

Museums
for
Education

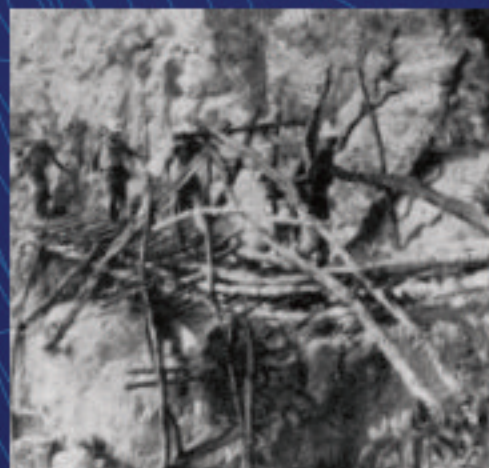


Museums for Education：訪三組博物館人如何在工作中解鎖知識

「踏溯臺南：成大人之道」文化資產教育推廣經驗

成功大學博物館馬來西亞參訪記：林連玉紀念館與馬來西亞華人文物館

vol. 05



礦士

A
CENTURY
OF
MINING

奇材

TALENTS
AND
MATERIALS

國立成功大學勝利校區未來館
—樓後棟百年書庫

2024 — 2025
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羅望子

Tamarind

NCKU Museum Magazine



四維望子



2024 年過得飛快，大事不斷，小事也持續醞釀發酵。我們可能都適應了、或被迫習慣了各種變動，但難免仍有方向感飄忽不定的時候，或如無頭蒼蠅般不知為何而忙。往往此時能夠穩住我們核心並校準方向的，是那些我們被教導而內化，進而深信的價值。

我們是如何被教的呢？從家庭、學校，或者更多來自這兩者之外，社會和生活的體驗？這其中，應該（或我們希望）也包括了博物館？

博物館做為發揮教育功能的角色，我想這句話沒有人會反駁。走進任何一間博物館，觀眾自然期待能獲得知識：科學的、歷史的、藝術或是哲學的……而且必須是不艱澀而親民的。知識讓人感覺滿足、清晰、自由，進而塑造人們思考與看待自己的方式，身在此行業中的我們，必然理解教育任務的重要性，但我們會不會也有飄忽、質疑、失去動力和轉化能力的時候？做為大學博物館，在教育上的核心價值又是什麼？

關於人生的問題，要找意氣相投的朋友聊聊；關於博物館 / 大學博物館的問題，自然也要找敬佩的同業朋友們聊聊。本期《羅望子》再度藉著專題企劃，拜訪來自三個不同館舍的朋友，瞭解在 ICOM 今年喊出“Museums for Education and Research”之前，他們已經在解鎖 / 轉譯知識、輔助教育的路上做了哪些努力。感謝他們做為代表，讓我們看到博物館教育的多元面貌，並對所有致力於教育平權的館舍單位獻上敬意。

透過《羅望子》這樣一本小小的刊物，可以擁有建立對話、交流的機會，令人格外珍惜這兩年。希望我們能夠繼續走向第三年，將對話的邊界拓得更遠。

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陳怡真



館長序

本館閉館修繕的工程進入第二年，日常庶務持續之外，也在能夠運用的有限空間內，持續推動展示與教育推廣活動，無論是展示講座、工作坊、研討會、秋令營，都盡可能不因閉館而中斷。博物館提供教育、反思、知識共享的體驗，對本就處於教育機構內的大學博物館，更是應該如此。

《羅望子》第五期便是以「博物館與教育」為主題，除了採訪國立科學工藝博物館、中國醫藥大學立夫中醫藥博物館、國立政治大學民族學博物館的〈Museums for Education：訪三組博物館人如何在工作中解鎖知識〉一文之外，本館蔡侑樺副研究員更在〈「踏溯臺南：成大人之道」文化資產教育推廣經驗〉分享參與大一必修「踏溯臺南」教學現場的心得，針對學生理解和接受度調整教學方法，也呼應了專題採訪中各館同業朋友提及的知識轉譯。

今年四月，本館副館長陳文松教授率館員前往馬來西亞參訪，與自2022年開始線上合作的林連玉紀念館夥伴們相見歡，同時在其熱情的安排下，走訪馬來亞大學亞洲藝術博物館、博特拉大學馬來古蹟博物館、華社研究中心等等，還有吉隆坡、新山、森美蘭等地的地方文化館。文松老師的文章詳實且生動地呈現了這次參訪的點滴，紀錄下雙方的友誼，並就未來可能的交流合作提出建議。

我們的校史組、蒐研組、展示組和推廣組四位組員，在專欄分享參與同一場研習活動「分眾的技術-第四屆博物館與地方文化館教育推廣案例發表會」的收穫，以各組觀點思考如何回應於工作實務。例如校史組李柏霖探討不同對象的平權，及校史轉譯與發展的可能性；蒐研組李侑叡從展示選件和展板設計看同時保護藏品，又能歡迎各年齡族群觀眾親近的方式；展示組陳芊卉則將重點放在研習會場地橫山書法藝術

館，觀察當期之國際合作特展；推廣組張揚就「觀者分眾」概念，尤其是親子和銀髮族，鼓勵本館未來策展和活動能跳脫舊有的想法。最後一篇，則是專案人員陳怡真輕鬆分享展示工作時的實用小工具，相信所有曾參與佈/卸展的博物館人，都能夠感同身受會心一笑。

2025年即將來臨，歲末年終之際，衷心祝福每一位朋友新年平安快樂。希望未來的成大博物館與《羅望子》，能夠繼續擔任交流的平台，啟發更多思考與對話。

成大博物館館長



Museums for Education:

訪三組博物館人如何在工作中解鎖知識

江映青 / 國立成功大學博物館專案工作人員

博物館必須具有教育功能，這句話對博物館同業而言，可能和膝反射一樣自然。2022年國際博物館協會(ICOM)通過的博物館新定義，最後一句是「……提供教育、愉悅、省思及知識共享之多元體驗。(…offering varied experiences for education, enjoyment, reflection and knowledge sharing.)」到了2024年國際博物館日的主題，「博物館致力於教育與研究(Museums for Education and Research)」，為何我們覺得天經地義的事情，仍然需要不斷強調？

對於大學博物館，似乎理所當然會和「教育」連結，也理應有充足的研究資源，畢竟擁有校內不同領域的教授、研究者優勢，與各科系課程合作、參與教育現場，也應是自然發生的事，但這一切是否可能沒有想像中容易？

除了學校教育，面對大眾的社會教育呢？跨出校門之外，大學博物館怎麼做到社會教育？另一方面，公立博物館——尤其是最容易接觸到幼

童、學生階層的科學類博物館，在傳達知識給社會大眾的同時，又如何輔助體制內的各級學校教育？

在這一期的《羅望子》，我們分別訪問國立科學工藝博物館科技教育組鄭瑞洲研究員、中國醫藥大學立夫中醫藥博物館高尚德館長以及國立政治大學民族學博物館張駿逸館長和陳乃華助理教授，請他們分別以國立博物館研究員、大學博物館經營者、大學博物館課程規劃者等不同身分和角度，談談博物館人的教育使命，不



鄭瑞洲 / 國立科學工藝博物館科技教育組研究員

限體制內外、不限場域和領域，分享各種「解鎖知識」的實務經驗。

身為教育部所屬公立博物館之一，館齡27年的高雄科工館，已經成為南部指標性的科學教育館所，滿足了無數個對科學世界好奇的小腦袋，也啟發了無數位未來的科學領域專業人才。每逢週末和寒暑假，館內人潮爆滿、親子同樂，把博物館當成遊樂園的歡樂景象已經是常態。拜訪科工館的這天，正好是中小學開學日，科技教育組的同仁們紛紛表示：「暑假終於結束，可以鬆一口氣了！」

全國科學教育盛事：臺灣科學節

成大博物館與科工館科技教育組的合作起於「臺灣科學節」，這個已經舉辦五屆的全國性科學教育盛事，由國內五大科學博物館承辦，配合聯合國訂定的世界科學日(11月10日)，每年在11月初於全國各地辦理各式活動，其中「科普市集」是科工館負責的項目之一，成大博物館在2023年第一次參加，便對洶湧參與的熱情民衆印象深刻，無論是中學生們成群結伴，或



////—— 科普市集－基因編輯與基改生物

是一家大小(從祖父母輩到娃娃車)，都相當認真地投入各科普攤位的活動。科學的領域如此浩瀚，這些攤位的內容自然也是包羅萬象，包括新興科技、節能減碳、傳統工藝技術和基礎科學研究等等，透過動手操作和體驗的設計，達到寓教於樂的目的。

科普市集每年都有超過四十個以上的攤位，主要來自承接國科會科普計畫的團隊，性質多元，有博物館、大專院校、政府機構和民間社團，除了帶給民衆科學新知資訊，也讓同樣從事科普的團隊們有互相分享交流的機會。但，每年都需要四十個團隊，要到哪去找呢？鄭研究員拿起手機，「我們其實有一個科普群組，



中學生們參觀館內的健康探索廳

裡面有四百多個會員，分布在全國各地，包括學校老師、社團成員、退休人士……。」只要成員有活動訊息，或是需要攤位支援，都能透過群組廣發擴散。果然，對博物館而言，大館小館、公立私立，「團結力量大」總是不會錯的。諸如臺灣科學節、科普市集，以及科工館每年辦理的夏令營、冬令營，都是短期的活動，主要提供民衆接觸的機會、引起好奇心，至於館內長期的展覽和活動，則著重在提供探索的環境，讓觀眾自主選擇、自由學習。爲了營造一個讓觀眾自然產生疑問和興趣、不帶壓力地瞭解科學知識的環境，鄭瑞洲研究員表示，「轉譯」是很重要的過程，「轉譯過程中，我們要篩

選出重要的知識，刪掉太難的概念，使用簡單的詞彙，並轉化成民衆能夠操作的活動。我們強調博物館應該讓參觀的民衆直接接觸體驗，而不僅僅是聽講座或讀書，這樣才能真正瞭解科技的內涵。」他舉出目前最「夯」的AI議題爲例，即使大家每天都聽到這個詞，但許多人仍然不太瞭解如何實際應用：「我們不會直接展示『什麼是AI』，而是利用操作、體驗活動來介紹技術。我們稱自己爲轉譯員或溝通員，透過轉譯，分析AI技術的優缺點，把科技知識轉化爲一般民衆能夠理解的內容。」



智慧科技探索活動【機械手臂x自走車x穿戴裝置創客營】



博物館的「非體制」教育

除了開放給大眾的科普活動、科教展示，發揮完善的社會教育功能之外，是否也會和體制內的教育單位、各級學校合作呢？學校教育有其結構性和評量成效的需要，多少限制了自由探索的可能性，要讓學生從制式課程感受科學是「好玩的」，也不是那麼容易的事。相對地，博物館提供的教育，是非結構性、非順序性的學習，而且不需要評量效果。鄭研究員說：「博物館會有個角色，像我們這個館的角色是非正式教育，就是要協助正式教育。所以我們會先去了解學校的需求，設計適合學生的活動或課程。」館對於體制內教育的輔助，除了可以直接把學生帶到展場參觀和體驗之外，科工館也建

立了數位的「科學學習中心」，從網站上能輕鬆找到許多不同難度、適合不同程度學生的學習網頁、教案、影音等數位學習資源。除了讓偏遠地區、交通上不便前往的民衆便於瀏覽，另一主要功能便是提供學校老師上課的教材，「例如老師上課的時候需要一些科學原理的影片，我們就會拍攝一些手動操作、實驗的影片，老師可以下載來使用。有時候用電子書，有的是影片，有的則用網頁形式呈現。」鄭研究員進一步說明，科工館的科教活動、參觀行程等還會特別針對現行課綱設計，頗受到教師、家長們的歡迎。

老牌博物館也有新挑戰

聽著鄭瑞洲研究員說到這裡，實在非常佩服科工館在科普、教育推廣方面的努力，拉近大眾與科學知識的距離。在累積了超過二十年的經驗與口碑後，感覺應該推動得滿順利的？「我們發現要吸引民衆走進博物館越來越難，尤其是青少年。」鄭研究員說，目前最主要的入館觀眾是國小和幼稚園學生，受到遊戲、手機等新科技使用習慣的衝擊，年紀越大的學生入館率越低；而且在決定走進博物館之前，往往會先看網站，如果網路的資源不夠豐富、不夠近用，可能就會影響觀眾接觸這個博物館的意願。這也促使科工館目前更致力於網路媒體宣傳和行銷，像是製作科普內容的Podcast、短影音、經營社群媒體等等。儘管每個階段都有新的挑戰，但「把科學知識轉譯成易懂有趣的東西」仍然是科工館（以及所有自然科學教育館所）的使命和強項，相信在未來仍然會繼續啟發無數個不分年齡身份的大小腦袋。



融入生活的中醫藥知識

在全國大學博物館聯盟中，有許多性質獨特、只此一家的成員，中國醫藥大學的立夫中醫藥博物館便是其中之一。常常看到他們開設各種實用中醫藥知識的課程講座，而且幾乎是每釋出報名訊息必秒殺額滿，也有與其他博物館、甚至是商業空間和企業合作，例如在梁實秋故居辦藥膳材料包DIY；國際博物館日和國美館、科博館合辦「日常處方籤」做體質簡易檢測；在無印良品門市教大家認識仙草茶和青草茶……。

中醫藥對臺灣社會影響深遠，已經是相當生活化的存在，許多我們習以為常的「常識」，從食物的選擇到因應季節變化的生活習慣，都來自中醫藥學，只是常因身在其中而不自知。因此，談到博物館的教育功能，尤其是面對大眾的社會教育，對立夫中醫藥博物館而言，實在

是再自然不過的一件事。「中醫的內容，有的是很殿堂、很嚴肅的，有的是非常實務、生活化的。」高尚德館長說，中醫知識有向內鑽研的、專業的研究，也有向外發展、進入生活的知識。但也因為這樣的特色，我們在生活中可能反而容易輕忽資訊的正確性，或是過於狹隘地理解這門已經發展數千年的深厚知識。

跨領域與跨館所的創意合作

要將中醫藥知識轉化為博物館展示和活動的內容，甚至結合不同領域，用新穎和比較活潑的方式，提醒大眾注意日常中俯拾即是的例子，

進而培養正確醫藥觀念，需要發揮一些創意。高館長舉出已辦理三年的書法比賽—是的，中醫藥也可以跟書法藝術結合—為例，印象中的書法比賽都是寫一般詩詞古文，但在「中國醫藥大學全國中醫藥書法比賽」，顧名思義便是要以中醫藥學典籍為書寫內容，無論是《黃帝內經》、《傷寒論》或是《本草綱目》。2019年舉辦第一屆，就收到來自台灣、香港、馬來西亞和泰國的參賽作品，邀請全國美展的評審委員評選，並辦理得獎作品巡迴展，配合講座，以及專刊裡中醫部的醫師們撰文介紹，讓觀眾一邊欣賞書法藝術作品，一邊瞭解各篇文的中醫意涵。

518博物館日三館串連「藝遊蔚徑。博覽群芳」走讀活動



除了書法之外，立夫中醫藥博物館還曾經與埔里的「廣興紙寮」合作「紙有中藥—殘渣密碼」，用製作中藥剩餘的藥渣為原料，結合手工造紙技術，製作獨特的「中藥宣紙」，透過展覽和工作坊的方式，讓民眾親自感受不同藥材原料(黃耆、肉桂、當歸…)製作出不同質地、顏色甚至氣味的宣紙，除了推廣傳統手工紙文化、殘渣再利用的永續觀念，也認識中藥材裡的植物。要推廣知識，要串聯合作，朋友多很重要。中部地區自2004年成立「人文生態學習策略聯盟」，至今已有13間公私立機構參與，包括國史館臺灣文獻館、臺灣菸酒公司南投酒廠、霧峰林家花園林獻堂博物館等等，透過聯合行銷帶動觀光發展，立夫中醫藥博物館也在2023年加入，擔任現任「盟主」。高館長表示，透過這

樣的地區聯盟、或是大學博物館聯盟，都是多元結合的機會，湊在一起就會激發出許多新的嘗試。



經絡穴道病痛調理研習班：養顏美容

主動跨出校園的教學與推廣

學校裡有博物館，對專業課程自然也發揮了輔助教學的功能，師生隨時可以使用、參觀，高尚德館長說，有些課程也會直接帶到博物館上課。尤其幾年前新設計的「3D經絡銅人互動裝置」不只讓一般觀眾具象化地認識「經絡」，顯然對研究者或學生也是很好的教具教材。目前館內的導覽人員，都是校內學生擔任，必須經過一系列培訓、實習和考核之後，才能夠正式上任。



518博物館日與國立台灣美術館合作活動：給日常的舒心處方

除了和跨單位合作辦展覽和活動，以及利用館內或校內空間開設推廣課程、為高中生辦寒暑假針灸研習營之外，如何更主動地將知識帶到博物館以外的地方，也是立夫中醫藥博物館致力的方向之一。2021年的線上特展「中醫與武俠」，展期結束後延伸辦了許多場演講，還設計了行動教育箱，全國各級學校或單位，有需要就可以借教育箱使用，如果有邀請，就去演講，「澎湖、金門我們都去了。」高館長說。甚至有時，講題設計如同許願池一般，民衆們反應生活中的知識需求，博物館便貼心地盡可能有求必應。從COVID-19時展出抗疫中醫方藥、枸杞展延伸講到3C手機世代的眼睛保健、人蔘展講到預防失智，或是針對女性月經調理、上班族腰痠背痛緩解等等，五花八門，正

好中國醫藥大學有附設醫院，有足夠的專業資源，在博物館方的安排統籌下，得以請中醫部的醫生們偶爾出出任務，為大眾解惑，做社會教育。當然，也展現了歷史悠久的中醫藥知識，如能用創新和創意的方式，掌握其生活化的特質，應當永不過時。



3D經絡銅人互動裝置



張駿逸、陳乃華 / 國立政治大學民族學博物館

如何開始一間「教學博物館」？

身為國內首設、至今也仍是唯一的民族學系，從1955年設立的邊政學系時期，便透過田野蒐集等方式，逐步收藏了許多中國少數民族與台灣原住民族的物件；2000年因搬至新建的綜合院館，有空間可規劃為博物館，讓收在倉庫中的大批文物得以展示，也在系上開設了相關的課程，拓展學生畢業後的職涯選擇。2017年，政大民族學博物館加入全國大學博物館聯盟，近年更結合校內不同領域師資，成立「博物館學分學程」，並帶領對博物館工作有興趣的同學，除了持續參與民族學博物館策展製作外，也與故宮博物院等單位合作。

「這真的是無心插柳柳成蔭。」自成立即擔任館

長超過二十年的張駿逸教授，以這樣一句話為民族學系的博物館課程開頭。為了營運新成立的博物館，非專業背景的老師自己先進修、再開課，然後帶著學生一起策展，一路摸索、實作和印證，即使現在回憶起來「覺得汗顏，因為都是外行人打鴨子上架做出來的」，但隨著課程更全面地發展「博物館展覽設計製作」、「博物館管理與經營」、「博物館經驗與傳承」，以及一檔又一檔展覽經驗的累積，民族學博物館逐漸以獨特的館藏、深厚田調研究基礎、學生高度參與展示工作等特色，走出一條「教學博物館」的路。

從四門課走向全校性學分學程

「最大的困難是制度上的問題。」張駿逸館長說，受限學程的規定不能外聘新教師，也沒有經費，在規劃「博物館學分學程」的初期，只能靠教師社群的極少預算，努力把不同專業領域的校內老師聚在一起，將與博物館相近的課程整合或略做調整，終於逐漸完善，目前已發展為18學分(9學分必修、9學分選修)的學程，涵括展覽設計、基礎文物修復理論、資訊視覺化、地方創生、數位行銷等課程，授課老師除

了來自民族學系，還有中文、歷史、資科等系，以及圖資與檔案所等。比較特別的是，修課之外，還必須通過實習，才算完成學程，「合格」地成為博物館人。雖然實習對一個學分學程而言，是個滿硬也滿高的標準，但也有同學自發申請難度更高的海外實習，陳乃華老師說，最近就有一位同學到了帛琉實習。整體而言，兼顧理論和實務，讓學生得以實際探索對博物館工作的興趣和理想，張館長說，並不是每個人的個性都適合進入博物館這一行，設立學分學程，也是希望給同學們一個「試試看」的機會。

負責博物館學程的陳乃華老師，本身也是民族學系系友，特別提及返回母校任教、接下學程



團隊討論與企劃

從佈展到卸展都由學生自己來



時，張館長即強調民族學博物館並不只為本科系設立，而是屬於政大所有學生的博物館。因此，從民族學博物館和系上的課程延伸出更完整的學分學程，似乎也是自然而然且可行的方向。除了傳遞博物館的專業知識，也因為修課學生的組成科系、背景更為多元，在實務性課程中，需要大量地互動和溝通，找到組員們的分工模式，更好地培養了同學們團隊合作與跨領域溝通能力，陳老師說：「現在的大學生比較個人化，可以自己做所有的事。但我們強調在博物館是不可能一個人做展覽的，這是一個團隊工作，跟拍電影、做劇場一樣，所以你需要跟想法不同的人溝通。」

大學博物館做為方法

除了在校內發展博物館學分學程之外，延續民族學系成立以來的田野調查、物質文化研究，藉博物館將合作的觸角延伸到部落、原鄉，進而活化館內典藏物件，發揮更廣的社會教育功能，也是系上許多老師致力的方向。博物館做為社會溝通、理解不同文化的橋樑，而大學裡的民族學博物館，顯然更能夠連結部落、學校與國家級博物館。2022年與故宮博物院合作「逆寫帝國與當代實踐」特展，便結合尖石國中師生，呈現部落族人觀點，目前也正與四季鄉的大同、南山國小討論未來合作策展的可能性。

從中國少數民族到臺灣原住民族，政大民族學博物館的藏品特色可說是獨樹一格，訪談中，張駿逸館長突然到隔壁庫房拾回一個葫蘆狀、有蓋子的容器，旁人怎麼也猜不出用途，館長才解釋那是海南黎族的「泔水葫蘆」，渡水時能夠放置衣物當防水袋，也兼浮具功能。像這樣具多元文化特殊性的物件，在館內為數甚多，但極缺乏研究的資源和人力。張館長說，希望博物館能夠成為平台，提供研究機會給有興趣的研究者和學生們，近期也的確有泰雅族織品的研究者，特別來參考館內收藏的泰雅族織布。

民族學中田野的重要性，也顯現在政大民族學系這個以教學為目的博物館。大多展覽在策展前都必須先做田野調查，「例如我們去(中國)海南大概六次，才做一次海南的展覽……。我們一定先做田野，讓同學們瞭解之後，才開始做展，這樣學生的『精神』才會對。」張駿逸館長說，「我們一直告訴學生，博物館是不可以出錯的地方，因為你一出錯，不知道會影響多少人。」或許本著民族學對倫理的重視，儘管做為「展示不外包，全部自己來」這樣充滿手工感溫



海南黎族的泔水葫蘆

新北溪洲部落阿美族耆老在「逆寫帝國與當代實踐」特展開幕儀式



度的教學博物館，在思考展示、物件詮釋、知識正確性方面，仍有著無可妥協的嚴謹。

比「知識」更多

博物館被期待提供教育體驗，也被期待做為體制內學校的延伸，是專業知識與研究成果的翻譯員、橋樑，也是引導自主學習的培養皿。然而，除了「知識」本身之外，博物館還教了什麼？滿足大眾的求知若渴之後，還有什麼是博物館能夠發揮、推廣的？國立的科工館，國立大學的民族學博物館，醫學大學的中醫藥博物館，即使做法、領域大不同，我們仍然能從他

們短暫的訪談分享，感受到類似的價值和動力。無論接觸的對象年齡、身份和階級為何，他們都抱持著將訊息、知識觀念等「推出去」的熱忱，期望激起一些改變的可能性，不只是做到「教育」，更要努力做到「所有人的教育」。在面對數位科技、閱聽習慣、時代環境變化的挑戰時，博物館人必須不斷翻新思考、翻新做法，或許，從這三場訪問中，可以理解，「教育平權」應該就是當中最不變的核心。

Museums for Education: Interview with Three Groups of Museum Professionals on How They Unlock Knowledge Through Their Work

Ying-Ching Chiang / Project staff at the NCKU Museum

“Museums must fulfill an educational role.” For those engaged in museum work, this statement comes so naturally that it’s almost a knee-jerk reaction. The International Council of Museums (ICOM) endorsed a new museum definition in 2022, with the last line reading, “...offering varied experiences for education, enjoyment, reflection and knowledge sharing.” Subsequently, the theme selected for International Museum Day in 2024 was “Museums for Education and Research”. This prompts one to wonder, “Why do we feel the need to keep emphasizing an established fact?”

University museums undoubtedly serve an educational purpose, and they should have ample resources for research. After all, they have the advantage of working with on-campus professors and researchers in various fields. Collaboration with interdisciplinary programs for direct involvement in the education sector seems like a foregone conclusion. That said, it may not be as easy as it appears.

Apart from educating students at the school, what about providing social education for the general public? How can university museums move beyond campus gates to educate society? Conversely, how can public museums—especially science museums, which are most accessible to young children and students—supplement school education at all levels within the Ministry of Education (MOE) system while also fulfilling an educational function for the public at large?

In this issue of *Tamarind*, Cheng Jui-Chou, a researcher from the Technology Education Division of the National Science and Technology Museum; Kao Shung-Te, President of the Lifu Museum of Chinese Medicine at China Medical University; and Director Chang Jiunn-Yih and Assistant Professor Chen Nai-Hua of the Museum of Ethnology at National Chengchi University were interviewed to express their thoughts and views on the educational mission of museums from their respective capacities as a national museum researcher, museum curators, and a university museum course planner. Interviewees shared various practical experiences on unlocking knowledge across MOE and non-MOE



Cheng Jui-Chou / Researcher from the Technology Education Division of the National Science and Technology Museum

systems and various fields and disciplines.

As one of the public museums under the Ministry of Education, the 27-year-old National Science and Technology Museum in Kaohsiung has become a prestigious center dedicated to science education in southern Taiwan. The museum satisfies the scientific curiosity of countless young minds while inspiring numerous future professionals in the field of science. Every weekend and during summer and winter vacations, the museum is flooded with visitors. With fun exhibits for children and their parents to enjoy together, the museum always has the exuberant atmosphere of an amusement park. The day I visited the Museum was coincidentally the first day of school for elementary and middle school students, and colleagues from the Technology Education Division showed their relief, "Summer vacation is finally over; we can all catch our breath!"

National Science Education Event : Taiwan Science Festival

The joint effort between the NCKU Museum and the Technology Education Division of the National Science and Technology Museum began with the Taiwan Science Festival, a national science education event that has been held annually for 5 years. Hosted by Taiwan's five major science museums and coinciding with the United Nations' World Science Day for Peace and Development (November 10), the festival includes various activities held nationwide in early November every year, including the Popular Science Fair organized by the National Science and Technology Museum. The NCKU Museum participated in the event for the first time in 2023, and we were deeply impressed by the enthusiastic participation of the public. All of the participants, from



/// Popular Science Fair: Gene Editing and GMOs

groups of middle school students to families of all sizes, from grandparents to babies in strollers, were engrossed in activities at the various popular science booths. Given the incredibly broad realm of science, the booth activities were all-encompassing, covering topics such as emerging technologies, energy conservation and carbon reduction, traditional craftsmanship, and basic scientific research. The booths utilized hands-on and experiential activity design to accomplish the goal of making learning fun.

The Popular Science Fair has more than 40 booths every year. These booths are mainly operated by teams undertaking popular science projects funded by the National Science and Technology Council, and they represent a wide range of organizations, including museums, universities, government agencies, and NGOs. In addition to providing the public with updated information about science, the fair also serves as a platform for result sharing and idea exchange among the teams. But how does the museum find 40 teams every year? Researcher Cheng took out his phone, "We actually have a popu-



Middle school students visit the Adventures in Health Land exhibit at the museum

lar science group with over 400 members nationwide, including school teachers, community members, and retirees.” This allows for dissemination of information on relevant events and calls for booth volunteers, and it signifies the importance of uniting large and small institutions across public and private sectors to promote museum activities.

Short-term events and activities, such as the Taiwan Science Festival, the Popular Science Fair, and the summer and winter camps organized annually by the National Science and Technology Museum, are held mainly to provide the public with opportunities to access science education and to arouse their curiosity. Conversely, long-term museum exhibitions and activities focus on offering an environment for exploration and giving visitors the freedom to make own choices about what and how to learn. Researcher Cheng stressed the significance of the “translation process” when creating a stress-free environment that naturally sparks visitors’ curiosity and desire to learn about science. “The translation

process requires us to carefully select key information, exclude overly complex concepts, use simple vocabulary, and translate the components into activities that are easily accessible for the public. We emphasize direct interaction and experience during museum visits to give visitors a genuine understanding of what technology really is, beyond what they would learn by listening to lectures or reading books.” To give a specific example, Cheng brought up the current hot topic: AI. Although everyone hears the word “AI” on a daily basis, most people don’t really understand its practical applications. “We can’t directly show people ‘what is AI’. Instead, we introduce the technology through hands-on work and experiential activities. We see ourselves as translators and communicators who are able to analyze the pros and cons of AI technology and translate technological knowledge into easily understandable concepts for the public.”



Smart technology exploration activity: Robotic Arm x Self-Driving Car x Wearable Device Maker Camp



Museum Education Beyond the MOE System

Museums fulfill the goal of social education through popular science activities and educational science exhibitions for the public. But do they also cooperate with educational units and schools of all levels within the MOE system? Due to the structural framework of school education and the need for student assessment, opportunities for free exploration have been constrained to a certain degree. Therefore, making science “fun” within the standard curriculum is no easy task. In stark contrast to school education, museum education offers unstructured, nonsequential learning with no assessments needed. “Each museum plays a different role. For example, our museum focuses on informal education that is expected to supplement formal education. What we do is to first determine the schools’ needs, and then design activities or courses that best suit the students,” said Researcher Cheng. To supplement education within the MOE system, in addition to bringing students into the museum for direct engagement with the exhibits, the Museum has also established a digital Science Learning

Center. This online platform features a variety of digital resources such as learning webpages, lesson plans, and audio-visual materials suitable for students of different levels. The Science Learning Center provides easy access to museum resources for those in remote areas or with limited transportation options. Moreover, it serves as a resource hub for school teachers seeking teaching materials. “For example, there are some videos on scientific principles available for teachers to download and use during in-class instruction. The contents include manual operations and experiments presented in the forms of e-books, videos, and webpages.” Cheng highlighted that the science and education activities and tours offered by the Museum are designed to match the current curriculum, which is why they are favored by teachers and parents.

New Challenges for the Long-established Museum

After hearing Researcher Cheng's description of the Museum's methods to promote popular science and education, I was impressed by their efforts to bring the general public closer to scientific knowledge. With over 20 years of experience and a well-earned reputation, promoting the museum should be a breeze, right? "It is becoming increasingly difficult to attract people to come and visit the museum, especially teenagers," said Researcher Cheng. He noted that the majority of current visitors are elementary school students and kindergarteners; due to habitual use of new technologies such as games and mobile phones, students visit less and less as they age. Furthermore, people often check the museum's website before making a decision about whether to visit the museum—if the online materials aren't sufficiently impressive or useful, it can affect their desire to visit the museum. This has led the museum to emphasize online promotion and marketing through podcasts, short films, and social media focused on popular science content. Every era brings new challenges, but "translating scientific knowledge into something easily understandable and engaging" remains the core mission and key strength of the National Science and Technology Museum (as well as for all other natural science education museums). The museum will surely continue to foster inspiration among people of all ages and backgrounds well into the future.



Kao Shung-Te / President of the Lifu Museum of Chinese Medicine at China Medical University

Incorporating Knowledge of Chinese Medicine into Life

Every museum within the Taiwanese Alliance of University Museums has its own distinctive qualities, and Lifu Museum of Chinese Medicine at China Medical University is no exception. The museum regularly holds public lectures on practical topics in Chinese medicine, with all seats quickly booked as soon as registration details are released. Additionally, the museum partners with other museums, commercial spaces, and businesses to host a variety of events, such as a TCM medicated diet pack DIY workshop at Liang Shih-Chiu Former Residence; the "Daily Prescription" simple body constitution test, which was a collaboration with the National Taiwan Museum of Fine Arts and the National Museum of Natural Science for International Museum Day; and an introduction to mesona tea and tisane tea at a Muji store.

Traditional Chinese medicine has had a profound impact on Taiwanese society and is very much a part of everyday life. Many "common sense" aspects of our daily lives, such as the food we choose and how we adapt to different seasons, are influenced by traditional Chinese medicine—although we often overlook this influence because it is ingrained in our routines. Therefore, Lifu Museum sees its educational responsibilities, particularly social education for the public, as a fundamental aspect of its

mission. "Traditional Chinese medicine can be deeply insightful and serious, but it can also be practical and relatable," President Kao Shung-Te expressed that knowledge of Chinese medicine can be examined from an internal professional perspective and can also be applied practically in everyday life. However, this characteristic makes it easy to neglect the veracity of information or apply a limited interpretation of profound knowledge established over centuries.

Creative Collaboration Across Disciplines and Museums

Translating traditional Chinese medicine into innovative and engaging museum exhibits and activities requires a dose of creativity, as it involves merging different disciplines to draw attention to examples from daily life, thereby nurturing an appropriate mindset about medicine among the general public. President Kao referenced the callig-

raphy competition that has been held annually for 3 years, which unexpectedly integrates Chinese medicine into the art of calligraphy. My impression of calligraphy competitions involved writing general poems from ancient texts, but as the name suggests, the China Medical University National Traditional Chinese Medicine Calligraphy Competition only accepts entries depicting text extracted from classics of Chinese medicine, such as Huangdi Neijing (Esoteric Scripture of the Yellow Emperor), Shanghan Lun (Treatise on Cold Pathogenic Diseases), or Bencao Gangmu (Compendium of Materia Medica). When the competition was launched in 2019, entries were received from Taiwan, Hong Kong, Malaysia, and Thailand, and the judging panel of the National Art Exhibition (R.O.C.) was invited to determine the winners. A traveling exhibition featured the winning works, complemented by lectures and a monograph with introductory articles from physicians in the Chinese Medicine Depart-

518 National Museum Day Event in Collaboration with the National Taiwan Museum of Fine Arts: A Prescription for Everyday Comfort



ment, allowing the audience to engage with the calligraphic art while learning about the medical significance of each work.

In addition to calligraphic art, Lifu Museum of Chinese Medicine also collaborated with Goang Xing Paper Mill in Puli on the Paper with Chinese Medicine Dregs in Cipher project. Chinese medicine dregs were adopted as raw materials to produce unique “Chinese medicine rice paper” using handmade paper-making techniques. Through exhibitions and workshops, the public was given the opportunity to discover the use of medicinal ingredients (i.e., Mongolian milkvetch, cinnamon, and Chinese angelica) while crafting rice paper with different textures, colors, and even scents. The event combined the promotion of traditional handmade paper culture and the sustainable concept of waste reuse with an introduction to Chinese medicinal plants.

Networking and connections are crucial for the promotion of knowledge and the establishment of collaborations. Since its establishment in 2004, the Humanistic Ecology Learning Strategy Alliance in the central region has since been joined by 13 public and private institutions, including Taiwan Historica, the Nantou Distillery of the Taiwan Tobacco &

Liquor Corporation, and the Lin Family Garden Museum in Wufeng, to develop tourism by employing affiliate marketing. Lifu Museum of Chinese Medicine also joined the ranks in 2023 and serves as the current alliance leader. President Kao pointed out that the possibility of engaging in diverse collaborations stems from regional alliances and relationships among university museums, stressing the strength of unity for new ventures.



Meridian of Acupuncture Treatment Workshop: Beauty Maintenance

Active Teaching and Promotion Beyond Campus

The campus museum functions as a supplementary learning environment for professional programs; teachers and students can visit and make use of the resources at any time. President Kao explained that the museum even serves as a venue for some courses. In particular, the 3D Interactive Meridian Mannequin designed a few years ago provides a tangible depiction of the meridians for visitors and is an invaluable teaching and learning tool for researchers and students. Museum docents, currently composed of students from the university, need to undergo training, internships, and assess-



518 International Museum Day Event: A guided walking tour on Artistic Pathways & Wonders of Nature jointly held by three museums

ments before assuming their roles.

Lifu Museum of Chinese Medicine has been cooperating with multiple units to hold exhibitions and activities. The museum offers promotional courses, which are held either at the museum or on campus, as well as summer and winter acupuncture camps for high school students. Furthermore, the museum seeks to dynamically disseminate knowledge beyond its location. The Chinese Medicine and Martial Arts Warriors online exhibition launched in 2021, and was subsequently extended in the form of lectures, along with boxes of educational materials designed for borrowing by schools and organizations of all levels across the country. Additionally, the museum will deliver lectures upon request, “We’ve delivered lectures in Penghu and Kinmen so far,” said President Kao. At times, people express their learning needs regarding everyday knowledge, and the museum strives to tailor lecture topics accordingly. The exhibitions cover diverse topics such as Chinese medicine prescriptions for fighting COVID-19, goji berries for eye care in the digital era, ginseng for dementia prevention, as well as menstruation regulation for women and back pain relief for desk workers. This is where the China Medical University’s affiliated hospital comes into play, providing ample professional support. Under

the arrangement and coordination of the museum, physicians from the Chinese Medicine Department are occasionally invited to respond to inquiries from the public and provide social education. This also demonstrates that the long history of traditional Chinese medicine will continue unbroken so long as its principles are integrated into daily life in innovative and creative ways.



3D Interactive Meridian Mannequin



Chang Jiunn-Yih and Chen Nai-Hua /
Museum of Ethnology at National Chengchi University

How Does an Educational Museum Get its Start?

The first—and only—ethnology department in Taiwan, National Chengchi University's Department of Ethnology started as the Department of China Border Area Studies in 1955. Through field collection and other methods, the department gradually collected many objects of China's ethnic minorities and Taiwan's indigenous peoples. After relocating to the newly built General Building of Colleges in 2000, the department had sufficient space to begin the planning of a museum, which enabled it to display the extensive collection of cultural relics that were previously kept in storage. Relevant courses were also offered to broaden students' job prospects after graduation. The NCCU Museum of Ethnology joined the Taiwanese Alliance of University Museums in 2017, and in recent years, it has launched the Museum Program (credit program) with the collective efforts of interdisciplinary NCCU professors. The program guides those interested in museum work through the curatorial process of the Museum of Ethnology while also engaging in collaborations with other institutions such as the National Palace Museum.

"This was truly a spontaneous act that eventually led

to a multitude of benefits," Professor Chang Jiunn-Yih (the museum's director for over 20 years since its establishment) expressed as he launched the Department of Ethnology's Museum Program. When the museum first opened, the teachers lacked relevant professional backgrounds, and they needed to undertake advanced studies themselves before offering courses. They involved students in the curatorial process, which consisted of exploration, practical work, and verification. "I feel embarrassed even today, because we were all amateurs engaged in work beyond our capabilities," Director Chang recollected. That said, the program has developed extensively since then, and now offers courses such as The Design and Formation of Museum Exhibits, Museum Management, and The Experience and Heritage of Museums, and the staff has gained experience through the curation of numerous exhibitions. The Museum of Ethnology has gradually established itself as an "educational museum" due to its unique collection, solid field research foundation, and students' significant involvement in the curatorial process.

From Four Courses to a University-wide Credit Program

"The biggest obstacle was the system," said Director Chang. In the early stages of planning the Museum Program, due to restrictions on recruiting external teachers as specified in the program regulations, along with the lack of available funds, the museum was forced to recruit teachers from different fields of expertise within the university and relied on a minimal budget sourced from the faculty community. Existing courses relevant to museum affairs were integrated or slightly adjusted to gradually enhance the program structure. Today, it has developed into an 18-credit program (9 credits each from compulsory and elective courses), offering courses on Exhibi-

tion Design, Fundamental Theories of Cultural Relic Restoration, Information Visualization, Local Revitalization, Digital Marketing, etc. taught by teachers from the Department of Ethnology, the Department of Chinese Literature, the Department of History, the Department of Computer Science, and the Graduate Institute of Library, Information & Archival Studies. What is particularly special about the program is that, in addition to taking courses, students must also complete an internship program with a passing grade in order to be qualified as a museum professional. Internships may seem like a challenging and high standard for a credit-based program, but many students actively pursue the greater challenge of international placements. Professor Chen Nai-Hua added that recently one of her students went to Palau for an internship. Merging theoretical knowledge with practical application enables students to explore their interests and ideals in the field of museum studies. Director Chang pointed out that museum work isn't for everyone, and the credit-based program provides students a chance to assess their compatibility.

Professor Chen, the director of the Museum Program, graduated from the Department of Ethnology. She specifically recalled that when she began her teaching role at her alma mater and took over



responsibility for the program, Director Zhang emphasized that the museum was built for all NCCU students, not only for those in the Department of Ethnology. Therefore, the development of Museum of Ethnology and Department of Ethnology courses into a comprehensive credit program feels like a natural extension. In addition to offering insight into museum work, the program allows students from different academic disciplines and backgrounds to work together and delegate responsibilities through interaction and communication in practical courses. This fosters teamwork abilities and enhances their cross-disciplinary communication skills. Professor Chen added, "University students nowadays are more individualistic and are comfortable handling everything by themselves. However, it is impossible to put together a museum exhibition by yourself—it requires a team effort, similar to making a movie or putting on a play. That's why you need to communicate with people who think differently than you."



Team discussion and planning

The University Museum as a Method

Apart from offering the Museum Program, the museum continues the Department of Ethnology's founding mission of conducting field research, material culture studies, and outreach to tribes and indigenous townships. With the help of many teachers in the department, it aims to impart a new outlook on the museum collection and thereby exert broader social education functions. Museums facilitate social communication and understanding of different cultures, and the NCCU Museum of Ethnology obviously forges more effective bonds with tribes, schools, and national museums due to its on-campus location. The 2022 special exhibition, *The Empire Writes Back and Contemporary Practices*, co-organized with the National Palace Museum, showcased tribal viewpoints with the involvement of teachers and students from Jianshi Junior High School. Currently, future collaborative exhibitions with Datong Elementary School and Nanshan Elementary School in Siji Township are under discussion.

The NCCU Museum of Ethnology features a unique collection of relics from China's ethnic minorities and Taiwan's indigenous peoples. During the interview, Director Chang abruptly got up and brought back a gourd-shaped container with a lid from the adjacent storeroom. The purpose of the container remained a mystery to everyone until he revealed that it was a "swimming gourd" from the Hlai on Hainan Island, which serves as a waterproof bag for clothes and a flotation device while traversing water. Although the museum houses a large selection of objects with such distinctive multicultural elements, it is greatly limited by inadequate resources and personnel for conducting essential research. Director Chang shared his vision of developing the museum into a platform that provides research access for interested researchers and

students. Recently, scholars focused on Atayal textile fabrics did come specifically to explore the relics housed at the museum.

The significance of field research in ethnology is also reflected in the Museum of Ethnology, which is intended for teaching purposes by the NCCU Department of Ethnology. Field research is considered an essential initial step for the curation of most exhibitions. "For example, we visited Hainan (China) approximately six times before holding an exhibition on Hainan. We always do field research so that students gain a better understanding before we start working on the exhibition. This ensures that students have the correct spirit in curatorial practices." Director Chang further emphasized, "We consistently tell our students that the museum is a setting where mistakes are unacceptable, because



"Swimming Gourd" from the Hlai
on Hainan Island

An Amis elder from the Xizhou tribe in New Taipei City attending the opening ceremony of the special exhibition *The Empire Writes Back and Contemporary Practices*



any mistake could impact countless individuals.” The emphasis on ethics in ethnology may explain why this educational museum, which prides itself on in-house-curated, self-sufficient displays and a friendly atmosphere, still applies a stringent mindset to object interpretation and knowledge validity in the curatorial process.

More than Just Knowledge

Museums are expected to provide educational experiences and enhance institutional learning. They act as translators and bridges for professional knowledge and research results, while also being incubators that promote self-directed learning. However, apart from knowledge itself, what else do museums teach? After satisfying the public's thirst for knowledge, what else can museums do and offer? Even though the practices and fields of the National Science and Technology Museum, Lifu Museum of Chinese Medicine at China Medical

University, and the National Chengchi University Museum of Ethnology are distinctly different, similar values and motivations can be inferred from these brief interviews. Their passion for spreading knowledge and concepts is evident, regardless of the visitors' age, identity, or social class. Everything they do is with the intention of motivating change, aiming to go beyond “education” and striving to achieve “education for all”. Museum professionals are required to continually adopt new perspectives and refresh their approaches in response to challenges posed by digital technology, evolving reading and listening habits, and societal and environmental changes. However, as these three interviews make clear, “equal right to education” remains a fundamental principle.

「踏溯臺南：成大人之道」 文化資產教育推廣經驗

蔡侑樺 / 國立成功大學博物館副研究員

國立成功大學自2017年開辦「踏溯臺南」課程以來，成大博物館一直支援其中「成大人之道」單元，藉由課程帶領全校大一新生認識成大的古蹟、歷史建築、生態景觀等。筆者自2019年加入踏溯臺南團隊，藉由教學相長，也累積一點文化資產教育推廣經驗，希望藉由本文，可與大眾分享。

一、什麼是成大人之道？

成大人之道的基本課程宗旨，就是要讓大一新生認識自己所處的環境，包括校園的地理條件特色，以及其變遷發展歷程。而存在校園內的古蹟、歷史建築、重要植栽，必然是敘說上述歷史發展脈絡最好的媒材。從而讓學生認識文化資產保存的重要性，且可將這種認識生活周遭環境的方法，帶到未來他將前往的地方。

但實際面臨的課堂狀況是，並非所有的大一新生均認同這門必修課，現地導覽解說時，便有學生距離老師遠遠的，對於接收這些資訊興趣缺缺。由於成大有許多不同領域的學院系，學生可能本身缺乏文史興趣，或相對有些功利主

義思考的學生，已經在心中築起一道牆壁，覺得這又不是我的專業，我學這些要做什麼？於是從課程規劃階段，便希望盡可能突破一道道牆壁，讓更多學生願意接收訊息，但如何為之呢？

大約在2020年，踏溯臺南辦公室曾經與成大資工系老師合作，共同開發定點手機尋寶遊戲，獲得一定效果。學生們分別需在博物館及小西門兩個集合地點，開啟APP找到5個問題，並自行找到答案。不過後來因縮短課程時間，且教學宗旨仍希望學生可以專注在實體環境上，就未再執行手機APP尋寶遊戲，改由導覽老師直接提問與學生互動。提問的內容為何，便回扣到成大人之道的課程初衷。筆者心想，自主觀察與學習能力、以及獨立判斷思考能力，應該是跨學院學生均應具備，那是否可藉由導覽過程中的提問，引導學生發揮相關能力呢？過去執行修復調查研究所累積之經驗，便成為課程中的參考題庫。

二、從成大博物館廣場出發

成大博物館廣場是「成大人之道」課程出發集合地點之一，位於成功校區，為成大前身臺南高等工業學校所在校區，亦是成大的第一個校區。位於廣場一側的成大博物館目前是臺南市市定古蹟，原臺南高等工業學校本館（行政中心），是日治時期1933年完成的鋼筋混凝土加強磚造建築，具備對稱平面、斜屋頂等建築特徵，並於外牆貼附十三溝面磚（圖1）。



圖1：成大博物館（蔡佑樺攝）

由廣場隔著大學路，即可見到位於勝利校區的臺南市登錄歷史建築「原臺灣省立成功大學總圖書館」（舊總圖書館），該建築是成大美援時期1959年完成的現代主義建築，外觀迥異於成大博物館（圖2）。

兩棟建築物在成大發展史中均具備相當分量，當然成為向學生講解校史的重要媒介。臺灣總



圖2：成大舊總圖書館（蔡佑樺攝）

督府為何在1930年前後在臺灣籌設高等工業學校、為何設立在臺南、為何優先設立機械工學、電氣工學與應用化學三科……。臺灣為何會在1950年獲得美國援助，在美國普渡大學（Purdue University）的支援下，成大如何進步茁壯，成為當年高等教育援助計畫下被認為最成功的典範……。

交代完必要的歷史後，便開始讓學生觀察兩棟不同時期、不同風格的建築物，到底有哪些異同。

生：屋頂不一樣。舊總圖書館屋頂是平的，博物館的屋頂是斜的。

筆者：那採用平屋頂，需要解決什麼問題？當然要能夠解決屋頂防水問題，才能夠興建平屋頂建築物。

生：窗戶不一樣。舊總圖書館有連續的水平開窗，博物館沒有水平開窗。

筆者：沒錯，博物館的外牆構造仍為承重構造，而無法全面開窗。舊總圖書館採用立柱承重，利用懸挑梁使結構體與外牆脫開，才能創造出這樣的連續水平開窗立面。

生：平面不一樣。舊總圖書館的平面不對稱，博物館左右完全對稱。

筆者：正是，舊總圖書館是機能主義建築，建築外形隨著建築機能設計。博物館則屬於相對傳統的紀念性建築。

即使僅成大博物館這棟建築物，也有許多可提供學生觀察體驗。該棟曾於1977年增建，增建處外牆採用山形的十三溝面磚（突起處為尖狀），且轉角處之面磚均非一體成形（圖3）；原有之十三溝面磚則為丸形（突起處為半圓狀），轉角處面磚均一體成形（圖4）。學生們可藉由觀察面磚，實際觸摸面磚，了解建築物之變遷，以及不同時期對於建築品質的要求。這時往往也會請學生數一下面磚溝數：「人家說十三溝就

真的是十三溝嗎？」單塊面磚實際上只有十二條溝、十三條突起線。待學生數完，便可告訴他們實事求是之必要性，避免人云亦云。



圖3：今成大博物館1977年加建部份採用之面磚（蔡佑樺攝）



圖4：臺南高等工業學校本館（今成大博物館）原有面磚（蔡佑樺攝）

三、頭尾翻轉的小西門

小西門於1970年搬遷到現址，就在今國定古蹟「臺灣府城城門及城垣殘蹟」之中。由小西門原址搬到小東門段，無可避免得面對重組後，到底要維持原本東、西向關係，還是要維持城門對內、對外之關係。最後完成的結果是，原本的門座與城樓各自面向不同方向，頂部的城樓就內外關係來說是正確的，而門座則維持原本東、西向之關係，換句話說，小西門門座，乃將原本該在城內側者放在城外側，城外側則配置在城內側。

城門構造的內外關係，可以透過觀察得知的。城樓相對簡單，內、外兩側造型迥然不同。而門座部份，內外兩側有著不同半徑的門拱構造，學生們通常可發現內外門拱半徑之不同，一側較大、一側較小(圖5)。那到底是較大的一側是內側，還是較小的那側？

生：較大的是城內側。



圖5：小西門門洞，其中一側門洞直徑較大，為原來的城內側，另一側門洞較小者為城外側(蔡侑樺攝)

筆者：為什麼？

生：基於防禦上的需要。

筆者：能否再解釋清楚一點？

當學生們無法再進一步解釋時，筆者便會提出自己的看法：

「有沒有看過電視中攻城衝城門的畫面，假設每個人的肌肉強度都一樣，則內側因門洞較外側大，可容納較多的守城官兵，城門便較不容易被衝破。」

說完，會繼續說：

「以上只是我的推測啦，而且你們怎麼知道我沒有在騙你們，可以自行前去大東門、大南門觀察喔，那兩座城門從來沒被搬過。」

事實上，包括韓國首爾城的東大門(興仁之外)，城外側的門洞半徑亦小於城內側(圖6)。只是筆者無法得知，是否會有學生，因為要確認小西門門洞的內外關係，真的跑去大東門及大南門做觀察比較。



圖6：韓國首爾城的東大門，由內向外拍攝(蔡侑樺攝)

關於小西門及「臺灣府城城垣小東門段殘蹟」之導覽，當然還是會提及臺灣府城的發展歷史，包括1725年興建木柵城、1788年改建土城、1836年增建甕城等等。就在成大光復校區小西門附近一隅，因緣際會，留下許多見證府城發展變遷之歷史元素，包括落款「乾隆元年(1736)」的「鎮北門」門額殘碑，為當時以石構造改建城門之見證；落款「乾隆丙申年(1776)」的「小南門」門額碑，與蔣元樞任內曾修建府城的文獻記載相符。又、國定古蹟之小東門段三合土城垣，原為1788年林爽文事變後改建之結果，而小西門上的「靖波門」門額碑亦有「乾隆五十三年(1788)」；由小東門出土遺構處往勝利路延伸、至成功校區，可見到地表上標示著小東門甕城遺構位址，該甕城城門、城牆乃是1832年張丙事變後所增建(圖7、圖8)。



圖7：小東門出土遺構(蔡侑樺攝)

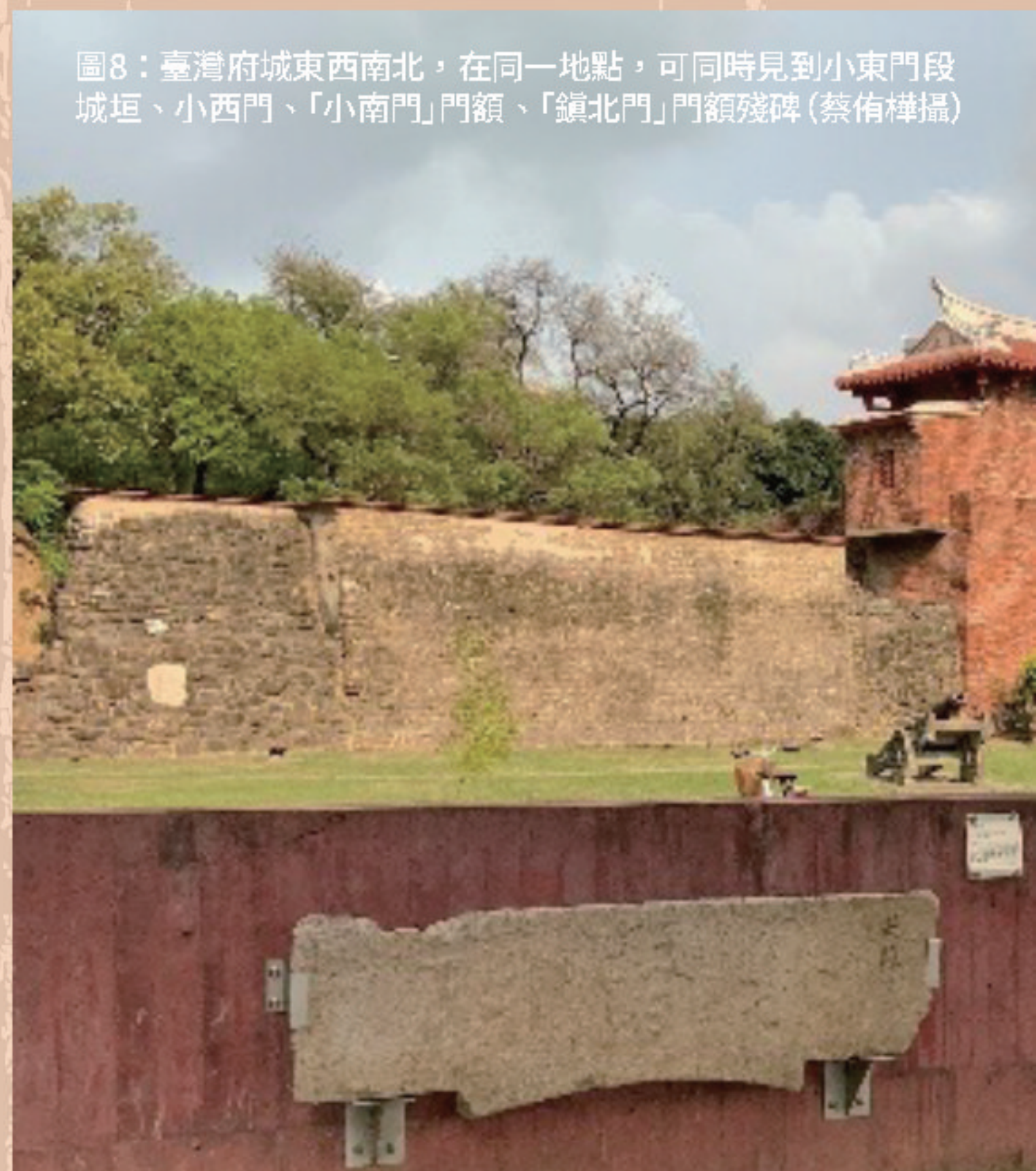


圖8：臺灣府城東西南北，在同一地點，可同時見到小東門段城垣、小西門、「小南門」門額、「鎮北門」門額殘碑(蔡侑樺攝)

就在成大光復校區的咫尺之間，不僅蒐羅臺灣府城多次增改建之證據，甚至東西南北元素，也可同時見到(圖8)，或許多少能滿足「一次蒐集東西南北全套城門」的欲望。觀察遺跡之餘，也會向學生說明小西門連同大南門、大東門在日治時期一起被指定史蹟之歷程，以及戰後因無法拆遷民宅、開闢都市計畫圓環以包覆小西



門，致使最後決定拆小西門以拓寬道路之過程。總而言之，就是透過問答與互動，引導學生參與觀察，提升學習興趣與印象。

四、結語

有別於踏溯臺南課程推出之初，因會佔用週末且為必修性質，引起不少學生反彈；目前的教學滿意度，至少都達到80%以上水準。藉由導覽過程與學生互動，雖然仍難免有參與度較低的學生；但絕對可提升參與互動的學生對於古蹟、歷史建築的印象。

成大博物館一直將全校古蹟、歷史建築、重要生態視為校園環境博物館的一部分，承擔研究、推廣校園文化資產之使命。上述引導學生觀察古蹟、歷史建築的文本，多數來自筆者對於相關文化資產的研究、觀察；當然，也不乏博物館志工提供的導覽實務經驗，以及其他老師的建議。需要先具備一定的研究累積，才能深化對於文化資產之認識，進而轉化為讓學生觀察、問答和深度討論等方式，達到成大人之道原本設定的課程宗旨。

Exploring Tainan: The Avenue for NCKU Students — Experience in Cultural Heritage Education and Promotion

Yu-Hua Tsai / Associate Researcher at the NCKU Museum

Since 2017, when National Cheng Kung University launched its Exploring Tainan course, the NCKU Museum has assisted with a unit titled “Avenue for NCKU Students”. The goal of this unit is to familiarize all NCKU freshman with the university’s heritage sites, historical buildings, and ecological landscape. As a member of the Exploring Tainan team since 2019, I have learned a great deal through my interactions with students, and in this article, I share some of my accumulated experience in cultural heritage education and promotion.

1. What is the Avenue for NCKU Students?

The basic purpose of the Avenue for NCKU Students is to familiarize freshman with their surrounding environment, including the campus’ geographical characteristics and the history of the environmental changes and development. The heritage sites, historical buildings, and important vegetation on campus definitely serve as the best media to convey and contextualize this history. Teaching students how to investigate their surroundings not only helps them understand the importance of cultural heritage preservation but also instills critical techniques that can be applied in all their future travels.

However, in practice, not all freshmen approve of this required course. During guided tours, some students stand far away from the instructor, demonstrating their disinterest in this information. NCKU has numerous colleges and departments catering to students in diverse fields; some students may not personally be interested in cultural or historical topics, others may have a utilitarian mindset and

wonder why they need to learn about topics unrelated to their major. These students may erect mental barriers before attending the class. Therefore, starting from the planning stage, instructors must do their best to break through these barriers so that more students are willing to receive information. But how?

In 2020, the Exploring Tainan Office collaborated with the NCKU Department of Computer Science and Information Engineering to develop a GPS treasure hunt game for mobile devices. This was effective to a certain extent. Students were asked to gather at two sites—the Museum and the Minor West Gate—and launch the app. The app would provide five questions, and students were tasked with discovering the answers on their own. However, during subsequent sessions, due to shortened class time and a renewed emphasis on encouraging students to focus on their actual surroundings, the mobile treasure hunt game was abandoned and replaced with instructor-guided tours, where instructors directly posed questions and interacted with students. The questions were also brought back in alignment with the original purpose of the Avenue for NCKU Students unit. Regardless of academic discipline, all students require self-directed observation and learning skills as well as independent judging and thinking abilities. Therefore, I began to wonder if it would be possible to direct students to demonstrate relevant abilities through the questions posed during guided tours. My experience, accumulated through past repair, survey, and research, became a reference question bank for the course.

2. Set off from NCKU Museum Square

NCKU Museum Square is one of the sites where participants in the Avenue for NCKU Students unit assemble to start their journey. The square is located at NCKU Cheng-Kung Campus, which is NCKU's first campus and was formerly the site of NCKU's predecessor, Tainan Technical College. The NCKU Museum, which stands on one side of the square, is now a designated heritage site in Tainan City. The former Tainan Technical College Main Building (Administration Center) is a reinforced concrete and reinforced brick building that was completed in



Pic.1: NCKU Museum. (Photo by Yu-Hua Tsai)

1933, during the Japanese colonial period. The building is characterized by architectural features such as a symmetrical facade, sloped roofs, and the so-called “Suzimen Tiles” on its exterior walls. (see Pic.1).

Opposite the square, on the other side of Daxue Rd., stands the Former Taiwan Provincial Cheng Kung University Main Library (Old Main Library) of Sheng-Li Campus. One of Tainan City's registered historical buildings, the library was completed in 1959, during NCKU's U.S. foreign aid period. With a modernist aesthetic, the library's appearance is completely different from that of the NCKU Museum (see Pic.2).

Both of these buildings played major roles in NCKU's



Pic.2: NCKU Old Main Library.
(Photo by Yu-Hua Tsai)

history, making them important media for explaining NCKU's course of development to students. The explanation includes information about why the Japanese-run Government-General of Taiwan decided to set up a technical college in Taiwan around 1930; why Tainan was chosen as the college site; why mechanical engineering, electrical engineering, and applied chemistry were prioritized as the first three departments to be established at the college; why Taiwan received U.S. aid in 1950; and how NCKU progressed and thrived with support from Purdue University, becoming the most successful paradigm under the higher education assistance program implemented at that time.

After introducing the key points in the school's history, the instructor will guide students to observe the similarities and differences between the two buildings, which were constructed in different styles and during different eras.

Student: The roofs are different. The Old Main Library has a flat roof, but the Museum has a sloped roof.

Yu-Hua Tsai: What issues need to be resolved when constructing flat-roofed buildings? Naturally, roof-related waterproofing issues must be addressed before a flat-roofed building can be constructed.

Student: The windows are different. The Old Main Library has a continuous horizontal line of windows, but the Museum doesn't.

Yu-Hua Tsai: That's right. The Museum's exterior walls are part of the load-bearing structure, so it can't have too many windows. In contrast, the Old Main Library adopts columns for load-bearing and uses cantilever beams to detach the structure from the exterior walls, making it possible to have a continuous horizontal line of windows on the exterior walls.

Student: They have different facades. The Old Main Library's facade is asymmetrical, and the Museum's facade is perfectly symmetrical.

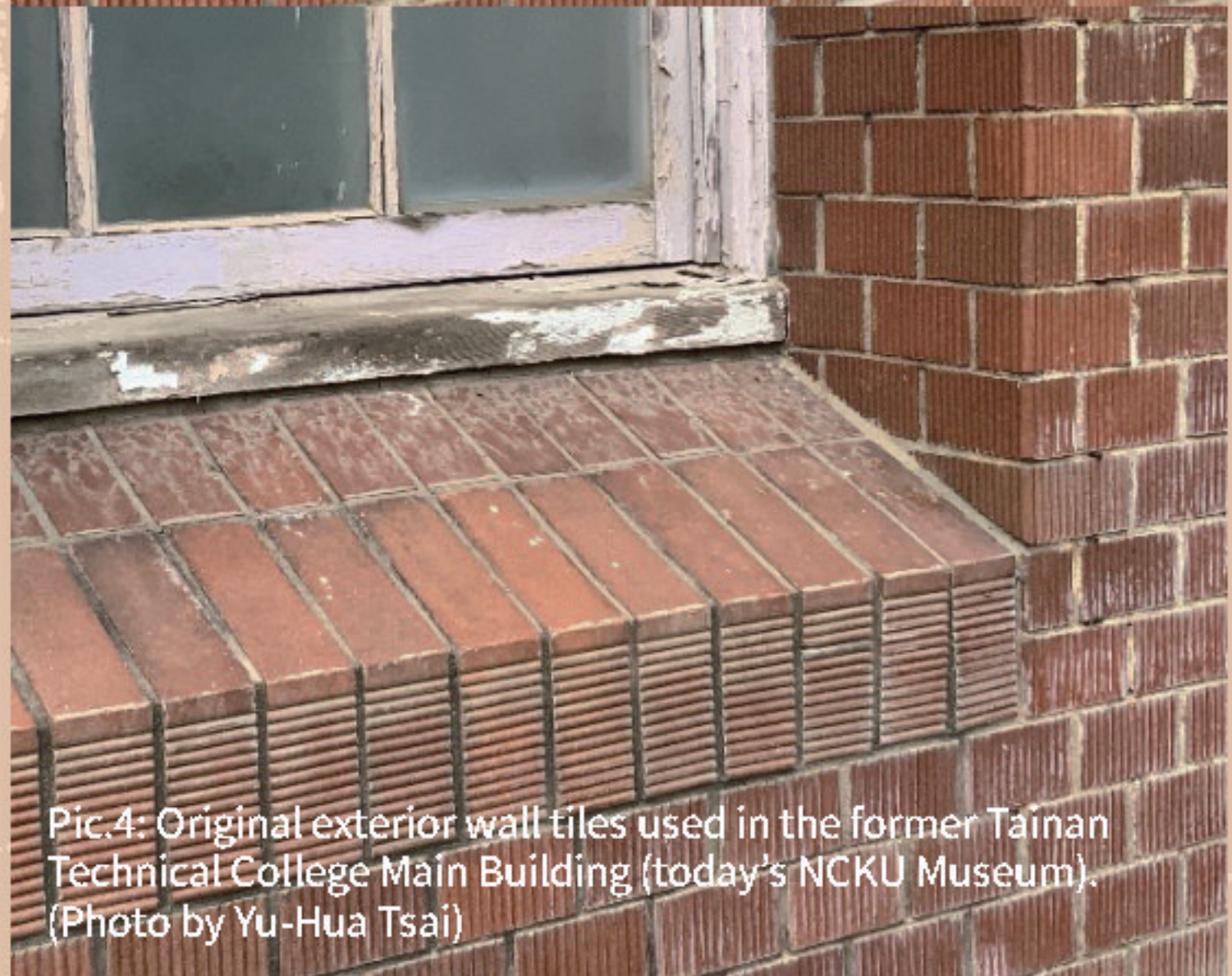
Yu-Hua Tsai: Yes. The Old Main Library is a functionalist building; its shape was designed with consideration for the building's function. In contrast, the Museum is a relatively traditional monumental building.

In fact, the NCKU Museum building alone has many details worth observing and experiencing for students. The building was extended in 1977, and the exterior walls of the extended section are faced with sharp-ridged Suzimen Tiles, with irregular bricks installed at corners (see Pic.3). In contrast, the original Suzimen Tiles have rounded ridges on surface, and one-piece tiles are installed at corners (see Pic.4). By observing and touching the bricks, students can learn about the changes in the building and the architectural quality requirements of different periods. When discussing the tiles, students are asked to count the number of grooves. "Does the tile really have 13 grooves on its surface as indicated by

the (Chinese) name?" In fact, there are 12 grooves and 13 ridges on a single tile's surface. After students finish counting, the instructor will emphasize the necessity of fact check and not simply echoing others' words.



Pic.3: Exterior wall tiles used in NCKU Museum's extension, completed in 1977. (Photo by Yu-Hua Tsai)



Pic.4: Original exterior wall tiles used in the former Tainan Technical College Main Building (today's NCKU Museum). (Photo by Yu-Hua Tsai)

3. Turning Around — The Minor West Gate

The Minor West Gate was relocated to its current site in 1970, and is now part of the Taiwan Fucheng (Tainan) City Wall Minor East Gate Section national heritage site. When implementing the relocation project, a decision needed to be made as to whether the relocated Minor West Gate should retain its original east-west and inner-outer orientation after being moved to the Minor East Gate Relic section. In the end, the Minor West Gate was positioned in its current fashion—with the original gate base and gate tower facing different directions. In terms of the inner-outer orientation, the gate tower is positioned correctly; however, the gate base is positioned with an east-west orientation that ignores the inner-outer orientation. In other words, the inner and outer sides of the Minor West Gate's base are now facing in directions opposite their original orientation.

The inner and outer sides of a gate structure can be distinguished through observation. It is easier to tell the inner side from the outer side of a gate tower as their construction is completely different. As for the gate base, the radii of the inner and outer gate arches are different—one is bigger and the other is smaller—which students can easily spot. But which one is the inner side—the bigger arch or the smaller arch?



Pic.5: The Minor West Gate's arches. The one with a larger radius is the original inner arch, and the one with a smaller radius is the original outer arch. (Photo by Yu-Hua Tsai)

Student: The bigger arch is the inner side.

Yu-Hua Tsai: Why?

Student: For defense.

Yu-Hua Tsai: Can you elaborate?

If students cannot elaborate further, I will chime in with my own opinions:

“Have you ever seen depictions of sieges on castle gates in TV shows? Assuming that everyone's muscle strength is the same, if the inner arch is larger than the outer arch, the inner opening should be able to accommodate more soldiers, making the gate less likely to be breached.”

After saying that, I will continue:

“Of course, that's just my speculation. To find out if it's really true, you can visit the Great East Gate and Great South Gate to make your own observations. The two gates have never been moved.”

In the case of South Korea's Great East Gate (Dongdaemun/Heunginjimun, located in Seoul), the radius of the outer gate arch is smaller than that of the inner gate arch (see Pic.6). But I am not sure if any students will visit the Great East Gate and Great South Gate for the purpose of making observations to confirm the inner-outer relationship of the Minor West Gate's arches.

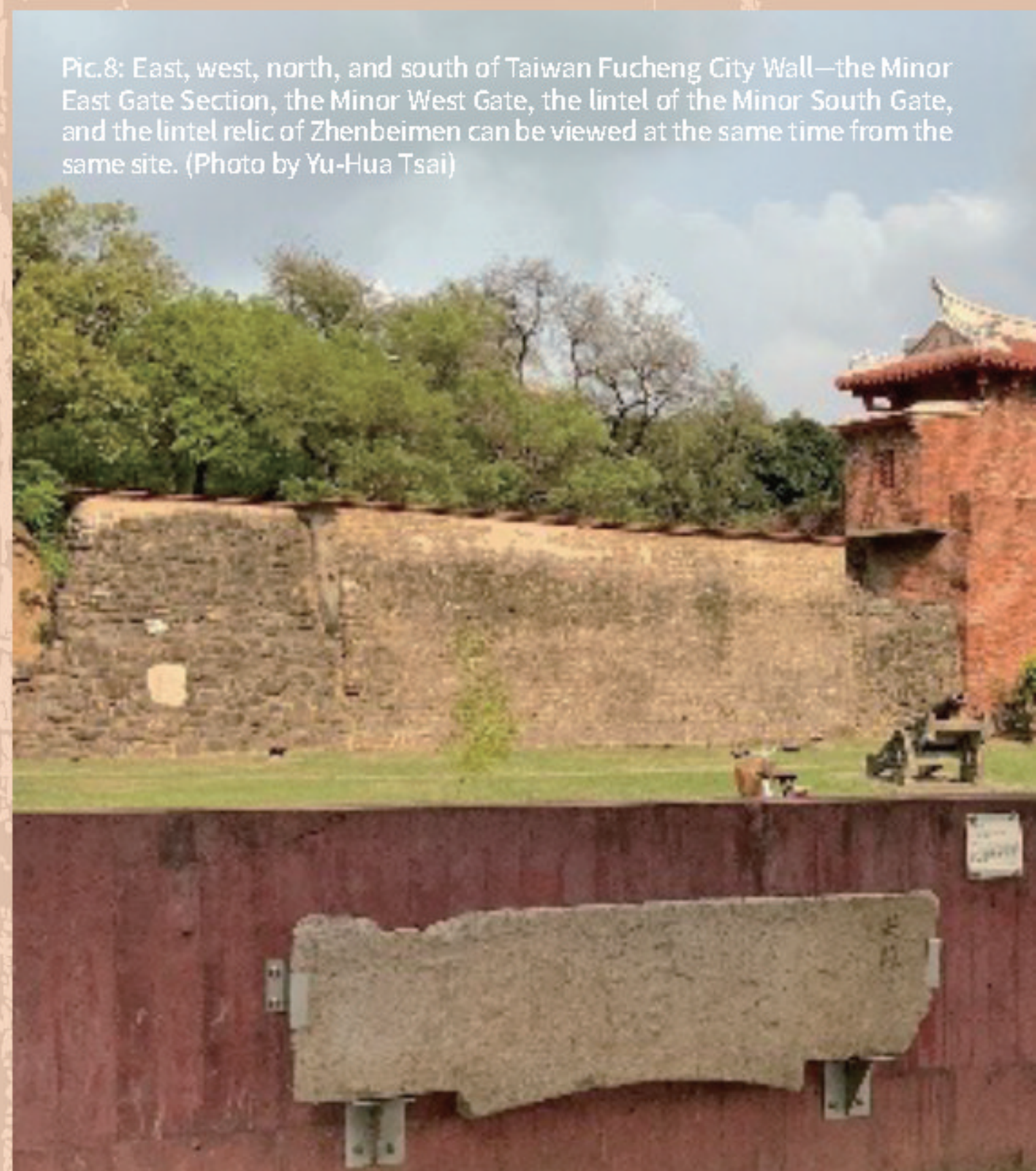


Pic.6: A photo of the Dongdaemun in Seoul, South Korea taken from inside of the gate. (Photo by Yu-Hua Tsai)

When giving guided tours of the Minor West Gate and the Taiwan Fucheng (Tainan) City Wall Minor East Gate Section, it's only natural to discuss the history and development of Tainan's city walls: the wooden walls constructed in 1725, then upgraded to clay brick walls in 1788, and urn walls were added in 1836. As luck would have it, many historical elements have been preserved on a corner near NCKU Kuang-Fu Campus' Minor East Gate, giving us a glimpse into the development and changes of Tainan. These historical elements include the lintel relic of Zhenbeimen ("the gate guarding the north") inscribed with "1st year of Qianlong Era (1736)", which witnessed the rebuilding of the stone city gate, and the lintel of the Minor South Gate inscribed with "Bing-shen Year of Qianlong Era (1776)", a date consistent with documentary records of prefectural magistrate Jiang Yuan-Shu's renovation of Tainan City. Additionally, the Minor East Gate Section Mortar City Walls national heritage site was originally rebuilt after the Lin Shuangwen Rebellion in 1788. The lintel of the Jing-Bo Gate over the Minor West Gate is also inscribed with "53rd year of Qianlong Era (1788)". The section extending from the unearthed Minor East Gate Relic toward Shengli Rd., leading to Cheng-Kung Campus, is the site of the Minor East Gate Urn Gate & Walls Relics as indicated by marks on the ground. The urn gate and walls were added after the Zhang Bing Rebellion in 1832 (see Pic.7 and Pic.8).



Pic.7: Unearthed Minor East Gate Relics.
(Photo by Yu-Hua Tsai)



Pic.8: East, west, north, and south of Taiwan Fucheng City Wall—the Minor East Gate Section, the Minor West Gate, the lintel of the Minor South Gate, and the lintel relic of Zhenbeimen can be viewed at the same time from the same site. (Photo by Yu-Hua Tsai)

At sites within easy reach of NCKU Kuang-Fu Campus, one can collect evidence of several extensions and renovations in Taiwan Fu-Cheng (Tainan), and even observe elements symbolizing the cardinal directions (see Pic.8), which may satisfy the desire to "collect the complete set" of East, West, South, and North City Gates in one trip. While students are observing the relics, I describe how the Minor West Gate, the Great South Gate, and the Great East Gate were designated as historical sites during the Japanese colonial period. I also explain that the Minor West Gate was finally relocated after WWII—the end result of a failed urban planning project that would have demolished people's houses to construct a roundabout encircling the Minor West Gate. All in all, the guided tours encourage students to engage in



observation through questions and interaction, which enhances their motivation to learn and improves their retention of course content.

4. Conclusion

Many students opposed the Exploring Tainan course when it was first launched, frustrated by its compulsory nature and the encroachment on their weekends. In contrast, the current teaching satisfaction score has exceeded 80%. Although there are still some students with low engagement, interaction during guided tours has definitely enhanced the participating students' impressions of heritage sites and historical buildings.

By viewing all the heritage sites, historical buildings, and important ecosystems within NCKU as part of the campus environment "museum", the NCKU Museum has committed to the mission of researching and promoting and the university's cultural heritage. Most of the above text related to guiding students in the observation of heritage sites and historical buildings is derived from my own research and observations on relevant cultural heritage. Of course, the content has been enriched with practical guided tour experience from museum volunteers and suggestions offered by other instructors. We must accumulate a certain amount of research to deepen our understanding of cultural heritage; only then can we further transform this understanding into question and answer sessions, in-depth discussions, and other methods of encouraging student observation, and ultimately achieve our goals for the Avenue for NCKU Students unit.

成功大學博物館馬來西亞參訪記： 林連玉紀念館與馬來西亞華人文物館

陳文松 / 國立成功大學歷史學系教授兼博物館副館長

成大博物館造訪馬來西亞吉隆坡聯邦直轄區(簡稱吉隆坡)林連玉紀念館，見到了久違的老同學徐威雄(館長)，隨即展開此行的重要任務，就是與林連玉紀念館進行首次的實體交流。早在疫情期間，透過留臺成大歷史系系友曾憶勤的牽線(她當時在紀念館擔任館員)，而與成大博物館展開線上的交流合作。因此，疫情後，在館內同仁江映青小姐與陳大智先生的積極聯繫和安排下，由我代表成大博物館造訪紀念館，於公於私，能在疫情後於吉隆坡和友館和友人相聚，歡喜之情溢於言表。

2024/4/17 (三)

上午從臺灣桃園國際機場出發，中午過後抵達吉隆坡國際機場，出關後便由林連玉紀念館陳大智先生接送，直接前往位於吉隆坡市區的林連玉紀念館，也是此行的首站。

林連玉先生(1901-1985)的歷史定位及其重要性，在馬來西亞華人社會當中具有非常崇高的獨特地位。在他的一生當中，歷經不同政權，但他總是敢對著統治者提出維護馬來西亞華人教育、語文和公民權的堅定主張，尤其在馬來西亞獨立建國之後馬來人主政，在各種艱難的政治環境下，主張民族、語言平等，推動了馬來西亞華校教師會總會(教總)和馬來西亞華校董事聯合會總會(董總)的成立。儘管即使到今日為止，他的主張仍未獲得實現，但他的理念和精神，始終是今日不同世代華人持續努力爭取的目標。

在此之前，我對這位戰後馬來西亞的華人精神領袖林連玉先生並沒有印象，但在參觀完林連玉紀念館之後，處處感受到有許多地方，與臺灣近現代史發展中的歷史人物似曾相識，尤其是林獻堂，剛好又是同姓。當然兩者生命境遇大不同，面對的環境和條件也有所差異，但為了替被統治者發聲，在體制內不斷爭取被統治

圖1：館員丁甜美小姐導覽



圖2：常設展一角



者於政治、教育、文化等各方面的平等、自主等面向，則有不少共通之處。

而紀念館所在的吉隆坡市中心，就是馬來西亞華人最早發展的核心之一，文化的多元性，令人印象深刻。與數年前相較，吉隆坡市中心的高架式捷運、118大樓近年已陸續完成，對於舊城區的景觀發生相當大的變化。特別是吉隆坡舊華人市街(茨廠街及其周邊)，華人的年輕世代大多已不再傳承家業而將店面轉賣或出租，所以近年來已成為湧入的「新移民」，包括來自緬甸、巴基斯坦、孟加拉等國外來移民的拓荒新天地。



圖3：成大博物館與林連玉紀念館夥伴相見歡，
右起陳文松副館長、徐威雄館長、陳大智館員、江映青館員

2024/4/18 (四)

今日仍由林連玉紀念館專任館員大智先生(拉曼大學中文系畢業)開車，和丁甜美小姐(馬來亞大學中文系畢業)陪同下，一起造訪馬來亞大學亞洲藝術館。

上午九點，四人同往國立馬來亞大學(UM)亞洲藝術博物館，受到該館高級策展人扎希拉諾研究員與馬來亞大學藝術廊策展人莫哈默烏瑪先生的溫馨接待。該館主要展出馬來人的編織特展，包括王室、貴族、平民和婦女。以及不同時期的陶器、瓷器，和來自馬國國家文物館捐贈之文物，令人目不暇給。館內收藏品主要來自馬來亞、新加坡分離，獨立建國以來之收藏。藏品的來源包括：1.收藏家捐贈，2.購買(募款)，3.藝術家駐校，將所創作之藝術品贈給藝術館收藏。該館同時也接受來自國內外學生，至藝術館實習，只要滿40小時以上即可申請。國立馬來亞大學創立於1962年，亞洲藝術博物館大樓則於1980年落成，並設立藝術廊。成大博物館與馬來亞大學亞洲藝術博物館，於2015年曾由當時的顏鴻森館長進行「鎖具展」交流，並派策展人到成大訪問。

圖4：與亞洲藝術博物館研究員Zahirah Noor Zainol Abidin、策展人Mohammad Umair Bin Abd Rahim於門口合影



上午十一點，林連玉紀念館徐威雄館長前來會合，一同來到馬來西亞華人教育的重鎮之一的雪

蘭莪州巴生興華中學(獨立中學)。校內主管從校長到資深教師，不少都是留學臺灣，包括臺灣師範大學歷史所、臺灣大學歷史系等，其中一位已退休的謝老師，還是成大歷史系翁嘉聲老師的同班同學。而興華中學也是徐威雄館長的母校，該校校史室的展示內容，細緻而精巧，這與林連玉紀念館館內展場的設計者，都是同一位有關。午餐，謝老師和徐館長特地招待我們到咏春肉骨茶，一飽口福。吃完後，馬上接著下一個行程。



圖5：興華中學校史室

下午兩點，造訪雪蘭莪州公立博特拉大學(UPM)內的馬來古蹟博物館，能夠有此行程，乃拜徐館長之賜，而他目前就任教於此。在馬來西亞，官方語言為馬來語，而英語則是體制內中小學必修語言，所以華人從小就是多語教育，年輕世代的馬來語更為流暢。而華語，只能依賴民間華教組織和華人教師社群的協力推動和維繫，上述林連玉紀念館、興華中學如此，後述各類華人文物館、華社亦是如此。馬來古蹟博物館館內馬來人館員熱心解說館內收藏，包括有：1.馬來人傳統編織品，2.馬來人防禦、防身之短劍，尤其是婦女，令人印象深刻。3.天文、數學、馴象等相關文物、知識著作、原稿(馬來文文言)。4.長槍，以石頭為子彈，需兩人協作。被視為早於殖民者入侵前，馬來人原住民已擁有武器製造能力。5.馬

來人家屋(三層)高腳屋，內有客廳、臥房、未成年女性的房間(設有多處小門)。參觀博物館後，也造訪在附近大樓的徐館長研究室，研究室都是文獻史料和各類圖書。

圖6：女性使用的馬來短劍



圖7：館員介紹特殊花紋的馬來短劍

博特拉大學在2024年QS世界大學排名為第158名，校區幅員廣大，若以臺灣來類比，它的規模不只是東華大學，簡直是整個壽豐鄉的規模。該大學的前身為1931年英殖民時期的農業學校，歷經戰後多次學制變革，由學院、農業大學進而於1997年被命名為博特拉大學，校區內15個學院仿如歐洲村料莊園，各自獨立，周邊多為綠地和運動場。

下午四點，抵達雪蘭莪州公立國民大學(UKM)學術遺產博物館，這是一所於1970年由七位國立馬來亞大學教師，所共同發起創立的學校。當時，是基於馬來西亞將英語設為國家語言，為了擔心馬來人不學馬來語，因此特別募款設立此校，並標榜以「馬來語」為主要教授語言。當然，隨著時代變化，稍有放寬其他語言的教

授。該校博物館分成兩部分，一樓介紹馬來人文化，六樓則展示校史為主。包括該校重大產學成果如生技藥品、第一位馬來西亞籍太空人事蹟、永續成果、研究出版，各學院各具特色的畢業服、畢業證書，歷任校長和重要象徵權杖等。



圖8：畢業典禮仍會使用的權杖

傍晚結束後返回吉隆坡市區，但愈接近吉隆坡，高速公路也愈塞。所幸大智先生的駕駛技術非常好，且沿路經過任何景點，都會主動親切向我們介紹和說明，讓我們更了解吉隆坡與周邊城市的變化，但也辛苦他了。

2024/4/19 (五)

過了一夜，一早從吉隆坡出發，換由林連玉紀念館的專業導覽志工孫秋霞姐開車，一行四人開車走高速公路往南，目的地是最接近新加坡的馬來西亞柔佛州，車程超過基隆到高雄的距離。一路南下，途中停留三個高速公路休息區，包括午餐。中間又下雨、又塞車，多花了一些路程和時間，但也看到更屬於南洋的原野風光和山景。

下午兩點，首先造訪南方大學學院的陳再藩老師，與其座談片刻，他帶我們欣賞鄭良樹的特展和書畫。陳再藩老師是一位很有心、長期致力於推動二十四節令鼓的民俗藝陣文化推動功勞者，堪稱國寶級藝師，且他和臺灣亦有密切

的交流，是一位翩翩長者。

隨後造訪同校馬華文學館，館長許通元老師也

2024/4/20 (六)



圖9：陳再藩老師導覽鄭良樹教授書畫展



圖10：馬華文學館許通元館長介紹館藏

是該校馬華文學系系主任。在此得到他親切而詳細的介紹、導覽，並深感他對於近現代馬華文學的貢獻與推廣。他更引領我們參觀位於該圖書館的各類特藏，包括魏維賢文庫、書香樓（新加坡書香樓贈書），這些特藏文庫當中，除了東南亞各國相關資料、書籍外，還有關於馬華華教、中港臺三地的重要絕版書和文獻史料。而該館對於鄭良樹老師的所有著作和研究資料，也蒐羅相當齊全。此外，自2002年起該系接辦1950年代以來發行久遠的《蕉風》雜誌，這是一本傳承第一代馬華文學家、研究者的共要刊物，也成為今日下一世代馬華文學的重要養分。

從上午一早到下午三點之間，一行人造訪新山華族歷史文物館，由徐達偉助理館長全程幫我們解說和導覽。尤其，我們還參觀了義興公司的史料館，深刻體會到洪門等秘密結社在中國、新、馬華人社會中連結之深，以及和當地馬來人統治者關係之密切，很明顯與馬來西亞其他地方，有不小的差異。

而柔佛當地中華公會結合市集，推廣相關華人文化運動的「軟實力」，特別有著來自南方大學學院的馬華文學國內外研究團隊的注入與連結，更讓相關人才培育不斷且萌生新芽。依憑著緊鄰對岸新加坡的國際性、創新性，加上當地華人文化不斷地萌芽新生，這種相輔相成的效應，也與馬來西亞其他各州的馬華社會，產生別具風格的存在。柔佛王室和華人頭領的合作模式，更是其他州難以比擬。

此外，我們在史料館人員的帶領下，雖然天氣有點炎熱，但仍前往已「封山」的義山，參觀「明墓」，以及洪門入教儀式的相關展間，非常逼真，十九世紀以來東南亞華人秘密結社與華人社會發展的密切關係，令人印象深刻。

午後三點左右，離開柔佛新山，北返吉隆坡。由於途中塞車嚴重，原訂前往森美蘭華人文史

圖11：徐達偉助理館長導覽



圖13：陳嵩杰館長特別夜間開館導覽



圖12：考究後重現的洪門入會儀式

館的行程，一度打消；然而陳嵩杰館長於電話中熱情邀請，更表示即使晚上閉館後，也會特別為我們開館，替我們導覽解說。在如此盛情下，我們終於在晚間七點半，抵達森美蘭州。森美蘭州的前身稱為雙溪芙蓉，1874年英國殖民政府在此開採錫礦，而陳嵩杰的先人(主要來自廣東的客家人為主)就是當時開採錫礦到此定居奮鬥的先驅。陳館長請我們吃完美味的火鍋，即帶領我們參觀

他與林連玉紀念館徐威雄館長、陳中和教授等共同協助下，所規劃的森美蘭華人文史館。館中展示了近現代的第一手珍貴史料和不同時期的生活照片，包括華人移民至此開採錫礦的辛酸血淚史，以及在殖民時期(英殖、日殖)的變局中，先人的奮鬥史和華人聚落的發展史，展場中甚至保留當地最後一間電影院的設備，令人印象深刻。晚上回到吉隆坡已近午夜。

2024/4/21 (日)

自由行，前往飯店附近的陳姓宗祠，規模非常大，彷彿小型博物館，除祠堂外，另一半的空間展示著陳姓族人歷代到馬國後奮鬥的事蹟。馬來西亞的華人社群對於自身歷史的重視，令人感佩。

中午豔陽高照之下，徐威雄館長特地帶我們到吉隆坡華人最早開發的街區茨廠街附近用餐吃「福建麵」，並帶領我們參觀不同宗教的廟宇(印度

廟、華人仙四師爺廟、馬來人清真寺)。徐館長本身也是歷史學者，因此對於當地華人教育與社會變遷、街上的一景一物，都能補充很多背景知識和故事，讓我們有更深的認識。最後，離開市

中心到附近街頭榴槤專賣店，品嚐最鮮美剛採收下來的貓山王，大快朵頤。



圖14：仙四師爺廟

2024/4/22 (一)

早上最後一站，也是位於吉隆坡市中心隆雪中華大會堂(KLSCAH)的華社研究中心。現任主任詹緣端也正好是我臺大歷史系的學長，做為在亞洲最重要的華人社會研究中心，雖然不像臺灣有國家級的中央研究院那麼龐大的財力和編制，但對於所有想要了解華人社會的研究者而言，吉隆坡的華社研究中心在馬國可說是獨一無二的存在，也是包括臺灣在內，世界各國研究華人社會，必定要前來造訪和使用各類貴重史料文獻的地方。

該中心主導許多馬來西亞國內華人社會的在地性與國際性的史料出版與學術研究出版，同時定期招聘中研院人社領域的院士前來演講。成大歷史系畢業且榮獲成大傑出校友的安煥

然教授，也是馬來西亞出身研究華人社會的傑出研究者之一，仍活躍於華人學界。



圖17：華社研究中心



圖15：研究人員整理新聞檢索資料

結語

綜觀上述回顧，因有威雄館長和大智的細心安排與全程陪同，才能讓本館這趟馬國博物館交流活動，在有限的時間內，縱橫中馬（雪蘭莪州、森美蘭州）和南馬（柔佛州），並可深刻了解到林連玉先生一生職志和精神，如何貫串馬國華人社群，以及透過該紀念館持續與全球華人社會各層面交流的面向。此次國際交流雖非刻意，但因以博物館交流為主要目的，卻自然而然地同時造訪了馬來西亞最主要的兩大文化群，即馬來人文化群博物館和華人文化群博物館，前者為馬國政治社會文化的主流，後者為馬國華人經濟教育文化的主流。

誠然，一般人對於東南亞的認識，華人並非東南亞各國的當政者，且常常發生仇華事件，尤其是印尼、越南，甚至泰國等；然而唯獨馬來西亞，雖曾在1957年獨立之後，由於政治上的歧視，造成華人與馬來人政權之間的對立和抗爭，但兩大族群之間，逐漸發展出和平共處共榮的模式，馬來人在政權優遇的保護傘下享有不同的特權地位，而華人則在政權政策的差別待遇下，獨立更生，在經濟上和教育上，發展出堪與馬來人平起平坐的經濟教育文化的獨特地位。

因此，馬來西亞的政治情勢，馬來人的優位迄今，甚至在可見的將來都難以改變，而華人面對此種劣勢下，並沒有灰心喪志，反而更凝聚彼此間的危機感和共識，持續投資教

育，持續發展經濟，並共同思考和規劃華人下一代的教育發展，以及在國家法定語言為馬來語的情況下，繼續維繫華人文化和歷史教育的傳遞。這點，透過此次的多方交流，也深深地牽動著來自臺灣、且長期與馬來西亞華人留學生有著密切連結的我們。

同時深刻感到，臺灣與馬來西亞的文化交流，顯然不如今日臺灣社會所出現的新住民，即以移工、外籍新娘和看護這類以「勞工政策」對基底的越南、印尼的新移民文化為主。但若未來能強化與馬來西亞的國際交流，則不僅符合長期以來的「僑教政策」，對於進一步深入探究雙邊華人社會、教育文化的異同、影響，以及馬來人文化與臺灣島內南島民族的比較研究，尤其馬來西亞境內的多族群文化（馬來人、華人、印度人和不同出身的穆斯林）的特色，從宗教、建築、聚落、語言、文學、飲食等各面向，都能作為雙方交流合作，共同策展或移展的重要交流對象。而本次交流的主要對象林連玉紀念館、馬來亞大學亞洲藝術館、華社研究中心，以及各地的大學博物館、華人史料館等，以致馬來西亞留臺成大校友會，都是本校、本館持續推動臺灣與馬來西亞各方面交流可以一起合作、共同推動的重要平臺。

National Cheng Kung University Museum Staff's Visit to Malaysia: Memorial Lim Lian Geok and Malaysian Chinese Cultural Museums

Wen-Sung Chen / Professor of Department of History at NCKU and Deputy Director of the NCKU Museum

Staff members from the National Cheng Kung University (NCKU) Museum visited Memorial Lim Lian Geok in Kuala Lumpur, Malaysia, where I reconnected with my old classmate, Memorial Director Ser Wue Hiong. With this encounter, we embarked on the primary mission for our trip: to conduct the first in-person exchange between our museum and Memorial Lim Lian Geok. During the pandemic, we launched an online collaboration with Memorial Lim Lian Geok, which was facilitated by NCKU History Department alumna Chan Eik-Chin, who volunteered at the memorial at that time. Now, thanks to the dedicated coordination of Chiang Ying-Ching and Tan Tai-Chi from Memorial Lim Lian Geok, I was representing the NCKU Museum for an in-person visit. This visit brought me immense joy on both a professional and a personal level as I reunited with friends in Kuala Lumpur during the post-pandemic period.

April 17, 2024 (Wed.)

I departed from Taiwan Taoyuan International Airport in the morning and arrived at Kuala Lumpur International Airport in the afternoon. After passing through customs, I met Mr. Tan Tai-Chi from Memorial Lim Lian Geok. We headed directly to the memorial, in downtown Kuala Lumpur, as the first stop of the trip.

Mr. Lim Lian Geok (1901–1985) holds a unique and highly esteemed position in the Malaysian Chinese community due to his historic contributions. His life spanned multiple regimes, throughout which he consistently voiced his unwavering support for the protection of Chinese education, the Chinese language, and citizenship rights for Malaysian Chinese. Particularly after Malaysia gained independence and the Malays assumed leadership, despite the challenging political climate, he advocated for ethnic and linguistic equality and contributed to the founding of the United Chinese School Teachers' Association of Malaysia (Jiao Zong) and the United Chinese School Committees' Association of Malaysia (Dong Zong). Although his vision has not yet been fully realized, his ideals and spirit have remained an inspiration for successive generations of Chinese Malaysians, who continue to pursue his goals.

Previously, I had no impression of Mr. Lim Lian Geok, the post-war spiritual leader of the Chinese community in Malaysia. However, after visiting Memorial Lim Lian Geok, I sensed numerous similarities between him and historical figures in Taiwan's modern history, particularly Lin Hsien-Tang, who coincidentally shares the same surname. Although their life experiences were rather different and the circumstances they faced varied, in terms of mission, they had much in common: Both



Figure 1. Guided tour by Ms. Ding Tian-Mei



Figure 2. Part of the permanent exhibition

worked within the political system to advocate for the rights of the governed, striving to promote the equality and autonomy of the people in politics, education, and culture.

Memorial Lim Lian Geok is located in downtown Kuala Lumpur, which was one of the earliest centers of development for the Malaysian Chinese community. The city's cultural diversity is striking. Compared to a few years ago, new elevated MRT lines and the recently completed Merdeka 118 tower have significantly transformed the landscape of the old city center. Notably, in Kuala Lumpur's old Chinese district (Petaling Street and its surrounding area), many young Chinese have opted not to continue their family businesses, choosing instead to sell or rent out their storefronts. As a result, in recent years, the area has become a new frontier for new immigrants from Myanmar, Pakistan, Bangladesh, and other countries.



Figure 3. Staff members from National Cheng Kung University Museum and Memorial Lim Lian Geok. From right to left: Deputy Director Chen Wen-Sung, Director Ser Wue Hiong, Mr. Tan Tai-Chi, and Ms. Chiang Ying-Ching

April 18, 2024 (Thur.)

On Thursday, Mr. Tan Tai-Chi, a full-time staff member of Memorial Lim Lian Geok and a graduate of Universiti Tunku Abdul Rahman's Chinese Studies Department, drove us to visit the Museum of Asian Art and Art Gallery at Universiti Malaya (UM), accompanied by Ms. Ding Tian-Mei, a graduate of UM's Chinese Studies Department.

At 9 a.m., the four of us arrived at the UM Museum of Asian Art, where we received a warm welcome from Senior Curator Zahirah Noor as well as Mr. Mohamed Umar, the curator of UM Art Gallery. The museum's primary exhibit was a special exhibition on Malay weaving, which showcased items created by royalty, nobility, commoners, and women, as well as ceramics and porcelain from different periods and artifacts donated by the National Heritage Museum of Malaysia. The impressive collection consisted mainly of pieces acquired since the separation of Malaysia and Singapore and Malaysia's independence. Sources of the collection included: (1) donations from collectors, (2) items purchased through fundraising, and (3) artwork donated by artists-in-residence. The museum also accepts interns from both domestic and international institutions, allowing them to apply after completing at least 40 hours of coursework. UM was founded in 1962; the Museum of Asian Art building was completed in 1980, and the Art Gallery was established that same year. In 2015, the Cheng Kung University Museum and the UM Museum of Asian Art held an exhibition exchange on locks, led by Director Yen Hong-sen, with curators from UM visiting Cheng Kung University.

Figure 4. Photograph of Museum of Asian Art researcher Zahirah Noor Zainol Abidin, Curators Mohammad Umair Bin Abd Rahim, and the author in front of the museum entrance



At 11 a.m., Director Ser Wue Hiong of Memorial Lim Lian Geok joined us, and together we visited Hin Hua High

School in Klang, Selangor. The combined junior/senior high school is a major center for Chinese education in Malaysia. Many of the school's administrators and senior teachers, including the principal, are alumni of Taiwanese universities, hailing from the Department of History at National Taiwan Normal University, the Department of History at National Taiwan University, and so on. One retired teacher, Mr. Hsieh, was even a classmate of Professor Ueng Jia-sheng from the Department of History at National Cheng Kung University. Hin Hua High School was Director Ser's alma mater, and the school's history room had been meticulously curated by the same designer responsible for the exhibits at Memorial Lim Lian Geok. For lunch, Mr. Hsieh and Director Ser treated us to delicious Yong Chun Bak Kut



Figure 5. The history room of Hin Hua High School

Teh. Afterward, we promptly moved to the next item on our itinerary.

At 2 p.m., we visited the Malay Heritage Museum at Universiti Putra Malaysia (UPM) in Selangor. Director Ser, who currently teaches at the museum, graciously provided us with a tour of the facilities. Since the official language is Malay, and English is a compulsory language in primary and secondary schools in the system, Malaysian Chinese have received multilingual education from a young age, and the younger generation have become especially fluent in Malay. Chinese language education, however, relies on the collaboration and support of private Chinese educational organizations and the Chinese teaching community. This support sustains institutions like Memorial Lim Lian Geok, Hin Hua High School, and various Chinese cultural museums and organizations.

The Malay Heritage Museum staff enthusiastically guided us through their collection, which included: (1) traditional Malay woven items; (2) Malay defensive and protective keris, particularly those used by women, which were especially impressive; (3) artifacts and classical Malay manuscripts related to astronomy, mathematics, elephant training, and other fields of knowledge; (4) long guns that

used stone bullets and required two people to operate, which demonstrated that the indigenous Malays possessed weapon-manufacturing skills before colonial incursions; (5) a traditional Malay stilt house with three levels, featuring a living room, bedroom, and a room for unmarried women with multiple small doors. After

Figure 6. Keris used by women



Figure 7. The staff introduces a keris with a special pattern

visiting the museum, we also stopped by Director Ser's research office in a nearby building, which was filled with historical documents and various books.

UPM ranked 158th in the 2024 QS World University Rankings. The campus is vast—the scale cannot be compared to Taiwan's National Dong Hwa University, but to the entire Shoufeng Township. The university was established as an agricultural school in 1931 (during the British colonial period) and underwent multiple post-war educational reforms, evolving from a college to an agricultural university before being named Universiti Putra Malaysia in 1997. The modern campus features 15 colleges that are independently situated and surrounded by green spaces and sports fields, giving each one the feel of a European estate.

At 4 p.m., we arrived at the Academic Heritage Museum at Universiti Kebangsaan Malaysia (The National University of Malaysia; UKM), Selangor. This school was founded in 1970 by seven faculty members from UKM. At the time, English was designated as the national language of Malaysia; therefore, to ensure that Malays continued to learn the

Malay language, funds were raised to establish a school that emphasized Malay language instruction. Over time, the school gradually introduced other languages. The museum was divided into two parts: the first floor was dedicated to Malay culture, and the sixth floor focused on the university's history. Exhibits showcased significant academic and industrial contributions such as biotechnological drugs, the achievements of Malaysia's first

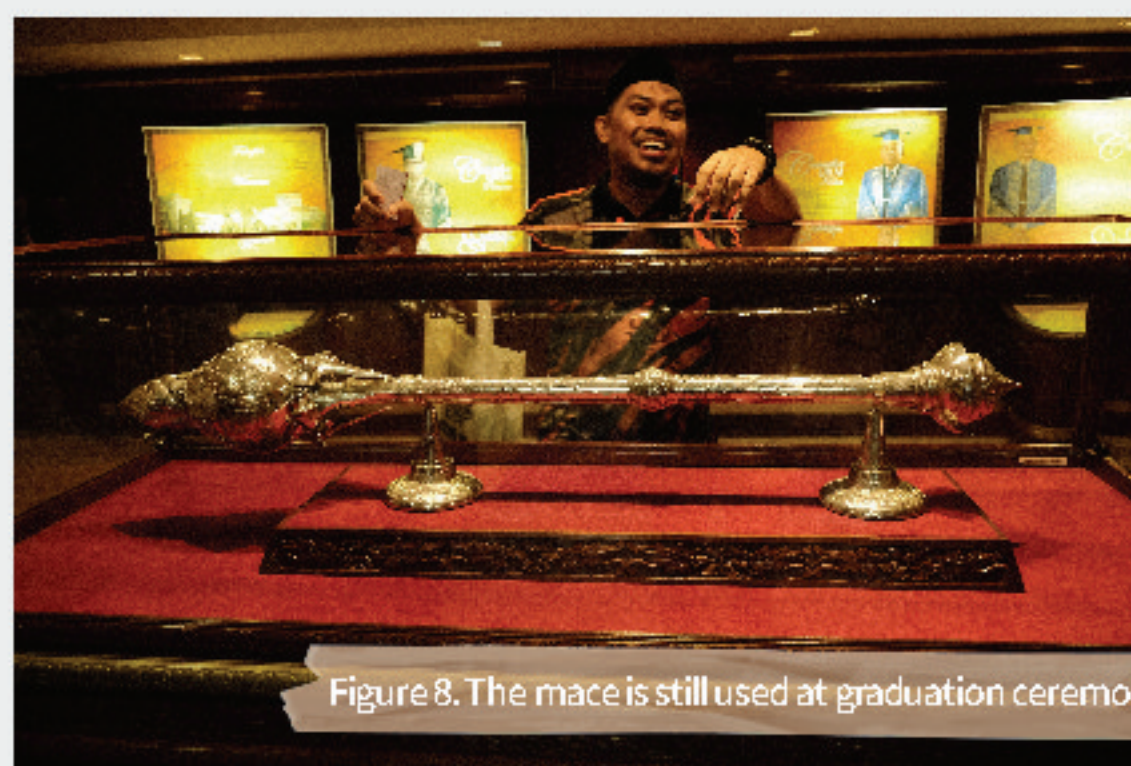


Figure 8. The mace is still used at graduation ceremonies

astronaut, results of sustainability projects, research publications, distinctive graduation attire and diplomas from each college, portraits of past presidents, and the university's ceremonial mace—an important symbol of the institution.

April 19, 2024 (Fri.)

After a night's rest, we departed from the Sheraton Hotel in Kuala Lumpur at around 8 a.m. This time, our driver was Soon Qiu-Xia, a professional guide volunteer from Memorial Lim Lian Geok. The four of us took the highway southbound toward our destination in Johor, Malaysia's southernmost state closest to Singapore. The journey was longer than the distance from Keelung to Kaohsiung. We stopped at three highway rest areas along the way, including a break for lunch. Despite rain and traffic jams that added time to the journey, we were able to see more of the distinctly Southeast Asian landscape, with views of open fields and mountain scenery.

At 2 p.m., we first visited Professor Tan Chai Puan at Southern University College and had a brief conversation with him. He guided us through the special exhibition of Tay Lian-Soo's calligraphy and paintings. Professor Tan is a dedicated and renowned promoter of the 24 Festive Drums, a cultural heritage folk art ensemble, and this has earned him the status of a national treasure artist. He also has close ties with Taiwan and is a graceful elder.

Next, we visited the university's Malaysian Chinese

Literature Center, where the director, Professor Kho Tong-Guan, who is also the head of the Department of Malaysian Chinese Literature, warmly and thoroughly



Figure 9. Professor Tan guided us through the exhibition of Professor Tay Lian-Soo's calligraphy and paintings



Figure 10. Director Kho Tong-Guan of the Malaysian Chinese Literature Center introduced the center's collection

guided us through the exhibits. His dedication to the advancement and promotion of modern Malaysian Chinese literature was deeply impressive. He led us to view various special collections housed in the library, including the Gwee Yee Hean Collection and the Shuxiang Lou Collection (donated by Shuxiang Lou in Singapore). These collections feature not only material and books from Southeast Asia but also rare and significant books and historical documents related to Chinese education in Malaysia and the regions of China, Hong Kong, and Taiwan. The center also boasts an extensive collection of works and research materials by Professor Tay Lian-Soo. Additionally, since 2002, the department has taken over the long-standing Chao Foon magazine that has been published since the 1950s. The magazine is an essential publication inherited from the first generation of Malaysian Chinese writers and researchers, which now serves as a significant source of inspiration for the next generation of Malaysian Chinese literature.

From early morning until 3 p.m., our group visited the Johor Bahru Chinese Heritage Museum, where Assistant Director Yee Tuck-Wee provided a thorough explanation and guided us through the exhibits. We especially enjoyed our visit to the Ghee Hin Kongsi Historical Gallery, where we gained a profound understanding of the strong connections secret societies such as Hongmen shared within Chinese communities in China, Singapore, and Malaysia, as well as their close relationships with local Malay rulers. The connections were distinctly different from those in other parts of Malaysia.

Local Chinese Associations in Johor have collaborated with marketplaces to promote the soft power of Chinese cultural movements. Notably, these efforts have been strengthened by the contributions and connections of domestic and international Malaysian Chinese literature research teams from Southern University College, which continuously foster talent and stimulate new growth in this area. Due to Johor's close proximity to Singapore and its emphasis on internationalization and innovation, Johor's Chinese culture has steadily flourished, creating a complementary effect that distinguishes its Malaysian Chinese community from those in other states. The cooperative model between the Johor royal family and Chinese leaders is a unique aspect that other states find difficult to match.

Led by the staff of the Historical Gallery, we also visited the closed-off Yishan Cemetery despite the hot weather to view the Ming Tomb and an exhibition room related to the Hongmen initiation ceremony. The exhibits were highly realistic and left a strong impression of the close relationship between Southeast Asian Chinese secret societies and the development of Chinese communities since the 19th century.

Figure 11. Guided tour provided by Assistant Director Yee Tuck-Wee



Figure 13. A special nighttime guided tour provided by Director Chin Soong-Kead



Figure 12. Restoration of the Hongmen initiation ceremony based on thorough research

Around 3 p.m., we left Johor Bahru and headed back to Kuala Lumpur. Because of severe traffic congestion along the way, we initially canceled our planned visit to the Negeri Sembilan Chinese Heritage Museum. However, Director Chin Soong-Kead warmly invited us over the phone and even offered to open the museum especially for us after closing hours, complete with a guided tour. Touched by such hospitality, we finally arrived in Negeri Sembilan at 7:30 p.m. Negeri Sembilan was formerly known as Sungei Ujong. In 1874, the British colonial government began tin mining in the area, and Director Chin's ancestors—primarily Hakka people from Guangdong—were among the pioneers who settled here after working in the mines. After treating us to a

delicious hot pot meal, Director Chin led us on a tour of the Negeri Sembilan Chinese Heritage Museum, which he had planned with the help of Director Ser Wue Hiong and Professor Chin Chong-Foh. The museum showcases invaluable firsthand historical materials and photographs from various periods, highlighting the hardships and struggles of Chinese immigrants who came to mine tin, as well as the history of their efforts and the development of Chinese communities during the British and Japanese colonial periods. The exhibit even preserves equipment from the last cinema in the area, leaving a strong impression. We returned to Kuala Lumpur close to midnight.

April 21, 2024 (Sun.)

In our free time, we visited the Chan Clan Ancestral Hall near the hotel, which was rather large and resembled a small museum. In addition to the hall itself, half of the space showcased the achievements of Chan Clan members who had immigrated to Malaysia over the generations. The Malaysian Chinese community's emphasis on their own history is truly admirable.

Under the blazing midday sun, Director Ser Wue Hiong took us to a place near Petaling Street to eat Fujian noodles for lunch. This street was one of the first areas to be developed by the Chinese in Kuala Lumpur. He also led us to visit temples of various religions (an Indian temple, the Chinese

Sin Sze Si Ya Temple, and a Malay mosque). As a historian himself, Director Ser provided a wealth of background knowledge and stories regarding local Chinese education and social changes, as well as the various sights and items along the street, deepening our understanding. Finally, we left the city center and went to a nearby durian specialty shop to taste the most delicious freshly harvested Musang King durian, ending the day with a delightful feast.



Figure 14. The Sin Sze Si Ya Temple

April 22, 2024 (Mon.)

The last stop in the morning was the Center for Malaysian Chinese Studies, located within Kuala Lumpur and Selangor Chinese Assembly Hall (KLSCAH) in downtown Kuala Lumpur. The current director, Chiam Yan Tuan, happens to be my senior—a fellow graduate from the Department of History at National Taiwan University. Although the Center for Malaysian Chinese Studies in Kuala Lumpur lacks the massive funding and structure of Taiwan's Academia Sinica, it is one of the most important centers for Chinese community research in Asia and a unique institution in Malaysia for all researchers who wish to understand Chinese Society. It is also a must-visit place for scholars worldwide, including those from Taiwan, who study Chinese communities, as it offers access to various valuable historical materials and

documents. The center plays a vital role in numerous historical and research publications focusing on local and international aspects of Malaysian Chinese society, and it regularly invites scholars from the field of social sciences at Academia Sinica to give lectures. Professor Onn Huann Jan, a distinguished alumnus of National Cheng Kung University, is one of the outstanding researchers from Malaysia studying Chinese society and remains active in the Chinese academic community.



Figure 17. the Center for Malaysian Chinese Studies



Figure 15. The researcher organized news-related retrieval data

Conclusion

As the above account demonstrates, thanks to the meticulous planning and full accompaniment of Director Ser Wue Hiong and Mr. Tan Tai-Chi, we were able to cover central Malaysia (Selangor and Negeri Sembilan) and southern Malaysia (Johor) within the limited timeframe of the exchange trip. This allowed us to gain a deep understanding of Mr. Lim Lian Geok's lifelong mission and spirit and how they resonate within the Malaysian Chinese community. We also gained insight into how the memorial hall facilitates ongoing exchange on various aspects across the global Chinese society. Although it was not our stated intention, the trip's primary purpose of museum exchange naturally led to interactions with the two main cultural groups of Malaysia—the Malay cultural museums represented the mainstream of Malaysia's political, social, and cultural spheres, whereas the Chinese cultural museums reflected the core of the Malaysian Chinese community's economy, education, and culture.

Indeed, the general understanding of Southeast Asia is that Chinese communities are not the governing powers in these countries, and they often face anti-Chinese sentiment, particularly in Indonesia, Vietnam, and even Thailand. However, Malaysia stands out as an exception. Although opposition and conflict between the Chinese and Malay government were observed because of political discrimination following Malaysia's independence in 1957, the two major ethnic groups have gradually developed a model of peaceful coexistence and mutual prosperity. Under the protective umbrella of political favoritism, Malays enjoy special privileges, whereas the Chinese, in the face of differing treatment by the government, have established an independent and self-reliant path and have attained a unique position in economics, education, and culture, equaling that of the Malays. The political situation in Malaysia, with the privileged status of Malays, is unlikely to change anytime in the foreseeable future. Faced with this disadvantage, the Chinese community has not become disheartened. Instead, they have strengthened their sense of urgen-

cy and developed a consensus to continuously invest in education, economic advancement, and collective planning for the educational development of the next generation of Chinese Malaysians. Although Malay is the country's official language, the Chinese community has preserved and passed down Chinese culture and historical education. This aspect, highlighted during our exchange, deeply resonated with those of us from Taiwan, because we have long had close ties with Malaysian Chinese students.

At the same time, we profoundly sensed that cultural exchanges between Taiwan and Malaysia are evidently less pronounced than those involving the new immigrant cultures now seen in Taiwanese society (predominantly immigrants from Vietnam and Indonesia who have come to Taiwan due to labor policies, including migrant workers, foreign brides, and caregivers). Strengthening international exchanges with Malaysia in the future would not only align with the long-standing overseas Chinese Education policy but also provide an opportunity to explore similarities and differences in Chinese communities, education, and culture between both countries and to compare Malay culture with Taiwan's indigenous Austronesian cultures. Malaysia's multicultural society—encompassing Malays, Chinese, Indians, and various Muslim communities—offers rich possibilities for collaboration in areas such as religion, architecture, settlements, language, literature, and cuisine. Such collaboration could support joint exhibitions and exchanges. The primary partners for the present exchange, including Memorial Lim Lian Geok, the UM Museum of Asian Art and Art Gallery, the Center for Malaysian Chinese Studies, university museums and Chinese historical archives throughout Malaysia, and the National Cheng Kung University alumni association in Malaysia, are all significant platforms for ongoing cross-disciplinary collaboration between our university and museum in Taiwan and Malaysia.

博物館平權、場域及校史的思考

校史組 李柏霖助理管理師

此次至桃園橫山書法美術館參加《分眾的技術：第4屆教育推廣案例發表會》，是為參考國內其他地方性館舍，如何藉由「分眾」來更精確地執行展示工作及教育推廣，而待本館整修完成，且逐步完成展示籌備工作後，「校史」除去展示以外還可以用什麼方式進行呈現，亦是希望藉由此次活動的參與，獲得一些他館的經驗及啟發。

活動的開頭主持人先是以一個假設的職場環境作楔子：「若是未來的地方館舍，能逐漸脫離『效益』、『效益』為主要評估的方式，相信在除去上述壓力之後，博物館從業人員應會有更多時間及心力，去更有彈性地思考，回應當代社會或世界困境。」此外，更提及了館舍的「文化平權」(Cultural Rights)不應只限於空間(電梯、無障礙等設施)，而是要以更寬廣、深化的方式接納更多受眾，使各式各樣的人們可以方便地走進館舍之中，接收到博物館所要帶給大家的知識與反思。

【桃園市兒童美術館】

潘詩茜/專案督導：策展中的兒童參與

原以閩、客、泰雅族群為主體的生活區域，因應國家門戶、現代社會工作需求的轉變，使得桃園地區出現了很多新住民(外籍、其他縣市)，從而產生多元族群文化交融。尤其藉由孩童及藝術家以不同的手法進行詮釋，重新探索各自在此區域中的角色定位，以共創、共參及教育推廣活動為主的方式，讓群眾(夥伴)可以一同表達及探索館舍未來策展的可能性。

【臺北市立美術館】

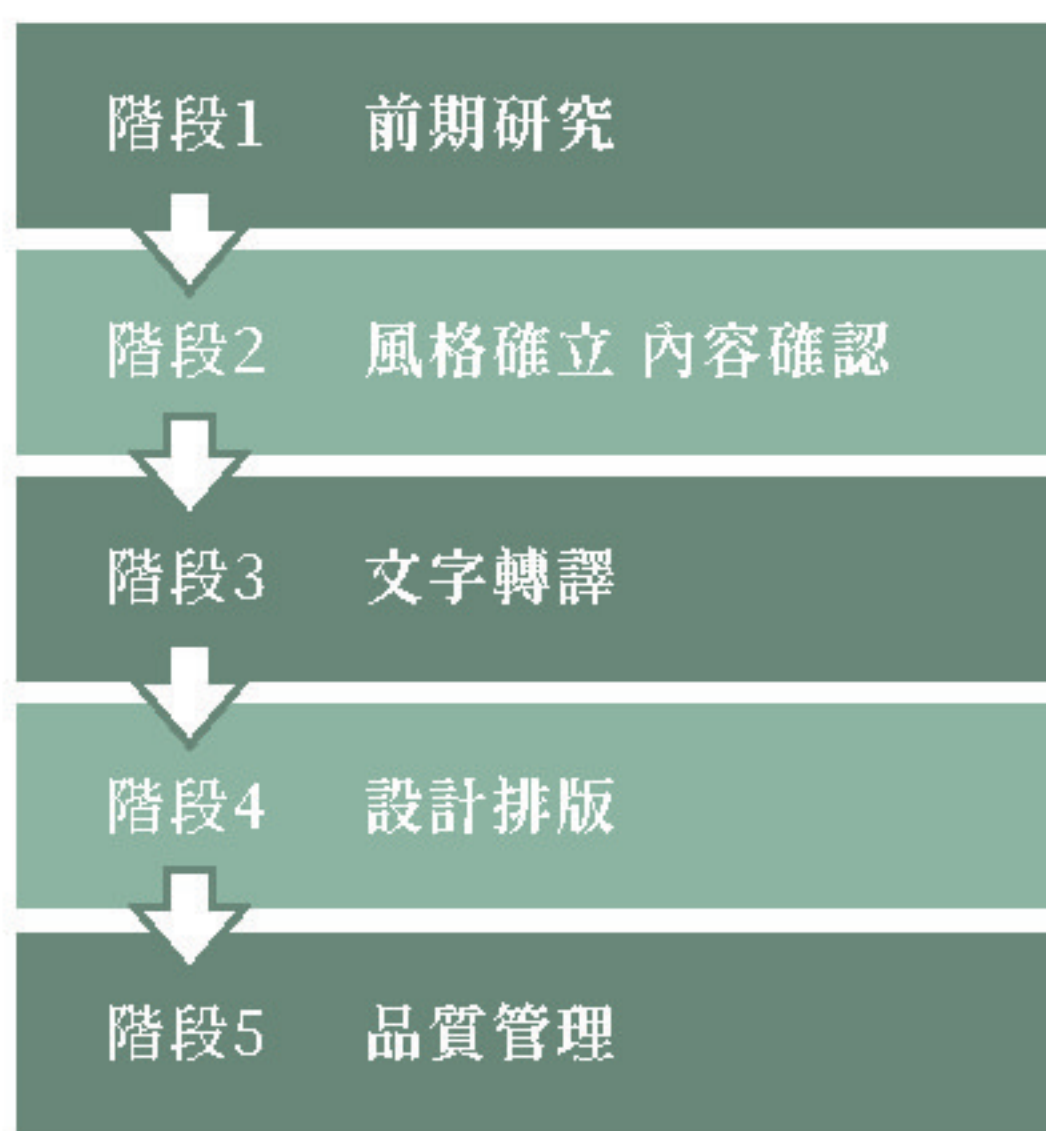
郭姿瑩/助理研究員：規劃適合家庭觀眾的展覽

藝術品總是給人有種莫名的距離感，在北美館兒童藝術教育中心的經驗中，將藝術品透過設計轉譯為「可碰觸」的形式為出發點，使兒童可藉由碰觸、肢體，以動態的方式去主動感知藝術的樂趣。

【文化銀行】

紹瓊婷/創辦人：易讀 Easy Read

博物館的展示中經常會出現知識量過多、深澀難懂、不易理解的窘境，而在本次發表會中一再強調的「分眾」與「文化平權」，更凸顯「知識轉譯」於當代博物館工作中的重要性。「易讀」的概念，並非僅將讓學術知識簡化為可愛的插圖與淺顯的文字，而是細分做幾個檢核階段去執行、修改及反覆驗證才得以實踐。



【國家電影及視聽文化中心】

林凡恩/教育推廣組組長：從影像談多元平權的文化影響力-以教具箱及課程設計為例

有別於其他館舍，國家電影及視聽文化中心有如其名，從籌設階段便有了相當明確的主軸，就是以影像教育推廣工作為基礎。與第二場講座的案例相同，它們也是透過民眾的實際參與，來提升觀者的「感受」進而引發思考、分析的效果，最終獲得培訓的效果。而自2018開始的「天涯海角電影院偏鄉放映計畫」就是他們為落實偏鄉地區影像平權的一個相當實際的案例。

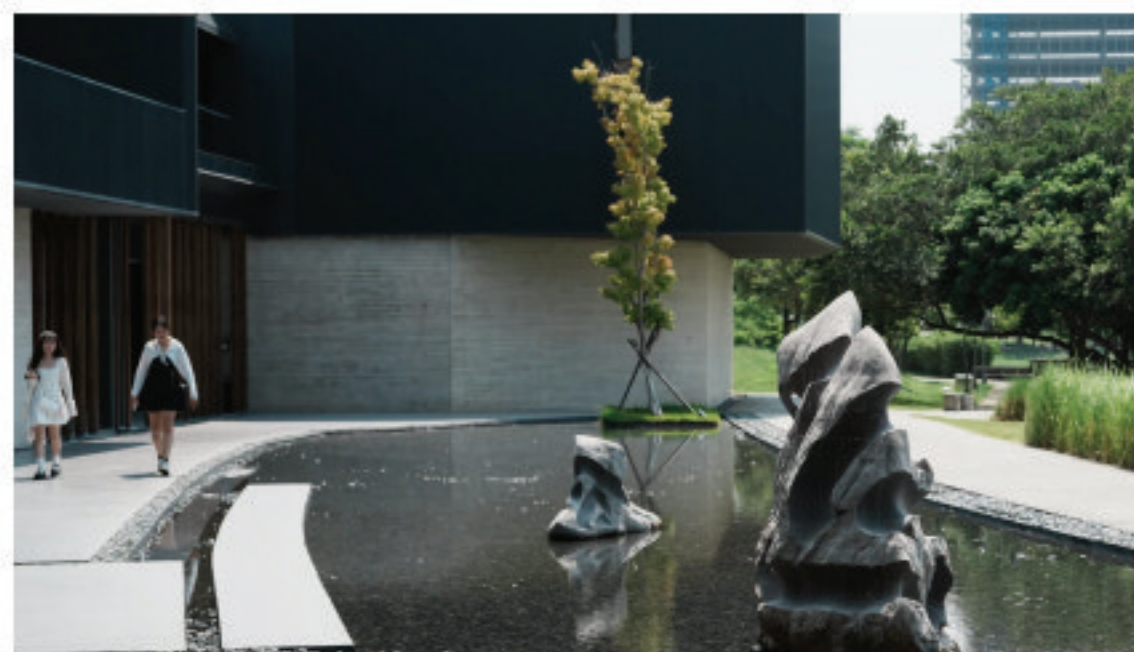
【國立臺灣博物館】

黃星達/教育推廣組組長：看見平權，我在臺灣博物館

藉由教具箱的設計並結合3D建模技術，將館內原先不能碰觸的藏品轉化為可碰觸的實體模型，並結合點字及細緻的語音系統建置，讓盲朋友得以有更多元的方式去理解展品。

該日的分享內容，各自對應了不同「平權」的對象，諸如幼童、親子、身心障礙者及年長者等，

已經較少談論空間使用上的平權。而本校博物館身為一棟古蹟建築，硬體方面本就受到諸多的限制，近年（2021年）所完成的電梯工程及無障礙廁所設置，雖仍停留在改善空間層面，還未達到今日案例中提到「分眾」的層次，但也算是往平權的路上踏了一小步。而軟性的展示層面，應思考如何讓校史不再受限於校友、師生才有共鳴的內容，而是以能引起地區或社會大眾興趣與關注的切入點進行策展。或許可以改變原有本館校史展覽的呈現方式，不再著重先介紹大架構，而是改透過精選物件及研究資料的文本轉譯，讓這些艱澀的校史內容，得以不同的方式呈現於大眾眼前，進而達到「校史」不只單單服務學校本身，而是由機構去認識地方、社會乃至自己的一種方式。



分衆的技術— 從展示選件與展版內容來思考

蒐研組 李侑叡助理管理師

有幸參與桃園市政府文化局運籌機制辦公室辦理「分衆的技術-第四屆博物館與地方文化館教育推廣案例發表會」。其中有幾項案例，讓蒐研組對本館藏品之近用頗具啟發。

首先是臺北市立美術館助理研究員郭姿瑩，講題為「規劃適合家庭觀眾的展覽」，講者以該館兒童藝術教育中心2023年開展的「加加減減—和身體玩遊戲」雕塑特展為例，除了本來就為兒童設計用詞簡易、文字與圖片放大的展板內容外，他們也同步關注另外兩種觀眾存在：一為同行家長，另一則為單獨前來的觀展者。開展前期花費大量時間媒合並挑選國內外藝術家，對藝術家提出「參與」、「加入」、「體驗」、「可玩性」等核心關鍵字，讓藝術家進行創作。展場也出現可以讓兒童或家長安心以四肢或全身直接體驗的藝術品。不僅拉近與民眾的距離，讓館舍內不只是冰冷或束之高閣的展示櫃，另外體現美術館在生活中輕鬆對話的面向。而館內既有之藏品，則在確認藏品安全範圍中進行展示。特展精

選四件臺灣重量級前輩藝術家雕塑作品於展廳展出，同時也邀請新銳藝術家為此展覽創作出可碰觸的展件。如此雙重的展示設計考量下，將藝術品的「無實用性」用簡單的「加減」手法帶入生活經驗，讓大眾輕鬆無壓力地在觀看與觸碰中認識各類經典、現代或當代的藝術品與藝術家，增加了博物館在休閒活動中的對話與思考性，此特展難得之處即是，並不因場地為兒童展廳就不敢擺出真實的藏品。經過策展團隊討論後設計的動線，規劃出觀看的安全距離區域；讓兒童展廳不只停留在以往放大的展板、Q版人偶或複製品輸出畫面中。展出真實的藏品，不僅增加成人觀展時的深度，孩童也可以從小體驗藝術品的真實美感樣貌。如此新與舊的互動模式，相當值得本館未來規劃展示文物之應用。

另一個案例，則來自友善文化平權的文化銀行創辦人邵瓊婷的「易讀 Easy Read」。近年因國際博物館界普遍重視各種文化平權的落

實與方法，講者團隊為臺北市政府文化局製作設計的易讀指南 Guide Book，目前網路可免費下載。提倡在多元平權的觀念下，館舍的展示可朝「通用設計」來思考與設計，如思考展場中影音檔撥放語速的快慢，或在製作中低年級的展板也可通用設計符合智輕族群的友善環境，讓展場設計發揮最大分眾效益。

以上兩個案例的分眾技術經驗，分別就展示規劃過程、展板內容設計，帶大家看如何做到展示上的文化平權，啟發我思考未來修繕工程結束，重新開館時，如何在科普展場中運用本館藏品，既可保護藏品安全，又可引領孩童/青少年/智輕在觀展時的思考與想像，進而成為一座歡迎不同族群觀眾加入與擁抱的博物館。

2023 年北美館「加加減減 - 和身體玩遊戲」雕塑特展特刊



「易讀 EasyRead」團隊已為臺北市政府文化局製作設計指南 Guide Book，網路可免費下載，目前累積約有 23 座館舍的易讀手冊、教具箱等案例。



走訪橫山書法藝術館研習心得

展示組 陳芊卉助理管理師

橫山書法藝術館（以下簡稱橫山書法館）是桃園市立美術館的一部分，坐落於桃園青埔重劃區。該區域內擁有一個天然的埤塘，而橫山書法館的建築外形巧妙地模仿了文房四寶中的硯台。這樣的設計不僅呼應了書法藝術的主題，也為來訪者提供了一種回歸自然、靜心書寫的氛圍。館內的設計和展示空間充分考慮了書法作品的特性，營造出一種與書法藝術相得益彰的視覺體驗。

展覽主題多樣，最主要展示現當代書法藝術。這座橫山書法館以書法藝術的發展為核心，策劃多種主題展示與雙年展，並設立「橫山獎」來徵集作品。此外，橫山書法館還融入了策展工作坊的展示教學課程，旨在培養更多書藝人才，促進傳統書法與當代藝術的互動與融合。這次前往研習，發現此館舍不止涵蓋傳統書法的精粹，也展示了當代書藝的創新，呈現出書法藝術在發展過程中的多種可能性。例如與韓國國立美術館合作的

「美術館裡的『書』：韓國現當代書藝展」，展出多位韓國當代書法藝術家的作品，包含數位多媒體創作、漢字草書、韓文草書、象形文字轉化。觀展時藉由導覽員的詮釋，讓我了解韓國文字的發展演進，以及書法藝術的現代發展及其在全球藝術市場的影響力。參加此研習活動，除了吸收知識，舒服雅致的展示空間與景觀安排，也讓身心得以放鬆。

橫山書法館的策展理念力求將傳統與現代結合，創造新的文化對話。書法作為一門傳統藝術形式，如何在當代背景下煥發新的生命力，是策展工作的一大挑戰。橫山書法館通過不斷嘗試新的展示方式，如數位化展示和跨媒體創作等，讓觀眾能夠從不同角度欣賞和理解書法藝術。但它不僅僅是一個展示書法藝術的場所，還肩負著教育與人才培養的重任，為了促進書法藝術的傳承與發展，橫山書法館開設了多種策展工作坊和展示教學課程。這些課程針對不同年齡層和背景的學

習者，從書法的基本技法到策展實務，內容豐富且實用。通過這些課程，參與者不僅能夠提高書法技巧，還能夠了解書法藝術在當代社會中的應用與發展，為傳統書法注入新的活力。

此外，橫山書法館還透過「橫山獎」徵件活動，激勵書法愛好者創作更多優秀的作品。這一獎項不僅為書法家提供了展示才華的平台，也促進了書法藝術的創新與多樣化發展。

此次研習活動，深刻感受到書法藝術在當代社會中的重要性及其無限的發展潛力。橫山書法館展現了書法藝術在傳統與現代之間的平衡，同時不斷創新，使這一古老的藝術形式更加生動和充滿活力，成功地將書法藝術帶入了新的時代，也為書法愛好者提供了一

個交流與學習的平台。這樣的努力不僅促進了書法藝術的傳承與發展，也為當代藝術的多元化發展提供了寶貴的經驗和啟示。我也認識到，書法不僅僅是書寫文字的藝術，更是一種文化精神的展現。在參觀韓國現代書藝展的過程中，了解到書法藝術在全球的交流與融合，加深了我對書法創作的策展方法和展示思考。總體來說，橫山書法館的研習活動不僅豐富了我的書法知識和技能，也使我更加理解書法藝術的文化內涵和時代價值。未來，也希冀自己在業務上通過多樣化的展覽和教育活動，能夠將所學應用到展示工作中，探索更多素材的可能性。



埤塘景觀如同水墨



園景如同草書



橫山美術館密境成為網美拍照勝地

對博物館與地方文化館教育推廣案例發表會的一些參與心得

推廣組 張揚助理管理師

這次出席參與第 4 屆博物館與地方文化館教育推廣案例發表會，主要聆聽桃園市立美術館、臺北市立美術館、文化銀行、源古本舖、國家電影及視聽文化中心、國立臺灣博物館，這幾個單位（4 個國家和 2 個地方館舍）有關如何落實文化平權的案例，以及落實之後的回饋（含觀眾研究）。

本次發表會重點有二：（一）、以特定族群的觀眾作為展覽或教育推廣活動的主體，並且不再以觀眾統計數量（參展人次）作為主要評量博物館效率的指標以落實文化平權的理念。

（二）、因應不同觀眾族群，特別是弱勢團體／族群（例如：兒童、親子、高齡者、智能障礙者、視障者、青少年…等）所設計的特別觀展或導覽輔助工具（例如：易讀設計手冊、視障導覽語音撥放系統），並且希望透過「設身處地」和「同理」這些特殊群體的文化體驗，達到檢視目前現有的觀展系統是否適切，以發展更多元得展示溝通方法。

近幾年國際博物館學走向，很積極談論各種文化平權的落實，特別對於第一線接觸民眾的教育推廣組而言，落實文化平權的前提便是：觀者必須分眾。針對展覽的呈現方式以及民眾參與各種的推廣活動，本館可借鑒以下三點：

一、本館應開始重視針對視障或弱勢群體，部分常設展可以考慮設計專用導覽手冊，以本次發表單位文化銀行所創的「易讀本」為例，導覽手冊採通用設計，意味著國小三至四年級學童也能使用，因本館假日時兒童與親子家庭來訪眾多，雖說就人數比例，視障者人數較兒童數少，但是本館確實缺乏推動視障者和盲人的服務。在館內的軟、硬體設備上，應可加入針對盲人所設計的觀展輔具（如：硬體—導盲磚、軟體—盲人語音導覽系統）或更加多元的觀展系統。

二、雖說本館為大學博物館，做為類似城市的眼睛或頭腦的想像，除了固有推廣本校校史和相關文物之議題，促進其展演傳達給觀眾，實際客群可能也以大專院校師生或學術菁英為主；但也鏈結了城市（臺南），做為城市文化地景之一，我們亦需肩負起面對普羅社會大眾，如何「簡單」、「平易近人」地規劃一場適合各種觀眾能進入館內欣賞的展覽的責任，不僅限於本校學生能夠欣賞了解，我認為也可以規劃適合家庭觀眾的展覽，以親子家庭為對象。展示手法上，我認為適當的展覽主題、作品互動的體驗裝置可以增多、親子一起動手體驗操作的項目等等，可以再思考看看。

圖1：橫山書法藝術館連結樓梯掛上帆布一隅。



圖2：源古本舖主理人兼發表人利用這次的案例分享會，請主辦單位給予「不老職人」兼職館員們一個表演場所和舞台，非常聰明且雙贏的實際做法。



圖3：橫山書法藝術館庭院一隅，具有中式庭院設計風格之漢字書法藝術之隱喻。

三、博物館不再是像過去以提供教育和知識傳遞的場域、媒介為主，現在更多轉向博物館／美術館的社會性，比如北美館大部分觀眾回饋肯定其「療癒身心」之功能。因此我們應該思考如何與不同年齡層的觀眾進行交流，確保他們在參觀博物館能擁有不同的觀展體驗。也許可以讓地方博物館轉變成一個展演與實驗的場域，或將推廣教育往前提至策展之前，甚至成為策展的主題，以桃園兒童美術館的經驗例子來說，讓「兒童」成為策展共同參與的對象，前面的引號內也可以替換成源古本舖裡面的「不老職人」，提供這些銀髮族一個表現、表演的舞台（圖2）。跳脫傳統舊有的策展想法之後，我們需要更多思考，如何落實這些項目。

第4屆博物館與地方文化館教育推廣案例發表會各場次影片連結：



分眾的技術	
第4屆博物館與地方文化館教育推廣案例發表會，流程	
時間	議程內容
10:30 - 10:35	開場影片播放
10:35 - 10:45	啟動時間
10:45 - 11:05	桃園市地方文化局局長致詞
11:05 - 11:35	開幕中的兒童參與——桃園市兒童美術館
11:35 - 12:05	規劃與合眾體型的展覽——臺北國立美術館
12:05 - 12:30	午餐交流時間
13:35 - 14:05	展覽 Easy Read——文化銀行
14:05 - 14:35	展覽與觀眾的共處——源古本舖
14:35 - 15:05	從新媒體多元平權的文化影響力，以桃園市兒童美術館為例——國家電影及戲劇文化中心
15:05 - 15:35	教育平權，我在臺灣博物館——國立臺灣博物館
15:35 - 16:05	攝影／第4屆攝影教育推廣特展
16:05 - 16:15	攝影／第4屆攝影教育推廣特展
16:15 - 17:00	現場交流及橫山書法藝術館參觀（自由參加）

2024.08.30 週六 橫山書法藝術館

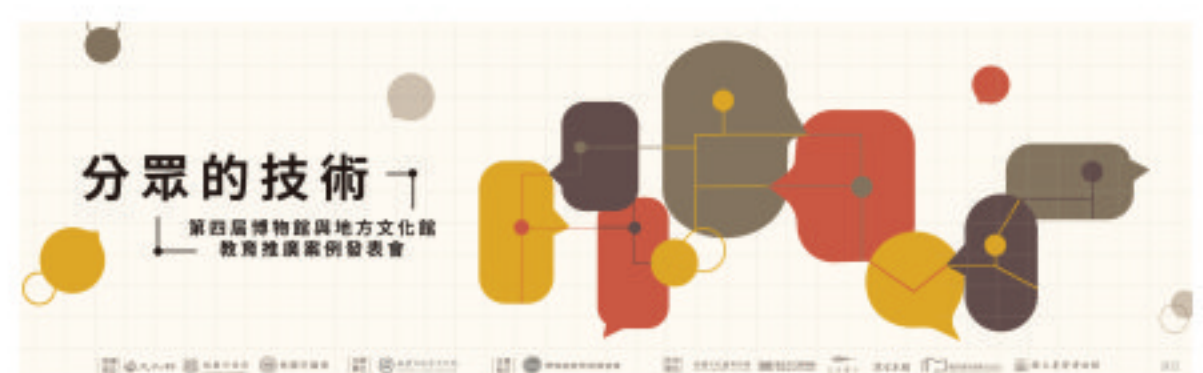


圖4、5：活動流程與主視覺。

如何展現「我超專業」的姿態？

帶上這些容易被忘記的展覽小工具吧！

陳怡真 / 國立成功大學博物館專案工作人員

工具	說明
 捲尺	現今展覽形式百百種，然而不論是在室內或戶外佈展，都必須考量空間限制。場勘時除了親身感受空間氛圍，要將腦內藍圖(展架、展品、說明牌等)具現化時，捲尺就是關鍵工具。雖然許多手機裡也有內建測距儀，捲尺還是比較準確一些。三至五公尺的捲尺最常使用，尤其測量高度時非常方便。現在有許多方便攜帶的捲尺鑰匙圈，不過要切記，若在日常逛展時想要偷偷測量，請勿打擾到其他觀眾或碰到展品、影響整體展示喔！
 鉛筆、簽字筆	有時需要紀錄當下所見，尤其測量場地空間等，寫點小筆記。使用平板電腦寫筆記也很方便，可同時拍下場地現況放進筆記本中。若是需要在場地直接做標記，可用鉛筆直接在白牆上畫個小點(之後可用橡皮擦清除)，或是搭配無痕膠帶、紙膠帶等可直接書寫上去的材質，貼在需要標記的位置。
 美工刀	比剪刀好用的存在！輕巧也不太佔空間，割線、割膠帶、割紙箱等，只要是想把某樣東西分一半，交給美工刀吧！
 便利貼、無痕膠帶、 絕緣膠帶、黏土	便利貼很萬用，建議選擇「超黏」款式，現在還有各種尺寸跟顏色，方便分類；無痕膠帶或紙膠帶則方便臨時黏貼海報或紙張公告等；絕緣膠帶則能把雜亂的電線、微微突出的釘子等包覆好，也能在地上做臨時記號；黏土則是方便固定各式物品或說明牌等，也可重複使用，但若用在長期展出的展品上，請注意其材質是否可能造成文物損害唷！
 工具箱： 螺絲起子、六角扳手	「羅賴把」跟捲尺一樣，一拿出來就有「專業」的感覺！展場中的各式裝修，或是微調互動式展板、燈具調整等，都可能曾使用到螺絲起子或扳手，看來以後要專做一串小工具鑰匙圈了，兼顧時尚、專業且實用的功能，博物館從業人員應該都很需要吧！

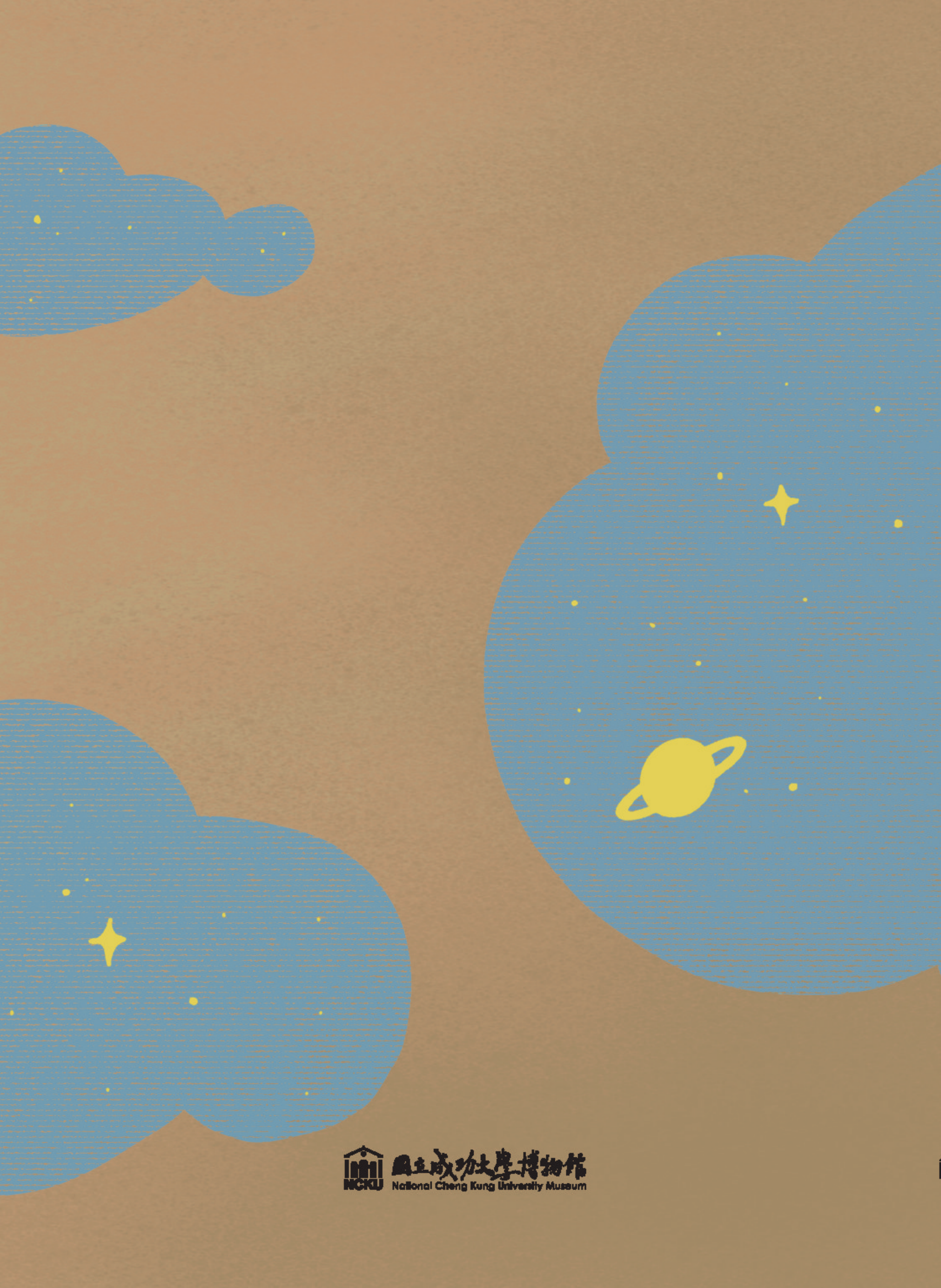
成大博物館
也有 Podcast！



快掃 QR CODE，
各大平台收聽連結都在這裡！



中央研究院歷史語言研究所、國立臺灣史學博物館、國立彰化師範大學圖書館、國立清華大學圖書館
國立鄭成功文物館、國立海洋科學博物館、國立海洋生物博物館、國立海洋科技博物館、國立海洋科學博物館
提供參考圖書及數位資源協助本展覽。



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