

# 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：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、試析論當代公共行政從「新公共管理」到「網絡治理」理論之轉折，對於臺灣藝文機構（博物館、美術館）經營管理及文化部門（文化部、文化局）文化行政之影響。（25%）
  - 二、「藝術」與「管理」之間潛在的矛盾、衝突為何？「藝術管理」與「企業管理」究竟是否具有本質性的差別？而藝術管理人應當具備什麼樣的專業能力與特質來調和這些矛盾與衝突？（25%）
  - 三、近年來我國文化部門積極推動「文化基本法」，並於 2013 年 12 月 9 日起召開系列公聽會，而韓國國會則於 2013 年 12 月 10 日通過了國家「文化基本法」。試述我國「文化基本法」草案的核心精神與內涵為何？其對於國家文化治理的重要性何在？而民間及學界對於「文化基本法」草案的評價如何？（25%）
  - 四、「臂距原則」(arm's length principle)為英國藝術文化行政制度的重要精神，請問其與英國經濟學家凱因斯(John Maynard Keynes)的經濟學理論關係為何？試說明「臂距原則」在臺灣文化行政體制的實踐狀況（特別是文化部與國藝會之間的關係）如何？（25%）

# 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：藝術管理與文化政策研究所

科目：藝術與文化理論

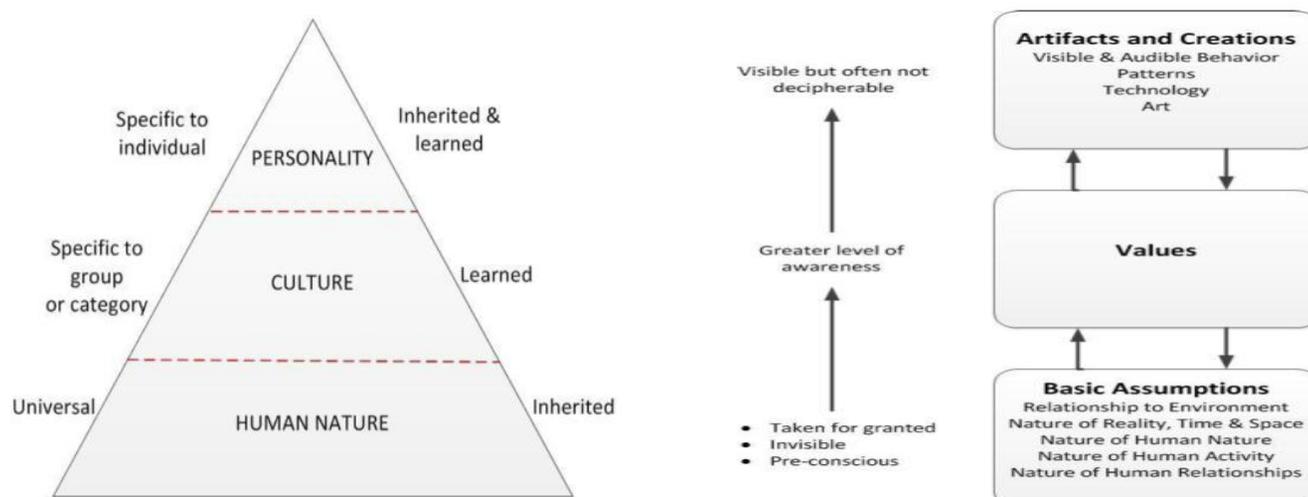
說明：

- 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。

1. 從下面常用的文化研究觀念/鍵詞中選出四至六個，撰寫一段敘述，並為這一段敘述加上主題。請在所選用的觀念詞下加上引號，以便確認。(題目 5 分，敘述內容 25 分，共 30 分。語詞之使用無規限，評分重點在於應用之適切性與深刻性)。

霸權(hegemony)，意識型態(ideology)，論述(discourse)，階級(class)，主體性(subjectivity)，權力(power)，文化資本(cultural capital)，價值(value)，治理(governmentality)，身分認同(identity)，現代性(modernity)，意義(meaning)，符號消費(consumption of sign)。

2. 下面左右兩個表格都在分析文化的某一層次、面向或領域，根據內容判斷，它們指涉甚麼？請分別解釋。(各 20 分，共 40 分)



(Resource: [http://www2.warwick.ac.uk/fac/soc/al/globalpad/openhouse/interculturalskills/global\\_pad\\_-\\_what\\_is\\_culture.pdf](http://www2.warwick.ac.uk/fac/soc/al/globalpad/openhouse/interculturalskills/global_pad_-_what_is_culture.pdf))

3. 從文化、藝術、產業、城市行銷四個角度摘述下面評論，並提出分析與批判觀點，以及建言。(30 分)

At a forum on innovative business creation platforms recently, the issue of property rights arose in connection with the giant yellow Rubber Duck which is being displayed around Taiwan. Everyone present voiced their approval of the duck's first appearance in the country. However, during the duck's time in Keelung Harbor, a conflict arose between its creator, Dutch artist Florentijn Hofman, and the display's organizing team from the Keelung City Government. Due to the conflict, what was meant as an artistic message of purity and simplicity has regrettably deteriorated into a dispute over rights violations. According to intellectual property legislation, an artist cannot copyright the shape of a duck because of the idea-expression dichotomy, which differentiates an idea from the expression or manifestation of that idea. Hofman has not applied for trademark rights in Taiwan for the sculpture, so the organizing team has not violated any of his intellectual property rights by manufacturing and selling rubber duck products, as Jerry Fan (范可

(背面仍有試題)

欽) — who headed the organizing team — has claimed. Although manufacturing and selling duck merchandise does not violate intellectual property rights, it is a violation to use Hofman's name and claim to have obtained exclusive licensing rights. As an example, claiming that singer Jolin Tsai (蔡依林) is your brand ambassador without first obtaining her approval would not only be an infringement of rights, it would confuse consumers and distort competition. The Keelung organizers placed the duck on a turntable and made it quack without first obtaining Hofman's approval. Although this may have been creative, the creativity applied to someone else's work without first obtaining the artist's approval distorted his intentions. That was a violation of the creator's rights.

In response to Hofman's dissatisfaction with the "commercial circus" surrounding the display in Keelung, Fan, who was replaced as head of the organizing team, said Hofman was making a great deal of money from royalties, implying that Hofman was also engaged in commercial activities. However, there are many different kinds of commercial activity.

If Hofman's duck was selling purity, love and peace, for example, he would not agree to allowing someone else to use his work to promote "a circus and entertainment and making money." Such activities would clearly make the creator feel that his rights were violated.

According to statements from the business forum, the Greater Kaohsiung Government held the most successful duck display because of the integration of private-sector donations and public resources in the planning of the transportation and tourism events, which succeeded in attracting public attention. As the number of visitors increased, they brought business to the local hotel, tourism and cultural industries. Businesses enjoyed an unexpected advertising boost as people flocked to see the display.

The Keelung City Government's organizing team was too eager. They wanted to produce merchandise and sell it using Hofman's name. While this may not be an outright violation of the law, it leaves the impression that they were trying to make a profit on Hofman's back. However, because the government made its own merchandise, it cut into the profits of private businesses.

The Keelung City Government should have played the role of a public administrator: It should have made preparations to allow the public to enjoy this piece of public art. Instead, it was too eager to make a profit at the expense of others, which upset Hofman and the public. ("Keelung officials too hungry for 'Duck' bucks" by CHIANG Ya-chi, <http://www.taipeitimes.com/News/editorials/archives/2013/12/28/2003579951/1>)