

# 國立臺灣藝術大學 103 學年度研究所博士班招生考試試題

系所別：創意產業設計研究所博士班

科目：設計原理與研究方法

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。

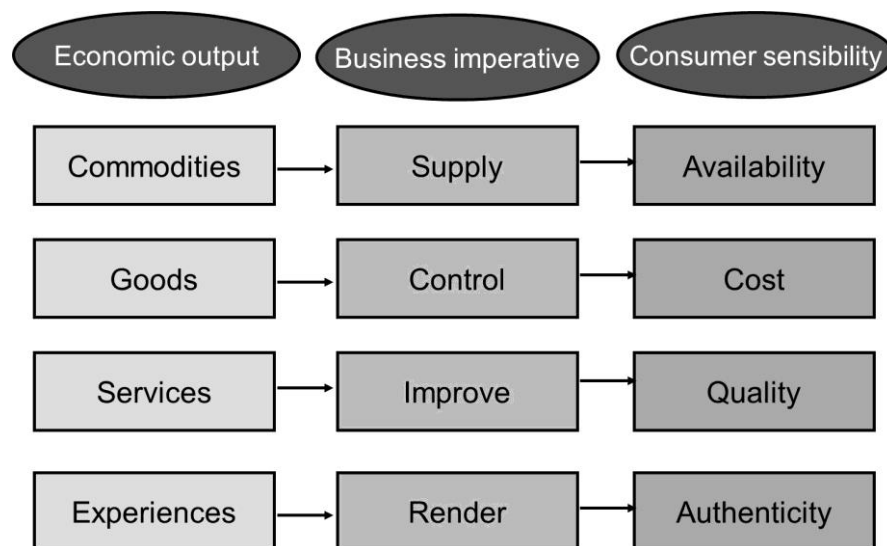
## 【答卷說明】

以下有兩個題目，請先閱讀其前導敘述文字，再依照後面所提示的問題作答。不必抄題目，但須註明題號。每題各 50 分。

- 一、 Gilmore 與 Pine II 在其《體驗經濟時代》(The Experience Economy) 一書中提出了四個層次的經濟型態，隨後又在其《體驗真實》(Authenticity) 一書中，提出經濟型態與企業使命、消費者感受等因素之間的連續對應關係圖(如下圖所示)。書中特別針對四種消費者感受，詳細說明如下：

Therefore, to availability of commodities, cost of goods, and quality of service, businesses now must add authenticity of experience as something to be managed. Let us now explicitly define these four successively dominant consumer sensibilities:

1. Availability: Purchasing on the basis of accessing a reliable supply
2. Cost: Purchasing on the basis of obtaining an affordable price
3. Quality: Purchasing on the basis of excelling in product performance
4. Authenticity: Purchasing on the basis of conforming to self-image



Gilmore 與 Pine II 進一步強調：

People no longer accept fake offerings from sickly marketed phonies; they want real offerings from genuinely transparent sources. Commodity traders, goods manufactures, and service providers must grasp this authenticity imperative as much as experience stagers like Starbucks, the third place, or Second life, the virtual world—for to compete with such experiences, authenticity must become the primary source of differentiation for commodities as well as commoditized goods and services. The real appeal of enterprises like Pike Place Fish Market, Build-a-Bear, and ING Direct Café attest to the ability to render fish

commodities, teddy bear goods, and financial services more authentic, To succeed, managers across most all industries must add to their expertise in supply-chain management, cost containment, and quality enhancement an understanding of what their customers consider real and fake—or at least which elements influence such consumer perceptions –about their company’s offerings. For, as shown figure 1, each successive consumer sensibility comes paired with a specific business imperative: *supply availability, control cost, improve quality, render authenticity.*

One important note: while the imperative for authenticity may dominate managerial attention, it is not an absolute. Companies such as Kmart, United Airlines, or General Motors should not be focusing on rendering anything authentic or staging experiences when they are still flailing around for an effective supply chain, maintaining high cost structures, or providing lesser –quality products. Such companies should concentrate on the basics. Otherwise, they will limp along, occasionally making profits, while generating little customer loyalty, rarely inspiring employees, and seldom exciting investors.

### 【問題】

台灣近年來致力於推動文化創意產業，請根據上述對於體驗經濟的描述，說明文化創意產業與體驗經濟的關連性，並就您個人的專業領域，列舉相關產業成功或失敗的案例，以支持強化您的論述。

- 二、 以下是近幾天公告在臺灣藝術大學網站首頁的一則新聞，敘述臺藝大與企業簽訂產學合作協議，將在國父孫中山先生廣東故里建立產學研基地。

#### 臺藝大在國父孫中山廣東故里建立產學研基地

新華網廣州2月12日電（記者魏蒙）12日下午，在孫中山故里中山市，臺灣藝術大學與廣東匯德豐集團簽署了合作發展文創產業的戰略合作協議，並宣布與該公司一道啟動翠亨產學研基地建設，以便共同打造兩岸文創和藝術家共同運營的交流平臺。

記者在現場看到，雙方簽約地點選擇在緊鄰孫中山故居紀念館的翠亨藝術創作中心，此處已建有大師工作室、創意訓練培訓、創意產品展覽貿易、兩岸文化交流和生活美學體驗的多個設施。

“我們正在以旗下的翠亨蘭溪谷兩岸文創基地、翠亨中山城、翠亨國際旅遊小鎮為戰略平臺，著力引進更多的臺灣同胞，共同促進兩岸文化藝術創作生產，建設翠亨的文化事業版圖，並為兩岸培養優秀文創人才，在偉人故里為全球華人打造一個以文化為紐帶的會客廳。”匯德豐集團董事長藍海說。

據臺灣藝術大學校長謝顯丞介紹，7年前該校設立了文創產學園區，透過運用授權作品共同開發以“臺藝美學”為品牌的文創商品，形成了產、學、銷一條龍；對外積極落實產學基地，以推動產學項目，達到了教學與產業結合的目的。同時積極連結周邊學校，構建了完整的文創藝術教學區域聯合機制。

根據協議，匯德豐集團將引進該校優秀的文創師資和創新力量，建立“翠亨產學研基地”，實現兩岸城市與生態、文創與生活、人才與民眾的緊密聯係。

### 【問題】

在偉人故鄉推動文化創意產業之意義極為重大，並具有多元發展的可能性。請參考上述背景，向合作企業提出相關主題之專案研究計畫，做為推展實務工作的基礎研究，其內容應包含下列四項重點：(1) 訂定研究題目、(2) 界定研究問題、(3) 說明研究目的、(4) 設計研究方法。