

國立故宮博物院一〇七年年報

ANNUAL REPORT 2018

# 國立故宮博物院一〇七年年報

NATIONAL PALACE MUSEUM ANNUAL REPORT 2018

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## 院長的話

吳密察 國立故宮博物院 院長

博物館定期例行地發表年報，乃是在呈現博物館整個年度的綜合業務內容與績效，讓大眾能由中得悉這個組織實現其施政目標的執行活力。如今呈現在世人面前的本院 107 年之年報也就是林正儀、陳其南兩位前院長在 107 年間領導同仁接續努力下的成果展呈。本院 107 年整體施政主軸，圍繞在林前院長「公共化」以及陳前院長「在地化」的核心理念下，開創了嶄新而蓬勃的格局及氣象。

密察在 108 年 2 月接篆院務，有幸主編此 107 年年報。編輯過程中，我整理了本院去年施政的重點，同時也以之作為擬定未來施政方向的參考。

### 首先，關於去年的施政重點：

107 年，本院除了例行的年度工作業務之外，另外啟動「新故宮—故宮公共化帶動觀光產業發展中程計畫（107-112 年）」，其中包含「故宮北部院區整（擴）建計畫」、「故宮『國寶文物修復展示館（簡稱「國寶館」）』建設計畫」及「博物館群國際觀光網絡系統建置計畫」三大分項計畫。這個「新故宮計畫」之目的，除了要解決北部院區館舍老舊、消防設備過時及服務設施機能不足等問題之外，並計畫於南院興建「國寶館」及進行周邊藝術化工程；而其中的「博物館群國際觀光網絡系統建置計畫」，則期以本院與其他博物館之策略性整合，擴大本院之外溢效益，深化故宮國際觀光質能，並整備在地觀光能量。

落實教育推廣方面，基於中央、地方攜手共好的理念，推出「百萬學子遊故宮計畫」，除各項常態性教育扎根展陳活動，更擴大與鄰近縣市政府攜手合作，鼓勵國中小學生來院參訪。首波針對南部院區所在地嘉義縣學子量身企劃「百萬學子遊南院—故宮『遊+藝』教育體驗專案計畫」。

另為實踐社會共融、文化平權，提升多元族群文化參與機會，推動「友善故宮·學習無礙—到校服務推廣活動計畫」、「故宮文化輕旅行」專案、樂齡觀眾服務、低度參與觀眾服務、教育巡迴展等各項參觀導覽與教育活動，另規劃多項提升文化近用權措施，同時於南部院區辦理亞洲藝術節新加坡月，吸引不同國家的客群至本院參觀。

### 接著，關於未來的施政方向：

政府機關之施政自有其延續性，也需接軌新潮流、追求更卓越。過去一年來，本院同仁致力推行上述「新故宮計畫」、「百萬學子遊故宮計畫」、博物館文化平權等工作，已有相當績效。這有賴於兩位前院長及歷任院長為本院奠下良好的基石，也要感謝同仁們兢兢業業把本院文物保存良好並發揚光大。我在接任院長職務之初，即體認到社會對故宮的高度期待，除了要求我們承繼傳統，也要求我們開創未來，因此我們必須用新的態度、智慧及知識去面對新的問題與未來。基於這樣的思維，我設想了幾項近期的目標。

### 其一：服務的友善化

目前北部院區的來訪參觀者每年達 450 萬人次，這顯然已經不是具有 50 年歷史之故宮的硬體、軟體所能負荷，因此必須有所更新、改善。上述「新故宮計畫」即是基於如此的考慮而提出來的改善方案。但是不待「新故宮計畫」完成，當前也必須先採取改善票務、調整展覽空間、適度地規畫參觀動線等提昇服務的措施，讓遊客可以有效率地、有品質地觀展。因此，如何以參觀者的立場進行本院包括票務、服務、觀展動線的改善調整，就成為本院的當務之急。

南部院區方面，由於立地位置的關係，來院

參觀者如果從高鐵嘉義站而來，便必須先有一段交通接駁；即使到了院區的遊客中心，也必須再有一段不算短的路程才能抵達南院展場之入口。對於來館觀展者來說，相當不友善。因此，當務之急應該要改善博物館的可及性。

### 其二：積極推動新故宮計畫

「新故宮計畫」啟動以來，因有一些前置作業問題未獲解決而進度落後。例如，北部院區原本計畫新建玻璃廊道、改善入口意象、新建行政大樓。但這些新建工程，因恐有違保護既有景觀之虞，而遲遲未能定案；南院將要新建之「國寶館」，也因位址沒有定案而未能進行建築設計。目前對於這些造成計畫進度落後的原因，已經一一確認、排除，正擬定修正計畫呈報行政院批准中，可望於近期之內積極落實修正調整後之新計畫，追趕已稍顯落後之進度。

「新故宮計畫」之第三分項計畫「博物館群國際觀光網絡系統建置計畫」，則必須加強橫向協調，設計多贏共利的機制，有效爭取其他博物館的認同支持，朝共同目標整合並進。

### 其三：從「陳列」轉換成「策展」思維

質量俱佳的典藏文物和專業敬業的工作團隊，一向是本院最大的資產，我們有能力對典藏文物進行深度的研究，並做出精彩的展覽。我們接著要追求的是進一步跳脫傳統的陳列式展覽手法，以具有多元創意的策展小組，甚至導入外部專家學者參與意見，嚴謹管控流程，並適度地使用科技輔助展覽，以期展覽可以與時俱進，雅俗共賞、叫好又叫座。

我們希望大家從這本年報看到的，不只是故宮 107 年的工作成果，也能看到我們一貫的努力與用心以及擘畫的願景。



## A Word from the Director

Mi-cha Wu  
Director  
National Palace Museum

The regular publication of an annual report by a museum is to present its comprehensive business functions and performance throughout the year so that the public can learn about the organizational implementation of its governance goals. The 2018 annual report of the National Palace Museum (NPM) reflects the achievements of two former directors, Lin Jeng-Yi and Chen Chi-Nan, who continuously made every effort in leading colleagues throughout the year. In 2018, the main axis of the museum's overall governance centered on the core concepts of former director Lin Jeng-Yi's "Publicization" and former director Chen Chi-Nan's "Localization," both of which created a new and vigorous format and atmosphere for the museum.

In February 2019, I was named director of the museum and am fortunate to have the honor of editing the 2018 annual report. During the editing process, I assembled highlights of the administration and also used it as a reference for formulating the direction of future governance.

### Highlights of 2018

In addition to the routine annual functions in 2018, the museum also launched the "New NPM -- Publicization of the NPM to Drive the Development of the Tourism Industry Project (2018-2023)". It includes the following three major division-projects: "NPM Northern Branch Complete Renovation (Expansion)," "NPM Southern Branch National Treasure Exhibition Area Restoration," and "Construction of International Tourism Network for the Museum Industry." The purpose of this "New NPM" Project is to not only solve the issues

of inadequate service facilities and outdated infrastructure, buildings, and fire service equipment at the Northern Branch but also to build a "National Treasure Hall" at the Southern Branch to emphasize the artistic environment. The project, including "Construction of International Tourism Network for the Museum Industry," will be strategically integrated with other museums to expand the benefits of the NPM, deepen its international tourism quality, and prepare for local tourism capabilities.

In the implementation of educational promotion, and based on the idea that the central and local governments should work hand-in-hand, the museum launched the "One Million Students Visit the NPM Project." In addition to the activities of standard education, the museum and neighboring counties and municipalities are encouraged to work together to support primary and secondary school students to visit the NPM. In the first wave was planned a special project, the "One Million Students Travel to the Southern Branch: the NPM Travel and Art" education experience project, for the students of Chiayi County, where the Southern Branch is located.

Additionally, the museum promotes social integration and cultural equality to improve opportunities for multi-ethnic cultural participation and to promote the "Friendly NPM: Learning is Not a Hindrance" school service promotion program, the "NPM Cultural Light Travel" project, and various tour guide and educational activities, including service for infrequent visitors, educational traveling exhibits, and other measures to enhance the cultural rights of people. At the same time, the "Asian Art Festival: Singapore" was held in the Southern Branch, attracting visitors from different countries to the museum.

### Future Directions

The governing administration of the museum has its own tradition, but it also needs to be in line with new trends and continue to pursue excellence. Over the past year, my colleagues at the museum have worked hard to implement the above-mentioned "New NPM," "One Million Students Visit the NPM Project," and equal

cultural rights for the people. Their success is due to the fact that the two directors preceding me and directors to them have laid a good foundation for the museum. I would like to thank my colleagues for their dedication in maintaining the cultural relics of the museum. At the beginning of my tenure as director, I recognized the high expectations for the NPM. In addition to being required to inherit the museum's tradition of excellence, we also need to create the future, so we must use new attitudes, wisdom, and knowledge to face new problems that will arise. Based on this thinking, I have envisaged several goals.

### 1. Friendly Services

At present, the Northern Branch of the NPM has about 4.5 million visitors a year, which is beyond the physical and qualitative capacity of the current facilities, which have a history of over 50 years. As a result, the museum must be updated and improved. The above-mentioned "New NPM" project is an improvement plan based on such considerations. However, before the completion of the "New NPM" project, measures must be taken to improve ticketing, to adjust the exhibition space, and to properly plan tours to enhance services so that visitors can have an efficient and quality experience in the exhibition halls. Thus, it has become our top priority to improve and adjust our ticketing, service, and exhibition regulations from the perspective of visitors.

As for the Southern Branch, due to its location, if visitors come from Chiayi High-Speed Railway Station, they must have a transportation connection first. Even if people arrive at the visitor center at the museum, they still have a short distance to reach the entrance of the exhibition building. In short, it can be quite inconvenient for some visitors coming to the Southern Branch. As such, it is imperative to improve accessibility.

### 2. Facilitating the "New NPM" Project

Since the launch of the "New NPM" project, some of the pre-operational problems have yet to be resolved and progress has fallen behind. For example, it was originally planned to build

a new glass corridor, improve the image of the entrance, and build a new administrative building for the Northern Branch. However, these new constructions have been delayed and not yet realized for fear of adversely affecting the existing landscape design. Additionally, we have not been able to carry out the architectural design for the Southern Branch's "National Treasures Hall," because its site has not been finalized. At present, the reasons for the delay have been identified and eliminated, and the revised project plan is being submitted to the Executive Yuan for approval. It is expected that the modification and adjustment plan will be actively implemented in the near future to catch up with the slightly behind schedule.

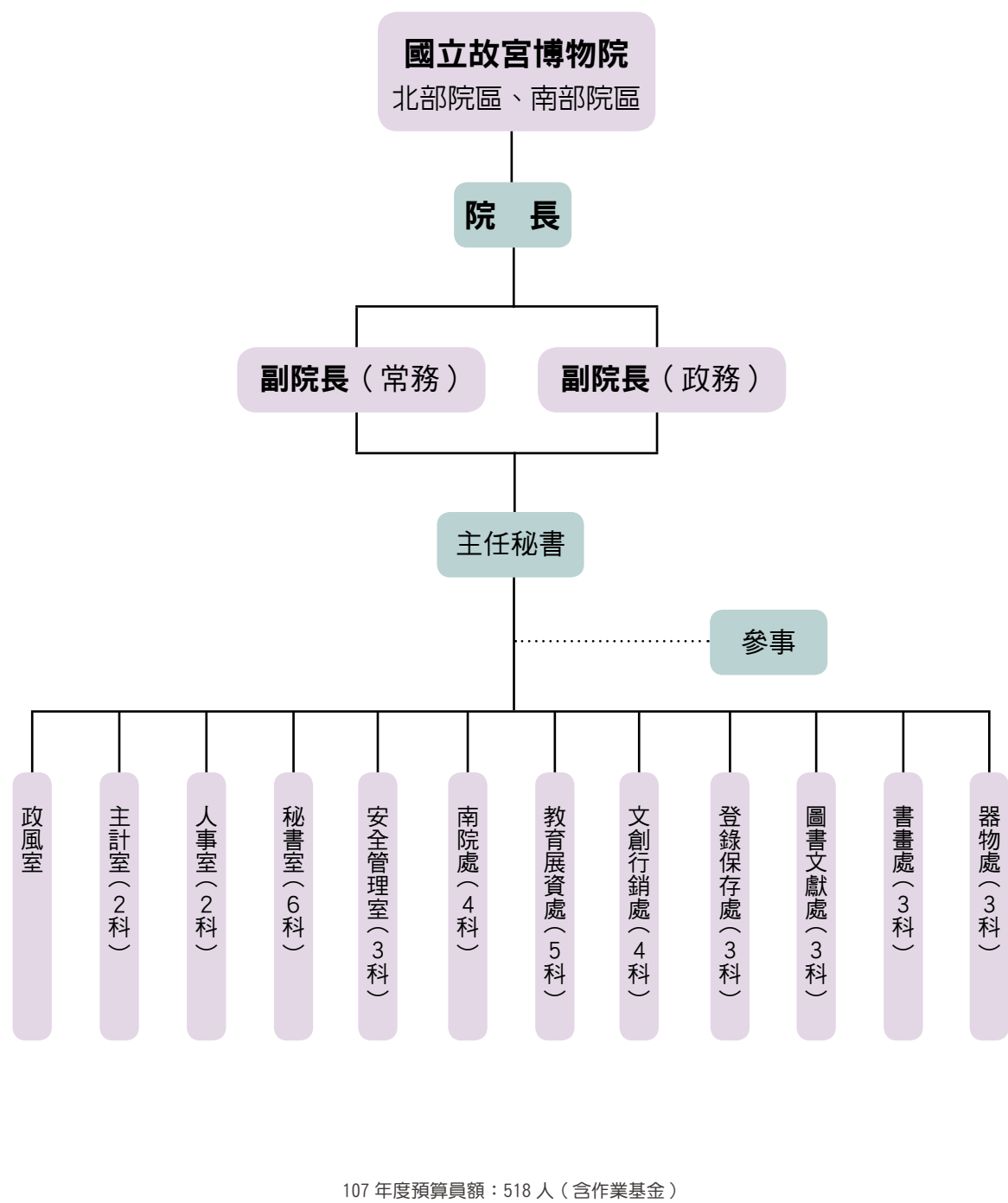
The third division-project of the "New NPM" project, "Construction of International Tourism Network for the Museum Industry," must strengthen lateral coordination and design a "win-win" mechanism in order to effectively gain the approval and support of other museums and integrate them into our common goals.

### 3. From "Display" to "Curatorial" Thinking

The quality of our collection of cultural relics and our professional and dedicated work team has always been the museum's biggest assets. We have the ability to conduct in-depth research on our collection of cultural relics and put together great exhibitions. We plan to further the exhibition techniques from traditional display-style to put together multi-creative curatorial teams and even introduce outside experts and scholars to participate in the process. We will strictly control the process and use technology-assisted display methods in the desire of keeping up with the times and conforming to the interests of visitors.

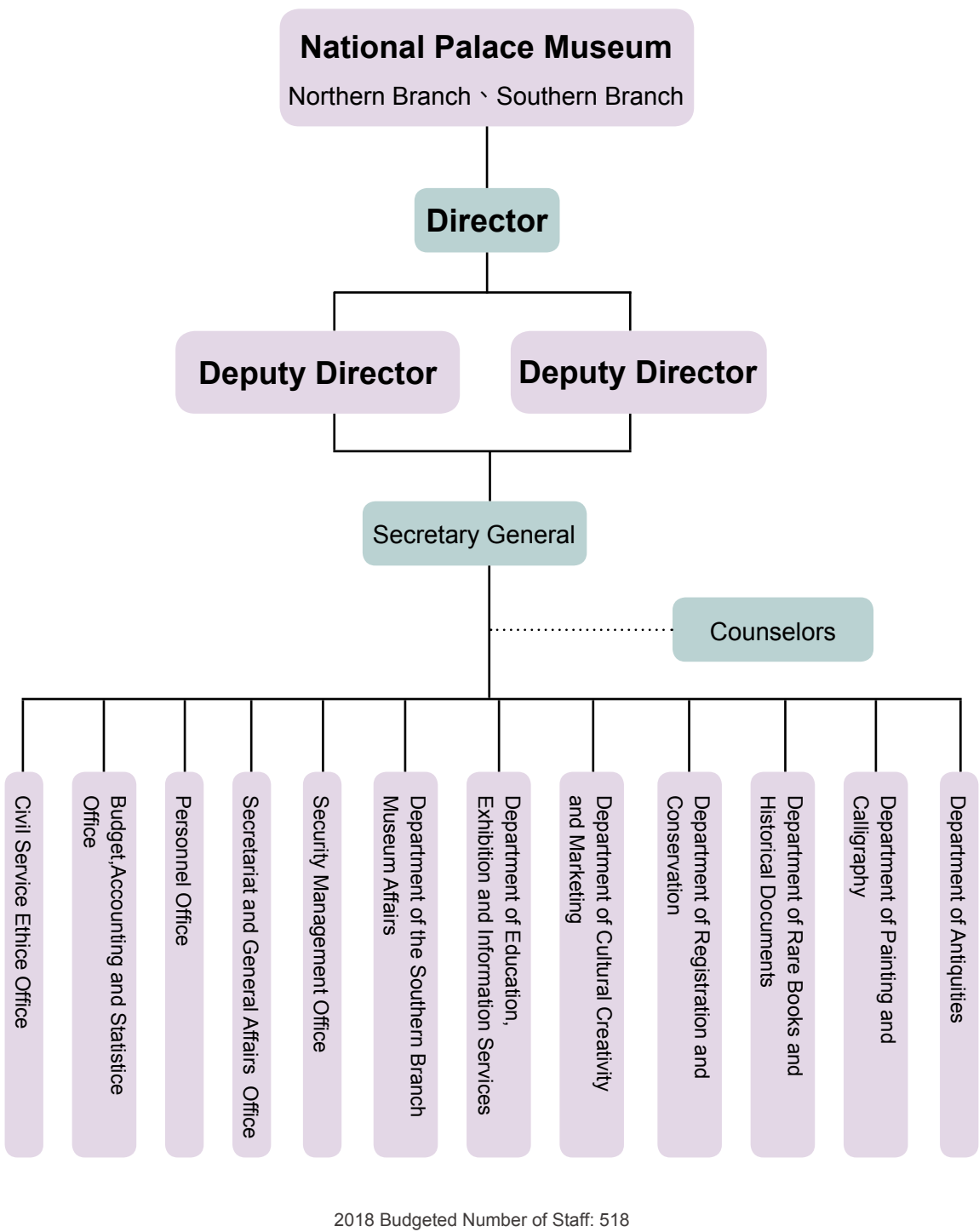
This 2018 annual report is not only the accomplishment of NPM's missions, but also a remarkable result of our consistent effort. I hope our vision of the future is presented as well.

國立故宮博物院組織架構表



說明：  
依本院組織法及處務規程規定，本院置院長一人，副院長二人，主任秘書一人，下設器物處、書畫處、圖書文獻處、登錄保存處、文創行銷處、教育展覽處、南院處、安全管理室、秘書室、人事室、主計室、政風室，共 7 處 5 室，分別掌理各項法定職掌及相關業務。

Organizational Structure



Remarks:  
According to the organization law and the regulations of the National Palace Museum (NPM), the museum has one Director, two Deputy Directors, and one Chief Secretary. The museum also has a Department of Antiquities, Department of Painting and Calligraphy, Department of Rare Books and Historical Documents, Department of Registration and Conservation, Department of Cultural Creativity and Marketing, Department of Education, Exhibition, and Information Services, Department of the Southern Branch Museum Affairs, Security Management Office, Secretariat and General Affairs Office, Personnel Office, Budget, Accounting and Statistic Office, and a Civil Service Ethics Office. In total, there are seven departments and five offices, respectively, to handle various statutory duties and related business.





典藏維護

Collection Management



# 典藏維護

本院典藏文物截至 107 年 12 月 31 日止，共計 697,768 件，有關典藏文物之登錄、保管、維護、展覽及拍攝均依「國立故宮博物院典藏文物管理作業要點」辦理。

## 庫房管理

基於文物典藏管理及安全維護職責，本院持續強化庫房進出控管及各項安全機制，使文物獲得妥善保存與系統化管理。

## 常態性文物抽點

本院為切實檢視文物典藏管理工作執行情形，每年分四季由院長進行抽點各類文物。107 年度抽點各類文物共計 1,994 件。

107 年度本院文物抽點數量統計表

季別	抽點日期	單位	數量 ( 件 )	總計 ( 件 )
第 1 季	03/26	器物處	353	1,994
第 2 季	06/12	書畫處	5	
第 3 季	09/19	圖書文獻處	1,500	
第 4 季	11/30 及 12/07	南院處	136	

## 文物徵集

本院典藏政策以徵集及購藏中華文物為主，近年來配合南部院區之規劃，開始徵集亞洲重要文物。107 年度本院合計購藏文物 158 件、受贈文物 64 件 ( 國贈 42 件、普贈 22 件 )，明細如下：

107 年度本院文物抽點數量統計表

院別	購藏文物	受贈文物
北部院區		●龍樂恆先生捐贈印章 3 件 ( 國贈 ) 及古文獻 9 件 ( 普贈 ) ●吳漢瓏女士捐贈吳學讓先生畫作 10 件 ( 國贈 ) ●莊靈、陳夏生伉儷捐贈印章 1 件 ( 國贈 ) ●李汝寬家族捐贈漆碟 1 件 ( 國贈 ) ●大千館第一批移交文物暨嚴法師移贈文物等書畫作品 26 件 ( 國贈 22 件、普贈 4 件 ) ●大千館第二批移交文物 14 件 ( 國贈 5 件、普贈 9 件 )
	總計 107 年度計受贈 64 件 ( 國贈 42 件、普贈 22 件 )。	
南部院區	●繭山龍泉堂浮世繪版畫 63 件 ●越南林迦罩 1 件 ●日蘭古籍 84 件 ●長崎版畫與繪畫 3 件 ●喜瑪拉雅文物〈大日如來〉1 件 ●中國明清貿易陶瓷 5 件 ●竹巴噶舉祖師藏巴甲熱•益西多杰及其相關傳承唐卡 1 件	
	總計 107 年度計購藏 158 件。	

# Collection Management

By December 31, 2018, the NPM had housed 697,768 artifacts in its collection. The registration, conservation, preservation, exhibition, and photography management of the collection were handled in accordance with the “National Palace Museum Collection Management Operating Guidelines.”

## Storage Management

Due to the NPM’s responsibility in the protection and conservation of the artifacts, the NPM has continued to strengthen the monitoring of all traffic in and out of the Storage Room and to also improve various security mechanisms, so that the artifacts receive proper preservation and can be systematically managed.

## Regular Spot Check for Inventory

To closely monitor the management of the museum’s collection, spot inventory checks are conducted every season in all artifact categories. In 2018, 1,994 items in total were examined.

2018 NPM Artifact Spot Check Statistics

Season	Date	Department	Number Count	Total
Season 1	March 26	Department of Antiquities	353	1,994 Items
Season 2	June 12	Department of Painting and Calligraphy	5	
Season 3	September 19	Department of Rare Books and Historical Documents	1,500	
Season 4	November 30 and December 7	Department of the Southern Branch Museum Affairs	136	

## Acquisition of Artifacts

The collecting policy of the NPM focuses on the gathering and acquisition of Chinese artifacts; however, in line with the planning for the Southern Branch Museum, the NPM began collecting significant Asian artifacts in recent years. In 2018, the NPM acquired 158 items and received 64 items in donation (including 42 national gifts and 22 general gifts) in total. Details are as follows:

The Purchases, Donations, and Deposited Artifacts at the NPM in 2018

Museum	Purchases	Donations
NPM Northern Branch		● 3 seals (national gift) and 9 old documents (general gift) from Mr. Long Lehan ● 10 paintings by Wu Xuerang from Ms. Wu Hanlong ● 1 seal (national gift) from Zhuang Ling and Chen Xiasheng ● 1 lacquer dish from the Li Rukuan family ● 26 pieces of calligraphy and painting (22 national gifts and 4 general gifts) transferred from the Chang Dai-ch'ien Residence and donation from Mater Sheng Yen ● 14 pieces of calligraphy and painting (5 national gifts, 9 general gifts) transferred from the Chang Dai-ch'ien Residence
	Total donations in 2018 : 64 (including 42 national gifts and 22 general gifts).	
NPM Southern Branch	● 63 Ukiyo-e prints from the Mayuyama Ryusendo Art Gallery ● 1 Vietnamese Head of Shiva (lingakosha) ● 84 Japanese and Holland rare books ● 3 Nagasaki prints and paintings ● 1 Himalayan cultural relic (Copper statue of Vairocana Buddha) ● 5 pieces of Chinese Ming and Qing trade ceramics ● 1 Thangka of Tsangpa Gyare Yeshe Dorje, founder of the Drukpa Kagyu and its lineage	
	Total acquisitions in 2018 : 158	





文物展覽  
Exhibitions



# 文物展覽

本院依常設展及特展兩種方式，策劃書畫、銅器、瓷器、玉器、漆器、雕刻、善本圖書與文獻檔案等展覽，並搭配出版圖錄或導覽手冊，讓觀眾一覽豐饒的華夏文化。同時，也積極與國內外單位合作辦理展覽，呈現博物館普世價值。

## ◆常設展

常設展覽最能呈現博物館藏品內容的廣度與系統性。本院收藏可追溯自新石器時代，歷經宋、元、明、清皇室收藏，藏品以皇室品味為主，質地精美，呈現歷代高品質的藝術成就。為讓觀眾對華夏精緻文物發展有系統且完整的認識，本院依材質，以編年方式規劃常設展。

### 「慈悲與智慧—宗教雕塑藝術」

佛教造像除傳達宗教信仰外，文物本身同時具有獨立的藝術價值。北魏的樸實稚拙，唐代的飽滿生動和宋代以後的親切平易，一方面展現不同時代的工藝水準，一方面說明造像主導者的美感訴求。因此，欣賞佛教造像，不僅能體驗其宗教的善，同時更能透過雕塑藝術，感受其普世之美。

### 「貴冑榮華—清代家具展」

本院收藏著一批主要來自清代恭親王府的紫檀木傢俱。紫檀自古就是名貴的木材種類，質地最堅；份量最沉，色澤或不如黃花梨那般華美亮麗，入眼卻是一種非常靜穆沉穩的感覺。而，這些傢俱雖源自一處，其時代風格卻包含了從十七到十九世紀者，所以原本並非全然成套。但順應現代混搭的流行風，本展覽仍嘗試相互組配出分屬兩種環境的組合：一是熱鬧的起居之室；另為寧靜的文房之所，並且參考清代院畫中的場景，置入各色書畫、清玩及陳設器，讓本來失去了真實環境，而侷促在展櫃裡，角色變得有點模糊的文物，重新歸屬到原本的空間中。

### 「集瓊藻—院藏珍玩精華展」

「集瓊藻」是乾隆皇帝所藏一件多寶格的名稱，意指蒐羅眾多珍貴美好的物品。本院珍玩類藏品，多數源自宮廷生活用器。有的用於祭祀儀式，有的作外交餽贈用，有典禮中佩帶的裝身器，也有閨閣內堂梳妝品，有的是廳堂上的陳設或文房几案的用具、休閒把賞的巧玩，還有收納多寶玩器的箱匣等，無一不是設計巧妙、工藝精緻。至於其裝飾題材，不時地穿插歷史典故、民俗傳說、吉祥圖案，深刻浸潤於中國文化底蘊間，營造生活中的端莊、文雅與趣味。

### 「搏泥幻化—院藏陶瓷精華展」

本展覽乃根據本院典藏切入，觀察各個時期、各個窯口的不同釉彩變遷及官樣裝飾在不同階段的發展。整個展覽依序分成「新石器至五代」、「宋至元」、「明」和「清」四個展區展出。「新石器至五代」呈現陶瓷器由原始到成熟的階段。宋金元時期則從生活美學的角度，來看各個窯口瓷器的裝飾與美感。明朝部分旨在陳述景德鎮御器廠的成立，燒造瓷器成為國家大事，而地方民窯亦與之競爭市場。

清朝部分，呈現康熙乾隆三朝皇帝親自指揮御窯廠，官樣影響發揮至極致的現象；隨著國勢式微，終導致晚清的官樣作品混合著民間趣味。

### 「鐘鼎彝銘—漢字源流展」

古時「金」也泛指黃澄澄的銅，故銅器銘文又稱「金文」；銅禮樂器以鐘、鼎為首，故亦名「鐘鼎文」。在銅器上鑄鑄銘文，以述功紀德、祀享於宗廟，藉以光宗耀祖、傳及子孫，既是真切的史料實錄，也是漢字發展史上的寶貴源頭。

「宗周鐘」是傳世西周天子——厲王胡自作器中最重要的樂器；「毛公鼎」則是西周宣王的叔父兼重臣——毛公所鑄禮器，鼎內鑄有舉世最長的彝銘。鐘銘 122 字、鼎鑄 500 字，恰足作為探討漢字源流的題材。

### 「南北故宮 國寶薈萃」

為創造臺灣南北文化雙亮點，實現藝術均富的理念，北部院區正館 302 室與南部院區至寶廳，同時分別展出翠玉白菜、清乾隆金甌永固杯、玉燭長調燭臺、肉形石、越南青花猴王像、印度喀什米爾或喜馬查邦鄔瑪一大自在天等院藏品，以人氣國寶南北輝映，串聯藝術文化的動線。

### 「吉金耀采—院藏銅器精華展」

青銅文明，在鐘鼎彝器的「禮與樂」中讚揚；在立功祭祖的「祀與戎」中頌讚，在周人範鑄紀銘的「其命維新」與「郁郁周文」裡娓娓訴說；歷經東周繁華絢麗的新階段；到秦漢的統一，銅器雖逐步退出禮制的中心，卻轉化成為一種典型，更加的深入思想、文化的底蘊，而文化之美，即深藏在此一器一物之間，致廣大而盡精微，極高明而道中庸。展覽共展出 225 組件銅器，讓觀眾整體認識銅器在商周貴族生活中的功用與文化底蘊。

### 「敬天格物—院藏玉器精華展」

近八千年的發展，玉雕具體地展現了華夏民族敬天法祖的宗教倫理，中世紀以後，形神兼備的寫實手法達於高峰，說明中國文化中重視格物致知的治學傳統。

展覽分「玉之靈」、「玉之德」、「玉之華」、「玉之巧」、「玉不琢不成器」、「玲瓏璀璨」等六單元，選展 400 餘件，「敬天格物」詮釋了中華民族玉文化之特性，也說明了中華古玉最深層的內涵。

### 院藏清代歷史文書珍品

本展覽將以往深藏大內的官書詔令、檔案奏摺、名臣傳記、檔冊輿圖等珍貴史料公諸於世，使觀眾對清代文書發展與面貌有更深入的認識，亦得從中瞭解大清王朝的政治祕辛、君臣關係、政經文化與朝代興衰。此外，臺灣位處中國大陸東南沿海，其地方政務與民瘼輿情素為清政府所重，因而留下許多官方文獻、奏摺輿圖、地方志書史料。本院因之規劃專區，精選展件，方便民眾藉由人、地、事、物的觀照，見證清代兩百餘年間對斯土斯民的關注。



院藏善本古籍選粹

本展覽題以院藏二十餘萬冊善本古籍、佛教經典以及輿圖版畫等珍本書冊，佈陳內容含「清宮藏書」及「訪舊蒐遺」兩大單元，復各分若干子題。前者旨在說明前清宮廷圖書庋藏與分佈概況，兼及其卷帙之浩繁、裝幀之考究；後者則以介紹故宮成立後不斷蒐購、徵集、獲贈之所得為要，其中不乏本院所欠闕，且深具文化學術價值者。展出之件皆為一時之選，觀眾置身其間，當可進一步認識院藏善本古籍的遞嬗過程及其文化意涵，以及中國傳統印刷技法與圖書裝幀之類型特色。

看畫・讀畫－歷代名蹟選萃

本展覽藉由人物、花卉翎毛、山水等畫科中的風格典範，與不同時代、不同流派的變革，來說明中國繪畫的發展脈絡。基於維護有機類材質文物的考量，每季均會更新展品內容。

筆墨見真章－歷代書法選萃

書法是漢文化圈特有的藝術，長久以來在中國文化傳統中蔚成體系，也自然應用在日常生活裡，了無古今隔閡。有關中國書法從古至今發展的歷程，是古今中外世人所關心的課題，本展即由此出發，揭示中華文化的書法藝術發展脈絡。基於維護有機類材質文物的考量，每季均會更新展品內容。

「認識亞洲－新媒體藝術展」

本展以立足臺灣、放眼亞洲為主軸，製作了「認識亞洲」、「印度文化圈」和「華夏文化圈」三部影片，以創新而精緻的詮釋，搭配先進科技的拍攝手法，細膩地呈現陳列室中各項展覽的藝術文化精品，讓觀眾貼近亞洲文明的深邃與遼闊。

「奔流不息－嘉義發展史」

本院南部院區座落在嘉義，為了與地方聯繫，特別以院藏歷史文物及新媒體藝術手法策劃本展。展覽依時序發展，分為「旭日初昇－地理」、「嘉邑興起－開發」、「人文薈萃－文化」三單元，闡述史前到現代嘉義歷史文化及地理人文景觀；並藉新媒體互動年表及小型專題展覽，讓觀眾透過多元途徑認識嘉義豐富且深遠的歷史、文化和藝術發展。

院別	陳列室	常設展名稱
北部院區	101	慈悲與智慧－宗教雕塑藝術
	103	院藏清代文書珍品
	104	院藏善本古籍選粹
	106	集瓊藻－院藏珍玩精華展
	108	貴冑榮華－清代家具展
	201、207	搏泥幻化－院藏陶瓷精華展
	204、206	筆墨見真章－歷代書法選萃
	210	看畫・讀畫－歷代名蹟選萃
	301	鐘鼎彝銘－漢字源流
	302	南北故宮 國寶薈萃
	305、307	吉金耀采－院藏銅器精華展
南部院區	306、308	敬天格物－院藏玉器精華展
	S201	玉見亞洲－院藏玉器展
	S202	芳茗遠播－亞洲茶文化展
	S301	認識亞洲－新媒體藝術展
	S302	流不息－嘉義發展史
	S303	佛陀形影－院藏亞洲佛教藝術之美
	S304	錦繡繽紛－院藏亞洲織品展
	至寶廳	南北故宮 國寶薈萃

「佛陀形影－院藏亞洲佛教藝術之美」

本展覽以泛亞洲的視野，向觀眾呈現佛教藝術在亞洲各地的豐富面貌。展覽在一件北印度秣菟羅(Mathur)地區的佛塔欄楯作為開場，分為「誕生的喜悅」、「佛陀的智慧」、「菩薩的慈悲」、「經藏的流轉」與「密教的神奇」等五單元展出，其中第四單元展出本院重要典藏康熙八年《龍藏經》。

「錦繡繽紛－院藏亞洲織品展」

本展覽除在院藏織品文物中進行選件覽，以「絲綢故鄉」、「紗籠風采」、「夢幻彩織」、「草原色彩」和「東西交織」等五單元，分別展出東亞、東南亞、南亞、中亞和西亞等五個不同區域的織品，最後再以「織染繪繡」單元帶領觀眾認識亞洲各地的傳統織品工藝，進而欣賞亞洲的人文藝術成就。

「玉見亞洲－院藏玉器展」

本院所藏亞洲玉器主要來自清宮舊藏，不但光彩奪目、精緻絕倫，為宮廷文化帶來了異域風尚，也豐富了傳統的玉器工藝技術，這些作品的製作時間軸橫跨十五至十九世紀，空間軸指向昔日蒙兀兒帝國、印度土邦、鄂圖曼土耳其帝國等地以及中亞東部的新疆，希冀能更清晰呈現各地不同風土下的玉器風貌。

「玉見亞洲－院藏玉器展」

本院所藏玉器來自清宮舊藏，不但帶來了異域風尚，也豐富了傳統的玉器工藝技術。



「芳茗遠播－亞洲茶文化展」

本展覽共分為「茶鄉－中華茶文化」、「茶道－日本茶文化」、「茶趣－臺灣工夫茶」等三單元，展出院藏茶文化相關文物，呈現各區域特有的品茗方式與文化；並藉由明代茶寮、日本茶室及現代茶席等情境空間展示，營造出不同時空飲茶的特有氛圍，帶領觀眾認識茶在亞洲的傳播與交流，如何發展出各具特色又相互融通的茶文化。

◆年度特展

特展以主題策展為主，屬本院典藏單位研究成果展，能深入呈現策展同仁之研究心得。

貴貴琳瑯游牧人－院藏清代蒙回藏文物特展

本展覽以清朝宮廷與蒙古、回部、西藏諸藩部之間往來互動的相關文物為中心，從人類學與物質文化的角度出發，一方面闡釋蒙回藏游牧文化的特質，同時解析文物本身的藝術特色及其所傳達的文化內涵。



### 適於心—明代永樂皇帝的瓷器

本院典藏的傳世永樂瓷器，質量俱精，本次展覽特別精選一百件左右的作品，分為三個單元。第一單元「內府燒造」，呈現永樂時期瓷器的性質、面貌及特色。第二單元「對外交流」展現瓷器上所見與西藏以及中西亞文化交流的軌跡，第三單元「承襲與模仿」，呈現明代永樂、宣德時期的瓷器在清代康熙、雍正、乾隆時期的仿作，希望透過本次展覽，參觀者能從中看到傳世永樂官方用瓷的時代面貌及文化意涵。

### 品牌的故事—乾隆皇帝的文物收藏與包裝藝術

「品牌的故事—乾隆皇帝的文物收藏與包裝藝術」特展是以清高宗（在位期間：1735-1795）的文物收藏和與之相關的包裝藝術作為展覽主軸，透過器物、書畫及圖書文獻等各類精美選件，呈現乾隆皇帝鑑賞文物、經手把玩，不僅為之量身訂製匣盒，妥適儲藏；同時也從中衍生出別具時代風格特色的新品。種種作為彷彿可以和現代人開創新品、建立品牌的概念相呼應，進而得以從乾隆品牌醞釀成形的視角，重新思索十八世紀出產的新樣式和皇家舊藏文物之關聯，以及通過各式令人讚嘆驚奇的收納方式，瞭解古代的包裝藝術和蘊含其中的美學創意。

第二站來到了南部院區，面對十八世紀的包裝方式與設計巧思，除了反思品牌再造的可能性外，回想當年皇帝命名之時給予「嘉其忠義」的期許，彷彿喚醒一段沉寂已久的歷史，再度擦亮「嘉義」—這塊老字號招牌，並且從展覽最後「嘉義限定」中，回應相關的品牌故事。

此展覽獲得《博物館評論》推薦為2018年1月份重點展覽之一。獲設計採買誌 (Shopping Design) 入選2018《Shopping Design Award》Taiwan Design Best 100- 年度最佳概念展覽。



「品牌的故事—乾隆皇帝的文物收藏與包裝藝術特展」獲《Shopping Design Award》Taiwan Design Best 100- 年度最佳概念展覽

### 紫砂風潮—傳世器及其他

配合新北市立鶯歌陶瓷博物館「紫砂漫遊·聚焦臺灣」特展，於本院推出紫砂陶瓷器主題展覽，盡數展出院藏康熙朝宜興胎畫琺瑯茶器，呈現宮廷品茗之雅趣，提供觀眾更豐富的欣賞經驗。

此次展覽以「紫砂風潮」為題，分成四個單元依序展出相關器類。第一單元「皇家茶器」，展出珍稀罕見的宜興胎畫琺瑯茶器。第二單元「魅力琺瑯彩」，則藉由瓷胎、金屬胎、玻璃胎畫琺瑯等文物，說明宜興胎畫琺瑯茶器製作背景存在的工藝與文化交流面向。第三單元「宜興·歐窯與廣窯」，旨在透過傳世定為宜興窯的作品，呈現古今理解宜興窯產品的轉變。第四單元「茶·饗宴」依據本院典藏品，規畫一個帝王專屬茶席，想像清宮茗事可能的樣貌。

### 天香茄楠—香玩文化特展

本展覽分成兩部分，一是「香之道」，通過本院所收藏的宮廷茄楠沉香，看過去的日子裡，稀有的沉香是如何被珍藏、穿戴及薰燃品玩，故分為「收藏陳設」、「隨身佩飾」、「品香香具」三個單元，以了解古人是如何使用這種價比金高的香中鑽石，讓生活更有味道。二為「香之味」，看今日除收藏、佩戴外，過去數十年來，臺灣復興了品香文化。以品香為主，發展出完整的香席器用，藉由展出「香

具藝術」與「品香空間」二單元，讓這些優秀的創作來說明現代人如何玩香，同時傳遞著屬於現代人生活的美感。

### 實幻之間—院藏戰國至漢代玉器特展

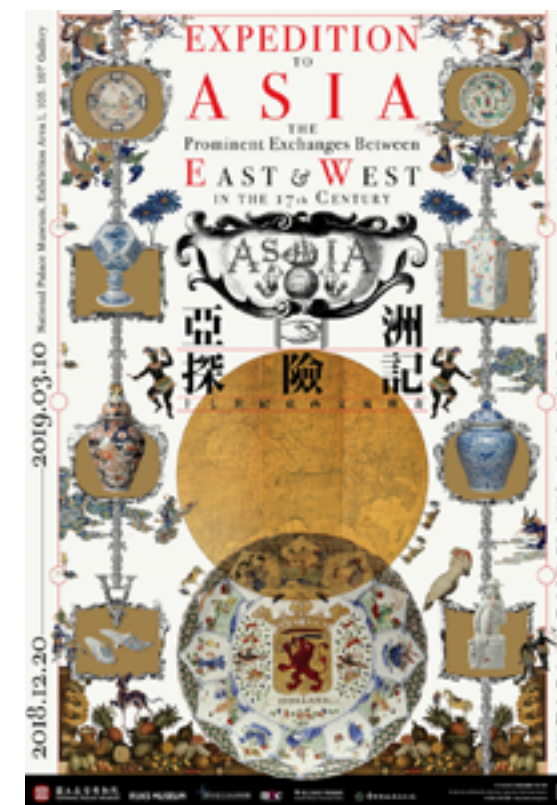
此次展覽共展出戰國至漢代精選玉器212件，其中清宮舊藏有114件，新入藏者為98件，展品件件具代表性，不僅可呈現此時代璀璨紛呈的藝術美感，也足以說明這個時代的玉器故事。戰國至漢代玉器追求動態錯覺的目標儘管一致，身形也依循相同的蜿蜒體態，但作品的錯覺效果卻截然不同，如戰國玉龍是足爪錯置、動靜互見的平面形式，而漢代玉獸則為身形扭轉、張馳各異的立體形態。為了探明這些問題，展覽共分「動感十足的玉器時代」、「戰國至漢代玉器的藝術風格」、「感知世界與物理世界的對話」、「引人入勝的錯覺藝術」四個單元來理解。

### 亞洲探險記—十七世紀東西交流傳奇

本展覽以荷使出行成功覲見大清皇帝的旅程，作為敘事切入的視角，並且精選本院和荷蘭阿姆斯特丹國家博物館、日本海杜美術館、大阪市立東洋陶磁美術館、臺南市政府文化局、國立臺灣大學圖書館、藝術史研究所等合作單位的館藏，共同呈現一段迴盪於東西之間交流故事。

本展覽分成四個單元，序幕「行旅足跡」—展示荷使旅程所見相關紀錄與物件。第二單元「異國奇珍」—展現兩個端點的人們對異國充滿期待與想像，促使具有東方風格或看起來像是西方情調的物品，競相湧現。第三單元「東方風情」—儘管十七世紀的時空背景下，觸手可及外來文化的衝擊，然而明朝皇帝仍然一如往昔地祭祖謁陵，而隱身於書齋中的文人，亦暢所欲言談個人品味。最後「寰宇交會」單元—則以同時混融東西特色的裝飾風格，如瓷器上的裝飾紋樣，蘇州版畫和世界地圖中的轉譯手法，重建十七世紀的世界觀，以及東西交會影響下的藝術與文化。

本展覽獲得 GQ 展覽推薦：2019 過年連假一定要走跳的 10 個展覽！



「亞洲探險記—十七世紀東西交流傳奇」記者會



### 古人掌中書—院藏巾箱本特展

今人所稱的袖珍書、口袋書或掌中書，即古時的「巾箱本」，其外型小巧細緻，攜帶方便，深受古今社會民眾喜愛與收藏。古代袖珍書內容廣泛，包括商人旅行書、考生挾帶書、學子經書詩文，以及通俗小說、醫書等，兼具裝飾性與實用性。時至今日，袖珍小冊仍為大眾愛不釋手的隨身讀物。觀眾透過院藏袖珍本特展，當能以古證今，目睹圖書演變史。

本展覽旨在呈現巾箱本的淵源歷史、裝幀形式、開本尺寸與內容差異，計分為「巾箱本五經」、「古人展書讀」、「皇家藏袖珍」，以及「大書配小書」、「巾箱走四方」五單元。另外，此次特別規劃教育推廣區，分別展出借自國家圖書館典藏國內私人藏家寄存的西洋袖珍本，以及黃震南先生所藏臺灣早期袖珍圖書，和當代袖珍書。

觀眾透過展覽，不僅可瞭解古人藏書於箱篋的文化背景，兼亦想見其行旅坐臥書必隨身，或展卷誦讀，或把玩賞鑒的文化現象。尤有進者，觀眾於欣賞文物之際，亦得以古證今，目睹袖珍本在圖書發展歷程中所展現的不同面貌。

### 宋代花箋特展

「花箋」泛指經過裝飾的箋紙，此次展出則是以宋代研花箋為核心，「研花」技法乃是利用雕版在紙上研壓出凹凸紋飾。文獻上記載的研花箋可以溯源至五代，然而傳世實物則以北宋為最早，本展共精選 20 組件書畫，其中以宋人書信居多，這些紙張上的花紋除了幾件顯而易見外，大多數難以用肉眼看到，在過去都被誤認為素箋。這批裝飾得既低調，卻又極精緻的宋代花箋，由於製作技法、裝裱過程等因素，再加上歷經近千年的風霜歲月，使得這些紋飾在辨識上已相當困難，唯有利用特殊的攝影技術，才能將這些消失近千年的紋飾重現。為了讓觀眾一睹這些隱藏在宋人書畫中的紋飾，除了展示原作外，同時也會搭配影像輸出，援以展現研花箋紙在尺牘書寫文化中的風采，彰顯宋代研花箋紙藝術的卓越成就。



宋代花箋特展選件〈宋徽宗池塘秋晚圖 卷〉局部

### 燈輝綺節—花燈節慶圖特展

本院與元宵節慶相關的書畫典藏質量俱佳，本展共規劃「年節年俗」、「花燈迎春」、「歲朝報喜」三個單元，讓觀眾宛若穿越時空，親臨其境地賞覽古代濃厚的年節歡慶興味，體驗元宵燈市之輝煌盛景。同時段，南部院區亦精心擘劃「戊戌狗年・喜迎上元—節慶主題特展」，南北相互輝映，共慶此元宵佳節。



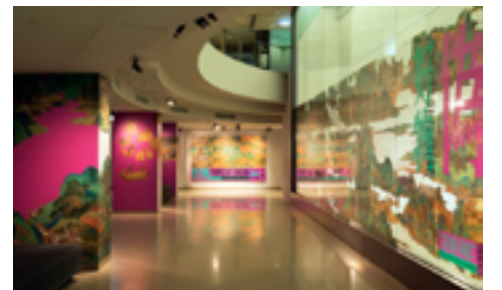
「燈輝綺節—花燈節慶圖特展」展場

### 偽好物—十八世紀蘇州片及其影響

本次特展以「偽好物」為題，呈現一批頗具水準、製作於十六到十八世紀、與蘇州風格相關的偽古書畫作品及其影響。這類冠上唐、宋、元、明書畫名家頭銜的偽作，無論品質精粗，在近代籠統地被稱為「蘇州片」。由於它們被視為贗品，即使大量存在於公私收藏中，卻長期受到忽略。

然而，題材繽紛且為數眾多的「蘇州片」，正反映出明末清初「古物熱」與書畫消費蓬勃的氛圍。藉由本院典藏的明末清初「偽好物」，可以展現當時商業作坊如何以古代大師為名，進行再製，同時藉用文徵明 (1470-1559)、唐寅 (1470-1524)、仇英 (約 1494-1552) 等蘇州名家的風格來回應這波需求，提供消費者對於著名詩文經典或討喜吉慶主題等種種的活潑想像，打造出許多如〈清明上河圖〉、〈上林圖〉等熱門商品，並影響清代宮廷繪畫發展甚多。

本展與中央研究院、國立臺灣師範大學藝術史研究所跨單位合作策展，並結合趣味的蘇州片買賣 APP 互動裝置，提供民眾嶄新體驗。本展登上日本讀賣新聞專題報導，深獲國際學者肯定，為本院提供多元展覽主題之成功案例之一。



「偽好物—十八世紀蘇州片及其影響」展場

### 杏林春暖—養生醫療趣味書畫特展

傳說中永生不老的仙丹和起死回生的妙藥，或許遙不可及，卻經常成為書畫中富含神話色彩的趣味主題；天下雖無不死之藥，先民的智慧卻給我們留下了長生之道。本展分「煉丹」、「醫藥」，與「傳統養生術」等三類主題。展品包括明代仇英風格的〈玉洞燒丹圖〉卷、主張服氣以養精神的養生法〈黃庭經〉、類似按摩口訣的〈神仙起居法〉，以及魏晉名士嵇康強調「清虛靜泰，少私寡慾」，從心出發的〈養生論〉。原本收藏於清光緒帝瑾妃所居永和宮，提倡結合肢體動作和呼吸吐納的健體運動〈八段錦圖冊〉，以及用一百二十多種中藥名稱串聯成文的短篇趣文〈桑寄生傳〉也一併展出。另國寶名作宋李唐〈灸艾圖〉軸或明唐寅〈燒藥圖〉亦同步展出，希望透過此展拉近古今距離，同時呼應目前民眾所關心的健康養生議題。



「杏林春暖—養生醫療趣味書畫」展場



### 典藏新紀元—清末民初的上海畫壇特展

本院在前清舊藏的基礎上，多年來透過收購、捐贈與委託寄存等方式，持續不斷地擴充典藏。這批新入藏或寄存的書畫文物，彌補了本院既有收藏所未及之處，使本院的展覽主題與內容更加豐富多元。因此推出「典藏新紀元」系列特展，期能與臺灣民間攜手，共同深耕文化，一同邁向典藏的新紀元。

本展覽為「典藏新紀元」系列特展之一，以清末民初的上海畫壇為題，展陳五十八件作於 1850 至 1930 年代之間的作品。上海於 1843 年開埠，逐漸躍昇為中國對外貿易第一大港。經濟發展造就了新富階級，其對文化商品的大量需求，復帶動書畫市場的蓬勃。大江南北的書畫家薈萃於此，以書畫買賣為營生。他們筆下鮮麗明快的色彩、通俗易懂的題材，吸引來自海內外的廣大主顧，形成了俗稱為「海派」的紛然面目。

本展覽透過「八方雲聚」、「金石花鳥」、「山水士氣」、「書畫營生」等四個單元，探索這時期上海畫壇（海派）多元風格的生成、金石畫派的興起、山水畫風的發展、以及書畫贊助形式的轉變。藉著梳理花鳥、山水與人物等傳統題材在近代繪畫市場勃興之際的演變與發展，冀能引領觀眾進入二十世紀之交上海繁華多彩的繪畫世界。



「典藏新紀元—清末民初的上海畫壇特展」展場

### 何處是蓬萊—仙山圖特展

傳世山水畫中蘊含有不少仙境題材的作品，院藏宋元明清的畫作也具備多樣且豐富的仙山面貌。本展精選三十幅繪畫，規劃為「仙境飄渺」、「別有洞天」、「修行採藥・遇仙升仙」三個單元。

第一單元「仙境飄渺」，呈現畫中瑰奇變幻的仙山樓閣，以及崑崙、蓬萊、方壺、瀛洲等仙境樂園，作品包括宋緙絲〈仙山樓閣〉、明文伯仁〈方壺圖〉、傳宋趙大亨〈蓬萊仙會〉等。第二單元「別有洞天」以道教的洞天福地觀念為主軸，彰顯靈山洞府的神秘氛圍，與道士畫家對聖山的崇敬，傳五代董源〈洞天山堂〉、元方從義〈神嶽瓊林圖〉是代表作品。第三單元「修行採藥・遇仙升仙」則是探尋一般人的慕仙心理，及入山修道由凡入聖的實踐與超脫，展件包括傳宋燕文貴〈三仙授簡〉、明崔子忠〈雲中雞犬〉等。期盼藉由展覽的推出，讓觀眾能夠神遊古畫裡的仙山聖境，並領略此中深刻的文化意涵。



國寶再現展覽環景圖

### 國寶再現—書畫菁華特展

本院典藏的書畫，屬於「文化資產保存法」所定義的「古物」，意指各時代、各族群經人為加工，具有文化意義之藝術作品，並依其藝術性的高下，區分為「國寶」、「重要古物」和「一般古物」三種等級。

為了與國人分享努力推動古物分級的亮麗成果，本院特別邀請文化部與文化資產局，透過辦理「書畫菁華特展」的方式，共同推介古物分級制度的內涵，援以增進觀眾對古物分級制度的瞭解，達到弘揚國寶、推廣珍貴文化遺產的目的。

繼 106 年 10 至 12 月「國寶的形成—書畫菁華特展」獲得極大迴響之後，北部院區 107 年 10 至 12 月再度推出「國寶再現—書畫菁華特展」，於 210 陳列室展出 26 件國寶級精品，內容包括東晉王羲之 (303-361)、唐閻立本、玄宗李隆基 (685-762)、徐浩 (703-782)、宋范寬 (約 950-1031 間)、易元吉 (11 世紀後半)、蘇軾 (1037-1101)、米芾 (1051-1107)、高宗趙構 (1107-1187)、蕭照 (12 世紀)、夏珪 (活動於 1195-1224)、馬麟 (活動於 1195-1264)、金武元直 (活動於 1149-1189)、元鮮于樞 (1246-1302)、趙孟頫 (1254-1322) 等名家的書畫，堪稱件件俱為美術史上流傳有緒，蔚為時代典範的一時之選。



「國寶再現—書畫菁華特展」由故宮與文化部、文化資產局共同辦理，目的在推介古物分級的制度與成果。



國寶再現—書畫菁華特展開幕記者會合影





### 百卉清供—瓶花與盆景畫特展

百卉清供 - 瓶花與盆景畫特展圖錄

今年適逢臺灣舉辦世界花卉博覽會，本院特以「百卉清供—瓶花與盆景畫特展」為主題，將賞心悅目的花藝插作與盆景藝術結合，透過繪畫之美，與此次花事盛會相互呼應。長久以來，植物一直是藝術家創作靈感的來源，其枝幹、花葉的繁複構造與多樣的色彩面貌，展現出大自然奧妙與季節的變化。花木可在土地自然生長，亦可經由人工培育，再移入室內賞玩。而將植物轉化為審美對象與藝術題材，其形式除折枝寫生外，常見還有「瓶花」與「盆景」。「瓶花」顧名思義，即用容器插貯四季花卉，花枝剪裁講求比例姿態；「盆景」乃將木本、草本植物經過修剪、攀紮移種於盆盎，兩者皆著重表現人為的造化之美。瓶花始於六朝至唐代禮佛供花而來；歷經宋、元的發展，花卉品種增多，培植技術成熟，加上陶瓷工藝蓬勃發展，折枝插瓶逐漸形成風尚。明、清園藝繁榮興盛，文人雅士蒔花藝卉，對花木、湖石審美的講究，眾多品賞專著相繼問世，更促成了盆景的精緻化。

栽培有畫意的盆景，或插出有韻致的瓶花，皆是陶冶性情之雅事。所謂「一花一世界，一葉一如來。」畫家筆下的瓶花、盆景作品，反映其觀察力與美感創意，以及傳統民俗豐富的象徵意涵。此次精選院藏佳作共四十二組件，希望觀眾品賞百卉丹青之間，能由衷體會萬物之美，進而深思如何與自然環境和諧共生。

### 再現傳奇—VR 藝術體驗特展

虛擬實境科技方興未艾，是藝術創作與詮釋的新興媒材。自 104 年始，本院與虛擬實境技術頂尖廠商 HTC 合作，在 VIVE 平臺上開發了精彩的 VR 藝術作品。

107 年本院與 HTC VIVE 團隊，以國立故宮博物院《清院本清明上河圖》為藍本，開發 VR 內容，共同推出「清明上河圖系列 VR—虹橋市集、野臺戲、金蘭居餐廳」，玩者能微觀的細細賞玩畫作中的人物、街景、建築、民俗活動，或巨觀的在古畫時代中進行互動遊戲。

### 鬼功·象牙球：牙雕的奇巧極致特展

本展展出之雲龍紋套球以象牙雕刻，由大套球、承盤、支架、小套球、底座組合而成。大套球表面以高浮雕刻飛龍穿梭於祥雲間，內部則雕刻各種鏤空精緻的幾何紋，共 24 層；小套球鏤雕相同主題，也有 9 層之多；支架上鏤雕八仙及山水人物。在 18 至 20 世紀初，這些象牙雕刻奢侈品，被西方博物館視為是中國晚期奇巧工藝的代表。

### 圓滿—〈青花柳葉鳥紋盤〉修復成果特展

106 年 7 月 18 日的早晨，當南部院區博物館管理員進行例行開館巡檢時，驚覺「揚帆萬里—日本伊萬里瓷器特展」展廳內展品〈青花柳葉鳥紋盤〉受損並脫離支架。本院組成修復團隊檢測盤體、分析數據，做科學化的驗證，解明其自然崩壞原因，並以日方指定的「金繕」方式進行修補；「金繕」是日本傳統的技法，也蘊含著作品的新歷史以及兩館友好的美麗記憶。黏合、描漆與敷金，每一個過程，團隊都竭盡心力；修護後的瓷盤，綴上了美麗的金線；盤體中央呈現出如英文字母「Y」狀的修補痕，宛若金色的生命線，讓將近四百歲的〈青花柳葉鳥紋盤〉獲得了新生。

### 戊戌狗年・喜迎上元—南院年度特展

本院為與嘉義年度盛事「臺灣燈會」相互輝映，開春特展將以狗年為引，精選本院與狗年、新春、元宵及吉慶主題相關的文物，以饗觀眾。本展共分四單元：第一單元「狗年呈祥」擘畫展出清代宮廷畫家郎世寧 (Giuseppe Castiglione, 1688-1766) 〈十駿犬〉系列作品，幅幅皆以精細生動的筆觸、逼真描繪進獻清宮的名犬形象；第二單元「歲朝迎春」展示清代宮廷年節相關文物；第三單元「歡慶元宵」呈現古人張燈結綵、歡度上元佳節的情景；第四單元「福壽吉祥」精選富含吉慶象徵的文物，帶領觀眾一同進入古代的迎歲風俗。



2018 臺灣燈會璀璨登場 故宮南院數位燈區熱鬧迎春

### 來自天方的仙工—南亞美玉特展

本展覽精選 142 組件南亞美玉，第一單元為蒙兀兒帝國君王與貴族生活使用的玉器，第二單元從御製詩討論乾隆皇帝的美學觀，第三單元以「非典型蒙兀兒風格的印度玉器」說明印度土邦在蒙兀兒文化影響下的地方特色。

### 織路繡徑穿重山—臺灣原住民族服飾精品聯展

本院邀集國內六座博物館：中央研究院民族學博物館、國立臺灣大學人類學博物館、國立臺灣博物館、國立臺灣史前文化博物館、北投文物館以及順益臺灣原住民博物館，共同策劃此次聯展，展覽依據臺灣原住民各族服飾的表現特色，區劃出不同技法、材質的展區，包含傳統的打製樹皮布、皮革、織布、綴珠、刺繡、貼縫等技法運用在服裝形制及飾品上的演變與普及現象。此展蘊含不同族群、地域、使用場合或社會階級的文化意涵，展出獨特又具代表族群文化傳統的服飾。

## 配合「2018 臺中世界花卉博覽會」行銷

### 花之禮讚—四大美術館聯合大展

本院配合「2018 年臺中世界花卉博覽會」，特別規劃與東京富士美術館、奇美博物館與國立臺灣美術館共同合作主辦「花之禮讚—四大美術館聯合大展」，於臺中國立臺灣美術館展出。展覽精選臺灣北、中、南三地重要博物館及美術館，以及日本東京富士美術館典藏精品，透過跨國交流與館際之間的合作，企圖展現臺灣、華夏、日本與西洋四種不同文化脈絡的世界觀與價值觀。

本展覽榮獲《藝術家》雜誌「十大公辦好展覽」第九名。

### 「花事・閒情—品味花器與生活」特展

於南部院區舉辦「花事・閒情—品味花器與生活特展」，以「花事・閒情」為題，呼喚人與花的亙古情緣。此外，臺灣早期花器兼融中國花藝、日本花道及本土工藝，形成獨具特色的臺灣花器，頗有可觀之處，展覽特闢單元，觀眾可一睹臺灣本土花器的風采。展覽亦透過新媒體創造的超現實花園「月影梅」，邀請觀眾進入花器的奇幻世界，體驗科技與藝術完美融合的絕妙意境。

### 故宮花蝶館—新媒體藝術展

近年來致力結合人文歷史與科技創新應用，以藝術與科技跨域之多重視野，著重於數位藝術教育之推廣，本院為響應「2018 年臺中世界花卉博覽會」，特別規劃建置「故宮花蝶館」，以臺中當地之花、鳥主題特色、園區「生態・Nature・自然共生」核心價值為發想，將故宮本院典藏重要文物，轉化為新媒體藝術，並融合教育推廣面向，打造全新沉浸式美學體驗場域。



「花之禮讚—四大美術館聯合大展」海報

## ◆與院外單位合作辦理特展

### 北部院區「大英博物館藏埃及木乃伊—探索古代生活」特展

古埃及，充滿神秘色彩的古文明國度；木乃伊，更是數千年來大家從未停止關注的議題。本展覽以電腦斷層掃描技術 (Computerized Tomography, CT) 完整呈現遠古時期的 6 具木乃伊，另輔以棺槨、陪葬品及石碑等超過 200 件文物，透視古埃及的生活樣貌。

過去十年來，大英博物館利用電腦斷層掃描技術，以非侵入性方法研究館內木乃伊，透過電腦儀器不僅看見木乃伊不為人知的一面，更藉此推斷古埃及人飲食習慣、生活文化、宗教信仰、健康狀況甚至死亡年齡。利用新科技透視木乃伊，除看見文字未曾記錄的過去，更能確認過去被隱藏的重要資訊。

### 南部院區「揚帆萬里—日本伊萬里瓷器特展」

本展覽件來自大阪市立東洋陶瓷美術館，共 161 組件作品，其中主要是十七、十八世紀外銷歐洲的伊萬里瓷器，並以「伊萬里瓷」、「炫富道具」、「筵席食具」、「宮殿裝飾」等四單元，介紹伊萬里瓷器的特色，以及其在歐洲的用途。第五單元「國使贈禮」則展示清宮舊藏 13 組件伊萬里瓷，以不同的收藏脈絡，呈現伊萬里瓷器在航海時代的貨利爭逐中，百餘年的歷史風華。

### 北部院區「千年一問 鄭問故宮大展」

本展由文化部主辦，無限創藝教育有限公司承辦，本院和中華文化總會協辦，鄭問先生以武俠、歷史漫畫聞名，融合中國水墨畫跟西方繪畫技巧的強烈風格，開闢漫畫創作的藝術新領域，作品包括《刺客列傳》、《東周英雄傳》等知名作品，廣受海內外讀者青睞，此外更將創作能量跨足動畫、遊戲界，創下臺灣漫畫的里程碑。本展展出 250 幅餘鄭問先生手稿作品，並以多媒體方式再現鄭問作品之精神。

### 北部院區「悠遊風景繪畫—俄羅斯普希金博物館特展」

本展由聯合數位文創公司向本院提案申請，經本院審查同意辦理，以俄羅斯普希金博物館世界著名的法國 19 世紀風景繪畫為主題，精選 17 世紀至 20 世紀名家如巴洛克派的法國風景名家克勞德・洛罕、洛可可派大師布雪、巴比松派的柯洛、印象派的雷諾瓦、塞尚、盧梭、高更等 48 位重量級藝術大師共 65 件作品。展覽以「近代風景繪畫的起源」、「讚頌大自然」、「巴黎城市光影」、「巴黎近郊的自然景致」、「南法明媚風光」及「海外的異想世界」為主題，引領民眾認識法國近代風景繪畫。



## Exhibitions

The NPM regularly organizes permanent and special exhibitions on painting and calligraphy, bronzes, ceramics, jades, lacquerwares, sculptures, rare books, and historical documents. The exhibitions are complemented with catalogues, guidebooks, and pamphlets, offering visitors an overview of the rich and vibrant nature of Chinese culture. At the same time, the NPM also actively promotes exchange exhibitions with local and international museums, thus connecting the NPM with the rest of the world and allowing it to express its universal value as a museum.

### Permanent Exhibitions

Permanent exhibitions present the breadth and systemization of the museum's collection. The NPM houses artifacts dating back to the Neolithic Age and works from the imperial collection of the last four dynasties of China—the Song, Yuan, Ming, and Qing—which fully demonstrate the imperial aesthetic taste and the beauty and refinement of the artistic achievements of these dynasties. The NPM has arranged these exhibits according to material and chronological order.

### Benevolence and Wisdom: Buddhist Sculptural Arts

Besides the religious content of Buddhist sculptures, these objects also possess their independent artistic merit. Northern Wei sculptures tend to be modest and simple. Tang sculptures are often rotund and lively. Starting from the Song era, sculptures became more closely associated with ordinary people. In addition to revealing the technical development of each period, they also reflect their makers' standards of beauty. Thus, appreciating religious sculpture not only imparts their ideological ideals, but also conveys universal concepts of beauty.

### Splendors of Qing Furniture

The collection of the NPM includes a set of red sandalwood furniture originating principally from the Prince Gong Mansion of the Qing Dynasty. Since ancient times, red sandalwood has always been valued for its hardness and density. Though not as brilliant or beautiful as rosewood in terms of color, red sandalwood nonetheless imparts a sense of serenity and stability. Though these pieces of furniture derive from the same source, they were not originally from the same set, with styles actually ranging from the 17th to 19th centuries. However, following the modern taste of mixing and matching styles together, this exhibition attempts to reconstruct furniture arrangements for two different settings: one for the more lively setting of a living room, and the other for the quiet abode of the scholar's studio. Consulting scenes of Qing Dynasty life depicted in imperial paintings, various pieces of painting and calligraphy, curios, and display objects have been included here to provide a more accurate reconstruction of a room at the time. With these objects, whose original meanings were obscured by placing them in isolation behind glass display cases, we can rediscover their original setting within the simulated time and place seen here.

### A Garland of Treasures: Masterpieces of Precious Crafts in the Museum Collection

"A Garland of Treasures" is the title given in the Qing dynasty by the Qianlong emperor to a curio box in his collection. As the name suggests, it means a group of small but precious artifacts. The collection of precious crafts in the National Palace Museum mostly derives from items used in daily life at the imperial court. Some were ritual objects and others diplomatic gifts. There are accessories that were used for ceremonial purposes, while others formed part of the dress and make-up for those living in the ladies' quarters. Some crafts were displayed in palace halls, served as curios to be appreciated at leisure, or found in the scholar's studio. Others are also rare collectibles stored in chests that were all specially designed and marvelously produced. As for the subjects to decorate them, they often interweave auspicious patterns, folk legends, and historical allusions, being profoundly steeped in the essence of Chinese culture to create a sense of dignity, elegance, and delight in life.

### The Magic of Kneaded Clay: A History of Chinese Ceramics

This exhibition illustrates a history of development in Chinese ceramics based on the collection of the National Palace Museum. From the perspective of various glaze colors, it is possible to see how glazes

evolved at different kilns and periods as well as how official models of decoration formed over time. The exhibition is divided into four sections: "Neolithic Age to the Five Dynasties," "Song to Yuan Dynasties," "Ming Dynasty," and "Qing Dynasty". "Neolithic Age to the Five Dynasties" represents a long period of time when ceramics evolved from primitive beginnings to a more sophisticated stage. Using the perspective of daily aesthetics, "Song to Yuan Dynasties" explores the decorations and beauty of various wares from different kilns. The "Ming Dynasty" section theme narrates the establishment of the Jingdezhen imperial kilns, as porcelain production became a state affair and local civilian kilns competed for market share. The "Qing Dynasty" section shows how three emperors, Kangxi, Yongzheng, and Qianlong, personally gave orders for the imperial kilns, the influence of official models reaching a peak at that time. As the dynasty began to decline, the styles of folk art began to creep into late Qing imperial wares.

### The Bell and Cauldron Inscriptions: A Feast of Chinese Characters: the Origin and Development

Newly cast bronzes is in golden color, so the ancients sometimes referred to them as *jin* (gold). In the nomenclature of epigraphy, the characters cast or engraved on bronzes are accordingly called *jin wen* (Golden Script). These vessels were commissioned to commemorate unusual accomplishments or great virtues and to offer memorial sacrifices in family shrines, so as to honor ancestors and to pass them down to posterity. Today, the accompanying inscriptions provide not only firsthand materials attesting to historical veracity but also valuable re-sources for understanding the subsequent development of Chinese characters. *Zong Zhou Zhong* (Bell of Zhou), commissioned by King *Li* of the Western Zhou, is the most important musical instrument cast by his royal decree. *Mao Gong Ding* (Cauldron of Duke Mao), commissioned by a high official of consequence named Duke of Mao, who was also the uncle of King *Xuan*, carries the longest bronze text so far extant. The Bell consists of 122 characters and the Cauldron consists of 500 characters. They provide valuable evidence to show the early development of Chinese characters.

### A Gathering of Treasures in the National Palace Museum North and South

To ensure the equal richness of artifacts and establish the two NPM branches as shining attractions in the North and South, a collection of treasured artifacts is presented in both branches of the museum to establish a thread of art culture in Taiwan. The artifacts included "Jadeite Cabbage," "Gold Chalice of Eternal Stability," "Jade Candlestick of Constant Harmony," "Meat-Shaped Stone," "Hanuman Figure in Underglaze Blue and Overglaze Colors" from Vietnam, and "Uma-Mahesvara: Kashmir or Himachal Pradesh" from India.

### Rituals Cast in Brilliance: Masterpieces of Bronzes in the Museum Collection

Bronze Age civilization is extolled in "Rites and Music" with bells and cauldrons; in "Worship and Warfare" for honoring ancestors; and by the Zhou's "Newly Endowed Mandate" and "Elaborate Textual Repertoire." It continued to new stages through the splendors of the Eastern Zhou period all the way to the ultimate unification under the Qin and Han Dynasties. Bronze gradually yielded its central role in the ritual system but transformed into a cultural archetype, deeply imbued with and manifesting the essence of thought and culture. It is concealed within each object: extensive and elaborate, profound yet moderate. A total of 225 bronze items are on display in this exhibition to allow visitors to comprehensively learn about the function and cultural significance of bronze vessels as used in the daily lives of the noble class in the Shang and Zhou Dynasties.

### Art in Quest of Heaven and Truth: Masterpieces of Jades in the Museum Collection

Throughout the nearly eight-millennium development, jade carvings have first embodied the Chinese ethic of religion that was in awe of heaven and in reverence of ancestors. Then art in pursuit of realism in both form and spirit peaked after the medieval China, manifesting the academic heritage of Chinese scholars in seeking the intrinsic nature of things. The exhibition is divided into six sections: "The Spirit of Jade," "The Virtue of Jade," "The Blossoms of Jade," "The Ingenuity of Jade Carvings," "Selection: Jade without Grinding is of No Use," and "Dazzling Gemstones and Jewelry." Through more than 400 items, "Art in Quest of Heaven and Truth" conveys the uniqueness of Chinese jade culture and expresses the deeper meaning of ancient Chinese jades.

### Treasures from the National Palace Museum's Collection of Qing Dynasty Historical Documents

This exhibition presents the precious historical materials of official books, archived memorials, famous biographies, and illustrated books of the past in order for visitors to have a deeper understanding of the

development and appearance of important documents, political texts, the relationship between monarchs and ministers, political and economic culture, and the rise and fall of the Qing Dynasty. Additionally, since Taiwan is located on the southeastern coast of Mainland China, the Qing Dynasty focused on its local governmental affairs and public opinion. As a result, many official documents, memorial maps, and local chronicles were left behind. The museum’s planning and selection of the exhibition allows for visitors to witness the concern of people in the Qing Dynasty for more than 200 years through the observation of its people, places, and things.

**Gems from the National Palace Museum’s Collection of Rare and Antiquarian Books**

This exhibition is entitled upon a collection of more than 200,000 copies of rare books, Buddhist scriptures, and sacred prints. The exhibition is divided into two sections: “The Qing Imperial Libraries” and “The Continued Quest for Books Rare and Antiquarian. The former sheds light on the distribution in the Qing Palace, the size of the collections, and the types of books collected along with the exquisiteness of their binding and decoration. The latter illustrates how the NPM has, since its founding, continued to broaden the scope of the collection by making acquisitions and receiving donations and bequests, many of which have high cultural and academic value and also complement the existing holdings. The works on display are temporary, rotating every three months. These artifacts offer visitors a glimpse into the history and provenance of the rare and antiquarian titles, their cultural significance, and the characteristics and techniques of traditional Chinese printing and book binding.

**A Closer Look at Chinese Painting: Selected Works from the Ages in the Museum Collection**

This exhibition illustrates the development of Chinese painting through the styles and traditions of figure, flower, and landscape paintings, and through the changes of different eras and schools. Based on the consideration of maintaining and preserving the fragile materials, the contents of the exhibit are rotated every season.

**The Expressive Significance of Brush and Ink: Selections from the History of Chinese Calligraphy**

Calligraphy is a unique art of Han Chinese cultural circles. It has long been a system in the Chinese cultural tradition, and it is naturally applied in daily life. The history of Chinese calligraphy from ancient times to the present is a topic of concern to the world at home and abroad. This exhibition is based on this concern and reveals the development of Chinese culture. Based on the consideration of maintaining and preserving the fragile materials, the contexts of the exhibits are rotated every season.

**Multimedia Gallery Guide: Understanding Asian Art**

This gallery takes Taiwan as a foothold for gaining a perspective of Asia as a whole, for which three videos have been produced: “Getting to Know the Art of Asia,” “The Cultural Sphere of India,” and “The Cultural Sphere of China.” Together, they offer an innovative and fascinating look using the latest video technology. They present in detail the precious artworks and cultural artifacts on display in the various galleries, allowing audiences to gain both a deeper and wider realization of Asian civilization.

**Through the Annals of Time: A Brief History of Chiayi**

The Southern Branch of the NPM is located in Chiayi. In order to connect with the locality, the exhibition is specially planned with historical relics and new media techniques. According to the development of the chronological series, the exhibition is divided into three parts: “The Break of Dawn: Geography,” “The Rise of Urbanity: Development,” and “The Human Touch: Culture.” Together, they narrate the history of Chiayi from prehistoric to modern times, including its geographic and cultural aspects. Visitors can delve into the rich and diverse aspects of Chiayi through this exclusive theme display and the interactive new media chronology display.

**Imprints of Buddhas: the Buddhist Art in the National Palace Museum Collection**

This exhibition presents the richness of Buddhist art throughout Asia to present to viewers the diverse appearance of Buddhist art in different parts of the continent. The exhibition opens with a stupa from the Mathurā region of North India. It is divided into five themes: “The Joy of Birth,” “The Wisdom of the Buddha,” “The Compassion of the Bodhisattva,” “Transmission and Transformation of the Buddhist Scriptures,” and “The Mystery of Esoteric Buddhism.”

**Boldness of Forms and Colors: Asian Textiles in the National Palace Museum Collection**

Besides selections from the old and new textile collection, in order to share the wondrous variety of Asian textiles with audiences at the Southern Branch at its opening, the Museum received a loan from the Shenyang Palace Museum collection of silk textiles and the National Museum of History collection of Taiwanese Aborigine textiles. The exhibition is divided into five sections: “Homeland of Silk,” “Grace of Sarong,” “Myriad of Colors,” “Prairie Colors,” and “Crossroads of East and West,” representing traditional textile handicrafts characteristic of the regions of East Asia, Southeast Asia, South Asia, Central Asia, and West Asia, respectively. The last section, “Types of Handcraft and Decoration Techniques,” is meant to acquaint viewers with traditional crafting methods to enhance the appreciation of Asia’s cultural achievements.

**Discover Asia in the Eyes of Jade: An Exhibition on the Jade Collection of the National Palace Museum**

Most of the Asian jade artifacts of the NPM are from the Qing court collection. The exquisite jade artifacts not only shine with dazzling brilliance, but, more importantly, also spiced up the court with exotic cultures and diversified traditional carving techniques of jade objects. The production timeline of these works spans from the 15th to 19th centuries, and finds its origins in the Mughal Empire, Indian regional states, Ottoman Empire, and Central Asia. This exhibition aims to present the features of jades from different territories more clearly.

**The Far-Reaching Fragrance of Tea: The Art and Culture of Tea in Asia**

This exhibition is divided into three sections: “The Homeland of Tea: Chinese Tea Culture,” “The Way of Tea: Japanese Tea Culture,” and “The Enjoyment of Tea: Taiwanese Gongfu Tea.” Selected artifacts from the collection of the NPM are showcased to illuminate Asia’s many unique tea cultures and approaches to tea appreciation. Through the replication of a Ming teahouse, Japanese tearoom, and modern tea presentation table, the visitor is introduced to the atmosphere of tea appreciation in different settings. This exhibition is intended to inform viewers of the dissemination and exchange of tea practices between different regions in Asia and to demonstrate their distinct yet interconnected tea cultures.

2018 Permanent Exhibition List		
Museum	Exhibition Room	Permanent Exhibition Name
Northern Branch	101	Benevolence and Wisdom: Buddhist Sculptural Arts
	103	Treasures from the National Palace Museum’ s Collection of Qing Dynasty Historical Documents
	104	Gems from the National Palace Museum’ s Collection of Rare and Antiquarian Books
	106	A Garland of Treasures: Masterpieces of Precious Crafts in the Museum Collection
	108	Splendors of Qing Furniture
	201, 207	The Magic of Kneaded Clay: Ceramic Collection of the National Palace Museum
	204, 206	The Expressive Significance of Brush and Ink: Selections from the History of Chinese Calligraphy
	210	A Closer Look at Chinese Painting: Selected Works from the Ages in the Museum Collection
	301	The Bell and Cauldron Inscriptions: A Feast of Chinese Characters: the Origin and Development
	302	A Gathering of Treasures in the National Palace Museum North and South
	305, 307	Rituals Cast in Brilliance: Masterpieces of Bronzes in the Museum Collection
	306, 308	Art in Quest of Heaven and Truth: Masterpieces of Jades in the Museum Collection



Southern Branch	S201	Discover Asia in the Eyes of Jade: An Exhibition on the Jade Collection of the National Palace Museum
	S202	The Far-Reaching Fragrance of Tea: The Art and Culture of Tea in Asia
	S301	Multimedia Gallery Guide: Understanding Asian Art
	S302	Through the Annals of Time: A Brief History of Chiayi
	S303	Imprints of Buddhas: the Buddhist Art in the National Palace Museum Collection
	S304	Boldness of Forms and Colors: Asian Textiles in the National Palace Museum Collection
	Treasure Hall	A Gathering of Treasures in the National Palace Museum North and South

Special Exhibition

The special exhibitions are curated according to theme and are the research outcomes of various departments. They highlight the research findings of departmental curators.

Splendid Accessories of Nomadic Peoples: Mongolian, Muslim, and Tibetan Artifacts of the Qing Dynasty from the Museum Collection

This special exhibition focuses on artifacts related to imperial authority of the Qing dynasty and its interaction with Mongolian, Muslim, and Tibetan peoples. From the perspectives of material culture and anthropology, it explains the features of these groups and, at the same time, the unique characteristics and cultural contents of their art forms.

Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign (1403-1424) of the Ming Dyansty

The Yongle porcelains in the collection of the National Palace Museum are considerable in terms of both quantity and quality. This exhibit features a special selection of approximately a hundred works divided into three sections. The first part is entitled, “Fired for the Court,” presenting the character, appearance, and unique features of porcelains made in the Yongle reign. The second section, “Interaction with the Outside,” shows how exchange between the Ming court and Tibet, as well as Central and West Asia, was manifested in porcelains. Finally, the last section, “Tradition and Imitation,” demonstrates how porcelains of the Yongle and Xuande reigns in the Ming Dynasty were emulated in the Kangxi, Yongzheng, and Qianlong reigns of the following Qing Dynasty. It is hoped that visitors can appreciate the period and cultural significance of Yongle official porcelains that survive today through this exhibition.

Story of a Brand Name: The Collection and Packaging Aesthetics of the Qing Emperor Qianlong

This is a special exhibition dedicated to exploring the Qianlong Emperor’s (r. 1736-1795) collecting and packaging of artworks. The exhibition selects from art objects, paintings, calligraphy works, and rare books to demonstrate the taste in art and interaction between the Qianlong emperor and his collection. Each artwork was stored in custom-made cases, and new creations with contemporary characters came into being from this process. The achievements of the Qianlong emperor correspond to the modern concepts of product innovation and brand establishment. It might thus be fruitful to consider the connection between new templates produced in the 18th century and the original imperial collection through the lens of the creation of a “Brand of Qianlong.” The numerous remarkable storage methods also exemplify the art of packaging and artistic creativity.

Chapter Two of the exhibition is in the Southern Branch in Chiayi. In the face of the methods of packaging and ingenuity of design in the 18th century, it rethinks the possibility of brand creation and recalls the hope when the Emperor granted the name Chiayi for its loyalty and righteousness. It seems that it has awoken this history, again lighted up with the name “Chiayi,” the time-honored brand, and responded to relevant stories of a brand name through the last part of the exhibition, “For Chiayi Only.”

This exhibition was recommended by the Museum Review as one of the key exhibitions in January 2018. It was selected for the 2018 Shopping Design Award of the Taiwan Design Best 100—Best Concept Exhibition.

The Phenomenon of Yixing Ware: Treasured Legacy and Beyond

This exhibition is in conjunction with the special exhibition of “Journey of the Zisha Teapot to Taiwan and Beyond” of the New Taipei City Yingge Ceramics Museum. The exhibition is divided into four units to present the exhibits accordingly. The first is “Tea Ware from the Royal Court,” which displays exquisite enameled Yixing tea vessels. “The Charm of Painted Enamels” is the second section, consisting of art objects with painted enamels on porcelain, metal, or glass wares and illustrating the aspects of crafts and cultural interactions where the production background of tea vessels in painted enamels on Yixing ware was situated. The third section, “Ware of Yixing, Ou, and Guang,” focuses on interpreting art works defined as Yixing ware and further demonstrates how the understanding of Yixing ware evolved over time. Finally, the fourth part, “The Ceremonial Event of Tea,” arranges a tea ceremony devoted to the Emperor based on the collection of the NPM and imagines the possible features of tea events at the Qing court.

Scents to the Heavens: A Special Exhibition on Agarwood and the Culture of Incense

This exhibit is divided into two parts, the first of which is entitled “The Way of Incense.” From the agarwood found in the collection of the NPM, we see how this kind of rare and precious wood was treasured, worn, and used in this past. Hence, this part is further subdivided into three sections: “Collecting and Display,” “Adorning the Body,” and “Utensils for Appreciation.” They show how people at the court used this kind of fragrant wood more valuable than gold to enhance their aesthetics of life. The second part of the exhibit is “The Taste for Incense,” which reveals that besides collecting and using agarwood, today Taiwan has played an important role in the revival of incense culture over the past few decades. The art of incense has led to the development of a complete set of utensils for appreciation. Two sections on “The Art of Incense Utensils” and “Space for Appreciating Incense” highlight the elegant creations defining the way that people nowadays use incense and, at the same time, convey an aesthetic unique to contemporary lifestyles.

Betwixt Reality and Illusion: Special Exhibition of Jades from the Warring States Period to the Han Dynasty in the Collection of the National Palace Museum

In this exhibition, 212 specially selected jade artifacts from the Warring States period to the Han Dynasty are presented, including 114 works from the former collections of the Qing court, and 98 newly acquired works. Each work is exemplary, and together, not only do these exhibits reflect the brilliant and diversified aesthetics of their time but also present a comprehensive narrative of jade artifacts from that era. During the Warring States period to the Han Dynasty, the pursuit of dynamic illusion remained consistent in jade craftsmanship, and decorative designs maintained the same sinuous shapes, but the illusory effects of works from different ages are clearly distinct. For example, jade dragons of the Warring States period were typically of a flat two-dimensional style, with misplaced legs and claws that could induce visual shifting between ambiguous states of movement and stillness. Jade beasts of the Han Dynasty, on the other hand, were three-dimensional, with distorted bodies and varying changes in tension and slackness. To better explore these differences, this exhibition has been further subdivided into four sections: “The Age of Dynamic Jades,” “Artistic Styles of Jades from the Warring States Period to the Han Dynasty,” “Dialogue Between the Perceived World and the Physical World,” and “Mesmerizing Illusory Art.”

Expedition to Asia: The Prominent Exchanges Between East and West in the 17th Century

This exhibition takes the journey of Dutch envoys that had successfully presented themselves to the Qing emperor as its genesis and selects exquisite artworks in the collections of the National Palace Museum, Rijksmuseum from Amsterdam in the Netherlands, the Umi-Mori Art Museum and the Museum of Oriental Ceramics of Osaka from Japan, the Cultural Affairs Bureau, Tainan City Government, National Taiwan University Library, and the Graduate Institute of Art History at National Taiwan University. The story of exchange between East and West is presented by joint efforts.

The exhibition is divided into four sections. The opening section is entitled “Adventurous Footprints” to exhibit the records and objects related to the journey of Dutch envoys. The second section on “Exotic Curios” presents how people from opposite sides of the globe had expectations and imaginations on foreign lands, which encouraged objects with oriental style or in western taste to appear. The third section, “Oriental Sentiment,” reflects that even under the circumstances in the 17th century, the impact of foreign cultures was within reach. Finally, “Global Encounters” reconstructs the worldview of the 17th century through the styles

with blended features of East and West, such as the decorative patterns on porcelains, *Suzhou* prints, and interpretation of world maps, which accentuated the art and culture under the influence of exchanges between East and West.

#### **Books in the Palm of Your Hand: the Kerchief-Box Editions in the National Palace Museum Collection**

The ancient kerchief-box edition finds its modern equivalent in the miniature, pocket, or palm-sized book. Its small size as well as ease of carrying and storage secured its popularity among scholars and the reading public alike.

This exhibition consists of five sections that provide an overview of the history, binding, formats, and contents of kerchief-box editions: “Five Classics in a Kerchief-Box,” “Propagation of the Kerchief-Box Editions,” “Imperial Collection of Miniature Editions,” “Same Titles of Different Format Sizes,” and “Kerchief-Box Editions for Traveling Literati,” respectively. Additionally, Western pocketbooks borrowed from the private collections of the National Library and early to contemporary pocket books of Taiwan are also on display.

Through the exhibition, visitors can not only understand the cultural background of ancient books in a box but also see the cultural phenomenon in which the travel book must be carried, read, or played. Especially when admiring cultural relics, visitors can witness the different aspects of books in the course of their development.

#### **A Special Exhibition of Painting and Calligraphy on Song Dynasty Decorated Paper**

“Decorated paper” generally refers to letter paper that has been specially prepared to give it decoration, and the core of this exhibition features works produced in the Song Dynasty (960-1279) with impressed designs. This exhibition features 20 select examples of artwork on decorated paper from the Song Dynasty, of which many are letters. Except for some decoration that is quite easy to see, many are difficult to discern with the naked eye, leading to previous misidentification as plain paper. But precisely because of the subtle and reserved nature of this decoration, it testifies to the exceptional refinement of Song Dynasty ornamental paper. Unfortunately, the methods of production and mounting combined with wear over nearly a thousand years have made these forms of decoration very difficult to distinguish. Only with special photographic techniques is it possible to rediscover many of these designs lost for nearly a millennium. To allow audiences to clearly see these hidden patterns on Song Dynasty artworks, the originals were on display along with photographs that aid in bringing out the subdued splendor of letter-writing culture found in decorative pressed paper. Not only exceptional works of fine art in and of themselves, these objects also reveal outstanding achievements in the art of making decorated paper during the Song Dynasty.

#### **Celebrations Lighting Up the Night: A Special Exhibition of Paintings on the Lantern Festival**

The NPM has a fine collection of paintings and works related to the Lantern Festival, a selection of which was presented in this special exhibition in three sections: “Customs and Celebrations of the New Year,” “Beautiful Lanterns to Greet the Spring,” and “Good Tidings for New Year’s Day.” The exhibit takes audiences back in time to see and appreciate the New Year customs and entertainments of old and the bustling market atmosphere of the Lantern Festival. The Southern Branch of the National Palace Museum in Chiayi also simultaneously held a special exhibition for the Year of the Dog, and these marvelous displays north and south respectively celebrated in complementary fashion both the Chinese New Year and the Lantern Festival.

#### **Fineries of Forgery: “Suzhou Fakes” of the 16th to 18th Century and Their Influence**

This exhibition uses “fineries of forgery” to discuss fake but fine works of painting and calligraphy produced in the 16th to 18th centuries and related to Suzhou styles as well as their influence. These forgeries that had been provided with the names of famous masters from the Tang, Song, Yuan, and Ming Dynasties are, regardless of their quality, traditionally lumped together under the label of “Suzhou pian,” or “Suzhou fakes.” Thus relegated to the category of forgeries, many of these works now in public and private collections have been subsequently neglected for quite some time.

Nevertheless, the large numbers of and wide range of subjects in “Suzhou fakes” serve as apt reminders of the “craze for antiquities” that spread in the late Ming and early Qing period, along with the rise of painting and calligraphy as consumer items. The “fineries of forgery” from the late Ming and early Qing in the collection

of the NPM demonstrate how commercial workshops at the time proceeded to reproduce works in the name of ancient masters and to employ the styles of such renowned Suzhou artists as Wen Zhengming (1470-1559), Tang Yin (1470-1524), and Qiu Ying (ca. 1494-1552) to meet the demands of consumers for this fashion. As such, these works fed into the vivid imagination of a public seeking famous literary allusions and popular auspicious themes in art, resulting in numerous “hot” products, such as “Up the River on Qingming” and “Shanglin Park,” appearing on the market.

This exhibition was a cooperative effort with Academia Sinica and the National Taiwan Normal University Institute of Art History to collaborate and curate, and it combined with an interesting Suzhou app interactive device to provide a new experience for the public. This exhibition was featured in a Yomiuri Shimbun news report in Japan, which was recognized by international scholars as one of the successful cases of providing multiple exhibition themes for the museum.

#### **Testaments to Healing: Painting and Calligraphy on Healthy Living and Medical Treatment**

Elixirs of immortality and medicine to revive the dying may be the stuff of legend but nonetheless became fascinating subjects in Chinese art full of mythological overtones. There may be no cure for death, but ancient Chinese wisdom has left us a long tradition on how to heal the body and live well. This exhibition examines the subject from three perspectives: “Refining Elixirs,” “Medicinal Treatments,” and “Traditional Arts of Healthy Living.” The works on display included a handscroll entitled “Firing Elixirs at Jade Grotto” in the style of the Ming Dynasty artist Qiu Ying, the “Classic of the Yellow Court” that advocates absorbing qi (vital force) to maintain energy and thereby healthy living, “Methods of the Immortals for Daily Life” with its catchy phrases on massage, and “Discourse on Healthy Living” that treats health as beginning with the mind, in which its author, the famous Wei-Jin scholar Ji Kang, emphasized “becoming pure and calm, being less selfish and desirous.” “Illustrated Album of the Eight Pieces of Brocade,” originally stored in the Qing Dynasty at the Yonghe Palace, the residence of the Guangxu Emperor’s Consort Jin, advocates fitness training by combining physical exercises with breathing techniques. Then there is “Transmitting the Mulberry Mistletoe,” in which the names of more than 120 kinds of Chinese medicines are connected together into an interesting short text. Finally, and of particular note, is a national treasure entitled “Moxibustion,” a hanging scroll by the Song artist Li Tang portraying a rural doctor treating a patient by burning mugwort cones on his back, the contorted face of the man being pinned down difficult to forget. On a theme related to healing is “Brewing Medicine” by Tang Yin, the premier Ming Dynasty talent of the Jiangnan area, who did the painting to thank a doctor for curing him of a lung ailment. Thus, this type of special exhibition can help bridge the gap between past and present by introducing audiences not only to studies from the ancients but also by reminding people today to truly care more about health and living well.

#### **A New Era of the Museum Collection: Shanghai Painting Circles of the Late Qing and Early Republican Period**

Over the years, the NPM has made purchases and accepted donations and entrustments of art to continually build upon and expand the foundations of its collection based on holdings from the former Qing dynasty court. These new acquisitions and entrustments of painting and calligraphy often fill important gaps in the original dynastic collection, helping to further enrich and diversify the contents and themes of exhibitions at the NPM. As such, a series of special exhibitions entitled “A New Era for the Museum Collection” is being held to reach out to the people of Taiwan and further plant the seeds of culture so as to cultivate and together forge a new era for the future of the collection.

This display is one in the series of “A New Era for the Museum Collection” that focuses on the subject of Shanghai painting circles in the late Qing dynasty and early Republican period, presenting a group of 58 works from the 1850s to the 1930s. After Shanghai opened as a commercial port in 1843, it quickly became the largest harbor in China for conducting trade with the outside world. Economic prosperity soon brought about a nouveaux riches class marked in part by its insatiable demand for cultural products that in turn spurred the formation of a flourishing art market. Artists from many parts of the country flocked to Shanghai and made a living by selling their painting and calligraphy. These paintings are often distinguished by vibrant colors and the tendency to choose easy-to-understand subjects. The artists attracted a large clientele of patrons both local and abroad, producing a wide range of works collectively known in popular terms as the “Shanghai School.”



This exhibit is divided into four sections: “Gathering of Talents from All Directions,” “Birds-and-Flowers in the Bronze-and-Stele Style,” “A Scholarly Atmosphere in the Landscape,” and “Earning a Living by Painting and Calligraphy.” Together, they trace the diverse styles in the Shanghai School at this time, the rise of Bronze-and-Stele painting, developments in landscape painting manners, and transformation in patronage of the arts. By differentiating and showing the changes and evolution in such traditional subject matter as bird-and-flower, landscape, and figure painting in the context of a flourishing modern art market, audiences are able to revisit the world of art in bustling and vibrant Shanghai during the decades before and after the turn of the 20th century.

#### Where to Paradise: Picturing Mountains of Immortality in Chinese Art

Many works of Chinese landscape painting that survive today deal with or refer to lands of the immortals, and paintings from the Song, Yuan, Ming, and Qing Dynasties in the NPM collection present the particularly rich and varied facets to these mountains of immortality. This exhibition includes a selection of 30 works divided into three parts: “Floating Mists of Immortal Realms,” “Different Abodes of Immortality,” and “Prolonging Life and Becoming an Immortal.”

The first part of the exhibit, “Floating Mists of Immortal Realms,” deals with the fabulous beauty of immortal mountain palaces, including places of paradise, such as Kunlun, Penglai, Fanghu, and Yingzhou. The works include a Song dynasty tapestry of “Hall in Mountains of the Immortals,” Wen Boren’s “Fanghu” from the Ming dynasty, and “Gathering of Immortals at Penglai” attributed to the Song painter Zhao Daheng. The second section, “Different Abodes of Immortality,” focuses on grotto paradises and blessed lands to represent the mystery of sacred mountains and immortal grottoes. Related to the reverence of Daoist painters for sacred mountains, representative examples include “Mountain Halls of the Immortals” attributed to the Five Dynasties painter Dong Yuan and “Sacred Mountains and Precious Groves” by the Yuan artist Fang Congyi. These two are “restricted” works on display in rotation. Finally, the third part on “Prolonging Life and Becoming an Immortal” reflects the quest for immortality with sometimes unconventional methods and manifestations, as seen in such works as “Three Immortals Receiving the Text” attributed to the Song artist Yan Wengui and “Dogs and Chickens amid the Clouds” by Cui Zizhong of the Ming. This exhibition thus offers audiences a divine journey through ancient works to the mountains of immortals and, in the process, a greater understanding of their cultural significance.

#### Another Look at National Treasures: Select Masterpieces of Painting and Calligraphy in the Museum Collection

Based on the definition given by the ROC’s Ministry of Culture in its “Cultural Heritage Preservation Act,” the works of painting and calligraphy in the collection of the NPM belong to the category of “Historic Artifacts (Antiquities).” It means they are art objects with cultural importance that represent the work of particular groups of people from certain periods of time over the course of history. These objects are further divided and classified into three groups, from the most important artistically of “National Treasures” to that of “Significant Historic Artifacts (Significant Antiquities)” and finally “General Historic Artifacts (General Antiquities).”

In order to share with visitors the efforts to promote the ranking of antiquities, the museum specially invited the Ministry of Culture and the Cultural Assets Bureau to jointly conduct inspections and written reviews to promote national treasures and precious cultural heritage.

To allow audiences to understand the classification system of artifacts and to see the results of this effort, the National Palace Museum organized in 2017 a special exhibit on “The Making of a National Treasure: Select Masterpieces of Painting and Calligraphy in the Museum Collection.” Due to popular demand, the Museum in 2018 is once again holding this exhibit at its northern branch with a completely new rotation of works under the title of “Another Look at National Treasures: Select Masterpieces of Painting and Calligraphy in the Museum Collection.” On display in Gallery 210, this year’s exhibit includes a total of 26 works of painting and calligraphy in the “National Treasure” category by such masters as Wang Xizhi (303-361) of the Eastern Jin dynasty; Yan Liben (?-673), Emperor Xuanzong (Li Longji, 685-762), and Xu Hao (703-782) of the Tang; Fan Kuan (ca. 950-ca. 1031), Yi Yuanji (latter half of the 11th c.), Su Shi (1037-1101), Mi Fu (1051-1107), Emperor Gaozong (Zhao Gou, 1107-1187), Xiao Zhao (12th c.), Xia Gui (fl. 1195-1224), and Ma Lin (fl. 1195-1264) of the Song; Wu Yuanzhi (fl. 1149-1189) of the Jin; and Xianyu Shu (1246-1302) and Zhao Mengfu (1254-1322) of the Yuan. Each work holds a unique place in the history of Chinese art, making this exhibition again a highlight for the national and museum celebrations at this time of the year.

#### Pure Offerings of a Myriad Plants: Paintings of Flower Vases and Potted Scenes

In celebration of Taiwan hosting the 2018 Taichung World Flora Exposition, the National Palace Museum presented a special exhibition on “Pure Offerings of a Myriad Plants: Paintings on Flower Vases and Potted Scenes,” the arts of floral arrangement and potted scenery depicted via the beauty of painting to complement this major event. For ages, flowers, trees, and plants of various kinds have been a source of inspiration for artists, the portrayal of their complex blossoms, leaves, and branches in various colors and shades presenting the wonders of nature and changes in the seasons. Flowers and trees that naturally grow in the ground can also be cultivated and moved indoors for appreciation. The transformation of flora into aesthetic objects of attention in art not only is seen in “broken branch sketches from nature” but also as “flower vases” and “potted scenes.” Flower vases, as the name suggests, involves seasonal flowers and branches cut and placed with proportion and position in vessels of various sorts. “Potted scenes” features flowers, herbaceous plants, miniature trees and others from nature that are trimmed and bound for transplanting into containers. Both emphasize the beauty of the human touch when it comes to arranging the plant world. Vase flowers began in the Six Dynasties period to Tang dynasty with floral offerings to the Buddha. Through the Song and Yuan dynasties, the range of floral types increased dramatically as methods of their cultivation matured. Along with advances in the art of ceramics, arranging flowers and branches in vases gradually became a fashion. In the Ming and Qing dynasties, the art of horticulture flourished even more as literati grew and arranged flowers to become refined aesthetics of plants and rocks. Many texts on this subject also appeared at this time, spurring greater refinement in potted scenes.

Potted scenery of artistic design and flower arranging in vases are both elegant pursuits for cultivating the mind. Flower vases and potted scenes present viewers with “a world in a flower, a Buddha in a leaf,” reflecting great observation and creativity as well as the rich symbolic content of traditional customs. This special exhibition features a selection of 42 sets/works that allow audiences to not only appreciate plant and flower paintings but also realize intricate beauty in the world and, by extension, contemplate how to live in harmony with natural surroundings.

#### A Journey Inside Paintings and Calligraphy: VR Art

The rise of virtual reality created an innovative medium for the appreciation of art. Since 2015, the National Place Museum and HTC, the global leader in VR, have collaborated in re-imagining and re-interpreting many masterpieces.

In 2018, HTC VIVE team announced a new VR title based on the Qing Dynasty masterpiece “Up the River during Qingming.” It enables viewers to examine the painting in great detail, and features interactive games of iconic scenes depicted in the scroll. Through the VIVE Pro headset, players can now appreciate art the way it was meant to be appreciated and in ways never before thought possible.

#### Demon’s Ball: Cantonese Ivory Cutting as the Highest Degree of Perfection

This set of carved openwork concentric ivory balls with cloud-and-dragon decoration consists of one larger set of concentric balls, a supporting plate, a stand, a smaller set of concentric balls, and a base. The work looks similar to a hat stand but may have served for decorative purposes only. The outermost ball of the bigger set is decorated with dragons flying through clouds in high relief. Inside this sphere are 24 layered balls with delicate openwork carved geometric patterns, and each sphere can be turned independently. The smaller set of spheres, decorated with the same motifs, contains nine layers. The stand is decorated with the Eight Immortals, landscapes, and figurines in openwork carving. From the 18th to the early 20th century, luxury ivory demon’s balls caught on in Europe and were seen by Western museums as representative of the curious and wonderful craftwork of late Chinese culture.

#### The Restoration of a Blue-and-White Dish with Design of Willow Trees and Birds Special Exhibition

Upon a routine inspection on the morning of July 18, 2017, the Japanese Blue-and-White Dish with Design of Willow Trees and Birds, the first exhibit in the first display cabinet in the exhibition “Sailing the High Seas: Imari Porcelain Wares” was found damaged and detached from the prop stand, but no external force was recorded.

In the proceedings of the incident, the NPM put together a restoration team to investigate the cause through

examination, data analysis, and scientific verification. Then, the restoration team resorted to the “golden repair” method, a traditional Japanese technique designated by the Japanese counterpart. As the collaboration signifies a new history made for the relic as well as friendly ties between the two museums, the restoration team dedicated considerable effort to the restoration procedures which included adhesion, tracing, and metal joinery. After adhesion was completed, the dish was traced with golden lines, echoing the western proverb, “Every cloud has a silver lining.” In addition, the remaining Y-shaped crack in the center of the restored dish appears like a golden life line that commemorates the rebirth of the nearly 400-year-old Blue-and-White Dish with Design of Willow Trees and Birds.

#### **Celebrating the Year of the Dog: A Special Exhibition of Festival Themed Collections**

The museum selected a range of objects from its collection to celebrate not only the Year of the Dog, but also the Lantern Festival and good fortune in general. The exhibition consists of four sections. The first, “Good Fortune in the Year of the Dog,” highlights a series of “Ten Fine Hounds” painted by the Italian artist Giuseppe Castiglione (1688-1766) at the Qing Dynasty court. Each work is meticulous and lifelike with delicate strokes of ink and color to depict prized dogs offered as tribute to the Qing court. The second section, “Greeting the New Year,” introduces court artifacts related to the New Year celebrations. The third is entitled “Celebrating the Lantern Festival,” and the artworks illustrate the colorful decorations and lanterns used by the Chinese in the past to enjoy the Lantern Festival. The fourth section is on “The Auspiciousness of Good Fortune and Long Life,” featuring a rich selection of artifacts symbolizing auspiciousness. It is hoped this display fosters and illuminates an atmosphere brimming with joy to give everyone a beautiful and festive experience.

#### **Heavenly Crafted from Hindustan: A Special Exhibition of Exquisite South Asian Jades**

This exhibition features a selection of 142 pieces. Part One of the exhibition features jades used by the Mughal emperors and nobility in their daily lives, while Part Two explores the Qianlong Emperor’s aesthetic point of view through his poetry. Part Three utilizes non-Mughal Indian jades to introduce the local characteristics of Indian regional states situated outside the empire, yet still influenced by Mughal culture. The museum wishes to share with visitors the exquisite, classic beauty of objects born of this cultural exchange.

#### **Innumerable Efforts on the Art of Clothes: a Joint Exhibit of Taiwan Indigenous Textiles**

As an effort to acknowledge and appreciate the culture and craftsmanship of Taiwan indigenous peoples’ textiles, the NPM has invited the following six museums to curate this joint exhibition: Museum of the Institute of Ethnology of Academia Sinica, Museum of Anthropology at National Taiwan University, National Taiwan Museum, National Museum of Prehistory, Beitou Museum, and Shung Ye Museum of Formosan Aborigines. Organized by the various characteristics of each indigenous textile collection, visitors of this exhibit will discover traditional materials, such as bark and leather clothes; traditional techniques, such as weaving, beadwork, embroidery and appliqué techniques; and finding variations of styles and techniques which had been developed over time and been adopted over a wider area. These textile articles have different cultural meaning for different ethnic groups and regions, and they are made for various occasions and social ranks.

#### **2018 Taichung World Flora Exposition**

##### **Flowers of Immense Charm: A Masterpiece Exhibition by Four Major Museums**

The museum specially planned to cooperate with the Tokyo Fuji Art Museum, CHIMEI Museum, and the National Taiwan Museum of Fine Arts to host “Flowers of Immense Charm: A Masterpiece Exhibition by Four Major Museums,” which was exhibited at the National Taiwan Museum of Fine Arts. Through cross-border exchanges and inter-museum cooperation, the exhibition attempts to present the worldview of four different cultural contexts and values in Taiwan, China, Japan, and the West. The exhibition won 9th place in Arts magazine’s “Top Ten Public Exhibitions.”

##### **Floral Art for Pleasure: Appreciation of Flower Vessels and Lifestyle**

This exhibition was presented at the Southern Branch of the NPM to reiterate the classical affinity of enthusiasts for flowers. In Taiwan, early flower vessels were a blend of local craftsmanship with Chinese and Japanese traditions of floral art, which resulted in unique characteristics. Such a distinctive development is also featured in this exhibition for the audience to better understand the splendor of local flower vessels.

Additionally, a surreal garden created with multimedia leads visitors into the fantasy world of flower vessels, where they can experience the fantastic fusion of technology and art.

#### **NPM New Media Art Exhibition**

The National Palace Museum has been dedicated to the integration of the humanities and technological innovation, focusing on the promotion of digital art education from the perspectives of art and technology. This exhibition is in response to the “2018 Taichung World Flora Exposition” and features the “NPM New Media Exhibition” based on Taichung's local flowers and a horse ranch as well as the park's core values of “Ecology, Nature, and Natural Symbiosis,” transforming the important cultural relics of the NPM into multimedia art, integrating education, and promoting the creation of a new immersive aesthetic experience.

#### **In Cooperation with Outside Institutions**

##### **Egyptian Mummies from the British Museum: Exploring Ancient Lives**

Ancient Egypt is certainly a civilization full of mysteries, and mummies have never ceased to intrigue. “Egyptian Mummies from the British Museum: Exploring Ancient Lives” presents six mummies, along with coffins, stele and other funerary objects, in total more than 200 objects from ancient times. By using Computerized Tomography (CT) scanning, we explore six mummified individuals who lived between 900 BC to AD 180 and look through the secret of ancient Egypt to explore Egyptian life.

Over the past decades, the British Museum has used non-invasive methods including CT scanning to study the mummies in its collection. The results of this research allows us not only to see inside the wrappings but also to discover more about these individuals’ diet, lifestyle, culture, religious beliefs, state of health and even their approximate age at death. With new technology we can explore what was hidden under the embalmers’ wrappings.

##### **Sailing the High Seas: A Special Exhibition of Imari Porcelain Wares**

A total of 161 items are exhibited from the Museum of Oriental Ceramics, Osaka, most of which are Imari wares exported to Europe during the 17th and 18th centuries. The exhibition introduces the features of Imari porcelain wares and their use in Europe in four parts: “Imari Porcelain,” “Ostentatious Displays,” “Banquet Tableware,” and “Palace Decorations.” A fifth part, “Diplomatic Gifts,” presents 13 Imari items discovered in the Qing Dynasty palace in Beijing. Through the different collections, the exhibition presents the splendor of Imari porcelain in the competitive Age of Discovery.

##### **The Legacy of Chen Uen: Art, Life, and Philosophy**

Mr. Chen is known for wuxia and historical comics. He combines the strong style of Chinese ink painting and Western painting techniques to open up the art of comic creation. His works include the well-known Legends of Assassins and Heroes of the Eastern Zhou Dynasty. They are widely favored by readers at home and abroad. This exhibition presents 250 manuscripts by Mr. Chen Uen and reproduces the spirit of his works through multimedia.

##### **Masterpieces of French Landscape Paintings from the Pushkin State Museum of Fine Arts, Moscow**

This exhibition is co-organized by the NPM, the Pushkin State Museum of Fine Arts, and udnFunlife Co., Ltd. The Pushkin State Museum of Fine Arts is particularly known for its treasured collection of French paintings. This exhibition features a total of 65 works of 17th to 20th century landscape paintings, focusing on masterpieces from important 19th century Impressionist and Post-Impressionist painters.

The six themes of this exhibition are “Springs of Modern Landscape Paintings,” “Admiration for Nature,” “Cityscapes of Paris,” “Outskirts of Paris—the Creation Inspired by Intimate Nature,” “Far from Paris—the Search for Brighter Sunshine,” and “Trips to Foreign and Imaginary Lands.” These themes are designed to improve public understanding of modern French landscape painting. One of the biggest highlights of this exhibition is Monet's “Luncheon on the Grass.” Aside from this, the exhibition also features works from the French Baroque landscape master Claude Lorraine, Rococo master Francois Boucher, the Barbizon School’s Jean-Baptiste-Camille-Corot, and the Impressionists Renoir, Cezanne, Rousseau, and Gauguin, totaling 48 masterpieces sharing the quiet elegance of French landscape painting with the audience.





學術研究

Academic Research



學術研究

為提升學術研究水準，本院同仁除於國際重要研討會發表論文，並廣邀國內、外學者專家來院進行學術交流及演講，以提振學術研究風氣、拓展專業研究領域。

◆國際研討會

本院舉辦國際研討會計 6 場

研討會日期	研討會名稱與說明
03/27-03/28	「考古與歷史所建之玻璃-文化、經濟與藝術交流」，本研討會為本院與中央研究院歷史語言研究所聯合主辦，邀請國內外共 17 位專家學者就考古與歷史玻璃相關的研究成果發表論文，內容涵蓋各個面相的主題，整合近幾年玻璃研究的重要議題，提供臺灣與國際學者一個多元討論的平臺。
06/08-06/10	本院與國立成功大學合辦「東南亞多元文化與宗教國際研討會」，邀請東南亞各國學者參與。
06/25-27、29	「2018 展示綠化調查——第四屆博物館藏品管理與應用工作坊」，本院與北山堂基金、國立臺南藝術大學主辦、國立臺灣美術館、國立臺灣文學館、國立臺灣史前文化博物館合辦，於北中南東召開，為國內博物館界首次針對博物館永續性的基礎調查。(第 1 場次：國立故宮博物院、第 2 場次：國立臺灣美術館、第 3 場次：國立臺灣文學館、第 4 場次國立臺灣史前文化博物館)。
07/25-07/28	長榮大學主辦、本院協辦國際會議「重新學習人性：因地制宜的文化適應與地球村對人的形塑研討會」。
07/26-07/27	「迎接 4.0 時代－博物館館長論壇」為跨越單一博物館的界線與限制，共同迎向博物館 4.0 時代，於 107 年 7 月 26 日、27 日舉辦博物館館長論壇，邀請國際知名博物館館長蒞臨與會，包含九州國立博物館、東京國立博物館、佛羅倫斯烏菲茲美術館、舊金山亞洲藝術博物館、芝加哥藝術博物館、丹佛藝術博物館、首爾國立中央博物館、巴黎布朗利碼頭博物館、大阪市立東洋陶磁美術館。會議透過學術交流與經驗對談，拓展博物館視野及文化影響力。
10/18-10/19	「皇室文物的鑑賞變遷國際學術研討會」本院為增進大家對院藏傳世文物之認識，於 107 年 10 月 18 日、19 日舉辦此研討會。會中含 2 場專題演講，並有國內外計 18 位學者發表論文，就皇室文物提出近年來的研究成果並共同討論，促進國際交流。



「迎接 4.0 時代－博物館館長論壇」活動海報

同仁於院內研討會發表 / 評論論文計 13 篇

項次	日期	姓名 / 職稱	主辦單位 / 研討會	發表 / 評論論文
1	03/28	陳東和 / 副研究員	本院登錄保存處與中研院歷史語言研究所合辦 / 考古與歷史所建之玻璃 - 文化、經濟與藝術交流	發表「東西方歷史中的金星玻璃：起源、製造與藝術性」
2	03/28	余佩瑾 / 處長		發表「多面體造型及相關問題－以乾隆朝玻璃胎畫琺瑯黃地福壽八楞瓶為例」
3	03/28	張湘雯 / 助理研究員		發表「清代宮廷珍玩多寶格中的玻璃文物」
4	06/25-27、29	鄭邦彥 / 副研究員	本院登錄保存處 / 「2018 展示綠化調查——第四屆博物館藏品管理與應用工作坊」(第 1 場次：國立故宮博物院、第 2 場次：國立臺灣美術館、第 3 場次：國立臺灣文學館、第 4 場次國立臺灣史前文化博物館)	發表「綠化×博物館永續經營」
5	06/28	林永欽、高瑋 / 助理研究員	本院登錄保存處、南院處 / 「伊萬里瓷器研究與檢測修復工作坊」	發表青花柳葉鳥紋盤修復紀實
6		陳東和 / 副研究員		發表青花柳葉鳥紋盤的科技檢測
7		余佩瑾 / 處長		發表「傳銷東西宮廷－記一件清宮舊藏伊萬里瓷瓶」
8	10/18	余佩瑾 / 處長	本院器物處 / 「皇室文物的鑑賞變遷國際學術研討會」	發表「乾隆皇帝的成化官窯收藏－以『采挹流霞』箱為例」
9	10/18	侯怡利 / 副研究員		發表「從《活計檔》看乾隆皇帝對於九份百什件的重裝」
10	10/18	陳慧霞 / 副研究員		發表「來自西藏的木碗：清代宮廷與西藏的互動」
11	10/19	吳曉筠 / 副研究員		發表「傳移模鑄：乾隆時期的宮廷造鏡」
12	10/19	許媛婷 / 副研究員		發表「十八世紀清宮袖珍本製作與皇帝賞賜」
13	10/19	邱士華 / 助理研究員		發表「從董誥畫作看清高宗、清仁宗繪畫鑑賞品味的改變」



(二) 院外國際研討會

參與院外國際學術研討會發表論文 32 篇。

項次	日期	姓名 / 職稱	主辦單位 / 研討會	發表論文
1	03/19	賴芷儀 / 助理研究員	Sherman Centre for Culture and Ideas Sydney University of Technology / Inaugural International Workshop in Fashion Studies	Reading Apparel: a Material Culture Studies of Chinese Textual Designs on Clothing
2	03/18- 03/21	余佩瑾 / 處長	深圳博物館 / 中西陶瓷貿易交流與外銷 藝術	多面體造型及相關問題——以乾隆朝玻璃 胎畫琺瑯黃地福壽八楞瓶
3	03/24	劉宇珍 / 助理研究員	美國亞洲研究學會 / Making it real: Intercultural and Intermedia Images in Late Imperial and Early Republican China	Much Acclaimed Realism: Imitating Giuseppe Castiglione in Early Twentieth Century China
4	04/09	邱士華 / 助理研究員	中央研究院 / 「近代早期的謬誤、偽作 與知識生產：從明清中國到全球史的比 較視野」國際研討會	Creating New Cannon
5	04/09- 04/10	翁宇雯 / 助理研究員		清宮中的「回子」器物——兼談 十七、十八世紀中國對伊斯蘭世界的想 像
6	04/10- 04/14	陳韻如 / 研究員	杭州中國美術學院 / 趙孟頫國際研討會	臺北故宮所藏趙孟頫書畫作品
7	04/13	余佩瑾 / 處長	國立臺灣大學藝術史研究所 / 亞洲陶瓷 史與物質文化研究：兼論宜興紫砂在全 球史中的定位	珍藏版西洋風——以郎世寧畫鈞釉瓶為例
8	04/13	王亮鈞 / 助理研究員		康熙朝宜興胎畫琺瑯瑣議
9	04/21	邱士華 / 助理研究員	國立臺灣大學藝術史研究所 / 臺大藝術 史研究所學生論文發表會	重圖以繼絕——黃彪繪畫研究
10	04/27	鍾子寅 / 助理研究員	New Directions in the Study of Tibetan Buddhist Art History, Harvard University,	The Fifth Karmapa and the Visual Evidences of Vajr vali (rDo rje 'phreng ba) in Early-Ming Amdo
11	05/14	賴芷儀 / 助理研究員	University of Art London, Chelsea College of Arts/ Utsuwa Utsushi ' Symposium	Borrowing or Stealing: the Dialectical Aesthetic Discourse between Designers and Craft Makers in the Yii Project
12	05/18	吳紹群 / 副研究員	國立臺東大學 / 2018 資訊管理暨電子商 務經營管理研討會	從博物館數位典藏到館校合作數位教學： 博物館與中小學合作推動數位教學歷程 之個案研究
13	05/31- 06/04	陳韻如 / 研究員	日本九州大學 / 徹底討論大德寺傳來 五百羅漢圖作品誌國際研討會	大理國梵像卷之山水表現與其畫風來源 問題
14	06/06	何炎泉 / 副研究員	中國人民大學信息資源管理學院 / 世界 因遺產而璀璨——2018 中國古書畫鑑定 修復與保護國際高峰論壇	宋代硃花箋與羅紋箋的製作工藝與時代 性
15	06/08- 06/10	賴芷儀 / 助理研究員	國立成功大學 / 東南亞多元文化與宗教 國際研討會	Stealing Words, Transplanting Photos: Verbal and Visual Articulation of Chinese art in Early Twentieth-Century China

項次	日期	姓名 / 職稱	主辦單位 / 研討會	發表論文
16	06/11- 06/12	余佩瑾 / 處長	德國茨溫格宮暨德烈斯登國家瓷器博物 館 / 德勒斯登陶瓷收藏計畫工作坊	Kangxi porcelain (Email. Sur Biscuit vessels, Kangxi Sancai wares)
17	06/11- 06/12	王亮鈞 / 助理研究員		Chinese Yixing wares
18	06/30	林家豪 / 助理研究員	臺灣建築學會 / 第 30 屆第 1 次建築研 究成果發表會	官方與專業規劃者的文化想像 - 以臺中 文學館為例
19	07/28	林永欽 / 助理研究員	南投縣政府文化局 / 臺日竹與漆工藝 國際交流研討會	回眸——臺灣漆器修護專業之發展
20	08/05	岩素芬 / 處長	大 阪 大 學 博 物 館 / Interconnection between Art and Science from Asia to the Globe	Conservation of Cultural Properties in the National Palace Museum
21	08/05	陳東和 / 副研究員		Scientific Analysis on Cultural Properties in the National Palace Museum
22	08/17	陳東和 / 副研究員	國立臺灣美術館 / 世代傳衍——繪畫典藏 保存修復研討會	東方傳統書畫的科學檢測及其挑戰——以 國立故宮博物院為例
23	08/31- 09/01	陳玉秀 / 助理研究員	香港中文大學文物館 / 填空補白 II：考 古新發現景德鎮十五世紀中期御窯瓷器	從劃花青釉瓷探討院藏空白期瓷器
24	09/12	劉國威 / 研究員	捷克科學院東方研究所 / Oriental Institute of Czech Academy of Sciences	History and Features of the Tibetan Buddhist Monasteries in the Nangchen Area
25	09/24- 09/26	陳韻如 / 研究員	北京故宮 / 四王暨清前期書畫研討會	山川煥采：再議王原祁的應制山水與清 宮院畫
26	10/14- 10/15	劉國威 / 研究員	Rubin Museum and Columbia University( 魯賓博物館及哥倫比亞 大學 ) 合 辦 / Perspectives on Padmasambhava International Seminar	Padmasambhava Teachings in Taiwan
27	10/20- 10/21	楊若苓 / 助理研究員	臺灣昆蟲學會 / 第三十九屆臺灣昆蟲學 會年會	博物館藏品蟲害管理現況
28	11/14- 11/17	蔡慶良 / 助理研究員	中華玉文化中心 / 中華玉文化中心第六 屆年會暨第八屆中國古代玉器與傳統文 化學術討論會	戰國至西漢的玉器錯覺藝術
29	11/14- 11/16	陳慧霞 / 副研究員	上海博物館 / 中國古代漆器國際學術研 討會	宋元時期剔犀漆器的相關問題
30	11/17- 11/19	鄭邦彥 / 副研究員	The UK Registrars Group / The 11th European Registrars Conference (ERC 2018)	Collaboration beyond museums: The emergenceand rise of registrar professions in Taiwan (since 2000)
31	12/01	浦莉安 / 助理研究員	2018 文物·藝術·科技——古代藝術與 現代科技學術論壇 / 國立臺南藝術大學	新媒體藝術中的古文物敘事性探討
32	12/18- 12/21	張志光 / 助理研究員	臺灣數位人文學會及法鼓文理學院 / DADH2018 第九屆數位典藏與數位人文 國際研討會	試析博物館數位藝術史的圖像需求——兼 論國立故宮博物院圖像生產與利用方式 對數位藝術史之影響

◆學術交流

107 年本院參與及邀請國內外學術交流，計 176 項。

項次	日期	學術交流人員與內容
1	01/02	法國巴黎第四大學 (Sorbonne University) 博士生 Paul Daniel Andrews( 安德魯 ) 來院進行清代文獻檔案研究。
2	01/03	日本追手門學院大學教授承志教授來院進行清代文獻檔案研究。
3	01/09	大阪市立東洋陶磁美術館小林仁主任學藝員來訪交流。
4	01/10	美國蓋蒂修復中心漆器研究與敦煌保護小組張倚竹博士來院演講「近年來西方漆器研究發展」。
5	01/10	中國廣州暨南大學文學院博士後彭秋溪來院進行清代文獻檔案研究。
6	01/10	日本大阪府立大學客員研究員高田宗平來院進行善本古籍研究。
7	01/12-01/13	邀請倫敦大學比較文明中心主任 Professor Dr. Michael RowlandsRowlands 教授座談及演講「全球視野下的階序與文明反思」。
8	01/12-01/15	器物處余佩瑾處長至日本東京三得利 (Suntory Museum of Art)、出光美術館 (Idemitsu Museum of Art) 參觀展覽並收集資料。
9	01/22	「兩岸書畫修復藝術論壇」邀請孫堅女士一行 10 人參觀本院修護單位進行專業技術與知識的交流。
10	01/25	Minneapolis Institute of Art 助理研究員 Andrew W. Mellon 至本院參觀書畫作品，同時與本院同仁進行學術交流。
11	02/02	臺大藝史所施靜菲教授來院座談「亞洲博物館發展新趨勢」。
12	02/07	德國海德堡大學 Alina Krüger 研究生至本院參觀書畫作品，同時與本院同仁進行學術交流。
13	02/13	上海復旦大學謝守斌助理教授來演講「義大利與中國大陸的紙質文物保護工作與教育概況」。
14	03/05	佳士得臺灣分公司 Liang-Lin Chen、Ruben Huai-en Lien( 連懷恩 )、曾志芬來訪，進行特別參觀。
15	03/05	巴黎高等實驗學院 (EPHE) 中國考古學家和藝術史家 Alan Thote( 杜德蘭 ) 教授以「Artistic Designs and Bronze Inlay techniques of the Late Zhou Period: Invention and Interaction」為題進行演講。
16	03/05-03/09	器物處蔡慶良助理研究員至中國南昌參訪考察海昏侯之子劉充國墓出土文物。
17	03/06	美國波士頓美術館修護師蔡欣辰女士來院演講「波士頓美術館「修復現場」展廳實例介紹」會後參觀修護室進行技術與知識的交流。
18	03/12	暹羅博物館本館主任蘇凱玫・帕 Sukumal Phadungsilp 偕該館學術組主任卡莎娜・穆 Kusra Mookdawijitra 女士及文化部一名隨行人員來訪，參觀照相室與庫房。
19	03/14	成陽藝術文化基金會特聘研究員黃健亮、國防大學通識中心兼任講師黃怡嘉來訪，進行特別參觀。
20	03/15	國立臺灣大學藝術史研究所講座教授謝明良來訪，進行特別參觀。
21	03/15	香港中文大學文物館副研究員何碧琪博士與文物館館友一行 6 人，修復室參訪交流。
22	03/16-03/18	器物處陳玉秀助理研究員獲邀出席深圳博物館舉辦之「中西陶瓷貿易交流與外銷藝術」研討會。
23	03/18-03/21	器物處余佩瑾處長獲邀出席深圳博物館舉辦之「中西陶瓷貿易交流與外銷藝術」研討會，以「多面體造型及相關問題——以乾隆朝玻璃胎畫琺瑯黃地福壽八楞瓶」為題發表論文。
24	03/19	日本京都大學教授永田知之教授來院進行善本古籍研究。
25	03/19	Journal of the Institute of Conservation 總編 Jonathan Kemp 博士來院演講「博物館的石質文物修護」。

項次	日期	學術交流人員與內容
26	03/23	科威特國家博物館訪問學者門井由佳 (Yuka, KSDOI) 來訪，並進行特別參觀。
27	03/26	蒙古國國家議員恩和博議員、巴圖姆議員、蘇克巴議員、烏奇拉議員、巴庫主席執行秘書至本院參觀書畫作品，同時與本院同仁進行學術交流。
28	03/28	器物處吳曉筠副研究員於國立故宮博物院及中央研究院歷史語言研究所共同舉辦的「考古與歷史所見之玻璃——文化、經濟與藝術交流國際學術研討會」擔任主持人並參與綜合討論。
29	03/30	英國布里斯托博物館與美術館視覺藝術部 Kate Newnham 研究員及上海視覺藝術學院國家級實驗教學中心薛呂主任來訪，並進行特別參觀。
30	04/02	國立臺南藝術大學博物館學與古物維護研究所「裝裱比較研究」與「保存修復專題研習：裱褙技法與材料」課程學生 11 名至本院修護室及文物材質檢測實驗室觀摩教學。
31	04/09-04/18	書畫處林莉娜副研究員獲「張光賓書畫篆刻獎助金」赴英國大英博物館、大英圖書館與皇家植物園等地收集「百卉清供——瓶花與盆景畫特展」相關展覽與研究資料。
32	04/11	大阪市立東洋陶瓷美術館主任學藝員小林仁、靜嘉堂文庫美術館主任學藝員長谷川祥子、大德寺龍光院住職小堀月浦、日本工藝會正會員塚本滿來訪，並進行陶瓷器特別參觀。
33	04/15	荷蘭格羅寧根博物館前亞洲陶瓷研究員 Christiaan J.A. Jörg 教授、深圳望野博物館館長閻焰及其同仁宋怡辰、林潤澤、楊君來訪，進行陶瓷器典藏研究交流。
34	04/16	邀請荷蘭格羅寧根博物館前亞洲陶瓷研究員 Christiaan J.A. Jörg 教授以「十六到十七世紀亞洲與世界之文化交流」為題進行座談。
35	04/16	荷蘭格羅寧根博物館前亞洲陶瓷研究員 Christiaan J.A. Jörg 教授、前荷蘭公主堂博物館研究主任 Eve Ströber、前中華文物學會祕書長黃東壙、中華文物學會常務理事周海聖、上海博物館陶瓷研究部主任陸明華、中華文物學會祕書簡楷倩來訪，進行陶瓷器典藏研究交流。
36	04/19	日本 NPO 法人「日本文化財保存支援機構」(Japan Conservation Project) 八木三香等 18 名文物保存相關人員參觀本院修護室，近年 JCP 致力於文物保存修復技術研討及修護人才培育，其豐富的經驗可與本院修護師交流討論。
37	04/19-04/30	書畫處吳誦芬助理研究員獲「潘思源先生贊助獎助案」赴山東省博物館、山東省文物局、曲阜孔廟等收集研究資料並進行學術交流。
38	04/20	北京首都圖書館陳堅副館長等 10 人來院進行學術交流。
39	04/21-04/23	器物處蔡慶良助理研究員赴中國大陸北京首都博物館、國家博物館進行考察。
40	04/23-04/29	器物處胡樞文助理研究員赴中國大陸北京故宮博物院、頤和園、首都博物館、清東陵、中國國家博物館及恭王府等地進行掐絲琺瑯考察，並進行特別參觀。
41	04/24	器物處余佩瑾處長以「新科技來臨下的博物館發展」與上海博物館李仲謀副館長進行對話訪談。
42	04/24	邀請前美國加州奧克蘭博物館 (Oakland Museum of California) 保存科學部主任 John Burke 來院進行專題演講，講題：「數位科技設備的保存修護」。
43	04/27	上海視覺藝術學院王鑒蘭教授參觀文物科學研究檢測實驗室，與本院相關人員就文物保存科學進行討論交流。
44	04/28-05/01	器物處蔡慶良助理研究員赴中國大陸西安陝西歷史博物館、西安博物院進行考察。
45	04/30	香港中文大學講座教授嵇若昕與國立臺北藝術大學碩士班研究生張靜予來訪，進行特別參觀。
46	05/01	國立臺灣師範大學藝術史研究所碩士生賴嘉偉、中央研究院近代史研究所副研究員賴毓芝及本院器物處前處長蔡玫芬來訪，進行特別參觀。



項次	日期	學術交流人員與內容
47	05/07	法國遠東學院 (École française d'Extrême-Orient，EFEO) 副教授米蓋拉副教授來院進行善本古籍研究。
48	05/08	中國廣州暨南大學文學院博士後彭秋溪來院進行善本古籍研究。
49	05/09-05/11	器物處余佩瑾處長赴法國巴黎賽佛爾國立陶瓷博物館 (Musee National De Ceramique) 與羅浮宮 (Musee du Louvre)，進行參訪考察。
50	05/13-05/18	器物處余佩瑾處長赴英國參訪維多利亞亞伯特博物館 (V&A Museum) 與提件參觀，拜訪大英圖書館 (The British Library) 亞非部 Luisa Elena Mengonil 主任及與倫敦大學亞非學院 Shane Mclausand 教授學生交流，拜訪大英博物館 (The British Museum) Jessica Harrison-Hall 研究員與提件參觀。
51	05/14	器物處余佩瑾處長獲邀出席英國倫敦大學亞非學院紀念大衛德爵士年度演講會，以「一本皇家收藏圖冊的繪製及相關問題－以《埏埴流光》冊為例」為題進行演講。
52	05/15	日本京都大學特別研究員李媛來院進行善本古籍研究。
53	05/17	日本鶴見大學教授金文京教授來院進行善本古籍研究。
54	05/21	香港科技大學教授梁慧琪教授來院進行善本古籍研究。
55	05/21	日本東北大學教授淺沼千惠教授來院進行善本古籍研究。
56	05/28	日本京都大學博士生劉青來院進行善本古籍研究。
57	05/28	美國加州大學柏克萊分校 (University of California, Berkeley) 博士後墨安 來院進行清代文獻檔案研究。
58	05/29	上海博物館副研究館員孫峰進行明清漆器特別參觀。
59	05/29-06/01	器物處黃蘭茵助理研究員赴中國大陸北京故宮博物院、北京大學、首都博物館進行研究參訪。
60	05/30	俄羅斯 St. Petersburg State 大學 Berezkin Andrei Vladimirovich 至本院參觀書畫作品，同時與本院同仁進行學術交流。
61	05/31	中國社會科學院研究生紀雪娟來院進行善本古籍研究。
62	06/05	美國愛丁堡大學 (University of Edinburgh) 研究生魏臻來院進行清代文獻檔案研究。
63	06/06	中國復旦大學博士生楊奇霖來院進行清代文獻檔案研究。
64	06/10-06/16	器物處張志光助理研究員赴北京故宮博物院、中國國家博物館與北京科技大學科技史與文化遺產研究院，就文物管理與數位典藏經驗進行交流與考察並蒐集資料。
65	06/11	美國賓夕法尼亞大學東藝術史博士候選人俞樂琦至本院參觀書畫作品，同時與本院同仁進行學術交。
66	06/13-06/22	書畫處劉芳如處長獲「潘思源先生贊助主管人員交流進修獎助」，前往陝西范寬故里，考察研究故宮國寶〈谿山行旅圖〉的創作原型，並與西安文理學院進行學術交流。
67	06/15	法國歐洲同步輻射設施 (ESRF) 科學家 Jean Susini 博士與 Marine Cotte 博士來院參訪文物科學研究實驗室並交流。
68	06/19	中國浙江大學博士生陳兵兵來院進行善本古籍研究。
69	06/22	Rijks Museum 陶瓷修復師 Isabelle Garachon 和陶博館典藏展示組江淑玲小姐參觀修護室並進行技術與知識的交流。
70	06/25	中國社會科學院助理研究員許蔚來院進行善本古籍研究。
71	06/25	香港中文大學藝術系博士生陳文妍來訪，進行印章特別參觀。



大橋康二教授「獻給德川將軍的鍋島燒及歐洲王侯追求的柿右衛門」演講

項次	日期	學術交流人員與內容
72	06/26	九州陶磁文化館前館長榮譽顧問暨日本東洋陶磁學會會長大橋康二、日本大阪市立東洋陶瓷美術館長出川哲朗與主任學藝員小林仁、臺灣大學藝術史研究所專任特聘教授謝明良、南院處翁宇雯助理研究員來訪，進行瓷器特別參觀。
73	06/26	韓國國家文化資產研究中心 National Research Institute of Cultural Heritage (NRICH) 參訪團，團員：領隊 Mr Sang-sun JO 趙相淳，高級研究員成員 Ms Sehyun KIM 副研究員 Ms Hana LEE 助理研究員 Ms Da-yeong BAK 助理研究員，參觀修護室進行交流訪問。
74	06/27	福建省地方志學會陳秋平名譽會長等 9 人來院進行參訪交流。
75	06/27	邀請九州陶磁文化館前館長榮譽顧問暨日本東洋陶磁學會會長大橋康二教授以「獻給德川將軍的鍋島燒及歐洲王侯追求的柿右衛門」為題進行演講。
76	07/01	美國哥倫比亞大學研究生張墨至本院參觀書畫作品，同時與本院同仁進行學術交流。
77	07/01-07/07	教育展資處杜士宜助理研究員參加由英國倫敦大學亞非學院、美國史密森機構弗利爾 賽克勒美術館及新加坡亞洲文明博物館共同主辦之「2018 東南亞藝術史夏季計畫」。
78	07/07	辦理古正美教授演講「犍陀羅佛教藝術的性質及內容」。
79	07/13	美國紐約大學博士候選人方慧至本院參觀書畫作品，同時與本院同仁進行學術交流。
80	07/16	美國哥倫比亞大學博士生朱牧遙至本院參觀書畫作品，同時與本院同仁進行學術交流。
81	07/16	日本早稻田大學博士生柴崎公美子來院進行善本古籍研究。
82	07/17	北京中央財經大學張冰教授至本院參觀書畫作品，同時與本院同仁進行學術交流。
83	07/17	中國北京大學研究生吳 來院進行善本古籍研究。
84	07/17	中國北京大學研究生高樹偉來院進行善本古籍研究。
85	07/19	北京大學中文系王風教授與李宗焜教授、臺灣大學國文系梅家玲教授兼系主任、臺灣大學音樂研究所沈冬教授來訪，進行特別參觀。

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86	07/23	日本東京藝術大學美術學部片山まゐ 教授與臺灣大學藝術史研究所施靜菲教授來訪，進行高麗青瓷特別參觀。
87	07/23	中國陝西師範大學副研究員王啟明來院進行清代文獻檔案研究。
88	07/25	東京藝術大學片山真備教授來院演講「連結日本對馬與朝鮮的陶工們－倭館窯的第一線研究」。
89	07/26	大阪東洋陶瓷博物館出川館長與巴黎布朗利碼頭博物館 Blandine Sorbe 副館長二人參觀修復室。
90	07/27	馬來西亞國家美術館副館長 Amerrudin Ahmad、Syahrul Niza Zaini( 策展人 )、林愛偉 ( 研究員 )、許文智 ( 助理策展 ) 一行 4 人參訪修復室並進行交流。
91	08/06	國立臺中科技大學舉辦「海峽兩岸文化遺產修復與保護研討會」與會學者專家：臺中科技大學李孟杰教授、國家地震研究中心王仁佐研究員及北京建築大學李愛群副校長等一行 12 人參觀本院正館展覽與修復室並進行經驗交流。
92	08/10	日本學術振興會特別研究員暨筑波大學特別研究員新井崇之協同蘇敏來訪，進行景德鎮御窯瓷器研究交流。
93	08/10-08/16	書畫處劉宇珍助理研究員與邱士華助理研究員赴中國天津博物館考察「清中期繪畫展」，並與該館進行相關學術交流。
94	08/11	器物處侯怡利副研究員獲上海博物館之邀，以「天香茄楠—香玩文化特展」為題進行演講。
95	08/13	韓國大邱韓醫大學研究生昇慧彬來院進行善本古籍研究。
96	08/13	韓國大邱韓醫大學研究生柳美善來院進行善本古籍研究。
97	08/13	韓國大邱韓醫大學研究生延知惠來院進行善本古籍研究。
98	08/13	韓國大邱韓醫大學研究生李知炫來院進行善本古籍研究。
99	08/16-08/17	南院處翁誌勳助理研究員出席國立臺灣美術館舉辦「世代傳衍－繪畫典藏保存修復研討會」。
100	08/17	國立臺灣大學藝術史研究所退休教授陳芳妹來訪，進行銅胎琺瑯器特別參觀。
101	08/20	香港中文大學教授華瑋教授來院進行善本古籍研究。
102	08/20	美國耶魯大學 (Yale University) 博士生艾麗娜來院進行善本古籍研究。
103	08/21	日本愛知大學教授葛谷登教授來院進行善本古籍研究。
104	08/23	荷蘭阿姆斯特大學資深修護師暨藝術維護實務教授 Ellen Jansen 至修復室與科學實驗室訪問交流。
105	08/23	山東省曲阜師範大學歷史文化學院專任副教授張俊成與中央研究院歷史語言研究所陳昭容研究員來訪，進行青銅器特別參觀。
106	08/26-08/29	器物處余佩瑾處長、吳曉筠副研究員與張莅助理研究員為「清宮舊藏青銅器研究合作計畫」，赴上海參與跨單位聯合會議，討論出版事宜。
107	08/27	上海博物館文物保護中心沈驊 ( 書畫修復師 )、徐文娟副研究員 ( 文物保護 )、黃瑛 ( 書畫修復師 )、褚昊 ( 書畫修復師 )、裔傳臻 ( 助理館員 ) 等五位，參訪本院修復室並進行交流。
108	08/27	日本名古屋大學教授井上進教授來院進行善本古籍研究。
109	08/29	中國浙江工商大學副教授久保輝幸副教授來院進行善本古籍研究。
110	08/30	日本九州國立博物館島谷弘幸館長與學藝部企劃課研究員松浦晃佑至本院參觀書畫作品，同時與本院同仁進行學術交流。
111	08/30	器物處吳曉筠副研究員與張莅助理研究員為「清宮舊藏青銅器研究合作計畫」，赴南京中央博物院考察。

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112	08/30	器物處陳玉秀助理研究員赴深圳博物館「物華天寶：朝陽北塔文物精品展」考察。
113	08/31	英國倫敦大學亞非學院藝術史與考古系博士候選人馬怡如小姐至本院參觀書畫作品，同時與本院同仁進行學術交流。
114	08/31-09/01	器物處余佩瑾處長獲邀出席香港中文大學文物館舉辦之「填充補白 II：考古新發現景德鎮十五世紀中期御窯瓷器」研討會並擔任主持人。
115	09/02-09/09	器物處王亮鈞助理研究員赴中國大陸北京故宮博物院、首都博物館、南京博物院、天津博物館、錫山室文物管理委員會、頤和園等地進行紫砂器考察與提件參觀。
116	09/04	中國湖南師範大學副教授曾紹皇副教授來院進行善本古籍研究。
117	09/06	英國倫敦大學亞非學院 (SOAS) 博士生陳之恩先生來訪，進行像生瓷特別參觀。
118	09/06	國立東華大學歷史學系暨研究所蔣竹山副教授來院參與策展會議，與策展團隊進行交流討論。
119	09/10	美國洛杉磯郡立美術館中國與韓國藝術部主任 Stephen Little 與訪問學人孔統至本院參觀書畫作品，同時與本院同仁進行學術交流。
120	09/14	器物處吳曉筠副研究員於中央研究院歷史語言研究所舉辦之「臺灣考古新銳發表會」擔任與談人。
121	09/14	中央警察大學鑑識科學學系卓琤玲助理教授與其助理陳怡君女士 2 人來院參訪修復室與科學實驗室，並進行交流。
122	09/17	德國蒂賓根大學 (University of Tübingen) 教授傅漢思教授來院進行清代文獻檔案研究。
123	09/17	澳門大學教授白雅詩教授來院進行清代文獻檔案研究。
124	09/17-09/20	大阪市立東洋陶磁美術館小林仁代理學藝課長至本院文物科學實驗室進行研究交流建案分析研究之雙方合作計畫。
125	09/17-09/20	教育展資處黃琇凌助理研究員參加俄羅斯普希金博物館 Inclusive Festival，並於 Accessible Museum Conference 介紹本院友善平權成果。
126	09/21	造紙專家王國財先生來院演講並參訪修復室進行交流。
127	10/01	韓國國立海洋博物館金孝英先生等一行三人，參訪修復室並進行交流。
128	10/02	海南師範大學圖書館胡素萍館長、王獻軍教授及華中師範大學陳春鈴主任等人來院進行學術交流。
129	10/05-10/07	南院處賴芷儀助理研究員參加 2018 曹永和院士海洋史研習營：「全球視野下的海洋史研究」。
130	10/12	英國倫敦大學 (University of London) 博士生汪穎子來院進行善本古籍研究。
131	10/15	中國美術學院古代書畫博士生孫健先生至本院參觀書畫作品，同時與本院同仁進行學術交流
132	10/25	萊頓大學包樂史教授專題座談：「Johan Nieuhof, the first European tourist in China (1654-1656)」。
133	10/29	「潘思源先生研究獎助與古籍修護人才培育計畫」贊助人潘思源先生與李慶安小姐參觀修復室。
134	11/02	日本京都造型藝術大學大林賢太郎教授與碩士生等 4 人、韓國龍仁大學朴智善教授與碩士生 10 人、雲林科技大學文化資產維護系林煥盛老師與碩士生等 2 人，參訪修復室，進行修護知識與經驗交流。
135	11/06	日本山口大學博士生張洋來院進行善本古籍研究。
136	11/06	中國南京大學教授馮乾教授來院進行善本古籍研究。
137	11/06	蒙古國藝術文化局長 G.Erdenebat 與博格達汗冬宮博物館館長 TS. Erdenbaatar 至本院參觀書畫作品，同時與本院同仁進行學術交流。



項次	日期	學術交流人員與內容
138	11/09	美國加州大學洛杉磯分校 UCLA 美術史系教授李慧淑與臺大藝術史研究所副教授盧慧紋等一行人至本院參觀書畫作品，同時與本院同仁進行學術交流。
139	11/11	神戶松蔭女子學院大學守屋雅史教授專題演講：「日本的煎茶文化與使用茶器的變遷」。
140	11/12	雲林科技大學林煥盛副教授、日本京都造型藝術大學與韓國隆仁大學共 17 人參觀修護室行學術交流。
141	11/13	中國遼寧省博物館藝術部文博館員袁芳女士至本院參觀書畫作品，同時與本院同仁進行學術交流。
142	11/13	中國美術學院美術史博士生章暉、戴光耀、楊崇和等一行人至本院參觀書畫作品，同時與本院同仁進行學術交流。
143	11/14	中國北京故宮博物院書畫處館員王中旭至本院參觀書畫作品，同時與本院同仁進行學術交流。
144	11/15	中國美術學院碩士生劉翟至本院參觀書畫作品，同時與本院同仁進行學術交流。
145	11/15	國立嘉義大學木質材料與設計學系夏滄淇教授參訪。安排「文物保存概述」專題座談。
146	11/16	中國江蘇省國畫院研究部副研究員黃朋先生至本院參觀書畫作品，同時與本院同仁進行學術交流。
147	11/17	器物處陳慧霞副研究員獲上海博物館之邀，以「故宮藏漆」為題進行演講。
148	11/19	香港大學圖書館文獻保護與修復中心修復師劉雨陽女士至修復室參訪交流。
149	11/19	中央研究院臺灣史研究所鄭維中助研究員來院參與策展討論會議，與策展團隊共同進行交流討論。
150	11/19	中國社會科學院考古研究所石釗釗工程師至本院參觀書畫作品，同時與本院同仁進行學術交流。
151	11/29	登錄保存處俞小明專門委員率同仁前往國立臺灣歷史博物館、國立臺灣文學館參訪該兩館之文物典藏管理系統與庫房相關設施。
152	12/01	神戶市立博物館塚原晃研究員進行：「交融之美 - 神戶市立博物館精品展簡介」專題座談
153	12/04	中國社會科學院教授孫宏年教授來院進行善本古籍研究。
154	12/10	美國華盛頓大學藝術與設計學院王海城副教授來訪，進行青銅器特別參觀。
155	12/10	2007 年諾貝爾和平獎共同得主，美國農業部大氣科學家郝慰民博士來院參訪文物修護室與科學實驗室。
156	12/11	國立臺灣大學歷史系專任副教授許雅惠與「宋遼金：多邊關係下的藝術與文化」修課學生霖康每、郭旻樺、汪詩豪、吳潔盈、陳廷岳、黃俊嘉來訪，進行瓷器特別參觀。
157	12/11	美國華盛頓大學副教授王海城至本院參觀書畫作品，同時與本院同仁進行學術交流。
158	12/12	登錄保存處俞小明專門委員率同仁前往國立自然科學博物館參訪該館之文物典藏管理系統與工作室、庫房等相關設施。
159	12/13	臺灣傳統倫理文化發展協會理事長陳孝忠先生率領中國藏語系高級佛學院一行 42 人來院拜會及參觀，並與圖書文獻處進行交流座談。
160	12/13	胡盈瑩和范季融基金會范季融先生與呂唯小姐、香港恆生大學張光裕教授、上海博物館陳克倫前副館長來訪，為執行「清宮舊藏青銅器研究合作計畫」業務交流。
161	12/13	美國克里夫蘭藝術博物館修復師蕭依霞女士參訪修護室，進行修護知識與經驗交流。
162	12/18	義大利 Kunsthistorisches Institut 藝術史研究所講師 Marco Musillo 至本院參觀書畫作品，同時與本院同仁進行學術。
163	12/18	教育展資處游國慶研究員與輔仁大學碩博士班學生謝達輝、林怡君、劉小慧、余昊恩、袁帥及國立臺北藝術大學研究生鄧君浩來訪，進行特別參觀。

項次	日期	學術交流人員與內容
164	12/19	美國辛辛那提美術館東亞美術部研究員宋后楣至本院參觀書畫作品，同時與本院同仁進行學術交流。
165	12/20	國立中央大學藝術學研究所「科學、修復與藝術史」課程，教學目的旨在使藝術學 / 史領域之學生共 9 人，參訪本院裱書室、裱畫室、器物修護工作室及文物檢測科學實驗室。
166	12/20	日本立命館大學博士生豬 貴幸來院進行善本古籍研究。
167	12/20-12/29	書畫處鄭淑方助理研員於赴中國國家博物館、北京故宮與江蘇崑崙堂美術館等地考察「職貢圖特展」等展覽資料，並進行相關學術交流。
168	12/21	香港中文大學副教授陳煒舜副教授來院進行善本古籍研究。
169	12/22	上海復旦大學文物與博物館學系劉朝暉教授來訪，進行宋代青瓷特別參觀。
170	12/24	國立臺南藝術大學博物館學與古物維護研究所研究所曾副教授信傑至本院與同仁進行「開放式庫房」座談。
171	12/24	荷蘭阿姆斯特丹國家博物館王研究員靜靈至本院與同仁交流座談，以「亞洲探險記－十七世紀東西交流傳奇」特展為例，介紹該博物館組織分工與借展流程。
172	12/25	日本跡見學園女子大學教授橫田恭三一行人至本院參觀書畫作品，同時與本院同仁進行學術交流。
173	12/25	日本京都大學教授杉浦和子教授來院進行善本古籍研究。
174	12/25	日本學習院大學教授武內房司教授來院進行清代文獻檔案研究。
175	12/26	中華公共事務管理學會與上海復旦大學中華古籍保護研究院常務副院長、圖書館楊光輝副館長等一行參訪修復室並提件討論與相關同仁進行學術交流。
176	12/27	長榮物流空運部葉經理斯仲、營業課余課長智仁、運務課王課長學偉等 3 人至本院與同仁交流進行「藝術品包裝運輸實務」座談。

◆科技部研究計畫

107 年本院同仁獲科技部支持之研究計畫共 8 項。

項次	計畫名稱	計畫主持人
1	國立故宮博物院觀海堂史部圖書之研究	許媛婷
2	展櫃微環境數值模擬探討及其應用	翁誌勳
3	清高宗圓光小像研究	邱士華
4	元代道士的書畫鑑藏研究	何炎泉
5	重構宋畫：二十世紀前期對「宋畫」的收藏、展示與認識	陳韻如
6	宋濂的書法及其書學思想	陳建志
7	百金之貴：明成化官窯及相關問題研究	余佩瑾
8	重估「西清四鑑」：乾隆時期的古銅認知研究	吳曉筠 / 張莅

◆學術專題演講

本院 107 年學術專題演講共 55 場。

項次	日期	講者與講題
1	01/08	登錄保存處陳東和副研究員應邀赴淡江大學化學系進行演講：「Modern Spectroscopy and Imaging Techniques in Cultural Heritage」。
2	01/10	邀請英國倫敦大學學院考古博美國蓋蒂修復中心漆器研究與敦煌保護小組專家張倚竹女士，演講主題：近年來西方漆器研究發展。
3	01/21	登錄保存處洪順興副研究員受邀中國文化大學與上海交通大學海派文化研究所共同辦理之「2018 年兩岸書畫修復藝術論壇」演講，題目：清宮裝裱及其特色。
4	02/13	邀請復旦大學中華古籍研究院謝守斌先生，來院進行專題演講，講題：「義大利與中國大陸的紙質文物保護工作與教育概況」。
5	02/26	圖書文獻處周維強副研究員至國立交通大學演講「人文經典與科技創新：國立故宮博物院的典藏與數位實踐」。
6	03/06	邀請波士頓美術館亞洲修復室中國繪畫副修復師蔡欣辰專題演講，講題：「波士頓美術館修復現場 (Conservation in Action) 展廳實例介紹－明代巨幅絹本重彩繪畫《道教雷部辛天君》」。
7	03/19	圖書文獻處周維強副研究員至國立政治大學演講「故宮院藏清代文獻之整理與研究概況」。
8	03/19	邀請 Journal of the Institute of Conservation 學刊總編 Jonathan Kemp 博士 ( 曾任職於維多利亞與艾爾柏特美術館〔 Victoria and Albert Museum 〕雕塑修護部門 )，來院專題演講，講題：「博物館石質文物的修護」。
9	03/26	圖書文獻處周維強副研究員至國立交通大學演講「印象水沙連：故宮臺灣文獻的新詮釋」。
10	03/29	圖書文獻處周維強副研究員至國立交通大學演講「院藏南洋公學及首任總理何嗣焜史料述介」。
11	04/02	邀請法國國家科學研究中心 / 法國索邦大學主任研究員 Philippe Colomban 至本院演講，講題：「明清時期中法琺瑯工藝技術交流」。
12	04/09、16	登錄保存處楊若苓助理研究員應財團法人康寧大學休閒管理學系邀請擔任該校「博物館藏及古蹟之蟲害管理」課程講座，講授「博物館藏環境蟲跡 ( 害 ) 監測及其原理」。
13	04/23	圖書文獻處周維強副研究員至國立交通大學演講「送不去的國書：院藏國書的新演繹」。
14	04/24	邀請前美國加州奧克蘭博物館 (Oakland Museum of California) 保存科學部主任 John Burke 來院進行專題演講，講題：「數位科技設備的保存修護」
15	04/30	圖書文獻處周維強副研究員至國立交通大學演講「雕版、銅版與石版：印刷史觀點下的故宮戰圖」。
16	05/08-05/16	圖書文獻處陳維新研究員至陝西師範大學西部邊疆研究院演講「失落的疆域－清季西北邊界變遷條約輿圖特展」、「帕米爾界圖及光緒時期中俄帕米爾界務交涉問題探討－以臺北國立故宮博物院現藏外交輿圖為例」、「光緒時期中俄喀什噶爾段界務問題探討」
17	05/10	圖書文獻處周維強副研究員至中國科學院大學明德學堂演講「臺北故宮鎮館之寶及其科技傳播」。
18	05/11	圖書文獻處周維強副研究員至中國科學院自然科學史系演講「道光二十三年中牟下汛八堡大堤潰決與中牟大工之修建」。
19	05/14	器物處余佩瑾處長獲邀出席英國倫敦大學亞非學院紀念大衛德爵士年度演講會，以「一本皇家收藏圖冊的繪製及相關問題－以《埏埴流光》冊為例」為題進行演講。

項次	日期	講者與講題
20	06/05	器物處陳玉秀助理研究員受南華大學之邀，主講「鬱金香・多管瓶：東西文化交流的見證」。
21	06/13	教育展資處吳紹群副研究員於國立交通大學圖書館主講「故宮藝術與文獻的數位體驗之路」。
22	06/13	圖書文獻處周維強副研究員至國立海洋大學海洋文化系演講「贈銃詩與南贛巡撫王守仁：明代中葉歐洲火炮輸入的歷史見證」。
23	06/23	圖書文獻處劉國威研究員至臺北美國學校演講「Buddhist Collections in the National Palace Museum」。
24	06/24	登錄保存處陳東和副研究員應中華文物學會之邀，演講：「十八世紀琺瑯彩瓷：材料、技術與風格」。
25	08/02	教育展資處吳紹群副研究員演講“Digital Museum as Museum Media：On NPM’s IT Strategy and its Digital Dissemination Effect” ASEAN Museum Forum, Bangkok, Thailand.
26	08/04	「品牌的故事－乾隆皇帝的文物收藏與包裝藝術」特展總策展人器物處余佩瑾處長與國立臺灣大學藝術史研究所施靜菲教授以及國立臺北大學歷史學系林士鉉副教授，於南部院區進行「新視野下的品牌概念－從乾隆品牌談起」專題講座。
27	08/11	器物處侯怡利副研究員獲上海博物館之邀，以「天香茄楠－香玩文化特展」為題進行演講。
28	08/17	登錄保存處陳東和副研究員出席國立臺灣美術館主辦之「世代傳衍－繪畫典藏保存修復研討會」，並演講：「東方傳統書畫的科學檢測及其挑戰－以國立故宮博物院為例」。
29	09/01	登錄保存處陳東和副研究員出席國立臺灣博物館主辦之「2018 博物館藏品科學檢測工作坊」，並演講：「臺博館館藏鄭成功畫像非破壞性科學檢測」。
30	09/08	圖書文獻處劉國威研究員參加 107 年「西藏文化藝術節 - 藏傳佛教學術研討會」主講「薩迦派祖師所撰史籍中關於該派傳承發展的記載特點」。
31	09/09	書畫處劉宇珍助理研究員於中華文物協會主講「清末民初的上海畫壇－以典藏新紀元為例」。
32	09/14	書畫處吳誦芬助理研究員應東吳大學邀請講授「杏林春暖－養生醫療趣味書畫」。
33	09/20	圖書文獻處周維強副研究員至國立高雄大學資訊管理學系演講「國立故宮博物院數位人文領域的新探索」。
34	09/22	書畫處邱士華助理研究員於故宮多媒體演講廳「數位工具下的群眾策展」沙龍論壇發表：從另一個角度凝視收藏史－以國立故宮博物院的「偽好物」大展為例」。
35	09/25	南院處周奕姝助理研究員赴國立勤益科技大學文化創意事業系演講「博物館中的詮釋與學習」。
36	09/26	教育展資處吳紹群副研究員於國立政治大學「2018 中小學科技藝術教育研討會」演講「故宮數位教育活動介紹」。
37	10/02	書畫處吳誦芬助理研究員應臺灣科技大學講授「杏林春暖－養生醫療趣味書畫」。
38	10/03	圖書文獻處周維強副研究員至國立暨南國際大學歷史學系專題演講「歷史學研究的科技素養」。
39	10/17	圖書文獻處周維強副研究員至臺北市立大學中國語文學系演講「繪像汗青：清代戰圖的風貌與製作」。
40	10/21	南院處周奕姝助理研究員於本院南部院區為國立臺南藝術大學藝術史學系學生講授「博物館學基礎」課程。
41	10/23	書畫處許文美助理研究員應國立臺灣科技大學之邀，講授「看畫・說畫」。



項次	日期	講者與講題
42	10/30	圖書文獻處鄭永昌研究員至國立臺灣科技大學設計學院演講「生活空間創意學分課程—文物與創新」。
43	10/30	圖書文獻處鄭永昌研究員赴國立成功大學歷史學系以「從史料檔案解讀乾隆皇帝出生之謎」為題進行專題演講。
44	11/15	南院處周奕奴助理研究員赴國立中正大學歷史系演講「博物館中的詮釋與學習」。
45	11/16	書畫處邱士華助理研究員受日本東京大學史料編纂所之邀，主講「黃彪是蘇州片畫家嗎？」。
46	11/16	南院處翁誌勳助理研究員至國立交通大學光電學院（臺南校區）專題演講：「文物保存概述」。
47	11/17	器物處陳慧霞副研究員獲上海博物館之邀，以「故宮藏漆」為題進行演講。
48	11/23	器物處陳玉秀助理研究員受東吳大學通識教育課程之邀，主講「鬱金香・多管瓶：東西方文化交流的秘密」。
49	11/29	登錄保存處陳東和副研究員應邀赴國立清華大學歷史研究所演講：「現代科技與歷史文物研究」。
50	12/04	器物處王亮鈞助理研究員受臺灣大學藝術史研究所之邀，講解陶瓷持拿與相關注意事項。
51	12/05	登錄保存處洪順興副研究員至東海大學專題演講「從重彩畫的劣化狀況看其裝裱、材質與繪畫技巧的關係」。
52	12/05	南院處林容伊助理研究員至國立嘉義大學專題演講「策展一二事：以故宮南院『花事・閑情』展為例」。
53	12/10	邀請 2007 年諾貝爾和平獎共同得主，美國農業部大氣科學家郝慰民博士演講：「Chinese Paintings in Molecular View（從分子觀點看中國繪畫）」。
54	12/13	邀請美國克里夫蘭藝術博物館中國繪畫修復師蕭依霞女士演講，演講題目：「明代手卷修復介紹—以美國克里夫蘭博物館藏品為例」。
55	12/14	圖書文獻處鄭永昌研究員出席「東吳大學通識教育中心通識講座課程」並就「清代奏摺檔案」為題進行專題演講。

◆小型學術研討會

本院 107 年小型學術研討會共 2 場。

項次	日期	講者與講題
1	06/08-06/10	本院與國立成功大學合辦「東南亞多元文化與宗教國際研討會」
2	07/25-07/28	長榮大學主辦、本院協辦國際會議「重新學習人性：因地制宜的文化適應與地球村對人的形塑研討會」

Academic Research

To advance academic research, the NPM invited domestic and international experts and scholars to give lectures, organized seminars and conferences, and took part in academic and cultural exchanges, thereby stimulating academic studies and broadening our research horizons.

International Conferences

International Conferences hosted by the NPM

In 2018, the NPM held six international academic conferences.

Date	Conference Title and Description
03/27-03/28	“International Conference on Glass in Archaeology and History: Cultural, Economic, and Artistic Exchanges” This seminar was jointly sponsored by the museum and the Institute of History and Philology of Academia Sinica. It invited 17 experts and scholars at home and abroad to study archaeological and historical glass. The results of the publication of the paper cover various themes, integrate the important topics of glass research in recent years, and provide a platform for diverse discussions between Taiwan and international scholars.
06/8-06/10	“International Conference of Southeast Asian Cultures and Religions” The museum and National Cheng Kung University jointly organized this conference and invited scholars from Southeast Asian countries to participate.
06/25-27, 29	“Exhibitions Going Green Survey 2018” This workshop was co-organized by the museum and the Beishantang Fund and was hosted by the National Tainan University of the Arts, the National Taiwan Museum of Fine Arts, the National Taiwan Museum of Literature, and the National Taiwan Museum of Prehistoric Culture. Bringing together people from the north, south, east, and west, it was the first time for the domestic museum community to conduct a basic survey on the sustainability of museums (1 <sup>st</sup> event: National Palace Museum, 2 <sup>nd</sup> event: National Taiwan Museum of Fine Arts, 3 <sup>rd</sup> event: National Taiwan Literature Museum, 4 <sup>th</sup> event: National Taiwan Museum of Prehistoric Culture).
07/25-07/28	“Re-Learning to be Human for Global Times: Enculturation and the Shaping of Global Man” Organized by Chang Jung Christian University and co-organized by the museum
07/26-07/27	“Embrace the 4.0 Generation of Museums: Academic Forum for Museum Directors” This forum was held on July 26 and July 27, 2018, and invited international museum directors to attend. Participants came from the Kyushu National Museum, Tokyo National Museum, Uffizi Galleries, Asian Art Museum of San Francisco, Art Institute of Chicago, Denver Art Museum, National Museum of Korea, Musée du quai Branly – Jacques Chirac, and The Museum of Oriental Ceramics, Osaka. The conference expanded the museum’s vision and cultural influence through academic exchanges.
10/18-10/19	“Imperial Antiquities: Academic Symposium” This symposium was held on October 18 and 19, 2018, to promote the understanding of cultural relics. There were two keynote speeches in the conference, and 18 scholars from home and abroad published papers to present their recent research results and to promote international exchanges.

Papers Presented or Reviewed by NPM Staff

No.	Date	Name, Position	Organizer / Conference	Paper Title
1	03/28	Tung-Ho Chen (Associate Researcher)	“International Conference on Glass in Archaeology and History: Cultural, Economic, and Artistic Exchanges” organized by the museum and the Institute of History and Philology of Academia Sinica	“Aventurine Glass in Western and Eastern History: Occurrence, Fabrication, and Artistry”
2	3/28	Pei-Chin Yu (Chief Curator)		“Polyhedron Design and its Formation: Glass Octagonal Vase During Qianlong Reign (1736-1795) in the Qing Dynasty”
3	3/28	Hsiang-Wen Chang (Assistant Researcher)		“Glass Artifacts in the Curio Cabinets of the Qing Imperial Court— Specimens from the National Palace Museum Collection”
4	06/25-27, 29	Zheng Bang-yan (Associate Researcher)	“Exhibitions Going Green Survey 2018” (1 <sup>st</sup> event: National Palace Museum, 2 <sup>nd</sup> event: National Taiwan Museum of Fine Arts, 3 <sup>rd</sup> event: National Taiwan Literature Museum, 4 <sup>th</sup> event: National Taiwan Museum of Prehistoric Culture)	“Greening and Sustainable Museum Development”
5	06/28	Lin Yong-qin, Gao Wei (Assistant Researcher)	“Imari Porcelain Research and Testing Repair Workshop” organized by the Department of Registration and Conservation, Southern Branch of the NPM	“Reproducing Perfection: Records on the Repair of Blue-and-White Dish with Design of Willow Trees and Birds”
6		Tung-Ho Chen (Associate Researcher)		“Scientific and Technological Detection of Blue-and-White Dish with Design of Willow Trees and Birds”
7		Pei-Chin Yu (Chief Curator)		“An Imari Vase of the Qing Dynasty: Circulating between Eastern and Western courts”
8	10/18	Pei-Chin Yu (Chief Curator)	“The Conversion of Connoisseurship on the Imperial Antiquities: Academic Symposium” organized by the Department of Antiquities, NPM	“The Chenghua Official Ware Collected by the Emperor Qianlong: A Study on the Caiyiliuxia Case”
9	10/18	Yi-li Hou (Associate Researcher)		“From Huojidang to Recognize the Reassembling of Nine Baishijian Curio Boxes by the Emperor Qianlong”
10	10/18	Hui-hsia Chen (Associate Researcher)		“The Wooden Bowls from Tibet: The Interaction Between the Qing Court and Tibet”
11	10/19	Hsiao-yun Wu (Associate Researcher)		“Re-interpret the Tradition with Cast Imitations: The Imperial Mirrors Accomplished in the Qianlong Reign”
12	10/19	Yuan-ting Hsu (Associate Researcher)		“The Production of the Qing Court Miniature Editions in the 18 <sup>th</sup> Century and the Imperial Rewards from the Emperor”
13	10/19	Shih-hua Chiu (Assistant Researcher)		“Through the Paintings of Dong Gao to Observe the Changing Taste of Connoisseurship of Gaozong and Renzong Paintings”

NPM Attendances at International Conferences Hosted by Other Organizers

In 2018, NPM staff members presented a total of 32 papers at international academic conferences hosted outside the NPM

No.	Date	Name, Position	Organizer / Conference	Paper Title
1	03/19	Zhi-yi Lai (Assistant Researcher)	Sherman Centre for Culture and Ideas Sydney University of Technology / “Inaugural International Workshop in Fashion Studies”	“Reading Apparel: a Material Culture Studies of Chinese Textual Designs on Clothing”
2	03/18-03/21	Pei-Chin Yu (Chief Curator)	Shenzhen Museum / “Chinese and Western Ceramics Trade Exchange and Export Art”	“Polyhedron Design and its Formation: Glass Octagonal Vase During Qianlong Reign (1736-1795) in the Qing Dynasty”
3	03/24	Yu-jen Liu (Assistant Researcher)	Association for Asian Studies / “Making it Real: Intercultural and Intermedia Images in Late Imperial and Early Republican China”	“Much Acclaimed Realism: Imitating Giuseppe Castiglione in Early Twentieth Century China”
4	04/09	Shih-hua Chiu (Assistant Researcher)	Academia Sinica / “Falsehood, Forgery, and Knowledge Production in Early Modern World: A Comparative Perspective from Studies on Ming-Qing China to Global History”	“Creating Canon: The Styles of the Ancient Masters Invented by the Suzhou Fakes and Their Influences in the 16 <sup>th</sup> -18 <sup>th</sup> Century”
5	04/09-04/10	Yu-wen Weng (Assistant Researcher)		“Uyghur Objects Collected in the Qing Court: Chinese Imagination of the Islamic World in the 18 <sup>th</sup> Century”
6	04/10-04/14	Chen Yun-Ru (Researcher)	China Academy of Art / “Zhao Mengfu International Symposium”	“Zhao Mengfu’ s Paintings and Calligraphy at the National Palace Museum, Taipei”
7	04/13	Pei-Chin Yu (Chief Curator)	Graduate Institute of Art History, National Taiwan University / “Asian Ceramics History and Material Culture, with Particular Consideration of the Place of Yixing Ware in World History”	“Rare Western Style Example related to Giuseppe Castiglione’ s Painted Jun Ware”
8	04/13	Liang-ChungWang (Assistant Researcher)		“A Case Study of Painted Enamels on Yixing Ware in the Kangxi Reign”
9	04/21	Shih-hua Chiu (Assistant Researcher)	Graduate Institute of Art History, National Taiwan University / “Student Paper Presentation”	“Researching Huang Biao Paintings”
10	04/27	Zi-yin Zhong (Assistant Researcher)	Harvard University / “New Directions in the Study of Tibetan Buddhist Art History”	“The Fifth Karmapa and the Visual Evidences of Vajrāvali (rDo rje ‘phreng ba) in Early-Ming Amdo”
11	05/14	Zhi-yi Lai (Assistant Researcher)	University of Art London, Chelsea College of Arts / “Utsuwa Utsushi ’ Symposium”	“Borrowing or Stealing: the Dialectical Aesthetic Discourse between Designers and Craft Makers in the Yii Project”
12	05/18	Shao-Chun Wu (Associate Researcher)	National Taitung University / “2018 Information Management and E-Commerce Management Seminar”	“From the Museum’ s Digital Collection to School Cooperation Digital Teaching: A Case Study of the Cooperation Between Museums and Primary and Secondary Schools to Promote Digital Teaching”



No.	Date	Name, Position	Organizer / Conference	Paper Title
13	05/31-06/04	Yun-ru Chen (Researcher)	Kyushu University (Japan) / “A Comprehensive Look: The Cultural Biography of the Daitokuji Five Hundred Luohans from Local to Global Contexts”	“Landscape in the Dali Scroll of Buddhist Images: Forms of Expression and Issues and Stylistic Origin”
14	06/06	Yan-quan He (Associate Researcher)	School of Information Resource Management, Renmin University of China / “The World is Dazzling for the Heritage: The International Summit Forum on Authentication, Restoration, and Protection of Chinese Ancient Calligraphy and Paintings of 2018”	“The Craftsmanship and Contemporary Nature of the Song Dynasty Decorated Paper and Weave-Pattern Paper”
15	06/08-06/10	Zhi-yi Lai (Assistant Researcher)	National Cheng Kung University / “International Conference of Southeast Asian Culture: Exploring Religio-cultural Pluralism: Intercommunion, Localization, Syncretization and Conflict”	“Stealing Words, Transplanting Photos: Verbal and Visual Articulation of Chinese art in Early Twentieth-Century China”
16	06/11-06/12	Pei-Chin Yu (Chief Curator)	Zwinger Palace and Porzellansammlung (Germany) / The Dresden Porcelain Project Workshop Program”	“Kangxi porcelain (Email. Sur Biscuit vessels, Kangxi Sancai wares) ”
17	06/11-06/12	Liang-Chung Wang (Assistant Researcher)		“Chinese Yixing wares”
18	06/30	Jia-Hao Lin (Assistant Researcher)	Architectural Institute of Taiwan / “30 <sup>th</sup> Session of the 1 <sup>st</sup> Architectural Research Achievements Conference”	“Cultural Imagination of Official and Professional Planners: Taichung Literature Museum Case Study”
19	07/28	Lin Yong-qin (Assistant Researcher)	Nantou County Department of Cultural Affairs / “Taiwan-Japan Bamboo and Lacquer International Exchange Seminar”	“Looking Back: The Development of Taiwan Lacquer Professional Repair”
20	08/05	Su-fen Yan (Chief Curator)	Museum of Osaka University (Japan) / “Interconnection between Art and Science from Asia to the Globe”	“Conservation of Cultural Properties in the National Palace Museum”
21	08/05	Tung-Ho Chen (Associate Researcher)		“Scientific Analysis on Cultural Properties in the National Palace Museum”
22	08/17	Tung-Ho Chen (Associate Researcher)	National Taiwan Museum of Fine Arts / “The Art Collection and Conservation of Painting”	“The Scientific Detection and Challenge of Oriental Traditional Painting and Calligraphy: National Palace Museum, Taipei Case Study”
23	08/31-09/01	Yuh-Shiow Chen (Assistant Researcher)	Art Museum of the Chinese University of Hong Kong / “Refilling the Interregnum: Newly Discovered Imperial Porcelains from Zhengtong, Jingtai and Tianshan Reigns (1436-1464) of the Ming Dynasty”	“A Discussion of Interregnum Porcelains Based on the Green-Glazed Porcelains with Incised Patterns in the Collection of the National Palace Museum, Taipei”
24	09/12	Guo-Wei Liu (Researcher)	Oriental Institute of Czech Academy of Sciences	“History and Features of the Tibetan Buddhist Monasteries in the Nangchen Area”

No.	Date	Name, Position	Organizer / Conference	Paper Title
25	09/24-09/26	Yun-ru Chen (Researcher)	The Palace Museum (Beijing, China) / “Four Kings and Pre-Qing Dynasty Painting and Calligraphy Seminar”	“Rejuvenation of Mountains and Rivers: Reconsideration of Wang Yunnan’s Landscape and Qing Palace Paintings”
26	10/14-10/15	Guo-Wei Liu (Researcher)	Rubin Museum and Columbia University / “Perspectives on Padmasambhava International Seminar”	“Padmasambhava Teachings in Taiwan”
27	10/20-10/21	Rou-Ling Yang (Assistant Researcher)	Taiwan Entomological Society/ “39 <sup>th</sup> Annual Meeting of Taiwan Entomological Society”	“Museum Collections’ Pest Management in Taiwan”
28	11/14-11/17	Ching-liang Tsai (Assistant Researcher)	“The 6 <sup>th</sup> Annual Meeting of the China Jade Cultural Center and the 8 <sup>th</sup> Chinese Ancient Jade Art and Traditional Culture Symposium”	“The Art of Jade Illusion from the Warring States Period to the Western Han Dynasty”
29	11/14-11/16	Hui-hsia Chen (Associate Researcher)	Shanghai Museum / “International Symposium on Ancient Chinese Lacquer Wares”	“Issues of the Lacquer Ware in the Song and Yuan Dynasties”
30	11/17-11/19	Bang-Yan Zheng (Associate Researcher)	The UK Registrars Group / “The 11th European Registrars Conference (ERC 2018)”	“Collaboration beyond museums: The Emergence and rise of registrar professions in Taiwan (since 2000)”
31	12/01	Li-An Pu (Assistant Researcher)	National Tainan University of the Arts / “2018 Cultural Relics, Art, Science, and Technology: Academic Forum on Ancient Art, Modern Science, and Technology”	“A Probe into the Narrative Nature of Ancient Cultural Relics in New Media Art”
32	12/18-12/21	Chi-Gwong Cheung (Assistant Researcher)	Taiwanese Association for Digital Humanities and Dharma Drum Institute of Liberal Arts / “2018 9 <sup>th</sup> International Conference of Digital Archives and Digital Humanities (DADH)”	“An Analysis of the Image Demand in the Digital Art History of Museum: the Influence of the Image Production and Utilization of the National Palace Museum on Digital Art History”

Academic Exchanges

In 2018, the NPM participated in and hosted a total of 176 events on international and national academic exchanges.

No.	Date	Academic Exchange Staff and Content
1	01/02	Paul Daniel Andrews, a Ph.D. student at Sorbonne University in France, came to the museum to study the archives of the Qing Dynasty.
2	01/03	Professor Cheng Zhi, a professor at Otemon Gakuin University in Japan, came to the museum to conduct research on the archives of the Qing Dynasty.
3	01/09	Curator Hitoshi Kobayashi of The Museum of Oriental Ceramics, Osaka, visited the NPM.
4	01/10	Dr. Zhang Yizhu from the Getty Conservation Center on Lacquer Research and Dunhuang Conservation Group in the United States came to the museum to give a lecture entitled, “Research and Development of Western Lacquerware in Recent Years.”
5	01/10	Peng Qiuxi, a postdoctoral fellow at the School of Literature, Jinan University (Guangzhou, China), came to the museum to conduct research on the archives of the Qing Dynasty.
6	01/10	Kazuo Takada, a researcher at Osaka Prefecture University in Japan, came to the museum to conduct research on rare books.

No.	Date	Academic Exchange Staff and Content
7	01/12-01/13	Professor Michael Rowlands, Director of the Center for Research in the Dynamics of Civilization at the University College of London, was invited to give a speech and lecture entitled, “The Order and Civilization Reflection in a Global Perspective.”
8	01/12-01/15	Chief Curator Pei-chin Yu visited the exhibition at the Suntory Museum of Art and the Idemitsu Museum of Art in Tokyo, Japan.
9	01/22	The “Cross-Strait Painting and Calligraphy Art Forum” invited Ms. Sun Jian and a group of 10 people to visit the museum’s Department of Conservation and Preservation to exchange professional technology and knowledge.
10	01/25	An Andrew W. Mellon assistant researcher from the Minneapolis Institute of Art visited the museum to study calligraphy and paintings, and also had academic exchanges with colleagues at the museum.
11	02/02	Professor Ching-fei Shih from the Graduate Institute of Art History, National Taiwan University, visited the museum to discuss “New Trends in the Development of Asian Museums.”
12	02/07	Alina Krüger, a graduate student from Heidelberg University in Germany, visited the museum to study the calligraphy and paintings, and also had academic exchanges with colleagues in the museum.
13	02/13	Assistant Professor Xie Shoubin from Fudan University in Shanghai gave a speech on “The Work of Protecting Paper and Cultural Relics in Italy and China.”
14	03/05	Liang-Lin Chen, Ruben Huai-en Lien, and Zeng Zhifen from Christie’s Taiwan visited the NPM for a special viewing.
15	03/05	Professor Alan Thote, an archaeologist and historian of Chinese art at Ecole Pratique des Hautes Etudes (EPHE) gave a speech entitled, “Artistic Designs and Bronze Inlay Techniques of the Late Zhou Period: Invention and Interaction.”
16	03/05-03/09	Assistant Researcher Ching-liang Tsai went to Nanchang, China for researching into the cultural relics unearthed from the tomb of Liu Chongguo.
17	03/06	Ms. Xin-chen Cai, a conservator at the Museum of Fine Arts in Boston, came to the museum to give a lecture on “The Case of the Conservation Site of the Museum of Fine Arts in Boston.” After the lecture, she visited the Department of Conservation and Preservation at the museum to exchange technology and knowledge.
18	03/12	Ms. Sukumal Phadungsilp, Director of the Museum of Siam, and Ms. Kasra Mookdawijitra, Director of the Academic Department, and an accompanying member of the Ministry of Culture visited the studio and the warehouse.
19	03/14	Huang Jianliang, a special researcher at the Chengyang Art and Culture Foundation, and Huang Yijia, a lecturer at the National Defense Center of the National Defense University, made a special visit to the museum.
20	03/15	Ming-liang Hsieh, a professor at the Graduate Institute of Art History, National Taiwan University, visited the NPM for a special viewing of artifacts.
21	03/15	Dr. Pik-ik Ho, an associate researcher at the Art Museum of the Chinese University of Hong Kong and a group of six people from the Art Museum visited the Department of Conservation and Preservation.
22	03/16-03/18	Assistant Researcher Yuh-Shiow Chern was invited to attend the “Chinese and Western Ceramics Trade Exchange and Export Art Seminar” organized by the Shenzhen Museum.
23	03/18-03/21	Chief Curator Pei-chin Yu from the Department of Antiquities was invited to attend the “Chinese-Western Ceramics Trade Exchange and Export Art Seminar” organized by the Shenzhen Museum and published a paper entitled, “Polyhedron Design and its Formation: Glass Octagonal Vase During Qianlong Reign (1736-1795) in the Qing Dynasty.”
24	03/19	Professor Nagata from the Kyoto University in Japan came to the museum to conduct research on rare books.
25	03/19	Dr. Jonathan Kemp, editor-in-chief of the Journal of the Institute of Conservation, came to the museum to give a lecture entitled, “The Stone Relics of the Museum.”
26	03/23	Yuka Kadoi, a visiting scholar at the Kuwait National Museum, made a special visit to the museum.
27	03/26	Mongolian National Councilors visited the museum to view calligraphy and paintings and also had academic exchanges with colleagues at the museum.

No.	Date	Academic Exchange Staff and Content
28	03/28	Hsiao-yun Wu, an associate researcher from the Department of Antiquities, was the host of the “International Conference on Glass in Archaeology and History: Cultural, Economic, and Artistic Exchanges” held by the National Palace Museum and the Institute of History and Philology at the Academia Sinica.
29	03/30	Kate Newnham, curator at the Bristol Museum in the United Kingdom, and Director Xue Lu from the Studio and Workshop Center of the Shanghai Institute of Visual Arts visited the NPM for a special viewing of artifacts.
30	04/02	Eleven students from the Graduate Institute of Conservation of Cultural Relics and Museology “Comparative Study of Decoration” and “Saving and Restoration Project” courses went to the conservation room of the museum and the material testing laboratory to observe teaching.
31	04/09-04/18	Associate Curator Lin Lina of the Department of Painting and Calligraphy was awarded the “Zhang Guangbin Calligraphy and Painting Encouragement Award” to go to the British Museum, the British Library, and the Royal Botanic Gardens to collect exhibition and research materials related to the “Pure Offerings of a Myriad Plants: Paintings on Flower Vases and Potted Scenes” exhibition.
32	04/11	Curators from The Museum of Oriental Ceramics, Osaka, Seikado Bunko Art Museum, and Ryoko-in Temple and a member of the Japanese Craft Association visited to view ceramics at the museum.
33	04/15	Dr. Christiaan J.A. Jörg, former researcher at the Groninger Museum in the Netherlands, Curator Yan Yan from the Shenzhen Wangye Museum, and colleagues Song Yichen, Lin Runze, and Yang Jun visited the ceramics collection.
34	04/16	Dr. Christiaan J.A. Jörg, former researcher at the Groninger Museum in the Netherlands was invited to discuss the topic “Cultural Exchanges Between Asia and the World in the 16 <sup>th</sup> and 17 <sup>th</sup> Centuries.”
35	04/16	Dr. Christiaan J.A. Jörg, former Asian ceramics researcher at the Groninger Museum in the Netherlands; Eve Ströber, former researcher director of the Shihsanhang Museum of Archaeology; Dongyong Huang, former secretary of the Chinese Culture and Fine Arts Association; Haisheng Zhou, executive director of the Chinese Culture and Fine Arts Association; Minghua Lu, director of the Department of Ceramics Research of the Shanghai Museum; and Kaiqian Jian, secretary of the Chinese Culture and Fine Arts Association, visited the NPM and conducted a research exchange on the ceramics collection.
36	04/19	Members from the Japan NPO Center visited the conservation room for the “Japan Conservation Project.” In recent years, JCP is committed to cultural relic preservation and conservation research. Members exchanged their extensive and rich experience with museum colleagues.
37	04/19-04/30	Song-fen Wu, assistant researcher in the Department of Painting and Calligraphy, was awarded the “Mr. Pan Siyuan Sponsorship Award” to go to the Shandong Museum, the Shandong Cultural Relics Bureau, and the Temple of Confucius, Qufu, to collect research materials and to conduct academic exchanges.
38	04/20	Ten people, including Curator Chen Jian, from the Capital Library of China came to the museum for academic exchanges.
39	04/21-04/23	Assistant researcher Ching-liang Tsai from the Department of Antiquities went to the Capital Museum in Beijing and the National Museum of China for research.
40	04/23-04/29	Assistant researcher Lu-wen Hu from the Department of Antiquities went to the Palace Museum in Beijing, the Summer Palace, the Capital Museum, the Eastern Qing Tombs, the National Museum of China, and Prince Gong’s Mansion for research on cloisonné.
41	04/24	Chief Curator Pei-chin Yu from the Department of Antiquities conducted an interview with Deputy General Director Zhong-mou Li of the Shanghai Museum about the development of museums with the advent of new technology.
42	04/24	Chief Conservator John Burke of the Oakland Museum of California was invited to give a keynote speech entitled, “The Preservation of Digital Technology Equipment.”
43	04/27	Professor Wang Jianlan from the Shanghai Institute of Visual Arts visited the Cultural Relics Science Research Laboratory and discussed and exchanged with museum colleagues scientific knowledge on the preservation of cultural relics.
44	04/28-05/01	Assistant researcher Ching-liang Tsai from the Department of Antiquities visited Shaanxi History Museum and Xi’an Museum in China for research.
45	04/30	Professor Ruo-xin Ji from the Chinese University of Hong Kong and Ching-Yu Chang, a graduate student at the National Taipei University of the Arts, visited the museum for a special viewing.



No.	Date	Academic Exchange Staff and Content
46	05/01	Chia-wei Lai, a Master's student of the Graduate Institute of Art History at the National Taiwan Normal University; Yu-chih Lai, an associate researcher at the Institute of Modern History, Academia Sinica; and Mei-fen Tsai, former director of the Department of Antiquities at the NPM came to the museum for a special viewing.
47	05/07	Associate Professor Michel from the École française d' Extrême-Orient, EFEO, came to the museum to study rare books.
48	05/08	Peng Qiuxi, a postdoctoral fellow from the School of Literature at Jinan University in Guangzhou, China, came to the museum to conduct research on rare books.
49	05/09-05/11	Chief Curator Pei-Chin Yu of the Department of Antiquities visited the Musée National de Ceramique and the Musée du Louvre.
50	05/13-05/18	Chief Curator Pei-Chin Yu of the Department of Antiquities visited the Victoria and Albert Museum in the United Kingdom. She also visited Luisa Elena Mengoni, Head of Asian and African Collections at the British Library; Professor Shane McLausand from the School of Oriental and African Studies, University of London; and Jessica Harrison-Hall, curator at the British Museum.
51	05/14	Chief Curator Pei-chin Yu of the Department of Antiquities was invited to attend the Sir Percival David Foundation of Chinese Art Annual Lecture at the School of Oriental and African Studies, University of London, in the United Kingdom, with the theme of shanzhi liuguang, a catalogue of the Qing Dynasty imperial art collection.
52	05/15	Li Yuan, a special researcher at Kyoto University in Japan, came to conduct research on rare books.
53	05/17	Professor Kin Bunkyo (Kim Moonkyong) from Tsurumi University in Japan came to the museum to study rare books.
54	05/21	Professor Liang Huiqi from the Hong Kong University of Science and Technology came to the museum to conduct research on rare books.
55	05/21	Professor Chie Asauma from Tohoku University in Japan came to the museum to study rare books.
56	05/28	Doctoral student Liu Qing from Kyoto University came to the museum to conduct research on rare books.
57	05/28	Emily Mokros, a postdoctoral fellow from the University of California, Berkeley, came to the museum to conduct research on the archives of the Qing Dynasty.
58	05/29	Feng Sun, researcher of the Shanghai Museum, visited the NPM for a special viewing of Ming and Qing lacquerwares.
59	05/29-06/01	Assistant researcher Lan-yin Huang from the Department of Antiquities went to the Palace Museum in Beijing, Peking University, and the Capital Museum for research visits.
60	05/30	Berezkin Andrei Valdimirovich of St. Petersburg State University in Russia visited the museum to study calligraphy and painting and also had academic exchanges with the colleagues at the museum.
61	05/31	Ji Xuejuan, a graduate student from the Chinese Academy of Social Sciences, came to the museum to study rare books.
62	06/05	Wei Zhen, a graduate student at the University of Edinburgh, conducted research on archives of the Qing Dynasty.
63	06/06	Yang Qilin, a doctoral student at Fudan University in China, came to the museum to conduct research on archives of the Qing Dynasty.
64	06/10-06/16	Assistant researcher Chi-Gwong Cheung from the Department of Antiquities went to the Palace Museum in Beijing, the National Museum of China, and the Institute of Science, History, and Cultural Heritage of the University of Science and Technology Beijing to exchange, investigate, and collect information on management of cultural relic and experience in digital collection.
65	06/11	Leqi Yu, an East Asian Languages and Civilizations Ph.D. candidate at the University of Pennsylvania, viewed works of calligraphy and painting and made academic exchanges with colleagues at the museum.
66	06/13-06/22	Chief Curator Liu Fangru from the Department of Painting and Calligraphy was awarded the "Pan Siyuan Sponsored Exchange Fellowship," and went to the hometown of Fan Kuan in Shaanxi, China to study and research his Travelers Among Mountains and Streams, a national treasure of the National Palace Museum. Chief Curator Liu Fangru also conducted academic exchanges with Xi'an University of Arts and Science.

No.	Date	Academic Exchange Staff and Content
67	06/15	Dr. Jean Susini and Dr. Marine Cotte from the European Synchrotron Radiation Facility (ESRF) visited the cultural relics laboratory and exchanged ideas.
68	06/19	Chen Bing-bing, a doctoral student from Zhejiang University in China, came to the museum to study rare books.
69	06/22	Isabelle Garachon, Head of the Ceramics and Sculpture Restoration Workshop at the Rijksmuseum, and Ms. Jiang Shuling from the New Taipei City Yingge Ceramics Museum visited the conservation room and exchanged technology and knowledge.
70	06/25	Xu Weilai, an assistant researcher at the Chinese Academy of Social Sciences, conducted research on rare books.
71	06/25	Chen Wenyan, a doctoral student at the Art Department of the Chinese University of Hong Kong, made a special visit for seals.
72	06/26	Honorary advisor to the former director of the Kyushu Ceramic Museum and President of the Japan Society of Oriental Ceramic Studies, the Director of The Museum of Oriental Ceramics, Osaka, the Director of the Graduate Institute of Art History at the National Taiwan University, and assistant researcher Yu-wen Weng from the Southern Branch made a special visit for porcelains.
73	06/26	Leader Mr. Sang-sun Jo, senior researcher Ms. Sehyun Kim, associate researcher Ms. Hana Lee, and assistant researcher Ms. Da-yeong Bak from the National Research Institute of Cultural Heritage (NRICH) visited the conservation room for an exchange visit.
74	06/27	Nine people, including Honorary President Chen Qiuping of the Fujian Local History Association made an exchange visit to the museum.
75	06/27	Professor Koufu, an honorary advisor of the former director of the Kyushu Ceramics Museum and president of the Toyo Ceramics Society of Japan, was invited to give a speech entitled, "Dedicated to the Tokugawa Ward of the Tokugawa General and the Persimmon Right Gate Pursued by the European Princes."
76	07/01	Zhang Mo, a graduate student at Columbia University, viewed calligraphy and painting at the museum and also conducted academic exchanges with colleagues at the museum.
77	07/01-07/07	Assistant researcher Shih-Yi Tu from the Department of Education, Exhibition, and Information Services participated in the "2018 Summer Program in Southeast Asian Art History," which was co-organized by School of Oriental and African Studies, Freer Sackler Galleries of the Smithsonian Institution, and Asian Civilizations Museum.
78	07/07	Professor Gu Zhengmei gave a speech on the nature and content of Gandhara Buddhist art.
79	07/13	Fang Hui, a doctoral candidate at New York University, viewed calligraphy and painting at the museum and also had academic exchanges with colleagues at the museum.
80	07/16	Zhu Muyao, a doctoral student at Columbia University, visited the museum to study calligraphy and painting and also had academic exchanges with colleagues at the museum.
81	07/16	Doctoral student Shibasaki Kumiko at Waseda University in Japan came to the museum to conduct research on rare books.
82	07/17	Professor Zhang Bing from the Central University of Finance and Economics in Beijing visited the museum for works of calligraphy and painting, and also had academic exchanges with colleagues in the museum.
83	07/17	Wu Han, a graduate student at Peking University from China, conducted research on rare books.
84	07/17	Gao Shuwei, a graduate student at Peking University in China, came to the museum to conduct research on rare books.
85	07/19	Professor Feng Wang and Professor Zong-kun Li from the Chinese Department at Peking University, Professor Chia-Ling Mei from the Department of Chinese Literature at National Taiwan University, and Professor Tung Shen from the Graduate Institute of Musicology at National Taiwan University made a special viewing.
86	07/23	Professor Mabi Katayama from the Department of Fine Arts at the Tokyo University of the Arts and Professor Ching-fei Shih from the Graduate Institute of Art History at National Taiwan University made a special viewing of Korean celadons.
87	07/23	Wang Qiming, an associate researcher at Shaanxi Normal University in China, came to the museum to conduct research on archives of the Qing Dyansty.
88	07/25	Professor Mabi Katayama of the Tokyo University of the Arts came to the museum to give a lecture on "The First Line of Research on Japanese and Korean Pottery."

No.	Date	Academic Exchange Staff and Content
89	07/26	The Director of the Museum of Oriental Ceramics, Osaka, and Deputy Director Blandine Sorbe of the Musée du quai Branly in Paris visited the conservation room.
90	07/27	Deputy Director of the National Gallery of Malaysia Amerrudin Ahmad, Curator Syahrul Niza Zaini, Researcher Lin Aiwei, and Assistant Curator Xu Wenzhi visited the conservation room.
91	08/06	The National Taichung University of Science and Technoogy held a seminar on “Rehabilitation and Protection of Cross-Strait Cultural Heritage.” Professor Li Mengjie from the National Taichung University of Science and Technology, Researcher Wang Renzuo from the National Center for Earthquake Engineering, Vice President Li Aiqun from Beijing University of Civil Engineering and Architecture, and 12 people visited the exhibitions and conservation room and exchanged experiences.
92	08/10	Takayuki Arai, special researcher at the Japan Society for the Promotion of Science and special researcher at the University of Tsukuba, cooperated with Su Min to visit and conduct research on Jingdezhen kiln porcelain.
93	08/10-08/16	Assistant researcher Liu Yujen of the Department of Painting and Calligraphy and assistant researcher Shi-hua Chiu went to the Tianjin Museum in China to inspect the “Mid-Qing Dynasty Painting Exhibition” and have academic exchanges with the museum.
94	08/11	Associate researcher Yi-li Hou from the Department of Antiquities was invited by the Shanghai Museum to give a speech on “Scents to the Heavens: A Special Exhibition on Agarwood and the Culture of Incense.”
95	08/13	Graduate student Sheng Hui Bin from Daegu Haany University in South Korea came to the museum to conduct research on rare books.
96	08/13	Liu Meishan, a graduate student at Daegu Haany University in South Korea, came to the museum to study rare books.
97	08/13	Yan Zhihui, a graduate student at Daegu Haany University in South Korea, came to the museum to study rare books.
98	08/13	Li Zhixuan, a graduate student at Daegu Haany University in South Korea, came to the museum to study rare books.
99	08/16-08/17	Assistant researcher Zhi-li Wen of the Southern Branch attended “The Art Collection and Conservation of Painting” seminar at the National Taiwan Museum of Fine Arts.
100	08/17	Fang-mei Chen, a retired professor from the Graduate Institute of Art History at National Taiwan University, visited the NPM for a special viewing of bronzes.
101	08/20	Professor Hua Wei from the Chinese University of Hong Kong came to the museum to study rare books.
102	08/20	Ai Lina, a doctoral student at Yale University in the United States, came to the museum to conduct research on rare books.
103	08/21	Professor Noboru Kuzuya, a professor at Aichi University in Japan, came to the museum to study rare books.
104	08/23	Ellen Jansen, a lecturer in conservation practice at the University of Amsterdam, came to the conservation room and science laboratory.
105	08/23	Zhang Juncheng, a full-time associate professor at the Department of History and Culture at Qufu Normal University in Shandong, and Chen Zhaorong, a researcher at the Institute of History and Philology at Academia Sinica, visited the museum’s bronze pieces.
106	08/26-08/29	Chief Curator Pei-chin Yu of the Department of Antiquities,associate researcher Hsiao-yun Wu, and assistant researcher Li Chang visited Shanghai to participate in a meeting to discuss publishing matters in regards to the research project “Revisit Xiqinggujian.”
107	08/27	Shanghai Museum Conservation Center’s Shen Yu (calligraphy and painting conservator), associate researcher Xu Wenjuan (cultural relics conservator), Huang Ying (calligraphy and painting conservator), Chu Hao (calligraphy and painting conservator), and Yi Chuanzhen (assistant librarian) visited the conservation room.
108	08/27	Professor Susumu Inoue at Nagoya University in Japan came to the museum to study rare books.
109	08/29	Associate professor Teruyuki Kubo from Zhejiang Gongshang University came to the museum to study rare books.
110	08/30	Curator Shimatani Hiroyuki from Kyushu National Museum and researcher Matsura Kosuke viewed the museum’s calligraphy and painting and conducted academic exchanges with museum colleagues.

No.	Date	Academic Exchange Staff and Content
111	08/30	Associate researcher Hsiao-yun Wu from the Department of Antiquities and assistant researcher Li Chang visited Nanjing Museum for the research project “Revisit Xiqinggujian.”
112	08/30	Assistant researcher Yuh-Shiow Chern from the Department of Antiquities visited Shenzhen Museum for researching into the “Treasure from Buddha: Liao Dynasty and Earlier Archaeological Discoveries from the North Pagoda in Chaotang, Liaoning” exhibition.
113	08/31	Ma Yi-ru, a Ph.D. candidate in the Department of Art History and Archaeology at the School of Oriental and African Studies, University of London, in the United Kingdom visited to view the museum’s calligraphy and painting and also had academic exchanges with museum colleagues.
114	08/31-09/01	Chief Curator Pei-chin Yu of the Department of Antiquities was invited to attend and host the “Refilling the Interregnum: Newly Discovered Imperial Porcelains from Zhengtong, Jingtai and Tianshun Reigns (1436-1464) of the Ming Dynasty” seminar held by the Art Museum of the Chinese University of Hong Kong.
115	09/02-09/09	Assistant researcher Liang-Chung Wang of the Department of Antiquities visited the Palace Museum in Beijing, Capital Museum, Nanjing Museum, Tianjin Museum, Xishan City Cultural Relics Management Committee, Summer Palace, and other places in Mainland China for Yixing ware research.
116	09/04	Associate professor Zeng Shaohuang from Hunan Normal University in China came to the museum to study rare books.
117	09/06	Chen Zhi’en, a Ph.D. student of the School of Oriental and African Studies, University of London, in the United Kingdom made a special visit to the museum to study porcelains.
118	09/06	Associate professor Jiang Zhushan from the Department of History and Research at National Dong Hwa University came to visit the museum to participate in a curatorial meeting and have discussions with the curatorial team.
119	09/10	Curator Stephen Little at the Los Angeles County Museum of Art and visiting scholar Kong Wang visited to view calligraphy and painting at the museum and also had academic exchanges with colleagues in the museum.
120	09/14	Associate researcher Wu Xiao-yun of the Department of Antiquities was a speaker at the “Taiwan Archaeological New Publications Conference” organized by the Institute of History and Philology at Academia Sinica.
121	09/14	Assistant professor Zhuo Li-ling from the Department of Forensic Science at the Central Police University and her assistant, Ms. Chen Yijun, came to the museum to visit the conservation room and the laboratory and exchanged ideas with museum colleagues.
122	09/17	Professor Fu Hansi from the University of Tübingen came to the museum to study archives of the Qing Dynasty.
123	09/17	Professor Bai Yashi from the University of Macau came to the museum to study archives of the Qing Dynasty.
124	09/17-09/20	On behalf of the arts section chief, chief curator Kobayashi Hitoshi from the Museum of Oriental Ceramics, Osaka, came to the museum’s cultural relic laboratory to conduct research and have exchanges on a cooperation plan for the analysis and research of kilns.
125	09/17-09/20	Assistant researcher Huang Xiu-ling of the Department of Education, Exhibition, and Information Services attended the Inclusive Festival at the Pushkin State Museum of Fine Arts, Moscow, and introduced the results of NPM’s equality-friendly procedures at the Accessible Museum Conference.
126	09/21	Wang Guocai, a papermaking expert, came to the museum to give a speech and visit the conservation room.
127	10/01	Mr. Jin Xiaoying and three others from the Korea National Maritime Museum visited the conservation room and exchanged ideas.
128	10/02	Curator Hu Suping and Professor Wang Xiangjun from the Huinan Normal University Library and Director Chen Chunling of Central China Normal University visited the museum for academic exchanges.
129	10/05-10/07	Assistant researcher Lai Zhiyi from the Southern Branch participated in the 2018 International Maritime History Seminar, “Research on Marine History in a Global Perspective.”
130	10/12	Wang Yingzi, a doctoral student at the University of London in the United Kingdom, came to the museum to conduct research on rare books.



No.	Date	Academic Exchange Staff and Content
131	10/15	Sun Jian, a doctoral student of ancient calligraphy and painting at the China Academy of Art, visited the museum for the calligraphy and painting and also had academic exchanges with colleagues in the museum.
132	10/25	Professor Bao Leshi from Leiden University held an informal discussion on the special topic of Johan Nieuhof, the first European tourist in China (1654-1656).
133	10/29	Mr. Pan Siyuan and Ms. Li Qing'an, patrons of Mr. Pan Siyuan's Research Award and Conservation and Preservation of Ancient Books Talent Cultivation Plan, visited the conservation room.
134	11/02	Professor Kentaro Ohbayashi and four Master's students from the Kyoto University of Art and Design in Japan, Professor Park Chi-sun and 10 Master's students from Yong In University in Korea, and teacher Lin Huansheng and two Master's students from the Cultural Assets Maintenance of the National Yunlin University of Science and Technology visited the conservation room, carried out maintenance study, and exchanged experiences.
135	11/06	Zhang Yanglai, a doctoral student at Yamaguchi University in Japan, conducted research on rare books.
136	11/06	Professor Feng Gan from Nanjing University in China came to the museum to study rare books.
137	11/06	Mongolian Art and Culture Director G. Erdenebat and Winter Palace of the Bogd Khan curator T.S. Erdenbaatar visited to view the museum's calligraphy and painting and also had academic exchanges with colleagues in the museum.
138	11/09	Professor Hui-shu Lee from the Department of Art History at UCLA and associate professor Lu Hui from the Graduate Institute of Art History at National Taiwan University visited the museum to study calligraphy and painting and also had academic exchanges with colleagues at the museum.
139	11/11	Professor Masashi Moriya of Kobe Shoin Women's University gave a special talk on Japanese Sencha culture and the use of tea utensils.
140	11/12	Associate professor Lin Huansheng from National Yunlin University of Science and Technology and 17 people from the Kyoto University of Art and Design in Japan and Yong In University in Korea visited the conservation room for academic exchanges.
141	11/13	Art department librarian Ms. Yuan Fang from Liaoning Provincial Museum visited to view the museum's calligraphy and painting and also had academic exchanges with colleagues in the museum.
142	11/13	Zhang Hui, Dai Guangyao, Yang Chonghe and other art history doctoral students from the China Academy of Art visited to view the museum's calligraphy and painting and also conducted academic exchanges with colleagues in the museum.
143	11/14	Wang Zhongxu, a librarian from the Department of Painting and Calligraphy at the Palace Museum in Beijing, China, visited to view the museum's calligraphy and painting and also had academic exchanges with colleagues in the museum.
144	11/15	Liu Wei, a graduate student from the China Academy of Art, visited to view the museum's calligraphy and painting and also had academic exchanges with colleagues in the museum.
145	11/15	Professor Xia Cangqi from the Department of Wood Materials and Design at National Chiayi University visited the museum and arranged a special discussion on an overview of cultural relics preservation.
146	11/16	Associate researcher Huang Peng from the Research Department at the Jiangsu Academy of Chinese Paintings in China visited to view the museum's calligraphy and painting and also had academic exchanges with colleagues at the museum.
147	11/17	Associate researcher Hui-hsia Chen from the Department of Antiquities was invited by the Shanghai Museum to give a speech on the NPM's lacquerware.
148	11/19	Ms. Liu Yuyang, conservator at the Preservation and Conservation Division of the University of Hong Kong Libraries, visited the conservation room.
149	11/19	Assistant researcher Zheng Weizhong from the Institute of Taiwan History at Academia Sinica came to the museum to participate in a curatorial discussion meeting and exchanged discussions with the curatorial team.
150	11/19	Engineer Shi Zhaozhao from the Institute of Archaeology at the Chinese Academy of Social Sciences visited to view calligraphy and painting at the museum and conducted academic exchanges with colleagues at the museum.
151	11/29	Yu Xiaoming, a special member of the Department of Registration and Conservation, went to the National Museum of Taiwan History and the National Museum of Taiwan Literature to visit the cultural relics collection management system and warehouse facilities of the two museums.

No.	Date	Academic Exchange Staff and Content
152	12/01	Researcher Tsukahara Akira from the Kobe City Museum gave a lecture entitled, "The Beauty of Fusion: Introduction to the Kobe City Museum Exhibition."
153	12/04	Professor Sun Hongnian from the Chinese Academy of Social Sciences came to the museum to study rare books.
154	12/10	Associate professor Wang Haicheng from the University of Washington School of Art + Art History + Design in the United States took a special tour of bronzes on his visit to the museum.
155	12/10	A 2007 Nobel Peace Prize winner, Dr. Hao Weimin, an atmospheric scientist from the U.S. Department of Agriculture, visited the cultural relics conservation room and laboratory.
156	12/11	Ya-hwei Hsu, a full-time associate professor of the History Department at National Taiwan University, and students of the course "Art and Intercultural Exchange during the Liao, Song, and Jin Periods" visited the NPM to view the museum's porcelains.
157	12/11	Associate professor Wang Haicheng from the University of Washington in the United States visited to view the museum's calligraphy and painting and also had academic exchanges with colleagues at the museum.
158	12/12	Yu Xiaoming, a special committee member of the Department of Registration and Conservation, went to the National Museum of Natural Science to visit the museum's cultural relics collection management system, studios, warehouses, and other related facilities.
159	12/13	Mr. Chen Xiaozhang, chairman of the Taiwan Traditional Ethics and Culture Development Association, led a group of 42 students from the High-level Tibetan Buddhism College of China to visit the museum and the Department of Rare Books and Historical Documents to exchange views.
160	12/13	Mr. George Fan and Ms. Wei Lu from Katherine & George Fan Foundation, Professor Guang-yu Zhang from Hang Seng University of Hong Kong, and former curator Ke-lun Chen of the Shanghai Museum visited the NPM to perform communication in regards to research project "Revisit Xiqing-gujian."
161	12/13	Ms. Xiao Yixia, a conservator at the Cleveland Museum of Art in the United States, visited the conservation room to exchange knowledge and experience.
162	12/18	Marco Musillo, a lecturer at the Kunsthistorisches Institut in Florenz in Italy, visited the museum to study calligraphy and painting and also had academic exchanges with colleagues in the museum.
163	12/18	Researcher You Guoqing from the Department of Education, Exhibition, and Information Services, graduate students Xie Dahui, Lin Yijun, Liu Xiaohui, Yu Hao'en, and Yuan Shuai from Fu Jen Catholic University, and graduate student Deng Junhao from Taipei National University of the Arts made a special visit.
164	12/19	Curator of Asian Art Hou-mei Sung at the Cincinnati Art Museum in the United States visited the museum to study calligraphy and painting and also had academic exchanges with colleagues in the museum.
165	12/20	The purpose of the "Science, Restoration, and Art History" course at the Graduate Institute of Art Studies at National Central University is to have nine students from the field of art or history visit the library, the studio, the conservation room, and the cultural relics laboratory.
166	12/20	Takayuki Inomata, a doctoral student from Ritsumeikan University, visited the museum to conduct research on rare books.
167	12/20-12/29	Assistant researcher Zheng Shufang from the Department of Painting and Calligraphy went to the National Museum of China, the Palace Museum in Beijing, and the Kunluntang Art Gallery to inspect exhibition materials for the special exhibition on Portraits of Periodical Offering and to conduct related academic exchanges.
168	12/21	Associate professor Chen Weishun from the Chinese University of Hong Kong visited the museum to conduct research on rare books.
169	12/22	Professor Zhao-hui Liu from the Department of Cultural Heritage and Museology at Fudan University in Shanghai visited the NPM for a special viewing of celadons of the Song Dynasty.
170	12/24	Associate professor Zeng from the Graduate Institute of Conservation of Cultural Relics and Museology at the Tainan National University of Arts visited the open storeroom with colleagues.
171	12/24	Ching-ling Wang, a research from the Rijksmuseum in Amsterdam visited the NPM to discuss the division of organization and loan procedure of museums with the example of a special exhibition "Expedition to Asia: the Prominent Exchanges Between East & West in the 17 <sup>th</sup> Century".
172	12/25	Professor Kyoza Yokota from Atomi University in Japan visited the museum for viewing calligraphy and painting and also had academic exchanges with colleagues at the museum.
173	12/25	Professor Kazuko Sugiura from Kyoto University in Japan visited the museum to study rare books.

No.	Date	Academic Exchange Staff and Content
174	12/25	Professor Fusaji Takeuchi from Gakushuin University in Japan visited the museum to conduct re-search on archives of the Qing Dynasty.
175	12/26	The Executive Vice President of Chinese Association of Public Affairs Management and the Re-search Institute of Ancient Chinese Books Conservation at Fudan University in Shanghai, Deputy Curator Yang Guanghui of the library, visited the conservation room and had relevant academic ex-changes with museum colleagues.
176	12/27	The manger of Evergreen Logistics Corporation, head of the business class, and the director of the transportation department visited the museum to exchange ideas with museum colleagues on the practice of packaging art for transportation.

Ministry of Science and Technology Research Projects

In 2018, colleagues at the museum were awarded a total of eight research projects supported by the Ministry of Science and Technology.

No.	Project Name	Project Host
1	Research on the History of Guanhaitang Library at the National Palace Museum	Xu Yuanting
2	Exploring the Numerical Simulation of the Micro-Environment and its Application	Weng Zhili
3	Research on Emperor Qianlong’ s Light Portraits	Shi-hua Chiu
4	Study on the Collection of Calligraphy and Painting of Taoist Scholars in the Yuan Dy-nasty	He Yanquan
5	Reconstructing Song Painting: Collection, Display, and Recognition of Song Paintings in the Early 20 <sup>th</sup> Century	Yun-ru Chen
6	Song Lian’ s Calligraphy and Book of Ideas	Chen Jianzhi
7	Valuable Porcelains: Ming Dynasty Chenghua Imperial Ware and Its Related Issues	Pei-Chin Yu
8	Re-Evaluating the Four Catalogues of Xiqing: a Research on the Perception of Ancient Bronzes in the Qianlong Period	Hsiao-yun Wu and Chang Li

Academic Special Lectures

In 2018, there were 55 academic special lectures.

No.	Date	Speaker and Topic
1	01/08	Tung-ho Chen, an associate researcher, was invited to the Department of Chemistry at Tamkang Uni-versity to give a speech: “Modern Spectroscopy and Imaging Techniques in Cultural Heritage.”
2	01/10	Invited to the Institute of Archaeology at the University of College London, Ms. Zhang Yizhu, the lac-querware expert of the Getty Conservation Institute’ s Dunhuang conservation project, gave a lecture on the topic of Western lacquer research and developments in recent years.
3	01/21	Associate researcher Hong Shunxing from the Department of Registration and Conservation was invit-ed to give a speech at the 2018 Rehabilitation and Protection of Cross-Strait Cultural Heritage Forum (jointly organized by the Chinese Culture University and the Institute of Cultural Studies at the Shanghai Jiao Tong University). The title of the speech was “Qing Palace Decoration and its Characteristics.”
4	02/13	Rare books researcher Xie Shoubin from Fudan University in Shanghai was invited to give a special lecture on an overview of Italian and Japanese paper cultural relics protection and education.
5	02/26	Associate researcher Zhou Weiqiang from the Department of Rare Books and Historical Documents delivered a speech at National Chiao Tung University entitled: “Humanistic Classics and Technologi-cal Innovation: the Collection and Digital Practice of the National Palace Museum.”
6	03/06	Cai Xinchun, associate conservator at the Asian Conservation Office at the Museum of Fine Arts in Boston, was invited to give a speech entitled “Conservation in Action: Demons and Demon Quel-lers.”

No.	Date	Speaker and Topic
7	03/19	Associate researcher Zhou Weiqiang from the Department of Rare Books and Historical Documents gave a lecture at the National Chengchi University on “The Overview of the Qing Dynasty Literature Collection and Research in the National Palace Museum.”
8	03/19	Jonathan Kemp, editor-in-chief of the Journal of the Institute of Conservation and senior sculpture con-servator at the Victoria and Albert Museum, gave a lecture on the topic of the museum stone conserva-tion of cultural relics.
9	03/26	Associate researcher Zhou Weiqiang from the Department of Rare Books and Historical Documents gave a lecture at National Chiao Tung University on the “Impressions of Sun Moon Lake: New Inter-pretation of Taiwanese Literature at the National Palace Museum.”
10	03/29	Associate researcher Zhou Weiqiang from the Department of Rare Books and Historical Documents gave a lecture at National Chiao Tung University on the “Historical Records of the Nan Yang Public School and its First Principal He Sikun in the Collection of the National Palace Museum.”
11	04/02	Philippe Colomban, researcher of the Centre national de la recherche scientifique, Sorbonne University of France, was invited to give a speech entitled, “Chinese-French Process Technology Exchange in the Ming and Qing Dynasties.”
12	04/09 、 16	Assistant researcher Yang Rouling from the Department of Registration and Conservation was invited by the Department of Leisure Management at the University of Kang Ning, Tainan, to give a lecture on “Pest Management of Museums and Monuments” and on “Principles of Pest Management in Mu-seums-Detection, Treatment and Recovery.”
13	04/23	Associate researcher Zhou Weiqiang from the Department of Rare Books and Historical Documents gave a lecture at National Chiao Tung University on “The National Book that Cannot be Delivered: A New Deduction of the National Book at the National Palace Museum.”
14	04/24	John Burke, Chief Conservator at the Oakland Museum of California in the United States, was invited to give a keynote speech entitled, “The Preservation of Digital Technology Equipment.”
15	04/30	Associate researcher Zhou Weiqiang from the Department of Rare Books and Historical Documents gave a lecture at National Chiao Tung University on “Engraving Copperplate and Stone: The National Palace Museum Battle Map from the Perspective of Printing History.”
16	05/08 - 05/16	Researcher Chen Wei-hsin from the Department of Rare Books and Historical Documents went to the Institute for Western Frontier Region of China at Shaanxi Normal University to give a lecture on “The Lost Frontier: Treaty Maps that Changed Qing’ s Northwestern Boundaries” special exhibition, “The Negotiations on the Boundary of Pamir Mountains between China and Russia in Guangxu Region” and “The Negotiations on Kashgar Contract between China and Russia in the Guangxu Reign.”
17	05/10	Associate researcher Zhou Weiqiang from the Department of Rare Books and Historical Documents gave a lecture at Mingde School of the University of Chinese Academy of Sciences on “The National Palace Museum Treasures and Technology Dissemination.”
18	05/11	Associate researcher Zhou Weiqiang from the Department of Rare Books and Historical Documents gave a lecture at the Institute for History of Natural Sciences, Chinese Academy of Sciences, on the damage of levees and construction under the Daoguang Emperor.
19	05/14	Chief Curator Pei-Chin Yu from the Department of Antiquities was invited to attend the Sir Percival David Foundation of Chinese Art Annual Lecture at the School of Oriental and African Art, University of London, in the United Kingdom, and gave a speech on “The Making of an Imperial Ceramic Cata-logue and Relevant Issues: Taking “Shan-zhi liu-guang” Album as an example.”
20	06/05	Assistant researcher Yuh-Shiow Chern from the Department of Antiquities was invited by Nanhua Uni-versity to give a lecture on “Tulip Multi-Tube Vases: A Record of Cultural Exchanges between East and West.”
21	06/13	Associate researcher Wu Shao-Chun from the Department of Education, Exhibition, and Information Services gave a lecture on “The Digital Experience of the National Palace Museum’s Art and Litera-ture” at National Chiao Tung University.
22	06/13	Associate researcher Zhou Weiqiang from the Department of Rare Books and Historical Documents gave a lecture on “The Historical Testimony of European Artillery Input in the Mid-Ming Dynasty” at the Institute of Oceanic Culture at National Taiwan Ocean University.
23	06/23	Researcher Liu Guowei from the Department of Rare Books and Historical Documents gave a speech on the Buddhist collections at the National Palace Museum at the Taipei American School.



No.	Date	Speaker and Topic
24	06/24	Associate researcher Tung-ho Chen from the Department of Registration and Conservation was invited by the Chinese Culture and Fine Arts Association to give a lecture on “The 18 <sup>th</sup> Century Enamel Porcelain: Materials, Technology, and Style.”
25	08/02	Associate researcher Wu Shao-Chun from the Department of Education, Exhibition, and Information Services gave a lecture on “Digital Museum as Museum Media: On NPM’s IT Strategy and its Digital Dissemination Effect” at the ASEAN Museum Forum, Bangkok, Thailand.
26	08/04	“Story of a Brand Name: The Collection and Packaging Aesthetics of Emperor Qianlong in the Eighteenth Century” special exhibition Chief Curator Pei-Chin Yu from the Department of Antiquities, professor Ching-fei Shih from the Graduate Institute of Art History at National Taiwan University, and associate professor Shih-hsuan Lin from the Department of History at National Taipei University gave a special lecture on “New Vision for Brand Concept: the Qianlong Brand” at the Southern Branch.
27	08/11	Associate researcher Yi-li Hou from the Department of Antiquities was invited by the Shanghai Museum to give a speech on “Scents to the Heavens: a Special Exhibition on Agarwood and the Culture of Incense.”
28	08/17	Associate researcher Tung-ho Chen from the Department of Registration and Conservation was invited to “The Art Collection and Conservation of Painting” hosted by the National Taiwan Museum of Fine Arts to give a speech on “Scientific Testing and Challenges of Oriental Traditional Painting and Calligraphy: Taking the National Palace Museum as a Case Study.”
29	09/01	Associate researcher Tung-ho Chen from the Department of Registration and Conservation attended the “2018 Museum Collection Science Testing Workshop” hosted by the National Taiwan Museum and gave a speech on “The Non-Destructive Scientific Test of Zheng Chenggong’s Portrait at the National Taiwan Museum.”
30	09/08	Researcher Liu Guowei from the Department of Rare Books and Historical Documents participated in the “Academic Seminar on Tibetan Buddhism” at the 2018 Tibetan Culture and Art Festival in Taiwan and gave a lecture on “The Characteristics of the Records of the Inheritance and Development of the Sakya.”
31	09/09	Assistant researcher Liu Yujen from the Department of Painting and Calligraphy gave a lecture at the China Cultural Relics Association on “The Shanghai Painting Circle in the Late Qing Dynasty and the Early Republic of China: Taking the New Collection as a Case Study.”
32	09/14	Assistant researcher Wu Songfen from the Department of Painting and Calligraphy was invited by Soochow University to teach on the “Testaments to Healing: Painting and Calligraphy on Healthy Living and Medical Treatment” special exhibition.
33	09/20	Associate researcher Zhou Weiqiang from the Department of Rare Books and Historical Documents gave a lecture at the Department of Information Management at the National University of Kaohsiung on “A New Exploration in the Digital Humanities Field of the National Palace Museum.”
34	09/22	Assistant researcher Shi-hua Chiu from the Department of Painting and Calligraphy published “Gazing at the History of the Collection from Another Angle: Using ‘Suzhou Fakes’ as a Case Study” at the “Social Tagging” special exhibition in the multimedia lecture hall of the museum.
35	09/25	Assistant researcher Zhou Yiwen at the Department of the Southern Branch Museum Affairs gave a lecture on “Explaining and Learning at the Museum” at the Department of Cultural and Creative Industries of the National Chin-Yi University Technology.
36	09/26	Associate researcher Wu Shao-Chun from the Department of Education, Exhibition, and Information Services gave a lecture on “Introduction to the Digital Education of the National Palace Museum” at the 2018 Primary and Secondary Science and Technology School Art Education Seminar at the National Chengchi University.
37	10/02	Assistant researcher Wu Songfen from the Department of Painting and Calligraphy taught on the “Testaments to Healing: Painting and Calligraphy on Healthy Living and Medical Treatment” special exhibition at the National Taiwan University of Science and Technology.
38	10/03	Associate researcher Zhou Weiqiang from the Department of Rare Books and Historical Documents gave a lecture on “Historical Research on Technology Achievements” at the Department of History at National Chi Nan University.
39	10/17	Associate researcher Zhou Weiqiang from the Department of Rare Books and Historical Documents gave a speech on the style and production of war maps of the Qing Dynasty to the Department of Chinese Language and Literature at the University of Taipei.

No.	Date	Speaker and Topic
40	10/21	Assistant researcher Zhou Yiwen from the Department of Southern Museum Affairs taught the “Museum of Fundamentals” course at the Southern Branch for students of the Department of Art History at the Tainan National University of the Arts.
41	10/23	Assistant researcher Xu Wenmei from the Department of Painting and Calligraphy was invited by the National Taiwan University of Science and Technology to teach “Looking at and Speaking Painting.”
42	10/30	Researcher Zheng Yongchang from the Department of Rare Books and Historical Documents gave a lecture on “Heritage and Innovation” to the Department of Design at the National Taiwan University of Science and Technology.
43	10/30	Researcher Zheng Yongchang from the Department of Rare Books and Historical Documents gave a lecture on “Understanding the Mystery of the Emperor Qianlong’s Birth from Historical Materials” to the Department of History at National Cheng Kung University.
44	11/15	Assistant researcher Zhou Yiwen from the Department of Southern Museum Affairs went to the Department of History at National Chung Cheng University to give a lecture on interpretation and learning in the museum.
45	11/16	Assistant researcher Shi-hua Chiu from the Department of Painting and Calligraphy was invited by the Historiographical Institute of the University of Tokyo in Japan to give a lecture on “Is Huang Biao a Suzhou Fake Painter?”
46	11/16	Assistant researcher Weng Zhili from the Department of Southern Museum Affairs gave a lecture on an overview of the preservation of cultural relics at the College of Photonics at National Chiao Tung University (Tainan Campus).
47	11/17	Associate researcher Hui-hsia Chen from the Department of Antiquities was invited by the Shanghai Museum to give a speech on the collection of National Palace Museum.
48	11/23	Assistant researcher Yuh-Shiow Chern from the Department of Antiquities was invited by the general education course of Soochow University to give a lecture on “Tulip Multi-Tube Vases: A Secret of Cultural Exchanges between East and West.”
49	11/29	Associate researcher Tung-ho Chen from the Department of Registration and Conservation was invited by the Institute of History at National Tsing Hua University to give a lecture on “Research on Modern Technology and Historical Cultural Relics.”
50	12/04	Assistant researcher Liang-Chung Wang from the Department of Antiquities was invited by the Graduate Institute of Art History at National Taiwan University to explain ceramic handling and related notices.
51	12/05	Associate researcher Hong Shunxing from the Department of Registration and Conservation gave a special lecture on “The Relationship Between Decoration, Material, and Painting Skills from the Deterioration of Heavy Color Painting” at Tunghai University.
52	12/05	Assistant researcher Lin Rongyi from the Department of Southern Museum Affairs gave a special lecture on “Planning One or Two Things for an Exhibition: Taking ‘Floral Art for Pleasure’ Exhibition as a Case Study” at National Chiayi University.
53	12/10	Dr. Wei-min Hao, a 2007 Nobel Peace Prize winner and atmospheric scientist at the U.S. Department of Agriculture, was invited to give a speech entitled, “Chinese Paintings in Molecular View.”
54	12/13	Ms. Xiao Yixia, a Chinese painting conservator at the Cleveland Museum of Art in the United States, was invited to give a speech entitled: “Introduction to the Restoration of Ming Dynasty Handscrolls.”
55	12/14	Researcher Zheng Yongchang from the Department of Rare Books and Historical Documents went to the General Education Center at Soochow University and gave a special lecture on “Qing Dynasty Memorial Archives.”

Small-scale Academic Conferences

In 2018, two small-scale academic conferences were held.

No.	Date	Speaker and Topic
1	06/08-06/10	The NPM and National Cheng Kung University jointly organized the “International Conference of Southeast Asian Cultures and Religions.”
2	07/25-07/28	Chang Jung Christian University and the NPM co-organized the “Re-Learning to be Human for Global Times: Inculturation and the Shaping of Global Man” workshop.





保存修復

Preservation and Conservation



# 保存修護

文物保存維護係本院的核心業務之一，本院在保存環境、修護作業上，皆以達到文物預防性保存及維持文物最佳狀況為目標，具體工作分下列三大項：

## ◆文物保存環境控管

文物保存環境控管項目	文物保存環境控管內容與說明
文物展存環境溫溼度監測	「文物保存環境溫溼度感知監測系統」建置完迄今七年，確實掌握保存環境的溫溼度動態變化，與空調機電相輔相成為文物展存環境切實勾稽，及時調控排除異常狀況，並依據文物類別協調展櫃溫濕度設定，共 14 次。此外，另機動性地佐以溫溼度紀錄器，定時派人員進行展場及庫房溫溼度檢視，務使文物保存在恆溫恆濕的環境。
文物陳列櫃內微環境調控	107 年針對相對濕度敏感之文物進行櫃內微環境濕度控制，並調節文物借展運輸期間相對濕度之穩定，共 66 櫃次 / 箱次。
照明強度偵測與調整、展場減光及濾光作業	107 年執行各項展覽前與專案文物照相的照明強度偵測及調整、展場減光及濾光作業，以維持光線在標準範圍內，共計 295 件次。
文物展存環境檢查	107 年檢查正館陳列室、書畫處、文獻處、器物處庫房、修護室、前瞻計畫文獻大樓數位作業室等文物展存空間，及裝修木料、新製木展櫃共 389 次室，確保展存環境無不利文物保存之有害生物入侵之虞。
測試展存用材之材質釋酸性	測試展存用材之材質釋酸性，防止酸性造成文物的損壞，測試項目包括裝修板材、角材、調和漆、各種墊片、地毯及壁布、黏著劑、批土、濾光片、各類輸出等，107 年共計 207 件。
院區白蟻防治作業	101 年起在正館、行政大樓及圖書文獻大樓週邊設置專業型餌站共 442 個，107 年繼續進行院區白蟻族群監測及防治作業計 22 次，防治率 100%。
有機文物預防性防蟲處理	107 年度執行敏感性有機文物預防性除蟲，以脫氧劑脫氧處理、氮氣調濕櫃低氧處理、冷凍除蟲，共計 773 件。
文物及展存用材冷凍或加熱防蟲處理	為確保無昆蟲攜入展存環境之虞 107 年度預防性冷凍或加熱防蟲處理展存用材，共 554 件次。
文物展存空間清潔管理及環境消毒作業	定期督導清潔維護文物展存空間、調查有害生物之跡象；107 年配合三處換展、院外借展及年度特展展場裝修後環境消毒共計 14 展次。

## ◆文物修護作業

執行本院藏品之修護作業及維護、修護資料紀錄保存等，維持院藏文物於最佳保存狀況，延續文物保存年限。此外，並配合本院文物抽點、文物徵集、文物借展等執行文物狀況檢視。

107 年度文物修護處理內容：

項目	修護內容
圖書文獻類	共計 466 件，含圖書類 279 件、文獻類 186 件、地圖類 1 件。
書畫類	共計 299 件，含書畫修護件 286 件、重裱件 10 件，新裱 3 件。
器物類	共計 82 件，含器物處青銅器 1 件、木匣 / 木座 6 件、玉石鑲嵌雜項 10 件、瓷器 2 件、琺瑯器 7 件；圖書文獻處木匣 30 件、經板 5 件、冊頁 3 件；書畫處軸頭 2 件、木匣 4 件、漆匣 3 件、成扇 1 件；南院處銅器 3 件、陶瓷器 2 件；非院內典藏品 3 件。
織品類	共計 49 件。
借展文物狀況檢視	共計 1,616 件，含本院書畫展前檢視件、特展借展文物展檢件。

## ◆文物科學研析

為協助文物修護、維護、徵集等業務或為增進文物歷史或工藝技術的瞭解，本院除持續進行文物分析、建置實驗室儀器設備、與國內外專家進行交流與合作，並赴院外發表相關研究成果。

項目	內容
完成科學分析項目	配合展覽、研討會、文物徵集及工藝史研究等，完成宜興紫砂器 3 件、金星玻璃 3 件、青銅器 4 件、鎏金佛像 3 件、玉器 2 件、陶瓷文物與殘片 38 件等，書畫類 1 件，圖書文獻類 1 件，總共 55 件文物之科學檢測。 與大阪市立東洋陶瓷美術館合作，完成伊萬里青花柳葉鳥紋盤 1 件及有田青花出土殘片 6 片、建窯 21 件分析。 執行國立臺灣博物館委託研究計畫「107 年臺博館藏鄭成功畫像再研究計畫」，完成鄭成功畫像 1 件分析。 完成本院寄存九州國立博物館之北魏太和銅鎏金佛像 1 件之 3D 量測分析。
實驗室檢測技術建置	完成大面積元素分佈掃描系統升級 X 光光源機之採購建置。 完成 802 室實驗室恆溫恆溼工程。 完成大型書畫文物檢測平臺建置。
與國內外研究單位合作交流	本院登錄保存處與中央研究院歷史語言研究所共同主辦 / 「考古與歷史所見之玻璃—文化、經濟與藝術交流」國際學術研討會。 與大阪市立東洋陶磁美術館合作伊萬里青瓷與建窯科學分析研究。 與國立臺灣博物館合作，進行鄭成功畫像科學檢測研究。 與日本富山大學及九州國立博物館合作，進行本院寄存於九州國立博物館之北魏太和銅鎏金佛像 3D 量測研究。

Preservation and Conservation

The preservation and conservation of artifacts is one of the core tasks at the NPM. The NPM has always striven to maintain its collection, as well as preserve it in the best condition possible through preventive conservation and appropriate restoration measures. The work is divided into three categories as follows:

Control of Artifact Environment

Project	Description
Monitoring Temperature and Humidity	The “National Palace Museum Environment Monitoring System,” which has been in use for seven years, has certainly helped with monitoring real time temperature and humidity changes. The system cooperates efficiently with the air conditioning system and has effectively excluded 14 unusual fluctuations. In addition, thermo-hygrometers are also used for staff members to regularly examine the exhibition and storage areas to ensure that the environment is properly maintained.
Micro-environment Regulation in Gallery Display Cases	In 2018, a total of 66 display cases were adjusted to control the micro-environment of humidity-sensitive artifacts, and crates were regulated to stabilize relative humidity during transportation for loan exhibitions.
Light Intensity Adjustments and Filter Operations	In 2018, in order to maintain lighting within pre-determined standards, light intensity was measured and adjusted before each exhibition and during special cases in which artifacts were being photographed. A total of 295 adjustments were made whilst light dimming and filtering in exhibition areas were carried out.
Checks on the Artifact Display Environment	In 2018, checks on the artifact display and storage environment, including galleries in the Main Exhibition Hall, the storage rooms for the Department of Painting and Calligraphy, the Department of Rare Books and Historical Documents, the Department of Antiquities, conservation rooms, wood frames for renovations, as well as wooden exhibition cases, were performed 389 times in total to minimize the risk of pest invasion.
Acidic Release Testing of Materials for Display and Storage	To prevent artifacts from deteriorating by acid, display and storage materials are tested for acid release levels. In 2018, a total of 207 items were tested, including decorative board materials, timber bars, mixed paints, gaskets, carpeting, wall coverings, adhesives, paste filler, light filters, and prints.
Termite Prevention	Starting from 2012, 442 termite monitoring stations were placed around the Main Exhibition Hall, Administrative Buildings, and the Library Building. In 2018, the NPM continued with 22 termite survey operations. The control rate is 100%.
Preventing Insect Infestation of Organic-based Artifacts	In 2018, a total of 773 pieces were subject to low oxygen treatment by oxygen absorbent, low oxygen treatment by nitrogen in a humidity control cabinet, and deep freezing treatment to prevent the infestation of organic-based artifacts.
Preventing Insect Infestation of Packaging/Decoration Materials through Heating or Freezing	To ensure that no insects were carried into the exhibition or storage area, in 2018, 554 pieces were subject to deep freezing or heating treatment.
Environmental Detection and Disinfection	In addition to regular detection of the exhibition and storage areas to prevent pests, exhibition areas were disinfected while exhibits change for a total of 14 times in 2018.

Conservation of Cultural Artifacts

The conservation work, preservation and relevant record keeping are necessary to maintain the NPM artifacts in their best condition and to prolong their longevity. Conservation practices are performed on the examination of the artifacts during spot checks, acquisitions, and loan exhibitions.  
2018 Conservation Tasks:

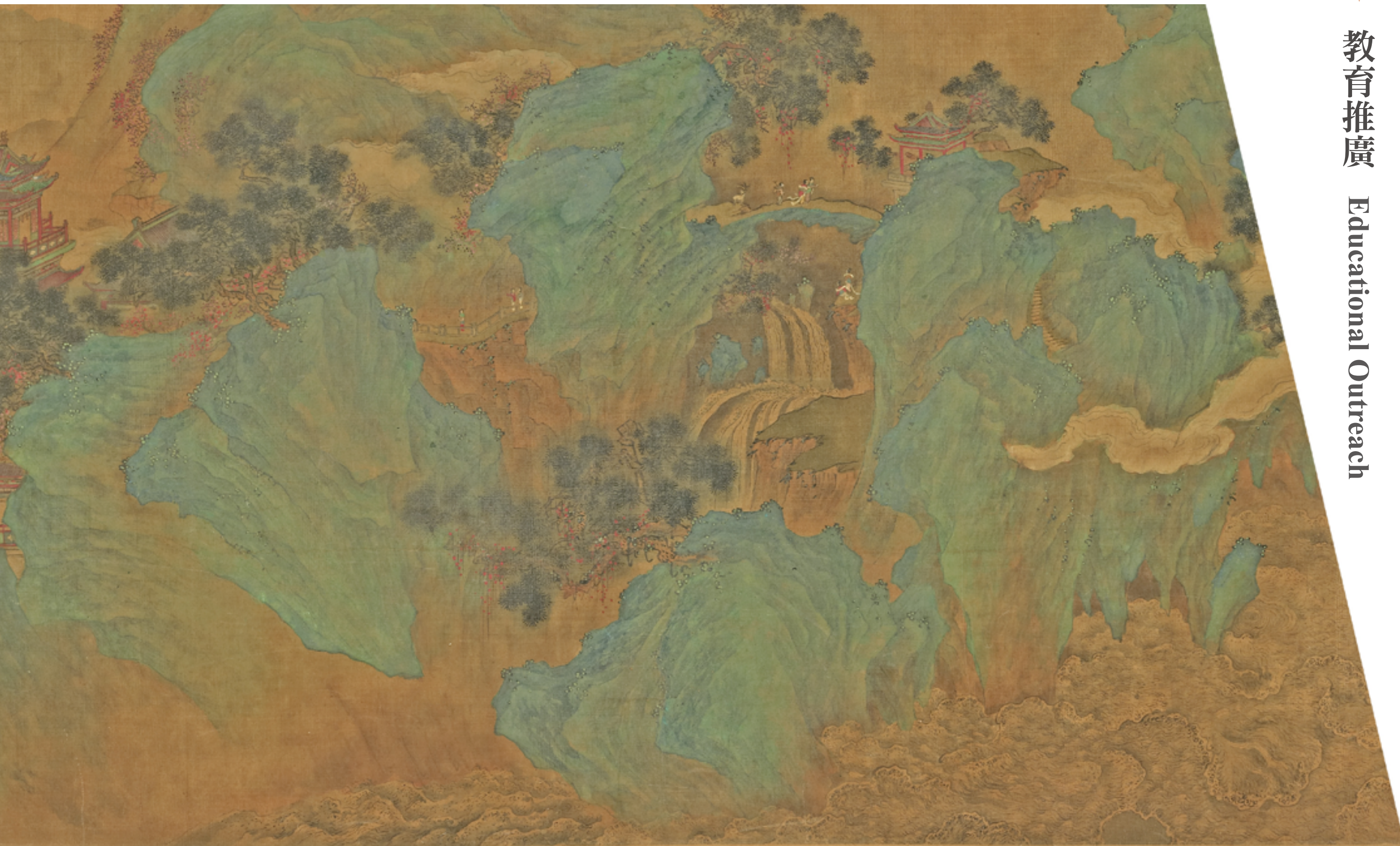
Item	Description
Rare Books and Historical Documents	A total of 466 rare books and historical documents were conserved, including 279 rare books, 186 historical documents, and 1 map.
Painting and Calligraphy	A total of 299 items, including 286 paintings and works of calligraphy, 10 remounts, and 3 new mounts, were conserved.
Antiquities	A total of 82 pieces were conserved, including 1 bronze artifact, 6 wooden cases, 10 miscellaneous inlaid jade artifacts, 2 ceramic artifacts, and 7 enamel artifacts from the Department of Antiquities; 30 wooden cases, 5 boards, and 3 albums from the Department of Rare Books and Historical Documents; 2 roller knobs, 4 wooden cases, 3 lacquer enamels, and 1 fan from the Department of Painting and Calligraphy; and 3 bronze artifacts and 2 ceramic artifacts from the Department of Southern Branch Museum; and 3 artifacts not from the NPM collection.
Textiles	49 items were conserved in total.
Condition Inspection of Artifacts on Loan	A total of 1,616 items were inspected, including artifacts in preparation for painting and calligraphy exhibitions and the artifacts for loan exhibitions.

Scientific Research and Analysis

To aid artifact conservation, maintenance, and acquisition, and to enhance the understanding of artifact history and technology, the NPM continued to analyze the cultural artifacts, enhance technological equipment, and encourage both domestic and international professional exchange and cooperation, and also released its research for public reference.

Item	Description
Completed Scientific Tests	<ol style="list-style-type: none"><li>Cooperated with exhibitions, seminars, cultural relics collections, and process history research on 3 complete pieces of Yixing ware, 3 pieces of Jinxing glass, 4 pieces of bronze, 3 pieces of gilt Buddhist statue, 2 pieces of jade, 38 ceramic relics and fragments, 1 painting and work of calligraphy, and 1 rare book and historical document, for a total of 55 scientific examinations of cultural relics.</li><li>Completed 1 piece of Imari blue-and-white willow pattern dish, 6 pieces of Arita blue-and-white unearthed pieces, and 21 pieces of kiln analysis in cooperation with the Museum of Oriental Ceramics, Osaka.</li><li>Executed a complete analysis of the National Taiwan Museum’s commissioned 2018 Research Project on Zheng Chenggong’s Portrait by the National Taiwan Museum.</li><li>Completed the 3D measurement analysis of the first piece of Northern Wei Dynasty bronze Buddha statue.</li></ol>
New Laboratory Technology	<ol style="list-style-type: none"><li>Completed the upgrade of large area element distribution scanning system.</li><li>Purchased an X-ray source machine.</li><li>Completed the constant temperature and humidity engineering project in 802 laboratory room.</li><li>Completed the construction of a large painting and calligraphy cultural relic detection platform.</li></ol>
Cooperation and Exchange with Research Institutes	<ol style="list-style-type: none"><li>The Department of Registration and Conservation collaborated with the Institute of History and Philology at Academia Sinica on the “International Conference on Glass in Archaeology and History: Cultural, Economic, and Artistic Exchanges.”</li><li>Cooperated with the Museum of Oriental Ceramics, Osaka, to analyze scientific research on Imari and celadon wares.</li><li>Cooperated with National Taiwan Museum to conduct scientific research on Zheng Chenggong’s portrait.</li><li>Cooperated with the University of Toyama and Kyushu National Museum to conduct a 3D measurement study of the Northern Wei and Tonglu Golden Buddha statues and hosted by the Kyushu National Museum.</li></ol>





教育推廣  
Educational Outreach



# 教育推廣

為發揮博物館之教育推廣功能，提升社會大眾認識故宮文物之美，本院針對不同年齡、特性及地區之對象，規劃辦理多元豐富的教育活動，以服務廣大民眾。

## ◆參觀服務

本院自 107 年 1 月 1 日起實施新制參觀收費標準，調整北部院區及南部院區參觀券價格，並提供「南北聯券」優惠措施。同時為加強博物館教育推廣功能，提供年齡未滿 18 歲、65 歲以上 ( 平日 ) 及具身心障礙證明、具教育部立案學校正式學籍等訪客，免費參觀本院展覽。

107 年度共計提供 18 歲以下外籍人士 204,174 人次、18 歲以下本國人士 52,030 人次、本國學生個人 67,361 人次免費參觀。此外，為推廣本國人士於離峰時段參觀本院，以紓解展場人流，107 年度每日下午 4 時 30 分起至下午 6 時 30 分閉館前，本國人士可憑證件免費參觀北部院區正館。另於 105 年 11 月 15 日起至 108 年 12 月 31 日止，嘉義縣市居民憑身分證自下午 3 時後免費參觀本院南部院區。

本院近五年參觀人數統計如下表：

近五年參觀人數統計表

年度	北部院區	南部院區
103 年	5,402,325	尚未開館
104 年	5,291,797	10,064
105 年	4,665,725	1,477,186
106 年	4,436,118	991,666
107 年	3,860,644	763,053



精心規劃的特展、精彩導覽及系列講座，適合所有想要認識異國文化的觀眾，還有許多國際講師親臨南院分享。

## 延長開館時間

為紓解參觀人潮，提升觀眾參觀品質，廣續辦理延長開館服務，北部院區每日於 8 時 30 分開館，於下午 6 時 30 分閉館，週五、週六延後至下午 9 時閉館。

## 導覽服務

### 北部院區

導覽種類		導覽時間	服務次數
定時導覽	中文導覽	09：30；10：00； 14：30；16：00 10 月特展夜間定導 18:00	1,466 場次；32,860 人次
	英文導覽	10：00；15：00	730 場次；9,439 人次
	週末親子導覽	週六、日 10：30；15：30	202 場次；2,044 人次
專人導覽	中、英、法、西、德、日、韓語	預約	1,218 場次；17,740 人次
學生團體導覽		預約	792 場次；20,762 人次
身心障礙團體導覽		預約	31 場次；3,266 人次
張大千紀念館導覽		預約	637 場次；6,891 人次
語音導覽	中、英、日、韓、臺、客、粵、西、法、 手語、兒童語音	現場申請	個人語音導覽計 983,467 人次； 團體語音導覽計 1,473,950 人次

\* 另於北部院區正館 1 樓入口設置導覽大廳，結合數位科技與藝術典藏，以多媒體的方式簡介故宮院史、常設展覽以及樓層導引等。

### 南部院區

導覽種類		導覽時間	
定時導覽	中文導覽	10：00；15：00	714 場次；10353 人次
	英文導覽	10：30；14：30	7 場次；79 人次
	週末親子導覽	10：00；14：00	52 場次；304 人次
學生團體導覽		預約	504 團次 /59,421 人次
身心障礙團體導覽		預約	32 團次 /2,101 人次
語音導覽	中、英、日、韓、臺、客、泰、印、緬、 越語	現場申請	個人語音導覽計 51,393 人次；團 體語音導覽計 135,370 人次

\* 另於南部院區二樓入口設置導覽大廳，結合數位科技與藝術典藏，以多媒體方式簡介南部院區、常設展覽以及樓層導引等。

## 觀眾服務

1. 服務臺諮詢：為觀眾提供中、英、日文各項諮詢。北部院區 107 年現場諮詢共計 220,351 人次、電話諮詢共計 3,620 人次。南部院區專線及信箱上線後，電子郵件諮詢共計 293 件、電話諮詢共計 17,455 人次。
2. 走動式服務：於正館 B1 及 1 樓展覽大廳實施走動式服務，縮短觀眾尋找參觀資源與項目之時間。
3. 無線上網服務：於公共服務空間提供無線上網服務。



文宣編印

- 1. 編印《故宮展覽通訊》中文、英文及日文版，提供本院展覽、教育推廣、出版品及參觀最新訊息，寄贈圖書館、飯店、文化及旅遊等機構。107 年度共計發行 4 期 76,000 份。
- 2. 配合展覽、活動設計與印製摺頁 / 海報 / 告示牌 / 證書 / 感謝狀等，增進相關教育推廣之實效。
- 3. 107 年度編印中、英、日、韓、泰、越、印尼七國語版導覽圖，共計 180 萬份，並根據館內展覽、活動、設施之變動，進行圖文調整與編譯。

觀眾意見回應

- 1. 觀眾意見處理與回覆：107 年北部院區處理觀眾反應意見與建議共計 299 件，經歸納後，與展覽有關之意見 68 件、設施方面 74 件、服務方面 157 件；107 年南部院區處理觀眾意見共計處理 186 筆，其中展覽 44 筆、設施 65 筆、服務 77 筆。於 facebook 粉絲專頁達成平均 1 小時內回復、90% 以上回復率之客服品質。
- 2. 召開「提升整體服務品質」會議：針對觀眾意見，不定期召開「提升整體服務品質」會議，研提改善及解決方案。
- 3. 辦理年度觀眾滿意度調查：107 年度調查觀眾對故宮整體滿意度結果顯示，北部院區達 96.1%，南院院區達 76.5% 的觀眾對故宮整體表現感到滿意。

◆文物研習

北部院區

為培養社會大眾瞭解中華文物、故宮收藏及生活藝術美感，本院每年定期舉辦冬令及夏令文物研習會，北部院區 107 年冬令文物研習會於 107 年 2 月 8 日至 10 日舉行故宮文物研習課程；夏令文物研習會於 107 年 8 月 3 日至 4 日在本院文會堂舉行演講；夏季文物研習營也首次於 107 年 7 月 26 日至 27 日和臺北市立圖書館總館合辦「故宮國寶同樂會」演講。共計 23 場文物研習場次，計 4,609 人次聽講，課程如下表：

107 年冬令文物研習會課程

日期	講題	主講人
專題一：創藝力—透視「貴貴琳瑯游牧人—院藏清代蒙回藏文物特展」		
02/08	來自遠方的寶石—清代宮廷與蒙回藏的交流	陳慧霞 / 本院器物處 副研究員
02/08	游牧色彩—從院藏蒙回藏織品修復談起	蔡旭清 / 本院登錄保存處 助理研究員
02/08	院藏清代蒙藏回金屬作品之製作技術分析	趙丹綺 / 國立臺灣藝術大學工藝設計學系 副教授
專題二：品牌力—解密「品牌的故事：乾隆皇帝的文物收藏與包裝藝術特展」		
02/09	從乾隆皇帝的古董收藏到博古格的包裝陳列	吳筱筠 / 本院器物處 副研究員
02/09	乾隆皇帝對古箋紙的賞鑑與再造	何炎泉 / 本院書畫處 副研究員
02/09	乾隆時期書畫裝裱與包裝	洪順興 / 本院登錄保存處 副研究員

日期	講題	主講人
專題三：寫意力——起讀賞書畫		
02/10	鑑古・藏珍—乾隆皇帝的收藏與藝術品味	余佩瑾 / 本院器物處 處長
02/10	「燈輝綺節—花燈節慶特展」介紹	童文娥 / 本院書畫處 助理研究員
02/10	唐代書學經典：孫過庭〈書譜〉及對書法學習的啟示	何傳馨 / 本院前副院長

107 年夏令文物研習會課程

日期	講題	主講人
專題一：美麗的瓷器世界		
08/03	共享的美感— 17、18 世紀的青花瓷故事	余佩瑾 / 本院器物處處長
08/03	紫砂風潮—清宮傳世紫砂器	王亮鈞 / 本院器物處助理研究員
專題二：另眼看文獻善本		
08/03	文獻庫房裡的「臺灣風」	蔡承豪 / 本院圖書文獻處副研究員
08/03	皇帝書架上的「偽好物」	曾紀剛 / 本院圖書文獻處助理研究員
專題三：書畫特展—養生與成仙之路		
08/04	「何處是蓬萊—仙山圖特展」介紹	許文美 / 本院書畫處助理研究員
08/04	從杏林春暖特展談院藏養生醫療趣味書畫	吳誦芬 / 本院書畫處助理研究員
專題四：文物修復揭密		
08/04	古代絹本書畫的劣化修護方式	許兆宏 / 本院登錄保存處助理研究員
08/04	博物館器物類文物的修護與研究	陳澄波 / 本院登錄保存處助理研究員

107 年故宮國寶同樂會

日期	講題	主講人
07/26	來一趟故宮自由行	洪淑玲 / 本院資深導覽志工
07/26	如何輕鬆看繪畫	邱士華 / 本院書畫處助理研究員
07/26	書法欣賞基本功	方令光 / 本院書畫處助理研究員
07/27	教你看懂故宮寶玉	蔡慶良 / 本院器物處助理研究員
07/27	故宮陶瓷圓舞曲	黃蘭茵 / 本院器物處助理研究員
07/27	悠遊皇家珍玩世界	侯怡利 / 本院器物處副研究員

南部院區

本院南部院區 107 年冬令文物研習會於 107 年 2 月 2 日至 4 日舉行 9 場故宮文物研習課程，共計 1,350 人參加；夏令文物研習會於 107 年 8 月 3 日至 5 日舉行 9 場演講，共計 630 人次聽講。演講課程如下表：

107 年南部院區冬令文物研習會課程

日期	講題	主講人
02/02	亞洲織品藝術的魅力	黃韻如 / 本院南院處助理研究員
02/02	由考古所見史前遺址與當代原住民的連結	吳意琳 / 國立臺灣史前文化博物館研究助理
02/02	「適於心—明代永樂皇帝的瓷器」展覽一瞥	黃蘭茵 / 本院器物處助理研究員
02/03	現代、前衛、抽象—臺灣水墨的風起雲湧	蕭瓊瑞 / 國立成功大學歷史學系教授
02/03	茶的臺灣史	翁佳音 / 中央研究院臺灣史研究所副研究員
02/03	席捲半個亞洲的國際風尚—佛教藝術入門	賴依縵 / 本院教育展資處副研究員
02/04	刷出好印相—漫遊日本浮世繪版畫	朱龍興 / 本院南院處助理研究員
02/04	鄒族歌謠—解延後的新認識與再詮釋	劉智濬 / 中臺科技大學 文教事業經營研究所副教授
02/04	印度尼西亞的陶器工藝概說	熊仲卿 / 國立成功大學 考古學研究所助理教授

107 年夏令文物研習會課程

日期	講題	主講人
08/03	談談紋飾與文字—以南院原住民織品展為例	明立國 / 南華大學 民族音樂學系 ( 所 ) 副教授
08/03	都會原住民族藝術創作探尋	劉智濬 / 中臺科技大學 文教事業經營研究所副教授
08/03	中日茶器美學 --- 豐美與侘寂的對談	祝曉梅 / 日本茶道裏千家準教授
08/04	從越南電影看越南文化	李貴民 / 國立成功大學 歷史學系兼任助理教授
08/04	十六世紀葡萄牙地圖中的 Formosa	陳宗仁 / 中央研究院 臺灣史研究所副研究員
08/04	當唐人遇見化人： 十六、十七世紀閩南人與西班牙人的語言交流	李毓中 / 國立清華大學 歷史研究所副教授
08/05	新南向舊厝邊：談臺灣與越南歷史文化之異同性	蔣為文 / 國立成功大學 越南研究中心主任臺灣文學系教授
08/05	文獻上所見的十七世紀諸羅山族群與物質文化	翁佳音 / 中央研究院 臺灣史研究所副研究員
08/05	從撒馬爾干到長安—中國古代的文化交流	蔡長廷 / 國立嘉義大學 應用歷史學系兼任助理教授

◆推廣展覽系列專題演講

落實博物館教育推廣，達到知識共享、共好及文化平權，吸引一般社會大眾走入本院欣賞展覽、聆聽講座，每年皆配合特展舉辦系列專題演講，邀請國內外專家學者到本院與民眾分享專題，同時搭配特展專題演講播放相關影片，使觀眾提升美學素養並且深入了解華夏文物的藝術歷史內涵。107 年度南北院區推廣展覽系列專題演講，共辦理 50 場次，共 7401 人次共襄盛舉。

日期	講題	主講人
「大英博物館藏埃及木乃伊：探索古代生活」專題演講與時藝多媒體合辦		
1 月 6 日	科技考古－從木乃伊探究古埃及人的習俗、生命觀、健康及生活美學	江漢聲 / 輔仁大學校長
1 月 20 日	漫談古埃及－宗教•信仰•神秘學	周健 / 中國文化大學史學系兼任副教授
「宋代花箋特展」專題演講		
1 月 19 日	宋代花箋特展介紹：從物質文化角度看宋人尺牘的書寫	何炎泉 / 本院書畫處副研究員
「偽好物—十六至十八世紀『蘇州片』及其影響」系列專題演講		
4 月 12 日	不能說的秘密	邱士華 / 本院書畫處助理研究員 / 本展覽策展人
4 月 25 日	清代中國民間版畫— 以 Umi-Mori 美術館典藏之浮世繪版畫為中心	青木隆幸 /Umi-Mori 美術館 ( 海の見える杜美術館 ) 研究員
5 月 4 日	乾隆也愛蘇州片	賴毓芝 / 中央研究院近代史研究所副研究員 ( 本展覽共同策展人 )
6 月 22 日	項元汴的收藏	陳階晉 / 本院書畫處前副研究員
7 月 13 日	跨海越境的《清明上河圖》—「蘇州片」在東亞的流傳	板倉聖哲 / 日本東京大學東洋文化研究所教授
「千年一問 鄭問故宮大展」專題演講		
6 月 23 日	鄭問的藝術革命	鍾孟舜 / 本展覽策展人
8 月 10 日	鄭問的創作美學—文學與藝術家眼中的鄭問	鍾孟舜、黃小燕、陳克華 / 本展覽策展人
「何處是蓬萊—仙山圖特展」專題演講		
8 月 15 日	憂 / 優遊洞天	李豐楙 / 國立政治大學文學院名譽講座教授
「典藏新紀元—清末民初上海畫壇特展」系列專題演講		
8 月 23 日	典藏新紀元—故宮在臺灣新添藏的近現代書畫	陳階晉 / 本院書畫處前副研究員
8 月 29 日	長尾雨山與海上畫家的交往	吳孟晉 / 京都國立博物館學藝部主任研究員
9 月 5 日	面向市場的藝術—清末民初的上海畫壇	林宛儒 / 本院書畫處助理研究員
9 月 12 日	「海外旅遊與文人趣味——大正時代日本作家的『中華熱』」	張文薰 / 國立臺灣大學臺灣文學研究所副教授
9 月 17 日	從胡遠「山水花卉冊」談晚清上海畫壇與日本	賴毓芝 / 中央研究院近代史研究所副研究員



日期	講題	主講人
「實幻之間－院藏戰國至漢代玉器特展」專題演講		
9 月 28 日	「實幻之間－院藏戰國至漢代玉器特展」	蔡慶良 / 本院器物處助理研究員
10 月 27 日	「實•幻－雖知其實，其幻莫解：不可能的立體錯覺」	杉原厚吉 / 日本明治大學先端數理科學研究所所長暨特任教授、日本東京大學名譽教授
「2018 故宮南院亞洲藝術節新加坡月」專題演講		
10 月 7 日	憶向南洋－我們的故事	Edmond Wong/ 新加坡月「獅城之子－新加坡峇峇娘惹文化特展策展人」
10 月 27 日	紗籠可峇雅：在相互連結世界中的娘惹時尚	Raymond Wong/ 新加坡服裝設計師
10 月 14 日	關於新加坡雙語制度的迷思：你所不知道的新加坡多元語文景觀	蔡秀敏 / 獨立學者
10 月 17 日	殖民時期新加坡建築及都市規劃中的前殖民建築	Imran Bin Tajudeen/ 新加坡國立大學建築系助理教授
10 月 20 日	從詩樂唱到新謠－真實的新加坡聲音	潘正鐸 / 新加坡詩人、鄧寶翠 / 新加坡導演
「2018 故宮南院亞洲藝術節新加坡月」新加坡電影院電影導聆		
10 月 7 日	《七封信》	李富楠 / 影展策展人，新加坡電影協會副主席
10 月 10 日	《我們的故事》上下集	李富楠 / 影展策展人，新加坡電影協會副主席
10 月 13 日	《簡單的婚禮》	李富楠 / 影展策展人，新加坡電影協會副主席
10 月 14 日	《美滿人生》	吳榮平、胡恩恩 / 《美滿人生》導演
10 月 20 日	《我們唱著的歌》	鄧寶翠 / 《我們唱著的歌》導演
10 月 21 日	《我的朋友，我的同學，我愛過的一切》	蔡於位 / 《我的朋友，我的同學，我愛過的一切》導演
10 月 27 日	《爸媽不在家》	李富楠 / 影展策展人，新加坡電影協會副主席
10 月 28 日	《徒刑》	李富楠 / 影展策展人，新加坡電影協會副主席
「新加坡電影院故宮北院加場」系列活動		
10 月 14 日	《七封信》	李富楠 / 影展策展人，新加坡電影協會副主席
10 月 20 日	《我的朋友，我的同學，我愛過的一切》	蔡於位 / 《我的朋友，我的同學，我愛過的一切》導演
10 月 21 日	《美滿人生》	吳榮平、胡恩恩 / 《美滿人生》導演
10 月 21 日	《我們唱著的歌》	鄧寶翠 / 《我們唱著的歌》導演
「國寶再現－書畫菁華特展」系列專題演講		
10 月 12 日	從「國寶的形成」到「國寶再現」－兼談有「喵」的國寶名畫	劉芳如 / 本院書畫處處長
11 月 2 日	江水縈帶，群峰悠然－夏珪溪山清遠之我觀	許郭璜 / 書畫藝術家
11 月 7 日	國寶再現之書蹟名品	方令光 / 本院書畫處助理研究員
12 月 6 日	秘辛：隸屬國人的兩件「日本重要文化財」	陳階晉 / 本院書畫處前副研究員
12 月 20 日	三官考校：出巡圖像及其宗教象徵	李豐楙 / 國立政治大學文學院名譽講座教授

日期	講題	主講人
「百卉清供－瓶花與盆景畫」特展專題演講		
11 月 15 日	花師絕藝－瓶花與盆景繪畫賞析	林莉娜 / 本院書畫處副研究員
「天香茄楠－香玩文化」特展專題演講		
11 月 30 日	天香茄楠－品味香玩文化	侯怡利 / 本院器物處副研究員
「古人掌中書－院藏巾箱本」特展專題演講		
12 月 28 日	古人在巾箱裏都藏些什麼書？——古人掌中書特展介紹	許媛婷 / 本院圖書文獻處副研究員
「悠遊風景繪畫－俄羅斯普希金博物館特展」專題演講與聯合文創合辦		
11 月 17 日	探索普希金博物館：悠遊法國風景繪畫	Anna Sulimova/ 俄羅斯普希金博物館館方人員
	Collection of French painting of The Pushkin State Museum of Fine Arts, Moscow	
11 月 24 日	法國 17 至 20 世紀風景畫	陳睨怡 / 國立臺灣藝術大學美術學系教授
11 月 24 日	野餐時光－巴黎的現代生活與郊遊風光	鄭治桂 / 藝術作家、國立臺灣藝術大學美術學系兼任助理教授
12 月 2 日	美好年代 Belle Epoque	謝哲青 / 作家、藝術與旅行說書人
「悠遊風景繪畫－俄羅斯普希金博物館特展」專題演講與典藏合辦		
12 月 14 日	從繪本看印象派	江學溼 / 國立臺灣師範大學美術學系兼任助理教授、藝術治療治療師
12 月 15 日	風景畫，話風景	楊永源 / 國立臺灣師範大學美術學系教授
12 月 29 日	只看一張畫《草地上的午餐》	王德育 / 紐約大學藝術史博士

本院為服務其他地區民眾，並推廣藝術教育，107 年與院外單位財團法人平等文教基金會合作舉辦 8 場親近故宮系列演講，共計 654 人參加，場次詳如下表：

日期	講題	主講人
平等文教基金會親近故宮系列演講		
3 月 3 日	中國書法中的自然觀	何炎泉 / 本院書畫處副研究員
3 月 10 日	旺來旺福旺新年－汪星人遊歷故宮行	吳明秋 / 本院資深導覽志工
3 月 17 日	漫話古版畫－故宮文物的歷史故事與插圖藝術	許媛婷 / 本院圖書文獻處副研究員
3 月 24 日	適於心－明代永樂皇帝的瓷器	謝念蓀 / 本院資深導覽志工
推廣故宮文物演講		
8 月 16 日	「認識故宮之美－來一趟故宮自由行吧」	洪淑玲 / 本院資深導覽志工
8 月 21 日	「認識故宮之美－來一趟故宮自由行吧」	李叔明 / 本院資深導覽志工
8 月 24 日	「認識故宮之美－來一趟故宮自由行吧」	霍強生 / 本院前教育展覽處同仁
8 月 31 日	「認識故宮之美－來一趟故宮自由行吧」	翁宇雯 / 本院南院處助理研究員

◆藝文表演活動

「邂逅南院－故宮下午茶」表演藝術活動

本院持續與雲林縣政府、嘉義縣政府、臺南市政府及在地文教機關合作辦理南部院區教育推廣及文化交流活動，營造優質藝文環境，並透過邀請雲嘉南地方藝文團體或學校團體到院演出，加強與在地的合作與連結，同時推廣雲嘉南地區的藝文團體。每週六下午 3 時固定舉辦「邂逅南院 - 故宮下午茶」表演藝術活動，107 年辦理 50 場次，觀賞人數共計 40,594 人次。表演活動涵蓋中西音樂、舞蹈、戲曲、民俗技藝、魔術等多元藝文內容。

辦理故宮亞洲藝術節

南部院區第二屆「故宮亞洲藝術節－新加坡月」活動，與新加坡駐臺北商務辦事處合辦，駐新加坡臺北代表處協辦，推出為期 1 個月的特展、系列講座、電影、導覽及多元文化體驗、表演藝術、主題書展、美食文創市集等 50 場次以上活動，超過 2 萬 8 千人次參與，當月份入館入園人數超過 11 萬人。本屆活動除提升跨國合作外，亦結合在地萬能工商餐飲科學子辦理市集文化體驗，並邀請鄰近縣市視障團體參與伊斯蘭香水調香活動，致力推動在地連結與弱勢團體之文化參與。

跨域實驗展演計畫

為促進本院與當代文化共融，使故宮典藏文物與大眾更親近，本院自 107 年度起推動「故宮週末夜表演藝術活動」轉型為「跨域實驗展演計畫」，邀請當



南院 70 公頃園區是最適合孩子們的遊樂場！「故宮亞洲藝術節」不只在博物館內，戶外活動、美食文創市集與串聯食衣住行的豐富體驗，讓大小朋友在國內即可參與主題國家的精彩文化。



每年 10 月「故宮亞洲藝術節」在南院熱鬧開幕，一同歡慶國立故宮博物院生日！



透過音樂、舞蹈、戲劇等多元展演形式，帶給觀眾視覺、聽覺、心靈的豐富藝術文化饗宴。

代表表演藝術、視覺藝術及其他各創意領域工作者進行跨領域合作，以本院展覽或文物為主題發展故宮客製化創新展演創作，於本院公共空間公開演出，打造故宮為當代文化展演平臺，提供社會大眾多元感官體驗之教育推廣活動，創造更豐富精彩的博物館經驗。107 度共計執行活動 31 場，6,636 參與人次，表列如下：

日期	表演名稱	展演團隊
重要節日與紀念日表演活動		
02/18	新春藝遊旺旺來音樂會（共 2 場）	隨心所欲樂團 & Ultrahang Jazz Band
06/16	白蛇傳 - 遊湖、驚變、盜草 （端午特別節目）	國立臺灣戲曲學院 - 臺灣京崑劇團
09/11－10/17	故宮・太極動茲動－樂齡太極導引快閃表演 （臺灣文化日 X 重陽節）（共 13 場次）	舞蹈家鄭淑姬與 45 位樂齡觀眾
《少年故宮—來遊戲》夏日表演專案		
07/18、08/18	莊子的戰國寓言（共 2 場）	偶偶偶劇團
07/29、08/12	異境漫遊－親子互動環境劇 （南北院區各 1 場）	沙丁龐客劇團
08/26	故宮夏季動漫日－ACG Live Music x 創意 Cosplay 比賽	ACG Band Live 與報名參加之 Cosplayer
NPM 南朋友－南亞、東南亞文化藝術表演		
01/27	動感查烏・印度面具樂舞	與印度臺北協會合作舉辦
06/30	孟加拉走唱到臺灣－鄉土民謠 & 詩人歌謠	孟加拉民謠走唱團
10/07	「故宮亞洲藝術節－新加坡月」開幕特別表演《婚禮》	新加坡聚舞坊
12/29	大航海的鄉愁：《水路－遠洋紀行》紀錄片放映與座談	本院圖書文獻處副研究員周維強與紀錄片導演盧昱瑞
其他活動		
11/03	老派翻新趣－故宮秋日茶事體驗 （至善園松風閣傳統 / 當代茶席）	三徑就荒



偶偶偶劇團《莊子的戰國寓言》，融合鄭問漫畫、院藏文物圖像與《莊子》寓言親子偶戲。



沙丁龐客劇團《異境漫遊－親子互動環境劇》演出實況。

「Open Data 跨界文化之夜：嘻哈故宮」

本院 107 年度與中華文化總會共同主辦「Open Data 跨界文化之夜：嘻哈故宮」，推動博物館公共化之目標，推廣本院典藏文物之加值運用，並鼓勵全民共享 Open Data 資源，為文化藝術創意產業加值，同時串連臺灣藝文領袖，注入文化新量能。展演以網路直播為主，現場觀賞為輔，當日透過本院南部院區 Facebook、Yahoo TV、中華電信 Hami Video、ELLE Taiwan Facebook、中華文化總會 Facebook 等網路平臺進行直播，活動舉辦同時網路累積觀賞人次超過 22 萬，透過網路的無遠弗屆，將文化觸角伸展至國內外。



◆教育培訓

教師增能與館校合作

1. 為擴大本院藏品之教育推廣，增進學校教師對本院文物及相關教學資源之認識與運用，並實際融入學校正式課程，除進行教師增能研習，亦搭配教育部頒發十二年國民教育基本綱要，與臺灣各地區學校進行主題行統整課程規劃。邀請合作學校參觀本院北部院區展覽，總計 8 所學校，484 名師生參與，辦理情形詳如下表：

參與學校	主題課程	課程內容
基隆市中正區正濱國民小學	「山海交會」館校合作活動	配合本院「海錯奇珍」一新媒體互動數位展，促進展示多元性及文物與學校課程連結，與鄰近院區依山學校臺北市雙溪國小及基隆濱海校區「基隆市正濱國小」，配合展覽內容，並發揮兩校依山及濱海特色，進行館校合作計畫。
臺北市士林區雙溪國民小學		
新竹市東區陽光國民小學	「應和土地 關懷共好」陽光國小館校合作	延續學校既有之南門溪節慶典活動，進行「從清明上河圖到清明上溪圖」活動，於校園內展示學生作品及教學成果。
臺東縣東河鄉泰源國民小學	臺東三校館校合作	搭配本院臺東數位巡迴展，以本院開發之數位展件為基礎，將文物融入主題課程，同時結合複製文物及教育推廣活動，發揮各校既有不同在地特色，配合展覽主題，進行共創合作成為數位巡迴展覽的內容。
臺東縣鹿野鄉瑞源國民小學		
臺東縣鹿野鄉瑞豐國民小學		
臺南市後壁區菁寮國民小學	歷史文化戶外教育參訪	與為臺灣而教基金會 (TFT) 合作，邀請 TFT 駐臺南市菁寮國小教師規劃課程，進行參觀博物館前、中、後之統整課程。
新竹市香山國小	「『雍』抱前盜今聲」館校合作	配合教育部「藝起來尋美—教育部推動國民中小學美感體驗教育計畫」及 108 新課綱校本課程實驗計畫，邀請新竹市香山國小，舉辦「『雍』抱前盜今『聲』」館校合作活動，結合校社會、藝術與人文、語言等領域，規劃跨領域跨學科課規劃。

2. 辦理南部院區教師研習 1 場，共計 39 人參與，辦理情形詳如下表：

日期	講題	主講人
01/31	「戊戌狗年·喜迎上元一節慶主題特展」	林宛萱 / 本院南院處助理研究員
01/31	手作竹編燈籠課程	徐啓盛 / 盛之華臺灣竹藝館竹藝家
02/01	燈節與古畫裡的燈籠 (含書畫欣賞方法入門)	王健宇 / 本院南院處助理研究員
02/01	象牙球的鬼功與文化交流	施靜菲 / 國立臺灣大學藝術史研究所教授



我是故宮冒險王 -- 兒童研習營孩童完成作品合影



兒童、親子及青少年創意活動

1. 本院為推廣優質兒童藝文活動，定期以不同主題之文物，舉辦之系列兒童研習課程。107 年兒童研習課程「我是故宮冒險王」研習營，以「冒險」為主題，運用本院文物，搭配寓教於樂的 DIY 等學習體驗課程，認識從古至今的冒險人物及故事，更進一步開拓孩童視野，了解全球化的發展及影響。共計辦理 4 梯次，每梯次招收學員 50 名，共有 200 名學童參加。
2. 配合年度國際博物館日主題「博物館超連結—新方法、新公眾」，期待博物館以跨域整合的方式，結合不同領域，邀請親子、青少年及喜愛冒險運動等不同族群觀眾進入博物館。配合本年度主題，結合藝文及體育，規劃「故宮最強尋寶王一定向體驗運動」，利用體育賽事，搭配本院典藏介紹，以吸引不同族群認識本院多元面向，共計 935 人次參與。
3. 為提升年輕族群參與率，於 107 年 8 月及 11 月舉辦「迎貓祭 - 實境解謎遊戲」共 161 場次，並提供偏遠學校及公益團體免費參與，包括嘉義縣安仁家園、修緣育幼院、臺灣展翅協會、乳癌防治基金會、伯大尼兒少家園、兒童燙傷基金會、更生少年關懷協會 616、財團法人臺北市寶珍珠基金會等，以文物為主軸發想數位互動裝置之密室逃脫遊戲，共計 974 人參與。
4. 為加強館際親子活動串連，加入國家兩廳院「館館好朋友」宣傳計畫，與國立歷史博物館、臺北市立天文科學教育館、臺北市立天文科學教育館、臺北市立美術館合作，於本院主題月舉辦「來陪本宮一起玩！親子身體互動工作坊」，對象為 4 歲至 12 歲親子觀眾，透過院藏多寶格之概念，由舞蹈治療師帶領親子肢體及藝術創作活動，打開屬於彼此的快樂百寶箱。
5. 本院於 107 年 10 月 23 日至 11 月 2 日至離島連江縣 (馬祖) 進行「卡蹯卡蹯 Hi 故宮」藝術陪伴計畫，本次以數位互動、藝術手作、肢體律動及戲劇詮釋等形式結合故宮文物，規劃 25 堂藝術課程，服務南竿鄉介壽、中正、仁愛三所國小及介壽幼兒園共計 586 名師生參與。另，107 年 10 月 26 日於大同之家為安養長者進行藝術療育課程，共服務 72 人次。107 年 10 月 27 日於馬祖民俗文



物館進行「自敘心境」親子課程、「國寶總動員」文物菁華講座，提供「自敘心境」VR、「鵲華秋色」VR及「神奇百駿」數位體驗裝置，共服務約 250 人次。

6. 為推動青年主流化工作，本院成立「兒童暨青年事務推動諮詢會」，且為因應開放政府及具體實踐青年文化公民權、賦權年輕世代等政策理念，13 位外聘委員名單，除來自網路社群、新媒體藝術、數位教育、創新科技等領域之學術界、產業界專家學者外，亦包含海選計畫遴選出的 2 位青年代表及 1 位高中生代表。藉由此一公私協力的平臺，整合、連結並重新建構內部與外部資源，從創作、展覽、教育、傳播、行銷、出版等全面推展青年業務。107 年召開 3 次諮詢會，並公開諮詢會設置要點、諮詢委員名單、會議紀錄於本院官網，並針對本院暑期青少活動內容，諮詢委員相關建議，另組成「兒童暨青年事務推動工作小組」，於諮詢會前及會後做議題的彙整及規劃，俾利青諮會順利進行，並舉辦 5 場「跨界對談」，引入外界專業知識，活絡本院青年業務。

7. 推出主題行銷專案，透過影像拉近故宮與民眾之距離，並舉辦實體活動，強化本院公共化、在地化、年輕化之機關形象。一為 107 年春節影片製作案，為提升國人對本院在地化之認同感，透過影像視覺呈現中華文物之美，與大眾分享故宮珍藏的文化記憶。「故事的宮殿：記憶在手心」影片上映同時於本院官方臉書舉辦網路留言活動，將文物知識介紹予網路民眾，多元化知識傳輸管道，上映一個月即觸及超過 27 萬人次。另與中華民國家庭照顧者關懷總會合辦喘息活動「漫步故宮～穿越時空之旅」，邀請家庭照顧者參觀本院展覽並分享自己珍視的記憶，強化本院與國人的記憶連結。二為 2018 青春影片製作暨網路宣傳案，因應網路世代來臨，網路行銷拉近民眾與知識的距離，並為品牌轉型創造新契機，透過短片拍攝吸引國內年輕人關注故宮，並舉辦「故宮 X 青春：故宮 young 起來！」首映記者會，會後同步發佈影片於網路平臺 (Facebook、Youtube 等)，截至 107 年底，已觸及超過 94 萬網路民眾，拉近網路年輕人與故宮之間的距離，推廣本院年輕化形象。

故宮攜手家庭照顧者關懷總會，喘息之旅重喚溫馨回憶。



8. 配合本院各項特展，舉辦特展親子活動，活動內容結合文物解說、DIY 創作、親子學習單等，以親子共學、多元學習方式，提升親子觀眾對故宮文物及展覽之認識。南部院區兒童創意中心立基於院藏與南院常設展覽，以「亞洲陶瓷」、「亞洲茶文化」及「亞洲織品」為主，搭配「認識亞洲環型劇場」、「羅摩衍那劇場」、「越南文化特展」等專區，以彰顯亞洲各國豐富的文化特色。

9. 「亞洲文化大考驗」活動，將亞洲各國別具特色的文化內涵；結合獨特的物質風土，化為老少咸宜的大富翁遊戲，讓參與的觀眾用活潑有趣的方式，進行一場亞洲文化小旅行，107 年春節期間共辦理 10 場，計 271 人參與。

10. 「戊戌狗年・喜迎上元」特展猜燈謎活動，配合臺灣燈會在嘉義及「戊戌狗年・喜迎上元」特展，107 年 3 月 2 日邀請太保國中、竹村國小、三江國小及北美國小前來參與猜燈謎活動，共慶元宵賞國寶，寓教於樂，共計 300 名師生共襄盛舉。

11. 「親子亞洲傳統服飾體驗」活動，配合 107 年母親節及國際博物館日，讓入館民眾體驗日本、韓國、越南、印尼、印度等亞洲傳統服飾並瞭解各國母親節及服裝特色，共 36 梯次，751 人次參與；親子特別導覽共 6 梯次，104 人次參與。

12. 開發百萬學子遊故宮教案，為發揮博物館的教育功能，豐富中南部地區文化資源較缺乏的學子藝文體驗活動，特以本院南部院區豐富的典藏文物或展覽為中心開發文化體驗課程，邀請附近學校來院參觀導覽及進行手作體驗課程，107 年度共計開發 6 款文化體驗課程，分別為「拓印我認識的亞洲」、「手作紀念胸章」、「南院實境解謎」、「尋寶南不南」、「原來如此：原住民圖騰紙雕花盒」、「絕妙好瓷 - 青花三繫茶壺手創萬用卡」，共計 8,380 人參與體驗課程。

## 兒童學藝中心

本院兒童學藝中心 107 年參觀人次為 148,817 人；自 97 年 5 月 18 日開館至 107 年 12 月 31 日止，參觀人數累計共 1,331,446 人次。107 年度展示更新配合圖書文獻及書畫常設展廳，以「皇帝的書房」及「古畫奇遇記」為主題，規劃結合實體及虛擬互動之親子教育展，讓學童得以透過觀察、思考、動手、遊戲、體驗等方式，親近了解故宮文物，並鼓勵親子觀眾走進大故宮繼續探索學習。

## 政策說明

本院兒童學藝中心 10 週年，為呼應聯合國兒童公約及國際博物館協會 (ICOM) 2018 年國際博物館日主題：「超連結博物館：新方法，新公眾」，倡議關注兒童親子友善環境為議題，進行全臺 15 館串聯，開啟臺灣兒童親子博物館專業交流平臺

## 執行成效

(1) 啟用「兒童虛擬博物館」入口網站平臺 (hbmuseum.tw)，從線上策展引發線下參觀動機，將博物館親子教育資源以友善介面行諸公共化，獲得親子天下、壹傳媒、自由時報等媒體關注報導。

(2) 107 年 5 月 25 日至 26 日舉辦博物館友善親子跨界論壇，透過前瞻講座、跨界座談與國內博物館友善親子案例分享，2 天 4 場論壇 28 場講座，共吸引現場 530 人次，網路直播 13,539 人次參與。



## 社區推廣

以「閱讀・故宮－博物館文物近用社區推廣專案」將兒童學藝中心互動展示模式與學習資源帶入社區。首站於臺北市立圖書館文山分館辦理，以館藏特色「茶藝」為主題，規劃微型展暨教育活動，107 年 12 月份展覽及書展共吸引 624 人參觀，演講及說故事活動 4 場共 92 人次參加。

## 志工招募培訓

結合民間資源，招募對藝術文化有興趣又有意願協助博物館教育推廣之社會各階層人士，積極辦理培訓與教育訓練，投入志工業務。截至 107 年 12 月底止，本院北部院區志工總數計 493 名 ( 含成人志工 444 人、高中志工 30 人、小小志工 19 人 )；南部院區志工總數計 247 名 ( 含成人志工 217 人、小小志工 30 人 )。

## 推動美感教育

本院自 103 年起持續與教育部合作共同推動美感教育中長程計畫，整合各類教推活動，並提出「全國各級學校團體免費參觀及導覽服務」、「增進全國各級學校教師藝術美感經驗專業知能」、「身心障礙學校師生團體服務」等三項具體方案，期使故宮文物資源發揮更大效益。

107 年申請教育部補助，與新竹市香山國小共同規劃執行「『雍』報前『瓷』新『聲』」故宮 X 香山美感體驗館校合作計畫，結合本院文物融入課程，配合 12 年國民基本教育理念，透過美學向下扎根，發展主題性跨學科整合課程，總計 325 人次參與。

## 實習生培訓

1. 為培育大專院校學生博物館教育推廣相關領域之實務經驗與職場技能，本院教育展資處長期提供大專院校學生寒暑假實習，107 年共 18 位實習生，包含國立政治大學、國立臺北教育大學、輔仁大學博物館學研究所、國立臺北商業大學、國立金門大學、東吳大學、美國紐約州立大學、國立臺灣藝術大學 ( 含古蹟藝術修護學系研究 ) 等。

2. 為建立長期館校實習合作關係，本院南部院區另與國立高雄第一科技大學、文藻外語大學、國立嘉義大學、國立勤益科技大學及臺南應用科技大學等中南部地區大專院校簽訂實習合作計畫，結合南院文物意象及地方人文特色，培育博物館專業人才及拓展博物館展覽內涵。107 年已開設 72 小時課程，合計共有 254 位學生參與培訓，110 位參與實習。

## ◆文化平權服務

為提升多元族群文化參與之機會，秉持社會共融 (Social Inclusion) 理念推動各項參觀導覽與教育活動，積極與國際博物館專業交流，以提升能見度，本院 107 年文化平權服務辦理狀況說明如下：

## 身心障礙團體導覽

本院持續服務身心障礙團體，除提供來院參觀身心障礙團體導覽解說服務，亦積極主動走出故宮服務身心障礙學童。自 106 年起，本院執行文化部「友善故宮・學習無礙－到校服務推廣活動計畫」，以本院典藏及展覽為基礎，結合國內各級特殊教育學校及在地文化團體或單位，共同走進特殊教育學校的場域，依照各身心障礙類別之特殊需求，並結合在地文化特色，設計主題教育活動。107 年 4 月及 10 月，分別與國立嘉義特殊教育學校及嘉義縣立新港國民中學合作，共辦理 44 場次 VR 體驗、推廣講座等相關教育活動，共計服務 1,729 人次。

## 院外無障礙導覽服務

本院多年來延續辦理赴院外服務身心障礙學生之教育推廣活動，107 年度至國立嘉義特殊教育學校舉辦「芳心未礙－小探索家的故宮奇幻旅程」活動，服務該校師生與鄰近身心障礙學校及社福團體計 442 人次。107 年 1 月 29 日與導盲犬協會合作，邀請臺中惠明學校、臺中啟明學校學生共 43 人與 10 隻導盲犬，出席「戊戌狗年・喜迎上元」特展開幕及下午預展活動，強化對身心障礙觀眾多元友善的服務。「2018 故宮亞洲藝術節－新加坡月」規劃「甘榜格南伊斯蘭教香水體驗」活動，配合白手杖節邀請臺灣盲人重建院南部院區及中部院區兩團視障觀眾及陪伴者至本院南部院區，與一般民眾共同參與體驗，共計服務 37 人次。



博物館不只能用眼睛看！邀請大小朋友一起打開所有感官，動手、動腳、動耳也動嘴地體驗多元文化，並與家人、朋友共創美好記憶。（2018 年新加坡月－甘榜格南伊斯蘭香水調香體驗活動）

## 「故宮文化輕旅行」專案

配合本院「悠遊風景繪畫－俄羅斯普希金博物館特展」，舉辦「故宮文化輕旅行學校團體免費參觀特展」，RC 文化藝術基金會及奉天宮認購參觀費用，提供偏鄉學校申請。由教育部針對偏鄉及特偏學校補助交通費，免除學生因交通不便而無法到院參觀的缺憾，落實美感教育之實踐。共計 61 所學校，3,662 名師生受惠。

## 樂齡觀眾服務

1. 為推廣樂齡肢體開發，整合藝術、心理及教育跨專業領域，透過肢體舞蹈自我察覺及照護，與蠡舞劇場合作舉辦「和你跳一支雙人舞－樂齡自我照護身體工作坊」，結合本院特展《實幻之間－院藏戰國至漢代玉器特展》，用纏繞、動態藝術的概念發想，透過兩人一組進行肢體開發，活動對象為樂齡長者及家庭照顧者，共計 108 人參與。

2. 為強化故宮與在地之連結，希望透過社區居民創作，結合在地特色重新詮釋故宮文物，分別與臺北市二級古蹟內湖公民會館合作「內湖 feat. 清明上河圖」，及新竹巫婆魔法故事屋合作「我們的菜市場美學－新竹社區營造計畫」，共計 165 人參與。

3. 本年擴大樂齡觀眾服務對象，除持續與臺北市及新北市安養護中心、社區敬老院合作辦理各項樂齡活講座與活動，邀請長者來院參觀等服務。107 年和院外單位首次合作的樂齡課程包含臺北市立圖書館總館「故宮不思議—藝起發現國寶美」（4-5 月）、臺北士林區健康服務中心「穿越故宮的時空隧道」（6-7 月）等課程，結合複製文物觸摸體驗、手感創作課程及來院實地參訪，亦首度為士林區失智症長者團體開辦課程。以上皆由本院教育人員和資深導覽志工針對長者屬性發展客製化課程內容，學員反應熱烈。本年 107 年共舉辦 30 場，長者參加人次為 547 人。

低度參與觀眾服務

本院為提升多元族群之文化參與，由院內的社會工作師並結合藝術治療師、戲劇治療師、社區戲劇工作者等，共同為資源不足的朋友策劃「藝術關懷行動計畫」(The Arts Care Project)，將文物轉化帶到個人生命經驗之藝術創作，對象為榮民、精神障礙者、心智障礙者及安置兒童青少年等，107 年度本計畫擴大與醫療、社政等體系合作，包括臺北榮總新竹分院公務護理之家及精神障礙病房、臺北市立陽明教養院、財團法人基督教臺北市私立伯大尼兒少家園、臺北市私立聖道兒童之家等單位，共計 30 場次，服務 446 人次，並於 107 年 12 月 21 日至 22 日舉辦「跨遇—博物館的社會共融實踐工作坊」，邀請心理、社工、博物館、教育、藝術及文化等各領域實務工作者及專家與會，以表達性藝術治療、職能治療、社工專業及博物館專業等聚焦議題共同對話，以深化服務品質及專業性，共計 273 人參與。

教育巡迴展

為促進藝術資源共享及跨域共創，本院規劃「郎世寧・到此藝遊」教育巡迴展，以郎世寧生命史及作品為題，結合在地藝術家和教育團體的參與，及貼近生活的展覽敘事及五感體驗設計，透過視覺藝術、新媒體藝術與表演藝術加乘之效，創造親子觀眾豐富友善的博物館參觀經驗。107 年 5 月 19 日至 8 月 29 日巡迴至桃園市兒童美術館，展覽及各項活動參與人數如下：1. 展覽參觀人數 117,743 人；2. 偶戲導覽 320 人；肢體創作課程 587 人；3. 藝術手作課程 202 人；4.VR 體驗人數 6,002 人。

提升文化近用權之相關措施

本院近年來致力於提升各類觀眾的文化近用權，例如聽障朋友參觀時可以使用多媒體手語導覽機，視障人士參觀時除了可以使用口述影像語音導覽、觸覺地圖、點字參觀手冊等輔具，也可以申請體驗「跨越障礙•觸摸美麗」教育推廣活動，觸摸原比例的複製文物。另外也配合常設展及特展，增設視障輔具，並且主動走向大眾，推動多項故宮樂齡學習及身心障礙教育活動。此外，無法親自造訪的民眾，亦可利用本院建置的網路學習資源，不限時地，隨時探索無牆博物館。本院自 103 年建置《故宮教育頻道》，並著力於針對偏鄉及教育優先區中小學進行數位內容推廣。107 年起，為因應中小校 108 課綱實施及教育部美感教育計畫推動，積極以跨領域、實作體驗以及博物館數位資源為內容，以「故宮創客魔幻列車」巡迴全國北中南東各地，由本院教育團隊親自走訪城鄉推廣博物館教育，以博物館數位資源及 STEAM 教案為內容，適時結合原住民族在地文化與傳統技藝，開創行動教學模式，擴大推廣至中小學校內課程。為求達到虛實整合的學習效果，本院積極透過與民間企業及教育團體的協作，邀請偏鄉學子實際回訪本院或地方展區，連結線上線下學習到的藝術美感與文物知識，以期促進多元化社會共榮與族群文化平權之目標。

Educational Outreach

To fulfill our educational purpose and to help viewers appreciate the beauty of our collection, the NPM has created a wide range of activities to serve the public of all ages and from all regions.

Visitor Services

Since January 1, 2018, the museum has implemented a new standard admissions fee, adjusted the price of an admission ticket for the Northern Branch and the Southern Branch, and provided preferential measures for the “Northern-Southern Discount.” At the same time, in order to strengthen the promotion of museum education, visitors who are under the age of 18, over the age of 65 (on weekdays), have proof of being physically and mentally challenged, or have an official school registration from the Ministry of Education will be offered free admission to the exhibitions.

In 2018, a total of 204,174 foreigners under the age of 18; 52,030 nationals under the age of 18; and 67,361 national students were offered free admission. Additionally, in order to encourage locals to visit the museum during off-peak hours and to relieve the flow of people in the exhibition galleries, national citizens can visit the Northern Branch of the museum every day from 4:30 PM to 6:30 PM in 2018 for free. From November 15, 2016 to December 31, 2019, residents of Chiayi County are able to visit the Southern Branch of the museum free of charge after 3:00 PM with their identity cards.

The number of visitors to the museum in the past five years is as follows:  
Visitor Statistics over the Past Five Years

Year	Northern Branch	Southern Branc
2014	5,402,325	Not yet ope
2015	5,291,797	10,06
2016	4,665,725	1,477,18
2017	4,436,118	991,666
2018	3,860,644	763,053

Extended Opening Hours

To alleviate the crowds and improve the quality of the visiting experience, the NPM has continued to offer extended opening hours. The Northern Branch is open daily at 8:30 AM and closes at 6:30 PM. On Fridays and Saturdays, closing time is extended to 9:00 PM.

Tour Services

Northern Branch

Type of Guided Tour		Scheduled Time	No. of Sessions
Scheduled Daily Guided Tours	Chinese language guided tours	9:30 AM, 10:00 AM, 2:30 PM, 4:00 PM October special exhibition evening tour at 6:00 PM	1,466 tour sessions; 32,860 people
	English language guided tours	10:00 AM, 3:00 PM	730 tour sessions; 9,439 people
	Weekend family tours	Saturdays and Sundays 10:30 AM; 2:30 PM	202 tour sessions; 2,044 people



Special Guided Tours	Available languages: Chinese, English, French, Spanish, German, Japanese, Korean	Pre-booking required	1,218 tour sessions; 17,740 people
Guided Tours for School Groups		Pre-booking required	792 tour sessions; 20,762 people
Guided Tours for Physically and Mentally Disadvantaged Visitor Groups		Pre-booking required	31 tour or school groups; 3,266 people
Guided Tours for Chang Dai-ch' ien' s Residence		Pre-booking required	637 tour sessions, 6,891 people
Audio Guides	Chinese, English, Japanese, Korean, Taiwanese, Hakka, Cantonese, Spanish, French, Sign language, audio guides for children	Available upon request	983,467 individual audio guide sets and 1,473,950 group audio guide sets were checked out

\* Multimedia Tour: Located on the ground floor entrance of the Main Exhibition Building, the Orientation Gallery introduces the history of the NPM, its permanent exhibitions, and gallery contents for each floor with the help of digital technology.

Southern Branch

Type of Guided Tour		Scheduled Time	
Scheduled Daily Guided Tours	Chinese language guided tours	10:00 AM, 3:00 PM	714 tour sessions; 10,353 people
	English language guided tours	10:30 AM; 2:30 PM	7 tour sessions; 79 people
	Weekend family tours	10:00 AM, 2:00 PM	52 tour sessions; 304 people
Guided Tours for School Groups		Pre-booking required	504 tour sessions; 59,421 people
Guided Tours for Physically and Mentally Disadvantaged Visitor Groups		Pre-booking required	32 tour sessions; 2,101 people
Audio Guides	Chinese, English, Japanese, Korean, Taiwanese, Hakka, Thai, Indonesian, Cantonese, Burmese, Vietnamese	Available upon request	51,393 individual audio guide sets and 135,370 group audio guide sets were checked out

\* Multimedia Tour: Located at the 2nd floor entrance of the Southern Branch, the Orientation Gallery introduces the NPM Southern Branch, its permanent exhibitions, and gallery contents for each floor with the help of digital technology.

Visitor Services

1. Information Desk: Information about the NPM and its exhibitions is available in Chinese, English, and Japanese. In 2018, the NPM answered 220,351 on-site requests and 3,620 telephone enquiries. Since the Southern Branch customer hotline and online enquiry form launch, the Southern Branch has received a total of 293 online enquiries and 17,455 tele phone enquiries.
2. Gallery Service: On-site service is available on the B1 floor and the first floor of the Main Exhibition Building to provide visitors immediate service and to shorten their time in navigating exhibitions and other resources.
3. Wireless Internet Service: Wireless internet access is available in all public areas.

Brochures and Pamphlets

1. The quarterly NPM Newsletter is available in Chinese, English, and Japanese, providing its readers the latest information on exhibitions, outreach activities, publications, and visitor information. Copies are mailed to libraries, hotels, cultural institutions, and travel agencies. Four issues were published in 2018 with a total of 76,000 copies.
2. Educational pamphlets, posters, programs, certificates, etc., are designed and printed for special exhibitions and activities to enhance the effectiveness of related educational outreach.
3. In 2018, a total of 1,800,000 copies of museum maps were printed, available in Chinese, English, Japanese, Korea, Thai, Vietnamese, and Indonesian. The texts are adjusted and compiled according to changes in exhibitions, events, and facilities in the museum.

Response to Visitors' Feedback

1. Response to Visitors' Feedback: In 2018, the NPM received 299 visitor suggestions and comments. 68 of them were related to the exhibitions, 74 to the facilities, and 157 to service quality. The Southern Branch received 186 visitor suggestions and comments. Among them, 44 were related to the exhibitions, 65 to facilities, and 77 to service quality. The Facebook page reached an average of one-hour response with more than 90% response rate, a testament to the NPM's commitment to quality customer service.
2. Monthly Meetings for Improvement in Service Quality: NPM-wide meetings are held regularly to address issues brought up by visitors and to come up with solutions to better the service and exhibition quality.
3. Annual Visitor Satisfaction Survey: According to the Annual Visitor Satisfaction Survey, in 2018, 96.1% of interviewed visitors at the Northern Branch and 76.5% of interviewed visitors at the Southern Branch expressed satisfaction with their experience at the NPM.

Art Seminars

Northern Branch

To cultivate an understanding among the public for Chinese artifacts, the NPM collection, and the artistic beauty of life, the NPM organizes artifacts seminars. The 2018 Winter Art Seminar was held from February 8th to 10th. The Summer Art Seminar was held from August 3rd to 4th. The Summer Cultural Relics Workshop, held from July 26th to 27th, was co-organized with the Taipei City Library for the first time to give a speech for the National Palace Museum's "National Treasures Gathering." A total of 23 lectures were held, and 4,609 participants attended. The details are listed in the following table:

Lectures for the 2018 Winter Art Seminar

Date	Topic	Speaker
Topic 1: Creative Arts: Perspective of "Splendid Accessories of Nomadic Peoples" Exhibition		
02/08	"Gems from Afar: Exchanges Between the Qing Dynasty Court and the Mongolian Collection"	Chen Huixia, Associate Researcher at the Department of Antiquities
02/08	"Nomadic Colors: Talking about the Repair of Tibetan Textiles"	Cai Xuqing, Assistant Researcher at the Department of Registration and Conservation
02/08	"Technical Analysis of the Production of Metal Works in the Qing Dynasty"	Zhao Danqi, Associate Professor, Department of Crafts and Design at the National Taiwan University of Arts
Topic 2: Brand Power: Deciphering "Story of a Brand Name" Exhibition		
02/09	"From the Antique Collection of Emperor Qianlong to the Packaging Display of National Treasures"	Wu Xiaoyun, Associate Researcher, Department of Antiquities
02/09	"Emperor Qianlong' s Appreciation and Reconstruction of Ancient Crepe Paper"	He Yanquan, Associate Researcher, Department of Painting and Calligraphy
02/09	"Qianlong Period Decoration and Packaging of Painting and Calligraphy"	Hong Shunxing, Associate Researcher, Department of Registration and Conservation
Topic 3: Freehand: Reading and Painting Together		
02/10	"Precious Ancient Bronze Mirrors: the Collection and Artistic Taste of Emperor Qianlong"	Pei-chin Yu, Chief Curator, Department of Antiquities
02/10	"Introduction to ' Celebrations Lighting Up the Night' " Special Exhibition	Tong Wen' e, Assistant Researcher, Department of Painting and Calligraphy
02/10	"Classical Books in the Tang Dynasty: Sun Guoting' s Shu Pu and its Enlightenment to Calligraphy Learning"	He Chuanxin, Former Deputy Director of the NPM

Lectures for the 2018 Summer Art Seminar		
Date	Topic	Speaker
Topic 1: The Beautiful World of Porcelain		
08/03	“The Beauty of Sharing: the Story of Blue-and-White Porcelain in the 17 <sup>th</sup> and 18 <sup>th</sup> Centuries”	Pei-chin Yu, Chief Curator, Department of Antiquities
08/03	“The Phenomenon Yixing Ware: Qing Dynasty Yixing Ware”	Liang-chung Wang, Assistant Researcher, Department of Antiquities
Topic 2: Another Look at Literature		
08/03	“ ‘Taiwanese Style’ in Literature Warehouse”	Cai Chenghao, Associate Researcher, Department of Rare Books and Historical Documents
08/03	“ ‘Suzhou Fakes’ on the Emperor’ s Bookshelf”	Ceng Jigang, Assistant Researcher, Department of Rare Books and Historical Documents
Topic 3: Painting and Calligraphy Special Exhibition		
08/04	“Introduction to ‘Where to Paradise’ ” Special Exhibition	Xu Wenmei, Assistant Researcher, Department of Painting and Calligraphy
08/04	“Discussing Painting and Calligraphy on Healthy Living and Medical Treatment from the ‘Testaments to Healing’ ” Special Exhibition	Wu Songfen, Assistant Researcher, Department of Painting and Calligraphy
Topic 4: Revealing the Restoration of Cultural Relics		
08/04	“Deteriorating Restoration Method of Ancient Silk Painting and Calligraphy”	Xu Zhaohong, Assistant Researcher, Department of Registration and Conservation
08/04	“Restoration and Research of the Museum’ s Ancient Cultural Relics”	Chen Chengbo, Associate Researcher, Department of Registration and Conservation

2018 National Palace Museum’s “National Treasures Gathering”		
Date	Topic	Speaker
07/26	“How to plan your own self-guided tour to the National Palace Museum”	Hong Shuling, Senior Volunteer Guide
07/26	“How to View Paintings Calmly”	Shi-hua Chiu, Assistant Researcher, Department of Painting and Calligraphy
07/26	“Appreciating the Basic Technique of Calligraphy”	Fang Lingguang, Assistant Researcher, Department of Painting and Calligraphy
07/27	“Teaching You to Understand the National Palace Museum’ s Jade Treasures”	Cai Qingliang, Assistant Researcher, Department of Antiquities
07/27	“National Palace Museum’ s Ceramic Waltz”	Huang Lanyin, Assistant Researcher, Department of Antiquities
07/27	“Leisurely Tour the Royal Treasures of the World”	Hou Yili, Associate Researcher, Department of Antiquities

Southern Branch

The 2018 Winter Art Seminar was held from February 2nd to 4th. A total of 9 lectures were held, and 1,350 participants attended. The 2018 Summer Art Seminar was held from August 3rd to 5th. A total of 9 lectures were held, and 630 participants attended. The details are listed in the following table:

Lectures for the 2018 Winter Art Seminar at the Southern Branch		
Date	Topic	Speaker
02/02	“The Charm of Asian Textiles”	Huang Yunru, Assistant Researcher, Department of Southern Branch Museum Affairs
02/02	“Connection Between Prehistoric Sites and Contemporary Aborigines by Archaeological Sites”	Wu Yilin, Research Assistant, National Museum of Prehistory

Date	Topic	Speaker
02/02	“A Look at the ‘Pleasingly Pure and Lustrous’ ” Exhibition	Huang Lanyin, Assistant Researcher, Department of Antiquities
02/03	“Modern, Avant-garde, Abstract: the Rise of Taiwan’ s Ink”	Xiao Qiongrui, Professor, Department of History, National Cheng Kung University
02/03	“History of Taiwan’ s Tea”	Weng Jiayin, Associate Researcher, Institute of Taiwan History, Academia Sinica
02/03	“International Fashion Sweeping through Half of Asia: Introduction to Buddhist Art”	Lai Yi Man, Associate Researcher, Department of Education, Exhibition, and Information Services
02/04	“Brushing Out Prints: Roaming Japanese Ukiyo-e Prints”	Zhu Longxing, Assistant Researcher, Department of Southern Branch Museum Affairs
02/04	“The Tsou Ballad: A New Understanding and Interpretation”	Liu Zhijun, Associate Professor, Graduate Institute of Cultural and Educational Management, Central Taiwan University of Science and Technology
02/04	“An Overview of Indonesian Pottery Craft”	Xiong Zhongqing, Assistant Professor, Institute of Archaeology, National Cheng Kung University

Exhibition Promotional Lecture Series

Implemented museum education and outreach to share knowledge, achieve cultural equality, and attract the general public to enter the museum to enjoy the exhibitions and listen to lectures. Every year, the museum holds a series of lectures alongside special exhibitions, inviting domestic and foreign experts and scholars to share information with the public, and also playing videos related to the special exhibitions to enhance their aesthetic quality and to deepen the public understanding of the history of Chinese cultural relics. In 2018, the Northern and Southern Branches held a total of 50 sessions for its Exhibition Promotion series of special lectures, with a total of 7,401 participants.

Date	Topic	Speaker
“Egyptian Mummies from the British Museum: Exploring Ancient Lives”		
01/06	“Archaeology of Science and Technology: Exploring the Customs, Life, Health, and Aesthetics of Life of Ancient Egyptians from Mummies”	Jiang Hansheng, President, Fu Jen Catholic University
01/20	“Talking about Ancient Egypt: Religion, Faith, Mystery”	Zhou Jian, Associate Professor, Department of History, Chinese Culture University
A Special Exhibition of “Painting and Calligraphy on Song Dynasty Decorated Paper”		
01/19	“Introduction of the Special Exhibition from the Perspective of Material Culture on the Writing of the Song People”	He Yanquan, Associate Researcher, Department of Painting and Calligraphy
“Fineries of Forgery: ‘Suzhou Fakes’ and Their Influence in the 16th to 18th Century”		
04/12	“Secret that Cannot be Said”	Shi-hua Chiu, Assistant Researcher, Department of Painting and Calligraphy
04/25	“Chinese Folk Prints in the Qing Dynasty: Centered on the Ukiyo-e Prints of the Umi-Mori Art Museum Collection”	Takayuki Aoki, Researcher, Umi-Mori Art Museum
05/04	“Emperor Qianlong Also Loves ‘Suzhou Fakes’ ”	Lai Yuzhi, Associate Researcher, Institute of Modern History, Academia Sinica
06/22	“Xiang Yuanbian’ s Collection”	Chen Jiejing, Associate Researcher, Department of Painting and Calligraphy
07/13	“Crossing the Sea of Along the River During the Qingming Festival: ‘Suzhou Fakes’ Spreading Across Asia”	Masaaki Itakura, Professor, Institute for Advanced Studies on Asia, the University of Tokyo
“The Legacy of Chen Uen: Art, Life, and Philosophy”		



06/23	“Chen Uen’ s Art Revolution”	Zhong Mengshun, Curator of the exhibition
08/10	“Chen Uen’ s Creative Aesthetics: Chen Uen in the Eyes of Writers and Artists”	Zhong Mengshun, Huang Xiaoyan, Chen Kehua, Curators of the exhibition
“Whereto Paradise: Picturing Mountains of Immortality in Chinese Art”		
08/15	“Worry/Carefree Paradise”	Li Fengmao, Professor of Honorary Faculty of Liberal Arts, National Chengchi University
“A New Era for the Museum Collection: Shanghai Painting Circles of the Late Qing and Early Republican Period”		
08/23	“A New Era of Collection: the Modern Collection of Paintings and Calligraphy at the National Palace Museum in Taiwan”	Chen Jiejin, Associate Researcher, Department of Painting and Calligraphy
08/29	“The Relationship Between the Mountain and Sea Painter”	KURE Motoyuki, Senior Researcher, Department of Arts, Kyoto National Museum
09/05	“The Art of Market Orientation: Shanghai Painting Circle in the Late Qing Dynasty and the Early Republic of China”	Lin Wanru, Assistant Researcher, Department of Painting and Calligraphy
09/12	“Overseas Tourism and Literati Taste: ‘Chinese Fever’ by Japanese Writers in the Taisho Period”	Zhang Wenxun, Associate Professor, Graduate Institute of Taiwan Literature, National Taiwan University
09/17	“Talking about the Shanghai Painting Circle and Japan in the Late Qing Dynasty from Hu Yuan’ s ‘Landscape Flower Book’ ”	Lai Yuzhi, Associate Researcher, Institute of Modern History, Academia Sinica
“Betwixt Reality and Illusion: Special Exhibition of Jades from the Warring States Period to the Han Dynasty in the Collection of the National Palace Museum”		
09/28	“Betwixt Reality and Illusion: Special Exhibition of Jades from the Warring States Period to the Han Dynasty in the Collection of the National Palace Museum”	Cai Qingliang, Assistant Researcher, Department of Antiquities
10/27	“The Real Illusion: The Impossible 3D Illusion”	Kokichi Sugihara, Professor and Director of the Department of Advanced Mathematical Sciences, Meiji University / Emeritus Professor, University of Tokyo
“2018 NPM Asian Art Festival: Month of Singapore”		
10/07	“Recalling Nanyang: Our Story”	Edmond Wong, Singapore Month “Sons of the Lion City: Special Exhibition of Singapore’ s Peranakan Culture” Curator
10/27	“Sarongs Can Be Elegant: the Nyonya Fashion in an Interconnected World”	Raymond Wong, Singaporean Clothing Designer
10/14	“Myth About Singapore’ s Bilingual System: Singapore’ s Multilingual Landscape that You Don’ t Know”	Cai Xiumin, Independent Scholar
10/17	“Pre-colonial Buildings in the Colonial Architecture and Urban Planning of Singapore”	Imran Bin Tajudeen, Assistant Professor, Department of Architecture, National University of Singapore
10/20	“From Poetry Music to New Rhymes: Real Singapore Sound”	Pan Zhenglei, Singaporean Poet Deng Baocui, Singaporean Director
“2018 NPM Asian Art Festival: Month of Singapore” Singapore Film Guide		
10/07	Seven Letters	Li Funan, Film Festival Curator, Vice Chairman of the Singapore Film Association
10/10	Our Story	Li Funan, Film Festival Curator, Vice Chairman of the Singapore Film Association
10/13	Simple Wedding	Li Funan, Film Festival Curator, Vice Chairman of the Singapore Film Association
10/14	Happy Life	Wu Rongping, Hu En’ en, Directors of Happy Life
10/20	The Song We Sing	Deng Baocui, Director of The Song We Sing

10/21	My Friend, My Classmate, Everything I have Loved	Cai Yuwei, Director of My Friend, My Classmate, Everything I have Loved
10/27	Parents are Not at Home	Li Funan, Film Festival Curator, Vice Chairman of the Singapore Film Association
10/28	Imprisonment	Li Funan, Film Festival Curator, Vice Chairman of the Singapore Film Association
Singapore Film Festival and NPM Northern Branch Activities		
10/14	Seven Letters	Li Funan, Film Festival Curator,Vice Chairman of the Singapore Film Association
10/20	My Friend, My Classmate, Everything I have Loved	Cai Yuwei, Director of My Friend, My Classmate, Everything I have Loved
10/21	Happy Life	Wu Rongping, Hu En’ en, Directors of Happy Life
10/21	The Song We Sing	Deng Baocui, Director of The Song We Sing
“Another Look at National Treasures: Select Masterpieces of Painting and Calligraphy in the Museum Collection”		
10/12	“From ‘Formation of National Treasures’ to ‘Reproduction of National Treasures’ ”	Liu Fangru, Chief Curator, Department of Painting and Calligraphy
11/02	“Xia Gui’ s A Pure and Remote View”	Xu Guohuang, painting and calligraphy artist
11/07	“National Treasure Reproductions of Famous Works”	Fang Lingguang, Assistant Researcher, Department of Painting and Calligraphy
12/06	“Behind the Scenes: Two Important Japanese Cultural Assets under Nationals”	Chen Jiejin, Former Associate Researcher, Department of Painting and Calligraphy
12/20	“Inspection Tour Images and their Religious Symbols”	Li Fengmao, Professor of Honorary Faculty of Liberal Arts, National Chengchi University
“Pure Offerings of a Myriad Plants: Paintings on Flower Vases and Potted Scenes”		
11/15	“Appreciation of the Flower Master: Appreciation of Vase Flowers and Bonsai Paintings”	Li Lina, Associate Researcher, Department of Painting and Calligraphy
“Scents to the Heavens: A Special Exhibition on Agarwood and the Culture of Incense”		
11/30	“Scents to the Heavens: Taste and Incense Culture”	Hou Yili, Associate Researcher, Department of Antiquities
“Books in the Palm of Your Hand: The Kerchief-Box Editions in the National Palace Museum Collection”		
12/28	“What Books Were Hidden in Kerchief-Boxes? Introduction to the Exhibition”	Xu Yuanting, Associate Researcher, Department of Rare Books and Historical Documents
“Masterpieces of French Landscape Paintings from the Pushkin State Museum of Fine Arts, Moscow” Speech and Collaboration with udnFunLife		
11/17	“Exploring Masterpieces of French Landscape Paintings from the Pushkin State Museum of Fine Arts, Moscow”	Anna Sulimova, staff, Pushkin State Museum of Fine Arts, Moscow
11/24	“17th to 20th Century French Landscape Painting”	Chen Kuangyi, Professor of Fine Arts, National Taiwan University of Arts
11/24	“Picnic Time: Modern Life and Outings in Paris”	Zheng Zhigui, art writer, Assistant Professor, Department of Fine Arts, National Taiwan University of Arts
12/02	“Belle Epoque”	Xie Zhengqi, writer, art and travel storyteller

“Masterpieces of French Landscape Paintings from the Pushkin State Museum of Fine Arts, Moscow” Special Lecture and Co-organized Collection		
12/14	“Impressionism from Picture Books”	Jiang Xueying, art therapist, Assistant Professor, Department of Fine Arts, National Taiwan Normal University
12/15	“Landscape Painting”	Yang Yongyuan, Professor of Fine Arts, National Taiwan Normal University
12/29	“Just Viewing Luncheon on the Grass”	Wang Deyu, Ph.D. in Art History, New York University

In order to serve visitors from other regions and to promote art education, in 2018, the NPM organized 8 series of lectures in close proximity to the museum in cooperation with the Equality Foundation for Culture and Education. A total of 654 people participated in the event.

Date	Topic	Speaker
The Equality Foundation for Culture and Education Getting Close to the NPM Lecture		
03/03	“The View of Nature in Chinese Calligraphy”	He Yanquan, Associate Researcher, Department of Painting and Calligraphy
03/10	“Traveling to the NPM”	Wu Mingqiu, Senior Volunteer Guide
03/17	“Ancient Chinese Art Prints: Historical Stories and Illustration Art of the NPM Cultural Relics”	Xu Yuanling, Associate Researcher, Department of Rare Books and Historical Documents
03/24	“Suitable for the Heart: Porcelain of Emperor Yongle of the Ming Dynasty”	Xie Niansun, Senior Volunteer Guide
Promoting the NPM Cultural Relics Speech		
08/16	“Understanding the Beauty of the NPM: Come and Visit”	Hong Shuling, Senior Volunteer Guide
08/21	“Understanding the Beauty of the NPM: Come and Visit”	Li Shuming, Senior Volunteer Guide
08/24	“Understanding the Beauty of the NPM: Come and Visit”	Huo Qiangsheng, former staff, Department of Education, Exhibition, and Information Services
08/31	“Understanding the Beauty of the NPM: Come and Visit”	Weng Yuwen, Assistant Researcher, Department of Southern Branch Museum Affairs

Artistic Performances and Activities

(1) NPM Southern Branch Afternoon Tea Performing Arts Event

The museum continues to cooperate with the Yunlin County Government, Chiayi County Government, Tainan Municipal Government, and local cultural and educational institutions to handle the education promotion and cultural exchange activities in the Southern Branch, to create a high-quality art environment, and to invite local art groups or school groups to perform at the museum to strengthen cooperation and links with the local community, and to promote arts and cultural groups in the area. Every Saturday at 3:00 P.M., the NPM Southern Branch Afternoon Tea performing arts event was held. In 2018, 50 sessions were held, and a total of 40,594 visitors attended the events. The performances covered a wide range of artistic content, such as Chinese and Western music, dance, opera, walk, and magic events.

(2) Managing the NPM Asian Art Festival

The second “NPM Asian Art Festival: Singapore Month” event in the Southern Branch was co-organized with the Singapore Trade Office in Taipei and the Taipei Representative Office in Singapore to launch a one-month special exhibition with a series of lectures, films, and tours. More than 50 events, including multicultural experiences, performing arts, themed book fairs, and food creations were held, and more than 28,000 people participated in the event. More than 110,000 people entered the site in the month. In addition to enhancing cross-border cooperation, this event also combined local culture and science and technology to create the cultural experience of the fair. The event also invited visually impaired groups

in neighboring counties to participate in the Islamic perfume fragrance activities, striving to promote the cultural participation of locals and disadvantaged groups.

(3)Cross-Domain Experiment Show Plan

In order to promote the integration of the museum and contemporary culture, the NPM brings its cultural relics closer to the public. Since the beginning of 2018, the museum has promoted the “NPM Weekend Night Performing Arts Activities” into a “cross-domain experimental performance program,” inviting contemporary performing arts, visual arts, and other creative field workers to develop creation and innovation of the NPM using the theme of its exhibitions and cultural relics. Public performances are held at the museum to make the NPM a platform for contemporary cultural performances, providing educational activities and multi-sensory experiences for the public, and creating a richer and more exciting museum. In 2018, a total of 31 performances were held and 6,636 participants attended, as listed below:

Date	Performance Name	Exhibition Team
Performances for Important Festivals and Anniversaries		
02/18	“Prospering New Spring Art Tour” Concert (2 events total)	SuiXinSuoYu LeTuan and Ultrahang Jazz Band
06/16	“Legend of the White Snake” (Dragon Boat Festival Special Program)	Taiwan Jingkung Theatre Group, National Taiwan College of Performing Arts
09/11 – 10/17	“NPM · Taiji Moves: Senior Taiji Guided Flash Show” (Taiwan Culture Day and Double Ninth Festival) (13 sessions total)	Dancer Zheng Shuji and 45 senior audience members
“Summer Part at NPM” Summer Performance Project		
07/18 、 08/18	“Zhuangzi’ s Warring States Fable” (2 sessions total)	Puppet Beings Theatre
07/29 、 08/12	“Exotic Roaming: Parent-child Interaction Environment Play” (1 session each in the Northern and Southern Branches)	Theatre de la Sardine
08/26	“NPM Summer Anime Day: ACG Live Music and Creative Cosplay Competition”	ACG Band Live and Cosplayers
NPM Friends of the Southern Branch: South Asian and Southeast Asian Cultural Art Performance		
01/27	“Chhau Nritya: Dancing Tales from India”	Co-organized with the India Taipei Association
06/30	“Bangladesh Sings to Taiwan: Local Folk Songs and Poets Singing”	Bangladeshi Folk Singer
10/07	“NPM Asian Art Festival: Singapore Month” Wedding: Opening Special Performance	Dance Ensemble Singapore
12/29	“Homesickness on the Great Voyage: Documentary Screening and Discussion on Squid Jigging Fishing Boat”	Zhou Weiqliang, Associate Researcher, Department of Rare Books and Historical Documents Lu Yurui, documentary director
Other Activities		
11/03	“NPM Autumn Tea Experience” (Zhishan Garden’ s Pine Wind Pavilion Traditional / Contemporary Tea Ceremony)	Hermit’ s Hut

(4)“Open Data Crossover Cultural Night: Hip Hop Night at NPM”

In 2018, the NPM and the General Assembly of Chinese Culture jointly hosted the “Open Data Crossover Cultural Night: Hip Hop Night at NPM” to promote the museum, promote its cultural relics, and encourage the public to share the Open Data resources. The cultural and artistic creative industries have added value and, at the same time, have connected Taiwanese art and cultural leaders to new cultural talents. The performance was mainly based on live webcasts, supplemented by live viewing. Live broadcasts were conducted on Internet platforms such as Facebook, Yahoo TV, Hama Video, ELLE Taiwan Facebook, and the General Assembly of Chinese Culture’s Facebook page. There were more than 220,000 viewers, and the cultural reach extended from home to abroad through the Internet.

Education and Training

(1) Teacher Program and Education Resources

1. The program aims to expand the education and promotion of the museum’s collections, to enhance the understanding and application of cultural relics and related teaching resources, and to integrate such



knowledge into the formal school curriculum. Curriculum Guidelines of 12-Year Basic Education General Guidelines issued by the Ministry of Education additionally coordinates with schools in various regions of Taiwan to plan the curriculum. Schools are invited to visit the exhibitions at the Northern Branch of the museum. The details are as follows:

Participating Schools	Course Subject	Course Description
Zhengbin Elementary School, Keelung City	Taipei Shuangxi Elementary School, Taipei City	In cooperation with the “Marvels within the Sea” digital media interactive exhibition, this course promotes the diversity of cultural relics on display and links to the school curriculum. Zhengbin Elementary School and Taipei Shuangxi Elementary School cooperated with the contents of the exhibition.
Taipei Shuangxi Elementary School, Taipei City		
Sunshine Elementary School, Hsinchu City	“Should be Well-Cared for by the Land,” in cooperation with the Sunshine Elementary School	This course continues the school’s existing Nanmen Creek Festival celebrations, and carries out the activities from the “Up the River During Qingming” activity to showcase the students’ works and the museum’s teaching achievements.
Taiyuan Elementary School, Taitung County	In cooperation with three Taitung schools	In conjunction with the Taitung Digital Tour Exhibition of the museum, this course is based on the digital exhibitions developed by the museum. Its cultural relics are integrated into the theme of the curriculum. The cultural relics and educational promotion activities are combined to give play to the different characteristics of the schools and to the theme of the exhibition.
Ruiyuan Elementary School, Taitung County		
Ruifeng Elementary School, Taitung County		
Jingnan Elementary School, Tainan City	“History and Culture Outdoor Educational Visit”	Teach for Taiwan (TFT) was invited to Jingnan Elementary School to plan a course before, during, and after a visit to the museum.
Xiangshan Elementary School, Hsinchu City	“Embrace the Sound of the Porcelain”	In conjunction with the Ministry of Education’s “Art to Find Beauty: Promoting the Aesthetic Experience Education Program for National Primary and Secondary Schools” and the 2019 new school curriculum plan, this course invited the Xiangshan Elementary School to participate in activities and to plan interdisciplinary courses in conjunction with the school’s social, artistic, and language fields.

2. Conducted 1 training course at the Southern Branch, and a total of 39 participants attended, as detailed below:

Date	Topic	Speaker
01/31	“Celebrating the Year of the Dog: A Special Exhibition of Festival Themed Collections”	Lin Wanxuan, Assistant Researcher, Department of Southern Branch Museum Affairs
01/31	“Handmade Bamboo Lantern Course”	Xu Minsheng, Bamboo Artist, Shengzhihua Taiwan Bamboo Art Museum
02/01	“Lantern Festival and Lanterns in Ancient Paintings” (including an introduction to painting and calligraphy appreciation methods)	Wang Jianyu, Assistant Researcher, Department of Southern Branch Museum Affairs
02/01	“Spiritual and Cultural Exchange of the Ivory Ball”	Shi Jingfei, Professor, Graduate Institute of Art History, National Taiwan University

(2) Creative Workshops for Children, Families, and Youth

1.To promote high-quality educational activities for children, the NPM regularly organizes children’s workshop series with different themes. In 2018, the NPM hosted the “I am the NPM Adventure King” children’s workshop, using the theme of “adventure” and highlighting the cultural relics of the museum. Coupled with DIY activities and guided tours, the participants were able to understand the adventures of characters and stories from ancient times to the present, thereby furthering the development of children’s vision and understanding the development and impact of globalization. A total of 4 sessions were held, with 50 student-participants per session, totaling 200 student-participants.

2. In line with the “Museum Hyperlink: New Method, New Public” theme for the annual International Museum Day, family-oriented activities were created. The museum planned the “The King of Treasure Hunter:Orienteering Event” activity, using sports events and artifacts from the museum’s collection to reflect the diversity of the museum. In 2018, there were a total of 935 participants.
3. To enhance the participation rate of children, a total of 161 sessions of “Cat Festival: Reality Puzzle Games” were held from August to November 2018. Admissions for participants from public schools and charity organizations were provided free of charge, including Anren Home in Chiayi County, Xiuyuan Nursery School, EPCAT Taiwan, Taiwan Breast Cancer Foundation, Bethany Children’s Home, Childhood Burn Foundation of R.O.C., Born Anew Youth Caring Association, and the Pearl S. Buck Foundation in Taipei. A total of 974 people participated in the escape room game with digital artifacts as the main focus.
4. In order to strengthen parent-child activities, the NPM joined the National Theater and Concert Hall’s Friends of the Library publicity project, and cooperated with the National Museum of History, Taipei Astronomical Museum, and the Taipei Fine Arts Museum to co-host the “Together with NPM! Parent-Child Interaction Workshop.” The target audience is children 4 to 12 years of age and their parents. A dance therapist leads the parent-child body and artistic creation activities.
5. From October 23 to November 2, 2018, the NPM went to Lienchiang County (Matsu Islands) to carry out the art companionship program of “Play! Hi NPM.” This program uses a combination of digital interaction, art & craft making,body rhythm, drama interpretation. There were 25 art sessions held at three elementary schools and one kindergarden, and a total of 586 teachers and students participated. Additionally, on October 26, 2018, at Datong House, an art therapy course was held for elders, serving a total of 72 people. On October 27, 2018 at the Matsu Folk Culture Museum, a parent-child art class with VR experience was provided. A total of 250 people were served.
6. The museum established the “Children and Youth Affairs Promotion Advisory Council” as a means of opening up the government, putting youth cultural citizenship into practice, and empowering the younger generation. Members include industry experts from the online community, new media art, digital education, innovation, and technology, and also youth representatives and a high school representative. Through this platform of public-private partnership, the museum integrated, linked, and re-constructed internal and external resources, and comprehensively promoted youth business through creation, exhibition, education, communication, marketing, and publishing. Three advisory meetings were held in 2018, and the main focus of the meetings, list of committees, and the minutes were posted on the museum’s official website. The contents of the summer youth activities of the museum, the relevant suggestions of the advisory committee, and the promotion of children and youth affairs were discussed and formed. Five “Cross-Border Talks” were held to introduce outside professional knowledge and to activate the youth business of the museum.
7. A marketing project was launched to close the distance between the NPM and the public through images and activities. One activity was the production of the 2018 Spring Festival film, meant to enhance one’s sense of identity by the localization of the museum through the visual display of the beauty of Chinese cultural relics and to share the cultural memory of the NPM with the public. The NPM Story: Memories in the Palm of the Hand film was released on the museum’s official Facebook page, introducing knowledge of the cultural relics to the online community and diversifying the knowledge transmission pipeline. The video reached more than 270,000 people in one month. Additionally, together with the Taiwan Association of Family Caregivers, the “Walking through the NPM: Traveling through Time and Space” event invited family caregivers to visit the exhibition and to share their precious memories to strengthen the memory link between the museum and citizens. Furthermore, in response to the coming of the Internet generation, online marketing has brought people closer to knowledge and has created new opportunities for brand transformation. Short films attract young people in Taiwan to pay attention to the NPM. After the museum held the NPM and Youth: the Museum is Young! premiere press conference, the film was released on various Internet platforms (including Facebook and YouTube). By the end of 2018, the video was viewed more

than 940,000 times, closing the distance between youth and the NPM and promoting the image of youthfulness of the museum.

8. Special events were held at the museum in conjunction with its special exhibitions. The activities were combined with interpretations of the cultural relics, DIY creations, parent-child learning, and more to enhance the parent-children understanding of the museum, its cultural relics, and exhibitions. The Southern Branch's Children's Creative Center is based on the permanent exhibitions of the NPM and the Southern Branch. It is based on Asian ceramics, tea culture, and textiles. Equipped with special zones, such as the Understanding Asia amphitheater, the Ramayana film, and the "Vietnamese Culture" special exhibition, it highlights the rich cultural characteristics of Asian countries.
9. The "Asian Culture Test" brings together the unique cultural characteristics of Asian countries. It combines their unique cultures into a game for all ages and allows for participating members to conduct a small Asian cultural journey in a lively and interesting way. During the Spring 2018 Festival, a total of 10 games were held, and 271 people participated.
10. Complementing the "Celebrating the Year of the Dog: A Special Exhibition of Festival Themed Collections" and the Taiwan Lantern Festival in Chiayi, the NPM invited Taibao Junior High School, Zhucun Elementary School, Sanjiang Primary School, and Bei Mei Primary School to participate in guessing riddles. The students celebrated national treasures and enjoyed the educational experience. A total of 300 teachers and students participated in the event.
11. The "Asian Traditional Costume Experience" family event, in conjunction with Mother's Day and International Museum Day in 2018, let visitors experience traditional Asian costumes from Japan, South Korea, Vietnam, Indonesia, and India and learn about Mother's Day through the clothing characteristics of respective countries. There were 36 sites and 751 participants. The special guide for parents and children had 6 sites and 104 participants.
12. Following the development of a teaching plan to have a million students visit the NPM, schools nearby were invited to visit the museum to give full play to the educational function of the museum, to enrich the cultural resources that are lacking in central and southern regions, and to develop a cultural experience centered on the rich collection of cultural relics and exhibitions in the Southern Branch of the museum. In 2018, 6 cultural experience courses were developed: "Through the Asia I Know," "Handmade Commemorative Pin," "Southern Branch Reality Puzzle," "Treasure Hunt," "Aboriginal Totem Paper Carved Box," and "Wonderful Porcelain: Blue-and-White Three-Layer Teapot Handmade Card." A total of 8,380 people participated in the experience courses.

### (3) Children's Gallery

In 2018, the Children's Gallery received 148,817 visitors. Since its opening on May 18, 2008, the Gallery has attracted a cumulative total of 1,331,446 visitors. In 2018, the exhibition in the Children's Gallery was updated to complement the NPM permanent exhibitions on rare books and historical documents as well as painting and calligraphy. The exhibitions are updated under the themes of "Emperor's Study Room" and "Adventures of an Ancient Painting," which combine virtual and hands-on interaction, allowing visitors to deeply connect with the NPM artifacts through observation, creative thinking, touch, games, and in-person experience. The exhibitions also aim to encourage visitors to continue returning to the NPM to keep on learning.

#### 1. Policy Description

On the 10th anniversary of the Children's Gallery at the NPM, it is in line with the U.N. Convention on the Rights of Children and the International Council of Museums (ICOM) 2018 International Museum Day theme: "The Hyperconnected Museums: New Approaches, New Publics." With a focus on creating a parent-child-friendly environment, the NPM conducted a series of 15 events to provide a professional exchange platform as a children-family museum.

#### 2. Performance

- (1) Launched the "Children's Virtual Museum" portal website (hhmuseum.tw), curated online to motivate offline visits, and publicized the museum's parent-child education resources with friendly interfaces, and received media reports.
- (2) From May 25 to 26, 2018, the museum had a friendly cross-border forum regarding parent-child relationships. Through the lectures and discussions, the NPM shared with the public cases of friendly parent-child interaction in museums. There were 28 lectures in 4 forums across 2 days, and a total of 530 people attended, and another 13,539 people participated in the webcast.
3. Community Promotion  
Through "Reading the NPM: Museum Cultural Relics near the Community Promotion Project," the NPM brought an interactive learning model and learning resources of the Children's Learning Center into the community. The main site was based at the Wenshan Branch of the Taipei City Library. The NPM designed a micro-exhibition and educational activities based on the theme of the art of tea. In December 2018, the exhibition and book fair attracted 624 visitors, and the speech and storytelling activities were attended by 92 people in 4 sessions.

### (4) Volunteer Recruitment and Training

In combination with private resources, the NPM recruits people from those who are interested in art and culture and are willing to assist in museum education and promotion. The NPM actively carries out education training to invest in its volunteers. At the end of December 2018, the total number of volunteers in the Northern Branch was 493 (including 444 adult volunteers, 30 high school volunteers, and 19 elementary school volunteers), and the total number of volunteers in the Southern Branch was 247 (including 217 adult volunteers and 30 elementary school volunteers).

### (5) Promoting Aesthetic Education

Since 2014, the NPM has been cooperating with the Ministry of Education to launch a mid-to-long term program in aesthetic education, combining both resources from the Northern and Southern Branch museums to create a variety of educational and promotional activities and launching the Aesthetic Education Project, including three proposals: "Free Admission and Guided Tour for Schools," "Advancements of Artistic and Aesthetic Experiences, Expertise, and Knowledge for All School Teachers," and "Overcoming Barriers, Touching Beauty" group services for students and teachers with disabilities, so that NPM resources can be utilized better.

In 2018, the NPM applied for a project from the Ministry of Education and worked with Xiangshan Elementary School of Hsinchu City to implement museum-school collaboration in combination with the NPM's to develop cross-subject integrated courses. There was a total of 235 participants.

### (6) Intern Training Program

1. In order to cultivate practical experience and workplace skills in college education, the Department of Education, Exhibitions, and Information Services has long provided internships for college students during winter and summer vacations. In 2018, there were 18 interns from National Chengchi University, National Taipei University of Education, the Museum Studies program at Fu Jen Catholic University, National Taipei University of Business, National Quemoy University, Soochow University, State University of New York (in the United States), National Taiwan University of Arts (including the Department of Architecture Conservation), and more.
2. In order to establish a long-term internship and cooperation relationship with the museum, the Southern Branch of the NPM has agreed to cooperation with universities and colleges in the south-central region, such as National Kaohsiung University of Science and Technology (Diyi Campus), Wenzao Ursuline University of Languages, National Chiayi University, National Chin-Yi University of Technology, and Tainan University of Technology. The internship program combines the cultural relics of the Southern Branch with local humanities, cultivating museum professionals and expanding the exhibitions' contents. A total of 254 students participated in the training and 110 participated in the internship.



## 6. Educational Activities for Disadvantaged Groups

In order to enhance the opportunities for diverse, multicultural participation, the NPM promotes visits and educational activities through the concept of social inclusion and actively communicates with international museums to enhance visibility. The 2018 cultural rights service status of the museum is described as follows:

### (1) Guided Tour for Disabled Visitors

The NPM continues to provide service for physically and mentally challenged tour groups, not only providing guided tours for such groups at the museum but also proactively traveling to remote areas to serve physically and mentally challenged children and students. Since 2017, the NPM has implemented the Ministry of Culture's "Friendly NPM: Learning is Not a Problem" school service promotion program based on the collections and exhibitions of the museum. In conjunction with special education schools at all levels throughout the country and local cultural groups or units, the NPM designed theme education activities according to the special needs of each type of physical and mental challenge faced by people and to local cultural characteristics. In April and October of 2018, the NPM cooperated with the National Chiayi Special School and Xingang Junior High School in Chiayi County to conduct 44 VR experiences, promotional lectures, and other related educational activities, with a total of 1,729 participants.

### (2) Accessibility Guided Tour for Those Outside NPM

Over the years, the NPM has continued to provide education outreach activities for students who are physically and mentally challenged at schools outside of the NPM. In 2018, the National Chiayi Special School held "Unstoppable Heart: Little Explorers' NPM Journey" event to serve teachers, students, nearby schools for the physically and mentally disadvantaged, and social welfare groups for a total of 442 times. On January 29, 2018, in cooperation with the Taiwan Guide Dog Association, 43 students and 10 guide dogs from Taichung Huiming Schol and Taichung Kaiming School were invited to attend the opening ceremony and afternoon preview of the "Celebrating the Year of the Dog: A Special Exhibition of Festival Themed Collections" and to participate in activities to strengthen multi-functional service for the physically and mentally disadvantaged. The 2018 NPM Asian Art Festival: Singapore Month planned the Kampong Glam Islamic Perfume Experience event in conjunction with the White Cane Festival and invited visually impaired visitors and their companions to the Southern Branch. A total of 37 people participated in the experience and were served.

### (3) "NPM Light Cultural Travel" Project

In conjunction with the "Masterpieces of French Landscape Paintings from the Pushkin State Museum of Fine Arts, Moscow," the "NPM Light Cultural Jaunt" school group visit special exhibition was held, and the RC Culture and Art Foundation and Fengtian Temple subscribed for the admissions fee and provided the application for the local schools. The Ministry of Education subsidized transportation expenses for schools in remote areas, exempting the students from being unable to visit the museum due to inconvenient transportation, thereby implementing the practice of aesthetic education. A total of 61 schools and 3,662 teachers and students benefited.

### (4) Senior Citizen Programs

1. To promote the development of seniors through integrating art, psychology, and education in cross-professional fields, and through self-discovery and self-discipline through dance, the NPM co-organized the "Walk a Double Dance: Senior Self-Care Body Workshop" with the HORSE Dance Theater. In conjunction with the "Betwixt Reality and Illusion" special exhibition, a workshop was designed with the concept of illusion and dynamism in art. The workshop's target audience was senior citizens and family caregivers and a total of 108 people participated.

2. In order to strengthen connection with local areas, the NPM hopes to reinterpret the cultural relics in its collection through the works of residents in the community, to cooperate with the Neihu Secondary Monument General Assembly on "Neihu ft. Up the River During Qingming," and to also cooperate with the Hsinchu Witch Magic Story House on "Our Food Market Aesthetics: Hsinchu Community Building Project." A total of 165 people participated in these events.

3. In 2018, the NPM continues its cooperation with the Taipei City Security Center(?) and community nursing homes to organize various lectures as well as inviting senior citizens to visit the museum. In 2018, the first-year cooperation with local organizations included the Taipei Public Library for "The NPM is Unbelievable: Finding the Beauty of National Art Treasures" (April to May), the Shilin District Health Center, Taipei City, for the "Travelling through Time with NPM" (June to July), and other courses that used replicas of artifacts for touch experiences, art-making activities, and field visits. For the first time, the NPM has also offered courses for the Dementia Senior Group in Shilin District. All of the above activities were developed by the museum's educators and senior volunteer guides to customize curriculum content for senior citizens. The participants responded enthusiastically to the activities. In 2018, a total of 30 activities were held, and 547 senior citizens participated.

### (5) Social Disadvantage Groups Service

In order to enhance the cultural participation of the diverse community, our in-house social worker brings together, art therapists, drama therapists, and community drama workers jointly planned "The Arts Care Project". For social disadvantage groups, including elderly veterans, mental health service users, adult with learning disabilities and adolescents from children home, we bridge the museum objects to their personal life stories. In 2018, the program expanded in cooperating with medical and social administration systems, including Taipei Veterans General Hospital (Hsinchu Branch) and Psychiatric Hospital, Taipei Yangming Correctional Institution, Bethany Children's Home, Holy Word Children's Home, and more. A total of 30 sessions and 446 service sessions were held. From December 21 to 22, 2018, the "Cross-Site-Society Social Inclusion Workshop" was held, inviting practitioners and experts from various fields, such as psychology, social work, museums, education, art and culture, to participate in dialogues on topics including expressive arts therapy, functional therapy, social work, and museums to deepen service quality and professionalism. A total of 273 people participated.

### (6) Touring Educational Exhibition

In order to promote the sharing of artistic resources across different creative domains, the museum planned the "Giuseppe Castiglione: Visited in Art" NPM touring educational exhibition, focusing on the life history and works of Giuseppe Castiglione. With the participation of local artists and educational groups, the exhibition came close to life. The narrative and sensory experience design created a rich and friendly museum visiting experience for parents and children through visual arts, new media art, and performing arts. From May 19 to August 29, 2018, the tour was at the Taoyuan Children's Art Museum. The number of participants in the exhibition and various events was as follows: 1. The number of visitors to the exhibition was 117,743; 2. The number of visitors to the glove puppet guided tour was 320 and the number of visitors to the creative body movement class was 587; 3. The number of participants in the arts and crafts class was 202; and 4. The number of participants in the VR experience was 6,002.

### (7) Measures to Improve Cultural Accessibility

In recent years, the NPM has been actively seeking to improve the cultural accessibility of various audience groups. Hearing impaired individuals, for example, may use multimedia sign-language guides; vision-impaired individuals may use audio description guides; and individuals from remote areas may use the learning resources on the NPM website to explore this "Museum Without Walls." Additionally, the NPM directed the development of the iPalace Channel in 2014 towards communities in remote villages, integrating digital content with school curriculums, and encouraging teachers to devise their own teaching plans. In response to the 108-class program of primary and secondary schools and the aesthetic education plan devised by the Ministry of Education, the NPM has actively explored the northern, central, and southern parts of the country with the "NPM Magic STEAM Train" based on cross-disciplinary, practical experience and museum digital resources since the beginning of 2018. The museum's education team personally visited urban and rural areas to promote museum education, using the museum's digital resources and the STEAM teaching plan as the content. The museum combined local culture and traditional skills of the aboriginal people, created an action-based teaching mode, and expanded its reach to the curriculum of primary and secondary schools. In order to achieve the learning effect of virtual and real integration, the museum collaborated with private enterprises and educational groups to actively invite local students to revisit the museum and local exhibition areas, linking the artistic beauty of the cultural relics learned online and offline.







# 文創發展

本院典藏文物蘊含無盡的藝術價值，更是我國發展文化創意產業最重要的活水源頭。近年來積極鼓勵文創業者利用本院文化創意資產開發商品、協助產業活用典藏文物，讓富涵文物元素之創作走入民間生活；另加強多元行銷及授權推廣，並加強文創人才之培養，健全文化創意法令，對我國文創行銷工作之推廣與落實，成效顯著。

## ◆鼓勵廠商利用故宮文化創意資產開發文創商品

### 合作開發

107 年與本院合作開發各類文創商品之廠商，最高時期有 122 家，截至 12 月底為 113 家，合作開發商品品項共 2,685 種；營業總額約新臺幣 523,597,813 元整，總計銷售 2,251,266 件。

### 出版授權

107 年底仍在契約期限內共計 17 家廠商，授權出版品 54 種，權利金收入共計新臺幣 23,682,923 元。

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### 圖像授權

圖像授權案件統計至 107 年 12 月 31 日止，共計 175 件，權利金收入共計新臺幣 8,068,120 元。

## ◆多元行銷商品及授權推廣故宮文化創意資產

### 引進專業廠商經營博物館商店

本院北部院區商店、南部院區商店及網路商城服務委託經營管理案於 106 年 8 月整合成本院附設博物館商店暨網路商城服務委託經營管理案，107 至 108 年度持續履約執行。

### 參與國際展會活動，拓展國際營銷通路

為持續推廣本院品牌及文物衍生商品形象，參與第 26 屆臺北國際書展、2018 臺灣文化創意設計博覽會、德國法蘭克福國際書展、日本國際觀光行銷推廣展會，以及臺中市政府「2018 臺中世界花卉博覽會」活動設置故宮館及花蝶館，向世界各地遊客宣傳推廣本院品牌形象。

### 透過網路，擴大行銷推廣面向

本院已建置網路商城多年，每月約 230 萬營業額。另故宮精品 Facebook 在 107 年底已累積約 9 萬多名粉絲人數，擁有豐沛之社群網路能量。此外，107 年 6 月 28 日故宮精品 IG 英文版上線、網路商城與 Udesign 海外商城合作於 107 年 7 月 30 日在 Amazon 上架行銷海外市場，對本院文創產品及形象行銷均有加分效果。

### 委託承銷

為擴大本院文創商品通路，本院除本院北部院區、南部院區及網路商城外，同時與其他承銷商簽訂委託承銷契約，透過各特色廠商申請設置專櫃之方式進行銷推廣，達成博物館教育推廣之目的。107 年度履約中之委託承銷商計 24 家，承銷商設店位置遍及全臺各地。

### 國際圖像授權代理商授權合作

107 年合作廠商為法國 RMN 公司、北美地區 Art Resource 公司、亞洲地區朗智品牌公司及日本地區 DNPAC 公司。

### 資料庫委託行銷

本院辦理清代宮中檔奏摺及軍機處檔摺件網路資料庫查詢業務委託行銷、大清國史人物列傳及史館檔傳包傳稿資料庫查詢業務委託行銷、《故宮文物月刊》與《故宮學術季刊》資料庫及全文檢索系統業務委託行銷，以及故宮電子書委託行銷等，皆於 107 年 12 月 31 日陸續到期。為落實博物館公共化理念，契約結束後，不再以採購契約辦理資料庫委託行銷，其中清代宮中檔奏摺及軍機處檔摺件網路資料庫、大清國史人物列傳及史館檔傳包傳稿資料庫改為公開開放，免再付費；另《故宮文物月刊》與《故宮學術季刊》資料庫及全文檢索系統業務改採非專屬方式辦理，即由申請者提企劃書經本院審核同意後簽訂授權契約方式辦理，於 108 年 1 月 1 日起，可不限於一家提出授權申請；至於本院電子書委託行銷於 108 年 2 月 16 日到期，亦不限一家提出授權申請製作。



◆自行印製及發行出版品

107 年度本院出版品銷售營業額為 8,417 萬 5,687 元，總計銷售 18 萬 3,349 冊。出版之新書包括圖書類 9 種、期刊類 15 冊 ( 如下表 )，以及創意出版品如故宮花卉立體卡套組、故宮文物大月曆 ( 貓咪主題 )、故宮花卉工作日誌等。

項次	名稱	項次	名稱
圖書類		期刊類	
1	宋代花箋特展圖錄		
2	偽好物 16 ～ 18 世紀蘇州片及其影響	1	故宮文物月刊 ( 第 418 期至第 429 期 )
3	典藏新紀元 -- 清末民初的上海畫壇	2	故宮學術季刊 (35 卷 3 期至 35 卷 4 期 )
4	何處是蓬萊 -- 仙山圖特展	3	故宮英文年刊 (50 期 )
5	織路繡徑穿重山： 臺灣原住民族服飾精品聯展導覽手冊		
6	織路繡徑穿重山： 臺灣原住民族服飾精品聯展圖錄		
7	天香茄楠：香玩文化特展		
8	國寶再現 -- 書畫菁華特展		
9	百卉清供：瓶花與盆景畫特展		



生活產業品牌專案合作

為落實本院年輕化及在地化政策，並同時推廣本院文化創意資產，積極與國內生活產業品牌專案合作，以吸引更多族群認識故宮。

統一超商股份有限公司

使用本院圖檔製作限量 60 萬個 A4 資料夾，於 106 年國慶連假 4 天，消費者凡於超商消費滿額即贈送 1 款共計 4 款，同時進入活動頁面，即可於故宮精品消費結帳 9 折優惠。鑒於活動效益良好，再於 107 年春假假期 5 天，使用本院圖檔製作限量 100 萬個資料袋，並比照前次活動進入本院活動頁面可享優惠，促成故宮精品網路消費效益成長 212%。



城邦文化事業股份有限公司春光出版事業部

瓊瑤為臺灣知名作家並擁有廣大讀者，為使本院文物圖檔進一步擴大運用，爰合作於「瓊瑤經典全集」限量書盒封面載示本院文物圖像並聯名合作，吸引不同族群認識故宮。

玩美行動股份有限公司

透過時下流行的手機編輯美化相片 APP，使用本院的圖檔 KUSO 推出端午節及畢業季之「職場求升包」主題並與本院聯名合作，活動檔期於 107 年 6 月 12 日至 7 月 15 日，活動期間凡使用 APP 邊框及貼紙素材，透過 APP 相片編輯，上傳至個人的社群媒體頁面並有標註「# 美圖秀秀及 # 國立故宮博物院 # 職場求升包」等字樣，即贈送本院限量文創商品。素材將持續放置 APP 中供用戶使用，讓更多年輕人看到蛻變的年輕化故宮。



## 威秀影城股份有限公司及旗下爆米花品牌 UNICORN

使用本院圖檔製作 UNICORN 爆米花罐 2 款及威秀影城皇帝造型飲料杯 2 款，於 107 年中秋節檔期推出，活動檔期為 107 年 8 月 24 日至 9 月 20 日，並於影城內外皆有雙方合作的文案宣傳及影廳內於電影播放前，播放雙方合作短片。

## 和德昌股份有限公司旗下品牌 McCafe 聯名合作

雙方於 107 年中秋檔期以本院圖檔富有中秋涵義之本院圖檔運用設計於 McCafe 咖啡杯，產品於 107 年 9 月 5 日至 10 月 2 日上架，並與本院精品合作設計 QRcord 活動頁面，讓民眾可以認識故宮，也可以透過心理遊戲，找到屬於自己的咖啡。

## 臺灣糖業股份有限公司精緻農業事業部

該公司使用本院典藏「清郎世寧畫仙萼長春冊虞美人蝴蝶花」製作臺糖蝴蝶蘭禮盒外包裝設計並與本院聯名合作，並於臺中花卉博覽會期間銷售。

## ◆侵權維護

本院於 107 年分別委託 2 家專業律師事務所積極處理國內外包含海峽兩岸、跨境侵權案件，及智慧財產權及其他權利受侵害之法律諮詢專業服務案，維護本院權利。

## 主動侵權查緝

107 年以本院人氣文物及暢銷商品，如：朕知道了紙膠帶商品、翠玉白菜、肉形石、毛公鼎、郎世寧、臺北故宮、四庫全書等為查緝範圍，查察大陸地區網路購物平臺侵權商品皆已下架。

## 受理民眾侵權舉報

與專業律師研議訂定藏品電子圖片之侵權判讀標準作為辦理依據，民眾舉報除判定為不構成侵權外，均已下架。

## 圖像開放與本院智慧財產權維護

本院雖已開放部分低階免費圖像，惟並未放棄本院智慧財產權或不維護本院應有之權利。於本院開放圖像前之侵權案件，或開放後對未開放圖像之侵權案件，仍維持一貫查緝態度及作為，積極於實體與虛擬通路及相關網站查緝：1. 未申請或未經同意即使用本院典藏文物圖像，2. 侵害依本院文物所開發設計出之商品與出版品所衍生之著作權。基於維護本院智慧財產權，本院仍將依各國智慧財產權法規、公平競爭法規及相關民刑事進行追訴，並追償依相關規定之懲罰性賠償金。

## 建立侵權案件之標準作業處理機制

本院仍有未開放之典藏文物圖像及其他智慧財產權（如商標權、專利權、著作權等），使用人若未向本院提出申請或未經本院同意而侵害本院智慧財產權者，本院仍將維持開放部分低階免費圖像前之作法，分別就司法追訴及公務協助兩方面進行追訴，以維護權益。

## ◆國寶衍生商品設計競賽

107 年度持續以「NPM AWARD」競賽品牌辦理第八屆競賽活動，呼應本院國際化及在地化政策，透過民俗節慶題材做年度整體行銷，並鼓勵參賽者多元運用院內 Open Data 平臺之資源，讓更多青年學子得以認識國寶文物與參與衍生創意的發想，激盪出更多具設計能量的文物衍生商品規劃，與實踐博物館公共性之使命。徵件時間為 107 年 10 月 1 日至 108 年 3 月 15 日截止。

## ◆文創人才培育

與臺灣科技大學合作，由該校編列預算設計「生活空間創意學分學程—文物與創新」課程，107 學年度自 107 年 9 月 10 日至 108 年 1 月 11 日開設為期 1 學期 3 學分之課程，課程總計 18 週，本院並配合提供文物、文創實務及參觀導覽共計 9 週 27 小時，約 360 人次參與。

## ◆研修文化創意法規

## 增訂法規，增加各界與本院合作意願

在博物館公共化浪潮下，博物館典藏不應僅在增加文化創意商品或授權的收入，尤其應將所藏文物元素透過多元化利用予以開發及推廣，並提升民眾藝術文化涵養，本院於 107 年 5 月 1 日訂定「國立故宮博物院文化創意資產公共化利用辦法」，有助於推廣文化創意資產利用及提升國內文化創意產業，增加各界與本院合作意願。

## 檢討法規，完善廠商與本院之合作機制

107 年 7 月 4 日修正公布「國立故宮博物院合作開發故宮文物藝術發展基金各類衍生性商品公開徵求須知」，將辦理多年之合作開發機制重行檢討全文修改，並據以重新訂定契約，有助於國內各廠商與本院申請合作開發商品。

# Cultural Creativity Development

The collection of cultural relics in this museum contains endless artistic value, and it is the basis of the cultural and creative industry. In recent years, the NPM has actively encouraged the development of commodities, the use of the collection of cultural relics, the added value to cultural heritage, both the strengthening of multi-marketing and licensing, and the cultivation of cultural and creative talents. The improvement of cultural and creativity laws and regulations has made remarkable achievements in the promotion and implementation of Chinese cultural and creative marketing work.

## 1. Encourage Manufacturers to Use the NPM’s Cultural and Creative Assets to Develop Goods

- (1) Cooperative Development**

In 2018, cooperation with the NPM led to the development of various types of cultural and creative goods. At its peak, there were 122 companies cooperating with the museum. At the end of December 2018, there were 113 companies, and 2,685 kinds of products were jointly developed. The total revenue was about NT\$523,597,813 from the sale of 2,251,266 items.
- (2) Publication Licensing**

At the end of 2018, a total of 54 copyrighted items were licensed to 17 companies, for a total of NT\$23,682,923 in royalty revenues.
- (3) Brand Licensing**

In 2018, the NPM has 19 companies under contract. It created NT\$4,000,000 in brand licensing and NT\$24,892,233 in royalty revenues.
- (4) Image Licensing**

As of December 31, 2018, a total of 175 cases of copyrighted images of the NPM’s artifacts were licensed to applicants, with a total of NT\$8,068,120 in royalty revenues.

## 2. Multi-marketing Goods and Licensing to Promote the NPM’s Cultural and Creative Assets

- (1) Introducing Professional Distributors to Operate Museum Stores**

The physical and online shops of the NPM’s Northern and Southern Branches were contracted to outside companies for management in August 2017. Such management continued from 2018 into 2019.
- (2) Participating in International Exhibition Activities and Expanding International Marketing Channels**

In order to continue the promotion of the NPM’s brand and cultural relics, the museum participated in the 26th Taipei International Book Exhibition, the 2018 Creative Expo Taiwan, the Frankfurt Book Fair, and the Japan International Tourism Marketing Promotion Exposition. The NPM also participated in the 2018 Taichung World Flora Exposition at the Butterfly Pavilion to promote the brand image of the museum to tourists from all over the world.
- (3) Expanding Marketing Promotion through the Internet**

For many years, the museum has had an online store with revenues totaling around NT\$2,300,000 per month. Additionally, the NPM museum shop’s Facebook page accumulated more than 90,000 fans by the end of 2018 and has abundant social network energy. Furthermore, on June 28, 2018, an English version of the NPM museum shop’s Instagram account was launched, and, on July 30, 2018, the museum’s online stores cooperated in selling to Amazon, which added value to the museum’s products and image marketing.
- (4) Merchandising**

To expand the sales channel for cultural and creative goods of NPM, in addition to the northern branch, southern branch and online shop, NPM also signed contracts with other underwriters for commissioned sale. Vendors can apply for special counters for marketing and promotion to fulfill the NPM’s goal of educational promotion. In 2018, 24 underwriters were commissioned and the counters they set up were throughout Taiwan.

- (5) Collaborating with International Image Licensing Agents**

In 2018, the NPM collaborated with RMN of France, Art Resource of North America, Long Wise Inc. Ltd. of Asia, and DNPAC of Japan.
- (6) Database Marketing**

The museum manages the Qing Palace and Grand Council Archives online database, the history and biographies of the Qing Dynasty and the historical library archives subscription database, The National Palace Museum Monthly of Chinese Art and The National Palace Museum Research Quarterly database marketing, as well as the NPM electronic books consignment marketing. These all expired on December 31, 2018. In order to implement the concept of museum publicization, the museum will no longer use procurement contracts to handle the database and entrust marketing. The database of the Qing Dynasty and Grand Council Archives, biographies of historical figures in the Qing Dynasty, and archives and manuscripts handed down in the historical library was changed to be open and free of charge. The database of The National Palace Museum Monthly of Chinese Art and The National Palace Museum Research Quarterly and the full-text search system were changed to non-exclusive methods, i.e., by means of an authorization contract signed after the applicant’s proposal has been examined and approved by the museum. On January 1, 2019, authorization applications may be filed by more than one applicant, and, as for the commissioning of e-book marketing, after February 16, 2019, authorization applications may be filed by more than one applicant.

## 3. Museum Publications

In 2018, the sales revenue of museum publications was NT\$84,175,687 with a total sales of 183,349 copies. The new publications include 9 books, 15 periodicals (see the following table), and creative publications, such as the NPM pop-up flower card set, the NPM calendar (on the theme of cats), the NPM flower journal, and more.

No.	Name
Books	
1	<i>A Special Exhibition of Painting and Calligraphy on Song Dynasty Decorated Paper</i> (catalogue)
2	<i>Fineries of Forgery: “Suzhou Fakes” and Their Influence in the 16<sup>th</sup> to 18<sup>th</sup> Century</i>
3	<i>A New Era for the Museum Collection: Shanghai Painting Circles of the Late Qing and Early Republican Period</i>
4	<i>Whereto Paradise: Picturing Mountains of Immortality in Chinese Art</i>
5	<i>Innumerable Efforts on the Art of Clot: A Joint Exhibition of Taiwan Indigenous Textiles</i> (handbook)
6	<i>Innumerable Efforts on the Art of Clothes: A Joint Exhibition of Taiwan Indigenous Textiles</i> (catalogue)
7	<i>Scents to the Heavens: A Special Exhibition on Agarwood and the Culture of Incense</i>
8	<i>Another Look at National Treasures: Select Masterpieces of Painting and Calligraphy in the Museum Collection</i>
9	<i>Pure Offerings of a Myriad Plants: Paintings on Flower Vases and Potted Scenes</i>
Periodicals	
1	<i>The National Palace Museum Monthly of Chinese Art</i> (issues no. 418-429)
2	<i>The National Palace Museum Research Quarterly</i> (vol. 35/3-4)
3	<i>The National Palace Museum Bulletin</i> (issue no. 50)



#### 4. Brand Project Cooperation in Life Industry

In order to implement the policy of rejuvenation and localization, and, at the same time, promote the cultural and creative assets of the museum, the museum actively cooperates with domestic life industry brand projects to attract more ethnic groups to understand the NPM.

##### (1) President Chain Store Corporation

Using the museum's image files, 600,000 limited edition A4 file folders were created. Visitors at the museum shop could receive one of four different folders over the 4-day 2017 National Day holiday based on their spending and entering on the event page, and could additionally enjoy a 10% discount on their purchases. Due to the good results of the event, over the 5-day spring holiday, the NPM again used image files to product 1 million limited edition data bags which were given to visitors based on their purchases and entries to the event page. Such promotions increased the consumption efficiency of the NPM museum shop network by 212%.

##### (2) Cité Media Holding Group, Chunguang Publishing Division

Chiung Yao is a well-known writer in Taiwan and has a large number of readers. In order to further expand the use of the cultural relics archives of the museum, she cooperated with the book cover of the limited edition of the Chiung Yao Classic Collection to display the joint cooperation with the museum and attract different groups to understand the NPM.

##### (3) Meitu

Through the popularity of mobile phone editing and beautification photo apps, the NPM used KUSO to launch the "Workplace Promotion Package" Dragon Boat Festival and graduation themes. The activity schedule was from June 12 to July 15, 2018. During the event, the app's border and sticker materials were uploaded to social media pages through the photo editing app, and the hashtags "#Meitu Xiuxiu," "#National Palace Museum," and "#Workplace Promotion Package" were given. The material continued to be placed in the app for users to use so that more young people could see the transformation of a younger and youthful NPM.

##### (4) Vie Show Cinemas Co., Ltd., and its Popcorn Brand, UNICORN

Two UNICORN popcorn cans and two Vie Show Cinemas emperor-shaped beverage cups were produced using the museum's image files. They were launched during the Mid-Autumn Festival in 2018. The activities were held from August 24 to September 20, 2018. Both sides cooperated in publicity through text and through film.

##### (5) Cooperation with McCafe Brand of Hedechang Co., Ltd.

During the Mid-Autumn Festival of 2018, the two sides used pictures of the museum to design McCafe coffee cups. The products were put to use from September 5 to October 2, 2018. The company cooperated with the museum to design QR code activity pages so that people could know about the NPM and find their own coffee through games.

##### (6) Taiwan Sugar Corporation, Refined Agriculture Division

The company used the museum's collection of the Qing Dynasty's Giuseppe Castiglione's Immortal Blossoms in an Everlasting Spring: Red Poppy and Iris Japonica to make the packaging design of the Taiwan Sugar Butterfly Orchid gift box and cooperated with the museum.

#### 5. Infringement Maintenance

In 2018, the NPM commissioned two professional law firms to actively handle domestic and foreign legal and professional services cases involving domestic and foreign infringement cases, as well as intellectual property rights and other rights violations, to safeguard the rights of the museum.

##### (1) Active Infringement Investigation

In 2018, the NPM investigated the museum's popular cultural relics and best-selling products and names, such as washi tape, Jade Cabbage, Meat-shaped Stone, Mao Gongding, Giuseppe Castiglione, NPM, Siku Quanshu, and more. All the infringed commodities on online shopping platforms in mainland China have been removed.

##### (2) Acceptance of Public Infringement Reports

The NPM worked with professional lawyers to study and determine the infringement interpretation standards for the collection of electronic pictures as the basis for handling. The public reports have been removed, except for those that do not constitute infringement.

##### (3) Image Opening and Maintenance of Intellectual Property Rights of the NPM

Although the museum has opened up some low-resolution images for free use, it has neither given up its intellectual property rights nor its maintenance of its rights. In the case of infringement before or after the opening up of images, the museum still maintains a consistent attitude and action in the investigation of infringement cases of non-open images. It is active in the investigation of entities, virtual channels and related websites: 1. The use of images of cultural relics collected by the court without application or approval; 2. The infringement of copyright derived from commodities and publications developed and designed according to the cultural relics of the museum. In order to safeguard the intellectual property rights of the museum, the museum continues to pursue intellectual property rights laws and regulations of various countries, fair competition laws, and related civil and criminal cases, and recover punitive damages in accordance with the relevant provisions.

##### (4) Establishing a Standard Operating Mechanism for Handling Infringement Cases

There are still restricted archival cultural relics images and other intellectual property rights (such as trademark rights, patent rights, copyrights, etc.). If users do not apply to the museum or infringe upon the intellectual property rights of the museum, the museum will continue to maintain the practice of opening part of the low-resolution images for free use, enter judicial prosecution and provide public service assistance respectively to safeguard its rights and interests.

#### 6. National Treasure Merchandise Design Competition

In 2018, the 8th National Treasure Merchandise Design competition was held for the NPM AWARD. In response to the internationalization and localization policy of the museum through total annual marketing of folk-themed festivals, the participants were encouraged to make full use of the resources of the museum's Open Data platform, so that young students could understand national cultural treasures and that their creativity could be encouraged to stimulate the design plans of cultural relics with more energy and to publicly practice the mission of the museum. The dates for submission were from October 1, 2018, to March 15, 2019.

#### 7. The Cultivation of Cultural Talents

In cooperation with the Taiwan University of Science and Technology, the school budgeted for and designed the "Lifespace Creative Credits: Heritage and Innovation" course. From September 10, 2018, to January 11, 2019, the course was offered for the 2018 academic year with 3 credits for one semester. The course lasted for 18 weeks. The museum also provided cultural relics, creative practices, and tour guides for a total of 9 weeks and 27 hours, and about 360 students participated.

#### 8. Cultural and Creative Regulations

##### (1) Updating Regulations to Increase the Willingness of the Public to Cooperate with the Museum

With the wave of public education in museums, collections of museums should not only increase the profit of cultural creative goods or licensing but also develop and popularize the elements of cultural relics through diversified use and enhance the artistic culture of the public. On May 1, the museum enacted the Public Utilization Method of Cultural and Creative Assets of the NPM, which helps to promote cultural and creative assets, make use of enhanced domestic cultural and creative industries, and increase the willingness of the public to cooperate with the museum.

##### (2) Reviewing Regulations and Improving the Cooperation between Manufacturers and the NPM

On July 4, 2018, an amendment was announced on the "Notice for Public Request for Derivative Goods of the NPM Fund for Cooperative Development of Cultural Relics and Art," which will review and revise the cooperative development mechanism for many years and renew the contract accordingly, thereby helping domestic manufacturers and the museum to apply for the cooperative development of products.





安全管理 Safety and Security



# 安全管理

本院為世界重要博物館之一，所典藏者皆為世界特有文化資產，是以妥善保存文物、落實安全管理係本院重要院務之一。其中，控制中心作為院區安全維護之核心，採全年無休、24 小時值勤方式運作，由專人搭配七大安全系統等各式科技設備複式監控院區內外；建築周邊亦設有嚴密警衛守望巡邏，全天候保護文物安全，並由安管專業人員執行文物進出戒護和天然災害防備；又為因應日益增加的觀眾，本院亦加強陳列室安全管理及展場秩序維護，以提升參觀品質。另有鑑於防災科技、設備及觀念日新月異，本院除舉辦各項教育訓練、演習外，亦逐步規劃更新各項安全設備，以強化並確保院區典藏文物安全。

## ◆院區安全維護（含文物運送）

- （一）由監控中心、駐警隊及展場管理員配合執行院區各項安全維護事宜，以防制及排除院區內一切危安狀況：監控中心全年無休，全天候 24 小時作業，由中央電腦監控系統掌握院區安全及預警情報資料之蒐集，一旦遇有危安狀況發生，立即以最迅速、最妥適之方式應變處理。其次，駐警隊負責守護文物、執行警戒巡邏、門禁管制，全面防竊、防搶、防制一切不法破壞；管理員負責陳列室之巡查及秩序維護等狀況之發現、反應、通報、初步處理與紀錄，並於災害發生時，負責緊急疏散遊客及逃生應變。
- （二）實施文物院內移動戒護勤務計 242 趟次；與警察機關合作，共同實施文物院外移動道路段警衛勤務計 33 趟次。



## ◆展場秩序維護

- （一）入口安全檢查：驗收票口及排隊入口處隨時注意是否有可疑人士，展場入口處設置安檢門，並使用金屬探測器，必要時得視情形要求遊客打開皮包或背包受檢，以防制觀眾攜帶違禁品入場；另每日定時於整點及不定時數次實施陳列室及櫃門安全檢查，確保展場安全。
- （二）為維護展場秩序，提升遊客參觀品質，採行人流入場管控及分流機制，於驗收票口設置「流量辨識系統」，當進入展場遊客人數達 2,800 人次時，展場會啟動人流控管措施，分流個人票及團體票依序進入展場，而大門驗票同仁會機動視出館人數控管進入展場遊客人數，俾以維持展場安全。另針對熱門參觀展間實施動線管制，減少擁擠情形，並搭配走動式積極服務，適時舉牌勸導或疏導管理，維持展場秩序。
- （三）為提升展場勤務效率，並融入本院意象及藝術文化元素，完



管理員制服重新設計及製作，並於 107 年 5 月 18 日全面換裝。

## ◆院區安全系統

- （一）本院安全防護設施包括盜警系統（紅外線、碎音）、火警偵測系統、文物庫房及展覽陳列室門禁管制系統、閉路電視監控錄影系統、通訊及廣播系統、電梯管制系統、消防滅火系統等 7 大系統，以科技設備確保本院文物安全無虞。
- （二）為確保院區門禁、盜警、監視、消防等設備正常運作，辦理安全設施中央電腦控制系統及火警防災系統設施保養維護案。
- （三）安全監控整合系統更新改善：安全設施中央電腦控制系統升級汰換採購案，並汰換陳列室及庫房等重點區域之安全設施不斷電系統。
- （四）辦理數位無線電通訊設備採購，以強化通信品質。
- （五）為強化院區消防安全，完成文物庫房消防安全委託專業機構總體檢，並辦理圖書文獻大樓庫房暨附屬電氣機房氣體消防設施汰換、電機房自動消防滅火設施採購案及展覽空間避難逃生標示設備改善等案。

## ◆防災應變及強化安管知能教育訓練

項目	日期	防災應變及教育訓練內容
1	01/23 08/21 09/21	為確保典藏文物以及參訪遊客安全，本院依消防法規定辦理自衛消防編組訓練共 3 場，計 344 人參訓。
2	02/12	因應農曆春節期間，來院遊客人數激增，為有效防範可能滋擾院區維安情事之發生，辦理 107 年度重要節日安全維護工作。
3	02/13	南部院區春節連續假日及 2018 臺灣燈會在嘉義期間之機關安全維護工作。
4	01/25 02/23 03/27 05/08 05/14-05/17 07/04 07/31 08/22 09/19	為增進展場管理員及志工執勤專業知能並提升服務品質，辦理展場文物介紹、遊客應對技巧等 9 場次教育訓練。
5	05/21	南部院區 107 年度上半年場所自衛消防編組訓練。
6	06/04	為演練防空疏散避難，配合北區辦理「萬安 41 號」演習，於防空警報期間，北部院區全面實施人車管制。
7	07/09	強烈颱風「瑪莉亞」(南部院區一級開設)。

8	07/10-07/11	因應「瑪莉亞颱風」來襲，成立防颱指揮中心，處理本院各項災害防救應變事宜。
9	07/05-07/06 09/03-09/04	依駐衛警察使用警械管理辦法，定期辦理駐警隊手槍實彈射擊訓練。
10	08/13 08/21	依各機關學校團體駐衛警察設置管理辦法，參加臺北市政府警察局駐衛警常年訓練。
11	08/21	為辦理防護團常年訓練，邀請中央警察大學簡賢文教授演講「文化資產典藏與展示空間 - 火災風險辨識與因應對策」。
12	08/23	熱帶性低氣壓超大豪雨特報 ( 南部院區一級開設 )。
13	09/06	因應國際及社會情勢變化，本院模擬北部院區正館發生電氣火災之情境，辦理文物搶救及遊客疏散之「強化文物安全防災實兵演練」。
14	10/04-10/26 12/02-12/12	汰除屆退犬隻並採購新犬，廣續訓練警犬爆裂物偵搜技能，並辦理警犬常訓及爆裂物偵蒐強化訓練。
15	11/02	為強化臺中花卉博覽會故宮花蝶館之安全性，辦理「107 年臺中花博花蝶館防護演練」，以提升展場人員災害防救與文物安全維護等應變能力。
16	11/22	南部院區 107 年度下半年場所自衛消防編組訓練。



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## Safety and Security

As one of the most important museums in the world, the NPM is a global cultural asset. Properly preserving cultural relics and implementing safety management is one of the most important functions of the museum. Among them, the Control Center is the core of the safety maintenance for the museum. It operates in a year-round, 24-hour duty mode. The museum is equipped with seven safety systems to monitor the inside and outside of the museum area. There is also a close guard patrol around the buildings to protect the safety of cultural relics in all weather conditions, and security professionals are responsible for the protection of cultural relics and natural disaster preparedness. With the increasing number of visitors, the NPM has also strengthened the safety management of exhibition rooms and improved the quality of visitors’ experience. In view of the rapid development of disaster prevention technology, equipment, and concepts, besides conducting various educational training exercises, the museum has also gradually planned to update safety facilities in order to strengthen and ensure the safety of its collection.

### 1. Gallery Security (Including transportation of artifacts)

- (1) The Control Center, police officers, and exhibition venue administrators cooperate with each other in carrying out various security maintenance matters in the museum area in order to prevent and eliminate all security concerns. The Control Center operates 24 hours a day throughout the year, and the computer monitoring system is in charge of the security of the collection and early warning information in the museum area. In case of a dangerous situation, it deals with it promptly and in the most appropriate manner. Secondly, the security guard station is responsible for guarding cultural relics; performing security patrols, access control, comprehensive anti-theft, and anti-grab; and preventing all forms of destructive actions. The administrator is responsible for the daily gallery check, response, report, and preliminary reaction of any unusual situation; for the order maintenance of the showroom and, in the event of emergency or disaster, for evacuation the gallery and guiding visitors to escape.
- (2) The artifacts were transported a total of 242 times guarded by security guards within museum and 33 times between the NPM and other exhibition venues joint with local police officers.

### 2. Order Maintenance

- (1) Entrance safety inspection: To provide a high-quality visiting experience, main entrance is always controlled and monitored. With metal detectors, visitors would be asked to open their bags for inspection when necessary, so as to prevent visitors from carrying contraband goods into the exhibition area.  
  
The staff execute inspections of the exhibition rooms and cabinet cases at regular and different times every day to ensure exhibition hall safety.
- (2) In order to maintain the order of the exhibition area and improve the quality of visitors’ experience, the mechanism of visitor traffic control and diversion has been adopted. A “flow counts detection device” is set up at the checkpoint. When the number of visitors entering the exhibition area reaches 2,800, staff will initiate flow control measures. Visitors with individual tickets and visitors with group tickets will be divided upon their entry into the exhibition area sequentially, allowing the gate inspection staff members to be able to better control the number of visitors into the exhibition hall and to thereby maintain safety in the exhibition. Additionally, the staff will implement further control for popular exhibition rooms to reduce crowding and to encourage more active walking and will also promptly discipline or facilitate management to maintain order in the exhibit halls.
- (3) To improve the efficiency in-service for the gallery assistants their uniforms were completely redesigned with inspiration from the collectionand, the makeover started on May 18th, which was also International Museum Day 2018



3. Museum Security System

- (1) The museum’s safety protection facilities include seven systems: theft alarm system (infrared and glass-break detection), fire detection system, exhibition and storage rooms access control system, CCTV surveillance and video system, communication and broadcasting system, elevator control system, and fire extinguishing system. They ensure the safety of collection in the museum with scientific and technological equipment.
- (2) In order to ensure the operation of these security systems, the museum conducted maintenance on the central computer control system of the safety facilities as well as the fire and disaster prevention system facilities.
- (3) Updating and improving the integrated system of safety monitoring involves: upgrading the central computer control system, and replacing the UPS facilities in key areas, such as exhibition and storage rooms.
- (4) The museum has purchased digital radio communication equipment to enhance communication quality.
- (5) To strengthen the fire safety of the museum, the museum has completed the general inspection by a specialized institution and upgrade the fire facilities in the storeroom of the building of library as well as its electrical equipment room, including the procurement of automatic fire extinguishing facilities in the electrical machinery room, and the improvement of the emergency exit sign or light equipment in the exhibition area.

4. Disaster Prevention And Response Training

No.	Date	Disaster Preventive And Response Training Contents
1	01/23 08/21 09/21	In order to ensure the safety of visitors and the collection, the museum conducted three self-defense firefighting training sessions according to the provisions of the Fire Protection Law. A total of 344 people participated in the training.
2	02/12	In response to the soaring number of visitors during Lunar New Year holiday, and to effectively prevent possible disturbances to the security of the museum, “security maintenance work for 2018 important holidays” was accomplished.
3	02/13	Safety maintenance of the Southern Branch was conducted during the Lunar New Year holidays and the 2018 Taiwan Lantern Festival in Chiayi.
4	01/25 02/23 03/27 05/08 05/14-05/17 07/04 07/31 08/22 09/19	In order to increase the professional knowledge and to improve the quality of service, we organized nine training sessions including exhibition and collection introduction for our gallery assistants and volunteers.
5	05/21	Self-defense fire protection training was conducted in the first half of 2018 in the Southern Branch.
6	06/04	The NPM cooperated with the “Wan’ an 41 Air-raid Drill in Northern Taiwan ” and implemented the control of pedestrians and vehicles in the NPM Northern Branch.
7	07/09	Prevention measures were taken in response to Typhoon Maria (Level 1 at the Southern Branch).

No.	Date	Disaster Preventive And Response Training Contents
8	07/10-07/11	In response to the effects of Typhoon Maria, the Typhoon Defense Command Center was set up to deal with various disaster preparedness and emergency matters.
9	07/05-07/06 09/03-09/04	In accordance with the regulations governing the use of police equipment, conducted 2018 Police Guard pistol-firing Technique Training.
10	08/13 08/21	Based on the regulations for the establishment and management of the police by various offices of the community, security personnel participated in the annual training of Taipei City Police Station Guards.
11	08/21	In order to handle the annual training of the protection group, Professor Jian Xianwen of the Central Police University was invited to give a speech on “Cultural Assets Collection and Display Space: Fire Risk Identification and Response Measures.”
12	08/23	Measures were taken in response to a tropical low pressure system bringing heavy rain (to the Southern Branch).
13	09/06	In response to changes in international and social situations, the museum simulated the situation of an electrical fire in the Main Hall of the Northern Branch and conducted the reinforcement of cultural relics and disaster prevention drills for cultural relics rescue and evacuation of visitors.
14	10/04-10/26 12/02-12/12	The museum retired police dogs and bought new dogs to continuously train them in explosive detection skills, conducting regular training and intensive training in explosives detection.
15	11/02	In order to enhance the safety of the NPM’s Butterfly Pavilion at the Taichung World Flora Exposition, the “2018 Taichung World Flora Exposition and Butterfly Pavilion Protection Exercise” was conducted to enhance the responsiveness of exhibitors to disasters and cultural relics.
16	11/22	Conducted self-defense fire fighting training in the second half of 2018 at the Southern Branch.



因應國際及社會情勢變化，本院模擬北部院區正館發生電氣火災之情境，辦理文物搶救及遊客疏散之「強化文物安全防災實兵演練」、「爆裂物偵蒐演練」





數位推廣  
Digitization



# 數位推展

為因應電腦科技發展及全球化之趨勢，本院在「加速行動寬頻服務及產業發展計畫 - 故宮 4G 行動博物館」、「服務型智慧政府推動計畫」與「前瞻基礎建設計畫」等計畫支持下，完成多項數位成果。透過數位科技與多媒體應用，本院以無牆博物館「數位故宮」的角色逐步發展為服務大眾的「行動故宮」，並更進一步發展為「雲端故宮」，期望透過故宮資訊化服務，提供偏鄉民眾透過網路及行動載具觀賞故宮藝術典藏，藉由網路及數位資訊創新政府服務內容，達到文化平權，縮減城鄉數位落差之效益。

## ◆故宮 Open Data 專區

本院為提升政府資料開放品質、促進故宮資料在教學、個人賞析及營利使用之傳播，特別自 106 年起更新文物精選圖像下載等功能，所有圖像民眾無需申請，不限用途，不用付費，可直接下載使用。迄 107 年 12 月 31 日止，本院 Open Data 專區已開放 100,000 餘張低階文物圖像及 5,790 張中高階文物圖像。

## ◆前瞻基礎建設計畫

本計畫為本院近年來發展數位領域重要之計畫，將以「數位建設」因應高清畫質、影音串流等技術進展趨勢，讓本院數位內容可隨技術的進步而轉化應用，並呼應開放社會和公共化需求的到來，持續數位化高價值但尚未數位化之文物，進一步推動「資料開放、教育應用、文創發展」等多元面向，以「提升文化創意產業與教育推廣領域應用」，達成「博物館公共化和多樣化利用」的目標。107 年度執行情形如下：

### （一）普及高畫質服務：

1. 以億萬像素 (Gigapixel) 之高品質，高解析數位化器物類及圖書文獻類重點文物，已完成 108,241 張文物數位化圖檔，雲端下載流量已達 100,120 次。
2. 完成 38 件精選文物高規格 3D 虛擬立體模型。

### （二）數位文創轉化應用：

1. 以臺灣在地主題發展及擴充數位內容應用，如 4K 高畫質影片、虛擬實境模組 (VR) 等，107 年辦理中南部偏鄉巡迴推廣 2 場，數位資料開放競賽參與隊數 87 隊。
2. 完成展覽 4K 影片的製作及發表，同時進行「臺灣原住民案」及「茶文化數位內容製作案」製作。
3. 推展博物館藏品之文化創意應用，創造新媒體數位文創產值，發揮前瞻基礎建設文創效益。

### （三）雲端平臺線上發展：

1. 為推展全民共享，增加民眾參與，推出磨課師 (MOOCs) 線上課程《走近故宮國寶》、Social Tagging 以及線上虛擬展廳。
2. 加強線上資安環境，提供優良快速之 wifi 行動上網服務。

### （四）無牆博物館：

1. 將院藏文物內容融合當代藝術，以數位新媒體互動創作多元主題藝術展件，本年度完成多種不同體驗模式及主題之創新互動展件，有效提升展覽互動性，增強民眾參與意願。
2. 與產官學界跨界合作，嘗試前沿科技發展創新體驗模式，如 8K 影音展示、院藏文物 AI 人工圖形辨識開發實驗等。
3. 推動與教育單位合作，利用本院開放素材辦理教育推廣活動，107 年度已辦理自造教育、3D 列印及數位程式教案內容。

## ◆服務型智慧政府推動計畫

國家發展委員會於 106 年提出「服務型智慧政府推動計畫」，將本院「博物館館校合作教育資料鏈結服務計畫 (107-109)」納入子項。107 年度積極推動以本院資料為核心，將本院的資料和既有各個機構之教育系統進行鏈結、API 介接、建立博物館各教學體系之間的資料鏈，以求教育資料利用之最大化。透過積極提供更多元之資源線上分享與服務，推動本院、學校、教學系統方、教育主管單位合作，建立資源共享的館校合作教育資料生態圈。根據上述理念，本院教育團隊透過「創客魔幻列車」搭載教案與團隊的方式，巡迴走訪全國 30 所城鄉中小校，執行博物館 STEAM 教育實地推廣，並辦理博物館數位教育資源教育工作坊，並產製 20 套件以上中小學創客教案、VR360 博物館創新展示素材、數位遊戲式教材等應用資源，同時進行博物館教育資料之轉製、開發、介接及陸續開放使用等，期擴大博物館資料應用效益，達到館校合作、跨單位教育資料鏈結之計畫目標。

## ◆故宮教育頻道優化

雲端服務與串流頻道的趨勢，網路世界成為影片與聲音的分享國度，造就影音平臺成為當今數位內容共享的主體之一，因應此趨勢，本計畫以「故宮教育頻道」為基礎，建構互動影音 Interactive Video 平臺，藉由雲端和串流技術，整合本院、其他博物館和相關藝文學習之影音資源，打造以影音為主 (video-driven)、寓教於樂 (Edu-entertainment) 之博物館影音串流平台，主動提供教師翻轉教學和體驗性學習之服務。同時發展以「學習者為中心」的多元創新教學模式，讓本院虛擬實境 (VR) 設備融入國中小學課程，並於舉辦「北市 VR 融入教學社群成果發表會」，吸引多所國中小學教師到場觀課，本計畫亦入圍天下文化教育 100 創新成果。本院自推動教育頻道優化推廣以來，已完成 VR 及影音推廣共 64 校，其中包括多所教育優先區學校及偏鄉學校。

◆故宮全球資訊網與社群網站服務

(一) 以本院正式名稱成立之 facebook 粉絲專頁，主要負責北部院區，截至 107 年 12 月 31 日止粉絲數為 155,100 人，以平均每日新增 50~70 位粉絲 ( 平均每月新增 2000 名粉絲 ) 穩定成長中；南部院區粉絲專頁，至 107 年 12 月 31 日止，已吸引超過 109,186 名粉絲。現本院粉絲專頁已成為網友與本院間高效率之溝通平臺，近來更作為本院積極澄清各種來自不同管道假消息之有效途徑。除經常作為各級政府機構之表彰案例外，更屢獲報章雜誌報導與推薦，以上互動均能有效與民眾溝通，宣導本院訊息及政策執行的確實成效及實績，更增進民眾對於本院文物的認知達到推廣教育之效。

(二) 配合本院各項展覽、教育活動及服務空間的推出與開放，製作主題導覽網站，透過無遠弗屆的網際網路，將博物館最新的服務資訊提供予民眾，成為民眾觀展前的線上參觀指南、觀展時的數位導覽服務資源及觀展後的線上延伸學習資源，讓民眾快速的、輕鬆的悠遊於博物館優質的網路服務中，享受文化美學終身學習的樂趣。107 年共完成 36 款主題導覽網站，內容如下：

項次	主題導覽網站
1	宋代花箋特展
2	筆墨見真章—歷代書法選萃 ( 第一季 )
3	燈輝綺節—花燈節慶圖特展
4	院藏清代歷史文書珍品
5	院藏善本古籍選粹
6	古畫動漫書法篇—花氣薰人帖
7	2018 臺灣燈會 故宮新媒體藝術展
8	偽好物—十六至十八世紀「蘇州片」及其影響
9	筆墨見真章—歷代書法選萃 ( 第二季 )
10	古畫動漫—清院本清明上河圖
11	紫砂風潮—傳世器及其他
12	天香茄楠—香玩文化特展
13	郎世寧·到此藝遊—國立故宮博物院教育巡迴展
14	故宮 fun 電趣—故宮 X 臺電 新媒體藝術展
15	乘風破浪同安船—同安船桌上遊戲工作坊成果暨故宮新媒體藝術展
16	科技松 Techathon—故宮 X 交大新媒體藝術展
17	千年一問—鄭問故宮大展
18	古畫動漫—明仇英漢宮春曉
19	杏林春暖—養生醫療趣味書畫
20	典藏新紀元—清末民初的上海畫壇
21	何處是蓬萊—仙山圖特展



科技松 Techathon：故宮 X 交大新媒體藝術展正式開跑！



「故宮 FUN 電趣」臺東盛大展出

22	實幻之間—院藏戰國至漢代玉器特展
23	古畫動漫—明文徵明仿趙伯驥後赤壁圖
24	筆墨見真章—歷代書法選萃 ( 第四季 )
25	百卉清供—瓶花與盆景畫特展
26	國寶再現—書畫菁華特展
27	再現傳奇—VR 藝術體驗特展
28	動物大觀園
29	清明上河圖—故宮新媒體藝術展
30	故宮花蝶館—新媒體藝術展
31	悠遊風景繪畫—俄羅斯普希金博物館特展
32	亞洲探險記—十七世紀東西交流傳奇
33	古人掌中書—院藏巾箱本特展
34	古畫動漫—明人出警入蹕圖
35	偽好物創意市集網路活動
36	720° VR 走進故宮



「國寶再現—書畫菁華特展」26 件傳世書畫，隆重登場。

(三) 本院近年來積極推動數位多元應用、深化網路服務、結合網路行銷，期望透過網路與數位科技，將博物館的老文物，注入新生命，與民眾生活全方位接軌，並豐富現代人的生活。於網路行銷與推廣部分：發送「故宮電子報」，積極將各項博物館即時資訊，分享予社會大眾。展現成效方面，本院中文版雙週刊電子報至 107 年 12 月底已有 247,959 訂閱數，英文版特刊亦有 28,995 的訂閱數。

◆數位成果推廣

本院運用院藏珍品題材作為創作元素，結合新影像技術與互動型態，持續開發多媒體互動裝置、推出新媒體藝術展、建置故宮書畫多媒體室與古畫動漫展示區、發展數位文創影片等，利用豐富多元的數位內容，提供博物館虛實互補之教育經驗，達到寓教於樂的目的，屢獲海內外獎項肯定。本院依上述成果為基礎，走出故宮，積極推廣教育服務，提升博物館專業功能與服務品質，獲得民眾廣大迴響。

(一) 107 年度數位展覽

展覽名稱	展覽日期	地點	展覽內容
2018 臺灣燈會「故宮新媒體藝術展」	107/02/16 – 107/03/11	嘉義	展出本院古畫動漫系列作品、「顏色之樹」、「春生」、「百花綺園」等展件，共計 129,174 人次參觀。
故宮 fun 電趣—故宮 x 臺電 新媒體藝術展	107/05/30 – 107/07/29	臺東	展出本院數位百駿圖、海錯奇珍、南懷仁的坤輿世界、顏色之樹、神遊幻境等展件，共計 19,447 人次參觀。



展覽名稱	展覽日期	地點	展覽內容
科技松 Techathon – 故宮 x 交大新媒體藝術展	107/06/12 – 107/07/31	新竹	展出自敘・心境書法 VR、神遊幻境繪畫 VR、筆墨行旅、四季 - 春生、夏荷、秋色、冬雪等展件，共計 11,172 人次參觀。
2018 臺中世界花卉博覽會 故宮花蝶館 新媒體藝術展	107/11/03 – 108/04/24	臺中	展出踏花歸去馬蹄香、圖成百駿、擊鞠 (打馬球) 大賽、時空馬廄等展件與故宮文物移展花現玉白菜展出〈翠玉白菜〉、〈翠玉小白菜〉。自開展至 107 年 12 月 31 日止，參觀人次計 353,007 人。

(二) 北部院區正館 210 書畫多媒體室新媒體藝術展示

藉由新媒體科技展示，呈現本院國寶文物數位創新內容，並超越時空限制，將本院典藏國寶推向國際，俾利世界各地來院觀展遊客，更能親近及欣賞本院文物，共享人類共同文化遺產。107 年以「再現傳奇 –VR 藝術體驗特展 (107/10/15-12/15)」，與虛擬實境技術廠商 HTC 合作，展現精彩的 VR 藝術作品。從親身操作書法大家揮毫情境的書法 VR:「自敘心境」(唐 懷素《自敘帖》)，到穿越時空，徜徉於濟南山水間的繪畫 VR:「神遊幻境」(元 趙孟頫《鵲華秋色圖》)，將數位書畫藝術帶入了新的紀元。並同時展出以本院《清院本清明上河圖》為藍本所開發的 VR 內容，玩者能微觀的細細賞玩畫作中的人物、街景、建築、民俗活動，或巨觀的在古畫時代中進行互動遊戲。本院以當代科技及策展思維改變了以往人們觀看書畫的方式，讓觀者以前人無法想像的方式參與其中。

(三) 古畫動漫展示區

自 100 年起，本院於 102 西側長廊推出「古畫動漫展示區」，以高規格投影機與無接縫融接技術打造全幅動畫光牆，讓觀眾置身於全新視野的科技畫境。此展覽精選九件院藏名品，包含清院本清明上河圖、清徐揚日月合璧五星聯珠圖、明仇英漢宮春曉圖、明文徵明做趙伯驥後赤壁圖、明人畫出警入蹕圖、清院本十二月令圖，以及數位百駿圖、宋黃庭堅花氣薰人帖、宋蘇軾書黃州寒食詩等作品，每季更換作品播出。

(四) 數位藝術教育推廣

在數位教學科技日益發展的環境下，博物館應當充分發揮專業性與功能性，提供多元知識平臺。本院因應教育部 108 年新課綱學習重點，強調以學生的核心素養發展為教育目標，以故宮教育頻道雲端資源及 Open Data 專區資料為主體，以資料服務串聯國內博物館及大專院校協同合作，共創跨領域教案，並將成果融入教學專業知能，實際應用於規劃故宮教育團隊課前準備、課中應用、課後管理階段，確實發揮博物館教育功能，並建置「故宮藝術影音平臺」，有利訊息與資料能夠與時並進、永續經營，同時亦能培育博物館及藝文領域專才，增強博物館教育資料創新應用及教育推廣能量。

本院透過 107 年度執行「博物館館校合作教育資料鏈結服務計畫」，共計辦理 30 所中小學校實地教學推廣 (含 16 所偏鄉 (含教育優先區)、2 所離島、9 所六都學校、3 所自造中心學校) 及 2 場數位教育工作坊活動；另外，與地方自造教育中心及教育單位協作辦理數位學習進班教學及故宮創客教育活動達 14 場次。總計，107 年度數位藝術教育推廣活動共計受惠學校達 114 所，其中有 24 所偏鄉、80 所教育優先、10 所都市學校，參與師生人數約 1,700 人。

(五) 107 年度數位多媒體作品得獎紀錄

參賽名稱	得獎作品	類別	獲得獎項	主辦單位	日期
2018 年休士頓影展 Houston Worldfest	「坤輿全圖」互動裝置 Kunyu Quantu Interactive Installation	互動 - 兒童 Interactive-Children	白金獎 Platinum Remi Award	休士頓影展 Houston Worldfest	4/28
2018 年休士頓影展 Houston Worldfest	「國寶星遊記」動畫片 Galaxy Adventures of NPM Guardians	家庭 / 兒童 Family/Children	金獎 Gold Remi Award	休士頓影展 Houston Worldfest	4/28
2018 年休士頓影展 Houston Worldfest	「清水雅集」新媒體藝術展 A Literary Gathering in Qingshui-NPM Painting and Calligraphy New Media Art Exhibition	高清新科技 Hi-Def/ New Technology	金獎 Gold Remi Award	休士頓影展 Houston Worldfest	4/28
2018 年休士頓影展 Houston Worldfest	「印象水沙連」紀錄片 Impressions of Sazum	紀錄片 Documentary (under 60 minutes)	金獎 Gold Remi Award	休士頓影展 Houston Worldfest	4/28
2018 年休士頓影展 Houston Worldfest	「海錯奇珍－沉浸式互動劇場」Marvels within the Sea Immersive Interactive Theater	互動 - 教育 - 兒童 Interactive – Educational - Children	銀獎 Silver Remi Award	休士頓影展 Houston Worldfest	4/28
2018 年休士頓影展 Houston Worldfest	「古畫動漫－花氣薰人帖」Calligraphy Animation-Besotted by Flower Vapors	電腦動畫 / 混媒體 Computer Generated/ CGI/ Mixed Media	銅獎 Bronze Remi Award	休士頓影展 Houston Worldfest	4/28
2018 年繆思獎 Muse Awards	「清水雅集」新媒體藝術展 A Literary Gathering in Qingshui-NPM Painting and Calligraphy New Media Art Exhibition	教育推廣 Education and Outreach	銀獎 Silver MUSE Award	美國博物館協會 (AAM)	5/6
2018 年繆思獎 Muse Awards	「國寶星遊記」動畫片 Galaxy Adventures of NPM Guardians	影片電影與電腦動畫 Video Film and Computer Animation	榮譽獎 Honorable Mention MUSE Award	美國博物館協會 (AAM)	5/6
「107 資訊月百大創新產品」選拔活動	故宮創藝 STEAM	智慧學習領域	百大創新產品獎	資訊月活動委員會	12/3
「107 資訊月百大創新產品」選拔活動	南懷仁的坤輿世界	實境體感應用服務類	金獎	資訊月活動委員會	12/3

## Digitization

In response to the development of computer technology and globalization, the museum is accelerating the operation of broadband services and industrial development projects through the 4G Action Museum of the NPM, the Service-based Smart Government Promotion Project, and the Prospective Infrastructure Plan. Through the application of digital technology and multimedia, the museum has gradually developed the role of a “Digital NPM” as an “Action NPM” serving the public and further developed it into a “Cloud NPM.” Through its information services, the museum hopes to provide people with access to its art collection through the Internet and through mobile devices, and to innovate government service content through the Internet and digital information, thereby achieving cultural equality and reducing the digital gap between urban and rural areas.

### 1. Open Data Zone of the NPM

In order to improve the open quality of government materials and to promote the dissemination of NPM materials in teaching, personal appreciation, and profit-making use, the museum has updated the functions of downloading digital assets since 2017. All images can be downloaded and used directly without application, for unlimited use, and without payment. As of December 31, 2018, more than 100,000 low-resolution and 5,790 medium- and high-resolution images of cultural relics have been released in the Open Data Zone of the museum.

### 2. Prospective Infrastructure Plan

This is an important project for the development of the digital field. It will use digital construction to respond to technological advances, such as high-definition picture quality and video streaming, so that the digital content of the museum can be transformed and applied to the advancement of technology. Responding to the advent of an open society and public demand, the museum will continue to digitize high-value (but not yet digitized) cultural relics, and further promote the diversity of data, education and applications. With the aim of encouraging the application of cultural and creative industries and education promotion, the goal of the public and diversified utilization of museums has been achieved. The implementation of the 2018 plan is as follows:

#### (1) Popularizing High-Quality Services

1. With 108,241 cultural relics of antiquities, rare books, and documents digitized into high quality, high-resolution gigapixels, 100,120 downloads have been completed.
2. The museum has completed 38 high-definition 3D virtual models of selected cultural relics.

#### (2) Digital Creative Transformation Applications

1. To develop and expand digital content applications, such as 4K high-definition videos and VR, in Taiwan during 2018, the museum conducted two tours in the central and southern regions of the country, and 87 teams participated in the open competition of digital data.
2. The museum completed the production and publication of 4K films for exhibitions. At the same time, the museum produced the “Taiwan Aboriginal Project” and “Tea Culture Digital Content Production Project.”
3. The museum promoted the cultural and creative application of its collections, created new media digital creation value, and used forward-looking infrastructure to yield creative benefits.

#### (3) Cloud Platform Online Development

1. In order to promote universal sharing and increase public participation, the museum developed “Approaching the Treasures of the National Palace Museum” MOOCs, social tagging, and online virtual exhibitions.
2. The museum strengthens its online security environment and provides excellent and fast Wi-Fi mobile Internet service.

#### (4) Museum without Walls

1. The museum integrates the content of its cultural relics into contemporary art and created multi-theme art exhibitions with digital new media. This year, the museum completed innovative interactive exhibitions with different experience modes and themes, effectively enhancing the interactivity of exhibitions and willingness of public participation.
2. For cross-industry and industry-academia collaborations, the museum is testing cutting-edge technology and innovation experience models, such as 8K audio and video display and the AI artificial pattern recognition development of cultural artifacts.
3. The NPM promotes cooperation with educational institutions, using open materials of the museum to implement educational outreach activities. In 2018, the museum conducted self-made education, 3D printing, and digital program teaching content.

### 3. Service-oriented Intelligent Government Promotion Plan

In 2017, the National Development Council proposed the “Service-based Smart Government Promotion Plan,” which included the “Museum-School Cooperative Education Service Plan (2018-2020)” as a sub-item. In 2018, the museum actively promoted the use of its materials and linked them with the educational systems of existing institutions and APIs. The museum established a data link between its various teaching systems to maximize the use of its educational materials. Through actively providing more diversified resources for online sharing and services, the museum promotes cooperation among colleges and schools, establishing a resource-sharing museum-school cooperative education information link. The NPM’s educational team visited 30 urban and rural primary and secondary schools throughout the country with the “NPM Magic STEAM Train,” carrying teaching plans and promoting STEAM education through conducting digital education workshops and producing more than 20 sets of teaching plans for primary and secondary schools with VR 360 museum innovative exhibition materials, digital game-based teaching materials, and so on. In order to expand the benefits of using museum materials and to achieve the goal of museum-school cooperative education, the transformation, development, intermediation, and opening-up of the museum educational materials should be carried out.

### 4. NPM Education Channel Optimization

With the trend of cloud services and streaming channels, the Internet has evolved into a world of sharing film and sound, and the audio-visual platform has become one of the mainstays of digital content sharing today. In response to this trend, the NPM Education Channel aims to build an interactive video and audio platform that integrates the museum, other museums, and related art and textual learning through cloud and streaming technologies. Videos of museum education resources are created to provide teachers with instructional services and experiential learning. At the same time, the museum is developing a learner-centered multi-innovative teaching model to integrate its virtual reality (VR) equipment into the curriculum of primary and secondary schools. It also holds a VR integration conference to attract many primary and secondary school teachers to attend. This project is recognized as one of the 100 innovative achievements of cultural education by the Global Views Educational Foundation. Since promoting the optimization and promotion of educational channels, 64 schools have completed the VR and audio-visual programs, including a number of educational priority areas and schools.

### 5. The National Palace Museum Website and Social Network

(1) The NPM Facebook fan page is mainly for the Northern Branch. As of December 31, 2018, the total number of fans was 155,100, with an average of 50-70 fans per day (2,000 new fans per month on average), and growing steadily. The Southern Branch’s Facebook page has attracted more than 109,186 fans since December 31, 2018. The museum’s Facebook pages have become a highly efficient communication platform between online visitors and the museum. Recently, it has been an effective outlet for the museum to actively clarify all kinds of false information from different channels. Apart from being frequently recognized by government agencies at all levels, the above interactions have been reported and recommended by newspapers and magazines. The museum can effectively communicate with the public, publicize actual results and the achievements of its information and policy implementations, and further enhance the public’s awareness of its cultural relics to fulfill the museum’s mission in educational outreach.



(2) In line with the launching and opening of various exhibitions, educational programs, and service space at the NPM, it has created thematic websites using the omnipresent Internet to provide the latest services and information of the museum to the public, including information necessary for the public prior to visiting the museum, digital guides, as well as online extensions of learning resources used during and after the museum visit. The thematic websites allow the public to quickly and easily browse the excellent online services of the NPM, while indulging in the pleasure of lifelong learning of culture and aesthetics at the same time. In 2018, a total of 36 thematic websites were completed, and their contents are as follows:

No.	Thematic Websites
1	A Special Exhibition of Painting and Calligraphy on Song Dynasty Decorated Paper
2	The Expressive Significance of Brush and Ink: Selections from the History of Chinese Calligraphy (first season)
3	Celebrations Lighting Up the Night: A Special Exhibition of Paintings on the Lantern Festival
4	Treasures from the National Palace Museum’ s Collection of Qing Dynasty Historical Documents
5	Gems from the National Palace Museum’ s Collection of Rare and Antiquarian Books
6	Calligraphy Animation: Besotted by Flower Vapors
7	2018 Taiwan Lantern Festival: National Palace Museum New Media Art Exhibition
8	Fineries of Forgery: “Suzhou Fakes” and their Influence in the 16 <sup>th</sup> to 18 <sup>th</sup> Century
9	The Expressive Significance of Brush and Ink: Selections from the History of Chinese Calligraphy (second season)
10	A Special Exhibition of Paintings on Up the River During Qingming in the Museum Collection
11	The Phenomenon of Yixing Ware: Treasured Legacy and Beyond
12	Scents to the Heavens: A Special Exhibition on Agarwood and the Culture of Incense
13	“Giuseppe Castiglione: Visited in Art” : NPM Touring Educational Exhibition
14	Fun with Power: NPM and Taipower New Media Art Exhibition
15	Brave the Wind and the Waves: Tong-an Ship Board Game Workshop Showcase and the National Palace Museum New Media Art Exhibition
16	Techathon: NPM x NCTU New Media Art Exhibition
17	The Legacy of Chen Uen: Art, Life, & Philosophy
18	Painting Animation: Spring Dawn in the Han Palace
19	Testaments to Healing: Painting and Calligraphy on Healthy Living and Medical Treatment
20	A New Era of the Museum Collection: Shanghai Painting Circles of the Late Qing and Early Republican Period
21	Whereto Paradise: Picturing Mountains of Immortality in Chinese Art
22	Betwixt Reality and Illusion: Special Exhibition of Jades from the Warring States Period to the Han Dynasty in the Collection of the National Palace Museum
23	Painting Animation: Imitating Zhao Bosu’ s “Latter Ode on the Red Cliff”
24	The Expressive Significance of Brush and Ink: Selections from the History of Chinese Calligraphy (fourth season)
25	Pure Offerings of a Myriad Plants: Paintings on Flower Vases and Potted Scenes
26	Another Look at National Treasures: Select Masterpieces of Painting and Calligraphy in the Museum Collection
27	A Journey Inside Paintings and Calligraphy: VR Art Exhibition
28	ANiMAL: Art, Science, Nature, Society
29	Up the River During Qingming: NPM New Media Art Exhibition
30	2018 Taichung World Flora Exposition “NPM New Media Art Exhibition”
31	Masterpieces of French Landscape Paintings from the Pushkin State Museum of Fine Arts, Moscow
32	Expedition to Asia: The Prominent Exchanges Between East & West in the 17 <sup>th</sup> Century
33	Books in the Palm of Your Hand: The Kerchief-box Editions in the National Palace Museum Collection
34	Painting Animation: Departure Herald and Return Clearing
35	Suzhou Fakes Creative Marketplace Online Activities
36	720° VR in the National Palace Museum

(3) In recent years, the NPM has actively promoted digital multi-applications, strengthened internet services, and integrated online marketing in hopes to introduce new vitality to the museum’s collection of artifacts, to connect with the daily life of the public, and to enrich life in modern society. With regards to online marketing and promotion, the NPM sends biweekly electronic newsletters in both Chinese and English versions to actively share the latest information of the museum with the public. By the end of 2018, the NPM Chinese version e-newsletter had 247,959 subscribers and the English version had 28,995 subscribers.

6. Promoting Digital Outcomes

Using masterpieces in the NPM collection as creative elements, the NPM integrated new audio-visual and interactive technology to continue developing multimedia interactive installations, launching New Media Arts exhibitions, establishing the Multimedia Gallery of Painting and Calligraphy and the Painting Animation exhibition area, developing digital cultural creativity films, and more. Utilizing rich and varied digital contents to provide an educational experience that integrates virtual reality and reality, the museum has accomplished its goal of providing educational entertainment and garnered multiple awards for its achievements in the country and abroad. With the above digital outcomes as a foundation, the NPM has gone beyond the museum walls to actively promote educational services and advance its professional role and widely-lauded service quality.

(1)Digital Exhibitions in 2018

Exhibition	Date	Location	Content
2018 Taiwan Lantern Festival: NPM New Media Art Exhibition	107/02/16 – 107/03/11	Chiayi	Exhibited digitized painting animations, “Tree of Colors Interactive Installation,” “Spring Birth,” “A Tour of the Imperial Garden,” and more. A total of 129,174 people visited.
NPM Electric Fun: NPM and Taiwan Power Company New Media Art Exhibition	107/05/30-107/07/29	Taitung	Exhibited “One Hundred Horses Painting Animation,” “Marvels within the Sea Immersive Interactive Theater,” “Ferdinand Verbiest’ s Kunyu Worldview Augmented Reality Installation,” “Tree of Colors Interactive Installation,” and “Roaming through Fantasy Land VR.” A total of 19,447 people visited.
Techathon: NPM and NCTU New Media Art Exhibition	107/06/12-107/07/31	Hsinchu	Exhibited “The Spirit of Autobiography VR,” “Roaming through Fantasy Land VR,” “Spring Birth,” “Traveling Through Brush and Ink,” “Summer Lotus,” “Autumn Colors,” “Winter Snow,” and other exhibitions. A total of 11,172 people visited.
2018 Taichung World Flora Exposition: NPM New Media Art Exhibition	107/11/03-108/04/24	Taichung	Exhibited “Lingering Fragrance Off the Horse Hooves After a Flowery Outing,” “One Hundred Horses Painting Animation,” “The Emperor’ s Match: A Polo Interactive Installation,” and “The Stable of Traveling through Time.” The NPM cultural relics Jadeite Cabbage and Jadeite Chinese Cabbage were also displayed on site. From its launch until December 31, 2018, the number of visitors was 353,007.

(2)New Media Art Exhibition Room 210: The Painting and Calligraphy Multimedia Gallery in the Northern Branch

Through its new media technology exhibitions, the museum presents the innovative digital contents of its national treasures and cultural relics, transcending the limitations of time and space, and promotes collection of national treasures on an international level, so that visitors from all over the world can enjoy the cultural relics more closely and share its common cultural heritage. In 2018, the museum cooperated with HTC VIVE in organizing a state-of-the-art exhibition in the museum’s main building: “A Journey Inside Paintings and Calligraphy—VR Art Exhibition” (October 15-December 15, 2018). The exhibition included the immersive VR recreation of “The Spirit of Autobiography” (based on Huaisu’s Autobiography), and “Roaming Through Fantasy Land” (based on Zhao Mengfu’s Autumn Colors on the Qiao and Hua Mountains), ushering painting and calligraphy art into a new era. The exhibition also features the newly announced VR title based on Up the River During Qingming. With

this VR experience, players can enjoy the characters, streetscapes, architecture, and folk activities, and even play interactive games. With advanced technology and curatorial thinking, the museum has changed the way people view paintings and calligraphy, allowing viewers to engage with the artworks in ways never before thought possible..

(3) The Multimedia Gallery of Painting and Calligraphy and Painting Animation Exhibition Area

Since 2011, the NPM has installed the Painting Animation Area along the west wall of Gallery 102. The installation uses high-resolution projectors and a seamless fusing technique, creating a wall illuminated with a full-sized projection of the painting, allowing visitors to situate themselves within the painting in a high-tech environment. This exhibition selected nine masterpieces from the NPM’s collection, including: “Up the River During Qingming,” “Syzygy of the Sun, Moon, and the Five Planets,” “Spring Dawn in the Han Palace,” “Imitating Zhao Bosu’s ‘Latter Ode on the Red Cliff’,” “Departure Herald and Return Clearing,” “Activities of the Twelve Months,” “One Hundred Horses,” “Besotted by Flower Vapors,” and Su Shi’s “The Cold Food Observance,” all of which are broadcasted every season.

(4) Promoting Digital Art Education

In the context of the growing development of digital teaching technology, museums should give full play to their professionalism and functionality by providing a multi-knowledge platform. In response to the Ministry of Education’s 2019 new curriculum, the museum emphasized the development of students’ core literacy as the educational goal. With the information from the NPM Education Channel cloud resources and Open Data Zone as the main focus, it links museums and schools to create a cross-disciplinary teaching plan integrating the results into the knowledge of teaching specialties, so as to apply them to the planning of the NPM Education Team’s pre-school preparation, in-class application, and after-school management. The museum plays the role of museum educator and has built the NPM Art Video Platform. Not only do the information and materials keep pace with the times and continue to operate, but they also cultivate talents in museums and the arts and literature, enhancing the innovative application of educational materials and educational promotion.

Through the implementation of the “Museum and School Collaborative Education Linking Service Plan” in 2018, the museum has conducted a total of 30 on-the-spot teaching promotion activities in primary and secondary schools (including 16 rural areas as well as education priority areas), two on outlying islands, nine in Liudu schools, and three in self-built central schools and two digital education workshops. Additionally, the museum has collaborated with self-made education centers and educational institutions to handle digital learning. The NPM held 14 educational activities for students and entrepreneurs. In total, the number of schools benefiting from the promotion of digital art education in 2018 totaled 114, of which 24 were rural, 80 were of educational priority, and 10 were urban schools. The number of teachers and students involved was around 1,700.

(5) 2018 Digital Multimedia Works: Awards

Competition	Awarded Work	Category	Award	Organizer	Date
2018 Houston Worldfest	Kunyu Quantu Interactive Installation	Interactive-Children	Platinum Remi Award	Houston World-fest	04/28
2018 Houston Worldfest	Galaxy Adventures of NPM Guardians	Family / Children	Gold Remi Award	Houston World-fest	04/28
2018 Houston Worldfest	A Literary Gathering in Qingshui-NPM Painting and Calligraphy New Media Art Exhibition	Hi-Def/New Technology	Gold Remi Award	Houston World-fest	04/28
2018 Houston Worldfest	Impressions of Sazum	Documentary (under 60 minutes)	Gold Remi Award	Houston World-fest	04/28
2018 Houston Worldfest	Marvels within the Sea Immersive Interactive Theater	Interactive – Educational / Children	Silver Remi Award	Houston World-fest	04/28
2018 Houston Worldfest	Calligraphy Animation-Besotted by Flower Vapors	Computer Generated / CGI / Mixed Media	Bronze Remi Award	Houston World-fest	04/28
2018 Muse Awards	A Literary Gathering in Qingshui-NPM Painting and Calligraphy New Media Art Exhibition	Education and Outreach	Silver MUSE Award	AAM	05/06
2018 Muse Awards	Galaxy Adventures of NPM Guardians	Video Film and Computer Animation	Honorable Mention MUSE Award	AAM	05/06
2018 IT Month Innovative Products Awards	NPM Creative Arts STEAM	Intelligent Learning Field	100 Innovative Product Award	IT Month Committee	12/3
2018 IT Month Innovative Products Awards	Ferdinand Verbiest’s Kunyu Worldview	Augmented Reality	Gold Award	IT Month Committee	12/3



文物交流  
Cultural Artifacts Exchange





## 文物交流

本院長期以來在典藏、管理、維護、展覽、研究、教育、推廣等各方面努力成果，早已獲得國際肯定，躋身於世界級博物館之列，積極參與國際重要博物館之展覽、文物及學術交流，開拓文化外交，除借出文物至國際各大博物館展出外，亦向國際重要博物館借展文物，精心策劃展覽，拓展民眾國際視野。

### ◆文物借出

借展對象	展覽名稱	借展數量	展覽期間
國立臺灣美術館	花之禮讚—四大博物館聯合大展	器物、書畫、圖書文獻計 42 件	107/10/06-108/02/10

### ◆文物借入－拓展國際視野

借展對象	展覽名稱	借展數量	展覽期間
大英博物館	「大英博物館藏埃及木乃伊—探索古代生活」特展	217 件	106/11/14-107/02/18
俄羅斯普希金博物館	悠遊風景繪畫—俄羅斯普希金博物館特展	65 組件	107/11/17-108/02/17
荷蘭阿姆斯特丹國家博物館	亞洲探險記－十七世紀東西交流傳奇	36 組件	107/12/20-108/03/10
日本海杜美術館		5 組件	
日本大阪市立東洋陶磁美術館		5 組件	
臺南市政府文化局熱蘭遮城博物館		5 組件	
國立臺灣大學圖書館		2 組件	
國立臺灣大學藝術史研究所		9 件	

### ◆赴香港展出「動物大觀園 ANiMAL: Art, Science, Nature, Society」特展

- (一) 展期：107 年 10 月 15 日至 108 年 1 月 20 日。
- (二) 展出地點：香港城市大學。
- (三) 展覽內容：本展由本院與香港城市大學合辦，並已於 108 年移展臺中市港區藝術中心。「動物大觀園」ANiMAL: Art, Science, Nature, Society，從人文、自然、社會、科學四個角度闡明人與動物多樣的關聯。展覽不僅展出故宮極具價值的動物相關仿真文物，更結合新興的數位科技、跨學科動物研究與富批判性的當代藝術，將關懷擴及至當前動物所面臨的危機，希望使人意識到動物亦有感受，繼而對其尊重。

### ◆赴泰國展出「清明上河圖—故宮新媒體藝術展」

- (一) 展期：107 年 10 月 18 日至 108 年 2 月 12 日。
- (二) 展出地點：泰國曼谷河城藝術古董中心。
- (三) 展覽內容：「清明上河圖—故宮新媒體藝術展」為本院首度於東南亞辦理之大型新媒體藝術展，也是首次與泰國曼谷河城藝術古董中心合作舉辦之數位藝術展覽。為與泰國昭披耶河都會河岸的特殊生活模式相呼應，本院特別以水岸生活及庶民文化為主題，以象徵文明起源的河流為展覽脈絡，展陳以本院經典文物〈清院本清明上河圖〉發想之長卷動畫「古畫動漫—清明上河圖」展件。本展亦規劃其他與水岸景觀相關的數位展件，如「神遊幻境」虛擬實境裝置、「夏荷」體感互動裝置、「神奇百駿」、「非看不可書畫互動桌」、「筆墨行旅」高畫質影片與高仿真複製文物，以及本院的最新力作「海錯奇珍」沉浸式互動劇場，讓觀眾可以與古代文人一同寄情於自然景緻中，加深對本院文物及其深厚文化底蘊的認識，進而連結到自身位於東南亞河岸的生活經驗。

故宮「泰」數位「清明上河圖—故宮新媒體藝術展」





Cultural Artifacts Exchange

The NPM has long been working hard in the fields of collection, management, maintenance, exhibition, research, education, and promotion. It has been recognized internationally for quite some time and ranks among the world-class museums. It actively participates in exhibition, cultural relic, and academic exchanges with important international museums. In exploring cultural diplomacy, the NPM, in addition to lending cultural relics, also borrows cultural artifacts from major international museums for carefully planned exhibitions, expanding the international outlook of visitors.

1. Outgoing Loans

Institution	Name of Exhibition	Number of Objects Loaned	Exhibition Dates
National Taiwan Museum of Fine Arts	Flowers of Immense Charm: A Masterpiece Exhibition by Four Major Museums	42 items of antiquities, paintings and calligraphy, and books	Oct. 6, 2018-Feb. 10, 2019

2. Incoming Loans: Expanding Global Perspectives

Institution	Name of Exhibition	Number of Objects Loaned	Exhibition Dates
The British Museum	Egyptian Mummies from the British Museum: Exploring Ancient Lives	217 items	Nov. 14, 2017-Feb. 18, 2018
Pushkin State Museum of Fine Arts, Moscow	Masterpieces of French Landscape Paintings from the Pushkin State Museum of Fine Arts, Moscow	65 items	Nov. 17, 2018-Feb. 17, 2019
Rijksmuseum	Expedition to Asia: The Prominent Exchanges Between East & West in the 17 <sup>th</sup> Century	36 sets/items	Dec. 20, 2018-Mar. 10, 2019
Umi-Mori Art Museum		5 sets/items	
The Museum of Oriental Ceramics, Osaka		5 sets/items	
Fort Zeelandia Museum		5 sets/items	
National Taiwan University Library		2 sets/items	
Graduate Institute of Art History, National Taiwan University		9 items	

3. Exhibit in Hong Kong: “ANiMAL: Art, Science Nature, Society” Special Exhibition

- (1) Exhibition Period: October 15, 2018, to January 20, 2019
- (2) Exhibition Location: City University of Hong Kong
- (3) Exhibition Content: This exhibition was jointly organized by the NPM and the City University of Hong Kong. It was moved to the Taichung City Seaport Art Center in 2019. “ANiMAL: Art, Science, Nature, Society” illuminates the diverse relationships between humans and animals from the four perspectives of nature, humanities, society, and science. The exhibition not only displays museum-quality replicas of valuable, animal-related artifacts from the NPM’s collection, but also combines emerging digital technology, interdisciplinary animal research, and critical contemporary art to raise awareness of the current crisis facing animals, hoping to make people become aware that animals also have feelings and to thereby respect them.

4. Exhibit in Thailand: “Up the River During Qingming: NPM New Media Art Exhibition”

- (1) Exhibition Date: October 18, 2019, to February 12, 2019
- (2) Exhibition Location: River City Bangkok
- (3) Exhibition Content: “Up the River During Qingming: NPM New Media Art Exhibition” is the first large-scale new media art exhibition for the museum in Southeast Asia. It is also the first digital exhibition held in cooperation with River City Bangkok in Thailand. Corresponding to the urban riverside terrain along the Chao Phraya River, this exhibition focuses on the theme of ancient riverside cultures and lifestyles, and presents as its centerpiece the animated version of *Up the River During Qingming*, a long scroll masterpiece from the NPM’s collection. The exhibition also includes other digital exhibits related to the waterfront landscape, including *Roaming through Fantasy Land*, *Summer Lotus*, *Castiglione’s Magical Horses*, *Must See Paintings and Calligraphies Interactive Tabletop*, *Traveling Through Brush and Ink*, and *Marvels within the Sea: Immersive Interactive Theater*. These exhibits allow visitors to join the ancient literati in nature, deepen their understanding of the museum’s collection and their profound cultural heritage, and further connect to their own life experiences on the riverbanks of Southeast Asia.





新故宮計畫 The New NPM Project



# 新故宮計畫

本院歷年皆名列臺灣觀光熱門十大景點之一，為臺灣發展文化觀光最重要的博物館，亦被視為國際人士來臺觀光必遊景點之一。探究新時代博物館生存發展之道，即使世界知名博物館，亦須不斷強化體質，提供創新服務，才能維持其地位不墜。因此，為強化故宮競爭力期能向羅浮宮、大英博物館等世界級博物館看齊，帶動文化觀光，爰辦理「新故宮－故宮公共化帶動觀光產業發展中程計畫(107-112年)」，以提升故宮公共性為核心，從景觀、展覽、活動、交通、行銷五大面向全面強化本院北部院區及南部院區軟硬體設施之服務品質，並串連國內各博物館，共同建構臺灣多元文化系統，建立以博物館為核心的觀光產業鏈，帶動發展。

## ◆推動之必要性

- (一) 增進本院北部及南部院區參觀人數與品質。
- (二) 改善國寶文物典藏環境。
- (三) 參觀環境優化。
- (四) 建構全面無障礙旅遊環境。
- (五) 促進地方觀光。
- (六) 串聯本院南部院區與南部博物館景點。
- (七) 整合文化觀光資源。
- (八) 積極與國際重要博物館合作交流。
- (九) 開拓歐美及新南向國家參訪客源。
- (十) 整合臺灣公私立博物館資源。
- (十一) 開拓博物館財源。
- (十二) 提升臺灣博物館觀光能量。

## ◆計畫目標

- (一) 推動故宮公共化，營造世界級觀光亮點。
- (二) 促進臺灣博物館觀光資源整合。
- (三) 帶動觀光產業升級與創新。

## ◆整體規劃內容

本院擘劃未來六年發展藍圖，以「新故宮－故宮公共化帶動觀光產業發展中程計畫(107-112年)」提報國家公共建設發展計畫，全案總計投入 101 億經費，期使打造具公共性的「新故宮」並成為世界級觀光亮點，帶動臺灣觀光產業發展。本案於 106 年 12 月 6 日經行政院核定同意，107 年度編列先期經費啟動計畫執行，預期於 113 年建設完成後，將提高南、北院區參觀人數、創造門票與文創收入成長、增加國際及國內參觀者消費產值。

為擴大本院外溢效益、深化故宮國際觀光能量並整備在地觀光質能，本計畫明訂「推動故宮公共化，營造世界級觀光亮點」、「故宮南部院區國寶文物修復展示館建設計畫」及「博物館群國際觀光網絡系統建置計畫」，整體透由景觀優化、展覽創新、活動整合、交通串連、行銷國際 5 個面向，具體規劃共 19 項子計畫內容。

有鑒於蔡英文總統宣示政府將當旅遊產業界最有力的後盾，期許傾全國之力推動觀光，並為求實踐總統對本院南部院區的政見承諾，積極跟進中央政府新南向政策，因此爭取國家公建計畫經費支持，預計於建設完成後，將能創新故宮價值，建立臺灣以博物館為核心的觀光產業鏈，進而提升臺灣品牌形象，並提供完善資源與服務，讓國際旅客體驗臺灣多元文化，更主動將臺灣文化推介至國際社會。

## ◆ 107 年度計畫執行情形

### (一) 分項計畫一「故宮北部院區整（擴）建計畫」

1. 北部院區南側基地「藝文服務中心既有 5 棟建築物耐震補強修繕工程(含委託規劃設計及監造技術服務案及施工案)」、「藝文服務中心統包工程(含專案管理技術服務案及施工案)」、「藝文服務中心空調工程專案管理採購案」等 5 項採購案均已完成標案發包，預計於 108 年度陸續開工。
2. 北部院區北側基地「安全管理無線電建置」、「新故宮計畫搬遷更新中央安全控制系統」、「電機房自動消防滅火系統採購案」等 10 項採購案均已完成發包。

### (二) 分項計畫二「故宮國寶文物修復展示館建設計畫」

1. 「故宮國寶文物修復展示館」工程執行情形：
  - 國寶館先期規劃案 107 年 6 月 13 日決標，107 年 10 月 12 日完成國寶館先期規劃案第一階段成果報告書。
2. 景觀藝術化工程執行情形：
  - (1) 完成「南院竹編生命之樹藝術大道委託製作案」。
  - (2) 完成「景觀藝術化工程委託設計監造案」細部設計。

- (3) 完成「故宮南院景觀藝術化可食地景建置案」。
- (4) 完成「南部院區景觀藝術化光雕展演委託服務案」，於 107 年 9 月 26 日至 11 月 4 日光雕秀展出，參觀人數共計 20,620 人次。
- (5) 完成「新故宮公共化帶動觀光產業 - 在地接駁服務案」於 107 年 10 月至 12 月接駁共計 117 車次。
- (6) 辦理「新故宮公共化帶動觀光產業 - 建置人文觀光交通設施計畫案」，於南院鄰近東石鄉、鹿草鄉、新港鄉、太保市、朴子市、六腳鄉合計 6 鄉鎮建置兼具南院意象、地方意識及流行文化元素之人文意象空間，以串連觀光旅遊鏈，預計 108 年完成。

### (三) 分項計畫三「博物館群國際觀光網絡系統建置計畫」

#### 1. 子計畫「國際策展合作」

為順應國際博物館多元發展趨勢，加強國際策展合作，提升焦點式國際大展規劃能力，推動跨界策展，本院已建立策展人才資料庫，創造更有利於本院及臺灣博物館群永續發展條件。

- (1) 依個案視需要不定期召開國際策展諮詢會議，委請專家學者協助進行。107 年度為本院 2020 東京奧運策展之需，已委請日本東京大學板倉聖哲教授擔任策展顧問，並就策展主題與展品選件進行二次諮詢意見交換。
- (2) 「亞洲探險記－十七世紀東西文化交流傳奇」特展已於 107 年 12 月 20 日開幕，由本院與國際博物館合作策展，展覽共同策劃合作博物館代表有大阪市立東洋陶磁美術館出川哲朗館長、小林仁主任學藝員、荷蘭國家博物館亞洲藝術部王靜靈研究員與日本海杜美術館青木隆幸學藝員等，共同呈現一段迴盪於東西之間的交流故事。

#### 2. 子計畫「故宮國寶出遊去」

- (1) 「品牌的故事－乾隆皇帝的文物收藏與包裝藝術特展」展期 107 年 7 月 24 日至 107 年 10 月 28 日。
- (2) 「花之禮讚－四大美術館聯合大展」展期 107 年 10 月 6 日至 108 年 2 月 10 日。
- (3) 「臺中花博會故宮花蝶館文物展」，展期 107 年 11 月 3 日至 108 年 4 月 24 日。

#### 3. 子計畫「博物館群國際觀光聯盟組織與營運」與「博物館群國際觀光聯盟服務設施友善化」

- (1) 採活動策略聯盟，依館舍特性與活動類型進行資源整合，目前已加入文化部與教育部「博物館聯盟館際票務優惠合作案」與「國立社教機構及文化機構聯合行銷」。
- (2) 107 年 5 月與國內設有兒童教育空間的 15 所公部門博物館包括臺北市立美術館、新北市立鶯歌陶瓷博物館、國立海洋科技博物館、國立臺灣科學教育館、國立臺灣博物館、新北市立十三行博物館、國立臺灣美術館、國立自然科學博物館、高雄市立美術館、國立臺灣歷史博物館、國立臺灣文學館、高雄市立歷史博物館、國立科學工藝博物館和宜蘭縣立蘭陽博物館，共同發起「博物館友善親子串連行動」，除了自主檢視館內親子友善服務設施，也以行動倡議辦理「博物館友善親子跨界論壇」，以「新世代兒童教育」為主題，展開跨界對話，一同勾勒出兒童博物館的全新願景。

- (3) 107 年 7 月 19 日至 7 月 20 日為深化合作館舍之人員實務交流，延續舉辦兒童親子友善博物館群國際交流參訪培訓，共計有 13 館所館長參加。

- (4) 107 年 9 月 22 日與 10 月 6 日辦理社群標籤策展未來學沙龍論壇暨工作坊共 2 場，共計 283 人參加。

#### 4. 子計畫「博物館群國際觀光聯盟數位化加值運用」

107 年進行博物館聯合網站平臺與博物館行銷影音內容之規劃作業，預計 108 年完成網站雛型與影片預告片。

#### 5. 子計畫「博物館群國際觀光聯盟文創平臺建置」

107 年度進行平臺建置之前期資料蒐集與技術研究。

#### 6. 子計畫「愛臺灣博物館卡」、「體驗臺灣文化套裝行程 APP」、「博物館便利行」

考量「交通串連」面向三項子計畫內容之整合性及關連性，自 107 年 4 月即開始進行整合規劃並與相關合作單位洽談，預計於 108 年上半年完成採購招標作業，如期發行，並辦理相關行銷活動。

#### 7. 子計畫「青少年、兒童教育中心服務升級」

由本院邀集國內 15 所公立博物館共同建置「Hand in hand Museum 兒童虛擬博物館」，於 107 年 5 月 3 日上線，整合國內博物館的親子教育資源，含各館兒童教育空間特色、活動訊息、交通資訊、親子友善設施等。

#### 8. 子計畫「國際青年旅客客源開發」

- (1) 107 年 1 月本院成立「兒童暨青年事務推動諮詢會」，回應開放政府及青年賦權的政策理念。

- (2) 107 年 7 月間邀請旅宿業者赴南院參訪，擬定南北院區特展活動之相關優惠方案。

- (3) 107 年 8 月發布「故宮 young 起來」影片，並於社群媒體上播放，以持續吸引國際青年旅客來院參觀。

#### 9. 子計畫「新南向行銷及媒宣推廣」

- (1) 邀請東南亞各國藝術文化團體來訪

A. 107 年 1 月 27 日與印度臺北協會合作舉辦聯合國教科文組織 (UNESCO) 非物質文化遺產的「動感查烏・印度面具樂舞」表演活動。

B. 107 年 6 月 30 日邀請「孟加拉民謠走唱團」演出《孟加拉走唱到臺灣一鄉土民謠 & 詩人歌謠》。

- (2) 新南向媒體參訪

107 年 4 月、8 月與 10 月外交部率新南向國家電視隊、印太記者團、馬來西亞首要媒體團等來院參訪。

- (3) 於新南向國家主要城市辦理展覽

107 年 10 月 18 日至 108 年 2 月 12 日於泰國曼谷河城藝術中心舉辦「清明上河圖－故宮新媒體藝術展」。



## (4) 與南向各國建立出版品交換贈送關係及人員互訪

107 年 8 月 23 日至 8 月 31 日派員赴馬來西亞參加第 84 屆國際圖書館協會暨圖書館機構聯合會年會，交換圖書出版品，發展實質國際交流經驗與關係。

## (5) 建立文保領域學術交流之平臺

A.107 年 6 月 8 日至 6 月 10 日與成功大學文學院合辦東南亞多元文化與宗教國際研討會，學術發表 27 篇，150 人與會。

B.107 年 7 月 27 日馬來西亞國家美術館 Amerrudin Ahmad 副館長一行 4 人來訪本院文物修復室，交流文物修復經驗。

## The New NPM Project

The NPM has been ranked among the top ten tourist attractions in Taiwan for many years and is the most important museum for the development of cultural tourism in Taiwan. It is also regarded as one of the must-see attractions for international visitors to Taiwan. To explore the way of survival and development of museums in the new era, even world-famous museums must constantly strengthen their facilities and provide innovative services in order to maintain their status. Therefore, to strengthen the competitiveness of the NPM, the museum must align with world-class museums, such as the Louvre and British Museum, and promote cultural tourism. In conducting the “New NPM -- Publicization of the NPM to Drive the Development of the Tourism Industry Project (2018-2023),” the museum will promote its public nature as the core, and, from the five aspects of landscape, exhibition, activities, transportation, and marketing, comprehensively strengthen the Northern and Southern Branches’ facilities and service quality. The plan will also link various domestic museums to jointly build Taiwan’s multicultural system and to establish a tourism industry chain with museums as its core to drive development.

### 1. Purposes

1. Increasing visitors and quality of service in both Northern and Southern Branches of the museum.
2. Improving the preservation environment for national treasure & cultural relics.
3. Optimizing the visiting experience.
4. Constructing a comprehensive barrier-free tourism infrastructure.
5. Promoting local tourism.
6. Connecting the Southern Branch area and nearby attractions.
7. Integrating cultural tourism resources.
8. Cooperating and interacting with important international museums.
9. Attracting visitors from Europe, the United States, Southeast Asia, South Asia, and Australasia.
10. Networking with Taiwan’s public and private museums.
11. Exploring the financial support for the museum.
12. Enhancing the tourism resources of Taiwan museums.

### 2. The Project Goal

1. To publicize of the NPM and create world-class sightseeing highlights.
2. To integrate tourism resources for Taiwan museums.
3. To promote the upgrading and innovation of the tourism industry.

### 3. The Overall Planning Content

The museum plans to develop a blueprint for the next six years and submit a national public construction development plan with the “New NPM -- Publicization of the NPM to Drive the Development of the Tourism Industry Project (2018-2023).” The total investment of 10.1 billion NT dollars to build a public



當故宮遇見世界非物質文化遺產 「動感查烏・印度面具樂舞」

New NPM and become a world-class tourist attraction will promote the development of Taiwan's tourism industry. With the approval of Executive Yuan on December 6, 2017, the museum started the implementation of the 2018 advance funds plan. It is expected that after the completion of the 2024 construction, the number of visitors to the Northern and Southern Branches will be increased, that ticket and cultural income growth will be experienced, and the consumption and output value of international and domestic visitors will be increased.

In order to expand the spillover benefits of the museum, deepen the international tourism energy of the NPM, and prepare for the quality of sightseeing in the local area, the plan clearly defines it as "promoting the public of the NPM and creating world-class sightseeing highlights," "designing of the national treasures cultural relics restoration exhibition hall in the Southern Branch," and "the museum international sightseeing network system construction project," which are integrated by landscape optimization, exhibition innovation, activity integration, traffic, marketing, and specific planning sub-project implementation content.

In view of President Tsai Ing-wen's announcement that the government will be the most powerful backer of the tourism industry, it is expected that the government will devote all its efforts to promote tourism throughout the country. Additionally, in order to fulfill the President's political commitment to the Southern Branch and actively follow up on the central government's New South Direction policy, it is expected that after the completion of construction, the value of the NPM will be innovated and Taiwan's museums will be built as the core. The tourism industry chain will further enhance Taiwan's brand image and provide better resources and services to enable international tourists to experience Taiwan's multiculturalism and to take the initiative to promote Taiwan's culture to the international community.

#### 4. Implementation of the 2018 Plan

##### (1) Division-project 1: NPM Northern Branch Complete Renovation (Expansion)

1. The five procurement cases for the south side of the Northern Branch, including the "Art Culture Service Center five buildings for earthquake-resistant reinforcement and repair projects (including entrusted planning, design, and supervision of technical services and construction projects)," "Art Culture Service Center Turnkey Project (including project management, technical service project, and construction project)," and "Art Culture Service Center Air Conditioning Project Management Procurement Project" have all been completed and tendered, which are expected to start in 2019.
2. Ten procurement projects, including "Safety Management Radio Construction," "New NPM Relocation and Renewal Central Security Control System," and "Electrical Building Automatic Fire Extinguishing System Procurement Project," have been completed.

##### (2) Division-project 2: NPM Southern Branch National Treasure Exhibition Area Restoration

###### 1. Implementation of the "NPM National Treasures Restoration Exhibition Hall" Project

The National Treasures Hall's preliminary planning was decided on June 13, 2018, and on October 12, 2018, the first phase of the plan was completed.

###### 2. The Landscape Art Project Implementation Situation

- (1) Completion of the "Commissioned Production Plan of the Bamboo Garden of the Southern Branch"
- (2) Completed the detailed design of the "Construction Design Supervision Project for Landscape Art Project"
- (3) Completed the "Building Case for the Landscape Art of the Southern Branch of the NPM"
- (4) Completed the "Commissioned Production Plan for Landscape Art and Light Sculpture Exhibition in the Southern Branch," which was exhibited from September 26 to November 2018; the total number of visitors was 20,620.

- (5) Completed a total of 117 trips from October to December 2018 for the "New NPM Publicized Tourism Industry: Local Connection Service Plan"

- (6) Carried out the "New NPM Publicized Tourism Industry: Planning for the Construction of Humanities and Sightseeing Transportation Facilities" project. Six townships, including Dongshi, Lucao, Xingang, Taibao, Puzi, and Liujiao, were built into the Southern Branch's humanistic image space of local consciousness and elements of popular culture in a series of sightseeing tourism chains. It is expected to be completed in 2019.

##### (3) Division-project 3: Construction of International Tourism Network for the Museum Industry

###### 1. Sub-project "International Curatorial Cooperation"

In order to comply with the diversified development trend of international museums, strengthen international curatorial cooperation, enhance the planning ability and focus of international exhibitions, and promote cross-border curation, the museum has established a database of curatorial talents to create conditions conducive to the sustainable development of the museum and the Taiwan Museum Group.

- (1) International curatorial consultation meetings will be held from time to time as needed, and experts and scholars will be invited to assist. In 2018, Professor Itakura Masaaki of Tokyo University of Japan was invited to act as a curator for the Tokyo 2020 Olympic Games and to exchange views on the curatorial theme and the selection of exhibits.
- (2) The "Expedition to Asia: The Prominent Exchanges Between East & West in the 17th Century" exhibition opened on December 20, 2018. The exhibition was organized by the NPM and international museums. The representatives of these museums include Director Tetsuro Degawa and Chief Curator Kobayashi Hitoshi from the Museum of Oriental Ceramics, Osaka; Curator of Chinese Art Ching-Ling Wang from the Rijksmuseum in the Netherlands; Curator Takayuki Aoki from the Umi-Mori Art Museum in Japan. The story of exchanges between East and West is presented by the joint efforts.

###### 2. Sub-project "NPM National Treasures Go Out"

- (1) "Story of a Brand Name: The Collection and Packaging Aesthetics of the Qing Emperor Qianlong Special Exhibition" was held from July 24, to October 28, 2018.
- (2) "Flowers of Immense Charm: A Masterpiece Exhibition by Four Major Museums" was held from October 6, 2018, to February 10, 2019.
- (3) "Taichung Flora Expo and NPM New Media Art Exhibition" was held from November 3, 2018, to April 24, 2019.

###### 3. Sub-project "Organization and Operation of the International Tourism Union of Museum Groups" and "Friendly Service Facilities of the International Tourism Union of Museum Groups"

- (1) The Strategic Alliance of Collecting Activities, which integrates resources according to characteristics and types of activities, joined the Ministry of Culture and the Ministry of Education in the "Interlibrary Ticket Preferential Cooperation Program of the Museum Union" and the "Joint Marketing of National Social Education Organization and Cultural Institutions"
- (2) In May 2018, there were 15 public-sector museums with children's education space in Taiwan, including the Taipei Fine Arts Museum, New Taipei City Yingge Ceramics Museum, National Museum of Marine Science and Technology, National Taiwan Science Education Center, National Taiwan Museum, Shihsanhang Museum of Archaeology, National Taiwan Museum of Fine Arts, National Museum of Natural Science, Kaohsiung Museum of Fine Arts, National Museum of History, National Museum of Taiwan Literature, Kaohsiung Museum of History, National Science and Technology Museum, and Lanyang Museum, which jointly launched the "Museum



Friendship and Family Action.” In addition to the friendly service facilities in the self-inspection hall, the “Museum Friendly Parent-Child Cross-Border Forum” was also launched with the initiative to launch a cross-border dialogue with the theme of “New Generation Children’s Education” to outline the new vision of the Children’s Museum.

(3) From July 19 to July 20, 2018, in order to deepen practical exchanges among personnel in cooperating departments, the museum continued to hold an inter-museum exchange visit training for parent-child friendly museums. A total of 13 museum curators participated.

(4) On September 22 and October 6, 2018, there were two forums and workshops on the Social Tagging Exhibition, involving 283 participants

#### 4. Sub-project “Digitalization of the International Tourism Union of Museum Groups”

In 2018, the joint website platform of museums and planning of the marketing of audio-visual content of museums were carried out. It is expected that the website prototype and movie trailer will be completed in 2019.

#### 5. Sub-project “Building of the International Tourism Union of Museum Groups Cultural Arts Platform”

In 2018, data collection and technical research were carried out before the platform was established.

#### 6. Sub-project “Love Taiwan Museum Card,” “Experience Taiwan Culture Package Tour App,” and “Museum Facility”

Considering the integration and relevance of “Traffic Series” for the three sub-projects, the integration planning has been carried out since April 2018 and negotiations have been held with relevant cooperating units. It is expected that the procurement bidding will be completed in the first half of 2019 and the relevant marketing activities will be issued on schedule.

#### 7. Sub-project “Adolescent and Children’s Education Center Service Upgrade”

The museum invited 15 public museums in Taiwan to jointly establish the “Hand in Hand Museum: Children’s Virtual Museum,” which was launched on May 3, 2018. It integrates parent-child education resources of domestic museums, including the educational space, activities information, traffic information, and friendly facilities for children in each museum.

#### 8. Sub-project “International Youth Visitors Development”

(1) In January 2018, the museum established the “Children and Youth Affairs Promotion Advisory Council” to respond to the policy concept of opening up the government and youth empowerment.

(2) In July 2018, visitors were invited to visit the Southern Branch to formulate relevant preferential programs for special exhibition activities at the Northern and Southern Branches.

(3) In August 2018, the film *The NPM is Young!* was released and broadcast on social media to continue to attract young international visitors to the museum.

#### 9. Sub-project “New Southbound Policy Marketing and Media Promotion”

(1) Invite Southeast Asian art and cultural groups to visit

A. On January 27, 2018, in collaboration with the India Taipei Association, the museum held the “Chhau Nritya: Dancing Tales from India” performance of the UNESCO Intangible Cultural Heritage.

B. On June 30, 2018, the Bangladesh Folk Ensemble was invited to perform “Bangladesh Sang to Taiwan: Local Folk Songs and Poetry Songs.”

(2) New Southbound Policy Countries Media Visit

In April, August, and October of 2018, the Ministry of Foreign Affairs led the television crew of New Southbound Policy Countries, the Indian Press Group, and the Malaysian premier media group to visit the museum.

(3) Exhibitions in Major Cities in Countries of the New Southbound Policy

From October 18, 2018, to February 12, 2019, at the River City Art Center in Bangkok, Thailand, the “Up the River During Qingming: NPM New Media Art Exhibition” was held.

(4) Establish Exchanges of Publications and Exchanges of Personnel with Countries of the New Southbound Policy

From August 23 to August 31, 2018, a representative was sent to Malaysia to attend the 84th IFLA Congress and General Assembly to exchange books and publications, developing substantive international exchange experience and relationships.

(5) Establish a Platform for Academic Exchanges in the Field of Cultural Security

A. From June 8 to June 10, 2018, the museum co-organized the “International Conference of Southeast Asian Culture: Exploring Religio-cultural Pluralism: Intercommunion, Localization, Syncretisation, and Conflict” with the College of Liberal Arts at National Cheng Kung University. There were 27 academic presentations and 150 participants.

B. On July 27, 2018, Curator of Collections Division Amerrudin Bin Ahmad of the National Art Gallery of Malaysia and his team visited the cultural relics conservation room at the museum to exchange experience in conserving and restoring cultural relics.



公共事務  
Public Affairs





## 公共事務

因應博物館多元化的功能，本院策劃一系列敦親睦鄰、企業合作以及加強故宮之友向心力的方案，透過社會資源的有效整合，擴大故宮文物藝術之影響力，同時藉由媒體的參與合作，讓社會各界能同享本院提供的藝術饗宴。

### ◆媒體宣傳行銷

本院舉辦各項精彩展覽、活動，及推動諸多政策、願景，均藉由多元媒體管道向社會大眾宣告與推廣，包括大陸、日本及歐美國家的駐臺記者，均熱烈參與故宮重要記者會，並廣加報導，對於我國文化觀光產業產生實質正面的催化作用。此外，本院亦積極結合行政院新聞傳播處、文化部、外交部、交通部觀光局等中央機關及各級地方政府機關國內外行銷管道，並善用企業、媒體、社區等社會資源，例如透過里長、臺灣中小企業銀行、美麗華等民間企業所提供的宣傳管道，與旺旺集團時藝多媒體公司、聯合報系聯合數位文創股份有限公司等媒體之合作，協助宣傳本院展覽及活動，期能以有限預算發揮最大的行銷效益。

107 年重要記者會一覽表

項次	日期	記者會名稱
1	01/06	行政院長賴清德視察南院記者會
2	01/29	「戊戌狗年・喜迎上元 節慶主題展」開幕記者會
3	02/02	故宮國寶攜手臺灣文創設計師周裕穎 登上紐約官方時裝週記者會
4	02/05	「#NEWNPM Link to you 公共化・心鏈結」記者會
5	02/06	臺北國際書展「博物館行旅－臺灣博物館出版品聯合精選展」記者會
6	03/22	楚戈作品受贈儀式記者會
7	04/12	「新故宮・心鏈結 #NEWNPM Link to You 故宮南院與藝文好伴起步走」記者會
8	04/14	「故宮攜手臺灣文創設計師周裕穎登上紐約官方時裝週全紀錄」首映會
9	05/03	「童心協力起步走！國內博物館十五館串聯發起友善親子行動」記者會
10	05/09	「故宮 × 祥瀧雙品牌合作推出故宮文物巧克力 I-CHOCO 綽科拉」記者會
11	05/19	「故宮郎世寧・到此藝遊教育巡迴展前進桃園」記者會
12	05/29	「故宮臺電三度攜手數位展 故宮 FUN 電趣」記者會
13	06/01	「織路繡徑穿重山－臺灣原住民服飾精品聯展」開幕開展暨記者會
14	06/02	「國立故宮博物院暨大專院校博物館人才培育合作計畫－實習駐點工作站」揭幕儀式記者會
15	06/12	「科技松 Techathon：故宮 × 交大新媒體藝術展」記者會
16	06/15	亞洲至實現故宮「千年一問 故宮鄭問大展」記者會
17	06/25	「故宮南院〈青花柳葉鳥紋盤〉修復展出」記者會

項次	日期	記者會名稱
18	06/29	「故宮書畫四展」聯合開幕記者會
19	07/16	陳前院長其南上任記者會
20	07/24	「品牌的故事－與策展人有約」媒體專場
21	09/17	「故宮與威秀影城首度聯名推出『乾運興隆』限定款系列商品」發布記者會
22	09/19	「故宮響應 2018 臺中花博」記者會
23	10/01	「OPEN DATA 跨界文化之夜：嘻哈故宮」宣傳記者會
24	10/03	「國寶再現－書畫菁華特展」開幕記者會
25	10/06	「2018 故宮亞洲藝術節－新加坡月」開幕記者會
26	10/08	「實幻之間－感知世界與物理世界的對話」特展影片首映會
27	10/18	故宮「泰」數位「清明上河圖－故宮新媒體藝術展」記者會
28	11/03	「花事・閑情－品味花器與生活特展－與策展人有約」媒體專場
29	11/06	故宮 X 青春影片「故宮 young 起來！」首映會
30	11/07	故宮 8K 系列文物影片《轉心瓶篇》首映會
31	11/12	「俄羅斯普希金博物館特展」開箱記者會
32	11/15	古物郵票－青花瓷(107 年版) 發行典禮
33	12/19	「亞洲探險記－十七世紀東西交流傳奇」開幕記者會
34	12/28	「來禽圖特展」開幕記者會

### ◆敦親睦鄰

本院為強化在地認同，透過敦親睦鄰活動增進社區參與博物院展覽，擴大文物藝術之影響力，於 107 年 1 月 12 日舉辦「大英博物館藏埃及木乃伊：探索古代生活」敦親睦鄰之夜活動，邀請臺北市士林區臨溪里、溪山里、翠山里及福林里里民參加。活動現場除了讓里民、鄉親免費參觀外，更備有專人導覽或解說，以增進里民、鄉親對文物之瞭解，普獲高度認同及熱烈迴響。



故宮國寶攜手台灣文創設計師周裕穎，蓄勢待發登上紐約官方時裝週

Public Affairs

In response to the NPM’s wide range of functions, the NPM initiated a series of plans to promote the “Good Neighbor Program” and seek cooperation with private enterprises and encourage the participation of the “Friends of the NPM” via the effective incorporation of social resources in order to extend the cultural influence of the NPM collection. Through close cooperation with the media, society can experience and benefit from the wonderful resources of the NPM collection.

Media Promotion and Public Relations

The NPM initiated a series of exhibitions and programs to promote several policies to the public in close cooperation with the media. Reporters from China, Japan, and Europe all actively participated in the press conferences of the NPM. Positive coverage of the NPM’s exhibitions and programs thus boosted overall cultural tourism. Furthermore, the NPM has striven to utilize foreign and domestic public marketing channels organized by the government, corporations, media, local communities, and other social resources. For example, with the cooperation of government organizations such as the Department of Information Services of the Executive Yuan, the Ministry of Culture, the Ministry of Foreign Affairs, the Tourism Bureau of the Ministry of Transportation and Communications, local borough chiefs, and more, as well as the private resources allocated by Li Chang, Taiwan Business Bank, and Miramar Entertainment Park, the NPM has been able to maximize advertising effectiveness on a limited budget.

Major Press Conferences in 2018

No.	Date	Press Conference
1	01/06	Premier Lai Ching-te inspected the Southern Branch Press Conference
2	01/29	“Celebrating the Year of the Dog: A Special Exhibition of Festival Themed Collections” Opening Ceremony Press Conference
3	02/02	The NPM national treasures and Taiwanese creative designer Zhou Yuying attended the New York Official Fashion Week Press Conference
4	02/05	“#NEWNPM Link to You” Press Conference
5	02/06	Taipei International Book Exhibition Press Conference on “Museum Tour: Taiwan Museum Publishing Joint Exhibition”
6	03/22	Press Conference on the Presentation Ceremony of Chu Ko’ s Works
7	04/12	“#NEWNPM Link to You: NPM Southern Branch and a Good Partner of Cultural Art” Press Conference
8	04/14	Premiere of “NPM and Taiwanese Creative Designer Zhou Yuying Attend the Official New York Fashion Week Together”
9	05/03	“Children’ s Hearts Collaborate to Start! 15 Taiwan Museums Launch a Friendly Parent-Child Action” Press Conference
10	05/09	“NPM and Art Source Corp. in Cooperation Launched the NPM Cultural Relics I-CHOCO” Press Conference
11	05/19	“Giuseppe Castiglione: Visited in Art” NPM Touring Educational Exhibition in Taoyuan Press Conference
12	05/29	“NPM and Taiwan Power Company Digital Exhibition: the NPM Electric Fun Exhibition” Press Conference
13	06/01	The Opening Ceremony and Press Conference of “Innumerable Efforts on the Art of Clothes: A Joint Exhibit of Taiwan Indigenous Textiles”

No.	Date	Press Conference
14	06/02	Press Conference on the Opening Ceremony of “The NPM and University Museum Talent Cultivation Cooperation Plan: Internship Workstation”
15	06/12	Press Conference on “Techathon: NPM and NCTU New Media Art Exhibition”
16	06/15	Press Conference on “The Legacy of Chen Uen: Art, Life, and Philosophy” Exhibition
17	06/25	Press Conference on the Southern Branch’ s “Restoration of the Blue-and-White Dish with Design of Willow Trees and Birds Special Exhibition”
18	06/29	Joint Press Conference on the “Four Exhibitions of the NPM”
19	07/16	President Chen Chi-Nan’ s Inauguration Press Conference
20	07/24	“Story of a Brand Name: The Collection and Packaging Aesthetics of the Qing Emperor Qianlong Exhibition: About the Curator” Media Special
21	09/17	Press Conference on the NPM and Weixiu Studios Joint Launch of the Limited Edition Qianlong Products
22	09/19	Press Conference on the “NPM Response to the 2018 Taichung World Flora Exposition”
23	10/01	“OPEN DATA Cross-Border Cultural Night: Hip Hop NPM” Publicity Press Conference
24	10/03	Opening Ceremony of “Another Look at National Treasures: Select Masterpieces of Painting and Calligraphy in the Museum Collection” Exhibition
25	10/06	Press Conference on the Opening of “2018 NPM Asian Arts Festival: Singapore Month”
26	10/08	Betwixt Reality and Illusion: Dialogue Between the Perceived World and the Physical World Special Exhibition Film Premiere
27	10/18	“Up the River During Qingming: NPM New Media Art Exhibition” Press Conference
28	11/03	“Floral Art for Pleasure: Appreciation of Flower Vessels and Lifestyle Exhibition: About the Curator” Media Special
29	11/06	The NPM and Youth Film The NPM is Young! Premiere
30	11/07	The Premiere of the NPM 8K Series Cultural Relics Film of Revolving Vase
31	11/12	“Masterpieces of French Landscape Paintings from the Pushkin State Museum of Fine Arts, Moscow” Unpacking Press Conference
32	11/15	Antiquities Stamps: Blue-and-White-Porcelain (2018 Edition) Release Ceremony
33	12/19	Press Conference on the Opening of the “Expedition to Asia: The Prominent Exchanges Between East & West in the 17th Century” Exhibition
34	12/28	Press Conference on the Opening of the “Of a Feather Flocking Together: Birds, Flowers, and Fruit in Melodic Harmony” Exhibition

The Good Neighbor Program

The NPM uses the Good Neighbor Program to support and strengthen ties with the local community and promote educational outreach. On January 12, 2018, the NPM organized the evening Good Neighbor Program sessions of “Egyptian Mummies from the British Museum: Exploring Ancient Lives” and invited residents of the Linxi, Xishan, Cuishan, and Fulin neighborhoods of Shilin District. In addition to free visits for local residents, there are also special guides and explanations to enhance their understanding of cultural relics and to gain a high degree of recognition and enthusiastic response.





休閒消費

Recreational Consumption



# 休閒消費

現代博物館功能已由傳統的核心價值－典藏、維護、展覽、教育，擴展到休閒、娛樂，本院運用企業管理行銷與異業結盟的經營理念，創造更活潑的休閒消費發展空間。

## ◆本院出版品、文物仿製品及餐飲服務

- (一) 本院依照立法院決議及行政院指示，博物館商店之經營管理業已依政府採購法辦理公開招標，委託專業廠商辦理。
- (二) 本院北部院區為服務參訪遊客之餐飲需求，目前有故宮晶華餐廳、閒居賦、富春居、至善園餐廳等多處餐飲空間，分別提供包括精緻餐飲、會議宴客服務，以及簡餐、輕食、飲料等餐飲選項；針對穆斯林觀眾，亦可於北部院區故宮晶華餐廳地下二樓用餐，該餐廳業經穆斯林友善餐廳認證。南部院區餐飲空間（嘉會堂）屬促參案 OT 範圍，自 107 年 7 月 10 日與樺璽股份有限公司解約後，委託原經營廠商瑞香餐飲有限公司繼續營運，並同時辦理餐廳場地標租案。



故宮北部院區穆斯林祈禱室正式啟用。

## ◆空間設施

- (一) 至善園：至善園佔地 5,687 坪，擷取中國傳統造園經驗，構築出具有文人氣息的仿古宋園景緻，每年吸引遊客約 50 萬人入園參觀（含免費參觀人數），每年入園收入約 85 萬元。
- (二) 至德園：位於北部院區右側，為臺北市政府工務局公園路燈工程管理處所屬士林官邸委託本院認養之鄰里公園，當初以自然生態公園的觀念做為規劃理念，以帶狀荷花池為重心，結合植栽配置及木構棧道平臺設施，除吸引禽鳥及昆蟲聚集外，每年更吸引眾多專業攝影同好至園內拍攝取景。
- (三) 南部院區景觀園區：南部院區基地廣達 70 公頃，景觀園區現有設施包含：北入口慶典花園、熱帶風情地景、臨湖綠堤地景、水景花園等四大區，各主題分區由園區 6 至 9 公尺主園道串連，結合藝術之丘、圓形廣場、臨水舞臺、出眺景觀平臺、弧形休憩涼亭等景點設施，創造生態綠化、生物多樣性環境，吸引禽鳥及昆蟲聚集，提供遊客生態體驗與休憩需求。戶外設施包括遊客中心、南北側停車場、電動遊園巴士、無障礙接駁車（設有 6 個停靠站，其中 3 個提供餐飲零售服務），於 104 年 12 月 28 日開始試營運，期間結合促參階段辦理文化體驗休憩、餐飲、文創展演等設施，後續本院自 107 年 7 月 10 日自主管理正進行戶外園區整體規劃。
- (四) 文會堂與集賢廳：位於北部院區第 1 行政大樓，共 242 個席位，為增加文會堂使用功能，特將其提升具有影院等級音場與影像及加設劇場布幕等相關設施，可提供具有表演功能場地，並結合本院藏品文物相關之戲曲表演、專題演講、研習活動、兒童 DIY 體驗等多官能學習。集賢廳位於南部院區墨韻樓 1 樓，共 198 個席位及 2 個身障輪椅區，設備有透聲銀幕、1920\*1200 高畫質投影機、數位立體混音控制臺等，可做為本院專題演講、研習活動等多功能用途專業演藝廳，未來也可提供南部藝文團體、學術研究機構等租用。
- (五) 停雲書店與萬葉書屋：位於北部院區第 1 展覽區 2 樓及南部院區 1 樓，內售本院出版各式精裝書本。
- (六) 閒居賦與嘉會廳：閒居賦位於北部院區第 1 展覽區 1 樓，供應飲料、輕食等。嘉會廳位於南部院區墨韻樓 1 樓，供應簡餐咖啡、飲料、輕食、冰棒等。
- (七) 富春居：位於北部院區第 2 展覽區 1 樓，供應飲料、簡餐等。
- (八) 至善廳：位於北部院區至善園入口處，供應飲料、簡餐等。
- (九) 多寶格與萬物雅集：北部院區內設有多處禮品店，分別位於正館地下 1 樓及 2 樓，南部院區亦設有禮品店，販售故宮出版之書籍、文物複製品，以及精美的文物禮品及紀念品等。
- (十) 故宮晶華：位於北部院區內的「故宮晶華」，肩負著宣揚中華美食文化的重責大任，其菜色內容與餐器具皿的設計將緊密的與故宮文物結合，料理口味力求美味、服務流程和用餐氛圍則是展現以現代演繹傳統的獨特性，在晶華國際酒店集團的精心規劃之下，多樣化的美食以及豐儉由人的價位，可以讓國際商旅以及美食饕客們，在飽覽文物之際，也能品嚐精緻美饌；更可以讓中華美食的博大精深、透過這個平臺、持續揚名國際。



## Recreational Consumption

The modern museum’s functions have been extended from the traditional core roles, such as collecting, protecting, exhibiting, and education, to providing leisure and entertainment. The NPM strives to create a more vibrant recreational and consumer environment by marketing and cross-industry alliance strategies of business management.

### NPM Publications, Reproductions of Antiquities, and Catering Services

- (1) In compliance with decisions from the Legislative Yuan and the instructions of the Executive Yuan, the operation and management of the museum store have been openly tendered in accordance with the government procurement law and commissioned by professional manufacturers.
- (2) The Northern Branch of the museum serves the catering needs of visitors. At present, there are many dining spaces at the NPM, such as the Silks Palace Restaurant, Xianjufu Café, Fu-chun-ju Bistro, and Zhishan Garden Restaurant, which provide exquisite dining, conference banquets, and dining options (such as light meals and drinks), respectively. Muslim visitors can also dine on the second floor of the Silks Palace Restaurant in the Northern Branch, given that it is certified as a Muslim-friendly restaurant. The dining area for the Southern Branch belongs to the BOT project. After the cancellation of the agreement with Huayi Company on July 10, 2018, the original operator, Ruixiang Catering Company, was entrusted to continue its operation and to handle renting of the restaurant venue.

### Recreational Facilities

- (1) Zhishan Garden: Covering an area of 5.687 acres, Zhishan Garden is constructed based on the concept of traditional Chinese architecture, reflecting the garden design of the Song Dynasty and the artistic tastes of literati. Each year, it attracts about 500,000 visitors (including free-admission visitors) and earns a revenue of approximately NT\$850,000.
- (2) Zhide Garden: Zhide Garden is located on the right side of the NPM grounds and was originally a neighboring park that was converted from unused land. Designed as a nature eco-park, the combination of the lotus pond and plants along the wooden plank paths and platforms has made this garden a popular spot not only for birds and insects, but also for many photography enthusiasts.
- (3) Landscape Area of the NPM Southern Branch: The base area of the NPM Southern Branch is 70 acres. The NPM Southern Branch Landscape Area includes the following: Chingdian Garden at the North Entrance, Tropical Landscape, Oasis and Green Bank Landscape, and Water Landscape Garden. The themed parks are linked to each other through a 6 to 9 meter long main road that runs through each of them. The parks include an artistic hill, an amphitheater, a lake stage, an observation platform, a curve-shaped pavilion for resting, and other landscaping and facilities, creating a green bio-environment populated by lush flora and fauna, conducive for the gathering of all kinds of wildlife, thereby providing visitors a rich and restful experience in nature. The completed first stage of development includes: a visitor center, northern and southern areas, electric tour bus, barrier-free shuttle bus (with six stops, three of which provide retail snack services), and more, all of which began operation on December 28, 2015. During the promotional period, the museum managed facilities such as cultural experiences, recreation, catering, cultural exhibitions, and more. Since July 10, 2018, the museum has been independently managing the overall planning of the outdoor park.

- (4) Wenhuitang Auditorium and Jixian Hall: Located in the First Administration Building, the Wenhuitang Auditorium has a total of 242 seats, and to increase its use will be upgraded with cinema-level sound and image equipment and theater installations. The auditorium provides a venue for performances, in addition to multi-functional learning experiences, such as drama performances, special lectures, study activities, and children’s DIY workshops related to the museum’s cultural relics collection. Jixian Hall is located on the 1st floor of Moyun Hall at the Southern Branch. It has 198 seats and two wheelchair areas. The hall’s equipment includes a sound-proof screen, 1920x1200 high-definition projector, digital stereo mixing console, and more. The multi-purpose hall provides a venue for performances, special lectures, and study activities and can also be rented by art groups and academic research institutions.
- (5) Ting-yun Bookstore and Wan-ye Bookstore: Located respectively on the 2nd floor of the Main Exhibition Building of the Northern Branch and the 1st floor of the Southern Branch.
- (6) Xianjufu Café and Chiahui Hall: Situated on the 1st floor of the Main Exhibition Building of the Northern Branch, the café serves drinks and light meals. The Chiahui Hall is located on the 1st floor of the Moyun Building at the Southern Branch and provides light meals, drinks, desserts, and more.
- (7) Fu-chun-ju Bistro: Located on the ground floor of the Library Building (the 2nd Exhibition Building), the bistro serves drinks and light meals.
- (8) Zhishan Reception Hall: Located at the entrance of Zhishan Garden, the reception hall serves drinks and light meals.
- (9) Duobaoge and Wanwu Yaji Gift Shops: The NPM has several gift shops located on the basement floor B1 and second floor of the Main Exhibition Hall at the Northern Branch. The NPM Southern Branch also has a gift shop. The NPM items sold include publications by the NPM, artifact reproductions, licensed merchandise, and fine souvenirs.
- (10) Silks Palace Restaurant: As the NPM’s ambassador of Chinese cuisine, the Silks Palace draws inspiration from the NPM artifacts for its designs of dishes and tableware. Thanks to the meticulous efforts of Formosa International Hotels Corporation, the cuisine served is delicious, the service and the atmosphere are pleasant, and the decoration is unique in its modern interpretation of ancient artworks. Visitors and food connoisseurs alike can enjoy the antiquarian designs around them while sampling exquisite delicacies, which convey the richness and range of Chinese cuisine and has earned international praise and acclaim.





其他行政業務  
General Administration



其他行政業務

◆人事業務

本院 107 年度預算員額職員 351 人、駐警 69 人、工友 18 人、技工 47 人、駕駛 3 人、聘用 7 人、約僱 23 人，合計 518 人 ( 如下表 ) 。為健全博物館專業及發揮組織綜效功能考量，本院配合業務情形妥適配置各處室人員職務，以提升員工向心力及工作士氣。107 年度科長級以上人員計 11 人調動 ( 含單位調整及職務調整 ) 、2 人陞遷、2 人退休，異動人數共計 15 人。

機關	職員	駐警	工友	技工	駕駛	聘用	約僱	合計
國立故宮博物院	351	69	18	47	3	7	23	518

註：行政院 107 年 7 月 23 日院授人組字第 1070046991 號函核定。

◆預算執行

(一) 公務預算

1. 歲入預算數 14 億 5,265 萬元，執行結果，決算數 10 億 3,403 萬 7 千元，執行率 71.18%，較預算數短收 4 億 1,861 萬 3 千元，主要係展場門票收入較預期減少所致。

107 年度歲入預決算表				單位：新臺幣千元
科目名稱	預算數	決算數	比較增減	執行率 %
罰款及賠償收入	5,700	5,554	-146	97.44
規費收入	1,243,227	838,098	-405,129	67.41
財產收入	134,233	118,828	-15,405	88.52
營業盈餘及事業收入	65,000	65,000	-	100.00
其他收入	4,490	6,557	2,067	146.04
合計	1,452,650	1,034,037	-418,613	71.18

2. 歲出預算數原列 14 億 8,333 萬元，經動支第二預備金 3,342 萬元，合計 15 億 1,675 萬元，執行結果，決算數 14 億 542 萬 2 千元，執行率 92.66%，較預算數節餘 1 億 1,132 萬 8 千元，主要係新故宮計畫經立法院凍結 1 億元，因未解凍，爰未予支用所致。

107 年度歲出預決算表				單位：新臺幣千元
科目名稱	預算數	決算數	比較增減	執行率 %
一般行政	718,899	716,822	-2,077	99.71
文物研究、展覽與推廣	97,540	93,314	-4,226	95.67
文物徵集與管理	27,298	26,031	-1,267	95.36
南院文物研究、展覽與推廣	68,856	67,138	-1,718	97.51
南院文物徵集與管理	25,131	23,917	-1,214	95.17

科目名稱	預算數	決算數	比較增減	執行率 %
安全管理維護	132,632	131,845	-787	99.41
新故宮計畫	420,340	320,340	-100,000	76.21
故宮南部院區籌建	24,374	24,373	-1	100.00
一般建築及設備	1,680	1,642	-38	97.74
合計	1,516,750	1,405,422	-111,328	92.66

備註：為允當表達本院業務特性及博物館職能，106 年度原以處室為單位訂定工作計畫科目計 14 項，107 年度起改以本院業務計畫為主軸予以整併為 9 項如上科目。

(二) 前瞻基礎建設計畫第 1 期特別預算

歲出預算數 1 億 3,900 萬元，執行結果，決算數 1 億 2,903 萬 5 千元，較預算數減少 996 萬 5 千元，主要係因公開招標之節餘款，爰未予支用所致。

第 1 期歲出預決算表 (106-107 年度)				單位：新臺幣千元
科目名稱	預算數	決算數	比較增減	執行率 %
發展數位文創	139,000	129,035	-9,965	92.83

(三) 故宮文物藝術發展基金

1. 業務總收入 ( 包括銷貨收入、業務外收入 ) 預算數 7 億 6,524 萬 3 千元，執行結果，決算數 6 億 1,790 萬 7 千元，執行率 80.75%，較預算數減少 1 億 4,733 萬 6 千元，主要係來院參觀人數減少所致。

2. 業務總支出 ( 包括銷貨成本、行銷及業務費用、管理及總務費用等 ) 預算數 5 億 7,046 萬 5 千元，執行結果，決算數 5 億 655 萬 9 千元，執行率 88.80%，較預算數減少 6,390 萬 6 千元，主要係銷貨收入減少，其銷貨成本及行銷費用隨同減少所致。

3. 以上業務收支相抵後賸餘決算數 1 億 1,134 萬 8 千元，較預算數 1 億 9,477 萬 8 千元，計減少 8,343 萬元，約 42.83%。

107 年度收支餘絀預決算表				單位：新臺幣千元
科目名稱	預算數	決算數	比較增減	執行率 %
業務收入	713,990	576,953	-137,037	80.81
銷貨收入	713,990	576,953	-137,037	80.81
業務成本與費用	570,465	505,976	-64,489	88.70
銷貨成本	321,790	293,594	-28,196	91.24
行銷及業務費用	233,671	194,270	-39,401	83.14
管理及總務費用	15,004	18,112	3,108	120.71
業務賸餘	143,525	70,977	-72,548	49.45
業務外收入	51,253	40,954	-10,299	79.91
業務外費用	0	583	583	-
業務外賸餘	51,253	40,371	-10,882	78.77
本期賸餘	194,778	111,348	-83,430	57.17

◆廉政成效

（一）推動「故宮薪傳，廉能永續」專案計畫

為使「新故宮計畫」、「前瞻基礎建設計畫」推動順遂，達成預期效益，建立本院人員正確採購規範、廉能觀念與法治素養，俾利執行職務時能有所遵循，於 107 年規劃辦理「故宮薪傳，廉能永續」專案廉政法紀教育訓練實施計畫，使同仁瞭解相關法律規範，深化廉潔及誠信意識。

（二）廉政紀事

序號	日期	紀事摘要
1	03/13	邀請交通部公路總局政風室主任王鎮國擔任講座，講授「公務員貪瀆案例解說 -- 與建構積極興利文化」課程。
2	03/21	本院政風室主任邵雅玲，於本院員工座談會場合，講授「簡介廉政三護目標」課程。
3	03/30	召開「建立訂定底價之正確觀念」預警作為措施研商會議，協助各單位合理訂定底價，以確保採購品質。
4	05/02	邀請具有採購專業之林亮宇律師 ( 曾於政府機關服務超過 13 年 ) 擔任講座，講授「採購案件常見錯誤態樣及實務研析」課程。
5	05/09	邀請法務部廉政署防貪組紀副組長嘉真擔任講座，講授「廉政倫理與行政中立」課程。
6	06/14	邀請本院秘書室發包科唐科長淑華擔任講座，講授「本院採購作業實務」課程 ( 北部院區場次 ) 。
7	06/21	邀請本院秘書室發包科唐科長淑華擔任講座，講授「本院採購作業實務」課程 ( 南部院區場次 ) 。
8	08/20	召開廉政會報，落實廉政業務策進機制，有效協調各單位推動興利防弊措施。
9	12/27	邀請法務部廉政署防貪組紀副組長嘉真擔任講座，范科員佳雯擔任助教，講授「新修正公職人員利益衝突迴避法暨公職人員財產申報法解析與實務案例分享」課程。

（三）陽光法案執行情形

1.107 年 1 月 23 日辦理 106 年度公職人員財產申報實質審查抽籤，依「公職人員財產申報法」及其施行細則規定，本院 106 年度辦理定期申報者計 14 人、到 ( 就 ) 職申報者計 4 人、離 ( 卸 ) 職申報者計 3 人，均於期限內完成申報。

2. 為降低由申報人自行查詢財產資料而有漏報、短報或溢報等申報內容不正確情形，達成零裁罰目標，協助辦理授權介接財產資料，經統計 107 年度定期財產申報人數計 14 人，辦理授權人數計 13 人，辦理授權人數比例達 92.86%。

3.107 年 12 月 27 日辦理「新修正公職人員利益衝突迴避法暨公職人員財產申報法解析與實務案例分享」課程，各處室均有派員參加，辦理成效良好，已使各處室同仁對陽光法案重要內容有更深入之認識，進而發揮協助同仁避免違反法令之效益。

General Administration

Personnel

In 2018, the total number of budgeted staff at the NPM was 351, the employees including 69 security guards, 18 maintenance workers, 47 technicians, 3 drivers, 7 contract-based employees, and 23 contracted workers (see below). The NPM seeks an effective and professional operational system, constantly trying to improve its employees’ morale and level of engagement. In 2018, there were 11 re-appointments above the level of Section Chief (including transfers and position re-appointments), two promotions and two retirements, totaling 15 staff re-appointments.

Organization	Staff	Security Guards	Maintenance Workers	Technicians	Drivers	Contract-based Employees	Contracted Workers	Total
National Palace Museum	351	69	18	47	3	7	23	518

Note: Document No. 1070046991 for the above budgeted staff was as approved by the Executive Yuan on July 23, 2018.

Budget Execution

(1) Official Budget

1. The budget revenue was NT\$1,452,650,000 and the final accounts was NT\$1,034,037,000, making the ratio of final accounts to budget 71.18%. The difference in revenue was NT\$418,613,000, mainly due to the decrease in ticket sales at the Main Exhibition Hall.

2018 Brief Presentation on Analysis of Annual Revenue				Unit: NT\$1,000
Item	Budget	Final Accounts	Difference	Ratio %
Revenue from Fines and Indemnities	5,700	5,554	-146	97.44
Revenue from Fees	1,243,227	838,098	-405,129	67.41
Revenue from Public Properties	134,233	118,828	-15,405	88.52
Surplus of Public Enterprise	65,000	65,000	-	100.00
Revenue from Others	4,490	6,557	2,067	146.04
Total	1,452,650	1,034,037	-418,613	71.18

2. The budgeted expenditure was NT\$1,483,330,000 and, after the transfer of secondary reserve funds of NT\$33,420,000, the total budget expenditure was NT\$1,516,750,000. The final account was NT\$1,405,422,000, making the ratio of final accounts to budget 92.66%. The difference in expenditure was NT\$111,328,000, mainly due to freezing the NT\$100,000,000 budget for the New NPM Project.

2018 Brief Presentation on Analysis of Annual Expenditure Unit: NT\$1,000				
Item	Budget	Final Accounts	Difference	Ratio %
General Administration	718,899	716,822	-2,077	99.71
Artifact Research, Exhibition, and Promotion	97,540	93,314	-4,226	95.67
Artifact Levy and Management	27,298	26,031	-1,267	95.36
Southern Branch Artifact Research, Exhibition, and Promotion	68,856	67,138	-1,718	97.51
Southern Branch Artifact Levy and Management	25,131	23,917	-1,214	95.17
Security System Management and Maintenance	132,632	131,845	-787	99.41
New NPM Project	420,340	320,340	-100,000	76.21
Southern Branch Construction	24,374	24,373	-1	100.00
General Construction Equipment	1,680	1,642	-38	97.74
Total	1,516,750	1,405,422	-111,328	92.66

Note: In order to properly represent the business characteristic of the museum and its functions, 14 work plan items were originally formulated in 2017 and 9 items consolidated (as detailed above) in 2018 with the museum business plan as the main focus.



(2) Prospective Infrastructure Project Phase 1 Special Budget

The annual budget was NT\$139,000,000 and the final accounts was NT\$129,035,000. The difference was NT\$9,965,000, mainly due to the balance of public tenders not used.

2017-2018 Brief Presentation on the Analysis of Phase 1 of Annual Budget				Unit: NT\$1,000
Item	Budget	Final Accounts	Difference	Ratio %
Development of Digital Culture	139,000	129,035	-9,965	92.83

(3) The NPM's Art Development Operation Fund

1. The total final revenue (including sales revenue and non-operating income) was NT\$785,243,000, while the final accounts was NT\$617,907,000. The ratio of final accounts to budget is 80.75%. The difference in revenues was NT\$147,336,000, mainly due to the decrease in the number of visitors to the museum.
2. The total final expenditure (including costs of goods sold, selling expenses, general and administrative expenses, and more) was NT\$570,465,000, while the final account was NT\$506,559,000. The ratio of final accounts to budget is 88.8%. The difference in revenue was NT\$63,906,000, mainly due to the decrease in the sales of goods sold and the resulting decrease in the costs of goods sold and marketing expenses.
3. After offsetting the revenue with costs and expenses, a surplus of NT\$111,348,000 was left this year, which is NT\$83,430,000 lower than the budget of \$194,778,000. The difference is approximately 42.83% of the budget.

2018 Brief Presentation on Analysis of Statement of Income, Expenditure, and Surplus/ Deficit of Operation Funds					Unit: NT\$1,000
Item	Budget	Final Accounts	Difference	Ratio %	
Operating Revenue	713,990	576,953	-137,037	80.81	
Sales Revenue	713,990	576,953	-137,037	80.81	
Operating Costs and Expenses	570,465	505,976	-64,489	88.70	
Costs of Goods Sold	321,790	293,594	-28,196	91.24	
Selling Expenses	233,671	194,270	-39,401	83.14	
General and Administrative Expenses	15,004	18,112	3,108	120.71	
Operating Surplus	143,525	70,977	-72,548	49.45	
Non-Operating Income	51,253	40,954	-10,299	79.91	
Non-Operating Expenses	0	583	583	-	
Non-Operating Surplus	51,253	40,371	-10,882	78.77	
Surplus	194,778	111,348	-83,430	57.17	

Result of Ethical Administration

(1) Promoting the “Sustainable Ethics from One Generation to the Next at the NPM” Project

In order to make the “New NPM Project” and “Prospective Infrastructure Project” successful and achieve their expected benefits, the museum will establish correct procurement standards, low-cost concepts, and law literacy rules for staff, in addition to following the implementation of its duties. In 2018, the NPM carried out the “Sustainable Ethics from One Generation to the Next at the NPM” special project by conducting classes and workshops on operating ethically within the law. This allowed employees to better understand legal boundaries and be more conscious of working with integrity.

(2) Timeline of Ethics-related Affairs

No.	Date	Event Summary
1	03/13	Wang Zhenguo, director of the Political and City Affairs Office of the General Administration of Communications of the Ministry of Communications, was invited to give a lecture on the “Explanation of Civil Servants’ Corruption Cases and Construction of a Culture of Active Profit-Making”
2	03/21	Shao Yaling, Chief of the Civil Service Ethics Office, gave a lecture on “Brief Introduction to the Three Aims of Integrity and Governance” at a staff seminar at the museum.
3	03/30	An early warning of “Establishing the Correct Concept of Setting the Base Price” was convened as a measure to assist each unit to set the base price reasonably, so as to ensure the quality of purchasing.
4	05/02	Attorney Lin Liangyu (who has served in government agencies for more than 13 years) was invited to give a lecture on “Common Mistakes in Purchasing Cases and Practical Analysis”
5	05/09	Jia Zhen, the deputy head of the Agency Against Corruption at the Ministry of Justice, was invited to give a lecture on “Integrity Ethics and Administrative Neutrality.”
6	06/14	Shuhua, Section Chief of the Secretariat and General Affairs Office, was invited to give a lecture on the “Practice of Purchasing Operations in the Museum” (Northern Branch)
7	06/21	Shuhua, Section Chief of the Secretariat and General Affairs Office, was invited to give a lecture on the “Practice of Purchasing Operations in the Museum” (Southern Branch)
8	08/20	The NPM convened a report to implement the policy mechanism for clean government business and effectively coordinated the measures taken by various units to promote profit-making.
9	12/27	Jia Zhen, the deputy head of the Agency Against Corruption at the Ministry of Justice and a teaching assistant were invited to give a lecture on the “New Amendment of Conflict of Interest Avoidance Law and Property Declaration Law Analysis and Sharing of Practical Cases.”

(3) Executing Policies of Transparency

1. On January 23, 2018, the NPM carried out the 2017 sample “Reporting of Government Employee Assets” investigation according to the “Government Employee Asset Reporting Law.” A total of 14 employees were included in the report, with four being new employees and three being ex- or retired employees. All completed the reporting within the required time limit.
2. In order to reduce incorrect reporting, such as under-reporting, making short reports, or overstating when the applicant self-inquires property information, the goal of zero penalty reached and the authorization of property information will be assisted. According to the statistics, there were 14 people in 2018 who made regular property declarations, and there were 13 people who were authorized. The proportion of authorized people is 92.86%.
3. On December 27, 2018, the “New Amendment of the Conflict of Interests of Public Officials and the Analysis of the Law of Public Officials and the Sharing of Practical Cases” was conducted. All the departments were sent to participate and had good results. Colleagues in the various departments have gained a deeper understanding of the important contents of the Sunshine Acts, helping them to avoid violating the law.





大事紀要  
Calendar of Major Events



大事紀要

月份	大事紀要
一月	行政院賴清德院長視察南部院區「國寶館」預定地
	啟動未來六年發展藍圖：「新故宮－故宮公共化帶動觀光產業發展中程計畫（107-112 年）」
	青年發聲實踐年輕化政策：正式成立兒童暨青年事務推動諮詢會
	修正「國立故宮博物院參觀收費標準」
	「大英博物館藏埃及木乃伊－探索古代生活」特展
	舉辦「宋代花箋特展」
	舉辦「戊戌狗年・喜迎上元-南院年度特展」
	舉辦「燈輝綺節－花燈節慶圖特展」
二月	辦理維也納愛樂新年音樂會-全球衛星直播
	2018 臺灣燈會「故宮新媒體藝術展」
	「國寶星遊記」影片首映會
三月	辦理北部院區與南部院區冬令文物研習營
	與俄羅斯普希金博物館及聯合數位文創股份有限公司簽署「悠遊風景繪畫－俄羅斯普希金博物館特展」三方借展合約書
	用光影說故事：故宮小志工創意戲劇導覽成果發表
四月	本院微電影《故事的宮殿：記憶在手心》暖心上映
	本院與臺北醫學大學簽訂合作備忘錄
	舉辦「偽好物－十八世紀蘇州片及其影響」特展
	舉辦「紫砂風潮－傳世器及其他」特展
	「故宮 XJUST IN XX 周裕穎紐約時裝週創作紀實」首映會暨映後座談會
	與國立嘉義特殊教育學校共同主辦「芳心未礙－小探索家的故宮奇幻旅程」身心障礙院外教育推廣活動
五月	舉辦「旭日初昇-嘉義史前文化展」
	舉辦「天香茄楠－香玩文化特展」
	「故宮 fun 電趣－故宮 X 臺電新媒體藝術展」
	本院「郎世寧・到此藝遊」教育巡迴展前進桃園
	與日本東京國立博物館簽署「書聖之後－顏真卿及唐代書法」借展合約書
	「HAND in hand 博物館友善親子跨界論壇」
	本院榮獲 AAM 繆思獎、美國休士頓影展八大獎項
	國內博物館十五館串聯發起友善親子行動
	辦理陳瑞斌鋼琴演奏會
	故宮 × 祥瀧雙品牌合作推出故宮文物巧克力

月份	大事紀要
六月	本院與國立交通大學簽訂合作備忘錄
	舉辦「織路繡徑穿重山-臺灣原住民族服飾精品聯展」
	舉辦「圓滿－《青花柳葉鳥紋盤》修復成果特展」
	亞洲至實現故宮：「千年一問 故宮鄭問大展」隆重登場
	與國立政治大學共同舉辦之「乘風破浪同安船！同安船桌上遊戲工作坊成果暨故宮新媒體藝術展」
	「科技松 Techathon－故宮 X 交大新媒體藝術展」
	與國立成功大學合辦「東南亞多元文化與宗教國際研討會」
七月	舉辦「故宮最強尋寶王」定向體驗活動（北部院區）
	蔡英文總統蒞臨本院南部院區視察聽取新故宮計畫進度簡報
	本院南部院區附屬文教設施興建營運移轉案 (BOT 案) 合意終止
	舉辦「品牌的故事－乾隆皇帝的文物收藏與包裝藝術特展」
	舉辦「杏林春暖－養生醫療趣味書畫展」特展
	舉辦「典藏新紀元－清末民初上海畫壇展」
	舉辦「何處是蓬萊－仙山圖特展」
	與長榮大學協辦國際會議「重新學習人性：因地制宜的文化適應與地球村對人的形塑研討會」
八月	舉辦「迎接 4.0 時代－博物館館長論壇」
	「少年故宮——故宮夏日趴 Summer Party @ NPM!」活動展開
	辦理北部院區與南部院區夏令文物研習會
九月	國內博物館十五館串聯發起友善親子行動，文案視覺獲得 2018 年德國紅點傳達設計獎 (Red Dot Award: Communication Design)
	「織路繡徑穿重山－臺灣原住民族服飾精品展」第二檔開展
	舉辦「實幻之間－院藏戰國至漢代玉器特展」
	與澳洲新南威士藝術博物館簽署「天、地、人－臺北國立故宮博物院珍寶展」借展合約書
	南部院區景觀藝術化可食地景完工
	舉辦定向越野賽「故宮最強尋寶王」（南部院區）
十月	辦理故宮亞洲藝術節：獅城之子-新加坡峇峇娘惹文化特展
	舉辦「百卉清供－瓶花與盆景畫特展」
	舉辦「國寶再現－書畫菁華特展」
	舉辦「花之禮讚－四大美術館聯合大展」
	「動物大觀園 AniMAL: Art, Science, Nature, Society」特展（香港城市大學）
	「清明上河圖－故宮新媒體藝術展」（泰國曼谷河城藝術古董中心）
	舉辦「皇室文物的鑑賞變遷國際學術研討會」
	與中華文化總會日推出《匠人魂故宮篇：歲月修復師》紀錄短片
	《實幻之間－感知世界與物理世界的對話》演講暨影片發表會
	與中華文化總會共同主辦「OPEN DATA 跨界文化之夜：嘻哈故宮」跨界文化展演
	南部院區竹編生命之樹藝術大道完工

月份	大事紀要
十一月	本院與臺灣夏普股份有限公司簽訂合作備忘錄
	舉辦「花事・閒情—品味花器與生活特展」
	「悠遊風景繪畫-俄羅斯普希金博物館特展」開展
	2018 臺中世界花卉博覽會「故宮花蝶館—新媒體藝術展」開展
	與荷蘭阿姆斯特丹國家博物館簽署「亞洲探險記—十七世紀東西交流傳奇」借展合約書
	與日本海杜美術館簽署「亞洲探險記—十七世紀東西交流傳奇」借展合約書
	與大阪市立東洋陶瓷美術館簽署「亞洲探險記—十七世紀東西交流傳奇」借展合約書
	與國立臺灣大學圖書館簽署「亞洲探險記—十七世紀東西交流傳奇」借展合約書
	國際旅展期間赴世貿中心介紹南部院區，並於園區接待新加坡、香港、韓國、歐洲、美洲等地旅行業踩線團
	推出「故宮南院 X 臺中花博」聯名優惠票，並限定於本院南部院區販售
十二月	本院 8K 系列文物影片《轉心瓶篇》首映
	舉辦「亞洲探險記—十七世紀東西交流傳奇」特展
	舉辦「古人掌中書—院藏巾箱本」特展
	與臺南市政府文化局熱蘭遮城博物館簽署「亞洲探險記—十七世紀東西交流傳奇」借展合約書
	「來禽圖—翎毛與花果的和諧奏鳴」開幕記者會



賴清德院長視察故宮南院，期許國寶館與地方共榮。



國立故宮博物院正式成立兒童暨青年事務推動諮詢會。



故宮新春賀獻「國寶星遊記」動畫片 首度結合社群媒體貼圖

## Calendar of Major Events

Month	Event
January	Premier Lai Ching-te of the Executive Yuan inspected national treasures at the Southern Branch
	Launched the blueprint for the next few years (2018-2023)
	Youth Voices Practice Youth Policy: formally established the Children and Youth Affairs Promotion Advisory Council
	Amendment to the NPM Admissions Fees
	“Egyptian Mummies from the British Museum: Exploring Ancient Lives” special exhibition
	“A Special Exhibition of Painting and Calligraphy on Song Dynasty Decorated Paper”
	“Celebrating the Year of the Dog: A Special Exhibition of Festival Themed Collections”
	“Celebrations Lighting Up the Night: A Special Exhibition of Paintings on the Lantern Festival”
	Managing the Vienna Philharmonic New Year Concert: Global live broadcast
February	2018 Taiwan Lantern Festival NPM New Media Art Exhibition
	Premiere of Galaxy Adventures of the NPM Guardians
	Managing the Winter Art Seminar in the Northern and Southern Branch
March	Signed a contract with Russia’ s The Pushkin State Museum of Fine Arts and udnFunLife for a three-party loan exhibition of “Masterpieces of French Landscape Painting from the Pushkin State Museum of Fine Arts, Moscow”
	Storytelling with Light and Shadow: Publication of Creative Drama Guide for Young Volunteers in the NPM
	The museum’ s mini-film Palace Story: Memory in the Palm of the Hand is released
April	NPM signed a memorandum of understanding with Taipei Medical University
	“Fineries of Forgery: ‘Suzhou Fakes’ and Their Influence in the 16 <sup>th</sup> to 18 <sup>th</sup> Century” special exhibition
	“The Phenomenon of Yixing Ware: Treasured Legacy and Beyond” exhibition
	“NPM and JUST IN XX’ s Zhou Yuying New York Fashion Week Creation Documentary” Premiere and Post-reflection Symposium
May	Collaborated with the National Chiayi Special School to organize “Unstoppable Heart: Little Explorers’ NPM Journey” for the education of the physically and mentally disadvantaged
	“The Beginning: A Look at Chiayi’ s Prehistoric Cultures” exhibition
	“Scents to the Heavens: A Special Exhibition on Agarwood and the Culture of Incense”
	“NPM Electric Fun: NPM and Taiwan Power Company New Media Exhibition”
	“Giuseppe Castiglione: Visited in Art” NPM Touring Educational Exhibition in Taoyuan
	Signed a contract with the Tokyo National Museum in Japan for “After the Book of Stories: Yan Zhenqing and Tang Dynasty Calligraphy”
	“Hand in hand: Parent-Child Friendly Museum Cross-Border Forum”
	The NPM won AAM Muse award and six Remi awards at the WorldFest-Houston International Film Festival in the Untied States
	15 Taiwan museums in tandem launch parent-child friendly museum actions
	Managed the Rueibin Chen piano concert
	NPM and Art Source Corporation launched the NPM Cultural Relics I-CHOCO in cooperation



Month	Event
June	The museum signed a memorandum of understanding with National Chiao Tung University
	“Innumerable Efforts on the Art of Clothes: A Joint Exhibit of Taiwan Indigenous Textiles”
	“The Restoration of Blue-and-White Dish with Design of Willow Trees and Birds Special Exhibition”
	Asia to the NPM: “The Legacy of Chen Uen: Art, Life, and Philosophy” exhibition debut
	Co-organized “Brave the Wind and the Waves: Tong-an Ship Board Game Workshop Showcase and the National Palace Museum New Media Art Exhibition” with the National Chengchi University
	“Techathon: The NPMX NCTU New Media Art Exhibition”
	Co-organized the International Conference of Southeast Asian Culture: Exploring Religio-cultural Pluralism: Intercommunion, Localization, Syncretisation and Conflict with the College of Liberal Arts at National Cheng Kung University
	“The King of Treasure Hunter in NPM” the event of Orienteering
July	President Tsai Ing-wen visited the Southern Branch of the NPM to inspect and listen to the progress of the New NPM Project
	Deliberated termination of the construction and transfer of cultural and educational facilities affiliated to the Southern Campus of the NPM (BOT project)
	“Story of a Brand Name: The Collection and Packaging Aesthetics of the Qing Emperor Qianlong” special exhibition
	“Testaments to Healing: Painting and Calligraphy on Healthy Living and Medical Treatment” special exhibition
	“A New Era for the Museum Collection: Shanghai Painting Circles of the Late Qing and Early Republican Period” exhibition
	“Where to Paradise: Picturing Mountains of Immortality in Chinese Art” exhibition
	Co-organized an international conference with Chang Jung Christian University: “Re-Learning to be Human for Global Times: Inculturation and the Shaping of Global Man”
	Hosted the “Embrace the 4.0 Generation of Museums: Academic Forum for Museum Directors ”
August	“The Youth Palace: Summer Party @ NPM!”
August	Conducted the Summer Museum Cultural Relics Seminar in the Northern and Southern Branch
	The 15 national Taiwan museums launched the Friendly Parent-Child Action series. The copywriting visually won the 2018 Red Dot Award: Communication Design.
September	Opened the second part of “Innumerable Efforts on the Art of Clothes: A Joint Exhibit of Taiwan Indigenous Textiles”
	“Betwixt Reality and Illusion: Special Exhibition of Jade from the Warring States Period to the Han Dynasty in the Collection of the National Palace Museum”
	Signed a contract with the Art Gallery of New South Wales in Australia for the “Heaven and Earth in Chinese Art: Treasures from the National Palace Museum” exhibition
	Completion of the “edible landscape” and “artistic landscape” at the Southern Branch
	Organized the Cross-country game “NPM’ s Strongest Treasure Hunter” (Southern Branch)

Month	Event
October	Held the “Sons of the Lion City: A Special Exhibition on Singapore’ s Peranakan Culture” for the NPM Asian Arts Festival
	“Pure Offerings of a Myriad Plants: Paintings on Flower Vase and Potted Scenes” exhibition
	“Another Look at National Treasures: Select Masterpieces of Painting and Calligraphy in the Museum Collection” exhibition
	“Flowers of Immense Charm—A Masterpiece Exhibition by Four Major Museums” exhibition
	“ANiMAL: Art, Science, Nature, Society” Exhibition (City University of Hong Kong)
	“Up the River During Qingming: NPM New Media Art Exhibition” (River City Bangkok, Bangkok, Thailand)
	“The Conversion of Connoisseurship on the Imperial Antiquities Academic Symposium”
	The NPM and the General Assembly of Chinese Culture launched the documentary The NPM Craftsmen: Time Restorer on the same day
	Betwixt Reality and Illusion: Dialogue Between the Perceived World and the Physical World speech and film premiere
	Co-hosted the “OPEN DATA Cross-Border Cultural Night: Hip Hop NPM” performance with the General Assembly of Chinese Culture
November	The bamboo garden of the Southern Branch is completed
	The NPM signed a memorandum of understanding with Sharp Corporation
	“Floral Art for Pleasure: Appreciation of Flower Vessels and Lifestyle” exhibition
	“Masterpieces of French Landscape Paintings from the Pushkin State Museum of Fine Arts, Moscow” exhibition
	2018 Taichung World Flora Exposition “NPM New Media Art Exhibition”
	Signed a contract with the Rijksmuseum in the Netherlands for the “Expedition to Asia: the Prominent Exchanges Between East & West in the 17 <sup>th</sup> Century” exhibition
	Signed a contract with the Umi-Mori Art Museum in Japan for the “Expedition to Asia: the Prominent Exchanges Between East & West in the 17 <sup>th</sup> Century” exhibition
	Signed a contract with The Museum of Oriental Ceramics, Osaka, for the “Expedition to Asia: the Prominent Exchanges Between East & West in the 17 <sup>th</sup> Century” exhibition
	Signed a contract with the National Taiwan University Library for the “Expedition to Asia: the Prominent Exchanges Between East & West in the 17 <sup>th</sup> Century” exhibition
December	During the Taipei International Travel Fair, the museum introduced the Southern Branch at the Taipei World Trade Center and received tourists from Singapore, Hong Kong, Korea, Europe, and the Americas
	Launched the joint ticket of the Southern Branch of the NPM and the Taichung World Flora Exposition and restricted the sale of tickets to the Southern Branch
	Premiere of the NPM’s 8K Film Senes, The Revolving Vase
	“Expedition to Asia: the Prominent Exchanges Between East & West in the 17 <sup>th</sup> Century” exhibition
December	“Books in the Palm of Your Hand: the Kerchief-box Editions in the National Palace Museum Collection” exhibition
	Signed a loan contract with the Fort Zeelandia Museum in Tainan for the “Expedition to Asia: the Prominent Exchanges Between East & West in the 17 <sup>th</sup> Century” exhibition
	Opening ceremony for “Of a Feather Flocking Together: Birds, Flowers, and Fruit in Melodic Harmony” exhibition

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