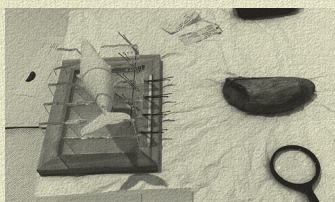
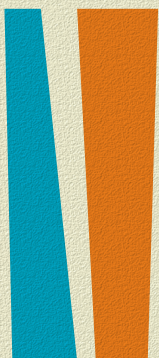
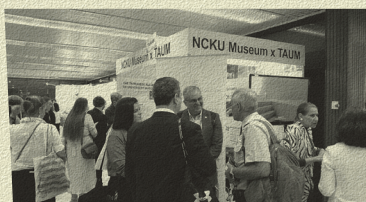


UMAC 2024 x NCKU Museum:

International Exchange and Practice



我們為什麼要去UMAC？—成大博物館與ICOM-UMAC
 轉型時代的策展思維：UMAC 2024 德勒斯登年會參與觀察
 UMAC參訪與成大博物館的古蹟修繕
 校史呈現與文資修繕實例的反思：UMAC 2024的經驗
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 在變動世界中的大學博物館未來圖景——UMAC 2024 年會後記



SPIRITUAL VESSELS

An illustrated guide to the making of King Boats (Ong Chun)

王船造船圖譜



2025

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國立成功大學博物館
NCKU National Cheng Kung University Museum

合辦單位

Associate organizer
國立成功大學臺灣藝術史料研究中心
National Cheng Kung University Taiwan Art History Materials Research Center

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羅望子

Tamarind
NCKU Museum Magazine



四維望子



每年夏天，總是習慣館內開始有研究員和同仁準備出國，參加通常在8、9月舉行的ICOM-UMAC年會。今年適逢三年一度的ICOM大會，由於移師杜拜，考量炎熱的沙漠氣候，改為11月中旬舉辦，這股帶著緊張和企盼的氣氛便來得晚了。

《羅望子》曾在第三期企劃「交流」主題，討論國際交流對於大學博物館工作的意義，除了歐洲、日本等地參訪的經驗之外，該年於雪梨大學周榮澤博物館舉行的ICOM-UMAC年會，也是該期專題的主要背景。2024年，UMAC年會由德國德勒斯登工業大學主辦，成大博物館總共有九位代表出席，是本館自2010年以來最多人參與的一屆。十五年過去，參加UMAC(或是ICOM下的其他委員會)盛事，除了COVID-19疫情影響的那兩年之外，幾乎已成為固定行程。

如果這時候回頭問「為什麼」呢？過去我們討論了國際交流的意義，藉以反思探問「我是誰？我

在哪裡？」，如果更細節地問，臺灣的大學博物館參與國際組織的意義呢？我們既是博物館，也是教育機關，又擁有一個常受到特殊待遇的國籍，如此去參加國際博物館協會的年會、研討會，好像並不只是去比較誰發表的數量多，或是滿足看別人/被看到的需求這麼簡單，而是彷彿有種使命感，要在行有餘力時，透過實質而積極的參與，和所有在臺灣的大學博物館們，努力走出一條路。

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館長序

在2023年底出刊的《羅望子》第三期中，我們曾經以該年UMAC年會為引，探討大學博物館如何踏出國界，進行國際交流，以及其帶來的意義。透過加入國際博物館組織，拓展合作機會和專業知能，或許是與世界接軌最直接的管道之一。1946年成立的國際博物館協會（ICOM），其下的大學博物館與典藏委員會（UMAC），便是成大博物館每年參與的重要國際會議。

2024年的UMAC年會在德國德勒斯登工業大學，與歐洲學術遺產網絡（UNIVERSEUM）共同舉辦，而此次成大博物館參與人數及成果發表數來到新高，這不只代表博物館在研究、展示、蒐藏等方面充沛的能量，也代表了我們積極參與國際交流的態度。

本期《羅望子》，我們便以去年的UMAC年會為主題，編輯名為「UMAC 2024 x 成大博物館：國際交流與實踐」特刊。從〈我們為什麼要去UMAC？—成大博物館與ICOM-UMAC〉介紹ICOM-UMAC的成立和歷年關注的議題，並梳理本館自2011年開始參與國際組織之經歷，帶出由推廣組長陳佳欣助理研究員與展示組長蔡侑樺副研究員分別以〈轉型時代的策展思維：UMAC 2024 德勒斯登年會參與觀察〉、〈UMAC參訪與成大博物館的古蹟修繕〉兩篇，由不同專業背景出發的參訪觀察和建言。

除了研究員之外，執行館內常態業務的各組館員，也透過參與UMAC年會的機會，了解國際組織的運作，觀摩國際大型活動的執行，思考實務上可效法和精進之處。這一期的特輯，雖

然少了四個組的固定工作專欄，卻仍可以從四位館員分享的UMAC心得中，讀到各組的實務工作狀態和對未來館務的企劃和期許。校史組員李柏霖的〈校史呈現與文資修繕實例的反思：UMAC 2024的經驗〉和展示組員陳芊卉的〈古蹟修繕與教育展示：大學博物館文化資產的保存與再利用策略〉，承接了前面蔡侑樺副研究員文章的古蹟修繕主題，說明如何共同推動將修繕現場轉化為教育示範基地；〈館藏拾光—德勒斯登工業大學博物館群交流紀實〉蒐研組的李侑歡分享對於大會安排藏品導覽的觀察，專案人員

陳怡真則以〈在變動世界中的大學博物館未來圖景——UMAC 2024 年會後記〉一文記述大會從發表形式到參訪行程的各種細節規劃，並就參與者的角度提出對未來的建議。

身為國內首座正式成立的大學博物館，我們始終有著要打破疆界的自我期許，故以我們作為對話橋樑的媒介之一《羅望子》分享這一次參加UMAC年會的經驗、觀察、收穫和思考，期能擴展交流的效應，也讓國際看見更多持續學習和進步的大學博物館，是為實踐。

成大博物館館長



我們為什麼要去UMAC？

—成大博物館與ICOM-UMAC

江映青 / 成大博物館專案工作人員

國際博物館協會(International Council of Museums, ICOM)成立於1946年，做為致力於全球博物館事務的非政府組織，同時亦是聯合國教科文組織(UNESCO)的官方合作伙伴，負責推動博物館的發展、專業標準制訂、文化資產保護，以及支持學術研究和博物館教育等。大家比較有印象的，應該是2022年在布拉格大會上通過的「博物館新定義¹」吧！

ICOM下設有32個國際委員會，涵蓋博物館各領域不同的專業主題，例如科學與技術、自然史、藝術、教育、地方文化館等等，也包括了「大學博物館」，即為「大學博物館與典藏委員會(ICOM International Committee for University Museums and Collections, UMAC)」，為全球大學博物館、藝廊和典藏的專業工作者提供組織化的國際交流平台，鼓勵並推廣大學博物館的教育、研究、自由、創意、責任等核心價值。目前會員單位多達三萬多所博物館和專業機構，來自60多個國家地區。

2001年成立的UMAC，除了每年固定出版期刊《大學博物館與典藏學刊》(UMACJ)，還會到

世界各地的大學博物館召開年會，不但是相關從業人員和學生們發表摘要/海報等研究/展示成果的場合，也是交到新朋友、不分國界彼此交流的好機會，更能夠瞭解UMAC的會務運行狀況，以及當下世界大學博物館普遍注重的議題。

若將歷年UMAC年會的主辦單位列出(表一)，可以看到UMAC努力地從歐洲拓展腳步到美洲、亞洲、非洲和大洋洲²，以擺脫西方殖民史下，博物館以歐洲為中心、獵奇掠奪的刻板印象。每年年會所設定的主題，也能看出其所企圖回應的社會狀態和需求，從委員會成立之初關注館所經營管理、社區與教學研究，延伸擴展到公眾關係、全球化、以及疫情下/後的挑戰。近兩年，研討會的形式也做了一些有趣活潑的新嘗試，包括2023年雪梨大學周澤榮博物館在傳統的摘要、海報發表之外，增設了「短講(Flash Talk)」項目，而去年(2024)主辦的德勒斯登工業大學，則是增加了「專案快速配對(Project Speed Dating)」單元，促進大學博物館發展更多國際合作的可能性。

¹ <https://icom.museum/en/resources/standards-guidelines/museum-definition/>

² <http://umac.icom.museum/resources/archive/past-annual-conferences/>

表一、歷年UMAC年會舉辦地點與主題

年份	國家	地點	UMAC主題
2001	西班牙	巴塞隆納(ICOM大會)	變革管理：博物館面對經濟與社會挑戰
2002	澳洲	麥考瑞大學	揭示和利用大學博物館與典藏的獨特性
2003	美國	奧克拉荷馬大學自然史博物館	社區參與
2004	韓國	首爾國立大學(ICOM大會)	博物館與非物質文化遺產
2005	瑞典	烏普薩拉大學古斯塔夫博物館	傳播大學博物館：意識與行動，今日的大學博物館
2006	墨西哥	國立自治大學	大學博物館的新道路
2007	奧地利	維也納(ICOM大會)	博物館與普世文化遺產
2008	英國	曼徹斯特大學	大學博物館與社區
2009	美國	加州大學柏克萊分校	將大學典藏運用於教學和研究
2010	中國	上海(ICOM大會)	博物館致力於社會和諧
2011	葡萄牙	里斯本大學國立自然史與科學博物館	大學博物館與典藏：校史與身份認同
2012	新加坡	國立大學博物館	遇見極限：大學博物館
2013	巴西	里約熱內盧聯邦大學(ICOM大會)	博物館(記憶+創造力)=社會變革)
2014	埃及	亞歷山大圖書館 (與ICOM-CECA教育與文化活動委員會合辦)	化圓為方？研究、博物館與公眾
2015	菲律賓	聖多默大學	重新思考大學博物館：理論與實踐的橋樑
2016	義大利	米蘭(ICOM大會)	大學博物館、典藏與文化地景
2017	芬蘭	赫爾辛基大學、于韋斯屈萊大學	大學博物館與典藏的全球議題：全球物件、全球思想與意識型態、全球人民—理論與實踐的橋樑
2018	美國	邁阿密大學洛威美術館 (與AAMG美國大學博物館與美術館協會合辦)	大膽構想：大學博物館與典藏做為更好世界的變革推手
2019	日本	京都(ICOM大會)	大學博物館與典藏做為文化樞紐：傳統的未來
2020	(因COVID-19疫情取消)		
2021	線上(與Universeum歐洲大學學術遺產網絡合辦)		COVID-19時代中的新機遇與新挑戰
2022	捷克	布拉格(ICOM大會)	博物館的力量
2023	澳洲	雪梨大學周澤榮博物館	透過大學博物館與典藏講述真相
2024	德國	德勒斯登工業大學 (與Universeum歐洲大學學術遺產網絡合辦)	塑造轉型：變遷世界中的大學典藏

成大博物館與UMAC

成大博物館在2007年正式成立，2009年即開始逐步加強國際交流工作，不只是辦理國際研討會、工作坊和借展、移展等交流，也積極參與各國國際博物館組織。2009年，本館首次參加美國博物館學會(AAM)於費城舉辦的年會，隔

(2010)年則第一次前往國際博物館協會(ICOM)三年一度的大會，而後幾乎每年均有代表出席大學博物館與典藏委員會(UMAC)年會。參加年會的意義，不只是投稿發表，也是進行國際交誼、瞭解國際博物館趨勢以及委員

會組織業務的機會，ICOM會員可以加入不只一個組織下的委員會，參與委員會的行政議事，例如主席選舉、年會主辦權爭取、獎項的推舉等等。成大博物館在2015年申請加入ICOM並獲得通過，自2016年1月起正式成為ICOM會員。除了UMAC之外，我們也加入國際科技博物館與典藏委員會(CIMUSET)、保存維護委員會(ICOM-CC)，未來將視發展方向，改為加入國際建築暨技術委員會(ICAMT)。

身為大學博物館，UMAC無疑地是我們最熟悉、參與度最高的委員會。十五年來，成大博物館總共參加了將近十屆UMAC年會，前往發表的陣容越來越龐大，最踴躍的一次是2024年的德勒斯登年會，多達九位館內人員出席。自2016年開始頒發的UMAC Award，本館也曾以赴捷克展出的《IC Taiwan國際特展》獲得2017 UMAC Award第二名³，2020年，又再度以《洗思路(See Through)系列展》受推薦提名。



2017 UMAC Awards第二名

博物館加入國際組織，是交朋友的好機會，也是一種讓自己（與國家）被更多人看見的方式。無論是來自臺灣的背景，或是

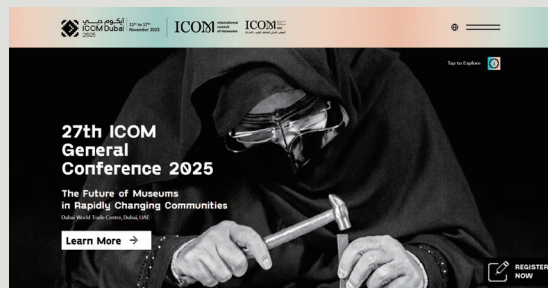
作為相對小眾的大學博物館，向外的聯繫和交流都非常重要，在藉由研討會分享發表過去一年的展示、典藏、研究、推廣等成果(表二)的同時，也能擴展視野、交換經驗，甚至能獲得具有決定性的建議。2016年ICOM米蘭大會，日本和波蘭的與會者分別介紹了兩國的大學博物館網絡/大學博物館協會，給予當時正有意推動臺灣大學博物館聯盟的陳政宏館長強烈且重要的鼓勵，2017年，由五間大學博物館創始發起的「全國大學博物館聯盟」正式成立。⁴也因此有了2019年ICOM京都大會時，以全聯盟名義參與會展攤位，規劃「臺灣大學博物館視角」展示之舉，並且在2022年的布拉格大會會展，持續將臺灣的大學博物館特色輸出至國際大會現場。



兩年多的COVID-19疫情，影響了人類社會的生活、社交、溝通方式，對博物館而言，也因此中斷了許多國際交流的網絡。疫情結束後，當我們需要重新整理、聯繫，思考新的合作可能時，UMAC無疑繼續扮演了重要的橋

³ <http://umac.icom.museum/umac-award/past-winners/>

⁴ 關於「全國大學博物館聯盟」成立詳細始末，可參閱陳政宏前館長文章，〈全國大學博物館聯盟的構想與成立〉、〈全國大學博物館聯盟初期發展〉，《羅望子》第1、2期。



樑角色，不只是提供博物館人相聚的場合，鼓勵切合當下時代環境的討論，更匯聚世界各地大學博物館的觀點和力量。無論是面對什麼樣的挑戰，團結合作總是能夠帶來更好的結果。

表二、成大博物館歷屆參與UMAC年會發表人與發表標題

年份	年會地點	本館發表人	發表主題
2012	新加坡	郭美芳	Interpretation of University Campus Transformation through Cross-Disciplinary Creativity – a Case of National Cheng Kung University Museum
2013	巴西里約熱內盧	郭美芳	Professional Networking & Creative Conservation in the Historic City of Tainan
2016	義大利米蘭	陳政宏	University Museum as a Platform for Inter-disciplinary Cooperation and Integration: Applying Photogrammetry and 3D Modeling on Artifacts and Cultural Landscape for Exhibition, Rescue, and Research
		郭美芳	The value and strategies of preserving campus at Cheng Kung University museum
2017	芬蘭	郭美芳	Taiwan Traditional Architecture components as Agent of Social Chang at Cheng Kung University
		陳政宏	大學博物館作為一種平台：發動者-活動-功能理論的四種模式
		陳佳欣	Science Communication and Multiple Stakeholder Collaboration for Community Health: Exhibition of Dengue Fever in Southern Taiwan in NCKU
2018	美國邁阿密	Ondrej Dostál	(Un)safe genetics
		郭美芳	The Value & Strategies of A New Pattern of Interdisciplinary Course
2019	日本京都	陳政宏、陳佳欣、陳恒安	大學博物館作為博物館實驗室：自然科學與社會科學研究方法的實驗性系列展示
		陳佳欣、陳政宏、陳恒安、鄭子瑜、戴怡安	洗思路1.0：將展覽作為思辨和對話的場域
		郭美芳	工程教育典藏品的未來
		蔡侑樺	從普渡成大特屋到舊總圖書館
2021	線上	陳佳欣	科學物語：台灣成大博物館中的科學理論與故事
2022	捷克布拉格	郭美芳	SEARCHING FOR NEW METHODS TOWARDS A SUSTAINABLE MUSEUM EXHIBITION
		楊中平	REVIVING SIRAYA: LANGUAGE REGENERATION OF AN EXTINCT AUSTRONESIAN LANGUAGE
	(線上)	陳佳欣、羅采翔	大學博物館「科技溝通多元平台」的探索—以疫苗科學展示為例
	(線上)	蔡侑樺	成功大學博物館的工程教與史展：海岸工程與環境永續
2023	澳洲雪梨	陳佳欣、羅采翔	大學博物館作為跨領域學科的共創平台：以成大博物館「疫苗邊界」系列展示為例
		陳佳欣、羅采翔、陳怡真	活化與推動大學博物館典藏與校園文化資產：以成大博物館「校園尋寶趣」為例
		蔡侑樺	The Exhibition of “Lighting up in the Eastern City” at Cheng Kung University Museum, Taiwan
2024	德國德勒斯登	郭美芳、蘇筱彤	The Interpretation of Engineering Heritages from a Humanistic Perspective—the Case of the Serial Exhibition of Engineering Education in Taiwan
		陳佳欣、陳怡真	Exploration of Exhibiting “Science Concepts”: A Case Study of the Exhibition on Human Rights of Health and Wellbeing at National Cheng Kung University (NCKU) Museum
		蔡侑樺、陳芊卉、李柏霖	Advancing Community Health and Well-being through University Museums: A Case Study of the “2023 Tainan International Human Rights Festival” at National Cheng Kung University (NCKU) Museum
		李侑霈	Exhibition and Educational Promotion of Historical Site Restoration: A Case Study of the NCKU Museum Online Exhibition “Kong Bú Sáo Coffee: NCKUM Heritage Restoration Project”
			The Alternating Exhibition of “Collection” and “Educational Item” - Two Sets of the Imperial Civil Officer Dress Uniform in the National Cheng Kung University Museum

Why Should We Engage with UMAC?

— NCKU Museum and ICOM-UMAC

Ying-Ching Chiang / Project Employee, NCKU Museum

Founded in 1946, the International Council of Museums (ICOM) is a non-governmental organization dedicated to global museum affairs. As an official partner of United Nations Educational, Scientific and Cultural Organization (UNESCO), ICOM is responsible for promoting museum development, establishing professional standards, safeguarding cultural heritage, and supporting academic research and museum education. Among the general public, ICOM is perhaps best known for its adoption of the new “museum definition ¹” at its 2022 Extraordinary General Assembly meeting in Prague.

ICOM consists of 32 international committees, each of which focuses on a different specialty within the museum field, such as science and technology, natural history, art, education, and local culture. One such committee is the International Committee for University Museums and Collections (UMAC), which serves as a global platform for professional exchange among university museums, galleries, and repositories. UMAC actively promotes the core values of education, research, freedom, creativity, and responsibility within university museums. UMAC membership currently comprises over 30,000 museums and professional institutions across more than 60 countries and regions.

Founded in 2001, UMAC not only publishes an annual journal, the *University Museums and Collections Journal* (UMACJ), but also holds annual conferences at university museums around the world. These gatherings provide a platform for pro-

fessionals and students alike to present abstracts, posters, and research or exhibition outcomes. More than an academic exchange, these conferences are wonderful opportunities to make new friends and engage in cross-cultural dialogue. They also provide valuable insight into UMAC’s operational status and highlight the key issues currently prioritized by university museums worldwide.

The list of host institutions for UMAC’s past annual conferences (Table 1) demonstrates that UMAC has made a conscious effort to expand its presence beyond Europe into the Americas, Asia, Africa, and Oceania ². This expansion seeks to break free from Western colonialist ideology and the stereotype of museums as Eurocentric enablers of pillaging and appropriation. The themes set for each annual conference also reflect an ongoing attempt to respond to prevailing social conditions and needs. Since its inception, UMAC has evolved from focusing primarily on museum management, community engagement, and academic research to embracing topics such as public relations, globalization, and the challenges posed during and after the pandemic. Over the past 2 years, the conference format has seen some creative and dynamic innovations. For example, in 2023, the Chau Chak Wing Museum at the University of Sydney introduced a Flash Talk session alongside traditional abstract and poster presentations. In 2024, TU Dresden added a Project Speed Dating segment to foster greater opportunities for international collaboration among university museums.

¹ <https://icom.museum/en/resources/standards-guidelines/museum-definition/>

² <http://umac.icom.museum/resources/archive/past-annual-conferences/>

Table 1. Locations and Themes of Past UMAC Annual Conferences

Year	Country	Venue	UMAC Theme
2001	Spain	Barcelona (ICOM General Conference)	Managing Change: Museums Facing Economic and Social Challenges
2002	Australia	Macquarie University	Exposing and exploiting the Distinct Character of University Museums and Collections
2003	United States	Sam Noble Museum, University of Oklahoma	Engaging the Community
2004	South Korea	Seoul National University (ICOM General Conference)	Museums and Intangible Heritage
2005	Sweden	Gustavianum, Uppsala University	Communicating University Museums: Awareness and Action, University Museums Today
2006	Mexico	National Autonomous University of Mexico	New Roads for University Museums
2007	Austria	Vienna (ICOM General Conference)	Museums and Universal Heritage
2008	United Kingdom	University of Manchester	University Museums and the Community
2009	United States	University of California, Berkeley	Putting University Collections to Work in Teaching and Research
2010	China	Shanghai (ICOM General Conference)	Museums for Social Harmony
2011	Portugal	National Museum of Natural History and Science, University of Lisbon	University Museums and Collections: University History and Identity
2012	Singapore	National University of Singapore Museum	Encountering Limits: The University Museum
2013	Brazil	Federal University of Rio de Janeiro (ICOM General Conference)	Museums (Memory + Creativity = Social Change)
2014	Egypt	Bibliotheca Alexandrina (Co-hosted with ICOM-CECA)	Squaring the Circle? Research, Museums, Public
2015	Philippines	University of Santo Tomas	Rethinking University Museums: Bridging Theory and Practice
2016	Italy	Milan (ICOM General Conference)	University Museums, Collections and Cultural Landscapes
2017	Finland	University of Helsinki & University of Jyväskylä	Global Issues in University Museums and Collections: Global Objects, Global Ideas and Ideologies, and Global People. Bridging Theory and Prac-
2018	United States	Lowe Art Museum, University of Miami (Co-hosted with AAMG)	Audacious Ideas: University Museums and Collections as Change-Agents for a Better World
2019	Japan	Kyoto (ICOM General Conference)	University Museums and Collections as Cultural Hubs: The Future of Tradition
2020	(Cancelled due to COVID-19)		
2021	Online (Co-hosted with Universeum European Academic Heritage Network)		New Opportunities & New Challenges in Times of COVID-19
2022	Czech Republic	Prague (ICOM General Conference)	The Power of Museums
2023	Australia	Chau Chak Wing Museum, University of Sydney	Truth-telling through University Museums and Collections
2024	Germany	TU Dresden (Co-hosted with Universeum European Academic Heritage Network)	Shaping Transformation: University Collections in a Changing World

NCKU Museum and UMAC

NCKU Museum was officially established in 2007. By 2009, it began actively enhancing its international engagement, not only by organizing international conferences, workshops, and exhibition exchanges, but also through active participation in global museum organizations. In 2009, the museum attended the American Alliance of Museums (AAM) Annual Meeting in Philadelphia for the

first time. The following year (2010), it attended the triennial ICOM General Conference. Since then, NCKU Museum has consistently sent representatives to the UMAC Annual Conferences nearly every year. Participation in these conferences goes beyond submitting papers; it offers valuable opportunities for international networking, understanding global museum trends, and engaging in com-

mittee affairs. ICOM members can join multiple international committees and take part in administrative activities such as chair elections, bidding to host annual conferences, and award nominations. In 2015, NCKU Museum applied and was approved for ICOM membership, officially becoming a member in January 2016. In addition to UMAC, NCKU Museum also joined the International Committee for Museums and Collections of Science and Technology (CIMUSET) and the International Committee for Conservation (ICOM-CC). Depending on future development directions, NCKU Museum plans to transition to membership in the International Committee for Architecture and Museum Techniques (ICAMT).

Among the ICOM committees, NCKU Museum, as a university museum, is undoubtedly most familiar with and most actively involved in UMAC. Over the past 15 years, NCKU Museum has participated in nearly ten UMAC Annual Conferences. The museum's delegation has grown steadily; its most impressive showing was at the 2024 Annual Conference in Dresden, where nine staff members attended. Since the introduction of the UMAC Award in 2016, NCKU Museum has been recognized for its contributions. In 2017, NCKU Museum's international exhibition "I C Taiwan", showcased in the Czech Republic, won second place³, and in 2020, the museum's "See Through" exhibition series was nominated for the award.



2017 UMAC Award — Second Place

Joining international organizations gives the museum opportunities to build friendships and increase visibility for both the institution and the country. Whether representing Taiwan or operating as a relatively niche university

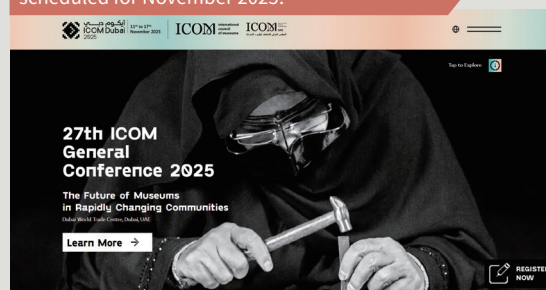
museum, external connections and exchanges are vital. Through conferences, NCKU Museum shares its annual achievements in exhibitions, collections, research, and outreach (Table 2) while also broadening perspectives, exchanging experiences, and even receiving pivotal advice. At the 2016 ICOM General Conference in Milan, participants from Japan and Poland introduced their respective national university museum networks and associations. This provided significant encouragement to Director Jeng-Horng Chen, who was in the process of advocating for the establishment of a university museum alliance in Taiwan. In 2017, the Taiwanese Alliance of University Museums was officially founded by five university museums⁴. As a result of this initiative, a delegation representing the Alliance was able to participate in the 2019 ICOM General Conference in Kyoto, where it organized a special exhibition booth titled "Perspectives from Taiwan's University Museums." The Alliance continued to showcase the unique characteristics of Taiwan's university museums on the global stage at the 2022 ICOM General Conference in Prague.



The 2-year-long COVID-19 pandemic profoundly impacted daily life, social interactions, and communication across human society. For the museum, it also disrupted many established international networks and exchanges. In the post-pandemic era, as NCKU Museum works to reconnect, reorganize, and explore new opportunities for collaboration, UMAC will undoubtedly continue to serve as a vital bridge.

³ <http://umac.icom.museum/umac-award/past-winners/>

⁴ For detailed information on the establishment of the Taiwanese Alliance of University Museums, please refer to former Director Jeng-Horng Chen's articles, "Concept and Establishment of the Taiwanese Alliance of University Museums" and "Initial Development of the Taiwanese Alliance of University Museum" published in issues 1 and 2 of Tamarind: NCKU Museum Magazine, respectively.



It not only provides a platform for museum professionals to gather and engage in discussions relevant to today's evolving global context but also unites perspectives and strengths from university museums around the world. No matter the challenge, solidarity and collaboration will always lead to better outcomes.

Table 2. NCKU Museum Presenters and Presentation Titles at Past UMAC Annual Conferences

Year	Conference Location	Presenter(s)	Presentation Title
2012	Singapore	Mei-Fang Kuo	Interpretation of University Campus Transformation through Cross-Disciplinary Creativity – a Case of National Cheng Kung University Museum
2013	Rio de Janeiro, Brazil	Mei-Fang Kuo	Professional Networking & Creative Conservation in the Historic City of Tainan
2016	Milan, Italy	Jeng-Horng Chen	University Museum as a Platform for Inter-disciplinary Cooperation and Integration: Applying Photogrammetry and 3D Modeling on Artifacts and Cultural Landscape for Exhibition, Rescue, and Research
		Mei-Fang Kuo	The value and strategies of preserving campus at Cheng Kung University museum
2017	Finland	Mei-Fang Kuo	Taiwan Traditional Architecture components as Agent of Social Chang at Cheng Kung University
		Jeng-Horng Chen	University Museum as a Platform: Four Modes of Initiator-Activity-Function Theory
		Chia-Hsin Chen	Science Communication and Multiple Stakeholder Collaboration for Community Health: Exhibition of Dengue Fever in Southern Taiwan in NCKU
2018	Miami, USA	Ondřej Dostál	(Un)safe genetics
		Mei-Fang Kuo	The Value & Strategies of A New Pattern of Interdisciplinary Course
2019	Kyoto, Japan	Jeng-Horng Chen, Chia-Hsin Chen, Heng-An Chen	University Museum as Museum Lab: An Experimental Exhibitions Series on Natural and Social Scientific Methods and Ideas
		Chia-Hsin Chen, Jeng-Horng Chen, Heng-An Chen, Tzu-Yu Cheng, Yi-An Tai	See Through 1.0: The Exhibition as a Speculative Field and a Dialogue Platform
		Mei-Fang Kuo	The Future of Engineering Collections
		Yu-Hua Tsai	From Purdue-NCKU Exhibition to the Restoration of NCKU Old Main Library, Taiwan
2021	Online	Chia-Hsin Chen	Science Stories: Scientific Theories and Narratives at NCKU Museum, Taiwan
2022	Prague, Czech Republic	Mei-Fang Kuo	SEARCHING FOR NEW METHODS TOWARDS A SUSTAINABLE MUSEUM EXHIBITION
		Chung-Ping Young	REVIVING SIRAYA: LANGUAGE REGENERATION OF AN EXTINCT AUSTRONESIAN LANGUAGE
	(Online)	Chia-Hsin Chen, Tsai-Hsiang Lo	Reviving Siraya: Language Regeneration of an Extinct Austronesian Language
	(Online)	Yu-Hua Tsai	Exploring a University Museum as Interdisciplinary Science Communication Platforms: A Case Study of Vaccine Sciences Exhibition
2023	Sydney, Australia	Chia-Hsin Chen, Tsai-Hsiang Lo	Coastal Engineers, Environmental Sustainability, and Engineering Education Exhibitions of the National Cheng Kung University Museum, Taiwan
		Chia-Hsin Chen, Tsai-Hsiang Lo, Yi-Chen Chen	University Museums as Science & Technology Public Engagement and Interdisciplinary Co-creation Platforms: A Case Study of the Vax Border Exhibition Series by the National Cheng Kung University Museum
		Yu-Hua Tsai	The Exhibition of "Lighting up in the Eastern City" at Cheng Kung University Museum, Taiwan
2024	Dresden, Germany	Mei-Fang Kuo, Hsiao-Tung Su	The Interpretation of Engineering Heritages from a Humanistic Perspective—the Case of the Serial Exhibition of Engineering Education in Taiwan
		Chia-Hsin Chen, Yi-Chen Chen	Exploration of Exhibiting "Science Concepts": A Case Study of the Exhibition on Human Rights of Health and Wellbeing at National Cheng Kung University (NCKU) Museum
		Yu-Hua Tsai, Chian-Hui Chen, Bo-Lin Li	Advancing Community Health and Well-being through University Museums: A Case Study of the "2023 Tainan International Human Rights Festival" at National Cheng Kung University (NCKU) Museum
		Yu-Jui Li	Exhibition and Educational Promotion of Historical Site Restoration: A Case Study of the NCKU Museum Online Exhibition "Kong Bù Sô Coffee: NCKUM Heritage Restoration Project"
			The Alternating Exhibition of "Collection" and "Educational Item" - Two Sets of the Imperial Civil Officer Dress Uniform in the National Cheng Kung University Museum

對大學博物館的研究人員而言，參加國際組織年會，除了發表會議論文、海報，藉此整理過去一年的展示和研究成果之外，還有什麼其他的意義？

在這一期《羅望子》，我們特別邀請館內兩位研究員兼組長，分別為展示組組長蔡侑樺副研究員，以及推廣組組長陳佳欣助理研究員，分享他們參與UMAC年會時，那些除了發表論文以外的觀察。藉由他們不同專業的視角，無論是古蹟修繕、公共衛生或展示

策略，看見我們得以借鏡學習的做法，也思考大學博物館在文化資產教育與促進公眾參與方面的責任與可能性。

另一方面，從大學博物館的蒐藏、展示、推廣、校史等工作實務經驗出發，參與這樣的會議又能帶來什麼收穫？藉由本館四位館員的撰文分享，無論是發表的主題內容，或是交流參訪的心得，也都能夠反映出，走出我們習慣的舒適圈接受新的刺激，對於從事博物館工作的重要性。

轉型時代的策展思維： UMAC 2024 德勒斯登年會參與觀察

陳佳欣 / 成功大學博物館推廣組組長

面對全球政經、科技與文化的急速變遷，大學博物館正處於重新定位自身角色的關鍵時刻。2024年9月，筆者參與於德國德勒斯登工業大學舉辦的ICOM-UMAC與UNIVERSEUM聯合年會，主題為「塑造轉變：轉型時代中的大學典藏」。會議期間透過國際間大學博物館工作者的交流討論與實地觀察，探索大學博物館作為跨域連結、展示創新與社會參與的潛力，並重新思考適合臺灣在地社會脈絡的大學博物館之未來定位與發展可行策略。

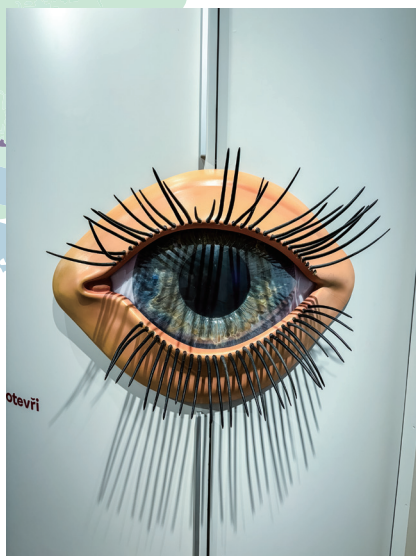
展示策略的轉型：

批判性思考與精簡美學的新趨勢

本屆會議中，多位講者皆提及展示策略的批判性反思與再定義，展示方式從傳統權威式的單向知識傳遞，轉向參與式、跨文化對話的平台。例如，格拉斯哥大學的「策展不適(Curating Discomfort)¹」以社區共同策展模式，挑戰殖民歷史再現中的權力關係，提供博物館社會角色的新思考。展示內容透過邀請少數族群及社區居民共同參與策展討論，公開呈現不同歷史觀點，成功地促使觀眾反思過去忽略的殖民敘事與社會爭議。

¹ The HUNTERIAN (2020, September). CURATING DISCOMFORT. (UMAC 2024 Award Finalists) <https://www.gla.ac.uk/hunterian/about/changing-museum/curating-discomfort/#tab=tab-2>

² Talas, S., & Marcon, F. (2024). THE IMPORTANCE OF BEING SMALL. UNIVERSITY MUSEUMS AND COLLECTIONS JOURNAL, 16(2), 89.



帕多瓦大學的Sofia Talas教授則提出「精簡之美的重要性 (The Importance of Being Small)²」，主張展示應從展示物件數量轉移到其意義與深度，透過精簡物件和開放式空間，為觀眾創造更多思考與參與的餘韻。這種減法美學不僅呈現展示設計規劃上的思維轉變，也回應當代博物館展示哲學本質上的探討。此外，會議亦介紹各種互動與觀眾回饋機制，如空白牆面供觀眾書寫意見、設計問題牆促進對話，以及VR展示中的即時反饋等。這些創新策略透過新興展示科技的運用，不僅提升觀眾參與的積極性與互動程度，也促使博物館進一步反思自身定位，推動展示設計的再創新。

跨領域合作與知識建構的創新實踐

大學博物館在跨學科合作中展現出強大的研究潛力。舉例而言，本次年會主題演講中，萊比錫演化人類學研究所的Johannes Krause³教授呈現基因定序技術與考古典藏結合的創新應用，透過DNA技術重建古代族群的歷史，成功整合考古學、歷史學與科技創新。這不僅凸顯傳統典藏在新科技應用下的嶄新研究價值，更促使研究者重新思考物質文化研究如何與數位科技有效對話，以及如何在保存傳統研究方法的同時開拓新的研究視野。演講中特別指出，跨領域合作不僅是方法論上的更新，更是知識建構模式的創新，充分體現當代博物館學對研究方法及知識本質的重新省思。

此外，本次會議中，波蘭雅蓋隆大學Anna Zubek教授透過其研究「真實抑或虛假？自然史典藏中的複製品與模型教學運用 (Real or Fake? The Use of Replicas and Models for Teaching with Objects in Natural History Collections)⁴」，深入探討教學情境中真品與複製品之間的哲學辯證。此案例不僅是教學技術的實務分享，更呈現不同文化脈絡下博物館教育之多元思維與哲學反省，提醒我們在運用展示技術創新時，應持續關注科技背後的哲學意涵及知識建構模式。特別是複製模型的運用，引發真實性與複製性的深刻辯論，挑戰觀眾對真實歷史脈絡的既有理解，凸顯博物館展示在科技應用中的批判性反思之必要性。



德國衛生博物館的啟發： 展示、教育與健康公共性的整合

因筆者研究領域之關係，特別參訪了德國衛生博物館 (Deutsches Hygiene-Museum Dresden)，該館的展示策略不僅普及醫學與健康知識，更將展示內容擴展至生命倫理、心理與社會議題。例如常設展《人體探險》(The Human Adventure) 運用多媒體與互動裝置，引導觀眾深入探索人體的科學、倫理與社會問題，具體展現博物館作為公共教育機構的核心價值。此外，兒童展區《Our Children's World》則強

³ Krause, J. (2024). THE CHALLENGES AND POTENTIAL TO USE ANTHROPOLOGICAL COLLECTIONS FOR ARCHAEOGENETIC STUDIE. UNIVERSITY MUSEUMS AND COLLECTIONS JOURNAL, 16(2), 81.

⁴ Zubek, A., Kajdas, B. Real of fake? The use of replicas and models for teaching with objects in natural history collections. ICOM-UMAC & UNIVERSEUM 2024 Annual Conference. Drezno, Niemcy, 24–29.09.2024.

調以五感體驗與互動設計為主軸，特別設置創意分享牆，鼓勵兒童觀眾主動參與與回饋，呈現博物館推動共學及建立情感連結的細緻策略。這些實踐經驗不僅提供大學博物館未來規劃科普展廳的重要參考，更值得在公共衛生教育與親子互動學習領域深入借鏡。

大學博物館未來展示發展趨勢之幾點觀察

綜合本次年會的參與與觀察，筆者提出以下未來大學博物館展示發展的策略建議：

- 1.發展多元參與機制，強化觀眾、學生與在地社群的共同參與與共創，促進博物館成為具有公共性與民主性的展示平台。
- 2.建構跨域合作平台，推動校內外學術單位、研究中心與地方社群的長期跨領域合作，強化博物館作為知識轉譯與公共參與的核心樞紐。
- 3.強化教育導向展示規劃，以觀眾互動、即時回饋與共學精神為核心，增進博物館的教育功能與社會影響力。
- 4.提升策展哲學反思能力，培養策展團隊的哲學思辨能力與敘事敏感度，使展示更具社會深度與公共關懷。
- 5.積極參與國際對話，推動文化外交，透過UMAC等國際平台提升臺灣大學博物館的國際能見度，將本土經驗融入全球博物館學交流網絡。

結語

透過此次UMAC年會，筆者深刻體認到大學博物館的「轉型」並非單一方向的改變，而是持續在展示、教育、研究與社會參與間尋求創新的平衡點。尤其在經費與人力資源有限的條件下，更激發出跨領域整合潛力及創新策展能力。參與UMAC的過程不僅是國際研究與知識交流，更是促進公共對話與深化社會連結的重要契機，也提醒我們重新思考博物館如何在快速變動的當代社會中，更有效地成為鏈結知識、社群與公共議題的文化平台，發揮積極的社會角色與公共價值。



What do international conferences offer to researchers at university museums, beyond an opportunity to present papers and posters and summarize the past year's exhibitions and research outcomes?

In this issue of *Tamarind*, we've invited two of NCKU Museum's researchers/division chiefs—Associate Researcher Yu-Hua Tsai, Chief of the Exhibition Division, and Assistant Researcher Chia-Hsin Chen, Chief of the Promotion Division—to discuss their experience participating in the UMAC Annual Conference, beyond the academic presentations. They offer observations shaped by their distinct professional perspectives, which range from historical restoration to public health to exhibition strategies.

Through their experiences, we can explore practices worth learning from while reflecting on the responsibilities and possibilities of university museums in cultural heritage education and promoting public engagement.

Conversely, how is participation in such conferences beneficial when viewed through the lens of practical experience in collections management, exhibitions, outreach, and university history? Articles contributed by four of the museum's staff members reflect upon the fact that, whether through presentation topics or knowledge gleaned from exchanges and site visits, stepping outside of our comfort zones and embracing new stimuli is a critical component of our work in the museum field.

Curatorial Perspectives at a Time of Transformation: Reflections on the UMAC 2024 Conference in Dresden

Chia-Hsin Chen / Chief of Promotion, NCKU Museum

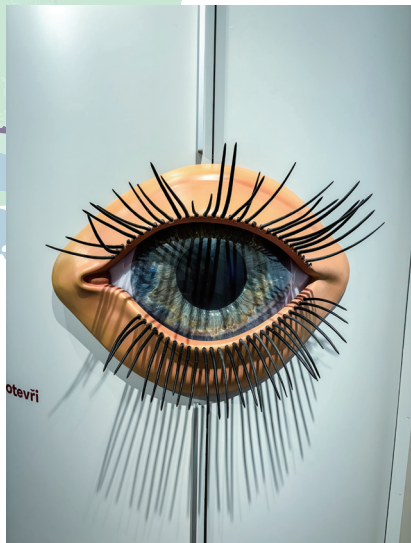
Amidst rapid global changes in politics, economics, technology, and culture, university museums are at a critical juncture in redefining their roles. In September 2024, I participated in the ICOM-UMAC and UNIVERSEUM Joint Annual Meeting held at TU Dresden in Germany. The theme: *Shaping Transformation: University Collections in a Changing World*. During the conference, I engaged in dialogue with international university museum professionals and conducted on-site observations, exploring the potential for university museums to serve as platforms for interdisciplinary connection, innovative exhibitions, and social engagement. The conference also caused me to reconsider the future positioning and strategic development of university museums within the context of Taiwan's local society.

The Transformation of Exhibition Strategies: New Trends in Critical Thinking and Minimalist Aesthetics

At this year's conference, many speakers addressed the critical rethinking and redefinition of exhibition strategies. The focus is shifting from traditional, authoritative, one-way knowledge dissemination to participatory platforms fostering cross-cultural dialogue. For example, the University of Glasgow's project *Curating Discomfort*¹ adopts a community co-curation model to challenge power dynamics embedded in representations of colonial history, thereby providing a new viewpoint on the museum's role in society. By involving minority groups and local communities in curatorial discussions, the exhibition presents diverse historical perspectives, successfully encouraging visitors to reflect on overlooked colonial narratives and social controversies.

¹ The HUNTERIAN (2020, September). CURATING DISCOMFORT. (UMAC 2024 Award Finalists) <https://www.gla.ac.uk/hunterian/about/changing-museum/curating-discomfort/#tab=tab-2>

² Talas, S., & Marcon, F. (2024). THE IMPORTANCE OF BEING SMALL. UNIVERSITY MUSEUMS AND COLLECTIONS JOURNAL, 16(2), 89.



Professor Sofia Talas (University of Padua) proposed “the importance of being small”,² advocating for a shift from quantity of exhibited works to meaning and depth in exhibitions. By reducing the number of objects on display and utilizing open spaces, this minimalist approach creates room for contemplation and audience engagement. This subtractive aesthetic not only signifies a shift in exhibition design philosophy but also responds to broader discussions on the essence of contemporary museum practices. Additionally, the conference showcased various interactive and audience feedback mechanisms, such as blank walls for visitor comments, question walls to stimulate dialogue, and real-time feedback within VR exhibitions. These innovative strategies utilize emerging technologies to enhance visitor participation and interaction; at the same time, they prompt museums to further contemplate their position, driving a continuous revolution in exhibition design.

Innovative Practices in Interdisciplinary Collaboration and Knowledge Construction

University museums have demonstrated formidable research potential in interdisciplinary collaboration. For example, keynote speaker Professor Johannes Krause³ (Max Planck Institute for Evolutionary Anthropology, Leipzig) presented an innovative application combining genetic sequencing technology with archaeological collections. Using DNA technology, he reconstructed the history of ancient populations, successfully integrating archaeology, history, and technological innovation. This not only highlighted how emerging technologies have added new research value to traditional collections but also prompted researchers to rethink how the material culture studies field can effectively engage with digital technology and consider how to expand research horizons while preserving traditional research methods. The keynote address emphasized that interdisciplinary collaboration is not only a methodological update but also an innovation in the mode of knowledge construction, fully reflecting contemporary museology's re-examination of research methods and the nature of knowledge.

Additionally, at this conference, Professor Anna Zubek (Jagiellonian University, Poland) presented her research project *Real or Fake? The Use of Replicas and Models for Teaching with Objects in Natural History Collections*,⁴ an in-depth exploration of the philosophical debate between originals and replicas in teaching contexts. This case is not only a practical sharing of teaching techniques but also presents diverse thinking and philosophical reflection on museum education across different cultural contexts. It reminds us that when applying innovative exhibition technologies, we must continuously pay attention to the philosophical implications behind technology and the modes of knowledge construction. In particular, the use of replicas and models triggers profound debates on authenticity and reproduction, challenging audiences' current understanding of historical contexts and highlighting the need for critical reflection when applying technology in museum exhibitions.



Inspiration from the German Hygiene Museum: Integrating Exhibitions, Education, and Public Health

Due to my research focus, I arranged a special visit to the German Hygiene Museum. The museum's exhibition strategies not only popularize medical and health knowledge; the content extends to cover bioethics, psychological, and social issues. For example, the permanent exhibition *The Human Adventure* utilizes multimedia and interactive installations to guide visitors in exploring scientific, ethical, and social questions related to the human body, clearly demonstrating the museum's core value as a public education institution. Additionally, the children's area *Our Children's World* emphasizes sensory experiences and interactive design as its core curatorial strategies. It also features a creative sharing wall that encourages children to actively participate and provide feedback, which showcases the museum's thoughtful strategies to promote collaborative learning and build emotional connections. This practical experience served as a valuable reference for the future planning of popular science exhibitions at the university museum and offered important insight into public health education and family-centered interactive learning.

³Krause, J. (2024). THE CHALLENGES AND POTENTIAL TO USE ANTHROPOLOGICAL COLLECTIONS FOR ARCHAEOGENETIC STUDIE. UNIVERSITY MUSEUMS AND COLLECTIONS JOURNAL, 16(2), 81.

⁴Zubek, A., Kajdas, B. Real of fake? The use of replicas and models for teaching with objects in natural history collections. ICOM-UMAC & UNIVERSEUM 2024 Annual Conference. Drezno, Niemcy, 24–29.09.2024.

Observations on Future Exhibition Trends in University Museums

After participating in this year's conference, on the basis of my observations, I recommend the following strategies for the development of future university museum exhibitions:

1. Develop Diverse Participation Mechanisms

Strengthen collaboration and co-creation with audiences, students, and local communities to promote museums as exhibition platforms that embody public engagement and democratic values.

2. Establish Interdisciplinary Collaboration Platforms

Encourage long-term interdisciplinary collaboration among academic units, research centers, and local communities, both on and off campus, to enhance the museum's role as a core hub for knowledge translation and public involvement.

3. Strengthen Education-Oriented Exhibition Planning

Focus on audience interaction, real-time feedback, and the spirit of collaborative learning to improve the museum's educational function and social impact.

4. Enhance Curatorial Philosophical Reflection

Cultivate the curatorial team's capacity for critical thinking and narrative sensitivity to ensuring that exhibitions convey deeper social awareness and public concern.

5. Actively Participate in International Dialogue

Promote cultural diplomacy by utilizing platforms such as UMAC to increase the international visibility of Taiwan's university museums and integrate local experiences into the global museology network.

Conclusion

By participating in this year's UMAC Annual Conference, I've come to the profound realization that the "transformation" of university museums is not a linear or one-directional change, but rather a continuous pursuit of innovative balance among exhibition, education, research, and social engagement. In particular, due to the constraints of limited funding and human resources, this transformation has further inspired interdisciplinary integration and innovative curatorial approaches. Participation in UMAC not only provides opportunities for international academic exchange and knowledge sharing but also fosters public dialogue and strengthens social connections. It reminds us to rethink how museums, in the face of a rapidly changing contemporary society, can more effectively function as cultural platforms that link knowledge, communities, and public issues, ultimately embracing an active social role and generating meaningful public value.



UMAC參訪與成大博物館的古蹟修繕

蔡侑樺 / 成大博物館展示組組長

筆者自2019年首次參與ICOM京都大會，歷經疫情，直至2023年澳洲雪梨大學年會及2024年德國德勒斯登工業大學年會，方再次躬逢其盛。

儘管僅三次參會，每次皆獲益匪淺，不僅拓展了大學博物館結合教學與展示的新視野，也學習到有別於傳統的展覽敘事手法。本文將聚焦於藉由參與UMAC年會，對校園建築或古蹟修繕的觀察，除出自於筆者個人興趣外，2023年成功大學博物館啟動整修計畫，亦提供修繕工程之參考。

京都本隆寺

京都本隆寺金堂是日本指定的重要文化財，2019年在ICOM 2019京都籌委會的安排下，得以進入工地造訪。從中學習修復工地如何適度公開修復資訊，提供參訪者理解修繕思維，具體做法包括：

1. 利用施工柵架，適度呈現修復工程概要，包括耗時3年進行屋頂大解體之各個步驟照片(相片1)。
2. 施工鷹架搭設，預留接待來客參訪的走道，並在各重要景點佈置修復前照片，以向來客清楚說明本次修繕工程的想法(相片2-相片4)。



相片1：京都本隆寺金堂修繕工地，由京都府聘僱的現場建築師親自導覽說明。

參訪當日由京都府聘雇的現場建築師親自導覽，深刻認識文化資產修繕沒有標準答案，因此需要在各種解體、處置過程中詳實記錄，並與施作匠師討論構件是否仍然堪用，是否保留、修補、或替換等議題，舉例如下：

1. 屋瓦一塊塊拆下來檢視，利用屋瓦上的記號，以及屋瓦圖樣，判斷屋瓦的年代。同時用敲擊方法判斷是否保留該屋瓦，若敲擊聲音清脆，表示該屋瓦吸水率很低，狀況良好。若聲音低沉，則表示屋瓦會吸水，就必須予以淘汰。
2. 神龕彩繪，因具備藝術價值，因此施以最高規格的清洗、加固修繕。
3. 龜腹經過歷代整修，隱藏了許多不同時期修繕的痕跡，但也因此造成龜腹疊加過高，高於



相片3：京都本隆寺金堂修繕工地，工地現場各據點預先佈設修復前、後照片，提供來客清楚認識前、後差異。



相片4：京都本隆寺金堂修繕工地，龜腹表面粉刷層全數敲除後之樣貌，龜腹上放置照片以說明粉刷層解體時發現的層位。

相片2：京都本隆寺金堂修繕工地，施工鷹架上設置相對安全的走道，提供來客參訪之可能性。

立柱下方的礎石導致立柱下緣潮濕腐朽。本次修繕決定將歷代疊加在龜腹上的粉刷層全部刨除重新施作，以改善立柱下緣潮濕的問題。刨除下來的原有仕上層會部份保存(相片4)。

4.內陣與外陣之間，原有蓐戶，最近一次整修改為拉門，當時改修有留下原有蓐戶。本次修繕因而決定恢復原有蓐戶樣貌。

5.屋樑，區分為抽換更新、修補等層級，但其

中有一根樑雖然已嚴重腐朽，但綜合考量抽換該樑將必須作更大規模的解體，最後決定加上兩根鋼樑替代，而將該腐朽的木樑仍留在原有構造位置。

以京都本隆寺之案例，可認識到修復展示之意義，從中向民衆解釋修復工地所見到之實況，並對大眾解釋最後採取之修復策略背後之邏輯思考，深具文化資產教育意義。



相片5：雪梨大學校內之施工現場。



相片6：雪梨大學校內之施工現場，施工圍籬上的口號：「Proud to delivering this new exciting office for The University of Sydney」。

雪梨及德勒斯登的施工圍籬觀察

在未特別安排的情況下，多數工地皆以圍籬包覆，但仍可觀察各地佈置的差異。2023年UMAC年會所在的雪梨大學內，圍籬標語寫著「Proud to delivering this new exciting office for The University of Sydney」，展現對新辦公空間的自信與期待(相片5、相片6)。雪梨舊街區工地圍籬則展示工程資訊和雪梨城市檔案館提供的街景照片，讓民衆了解街區的歷史變遷(相片7、相片8)。



相片7：位於雪梨舊街區之工地圍籬。



相片8：位於雪梨舊街區之工地圍籬，由雪梨城市檔案館提供同街廓之老照片，讓民衆回顧該街廓不同時期之風貌變遷。

德國德勒斯登工業大學的修復工地令人印象深刻，修復建築物多僅以鷹架包覆，或使用視覺通透的金屬隔柵圍籬，甚至完全未設置圍籬。而鷹架上的防塵網也僅局部施作，與成大博物館全封閉式圍籬和全面防塵網形成鮮明對比(相片9、相片10)。



相片9：德勒斯登工業大學內之修復現場，其一，施工圍籬為半封圍式，且防塵網僅設置於鷹架上之局部位置。



相片10：德勒斯登工業大學內之修復現場，其二，修復現場未設置圍籬，且防塵網僅設置於鷹架上之局部位置。

反思與建議

2024年，筆者於德勒斯登工業大學UMAC年會分享成大博物館修復展示案例。儘管文化資產修繕期間適度開放觀眾參訪已成國際趨勢，臺灣仍因以下原因難以實現：

1. 假設工程經費比例偏低：「假設工程」指施工期間必要但完工後移除的項目，如圍籬、鷹架等。過去設計多僅考慮施工需求，未考量開放觀眾參觀。若欲開放，需提高假設工程經費，並獲相關單位支持。

2. 工地文化：即使經費允許，囿於臺灣的工地文化，仍難以開放民眾進入。部分施工人員不喜配戴安全裝置，雖違反勞安法規，但在人力短缺下，承包商大多無法強硬要求施工人員長時間配戴安全裝置，也影響工地適度向觀眾開放的安全性。

3. 建築圍籬及施工鷹架設置適用當代建築法規：即使無法開放參觀，也難以比照德勒斯登，設置視覺通透的圍籬和減少防塵網。因《營建工程空氣汙染防制設施管理辦法》和《臺南市建築物施工中管制要點》等法規規定，一定規模以上工程需設置防塵網和全封閉式圍籬。若法規未針對文化資產修繕進行例外檢討，便難以呈現修復過程。

結語

成大博物館自2023年啟動修繕工程，並透過圍籬美化、臉書專頁和中研院開放博物館平臺「工務所咖啡—修繕進行式」等方式，推廣修復教育，包含定期在數位平臺分享解體新發現和修復進度，讓大眾了解修復進展。然而，要進一步開放修復工地，或提高圍籬內古蹟的可視性，臺灣仍需在政策、法規和工地文化等方面持續努力。



UMAC Visits and Heritage Conservation at NCKU Museum

Yu-Hua Tsai / Chief of Exhibition Division, NCKU Museum

My first ICOM meeting was in 2019—the ICOM General Conference in Kyoto. After a hiatus due to the pandemic, I resumed in-person attendance in 2023 and 2024, participating in the UMAC Annual Conferences at the University of Sydney, Australia, and TU Dresden, Germany, respectively.

Although I have only attended three conferences, each experience was immensely rewarding. These opportunities not only broadened my perspective on how university museums can integrate teaching into exhibitions but also allowed me to explore alternative approaches to traditional exhibition narratives. This article focuses on observations on campus architecture and historic renovation drawn from UMAC conferences. In addition to reflecting my personal interests, these insights served as valuable references for the renovation project initiated by the NCKU Museum in 2023.

Honryu-ji Temple, Kyoto

The Main Hall of Honryu-ji Temple in Kyoto is designated as an Important Cultural Property of Japan. In 2019, through arrangements by the ICOM Kyoto 2019 Organizing Committee, I had the opportunity to visit the restoration site. This experience offered valuable insights into how restoration projects can appropriately disclose information to the public, helping visitors understand restoration concepts and practices. Key approaches included:

- 1.Utilizing construction scaffolding to present an overview of the restoration project, including photos detailing each step of the 3-year roof dismantling process (Photo 1).
- 2.Designing pathways within the scaffolding to accommodate visitors, with displays of pre-restoration images at key points to clearly explain the objectives and methods of the restoration (Photos 2–4).



Photo 1: Restoration site of the Main Hall of Honryu-ji Temple, Kyoto. The on-site architect appointed by Kyoto Prefecture personally provided a guided tour and explanation.

During the visit, an on-site architect appointed by Kyoto Prefecture provided a guided tour. It became evident that there is no single “correct” method for cultural heritage restoration. Every dismantling and treatment process requires meticulous documentation and close collaboration with craftsmen to determine whether structural components are usable as-is, and whether they should be preserved, repaired, or replaced. Examples include:

- 1.Roof Tiles: Each tile was individually removed and inspected. Marks and patterns on the tiles were used to identify their age. Tapping techniques were applied to determine whether the tiles could be preserved—if the sound was clear and crisp, it indicated low water absorption and good condition; if dull, the tile was deemed unsuitable and discarded.
- 2.Shrine Paintings: Due to their artistic value, these were subjected to the highest standards of cleaning, reinforcement, and restoration.
- 3.Kamebara (Turtle Shell-Shaped Foundation Base): Over successive restorations, multiple layers had accumulated, raising the base higher than the foundation stones beneath the columns, leading to mois-



Photo 2: Restoration site of the Main Hall of Honryu-ji Temple, Kyoto. Safe pathways were installed along the construction scaffolding to enable visitor access.



Photo 3: Restoration site of the Main Hall of Honryu-ji Temple, Kyoto. Pre- and post-restoration photographs were displayed at key points around the site to help visitors clearly understand the differences before and after restoration.



Photo 4: Restoration site of the Main Hall of Honryu-ji Temple, Kyoto. After the complete removal of the surface plaster layers of the kamebara, explanatory photos were placed on the exposed surface to illustrate the stratification discovered during dismantling.

ture retention and wood decay. During the present restoration, all accumulated plaster layers were removed and re-applied to resolve the moisture issue. Portions of the original finishing layers were preserved (Photo 4).

4.Shutters: The space between the inner and outer sanctums originally featured traditional shutters, but during a previous restoration, these were replaced with sliding doors. The present restoration restored the original shutter design using preserved remnants of the original shutters.

5.Roof Beams: Depending on condition, beams were categorized for replacement or repair. One severely decayed beam was left in place to avoid large-scale dismantling, with two steel beams added alongside to provide structural support while preserving the original timber in situ.

The case of Honryu-ji Temple highlights the importance of exhibiting the restoration process. By allowing the public to witness the restoration work in real-time, they come to understand the reasoning behind specific restoration strategies, offering profound value in cultural heritage education.



Photo 5: Construction site on the campus of the University of Sydney.



Photo 6: Construction site fencing on the campus of the University of Sydney, featuring the slogan “Proud to delivering this new exciting office for The University of Sydney.”

Observations on Construction Fencing in Sydney and Dresden

In most cases, barring any special arrangements, construction sites are enclosed by fencing; however, differences in design and presentation across regions are still noticeable. Construction fences at the University of Sydney—the venue of the 2023 UMAC Annual Conference—sport placards with messages such as “Proud to be delivering this new exciting office for The University of Sydney”, expressing the builders’ confidence and anticipation (Photos 5 and 6). In Sydney’s historic district, construction site fences featured project information as well as historic streetscape photographs provided by the Sydney City Archives to help the public understand



Photo 7: Construction site fencing in Sydney’s historic district.



Photo 8: Construction site fencing in Sydney’s historic district, displaying historical photographs of the same streetscape (provided by the City of Sydney Archives), allowing the public to reflect on the changes in the area’s appearance over different periods.

the evolution of the neighborhood (Photos 7 and 8). The restoration sites at TU Dresden left a strong impression. Many of the buildings undergoing restoration were only partially covered with scaffolding, enclosed with see-through metal grilles, or even had no fencing at all. Dust screens were applied only in certain areas. This stood in stark contrast to the fully enclosed fencing and comprehensive dust screens used at the NCKU Museum (Photos 9 and 10).



Photo 9: Restoration site at TU Dresden (1): Semi-enclosed construction fencing with dust screens installed only on parts of the scaffolding.



Photo 10: Restoration site at TU Dresden (2): No construction fencing was installed at the site, and dust screens were installed only on parts of the scaffolding.

Reflections and Recommendations

In 2024, I presented a case study to the UMAC Annual Conference at TU Dresden detailing the restoration and display practices of NCKU Museum. Although the practice of allowing public access during the restoration of cultural heritage sites has become an international trend, implementation remains a challenge in Taiwan for the following reasons:

1. **Limited Budget Allocation for Temporary Structures:** “Temporary structures” refer to installations necessary during construction, such as fencing and scaffolding, that are dismantled upon project completion. In the past, these structures were designed solely for construction needs, with little consideration for public access. Enabling public visits would require an increased budget for temporary structures and support from relevant authorities.

2. **Construction Site Culture:** Even when budgets permit, the prevailing construction site culture in Taiwan hinders public access. Some workers are reluctant to wear safety gear; although this violates occupational safety regulations, due to labor shortages, contractors often struggle to enforce strict compliance with safety protocols for extended periods. This compromises the feasibility of safely opening sites to visitors.

3. **Building Fences and Scaffolding Must Comply with Contemporary Construction Regulations:** Even if public access is not granted, it remains difficult to emulate the see-through fencing and reduced dust screens seen in Dresden. Regulations such as the Management Regulations for Construction Project Air Pollution Control Facilities and the Tainan City Guidelines for Building Construction Site Control require projects above a certain scale to install dust screens and fully enclosed barriers. Unless exceptions are made for cultural heritage restoration projects, it will be difficult to showcase the restoration process to the public.

Conclusion

Since initiating its restoration project in 2023, the NCKU Museum has promoted education about the restoration through a variety of channels, including adornment with see-through fencing and the Kong Bū Sáo Coffee: NCKUM Heritage Restoration Project on Facebook and Academia Sinica's Open Museum platform. These initiatives involve regularly sharing discoveries from dismantling work and updates on the restoration process via digital platforms to keep the public informed about the project's progress. However, to further open restoration sites to visitors or to increase the visibility of heritage structures within the construction fences, Taiwan must continue to improve its policies, regulations, and construction site culture.





校史呈現與文資修繕實例的反思： UMAC 2024的經驗

李柏霖 / 成大博物館校史組

此次投稿是與本館展示組組長蔡侑樺與展示組陳芊卉組員一同，對應本屆「Shaping Transformation: University Collections in a Changing World」標題，以本館為例，一個教學場域，在因工程而封閉的狀態下，如何符合國家法規，又能跳脫空間的桎梏發揮，原本的教學功能，並將實際操作與思考的過程，藉此

次的年會將這些內容彙整，並於國際的場合中進行發表解說。而在這段體驗中，無論發表過程、實地參訪或經驗交流的過程，其實也一再地了解到，雖然制度層面我們可能無法涉及，但在呈現手法上，我們可能還有更多嘗試的空間與思考的可能性。



2024 ICOM-UMAC年會，由德勒斯登工業大學籌辦，提出下述三個主題：

1. 大學蒐藏和博物館轉型與挑戰。
2. 在變動的時代中，大學的蒐藏活用與研究。
3. 學術機構作為討論與交流的場域，並透過為期6天密集專題講座、發表、分享會、工作坊及諸多活動，促進各國大學博物館之間的交流。

同為「工業」起家的綜合型大學

任何大學的發展，多半與其所處之國家或地區發展緊密相連，德勒斯登工業大學亦不例外。該校於1828年5月1日創立，最初旨在藉由先進工業技術培訓，促進薩克森地區發展。1990年前後，為回應教育與社會變遷，遂轉型為綜合型大學，至今已有近195年歷史。而成功大學創校於1931年，初衷為培育地方工業人才，歷經數次改制、更名，至今亦發展成為綜合型大學，其發展歷程與德勒斯登工業大學頗為相似。



修繕狀況的差異

本館從2023年起開始整修階段，雖然目前工程已經在進行中，但實際上仍有許多懸而未決的問題，等待進一步的釐清與討論，這其中的每一個環節也是實際執行「校園文資示範場域」之後，才開始有了更深刻的了解，在臺灣，一棟古蹟或歷史建築於進行修繕的過程中，有多麼不易。該計畫原定在本館圍籬之外，以工務所場景為範本，進行相關實體的展示工作，但考量資料的永續性、教育性及其他實際層面，改

以線上展示、影像與其他講座活動相互搭配，進而讓教學的效益得以最大化。

而過往的學習歷程中，歐、美、日等地區對古蹟修繕的教育推廣，一直都是經常被師長們在課程中舉例的教材，這次有機會可以一探究竟，真的是個難得的學習經驗。以數理沙龍所在的「茨溫格宮」修復工程為案例，使用類似於臺灣乙種圍籬間隔工作區域，再配合動線規劃，形成了既不阻擋視覺，又得以讓民衆於修復期間，保有近距離了解修復工程與施作進度的機會，且民衆也都習以為常。雖在臺灣礙於法規與施作文化的不同，很難有實踐的機會，但仍不失為一個極具參考價值的案例。

藏品的保存與傳承

除前述修復環境的差異外，實際參訪的過程中也真切地感受到，環境的不同對文物保存策略的影響。在臺灣高溫多雨的環境下，紙質或金屬器物類的文物，幾乎難以直接存放在一般的系所空間裡，大多都得保存於庫房等，具備氣候控制的密閉空間之中。而德勒斯登工業大學的文物，大多放置在一般的系所走廊、教室及實驗室裡，就能達到不錯的效果。



此外，校園藏品(萊比錫大學、德勒斯登工業大學)的校園導覽，也實在讓人驚嘆，東德地區這些歷史悠久的高教學府，在歷經戰爭、政治更迭之後，還能在自身區域、機構中，以博物館的方式去保存、研究各式各樣的故事及物件，除了對前人的成果有著惜物的精神以外，更重要的是歷代保存者對於自身的文化認同與研究的尊重、認同，這些都是我們可以好好深思與效法的部分。



結語

參訪德勒斯登工業大學及萊比錫大學之典藏的過程裡，亦反思自身工作經驗，對於校史資料的呈現也有了一些不同的想法。也許在未來的常設展規劃或是建校百年時，都可以做基本的構想並加以嘗試。所謂的「校史」不應僅限於院系史的年表整理、偉人記事，應以更多的單一事件或物件為引，激發觀者興趣，進而引導至歷史脈絡。而學生作為系所傳承之重要參與者，應加強對系所發展之認識，以利培養對學校之認同。若本校各系所能發掘學門之獨特故事，將有助於對外行銷及對內凝聚。





Reflections on University History Presentation and Heritage Restoration Practices: Experiences from UMAC 2024

Bo-Lin Li / History Division, NCKU Museum

This presentation was collaboratively prepared by the myself, together with two colleagues from the NCKU Museum: Yu-Hua Tsai, Chief of the Exhibition Division, and Chian-Hui Chen, member of the Exhibition Division. Responding to the theme of this year's UMAC conference, *Shaping Transformation: University Collections in a Changing World*, we used the NCKU Museum as a case study to explore how a teaching venue—even during a period of closure due to restoration work—can continue fulfilling its educational function. We examined how the site could

comply with national regulations while creatively overcoming spatial limitations to maintain its educational role, and how practical operations and reflections were systematically organized and presented at this international conference. Throughout the experience, including the preparations, presentation, site visits, and exchanges with fellow participants, we repeatedly discovered that although we may not be able to influence institutional structures, in terms of exhibition techniques, there is still significant room for experimentation and reflection.



The 2024 ICOM-UMAC Annual Conference was organized by TU Dresden and centered around three key themes:

- 1.The transformation and challenges facing university collections and museums.
- 2.The activation and research of university collections in a time of change.
- 3.Academic institutions as spaces for dialogue and exchange.

Spanning 6 intensive days, the conference featured keynote lectures, paper presentations, discussion sessions, workshops, and a wide range of activities designed to foster meaningful exchange among university museums from around the world.

Comprehensive Universities with Industrial Roots

The development of any university is often closely tied to the trajectory of the country or region in which it is located, and TU Dresden is no exception. Founded on May 1, 1828, TU Dresden was originally established to promote the development of the Saxony region through training in advanced industrial technologies. Around 1990, in response to educational and societal changes, the university underwent a transformation into a comprehensive institution. Today, it has nearly 195 years of history. Similarly, National Cheng Kung University (NCKU) was founded in 1931 with the initial aim of cultivating local industrial talent. After undergoing several stages of restructuring and renaming, NCKU has also evolved into a comprehensive university. In many ways, its developmental path closely parallels that of TU Dresden.



Contrasting Restoration Conditions

Restoration of the NCKU Museum building began in 2023. Although the project is currently underway, many unresolved issues await further clarification and discussion. It was only through actively engaging in the implementation of the museum as a “heritage preservation demonstration site on campus” that we began to gain a deeper understanding of how complex and challenging it is to carry out restoration on historic buildings in Taiwan. The initial plan involved setting up a physical exhibition outside the site fence, modeled after a construction office (*kong bū sóo*) environment. However, in consideration of long-term accessibility, educational potential, and other practical constraints, we shifted to a combination of online exhibitions, video docu-

mentation, and public lectures—an approach that ultimately maximized educational impact.

In our academic training, educational promotion related to historical restoration in regions such as Europe, the United States, and Japan was often been used by instructors as model cases. The opportunity to observe such restorations firsthand during the conference was a rare and valuable learning experience indeed. One case in point was the ongoing restoration of the Zwinger Palace, which houses the Mathematical-Physical Salon. In this project, work zones were delineated using barrier fencing similar to Taiwan’s Class B construction fencing, which was paired with carefully designed visitor pathways. This allowed for unobstructed visual access to the site, enabling the public to closely observe the process and restoration methods even while work was in progress—a practice to which local citizens are clearly accustomed. Although this approach would be difficult to replicate in Taiwan due to differences in regulations and construction site culture, it nonetheless served as a valuable reference case worth studying.

Preservation and Transmission of Collections

In addition to the previously mentioned differences in restoration environments, the site visits offered a clear firsthand understanding of how climate and environmental conditions significantly influence collection preservation strategies. In Taiwan's hot and humid climate, paper-based materials and metal artifacts are generally not suitable for open storage in regular departmental spaces. Most require closed storage environments, such as collection rooms equipped with microclimate control systems, to ensure their long-term preservation. Conversely, at TU Dresden, many of the university's historical objects are displayed in departmental corridors, classrooms, and laboratories, where the local climate alone provides sufficiently favorable conditions for their preservation and display.



Additionally, the campus collection tours at Leipzig University and TU Dresden were truly impressive. These long-established institutions of higher education in eastern Germany, despite war and political transitions, have managed to preserve and research a wide range of stories and objects through museum-based approaches within their own campuses and institutions. This reflects not only a deep appreciation for the achievements of the past, but also a profound respect for cultural identity and academic inquiry passed down through generations of caretakers. It is precisely this spirit of stewardship, cultural recognition, and institutional continuity that offers valuable lessons for us to reflect on and learn from.



Conclusion

During my tours of the TU Dresden and Leipzig University collections, I also reflected on my own professional experience, which in turn inspired new perspectives on how university history can be presented. These reflections sparked ideas for planning future permanent exhibitions and even the university's upcoming centennial celebrations. University history should not be confined to chronological timelines of departments or biographical accounts of prominent figures. Instead, it should use individual events or specific objects as entry points to stimulate curiosity and guide audiences into deeper historical narratives. Students, as key participants in the legacy of academic departments, should be encouraged to better understand the development of their respective departments, thereby fostering a stronger sense of identification with the university. If each department could uncover and share its own unique stories, it would not only enhance external outreach but also strengthen internal cohesion and institutional identity.



館藏拾光 — 德勒斯登工業大學博物館群交流紀實

李侑叡 / 成大博物館蒐研組

ICOM-UMAC與UNIVERSEUM於2024年首次聯合辦理年會，會議地點設在德國德勒斯登，主題為「Shaping Transformation：University Collections in a Changing World」。在館長的帶領下，筆者與館內同仁共同參與，與來自全球近40個國家約250位的發表者交流。透過論文演說、快速發表、短講、海報、圓桌會議、工作坊、校園導覽等多元形式，探討如何在快速變遷的世界中塑造與調整大學博物館的藏品應用與發展。

本次年會由德國德勒斯登工業大學(Technische Universität Dresden)的TUD學術遺產、科學和藝術收藏辦公室主辦(圖一)。該校創立於1828年，館藏分布於城南、城西及城內的各院系館舍，並擁有一座超過萬種植物的植物園，現代圖書館及醫院等。這些藏品保存於特藏室、教室、走廊展櫃或戶外空間，並由各院系所負責維護與保存。由於二戰影響，該校超過70%的教學儀器、檔案與藏書毀於戰火。所幸，近代以來，各企業與機構持續捐贈



圖一：報到處安排在一間展示教室裡，大會特製的螺絲造型巧克力搭配藏品尋寶的活動，別具巧思。

加上各單位持續的積累，使藏品得以重建。目前，藏品已涵蓋超過40種分類，包括醫學模型、物理學儀器、數學模型、植物標本、光學設備、礦物顏料、學生著作、檔案、中世紀手

稿及校園中各類的名人胸像、公共藝術裝置品等。

同時德勒斯登工業大學的圖書館(SLUB Dresden)擁有超過 900 萬冊的實體書籍，恰逢本次會議期間，該館與萊比錫德國國家書籍博物館(BUCHMUSEUM)聯合展出馬雅古文手抄原件珍本，探討印刷技術的演變與其數位化AI的應用(圖二)。SLUB Dresden自1999年起便積極推動數位典藏及開放存取，對學術研究與知識傳播貢獻良多。

大會也安排了四條校內藏品導覽路線，每條參訪三類藏品，由其學門教授進行介紹及交流。其中物理教學儀器室(圖三)及數學模型(圖四)



圖二：德勒斯登工業大學圖書館(SLUB Dresden)與萊比錫德國國家書籍博物館(BUCHMUSEUM)聯展。

展示令人印象深刻。德國氣候乾燥涼爽，使金屬物件得以直接陳列於教室或走廊中的木製或金屬製玻璃櫃，不易產生材質劣化或黴菌問



圖三：由教授及學生示範物理教學儀器室的儀器產生的波紋原理



圖六：館長與現任 ICOM-UMAC 主席 Dr. Andrew Simpson 於海報前合影。

al Cheng Kung University Museum.」(「典藏品」與「教育品」的輪番上陣—成功大學博物館的兩套敕任官大禮服)(圖五)。內容分享如何利用成功大學前身臺南高等工業學校首任校長若槻道隆敕任官大禮服(作為典藏品)與荒川大禮服(作為教育品)，透過輪替策展與撤展過程實踐公眾參與。自2013年起，本館成功吸引校友與民衆捐贈不同時期校服與相關藏品，並與地方社群合作製作展示用人檯，推廣織品文物修復知識。我們認為大學博物館應保持對話的彈性與能力，這次海報也吸引了現場學者交流(圖六)。其中，一位來自巴西的學者分享她原本對

西式殖民的服裝興趣不高，卻驚訝本館如何透過策展過程轉化並詮釋藏品，成為一個極具吸引人的案例。

本次交流讓筆者了解到，德國博物館群早在疫情期間前便大量運用線上展示連接師生、觀眾、城市甚至全球社群。疫情後，更迅速恢復實體與線上聯合展示，持續保持對話。讓筆者深刻體認到，大學博物館的收藏作業並不僅止物件入庫的當下，而應持續思考如何運用藏品反映當代知識體系、文化多樣性並呈現社會生活變遷面貌，這正是身為博物館從業人員應努力創新與推廣的目標。

Glimpses into the Collection: A Record of Exchange with the Dresden University of Technology Museum Consortium

Yu-Jui Li / Research and Collections Division, NCKU Museum

In 2024, ICOM-UMAC and UNIVERSEUM held their first annual joint meeting in Dresden, Germany, with the theme *Shaping Transformation: University Collections in a Changing World*. Led by our museum's director, my colleagues and I participated in the conference and engaged with approximately 250 presenters from nearly 40 countries. Through diverse formats such as paper presentations, lightning talks, short talks, poster sessions, roundtable discussions, workshops, and campus tours, we explored how university collections can be shaped and adapted for a rapidly changing world.

The 2024 conference was hosted by the Office for Academic Heritage, Scientific and Art Collections at TU Dresden (Figure 1). Founded in 1828, TU Dresden's collections are distributed across various colleges and guest houses located in the southern, western, and central parts of the city. The university also maintains a botanical garden with over 10,000 plant species, a modern library, and a hospital. These collections are preserved in special collection rooms, classrooms, display cases in corridors, and outdoor spaces, with each college assuming responsibility for their care and maintenance. During World War II, more than 70% of the university's teaching instruments, archives, and library collections were destroyed. Fortunately, through continuous donations from businesses and institutions, along with ongoing departmental efforts, the collections have gradually been rebuilt. Today, they encompass over 40 categories, including medical models, physics instruments, mathematical models,



Figure 1: The registration area was set up inside a classroom used for exhibitions. Attendees received custom-made screw-shaped chocolates and participated in a collection treasure hunt activity, adding a creative touch to the experience.

botanical specimens, optical equipment, mineral pigments, student works, archives, medieval manuscripts, and various busts and public artworks displayed throughout the campus.

Meanwhile, the university's library, SLUB Dresden, holds more than nine million physical volumes. During the conference, SLUB Dresden co-hosted a special exhibition with the German Museum of

Books and Writing (BUCHMUSEUM) in Leipzig, featuring rare original Mayan manuscripts and exploring the evolution of printing technology and the application of AI in digitization (Figure 2). Since 1999, SLUB Dresden has been actively promoting digital archiving and open access, making significant contributions to academic research and knowledge dissemination.

The conference also arranged four guided tours of the university collection. Each tour covered three categories of articles and was presented by professors specializing in the respective fields. Among them, the Physics Teaching Instrument Room (Figure 3) and the Mathematical Models Exhibition (Figure 4) left a particularly strong impression. Germany's dry and cool climate allows metal objects to be directly displayed inside wooden or metal-framed glass cabinets within classrooms or corridors without significant risks of material degradation or mold



Figure 2: Joint exhibition by SLUB Dresden and the German Museum of Books and Writing (BUCHMUSEUM) in Leipzig.

growth. This type of transparent display design facilitates both exhibition and outreach, effectively saving storage space while making collections visible to anyone strolling through the campus. However, implementing such micro-displays in subtropical

Figure 3: A professor and students demonstrate the principle of wave generation using instruments from the Physics Teaching Instrument Room.





Figure 4: Mathematical collections displayed throughout classrooms and in display cases along corridors on various floors.

Taiwan would pose considerable challenges. Moreover, it was striking to observe the quantity and quality of preserved items at TU Dresden. Not only were the objects well-maintained, but professors and researchers were also highly familiar with the collections and actively incorporated them into their lesson plans, making the artifacts part of everyday learning environments. In contrast, many departmental collections in Taiwan remain relatively unknown, even among the departments' own faculty and students, and are often sealed away in storage without proper cataloging—a regrettable situation. In the future, the NCKU Museum could consider opening its storage areas for guided tours or encouraging departments across the university to host annual “Open Storage Days”, with professors leading

The Alternating Exhibition of “Collection” and “Educational Item”

Two Sets of the Imperial Civil Officer Court Dress in NCKU.
Yu-Jui Li, Member of the Collection and Research Division, National Cheng Kung University Museum

In 2007, the Museum of National Cheng Kung University became the first public university museum in Taiwan. As of now, its collection has impressively grown to encompass over eight thousand items.

Among the treasured artifacts are two official court dress (Jin) uniforms. The Imperial Civil Officer Court Dress, was generally donated to Taiwan by Dr. Wakatsuki Michitaka in 1911. This artifact, named Wakatsuki Michitaka's Official Court Dress, was generally donated to Taiwan by Dr. Wakatsuki Michitaka in 1911. This artifact, named Wakatsuki Michitaka's Official Court Dress, was generally donated to Taiwan by Dr. Wakatsuki Michitaka in 1911.

Considering the great impact of textile artifacts when on display, we traveled to Japan in 2018 to procure an identical court dress from the same era to serve as an educational item. We were unexpectedly gifted the court dress for free after explaining our philosophy to the Japanese seller, Mr. Katsunori Tanaka.

Between 2013 and 2020, we collected over 100 textile conservation experts from different regions. These textile specialists, students, the general public, and museum volunteers were invited into the exhibition halls and workshops to participate in hands-on educational activities, including on the preservation of dyeing, stitching, and weaving the court dress on microscopes. During COVID-19, we took on the challenge of presenting and/or transfer courses via Facebook Live, offering the public opportunities for online learning.

In 2022, we successfully submitted and achieved official recognition for the court dress as a designated general artifact in accordance with the procedure stipulated by law.

In the future, we plan to utilize 3D digital display to showcase the court dress, allowing them to transcend the limitations of display time and environmental preservation. By integrating digital collections into platforms for museum exchange and dialogue, we aim to improve the diversity of educational opportunities across university museums.

A Beautiful Story Unfolds

2013 Collection

The court dress ensemble of former president Dr. Michitaka Wakatsuki

In 2013, the world's first textile conservation workshop was held at the National Cheng Kung University Museum. The workshop was held at the National Cheng Kung University Museum. The workshop was held at the National Cheng Kung University Museum. The workshop was held at the National Cheng Kung University Museum.

2018 Educational Item

The court dress ensemble of Mr. Arakawa

In 2018, to ensure the long-term display of Wakatsuki's court dress, we planned to purchase an educational version of the same court dress from the same era as Wakatsuki's. However, we were pleasantly surprised by the unexpected donation of the same.

Methods

From the perspective of the history of education

This particular court dress was used in 1911 by Dr. Michitaka Wakatsuki as the representative of the Japanese Empire. The court dress was used in 1911 by Dr. Michitaka Wakatsuki as the representative of the Japanese Empire. The court dress was used in 1911 by Dr. Michitaka Wakatsuki as the representative of the Japanese Empire.

From the perspective of textile values

The various intricate patterns adorning the court dress reveal the rich textile conservation history. The various intricate patterns adorning the court dress reveal the rich textile conservation history. The various intricate patterns adorning the court dress reveal the rich textile conservation history.

Conclusion

Life today, we are not only interested in the past, but also in the future. The past is a mirror to the future. The past is a mirror to the future. The past is a mirror to the future.

Figure 5: Poster presentation titled The Alternating Exhibition of “Collection” and “Educational Item” — Two Sets of the Imperial Civil Officer Dress Uniform in the National Cheng Kung University Museum.

tours to share the stories behind the objects. Such initiatives would help foster broader understanding, stimulate diverse perspectives, and promote meaningful conversation among teachers, students, and the public through engagement with the collections.

I presented a poster at the conference, titled The Alternating Exhibition of “Collection” and “Educational Item” — Two Sets of the Imperial Civil Officer Dress Uniform in the National Cheng Kung University Museum (Figure 5). The poster discussed how the museum utilized two sets of imperial civil officer dress uniforms—the ceremonial uniform of Wakatsuki Michitaka, the first principal of the Tainan



Figure 6: The museum director and Dr. Andrew Simpson, current Chair of ICOM-UMAC, pose in front of the poster.

Higher Industrial School (NCKU's predecessor), serving as the collection item, and the Arakawa uniform, serving as the educational item—to engage with the public through a process of alternating exhibition and deinstallation. Since 2013, the museum has successfully encouraged alumni and the public to donate historical school uniforms and related artifacts from different periods. In collaboration with local communities, the museum also created customized mannequins for display purposes, promoting knowledge about textile restoration. We believe that university museums must maintain the flexibility and capacity for dialogue. This poster presentation attracted considerable interest from scholars at the conference (Figure 6). Among them, a scholar from Brazil shared that although she had little prior interest in Western colonial attire, she was impressed by how the museum's curatorial approach transformed and reinterpreted the artifacts, making the case highly engaging and meaningful.

This exchange experience taught me that museum networks in Germany had already been extensively utilizing online exhibitions to connect with students, audiences, cities, and even global communities well before the pandemic. After the pandemic, they quickly resumed hybrid exhibitions that combined in-person and virtual formats, thereby maintaining an ongoing dialogue with their audiences. This experience deeply impressed upon me that the work of university museums should not end at the moment of accessioning objects into the collection. Instead, we must continuously reflect on how collections can be used to represent contemporary knowledge systems, cultural diversity, and the evolving facets of social life. This ongoing engagement and innovation should be the core mission for museum professionals today.

古蹟修繕與教育展示： 大學博物館文化資產的保存與再利用策略

陳芊卉 / 成大博物館展示組

2024年UMAC年會主題為「Shaping Transformation: University Collections in a Changing World」，不僅引起對大學藏品管理及展示方式的深入思考，也使與會者思索當前社會動態如何影響大學的文化資產及其未來

發展方向。作為一位參與者，我與本館展示組蔡侑樺組長、校史組李柏霖組員，針對此次年會的核心觀點、演講內容，以本館古蹟建築修繕期間的展示為例，探討大學蒐藏如何在當代社會中應對變革與挑戰。



本館人員於會場合影

古蹟保存和修繕是亟需高度專業性和技術性的工作。然而，如何將這一過程真實地展示給公眾，從而提升其對文化遺產保護的理解及認同，是一項具有挑戰性的任務。在這個過程中，我們面臨多種挑戰與困境，例如如何確保修繕過程的透明度、如何讓公眾充分理解修繕工作的複雜性，以及如何避免過度修繕造成的歷史信息流失。

我們試圖將古蹟修繕現場轉化為教育示範基地，是實現文化遺產保護與教育結合的重要途徑。制定有系統的教育推廣計劃，藉由專題講座、現場教學、紀錄片和動畫影片等方式，使修繕知識更加通俗易懂，適合不同年齡和知識階層的觀眾。不僅促進古蹟修繕工作的真實性展示和文化遺產保護意識的提升，還能為文化資產的可持續發展和利用提供重要資源和平台。通過迎接這些挑戰並克服困境，我們可以有效保護和傳承寶貴的歷史遺產，為學術研究和社會教育提供堅實的基礎。



蔡偉樺組長代表發表

展示真實：「古蹟修繕教育示範基地」

如何同時進行文化資產保存與古蹟再利用，進而將修繕現場轉化為教育示範基地，需要考慮多方面因素。首先，制定一套有系統的方式，包括修繕知識的普及、技術培訓和專業講座等內容。透過與學術機構和專業從業人員的合作，邀請修繕專家和學者進行專題講座和現場教學，讓參與者親身體驗修繕工作的細節和技術要求，從而推廣基礎知識和文化資產保存的觀念。

此外，製作高品質的紀錄片和動畫影片，以視覺和聽覺的刺激，生動展示修繕過程和技術細節，使修繕知識更加通俗易懂。同時，建立教育資源庫，提供豐富的文字資料、圖片和影片，方便公眾查閱和學習。開放古蹟修繕現場、合理規劃文化資產保存與再利用策略，以及建立完善的修繕教育示範基地，促進提升文化資產保護意識，實現文化資產的可持續發展和利用。這不僅有助於保護和傳承寶貴的歷史遺產，還能夠為學術研究和社會教育提供重要資源和平台。

具體實踐

為了實現「古蹟修繕教育示範基地」的目標，同時促進展示資源的整合與利用，我們嘗試多種方式來記錄和保存為期兩年的修繕工程。根據實際需求，擬定了以下四個階段的步驟：策劃古蹟修繕線上展示、架設古蹟修繕臉書專頁、拍攝古蹟修繕紀錄影片、製作修繕知識動畫片及辦理古蹟修繕相關文資講座。

● 規劃臉書專頁及線上展示

考量中研院開放博物館強大的網絡與系統功能，我們選擇在該平台上展出「工務所咖啡—NCKUM修繕二三事」。這個線上展覽以臺灣建築工程現場的「工務所」（台語讀音Kong Bū Sóo）作為意象，旨在傳達成大博物館修繕工程期間，參與人員積極面對問題、共同合作的精神。「工務所」是工程人員的辦公與休憩空間，通常為臨時性的組合屋或貨櫃。在這裡，擺放著各種事務設備、工程設計圖說、施工計劃、各種樣板或材料樣本等。開會時，桌上總是少不了咖啡，陪著建築師、工地主任、業主、主管機關承辦、查核委員等人，共同討論解決修復過程中遭遇的各種問題。





在「工務所咖啡」，除了有展覽總論及相關文物介紹外，依照修繕工程進行的各階段，每月更新古蹟修繕日誌和修繕現場照片，記錄修繕過程中的大小事；每季以專題報導形式，特別介紹修繕工程中的專業項目，例如：斷壁處理、瓦片清洗、細部彩繪保護等。此外，我們舉辦照片徵集活動，邀請觀眾提供其與成大博物館建築的合照，附上文字故事；除了透過贈送限量紀念品鼓勵公眾積極參與，也將徵集到的照片故事公開於線上展。

為了配合展示需求，並增加與觀眾的互動性，我們設立了名為「工務所咖啡—修繕進行式」的臉書專頁，旨在即時分享現場動態和修繕進展，吸引更多公眾關注和參與。專頁策劃了三個主題專欄：「什麼東西」、「修TIME」、「老師有話」，每一個專欄針對不同的觀眾屬性，提供豐富而多樣的、專業的修繕知識和技術介紹，幫助公眾更好地理解修繕工作的重要性和複雜性。

● 拍攝古蹟修繕紀錄影片—「修繕現場直擊(名稱暫定)」

成大博物館為善盡身為大學博物館及臺南地方館舍一員的社會責任，擬於整修的二至三年間，運用博物館建築(臺灣總督府臺南高等工業學校本館)自身的修復現場作為教學示範場域，以紀錄片拍攝及人物訪談的方式，將修復過程作完整的紀錄，從初期的勘察和設計，到施工、竣工，全面展現修繕工作的複雜性和重要性。邀請專業的拍攝團隊和修繕專家合作，以確保影片的品質和內容正確性。為了使影片在專家深入講解、演示較生硬的建築工法、修繕

技術等專業知識之外，還能兼具人情溫度，特別商請本館資深館員、外籍志工等人參與，捕捉每個細節和瞬間，除了展現實際的修繕過程，也希冀傳達「修繕的人」的細緻情感。影片完成後，將於各網路開放平台免費播放，為當代的文資修繕工程留下影像資料，也擴大可觸及的觀眾範圍。預計在2026年春季，舉辦一場露天放映會及映後座談活動，邀請校內外民衆和專業人士參加，並進行現場的討論交流，促進公衆對古蹟修繕工作的理解和支持。



● 製作修繕動畫片

美國動畫導演南茜·貝曼(Nancy Beiman)曾比喻動畫是賦予單調的畫面以生命，動畫創造萬物，是一場魔術。

爲了更全面地傳達這一多重意涵，本館決定讓動畫幫我們說一段好故事。從2023年起，本館與臺南應用科技大學多媒體動畫系合作，聯合製作一支8分鐘的古蹟修繕知識動畫短片，劇情以本館修繕團隊爲雛型，角色設定爲一對姊弟組合，承包工地主任玉如、營造廠老闆傑哥爲主要角色、員工錢仔爲次要角色；故事設定在一個風雨交加的夜晚，熟睡中的工地主任鈺如，夢見正在整修的成大博物館淹大水了！在夢中，又急又氣的鈺如找上身爲營造廠老闆的弟弟傑哥，正當兩人吵得激烈時，一隻貓咪因誤闖博物館而敲響校鐘，兩人過去的回憶湧現，故事後段再帶出「十三溝面磚」如何修復的過程。動畫片已於2024年5月完成。

古蹟作爲歷史的載體，承載著人們對特定時代、事件和人物的集體記憶。在修繕過程中，我們不僅是對物件進行物理修復，更是在重現那些已被時光掩埋的歷史瞬間和人文故事。動

畫影片可以通過生動形象的表現手法，直觀地呈現這些複雜的歷史和文化內涵，使觀眾更易於理解和接受。其次，動畫作為一種教育工具，具有高度的可及性和吸引力。通過視覺和聽覺的刺激，動畫可以更有效地傳遞訊息，特別是對於非專業觀眾而言，這種形式的教育資源能夠激發觀眾的興趣，提升他們對古蹟修繕的認識和重視，從而培養新一代的文化遺產保護意識。

結語

我們記錄並保存修繕工程，並透過多種展示方式，提升公眾參與感與認同感，我們深信，唯有讓更多人了解修繕工作，文化資產的價值才能被珍視與延續。不僅有助於文化遺產的保護與傳承，也為學術研究與社會教育提供重要資源。未來我們將持續推動開放修繕環境，讓文化資產的保存與再利用成為社會共同努力的方向。



動畫海報

Historical Restoration and Educational Display: Strategies for the Preservation and Adaptive Reuse of Cultural Heritages in University Museums

Chian-Hui Chen / Exhibition Division, NCKU Museum

The theme of the 2024 UMAC Annual Conference, Shaping Transformation: University Collections in a Changing World, not only prompted deep reflection on the management and exhibition of university collections but also encouraged participants to consider how current societal dynamics influence the cultural heritages of universities and their future directions. As a participant, I joined my colleagues from the NCKU Museum—Yu-Hua Tsai,

Chief of the Exhibition Division, and Bo-Lin Li, Staff Member of the History Division—in exploring the conference's core concepts and keynote content. The historic building that houses the NCKU Museum is currently undergoing renovation. Using our exhibition of the restoration process as a case study, we examined how university collections can respond to changes and challenges in contempo-



NCKU Museum staff at the conference.

The preservation and restoration of historic sites are highly specialized and technically demanding tasks. However, authentically presenting this process to the public, thereby enhancing public understanding and appreciation of cultural heritage preservation, remains a significant challenge. Throughout this process, we encounter multiple difficulties, such as ensuring transparency in restoration work, helping the public comprehend the complexity involved, and avoiding excessive restoration that may result in the loss of historical information.

Transforming restoration sites into educational demonstration bases is a vital strategy for integrating cultural heritage preservation with public education. By developing systematic educational outreach programs, including special lectures, on-site teaching sessions, documentaries, and animated videos, we aim to make restoration knowledge more accessible and engaging for audiences of all ages and backgrounds. This approach promotes the authenticity of restoration processes and raises awareness about heritage conservation while providing valuable resources and platforms for the sustainable development and utilization of cultural heritages. By confronting these challenges and overcoming obstacles, we can effectively protect and transmit our precious historical heritage and establish a solid foundation for academic research and social education.



Division Head Yu-Hua Tsai presented on behalf of the team.

Demonstrating Authenticity: Historical Restoration Educational Demonstration Base

To successfully integrate cultural heritage preservation with the adaptive reuse of historic sites and transform restoration sites into educational demonstration bases, multiple factors must be taken into consideration. First, it is essential to establish a systematic approach that includes the dissemination of restoration knowledge, technical training, and specialized lectures. Through collaboration with academic institutions and professional practitioners, restoration experts and scholars can be invited to deliver lectures and conduct on-site teaching sessions, allowing participants to experience the intricacies and technical requirements of restoration work firsthand. This approach promotes both basic knowledge dissemination and awareness of cultural heritage preservation.

Next, by producing high-quality documentaries and animated films, we can vividly present restoration processes and technical details through audiovisual engagement, making complex resto-

ration knowledge more accessible and easier to understand. At the same time, we should develop an educational resource library that offers extensive textual materials, images, and videos to provide the public with convenient access to learning resources. Opening up restoration sites to the public, planning rational cultural heritage preservation and reuse strategies, and establishing comprehensive educational demonstration bases are crucial steps to fostering greater public awareness of culture heritage preservation, which is necessary to achieve sustainable development and utilization of cultural heritages. Such efforts not only contribute to the protection and transmission of valuable historical heritage but also provide important resources and platforms for academic research and public education.

Practical Implementation

To achieve the goals of establishing a Historical Restoration Educational Demonstration Base and to facilitate the integration and utilization of exhibition resources, we explored multiple methods to document and preserve the 2-year restoration project. Based on practical needs, four stages were planned: curating an online exhibition for the restoration project, creating a Facebook page dedicated to the restoration, producing a documentary film on the restoration process, and creating an animated educational video on restoration knowledge as well as organizing lectures related to the cultural restoration project.

● Planning the Facebook Page and Online Exhibition

Considering the robust network and system capabilities of Academia Sinica's Open Museum platform, we selected it as the site of our Kong Bū Sô Coffee: NCKUM Heritage Restoration Project online exhibition. The exhibition concept was inspired by the shipping containers-turned-offices that are commonly found on construction sites in Taiwan, which are referred to as kong bū sô (工務所) in Taiwanese. We felt that the kong bū sô embodied the spirit of teamwork and problem-solving demonstrated throughout the NCKU Museum restoration project. On construction sites, kong bū sô serve as spaces for personnel to work and rest, and they are often filled with various administrative tools, engineering blueprints, project plans, material samples, and prototypes. During meetings, coffee is always present on tables where architects, site managers, project owners, supervising authorities, and inspection committee members gather to discuss and resolve challenges encountered during the restoration process.





At Kong Bū Sáo Coffee, beyond providing an overview of the exhibition and introductions to related artifacts, we documented the restoration project by updating a restoration diary each month and uploading photographs of the site at each project stage. Additionally, we issued quarterly in-depth reports highlighting specialized restoration techniques, such as wall fracture treatments, tile cleaning, and the conservation of fine decorative paintings. To further engage the public, we launched a photo collection campaign, inviting visitors to submit photographs of themselves at the NCKU Museum building along with personal stories. Participants received limited-edition souvenirs as a token of appreciation, and the collected stories and photos were publicly displayed as part of the online exhibition.

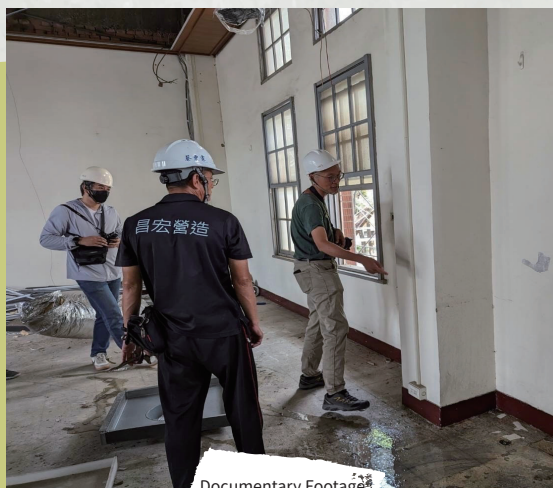
To complement the online exhibition and enhance audience interaction, we also launched a Facebook

page titled Kong Bū Sáo Coffee: NCKUM Heritage Restoration Project. The page is designed to provide real-time updates and restoration news, attracting broader public interest and engagement. It features three themed columns: “What’s This?”, “Repair Time”, and “Expert Voices”, each tailored to different audiences. These columns offer a rich variety of professional insights into restoration knowledge and techniques, helping the public better understand the importance and complexity of restoration work.

● Producing a Restoration Documentary — Inside the Restoration Site (Working Title)

To fulfill our social responsibility as both a university museum and a member of the Tainan local cultural network, the NCKU Museum plans to document the restoration of its historic building—the former administrative building of Tainan Technical College—over the 2 to 3 year restoration period. Using the museum building itself as a teaching demonstration site, the project will employ documentary filmmaking and personal interviews to record the entire restoration process, from initial investigation and design to construction and final completion, fully showcasing the complexity and importance of restoration work. A professional film crew and restoration experts have been invited to collaborate to ensure the quality and accuracy of the documentary’s content. To balance the technical depth of expert commentary and demonstrations of architectural techniques with a more humanistic touch, the project will also involve senior museum staff members and international volunteers. Their participation will help capture not only the technical processes but also the emo-

tional and personal stories behind the restoration work. Upon completion, the documentary will be made freely available on various open-access platforms, providing valuable audiovisual records of a contemporary heritage restoration project and expanding its reach to a broader audience. An outdoor screening event and post-screening forum are planned for Spring 2026, inviting the university community, local residents, and professionals to attend and engage in discussion, further promoting public understanding and support for historical restoration efforts.



Documentary Footage

● Producing an Animated Short Film on Restoration

American animation director Nancy Beiman described her craft as follows, "We bring the inanimate to life. We create universes. We are magicians."

In order to convey the multifaceted meaning of restoration more vividly, the NCKU Museum decided to let animation tell our story. Starting in 2023, the museum collaborated with the Department of Multimedia and Animation at Tainan University of Technology to produce an 8-minute animated short film on historical restoration knowledge. The storyline is loosely based on the museum's real-life restoration team, featuring a brother-and-sister duo—Yu-Ru, a construction site supervisor, and Uncle Jie, a construction company owner—with a supporting character, Qian Zai, one of their employees. Set on a stormy night, the plot follows Yu-Ru, who, while sleeping, dreams that the NCKU Museum, currently under restoration, is being flooded. Panicked and frustrated, she seeks out her brother Jie. In the midst of their heated argument, a cat accidentally triggers the school bell inside the museum, evoking a flood of memories from their past. The story then transitions into a segment showcasing the restoration process of the museum's iconic thirteen-groove tiles. The animated film was completed in May 2024.

As carriers of history, heritage sites preserve the collective memory of specific eras, events, and individuals. Restoration work is not merely about the physical repair of objects but also about reviving the historical moments and human stories buried over time. Through vivid and imaginative visual storytelling, animated films offer an intuitive way

to present complex historical and cultural contexts, making them easier for audiences to understand and relate to. Moreover, animation, as an educational tool, possesses high accessibility and appeal. By stimulating both visual and auditory senses, it can effectively convey information, especially to non-specialist audiences. This form of educational resource has the potential to spark greater public interest in heritage restoration and foster a new generation's awareness and commitment to cultural heritage preservation.

Conclusion

By documenting and preserving the restoration process and presenting it through multiple channels, we aimed to enhance public engagement and foster a deeper sense of connection. We firmly believe that only by helping more people understand the intricacies of restoration work can the value of cultural heritage be truly recognized and sustained. This approach not only contributes to the protection and transmission of cultural heritage but also provides vital resources for academic research and public education. Looking ahead, we will continue to promote the openness of restoration environments, striving to make the preservation and adaptive reuse of cultural heritages a shared goal for society as a whole.



Animated Film Poster

在變動世界中的大學博物館未來圖景 ——UMAC 2024 年會後記

陳怡真 / 成大博物館專案工作人員

2024年ICOM-UMAC年會於德國德勒斯登工業大學(TUD)舉辦，德勒斯登工業大學坐落於德勒斯登舊城區，距離該城市最多觀光客造訪之茨溫格宮區域、聖母教堂及市政廳等重要景點只需搭乘路面電車幾站便可到達。大會於9月

24日於市政廳辦理歡迎晚會，由德勒斯登主管文化、科學與觀光之副市長代表致詞，晚會舉辦於裝飾華美天頂壁畫的市政大廳，富含歷史氣息，無愧於該城市「易北河上的佛羅倫斯」美譽，也令風塵僕僕的與會者們感受到主辦單位的溫暖迎接。



本次大會主要的會議廳，為環形階梯教室，十分古典

主辦單位自9月24日至29日規劃非常充實的系列行程，約於半年前便開放報名，且於2023年8月底雪梨年會結束後，德勒斯登工業大學便迅速釋出官方網站及宣傳影片，顯示大會已籌備許久，也使與會者們得以盡早規劃相關行程。2023年時雪梨大學新增了5分鐘短講(flash talk)之場次，而德勒斯登工業大學更有別於以往年會的場次與形式，大會特別規劃海報發表者需參加1分鐘短講(1 minute madness)，考驗發表人的語速和挑選重點的能力。本次筆者發表之海報標題為“Advancing Community Health and Well-being through University Museums: A Case Study of the "2023 Tainan International Human Rights Festival" at National Cheng Kung University (NCKU) Museum” (大學博物館推動社區健康福祉：以成大博物館的「2023臺南國際人權藝術節」為例)，將本館去年承辦之系列活動結果融合量化與質性統整及分析，將當代議題納入博物館之各式活動規劃，也從中汲取珍貴經驗，呈現於海報上，與各國交流。在急促的1分鐘短講中，許多發表人因超時而未能發表完，留有「懸念」待與會者們前往海報展室聆聽詳細



主辦單位於簽到處旁擺設的尋寶小遊戲：自行拿取一顆巧克力，並於會場的許多展示櫃及展品中找出與這顆螺絲巧克力長得一模一樣的金屬螺絲藏品，拍照後即可到簽到處領取小禮物，並可參加抽獎。

解說。發表過程中充滿趣味，並見識到即使是短短1分鐘，發表者們也會採取不同策略。本人事先寫好講稿並多次練習，確保能在1分鐘內結束並感謝聆聽；也有其他發表者仍維持自身與速和步調，即使講不完也沒關係；更有不需講稿便侃侃而談的熟手。



參訪德勒斯登數學物理沙龍 (Mathematisch-Physikalischer) 的藏品之一：奧古斯都選帝侯 (Elector August) 曾使用的里程表，他親自丈量其領地範圍，所使用的許多精緻測量儀器皆保存於這座沙龍。

年會主題「Shaping Transformation: University Collections in a Changing World」，不僅體現在各發表場次主題中，在每日的學術討論交流後，主辦單位在下午及晚上都規劃了參訪或展示開幕活動，觀察不同活

動形式中，如何將大學的館藏與知識融合到不停變動的世界潮流。活動地點不一定在校內，藉此鼓勵與會者多多探索該城市，利用大會提供的交通pass，體驗多種便捷的交通工具。大會規劃了多種參訪路線供與會者報名，並安排專業導覽人員解說，不論是在德勒斯登或是前往萊比錫、弗萊堡等跨城市的參訪，也有大會縝密的行程安排。其中兩天晚上的兩檔特展開幕，也足見大學及整個城市對於博物館、美術館的重視，嘉賓雲集且有許多當地市民參加，上至政府，下至民衆及觀光客，持續提升日常的美學素養。此外，在廣大的校園中穿梭，也觀察到當地的許多施工現場，其圍籬較少使用臺灣常見的綠白鐵皮，而是類似鐵絲網狀圍籬區隔施工現場，或只圍住施工地附近的樹木，以防碰

撞。藉由視覺的穿透，民衆可輕易見到施工現場、關心施工進度，只是未能確認在古蹟修繕上，他們是否也使用此模式，使民衆能實際見到修復進度。

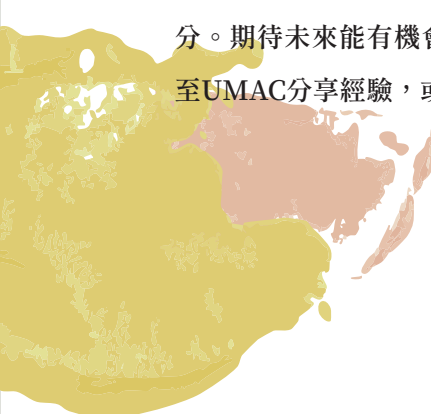
各國學者依其所屬館舍經驗，分享關於數位典藏、資料庫、線上展示，以及各項社會議題，包含文物掠奪與文物返還，也有提及地球永續、AI浪潮下的因應策略與教學模式。大學博物館作為「大學中的博物館」，與一般專業博物館不同，大學博物館能夠廣納各種實驗與積極嘗試，展現大學的靈活、創新和思想的自由，期待藉由每年的跨國年會，與世界不同大學多方交流，為臺灣的大學博物館注入活水，持續創新。

本次年會十分充實，筆者也提出三點建議：

1. UMAC與UNIVERSIUM的參與者，以往多來自歐洲、亞洲與大洋洲，幾乎未能接觸到美洲國家的專家學者，實屬可惜。不確定是否因為是美國已有AAM(American Alliance of Museums)等類似組織，或有其他因素而致。在大學學制裡，歐洲與美國便有許多不同之處，或許在大學博物館的規劃、管理、展示、蒐藏研究、推廣等面向都有許多值得交流的部分。期待未來能有機會將美洲的專家學者邀請至UMAC分享經驗，或規劃線上交流平台。

2. 本屆大會在市區交通移動上規劃得宜，提供與會者在大會期間能免費使用德勒斯登的公共運輸，並與許多旅宿業者合作提供訂房優惠，減少與會者的交通和查找路線的時間成本。主辦單位用心規劃充實的參訪行程和兩檔特展開幕活動，然而並未考量搭乘長途飛機前來之與會者可能需要調整時差或休息，導致每天行程皆滿檔，也有與會者因此無法全程參與。未來規劃相關活動時，可適當調配與會者的休息時間，將人力和經費集中在主要活動上，提供更高品質的活動內容。

3. 與會者多為所屬大學之教授或研究人員，在規劃相關課程或展示、推廣活動時，才有機會接觸到學生群體，然而校內其他單位卻不一定知道大學博物館的存在，或未有接觸過，而導致大學博物館在行政執行上可能會遇到許多困難。如本次主辦的德勒斯登工業大學，其館藏散落在校園中不同的校區和建築物內，若要全數參觀時要長距離移動，可能因此導致民衆的參與意願降低。礙於各校本身的規劃，許多學校未能提供較完整展示、儲藏或辦公的空間給大學博物館，因此各校應妥善整合校內資源，持續提升大學博物館在自身校園中的能見度。



Envisioning the Future of University Museums in a Changing World — Reflections on the UMAC 2024 Conference

Yi-Chen Chen / Project Employee, NCKU Museum

The 2024 ICOM-UMAC Annual Conference was held at TU Dresden in Germany. TU Dresden is located in the historic Old Town area of Dresden, just a few tram stops away from the city's major tourist attractions, including Zwinger Palace, Frauenkirche, and City Hall. The welcome reception took place on September 24 at Dresden City Hall, where the Deputy Mayor for Culture, Science, and Tourism

delivered opening remarks on behalf of the city. The reception was held in the grand City Hall chamber, which is adorned with magnificent ceiling murals that offered a rich sense of history and fully lived up to Dresden's reputation as the "Florence on the Elbe". The event provided a warm and thoughtful welcome to the conference participants who had traveled from afar.



The organizers planned an intensive and well-structured series of events from September 24 to 29. Registration had opened approximately 6 months in advance. In fact, TU Dresden launched the official conference website and released promotional videos immediately after the conclusion of the Sydney conference in August 2023, which allowed participants to plan their itineraries well ahead of time, and demonstrates the extensive preparation that went into the event. In 2023, the University of Sydney had introduced a new “flash talk” session featuring 5-minute presentations. TU Dresden further innovated by requiring poster presenters to participate in a “1-minute madness” session, which tested speakers’ abilities to deliver key messages with speed and precision. My poster presentation, titled *Advancing Community Health and Well-being through University Museums: A Case Study of the “2023 Tainan International Human Rights Festival” at National Cheng Kung University (NCKU) Museum*, integrated both quantitative and qualitative analysis of activities organized by the NCKU Museum during the 2023 festival. The poster demonstrated how contemporary issues were incorporated into the planning of museum events, and it shared valuable lessons learned through these initiatives. During the fast-paced 1-minute madness session, many presenters were unable to complete their talks within the time limit, leaving audiences intrigued and encouraging them to visit the poster session area for further discussion. The session was filled with lively and engaging moments, showcasing a variety of presentation strategies. I prepared by drafting a full script and practicing multiple times to ensure the talk concluded precisely within 1 minute, including a closing thank-you to the audience. Other presenters chose



A treasure hunt game set up by the organizers next to the registration desk invited participants to take a piece of screw-shaped chocolate and search the venue for a matching metal screw artifact that was hidden among various display cases and exhibits. After photographing the artifact, participants could return to the registration desk to receive a small gift and enter a raffle.

different approaches: some maintained a steady, natural pace even if they exceeded the time limit, whereas others spoke fluently without relying on a prepared script.

The conference theme, *Shaping Transformation: University Collections in a Changing World*, was not only reflected in the topics presented at each session but also embodied in the various activities that followed the academic discussions each day. In the afternoons and evenings, the organizers scheduled



One of the featured objects at the Mathematisch-Physikalischer Salon in Dresden was an odometer once used by Elector August, who personally measured the extent of his territory. Many of the finely crafted instruments he employed for land surveying are preserved in this historical salon.

site visits and exhibition openings, offering participants the opportunity to observe how university collections and knowledge could be integrated into a constantly changing world. These activities were not limited to the university campus; instead, participants were encouraged to explore the city using the complimentary transportation passes provided by the conference, giving them an opportunity to experience Dresden's diverse and efficient transit options. The conference offered multiple guided

tour routes that participants could register to join, each one led by professional docents. Whether within Dresden or beyond city borders in places like Leipzig and Freiberg, all of the tours were meticulously arranged. In particular, two major special exhibition openings held during the evening further illustrated the importance that the university—and indeed the entire city—places on museums and art galleries. These events attracted numerous distinguished guests as well as local residents, reflecting a shared commitment across government, citizens, and tourists to continually elevate aesthetic literacy in everyday life. Moreover, while moving around the expansive campus, we observed that many construction sites employed fencing strategies that were different from those commonly seen in Taiwan. Instead of opaque green-and-white sheet metal fences, semi-transparent wire mesh fencing was used to demarcate construction zones, or in some cases, only the trees near the construction areas were fenced off to prevent damage. This visual transparency allowed the public to easily view

construction activities and stay informed about project progress. However, we were unable to verify whether this approach is also applied to historical restoration sites, allowing the public to witness restoration processes firsthand.

Scholars from various countries shared their experiences based on their respective institutions, covering topics such as digital archiving, database development, online exhibitions, and a range of

social issues, including the looting and return of cultural artifacts, sustainability, strategies for adapting to the rise of AI, and emerging teaching models. As museums within universities, university museums differ from conventional professional museums. They are uniquely positioned to embrace experimental approaches and proactive innovation, reflecting the flexibility, creativity, and intellectual freedom characteristic of academic institutions. Through ongoing participation in these annual international conferences, we hope that broader exchanges with university museums around the world will inject new vitality into Taiwan's university museums and foster continued

The conference was exceptionally rewarding, and I would like to offer three suggestions for future improvements:

1. Historically, participants at UMAC and UNIVERSEUM conferences have predominantly come from Europe, Asia, and Oceania, with limited engagement from experts and scholars in the Americas—a missed opportunity. It is unclear whether this is due to the existence of similar organizations in the U.S., such as the American Alliance of Museums (AAM), or due to other factors. Given the significant differences between European and American university systems, there is much potential for exchange in areas such as museum planning, management, exhibition, collection research, and outreach. I hope that future conferences can invite experts from the Americas or establish an online platform to facilitate broader exchanges.

2. This year's conference successfully arranged city transportation by providing participants with free

access to Dresden's public transit network for the duration of the event and partnering with local hotels to offer discounted accommodations. This significantly reduced participants' travel time and logistical burdens. The organizers also carefully planned a full schedule of site visits and two major exhibition openings. However, the intense daily schedule did not account for the jetlag experienced by participants arriving from long-haul international flights, resulting in some attendees being unable to fully engage in all activities. In future planning, it would be beneficial to schedule appropriate down time for participants and focus resources on key activities to enhance the overall quality of the event.

3. Most participants were professors or researchers affiliated with universities, and although they have opportunities to engage with students through courses, exhibitions, or outreach activities, they have limited interaction with other departments, and in some cases, other university staff members are not completely aware of the university museum's existence, which can complicate museum administration. At TU Dresden, for example, collections are dispersed across different campuses and buildings, making it difficult for the public to visit all sites easily and potentially reducing their desire to engage. Due to the constraints of campus planning, many universities are unable to provide dedicated, well-equipped spaces for their museums' exhibition, storage, or administrative work. Universities should therefore prioritize better internal resource integration and continue efforts to enhance the visibility and accessibility of their university museums within their own campuses.



除了閱讀《羅望子》之外，你也可以用聽的！

做為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。

2023年開始，以矗立在本館前廣場，看顧我們數十年的老樹為名，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。

成大博物館PODCAST「羅望子」正式上線，歡迎收聽！

Join us on the NCKU Museum Podcast for a variety of stories about university museums!

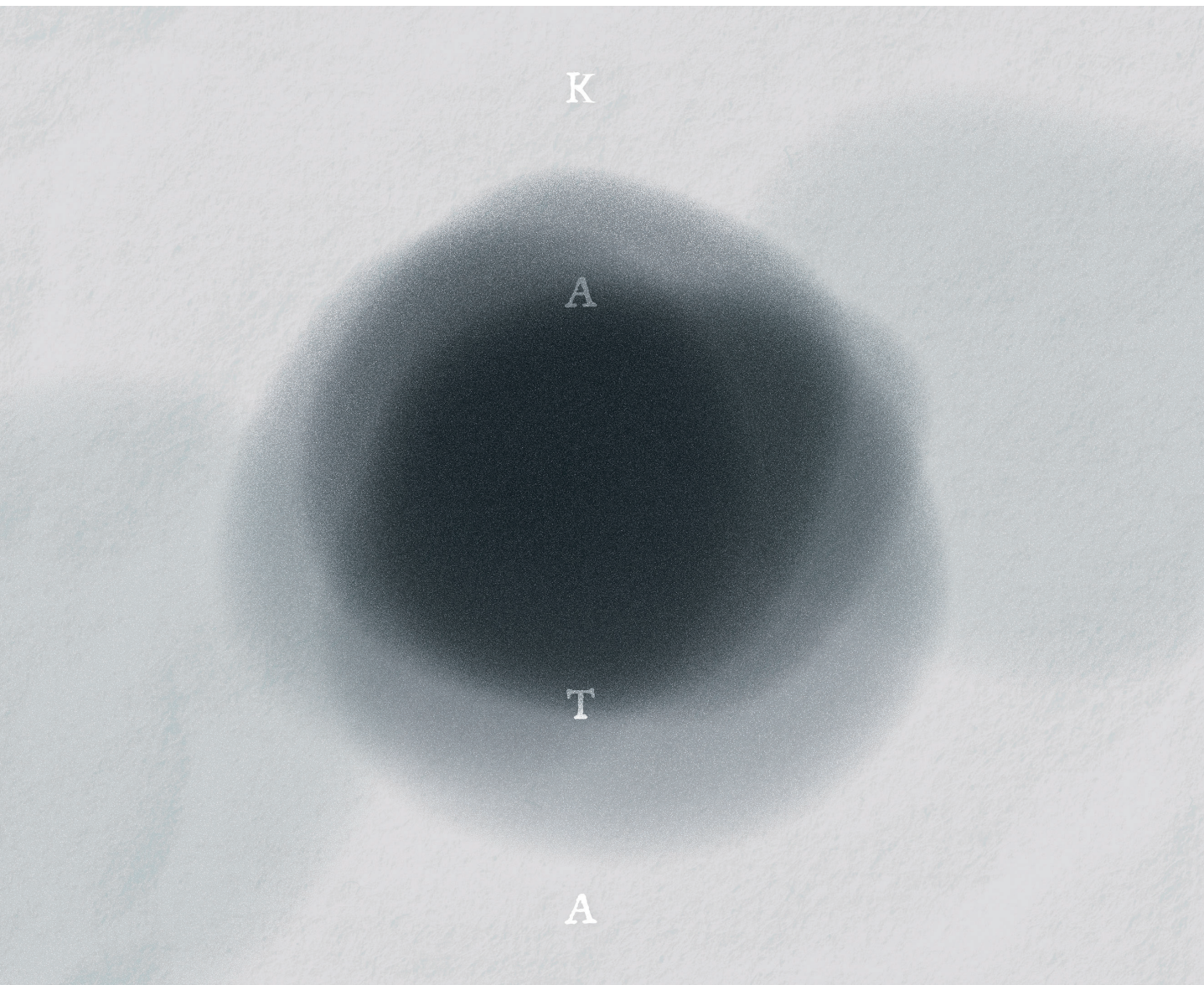


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