

口述歷史叢書 7 · 文化耆老系列 1  
An Anthology of Oral History 7 · Cultural Pioneers Series 1



文化建構

文化行政管理前輩經驗談

Cultural Construction Cultural Management Pioneers' Talks

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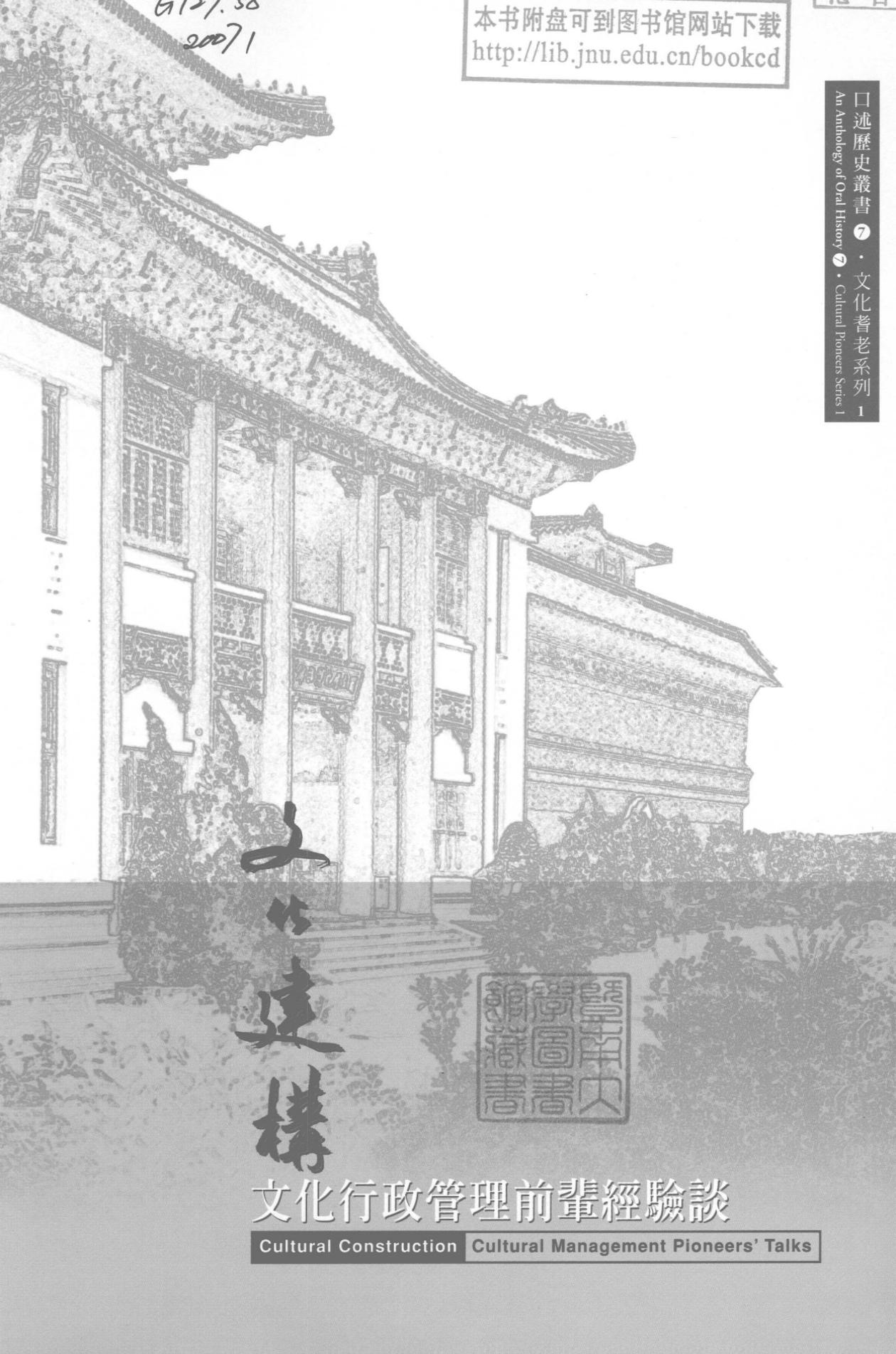
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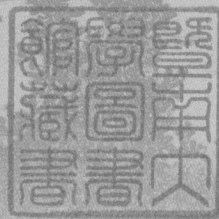
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# 文化建構

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## 文化行政管理前輩經驗談

### Cultural Management Pioneers' Talks

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## 館 序

「口述歷史」(Oral History)在二十一世紀的今日，已是世所公認人類重要的無形文化資產。俗諺說：「一位老者凋零，即失去一座博物館」。台灣口述歷史約於1950年代末期開始發展，特別是自從1987年解嚴以來，媒體論述的空間得以擴充、多元發展。口述歷史的發展使得歷史不再專屬於史學家，而是屬於眾人皆可參與的歷史。舉凡族群、制度、社區、家庭、乃至特殊專長的個人，均成為口述歷史的精彩議題。

今日的博物館亦早有運用口述歷史的方式，用來蒐集史料與籌展之例。譬如香港歷史博物館即採用了口述歷史，來記錄香港過去五十年來的發展，並成為展覽的內容之一。近年來台灣博物館界也開始投入口述歷史的行列，且為數日增。本館有鑒於前輩藝術家及文化耆老口述歷史之重要，自2003年開始設立口述歷史小組，規劃「前輩書畫家/文化耆老口述歷史資料庫計畫」，對台灣的重要耆老進行有系統的採訪，目的在於驗證與建置一套台灣口述藝術/文化歷史，透過訪談，蒐集完善的第一手資料，提供有志者的研究與參考。

本館口述歷史計畫與坊間由他人作傳者不同之處，在於本館依循學界傳統以學術標準從事口述歷史紀錄。先選擇台灣具有代表性者的藝術家或文化耆老作訪談，同時以紀錄片拍攝手法將口述歷史影像化。保存受訪者自我旁白的真實性，為研究者提供原始研究素材。本計畫所收集之口述歷史史料與文獻，將以數位資料庫的方式儲存，並配合網路成為出版、傳播的工具，使大眾能共享此文化資產。

宏觀而言，本館口述歷史計畫最終目標在於建置一部台灣口述藝術/文化歷史，引導人們重新閱讀當今台灣藝術/文化歷史，並試圖成為當今博物館口述史料的參考範例。

本館自2003年開始以來，已陸續出版六位前輩書畫家之口述歷史叢書，今年則是將兩年以來所訪問之八位台灣文教界開拓先鋒：劉先雲、陳奇祿、郭為藩、李鍾桂、秦孝儀、王宇清、何浩天、漢寶德之訪談紀錄彙編成《文化建構—文化行政管理前輩經驗談》一書，並附DVD光碟一片出版。本書為國內重要文化管理者，自五〇年代起參與規劃台灣未來的文化教育建構之理念與經驗彙整。本書忠實地記錄了台灣各文教機構創立的經過及發展，以及當年文化教育者對於台灣文化遠景建構所抱持之理念，不僅可作為文化行政教育人士及有志者的學習範本之參考，也讓世人了解這些文教先鋒對於文教事業之遠見、執著與熱情。

國立歷史博物館 代理館長

曾德錦 謹識

# Preface

Today oral history is recognized worldwide as an important intangible human cultural asset. It is said that, "When an elderly man dies, a museum vanishes." Oral history began to develop in Taiwan in the late 1950s, but has flourished particularly since 1987, when the government lifted martial law. Its development has meant that history is no longer the exclusive preserve of historians, but a subject in which the public at large can participate. In addition, ethnic groups, systems, communities, families, and individuals with particular specialist skills all make wonderful subjects for oral history.

Today museums around the world use oral history to compile historical records and in the organization of exhibitions. The Hong Kong Museum, for example, has recorded an oral history of Hong Kong's past 50 years and presented it as part of an exhibition. In recent years, more and more museums in Taiwan have begun to contribute to oral history. In 2003, the National Museum of History (NMH) established an oral history group and started to plan the series of publications, *Oral History Repository: Aged Artists and Professionals Series*, and to systematically interview important elderly people in Taiwan. The aim was to investigate and establish an oral history of Taiwan arts and culture, as well as, through interviews, to collect complete, original information for people's research and reference.

One feature of the NMH oral history project is that the museum has followed academic traditions and standards in its conduct of the project. Prominent artists and celebrities in Taiwan have been selected, interviewed, and filmed, so that an authentic record could be preserved, and researchers provided with firsthand material.

All the historical materials and documents collected in the course of the project have been digitalized and stored in the museum's database, and published on its website, where everyone can enjoy its fruits.

From a broad perspective, the ultimate goal of the museum's oral history project is to establish Taiwan's oral art and cultural history as a source of reference to encourage people to re-assess Taiwan's current art and culture, and to serve as a source of reference for other museums. It is not only to the advantage of museums to do this; it is incumbent upon them to do so.

Since 2003, the NMH has published a series of oral histories involving elderly artists. This year it is publishing, *Cultural Construction-Cultural Management Pioneers' Talks*, a single volume containing eight interviews with pioneers in culture and education and published along with a DVD. This should serve as a useful reference on the thinking and experiences of Taiwan's cultural management pioneers as they visualized and planned Taiwan's educational and cultural future since the 1950s. It faithfully records and attests to the establishment and development of cultural and educational institutions in Taiwan and the visions of these pioneers for the future of Taiwan. It is not only a textbook for educators and students in the field of cultural management, but also a testimony to the foresight, determination, and passion of the pioneers whose interviews it records.



Acting Director,  
Tseng The-Gin  
National Museum of History

# 文化建構

Cultural Construction





## 凡例

1. 本書原訪談全程以國語進行，紀錄內文以中文翻譯表示。
2. 本口述叢書以公元1900年以來至2005年之台灣前輩文化行政專家的採訪，以及相關文獻彙整為主要內容，並將系統專訪編撰成冊出版。
3. 本書《文化建構——文化行政管理前輩經驗談》以第一人稱與第三人稱方式依口述稿編寫，並隨文加註；為忠實呈現訪談過程與生動表達，本書內文力求保存受訪者用語。
4. 本書所用之年代以民國為主，公元為輔；人物相關年份則再加歲數，並以出生1歲計算，俾便查証與換算。
5. 本書內文附英文摘要，俾利推廣。
6. 本書口訪全程內容均以逐字稿彙整與影像記錄，儲存於本館數位化資料庫中，並於本書中擷取引用，不另行全文刊登。
7. 本書資料來源包括口述稿、受訪者提供之相關資料及圖片。

## 摘要

無形文化資產之保存是近年來博物館界發展的主流趨勢，「口述歷史」(Oral History)正是保存無形文化資產的重要方式之一。本館自2003年開始以來，已陸續出版六位前輩書畫家之口述歷史叢書。今年首度嘗試以議題探討的方式，將兩年以來所訪問之八位台灣文教界開拓先鋒：劉先雲、陳奇祿、郭為藩、李鍾桂、王宇清、何浩天、秦孝儀、漢寶德之訪談紀錄彙編成書《文化建構—文化行政管理前輩經驗談》，並附DVD光碟一片出版。

本館邀請國內文教界重量級前輩，暢談個人過去參與台灣自五〇年代起整體文化建構藍圖規劃及各文教機構創立之理念、過程與經驗，再將訪談精要集結成書。以下摘錄各前輩之浸淫文化教育工作多年經驗之經典名言。

### 壹、文化教育藍圖規劃

劉先雲：利用空中教學是不用花太多本錢的教育。

陳奇祿：文化是應保存在我們的生活裡的。精緻文化應予普遍化，而常民文化應予精緻化。

郭為藩：生活要有品味，亦即人人都必須成為良好的文化消費者，只有大家具有生活品味，文化才有成長發展空間。

李鍾桂：永續經營三個訴求：第一顧客滿意，我們服務的對象（青少年跟廣大的群眾）要滿意；第二是同仁如意，你的工作伙伴在一個好

的理想環境當中，他很如意；第三工作得意，你的工作都會讓你覺得很得意，就會有成就感。這三個條件能做好的話，就可以永續經營。

## 貳、博物館創建與經營

王宇清：博物館不是古董攤，博物館是有生命的，每一個展覽品要把它生命精神表達出來，這樣才發生教育效果。

何浩天：生態展覽就是生活……讓你馬上瞭解。

秦孝儀：把世界引進故宮、把故宮抬上世界。

漢寶德：博物館未來的展示設計要考慮到國情需要。中國人的展場比較適合圓形設計的展示，對那裡有興趣便去那裡看。

希望藉由本書之出版，能夠提供閱聽者從不同的角度來瞭解當今台灣藝術／文化歷史的型塑過程，以及未來台灣文化建構之走向。（吳奇娜）

## Abstract

In recent years, conservation of mankind's intangible cultural heritage has become the mainstream trend in the museum field. Oral History is considered to be one of the most important approaches to this end. Since 2003, the National Museum of History (NMH) has published a series of oral histories involving aged artists. This year the NMH has edited interviews of eight cultural and educational pioneers as follows, the results of two year's work, to publish the volume, *Cultural Construction-Cultural Management Pioneers' Talks* along with a DVD.

The NMH invited these cultural management pioneers in Taiwan to discuss their thinking behind, the process of, and their experiences in constructing the future of cultural Taiwan and establishing a number of cultural and educational institutions since the 1950s. This volume represents the distillation of the essence of their comments and of their spirit. The following are among the choice remarks of these leading cultural and educational veterans:

### I. Cultural & Educational Construction

Liu Xian-Yun, *Board casting is an inexpensive approach of promoting education.*

Chen Chi-Lu, *We must keep culture in our lives. The fine arts should be popularized, and folk art should become more refined.*

Kuo Wei-Fan, *Life is to be savored, and that means that everyone should be a sound consumer of culture. Only when everyone savors life does culture have space in which to develop and mature.*

Jeanne Lee, *There are three principles behind sustainable management of an organization. First, the customers must be happy; we shall make the customers we*

*serve (teenagers and the general public) happy. Second, one's colleagues must be happy; when we create an ideal working environment for our colleagues, they are happy. Third, we must be happy in our work; when one takes pride in one's work, one is fulfilled. When these three essential rules are observed, sustainable management can be achieved.*

## **II. Museum Establishment & Operations**

*Wang Yu-Qing, Museums are not antique shops; they are alive. The living spirit of each exhibit must be conveyed for it to have its educational effect.*

*He Hao-Tian, A living exhibition recreates life, prompting immediate understanding.*

*Chin Hsiao-Yi, Bringing the world to the National Palace Museum and the National Palace Museum to the world.*

*Han Pao-Teh, In future, museum display designs will meet the needs of the nation. Circular-display design is appropriate to Chinese museum visitors since they prefer to view whatever draws their attention, rather than following a specified route.*

It is hoped that publication of this volume will offer the reader a different angle from which to understand both how contemporary Taiwan's art and cultural history has been shaped, and the direction that cultural construction might take in the future in Taiwan. (Gina Wu)



