 22, 2017, I publicized my theory for the first time during my talk entitled, "Perspectives on Taiwanese Alliance of University Museums" at the "Open the Treasure Box of the University: Kyoto-National Taiwan University Museum Management Workshop" (hosted by Professor Lin Min-lee of the Museum of National Taipei University of Education). My theory was fully conveyed to visiting members of the Kyoto Regional University Museums Association, and this theoretical statement later aroused great interest from former President Marta C. Lourenço in an interview on the UMAC channel in 2022.

The main function of this theory is to explain that this multiple level horizontal network organization could help overcome administrative barriers, allow direct communication between museums, and facilitate many collaborations. The core idea is to divide the possible external network of a university museum into three levels: (1) micro Intramural Networks; (2) three meso-networks: University Museum Network, Local (Regional) Network, and Thematic Network; and (3) a macro International Network, such as ICOM and committees like UMAC, CIMUSET, APRU, or the envisioned Network of Southeast Asian University Museums. Therefore, in addition to obtaining support from the affiliated universities, the vertical administrative structure, and upper-level institutions such as the Ministry of Education or Board of Directors, a university museum could also obtain support from unaffiliated institutions, creating a horizontal relationship of equal status, but with different levels, hence the three levels. Among the three meso-networks, the Regional Network would be the previously established "Greater Tainan Area Museum Group", and the Thematic Network would be similar to organizations for professional societies, for example, science and technology museums, which could be organized to help each other regardless of their status. What was lacking was the University Museum Network. We emphasized weak and small museums because weak and small museums need more horizontal support systems.

# **Administration framework (Vertical) MOE** → University → University Museums



Schematic diagram of multi-level horizontal network.support theory of university museums

# Preparing the Taiwanese Alliance of University Museums

#### Name

During the preparatory process, aside from the main keywords "university museum", picking adjectives and nouns to describe the attributes of the organization became a challenge. Since the network only involves organizations that are connected, and could be established without the subjective will of the parties involved, we referenced the wording of the American Alliance of Museums (AAM) and used "alliance" to indicate each member' s participation. Secondly, we also wanted to indicate the regional scope. Using "Taiwan" in English wouldn't pose a problem; but if "Taiwan" is used in Chinese, it would become "Taiwan University Museum Alliance," and Chinese speakers would not know how to segment the title, resulting in confusion: Is it the "Taiwanese" university museum alliance? Or the "National Taiwan University" museum alliance? Finally, I thought of using the word "national", which doesn' t refer to a specific geographical or political scope, and where the words "Taiwan area" and "university" won' t be connected, in turn avoiding the naming problem in the Chinese-speaking world. But problems abroad arose.

# The design and thinking behind the content of the statute

Later I went on to draft the Taiwanese Alliance of University Museums brief. There were only five articles.

The first article clarified that the purpose is to provide curators with professional training and conduct business exchanges, and that it is an informal organization for fellowship. The second article regulated membership qualifications. At the time, we considered the basic conditions of a museum. We emphasized that it must be affiliated with a public or private university, and must be engaged in the act of collection and exhibition. It was implied that conducting little research or having little funds for publicity was fine, but it could not just be a venue without a collection. In addition, it



The alliance brief signed by the directors of the founding member museums

should have fixed personnel and funds, even if small amounts; this rule was designed to weed out temporary organizers and keep those who are interested in long-term operations. It could be called a museum, an art gallery, archival management, school history, or a museum-like department, regardless of rank, grade, or scale.

Article 3 regulated how members join. As an informal association, the supervisor of an institution would submit a written request to the alliance secretary in the name of the unit. However, members were only accepted after passing the membership review and with the consent of all members. Article 4 described the scope of our activities. At that time, it was

expected that the alliance would conduct visits, discussions, or other forms of exchanges on a regular or irregular basis annually. In consideration of the lack of funding, we loosened the frequency of activities to at least once a year.

The last article noted the administration of the alliance. It was stipulated that the alliance would be formally established when there were more than three founding members, because two are only bilateral relations, and more than three can then form a group. Other modes of operation would be determined after discussion by all founding members. The liaison office would, naturally, first be assigned to the initiator.

# The establishment of the Taiwanese Alliance of University Museums

The brief was completed on April 28, 2017. In just a few days, we gathered the five founding members, and on May 3rd, the Taiwanese Alliance of University Museums was established. The first meeting was held at the NCKU Museum on August 23 of that year.



Representatives of the five founding member museums during the first exchange meeting; from left to right: NTU, NTNU, NCKU, KMU, and NCCU

# Early Development of the Taiwanese Alliance of University Museums

### **Regular meetings**

The first meeting was held on August 23, 2017, and everyone participated enthusiastically. The successive meetings are listed below. After the third meeting, everyone actively competed to host. The meetings were usually held with other related activities, therefore they were no longer limited to winter and summer breaks, nor to being held twice a year. As long as everyone agreed, frequent exchanges were encouraged. One exciting development was the formal establishment of the secretariat office at our seventh meeting. The secretarial work was originally undertaken by NCKU, and each school would take turns successively. To avoid such



Discussions at the first meeting

frequent changes, the permanent secretariat was established at NCKU.



Group photo of university members at the first alliance meeting



at the first

No.	Date	Location
1	08.23.2017	NCKU Museum
2	02.12.2018	NCKU Museum
3 (	08.21.2018	Gallery of NTU History  Lecture: Museums, Digital Technology and Curating  Professor Chang Wan-Chen, Graduate Institute of  Museum Studies, Taipei National University of the Arts
4	11.02.2018	NTNU Library School History Archives Workshop and Sharing Session on the Operation of a School History Museum
5 (	03.22.2019	Kunqu Opera Museum, National Central University
6	10.21.2019	Hwa Kang Museum, Chinese Culture University Special Lecture: The Management of University Museums Associate Professor Tseng Hsin-Chieh, Graduate Institute of Conservation of Cultural Relics and Museology, Tainan National University of the Arts
7	11.19.2020	Lifu Museum of Chinese Medicine, China Medical University Special Lecture: Scenery of University Museums—Starting with Medical Exhibitions Researcher Yang Ling, Exhibition Dept., National Museum of Natural Sciences **Established Secretariat
8	03.07.2022	Museum of KMU History & Medical Humanity (online)

Taiwanese Alliance of University Museums Meetings

### **Membership Increase**

In December 2017, many schools were invited to participate in the "Open the Treasure Box of the University: Kyoto-National Taiwan University Museum Management Workshop" held by the National Taipei University of Education, where they learned of the existence of this alliance and became interested in joining. They took the opportunity to ask our founding members questions or heard about us from other schools. In December of that year and the following year, many joined the alliance. The dates of membership are shown in the table below; current members are distributed in seven counties and cities in the north, central, and south.

### Taiwanese Alliance of University Museums Members and Dates Joined

No.	Institution Name	Date Joined	Location	Classification
1	National Cheng Kung University Museum	04.28.2017	Tainan	Comprehensive
2	Museum of KMU, Museum of Medical History of Southern Taiwan	05.01.2017	Kaohsiung	Professional (Medical)
3	National Taiwan University Museums	05.01.2017	Taipei	Comprehensive
4	National Cheng Kung University Museum	05.02.2017	Taipei	Professional (Ethnic)
5	NTNU Library	05.03.2017	Taipei	School History
6	National Tsing Hua Heritage Museum	12.23.2017	Hsinchu	Professional (Art)
7	Our Museum, National Taiwan University of Arts	12.25.2017	New Taipei City	Professional (Art)
8	Gallery of Military Academy History	01.16.2018	Kaohsiung	School History
9	Tamkang University Maritime Museum	01.17.2018	New Taipei City	Professional (Maritime)
10	NTS Sports Museum	01.18.2018	Taoyuan	Professional (Sports)
11	CJCU School History and Special Collections Office	02.07.2018	Tainan	School History
12	Chang Gung University Formosa Plastics Group Museum	02.12.2018	Taoyuan	Enterprise
13	The Hwa Kang Museum, Chinese Culture University	05.24.2018	Taipei	Professional (Art)
14	TNUA University History Affairs Section	08.08.2018	Taipei	School History
15	Kunqu Opera Museum, National Central University	08.21.2018	Taoyuan	Professional (Art)
16	Tamsui Oxford Archives, Aletheia University	11.02.2018	New Taipei City	Religion
17	Central Police University Library and World Police Museum	11.02.2018	Taoyuan	Professional (Police)
18	NTHU Special Collections Division	11.05.2018	Hsinchu	Comprehensive
19	Lifu Museum of Chinese Medicine, China Medical University	11.06.2018	Taichung	Professional (Medical)
20	NTSU Sports Museum, Olympic Education Center	05.30.2019	Taichung	Professional (Sports)
21	NCCU Special Collections Section	2020	Taipei	School History
Ally	Tainan Theological College and Seminary Archival Center	2018	Tainan	Religion



Fig. Names and distribution map of members of the Taiwanese Alliance of University Museums

Despite it being a relatively relaxed fellowship, since its establishment, the Taiwanese Alliance of University Museums has blazed its own path. It has solidified a sense of identity and the motivation to cooperate among member museums. We hope that more university museums will join us as we continue to connect and reach out internationally.

### 館際交流回顧:

# 2017波蘭大學博物館群參訪實錄

成大博物館助理研究員 陳佳欣

2017 年八月赴芬蘭參加 UMAC¹ 會議之前,與當時博物館館長、任教於系統及船舶機電工程學系的 陳政宏副教授一同至波蘭參訪,包括華沙理工大學博物館、華沙大學博物館和格但斯克醫學大學博 物館,本文分享當時參訪所見所聞,以及對本館展示的參考價值。

1 UMAC 會員大會,是一個與國內外大學博物館或是關心大學博物館運作的學者們關注的國際會議。每次會議都會輸流在各國舉辦,會議期間除了學術交流之外,也會安排當地著名的博物館、大學博物館,或文化資產景點參觀。因此,每年都吸引許多參與者與會。

#### 華沙理工大學校史常設展

華沙理工大學位於波蘭首都華沙市,和成功大 學前身「臺灣省立工學院」性質類似,都是以 工學院爲主的學校,這次主要參訪校史常設館 和博物館。

華沙理工大學的校史室位於學校主要的歷史建築一樓,是座翻修過的白色歷史建築物。因為建築物的設計和規劃使用方式,是校內師生常常需要經過的地點,例如建築物中間有一個很大的中庭廣場,可容納非常多人,所以也是學校各大型活動集會的主要據點。當天我們參訪時,剛好有當地民衆正在拍攝婚紗照。這讓筆者聯想到成大博物館前的廣場,也常見到校友或是居民特地來拍婚紗照。



華沙理工大學校史館建築



訪客在建築內拍攝婚紗照

### 校史常設展策展方式



華沙理工大學校史館物件陳列方式

我們照相的時候,發現玻璃容易呈現反射, 反光很明顯。這也讓我們學習到策展設計 時, 恒選櫥窗擺設材質需要注意之處。

另外,我們也發現校史室只有陳列第一任校 長的黑白照片,跟其他的對學校有貢獻者照 片大小類似,融入在該段的校史當中,沒有 特別大的版面。其他歷任校長則是使用油 畫,掛在用來召開學校董事會或校務會議的 大會議室中。我們會特別參訪或留意歷任校 長照片 / 畫像擺放的方式和地點,也是希望 作爲當時正在籌備中的日治時期展間「成功 的原點」校史常設展間更新參考。

校史常設展中,物品主要的排列方式是運用展櫃陳 列物件方式呈現,物件包含複製紙質文件,像是證 書、文件、照片,還有一些小型文物,最下方是儀 器。物件的標示和物件說明都非常簡要,也沒有英 文翻譯。因此,就校史常設展示而言,導覽者扮演 很重要的角色,需帶領觀衆理解展示內容,還有說 明校史的概況。當天負責的導覽員或許想仔細說明 每一個物件,所以導覽時間有點過長,內容也相對 複雜,對觀衆而言,反而較不容易抓到重點。



歷任校長油畫掛在大會議室,旁邊有縮小圖片說明/測量尺

該博物館當時正處於從舊博物館搬遷到新博物館的狀態。參觀完新的校史常設展後,我們也一併參 觀舊館,很可惜有些物件已經打包裝箱,無法看到所有的典藏。但是我們仍看到幾件有趣的物件, 例如理工學院的測量尺等等(如圖)。這也讓筆者聯想到目前在館內「成先啟後」校史展間展出的 計算尺或其他早期的教學工具。



華沙大學沿路風景

#### 華沙大學博物館

參訪華沙大學博物館時,是由策展人親自導 覽。策展人先帶我們參觀華沙大學的行政中心 區域,同時說明校史重要的歷程發展。音樂家 蕭邦成長的地方就位在原教授宿舍,設有蕭邦 紀念碑,也成爲校園中頗具特色的地點。另外 在行政大樓(原皇家行館)前,設有一張石質 的音樂椅說明蕭邦歷史相關景點的地圖,還附 上其音樂作爲紀念讓觀衆聆聽。

華沙大學博物館位在行政大樓博物館二樓,二 樓同時有校長室、百人大會議室和還有富麗堂 皇的貴賓招待處。

行政大樓二樓大廳的四面牆掛有歷任校長的油 畫像,因爲空間有限,所以無法放置所有校長 的書像。

行政大樓二樓校長室旁的百人大會議室,除座 椅和主席台之外,還擺放校旗、校杖、歷任校 長油畫像。

校長室旁另外一個空間原為國王的貴賓招待 處,展示櫃裡擺放各校交流紀念品。通常會和 貴賓在沙發椅處合影。



華沙大學蕭邦景點告示牌





華沙大學歷任校長油畫照 (上),華沙大學會議室 (下)



華沙大學貴賓招待處



### 開放性庫房展示概念

華沙大學博物館因爲空間有限,展間只展出創校初 期的校史,然後利用三角形組成的展櫃與解說牌或 語音導覽,以開放性庫房概念呈現展品。每個小單 元呈現一種校內的學術領域,例如礦石標本、植物 標本、動物標本、測量儀器、醫療器材等等,參觀 展示沒有一定動線,展櫃很多也不會感覺過於擁 擠,算是非常善用空間的展示規劃,可以作爲日後 介紹校內研究教學成果的展示參考。

華沙大學動物標本和器具

#### 格但斯克醫科大學博物館

### 開放性陳列展示

格但斯克醫學博物館位於一棟大型禮堂的地下室,空間不小。我們參觀的時候是暑假期間, 所以博物館正在整理展示物件。展示文物包含 醫療器材、醫學教學講義與教科書、學校歷史 文物與檔案文獻照片。博物館展示以開放性陳 列爲主,沒有強調特別的設計元素。再者,因 爲該館主要參訪對象爲校友和校內學生,所以 不怕他們碰觸這些儀器設備,反而是希望學生 透過碰觸這些醫療器材,讓學生對醫療器材有 更深切的認識。

這次參訪是 Marek Bukowski 館長親自導覽, 筆者很欣賞館長對每一個物件的介紹方式。館 長除了說明物件本身在醫療應用層面外,還說 明物件背後的捐贈或過去使用者的故事。例如 其中一個氧氣罩,是某次在拜訪他岳父的醫院 時,聊天中意外帶回來的館內收藏品。還有一 個是充滿故事性的離心機,它沒有經過特殊文 物保存方式留存,讓機器隨著時間自然氧化, 館長希望透過這樣自然陳列的方式,讓觀衆看 到離心機隨著歲月變化的歷史痕跡。尤其筆者 之前曾經在實驗室操作過細胞實驗,看到過去 實驗室使用的是這樣的離心機,特別有感觸。



格登斯克醫學博物館位於建築物的地下室



物件呈現最簡單的方式擺設



醫學博物館館長 Marek Bukowski



富有歷史痕跡的離心機

### 醫學博物館和師生的互動關係



醫學博物館入口處的芳名錄,記錄歷年來有名的教師

格但斯克大學的醫學博物館,除了透過館長說明物件 蒐藏的故事來源、如何使用這些醫療器具,讓醫學博 物館的「物件」和「人」產生連結、充滿故事性外, 館內有還一個特別的空間,是個大約可以容納 20 個人 的小型場地,可以投影上課,提供在博物館上課的學 生、來館參觀的觀衆們討論使用。此外,館長說明中 也提及,醫學院新生都必須至醫學博物館參觀,做爲 必修課程之一,有時也會在博物館內舉辦小型討論會 或演講,還有學生會特地來找館長討論課業上的問 題,漸漸地形成了和學生之間互動的場域,讓博物館 本身還增加額外的附加價值。

#### 總結與展望

筆者希望藉由參訪以上三個館舍, 蒐集更豐富 的展示經驗,作爲成大博物館當時 2017 年「成 功的原點」校史常設展間或其他展示規劃參 考,也希望透過與國內外不同館舍策展人的交 流,獲取更多的策展和經營經驗,或大學博物 館與校內外師生民衆在互動上可借鏡之處。在 幾次國內外館舍的參訪過程中,筆會也體認到 無論是國內外的大學博物館大多都會遇到的相 同困境,也就是如何突破現有人力或經費上的 限制,進而發展各館舍的經營特色。

成大博物館從 2007 年正式開館至今進入第十 六年,從過去一直強調的「實驗性」與「典藏 大學」的精神之外,藉由回顧過往參訪國外大 學博物館所見所得,檢視我們在經營上的成果 與不足,並且期望在下一個十年或二十年,仍 能持續開拓新的特色或概念性價值。

### Review of Inter-museum Exchanges:

# 2017 Visiting Records of Museums in Poland Universities

Chia-Hsin Chen

National Cheng Kung University Museum Assistant Researcher

Before attending the UMAC conference in Finland in August 2017, I visited Poland with Associate Professor Jeng-Horng Chen, who was the director of the museum at the time and taught in the Systems and Naval Mechatronic Engineering Department. Our visit included the Museum of the Warsaw University of Technology, the University of Warsaw Museum, and the Museum of the Medical University of Gdańsk. This article shares what we learned during our visit, and serves as a valuable reference for the exhibitions in our own museum.

1 The UMAC council meeting is an international conference that advocates for domestic and international university museums and scholars who care about the operation of university museums. The conference is held in a different country each year. In addition to academic exchanges, visits to famous museums, university museums, and cultural assets are arranged during the conference. Therefore, it attracts many participants.

# Permanent exhibition on the history of the Museum of the Warsaw University of Technology

Warsaw University of Technology is located in Warsaw, the capital of Poland. It is mainly a school for engineering, similar to Taiwan Provincial College of Engineering, the predecessor of National Cheng Kung University. During our visit, we mainly toured the permanent exhibition on the school's history and the museum.

The School History Room of the Warsaw University of Technology is located on the first floor of the main historical building, which is a white historic building that has undergone renovation. Due to the way the building was designed and planned, teachers and students often need to pass through it. A large atrium plaza that can accommodate large numbers of people sits in the middle of the building, and this is where

large-scale school activities and gatherings are held. On the day of our visit, a group of locals was taking wedding photos. This reminded me of the square in front of the NCKU Museum, where alumni and residents often come to take wedding photos.



Historical building of Warsaw University of Technology

### Curation method of a permanent exhibition on school history



The display method of school historical objects at the Museum of Warsaw University of Technology

In the permanent exhibition on the school's history, the primary method for object arrangement was to display objects in display cases. Objects included copies of paper documents, such as certificates, documents, photos, and small cultural relics. The bottom shelf held instruments. Labels and descriptions of objects were very brief, and there were no English translations. Therefore, the guide for the permanent exhibition on school history plays a very important role. The guide must be able to inform the audience of the content in the display and provide an overview of the school's history. On the day of our visit, the tour guide wanted to explain every object in detail, which made the information complicated and the overall tour time too long. Visitors may not have been able to grasp the main points.

When taking pictures, we found that the glass was prone to reflection, with an obvious glare. This reminded us to be cautious when choosing window display materials in exhibition design.

Additionally, we noticed that the school history room only displayed a black and white photo of the first chancellor, and it was similar in size to the photos of other school contributors. The photo was integrated into this section of school history, and wasn't given a place of greater prominence. Oil paintings of successive rectors were hung in the large conference room used for school board or administrative meetings. We paid special attention to how and where these photos and portraits of previous rectors were placed, as they shall serve as a reference when we update the permanent exhibition room on our own school's history, where we are currently preparing an "Origin of NCKU" exhibit focusing on the Japanese occupation period.

The museum was in the process of relocating its collection from its old building to a newer one. After visiting the permanent exhibition on school history at the new museum, we also visited the old museum. Unfortunately, some items were already packed and boxed so we were unable to see the entire collection. Nevertheless, we still saw a few interesting objects, such as the measuring ruler (pictured) used when the school was a polytechnic institute, and so on. This also reminded me of the slide ruler and other early teaching tools currently on display in the "Inheritance of NCKU" exhibit in our school history exhibition room.





Oil paintings of previous rectors hang in the conference room, with miniature images and descriptions below.

Measuring ruler.



Along the road of the University of Warsaw

### **University of Warsaw Museum**

When we visited the University of Warsaw Museum, the curator personally gave us a guided tour. The curator first took us to visit the central administrative area of the University of Warsaw and explained the important developments throughout the school's history. The place where Chopin grew up is the former faculty dormitory, and a Chopin monument has been erected there, making it a distinctive location on campus. Moreover, in front of the administrative building (formerly the Kazimierzowski Palace) is a stone bench with a map illustrating Chopin attractions. Music plays for the audience to commemorate Chopin.

The University of Warsaw Museum is located on the second floor of the Museum administration building. The rector's office, The Senate Hall, and a grand VIP guest reception hall are also on the second floor (pictured below).

On the second floor of the administrative building, all four walls along the hall display oil portrait paintings

of previous rectors. Due to limited space, not all of the portraits of rectors can be hung.

Next to the rector's office on the second floor of the administrative building is The Senate Hall. In addition to the seats and podium, school flags, a school staff, and oil paintings of previous rectors are on display.

The space on the other side of the chancellor's office was formerly the King's guest reception hall. The cabinet displays souvenirs received from various schools. The couch is where guests gather for photos.



Chopin Attractions Sign









VIP guest reception hall



### Open warehouse display concept

Due to limited space, the University of Warsaw Museum only exhibits artifacts from the early days of the school's history. Triangular display cabinets, information boards, and audio guides were incorporated into the exhibit, with an open warehouse concept. Each small section presented an academic field within the school, such as ore specimens, plant specimens, animal specimens, measuring instruments, and medical equipment. There was no fixed flow for viewing the exhibition. Although there were many exhibits, the space did not feel crowded, which meant the exhibition plan made good use of space. This could be used as a future reference when we present research and teaching achievements at our school.

華沙大學動物標本和器具

# Museum of the Medical University of Gdańsk

### Open display

The Museum of the Medical University of Gdańsk is located in the basement of a large auditorium, occupying a large space. We visited during summer vacation, so the museum was sorting out its display items. The cultural relics on display included medical equipment, medical teaching handouts, textbooks, school historical relics, and archival photos. The museum utilized an open display, without emphasis on special design elements. Furthermore, since the museum's main visitors are alumni and students, staff weren't worried about the equipment being touched. In fact, the hope was for students to gain a deeper understanding of medical equipment by touching and handling it.

Our visit was personally guided by curator Marek Bukowski. I appreciated how he introduced each object. In addition to explaining the medical application of the object, he also explained the story behind the donation, or of past users. For example, an oxygen mask in the museum collection was accidentally brought back while visiting his father-in-law's hospital. There was a centrifuge with an interesting story—it isn't being preserved through special cultural relics preservation methods, allowing the machine to oxidize naturally over time. The curator hopes that through this natural display method, the audience will see the historical traces of the centrifuge as it changes with time. I' ve performed cell experiments in labs before and was very touched when I saw centrifuges like this that were used in laboratories in the past.



Museum of the Medical University of Gdańsk is located in the basement of the building



The simplest way to display objects



Marek Bukowski, Director of the Medical Museum



A centrifuge rich with history

### Interactions between the medical museum, teachers, and students



The roster of famous teachers over the years, at the entrance of the Medical Museum

Through the Museum of the Medical University of Gdańsk curator's explanation, we learned the story behind the source of the collection and how the medical equipment was used. The museum is full of stories demonstrating how these objects and people are connected. There is also a small venue with a projection screen; it can accommodate about 20 people and can be used for classes, or serve as a group discussion space for students or museum visitors. The curator noted that all freshmen at the medical school must visit the medical museum as part of their compulsory course. Sometimes, small seminars or lectures are held in the museum, and students come to discuss their coursework with the curator. The museum has gradually become a space where students can interact, creating added value for the museum.



### **Summary and Outlook**

I hope to collect rich exhibition experience by visiting the above three institutions and use that as a reference for planning the NCKU Museum's 2017 permanent exhibition "Origin of NCKU" and other exhibitions. I also hope to gain more curatorial and management experience through exchanges with curators from different museums at home and abroad, and learn how to facilitate interaction between university museums, teachers, students, and the public. During several visits to museums at home and abroad, I realized that most university museums encounter similar challenges, namely, how to overcome manpower or funding constraints to develop the museum's unique characteristics.

The NCKU Museum officially opened in 2007 and is entering its sixteenth year. As we continue to historically highlight our founding spirit of "experimental" and "collecting university spirit", by reviewing past visits with foreign university museums, we will examine our achievements and deficiencies in our operations. And we hope to persistently develop new features and conceptual values over the next 10-20 vears.



### 農曆年節前與 成大博物館園隊在最为 2019年1月



參與成大博物館主辦「國際博物館展示與經營交流工作坊」 2018年11月





- 21世紀的大學博物館
- 一給成大博物館的祝福

多斯妥









大學博物館——什麼是大學博物館呢?那是關乎上百萬新台幣的問題,每個人都有 他自己獨到的見解,有些人想要把他們的教授放在博物館裡,或許甚至可以當成是 博物館的展覽品之一,有些人想要把他們的著作放在那裡,以顯示作品的不凡,許 多管理人員卻寧願出售博物館內的收藏品,進而爲新的實驗室或是教室提供免費的 空間。一間博物館並非像前面描述那樣只是存在於字裡行間,它也絕對並非只是存 在於校園裡的一間博物館,大學博物館,是一個現今正在大學裡工作和求學的人 們,與過去曾在這所大學工作和求學的人們,一起面對它的歷史、它的精神,和它 的未來的地方,於此同時,博物館基於人們在這裡所獲得的知識學問建立起它的未 來。

大學博物館其實是一個神奇的地方,它是一個學生們、學者們,和衆神們相聚的地 方,事實上,我們可以藉由這種方式,將其從拉丁文 universitas magistrorum and scholarium——意思是老師和學生的群體,以及希臘文 mouseion——也就 是冥想和靈感泉源之所在,而翻譯過來。

隨著這本雜誌的誕生,國立成功大學博物館正進入一個新的時代,我還記得 2012 年,當時我創辦了同儕審查的期刊 Museologica Brunensia,出版的第一本期刊就 送到我的桌上,當時我非常地激動且興奮,現在,我已經等不及想要閱讀羅望子雜 誌,並且希望擁有雜誌的每一期,因爲語言的關係,閱讀它對我並不容易,但是至 少我可以從中學習到更多的中文,從會點牛肉麵進步到更多知識性的話題。

我祝福國立成功大學,希望它的博物館以及它的教職同仁們,在他們所創辦的新雜 誌上一切順利成功並獲得豐碩的成果,它一定會成功的,因爲它是由專業人士用心 投注了努力和知識所製作而成,他們值得我們的尊敬——當然我也致上我的敬意。

### Ondřej Dostál 作者

捷克馬薩里克大學孟德爾博物館前館長,曾於 2018 年~ 2019 年至成大博物館擔任客座副研究 員。捷克國家博物館與國家技術博物館展覽委員會成員,現為國家技術博物館國際合作負責人







Attending International Workshop for Museum Exhibition and Operation in NCKU Museum, Nov. 2018.



In 2018, was getting the letter of appointment as a visiting associate research fellow. With former director Jeng-Horng Chen on the right.



# University Museum in the 21st century

Ondřej Dostál











A university museum - what is a university museum? That's the million NTD question. Everybody has his or her own opinion. Some people would like to put their professor in such a museum, perhaps even as a museum item. Some people would like to put their book there because It's obviously the best. Many managers would rather sell the museum collections and give the free space for new laboratories or classrooms. A museum is not something in between all that written. It's definitely not just a museum on campus. A university museum is a place where the modern university meets its history, its spirit, its future with all those who have ever worked and studied at the university, are now working and studying. At the same time, it builds a future based on the knowledge gained.

The university museum is actually a magical place. It's a place where the community of students and scholars and the gods meet. In fact, in this way we could translate it from the Latin universitas magistrorum and scholarium - the community of teachers and students and Greek mouseion - the place where the muses reside.

With this magazine, the NCKU Museum is entering a new era. I remember 2012, when I founded the peer-reviewed journal Museologica Brunensia and the first copy arrived on my desk. It was so exciting. I can't wait to see the 羅望子 magazine and hope to have every issue. It won't be easy because of the language, but at least I'll be able to learn more mandarin and move on from ordering beef noodles to more intellectual topics.

I wish NCKU, its museum and its staff a success with their new magazine, and it will be successful, because it is made by professionals with heart. They deserve our respect - they certainly have mine.

### Ondřej Dostál

From 2007 to 2018 he was the director of the Mendel Museum in Brno. In 2018 and 2019, he worked at National Cheng Kung University, Tainan, Taiwan and their university museum. He is a member of the exhibition board at the National Technical Museum and the National Museum in Prague. He is currently in charge of international cooperation of the National Technical Museum.



# 預知日常的意義—校史組在做什麼?

校史組 李柏霖

有別於其他一般館舍,一所大學博物館中的「校史 組」到底是如何成立的呢?所負責的業務內容又會 是什麼?

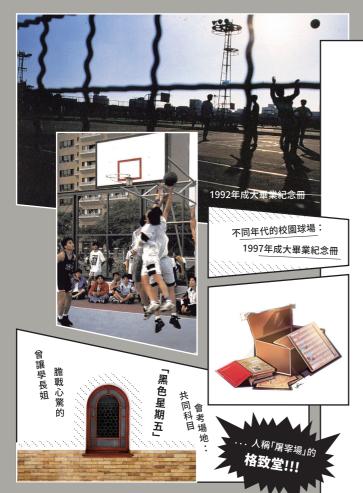
本館的校史組,是2011年10月26日經校務會議修正辦法通過設置,其主要任務爲保存、累積校史資料,並負責校史編輯工作等項目,同時協助本館研究策展及相關叢書的出版工作。2021年博物館爲擴大本校校史書寫及系統化整合校史資料,開始執行校史資料庫的建置與籌備計劃,其目的在於爲這資訊爆炸的時代,提供一開放平臺,讓民衆及師生有更加便捷的渠道,檢索與搜尋所需要或感興趣的校史資料,達到公衆參與、促進多元書寫的效果。

提到「校史」大概都會聯想到那些散落在校園各處, 存放於覆蓋著厚重灰塵的紙箱中,佈滿霉斑和蜘蛛網 的各種史料。其類型不外乎,都是些面容陌生的老舊 照片、殘破不堪的公文圖書,亦或是冗長多字的流水 帳年表,實在讓人沒什麼興趣。

然而實際上「校史」與我們的距離,又真的都這麼 遙遠、枯燥嗎?

回過頭細想,其實這些「校史」的內容,都是一點一 滴的「今日」所拼湊而成的結果。由不同年代的人 們,各自在這偌大的校園中,共同度過的「日常」或「非日常」。也許會是個夏季午後的三對三籃球賽、一場秋季夜間的廣場電影、一堂每年會當掉許多學生的必修課、研究員奮筆疾書(?)終於趕完的結案報告,又或著是某年某月的停電經驗。每個看似微不足道的事件,卻無一不是「校史」本身。







博物館員們湊在一起 (本館李侑叡組員提供)



2020年10月於本館前廣場舉辦的古早味碳精棒電影 《梁山伯與祝英台》(本館蔡侑樺副研究員提供)

這些點滴累積數十年的日常片刻,展開後往往能呈 現出當時環境和時代的變化,即使未曾身處其中的 人也能體會。但這些資料在公開之前,需經過相當 繁瑣的準備程序。由資料蒐集、基礎數位化、初步 爬梳、提取關鍵字等項,也都是目前校史組主要的 工作內容,並透過重複使用的過程,不斷改善、調 整資料庫系統。期待在未來,能夠提供更加多元的 功能與更好操作體驗,進而完成大衆推廣、促進校 史多元書寫之目標。

說到這裡,要向所有的成大人呼喊招手~~你在學 期間是否也有許多深刻的故事或影像,讓你迫不及 待想與我們分享的呢?也十分歡迎提供給我們喔!



成大 90 週年校史套書

「我們有博物館<mark>,你有故事嗎?」</mark> 歡迎提供你的成大校史故事! 10804021@gs.ncku.edu.tw 06-2757575#63021 校史組李先生

# 若槻道隆校長的敕任文官大禮服

國立臺灣歷史博物館研究助理 廖伯豪

當進到成博二樓校史展廳時,您會看到迎面的櫥櫃裡,陳設一套光彩奪目的西方燕尾服,不禁令人想 起西方油畫及童話故事裡,宮廷貴族或高級軍官才 有的穿著。而這套風格特殊的衣服,曾經出現在日 治時期的臺灣土地上。

日本帝國時期的大禮服爲明治維新西化的產物,象 徵日本躋進文明開化的西方強權潮流,其取鏡歐美 國家之外交官制服,可上溯至十七、十八世紀之法 國宮廷服飾,多穿戴於新年朝拜、元始祭、新年宴 會、神武天皇例祭、天長節、外國公使參朝等大型 節慶與典禮場合中。

1895 年後隨著帝國開始統治臺灣,新的官僚體制的臺灣總督府,企圖將帶有近代西方服裝特色之新式制服,建構臺灣民衆對於統治階層的新形象。所見一套完整的敕任文官大禮服主要是由燕尾上衣、背心、長袴(褲)、禮帽、配劍所構成,整體配色採黑地金紋,視覺上低調卻不失奢華。其中金色的唐草紋章作為識別官員等級之用,搭配禮帽上的白色鸵鳥羽飾及金柄禮劍,使穿著者英姿颯爽。另衣服量裁與面料刺繡皆承襲歐洲傳統技法,充分體現西方禮儀文化及工藝特色。



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- 1 館藏大禮服展示
- 2 若槻道隆穿著大禮服與家人合影,推測為新年拍攝

外觀看似西方的大禮服,實際上存在著濃濃日本文 化的符碼, 所見禮服上那金燦燦的刺繡唐草紋章, 點綴著象徵天皇政權的五七桐紋,與禮劍劍緣的鳳 首裝飾形成鳳棲梧桐的祥瑞寓意。而對臺灣人來 說,最熟悉的日本文官禮服印象莫過於仁丹招牌中 的軍官頭像,該招牌設計最早就是將治療梅毒的仁 丹比擬為海外宣揚保健的外交官,故採用穿著文官 禮服的形象。

這套敕任文官大禮服的主人爲若槻道隆所有,其於 1931 年獲陞高等官二等晉敕任官級擔任臺南高等工 業學校首任校長。後由若槻道隆之孫若槻康雄先生 於 2012 年 10 月拜訪成大博物館後捐贈給館方,希 冀將祖父的治校精神永遠留在成大校園,再續臺日 友好之情緣。該禮服除了是目前已知臺灣傳世日治 時期高級官員大禮服唯一案例,且成套衣褲及其配 件完保存完整良好外,亦可繫起臺南本地高等教育 興起的發展歷程。







- 3 所見禮劍劍緣處的鳳首裝飾,筆者拍攝
- 4 禮服上的唐草五七桐紋刺繡裝飾,館方提供
- 5 1890年,水野年方〈開化好男子〉,東京江戶博物館藏
- 6日治時期,仁丹牙粉金屬招牌,國立臺灣歷史博物館典藏 (2003.001.0888)

### 大學博物館展示新體驗一

# 1643熱蘭遮虛擬實境:堡壘、市鎭與市民

展示組 陳芊卉

為了回應當下社會變遷與科技快速發展,本館藉由文化部指導、結合成功大學建築學系黃恩宇副教授團隊,以及中研院臺灣史研究所鄭維中副研究員的研究成果,打造一支還原 1643 年大員市鎖景象的虛擬實境影片—「1643 熱蘭遮虛擬實境:堡壘、市鎮與市民」特展,試圖利用 VR 作為與觀衆溝通的媒介。

此檔 VR 特展內容聚焦於 1643 年的熱蘭遮堡壘、 市鎭與市民,1640 年代為荷治福爾摩沙發展最快 速的時期,值此期間,熱蘭遮堡壘被打造成一座多 功能的大型要塞,而熱蘭遮市鎭則扮演轉口貿易站 之重要角色。在臺南即將迎來建城四百年的現在, 希冀大家能透過這個特展,重回臺南乃至於臺灣過 去的重要時刻,一窺十七世紀熱蘭遮市鎮市民的生 活樣貌。

為了製作這檔 VR 特展,展示組工作人員們真的 是用盡心力,因為本館過去的展覽手法多以陳列敍 事為主,缺少運用多媒體展示的經驗,儘管因應疫 情影響,館內這一兩年逐漸熟悉線上展示,但面對





博物館於今年(112年)五月開始進行修繕工程, 將閉館兩年。雖不對外開放,但利用閉館期間, 本館除著手企劃常設展更新、本館建築古蹟修繕 特展、各項線上展示與移展、活動等,也將持續進 化、提升策展能量,接受新的展示議題、觀念、技 術、知識,兩年後必定給大衆一個嶄新的面貌, 使觀衆獲得有別於傳統大學博物館的體驗。

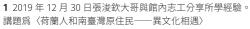
許多志工也是第一次接觸 VR 展示, 經過培訓後都能熟悉操作協助觀衆了





開幕當日蘇慧貞前校長來親自體驗 VR,與熱蘭遮堡壘相關的研究成果,也在展板上詳細呈現

本文取自成大博物館志工刊物《成博情緣》第一期的文章,由典藏志工張浚欽大哥親撰描寫對典藏工作的興趣,非常惋惜敬愛的浚欽大哥已於去(2022)年7月逝世,博物館也失去一位重要夥伴。浚欽大哥多才多藝,據浚欽大哥夫人口述,浚欽大哥會六種語言:中文、台語、客語、日語、英語、西拉雅語…等,德語也會一些,而且台語也有經國家語言考試取得證照。而在博物館值勤期間,確實也對本館外語導覽盡心盡力,並對博物館也相當具有熱忱,能夠擁有這樣深刻投入且樂在其中的志工伙伴,相信是每個館舍求之不得的福氣。因此於本館館刊的創刊第一期,推廣組特挑選此篇文章以茲紀念。



<sup>2</sup> 張浚欽大哥於本館蒐研組擔任典藏志工進行藏品掛牌工作 時樣貌





(2)



(3)

### 張浚欽大哥小檔案

- 一、服務起迄期間:94/01/01-110/5/31。
- 二、服務項目或內容:博物館展場值班與導覽、典藏文物清潔和檢視登錄作業。
- 三、特殊績效:成大博物館優良資深志工、協助本館多次貴賓接待及擅長外語導覽解說 (中文、英文、日文、客語,擅長多種語言),熱心奉獻,協助館務順利進行。

文/推廣組 張揚

**<sup>3</sup>** 2021 年 11 月 25 日浚欽大哥為資深導覽志工,圖為為觀衆 導覽時一景

# 成博典藏志工尋樂去

推廣組 張揚、張浚欽

2014下半年,成博新召募典藏志工,當卽報名參 訓。因爲:一般來說,博物館有:「典藏、研究、展 示、教育」等功能;其中,「典藏」是基礎。博物 館有「典藏」,才有可資「研究」的典藏品;才有 可供「展示」的展品;有了典藏品和研究成果, 才能發揮「展示、教育」的作用;「典藏」可說是 博物館的根本。

基本上,「典藏品」一定比「展示品」多,在典藏 組,能更早、看到更多的東西。對我這種好奇寶寶 型的老頑童來說,更具吸引力。

譬如說,2015/4/25 協助陶瓷評鑑時,見一碗外 側有文字,上下2字爲一行,共11行,22字: 「青琅 玕出 碧波 香荷 葉露 試一 磨僊 書綠 字校 不 訛 爲聘」算算字數,湊不成七絕,初以爲是文人 玩的減字遊戲,也許是頂真格?或迴轉詩?

4/27 再去時,陳老師告知尚有一只碗,取出查看: 上下 2 字爲一行,共 10 行,20 字:「青琅 玕出

碧波 香荷 露試 一磨 僊書 綠字 校不 訛千」看來, 就不是七絕了。

而且兩只碗上銘文皆有漏字;經再琢磨查證,原 來是《綠肪硯銘》銘文:「青琅玕出碧波香荷葉露 試一磨僊書綠字校不訛千金爲聘豈曰多肯換翠袖之 雙蛾」試予斷句如下:「青琅玕,出碧波,香荷葉 露試一磨; 僊書綠字校不訛, 千金爲聘豈曰多, 肯換翠袖之雙蛾。」<sup>1</sup>

這是我當典藏志工的樂趣之一。



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1 經推廣組員查證網路資料,此文正確內容可能引自出自淸朝書畫家,金農《綠肪硯銘隸書軸》一文。 資料來源: http://www.sfds.cn/sfzitie/54324fbhs/, 參考日期: 2023 年 3 月 25 日。



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做爲臺灣第一座正式設立的大學博物館,默默也走了超過十 五年的歲月,累積了大大小小的典藏/展示工作故事。

今年,以矗立在本館前廣場,看顧我們數十年的老樹爲名, 期望透過新的媒介,讓更多人認識這個市定古蹟裡的博物館, 了解大學博物館所關心和努力的事物。

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