國立臺灣藝術大學 97 學年度研究所博士班考試招生試題

所別：藝術與文化政策管理研究所　　　　科目：藝術與文化理論

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

一、如果所謂的「藝術世界」，係由 "生產者（或創作者）"、"接受者（收藏家、消費者、或欣賞者）"、藝評家、學院體制、藝術機構（如博物館／美術館）、藝術團體與組織、藝術市場、政府文化部門……等角色所組成的文化場域，請您藉由探討其組成角色之行動內涵、以及各角色之間的互動關係，扼要勾勒出「藝術世界」的整體圖像。〈25%〉

二、國立臺灣藝術大學藝術與文化政策管理研究所甫於 4 月底舉辦「文化的力量」(the power of culture)國際論壇，探討文化的當代意涵與趨勢。文化到底有沒有力量？其理念(論)依據在那裡？〈25%〉

三、以下是學者 Tony Bennett 關於英國 New Labour 文化政策的評論，請在閱讀後提出你的看法，進行討論：〈25%〉

Indeed, if I take the case I know best, the cultural policies of New Labour over the period since 1997, there has been a fairly obvious tension between, on the one hand, policies directed toward involving the socially excluded in local or neighbourhood cultural activities through community and public arts programmes and the like—usually involving relatively small amounts of money, and usually concerned not with rectifying inequalities but with trying to prevent social unrest by promoting social solidarity and community identity—and, on the other hand, the big ticket expenditure items—art galleries, and the rest of it—which have often been justified in terms which reflect the lessons of cultural capital theory, but which put them into effect in ways calculated to increase inequalities rather than to reduce them.

四、下面引文乃關於認同(identity)的三種界定，請解釋其要義。並說明臺灣的認同應以何種方式看待？為什麼？〈25%〉

For the purposes of exposition, I shall distinguish three very different conceptions of identity: those of the (a) Enlightenment subject (b) sociological subject, and (c) post-modern subject. The Enlightenment subject was based on a conception of the human person as fully centred, unified individual, endowed with the capacities of reason, consciousness and action, whose 'centre' consisted of an inner core which first emerged when the subject was born, and unfolded with it, while remaining essentially the same – continuous or 'identical' with itself – throughout the individual's existence...The notion of the sociological

subject reflected the growing complexity of the modern world and the awareness that this inner core of the subject was not autonomous and self-sufficient, but was formed in relation to 'significant other', who mediated to the subject the values, meanings and symbols – the culture – of the worlds he/she inhabited…[in post-modern subject,] identity becomes a 'moveable feast': formed and transformed continuously in relation to the ways we are represented or addressed in the cultural systems which surround us. It is historically, not biologically, defined. (Stuart Hall, 1992, "The Question of Cultural Identity")

國立臺灣藝術大學 97 學年度研究所博士班考試招生試題

所別：藝術與文化政策管理研究所　　　科目：藝術管理與文化政策

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

一、請從理論與實務的觀點，說明藝術管理和一般企業管理在宗旨、目標和範疇上的異同。〈25%〉

二、請比較美國、英國與法國的文化政策模式的差異，並說明你比較支持哪一種模式？為什麼？〈25%〉

三、我們如何看待藝術與社會的關係，直接影響我們對藝術管理的看法，請閱讀下列文章，並以中文摘要其觀點。〈25%〉

The place of art within society may be considered in relation to three perspectives -- namely, religion, education and entertainment.

Some consider that, in modern society, art plays the role of a substitute for *religion*. In this context, museums are seen the cathedrals of our time; art thus becomes a basis, a foundation for social ties and social cohesion.

In the second approach, art is seen as part of a citizen's continuing *education*; in other words, it is perceived as an integral part of the life of a good citizen, and access to it must be favored as a complement to formal education. This perspective is the basis for public policies aimed at the democratization of art in a universalist perspective.

The *entertainment* perspective places art more firmly in the area of leisure activities; its consumption is based on consumers' free choice and individual tastes, and is subject to general market laws.

These three perspectives generate debate at a societal level and have, of course, important consequences for arts management. The religious perspective opens the way for proselytism (conversion of new followers; ritualization), while the educational perspective calls for the implementation of norms (what should be taught). Both the religious and educational perspectives share common features: it is generally considered that the offer (art) is strictly autonomous and cannot be subjected to the slightest change; the context of implementation is usually non-profit management.

On the other hand, the entertainment perspective perceives art as being more or less like any other economic sector (with specificities arising from its conditions of production and consumption, as in any sector); the context is frequently for-profit.

The opposition between the religious/educational and entertainment perspectives is at the heart of the discussions between Europe (particularly France) and USA on the inclusion or exclusion of cultural products in general trade agreements.

四、閱讀以下文章並回答 A 與 B 兩個問題：〈25%〉

論文題目：Policies for Cultural Creativity,

作者：Nestor Carcía Canclini (Professor, Universidad Autónoma Metropolitiana de México) 節錄版本

In the last few centuries, artistic and cultural creativity has been extolled in the West as the focal point of modern aesthetics. However, in recent decades various trends have lessened its importance: (a) sociological studies presented 'creative' activity as a result of community experiences; (b) post-modern thinking ceased to extol the break with the past introduced by avant-garde movements and encouraged a mingling of traditions from different periods; (c) the take-over of artistic activities by market forces reduced artists' creative autonomy; and (d) cultural policies, redirected along business lines, set greater store by earning power or self-financing ability than originality and innovation.

But as the century draws to a close, creativity is being reinstated as an essential dimension of social life, not restricted to the field of art. In the first place, it plays a decisive part in the growth of the applied arts, such as graphic and industrial art, advertising, photography, television, large-scale entertainment and fashion. Secondly, creativity is recognised as an important component of technological innovations, industrial organisation and the training and retraining of workers. As noted in the UNESCO publication Our creativity diversity, creativity is taken to be 'a vision of what is possible'.

Thus redefined, creativity is not opposed to tradition. The historical heritage can be interpreted in the light of more rigorous studies, made known to broader sectors of the population and even given new life through dissemination by the mass media (radio, television, discs, videos). While uncontrolled media marketing and opening up to tourism involve risks for the cultural heritage, new facilities offer possibilities of recreating that heritage and extending its ownership, provided that public use is given precedence over private interests.

These changes have generated new challenges and opportunities for the promotion of creativity. A noteworthy example is the increased co-operation between public and private bodies and associations. The great cost of the innovations required for the industrialisation of many cultural creations, high technology and the trans-nationalization of processes of communication make it difficult for states to continue on their own to shoulder the main responsibility. States can continue to grant scholarships and sponsor experiments and

2

exchanges which are aesthetically and culturally valuable but produce little financial return; but to stimulate large-scale initiatives, they should act in association with private firms and independent movements. We must have a new vision of the state – not merely as an administrator or custodian of the historical heritage or the fine arts – in which it will participate in new cultural development trends stemming from the latest technologies. One obstacle to the performance of these functions by government bodies is the traditional training given to cultural administrators. For firms, especially in less developed countries, the difficulty is due to the lack of a patronage system and the absence of a service culture which is aware of the positive role of creativity as being more important for social development than gain.

Another complex transformation is the reconfiguration of local cultures through globalisation and regional integration. While a broad sector of art and craft production, and the media, continue to express national cultures and circulate only within the country of origin, the art and communication markets are being increasingly organised on trans-national lines: television channels, the production of films, discs and videos, opera company tours and music and drama groups.

1. In this new context, the first priority is to co-ordinate the policies of government bodies with those of private firms and voluntary associations. Co-ordination should take account of the innovations resulting from urban development, the industrialisation of culture, and tourism, not as threats to the traditional heritage but as opportunities for revitalising it and making it more widely known. Studies on crafts and folklore show that the producers and original inhabitants who created the heritage have always been interested in devising new designs and uses for pottery and textiles so as to attract new customers, improve local living conditions and avoid being forced to emigrate. Similarly, when it comes to the historical heritage of cities, the protective task of conservation is not enough; we must promote new uses for old buildings and open spaces which will encourage creativity and a commitment by local populations and users to the quality of the environment. The work of the state, above all through media education and regulations, and action by the media and voluntary associations, should seek to ensure that creativity, exercised with the responsibility of citizenship, is not confined to elites or environmental movements and grassroots minorities.

2. Another conclusion from the cultural reformulation resulting from globalisation is the need to amplify national governments' studies and

policies. When the products of the creativity of each ethnic group and nation can be appreciated and appropriated through communication and tourism outside their territory of origin, but are also exposed to illegal trafficking and forms of commercialisation from which their creators do not benefit, it is necessary to co-ordinate the activities of the national and trans-national actors involved. More energetic action by UNESCO and continental bodies, and special attention to these issues in regional free trade agreements, can help the globalisation of products and messages to enrich understanding between peoples. This trans-national broadening of policies should protect both the tangible and above all the intangible heritage (media messages, traditional music and literature from local sources), the latter being the more vulnerable of the two heritages. With this in mind, there is a need to renew educational programmes and advise artists and artisans on how to administer their products and defend their rights in the new conditions prevailing in a world-wide market. Virtually everything remains to be done to regulate the use for purposes of tourism and advertising and the industrialisation and commercialisation of popular creativity.

3. Selected promising experiments on these lines might be disseminated and studied in other regions. One experiment is the constitution of a 'European audio-visual space', for which common policies have been drawn up for European countries (co-production of films and television programmes, common rules to protect the interests of creators and audiences). These policies preserve specific cultural profiles from encroachment by powerful external audio-visual and communication systems – the United States and Japan – and prevent cultural creativity from being watered down by trans-national commercialisation. They are pursued not only in the defence of identity but also take into account the major role of cultural industries in economic growth, job creation and the consolidation of more participatory democratic societies.

Some of the economic integration agreements followed up during the 1990s (NAFTA, Mercosur, etc.) provide for flexible co-operation structures between the countries of each region. Scholarships and grants to sponsor research and bi- or tri-national tours of performing companies, changes in customs legislation, and programmes to disseminate books, discs and films from one country to others, are among the initiatives which might be widely introduced to expand art markets and improve the living conditions and production of creators.

4. To complete this summary, it should be noted that these activities, taking

4

place as they do in entirely new fields which make it difficult to foresee their effects, could be more productive if backed up by research and international study groups to investigate the new forms of cultural appropriation. Co-operation by artists, anthropologists, cultural social scientists and cultural policy managers would help to assess the different creative and organisational dimensions and to devise activities to correct the imbalances in the development of countries and the exchanges between them. This is another field where it would be valuable for international bodies like UNESCO to undertake studies and innovative ventures going beyond the sphere of national cultural polices. Between local actions and those of great multinationals, there lies a vast intermediate zone in which medium-range policies can compensate for the discrepancies between powerful and weak countries, and between public and private, and promote greater and more effective social participation.

A.請問這篇論文主要的立場是什麼？作者提出哪些政策論辯？

B.請問你是否同意他的立場？為什麼？