

# 國立臺灣藝術大學 100 學年度研究所博士班招生考試試題

系所別：藝術管理與文化政策研究所 科目：藝術管理與文化政策

說明：

- 一、本試題紙上請勿作答。
- 二、答案請依序寫在試卷上並標明題號。
- 三、本試題紙應與試卷一併繳回。

- 一、試論當代美國、英國、法國與臺灣藝術文化行政體系之差異。  
(25%)
- 二、當代「藝術文化治理」與「藝術文化行政」之概念差異何在？在文化政策的決策體系中，不同行為者（或能動者）所扮演之角色為何？(25%)
- 三、試述當前我國藝術文化政策中，對於藝文團體直接補助與間接補助的機制為何？而直接補助與間接補助背後之精神與論述差異何在？(25%)
- 四、請說明文化創意產業政策究竟是「文化政策」或「產業政策」？我國「文化創意產業發產法」之內涵為何？(25%)

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科目：藝術與文化理論

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1. 藝術常有意無意的被界定為文人雅士的活動，但許多藝術行為卻並非一開始就具有這樣的地位。如此，則一種行為是如何能夠（或不能夠）「變成」藝術的？這個過程與體制化(institutionalization)及公共秩序的關為何？以「塗鴉」(graffiti?) 為例說明之。(25%)
2. 請就傳統藝術與當代生活的結合，提出看法，並舉例說明之。(25%)
3. 請鋪陳本段的意旨，並表示意見。

There is no perception which does not involve an unconscious code and it is essential to dismiss the myth of the 'fresh eye' , considered a virtue attributed to naïveté and innocence. One of the reasons why the less educated beholders in our societies are so strongly inclined to demand a realistic representation is that, being devoid of specific categories of perception, they cannot apply any other code to works of scholarly culture than that which enables them to apprehend as meaningful objects of their everyday environment. Minimum, and apparently immediate, comprehension, accessible to the simplest observers and enabling them to recognize a house or a tree, still presupposes partial (unconscious) agreement between artist and beholder concerning categories that define the representation of the real that a historic society holds to be 'realistic' (Pierre Bourdieu: *The Field of Cultural Production*)(25%)

4. 請鋪陳本段的意旨，並表示意見。

At odds with conventional notions of citizenship, which emphasize universal, albeit formal, applicability of political rights to all members of a nation, Rosaldo posited that cultural

citizenship entailed that groups of people bound together by shared social, cultural, and/or physical features should not be excluded from participation in the public spheres of a given polity on the basis of those features. In a juridical context that enables litigation against exclusion and a cultural-political ethos that eschews marginalizing the “nonnormative” (considered as such from the perspective of the “mainstream” ), culture serves as the ground or warrant for making “claim[s] to rights in the public square” (Rosaldo 1997: 36). Because culture is what “create[s] space where people feel ‘safe’ and ‘at home,’ where they feel a sense of belonging and membership,” it is, according to this view, a necessary condition for citizenship (Flores and Benmayor 1997: 15)…. Consequently, if democracy is to be fostered, public spheres in which deliberation on questions of the public good is held must be permeable to different cultures. (George Yudice: *The Expediency of Culture*) (25%)