

## Paper Session IV

Presenter  
發表者

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Chair of Taiwan Museum Education Development Association  
臺灣博物館教育發展協會理事長

### Citizen Participation enrich and empower local museums 市民學藝員協力參與地方館提升

Taiwan very first program with a focus on engaging local citizen's participation in local government cultural initiatives for developing museums in Taoyuan region into sustainable future. The program has been selected as the poster presentation at 2023 American Alliance of Museums Annual Meeting & museumExpo in Denver.

Since 2016, 127 Taoyuan citizens have been recruited and trained, following by high competitive process in every other year, the successful applicants took an eight-months rigorous capacity enhancement as required. The task assignment before getting the certificate is working as a team in order to assist local museums which lack of resources in general.

Taoyuan city is the entrance gate of Taiwan, the youngest municipality with the population of 2.3 million people, the number of museums has grown from 8 to 35 within a decade, the program attempts to build manpower for transforming and enriching local museums dynamically. In 2024, the 5th recruitment of citizen curator program is coming up.

**Keywords: citizen curator, local museum empowerment, Taoyuan**

台灣首創文化政策，市民參與藝文環境制度，致力桃園地方文化館永續發展。桃園學藝員計畫經過全球 500 多件申請案例海選，榮獲 2023 年丹佛美國博物館聯盟年會暨博物館博覽會的海報展示發表，台灣之光。

自 2016 年起，已招募及培訓 127 名桃園市民學藝員，每隔年舉辦，經過層層激烈競爭，徵選成功申請者接受為期八個月的嚴峻實務職能培訓，並在獲得證書之前的任務環節，以團隊運作方式，協助資源匱乏的地方文化館完成一項方案。

桃園市是台灣最年輕的直轄市，擁有 230 萬人口，十年間地方文化館數量從 8 家增加到 35 家，桃園學藝員計劃嘗試為地方文化館動態轉型、增益內容與人力選項。2024 年第 5 屆桃園市民學藝員招募即將到來。

**關鍵字、學藝員、市民參與、桃園**

## 論文發表四

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### **Illuminate and Unveil Shadows: New Cultural Pathways - Take Kaohsiung Museum of Shadow Puppet's Implementation of Shadow-Puppetry-In-School Project (2018-2020) for Example 光照影戲文化新活路 – 以高雄皮影戲館執行皮影戲駐校計畫 (2018-2020 年) 為例**

The Kaohsiung Museum of History (KMH) is Taiwan's first administrative legal entity museum established through restructuring efforts driven by a local government. The KMH has been devoted to integrating Taiwanese shadow puppetry into contemporary art education and the lives of ordinary people. Through the Ministry of Culture's Arts and Cultural Population Cultivation Program, it has established an exchange platform connecting museums, theater troupes, schools, and local communities.

The sub-program carried out from 2018 to 2020, known as the "Shadow-Puppetry-In-School Project" (hereinafter referred to as the "In-School Project"), utilized short-term intensive teaching interactions to encourage schools with extensive experience in shadow puppet instruction to contemplate the possibilities of diversified development of shadow puppetry in schools. In addition to inviting local shadow puppet theater troupes to enhance teachers' and students' skills in traditional Taiwanese shadow puppetry, the program also facilitated connections with modern shadow puppet performance teams or artists from both domestic and international contexts. Through performance techniques, script creation, and interdisciplinary theatrical concepts, the process has introduced new perspectives for shadow puppetry in schools.

This article sorts out the preparatory process of the "In-School

Project", explores the current status of traditional shadow puppetry promotion in Taiwan, and assesses the program's impact on museums, schools, and local traditional theater troupes. Through this, it aims to establish new phased goals for promoting traditional shadow puppetry, ensuring that the vision of embedding shadow puppetry cultural heritage continues to be realized in practice.

**Keywords: cultural promotion, innovative thinking, cross-disciplinary, local cultural identity, shadow puppetry**

高雄市立歷史博物館（稱高史博）為臺灣第一座由地方政府經營的歷史類博物館，也是臺灣第一個由地方政府推動改制之行政法人博物館；其轄下的高雄市皮影戲館，為全國唯一的皮影戲地方文化館，保存與推廣高雄獨特的傳統偶戲文化。高史博戮力將臺灣皮影戲導入當代藝術教育與常民生活中，透過文化部藝文人口培育計畫，打造「博物館—劇團—學校—地方社群」交流平臺。

其中 2018 至 2020 年辦理的子計畫「皮影戲駐校計畫」（稱駐校計畫），藉由短期密集的教學互動，促使已擁有長期皮影戲教學經驗的學校，思考校園皮影戲多元發展的可能性。除邀請在地皮影戲劇團，精進師生的臺灣傳統皮影戲技巧外；同時，媒合國內外現代影戲表演團隊或表演者，以光影戲表演技巧、劇本創作、跨界戲劇概念等，為校園皮影戲注入新思維。

駐校計畫經三年執行，成功扮演高史博推廣皮影戲文化及高雄校園皮影戲發展的轉捩點，卻也突顯現今臺灣皮影戲推廣資源的困境與瓶頸。本文梳理計畫籌備過程，探討臺灣傳統皮影戲推廣現況；並檢視該計畫對博物館、學校及地方傳統劇團的影響性。希冀藉此豎立推廣傳統皮影戲的新階段性目標，讓皮影戲劇文化扎根之願景能持續落地實踐。

**關鍵字：文化推廣、創新思維、跨界交流、在地文化認同、皮影**

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## Social inclusion and cultural accessibility practices of regional museum in Taiwan: the experience of "Ageing and Dementia Friendly Project" of Tainan Art Museum

**臺灣區域型博物館友善平權實踐：臺南市美術館「高齡與失智友善計畫」經驗**

According to the Ministry of the Interior, Taiwan is becoming Super Aged Society in 2025. Creative ageing has been a popular and important issue in Taiwan in the past decade. Under the background of the growing of aging and dementia population, the Ministry of Culture organized "Museum Creative Ageing Action Alliance" and called the museums to join and participate in the action. However, how to put the action in practice in long-term way is the common issue for all the museums.

Tainan Art Museum (TAM) takes social responsibilities and dedicates to create a museum for people of all backgrounds and ages and encourage them to social engagement since its opening in 2019. Of the same year, the collaboration with Institute of Gerontology of National Cheng Kung University got TAM in on the act of developing art for patients with dementia - "Elderly Dementia-Friendly Project". This article will analyze how TAM proceed the project, in addition to the preliminary achievement and future prospect in terms of regional museum.

**Keywords: social inclusion, cultural accessibility, regional museum**

根據內政部統計資料，臺灣將在 2025 年正式邁入超高齡社會，創意高齡、活躍老化為近年社會關注的重要議題。在面對人口老化與失智人口逐年攀升的背景，文化部 2016 年組創博物館創齡行動聯盟，呼籲並推動藝文場館參與創齡工程，近十年紛有博物館逐步投入失智友善博物館相關行動。然如何依各場館特性而進一步長期常態發展與實踐創齡行動，為各場館共同面對的課題之一。

臺南市美術館於 2019 年正式開館後即期許成為「全民的美術館」，以關照各族群觀眾之需求、促進文化近用與文化平權為營運目標。為提升友善服務品質，同年與國立成功大學老年學研究所合作則開啟南美館發展藝術介入高齡與失智之契機。本文將整理南美館「高齡與失智友善計畫」歷年執行歷程與經驗，分析並呈現南美館做為區域型博物館實踐友善平權之初步成果與未來展望。

**關鍵字：友善平權、文化近用、區域型博物館**

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## **Mountain City In Action, Creating an Elderly-Friendly Community – A Case Study of Shuinandong Settlement in Ruifang District, New Taipei City**

This paper investigates the significant transformation of the Southern Branch of the National Palace Museum (NPMSB) in Taiwan, detailing its evolution from a nationally oriented institution to one that embraces the role of serving local interests and offering entertainment as a regional museum. This transition, documented through archival research, reflects a strategic shift in operational focus. Inspired by John Urry's notion of places as wellsprings of pleasure, this study examines the museum's strategic adaptations, its engagement with varied audiences, and its contribution to the revitalization of the region.

Situated strategically within the rural expanse of Chiayi County among sugar cane field in order to enrich the cultural resource in southern Taiwan, the NPMSB confronted a distinctive set of challenges and consequences in its pursuit of engaging audiences while preserving the legacy and identity of the esteemed NPM. This transformative process mandated a comprehensive reassessment of exhibition curating strategies, collection management protocols, community engagement initiatives, and audience outreach endeavors.

Over the past eight years, our institution has not only curated a diverse array of thematic exhibitions but has also undertaken substantial enhancements to both indoor and outdoor facilities as well as flagship events, all geared toward enhancing the visitor experience. The flagship events have included the NPM Summer Family Art Months, Asian Art Festivals, and interdisciplinary events such as drone displays and night light water shows within the museum premises. Notably, these initiatives have proven successful in attracting a significant number of non-traditional museum visitors to our institution. This transition entails a dual commitment: to cater to local audiences while sustaining the operational, service, and exhibition standards of a national museum.

**Keywords: Shuinandong Settlement, Taiwan Museum Development Association, Shancheng Art Museum, service-dominant logic, value co-creation, regional revitalization**



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Kenny Libben, who has served as curator of the Cleo Redd Fisher Museum of the Mohican Historical Society since 2010, was named to the International Committee for Regional Museums (ICR), a division of the International Council of Museums (ICOM), an international organization of museums and museum professionals. He has been involved in the ICOM and ICR since 2018.

肯尼·利本擔任 Cleo Redd Fisher Museum of the Mohican Historical Society 館長，被任命為 ICOM-ICR 的成員。自 2018 年以來，他一直參與 ICOM 和 ICR 工作。

## 論文發表五

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## **Museums and regional revitalization – the city of Hulon as a case study (以色列)**

The study discusses the role of regional museums in the rebranding and revitalization process, while using the Israeli city of Holon as a case study. For many years the city of Holon suffered from a negative image. In the 1990s that reality has started to change. The city's new leadership initiated an ambitious planning project of city revitalization and rebranding. It included a comprehensive strategic policy targeted to attract new residents from the high and middle class. The plan focused on the public sphere, education, tourism, and real estate improvement and gave museums a central and leading role. Within a period of less than two decades the city established 4 new museums along with 50 sites in city parks that tell its historical and cultural story ("Story Gardens"). The idea was to initiate unique museums and cultural

hubs that altogether will offer services not only to the city's residents, but also to visitors from Israel and abroad. Hence it focused first on children and families and opened the Eye Level Center (1995), the Children's Museum (2001), the Meditech Complex (2004) and the Puppet Theater Center (2001), which includes also a museum. It continued with the Israel Cartoon and Comics Museum (2007) and finally it opened the Design Museum (2010).

The study will explore the overwhelming process in revitalization of Holon, in which its museums became a source of pride for its residents and a must see for visitors.

Presenter

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### REGIONAL MUSEUMS AND NUTUG-COUNCILS REVITALIZATION IN MONGOLIA ( 蒙古利亞 )

During the socialist period, the regional museums were established that clearly display the victories of the people's revolution and the achievements of socialist construction in the country under the leadership of the people's national liberation movement and the Mongolian People's Revolutionary Party, only. Their tasks were of educating workers with nationalism and proletarian internationalism and improving their cultural and scientific knowledge. The Regional Research Cabinets of the provinces, became the regional museums, due to buildings, technical hardware renovated, were registered as a museum in the state organization register from 1966 to 1982.

Periods of three decades after the end of socialism, contemporary Mongolia is characterized by synchronous processes of nationalization and regionalization, both happening against the backdrop of globality. We going to focus on the Nutag councils

(nutgiin zövlöl), which highlight special characteristics of Mongolian Regional Museums and their relations. These trans-local networks emerged in the 1990s as self-governing bodies of people who had migrated from rural areas to towns, cities or abroad and helped regional museums developments. Initially established in response to the institutional void in post-socialist settings, they started off as essential connections between the regional museums and local originated people.

## 論文發表五

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Director of the Juming Museum  
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### **New Power of Local Agriculture Driven by Art Museum:A Humanistic Innovation Perspective** **人文創新視角看藝術力挺青農力**

Art museum serves as a driving engine for regional revitalization, and the innovative power of design thinking knows no bounds. Situated along Taiwan's northern coast, the Juming Museum has collaborated with the Agriculture Bureau of the New Taipei City Government in recent years to propel the new power in local agriculture. This effort involves utilizing ingredients from local young farmers to create lunch boxes, which are then conceptualizing a Red Dot awarded design item, the Art Festival Lunch Box, a promotion to develop a successful marketing campaign that generated significant buzz and engagement. The discarded corners of locally produced sweet potatoes are ingeniously crafted into environmentally friendly crayons, promoting a cycle of beauty between people and the land. Leveraging the strength of young farmers becomes the focal theme of the art festival, allowing for diversified marketing of the ideas and products of the next generation of farmers. These three significant cases embody the essence of ICOM's latest iteration of the museum's definition, simultaneously offering the art museum a more expansive societal role and opening pathways for collaborative innovation across disciplines.

**Keywords: regional revitalization, design thinking, art museum, local agriculture**

美術館可以扮演地方創生的推動引擎，而人文創新生態系的力量無遠弗界。近年來，位於臺灣北海岸的朱銘美術館與新北市政府農業局攜手合作，用藝術力挺青農力。

這系列合作最初起於美術館運用在地青農的食材來製作便當，進而延伸出一項獲得紅點設計獎的「藝術力便當」，以創意成功推動行銷活動，炒熱話題帶動關注與參與。此外，巧妙地運用金山在地特產地瓜的廢棄邊角料，製作友善環境的「北海薯蠟筆」，促進人與土地之間的美好循環。發揮青農力成為藝術季的焦點主題，使青農的理念與產品得以多元化行銷。

以人文創新 H-EHA 模式來觀察這三個案例，人文創新生態系為美術館的跨域合作創新開闢了新的途徑，賦予美術館更加廣泛的社會角色，同時更能體現國際博物館協會最新版博物館定義的精髓。

**關鍵字：地方創生，人文創新 H-EHA，生態系，美術館，青農力**



## Paper Session V

Presenter  
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### Pao Village Cousin Collection and Its Placemaking: A Post-museum Case Study of Treasure Hill

#### 寶村食府及其地方創生：寶藏巖作為一後博物館的個案研究

Hooper-Greenhill (2000) has proposed a definition of “post-museum,” emphasizing the significance of local practices and experience, including local participation and care, multi-cultural development, local culture subjectivity, breaking through the architecture boundaries to reaching out for local connection. Following such definition, the development of Treasure Hill is a unique and an outstanding example on Taiwan serving as from the very first official historical settlement transforming to an art stack symbiosis. The Treasure Hill Artist Village has bravely defied the Covid-19 epidemic period. It has not only shaped the Treasure Hill becoming a representation as an eco-museum for the community hub via South Taipei Research Program, but has also let it embrace and embody the inclusive art via both the Asia Pacific Exchange Program and other D&I trends-related art projects, to demonstrate the spirit of the Youth and the Elderly Integration as well as cultural equality. The formation of this post-museum case has demonstrated civic vitality, and with the efforts and creativity of public officials, NPO practitioners, international and local artists, and pro-active local citizens, has thus presented Treasure Hill a sense of place, and has further regenerated a place-making ambience and practice.

This paper focuses on the analysis of recent efforts of Treasure Hill based on the concepts of post-museum and eco-museum formation by way of its varied art activity plans and presentation, and its action in inviting local residents and community citizens to participate in the creation of sense of place, in order to revive people dwelt in/nearby it and to regenerate the city in achieving a sustainable and multi-cultural inclusive community--even by

extension--a city. Finally, the researcher discusses the challenges encountered by Treasure Hill and the inspiration of post-museum to local community revitalization.

**Keywords:** reasure Hill, Artist-Resident-Symbiosis, Pao Village Cousin Collection, sense of place, placemaking, post-museum

Hooper-Greenhill (2000) 首先提出後博物館的概念，強調地方實踐和地方經驗的重要性，包括地方參與和真誠關懷、多元文化的發展和地方文化的主體性，是超越建築的界限而向外伸展擴延至與本地的聯結。依此定義，寶藏巖的發展是臺灣首個由法定歷史聚落轉型成藝居共生的獨一無二又傑出的典例。

當寶藏巖國際藝術村慶祝其成立十周年紀念之際，它推出了一個名為寶村食府的盛宴活動。它透過美食精緻的細節，匯聚了村民長期的歷史記憶，以及藝術家擺盤與餐桌設計的合作。這項特殊的活動統整並團結了當地熱愛和珍惜寶藏巖的民眾所有創意的努力。藉助於盛宴的記憶分享和藝術共創，人們使得地方感油然而生，並進而形塑地方創生。

本研究聚焦於分析在後博物館概念下和形成生態博物館的努力中，寶藏巖近期透過其多樣化的藝術活動計畫及其呈現，以及邀請村民和社區居民參與地方感的形塑，以盡力達成一永續和多元文化兼容並蓄的社區。最後，研究者討論寶藏巖一路以來所面臨的限制和挑戰，以及後博物館對在地社區由此振興的啟發。

**關鍵字：**寶藏巖、藝居共生、寶村食府、地方感、地方創生、後博物館

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## Chiayi County historical day reading tour- The Capability to Interpret in Local Cultural Museums 嘉義文史走讀—地方文化館的詮釋力

With the mission of cultural equality, the development of Southern Branch of National Palace Museum must be closely integrated with local history and culture to put cultural rights into practice.

In order to enhance the audience's understanding of Chiayi, Southern Branch of National Palace Museum collected oral histories of modern times with four local cultural museums from Chiayi in 2022. The series project not only collected oral histories in Chiayi, but also translated into a historical day reading session, which attempt to make audience understand Chiayi in history and the current life more.

This article records “Hand in Hand with historical day reading Tour—Chiayi History Promotion and Improvement Plan”, which were a total of 9 historical day reading sessions held in 2022 from May to December. The themes in historical day reading sessions including about the characteristic history presented by local cultural museums, environmental changes, etc.

We could find out that the management of local cultural museum is closely related to mastering the ability to interpret culture through the project. This is the case for local cultural museums, as well as for other museums.

**Keywords: Chiayi history 、 the capability to interpret 、 local cultural museums**

帶著文化平權使命，其發展必需和在地歷史文化密切結合。為了提升觀眾對嘉義的理解，故宮南院以嘉義文史為主題和嘉義縣內 4 個地方文化館合作，蒐集嘉義縣內近現代的口述歷史，並且轉譯為更貼近現場的文史走讀活動，企圖使觀眾得以理解歷史上的嘉義與當下的生活紋理。

本文紀錄 2022 年，故宮南院自 5 月至 12 月〈攜手北回行—嘉義文史推廣提升計畫〉中辦理總共 9 場文史走讀，主題包含：地方文化館所呈現的特色歷史、環境變遷，等等。

本文記錄透過文史走讀系列活動發現，地方文化館的經營與掌握文化的詮釋能力息息相關；地方文化館如此，其他地的博物館亦然。

**關鍵字：嘉義歷史、詮釋能力、地方文化館舍**



Moderator  
主持人

## Susan Hanna

Former Vice Chair of ICOM ICR

前任國際博物館協會國際區域博物館委員會副主席

The PA (Pennsylvania) Museum awarded Sue a Special Personal Achievement Award in recognition of Sue's contributions in this field. Sue recently retired as Senior Director of the Bureau of Historic Sites and Museums of the Pennsylvania Commission on History and Museums.

Sue began her career at Eckley Miner's Village as PHMC Curator and worked at the Landis Valley Village and Farm Museum and PHMC as Assistant Registrar and Chief of the Collections Management Section.

She has been active in professional associations such as PA Museum, American Alliance of Museums, and ARCS. Sue has contributed to collection management best practices for the American Association of State and Local History's StEPs program, and she is also active in the work of the International Council of Museums' International Committee on Regional Museums.

PA(賓州)博物館授予 Sue 個人特別成就獎，以表彰蘇在該領域的貢獻。Sue 最近以賓夕法尼亞歷史和博物館委員會歷史遺址和博物館局高級館長的身份退休。

Sue 開始在埃克利礦工村 (Eckley Miner's Village) 擔任 PHMC 館長，並在蘭迪斯谷村和農場博物館 (Landis Valley Village and Farm Museum) 以及 PHMC 擔任助理登記員兼藏品管理科科長。

她一直積極參與 PA 博物館、美國博物館聯盟和 ARCS 等專業協會。蘇為美國州和地方歷史協會的 StEPs 計劃做出了館藏管理最佳實踐的貢獻，她也積極參與國際博物館協會地區博物館國際委員會的工作。

## 論文發表六

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Host  
主持人

**Shyh-huei HWANG**  
**黃世輝**

**Chief of Committee for Regional Museums, Chinese Association of Museums**  
**中華民國博物館學會 -**  
**區域博物館委員會主任委員**



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Ph.D. in Natural Sciences, National Chiba University,  
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Master of Arts, National University of Tsukuba, Japan

Bachelor of Industrial Design, National Cheng Kung  
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雲科大設計學院院長

雲科大創設系教授 / 設創中心主任

國立科學工藝博物館籌備處展示組助理研究員

## Paper Session VI

Presenter  
發表者

## LIEN, TZU-I 連子儀

Southern Taiwan University of Science and Technology Adjunct Assistant Professor  
南台科技大學通識教育中心 兼任助理教授

### Civil practice of cultural heritage: An example of the river of time flowing through Lane 321 文化資產共學的公民實踐：以流過 321 巷的時間河為例

The preservation and activation of cultural heritages is not simple. The reuse model of the diverse cultural heritage is highly homogeneous as well as the operations are constraint. These account for the termination of the operation of numerous cultural venues after the epidemic. Considering the effectiveness of the space reuse, it should be localized and grounded, which means it should meet the local needs to develop its unique characteristics. It is necessary to require the public opinions, and the mature citizens need to be cultivated to become a driving force for urban development. Since 2020, a group of citizens who care about the development of urban culture have already selected the Japanese-style dormitory group in Lane 321 as the theme to develop a series of courses by themselves, titled "The River of Time Flowing through Lan 321" in at Tainan Community University. It is an attempt to cultivate urban citizens to care about cultural heritages through the various professional lecturers, the classroom lectures by the original residents, and the small cultural trips for field studies theoretically and practically. Through the three-year and six-semester practical experiences, they recommended that the government involve the public participation and the assistance of interdisciplinary professional teams to support the preservation of heritage and space reuse to face challenges in the future.

**Keywords: public-private partnerships, community university, commercial homogenization, heritage preservation, heritage sustainability**

文化資產保存與活化不易，再利用模式同質性高，加上營運受限等問題，使得許多的文資場館在疫情後，無法繼續經營而熄燈。轉型並尋求新出路，是當前面臨的挑戰與課題。空間再利用要能夠接地氣、符應地方需求並長出特色，需要廣納公眾的意見，而成熟的公民需要培力，成為城市發展的助力。2020 年開始，以 321 巷日式宿舍群作為主題，關心城市文化發展的公民，於台南社區大學自主規劃「流過 321 巷的時間河」系列課程，是培力城市公民關心文化資產的嘗試，透過不同的專業講師、原住戶課堂講述，以及實地拜訪的文資小旅行等設計，理論與實踐並進。透過三年六個學期的實踐經驗，提出政府應適度讓渡權力並公開資訊，成熟公民社會的培力與發展，以及建立跨領域諮詢與輔導團隊，是面對未來挑戰，公私部門需要具備的協力要件。

**關鍵字：公私協力、社區大學、同質化、文資保存、永續發展**

## 論文發表六

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Presenter  
發表者

**Jiunn-Yih GONG**  
**龔俊逸**

**Chairman of Xinningxi Taiwan Coal Mine Museum**  
**新平溪煤礦博物館館長**

### **How to Preserve the relics of Coal Mines and use them for Local Revitalization - Take Xinningxi Taiwan Coal Mine Museum as an example**

The Pingxi area houses one of Taiwan's main coal mining area. Thus, a very complete industrial landscape and mining landscape were preserved along the Pingxi railway line. During the `70~`80, the production cost of coal mines in Taiwan was not competitive against the low-cost of imported coal. Therefore, the coal industry experienced a sharp decline in output resulting in massive job loss for the local population. Job loss also caused serious population aging and declining birthrate problems in the area.

Xinningxi coal mine was the last company of Taiyang mining corporation to apply for coal mine excavation in Taiwan. Many mining machinery and facilities were then transported from other mines of Taiyang Company to Xinningxi Coal Mine for continued use. This includes the Japanese manufactured 1937 and 1942 made Hitachi and Nichiyu Electric locomotives, these machines are still in operation for exhibition and tourism purpose. Xinningxi

Coal mine became a coal mine museum in 2002 after its cease production in 1997, now known as Xinningxi Taiwan Coal Mine museum.

Xinningxi Coal Mine and the local government jointly participated in the planning of the local revitalization plan, where the coal mine can participate as a venue for changing the narrative for local residence in hopes of reshaping the interdependent relationship between mining areas and settlements. The goal is to drive local tourism and cultural activities and economic development through a re-utilization of the historical mining area.

**Keywords: industrial landscape, Pingxi railway line, cultural route, local revitalization**

## Paper Session VI

Presenter  
發表者

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Taiwanese Literature  
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嘉南藥理大學助理教授

**Mei-Fang KUO**  
郭美芳

Associate Curator of the NCKU  
Museum  
前成大博物館副館長

## The Preservation, Transformation, and Rejuvenation of Tangfu Printing Factory 論糖福印刷廠的保存、轉型與再生

Tangfu Printing Museum, established in 2016, was originally known as Tangfu Printing Factory, a subsidiary of the Taiwan Sugar Corporation. The printing plant was in charge of various forms and document printing for over 40 sugar factories across Taiwan and has also provided printing services to various private businesses in the Xinying region. Despite facing challenges like employee layoffs, factory closures, and the auctioning of machinery and equipment starting in 2011, activists for historical preservation efforts have made tremendous efforts to preserve the equipment. Today, Tangfu Printing Museum is not only the only officially preserved facility of its kind in Taiwan, but also one of the most comprehensive letterpress printing museums in Southeast Asia. Its collection includes essential printing equipment such as type-casting machines, proofreading machines, four-color presses, rotary printing presses, and paper cutters, all of which have been certified as General Antiques by the Tainan Municipal Government.

In this article, we will discuss the process of preserving and repurposing the Tangfu Printing Factory into the Tangfu Printing Museum and the value and significance of the space as a cultural heritage. We will also explore the challenges and limitations faced by the museum and offer some implications for its future.

**Keywords:** Tangfu Printing Museum, letterpress printing, type-casting machine, Xinying Railroad Culture Park

## 論文發表六

Presenter  
發表者

**Nien-Fan WU**  
**吳念凡**

Research Assistant in the Education Department of YCM.  
新北市立鶯歌陶瓷博物館教育推廣組研究助理

### **Perspectives on the Educational Decisions in the Regional Museum in the Trend of Environmental Issues** **環境教育趨勢下的地方博物館教育視角**

Yingge, a district of New Taipei City, Taiwan (ROC), once thrived as a hub of the ceramics industry, but the relocation and reorientation of the industry have threatened its economy. Amidst these changes, the New Taipei City Yingge Ceramics Museum (YCM) was founded in 2000. This cultural attraction has also brought to Yingge the challenges of cultural tourism and environmental impacts. Regional museums such as the YCM have to confront the shifting cultural landscape and changing environment, and they have adopted educational strategies that traditional museums have not considered.

From the perspective of museum education, this article explores how the YCM has attempted to utilize the two-century-old cultural and environmental resources of Yingge, within the context of environmental education (EE). It proposes a cultural and artistic education program in a post-pandemic museum that partners with schools. During museum-school collaborations, a museum can creatively and informally engage with the students. The students observe artifacts, explore contemporary exhibits, and interact with the museum staff or industry professionals to gain practical knowledge. Such interdisciplinary collaborations enrich learning experiences.

The article delves into the YCM's recent development in EE course planning, such as the Core Courses, Adult Environmental Education Courses, Other Courses, and Self-Guided Map Design. It analyzes plans that are sensitive to diverse needs. The article explores the situation and possibilities of how a regional museum can balance professional expertise, local culture, and environmental responsibilities in preserving cultural heritage.

**Keywords: Museum education, environmental education, cultural tourism, cultural landscape**

隨著人類文明及地理環境的更迭，過去曾以陶瓷作為產業主軸的鶯歌地區，在時代的洪流下，除了面對陶瓷產業外移和轉型，在 2000 年新北市立鶯歌陶瓷博物館扎根鶯歌後，鶯歌面臨地方觀光化現象。地方博物館面對文化地景的變遷，以及在地豐富人文景象，發展出與傳統博物館大不相同的教育策略。

本文藉由博物館教育觀點，探討博物館在環境教育的趨勢下，如何試圖應用鶯歌區百年文化地景樣貌及環境資源，形塑後疫情時代的鶯歌文化藝術教育方案，並開啟館校合作契機。館校合作的過程中，博物館能以非正規的教育形式，啟動各類創意教學方案。學生能在博物館觀察典藏資源、當代展演活動，並與博物館人員或在地產業界專業人士互動，深入了解實務知識擴展學科界限，促成跨領域合作，豐富學生的學習體驗。

本文討論鶯歌陶瓷博物館近年來環境教育課程教學案例，並歸納出「核心課程」、「成人課程」、「其他課程」、「自主學習課程」等 4 種形式，藉此分析博物館環教因應不同需求所共同企劃的方案，探討博物館與環教現況與未來發展可能，以及博物館在傳承文化藝術的歷程中，該如何在維繫其專業知識的情境下，亦能兼容在地知識文化，並肩負社會責任議題。

**關鍵字：博物館教育、環境教育、文化觀光、地景**



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Presenter  
發表者

**Hsiao Chu, LIN**  
林筱筑

**Small Table Cultural Workshop : person in charge**  
小桌子文史影像工作室 負責人

**Dian Hong, LIN**  
林奠鴻

**DaErJie Cultural Foundation : former chairman**  
前大二結文化基金會 董事長

**Praying for Winter Festival: The Practice of Regional Museum under the Concept of Contemporary Social Design**  
**祈冬慶典：當代社會設計概念下的地方文化館實踐**

This study investigates the "Praying in Winter" festival by the Erjie Barn Rice Museum. It explores how this celebration uses "contemporary social design" for tasks like preserving, researching, displaying, educating, and passing down intangible cultural assets. Additionally, it examines the festival's impact on reshaping local identity. The researcher is also the festival's initiator and executor. Drawing from practice and continuous improvement over years, they analyze how the regional museum surpasses physical limits, extending technology and perspectives to communities.

Throughout history, ancestors employed various means, including celebrations, folk customs, ceremonies, and scientific rituals, to connect people and the land. The "Praying in Winter" festival continues this tradition while diverging from conventional norms, including traditional parade structures, gender and age constraints, and temple rituals. Aligned with contemporary trends, it aims for a more inclusive local celebration, inviting broader community participation. Through activities and enactments, it aims to preserve intangible cultural assets at risk of vanishing from the local landscape.

The celebration's design frees the concept of a "regional museum" from its original confines, allowing it to extend beyond isolated corners or historical significance. The "Praying in Winter" festival seeks equilibrium, enabling the "regional museum" to maintain its modern foundation while staying true to local essence. Simultaneously, it adapts to changing times, promoting open interaction with the community.

**Keywords: regional museum, festivals, intangible cultural heritage, local identity, social design**

本研究主要探討由二結穀倉稻農文化館所辦理的「祈冬」慶典，如何透過「當代社會設計」概念，進行無形文化資產的典藏、研究、展示、教育、傳承等工作，並如何重塑人們的在地認同。本案研究者同為慶典的發起和執行者，透過多年來的實踐與不斷改進，將剖析地方文化館如何跨越物理限制，將博物館技術與觀點擴展至社區與社群。

先賢透過各種慶典、民俗、儀式、科儀等方式連結人與人、人與土地的關係，是一種早期的社會設計；而祈冬慶典延續這樣的設計，並打破傳統陣頭結構、性別與年齡限制、廟宇祭祀圈範圍等，以當代社會趨勢，重新打造更包容的在地慶典，讓更多民眾參與其中；並且透過慶典、身體的操演，延續與傳承了在地即將消逝的無形文化資產。

慶典的設計，將「地方文化館」概念從原本的單一據點解放出來，不再存在於孤立角落或歷史價區之中。祈冬慶典促進「地方文化館」不僅是一個物理場所，更是一種深植在日常生活中的思維方式，是在地生活的具體展現。

「祈冬」慶典更追求的是一種平衡，讓「地方文化館」在現代的背景下保有其根基，不失去地方性，同時適應時代的變遷，以更加開放的姿態與社區互動。

**關鍵字：地方文化館、慶典、無形文化資產、在地認同、社會設計**

## 論文發表七

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Moderator

主持人

**Shih-Yuan Hsieh**

**謝仕淵**

**Director-general of Cultural Affairs**

**Bureau, Tainan City Government**

**臺南市政府文化局 局長**

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PhD from the Institute of History, National Taiwan Normal University, and former deputy director of the National Taiwan Museum of History. His writing and research "enjoy life while analyzing society in a world composed of sports, materials, and food" and confirm a happy life. He can also coexist with serious research, and has written books such as "A New Edition of Taiwan Baseball: One Hundred Years" and "Fucheng Yiyi".

國立臺灣師範大學歷史研究所博士，曾任國立臺灣歷史博物館副館長，他的書寫與研究「在運動、物質與食物構成的世界中，一方面享受人生，同時分析社會」，並印證快樂生活與嚴肅研究也能共處交會，著有「新版臺灣棒球一百年」、「府城一味」等書。

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Host  
引言人

## Kenji SAOTOME

Associate Professor of Osaka International  
University

大阪國際大學副教授

He was a member of the Steering Committee for 25th General Conference of the International Council of Museums (ICOM) held in Kyoto in 2019, and currently is board members of the ICOM International Committee for Regional Museums (ICR), the Museological Society of Japan, and the Japan Society for Exhibition Studies, as well as an organiser of the Small Museum Network of Japan.

He founded the Small Museum Network of Japan with his colleagues working for small museums in Japan and have been promoting small museums by holding annual conferences and workshops since 2010. Currently, the network counts around 500 individual members and is the biggest professional and academic network to speak-up and discuss about the future of small museums in Japan. Currently, he aims to create an international network for the promotion and mutual learning amongst small museums around the world.

他是 2019 年在京都舉行的國際博物館理事會（ICOM）第 25 屆大會指導委員會成員，目前是 ICOM 國際地區博物館委員會（ICR）、日本博物館學會、和日本展覽研究學會，以及日本小型博物館網絡的組織者。

他與在日本小型博物館工作的同事創立了日本小型博物館網絡，自 2010 年以來一直透過舉辦年度會議和研討會來推廣小型博物館。目前，該網絡擁有約 500 名個人會員，是日本最大的專業和學術網絡。就日本小型博物館的未來進行演講和討論。目前，他的目標是建立一個國際網絡，以促進世界各地小型博物館之間的推廣和相互學習。

## 論文發表七

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Presenter  
發表者

**Zhen-Hui, LIU**  
**劉鎮輝**

Assistant Professor, Literacy Center for Creative Writing and Course Development,  
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靜宜大學閱讀書寫暨素養課程研發中心助理教授

### **Mechanism of Sustainable Development of "Placeness": Taking Ecomuseum as the Method**

#### **「地方性」永續發展機制：以生態博物館為方法**

This research project attempts to explore how the existing "placeness" is preserved and even strengthened in the postmodern social context and focuses on the in situ preservation initiated by the museology community in the 1970s in order to response to the displacement or the decontextualized collection mode.

This mechanism promotes research, exhibition and education work, and because of the in situ preservation mode it could continue, and even strengthen the "placeness". Then it may propose a sustainable development mechanism of "placeness", which was named "ecomuseum".

Considering that since the 1990s, the concept of ecomuseum has been gradually introduced to Taiwan, and many initiatives have emerged all over Taiwan, some of which have entered the stage of practical implementation. Based on this, in-depth research and discussion was conducted. In addition to review the origin and development of the ecomuseum in the international society, and the development process of introducing this concept into Taiwan, this research focuses on Houtong Coal Mine Ecological Park, Daxi Wood Art Ecomuseum, Puli Ecomuseum Network, to try to understand the operating mechanism under the current situation and to create the unique operating model according to the local characteristics, which could sustain and strengthen the "placeness".

Through this research, we found that firstly, the place characteristics of these places are quite significant. In addition to the characteristics of the natural environment where they are

located, as well as the associated social and cultural context and industrial and economic activities, various stakeholders have also pointed out the importance of the characteristics of the people in each place; secondly, the placeness and identity of each case would be changed and affected by major local events, such as: the suspension of coal mining in Houtong place, 921 Earthquake for Puli place, the cultural and historical preservation and community empowerment in Daxi place; thirdly, under the overall environment developing towards placeless or non-place, these three research cases, except for the outward pull of population outflow, have the development trend of the elderly or young and middle-aged groups returning to their original hometowns or migrating to these new hometowns. This is not only related to local economic development or employment conditions but also inseparable from the sense of place identity.

According to the results of this study, the three core topics and development goals advocated by the ecomuseum in the past, including in situ preservation, community participation, and local development, have positive functions and benefits for preserving and revitalizing placeness. However, in order to achieve this goal, joint efforts and cooperation of multiple stakeholders (including the related museums or facilities) should be the necessity, which cannot rely on a single ecomuseum to implement it.

Based on the finding, research team accorded the existing conditions and development status of each ecomuseum to propose the ecomuseum development model that takes specific place as the focus and practice field. Looking to the future, it

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is hoped that following the conclusion, various dialogue and exchanges among diverse stakeholders in the place should be created, which could not only contribute to the development and optimization of each ecomuseum but also implement the goal of using ecomuseums to promote the sustainable development of the placeness.

**Keywords: placeness; ecomuseum; Houtong; Daxi; Puli; multi-stakeholder**

本研究計畫試圖探討現有的「地方性」如何在後現代社會脈絡中得以保存甚至強化，並聚焦於 1970 年代博物館學界發起的現地保存，以應對移地或去脈絡化的典藏模式，並命名為「生態博物館」。此項機制促進了研究、展覽和教育工作，並經由現地保存模式，可以延續，甚至加強「地方性」，並有助於提出「地方性」之可持續發展機制。

自 1990 年代以來，生態博物館概念逐漸傳入臺灣，臺灣各地湧現許多倡議，其中一些已進入實際實施階段，並於此基礎，進行深入的研究與探討。本研究除了回顧生態博物館在國際社會的起源與發展，以及這個概念引入臺灣的發展歷程外，還重點關注猴硐煤礦博物園區、大溪木藝生態博物館、埔里生活生態博物館網絡，試圖了解結合當前情勢下的運作機制，並根據本地特徵創造獨特的運作模式，並能延續與強化「地方性」。

經由研究發現，第一，此三個研究案例之所在地方，其地方特性皆相當顯著，除與其所位處之自然環境特質，以及相關聯之社會人文脈絡及產業經濟活動相關外，各案例之多元權益關係人，也

紛紛指出各地方之人群特質的重要性；第二，各案例之地方性與認同意識，也往往受大當地重大事件，而有所變動與影響，例如：猴硐地方之礦業停採；埔里地方之九二一大地震；大溪地方之文史保存與社區運動等；第三，在整體大環境朝向無地方或非地方之發展情境下，此三個研究案例，除皆有人口外流的向外拉力，也有銀髮族群或青壯年族群返鄉或入鄉之發展趨力，此除與當地經濟發展或就業條件相關，更與當地之地方認同意識密不可分。

依據本項研究結果顯示，過往生態博物館所提倡之現地保存、社區參與、地方發展等三項核心課題，對於保存與活化地方性，具有正面的功能與效益，然而，若要達成此一目標，則需要多元權益關係人（含相關連館舍或設施）共同協力與合作，而無法仰賴單一一座生態博物館進行貫徹與落實。

有鑑於此，研究團隊依據三個生態博物館之既有條件與發展現況，提出以特定地方作為關注課題與實踐場域之生態博物館發展模型；展望未來，期能以此研究為基礎，創造各地方場域多元權益關係人之對話及交流，除能有助於各生態博物館之發展與優化，也能落實以生態博物館促進地方性之可持續性發展目標。

**關鍵字：地方性、生態博物館、猴硐、大溪、埔里、多元權益關係人**

## 論文發表七

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Presenter  
發表者

### **Birendra Mahato**

Tharu Cultural Museum and Research Center Bachhauli, Chitwan, Nepal

### **Regional Museums and the Forging of Identities in a Multicultural Society ( 尼泊爾 )**

Addressing individual identities in the multicultural society through the museum display is a challenging task. On the one hand it has been facing a legal challenges on the other hand it has been facing a practical obstacles for example even in the UK, the government says they will entertain the multicultural values on the other hand they do not accept polygamy marriage. Similarly, in the multicultural society where a society comprises more than 100 ethnic groups is a real challenge for museum to reflect them in a collective action. But the regional museum can address these tensions of forging identities in multicultural society by displaying different articles representing different ethnic groups or social communities for instance; Narayanihiti Palace National Museum represents all 75 districts of Nepal displaying different regional features. Initially the museum was a Royal palace but latter after the abolition of Monarchy in Nepal in 2008, it was made a Museum.

The forging different identities via displaying the article related to different society not only reflect the multicultural society but also shows the history of social change in a relative sense. Therefore, regional museum can play a pivotal role for forging identities in multicultural society. In this paper I will try to show the limitations of multiculturalism and try to address the problem related to identities. For that I will take a case of Narayanihiti Palace National Museum of Nepal.

## Paper Session VII

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Presenter

發表者

### **Swati Kumari Singh**

**Bihar Museum, Patna, Bihar India as a Curatorial Associate CUM YMP**

### **Illuminated Identity**

### **Regional Museums and Regional Revitalization ( 印度 )**

The objective of writing this Paper is to discussed about how a museum, specially a regional museum became the path of transcendental change of regions. Bihar Museum is the case study of this subject. Bihar Museum situated in eastern region of India in the Bihar State, India. Bihar is economically comes under developing state. Bihar has very rich historical past. Great rulers ruled from this land. Chirand is a site in Bihar which is known for its continuous human settlement since Neolithic age about (2500-1345BC)(Singh,2005) to till date . This land ' Bihar' has old settlement from Neolithic age which defines its rich past. Bihar is an Agriculture based economy with strong cultural sense.

Bihar as a community want to use this strong side which help (India) a country to showcases its rich past in the world platform. Bihar is using the cultural platform which indeed going to help state economically and providing job opportunities to many.

## 論文發表七

Presenter  
發表者

### DAONG Cinceng 拉蒺 · 進成

Department of Exhibition and Education, National Museum of Prehistory, Taiwan  
國立臺灣史前文化博物館 展示教育組

#### "Silangaw i Katangka 茄苳之芽" Exhibition and Collective Healing: A Discussion on Indigenous Curatorial Practices as a Path to Practicing Indigenous Transitional Justice and Historical Justice

#### 「茄苳之芽」展覽與集體療癒：淺談部落策展作為實踐原住民族轉型正義與歷史正義的路徑

This paper seeks to delve into the pain suffered by the Sakizaya People as a result of state-driven relocation and their recent pursuit of Indigenous transitional justice. It explores how Indigenous curatorial practices serve as a means to achieve collective healing, and further investigates curation as a potential pathway for practicing Indigenous transitional justice and historical justice. In the early 1980s, the Katangka community was forcibly relocated due to national defense policies supporting the "JIA-SAN Plan" for the construction of an Air Force base, an event that continues to affect the community to this day. In 2016, President TSAI Ing-wen established the "Presidential Office Indigenous Historical Justice and Transitional Justice Committee" in response to fervent appeals by the Sakizaya People, urging the government to address the Katangka community's issues. In 2022, Sakizaya community members conducted the Katangka Community Cultural Heritage Preliminary Survey Project and identified over 63 cultural artifacts, they organized the "Silangaw i Katangka 茄苳之芽 - Katangka Cultural Heritage Survey Exhibition" in an attempt to reintroduce the modern history of the Sakizaya People and the life memories of the Katangka community to the public through these artifacts and oral narratives. This paper discovers that the "Silangaw i Katangka 茄苳之芽" exhibition signifies the beginning of cooperation between the government and the community and serves as a manifestation of reconciliation. Indigenous community members gain the opportunity to be understood through participation, recollection,

and emotional release, while the government, through resource support and participation, faces historical mistakes anew and gains the opportunity for renewed communication.

**Keywords: Indigenous Curatorial Practices, Sakizaya People, Indigenous Historical Justice and Transitional Justice Committee, Transitional Justice, Collective Healing.**

本文試圖從撒奇萊雅族人遭受國家迫遷的傷痛，與近年族人對原住民族轉型正義的追求談起，切入部落族人如何以策展實踐達到集體療癒之目的，並進而探討部落策展作為實踐原住民族轉型正義與歷史正義的可能路徑。1980年代初，Katangka 部落因為國防政策推動「佳山計劃」，為興建空軍基地而導致部落被迫遷移廢除至今。2016年蔡英文總統宣布設置「總統府原住民族歷史正義與轉型正義委員會」，撒奇萊雅族極力表達訴求呼籲政府重視 Katangka 部落議題。2022年，撒奇萊雅族人透過「Katangka 部落文物普查先期計畫」的工作，調查到 63 件以上文物，並辦理「silangaw i Katangka 茄苳之芽—KATANGKA 文物普查計畫成果展」，試圖透過文物與口述，帶領觀眾重新認識撒奇萊雅族的近代歷史與 Katangka 部落的生活記憶。本文發現，「茄苳之芽」展覽，是政府與部落雙方合作的開始，也是和解的體現：族人透過參與、回憶與情緒釋放，得到重新被理解的機會；而政府透過資源的支持與參與，重新面對歷史錯誤並得到再溝通的機會。

**關鍵字：部落策展、撒奇萊雅族、原轉會、轉型正義、集體療癒**



## Paper Session VII

Presenter  
發表者

**H/WANG, Shyh-Huei**  
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**WANG, Shuyi**  
**王淑宜**

Post Doctor of National Yunlin University of  
Science and Technology, Taiwan  
國立雲林科技大學博士後研究

## The Achievements and Difficulties of Promoting Local Studies and Regional Revitalization in Regional Museums——Taking Yunlin County, Taiwan as an Example

Taiwan currently has 22 counties and cities, with a total of more than 400 regional museums. In the past 20 years, the Ministry of Culture has continued to provide funding subsidies to some regional museums. Although not all of them, nearly half have received subsidies. The important reason for subsidy is to hope that regional museums will play an important role in regional revitalization, so the subsidy program has been divided into museum improvement type and collaboration platform type in recent years. To this end, understanding places, discovering places, researching and investigating places, curating local themes, and taking local revitalization actions have become indispensable tasks. Taking Yunlin County as an example, this study aims to explore the connection between regional museums, local studies and local resources. The research methods adopt

participant observation and interview methods. The research results found that 1. In fact, many small regional museums have accumulated, published and curated some local research, but overall it is still very limited; 2. The connection between regional museums and other museums and resources in the region, are with quite a few differences; 3. Universities entrusted by the government play the role of third-party collaborative organizations, taking the form of rewarding local research and small-scale curation, matching regional museums with primary and secondary school cooperative courses, and rewarding small trips around regional museums. Such practices have had some effects on various museums; 4. For regional museums, limited by human and financial resources, there are still many obstacles to local research beyond their own museums.

## 論文發表八

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Moderator

主持人

**LIAO, Chia-chan**

**廖嘉展**

**Chairman of Newhomeland Foundation**

**財團法人新故鄉文教基金會 董事長**

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On February 4, 1999, journalist Liao Jiazhan and a group of cultural friends established the New Hometown Cultural and Educational Foundation (hereinafter referred to as "New Hometown") in Puli Town, Nantou County, to disseminate and promote the overall construction and sustainable development of the community. concept and practice.

1999年2月4日，報導文學家廖嘉展和一群文化界友人，在南投縣埔里鎮成立了新故鄉文教基金會（以下簡稱「新故鄉」），以傳播、推廣社區總體營造及可持續性發展的觀念與實踐為宗旨。

## Paper Session VIII



Host  
引言人

## Jane Legget

ICOM-New Zealand board member/  
ICOM Strategic Group

Dr Jane Legget joined Auckland Museum as Head of Research, with responsibility for strengthening collections-based research activities. Prior to this, she was deputy director of the New Zealand Tourism Institute, responsible for the heritage and cultural tourism research program area, and continues to serve as a research associate. Dr Legget is also a senior lecturer in heritage tourism at Auckland University of Technology. She has extensive academic and professional experience in the cultural heritage field in the UK, USA, Canada and New Zealand. She has worked in the museum sector as a curator, manager, consultant and academic, including as North Island Museum Development Officer at National Service Te Paerangi. Her professional and research interests include museum quality standards, performance indicators, women's heritage, museum restitution programmes, heritage and cultural tourism, museum public policy, and museum training and development.

Jane Legget 博士加入奧克蘭博物館，擔任研究主管，負責加強以收藏為基礎的研究活動。在此之前，她擔任紐西蘭旅遊研究所副所長，負責遺產和文化旅遊研究計畫領域的工作，並繼續擔任助理研究員。Legget 博士同時擔任奧克蘭理工大學遺產旅遊資深講師。她在英國、美國、加拿大和紐西蘭獲得了文化遺產領域豐富的學術和專業經驗。她曾在博物館部門擔任策展人、經理、顧問和學者，其中包括蒂帕帕國家服務局 Te Paerangi 的北島博物館發展官員。她的專業和研究興趣包括博物館品質標準、績效指標、女性遺產、博物館歸還計劃、遺產和文化旅遊、博物館公共政策、博物館培訓和發展。

## 論文發表八

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Presenter

發表者

### **Sabikun Naher**

Associate Professor of Department of Archaeology Jahan girnagar University, Savar,  
Dhaka 1342, Bangladesh

### **Khulna Divisional Museum, Khulna: Creating a Narration of the Cultural Heritage of South Bengal (孟加拉)**

The Khulna Divisional Museum, established with the aim of preserving and promoting the rich cultural heritage of the region, serves as a repository of artifacts, artworks, and historical relics that embody the unique character of South Bengal. Through the exhibition of diverse collections ranging from archaeological findings to ethnographic materials, the museum creates a multi dimensional narrative that highlights the evolution of the cultural landscape of the region over centuries. By showcasing the intersection of influences from indigenous communities, trade routes, colonial history, and contemporary developments, the museum enhances the visitors' understanding of the intricate tapestry of regional culture. Therefore, the present research aims to investigate how this museum contributes to shaping a sense of place and identity for the local community and visitors,with a focus on preserving and narrating the cultural heritage of the region. By studying the Khulna Divisional Museum, this research seeks to explore the interplay between regional museums and the development of a collective memory, identity, and sense of belonging.

**Keywords: Khulna Divisional Museum, South Bengal, Sense of Place.**

## Paper Session VIII

Presenter  
發表者

**LIN, Yu Ling**  
**林育伶**

Graduate student of Arts Management and Cultural Policy, National Taiwan University of Arts  
國立臺灣藝術大學藝術管理與文化政策研究所

**The translation of "Flipping the World View" from evolution theory to quantum mechanics discusses the organic development history of Taiwan Eco Museum —— Taking Dajia Jenn Lann Temple as an example**  
**「翻轉世界觀」從演化論到量子力學的轉譯談台灣生態博物館的有機發展史 ——以大甲鎮瀾宮為例**

"Crisis is a turning point." Before the emergence of covid 19, the development of "normal science" in various fields of natural sciences invariably encountered obstacle. As Kuhn described: All academic circles are facing the eve of the storm of "paradigm shift", and covid 19 is an important engine driving the "scientific revolution" of the new generation.

The term "museum" originated from the West. To make this concept harmoniously enter the local cultural context for communication and application, it must first go through "translation". Taiwan's temple culture is not like other types of museums that are dominated by national policy interventions, but more from the cultural vitality that has grown spontaneously and organically from local people from ancient times to the present, driving the development of local regions and becoming a stable force in society. The role it plays in the local area is fully consistent with the "new definition of museum proposed at the 2022 ICOM Prague Conference." It can be said to be a satellite center in the operation of eco museums, and has a very complete cultural ecosystem in the local area to fully support local development.

This article attempts to use the concept of "flipped quantum world view" to re translate the social influence exerted by the evolution of cultural activities of the local

museum Dajia Jenn Lann Temple in the past 10 years, echoing "making museums a part of life". We must eventually return to Self awareness of life outlook.

**Keywords: paradigm shift, quantum worldview, eco museum, temple culture, local revitalization**

「危機即轉機」，covid-19 出現以前，在自然科學界的各領域「生態科學」發展不約而同地迎來了瓶頸，如孔恩形容：各學術界正面臨「典範轉移」的暴風雨前夕，covid-19 正是驅動新世代「科學革命」的重要引擎。

「博物館」一詞是源自西方，要讓此概念融洽地進入到本土文化脈絡裡交流並應用必需先經過「轉譯」。台灣的宮廟文化不像其他類型的博物館由國家政策的主導干預，更多是自古以來地方上人們自發有機生長出的文化生命力，帶動地方區域發展，成為社會一股安定的力量。它在本土扮演的角色，完全契合「在 2022 年 ICOM 布拉格大會提出的博物館新定義」，它更可說是生態博物館經營中的衛星中心，在地方上有著十分完善的文化生態系全面支持著地方發展。

本文試圖以「翻轉後的量子世界觀」概念重新轉譯地方博物館——大甲鎮瀾宮近 10 年的文化活動演化所發揮的社會影響力，呼應「讓博物館成為生活的一部分」，我們最終都須回到生命觀的自我覺察。

**關鍵字：典範轉移、量子觀、生態博物館、宮廟文化、地方振興**

## 論文發表八

Presenter  
發表者

**Chih-I LAI**  
**賴芷儀**

**Assistant Curator of National Palace Museum**  
**國立故宮博物院助理研究員**

### **Transitioning from National to Regional: Lessons from the Curation of the Southern Branch of the National Palace Museum** **從中央到地方的蛻變：以國立故宮博物院南部院區的策展營運經驗為例**

This paper investigates the significant transformation of the Southern Branch of the National Palace Museum (NPMSB) in Taiwan, detailing its evolution from a nationally oriented institution to one that embraces the role of serving local interests and offering entertainment as a regional museum. This transition, documented through archival research, reflects a strategic shift in operational focus. Inspired by John Urry's notion of places as wellsprings of pleasure, this study examines the museum's strategic adaptations, its engagement with varied audiences, and its contribution to the revitalization of the region.

Situated strategically within the rural expanse of Chiayi County among sugar cane field in order to enrich the cultural resource in southern Taiwan, the NPMSB confronted a distinctive set of challenges and consequences in its pursuit of engaging audiences while preserving the legacy and identity of the esteemed NPM. This transformative process mandated a comprehensive reassessment of exhibition curating strategies, collection management protocols, community engagement initiatives, and audience outreach endeavors.

Over the past eight years, our institution has not only curated a diverse array of thematic exhibitions but has also undertaken substantial enhancements to both indoor and outdoor facilities as well as flagship events, all geared toward enhancing the visitor experience. The flagship events have included the NPM Summer Family Art Months, Asian Art Festivals, and interdisciplinary events such as drone displays and night light water shows within the museum premises. Notably, these initiatives have proven successful in attracting a significant number of non-traditional museum

visitors to our institution. This transition entails a dual commitment: to cater to local audiences while sustaining the operational, service, and exhibition standards of a national museum.

**Keywords :national strategy, regional revitalization, regional development, visitor development**

本文根據文獻資料來觀察國立故宮博物院南部院區（故宮南院）所經歷的經營策略發展，據以討論一個新建博物館如何在其國際大館的基因之效兼顧地區博物館的社會使命。故宮南院是一個中央機構，自開館以來逐漸轉變經營策略方針，承擔地區性博物館的任務深耕地方、兼顧服務地方社群。正如 John Urry 在《觀光客的凝視》一書中所提出的概念，場所應作為觀眾與遊客愉悅的源泉，博物館也應探索如何適應不同地方條件、吸引不同觀眾，並為地區振興做出貢獻。

根據官方資料，2004 年為平衡南北文化資源，政策性將故宮南院設立於嘉義縣廣闊的甘蔗田間；這項決策使得故宮南院面臨著一系列獨特的挑戰和機遇，展示維護國際知名珍貴故宮文物的同時，也需策劃適合不同於北部院區高度國際化的觀眾組成的展覽與活動，以符合在地化的觀眾需求。此變革過程對博物館展覽策略、社區參與倡議和觀眾拓展工作皆進行全面調整。

在過去的八年中，為了提升訪客的參觀經驗，故宮南院不僅策劃了各種主題展覽，並豐富室內外設施以及強化旗艦活動。推出包括夏日親子藝術月、故宮亞洲藝術節以及博物館園區內結合水舞燈光的無人機表演和夜間燈光情境營造等項目，藉由跨界合作，將故宮藏品突破一般開館時間與展廳經驗，以不同方式展現。這些計劃已成功吸引大量非傳統博物館觀眾到故宮南院來參觀。這些轉變一方面力求滿足本地觀眾的需求，同時保持國家博物館的運營、服務和展覽標準。

## Paper Session VIII

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Presenter

發表者

### **Dorina Xheraj–Subashi**

**ICOM Albania 68744/ University Aleksander Moisiu**

**ICOM Co-Chair National Committee Working Group**

### **Shaping museum practices-We shape like fashion trends**

Museums are institutions that frame societal histories, narratives and through their collections provide knowledge and pride for a country or university. In different countries and cultures, they have an absolute attitude toward their visitors, and in other countries, they evolve and get to be visitors friendly. The panorama of museum practices is different and diverse from one to another. Some museums are rigid with their daily visitors, prohibiting photographing their artefacts but others, have become creative enhancing entertainment and engagement in special spaces within museums. With a speeding moving world, internet and other engagement platforms as Instagram and Tick-tock, bloggers influencers, the museums are adapting creativity in search for broader visibility, but as well to be attractive and visited.

This presentation will analyze the evolving museum practices as an important institution of knowledge in our society, but will also discuss about the needs of adaptation for being always demanding. The analyzes span from understanding the museums as evolving places in digital world, but also as adaptations institutions shaping itself continuously by transforming itself as community hub.

## 論文發表八

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Presenter  
發表者

### Munmun Mondal

Assistant Professor of Department of History Lovely Professional University, India

## WAR HEROES MEMORIAL AND MUSEUM: REFLECTING THE SCAR OF WAR( 印度 )

The war heroes memorial and Museum in Amritsar, India is a repository of information, events, and stories of the wars that had been taken place between India and Pakistan in last few decades. Amritsar held a prominent place in India's freedom struggle and was affected by several daunting historical events, such as the Jallianwala Bagh Massacre and the partition of India, Kargil operations.

The three-hectare site of the War Heroes Memorial and Museum is located in Amritsar City in the state of Punjab in the northwestern part of the Indian subcontinent. It is located 18 km from the international border with Pakistan in the suburbs of Amritsar City.

The sacrifices and brave acts from the time of the sixth Guru through the Kargil operations are shown in approximately 8 vast, highly modernised galleries.

Nanakshahi bricks were used in the construction of the memorial's perimeter wall. Three different combat zones from the pre-British, British, and post-independent eras are reflected in the landscape.

The central edifice of the stunning project is a 45 m high stainless steel sword that symbolizes the power and bravery of the people of Punjab in defending their country during a time of need. As part of the tribute, it has a unique light and sound show. It boasts a hi-tech 7D auditorium that allows visitors to experience various battle zones virtually, an advanced display, labelling, and lighting techniques and thematic representation.

This museum serves as a continuing motivation for young people and a reminder of the price paid for freedom. The state war heroes memorial and museum in Punjab is a method to honour the national heroes that Punjab has generated for us. My paper intends to through light in this regional museum and its potential infrastructure which play a significant role in revitalizing the sense of place and nationalism in true modest sense.

**Keywords: War memorial museum, political history, defense, weapons, moderisation**



## Paper Session VIII

Presenter  
發表者

## CHUANG, Tong-Chiao 莊東橋

Assistant Curator, Curatorial Department of Tainan Art Museum  
臺南市美術館 展覽企劃部專員

### Trilogy of "Island Landscape": How Political Power, Policies, and Industries Transform Taiwan's Scenery and Influence Artists' Creative Expressions 「島嶼風景」三部曲：政權、政策與產業如何改變臺灣的風景與影響藝術家的創作表現

This paper employs "curatorial practice" as a research method, with curators taking the perspectives of "local art museum's contextual features" and "local history." The "exhibition" is treated as the research output, raising questions about the underlying factors shaping the contemporary landscape of Taiwan and how artists express emotions, critiques, reflections, collaborations, or resistance to the present through their artworks.

Since the Age of Exploration, Taiwan, referred to by the Spanish as "Formosa," has served as a pivotal point for trade and strategy. With the shifts in political power over time, rulers have implemented significant policies to address domestic and international circumstances, economic development needs, as well as geopolitical and strategic requirements. These policies have led to profound changes in Taiwan's geographical features. Not only have these policies been executed in the industrial sphere, but they have also extended into the realm of visual arts, exerting far-reaching influences that have even become familiar aspects of contemporary visual identity, collective experience, aesthetic symbols, and cultural landscapes.

This paper will introduce the exhibitions "Everyday Life and Landscapes of the Island: Betel Nuts, Bananas, Sugarcane and Palms" in 2020 and "Power! Concrete! Let's Build the Island's Modern Dream!" in 2023 at the Tainan City Art Museum. These exhibitions serve as instances where the curators contemplate

how changes in political authority, policies, and industries have reshaped Taiwan's landscape and influenced artists' expressions.

**Keywords:** Island, industrial landscape, colonization, post-colonization, political power

本文以「策展」作為研究方法，策展人自「地方美術館的基地特色」與「在地歷史」視角出發，將「展覽」做為研究成果，提問造成臺灣當代風景樣貌背後的因素為何，以及藝術家如何透過創作抒懷、批判、反思、合作或抵抗現世。

自大航海時代以來，被西班牙人稱之「福爾摩沙」的臺灣作為經貿與戰略之島，隨著政權交迭，統治者為了國內外之局勢、經濟發展之需求，以及地緣政治與戰略需要，施行了許多重大政策，徹底改變了臺灣的地景地貌。這些政策，不僅在實業上執行，也擴及至視覺藝術範疇，其影響深遠，甚至成為今日人們所熟悉的視覺認同、集體經驗、審美符號與文化景觀。

本論文將介紹臺南市美術館於 2020 年的「島嶼生活與地景：檳榔、甘蔗、香蕉、椰子樹」展與 2023 年的「拋爾控固力：島嶼現代性之夢」展，乃是策展人運用展覽思索政權、政策與產業如何改變臺灣的風景與影響藝術家的創作表現。

**關鍵字：**島嶼、產業地景、殖民、後殖民、政權

## 論文發表九

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Moderator

主持人

**Miles LIN**

**林威城**

**Supervisor of Shung Ye Museum of  
FormosanAborigines / Supervisor of Shung Ye  
Museum of Formosan Fine Art**

**順益台灣原住民博物館主任 / 順益台灣美術館主任**

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Supervisor of Shung Ye Museum of FormosanAborigines  
/ Supervisor of Shung Ye Museum of Formosan Fine Art

Supervisor of Chinese Association of Museums

Consultation Committee Member of the Local Cultural  
Museum, Indigenous Peoples Cultural Development  
Center

Collection Committee Member of MOFIA, Taichung

順益台灣原住民博物館主任 / 順益台灣美術館主任

中華民國博物館學會監事

原住民族文化發展中心地方文化館諮詢委員

台中市政府文化局纖維工藝博物館蒐藏審議委員

## Paper Session IX

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Host  
引言人

### **Irena Žmuc**

**Former ICOM-ICR Chairperson**  
**前任國際博物館學會國際區域博物館委員會主席**

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She graduated from the Faculty of Arts in Ljubljana in 1979, and received Ph.D. from the Faculty of Arts Ljubljana (history). Voting member of ICOM/ICR since 1991. Since 1980 has been working as a curator in Museum and Galleries of Ljubljana, professional title Museum Councillor; interested in history of Early Modern Age (1500-1850).

盧布爾雅那藝術學院博士

ICOM-ICR 成員、前主席

盧布爾雅那博物館和畫廊擔任策展人

## 論文發表九

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Presenter  
發表者

**Katarina Marić**

Historical and Maritime Museum of Istria, Pula-Pola, Croatia

**Katarina Počedić**

Historical and Maritime Museum of Istria, Pula-Pola, Croatia

### **The Pula Fort Center – Interpretation and valorisation of fortified heritage**

The Historical Maritime Museum of Istria (the westernmost administrative region of Croatia) is situated in the city of Pula, in the Kaštel (Castle) fortress, which is the oldest fortification of the former Austro-Hungarian Monarchy's system of defences named the Maritime Fortresses of Pula. It hosts the Pula Fort Center and the multimedia exhibition that presents all the 29 system fortresses and more than two hundred different military buildings on a surface that occupied an area of over 700 km<sup>2</sup>, explaining the exceptional construction skills, the superior military technology and defensive strategy in 19th and at the beginning of 20th century. It displays museum collections but also gives the insight about the life of soldiers behind the fortification walls.

Center's mission is to be a knowledge and documentation centre that aims to acquaint visitors with the city of Pula's fortification system that had a significant impact on the narrative of the

city and the region, in a historical and contemporary context. As a dynamic platform for dialogues and educational activities among the community it has activated the city administration for rethinking the status of this heritage, and became a hub where you can get information about which structures are in use.

The presentation will focus on the main idea of the project: to mobilise and enhance the enormous potential of Pula's cultural heritage with the emphasis on suggesting how examples of good practice can guarantee a lasting contribution to preserve Istrian heritage and environment.

**Keywords: fortified heritage, documentation centre, exhibition, sustainability**

## Paper Session IX

Presenter  
發表者

**Uhay · Siqay**  
**蘇貞汝**

Former curator, the Wanrong Township Indigenous Cultural Museum in Hualien County  
花蓮縣萬榮鄉原住民文物館 前任館員

**Using Music to Make Dialogue between Generations –  
The Case Study of "Whose Songs, Whose Youth : Truku Music Exhibition"  
in Wanrong Indigenous Museum**  
**運用音樂成為世代間對話的可能：以花蓮縣萬榮鄉原住民文物館「歌，住著  
誰的青春—太魯閣族音樂特展」為例**

This article takes "Whose Songs, Whose Youth : Truku Music Exhibition" in Wanrong Indigenous Museum, Hualien County as an example to explore how to use music as the theme of the exhibition to open up intergenerational dialogue, and explore the township's local cultural center interacts with local communities in the curatorial process. Truku music carries the historical traces of the living environment, land, culture and ethnic group. The author performed the field research process of the exhibition and the audience's feedback after participating in the exhibition, connecting the songs of the people's memories of different eras, and then outlining the Truku people. A more vivid and diverse historical appearance re-constructs the historical perspective of the Truku people. This article argues that using music as a medium to establish a cross-generational dialogue is a contemporary issue that Taiwan's aboriginal society must face, and the curatorial process and exhibition venue have also become important venues for re-examination and mutual understanding of past historical encounters.

**Keywords: Local Indigenous museum, Truku community, music, exhibition, interpretation and communication**

本文以花蓮縣萬榮鄉原住民文物館「歌，住著誰的青春？—太魯閣族音樂特展」為例，探討如何以音樂做為主題展覽開啟跨世代對話，並探討位處於原鄉的地方文化館在策展過程與當地社群的互動。太魯閣族音樂承載著生活環境、土地、文化與族群的歷史痕跡，筆者執行展覽的田調過程與觀眾參展後的回饋中，串連族人各時代記憶的歌曲，進而勾勒出太魯閣族更生動且多元的歷史樣貌，重新建構太魯閣族的歷史觀點。本文認為，運用音樂做為媒介，建立起跨世代對話是目前臺灣原住民族社會必須面對的當代議題，而策展過程與展場也成為重新檢視與互相理解過去歷史遭遇的重要場域。

**關鍵詞：原住民地方文物館、太魯閣族、音樂、展覽、詮釋與溝通**

## 論文發表九

Presenter  
發表者

**Chih Ting LAI**  
賴志婷

Chief of Exhibition Department / Taoyuan Museum of Fine Arts  
桃園市立美術館 展覽組組長

### **Establishing A Curatorial Approach to Museum Collections Through Children's Perspectives——A Case Study of the Exhibition "Pop up! Collection Highlights" at the Taoyuan Children's Art Center**

**建構藏品中兒童觀點的策展方法——以桃園市兒童美術館「開放中！臨時庫房」為例**

The Taoyuan Museum of Fine Arts is an institution with multiple venues consisting of one main museum and three subsidiary art centers, one of which is the Taoyuan Children's Art Center (TCAC). Depends on the unique institutional characteristics, this paper will discuss the intertwined dynamics of "Children's Museology", an emerging field in museology, and contemporary curatorial approaches, aiming to bring innovation to the display of museum collections and the exhibition design that centres around children's experiences, with the impetus to resonate with the curatorial gesture in contemporary art as well as to reconstruct child-driven, interactive experiences based on the essence of collections as a means of orienting visitors in the exhibition space.

In terms of curatorial strategy, the novel way of enhancing narratives in museum's collections that caters to children is performed through the interaction among pre-exhibition workshops, space design, and tailor-made teaching aids. This is made possible through close collaboration between the in-house curatorial team and artists. In this paper, the practices combining diverse pre-exhibition workshops and creative collaboration since 2021 serve as proof points to showcase TCAC's capacity to cater to children's perspectives as well as parent-child co-learning, and the "Pop up! Collection Highlights" held in 2023 in particular.

In conclusion, this paper addresses emerging issues in children's art exhibitions and children's museology so as to examine the curatorial practices at TCAC that are committed to gain children's

perspectives on museum collections, which is expected to establish a distinct curatorial approach in a promising way.

**Keywords: children, art museum, exhibits, collection, curating**

本文以近年博物館學的新興領域——兒童博物館學 (Children's Museology) 以及當代藝術策展方法交織討論，試圖透過呼應當代藝術的策展手勢，同時依據藏品的作品精神重塑兒童導向的參與式展場經驗，將典藏展示的方式革新，並以兒童體驗為核心規劃展示設計。

在策展手法上，透過以展前工作坊、展場空間營造和教具開發相互對話，以此呈現美術館內部策展人員和藝術家們重新為兒童創造嶄新的藏品敘事方式。

機構納入兒童的共創，將其參與的文化生產放置於展覽中，即開創性地從根本上打破了過往以策展人為單一觀點的方法學。本文介紹桃園市兒童美術館自 2021 年至今結合多元的展前工作坊及創意協作的實際案例，呈現桃園市兒童美術館在因應兒童觀點及親子共學所開發的成果，並聚焦 2023 年桃園市兒童美術館舉辦的「開放中！臨時庫房」展覽實踐，以美術館藏品展示之於物件歷史、典藏系統和藏品新譯的多重意義。

最後，本文回到第二波美術館時代方興未艾的臺灣美術館生態，討論在兒童藝術展覽及兒童博物館學的新興議題下，桃園市兒童美術館以展覽實踐賦予藏品兒童觀點的舉措，有其開拓策展方法的可能性。

**關鍵詞：兒童、美術館、展覽、收藏、策展**

## Paper Session IX

Presenter

發表者

**Daniel, Chia-hung, CHIEN**

簡嘉宏

Deputy Director, Xipingxi Taiwan Coal Mine Museum

新平溪煤礦博物館副館長

### Multilateral initiatives and actions of Xipingxi Taiwan Coal Mine Museum

The XinPingXi Taiwan Coal Mine Museum is involved in various initiatives and actions across multiple aspects to extend its services and collaboration horizontally, connecting it to diverse regions.

**Resource Inventory** - Situated in the coal-mining stronghold of Pingxi District, Northern Taiwan, the museum recalls an era when coal transported via the Pingxi rail line catered to various clientele. The site isn't just home to one of Taiwan's earliest coal fields but has also been a critical passage on the Tamsui-Kavalan Trails between the Tamsui and Yilan districts since the mid-18th century. Furthermore, the economic crop " Manyflower Glorybower" here once led Taiwan's export trade, being a primary ingredient for the indigo dye. The Keelung River, which flows through the area, adds a unique geological perspective. The museum also boasts an internal railway that can connect to the main Pingxi line.

**Development Direction** - Collating from the resource inventory, the museum has identified four primary themes: coal mining, railways, trails, and river basin.

**Participation in Initiatives** - On the mining front, the museum collaborates with local cultural houses and actively champions the mining cultural route. For railways, it engages in various railroad experiences and works hand-in-hand with the National Railway Museum Preparatory Office to explore the relationship between mining railways and settlements. For trails, the museum collaborates with the Taiwan Thousand Mile Trail Association, promoting the Tamsui-Kavalan Trails and partaking in various trail conferences locally and abroad. In terms of the river basin, the museum organizes forums and collaborates with Dajing Farm for indigo dye production workshops.

In essence, The XinPingXi Taiwan Coal Mine Museum's initiatives are blend of understanding its assets and leveraging collaborations to ensure its relevance and expand its influence.

**Keywords: Cultural route, local revitalization, Pingxi line, Keelung River, Tamsui-Kavalan Trails**

## 論文發表九

Presenter  
發表者

**HSIAO, Ching Wen**  
蕭景文

Director of Hsiao Chin Chi  
Cultural and Art Foundation  
財團法人蕭珍記文化藝術基金會  
董事

**HSIAO, Teng Feng**  
蕭登峰

CEO of Hsiao Chin Chi Cultural  
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財團法人蕭珍記文化藝術基金會  
執行長

**HSIAO, Chia Yi**  
蕭嘉儀

Exhibition Curator of Hsiao Chin  
Chi Cultural and Art Foundation  
財團法人蕭珍記文化藝術基金會  
策展人員

### Regional Museum and Regional Revitalization Taking AGO Museum for Example

#### 區域博物館與區域振興—以阿緞故事館為例

This study focuses on the Hsiao Chin Chi Cultural and Art Foundation, established in 2002 in Chonglan Village, Pingtung City, Pingtung County. Leveraging practical experience from the Chonglan Hsiao Family Temple and the AGO Museum, the foundation has played a pivotal role in community development and urban transformation over two decades, contributing significantly to regional revitalization. Generally, for a community based local institution, it is unlikely to undertake such an extensive task of regional revitalization. Therefore, how the foundation sought ways to potentially transform the local area, and how it achieved specific outcomes through research, investigation, and action strategies, are the issues explored in this paper. Results indicate that the foundation, through research and investigation, proposed and guided government policy directions, diagnosed urgent regional issues, considered limited resources, made precise investments, fostered collaboration with partners, and established an integrated cooperation platform. Only through these efforts could the foundation successfully transform the locality, achieving the tangible construction of the Chonglan Cultural Life Circle at the current stage. This further expanded to shape the regional revitalization achievements of the A gong Cultural Life Circle. This paper also begins with the construction of a community based local cultural

institution, briefly outlining the accumulated results of community transformation over the years using an acupuncture style treatment approach. It highlights the practical experience

of evolving into the operation of a local museum, serving as both a retrospective and inspiration, and through the sharing of experiences and exchanges with various sectors.

**Keywords: Regional Museum, Regional Revitalization, Cultural Life Circle**

本文研究的主體，是 2002 年成立於屏東縣屏東市崇蘭里的財團法人蕭珍記文化藝術基金會<sup>1</sup>。基金會以崇蘭蕭氏家廟及阿緞故事館為基地的實務經驗，歷經二十年的社區營造及城市改造歷程，為區域發展帶來振興的成效。

一般來說，以一個社區型的館舍，不可能承載區域振興如此龐大的任務。因此，基金會如何找尋可能改變地方的方式，如何透過調查研究與行動策略，達到哪些具體成果，皆為本文所欲探討的問題。從結果來看，基金會透過研究調查，提出倡議及引導政府政策方向，診斷區域的迫切問題，考量有限資源並精準投入，廣納合作夥伴，建立整合協作平臺。最終才得以翻轉地方，達成現階段實質建構崇蘭文化生活圈，進而向外擴張形塑阿緞文化生活圈的區域振興成果。

本文同時以建構社區型的館舍出發，略述多年來以針灸式治療方式，逐步累積社區改造的成果，以及提升為地方型博物館經營的實務經驗作為回顧與惕勵，並透過經驗分享與各界交流。

**關鍵字：區域博物館、區域振興、文化生活圈**



## Paper Session IX

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Presenter

發表者

### **Nilanjan Khatua**

**Superintending Anthropologist, Anthropological Survey of India, Nagpur**

### **Sudarshan Vaidya**

**Assistant Keeper, Anthropological Survey of India, Nagpur**

## **Zonal Anthropological Museum and Revitalizing the Tribal Cultures of Central India**

Anthropological Survey of India (AnSI) --a subordinate office of Government of India established a chain of Anthropological Museums for its Head Office - Kolkata, and the seven Regional Offices, with a view to documenting and preserving the bi-cultural heritage of the people, tribal groups in particular of our country. Over the last seven decades the Survey has accumulated and preserved a large number of ethnographic specimens representing the wide range of heterogeneous cultural heritages of the Indian people. The purpose was to make thematic display of these collections in order to make people aware of the rich cultural traditions of Indian communities through the dissemination of such bio-cultural information. This museum plays a key role in establishing links with the universe of research as well as in disseminating the findings of research.

Zonal Anthropological Museum of the Central Regional Centre, AnSI is located at Nagpur, Maharashtra state. The geographical areas from where the material culture of different tribes acquired for the regional museum covered are states of Maharashtra, Madhya Pradesh, Goa, Dadra and Nagar Haveli. A few tribal communities from whom specimens were collected are the Bhil, the Gond, the Korku, the Warli, the Kaware, the Baiga and the Pardhan. The Anthropological Museum through its exhibits play a vital role towards empowering the community (tribal) people highlighting their potentialities in preservation of medicinal plants, water harvesting mechanism, knowledge of traditional architecture, expertise in art and crafts and conservation of forest in the form of sacred grooves, other traditional knowledge, prevalent among the various communities and thus revitalizing the tribal cultures of Central India. And in the long run, tribal community members build the bridges with the museums.

## 論文發表九

Presenter  
發表者

### En-Wei TSAO 曹恩章

Officer of Education and Promotion Department  
of Taoyuan Museum of Fine Arts.  
桃園市立美術館 教育推廣組組員

### Making an Accessible Art Learning Environment in the Museum - TMoFA's Art inclusion program for Children with Hearing Loss and Their Family Members.

### 打造博物館無障礙的藝術學習環境 – 桃園市立美術館聽損兒童藝術共融 計畫

Taoyuan Museum of Fine Arts (hereinafter referred to as "TMoFA") efforts art inclusion program which purpose is to provide an accessible art learning environment to our visitors about marginalized and vulnerable groups including children with disabilities, elderly people and Taiwan new immigrants when they visit our museum and participate activities. For realizing the mission, our museum tries to design educational programs to children with hearing loss, and those programs also welcome children with and without disabilities and their family members to join and enjoy together. Those programs for hearing loss connect some elements of each exhibition with drama since 2020, which are made by the Education and Promotion Department of TMoFA with different theatrical troupes and professional. In recent four years, the programs' sessions have different topics:

2020/Self conscious  
2021/Gender equality  
2022/Communication  
2023/Cognitive difference

Through theatrical troupes' drama skill, the performers and co-workers (sign language interpreting and real time captioning

service) guide and teach children with and without disabilities, try to give them an emotional guide to help them recognize themselves and understand difference with others, and how to express their emotions correctly. The report will also focus on introducing how to cooperate with difference Theatrical troupes, performers, drama therapy about art inclusion program for children with hearing loss of TMoFA in recent four years.

Through the art inclusion program, our museum expects those visitors and children will know themselves better and understand others, be more tolerant and accepting of difference. We believe the way will help our institution evolves in a changing world and creates the future.

**Keywords: Art inclusion, Disabilities, Drama, Difference, Hearing loss.**

桃園市立美術館（以下簡稱桃美館）致力於藝術共融計畫，其目的在於：「提供參觀者一個無障礙的藝術學習環境」包括身心障礙兒童、高齡長者、新住民等相對弱勢的群體參與本館活動。為實現這個使命，本館嘗試著從「以聽損兒童為目標對象設計教育活動」為藝術共融計畫的開端，邀請聽損兒童、一般兒童及他們的家人一同參與。從 2020 年開始，聽損兒童藝術共融計畫所規劃的活動都是以戲劇結合當期展覽元素，由本館教育推廣組人員與不同劇團、專業人士共同開發製作。近四年來，這項計畫規劃了不同的活動主題：

2020 年 / 自我覺察  
2021 年 / 性別平等  
2022 年 / 溝通表達  
2023 年 / 肯認差異

透過戲劇團體的戲劇技巧、專業演員和協同合作者（手語翻譯員和同步聽打服務員）齊力引導這群參與學員（包含聽損兒童、一般兒童及其家人親友），試圖給予他們情感引導，幫助他們認識自己、理解自己與他人的差異，以及如何正確表達自身的情感。這份報告也會重點式介紹這項計畫四年來與不同的戲劇團體、專業演員和戲劇治療師合作的過程。

桃美館辦理藝術共融計畫所期望的是，讓這些參與者和聽損兒童能更加認識自己，理解他人，更加寬容和接納差異。我們相信，推動這項計畫有助於美術館在不斷變化的世界中提升藝術能量並創造未來更多的可能。

**關鍵字：藝術共融，身心障礙，戲劇，差異，聽損**

## Paper Session IX

Presenter

發表者

**Linda A. Mboya**

**Curator of National Museums of Kenya**

### The Role of the Museum in reviving regional development ( 肯亞 )

Museums are agents of power and in today's uncertain times, museums can act as an anchor in the storm. To some museums can often seem as merely places where forgotten objects go to enjoy their final years.

But despite this, there's a strong case to be made that the museum is more relevant today than it has ever been. From addressing key social issues to transforming how we see the future, the local or regional museum has the power to reflect and shape our society and in order to do this, towns, counties and municipalities are finding unique ideas to curb the problems by rediscovering their specialties and strengths through their museums.

As repositories of power they can create unity on both a social and political level, but also on a local one. Regional and local museums are able to provide a sense of community and place by celebrating a collective heritage, offering a great way to get to know the history of a particular area

As a result of their place in society, Regional museums have acquired new roles, responsibilities and opportunities such as stimulating knowledge and economy, attracting talents, generating job opportunities, positioning towns and regions as tourism destinations and elevating community pride.

Museums are prominent as power platforms when they amplify and accelerate cultural change and contribute to cultural intelligence among the great diversity of citizens, visitors, policymakers and government agencies.

It's undeniable that museums possess abundant power, making their collections available to people around their communities and also provide spaces for dialogue.

Museums are providing platforms to achieve Sustainable Development Goals (SDGs), innovate on digitization and accessibility and build communities through education.

Museums are, therefore, strategic partners in regional revitalization and are crucial actors in societal development, they contribute to various goals, including boosting the social economy and disseminating scientific information on environmental challenges.

The National Museum of Kenya, is included in these goals. It has contributed immensely to these goals in health, economic development, improving social change and financial well-being of people in the community.

The National Museum of Kenya is in the fore front to ensure that regional Museums remain relevant by ensuring community participation at every level. This has encouraged participation and ownership and a sense of belonging and share a common interest, experience or goals, through its educational and training programmes that have helped improve the livelihoods of young people through skills acquisition projects for women and youths.

This paper will explore reasons why we need museums now more than ever and give examples of how regional museums in Kenya have become agents of change, growth and development.

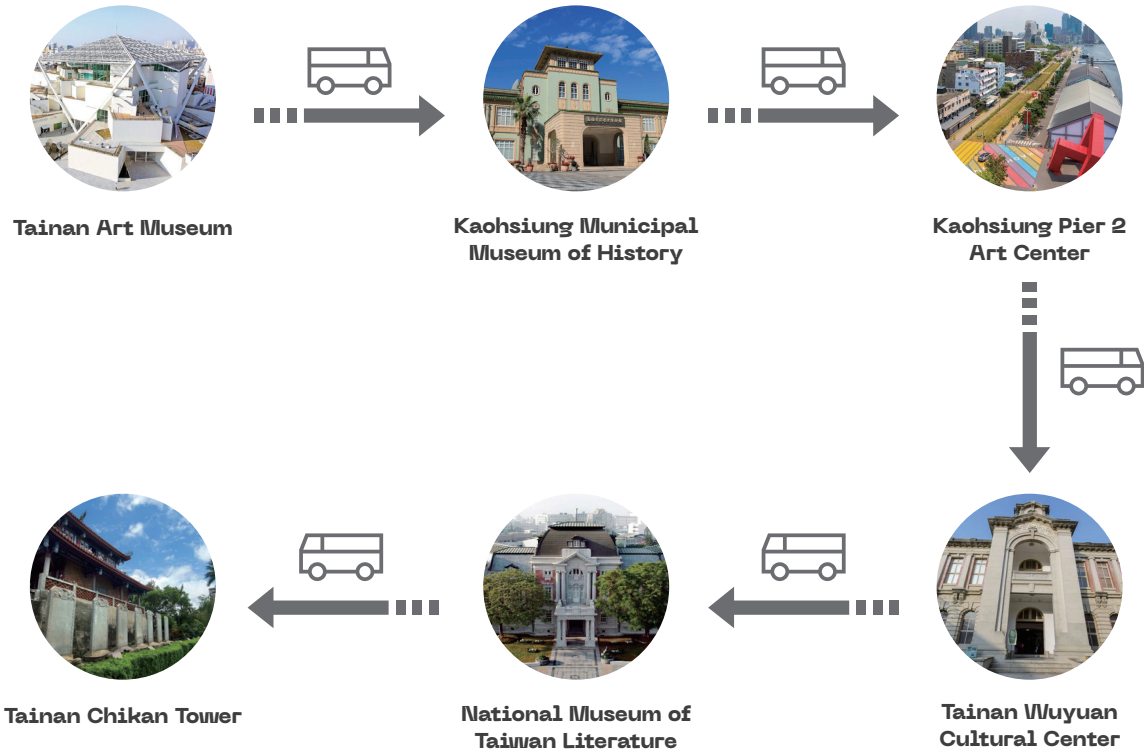
# Culture Excursions 文化參訪

\* 參訪活動限大會邀請之 ICOM ICR 理事以及貴賓參與，恕不接受報名。By invitation only.

**2023.12.7 Thu.**  
ICOM-ICR Excursion  
Day1

Tainan City / Kaohsiung City

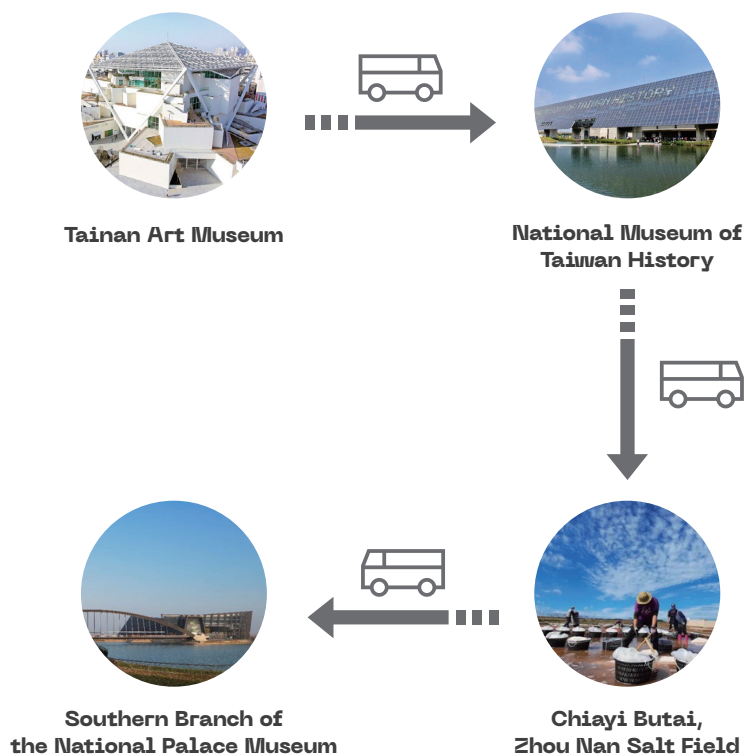
Tainan Art Museum  
Kaohsiung Municipal Museum of History  
Kaohsiung Pier 2 Art Center  
Tainan Wuyuan Cultural Center  
Tainan Chikan Tower, National Museum of Taiwan Literature



**2023.12.8 Fri.**  
ICOM-ICR Excursion  
Day2

Tainan City / Chiayi County

Tainan Art Museum  
National Museum of Taiwan History  
Chiayi Butai, Zhou Nan Salt Field  
Southern Branch of the National Palace Museum



## Introduction 參訪單位介紹

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### Kaohsiung Museum of History, Kaohsiung City 高雄市立歷史博物館



The Kaohsiung Museum of History(KMH) is an important part of city tourism and an important field for life-long learning of the people. The core value and vision of KMH and its affiliated premises are to cultivate deeply in Kaohsiung, to continue cultural knowledge and to show our local vision to the public. KMH dedicates to doing profound reserach, enriching multiple themes for our galleries, organizing diverse exhibitions and devoting ourselves to the cultural and historical database center in Kaohsiung. We also look forward to strengthening our connection and interection internationally.

高雄市立歷史博物館為城市觀光重要的一環，也是民眾終身學習的重要場域，本館及附屬館舍本於深耕高雄，存續文化知識、展現地方視野的營運理念，致力於高雄歷史深入研究、豐富各類館藏主題，策辦多元精彩的在地性展覽、建立本館成為高雄地區文史知識庫，更期待跨越海洋，走向國際，加強文化交流

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### The Pier-2 Art Center, Kaohsiung City 駁二藝術特區



The Kaohsiung City Bureau of Cultural Affairs took over the Pier-2 Art Center in 2006, starting a series of exhibitions and festivals such as the Kaohsiung Design Festival, the Chinese Character Exhibition, Kaohsiung International Steel & Iron Sculpture Festival, Kaohsiung International Container Art Festival, "Here comes the Kaohsiungers", Mega Port Festival, The Wall Moon Theatre, Kaohsiung Youth Innovative Design Exhibition, Intertidal Region, Point & Wavy Ribbon Formation Performance Season etc. Every performance and exhibition filled the city with creative vibes injecting new life to the Pier-2 Art Center. In doing so, the center has continuously been presenting avant-garde perceptions and appearances, while building this port city into an attractive cultural and living hub.

2006年，高雄市政府文化局接手駁二藝術特區，高雄設計節、好漢玩字節、鋼雕藝術節、貨櫃藝術節、高雄人來了大公仔、Live Warehouse 駁二音樂演唱會，每一個充滿城市創意特質的展演，活力豐沛的在駁二不斷呈現嶄新的概念與樣貌，構築海港城市的魅力文化與生活美學。



## Wu's Garden, Tainan City

臺南吳園藝文中心



The Wu's Garden (吳園) is one of the most interesting historic sites in Tainan, and from Minquan Road (民權路) the first glimpse of the site will be of the Tainan Public Hall (台南公會堂) building constructed of a Baroque style, and which blends on one side into the Day Break 18 Teahouse (十八卯茶屋) built in a Japanese wood structure style and which features on another side a classical flower garden built in a Chinese style. Day Break 18 Teahouse is also popular, and the Public Hall often features all kinds of art exhibitions, thereby ensuring that this place is a treasure trove not only of architectural merit but also of living and breathing art and culture.

吳園是府城古蹟中相當有趣的一處，從民權路上先看見的是仿巴洛克式建築的台南公會堂，一旁有著日式木造木屋的十八卯茶屋，繼續往後走則是中式的古典庭園，庭園則又被後方的現在高樓大廈所包圍，時空像是在這裡交錯一般，各種年代的建築齊聚於此，十八卯茶屋也是高朋滿座，許多人因為葉東泰老師慕名前來品茶，公會堂內則是有許多不同的藝術展覽，讓這裡不但是建築的寶庫，也是藝術生活的聖堂。

## Chihkan Tower, Tainan City

赤崁樓



Chihkan Tower is the oldest building in Tainan's West Central District, and along with Anping District's Anping Fort, are two of Tainan's most famous landmarks. Originally built as Fort Provintia in 1652 by the Dutch, the building set the tone as the location of the administrative center of Tainan, and has gone through numerous repairs and refurbishments over the past 300 years to give it its current appearance. The most eye-catching things are the 9 imperial plinths at the south gate carried by the turtle-shaped stone Bixi. The Bixi, said to be one of the nine sons of the Dragon King, and fond of carrying heavy objects, have added a great deal to the folklore legends of Chihkan Tower, which are still told today.

1653 年為當時進佔臺灣南部之荷人所建，最初稱為「普羅民遮城」，與安平「熱蘭遮城」遙遙相對，互為犄角。熱蘭遮城作為荷蘭總督統治中樞，普羅民遮城則作為行政及商業中心。普羅民遮城之建築為三座略為方形的台座相接而成，每個台座之上皆建有西洋式樓房，城牆以糖水、糯米汁攪拌蚵殼灰作為接合料，以紅磚石為主要建材疊砌而成，堅如磐石，經歷三百多年仍可見厚牆及拱圈遺構。

民國七十二年（1983），內政部列為第一級古蹟。

## The National Museum of Taiwan Literature, Tainan City

### 國立臺灣文學館



The museum building has a distinguished history tracing back to 1916, when it was built to house the Tainan Prefectural Government. Reflecting contemporary European architectural styling, it is one of several well-known works by architect Moriama Matsunosuke on the island. Other Matsunosuke projects include the current Office of the President (Sotokufu) and Control Yuan in Taipei. The building was damaged during WWII and suffered decades of neglect before serious restoration work was commenced in 1997. Reopened in 2003, the building is today a focal point of island literature, culture, architecture and history, and a successful example of both restoration and revitalization.

國立臺灣文學館館舍是一座擁有百年歷史的國定古蹟，前身為日治時期台南州廳，落成於 1916 年，戰後曾為空軍供應司令部、台南市政府所用。因經歷不同單位與不同時期使用，致使本建築許多構造因戰爭或年久失修而毀損。在歷任文建會（今文化部）主委的擘畫與支持下，迭經國立文化資產保存研究中心籌備處兩任主任及同仁之努力，自 1997 年開始進行修復整建工程，至 2003 年修築成為地上二層、地下三層之建築，面貌煥然一新。2003 年 10 月 17 日，遙念蔣渭水等先賢成立「臺灣文化協會」之精神，「國立臺灣文學館」選定此日正式開館營運。營運 18 年，適逢臺灣文化協會創立一百週年，「國立臺灣文學館」自 2021 年 10 月 17 日正式升格為中央的三級機構。

## National Museum of Taiwan History, Tainan City

### 國立臺灣歷史博物館



We endeavor to be a space consisting of multiple dialogues that shape the cultural subjectivity, civil society, and cultural diversity of Taiwan. With the vision of "Taiwan in the World" and studies of Taiwan as the foundation, we strive to promote Taiwan's cultural identity, through dialogue on historical issues, international cooperation, and intellectual property rights. We reiterate the value of multiculturalism, and our commitment to be a history museum at the national level that can shine a light on contemporary social issues.

做為多元對話場域以形塑臺灣文化主體性、公民社會與文化多樣性。以「世界中的臺灣」為視野，以博物館歷史學為基底，透過臺灣文物保存與近用、歷史議題對話與國際合作、及知識平權共筆，闡明多元文化價值，做為促進臺灣文化認同及面對當代社會議題的國家級歷史博物館。



## Zhou Nan Salt Field, Chiayi County 嘉義布袋州南鹽場



Zhounan Salt Field is designated as a cultural salt field next to Xincuozi Community, the cultural salt village. The history, local development and daily routines of the salt industry in Budai is presented through a humanistic and cultural approach.

The main purpose of Zhounan Salt Field has shifted from salt production to offering "experiences" since 2008. The salt field is transformed into a natural classroom that integrates culture, tourism and education. It is one of the most distinctive cultural attractions in Budai that are regularly swarmed with tourists and students.

布袋漁、鹽產業盛行自清領時期，漁鹽滿布袋是過往美麗的榮景，西元 1824 年洲南鹽場關建，帶動臺灣鹽田的「白金歲月」，經時代演進，臺鹽食鹽由自產轉為進口，民國 91 年（西元 2002 年）臺灣「天日曬鹽」畫上休止符。為重現布袋豐富的鹽田文化，布袋嘴文化協會以「快樂鹽田心鹽村」為願景，並以「環境教育／活動產業」為永續經營策略，將鹽田生產、生活與生態結合，讓曾經廢曬 6 年之久的洲南鹽場重現生命，使兼具文化、觀光、教育功能的鹽田再次啟動，讓遊客用雙手雙腳親自體驗鹽場的老靈魂與新魅力。「洲南鹽場」是一塊「文化鹽田」，而緊鄰的新厝仔社區（含龍江、新厝里）是「文化鹽村」，正好可以從人文與日常生活的角度，來呈現布袋鹽業的歷史縱深、地方脈絡與生活情境。

## The Southern Branch of the National Palace Museum, Chiayi County 國立故宮南部院區



To achieve cultural equity between the northern and southern regions of Taiwan, and to enhance the cultural, educational, social and economic development in central and southern Taiwan, the Executive Yuan approved of the building of the Southern Branch of the National Palace Museum in Taibao, Chiayi County on December 15, 2004, setting the museum as "an Asian Art and Culture Museum".

The Taipei Campus and the Southern Branch complement each other and enjoy an equal status in the hope of being the cultural spotlights that ignite both the northern and southern Taiwan to achieve art and cultural equity.

國立故宮博物院為「平衡南北·文化均富」，於 2004 年 12 月 15 日行政院核定在嘉義縣太保市設置國立故宮博物院南部院區，以「南北文化雙星雙亮點，達成藝術均富的理念」為目標。

故宮南院以當代博物館理念規劃設計，館內展覽故宮典藏文物，並且加入亞洲文化視野，以豐富文物詮釋角度，戶外園區寬闊舒適，活潑的各種教育推廣活動，讓觀眾從不同的角度親近文化藝術。

## ICOM-ICR

### VISION

A democratic society where museums are forums for human understanding, through responsible use of natural and cultural heritage, present and future, tangible and intangible.

### MISSION

ICR is an international committee of the International Council of Museums (ICOM) facilitating the development of regional museums for the benefit of their communities, through providing a forum for communication, co-operation and information exchange among museums, professionals and organisations.

### 願景

在民主社會中，博物館透過負責任地利用現在和未來的自然和文化遺產、有形和無形的遺產，成為人類理解的論壇。

### 使命

ICR 是國際博物館學會 (ICOM) 的一個國際委員會，透過為博物館、專業人士和組織之間的溝通、合作和資訊交流提供論壇，促進地區博物館的發展，造福其社區。

## Chairperson 主席

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### Zahida Quadri

Archaeologist & Museumologist at  
Government of Sindh- Pakistan

Director 理事

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Chairperson  
**Zahida Quadri**



Vice-Chairperson  
**Havatzelet Yahel**



Secretary  
**Kenny Libben**



Treasurer  
**Noga Raved**



Board Member  
**Kenji Saotome**



Board Member  
**Laure Ménétrier**



Board Member  
**Lei Huang**



Board Member  
**Rune Holbek**



Board Member  
**Shyh-Huei Hwang**

## Chinese Association of Museums (CAM) 中華民國博物館學會

中華民國博物館學會 (Chinese Association of Museums, CAM) 成立於 1990 年 7 月 22 日，是由國內關心博物館人士及同好所組成之專業社群組織，以促進臺灣博物館專業發展扮演臺灣與國際博物館專業合作及學術交流平臺為宗旨，長期致力於博物館專業發展相關議題之研究，陸續辦理各項博物館專題研究案及多場國際學術研討會，並積極推動各專業委員會之運作發展，廣受國內公、私立博物館及國際博物館專業組織肯定。

本學會擁有逾百所團體會員館及 200 多名個人會員，並在歷屆理事長及 28 位理、監事推動下，以「專業合作、社群交流」為會務經營之理念，媒合國內公、私立博物館、博物館相關大學校院及國際博物館協會等專業組織，實質建構臺灣與國際博物館專業組織交流網絡，進圖增進臺灣博物館界的國際能見度及影響力。

The Chinese Association of Museums (CAM) is a professional organisation founded on 22 July 1990. Our membership consists of supporters and enthusiasts who are concerned with the development of museums in Taiwan. We aim to facilitate professional development for our members and to provide a platform for collaborations and academic exchanges between museums in Taiwan and the world. We have conducted research projects investigating core issues in museum development, hosted international conferences, and actively promoted the operation of professional committees. Our long-term commitment to the professional development in the museum sector in Taiwan has been widely recognised by both our domestic and international colleagues.

We have over 115 institutional members and 320 individual members. With the guidance of our 28 board members, we work to advocate professional collaborations and encourage communications among the museum community. We bring together public and private museum institutions, research centres, university departments, and international museum organisations. We build up professional networks between museums in Taiwan and abroad, with the aim to increase the visibility and influence of Taiwanese museums in the international realm.

## Chairperson 理事長



### Shih-Yu HUNG 洪世佑

Director of National Taiwan Museum  
國立臺灣博物館館長

## Director & Supervisor 理監事

Chairman	Shih-Yu HUNG	理事長	洪世佑
Vice-chairman	Kuo-Ning CHEN	副理事長	陳國寧
Vice-chairman	Eddie LAI	副理事長	賴維鈞
Executive Director	Chang-Hua WANG	常務理事	王長華
Executive Director	Shu-Ying WU	常務理事	吳淑英
Executive Director	Joy C. N. HSIN	常務理事	辛治寧
Executive Director	Ying-Ying LAI	常務理事	賴瑛瑛
Director	YU, PEI-JIN	理事	余佩瑾
Director	Tak-Cheung LAU	理事	劉德祥
Director	Saalih LEE	理事	李莎莉
Director	Shiun-Shyang CHEN	理事	陳訓祥
Director	Shin-Chien TZENG	理事	曾信傑
Director	Bi-Lin CHEN	理事	陳碧琳
Director	Hui-Yuan LIU	理事	劉惠媛
Director	Pei-ni Beatrice HSIEH	理事	謝佩霓
Director	Hsin-Yi LO	理事	羅欣怡
Director	Chun-Lan CHEN	理事	陳春蘭
Director	HONG, SHI-FANG	理事	洪世芳
Director	Ru Chang	理事	如常
Director	Chiu-Fang LIN	理事	林秋芳
Director	Joy Lai	理事	賴素鈴
Executive Supervisor	HSIAO, Shu-jen	常務監事	蕭淑貞
Supervisor	LIN WEI CHEN	監事	林威城
Supervisor	LI, SIOU-FONG	監事	李秀鳳
Supervisor	HO, CHIN-LIANG	監事	何金樑
Supervisor	Su-Fen YEN	監事	岩素芬
Supervisor	Tien-Fu HSU	監事	徐天福
Supervisor	JIAO, CHUAN-JIN	監事	焦傳金



## Tainan Art Museum 臺南市美術館

Jointly designed by architects Joe Shih and Shigeru Ban Architects, Tainan Art Museum Building 2 is the work of Pritzker Architecture Prize recipient. The design of the building drew inspiration from Delonix regia and its conspicuous pentagonal contours certainly helped to turn the architecture into a cultural landmark that embodies Tainan. The layered structure of different exhibition spaces coupled with the large fractal roof are the most prominent features of Tainan Art Museum Building 2.

由石昭永建築師及日本坂茂建築設計事務所共同打造，是由普立茲克建築獎得主所規劃設計的建築物。建築本體以鳳凰花為發想概念，五角形的外型將使南美館成為一座象徵臺南的文化地標，垂直錯落堆疊的展示空間，結合大型碎形屋頂，構成南美館 2 館的主要外型。



## Chairman 董事長



### CHAO, QING-HUI 趙卿惠

Current Deputy Mayor of Tainan City (July 16, 2020-)

Chairman, Tainan City Government Research and Development Assessment Committee

Director, Information and International Relations Department, Tainan City Government

Tainan Metropolitan News Team Leader, Liberty Times

現任 臺南市副市長 (2020 年 7 月 16 日 -)

臺南市政府研究發展考核委員會主委

臺南市政府新聞及國際關係處處長

自由時報臺南都會新聞組長

## Director 館長



### Chiu-Fang LIN 林秋芳

For many years, he has been engaged in cultural administration and museum and cultural asset activation work, from grassroots cultural centers to the Cultural Council, participating in the creation of the third department, the National Culture and Arts Foundation, as well as the promotion of cultural policies and the establishment of the national awards system. He has been involved in the preparation, operation and curatorial promotion of local small and medium-sized public museums and art galleries. He has also

had many years of experience in the transnational cultural industry in the past two decades. He served as the Asia-Pacific CEO of the International Museum Education Group for 14 years and concurrently served as the Secretary-General of the Cultural and Creative Association. , assist in the birth of cultural and creative laws and drive local creation, from Eastern and Western traditions to contemporary art, from pure art to cultural industry investment, formulate policies and promote legislation, plan international and Taiwanese cultural and creative exhibitions, expos, museums and park operations Marketing, participating in many benchmarking projects in Taiwan' s cultural sector.

多年來從事文化行政與博物館及文化資產活化工作，從基層文化中心到文建會、參與創設第三部門國家文化藝術基金會，以及文化政策的推動與全國獎助制度的建立。曾投入地方中小型公立博物館、美術館籌設營運及策展推廣，近二十年在跨國文化產業方面亦有多年歷練，曾擔任 14 年國際博物館教育集團亞太區 CEO，並兼任文創協會秘書長，協助催生文創法並帶動地方創生，從東西方傳統到當代藝術，從純藝術到文化產業的投入，制定政策推動立法，策劃國際與台灣文化文創展覽、博覽會、館所和園區營運行銷，參與台灣文化界許多標竿型計畫。

# ICOM—ICR 2023 國際區域博物館委員會 2023 ANNUAL CONFERENCE 臺南年會

## Supervisors

### 指導單位

International Council of Museums (ICOM)  
國際博物館協會  
Ministry of Culture, Republic of China  
(Taiwan)  
文化部  
Tainan City Government  
臺南市政府

## Co-organizers

### 合辦單位

National Palace Museum  
國立故宮博物院  
Cultural Affairs Bureau, Tainan City  
Government  
臺南市政府文化局

## Organizers

### 主辦單位

ICOM International Committee for  
Regional Museums  
國際博物館協會國際區域博物館委員會  
Chinese Association of Museums  
中華民國博物館學會  
Tainan Art Museum  
臺南市美術館

## Joint-organizers

### 協辦單位

National Yunlin University of Science and  
Technology, YunTech, NYUST  
國立雲林科技大學  
National Museum of Taiwan Literature  
國立臺灣文學館  
Kaohsiung Museum of History  
高雄市立歷史博物館  
National Museum of Taiwan History  
國立臺灣歷史博物館

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### 特別感謝

Silks Place Tainan 臺南晶英酒店、HOTEL COZZI Ximen Tainan 臺南和逸飯店西門館、Lakeshore  
Hotel Tainan 煙波大飯店臺南館、FUWARD Hotel 富華大飯店、U.I.J Hotel & Hostel 友愛街旅館、  
The Place Tainan 台南老爺行旅



# 臺南市美術館 Tainan Art Museum

## 召集人 Convener

趙卿惠 Chao, Qing-Hui、林秋芳 Lin, Chiu-Fang

## 統籌策劃 Planner

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## 專案執行 Project Executive

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李婕欣 Lee, Chieh-Hsin、周致帆 ZHOU, Zhi-Fan、劉庭妤 LIU, Ting-Yu

## 視覺設計 Visual Design

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