

Table of Contents 目錄

Foreword 序言	2-3
Introduction from the organiser 主辦方簡介	4-7
International Congress of Maritime Museums 國際海事博物館協會	8-9
Forum Themes 論壇主題	10-11
Programme 節目	12-85
“Shanghai Night” Cocktail Reception 「上海之夜」活動	86
Post-Forum Tour to Shanghai 上海考察活動	87
Organising Committee & Working Group 籌備委員會及工作小組	88-89
Partners & Sponsors 合作 & 贊助	96

Foreword 序言

Dear Friends and Colleagues,

On behalf of the Hong Kong Maritime Museum and the China Maritime Museum, we extend our warmest welcome and heartfelt gratitude to you for attending the First Forum for Asia-Pacific Maritime Culture.

This year marks the 620th anniversary of Zheng He's voyages to the Western Ocean, the 20th anniversary of the Hong Kong Maritime Museum, and the 15th anniversary of the China Maritime Museum. These significant milestones converge to add profound historical depth and cultural significance to this forum. By co-hosting this grand event, our two museums not only pay tribute to a glorious past but also embark on a shared journey towards the future. We firmly believe that the Forum will serve as a vital platform, fostering collaboration, uniting global wisdom, and injecting new energy into the preservation and innovation of maritime culture.

This Forum has received generous support from the International Congress of Maritime Museums (ICMM) and is being held in conjunction with the ICMM Asia-Pacific Regional Meeting. This collaboration highlights the strong connections within the global maritime cultural community and provides a more open and inclusive platform for international exchange. We are delighted to welcome 30 distinguished speakers from 18 countries and regions to explore cutting-edge topics in maritime culture. Particular attention will be given to the opportunities and challenges faced by the Asia-Pacific region in cultural heritage preservation, environmental governance, and sustainable development. These topics concern not only the continuity of history but also the shaping of the future.

The ocean is the cradle of civilisation, a witness to history, and a beacon of hope for the future. Through this Forum, we aspire to build a bridge for dialogue between East and West, encouraging deeper cooperation among nations in the fields of maritime culture and sustainable development. Together, we can explore how to protect our maritime heritage while fostering innovation and vitality for the future.

To enrich participants' experience, we have specially arranged a two-day post-forum programme in Shanghai. This will include cultural visits and professional exchanges, broadening horizons and leaving participants with valuable insights and cherished memories.

The Forum for Asia-Pacific Maritime Culture is a meaningful beginning—a significant gathering for the global maritime cultural community. We warmly invite you to join this intellectual and cultural feast alongside experts, scholars, and cultural leaders from around the world. Your presence will not only enhance the Forum but also contribute to the advancement of global maritime culture.

Yours faithfully,

Richard Kendall

Director & Chief Executive
Hong Kong Maritime Museum

Zhao Feng

Director General
China Maritime Museum

尊敬的朋友們、同仁們：

謹代表香港海事博物館與中國航海博物館，向各位蒞臨首屆「亞太海事文化論壇」的嘉賓致以熱烈歡迎和誠摯感謝！

今年，鄭和下西洋 620 週年、香港海事博物館建館 20 週年與中國航海博物館建館 15 週年交匯於此，為本次論壇注入深厚的歷史底蘊與文化意義。兩館攜手舉辦這一盛會，不僅是對輝煌歷史的致敬，更是向未來揚帆啟航。我們深信，首屆「亞太海事文化論壇」將以海事文化為紐帶，匯聚智慧，促進合作，為文化傳承與創新注入新動力。

本次論壇得到了國際海事博物館協會 (ICMM) 的鼎力支持，並聯合舉辦 ICMM 亞太地區年度會議。這一合作彰顯了國際海事文化領域的緊密聯繫，也為全球化交流提供了更開放、包容的平台。本次論壇吸引了來自 18 個國家和地區的 30 位演講嘉賓，共同探討海事文化的前沿議題，尤其關注亞太地區在文化遺產保護、環境治理及可持續發展方面的機遇與挑戰。這些議題既關乎歷史的延續，更關乎未來的構建。

海洋是文明的起點，歷史的見證者，也是未來的希望所在。我們希望通過此次論壇，搭建中西交流的橋樑，推動各國在海事文化與可持續發展領域深化合作，共同探索在保護海洋歷史的同時，為未來注入更多創新與活力。

為豐富參會體驗，我們特別策劃了為期兩天的會後活動，涵蓋上海的文化探訪與專業交流。這些活動將拓寬視野，增添收穫，為各位留下難忘的回憶。

首屆「亞太海事文化論壇」是一個意義深遠的開端。誠邀各位與來自世界的專家、學者及文化領袖攜手，共同探討海洋文化的傳承與創新。您的參與將為論壇增添光彩，也為推動全球海事文化的發展貢獻智慧與力量。

此致

敬禮！

簡德恆

香港海事博物館館長

趙峰

中國航海博物館館長

Hong Kong Maritime Museum

**Connecting East and West;
Connecting history and the future;
Connecting people and the sea.**

The Hong Kong Maritime Museum (HKMM) is an independent, non-profit registered charity founded by members of the Hong Kong shipping industry, supported by the business community, individuals and the Hong Kong SAR Government. As a cultural institution, we are dedicated to showcasing and preserving the maritime heritage and contemporary marine environment of Hong Kong and the South China Sea.

The galleries are divided into three main themes: a broad narrative of Chinese maritime history; a detailed look at aspects of Hong Kong's maritime story; and the importance of looking after our marine environment that promotes awareness and sustainability through the lens of Hong Kong. This is supported by an active school and community education programme.

Rooted in China, but looking to the world, we aim to inspire people's appreciation of their relationship with the sea. By connecting East and West, maritime cultural heritage and sustainable ocean development, we delve into the profound ties between people and the sea. Through our rich exhibitions and educational programmes, we hope to cultivate public passion and respect for maritime culture and promote the sustainable development of the marine environment.



**連接東方與西方；
連接歷史與未來；
連接人類與海洋。**

香港海事博物館

香港海事博物館是一家非牟利的獨立註冊慈善團體，由香港航運業界人士創立，並且得到商界、私人機構和香港政府的全力支持。作為文化機構，我們致力於展示和保護香港及南中國海的海洋遺產與當代海洋環境，立足中國，放眼世界，啟發人們欣賞並理解與海洋的關係。

博物館展覽廳分為三大主題：中國海事文化、香港海事故事及海洋科學技術，推廣環保意識與可持續發展。此外，學校與社區教育計劃不但鼓勵公眾了解香港海事遺產，更促進他們對海事文化的學習與參與。我們通過連接東方與西方、海事文化遺產與海洋可持續發展，深入探索人類與海洋之間的深厚聯繫。通過豐富的展覽和教育項目，我們希望激發公眾對海洋文化的熱愛與珍惜，共同推進海洋環境的保護與可持續發展。

Website 網站



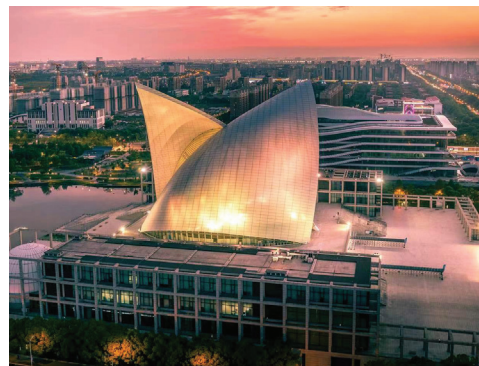
China Maritime Museum

China Maritime Museum is a national maritime museum co-constructed by the Ministry of Transport of the People's Republic of China and the Shanghai Municipal People's Government. It serves as a platform to spread the brilliant maritime civilisation and fine traditions of the Chinese Nation, foster international exchange in navigation, cultivate extensive young peoples passion for maritime industry, and cultivate a maritime atmosphere for Shanghai International Shipping Center.

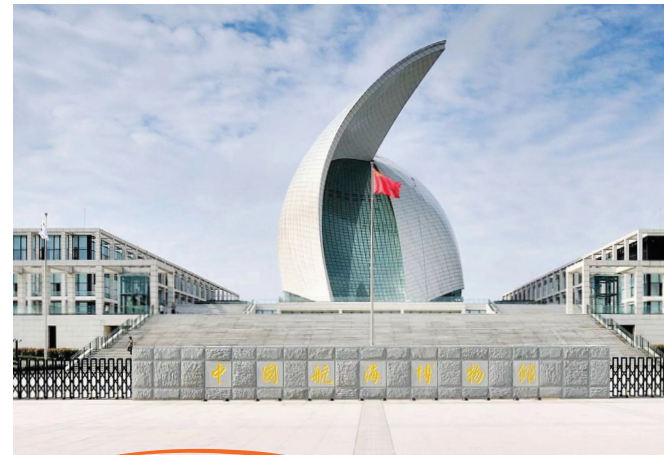
Officially opened on July 5, 2010, China Maritime Museum has a total floor area of 45,424m² and an indoor display area of 21,000m². With "navigation" as the main theme and "wide collection" as the basis, it is divided into six exhibition halls: Hall of Chinese Navigation History, Hall of Ships, Hall of Navigation and Ports, Hall of Maritime Affairs and Sea Safety, Hall of Seafarers and Hall of Navy, as well as two specific exhibition zones, namely, Hall of Ocean and Marine Sports & Recreation Zone. In addition, the

Museum also has a spherical planetarium and a 4D Movie Theatre, supporting its functions in cultural relics collecting, academic research, social education, and popularising exhibitions and science.

**Promote Maritime Culture;
Spread Chinese Civilisation**



**弘揚航海文化，
傳播華夏文明**



中國航海博物館

中國航海博物館是經中華人民共和國交通運輸部和上海市人民政府共同建造的國家級航海專題博物館，旨在弘揚中華民族燦爛的航海文明和優良傳統，構建國際航海交流平臺，培養廣大青少年對航海事業的熱愛，營造上海國際航運中心的文化氣氛。

中海博於2010年7月5日正式對外開放，建築面積45,424平方米，室內展覽面積21,000平方米。館內以「航海」為主題，「博物」為基礎，分設航海歷史館、船舶館、航海與港口館、海事與海上安全館、海員館、軍事航海館六大展館，海洋展區、航海體育與休閒兩個專題展區，並建有天象館、4D影院，涵蓋文物收藏、學術研究、社會教育、陳列展示等功能。



Website 網站 WeChat 微信



International Congress of Maritime Museums

國際海事博物館協會

The International Congress of Maritime Museums (ICMM) is a vibrant global network of over 200 organisations and individuals dedicated to maritime heritage, from all continents of the world. ICMM connects maritime museums worldwide to preserve maritime culture, inspire ocean stewardship, and empower members as cultural leaders safeguarding our shared maritime heritage.

Our Activities

Every two years, ICMM holds a major conference – or “Biennial Congress” – in a different host maritime museum across the world – recently in the Netherlands, Canada, Sweden and Chile. In 2015 the ICMM Congress was held at the Hong Kong Maritime Museum, and it’s great to be back for this regional maritime heritage conference, the 2025 Forum for Asia-Pacific Maritime Culture, which we are delighted to support.

Our Biennial Congresses include talks, workshops, discussions, and site that cover a variety of important issues of contemporary concern to maritime museums. Friendly and inclusive after-hours sessions and excursions add to the strength of professional networking contacts formed at the conferences. ICMM provides bursaries to assist with attendance for those without financial resources. The next Biennial Congress will be held in Sydney, Australia on 13-18 September 2026 and we would love to see you there!

ICMM also disseminates and promotes the activities of member museums and organisations through our communications channels. We also support the promotion and enhancement of professional standards and sharing of expertise through our specialist sub-committees (maritime archaeology, ocean sustainability, and historic ships).

Current Projects

The Maritime Refugee Initiative brings together museums with refugee boats and other maritime refugee material to explore how to best preserve and interpret this material for our audiences. The Global Maritime Histories Project is a major 6-year initiative with significant funding from Lloyd's Register Foundation, a charitable foundation in the UK. It provides opportunities for ICMM members, particularly those from the “Global South”, to apply for funding to support projects that either a) involve historical or contemporary research or b) promote maritime cultural heritage capacity-building or network-development. One round of funding is already underway, and applications for the second round of funding will open in October 2025. Subscribe to our newsletter to receive updates on this exciting opportunity!

ICMM Membership

Our network is growing rapidly, with new members in South America, Africa and Asia, and we’re keen to expand further to spread the benefits of being an ICMM member. It’s very easy to apply for ICMM membership, with a simple form to complete online. We have three categories: Full (for maritime museums), Associate (for individuals) and Affiliate (for other types of non-museum organisations and networks involved in maritime heritage). The membership fees (for Full Members) are on a sliding scale according to institutional revenue.

Please contact us for questions:
如有問題，請隨時與我們聯絡：
sarcher@rmg.co.uk
fgreer@rmg.co.uk

Do follow us on LinkedIn or
subscribe to our regular
e-newsletter to find out more.

請在 LinkedIn 上關注我們，或訂閱我們
的電子通訊，以獲取更多資訊。



國際海事博物館協會 (ICMM) 是一個充滿活力的全球網絡，匯聚了來自世界各大洲，合共 200 多個組織和個人成員，致力於海事文化遺產的保育。ICMM 連接全球的海事博物館，旨在保護海事文化，激發對海洋的關懷，並希望會員成為文化領袖，共同守護我們共享的海事文化遺產。

我們的活動

ICMM 每兩年舉辦一次重要會議，或稱「雙年會議」，每次會議在世界各地不同的海事博物館舉行，近年曾於荷蘭、加拿大、瑞典及智利舉辦。ICMM 雙年會曾於 2015 年在香港海事博物館舉行，而本屆 2025 年亞太海事文化論壇能夠回到香港，我們深感榮幸並樂於支持。雙年會內容涵蓋演講、工作坊、討論會及實地考察，聚焦當代海事博物館所關注的重要議題。會後的友好交流和參訪活動進一步加強了會議期間建立的專業網絡聯繫。ICMM 也提供經濟援助，協助經濟困難的成員參與會議。下一屆雙年會將於 2026 年 9 月 13 日至 18 日在澳洲悉尼舉行，我們期待您的參與！ICMM 亦透過其不同資訊渠道，廣泛推廣會員博物館及組織的活動，提升專業標準與共享專業知識。其專門分委會涵蓋海事考古、海洋環境與歷史船舶等領域，致力促進專業交流與合作，共同推動海事文化的發展與保存。

當前計劃

「海事難民計劃」匯聚了擁有難民船隻及其他海事難民相關資料的博物館，共同探討如何保存與詮釋這些資料，為觀眾提供更好的體驗。「全球海事歷史計劃」是一項為期六年的重大項目，獲得英國勞氏基金會 (Lloyd's Register Foundation) 的資助。該計劃為 ICMM 會員，特別是來自「南半球」的成員，提供資金以支持以下兩類項目：一是涉及歷史或當代研究；二是促進海事文化遺產能力建設或網絡發展。目前，第一輪資助申請正在審批當中，第二輪申請將於 2025 年 10 月開放。訂閱我們的電子期刊，以獲取該項目最新消息！

ICMM 會籍

ICMM 網絡正迅速擴展，新增會員來自南美洲、非洲及亞洲。我們計劃進一步擴展，讓更多人享受成為 ICMM 會員後的好處。申請成為 ICMM 會員非常方便，只需在網上填寫一份簡單的申請表。我們分別設有三種會員：正式會員（適用於海事博物館）、非正式會員（個人會員）及附屬會員（適用於其他從事海事文化遺產工作的非博物館組織）。正式會員的會費根據機構收入採用分級收費標準。



ICMM Projects 計劃詳情



ICMM Membership 會籍詳情



The Legacy of Zheng He in a Global Context: The Intersection of Maritime Trade, Technology, and Culture In The Asia-Pacific
全球視野下的鄭和遺產：亞太海上貿易、技術與文化的交匯



Explore how maritime trade has evolved since the era of Zheng He, and how technological advancements and cultural exchanges have shaped today's maritime ecology.

探索鄭和時代以來，亞太地區海上貿易的演變，技術進步與文化交流如何塑造今日的航海生態。

Preservation and Transmission of Maritime Heritage: The Resilience of Vulnerable Cultures
海事遺產的保護與傳承：脆弱文化的堅韌之路



Focus on effective strategies for preserving and utilising both tangible and intangible maritime heritage in the Asia-Pacific region, particularly those cultural traditions at risk of disappearing.

聚焦如何有效保護和利用亞太地區的有形與無形海事遺產，特別是那些瀕臨消失的海事文化與傳統。

Tales from the Deep: Underwater Archaeology and Global Cultural Connections
深海的故事：水下考古與全球文化的連接



Reveal how discoveries in underwater archaeology in the Asia-Pacific region reflect the historical regional contexts of global trade and cultural exchange.

揭示亞太地區水下考古發現如何反映全球貿易與文化交流的歷史脈絡。

Ports and Society: Cultural Interactions and Maritime Community Dynamics
港口與社會：文化交融與海事社區的互動



Examine the multifaceted influences and interactions between maritime communities and societal cultures throughout the history of Asia-Pacific ports. 研究亞太地區港口歷史中，海事社區與社會文化之間的多重影響與相互作用。

Marine Science Through a Cross-Cultural Lens: Future Sustainability and the Role of Museums
跨文化視野的海洋科學：可持續性的未來與博物館的角色



Investigate differing perspectives on marine science, conservation, and sustainability from Eastern and Western viewpoints, and how maritime museums can serve as bridges in curation and education.

探討東西方在海洋科學、保護與可持續性方面的不同見解，以及海事博物館如何發揮策展與教育的橋梁作用。

The Mission of The Maritime Industry: Promoting Environmental Protection and Sustainable Development Practices
海事行業的使命：推動環境保護與可持續發展的實踐



Promoting environmental protection and sustainable development practices. Analyse how the maritime industry actively supports and promotes marine environmental protection to shape a sustainable future.

分析海事行業如何積極支持與促進海洋環境保護，塑造可持續發展的未來。

Programme 節目

Day 1 第一天 23.09. 2025	09:00 - 09:30	Opening Ceremony & Welcome Speeches 開幕儀式及致歡迎辭
	09:30 - 10:30	Keynote Speeches 主旨演講
	11:00 - 12:30	Panel 論壇 1 Global View of Underwater Archaeology 水下考古對話：連結世界的深海遺產
	14:00 - 15:30	Panel 論壇 2 The Legacy of Zheng He in a Global Context 全球視野下的鄭和遺產：亞太海上貿易、技術與文化的交匯
	16:00 - 17:30	Panel 論壇 3 Ports & Society 港口與社會：文化交融與海事社區的互動
	17:30 - 18:00	Special Panel 專題論壇
Day 2 第二天 24.09. 2025	09:00 - 10:30	Panel 論壇 4 Marine Science & Sustainability 海洋科學：可持續性的未來與博物館的角色
	11:00 - 12:30	Panel 論壇 5 Preservation and Transmission of Maritime Heritage 海事遺產的保護與傳承：脆弱文化的堅韌之路
	14:00 - 15:30	Panel 論壇 6 Cross-Cultural Perspectives: Museum Education 跨文化視野：博物館教育的實踐與反思
	16:00 - 17:30	Panel 論壇 7 Underwater Archaeology: Case Studies 深海故事：水下考古案例研究

End of Forum 論壇閉幕

Opening Ceremony & Welcome Speeches 開幕儀式及致歡迎辭

Day 1 第一天 23.09.2025

09:00 – 09:30

Opening Ceremony & Welcome Speeches 開幕儀式及致歡迎辭



WONG Sai Fat 王世發

Director of Marine
Marine Department
海事處處長



JIN Xiao 金曉

Inspector II (Deputy Director General Level)
Shanghai Municipal Transportation Commission
上海市交通委員會二級巡視員



Richard KENDALL 簡德恆

Director and Chief Executive
Hong Kong Maritime Museum
香港海事博物館館長



ZHAO Feng 趙峰

Director General
China Maritime Museum
中國航海博物館館長

Keynote Speech 主旨演講

Moderator 主持人



Zefeng YOU 尤澤峰

Deputy Director (Commercial & Development),
Hong Kong Maritime Museum (Hong Kong, China)
香港海事博物館副館長（商務及業務發展）（中國香港）

Zefeng You is the Deputy Director of the Hong Kong Maritime Museum. He has established a strong connection with maritime museums since completing his studies in the UK and has held several esteemed positions, including Researcher at the Zhedong Maritime Folk Culture Museum, Deputy Director of the Institute of Ancient Chinese Ships, and Director of the Sailing for More Maritime Museum in Ningbo. Since 2017, Zefeng has been an elected member of the Executive Council of the International Congress of Maritime Museums (ICMM) and was the Chair of the ICMM 2024 Congress Programme Committee. He also holds an MBA degree.

尤澤峰目前擔任香港海事博物館副館長。在英國完成學業後，他從事海事博物館的工作建立了緊密聯繫，並先後擔任浙東海事民族博物館研究員、寧波寶德中國古船研究所副所長及寧波行舟致遠海事博物館館長等多個重要職務。自 2017 年起，澤峰為國際海事博物館協會(ICMM) 執行委員會成員，並擔任 ICMM 2024 年協會項目委員會主席。此外，他亦取得工商管理碩士學位。



Kristen GREENAWAY

President, International Congress of Maritime Museums
President & CEO,
Chesapeake Bay Maritime Museum (USA)
國際海事博物館協會主席
切薩皮克灣海事博物館執行長與行政總裁（美國）

Kristen Greenaway serves as President & CEO of the Chesapeake Bay Maritime Museum (CBMM) in St. Michaels, Maryland, USA, and currently holds the position of President of the International Congress of Maritime Museums (ICMM). Under her leadership, CBMM has strengthened its role as a premier cultural institution dedicated to preserving and interpreting the maritime heritage of the Chesapeake Bay region.

Her distinguished service to the maritime heritage community has earned significant recognition. Greenaway is the first maritime museum leader to receive the National Maritime Historical Society's Distinguished Service Award, an honour previously bestowed on some of the world's most renowned mariners.

In her role as ICMM President, Greenaway leads an international organisation dedicated to advancing maritime museums worldwide, fostering collaboration and best practices among maritime cultural institutions across the globe. Her leadership extends the museum's influence beyond regional boundaries, contributing to the preservation and interpretation of maritime heritage on an international scale.

Kristen Greenaway 是美國聖邁克爾斯切薩皮克灣海事博物館 (CBMM) 執行長與總裁，現任國際海事博物館協會 (ICMM) 主席。在她的領導下，切薩皮克灣海事博物館進一步鞏固了作為切薩皮克灣地區海事文化遺產保護與詮釋的頂尖文化機構的地位。Greenaway 在海事文化遺產領域的卓越貢獻獲得了高度認可。她是首位榮獲美國國家海事歷史學會 (National Maritime Historical Society) 「傑出服務獎」的海事博物館領導者，該獎項此前多次授予世界著名的航海家。身為國際海事博物館協會主席，Greenaway 領導 ICMM 致力於推動全球海事博物館的發展，促進各國海事文化機構之間的合作與實踐。其領導力不僅拓展了博物館的區域影響力，也為海事遺產在國際範圍內的保護與詮釋做出了重要貢獻。

Global Maritime Museums: Bridges Across Oceans— The Role and Responsibilities of Global Maritime Museums

全球海事博物館：連接海洋的橋樑—— 全球海事博物館的角色與職責

In her presentation, Kristen Greenaway examines maritime museums as cultural bridges connecting civilisations across oceanic boundaries. These institutions serve simultaneously as local community anchors and global connectors interpreting universal maritime experiences.

The presentation explores four key responsibilities: serving as cultural bridges between diverse seafaring traditions; preserving maritime heritage through physical and digital means; advocating for ocean conservation; and facilitating international cooperation through cultural diplomacy. Modern maritime museums have evolved beyond celebrating naval victories to acknowledge complex histories including slavery and migration, creating more inclusive narratives. Drawing on examples from the International Congress of Maritime Museums' (ICMM) global network, including ICMM's 2024 congress with 197 delegates from 36 countries, Greenaway demonstrates how collaborative exhibitions and research projects create opportunities for cultural diplomacy that transcends political boundaries.

Greenaway concludes by positioning maritime museums as essential advocates for ocean protection and global cooperation, arguing their success should be measured by their contribution to creating a more environmentally conscious and interconnected global community capable of addressing twenty-first century maritime challenges.

Kristen Greenaway 探討海事博物館作為文化橋樑，如何跨越海洋界限連結不同文明。這些機構既是地方社區的核心支柱，同時也是全球連結者，詮釋普世的海事經驗。是次分享聚焦於海事博物館的四項主要職責：作為多元航海傳統的文化橋樑、透過實體及數碼化方式保育海事文化遺產、積極推動海洋保育及利用文化外交推動國際合作與交流。現代海事博物館已突破傳統慶祝海軍勝利的內容，更廣泛地認知包括奴隸與移民等錯綜複雜的歷史，建構更具包容性的敘事。

通過引用國際海事博物館協會 (International Congress of Maritime Museums, ICMM) 建立全球網絡的多個案例。例如，於 2024 年舉行、聚集了 36 個國家、197 位參加者的 ICMM 大會，Greenaway 將展示合作展覽與研究項目如何創造突破政治界限的文化外交。海事博物館身為海洋保護與國際合作的重要倡導者，其成功應以能否促進建構環境意識、連結全球社群應對二十一世紀的海事挑戰為標準。



AN Laishun 安來順

Chairman, The Asia Pacific Alliance of
International Councils of Museums,
Vice President, The China Museums Association
Professor, Shanghai University (China)
國際博協亞太地區聯盟主席
中國博物館協會副理事長
上海大學教授 (中國)

An Laishun is a Professor and PhD Supervisor at the School of Cultural Heritage and Information Management, Shanghai University, specialising in cultural heritage and museum studies with decades of scholarly leadership. He holds concurrent roles as Vice President of the Chinese Museums Association, Chairman of the International Council of Museums Asia-Pacific Alliance (ICOM-ASPAC), and Director of the ICOM International Museum Research and Exchange Centre (ICOM-IMREC), Guest Researcher at the Palace Museum Academy, External Expert Advisor to the National Museum of China, and Chair of the Board of Zhejiang Museum of Natural History.

安來順是上海大學文化遺產與信息管理學院教授、博士生導師。長期從事文化遺產與博物館研究，兼任中國博物館協會副理事長、國際博協亞太地區聯盟主席、國際博協研究中心主任、故宮學院客座研究員、中國國家博物館館外特邀專家、浙江自然博物院理事長。

Exploring the Multiple Values and Sustainability of Maritime Cultural Heritage 海洋文化遺產的多重價值及其可持續性的探討

The perception of cultural heritage is an evolutionary process. Over the past 50 years, the concepts, typology and value of cultural heritage have been endowed with new breadth and depth, reflecting an understanding, respect and emphasis on integrity, diversity and inclusion of cultures. Discussions on issues related to the values of maritime heritage stand as one of the representative theoretical reflections. The United Nations 2030 Sustainable Development Goals (SDG) represent humanity's most ambitious vision for the environment, economy, society, and culture. The protection, research, interpretation and dissemination of the multiple values of maritime cultural heritage are crucial forces in the sustainable development process, with maritime museums playing a particularly significant role.

文化遺產的認知是一個進化的過程。過去 50 多年，文化遺產的概念、類型及價值被賦予了新的廣度和深度，反映了人們對文化整體性、多樣性和包容性的理解、尊重與強調，關於海事文化遺產價值及相關議題的討論，乃具代表性之理論反思之一。聯合國 2030 可持續發展目標 (SDG) 是人類在環境、經濟、社會及文化領域最雄心勃勃的願景。海事文化遺產多重價值的保護、研究、闡釋和傳播，是可持續發展進程的重要參與力量，其中海事博物館發揮著特殊的作用。

Day 1 第一天
23.09.2025

11:00 - 12:30

Panel 1 : Global View of Underwater Archaeology 論壇 1：水下考古對話：連結世界的深海遺產

While another panel focuses on specific case studies to illustrate what can be learnt from wrecks, this panel takes a global view. It promotes the idea of local involvement to encourage better care for shipwrecks across the Asia Pacific region, as well as how the network of shipwrecks provides important evidence of the Maritime Silk Road. The international scope of this maritime trade is demonstrated by the combination of shipwrecks, port histories and evidence of trade goods that help our understanding of historical maritime commerce and cross-cultural interaction through the lens of archaeological discovery.

本環節採取全球性的視角解讀水下考古。亞太地區水下考古倡導地方社區參與，協助妥善保育沉船及文物，並探討沉船網絡如何提供「海上絲綢之路」的重要研究證據。透過沉船遺址、港口歷史及貿易貨物證據的綜合分析，展現亞太地區國際化的海洋貿易，並藉由考古發現深化我們對歷史海洋商貿及跨文化互動的理解。

Moderator 主持人



Jeremy MICHELL 麥杰睿

Deputy Director (Curatorial & Education),
Hong Kong Maritime Museum (Hong Kong, China)
香港海事博物館副館長 (策展及教育) (中國香港)

Jeremy Michell worked at the National Maritime Museum, Greenwich, for 22 years, seven of which were as a Senior Curator managing a team of curators. He joined the Hong Kong Maritime Museum in October 2024 as the Deputy Director responsible for the Curatorial and Education departments. He has experience of working with a diversity of collections including ship technical drawings, historical photographs, and polar equipment and relics. Jeremy Michell has worked on a number of exhibitions and permanent galleries, and has written and edited books relating to polar exploration, ships' figureheads and photographic collections.

麥杰睿曾在英國格林威治國家海事博物館工作 22 年，其中 7 年擔任高級策展人，負責管理策展團隊。自 2024 年 10 月起，他加入香港海事博物館，任職副館長，主管策展及教育部門。他具備豐富藏品管理經驗，包括船舶技術製圖、歷史照片，以及極地裝備與文物。他曾參與多個展覽及常設展廳的策展工作，並撰寫及編輯有關極地探險、船首雕像及攝影藏品等主題的書籍。

JIANG Bo 姜波

Professor, Institute of Cultural Heritage, Shandong University (China)
山東大學特聘教授 (中國)

Topic 題目 Underwater Archaeology and Maritime Silk Road
水下考古與「海上絲綢之路」

Sarah WARD 吳德塞

Professor, Maritime Archaeology and Underwater Cultural Heritage, Dalian Maritime University (China)
大連海事大學航海歷史與文化研究中心海事考古學教授 (中國)

Topic 題目 Establishing the Asian Underwater Cultural Heritage Association
(AUCHA): A Participatory Approach
亞洲水下文化遺產協會的成立：參與式方法的研究

XIN Lixue 辛禮學

Director, China (Hainan) South China Sea Museum (China)
中國 (海南) 南海博物館館長 (中國)

Topic 題目 Chinese Practice and Prospects of Deep-Sea Archaeology — Taking the Shipwrecks on the Northwest Slope of the South China Sea as Examples
深海考古的中國實踐與展望——以南海西北陸坡一、二號沉船為例



JIANG Bo 姜波

Professor, Institute of Cultural Heritage,
Shandong University (China)
山東大學特聘教授 (中國)

Jiang Bo is a professor from the Institute of Cultural Heritage of Shandong University. Prof Jiang currently acts as a professor in the fields of Maritime Archaeology, as well as Han-Tang period Archaeology and World Heritage. He got his PhD from Graduate School of Chinese Academy of Social Sciences (CASS) in 2001. As a field archaeologist, he worked in the Institute of Archaeology of CASS from 1992 to 2012, then, he moved to the National Center of Underwater Cultural Heritage to act as the Director of Underwater Archaeological Institute from 2013 to 2020. In 2020, he was appointed as an Honorary Professor at Shandong University. Prof Jiang published a series of books and articles on the study of ancient capital sites, maritime archaeology and world heritage, including: *A Study on Ceremonial Architectures of Han-Tang Period*; *The Archaeological Discovery and Research of Ancient Chinese Capital (cooperated)*; *Seaports, Shipwrecks, and Trade Cargoes: an archaeological perspective on Maritime Silk Route*; *Family Linage and Ethnic Transition of the Doulu Famil*. Currently, Prof Jiang acts as the Vice-President of the International Council on Monuments and Sites (ICOMOS) and Vice-president of Chinese Association of Oversea Relationship Studies. Prof Jiang was also invited to act as visiting scholar to Harvard University (2002-2003;2007-2008) and National Gallery of Arts of USA (2006).

姜波博士是山東大學特聘教授，兼任中國古跡遺址理事會 (ICOMOS-CHINA) 副理事長、中國海交史研究會副會長。曾任國際古跡遺址理事會 (ICOMOS) 副主席。國家「萬人計劃」哲學社會科學領軍人才。曾先後任職於中國社會科學院考古研究所、中國文化遺產研究院、國家文物局水下文化遺產保護中心。美國哈佛大學、美國國家美術館訪問學者。主要研究領域為漢唐考古、海洋考古與世界遺產研究。曾主持或參加中國沙特合作塞林港遺址、隋唐洛陽城遺址、漢長安城桂宮遺址考古發掘工作，參與泉州古城、良渚遺址、雲南景邁山普洱茶和北京中軸線申遺工作。

Underwater Archaeology and Maritime Silk Road 水下考古與「海上絲綢之路」

The Maritime Silk Route (MSR) is the traffic channel between the East and West civilisations. Monsoon climate, ocean currents, geographical environment, and natural resources are the influencing factors for maritime navigation. Seaport sites, shipwrecks and maritime cargoes mainly set up the research foundation in this typical field.

Since the second half of the twentieth century, the rise of underwater archaeology provides rich archaeological materials of MSR research, particularly for the study of communications among different ethnic groups, language families, and religions.

Based on unique study cases like the Quanzhou Seaport, the Nanhai I Shipwreck, and the Longquan Celadon pot with a lotus lid, this presentation analyses the features of MSR through the dissecting of the seaports, shipwrecks and maritime trade objects. This study can be viewed as an archaeological method to interpret the historical picture of the MSR.

「海上絲綢之路」是東、西方文明海上交流的通道。季風、洋流、地理環境和經濟資源是影響海上交流的重要因素，港口、沉船和海洋貿易品則是考古學家研究「海上絲綢之路」的著力點。二十世紀下半葉水下考古的興起，為探究「海上絲綢之路」上的族群、語言和宗教交流，提供了十分豐富的考古實物資料。本文綜述了有關「海上絲綢之路」的考古發現與研究，對應於港口、沉船與海洋貿易品的考古成果，分別以泉州港遺址、南海一號沉船、龍泉窯荷葉蓋罐作了重點介紹，從考古學的視角解讀「海上絲綢之路」的歷史面貌。



Sarah WARD 吳德塞

Professor, Maritime Archaeology and Underwater Cultural Heritage, Dalian Maritime University (China)
大連海事大學航海歷史與文化研究中心海事考古學教授(中國)

Establishing the Asian Underwater Cultural Heritage Association (AUCHA): A Participatory Approach 亞洲水下文化遺產協會的成立：參與式方法的研究

The Asian Underwater Cultural Heritage Association (AUCHA) is a newly established organisation that addresses pressing regional challenges and advocates for enhanced Underwater Cultural Heritage (UCH) management in Asia. Grounded in emergent dialectical pluralism, framed by pragmatic inter-contextual relativism, and underpinned by a triangulation of institutional entrepreneurship, transnational advocacy networks, and postcolonial theories, this presentation examines AUCHA's establishment. It describes the key drivers and illustrates how regionally driven stakeholder engagement and bottom-up participatory processes can reshape regional advocacy, collaboration, and governance structures to amplify the voices of Asian communities, redefine UCH governance frameworks in response to the region's unique challenges, and address the limitations of existing frameworks, such as the 2001 UNESCO Convention. AUCHA's community-based participatory mixed-methods action research approach to co-creation has proven to enhance legitimacy and resource mobilisation, foster innovative decision-making, and ensure that marginalised voices, including those of local and Indigenous communities, are integrated into UCH advocacy and governance strategies. AUCHA's establishment represents a paradigm shift in regional cooperation. It offers transferable insights for sustainable UCH preservation while highlighting the importance of context-based, culturally sensitive, and inclusive processes that resonate with Asia's regional diversity.

Sarah Ward is Dalian Maritime University's first Professor of Maritime Archaeology and Underwater Cultural Heritage. Educated at the Universities of Southampton and Southern Queensland, she is an internationally recognised, Asia-capable Australian expert with a 24-year career in maritime, coastal, and underwater cultural heritage. Ward's work emphasises collaborative, transformative, systems-based partnership approaches to the investigation, preservation and management of Asia's submerged legacy, enhancing the connection between people and the sea while advancing the UN Sustainable Development Goals and Ocean Decade actions. She is the Executive Director of the Asian Underwater Cultural Heritage Association, Consultant Foreign Expert to China's National Centre for Archaeology, Co-Director of the China-Cambodia Underwater Cultural Heritage Cooperation, and Chair of the Asian Regional Underwater Cultural Heritage Workshop series. Based in China since 2018, Sarah is a sought-after guest lecturer at leading institutions across Asia and beyond.

吳德塞是大連海事大學首位海洋考古與水下文化遺產教授。她畢業於修咸頓大學和南昆士蘭大學，是研究亞洲事務的國際知名澳洲專家，擁有 24 年海事、沿海及水下文化遺產領域的豐富專業經驗。吳德塞的研究強調以合作性、變革性以及系統化方式來推進亞洲水下文化遺產的調查、保護和管理，從而加強人與海洋之間的聯繫，推動聯合國永續發展目標和「海洋十年」行動。目前，吳德塞為亞洲水下文化遺產協會執行董事，中國國家文物局考古研究中心外籍專家顧問，中國—柬埔寨水下文化遺產合作計畫聯合主任與亞洲區域水下文化遺產系列研討會主席。吳德塞自 2018 起常駐中國，擔任亞洲及其他地區重要機構的客座講師。

亞洲水下文化遺產協會 (AUCHA) 是一個新成立的組織，旨在應對迫切的區域挑戰，提倡加強亞洲區水下文化遺產管理。該協會以新興的辯證多元主義為基礎，採用跨語境的實用相對主義框架，並依據機構創業精神、跨國倡議網絡及後殖民主義理論的三維互構來審視其成立過程。演講包括了主要推動因素，並說明了由區域內持份者主導及自下而上的參與式過程如何重塑區域倡議、協作與治理架構，以放大亞洲社群聲音，回應區域獨特挑戰重新定義 UCH 治理框架，並解決現有框架（如 2001 年聯合國教科文組織公約）的局限性。

亞洲水下文化遺產協會透過社區參與、行動研究與共同創作模式，已被證明能提升合法性與資源動員，促進創新決策，並確保包括地方和原住民社群等邊緣化聲音被納入水下文化遺產倡議與治理策略。他的成立不但代表區域合作模式的轉變，提供可借鑑的經驗以推動 UCH 的可持續發展，同時強調符合亞洲地區文化多元的特性，包括了解文化背景、維持文化敏感及包容的重要性。



XIN Lixue 辛禮學

Director, China (Hainan) South China Sea Museum (China)
中國(海南)南海博物館館長(中國)

Xin Lixue graduated from Anhui University with a major in history and museums. He is currently the Director of China (Hainan) Nanhai Museum, the Executive Director of the China Museums Association, the Director of the China Cultural Relics Protection Foundation, and an off-campus tutor for postgraduate museum students at Hainan Tropical Ocean University. With over 30 years of expertise in cultural heritage and museology, Mr Xin has made significant contributions to the field by publishing monographs, archaeological excavation reports, and over 20 academic papers.

辛禮學畢業於安徽大學歷史文博專業，現任中國(海南)南海博物館館長，中國博物館協會常務理事，中國文物保護基金會理事，海南熱帶海洋學院文博專業碩士研究生校外導師、海南省高層次人才、全國文物系統先進工作者。從事文博專業研究30餘年，出版專著多部、發表考古發掘報告及專業論文二十多篇，玉器鑑定專家。

Chinese Practice and Prospects of Deep-Sea Archaeology — Taking the Shipwrecks on the Northwest Slope of the South China Sea as Examples 深海考古的中國實踐與展望——以南海西北陸坡一、二號沉船為例

Deep-sea archaeology, as an emerging interdisciplinary field, faces numerous technical challenges. In the extreme environment of the deep sea, archaeological work needs to cope with complex conditions such as high pressure, low temperature, and lack of light, making it difficult to directly apply traditional archaeological methods. In recent years, with the rapid development of marine technology, China has made significant breakthroughs in deep-sea archaeology. In particular, the archaeological excavations at the No. 1 and No. 2 shipwreck sites on the Northwest Slope of the South China Sea have demonstrated the scientific and standardized nature of deep-sea archaeological work. This lecture will introduce the course of development of underwater archaeology in China, focusing on the archaeological investigations of the No. 1 and No. 2 shipwreck sites on the Northwest Slope of the South China Sea, in order to provide references for future archaeological work.

深海考古作為一門新興的交叉學科，面臨著諸多技術挑戰。在深海的極端環境下，考古工作需要應對高壓、低溫、無光等複雜條件，這使得傳統的考古方法難以直接應用。近年來，隨著海洋科技的迅速發展，我國在深海考古領域取得了重大突破，特別是在南海西北陸坡一號、二號沉船遺址的考古發掘中，展示出了深海考古的科學性與規範性。本次演講將介紹中國水下考古的發展歷程，重點講述南海西北陸坡一號、二號沉船遺址考古調查工作，以期為未來的考古工作提供參考。

Day 1 第一天
23.09.2025

14:00 – 15:30

Panel 2: The Legacy of Zheng He in a Global Context

論壇 2：全球視野下的鄭和遺產：亞太海上貿易、技術與文化的交匯

Zheng He is famous for leading seven extraordinary voyages in the early 1400s across the ocean to the coasts of India, east Africa and the Arabian Peninsula. His expeditions have left a significant cultural, social and political legacy that is relevant today. This panel looks at Zheng He's legacy through a variety of approaches, from his direct legacy and the surviving evidence, to the arrival of Europeans to trade with China, their use of existing trade patterns and commodities, as well as the personal relationships created during these exchanges.

鄭和在十五世紀初曾七次率領船隊遠航，其航海路線遠至印度、東非與阿拉伯半島沿岸，在文化、社會與政治層面留下深遠的影響，至今仍具有重要的當代意義。本環節會從多角度深入探討鄭和遺產，包括其現有的文化遺產與現存證據、歐洲人來華進行貿易的方法、如何運用既有貿易網絡與商品，以及在文化交流與貿易中所建立的人際關係等。

Moderator 主持人



FUNG Kam Wing 馮錦榮

Zhu Kezhen History of Science Professor,
Chinese Academy of Sciences, Beijing (China)
中國科學院竺可楨科學史講席教授(中國)

Professor K W Fung has been a research academic at a number of institutions such as Research Fellow and Visiting Professor at the Institute for Research in Humanities, Kyoto University, Japan; Visiting Research Professor at Center of Excellence, Kansai University, Osaka, Japan; Senior Research Fellow at Asian Division, Library of Congress, U.S.A and Advisor of Hong Kong Space Museum. He is currently Zhu Kezhen History of Science Professor at Chinese Academy of Sciences, Beijing, China; Dean of Faculty of Arts and Social Sciences, Hong Kong Chu Hai College; Honorary Professor and MPhil & PhD advisor at School of Chinese, HKU; Institute Fellow at Hong Kong Institute for the Humanities and Social Sciences (Incorporating the Centre of Asian Studies), HKU; Adjunct Professor, Department of Chinese History and Culture, Hong Kong Polytechnic University; Honorary Director, Ptolemy Museum; Board Director and Guest Curator of Hong Kong Maritime Museum.

馮錦榮教授，歷任日本京都大學人文科學研究所研究員和訪問教授、大阪關西大學卓越研究中心客座教授、美國國會圖書館亞洲部高級研究員、香港太空館顧問；現為中國科學院竺可楨科學史講席教授、香港珠海學院文學與社會科學院院長、香港大學中文學院名譽教授兼哲學碩士及哲學博士導師、香港大學香港人文社會研究所院士、香港理工大學中國歷史及文化學系兼任教授、托勒密博物館榮譽館長、香港海事博物館董事兼客席策展人。

LI Pei Feng 李培峯

Curator, Cheng Ho Cultural Museum Melaka of Malaysia,
ICOMOS CIIC Member (Malaysia)
馬來西亞馬六甲鄭和文化博物館館長(馬來西亞)

Topic 題目 Conservate Cheng Ho Cultural Route Heritage in the View of
Asian Maritime Civilisation
亞洲海洋文明視角的鄭和文化線路遺產

Clifford PEREIRA

Freelance Heritage Researcher and Consultant (Hong Kong, China)
獨立文化遺產研究員及諮詢顧問(中國香港)

Topic 題目 Knowledge Production and Cartography -
Investigation of the Southwest Asian Portion of the *Mao Kun* Chart
知識生產與地圖學——《茅坤圖》西南亞區域研究

Benjamin ASUMUSSEN

Senior Researcher, National Museum of Denmark (Denmark)
丹麥國立博物館資深研究員(丹麥)

Paul VAN DYKE

Professor Emeritus, Sun Yat-sen University (China)
中山大學榮譽教授(中國)

Topic 題目 Chunqua - A Global Merchant
劉章官——一位全球商人

HUANG Chao 黃超

Professor, School of Journalism and Communication, Jinan University (China)
暨南大學新聞傳播學院教授(中國)

Topic 題目 Chinese Export Metals in the Eighteenth and Nineteenth Centuries:
Tutenague, Pewter and Paktong
十八至十九世紀外銷金屬三題：白鉛、白錫與白銅



LI Pei Feng 李培峯

Curator, Cheng Ho Cultural Museum Melaka of Malaysia,
ICOMOS CIIC Member (Malaysia)
馬來西亞馬六甲鄭和文化博物館館長 (馬來西亞)

Conservate Cheng Ho Cultural Route Heritage in the View of Asian Maritime Civilisation 亞洲海洋文明視角的鄭和文化線路遺產

The historical memory and cultural heritage of Cheng Ho's (Zheng He) voyages are an inseparable part of Asian maritime civilisation. The "Oriental Voyages" under Oriental influence was forming and reaching its peak before Cheng Ho, and the Age of Discovery began after him by Westerners. By focusing on the period of the "Oriental Voyage", various religions and cultures spread and merged along trade routes, shaping the civilisation and wisdom of Asia. Cheng Ho's heritage encompassing history, trade, faith, and culture, transcends nation-states, ethnicities, and religions. It continues to be passed down to today, remaining vibrant and significant.

Setting out from China, Cheng Ho left a rich legacy across Southeast Asia, particularly in the maritime archipelagos. His heritage includes ancient port sites, temples, inscriptions, shipwrecks, beliefs, and oral traditions, which still influence local communities today, such as in Semarang Indonesia. Cheng Ho's influence, spanning both tangible and intangible cultural heritage, is one of the most vital representations of cultural heritage dialogue within Asian maritime civilisations. The wisdom it carries is among the most cherished traditions of Eastern civilisation, serving as an exemplar of diversity and cross-cultural exchange. In today's turbulent world, as we enter a new millennium of global transformations, Cheng Ho's legacy - radiating Asian civilization and wisdom - offers a path to reconnection and peace for people across different regions of the world.

Preserving Cheng Ho's heritage requires international archaeological excavations, cross-religious and cross-ethnic documentary research, and encourages nomination for UNESCO World Heritage, Intangible Cultural Heritage, and Memory of the World. Cross-border cooperation is essential. Ultimately, through heritage education and tourism, we can once again achieve lasting peace and prosperity.

Li Pei Feng (alias Li Feng) is a Curator of the Cheng Ho Cultural Museum Melaka of Malaysia, and a ICOMOS CIIC Applicant Member. Li is a PhD candidate of the Faculty Islamic Nusantara at Universitas Nahdlatul Ulama Indonesia (UNUSIA), undertaking research on International Cooperation on World Heritage Based on Islamic Nusantara Value.

Research includes the cultural heritage of Cheng Ho's voyages and linking the Asia maritime cultural heritage routes together. He was the Coordinator of the UNESCO World Heritage Volunteers (WHV) programme in Melaka (2023-24). Li is engaged as an independent volunteer across Southeast Asia, focusing on education of refugee aid, disaster relief, and world heritage education in Thailand, Myanmar, Indonesia, and Malaysia.

李培峯 (別名李峰) 是馬六甲鄭和文化博物館館長，印尼伊斯蘭教士聯合會大學伊斯蘭文明博士研究生，開展「基於努桑塔拉群島伊斯蘭價值的世界遺產國際合作」研究，加入世界古蹟遺址理事會 (ICOMOS) 文化線路 (CIIC) 國際科學委員會 (ISC)，積極推動亞洲海洋文明之路仰角下的文化線路遺產合作。擔任中國發起的海上絲路聯合申遺的全球夥伴代表。聯合國教科文組織 (UNESCO) 世界遺產志工營 (WHV) 馬六甲營協調策劃人。主要研究馬六甲鄭和官廠史蹟、東南亞鄭和信俗文化。

鄭和下西洋的歷史記憶與文化遺產是亞洲海洋文明不可分割的一部分。其前，是東方主義下的航海形成並達到高峰；其後，是西方大發現的歷史，也是西方殖民東方的五百年。東方大航海的時段，宗教與文化隨貿易航線傳播與融合，塑造了亞洲的文明與智慧。鄭和文化遺產，以其歷史、貿易、信仰、文化的形態，超越了民族國家、不同種族和宗教，傳承至今，鮮活如斯。

從中國出發的鄭和，他的足跡遍及東南亞，留下了豐富的鄭和文化遺產，包括古代港口遺址、官廠遺址、寺廟、碑文、沉船、信仰和口頭傳統，這些遺跡與信仰，至今仍影響著當地社區。鄭和文化遺產，從歷史文化遺產到非物質文化遺產，是亞洲海洋文明最重要的呈現。其所承載的亞洲智慧，也是東方文明中最應珍視的傳統之一，是多元與跨文化的範例。當第二個千年變局動盪下的世界來臨，從閃耀著亞洲文明和智慧的鄭和文化遺產中，尋找連接和平的方法。

鄭和文化遺產的認識與傳承，需要國際間考古發掘的合作，需要跨宗教和族群的文獻研究，需要鼓勵 UNESCO 世界文化遺產、非遺和記憶遺產的提名，都需要跨境合作，實現文化線路遺產的價值認定。最終，還需要通過文化遺產教育和旅遊業，收穫和平與繁榮。



Clifford PEREIRA

Freelance Heritage Researcher and
Consultant (Hong Kong, China)
獨立文化遺產研究員及諮詢顧問 (中國香港)

Knowledge Production and Cartography - Investigation of the Southwest Asian Portion of the *Mao Kun* Chart 知識生產與地圖學——《茅坤圖》西南亞區域研究

The aim of this analysis is to understand the final or last two folios of the *Mao Kun* chart by comparing what is known of the history of Southwest Asia (particularly the area of Southeast Iran, Southern Pakistan and Oman) to the final *Mao Kun* folio by way of comparing it with information supplied by earlier (pre-Ming Dynasty) travellers and visitors to the region, as well as later Portuguese cartography and references of the same region.

The investigation is the second “folio examination” by the same historical geographer that examines the Chinese chart with specific reference to local and non-Chinese historical sources and toponym etymology. An addition to this historical geography approach is more recent archaeological evidence from Iran and Oman. The investigation utilises a colouration methodology adapted from geophysical exploration that was used in the examination of the East African folio presented to the Wolfson College, University of Cambridge, United Kingdom, and Dalian Maritime University, China. It builds on a preliminary brief investigation presented to the Qatari Ministry of Culture in 2017 when the author analysed the chart and confirmed that the chart did not include the Southern coast of the Persian Gulf.

Clifford Pereira is a long-time Fellow of the Royal Geographical Society (with IBG) where he first presented the voyages of Zheng He to the society in 1991. He presented his initial investigation on the East African portion of the *Mao Kun* chart at the 2010 International Conference on Zheng He and the Afro-Asian World at Melaka followed by Cambridge University (UK) and at Dalian Maritime University where he was Visiting Foreign Specialist Researcher (2011-15). Pereira is a frequent speaker at the University of Hong Kong. He holds a Master's in Historical Research and is based in Hong Kong.

Clifford Pereira 是英國皇家地理學會 (與 IBG) 資深會員。他於 1991 年首次向學會介紹關於鄭和下西洋的研究。2010 年在馬六甲舉辦的「鄭和與亞非世界」國際學術會議上，他發表了《茅坤圖》(又名《鄭和航海圖》) 東非航段研究，隨後又先後在英國劍橋大學以及大連海事大學 (2011—15 年期間任外籍特聘研究員) 發表學術報告。Clifford 現常駐香港，定期在香港大學舉辦學術講座，並持有歷史研究碩士學位。

這次演講旨在通過比較西南亞地區 (特別是伊朗東南部、巴基斯坦南部及阿曼地區) 的歷史資料，與《茅坤圖》(或稱《鄭和航海圖》) 最後兩頁的內容，結合明代以前的旅行者與訪客記載，以及後期葡萄牙於相關地區的繪圖和參考資料，對該圖最末兩頁進行深入研究。

這項研究為同一位歷史地理學者對該中國航海圖進行的第二次「圖頁考察」，更專門參考了本地及非中國歷史資料與地名詞源學進行研究。再者，研究採用了一種源自地球物理勘探的色彩方法，早前提交給英國劍橋大學沃爾夫森學院 (Wolfson College) 和中國大連海事大學的東非圖頁分析也採用這個方法。此外，研究更結合了來自伊朗和阿曼的最新考古證據。

此項研究建基於 2017 年向卡塔爾文化部提交的一份初步研究，當時的研究確認該航海圖未包含波斯灣南岸地區。



Benjamin ASMUSSEN

Senior Researcher,
National Museum of Denmark (Denmark)
丹麥國立博物館資深研究員 (丹麥)

Benjamin Asmussen is Senior Researcher at the National Museum of Denmark, and author of several books and articles on maritime and colonial history, especially in the early modern period and the trade between Denmark-Norway and Asia. He is the Maritime Historian at the centre Njord – Center for Maritime and Underwater Culture, working with Danish shipwrecks around the globe. He is currently working on a book about all Danish merchant companies and their legacy, as well as examining numerous global shipwrecks historically. He is also a Board Member of the Danish Ship Preservation Foundation.

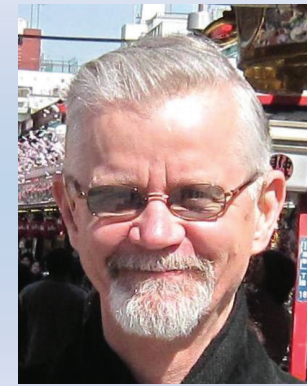
Benjamin Asmussen 是丹麥國家博物館高級研究員，專注於早期歷史及丹麥——挪威與亞洲的海洋及殖民貿易，著有多部相關著作及學術論文。他是 Njord 海洋及水下文化中心的海洋歷史學家，主要研究全球範圍內的丹麥沉船遺址。目前，他正撰寫一本關於丹麥各大商船公司及其遺產的著作，並在全球範圍內對多艘沉船展開研究。他也是丹麥船舶保護基金會的董事會成員。

Chunqua - A Global Merchant 劉章官——一位全球商人

On the morning of 6 October 1822, a boat arrived at the European factories outside the city walls of Canton, from the Danish ship *Kronprinsessen* at Whampoa. It contained a box with a present for the Chinese merchant Chunqua. Soon after, the captain and supercargoes proceeded to his house dressed in their finest clothing carrying the box and a substantial sum of money.

The delegation was received with Chinese ceremonies, the box was opened and its contents presented. It was a portrait of the king of Denmark, Frederik IV, with a letter from the Danish Asiatic Company, thanking Chunqua for his help during the difficult years of the Napoleonic Wars. The officers then handed him the money the company had owed since 1806. Chunqua later sent presents in return, including a portrait of himself and other gifts.

The Danes had a very good opinion of Chunqua, whom they viewed as a wise, benevolent, fair and kind colleague. Other foreigners in Canton had a different opinion of him, and did not enjoy the close relationship he had nurtured with the Danes. So, who was Chunqua? In this presentation, we attempt to answer that question and discuss his legacy using both Chinese and European sources.



Paul VAN DYKE

Professor Emeritus, Sun Yat-sen University (China)
中山大學榮譽教授 (中國)

Paul Van Dyke is Professor Emeritus at Sun Yat-sen University in Guangzhou, and author of many books and articles on the history of Guangzhou, Macao and the Pearl River Delta, with a focus on the eighteenth and early nineteenth centuries. He is currently working with the Centre for Macao Studies at the University of Macau in the “Intersecting Histories” project covering the years from 1820 to 1940, which promotes the study of the Pearl River Delta as a single unit.

Paul Van Dyke 是中山大學榮譽教授，專注於十八至十九世紀初的廣州、澳門及珠江三角洲歷史研究，出版大量相關論著。他現在正在參與澳門大學澳門研究中心「粵港澳大灣區的歷史交疊 (1820—1940)」研究項目，旨在推動珠江三角洲作為整體單元的歷史研究。

1822 年 10 月 6 日早上，一艘從丹麥船隻「王儲妃號」(*Kronprinsessen*) 開出的小艇，由黃埔抵達廣州城牆外的歐洲商館。船長及代表團到埗後，即穿上盛裝前往中國商人劉章官的宅邸，準備將禮盒和鉅款送至他手上。

代表團接受中式儀式接待後，禮物隨即被打開，內裡是一幅丹麥國王腓特烈四世 (Frederik IV) 的肖像畫，並附有一封「丹麥亞洲公司」(Danish Asiatic Company) 的致謝信，感謝劉章官於拿破崙戰爭那段艱難時期給予的協助。隨後，代表團將自 1806 年以來，丹麥亞洲公司所欠的款項一併歸還。劉章官其後亦回贈了自己的肖像畫及其他禮品。

丹麥人對劉章官評價甚高，認為他是一位睿智、仁慈、公正且友善的合作夥伴。然而，在廣州的其他外國人對他則持有不同看法，且不喜歡劉章官與丹麥人建立關係。那麼，劉章官究竟是怎樣的人？本論文嘗試結合中歐資料，解答這個問題並探討他的文化遺產。



HUANG Chao 黃超

Professor, School of Journalism and Communication,
Jinan University (China)
暨南大學新聞傳播學院教授 (中國)

Chinese Export Metals in the Eighteenth and Nineteenth Centuries: Tutenague, Pewter and Paktung 十八至十九世紀外銷金屬三題：白鉛、白錫與白銅

Chinese export metals played a crucial role in global trade. As representatives, tutenague, paktong, and pewter each demonstrated unique production and circulation pathways. Tutenague or zinc ingots became a common ballast in the specialised trade between Asia and Europe, having been introduced to India for the production of metalware as early as the time of Marco Polo. Subsequently, it remained a highly sought-after commodity in maritime trade.

Pewter or tin wares manufacturing in South China, centred in Chaoshan and the coastal areas of Fujian, leveraged abundant tin resources to form mature production and trade networks. These metalwares not only met the daily needs of overseas Chinese communities in Southeast Asia, but also entered European markets via the Maritime Silk Road, becoming part of global consumption systems.

Chinese paktong, meanwhile, exemplified interactions between Chinese and Western metallurgical technologies. Valued for its lustre and corrosion-resistant properties, it was regarded by the West as a high-quality substitute metal, driving European research into nickel-based metal production technologies. By examining the export and transmission of the three metallic cargoes, this study offers insights into the influence of Chinese metal craftsmanship in the process of globalisation.

Huang Chao, PhD, is a Professor and Doctoral Supervisor at the School of Journalism and Communication, Jinan University, and the Director of the Research Hub for Chinese Export Craft Heritage at the Institute for Cultural Heritage and Creative Industries. His research focuses on the history of Sino-Western scientific and technological exchanges, the history of the Canton port, industrial cultural heritage, and metallurgical archaeology. His representative works include *Chinese Export Silverware in the "Chinoiserie" Series* (forthcoming, 2025, in Chinese), the paper "Retrospect and New Developments in Chinese Export Silverware Studies" (2019, in Chinese), the co-authored *Qiaopi: Overseas Messenger of Integrity* (2022), and the translated publication *The Canton Trade: Life and Enterprise on the China Coast, 1700–1845* (2018/2025, in Chinese).

黃超博士是暨南大學新聞與傳播學院教授、博士生導師，文化遺產創意產業研究院中國外銷工藝遺產研究室負責人。研究方向為中西科技交流史、廣州口岸史、工業文化遺產與冶金考古。代表性成果包括譯著《廣州貿易》(2018/2025)、中英雙語著作《僑批》(2022)、論文《中國外銷銀器研究回顧與新進展》(2019) 以及即將出版的「中國風」系列專著《中國外銷銀器》(2025)。

中國外銷金屬在全球貿易中發揮了至關重要的作用。以白鉛、白錫與白銅為代表的金屬製品，各自展現了獨特的生產與流通路徑。白鉛或鋅作為壓艙貨，常見於亞洲與歐洲之間的專業化貿易中，自馬哥孛羅時代起便有傳入印度，用於金屬器皿的生產。此後，它是海上貿易中備受追捧的商品。錫質為主的器物製造集中在中國南方，以潮汕與福建沿海為中心，依賴豐富的錫資源，形成了成熟的生產與貿易網絡。這些器物不僅滿足了東南亞華僑社區的日常生活需求，還通過「海上絲綢之路」進入歐洲市場，成為全球消費體系的一部分。與此同時，中國白銅則體現了中西冶金技術的互動。由於其銀色光澤和耐腐蝕性能而備受推崇，西方將其視為較高品質的白銀替代金屬，推動了歐洲在含鎳金屬生產技術方面的發展。通過考察這三類早期金屬貿易品的外銷與傳播，本研究試圖探討中國外銷金屬及其工藝對全球化的影響。

Day 1 第一天
23.09.2025

16:00 – 17:30

Panel 3: Ports & Society 論壇 3：港口與社會：文化交融與海事社區的互動

Most major cities can be found on the coast or rivers indicating the importance of water to their prosperity. The panel looks at four different ports from across the region and the impact on them: Jakarta, Yokohama, Ningbo, and Guangzhou. The fact Guangzhou features twice reflects its significance in international trade as an entrepôt with the West and its pivotal role with the export artworks that passed through it. The recent excavations from the Song and Yuan dynasties around the port of Ningbo highlights its significance as a maritime hub interconnected by land and sea. The papers considering the resulting complex cultural synthesis include Japanese and Western cultures is explored through prints, as well as how local and migrant communities have shaped Jakarta's maritime cultural identity.

大多數重要城市皆位於海岸或河流沿岸，突顯「水」及港口對城市發展十分重要。本環節聚焦於亞太地區四個代表性的港口城市——雅加達、橫濱、寧波與廣州，並探討其所受影響。廣州於本環節中的兩次出現，顯示其作為中國連接西方的重要貿易港口，以及透過藝術品出口所展現的重要地位。近年於寧波港口周邊發掘的宋元時期遺址，突顯寧波作為一個重要的「海上絲綢之路」轉運港口。本環節將探討日本與西方文化之間複雜的文化融合，同時探討地方與移民社群對雅加達海事文化身份認同的形成及剖析其影響。

Moderator 主持人



Christina BROPHY

President and CEO, Maritime Museum of San Diego (USA)
聖地牙哥海事博物館執行長與行政總裁 (美國)

Dr Christina Brophy is the President and CEO of the Maritime Museum of San Diego, having previously served as Senior Vice President of the Mystic Seaport Museum and as the Douglas and Cynthia Crocker Endowed Chair for the Chief Curator at the New Bedford Whaling Museum. She is the founder and former Editor in Chief of Mystic Seaport Museum's peer reviewed journal, *Mainsheet: A Multidisciplinary Journal of Maritime Studies*. Brophy launched the Connecticut Blue Economy Coalition and sits on the San Diego Working Waterfront Board. She leads the ICMM Maritime Refugee Project and is on the ICMM Ocean Sustainability Committee. She has lectured extensively in the United States, Canada, Europe, and the Middle East. She holds degrees from Northwestern University (BA), the University of Auckland (MA), and the University of Valencia (PhD).

Christina Brophy 博士是聖地牙哥海事博物館的執行長與行政總裁，曾任神秘港博物館資深副總裁及新貝德福捕鯨博物館 Douglas and Cynthia Crocker 首席策展人。她是神秘港博物館同行評審期刊《Mainsheet：跨學科海事研究期刊》的創辦人及前主編。Brophy 創立了康乃狄克州藍色經濟聯盟，並擔任聖地牙哥工作港口董事會成員。她領導國際海事博物館協會「海事難民計劃」，並擔任海洋可持續委員會成員。她曾在美國、加拿大、歐洲及中東等不同地方演講。她擁有西北大學學士學位、奧克蘭大學碩士學位及華倫西亞大學哲學博士的學位。

Jenevieve KOK

Curator, Defence Collective Singapore (Singapore)
Defence Collective Singapore 策展人 (新加坡)

Topic 題目 From Ports to Prints: Cultural Convergence in Treaty Port Japan
從港口到版畫：日本通商口岸的文化交流

HUANG Haiyan 黃海妍

Director, Guangdong Folk Craft Museum (China)
廣東民間工藝博物館館長 (中國)

Topic 題目 Golden Age: Canton Export Arts and Crafts in the Eighteenth and Nineteenth Centuries
黃金時代：十八至十九世紀的廣州外銷工藝

Firman FATUROHMAN

Researcher, Indonesian Community of Historical Enthusiasts (Komunitas REMPAH), Indonesia
Curator, Museum Bahari, Jakarta (Indonesia)
印尼歷史愛好者社群 (Komunitas REMPAH) 研究員
雅加達海事博物館策展人 (印尼)

Topic 題目 Jakarta Port as a Gateway: Meeting Point of Culture and Maritime Communities in Jakarta
雅加達港作為文化與海事社群的交匯點

ZENG Lingling 曾玲玲

Deputy Director, Guangzhou Museum (China)
廣州博物館副館長 (中國)

Topic 題目 "Searching for Historical Materials of Canton Beyond the City":
Collection and Research of China Trade in Recent Two Decades
「在域外尋找廣州」——近二十年中國貿易時期外銷藝術品徵集與研究

LIU Miao 劉淼

Associate Professor, School of History and Cultural Heritage, Xiamen University (China)
廈門大學歷史與文化遺產學院副教授 (中國)

Topic 題目 Archaeological Research on the Ceramics of the Song and Yuan Dynasties Excavated in Ningbo
寧波港市遺址出土宋元陶瓷的考古學研究



Jenevieve KOK

Curator, Defence Collective Singapore (Singapore)
Defence Collective Singapore 策展人(新加坡)

Jenevieve Kok is a Curator at Defence Collective Singapore, a defence-inspired museum collective that endeavours to showcase and preserve Singapore's defence heritage. Holding a Master's degree in Asian Art History from LASALLE College of the Arts, her research explores the realms of military history and art history in Asia. Her work examines the confluence of these fields, focusing on how art reflects and shapes our understanding of war and conflict.

Jenevieve Kok 是 Defence Collective Singapore 策展人。該機構是以國防為主題的文化組織，致力於展示與保存新加坡國防歷史遺產。她畢業於拉薩爾藝術學院，持有亞洲藝術史碩士學位。她的研究聚焦於亞洲軍事史與藝術史，探討藝術表現形式如何反映並重塑人們對戰爭與軍事衝突的認知和理解。

From Ports to Prints: Cultural Convergence in Treaty Port Japan 從港口到版畫：日本通商口岸的文化交流

In 1853, Commodore Perry sailed into Edo Bay with a letter requesting a treaty of friendship and commerce with Japan. Beneath this diplomatic gesture lay the implicit threat of “gunboat diplomacy” – Japan's outdated defences were no match for Perry's modern fleet. Pressured into compliance, Japan accepted the treaty port system, a Western model of “informal empire” already imposed on China since 1842. Though disruptive, this system set Japan on a path toward becoming an imperial power itself.

Yokohama, the most prominent treaty port, rapidly transformed from a fishing village into a thriving hub of international trade and cultural exchange. It became fertile ground for woodblock artists who produced Yokohama-e (“Yokohama prints”) and Kaika-e (“enlightenment prints”), capturing the vibrancy of the port.

This presentation explores the socio-cultural exchanges between Japanese and foreigners through these prints. They reflect Japan's guiding principle of *wakon yōsai* (“Japanese spirit, Western learning”), revealing a selective and strategic engagement with Western ideas. Far from passive assimilation, these interactions were complex and reciprocal.

The prints themselves became vehicles of cultural exchange beyond Yokohama, influencing Western art and shaping Japan's global image. They offer a window into how Japan navigated its treaty port era—not as a passive recipient of Western influence, but as an active participant in shaping cross-cultural dialogue. Ultimately, this presentation illuminates the intricate cultural landscape of nineteenth-century Japan and the transformative impact of its treaty port experience.

1853 年，美國海軍准將佩里 (Perry) 率領艦隊駛入江戶灣，他攜帶著一封請求與日本締結友好通商條約的信函。然而，這表面的外交姿態實則隱含著「炮艦外交」的無聲威脅。日本陳舊的防禦力量面對美國現代化的海軍實力，不得不屈服於對方的條件。由此，「通商口岸」(Treaty Port) 制度被強加於日本。中國早在 1842 年，便已遵行這西方「非正式帝國」制度。儘管這制度顛覆了日本的外交政策，但通商口岸的設立使日本踏上了通往「帝國強國」的軌道。

橫濱作為日本最重要的通商口岸，轉變成繁忙的海上貿易中心和文化交匯地。這個昔日漁村成為木板版畫師及版畫藝術家發展的土壤，他們創作了「橫濱繪」和「開化繪」，並在作品中反映港口的活力。

演講通過「橫濱繪」和「開化繪」探討日本人與在橫濱定居、貿易及往來的外國人之間活躍的社會文化交流。本演講對版畫進行分析，表明了通商口岸制度是推動日本「和魂洋才」理念的催化劑，而該理念引領及促成日本人與外國人之間的互動與文化交流。此外，這些藝術品還有助理解這些交流並非單向的，也非出於日本對西方的盲目好奇。反之，這些交流包含複雜且有選擇性的文化、思想與技術融合。

演講中還探討了這些版畫如何作為文化交流媒介，如何跨過橫濱港口，將日本置於全球舞台，並顯著影響了西方藝術與文化。最終，本研究旨在闡明十九世紀日本錯綜複雜的社會格局及揭示通商口岸時代日本的社會文化結構。



HUANG Haiyan 黃海妍

Director, Guangdong Folk Craft Museum (China)
廣東民間工藝博物館館長（中國）

Golden Age: Canton Export Arts and Crafts in the Eighteenth and Nineteenth Centuries 黃金時代：十八至十九世紀的廣州外銷工藝

During the eighteenth and nineteenth centuries, Canton stood as a central hub of the global trade system. Against the backdrop of thriving Sino-Western commerce, the city boasted a vibrant market for the production and exchange of handicrafts. These export-oriented artworks showcased remarkable diversity, ranging from locally rooted creations widely embraced by the West—such as furniture, ivory carvings, silk woven and embroidered textiles, and colored porcelain, fans etc. These crafts demonstrated active cross-cultural and cross-regional exchanges, manifesting in technical aspects such as form and craftsmanship, as well as spiritual dimensions like thematic motifs and decorative patterns. These multicultural-fused export handicrafts collectively ushered in the golden age of Canton's export craftsmanship.

Huang Haiyan is a Doctor of History, researcher and director of the Guangdong Folk Craft Museum, and a Council Member of the Chinese Museum Association. Dr Huang was an intern at the National Maritime Museum, Greenwich, 2008-09. In recent years, she has been invited to give academic lectures and attend international academic conferences at the University of Michigan in the United States, the National Maritime Museum at Greenwich, the Hong Kong Maritime Museum, as well as domestic universities and museums.

黃海妍博士，研究員，現任廣東民間工藝博物館館長、中國博物館協會理事。2008 年至 2009 年曾赴英國國家海事博物館訪學交流。近年來，受邀赴美國密歇根大學、英國國家海事博物館、香港海事博物館及國內多所高校與博物館進行學術講座並出席國際學術會議。

十八至十九世紀的廣州是世界貿易體系的中心城市，在發達的中西貿易背景下，有著活躍的工藝品生產和交易市場。這些外銷工藝品種類繁多，包括有廣受西方歡迎的家具、象牙雕刻、絲織刺繡品、彩瓷、工藝扇等，它們在器型、工藝等技術層面以及題材、紋飾等精神層面有著十分活躍的跨文化、跨地域交流。文章選取廣式家具、絲織和刺繡品、廣彩瓷以及外銷工藝扇四種外銷工藝品類，展現這些集中西文化於一體的外銷工藝品如何造就了廣州外銷工藝的黃金時代。



Firman FATUROHMAN

Researcher, Indonesian Community of Historical Enthusiasts (Komunitas REMPAH), Indonesia
Curator, Museum Bahari, Jakarta (Indonesia)
印尼歷史愛好者社群 (Komunitas REMPAH) 研究員
雅加達海事博物館策展人 (印尼)

Jakarta Port as a Gateway: Meeting Point of Culture and Maritime Communities in Jakarta 雅加達港作為文化與海事社群的交匯點

This study examines the role of Jakarta Port as a cultural and maritime community meeting point, with a focus on maritime communities in Jakarta.

As a strategic port within the maritime network connecting sea routes from Europe, Asia, the Pacific, and the Americas, Jakarta Port has become a dynamic arena for cross-cultural interactions throughout history. The research aims to uncover maritime communities in Jakarta and understand how interactions between local and migrant communities shape Jakarta's maritime cultural identity. It also analyses the social, economic, and cultural dynamics evolving in coastal environments. The study employs a historical and material culture approach, utilising qualitative methods, including interviews, field observations, and archival research on Sunda Kelapa Port and Tanjung Priok Port.

The findings reveal three categories of maritime communities in Jakarta: the northern coastal communities of Jakarta, the Orang Pulo community, and migrant communities from outside the Nusantara. These maritime communities reflect a unique cultural acculturation, as evidenced by their cultural practices, language, and daily life. However, port modernisation and urbanisation have impacted on the continuity of local traditions and the social position of these maritime communities. This study highlights the significance of acknowledging and preserving the maritime culture of Jakarta's coastal communities as an integral component of Indonesia's maritime cultural heritage. Sustainable and inclusive cultural preservation programmes require collaboration between the government, academics, and local communities.

Firman Faturohman is a Researcher at the Indonesian Community of Historical Enthusiasts (Komunitas REMPAH) and a Curator at the Museum Bahari, Jakarta, actively engaged in research, exhibitions, and the development of maritime museums in Indonesia. With a background in history and museology, his work focuses on the study of the maritime history of the Nusantara, including seafaring culture, cartography, and community involvement in preserving maritime heritage. He is also an Associate Member of the International Congress of Maritime Museums (ICMM). In addition, Firman is involved in research, educational programmes, and collaborations with researchers and cultural institutions both domestically and internationally. He is committed to strengthening the role of museums in understanding and safeguarding Indonesia's maritime history and culture.

Firman Faturohman 為印尼歷史愛好者社群 (Komunitas REMPAH) 研究員及雅加達海事博物館策展人，積極參與印尼海事博物館的研究、展覽及發展工作。由於擁有歷史與博物館學的專業背景，所以他的學術研究專注於東南亞群島 (Nusantara) 海洋史，涵蓋航海文化、製圖學以及社區對海洋遺產保存的參與。Faturohman 為國際海事博物館協會的副會員 (Associate Member)。他同時參與多項研究計劃、教育推廣活動，並與國內外研究人員及文化機構交流與合作。Faturohman 致力於強化博物館在理解及守護印尼海洋歷史與文化中的角色，推動相關領域的可持續發展與知識傳承。

本演講探討雅加達港作為文化與海事社群交流的重要據點，聚焦於雅加達的海洋社群。

在歷史角度而言，雅加達不但是連結歐洲、亞洲、太平洋及美洲海上航道的戰略性港口，更是跨文化互動的多元動態場域。本研究旨在揭示雅加達的海事社群，並理解在地社群與移民社群間的互動如何形塑雅加達海洋文化身份，進而分析沿海環境中社會、經濟與文化的演變。研究採用歷史與物質文化的研究方法，運用質性研究技巧，包括訪談、田野觀察及對巽他克拉帕港 (Sunda Kelapa Port) 與丹戎普里奧克港 (Tanjung Priok Port) 之文獻研究。

研究結果揭示雅加達存在三類海事社群：雅加達北海岸社群、奧朗普洛 (Orang Pulo) 社群以及來自群島外地區的移民社群。這些海事社群展現出獨特的文化融合現象，體現在其文化實踐、語言及日常生活中。然而，港口現代化與都市化過程影響了在地傳統的延續及海事社群的社會地位。本研究強調雅加達作為印尼海事文化遺產的重要組成部份，承認及保育其沿海社群之海事文化至為重要。持續且包容的文化保育計劃，需要政府、學術界與地方社群合作推動。



ZENG Lingling 曾玲玲

Deputy Director, Guangzhou Museum (China)
廣州博物館副館長（中國）

“Searching for Historical Materials of Canton Beyond the City”: Collection and Research of China Trade in Recent Two Decades

「在域外尋找廣州」——近二十年中國貿易時期外銷藝術品徵集與研究

"Searching for Historical Materials of Canton Beyond the City" was the title of a speech delivered by Professor Liu Zhiwei of Sun Yat-sen University at the academic symposium in September 2003 that accompanied the exhibition "Souvenir from Canton: Chinese Export Paintings from the Victoria and Albert Museum" held in Guangzhou. During the symposium, different scholars explored the rich historical information embedded in Cantonese export paintings from various perspectives for the first time.

This symposium not only indicated a paradigm shift in the study of Guangzhou's urban history during the eighteenth and nineteenth centuries, but also initiated a two-decade-long effort by Guangzhou's cultural institutions and museums to systematically collect overseas-held export art and related historical materials.

This presentation mainly reviews the Guangzhou Museum's collection, organisation, research, and exhibition narratives of artifacts from the period of China's foreign trade, which has greatly enriched the research materials and methods of Guangzhou's urban history.

Zeng Lingling, Lilian, is the Deputy Director and Research Fellow of the Guangzhou Museum. She has dedicated two decades to the collection of Chinese export art and research on Guangzhou's urban history. She has curated a series of original exhibitions exploring the city's historical legacy, and authored *Porcelain Stories: Chinese Export Ware Connecting China with the World*, while co-authoring *Craftsmen of Guangzhou: An Illustrated History*.

曾玲玲是廣州博物館副館長與研究館員，二十年來致力於外銷藝術品徵集與廣州城市歷史研究，策劃舉辦一系列與廣州城市歷史相關的原創展覽，著有《瓷話中國——走向世界的中國外銷瓷》、合著《廣州匠圖誌》。

「在域外尋找廣州」是 2003 年 9 月在廣州舉辦的「18—19 世紀羊城風物——英國維多利亞阿伯特博物館藏廣州外銷畫展」研討會上，中山大學劉志偉教授的發言題目；與此同時，多位學者從不同角度闡發了廣州外銷畫蘊含的豐富歷史信息。這既預示著十八及十九世紀廣州城市史研究的某種轉向，也展開了廣州文博界長達二十年向海外徵集廣州外銷藝術品的序幕。本演講主要回顧廣州博物館對中國貿易時期實物徵集、整理研究與展示敘事，極大豐富了廣州城市史的研究材料和方法。



LIU Miao 劉淼

Associate Professor, School of History and Cultural Heritage, Xiamen University (China)
廈門大學歷史與文化遺產學院副教授 (中國)

Liu Miao is an Associate Professor at the School of History and Cultural Heritage, Xiamen University, with her main research focus on ceramic archaeology and maritime archaeology. She is a member of the Chinese underwater archaeology team and a visiting scholar at the University of California, Los Angeles (UCLA). She currently serves as a Director of the Overseas Transportation History Research Association and a Standing Director of the Maritime Archaeology and Cultural Heritage Protection Special Committee of the China Ocean Development Research Association.

劉淼是廈門大學歷史與文化遺產學院副教授，主要研究方向為陶瓷考古、海洋考古。中國水下考古隊員，加州大學洛杉磯分校 (UCLA) 訪問學者。目前兼任海外交通史研究會理事、中國海洋發展研究會海洋考古與文化遺產保護專委會常務理事等職。

Archaeological Research on the Ceramics of the Song and Yuan Dynasties Excavated in Ningbo 寧波港市遺址出土宋元陶瓷的考古學研究

Ningbo is located at the confluence of rivers and seas, gradually developing into an international port after the Tang and Song dynasties. After years of archaeological work, a series of Song and Yuan Dynasty sites have been discovered in the Ningbo area, including ancient city walls, docks, warehouses, Shibosi (maritime trade supervisory) site, shipyards, post stations, religious sites, kiln sites, and various levels of towns. In these urban ruins, rich cultural relics mainly made of ceramics were unearthed, revealing the highly developed maritime socio-economic form of Ningbo during the Song and Yuan dynasties. This was centred around the port city, connected by rivers and post roads, and expanding towards the sea, as well as the process of development and transformation of maritime settlements during the Song and Yuan Dynasties.

In this presentation, we discuss the archaeological research on the ancient ceramics of the Song and Yuan Dynasties discovered in urban sites in Ningbo, to analyse the development and changes of ceramic artifact combinations at different stages, to study the water and land transportation routes for these ceramics from their origin to ports, and to investigate the domestic and international ceramic trade and sales network centred around Ningbo Port during the Song and Yuan Dynasties. Taking Ningbo as an example, we can further understand the process of the rise of towns and the formation of town networks in the socio-economic system of southeastern coastal cities during the Song and Yuan dynasties.

寧波地處河海交匯之地，素有「東出大洋、西連江淮、轉運南北、港通天下」之稱，唐宋以後逐漸發展成為國際大港。多年考古工作的深耕，目前在寧波地區發現了包括古城牆、古碼頭、倉庫、市舶司、古船塢、古驛站、宗教遺址、古窯址以及各級市鎮等在內的一系列宋元遺址，並出土以陶瓷器為主的豐富文化遺存，揭露了寧波宋元時期以港市為樞紐，以河流、驛路貫連，向海而生的高度發達海洋社會經濟形態，以及宋元時期海洋聚落發展及變遷的過程。本文擬通過對寧波城市遺址中發現的宋元古陶瓷進行考古分組、分期研究，分析不同階段陶瓷器物組合發展變遷的脈絡，探討寧波港市輻射範圍的腹地關聯窯址產區的佈局，研究陶瓷從產地到港口的水、陸運輸路線，以及宋元時期以寧波港市為中心的陶瓷海內外貿易運銷網絡，從而進一步認識以寧波為代表的東南沿海港市社會經濟體系下市鎮興起以及市鎮網路形成的過程。

Day 2 第二天
24.09.2025

09:00 – 10:30

Panel 4: Marine Science & Sustainability

論壇 4: 海洋科學：可持續性的未來與博物館的角色

Many museums are beginning to look at how their education programmes can reflect and present the challenges to decarbonise the maritime industries. Connected to this is the drive to increase ocean literacy and highlight the importance of a sustainable approach to managing our maritime ecosystem. These speakers bring together both the marine science, industry and the role of museums in educating the public. The combination of papers is there to encourage dialogue and promote collaboration between industry and heritage institutions in order to best tell these stories to the wider public.

許多博物館正著手檢視其教育計劃如何反映並呈現海事產業減碳所面臨的挑戰。這亦與提升海洋素養密切相關，並強調以可持續方式管理海洋生態系統的重要性。本次講者結合了海洋科學、海事產業界及博物館於公眾教育所擔當的角色，旨在促進對話並推動產業與博物館及文化機構之間的合作，希望更有效地向廣大公眾傳達相關故事。

Moderator 主持人



Nittin HANDA

Director (Regulatory Affairs),
Hong Kong Shipowners Association (Hong Kong, China)
香港船東會總監（規管事務）（中國香港）

Captain Nittin Handa joined the Association in January 2023 as Director (Regulatory Affairs). Captain Handa started his maritime career as a Navigating Officer Cadet with Univan Ship Management in 1996, where he sailed through the ranks, primarily on bulk carriers and oil and chemical tanker vessels of various sizes, including VLCCs. He gained command in 2010. He last held the position of Fleet Manager (QHSE) at the Anglo-Eastern Tanker Management. He brings with him rich experience in seafaring, maritime training, marine operations, tanker vetting, safety-quality and regulatory affairs. Captain Handa holds a Post-Graduation in Executive Maritime Management from the prestigious World Maritime University - Sweden. He is also an Associate Fellow of Nautical Institute and an Associate member of the Chartered Institute of Arbitrators.

Nittin Handa 船長於 2023 年 1 月加入香港船東會，擔任總監（規管事務）。Handa 船長於 1996 年出任 Univan Ship Management 為實習生，開始他的海上職業生涯。期間他不斷晉升，主要在各種規模的散貨船及石油和化學品油輪上工作，包括 VLCC。2010 年獲取了船長資格。Handa 船長在加入協會前，曾任 Anglo-Eastern Tanker Management 船隊經理 (QHSE)。他在航海、海事培訓、海事營運、油輪審核、安全質量和監管事務方面，擁有豐富經驗。Handa 船長畢業於著名的瑞典世界海事大學，主修海事行政管理。他亦是航海學會院士及英國特許仲裁師協會的會員。

NG Ka Yan, Connie 伍家恩

Head of Marine Discovery Centre, Hong Kong Maritime Museum (Hong Kong, China)
香港海事博物館海洋探知館主管（中國香港）

Topic 題目 Promoting Ocean Literacy through Integration of History, Art and Science in the Swire Marine Discovery Centre at the Hong Kong Maritime Museum
從香港海事博物館太古海洋探知館出發——結合歷史、藝術與科學，培育大眾的海洋素養

Daryl ABARCA

Curator and Researcher, AIMS Museo Maritimo, Philippines (Philippines)
AIMS 海事博物館策展人兼研究員（菲律賓）

Topic 題目 Cross-cultural (East/West) Insights on Marine Science/Protection/ Sustainability and the Role of Maritime Museums from Curatorial and Education Perspectives
跨文化（東西方）視角下的海洋科學、保護與可持續發展及海事博物館在策展與教育中的作用

Edward LIU, MH 劉洋，MH

Principal Representative, International Chamber of Shipping (China) Liaison Office (Hong Kong, China)
國際航運公會中國辦事處首席代表（中國香港）

Topic 題目 Telling the Maritime Story - How Museums and Industry Can Co-create a Sustainable Future
講述海事故事——博物館與產業如何共創可持續未來

Mavis LUO 羅嘉

Client Manager, CTX Special Risks (Hong Kong, China)
CTX 特殊風險公司客戶經理（中國香港）

Topic 題目 “The Poseidon Principles” - Aligning Hull Insurance with ESG Goals
「波塞冬原則」——將船體保險與環境、社會及治理目標相結合



NG Ka Yan, Connie 伍家恩

Head of Marine Discovery Centre,
Hong Kong Maritime Museum (Hong Kong, China)
香港海事博物館海洋探知館主管 (中國香港)

**Promoting Ocean Literacy through Integration of
History, Art and Science in the Swire Marine Discovery
Centre at the Hong Kong Maritime Museum
從香港海事博物館太古海洋探知館出發——結合歷史、藝術
與科學，培育大眾的海洋素養**

Hong Kong is an urban city with rich marine biodiversity. While the ocean supports our essential needs, it has been unfortunately disturbed by numerous and severe human threats. Raising public awareness is hence of utmost importance.

Hong Kong Maritime Museum (HKMM) encourages public engagement and fosters an appreciation for our connection to the ocean and the maritime heritage in Hong Kong and the South China Sea through education and exhibitions. A significant addition to HKMM in 2025, the Swire Marine Discovery Centre (SMDC) is a multi-purpose learning hub focused on ocean literacy and local marine ecology, comprising the Marine Science Gallery, Blue Ocean Hall, Learning Centre and online learning platform. We collaborate with stakeholders, such as the government, NGOs, and educators, and co-curate engaging marine science education programme, including guided tours, public talks and workshops, with a mission to encourage the public and students to re-connect with the ocean. Participants will be inspired to make conservation pledges and take committed conservation action.

This presentation will share our challenges and opportunities, initiate discussion and inspire museums and relevant professionals regarding our integral role and collaborative efforts in public education on ocean literacy.

Connie Ng is the Head of the Marine Discovery Centre at the Hong Kong Maritime Museum. She has dedicated over 16 years to nature conservation through public education, scientific research, and stakeholder engagement. As a trained Marine Scientist and Government Manager in Hong Kong, China, she directed impactful initiatives on habitat management and species recovery. She has been actively involved in sea turtle research and conservation in the East Asia Region and voluntarily served as the Regional Co-Vice Chair for the Marine Turtle Specialist Group of the IUCN since 2016. Being a Museum Practitioner, she is committed to enhancing ocean literacy and marine conservation through interdisciplinary collaboration and integration of history, art and science, engaging a wider community involvement in conservation effort.

伍家恩博士，現為香港海事博物館海洋探知館主管。投身科學研究、保育工作及公眾教育超過 16 年。身為海洋科學家，曾於香港政府擔任管理工作，專門管理生境管理及野生動物救援。自 2016 年起，擔任國際自然保護聯盟 (IUCN) 海龜專家組、東亞地區聯合副主席，致力於促進跨地區、文化、邊界的科學研究與保育合作。作為博物館從業者，致力與跨媒體合作，結合歷史、藝術與科學角度，促使海洋與人類的聯繫，讓大眾由淺入深認識海洋科學，參與保育工作。

香港的海洋生態豐富，支持人類生存所需，卻面臨人為威脅，提升公眾對海洋的認識和參與保育日益重要。香港海事博物館致力通過教育和展覽，鼓勵公眾了解香港及南中國海的海洋遺產，推動合作與社區參與保存海洋文化。本館於 2025 年設立的太古海洋探知館，是一個學習香港海洋生態的多用途平台，包括海洋科學展廳、演講廳和活動室，及線上教學資源。本館積極與各夥伴合作，包括政府、非政府團體及教育機構等，為公眾及學生提供多元化的活動，如導賞、講座、工作坊，重建海洋與人類的密切關係。參與者更可作出保育承諾，將保護海洋融入日常生活。

本論文旨在分享我們的挑戰和機遇，與博物館及相關專業人士探討，海事博物館在公眾教育與培育海洋素養中的關鍵角色及合作。



Daryl ABARCA

Curator and Researcher, AIMS Museo Maritimo, Philippines
(Philippines)
AIMS 海事博物館策展人兼研究員 (菲律賓)

Cross-cultural (East/West) Insights on Marine Science/ Protection/Sustainability and the Role of Maritime Museums from Curatorial and Education Perspectives 跨文化 (東西方) 視角下的海洋科學、保護與可持續發展及海 事博物館在策展與教育中的作用

Curating Maritime Education for a Sustainable Future

The Philippine government's Maritime Industry Development Plan (MIDP) 2019–2028 seeks to modernise the country's maritime sector through initiatives such as shipping modernisation, workforce development, and environmental sustainability. AIMS Museo Maritimo, part of the Asian Institute of Maritime Studies (AIMS) in Pasay City, Philippines, has integrated these themes into its exhibitions and educational programmes. This presentation explores how the museum has aligned its exhibits with the MIDP's vision, with a particular focus on sustainability.

The study examines the museum's research, exhibition design, and educational strategies to engage students and visitors. Content was incorporated into the institution's curriculum, with exhibitions extending into campus hallways, blending academic learning with museum-based education. A key curatorial focus was the creation of modular, cost-effective exhibits that minimise waste, supporting sustainability in both content and practice.

Results indicate that integrating MIDP themes has enhanced engagement with environmental sustainability in the maritime industry. The museum has become an additional learning modality, complementing traditional and online teaching methods, and deepening understanding of the MIDP's objectives. Its role as in storytelling has proven effective in raising awareness and inspiring action on maritime challenges.

In conclusion, AIMS Museo Maritimo demonstrates the transformative potential of museums as educational platforms. By aligning its exhibitions with MIDP goals, the museum supports the development of a skilled, environmentally conscious maritime workforce and contributes to national efforts toward a modern, sustainable industry.

Daryl Abarca is a Museum Curator and Researcher at AIMS Museo Maritimo, responsible for collections management, research and publications, and curatorial exhibitions. He holds a degree in Philosophy from the University of Santo Tomas, where he co-founded *Talisik*, An Undergraduate Journal of Philosophy. He is currently pursuing a Master's in Research and Development (R&D) Management at the University of the Philippines.

He previously worked as a Research Analyst focusing on corporate social responsibility and ESG reporting. At Museo Maritimo, he integrates these approaches into curatorial work by implementing reuse and recycling practices and developing programmes that engage the maritime community.

He is the Editor of *Timon: The Proceedings of the Philippine Maritime Heritage Forum*, Co-author of *Plying the Straits*, and serves as Secretariat for the International Council of Museums (ICOM) Philippines. His work reflects an interest in how museums can foster social engagement and serve as platforms for learning.

Daryl Abarca 是 AIMS 海事博物館的策展人兼研究員，負責藏品管理、研究及出版與策展。他畢業於聖多明各大學哲學系，並共同創辦哲學本科生期刊《Talisik》。目前他於菲律賓大學攻讀研究與發展管理碩士學位。

加入博物館前，他曾擔任研究分析師，專注於企業社會責任與 ESG 報告。在 AIMS 海事博物館，他將可持續發展理念融入策展實踐，推動資源循環利用項目，並開發面向海事社區的互動計劃。此外，他是《菲律賓海事文化遺產論壇論文集》(Timon: The Proceedings of the Philippine Maritime Heritage Forum) 編輯，合著《航渡海峽》(Plying the Straits)，兼任國際博物館協會菲律賓秘書處成員。他致力於探索博物館如何促進社會參與，以及如何成為公眾教育平台。

為可持續未來策劃海洋教育

菲律賓政府的「海事產業發展計劃 2019-2028」旨在通過航運現代化、勞動力發展和環境可持續性等多項工作，推動國內海事行業現代化。菲律賓 AIMS 海事博物館，將上述主題融入其展覽與教育項目中。是次演講探討了該博物館如何將展品與「海事產業發展計劃 2019-2028」的願景結合，並把焦點放在可持續發展議題上。

本研究考察了博物館為提升學生及訪客的參與度而採用的研究、展覽設計和教育策略。博物館將館藏內容整合至 AIMS 海事博物館的教育課程、展覽延伸至校園建築物的走廊，這些措施均有效融合學術學習與博物館教育。此外，策展過程的重點是創造減少浪費且具成本效益的組裝式展覽，並在內容和實踐中減少浪費，以支持可持續發展。

結果顯示，將「海事產業發展計劃 2019-2028」融入展覽後，增強了公眾對海事產業環境可持續性的參與度。博物館成為一種補充傳統與線上教學的新型學習模式，深化了對「海事產業發展計劃 2019—2028」目標的理解。博物館的角色及其敘事有效地提升公眾對海事文化的認識及理解其面對的挑戰，並推動他們以行動回應。

綜上所述，AIMS 海事博物館展現了博物館作為教育平台的變革潛力。通過與「海事產業發展計劃 2019—2028」目標的結合，博物館有助培養具備技術及環保意識的海事人才，支持國家及海事產業邁向現代化及可持續發展。



Edward LIU, MH 劉洋，MH

Principal Representative, International Chamber of Shipping
(China) Liaison Office (Hong Kong, China)
國際航運公會中國辦事處首席代表(中國香港)

Telling the Maritime Story - How Museums and Industry Can Co-create a Sustainable Future

講述海事故事——博物館與產業如何共創可持續未來

Maritime sustainability is not only a technical agenda—it is a cultural project that requires public trust, informed dialogue, and shared purpose. This presentation explores how museums and industry can jointly build that trust by connecting marine science with lived maritime heritage. Drawing on my roles with the International Chamber of Shipping (China) and as a maritime lawyer, I will outline how regulatory ambition (from decarbonisation and CII to fuel transition safety and just transition) can be translated into public-facing narratives grounded in history, innovation, and community impact.

Using the Hong Kong Maritime Museum as a convening platform, I propose a “Tell the Hong Kong Maritime Story” initiative and a broader programme of maritime cultural diplomacy: bilateral partnerships with leading institutions, co-curated exhibitions on green shipping and digitalisation, open-data storytelling with scientists, and targeted education for youth and practitioners. By aligning heritage interpretation with industry roadmaps and scientific evidence, we can accelerate sustainable practices, de-risk emerging fuels through transparent communication, and strengthen Asia-Pacific leadership. The session invites delegates to co-design a practical blueprint where museums become trusted translators—turning metrics into meaning, compliance into confidence, and the maritime story into a catalyst for enduring, ocean-positive change.

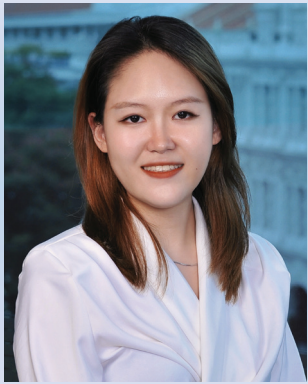
Edward Liu is a leading maritime lawyer and Partner at Haiwen & Partners LLP. He serves as the Principal Representative of the International Chamber of Shipping (China) Liaison Office and is a Member of the Hong Kong Maritime and Port Development Board. Qualified in Hong Kong SAR, England & Wales, and the PRC, Edward is widely recognised for his expertise in maritime law, international arbitration, and complex cross-border shipping disputes. He advises on charterparty disputes, shipbuilding, maritime incidents, and international trade matters.

Edward received the Medal of Honour from the Hong Kong SAR Government in 2022 for his contributions to legal and arbitration services, particularly in the maritime sector. He was named one of Lloyd’s List’s Top 10 Global Maritime Lawyers from 2019 to 2021. In addition to his legal practice, Edward acts as an arbitrator, mediator, and academic, contributing extensively to the development of international maritime law and policy.

劉洋，MH 是海問律師事務所資深海事律師及合夥人，並擔任國際航運公會中國辦事處首席代表及香港海運港口發展局成員。劉律師同時擁有中國內地、中國香港、英格蘭及威爾斯律師執業資格，他為租船合約、造船、海事事故及國際貿易事務提供法律顧問服務，因海事法律、國際仲裁及複雜跨境航運爭議領域的專業知識而備受認可。劉律師於 2022 年獲香港特區政府頒授榮譽勳章，以表彰其致力發展及推廣香港法律、仲裁及爭議解決，特別是海事範疇的貢獻。於 2019 年至 2021 年間，連續三年獲選為《勞氏日報》全球十大海事律師。此外，劉律師亦身兼仲裁員、調解員及學者，積極推動國際海事法及政策的發展，對相關領域貢獻良多。

海事可持續發展不僅是一項技術議程，更是一項文化工程，需依賴公眾信任、理性對話及共同目標。本演講探討博物館與產業如何攜手建立信任，將海洋科學與海事文化遺產相結合。憑藉本人在國際航運公會(中國)及海事法律專業的經歷，將闡述如何將監管目標(從減碳、碳強度指標到燃料轉型安全與公平轉型)轉化為以歷史、創新及社區影響為核心的面向公眾之敘事。

以香港海事博物館作為匯聚平台，我提出「講述香港海事故事」計劃，及更廣泛的海事文化外交：與知名機構建立雙邊夥伴合作關係、共同策劃綠色航運與數碼化主題展覽、與科學家合作開發開放數據敘事及針對青年及從業者的特定教育。透過連結文化遺產詮釋、產業路線圖及科學證據，我們可加速可持續實踐，通過清晰溝通降低新興燃料風險，並鞏固亞太地區領導地位。此次討論邀請與會者共創實務藍圖，讓博物館成為值得信賴的詮釋者，將指標化為意義、將遵守法規成為信心、將海事故事轉化為推動海洋正面發展的催化劑。



Mavis Luo 羅嘉

Client Manager, CTX Special Risks (Hong Kong, China)
CTX 特殊風險公司客戶經理 (中國香港)

“The Poseidon Principles” - Aligning Hull Insurance with ESG Goals 「波塞冬原則」——將船體保險與環境、社會及 治理目標相結合

“The Poseidon Principles” represent a groundbreaking framework for integrating Environmental, Social, and Governance (ESG) objectives into shipping finance, where their influence is rapidly extending into marine insurance. As global regulators and stakeholders demand greater transparency in sustainability performance, insurers and brokers must adapt to new expectations in risk assessment, underwriting, and portfolio alignment with climate goals.

This presentation examines how “The Poseidon Principles” can serve as a catalyst for ESG integration in marine insurance, exploring key challenges and opportunities. It highlights the role of insurers, brokers and claims experts in incentivising greener shipping through premium structures, loss prevention strategies, and collaborative initiatives with shipowners and financiers. Additionally, the discussion addresses the evolving regulatory landscape, including the International Maritime Organisation’s (IMO) decarbonisation targets and regional policies affecting maritime emissions. By analysing case studies and emerging best practices, the presentation will provide actionable insights for marine insurance professionals to align their strategies with ESG principles while maintaining profitability and risk resilience.

The presentation also considers the future trajectory of sustainable marine insurance, including the potential for new insurance-linked products that support decarbonisation and the role of data-driven ESG metrics in underwriting decisions. Attendees will gain a deeper understanding of how marine insurance can contribute to a more sustainable shipping industry while navigating the complexities of compliance, stakeholder expectations, and market competitiveness.

Mavis Luo is a marine insurance broker specialising in risk management and sustainable shipping solutions. She has worked closely with shipowners, insurers, and financial institutions to develop innovative insurance products that align with ESG objectives in APAC market. She combines technical insurance knowledge with a forward-looking approach to environmental and governance challenges in shipping. As a Client Manager at CTX Special Risks, she advises clients on optimising insurance solutions while supporting the industry’s transition to a low-carbon future.

羅嘉是一位專業的海事保險經紀，專長風險管理與可持續航運解決方案。她與船東、保險公司和金融機構密切合作，開發及設計符合亞太地區 ESG 目標的創新保險產品。她將保險技術知識與應對航運環境和治理挑戰的前瞻性方法相結合。作為現任 CTX 特殊風險公司客戶經理，她為客戶提供優化保險解決方案的建議，同時支持該行業向低碳未來的過渡。

「波塞冬原則」作為一個開創性的框架，致力於將環境、社會與管理 (ESG) 目標融入航運經濟，其影響力正迅速擴展至海事保險領域。全球監管機構和持份者正在要求增加可持續發展的透明度，他們希望風險評估、承保及投資組合方面，能與氣候目標保持一致。面對這些新期望，保險人和經紀必須作出應對措施。

本演講將探討波塞冬原則如何成為海事保險與 ESG 整合的催化劑，以及分析其中的挑戰與機遇。演講亦強調保險人、經紀及理賠專家通過保費結構、損失預防策略及與船東和融資方的合作，可提供誘因令航運業採取更環保的措施。此外，這次討論還探討了不斷演變的監管環境，包括國際海事組織的減碳目標及區域性海洋排放政策。透過個案分析，本演講為海事保險專業人士提供切實可行的見解，使他們的策略符合 ESG 原則，同時也能保持賺取盈利和承受風險。

本演講還展望可持續海事保險的未來發展，包括支援減碳的新型保險產品的潛力及基於數據驅動的 ESG 指標在承保決策中的作用，探討海事保險如何在符合規定要求、滿足持份者期望及提升市場競爭力的複雜關係中，促進航運產業的可持續發展。

11:00 – 12:30

Panel 5: Preservation and Transmission of Maritime Heritage 論壇 5：海事遺產的保護與傳承：脆弱文化的堅韌之路

This panel focuses on research that acknowledges the indigenous cultures and their maritime heritage, highlighting the evolving role of museums, communities, and cultural institutions in safeguarding intangible traditions and tangible heritage. The importance of modern-day collaboration to better understand objects of cultural significance, local trade and its legacies in Hong Kong, as well as the significance of maritime ritual with sea worship and the Nanhai God Festival. In addition, the panel session looks at approaches within China for the preservation and interpretation of cultural heritage.

本環節聚焦於原住民文化及其海事文化的相關研究，深入探討博物館、社群及文化機構在保育與延續海事文化遺產的關鍵角色。本次討論旨在探討現代合作如何深化文物的文化意義、振興香港本地貿易及其文化遺產，並深入探究海洋儀式、海神崇拜與南海神誕等民俗活動背後深厚的文化意涵。此外，亦會審視中國境內文化遺產保育與詮釋的多元策略與方法。

Moderator 主持人



WU Shigang 武世剛

Director, Academic Research & Relics Preservation Department,
China Maritime Museum (China)
中國航海博物館學術研究部(藏品保管部)主任(中國)

Wu Shigang serves as Director of the Academic Research & Relics Preservation Department and Research Fellow at China Maritime Museum. He is Editor-in-Chief of the journal *National Maritime Research*, and Secretary General of the Maritime History and Culture Research Committee of China Institute of Navigation. He participated in the museum's establishment and has been engaged in collections, exhibitions, and academic research for over a decade. He has edited several publications, including *Sails to Distant Voyage: A Reader on Ancient Chinese Maritime History*; *Voyage on Vast Waves: A Narrative History of Modern Chinese Navigation*; *An Illustrated Guide to China's Shipping Cultural Landmarks*; *Sailing Beyond Horizons: Interpreting the Treasures of China Maritime Museum*. With more than twenty academic papers published, his research primarily focuses on maritime history, maritime cultural heritage, and museology.

武世剛是中國航海博物館學術研究部(藏品保管部)主任，副研究員，博物館館刊《國家航海》主編，中國航海學會航海歷史與文化研究專委會秘書長。參與博物館籌建，從事博物館藏品、陳展、研究等工作十餘年，主編《海帆遠影——中國古代航海知識讀本》《滄瀾航程——中國近代航海史話》《圖說中國航運文化地標》《雲帆萬里——中國航海博物館館藏選粹與釋讀》等圖書，發表研究論文二十餘篇，主要研究興趣在航海歷史、海洋文化遺產、博物館學等領域。

Éric FRÉCON

Adjunct fellow, IRASEC (Research Institute on Contemporary Southeast Asia) (Thailand)
當代東南亞研究所客座研究員(泰國)

Topic 題目 Kiribati: Maritime Heritage and Local Resilience Versus Erosion ...
and Neocolonialism?
吉里巴斯：海洋文化遺產與地方韌性對抗海岸侵蝕…及新殖民主義？

WANG Fang 王芳

Head, Guangzhou Maritime Museum (China)
廣州海事博物館研究館員(中國)

Topic 題目 Hyperlink—Boluo Dan: From Millennium Sea God Sacrifice to
Community Cultural Identity
超級連接——從千年海祭到社區文化認同的波羅誕

DING Jianxiang 丁見祥

Professor, School of Cultural Heritage and Information Management, Shanghai University (China)
上海大學文化遺產與信息管理學院教授(中國)

Topic 題目 Protection and Interpretation of Maritime Cultural Heritage:
The Development Stages and the Latest Trends
海洋文化遺產保護與闡釋：發展階段與最新趨勢

WONG King-Chung, Desmond 黃競聰

Senior Conservation Manager (Cultural Heritage), The Conservancy Association (Hong Kong, China)
長春社高級保育經理(文化保育)(中國香港)

Topic 題目 Exploring the Sustainable Development of Hong Kong's Cultured
Pearl Industry: A Case Study of Kat O
探索香港養珠業的可持續發展——以吉澳為例



Éric FRÉCON

Adjunct fellow, IRASEC (Research Institute on Contemporary Southeast Asia) (Thailand)
當代東南亞研究所客座研究員 (泰國)

Kiribati: Maritime Heritage and Local Resilience Versus Erosion ... and Neocolonialism?

吉里巴斯：海洋文化遺產與地方韌性對抗海岸侵蝕…及新殖民主義？

Kiribati, a Micronesian micro-State composed of 32 atolls spread across 3.5 million square kilometres of Exclusive Economic Zone (EEZ), are at risk of disappearing. Erosion is accelerating, and its fragile economy is under strain. While Western NGOs continue to arrive with briefings and training, some islanders advocate for a deeper revival of their littoral and sailing cultures. The aim is to highlight local resilience in addressing environmental challenges – rooted in millennia of Austronesian navigation across the Pacific to these remote, low-lying, and increasingly overcrowded atolls.

This presentation explores how the Kiribatian government, adept at navigating diplomatic currents between global powers, is developing strategies that draw on both tangible and intangible maritime heritage. These include efforts to combat rising sea levels through mangrove planting and land reclamation, and to strengthen the blue economy via seaweed farming and sustainable fishing.

Lying at the cross-roads of history, anthropology, and public policy, this study proposes new avenues for cooperation. It argues for the integration of maritime heritage and traditions into environmental and economic initiatives, especially when foreign actors impose external models that risk sidelining cultural traditions – often dismissed as obsolete.

Finally, the presentation considers ways to sustain this effort: through regional bodies like the Pacific Islands Forum and the Pacific Community, or even through symbolic events such as a solo sailing race across Pacific Island Countries, aimed at revitalising ancestral outrigger boat craftsmanship and reconnecting with shared oceanic heritage.

Dr Éric Frécon is an adjunct fellow within IRASEC (Research Institute on Contemporary Southeast Asia) and IRSEM (Institute for Strategic Research at the Military School). He taught for six years at the Naval Academy before staying for ten years in Singapore to work on maritime security (including research on piracy). He also taught in Brunei. His research interests are now moving closer to the Pacific Ocean – after field trips to New Caledonia, Vanuatu, Fiji and Kiribati (for a forthcoming report).

Dr Éric Frécon 是當代東南亞研究所 (IRASEC) 及軍事學院戰略研究所 (IRSEM) 客座研究員。他曾於海軍軍官學校任教六年，隨後在新加坡工作十年，專注於海事安全(包括海盜問題的研究)。他也曾在汶萊任教。目前他的研究興趣轉向太平洋地區，並曾赴新喀里多尼亞、瓦努阿圖、斐濟及基里巴斯實地考察，準備即將發表的報告。

吉里巴斯是密克羅尼西亞一個由 32 個環礁所組成的微型國家，雖擁有約 350 萬平方公里的專屬經濟區 (Exclusive Economic Zone)，卻面臨消失的風險。海岸侵蝕在吉里巴斯持續發生，脆弱的經濟亦岌岌可危。儘管多個西方非政府組織不斷抵達當地教育島民及講解最新情況，有些島民則呼籲更有效地復興沿海及航海文化。這理念旨在展現首批當地居民自千年前勇敢穿越太平洋，抵達這些偏遠、狹長且現今過於擁擠的環礁以來，持續應對環境挑戰的能力。

本演講闡述吉里巴斯政府如何在與大國外交斡旋的背景下，制定有效策略，藉由其物質與非物質海洋文化資產，以達成以下目標：一、利用紅樹林等自然資源及填海等技術，抵禦海平面上升對沿海地區的威脅；二、推動沿海地區及海上的藍色經濟發展(如海藻養殖及可持續漁業)。本研究包括歷史、人類學、政治學與公共政策等跨學科研究，研究重點在於環境與經濟發展計劃中，更重視海洋文化遺產。當面對外來者強加其觀點與方法，輕視並動搖當地文化傳統的情況下，倡議一種更為包容且尊重文化多元性的理念。

總結，本演講將探討推動此類倡議的不同方法，包括透過區域組織，如太平洋論壇島國組織 (Pacific Islands Forum) 及太平洋社群 (Pacific Community)，甚至透過體育活動——例如舉辦一場跨越太平洋島國的單人帆船賽，以振興祖輩傳承的美拉尼西亞、密克羅尼西亞及玻里尼西亞舷外托架船——促使海洋文化的復興與可持續發展。



WANG Fang 王芳

Head, Guangzhou Maritime Museum (China)
廣州海事博物館研究館員(中國)

Wang Fang, PhD, graduated from the Department of History of Sun Yat-Sen University. Head of Guangzhou Maritime Museum, Secretary of Guangdong Provincial Museum Association. Be active and absorptive, with open-mind: As a leader in Chinese Museum Education field she organised international Conferences and Training programmes; established the first children playing area in the Museum, projected and presided over educational projects for middle and primary schools, planned the exhibition of "Kids Zoo of Relics" (2016), "European Paintings of 500 years" (2020), and "Encountering Huang Dong" (2024-25). Once she was enlisted as a specialist of Chinese Museum Association and took part in First Rank Museum Evaluation work.

王芳博士畢業於中山大學歷史系，廣州海事博物館黨支部書記，研究館員，廣東省博物館協會秘書長。長期從事博物館教育、展覽策劃和博物館運行評估工作；中國博物館協會專家組成員、復旦大學、廣州美術學院博物館學碩士導師；著有《博物館：以教育為圓心的文化樂園》、《為了明天的教育：史密森教育研究》、《面向兒童的博物館教育》等。

**Hyperlink—Boluo Dan: From Millennium Sea God
Sacrifice to Community Cultural Identity
超級連接——從千年海祭到社區文化認同的波羅誕**

Boluo Dan, also known as the Birthday of Nanhai God (the South China Sea God) or the Hongsheng Festival, is primarily celebrated in Guangdong, Guangxi, Hong Kong, Macau, and the Pearl River Delta region, where it is especially prominent. This article explores the festival by examining the history of Chinese sea deity worship, the establishment and evolution of the Nanhai Temple, the history of international trade, and the customs and traditions of the Lingnan region. It discusses the role of the Nanhai Temple in both state rituals and maritime trade, as well as the activities organised by local communities from 15 surrounding villages, such as worship ceremonies, deity processions, and theatrical performances to entertain the gods. Bolou Dan demonstrates how the worship of sea deities integrates and strengthens local social cohesion, reflecting the relationship between religious beliefs and the livelihoods of the people.

波羅誕，又稱南海神誕、洪聖誕，主要流行於廣東、廣西、港澳地區及珠三角地區，其中珠三角地區尤盛。本文結合中國海神祭祀歷史、南海神廟創建發展過程、中外貿易歷史以及嶺南風物習俗等因素，探討南海神廟在國家禮制與海上交通方面的地位，並探索周邊十五鄉民眾組織祭拜、游神、演戲娛神等活動，以及波羅誕在凝聚和整合地方社會力量方面彰顯海神崇拜的信仰與國計民生之間的關係。



DING Jianxiang 丁見祥

Professor, School of Cultural Heritage and Information Management, Shanghai University (China)
上海大學文化遺產與信息管理學院教授（中國）

DING Jianxiang is Professor of the School of Cultural Heritage and Information Management of Shanghai University, and Director of the Maritime Archaeology Research Center of Shanghai University (MAC-SHU). The Head of the Key Innovation Team of "Maritime Archaeology and Interpretation and Dissemination of Cultural Heritage Value" in Shanghai. The research fields are concentrated on maritime archaeology, underwater archaeology, and the archaeology of the Maritime Silk Road.

丁見祥是上海大學文化遺產與信息管理學院教授，上海大學海洋考古學研究中心主任與上海市「海洋考古與文化遺產價值闡釋及傳播」重點創新團隊負責人。研究領域集中在海洋考古、水下考古、海上絲綢之路考古。

Protection and Interpretation of Maritime Cultural Heritage: The Development Stages and the Latest Trends 海洋文化遺產保護與闡釋：發展階段與最新趨勢

Taking social trends of thought, changes in academic theories, and technological development as the clues, this presentation divides the development history of maritime cultural heritage protection and international interpretation into three stages "Focusing on Data Preservation and Relic Display" (1960–1980), "From Data Preservation to Public Opening" (1980–2000), and "From Public Opening to Public Engagement" (2000 to present). Among them, each development stage is accompanied by corresponding cases and analyses.

On this basis, the presentation summarises the main trends of the current preservation and interpretation of maritime cultural heritage. It promotes on-site protection while also highlighting the heritage's background and context. There is a focus on a comprehensive approach that emphasises regionalised protection. The objective of regional feature refinement and diversified interpretation is to overcome centrism and promote diverse interpretations. It also encourages innovative participation methods to accelerate the transition from public archaeology to citizen science. Furthermore, the use of technology in the field of maritime cultural heritage is becoming more complex and in-depth.

Finally, the presentation also elaborates on the protection and interpretation of China's maritime cultural heritage.

以社會思潮、學理變化和技術發展為線索，此篇論文將國際海洋文化遺產保護與闡釋的發展歷史分為「聚焦資料保存與遺物展示」（1960—1980）、「從保存資料到公眾開放」（1980—2000）、「從公眾開放到公眾參與」（2000年至今）三個發展階段。其中，每一個發展階段都配合相應的案例介紹和分析。在此基礎上，論文歸納了當前海洋文化遺產保護與闡釋的主要趨勢：提倡原址保護，強調文化遺產背景和語境；注重整體方法，突出區域化保護；區域特點提煉和多元化闡釋；超越中心主義，鼓勵多元化闡釋；創新參與方式，推動從公眾考古（public archaeology）到公民科學（citizen science）的轉變；依託技術進步，海洋文化遺產領域的技術應用日益複雜和深入。最後，演講還對中國海洋文化遺產的保護和闡釋進行闡述。



WONG King-Chung, Desmond 黃競聰

Senior Conservation Manager (Cultural Heritage),
The Conservancy Association (Hong Kong, China)
長春社高級保育經理(文化保育)(中國香港)

Wong King-Chung, Desmond, the Senior Conservation Manager (Cultural Heritage) at The Conservancy Association, has been engaged in cultural conservation work for many years, specialising in Hong Kong's history, customs, and cultural heritage.

黃競聰博士，長春社高級保育經理(文化保育)，從事文化保育工作多年，專志香港史、風俗史和文化遺產保育。

**Exploring the Sustainable Development of Hong Kong's
Cultured Pearl Industry: A Case Study of Kat O**
探索香港養珠業的可持續發展 —— 以吉澳為例

Following World War II, Japanese experts identified the waters of Hong Kong as suitable for pearl farming. Consequently, they collaborated with local businessmen to establish pearl farms in the Sai Kung and Tai Po areas. During the 1950s, the pearl farming industry in Hong Kong was considered a promising emerging sector. Entrepreneurs initiated pearl farms in Kat O, leading to the establishment of a government-managed pearl farming research institute on the island.

Kat O, situated in the northeastern waters of the New Territories, historically thrived as a fishing community inhabited by Hakka people and fishing communities. Through fortunate circumstances, the islanders engaged in pearl cultivation and were even invited internationally to share their pearl farming expertise. However, as the pearl cultivation industry gradually declined, the Kat O pearl farm ceased operations and currently remains abandoned.

This presentation seeks to analyse the factors contributing to the decline of the pearl farming industry in Kat O and to explore the potential for revitalising this industry within the framework of rural conservation.

二次大戰後，日本人看準香港水域適合養殖珍珠，並與本地商人合作在西貢和大埔海域一帶開設養珠場。香港珍珠養殖業也一度被視為前途無限的新興行業。早在 1950 年代已有商人在吉澳開設珍珠養殖場，其後政府更在該島開設養珍珠事業研究所。

吉澳位於新界東北海域，曾是漁業經濟繁盛的社區，屬於客家人和水上人聚居的小島。島民因緣際會下從事珍珠養殖業，更獲邀遠赴海外傳授養珠技藝，然而隨着養珠業日漸式微，吉澳養殖場也停止營運，今已荒廢。

是次演講嘗試以吉澳養珠業為例，分析該行業式微的原因，並乘着鄉郊保育風潮，探討復育吉澳養珠業的可能性。

Day 2 第二天
24.09.2025

14:00 – 15:30

Panel 6: Cross-Cultural Perspectives: Museum Education 論壇 6：跨文化視野：博物館教育的實踐與反思

This panel focuses on the evolving role of maritime museums in curatorial, collection and education. It explores how maritime museums across the Asia Pacific and beyond are reimagining their missions to engage diverse audiences, promote sustainability, and foster cross-cultural understanding. The session highlights innovative approaches to exhibition and collection, education, community outreach, and international partnerships, reinforcing the maritime museum's role in connecting history and future, as well as the civilisations across oceanic boundaries, addressing twenty-first century maritime challenges.

本環節聚焦海事博物館於策展、教育及館藏管理等領域中不斷演變之角色，探討亞太區域及全球其他地區之海事博物館如何思考其願景和使命，以吸引多元觀眾群、促進永續發展及深化跨文化理解。海事博物館強調展覽與收藏、教育、社區參與及國際合作之創新策略，使博物館連結歷史與未來，跨越海洋界限連結不同文明，從而應對二十一世紀的海事挑戰。

Moderator 主持人



Anna DENTONI

Secretary General, Associazione Promotori Musei del Mare, Genova (Italy)
熱那亞海事博物館推廣協會秘書長 (意大利)

Anna Dentoni is Secretary General of the Associazione Promotori Musei del Mare, supporting the Galata Maritime Museum in Genoa, Italy. She oversees marketing, promotion, and fundraising, and manages international events, exhibitions, and new initiatives aimed at promoting maritime cultural heritage. She holds a Certificate in Corporate Communication from Duquesne University in Pittsburgh. Mrs Dentoni serves on the board of COMMS, the ICOM International Committee for Marketing and Public Relations, and is a co-opted Executive Council member of ICMM. Among her past international roles, she coordinated the Master Plan for the Maritime History Museum in Sur (Oman), commissioned by the Ministry of Heritage and Culture. She frequently moderates and speaks at cultural conferences and professional panels.

Anna Dentoni 是意大利熱那亞海事博物館推廣協會秘書長，致力於支持熱那亞加拉塔海事博物館的發展。她負責統籌市場營銷、品牌推廣，與籌款工作，並主導國際活動策劃、展覽及旨在多項海洋文化遺產的倡議項目。她持有匹茲堡杜肯大學 (Duquesne University) 企業傳播專業認證證書。作為國際博物館協會 (ICOM) 市場營銷與公共關係專業委員會 (COMMS) 理事會成員，以及國際海事博物館協會 (ICMM) 執行委員會成員，她曾受阿曼文化遺產部委託，協調制定蘇爾海事歷史博物館的整體規劃。她常年活躍於國際文化論壇，頻繁擔任學術會議主持人與專業研討會演講嘉賓。

LEE Hyoung-gi 李炯基

Chief Curator and Head of the Curatorial and Research Headquarters,
Incheon National Maritime Museum (South Korea)
國立仁川海洋博物館學藝研究本部長 (南韓)

Topic 題目 Establishment of the National Maritime Museums in Korea and
its Significance
國立海洋博物館的建立及其價值

Andreia CONCEIÇÃO

Director, Sesimbra Maritime Museum (Portugal)
塞新布拉海事博物館館長 (葡萄牙)

Topic 題目 Coastal Cultural Center | Sesimbra (Portugal): A Practical Example of
How Maritime Museums Can Be Active Agents from the Perspective of
Cultural, Educational, Social and Environmental Sustainability
葡萄牙塞辛布拉海濱文化中心：海事博物館作為文化、教育、社會及環境
可持續發展的案例

Richard WESLEY

Assistant Director (Fleet and Collections), Australian National Maritime Museum (Australia)
澳洲國家海事博物館助理館長 (船隊及藏品管理) (澳洲)

Topic 題目 Creating New Maritime Museum Partnership Opportunities
in the Asia Pacific
在亞太地區創建新的海事博物館合作機會

LU Wei 陸偉

Deputy Director General, China Maritime Museum (China)
中國航海博物館副館長 (中國)

Topic 題目 Exhibition Planning of Zheng He's Voyages to the Western Seas from the
Perspective of Shipping
航運視角下的鄭和下西洋及展覽策劃



LEE Hyoung-gi 李炯基

Chief Curator and Head of the Curatorial and Research
Headquarters, Incheon National Maritime Museum
(South Korea)
國立仁川海洋博物館學藝研究本部長（南韓）

Establishment of the National Maritime Museums in Korea and its Significance 國立海洋博物館的建立及其價值

Historically, Korea regarded the sea as dangerous due to restrictive maritime policies such as the "Repatriation Policy", which limited interaction with the sea to prevent crime and foreign invasion. Yet Korea's actual history reveals significant maritime engagement, necessitating museums to rectify public perceptions and enhance maritime awareness.

Recognising the need to transform attitudes towards maritime activities, the Ministry of Oceans and Fisheries of Korea (MOF) initiated the establishment of Korea's first National Maritime Museum in Busan in July 2012. The National Maritime Museum of Korea (NMMK) quickly gained popularity, drawing over a million visitors annually and highlighting the necessity of maritime education.

Building upon NMMK's success and acknowledging limited maritime facilities in the capital area, the MOF established the Incheon National Maritime Museum (INMM) in December 2024. Strategically located in Incheon, a historically significant port city, the museum focuses on Korea's contemporary maritime trade, logistics, and shipping industries.

Each museum serves a unique but complementary function. NMMK emphasises Korea's maritime civilisation, including culture, figures, navigation, and biodiversity. INMM specialises in practical aspects of trade and logistics, reflecting Korea's global maritime growth.

Joint exhibitions, and shared resources and educational initiatives enrich public experience. Challenges include securing financial support, attracting international visitors, and expanding digital outreach. These museums reshape maritime consciousness and strengthen Korea's maritime identity.

Continued collaboration and innovation will ensure Korea's maritime museums preserve and promote national heritage on the global stage.

Lee Hyoung-gi, born in 1966 in Hapcheon, South Korea, holds a PhD in Korean history from Yeungnam University. As an expert in ancient Korean history, he specialises in the formation, political systems, and maritime trade of Gaya. He began his museum career at the Daegaya Museum in Goryeong and later served at the National Lighthouse Museum in Pohang and the National Maritime Museum of Korea in Busan. He played a key role in establishing the Incheon National Maritime Museum (INMM), where he now serves as Chief Curator and Head of the Curatorial and Research Headquarters, overseeing exhibitions, collections, and academic initiatives.

李炯基，畢業於南韓嶺南大學，取得南韓史哲學博士學位。作為南韓古代史的專家，他專攻於古代加耶國的建立、政治體制與海上貿易。曾任職於慶北高靈郡大加耶博物館、浦項市國立燈塔博物館和釜山國立海洋博物館。他在國立仁川海洋博物館 (INMM) 的創館籌備上擔當了重要角色，現任該博物館的學藝研究本部長，負責展覽策劃、收藏管理與學術研究。

歷史上，由於「遣返政策」等嚴格的海洋管制措施，韓國曾將海洋視為危險之地。雖然可以防止犯罪和外來入侵，卻限制了海上交流。然而，韓國的實際歷史卻表明其海事活動發展蓬勃。因此，博物館有必要糾正公眾對海洋的錯誤認知，提高海洋意識。

南韓海洋水產部認識到改變公眾對海事文化的重要性，於 2012 年 7 月，在釜山成立了韓國的第一座國家海洋博物館——國立海洋博物館 (Korean National Maritime Museum)。該館受到公眾歡迎，每年吸引超過一百萬訪客，突顯了海洋教育的重要性。

鑑於國立海洋博物館的成功，海洋水產部於 2024 年 12 月建立了國立仁川海洋博物館 (Incheon National Maritime Museum)。該館地理位置優越，位於歷史重要的港口城市仁川，專注於展示韓國當代的海洋貿易、物流和航運產業發展。

兩館分別展示海事文化的不同面向。國立海洋博物館著重於韓國的海洋文明，涵蓋文化、重要人物、航海技術和生物多樣性；國立仁川海洋博物館則專注於貿易和物流的實務面，體現韓國作為全球海洋貿易大國的發展。

兩館透過聯合展覽、資源共享和教育計劃，共同豐富了公眾體驗。面臨的挑戰包括如何獲得持續的財政支持、吸引國際訪客及推動數碼推廣等。這些博物館正在重塑南韓民眾的海洋意識，並鞏固韓國的海洋身份。

持續的合作與創新將確保韓國的海洋博物館能有效保育並推廣國家的海事遺產，並在全球舞台上展現其重要地位。



Andreia CONCEIÇÃO

Director, Sesimbra Maritime Museum (Portugal)
塞新布拉海事博物館館長 (葡萄牙)

Coastal Cultural Center | Sesimbra (Portugal): A Practical Example of How Maritime Museums Can Be Active Agents from the Perspective of Cultural, Educational, Social and Environmental Sustainability 葡萄牙塞辛布拉海濱文化中心：海事博物館作為文化、教育、 社會及環境可持續發展的案例

The Sesimbra Coastal Cultural Center Project, promoted by the Sesimbra Maritime Museum since 2019, aims to be an agent of cultural and educational transformation by promoting sustainable fishing, safeguarding traditional crafts such as wooden shipbuilding, valuing maritime cultural heritage, and encouraging knowledge production about the sea through partnerships with Norwegian and Portuguese entities.

With partners including the Norwegian Maritime Museum (Oslo), the Arctic University of Norway (Tromsø), and Portuguese institutions of cultural, pedagogical, and economic nature, over a hundred initiatives have been carried out, reinforcing the Museum's role in education and collection curation.

Among these actions, the "Living with the Ocean" exhibition stands out. Presented in Portugal, Norway, Brussels, and Sri Lanka, it was produced with active community participation through donated images, testimonies, and perspectives. Education programmes are a core focus, including workshops, training sessions, and tailored initiatives for schools, people with specific needs, the elderly, and the wider community.

To date, more than ten thousand people have engaged with the Center, which houses the Museum's collections, two public storages, a conservation and restoration laboratory, an auditorium for community events, an exhibition room, and an educational service room. It stands as a practical example of how maritime museums can serve as active agents of cultural, educational, social, and environmental sustainability.

Andreia Conceição is the Director of the Sesimbra Maritime Museum and Head of the Cultural Heritage Division of the Sesimbra City Council. She is an Archaeologist with a postgraduate degree in heritage management and cultural projects, and a master's degree in nautical history and naval archaeology.

She is currently a PhD scholar in Sociomuseology at the Lusófona University of Lisbon, a UNESCO Chair fellow, Secretary of the Assembly of the Portuguese Museology Association, Representative of the municipally-owned museums on the advisory board of the Portuguese Museum Network, and member of the executive board of the ICMM – International Congress of Maritime Museums.

Andreia Conceição 是塞新布拉海事博物館館長，兼任塞新布拉市議會文化遺產部主管。她是一名考古學家，擁有文化遺產管理與文化項目研究生學位、航海歷史與海軍考古碩士學位及里斯本盧索福納大學社會博物館學哲學博士學位。她擔任聯合國教科文組織主席成員 (Chair Fellow)，葡萄牙博物館學會大會秘書，葡萄牙博物館網路諮詢委員會成員，也是國際海事博物館協會 (ICMM) 執行委員會成員。

塞辛布拉海事博物館 (Sesimbra Maritime Museum) 自 2019 年起推動的海濱文化中心項目，旨在通過推廣可持續漁業、保護如傳統木船建造等工藝、重視海洋文化遺產，並通過與挪威及葡萄牙的文化、教育及經濟機構合作，鼓勵關於海洋的知識生產，從而成為文化與教育的推動者。

該項目合作夥伴包括奧斯陸挪威海事博物館、特羅姆瑟挪威北極大學 (Arctic University of Norway) 以及多家葡萄牙文化、教育和經濟機構，迄今已開展逾百項計劃，進一步加強了博物館在教育、館藏和策展方面的角色。其中，「與海共生」展覽，通過多個社區的影像捐贈和他們的積極參與，而成為最代表性的成果，並曾在葡萄牙、挪威、布魯塞爾及斯里蘭卡展出。再者，教育項目為計劃的核心工作之一，為學校、有特殊需求者、長者及社區舉辦工作坊、課程、培訓及其他教育專案。至今已有超過一萬人參與該中心活動。

海濱文化中心不但展出博物館館藏、更有兩個公開儲藏室、一個修復與保護實驗室、一個社區活動用的演講廳、展覽室及教育服務室。這是海事博物館作為促進文化、教育、社會及環境可持續發展積極推動者的實踐範例。



Richard WESLEY

Assistant Director (Fleet and Collections),
Australian National Maritime Museum (Australia)
澳洲國家海事博物館助理館長（船隊及藏品管理）（澳洲）

Richard Wesley is an Assistant Director (Fleet and Collections) at the Australian Maritime Museum. In this role, he is responsible for Collection registration and conservation along with a large floating fleet. Prior to this position he has held senior posts at the Hong Kong Maritime Museum, National Trust of Australia (NSW), Norfolk Island Museum and Port Arthur Historic Site. He was also a lecturer in Museum Studies at the University of Sydney and ran his own consultancy business. For the last decade, he has been an active member of the International Congress of Maritime Museums Executive Council. He holds a Master of Arts Degree and a Diploma of Museum Studies.

Richard Wesley 是澳洲國家海事博物館助理館長（船隊及藏品管理），負責藏品登記與船隊保護與修復工作。他曾在香港海事博物館、澳洲國民信託（新南威爾斯）、諾福克島博物館和亞瑟港歷史遺址擔任高階職位。此外，他曾擔任悉尼大學博物館學講師，並經營顧問公司。在過去的十年，他積極參與國際海事博物館協會執行委員會工作。他擁有文學碩士學位及博物館研究專業文憑。

Creating New Maritime Museum Partnership Opportunities in the Asia Pacific 在亞太地區創建新的海事博物館合作機會

In 2023, the Australian National Maritime Museum (ANMM) adopted a new vision which in part reads: “The oceans and waterways are the heartbeat of who we are. As an island nation – in the Asia Pacific – this nation has been shaped by sea.” As an outward-looking, extroverted institution, ANMM in 2024 has sought to define programmatically how it can foster partnerships and knowledge sharing between maritime museums in the region.

This presentation explores traditional areas of cooperation such as travelling exhibitions and maritime archaeology, alongside emerging opportunities. These include sharing museological best practice, developing new areas of expertise and collections, such as traditional Indonesian watercraft design and migration, and promoting continued reflection on the legacy of World War II regionally.

Long-term opportunities also exist for blue water sailing and cultural exchange aboard the replica vessels *Endeavour* and *Duyfken*, managed by ANMM. Both are linked to colonisation, trade, and navigation, and serve as teaching platforms in the Australian context.

ANMM has also developed a strong marine conservation programme stream, promoting ocean literacy, scientific exploration, and awareness of threats to the Pacific and Indian Oceans. Many projects are in partnership with NGOs, community organisations, and international groups such as Sea Shepherd.

Through organisations like the International Congress of Maritime Museums, Lloyd’s Register Foundation, and UN agencies, maritime museums can serve as clearing houses for information and debate. This conference’s Asia Pacific grouping offers a platform to affirm shared commitments to ocean health and sustainable resource use.

2023 年，澳洲國家海事博物館 (Australian National Maritime Museum) 確立了新的願景：「海洋與水道是我們身份的命脈。作為亞太地區的島國，這個國家是由海洋塑造的。」作為一個向外展望的機構，澳洲國家海事博物館在 2024 年致力於有規劃地明確博物館如何能促進區域海洋博物館之間的合作關係與知識共享。

是次演講將探討傳統合作領域，如巡迴展覽、水下考古及開拓新機遇，包括分享博物館學最佳實踐案例，發展新的專業領域和館藏，如傳統印尼水上交通工具設計、移民研究及推動對二戰文化遺產的持續反思。目前，這些領域已有相關工作及研究正持續進行。長期來看，澳洲國家海事博物館管理的複製帆船「遠征號」(Endeavour) 和「德依夫肯號」(Duyfken) 為遠洋航行和文化交流提供了潛在機會。兩艘船均與殖民、貿易和航海密切相關，且在澳洲被廣泛用作教學平台。

近年來，澳洲國家海事博物館制定了有效的海洋保護計劃，重點提升社區的海洋素養、科學探索及認識太平洋和印度洋的海洋危機。澳洲國家海事博物館與非政府機構、社區組織及國際保育團體如「海洋守護者協會」(Sea Shepherd) 合作，開展不同海洋保育計劃。

汲取過往寶貴經驗，再透過與國際海事博物館協會、勞氏基金會及聯合國等不同機構合作，海事博物館可以且應當成為一個重要的資訊中樞，促進相關議題的交流。這次會議正代表著一個理想平台，讓亞太地區各海事博物館聚集一起，共同承諾通過保育及可持續資源，為維持海洋健康作出貢獻。



LU Wei 陸偉

Deputy Director General, China Maritime Museum (China)
中國航海博物館副館長 (中國)

Exhibition Planning of Zheng He's Voyages to the Western Seas from the Perspective of Shipping 航運視角下的鄭和下西洋及展覽策劃

The exhibition “The Legend of the Treasure Fleet Continues – The Exhibition to Celebrate the 620th Anniversary of Zheng He's Voyages to the Western Seas” places Zheng He's Voyages to the Western Seas within the broader context of global maritime exploration, emphasising its significance from a worldwide shipping perspective. It goes beyond merely analysing the impact of Zheng He's voyages on China during the Ming Dynasty, it extends its narrative from ancient times to the present day, thereby endowing the spirit of Zheng He with contemporary meanings. By presenting the state of the nation in early Ming China, the composition and preparation of Zheng He's fleet, the exhibition elucidates the historical inevitability of these expeditions.

Furthermore, through an examination of Zheng He's seven voyages, which were underpinned by advanced navigation technology and characterised by the establishment of global shipping routes, vibrant trade exchanges, and amicable interactions, the exhibition underscores the critical role of maritime routes and commerce in driving globalisation. The exhibition also displays domestic and international material and cultural relics that emerged following Zheng He's voyages, subtly interpreting their profound influence on the economic, cultural, and ideological landscapes of both China and the regions along the routes.

Finally, the exhibition highlights the ongoing evolution of modern shipping through the involvement of diverse individuals and groups, as well as the contributions of national teams in today's world. It seeks to preserve and advance the traditional spirit of navigation, inspiring the spirit of Zheng He and encouraging collective efforts toward building a shared future for humanity.

Lu Wei is the Deputy Director General of the China Maritime Museum. He specialises in exhibition research, cultural and creative product development, leveraging the museum's collections to explore maritime heritage. Under his leadership, China Maritime Museum was awarded the Excellence Prize at the 18th National Museum Top Ten Exhibition Promotion in 2020 and the Key Promotion Award for “Promoting Chinese excellent traditional Culture and cultivating socialist core Values” by the National Cultural Heritage Administration in 2022. Additionally, as co-editor, he contributed to *The Tale of Chinese Ships*, which won the National Outstanding Popular Science Works Award in 2023.

陸偉是中國航海博物館副館長、副研究館員，專註於陳列展覽、文創開發等工作研究，致力於結合本館館藏文物特點，深入挖掘航海文化內涵，打造特色精品展覽，其中作為項目負責人先後榮獲第十八屆（2020）全國博物館十大陳列展覽精品推介優勝獎、國家文物局（2022）「弘揚中華優秀傳統文化、培育社會主義核心價值觀」重點推介獎。參與主編《中華「船」說》榮獲 2023 年全國優秀科普作品獎。

展覽「猶說寶船來——鄭和下西洋 620 周年紀念展」將鄭和下西洋置於世界航海探索中，突顯全球航運的視角；同時不局限於鄭和下西洋對明代中國的影響，以由古及今的方式引入當下海洋時代展現，為鄭和精神賦予時代價值。展覽通過展示明初國家狀況、鄭和船隊人員及前期籌備工作，揭示鄭和下西洋壯舉的歷史必然性。

展覽通過展示航海技術，以全球航線聯通、豐富物產商貿往來與友好交往為表現的鄭和七下西洋，彰顯航線及貿易對全球化的意義。展覽通過展示鄭和下西洋後衍生的海內外物質、文化遺存，詮釋七下西洋在潛移默化中對中國與航線所經地域的經濟、文化、思想產生深遠的影響。展覽通過展示當今更多個人團體參與、更多國家隊推動新航運的延續，展現當下對傳統航海精神的傳承與發展，旨在讓「鄭和精神」鼓舞世人，協力為人類命運共同體做貢獻。

Day 2 第二天
24.09.2025

16:00 – 17:30

Panel 7: Underwater Archaeology: Case Studies 論壇 7：深海故事：水下考古案例研究

Underwater Archaeology has become a significant element to our understanding of maritime connections through trade and technological exchange. These speakers use specific shipwrecks to look at what can be learned from them across the Asia Pacific Region when analysing the Maritime Silk Road, linking Europe and Asia. It includes learning from wrecks that tell us about trade around India and Sri Lanka, how evidence of the Maritime Silk Road can be presented to the public digitally, and the training programme of professionals in underwater archaeology in China since the 1980s.

水下考古學已成為認識和探究海洋的連結，如貿易與技術交流等的重要視角之一。本環節透過亞太區域內特定的沉船案例，探討當中生產的知識，特別是在分析「海上絲綢之路」這條連接歐洲與亞洲的古代航線時所揭示的內容。內容涵蓋印度與斯里蘭卡周邊的沉船發現、如何將海上絲綢之路的證據以數碼化方式向公眾呈現，以及自 1980 年代以來中國水下考古專業人才培訓計劃的相關經驗。

Moderator 主持人



Libby Lai-Pik CHAN 陳麗碧

Professor of Practice, Department of Sociology,
Hong Kong Shue Yan University (Hong Kong, China)
香港樹仁大學社會學系實務教授 (中國香港)

Dr Libby Chan is currently Professor of Practice at the Department of Sociology, Hong Kong Shue Yan University, bridging academic scholarship with practical applications in the fields of museums, arts, and culture. Prior to her current position, she was the Director of the Indra and Harry Baga Gallery at the City University of Hong Kong. Previously, she was the Chief Curator and Assistant Director (Curatorial and Collections) of the Hong Kong Maritime Museum, overseeing the museum's curatorial practices, research, as well as the development of exhibitions and collections, and the museum's library and archive at the CSSC Museum Resource Centre. She had also worked at the Asian Civilisations Museum in Singapore as Senior Curator (China), overseeing the Chinese collection and leading the China gallery revamp project. Some of her other previous roles include Curatorial Consultant at the San Antonio Museum of Art in Texas; Research Associate and Curator at the Art Museum, Institute of Chinese Studies, and Lecturer at the Department of Fine Arts, The Chinese University of Hong Kong.

陳麗碧博士現為香港樹仁大學社會學系實務教授，著重銜接學術研究與博物館、藝術及文化領域的實際應用。此前，她是香港城市大學般哥展覽館總監，又曾任香港海事博物館總館長及副總監（策展及藏品），負責博物館的策展工作、藏品管理及研究，並指導中船集團海事文化中心的圖書館和檔案之發展。她曾任新加坡國家文物局亞洲文明博物館的高級研究員（中國部），負責管理中國藏品並指導中國展廳的改建項目。她早年曾在德克薩斯州聖安東尼奧美術館擔任策展顧問，亦於在香港中文大學文物館任副研究員和策展人，並於藝術系擔任講師。

Richard GRIFFITHS

Research Fellow, International Institute for Asian Studies (The Netherlands)
萊頓國際亞洲研究所研究員 (荷蘭)

Topic 題目 Echoes from the Deep: Virtual Museums and Lost Maritime Worlds
深海迴響：虛擬博物館與失落的海洋世界

Rasika MUTHUCUMARANA

Senior Archaeology Officer and Head, Maritime Archaeology Unit, Central Cultural Fund (Sri Lanka)
斯里蘭卡中央文化基金會海洋考古單位高級考古主任及主管 (斯里蘭卡)

Topic 題目 The Cargo of the Ancient Shipwreck of Godawaya
戈達瓦亞古沉船貨物

LIANG Guoqing 梁國慶

Deputy Director, Underwater Archaeology Institute, National Centre for Archaeology
Secretary General, Underwater Archaeology Committee, Chinese Archaeological Society (China)
國家文物局考古研究中心水下考古研究所副所長
中國考古學會水下考古專業委員會秘書長 (中國)

Topic 題目 The Development and Achievements of the Talent Training Programme
for Underwater Archaeology in China
中國水下考古專業人才培養模式的發展與成就



Richard GRIFFITHS

Research Fellow, International Institute for Asian Studies
(The Netherlands)
萊頓國際亞洲研究所研究員 (荷蘭)

Richard Griffiths is a Research Fellow at the International Institute for Asian Studies in Leiden, and the Founder and Curator of the Silk Road Virtual Museum. With a distinguished career in economic and social history, he has led major research projects on the Silk Road and virtual museum development. His current work explores the intersection of digital heritage and maritime archaeology, focusing on the role of virtual exhibitions in preserving and interpreting underwater cultural heritage. The upcoming Maritime Silk Roads section of the Silk Road Virtual Museum reflects this commitment, integrating shipwreck discoveries with historical trade networks to foster greater public engagement and academic collaboration.

Richard Griffiths 是萊頓國際亞洲研究所研究員，並擔任絲綢之路虛擬博物館的創辦人和策展人。作為經濟與社會史領域的資深學者，他曾主導多項絲綢之路研究與虛擬博物館開發的研究計劃。其當前研究聚焦於數碼遺產與海洋考古學的跨界領域，探討虛擬展覽對水下文化遺產保護與詮釋的獨特價值。由他策劃的「海上絲綢之路」虛擬展區即將開放，該項目透過整合沉船考古發現與歷史貿易數據，致力推動公眾參與並促進國際學術合作。

Echoes from the Deep: Virtual Museums and Lost Maritime Worlds

深海迴響：虛擬博物館與失落的海洋世界

The relationship between real and virtual museums is evolving, particularly in the field of maritime heritage. This presentation presents insights from a recent survey conducted through the Silk Road Virtual Museum (SRVM), exploring how audiences engage with virtual exhibitions and their role in complementing physical museum experiences.

Building on these findings, the presentation introduces the upcoming "Maritime Silk Roads" (MSR) section of the SRVM, launching in September 2025. This exhibition will showcase major ports between Venice and Nanjing, interweaving their histories with shipwreck narratives to create a comprehensive picture of maritime trade and cultural exchange. The MSR exhibition will focus on the period 500–1500 CE, aligning with the broader scope of the SRVM, which covers centuries before the arrival of European trading ships in the Indian Ocean. Currently, the SRVM features 22 interlinked exhibitions displaying 1,238 artifacts from over 200 museums across more than 51 countries.

In addition to exhibitions, the SRVM supports its content with eLibraries, offering nearly 1,000 free online articles, papers, and videos. These resources provide deeper academic engagement and reinforce the role of virtual museums as expansive educational platforms. By linking wrecks to ports and trade routes, the MSR exhibition strengthens historical narratives, raises public awareness, and contributes to the preservation of Underwater Cultural Heritage (UCH).

This presentation will examine how digital platforms enhance accessibility, foster interdisciplinary collaboration, and provide immersive experiences. It will also address challenges such as digital sustainability, authenticity, and audience retention, arguing that virtual museums are essential tools for interpreting and protecting maritime cultural heritage.

實體博物館與虛擬博物館的關係正不斷演變，尤其在海事文化遺產領域。是次演講介紹了絲綢之路虛擬博物館 (Silk Road Virtual Museum) 進行的最新調查，探討觀眾如何與虛擬展覽互動，和虛擬展覽在補充實體博物館體驗的作用。

絲綢之路虛擬博物館於 2025 年 9 月開始「海上絲綢之路」(Maritime Silk Road) 展覽專區。該展覽將展示威尼斯至南京之間的重要港口，將其歷史與沉船故事相互交織，呈現一幅全面的海上貿易與文化交流示意圖。「海上絲綢之路」展覽聚焦於公元 500 至 1500 年間，與絲綢之路虛擬博物館涵蓋的時間相符，後者涵蓋歐洲貿易船進入印度洋之前的幾個世紀。目前，絲綢之路虛擬博物館擁有 22 個互相關聯的展覽，展出來自全球 51 個國家，200 多家博物館，合共 1238 件文物。

除了展覽外，絲綢之路虛擬博物館還配備電子圖書館，提供近千篇免費的線上文章、論文和影像資料。這些資源促進了深入的學術交流，加強虛擬博物館作為廣泛教育平台的角色。透過將沉船遺址與港口及貿易路線相連結，「海上絲綢之路」展覽強化歷史敘事，提升公眾意識，並有助保護水下文化遺產。

本演講將探討數碼平台如何提升可及性、促進跨學科合作及提供沉浸式體驗，同時也將面對數位可持續性、真實性和觀眾留存等挑戰，主張虛擬博物館是詮釋與保護海事文化遺產的關鍵工具。



Rasika MUTHUCUMARANA

Senior Archaeology Officer and Head,
Maritime Archaeology Unit, Central Cultural Fund (Sri Lanka)
斯里蘭卡中央文化基金會海洋考古單位
高級考古主任及主管 (斯里蘭卡)

Rasika Muthucumarana is the Senior Archaeology Officer and Head of the Maritime Archaeology Unit of the Central Cultural Fund, Sri Lanka. With over 20 years of experience in underwater archaeology, heritage management, and cultural resource conservation, he has led and contributed to pioneering projects that investigate and preserve the nation's submerged heritage. He holds a BA Special Degree in Archaeology, an MPhil, and postgraduate qualifications from both local and international universities. Currently a PhD candidate, his research focuses on the Godawaya shipwreck. Rasika has also played a leading role in shaping national concepts and frameworks for sustainable dive tourism and underwater heritage management in Sri Lanka. His professional expertise is complemented by his role as a certified Professional Association of Diving Instructors (PADI) diving instructor and accomplished underwater photographer, skills that support both research and public engagement.

Rasika Muthucumarana 是斯里蘭卡中央文化基金會高級考古主任及主管。擁有逾二十年水下考古、文化遺產管理及文化資源保育的豐富經驗，Muthucumarana 曾主導並參與多項開創性項目，致力於調查與保存國家的水下文化遺產。他亦在斯里蘭卡可持續潛水旅遊及水下文化遺產管理的國家理念與框架制定中，發揮了重要領導作用。他目前為博士研究生，其研究專注於戈達瓦亞 (Godawaya) 沉船遺址，亦於國內外多所大學取得考古學學士學位、哲學碩士學位，及研究生資格。此外，他持有潛水教練專業協會 (Professional Association of Diving Instructors) 認證潛水教練專業資格及擁有良好的水下攝影技術，這不僅有助於其科研工作，亦促進公眾參與。

The Cargo of the Ancient Shipwreck of Godawaya 戈達瓦亞古沉船貨物

The Godawaya shipwreck, located off the southern coast of Sri Lanka, represents the oldest known shipwreck in the Asia-Pacific region, dating to the early centuries of the Common Era. Since its discovery, the site has provided invaluable insights into ancient Indian Ocean trade networks and Sri Lanka's role as a maritime hub. Recent investigations conducted by the Maritime Archaeology Unit of the Central Cultural Fund have focused on the analysis of the cargo assemblage, revealing significant categories of material culture.

Among the most remarkable finds are over 22 grinding stones and handstones, many bearing incised symbols, which suggest both practical use and possible cultural or ritual significance. A large assemblage of pottery, ranging from storage jars to small bowls and fine tableware, indicates a diverse cargo composition and reflects trading practices that connected Sri Lanka with wider regional markets. Additionally, the recovery of copper ingots and iron ingots highlights the ship's role in transporting raw materials, possibly for redistribution across the Indian Ocean trade routes.

Ongoing photogrammetric documentation and conservation work have enhanced the interpretation of the site, while scientific analyses continue to refine our understanding of production origins and exchange systems. This paper presents the latest research results from the site, highlighting the interdisciplinary approaches that combine archaeology, conservation science, and heritage management to safeguard and interpret this extraordinary maritime discovery.

戈達瓦亞 (Godawaya) 沉船位於斯里蘭卡南部海岸，是亞太地區內已知最古老的沉船遺址，可追溯至公元初期。自該遺址被發現以來，為古印度洋貿易網絡及斯里蘭卡作為海上樞紐的角色提供了珍貴的考古資料。斯里蘭卡中央文化基金會海洋考古單位近期就貨物組合進行分析，揭示出重要的物質文化類別。

其中最顯著的發現包括二十二件以上的磨石與握石，許多器物刻有符號，顯示其既具有實用功能，亦可能承載文化或儀式意義。再者，大量出土陶瓷涵蓋儲存罐、小碗及精緻餐具，揭示多元化貨物種類，反映了斯里蘭卡與附近區域的貿易情況。此外，銅錠與鐵錠的出土顯示該沉船當時在印度洋貿易路線上，負責原材料運輸及分配。

持續進行的攝影測量記錄與文物保護工作，促進了對沉船遺址的詮釋與理解；科學分析則持續加深對生產來源與交換體系的認識。是次演講提供了戈達瓦亞古沉船的最新研究成果，強調結合考古學、文物保護科學及文化遺產管理的跨領域研究，旨在守護並闡釋這項重大海洋考古發現。



LIANG Guoqing 梁國慶

Deputy Director, Underwater Archaeology Institute,
National Centre for Archaeology
Secretary General, Underwater Archaeology Committee,
Chinese Archaeological Society (China)
國家文物局考古研究中心水下考古研究所副所長
中國考古學會水下考古專業委員會秘書長（中國）

The Development and Achievements of the Talent Training Programme for Underwater Archaeology in China 中國水下考古專業人才培養模式的發展與成就

Since the 1980s, the cultivation of underwater archaeology professionals in China has undergone three distinct stages: the initial phase of “going out and inviting in,” the vigorous growth period of “independent training” and the establishment of a comprehensive training system, and the rapid development phase of “organising international training.” From having no training system to building one, it has continuously developed and improved, gradually forming a talent cultivation model suited to China’s national conditions and characterised by Chinese features. Over 100 specialised personnel in underwater archaeology have been trained, effectively supporting the rapid development of China’s underwater archaeology sector. In recent years, the cultivation model for China’s underwater archaeology professionals has gradually diversified, particularly in terms of training content and training methods. This diversification has opened up new prospects for professionalisation, systematisation, and broadening the sources of talent in China’s underwater archaeology field.

Liang Guoqing is the Deputy Director of Underwater Archaeology Institute of the National Centre for Archaeology in China and the Secretary General of Underwater Archaeology Committee of Chinese Archaeological Society. Liang has led over 20 major national underwater archaeological projects and participated in numerous international joint archaeological programmes. He has organised many national and international underwater archaeology training programmes. During the 14th Five-Year Plan period, he coordinated two important projects: the excavation of the Yuan Dynasty shipwreck site at Zhangzhou and the China-South Africa Joint Underwater Archaeology Project. His leadership and participation in these projects have earned several prestigious awards, including Field Archaeology Award, National Top Ten Archaeological Discoveries Award, China’s Six Most Significant Archaeological Discoveries Awards, Shandong Province’s Annual Top Five Archaeological Discoveries Award, and Shandong Province’s Annual Top Five Archaeological Discoveries Award.

梁國慶，副研究館員，國家文物局考古研究中心水下考古研究所副所長，中國考古學會水下考古專業委員會秘書長，主持國家重要水下考古項目二十餘項，參加中外聯合考古項目多項，組織多期全國水下考古培訓班和國際班；「十四五」期間，主持漳州聖杯嶼元代沉船遺址考古發掘重大水下考古項目和中國南非聯合水下考古項目。主持或參與項目獲得田野考古獎一次、全國十大考古新發現獎三次、中國考古六大新發現獎一次、山東省年度五大考古新發現獎一次、廣東省十年十大考古新發現獎一次。

自上世紀八十年代以來，中國水下考古人才培養走過了「走出去、請進來」的起步階段、「自主培訓」的茁壯成長期和完善培訓體系、「組織國際培訓」的迅速發展期三個階段，培訓體系從無到有，不斷發展、完善，逐步形成了符合中國國情、具備中國特色的人才培養模式，已經培訓各類水下考古專業人員一百多名，有效支撐了中國水下考古事業的快速發展。近年，中國水下考古專業人才培養模式逐步多元化，主要表現在培訓內容的多元化和培訓模式的多元化，這為中國水下考古的人才培養在專業化、系統化和人才來源方面提供了新的前景。

"Shanghai Night" Cocktail Reception 「上海之夜」活動

(By invitation only 僅限受邀人士參加)

Date: 23 September 2025

Time: 18:30-21:00

Venue: Harbour Viewing Gallery, Hong Kong Maritime Museum

日期：2025 年 9 月 23 日

時間：18:30-21:00

地點：香港海事博物館觀港廳

This exclusive reception is part of the 2025 Forum for Asia-Pacific Maritime Culture, held at Hong Kong Maritime Museum. Attendees can look forward to an enchanting evening filled with music, fine wine, and delectable canapés, offering an excellent opportunity to mingle with fellow enthusiasts of maritime culture and history. Guests will be enveloped in the vibrant spirit of Shanghai while enjoying stunning views of Victoria Harbour!

「上海之夜」將於香港海事博物館隆重舉行。此酒會為「2025 亞太海事文化論壇」之特備活動，一眾海事文化及歷史愛好者共聚，享受悠揚樂韻、醇酒美饌，沉浸於上海的絢麗風華之中，同時盡覽維港壯麗夜景！



Post-Forum Tour to Shanghai 上海考察活動

(By invitation only 僅限受邀人士參加)

Date: 25-26 September 2025 (Tuesday)

Venue: China Maritime Museum, the Yangtze River Estuary II Shipwreck Archaeological Site, the Shanghai Museum East

日期：2025 年 9 月 25 日至 26 日

地點：中國航海博物館、長江口二號古船考古工作站、上海博物館東館

Distinguished guests of the Asia-Pacific Maritime Culture Forum will visit Shanghai from 25-26 September. The itinerary includes the China Maritime Museum, showcasing navigation history; the Yangtze River Estuary II Shipwreck Archaeological Site, highlighting shipwreck conservation; and the Shanghai Museum East, featuring Chinese art collections. This tour combines academic exchange with cultural immersion, emphasising maritime heritage preservation.

亞太海事文化論壇嘉賓將於 9 月 25 日至 26 日訪問上海。首日參觀中國航海博物館，了解中國航海歷史與文化；次日考察長江口二號古船考古工作站及上海博物館東館，深入探索古代沉船保護與考古成果，以及中國古代藝術珍品。行程融合學術交流與文化體驗，彰顯海事文明傳承與創新。



Organising Committee 籌備委員會

Zefeng You	Deputy Director (Commercial & Development) (HKMM)
Jeremy Michell	Deputy Director (Curatorial & Education) (HKMM)
Wang Yu	Deputy Director General (CMM)
Lu Wei	Deputy Director General (CMM)
Fu Xiao	Deputy Director General (CMM)
Candy Wong	Head of Administration (HKMM)
Cora Lee	Head of Education (HKMM)
Yetta Yuen	Events Sales Manager (HKMM)
Liz Leung	Head of Marketing (HKMM)
Chloe Poon	Head of Development (HKMM)
Wu Chunxia	Director of General Office (CMM)
Wu Shigang	Director of Academic Research & Relics Preservation Department (CMM)
Zeng Lingsong	Deputy Director of Social Education Department (CMM)
Hu Jun	Deputy Director of Public Service Department (CMM)

尤澤峰	副館長 (商務及業務發展) (香港海事博物館)
麥杰睿	副館長 (策展及教育) (香港海事博物館)
王煜	副館長 (中國航海博物館)
陸偉	副館長 (中國航海博物館)
傅曉	副館長 (中國航海博物館)
王苑儀	行政主管 (香港海事博物館)
李小燕	教育主管 (香港海事博物館)
袁彥晴	活動及會議營業經理 (香港海事博物館)
梁翠玲	市場部主管 (香港海事博物館)
潘嘉儀	發展部主管 (香港海事博物館)
吳春霞	辦公室主任 (中國航海博物館)
武世剛	學術研究部 (藏品保管部) 主任 (中國航海博物館)
曾凌頌	社會教育部副主任 (中國航海博物館)
胡俊	開放管理部副主任 (中國航海博物館)

Working Group 工作小組

Chilong Chan	Education Officer (HKMM)
Cherry Hung	Assistant Marketing Manager (HKMM)
Jacqueline Wong	Assistant Events Manager (HKMM)
Rachel Ho	Development Officer (HKMM)
Chloe Zeng	Marketing Assistant (HKMM)
Yvonne Chu	Administrative Assistant (HKMM)
Hugo Woo	Events Assistant (HKMM)
Xu Yafang	Staff of General Office (CMM)
Zhao Li	Staff of Academic Research & Relics Preservation Department (CMM)
Zhang Weijiang	Staff of Relics Collection Department (CMM)
Jiang Xiaohan	Staff of Academic Research & Relics Preservation Department (CMM)
Han Zhe	Staff of General Office (CMM)
Wu Haijing	Volunteer (HKMM)
Han Qiyuan	Volunteer (HKMM)
Chloe Fong	Volunteer (HKMM)

陳志朗	教育主任 (香港海事博物館)
孔翠瑩	市場部助理經理 (香港海事博物館)
黃映琳	活動及會議營業助理經理 (香港海事博物館)
何頌寧	發展部主任 (香港海事博物館)
曾樂怡	市場部助理 (香港海事博物館)
朱惠美	行政助理 (香港海事博物館)
胡駿諾	活動及會議營業助理 (香港海事博物館)
徐亞芳	辦公室工作人員 (中國航海博物館)
趙莉	學術研究部 (藏品保管部) 工作人員 (中國航海博物館)
張偉疆	藏品徵集部工作人員 (中國航海博物館)
蔣笑寒	學術研究部 (藏品保管部) 工作人員 (中國航海博物館)
韓喆	辦公室工作人員 (中國航海博物館)
吳海菁	義工 (香港海事博物館)
韓啟源	義工 (香港海事博物館)
方怡	義工 (香港海事博物館)

Blank lined paper for writing on page 92.

Blank lined paper for writing on page 93.



[illegible]This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Partners & Sponsors
合作 & 贊助

Co-organisers 聯合主辦



In association with 協作舉辦



Partners & Sponsors 合作夥伴與贊助人

