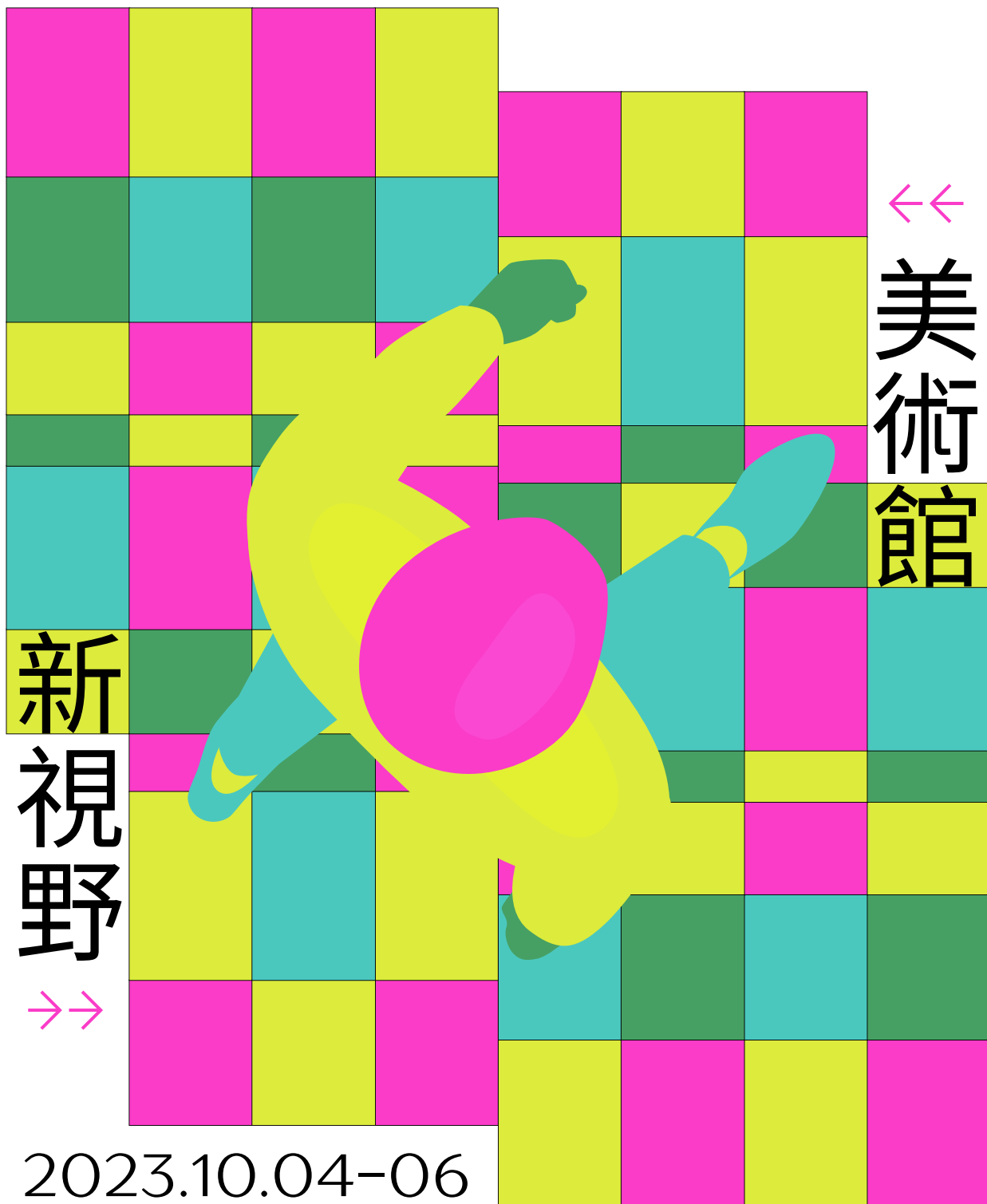


New Vision and New Mission of Arts Museum

臺北市立美術館40週年國際研討會
TFAM 40 Conference



←←
美術館

新視野

→→

2023.10.04-06

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臺北市立美術館40週年國際研討會
TFAM 40 Conference

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美術館

新
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2023.10.04-06

地點 | 臺北市立美術館 視聽室
AUDITORIUM, TAIPEI FINE ARTS MUSEUM

主辦單位
ORGANISER

 臺北市立美術館
TAIPEI FINE ARTS MUSEUM

TFAM 

合辦單位
CO-ORGANISER



中華民國博物館學會
Chinese Association of Museums

承辦單位
EXECUTIVE ORGANISER



國立臺北教育大學
National Taipei University of Education

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序

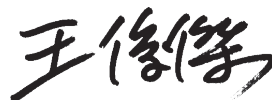
邁向第 40 年的臺北市立美術館，正如火如荼進行中的臺北藝術園區—北美術館擴建案，以推動臺灣現當代藝術保存、研究、發展與普及的核心使命，在持續累積專業成果的同時，回應全球藝術潮流的演變，希望能精進現有展覽、典藏、教育及觀眾服務空間，以面對首都美術館下個階段的挑戰。

近年臺灣各地亦紛紛以城市為名，積極籌建美術館。這股方興未艾的「第二波美術館熱潮」讓如何整合地方文化資源、怎麼建構在地藝術史，甚而怎樣以美術館作為區域再造、提升城市意象的方法，再度成為現下臺灣藝術生態圈中，最急切也最需深度討論的共同議題。

這些對於未來的種種想像，都需要面對觀眾才得以切實地展開。無論就當代藝術的觀念演進，或博物館功能與內涵的轉變，公眾參與已然是關鍵性的概念與方法。然而，在這個全球人口結構劇變、傳播模式蓬勃發展的時代，觀眾背景的多元，形成更複雜的需求差異，溝通管道不斷地急遽轉型，帶來更多的未知數。因此，當代的美術館不僅需更細緻地關照踏進館舍建築裡的觀眾，也需主動觸及美術館周遭區域帶動良性的轉變，甚至需對所處城市的意象塑造更堅實的概念，以在繁花盛開的城市美術館中理解自己的位置。這些現象都可能創造另一種契機，發掘出更為豐厚的公共知識。

「美術館新視野：臺北市立美術館 40 週年國際研討會」得以順利舉辦，要特別感謝中華民國博物館學會、國立臺北教育大學的合作支持，期待我們能以這場研討會作為實務與學術研究的交匯點，探索出美術館的各種新視野。

王俊傑
臺北市立美術館館長



Preface

As Taipei Fine Arts Museum celebrates its 40th anniversary, the TFAM Art Complex Expansion Project is in full swing. With its primary mission of preserving, researching, developing, and promoting Taiwan's contemporary art, Taipei Fine Arts Museum will persist in building its professional achievements while adapting to shifts in global art trends. The museum aspires to enhance its current exhibition, collection, education, and audience service facilities to meet the evolving demands of the capital city's art museums in the upcoming phase.

In recent years, various locations in Taiwan have been actively engaged in the establishment of city-affiliated art museums. This emerging 'second wave of art museums' places significant emphasis on the integration of local cultural assets, the development of local art history, and even the utilization of art museums as a means of regional revitalization and enhancing urban identity. This reflects the most pressing and comprehensive discourse on urban art museums within Taiwan's current art ecosystem.

All these visions of the future can only come to life before an audience. Whether it's the evolution of contemporary art concepts or the changing roles and content of museums, 'public participation' has become a central concept and approach.

However, in an era marked by significant shifts in global demographics and the rapid evolution of communication methods, the diversity of audience backgrounds has led to increasingly complex and varied needs. The constant and swift changes in communication channels have also introduced numerous uncertainties. As a result, contemporary art museums must not only pay closer attention to their visiting audiences but also take proactive steps to engage with the communities around them, fostering positive transformations. They may even need to develop a more robust sense of the urban imagery of their host cities, enabling them to better understand their unique positioning within the competitive landscape of urban museums. All of these developments could present fresh opportunities for uncovering a wealth of public knowledge.

The 'TFAM 40 Conference: New Vision and New Mission of Arts Museums' has been successfully inaugurated. We extend our deep appreciation to the Chinese Association of Museums (CAM, Taiwan) and the National Taipei University of Education for their valuable collaboration and support. It is our aspiration to utilize this conference as a crossroads between practical and academic research, where we can delve into a multitude of fresh perspectives for art museums.

Jun-Jieh Wang
Director, Taipei Fine Arts Museum, Taiwan

簡介

美術館肩負著藝術保存、研究、發展與普及的使命，並以服務社會大眾、強化公共服務為己任。惟近年世界各國，尤其是亞洲國家正面臨著人口高齡化的巨大挑戰，美術館如何回應人口變化的衝擊、了解觀眾，將是永續發展的契機。而美術館在城市發展中常被期待能帶動區域再造、型塑城市意象，並進一步促進區域的發展與經濟，也將是常被關注的議題。

臺北市立美術館於民國 72 年開館，為臺灣第一座現當代美術館，同時也以首都美術館自許。北美館除肩負美術館使命，同時須掌握全球趨勢、建立多元交流管道，以提升社會大眾對現當代藝術的認知與參與；為慶祝北美館 40 週年慶，本研討會針對當代美術館所面臨的挑戰與契機進行探討，以強化美術館的使命與目標。

本次研討會涵蓋以下議題：

美術館與觀眾：少子女化與高齡化社會帶來的挑戰

隨著經濟的發展與社會型態的改變，許多國家正面臨高齡人口急速增加、出生人口大幅減少的情形，將造成未來人口快速減少的遽烈衝擊。人口結構的改變，不但衝擊國家各項總體環境，也同時對美術館的發展，尤其在觀眾經營與組織管理上產生衝擊。因此，如何掌握觀眾結構變化，並鼓勵民眾提高參觀意願與更頻繁的利用美術館，將是重要的挑戰。美術館須透過各樣的觀眾研究與調查，以清楚掌握觀眾特質，洞悉參觀動機，並了解觀眾在實體或虛擬場域中的各項行為、學習概況與文化資本的累積，以彰顯做為公共機構，服務社會大眾的成效，同時能在觀眾人口持續減少情形下得以永續發展。

本項議題探討人口結構的變化對美術館觀眾的影響，同時討論實體美術館的觀眾特質、動機、行為與偏好，並運用新的科技技術，分析美術館觀眾的數位參與經驗；藉由人口變化趨勢與觀眾經驗研究成果，來梳理美術館在人口危機下的新使命。

美術館與區域再造

美術館在區域再造中扮演重要的角色，可加速區域的藝術蓬勃發展，進一步帶動區域的生活品質，其重要性不容小覷。美術館是重要的文化與藝術機構、常吸引具有較高文化資本的觀眾及潛在觀眾參觀；隨著觀眾的增加，使附近地區開始吸引能滿足這群具有特定生活型態觀眾的類似機構與行業進駐，讓週邊環境得以逐漸改善、變得更有魅力，進而吸引更多的商業投資，周而復始的正向循環，將逐漸帶動整個地方的轉變。

本議題討論美術館與週邊社區的關係，檢視美術館在區域再造中可扮演的角色，並探討美術館如何與區域內的其他機構協同合作，與可能產生的成果。

美術館與城市意象

數位時代，國際交流日益頻繁，使時空大幅壓縮，城市與城市、國家與國家的競爭加遽。全球化時代如何提昇城市能見度與形象、促進城市發展與吸引更多優質人才已成為城市競爭的顯學。美術館建設標誌著城市的文化水準，更是城市發展的重要力量；運用地標性的美術館做區域振興的策略、提升城市意象，是全球常見的城市行銷策略之一。

本項議題探討地標性的美術館與城市意象的關係，與美術館如何帶動文化觀光、進而促進城市的發展與經濟。

Introduction

Art museums shoulder the mission of preserving, researching, developing and popularising art, serving society at large and strengthening public service. Yet recently countries around the world, especially the countries of Asia, face the immense challenge of population ageing. Responding to the impact of population shifts and understanding the needs of visitors will be a means for art museums to develop sustainably. Furthermore, art museums are increasingly expected to play a role in urban development by driving the renewal of local districts, shaping cities' images, and promoting local development and economic vitality.

Taipei Fine Arts Museum (TFAM) was founded in 1983 as Taiwan's first museum of modern and contemporary art, taking pride in being the art museum of the capital city. In addition to fulfilling the mission of an art museum, TFAM also serves as a vehicle for grasping global trends and building a diversity of exchanges, to elevate the whole society's understanding of and participation in modern and contemporary art. To celebrate the 40th anniversary of Taipei Fine Arts Museum, this conference will address the challenges and opportunities of contemporary art museums, in order to buttress the missions and objectives of art museums.

This conference will ponder the following topics:

Art Museums and the Public: The Challenges of Low Birth Rates and Ageing Populations

With economic development and changes in societal behaviour, many countries are facing a rapid increase in their elderly population and a sharp decrease in the number of births, which will result in the dramatic impact of a rapid population decrease in the future. Such changes in population structure will affect not only the overall environment of countries, but also the development of art museums, especially visitor relations and organisational management. Therefore, grasping the structural changes in visitor trends and encouraging the public to visit and make use of

art museums more frequently will be an important challenge. Art museums need to conduct research and surveys on visitors, to gain clear insight into what they are like and their motivations for visiting, and also to understand their behaviour, their learning profiles and the accumulation of cultural capital in both physical and virtual spaces. This will allow art museums to actualise their role as public institutions and serve the public, while also developing sustainably even as the population continues to decrease.

This forum will consider the influence of changing population structures on art museum visitors, as well the special characteristics, motivations, behaviour and preferences of visitors to physical art museums. It will also employ new technologies and methods to analyse the digital participation and experiences of art museum visitors. Based on the results of research on trends in changing populations and visitor experiences, it will deduce the new mission of art museums in the context of the coming population crisis.

Art Museums and Local Area Renewal

Art museums play an important role in local area renewal. They can accelerate the development of art in local communities and promote the quality of life there. Their importance cannot be underestimated. As major cultural and artistic institutions, art museums often attract visitors and potential visitors with high cultural capital. With an increase in visitors, nearby areas begin to attract similar institutions and industries that can satisfy these members of the public with their special way of life. This provides momentum for the surrounding environment to gradually improve and become more attractive, thereby drawing more business investment, and this positive cycle gradually drives the transformation of the entire area.

This forum will discuss the relationship between art museums and their surrounding neighbourhoods,

examining what roles art museums can play in community renewal, how art museums can collaborate with other organisations in the vicinity, and what results can be achieved.

Art Museums and City Images

In the digital age, international exchanges are increasingly common, greatly shrinking time and space. Competition among cities and countries is more intense. In the age of globalisation, raising a city's visibility and enhancing its image, to stimulate urban development and attract more outstanding talent has become a crucial lynchpin in making a city competitive. The establishment of an art museum signals the cultural attainment of a city and also serves as an important force for the city's development. Using a landmark art museum to spur local revitalisation and uplift a city's image is one of the strategies for city marketing most commonly seen around the world.

This forum will explore the relationship between landmark art museums and city images, and how art museums advance cultural tourism and thus promote a city's development and economy.

10.04 WED.

09:30-09:50	報到 Welcome and Registration	
09:50-10:00	開幕式 Opening Speeches	
10:00-10:50	專題演講 I Keynote Speech I	<p>講題 Title 城市心臟地帶的藝術：美術館在永續景點建立中的角色 Art at the Heart of the City: The Role of the Art Museum in Building Sustainable Destinations</p> <p>主持人 Emcee 林詠能教授 國立臺北教育大學文化創意產業經營學系 Prof. Yung-Neng LIN Professor, Cultural and Creative Industries Management, National Taipei University of Education, Taiwan</p> <p>主講人 Speaker Mike Robinson 教授 英國諾丁漢特倫特大學文化遺產主席兼國際遺產顧問 Prof. Mike ROBINSON Chair of Cultural Heritage, Nottingham Trent University and International Heritage Consultant, UK</p>
10:50-11:00	休息 Break	
11:00-12:10	論文發表 I Panel I	<p>主持人 Emcee 林秋芳館長 臺南市美術館 Ms. Chiu-Fang LIN Director, Tainan Art Museum, Taiwan</p> <p>發表 1 Presentation 1 美術館新勢力：城市行銷與區域再造的驚奇之旅 New Strengths of Art Museums: A Wonderful Journey of Place Marketing and Urban Regeneration</p> <p>曾信傑副教授 國立臺南藝術大學博物館學與古物維護研究所所長 A.P. Shin-Chieh TZENG Director, Conservation of Cultural Relics and Museology, Tainan National University of the Arts, Taiwan</p> <p>發表 2 Presentation 2 馬祖國際藝術島之「生紅過夏」 Matsu Biennial: Sheng Hong Guo Xia (Newly Brewed Liquor Enduring the Summer)</p> <p>吳漢中先生 馬祖國際藝術島總策劃 Mr. Han WU Chief Curator, Matsu Biennial, Taiwan</p>
12:10-14:00	午休 Lunch Break	
14:00-15:10	論文發表 II Panel II	<p>主持人 Emcee Dee Chia 副主任 新加坡國家美術館觀眾參與部門 Ms. Dee CHIA Deputy Director, Audience Engagement, National Gallery Singapore, Singapore</p> <p>發表 1 Presentation 1 隨波逐流：讓文化持續漂流以避免文化流失 Deriva: Enabling Culture to Drift to Avoid a Cultural Loss</p> <p>Anna Battista 女士 義大利記者、獨立研究者及 Irenebrination.com 創始人 Ms. Anna BATTISTA Journalist, Independent scholar and founder of Irenebrination.com, Italy</p> <p>發表 2 Presentation 2 博物館溝通、城市意象與文化行銷：以倫敦國家畫廊經驗之初探 Museum Communication, Urban Image, and Cultural Marketing: A Preliminary Exploration of the National Gallery in London</p> <p>陳欣婷女士 國立臺灣藝術大學藝術管理與文化政策博士生、英國 ST ARTE 策展公司策展人/亞洲區總經理 Ms. Xin Ting CHEN PhD Student, Arts Management and Cultural Policy, National Taiwan University of Arts, Taiwan; Curator and General Manager of Asia, ST ARTE, UK</p>
15:10-15:40	茶敘 Tea Break	
15:40-16:50	論文發表 III Panel III	<p>主持人 Emcee Yousef Khacho 總監 瑞士 Khacho 顧問公司 Mr. Yousef KHACHO Director, Khacho Consulting, Switzerland</p> <p>發表 1 Presentation 1 誰的美術館經驗？臺北市立美術館觀眾研究 Whose Art Museum Experience? A Study of Taipei Fine Arts Museums' Audience</p> <p>林詠能教授 國立臺北教育大學文化創意產業經營學系 Prof. Yung-Neng LIN Professor, Cultural and Creative Industries Management, National Taipei University of Education, Taiwan</p> <p>發表 2 Presentation 2 國立臺灣美術館臺灣兒童藝術基地互動體驗空間補救評量研究 Study on Remedial Evaluation of Art + Play Space of Taiwan Children's Art Cave of the National Taiwan Museum of Fine Arts</p> <p>詹子琦組長 害喜影音綜藝有限公司藝術教育組 于沛廷總監 非常態空間製作所 田潔菁博士 獨立研究者 Ms. Tzu-Chi CHAN Arts in Education Manager, Hide and Seek Audiovisual Art, Taiwan Mr. Pei Ting YU Director, CloudForm Laboratory, Taiwan Dr. Chieh-Ching TIEN Independent Scholar, Taiwan</p>

10.05 THU.

09:30—09:50	報到 Registration	
09:50—10:40	專題演講 II Keynote Speech II	<p>講題 Title 轉型中的日本博物館政策 Trends in Japanese Museum Policy</p> <p>主持人 Emcee 黃岱燕副教授 國立臺北藝術大學博物館研究所所長 A.P. Jan-Yen HUANG Director, Museum Studies, Taipei National University of the Arts, Taiwan</p> <p>主講人 Speaker 栗原祐司副館長 日本國立科學博物館 Mr. Yuji KURIHARA Deputy Director, National Museum of Nature and Science, Japan</p>
10:40—10:50		休息 Break
10:50—12:00	論文發表 IV Panel IV	<p>主持人 Emcee 吳岱融副教授 國立臺北藝術大學藝術與人文教育研究所所長 A.P. Dai-Rong WU Chairperson, Arts and Humanities Education, Taipei National University of the Arts, Taiwan</p> <p>發表 1 Presentation 1 日本國家藝術研究中心的展望 Outlook on the National Center for Art Research in Japan 一條彰子主任 日本國立藝術研究中心學習開發組 Ms. Akiko ICHIJO Head, Learning Department, National Center for Art Research, Japan</p> <p>發表 2 Presentation 2 談後疫情時代美術館的社會責任 Discussing the Social Responsibility of Art Museums in the Post-Pandemic Era 吳念凡女士 國立臺灣師範大學美術系美術教育與美術行政暨管理組博士生 Ms. Nien Fan WU PhD Student, Fine Arts, National Taiwan Normal University, Taiwan</p>
12:00—13:40		午休 Lunch Break
13:40—14:50	論文發表 V Panel V	<p>主持人 Emcee 熊思婷組長 臺北市立美術館教育服務組 Ms. San SHIUNG Chief, Education and Public Services Department, Taipei Fine Arts Museum, Taiwan</p> <p>發表 1 Presentation 1 一輪月，兩世界：透過 givingBAC 計畫拉近年輕世代與長者間的距離 One Moon, Two Worlds: Bridging Youths and Seniors through givingBAC Dee Chia 副主任 新加坡國家美術館觀眾參與部門 Sharon Chen 資深經理 新加坡國家美術館學習與推廣部門 Ms. Dee CHIA Deputy Director, Audience Engagement, National Gallery Singapore, Singapore Ms. Sharon CHEN Senior Manager, Outreach Department, National Gallery Singapore, Singapore</p> <p>發表 2 Presentation 2 我的美術課在毓繡美術館：偏鄉學校藝術推廣分享 My Art Class at the Yu-Hsiu Museum of Art: Sharing Art Promotion in Rural Schools 黃翔總監 毓繡美術館 Ms. Hsiang HUANG Director, Yu-Hsiu Museum of Art, Taiwan</p>
14:50—15:20		茶敘 Tea Break
15:20—17:00	論文發表 VI Panel VI	<p>主持人 Emcee 辛治寧組長 國立歷史博物館教育推廣組 Dr. Chih-Ning HSIN Chief, Education and Extension Division, National Museum of History, Taiwan</p> <p>發表 1 Presentation 1 美術館跟我想的不一樣：高齡觀眾美術館經驗探究 The Art Museum is Not What I Thought: Exploring the Art Museum Experience for Elderly Visitors 林玟伶助理教授 輔仁大學博物館學研究所 Asst. Prof. Wen-Ling LIN Assistant Professor, Museum Studies, Fu Jen Catholic University, Taiwan</p> <p>發表 2 Presentation 2 我們是否真的希望長者前往參觀美術館？ Do We Truly Want Older Adults to Come to Art Museums? Nam-Hee Kwon 女士 韓國鐵藝博物館主策展人 Ms. Nam-Hee KWON Chief Curator, Iron Museum, Korea</p> <p>發表 3 Presentation 3 美術館的中介功能：針對高齡化人口進行內容與活動調整 Mediation in Art Museum: Adapting Contents and Activities for an Aging Population Andréa Delaplace 博士 法國巴黎第一大學藝術文化與社會史研究中心 (HiCSA) 研究員 Dr. Andréa DELAPLACE Researcher, Cultural and Social History of the Arts (HiCSA), University of Paris 1 Panthéon-Sorbonne, France</p>

10.06 FRI.

09:30—09:50	報到 Registration	
09:50—10:40	<p>專題演講 III Keynote Speech III</p>	<p>講題 Title 藝術機構在社區轉型中所扮演的角色 The Role of Art Institutions in Transforming Communities</p> <p>主持人 Emcee Mike Robinson 教授 英國諾丁漢特倫特大學文化遺產主席兼國際遺產顧問 Prof. Mike ROBINSON Chair of Cultural Heritage, Nottingham Trent University and International Heritage Consultant, UK</p> <p>主講人 Speaker Tracy Puklowski 資深總監 澳洲國家原住民美術館 Ms. Tracy PUKLOWSKI Senior Director, National Aboriginal Art Gallery, Australia</p>
10:40—10:50	休息 Break	
10:50—12:00	<p>論文發表 VII Panel VII</p>	<p>主持人 Emcee 賴香伶顧問 新北市美術館籌備處 Ms. Hsiang-Ling LAI Consultant, Planning Office, New Taipei City Art Museum, Taiwan</p> <p>發表 1 Presentation 1 城市美術館與品牌 Urban Art Museums and Branding 陳尚盈教授 國立中山大學藝術管理與創業研究所 Prof. Shang-Ying CHEN Professor, Arts Management and Entrepreneurship, National Sun Yat-Sen University, Taiwan</p> <p>發表 2 Presentation 2 試論美術館展覽闡釋的當代轉型：審美性與教育性之爭 On the Contemporary Transformation of Art Museum Exhibition Interpretation: Aesthetics versus Education 周婧景副教授 中國上海復旦大學博物館學系 A.P. Jing-Jing ZHOU Associate Professor, Cultural Heritage and Museology, Fudan University, China</p>
12:00—13:30	午休 Lunch Break	
13:30—14:00	<p>專題演講 IV Keynote Speech IV</p>	<p>講題 Title 面對觀眾的美術館時代 The Era of Art Museums Facing the Audience</p> <p>主持人 Emcee 陳佳利教授 國立臺北藝術大學博物館研究所 Prof. Chia-Li CHEN Professor, Museum Studies, Taipei National University of the Arts, Taiwan</p> <p>主講人 Speaker 王俊傑館長 臺北市立美術館 Mr. Jun-Jieh WANG Director, Taipei Fine Arts Museum, Taiwan</p>
14:00—15:30	<p>圓桌論壇 I 美術館觀眾 Roundtable Seminar I Audience of Art Museums</p>	<p>主持人 Emcee 陳貺怡館長 國立臺灣美術館 Prof. Kuang-Yi CHEN Director, National Taiwan Museum of Fine Arts, Taiwan</p> <p>與談人 Panellist 王俊傑館長 臺北市立美術館 徐敘國科長 臺東美術館／臺東縣政府文化處視覺藝術科 黃基鴻主任 臺南市美術館教育推廣部 賴依欣館長 嘉義市立美術館 Mr. Jun-Jieh WANG Director, Taipei Fine Arts Museum, Taiwan Mr. Hsu-Kuo HSU Section Chief, Taitung Art Museum, Taitung County Cultural Affairs Department, Taiwan Mr. Chi-Hung HUANG Supervisor, Education Department, Tainan Art Museum, Taiwan Ms. Yi-Hsin LAI Director, Chiayi Art Museum, Taiwan</p>
15:30—15:50	茶敘 Tea Break	
15:50—17:20	<p>圓桌論壇 II 城市美術館 Roundtable Seminar II City Art Museums</p>	<p>主持人 Emcee 劉俊蘭教授 國立臺灣藝術大學雕塑學系 Prof. Chun-Lan LIU Professor, Department of Sculpture, National Taiwan University of Arts, Taiwan</p> <p>與談人 Panellist 王俊傑館長 臺北市立美術館 石瑞仁顧問 桃園市立美術館 林羿奴代理館長 高雄市立美術館 賴香伶顧問 新北市美術館籌備處 Mr. Jun-Jieh WANG Director, Taipei Fine Arts Museum, Taiwan Mr. J.J. SHIH Consultant, Taoyuan Museum of Fine Arts, Taiwan Ms. Emily Yih-Wen LIN Acting Director, Kaohsiung Museum of Fine Arts, Taiwan Ms. Hsiang-Ling LAI Consultant, Planning Office, New Taipei City Art Museum, Taiwan</p>
17:20—17:30	閉幕 Closing Ceremony	

城市心臟地帶的藝術：美術館在永續景點建立中的角色

Mike Robinson

英國諾丁漢特倫特大學文化遺產主席兼國際遺產顧問

關鍵詞 | 美術館、城市形象、永續景點

在去工業化的歷史框架下，由文化部門帶動社會和經濟復興已經成為世界各地許多城市的重要模式，其中歐美、東亞較為著名的城市就常被譽為「新」文化經濟的成功案例。然而，每個城市當地的情況、政策框架各異，目前也皆缺乏探討長期影響的研究。更甚者，欲將文化內容的真正角色與「明星建築」或其他城市品牌相關投資所帶來的視覺效果區別開，往往有其困難。故針對許多在動員規模上可廣泛定義為「文創部門」的案例，我們應該先問一個問題——藝術扮演了什麼角色？

本次報告中，我將檢視藝術實踐、「藝術品」、商業化與創意和社群衝突等事項彼此之間的關聯，藉此在更廣泛的社會、經濟復興脈絡下探討藝術博物館。我認為，要透過文化帶動真正具永續性的社會經濟復興，就必須將藝術融入社區的日常生活之中。這樣的作法才能讓景點吸引到更多不同類型的觀眾，也能讓建立的形象更長久且更富意義。

Art at the Heart of the City: The Role of the Art Museum in Building Sustainable Destinations

Mike Robinson

Chair of Cultural Heritage, Nottingham Trent
University and International Heritage Consultant, UK

Keywords | art museum, city image, sustainable destinations

Against the historical frame of de-industrialisation, social and economic regeneration led by the cultural sector has emerged as an important model in many cities around the world. High profile examples from Europe, North America and East Asia are frequently cited as success stories of the 'new' cultural economy. However, behind each example are different sets of local conditions and policy frameworks and few longitudinal impact studies. Also, it is often difficult to disentangle the real role of cultural content from the spectacle effects of variables such as 'starchitecture' and other related investments in city branding. In many examples concerning the mobilisation of the wide category of the 'cultural and creative sector', it is pertinent to ask the question, what is the role of art?

This presentation puts art museums into a wider context of social and economic regeneration by examining the relationships between artist practice, 'works of art', the tension between commercialism and creativity and the community. It argues that real sustainable culture-led, socio-economic regeneration is contingent upon building art into the everyday life of communities. This strategy enables a destination to appeal to a wider audience and projects a more lasting and meaningful image.

轉型中的日本博物館政策

栗原祐司

日本國立科學博物館副館長

雖然 2022 年八月在布拉格召開的國際博物館大會 (International Council of Museums, 以下簡稱 ICOM) 修訂對博物館的定義, 但 ICOM 的趨勢與日本對博物館的政策未必合拍, 這一點由《博物館法》在布拉格國際博物館大會前即行修訂可見一斑。

日本博物館近年來大力強調自身在推廣觀光、促進經濟上所扮演的角色。有鑑於國際趨勢, 我國未來如何將 DEAI —— Diversity (多元)、Equity (平權)、Accessibility (可及性)、Inclusion (包容性) 與福祉整合入博物館體制中至關緊要。

關鍵詞 | 《博物館法》修法、獨立行政法人、指定管理者制度、讓步法、DEAI (多元、平權、可及性、包容性)

日本在 2023 年四月將修正版《博物館法》付諸實施。綜觀日本博物館近來的政策可知, 各博物館正致力於管理結構的多元化, 因而產生下列體制變革:

- 2001 年國立博物館轉型為獨立行政法人。
- 2003 年公立博物館引進指定管理者制度。
- 2008 年私立博物館因法人制度改革而進行重組。
- 2011 年民間融資提案引進讓步法。
- 2014 年公立博物館引進地方獨立行政法人制度。

另一方面, 為配合政府推廣旅遊與國內旅行的整體政策, 提倡以下政策:

- 2007 年一月《觀光立國推進基本法》生效。
- 2017 年六月《文化藝術基本法》進行修正。
- 2017 年十二月文化廳制定「文化經濟戰略」。
- 2018 年十月《文部科學省設置法》進行修正 (博物館轉為受文化廳管轄)。
- 2020 年五月《文化觀光振興法》生效。

Trends in Japanese Museum Policy

Yuji Kurihara

Deputy Director, National Museum of Nature and Science, Japan

Keywords | Revision of the Museum Act, Independent Administrative Institution, Designated Manager System, Concession Method, DEAI

In April 2023, Japan's revised Museum Act (博物館法) enforced. An overview of recent museum policies in Japan reveals that museums have been diversifying their management structures, with the following systemic changes taking place:

2001—National museums were transitioned to Independent Administrative Institutions (独立行政法人).

2003—Designated Manager System (指定管理者制度) was introduced for public museums.

2008—Private museums were reorganised by the public-service corporation reform (法人制度改革).

2011—The concession method was introduced in PFI.

2014—Local Independent Administrative Institutions (地方独立行政法人) was introduced to the public museums.

On the other hand, in line with the government's overall policy of promoting tourism and inbound travel, the following policies were promoted:

January 2007—Enactment of the Basic Act for Promoting a Tourism-Oriented Country (観光立国推進基本法)

June 2017—Revision of the Basic Act on Culture and the Arts (文化芸術基本法)

December 2017—The Agency for Cultural Affairs formulated the 'Cultural Economy Strategy (文化経済戦略)':

October 2018—Revision of the Act for Establishment of the Ministry of Education (文部科学省設置法) (Transfer of museum administration to the Agency for Cultural Affairs)

May 2020—Act for the Promotion of Culture and Tourism (文化観光振興法) enacted.

Although the definition of the museum was revised at the ICOM Prague in August 2022, ICOM trends and museum policies in Japan are not necessarily linked, as symbolised by the fact that the Museum Act was revised before ICOM Prague.

In recent years, Japanese museums have been emphasising their role as tourism promoters and economic stimulators. In light of international trends, how shall we incorporate DEAI (Diversity, Equity, Accessibility, Inclusion) and well-being into museums in the future? It's a big issue.

藝術機構在社區轉型中所扮演的角色

Tracy Puklowski

澳洲國家原住民美術館資深總監

關鍵詞 | 澳洲國家原住民美術館、第一民族藝術

Tracy Puklowski 是澳洲國家原住民美術館現任資深總監。¹ 澳洲國家原住民美術館位於愛麗斯泉（又名 Mparntwe），目前仍在建設中，預計於 2027 年下半年完工。本美術館是澳洲最大的文化計畫之一，這不僅僅是因為美術館所帶來的文化建設，更是因為其承諾美術館將由第一民族治理、管理，並雇用第一民族員工。

在本演講中，Puklowski 將探討澳洲國家原住民美術館如何在振興澳大利亞中部地區的過程中發揮關鍵作用，並帶來廣泛的社會、文化和經濟效益，這些效益將強化人力資源和經濟參與度，推動觀光和教育觀光的發展，最重要的是培養人們對澳大利亞第一民族藝術的認識和自豪感。

Puklowski 也將提出幾個澳洲和其他地區的案例，探討對藝術和文化的投入如何幫助這些個案進行社區、城市轉型以及改變遊客的感受與體驗。

在現今世界，城市和社區仍在努力應對新冠肺炎帶來的持續影響，因此我們比以往任何時候都更有必要倡導並堅信參與藝術和文化能為所有人帶來益處。

1. 編按：Puklowski 女士預計於今年十月轉任澳大利亞北領地政府資深總監，本研討會期間 Puklowski 女士仍擔任澳洲國家原住民美術館資深總監。

The Role of Art Institutions in Transforming Communities

Tracy Puklowski

Senior Director, National Aboriginal Art Gallery, Australia

Keywords | National Aboriginal Art Gallery of Australia, First Nations art

Tracy Puklowski is currently the Senior Director of Australia's National Aboriginal Art Gallery in Alice Springs/Mparntwe¹, which is in development with a planned completion date of late 2027. The Gallery is one of the most ambitious cultural projects in Australia, not only from the perspective of cultural infrastructure but also in terms of an embedded commitment to being First Nations governed, managed, and staffed.

In this presentation, Tracy will explore the ways in which the National Aboriginal Art Gallery will play a key role in the revitalisation of Central Australia and will deliver a wide range of social, cultural and economic benefits which will build workforce and economic participation, drive tourism and educational tourism, and most importantly build awareness of and pride in Australian First Nations art.

She will also draw on examples and case studies from Australia and beyond where a commitment to art and culture has played a key role in transforming

communities and cities, and in changing tourist perceptions and experiences.

In a world where cities and communities are still grappling with the ongoing impacts of COVID-19, it's more vital than ever that we are able to advocate for and have confidence in the benefits that engaging with arts and culture bring for all.

1. Ms. Puklowski is anticipated to assume the role of Senior Director with the Northern Territory Government, Australia, starting in October of this year. During the TFAM 40 Conference, she held the position of Senior Director at the National Aboriginal Art Gallery, Australia.

面對觀眾的美術館時代

王俊傑

臺北市立美術館館長

關鍵詞 | 美術館、觀眾參與、跨域夥伴關係

以往美術館被視為非正式教育 (informal education) 的場域，而近來「教育」已逐步被「學習」、「參與」取代，以這些較為中性，但強調觀眾主動介入活動的詞彙，來描述觀眾進到美術館場域的相關行為。同時，隨著資訊透明與民主化，人們已經將參與美術館作為一種日常生活，再以自身的知識體系來回應美術館這個場域，加上面對 Z 世代觀眾，美術館傾向提供更多元、跨域的展覽與公眾活動。面對今日已更加分眾的內容與形式，在執行端「跨域」的合作與夥伴關係的建立，也愈來愈重要。

The Era of Art Museums Facing the Audience

Jun-Jieh Wang

Director, Taipei Fine Arts Museum, Taiwan

Keywords | art museum, audience engagement, interdisciplinary partnerships

In the past, art museums were often seen as centres of 'informal education.' However, the term 'education' has gradually given way to more neutral terms like 'learning' and 'engagement.' These terms underscore the active involvement of the audience in describing how they engage when visiting art museums. Simultaneously, due to increased transparency and the democratization of information, people now view art museum engagement as a part of their daily lives and engage with art museums as platforms for sharing their own body of knowledge. Art museums, especially those catering to Generation Z, are increasingly focusing on providing diverse, cross-disciplinary exhibitions and public activities. In practice, museums are confronted with a wider range of content and formats, highlighting the growing importance of 'interdisciplinary' collaborations and partnerships.

發表 1

美術館新勢力：城市行銷與區域再造的驚奇之旅

曾信傑

國立臺南藝術大學博物館學與古物維護研究所副教授
兼任所長

關鍵詞 | 區域再造／都市再生、城市行銷、市民認同、
社區振興、新美術館運動

美術館，近三十年來，已經成為城市行銷與區域再造不可或缺的關鍵角色。這股風潮如森林之火席捲全球：從上個世紀末的英國與美國啟動，一路延燒到本世紀初的歐陸與日本，再蔓延到過去十年來的東亞華人世界的臺灣、大陸、香港與新加坡，最近則在中東引爆另一場燦爛的火花，卡達、阿布達比、杜拜與安曼等地，無不戮力地推展美術館新建設，以彰顯國家地位，三十餘年的發展，呈現出一趟城市行銷與區域再造的驚奇之旅。

事實上，這一波的美術館建設，或許可以稱為美術館新勢力（new strengths of art museums）的實踐，或是「新美術館運動」（new art museum movement），往往是透過標新立異的建築、特色主題的藝術蒐藏、呼應社會的展示、多元參與的活動、社區大眾的參與而推動的館舍。相較於傳統美術館，新美術館運動中成立的美術館，不再單單只是為了典藏藝術品或展出藝術家的創作而已，反而受到政治、經濟、社會與文化的影響下，背後有不同驅動力（driving forces），說明如下。第一是為政治服務，目的在提升城市與區域的知

名度，佔據世界藝術與文化的一席之地，如：蘇格蘭的維多利亞與亞伯特博物館黨地分館（V&A Dundee, Scotland, UK），有助於提升黨地市藝文能見度與彰顯蘇格蘭身為英國的一部份。第二是促進地區振興與產業繁榮，如：西班牙畢爾包的古根漢美術館（Guggenheim Museum Bilbao, Spain），配合畢爾包的都市再生，以古根漢美術館為核心，每年吸引超過百萬的遊客前來參觀，挹注在地經濟成果。第三是扭轉社會觀感爭取市民認同，如：英國倫敦的泰德現代館（Tate Modern, London），在泰晤士河南岸設置一座現代美術館不但扭轉對於南岸破敗落後的印象，更積極引進城市居民參與，活化鄰近社區發展。第四是融合文化多元性，呈現多樣的藝術發展，如：日本六本木藝術金三角的國立新美術館、森美術館與山多利美術館，藉由美術館展示廣納不同型態與主題，創造文化交流與互動，也帶動區域發展。

本研究先透過回顧文獻，瞭解過去三十年來世界各地美術館發展的演進，尤其是新型態的美術館；再就整理的資料進行比較分析，探討不同地區、城市、國家在新美術館建設時的考量與關鍵因素；最後歸納出這段期間新美術館運動的影響與成就，提出美術館新勢力的成功要素，並展望未來，找出下一個三十年世界美術館發展的潛在趨勢。

Presentation 1

New Strengths of Art Museums: A Wonderful Journey of Place Marketing and Urban Regeneration

Shin-Chieh Tzeng

Associate Professor & Director, Conservation of Cultural Relics and Museology, Tainan National University of the Arts, Taiwan

Keywords | urban regeneration, place marketing, civic pride, community empowerment, new art museum movement

Art museums, for the last thirty years, have played a key role in place marketing and urban regeneration. This is a trend like a wild fire spreading all over the world: from the UK and USA since the end of last century, to European Continent and Japan at the beginning of the twenty-first century, to East Asian countries of Taiwan, Mainland China, Hong Kong and Singapore, and reaching to the Middle East of Qatar, Abu Dhabi, Dubai and Oman recently. All countries have developed their own new museum establishments to uplift their national status. It is a wonderful journey to watch the realisation of urban regeneration and placing marketing of art museums in the world.

In fact, this trend of art museum establishments represents the new strength of art museums, the author also names it as 'new art museum movement'. The common development is often building an art museum through unique architecture, thematic collections, responsive exhibitions, participatory programmes and community engagement.

Compared with traditional art museums, the founding of new art museums is not for the collections or exhibitions; on the contrary, they are under the influences of four driving forces, including political, economic, social and cultural forces. First, for political force, art museums are often established to promote a city branding and awareness, in order to occupy a place on the map of world's art and culture. A good example is the V&A Dundee, after it opens to the public, it contributes to draw public attention to Dundee's art scene and also claims that Scotland is part of the UK. Secondly, for economic force, setting up a new museum might assist the rejuvenation of a city and its industry. Taking the Guggenheim Museum Bilbao in Spain as an example, since its inception, the city has attracted millions of visitors annually and generates income for the place. Thirdly, it is for social force to change public perception and lift up civic pride. Tate Modern in London is a good instance, which transforms the rundown neighbourhood and engages the communities. All makes it a must-visit destination in London. Fourthly, for the cultural force, it aims to include varieties of culture and present artistic development. Roppongi Art Triangle exemplifies the inclusion of arts, a collaboration between the National Art Centre, Suntory Museum and Mori Art Museum to exhibit various art forms and themes that create cultural exchanges and mobilities, as well as revitalising the Roppongi Area.

This research first reviews literature to have a comprehension of the evolution of art museums around the world, particularly art museums. Then, the researcher compares the data collected to find the key elements and considerations when a city/region/country decides to build a new art museum. Furthermore, conclusions are drawn after analysing the achievements and influences of new art museums during the last three decades, to find the potential trends for the next thirty years.

發表 2

馬祖國際藝術島之「生紅過夏」

吳漢中

馬祖國際藝術島總策劃

關鍵詞 | 馬祖國際藝術島、區域文化治理

第二屆馬祖國際藝術島以「生紅過夏」(tshiang ngoyng`kuo`ha`) 為主題，是以閩東語講述馬祖家釀老酒釀製發酵過程的一句俗諺。「生紅」指的是冬天新釀老酒，以圓糯米、麴菌與井水入罈發酵，開罈過濾後的酒汁呈現桃紅色澤；「過夏」指的是唯有經過加溫並細心地保存，生紅才能通過夏天的錘鍊，化作帶琥珀色澤、更溫潤順口的馬祖老酒。

「生紅過夏」說的是發酵成為家釀老酒的過程，也是比喻馬祖如何成為藝術島的進程，在論壇中將分享藝術島今年的主題策劃與國際交流合作，推動的五大原則，以及如何在數十年來的風土交會基礎之上，提出下一個十年推動願景與策略規劃，逐步完善推動組織與架構，進而系統地推動島嶼轉身，跨官方與民間推動區域文化治理的思維。

Presentation 2

Matsu Biennial: Sheng Hong Guo Xia (Newly Brewed Liquor Enduring the Summer)

Han Wu

Chief Curator, Matsu Biennial, Taiwan

Keywords | Matsu Biennial, regional cultural governance

The theme of the second Matsu Biennial is *tshiang ngoyng `kuo `ha`*, which is a Hokkien proverb describing the fermentation process of home-brewed old wine in Matsu. *Tshiang ngoyng* refers to the fermentation of newly brewed old wine with round glutinous rice, koji mould, and well water in winter, with the wine becoming pink after it is filtered. *`Kuo `ha`* refers to the warming and careful preservation of brewed wine throughout summer as it becomes amber-coloured, smooth-tasting Matsu old wine.

Tshiang ngoyng `kuo `ha`, which describes the fermentation of home-brewed old wine in Matsu, can also refer to the transformation of Matsu to become an art island. In this forum, we will discuss the theme, international exchanges, and collaborations for this year's Matsu Biennial as well as the five core principles of the biennial. We will also demonstrate the biennial's vision and strategy for the next 10 years based on local customs, how the biennial will improve the organization and structure of cultural promotion, and how we will systematically promote the evolution of Matsu and regional cultural governance by the government and the public.

發表 1

隨波逐流：讓文化持續漂流以避免文化流失

Anna Battista

義大利記者、獨立研究者及 Irenebrination.com 創始人

關鍵詞 | 藝術、時尚、建築、行動博物館

1979 年，義大利博物館被定義為「病態的」、死氣沉沉的作品展示。過去被譽為靈感殿堂的義大利博物館逐漸失去其效率，進入了持續數十年的危機時期。雖然在新冠肺炎疫情過後許多人迫不及待地回到博物館參觀，但仍有許多人一生從未參觀過任何博物館，且該地人口也持續老化中。本次發表以「隨波逐流：讓文化持續漂流以避免文化流失」為題，探討如何使用新策略向觀眾呈現博物館藏品。

本次研究對象為位於義大利威尼斯的莫契尼格宮博物館 (Palazzo Mocenigo) 及其紡織、服飾與香水歷史研究中心。發表中也會說明本研究將與執行貨櫃回收之建築工作室 (如：Bjarke Ingels Group (BIG)) 合作的宏大計畫。

本計畫設計一場展覽，共劃分為兩部份：一部份展覽在威尼斯總館展出，另一部份則透過以回收貨櫃建造的移動式建築物展出。該建築設有一露天庭院區及十二個室內區域，分別為一個售票區／商店、八個展區、一個圖書／研究區、一間互動室 (讓觀眾透過人工智慧應用程

式從博物館藏品的數位影像中汲取靈感，並自行創建數位藝術品) 以及一間咖啡廳。

在威尼斯外展出時，建築物可透過水運的方式輕鬆移動，並在城市港埠下錨成為移動式博物館。同時，也提供一個友善、非正式的空間讓大家能與親友聚會。人們能在移動式展覽停靠在自己的城市時前往參觀，接著到總館觀賞另一部份的展覽。這個移動式的博物館能為近乎廢棄的港埠地區注入新生命，促進地方發展，提高博物館在其他地方的能見度和停靠城市的形象。

這些措施讓莫契尼格宮博物館能觸及不同年齡層的觀眾，且有機會展出平常較少展示的館藏，也不用以出借館藏的形式在其他地方展出。

本次演講題目中的「Deriva」一詞在義大利文中意指「漂流」，與本展覽透過水運讓館藏漂離總館，停靠不同城市以傳遞知識、文化、歷史的方式相呼應。Deriva 一詞也代表著我們有機會慢慢遠離原先認為古老、守舊之博物館藝術空間具有神聖性的觀念，提倡將博物館當作一個社交、互動、文化交流的空間。

本論文還將包括莫契尼格宮博物館館長和一家建築工作室的反饋，該工作室正持續鑽研創建海運貨櫃結構的可能性。

Presentation 1

Deriva: Enabling Culture to Drift to Avoid a Cultural Loss

Anna Battista

Journalist, Independent scholar and founder of irenebrination.com, Italy

Keywords | art, fashion, architecture, mobile museum

In 1979, Italian museums were defined as 'ill', lifeless representations of dead works. Historically considered as sacred temples dedicated to muses, Italian museums turned into inefficient temples entering into a period of crisis that lasted for decades. While post-Covid-19 visitors eagerly returned to museums, there are still large portions of the population that never visited a museum in their lives and the population is also ageing. The talk, entitled 'Deriva: Enabling Culture to Drift to Avoid a Cultural Loss', focuses on new strategies to bring museum collections to visitors.

The study focuses on Palazzo Mocenigo, the Museum and Study Centre of the History of Fabrics, Costumes and Perfume located in Venice, Italy. The talk presents an ambitious project that should be carried out in collaboration with architectural studios that work on recycling shipping containers (such as Bjarke Ingels Group (BIG))

The project consists in creating an exhibition divided in two parts: one on display in the main museum in Venice and an itinerant exhibition in a pre-fabricated structure made of recycled shipping containers. This structure would feature an open-air courtyard and 12 indoor spaces—a ticket office/shop, eight exhibition spaces, one library/research space, an interactive room where people can get inspired by the digital

images of the museum collection and create digital artworks with the help of Artificial Intelligence applications, and a café.

Leaving from Venice, the structure could easily travel by water, get anchored in city harbours and turn into a movable museum, but also into a friendly and informal space where people could meet up. People could go and visit the itinerant exhibition as it arrives in their own city and then travel to the main museum to see the rest of the exhibition. The itinerant museum would help requalifying harbour areas that are often abandoned, promoting local development and improving the visibility of the museum in other places and the image of the cities where it stops.

In this way Palazzo Mocenigo would reach out to people of all ages, besides, the museum would be able to take out of its archive pieces that aren't usually exhibited and display them also in other places without having to loan them to other museums.

The title of the talk—'deriva'—means 'drifting' in Italian and it is a pun on the fact that we would allow the museum to drift away from its main location and land in other places to promote knowledge, culture and history. The term also indicates the possibility of drifting away from the concept of sacredness of the art space that has fossilized museums in a static rut, to promote the museum as a social space for socialization, interaction and cultural crosspollination.

The paper would also include feedback from the director of Palazzo Mocenigo and from an architectural studio that has been researching the possibilities of creating structures made of shipping containers.

發表 2

博物館溝通、城市意象與文化行銷： 以倫敦國家畫廊經驗之初探

陳欣婷

國立臺灣藝術大學藝術管理與文化政策博士生、英國
ST ARTE 策展公司策展人／亞洲區總經理

關鍵詞 | 博物館、倫敦國家畫廊、消費體驗、城市意象、文化行銷

博物館的概念是隨著社會的更迭而改變，每個時代賦予它不同意義。然而博物館近年來已被視為回應社會變遷，或社會需求的國際交流平台。每一個博物館是記錄該城市獨一無二發展演進的歷程，也交織著博物館與社會轉變的樣態，並有著不同階段的轉變與演化，產生不同的社會意義、功能與價值。而博物館的文化觀光對於國家或城市的形象塑造及經濟發展上有許多的幫助 (Richards & Wilson, 2005)，意涵著博物館與城市間有其值得深入探討之處。

不同於歐洲其他皇室博物館的背景與光環，而是由國會修法、撥款、持續採購或接受捐贈，成立於 1824 年的倫敦國家畫廊 (National Gallery) 位於倫敦 SOHO 區內，緊鄰於國家肖像博物館旁、與劇場群的城區中心、近於英國皇家藝術學院、並與知名 Trafalgar 廣場迎面相對，使國家畫廊與周邊環境成為特殊的城市氛圍。

山不在高，有仙則名，倫敦國家畫廊的館藏竟只有 2,300 多件，疫情前吸引著每年平均 500 多萬人潮。本研究將以人類學的視角來剖析，國家畫廊如何透過策展讓觀眾從藝術消費性體驗 (Experience) 的過程中，將博物館視為一種儀式性的實踐，並觀察其所代表著文化品味的意識形態，使民眾於參觀過程中產生意義，而意義的符碼累積了文化資本與其效益。

本文以文獻探討為主，輔為深度訪談之利害關係人包括倫敦國家畫廊策展人、英國官方認證的藍牌導覽員與參觀民眾 (包括觀光客與倫敦人) 等，探究國家畫廊如何建立與公共溝通的關係，並提升城市意象的文化行銷手段。

Presentation 2

Museum Communication, Urban Image, and Cultural Marketing: A Preliminary Exploration of the National Gallery in London

Xin Ting Chen

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Keywords | museum, The National Gallery (UK), consumer experience, city image, cultural marketing

The concept of the museums has changed as society evolves through each era. Museums are now considered a platform for international exchange and responding to social problems. Each museum records the evolution of a city and its societal changes and transforms through various stages, possessing crucial social significance, functions and values. Cultural tourism involving museums can improve the perceptions and economy of a country or city (Richards & Wilson, 2005). For this reason, the relationship between museums and cities should be explored in depth.

The National Gallery in the United Kingdom, which differs from the other royal museums in Europe in terms of history, is an art museum in the Soho area of London. The museum was established in 1824 through law amendments, appropriation, procurement and donations from the UK Parliament. The National Gallery neighbours the National Portrait Gallery and the centre of the theatre complex, is close to the Royal Academy of Arts, and faces the

famous Trafalgar Square. Thus, the museum has a unique urban atmosphere.

Although it only contains over 2,300 collections, the fame of these collections enabled the National Gallery to attract more than 5 million visitors on average each year before COVID-19. This study analyzes from an anthropological perspective how the National Gallery curates exhibitions to enable visitors to view the museum as a ritualistic practice through the process of art consumption experience. The study also observes that the ideology of cultural taste represented by the National Gallery creates meaning in the process of visiting the museum, and the accumulation of symbols of meaning generates cultural capital and benefits.

This study primarily relies on documentary research and is further complemented by extensive interviews with key figures, including curators from the National Gallery in London, accredited Blue Badge docents, as well as visitors encompassing both tourists and local residents. The aim is to delve into how the National Gallery forges connections with the public, operating as a vehicle for cultural marketing that elevates the city's image.

發表 1

誰的美術館經驗？臺北市立美術館觀眾研究

林詠能

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關鍵詞 | 臺北市立美術館、觀眾研究、博物館經驗

美術館是強而有力的藝術教育機構，透過豐富的藝術作品與非正式的學習，將藝術知識傳遞給社會大眾，進而成為文化公民。美術館身為公共領域，有義務讓社會大眾感受到擁有權，也必須降低任何可能的阻礙，讓不同階層與背景的觀眾，能自由參與其中，享受藝術與學習所帶來的效益。

臺北市立美術館（以下簡稱「北美館」）作為為全國第一座現當代美術館，亦為首都美術館，每年以符合社會科學標準程序的調查研究，發展更佳觀眾服務品質，並充沛國家文化創意產業環境。為使北美館觀眾調查能夠具備縱貫性、全面性及系統性，北美館委託本研究團隊進行多年的觀眾調查。透過這些研究，不但可以從時間的軸線及脈絡，進行比較與趨勢觀察，與瞭解國內民眾對北美館參觀的滿意度。這些調查結果，也可作為展覽空間設計、行銷規劃、服務品質提升、開發客群等行政改進的參考依據。

Presentation 1

Whose Art Museum Experience? A Study of Taipei Fine Arts Museums' Audience

Yung-Neng Lin

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Keywords | Taipei Fine Arts Museum, audience research, museum experience

Art museums are critical educational institutions because they provide knowledge to the public through exhibitions and informal learning activities, which foster culturally minded citizens. Being a public facility, the Museum of Fine Arts is tasked with fostering a sense of community ownership. It is essential to eliminate any obstacles to accessibility that might arise, ensuring that individuals from diverse social classes and backgrounds can fully engage in the enriching experience of art appreciation and education.

The first contemporary art museum in Taiwan and the art museum of the capital city, the Taipei Fine Arts Museum (TFAM) conducts annual investigations and research in accordance with the standard procedures of the social sciences to improve its service quality and enrich the cultural and creative industries in Taiwan. TFAM has commissioned the authors of this study to conduct audience research for several years to develop a longitudinal, comprehensive, and systematic understanding of its audience. By conducting these audience studies, we gain the ability to draw comparisons and track evolving patterns over time. Moreover, we can gain insights into the level of satisfaction among local visitors during their visits to TFAM. The outcomes of these surveys also provide a foundation for the museum to refine its exhibition space layout, strategize marketing efforts, elevate service quality, and expand its customer base.

發表 2

國立臺灣美術館臺灣兒童藝術基地互動體驗空間補救評量研究

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害喜影音綜藝有限公司藝術教育組組長

于沛廷

非常態空間製作所總監

田潔菁

獨立研究者

關鍵詞 | 國立臺灣美術館、臺灣兒童藝術基地、補救評量

博物館觀眾研究的目標在深入了解觀眾對博物館的展覽或活動的反應，以創造觀眾更好的博物館經驗。國立臺灣美術館臺灣兒童藝術基地（以下簡稱「國美館兒藝基地」）試營運期間，為提供兒藝基地修正建議，由本研究團隊進行觀眾意見調查，在結合量化與質化混合的補救性評量中，針對家長進行基地的使用情況與滿意度進行調查，同時亦針對使用基地空間的兒童的學習成效進行評估，以了解國美館兒藝基地的各個面向使用情形後據以改善空間的可能問題。

整體而言，國美館兒藝基地獲得了親子觀眾的高度肯定，調查研究發現觀眾之整體滿意度高、再訪意願以及推薦意願皆高，顯示兒藝基地的服務有水準以上的表現。若以各個空間的使用滿意程度來看，不論家長或兒童對於空間的使用偏好程度相當一致，其中以創意洞最高、故事洞與變形洞次之、好奇洞的使用偏好較低。不過，若以各個單元活動區來觀察，創造洞的三個活動區的滿意度落差極大，其中「幾何風景區」是所有活動區使用偏好最高者，「盆景的心情」的使用偏好則是所有活動區最低者。本研究完成後，已將結果提供給國美館與設計團隊參考，同時據以進行空間設施的改善後，正式開放兒藝基地給社會大眾使用，並強化國美館兒藝基地的核心價值。

Presentation 2

Study on Remedial Evaluation of Art + Play Space of Taiwan Children's Art Cave of the National Taiwan Museum of Fine Arts

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Keywords | National Taiwan Museum of Fine Arts,
Taiwan Children's Art Cave, Remedial Evaluation

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The purpose of museum audience research is to understand audiences' responses to museums' exhibitions and events and improve their experiences. During its trial run, Art + Play Space of Taiwan Children's Art Cave of the National Taiwan Museum of Fine Arts (hereafter the 'Art + Play Space') received feedback through audience surveys conducted by the researchers of this study. A hybrid quantitative and qualitative method of remedial evaluation was used. The method involved surveying parents on their satisfaction with the Art + Play Space and evaluating the learning outcomes of children attending events in the Art + Play Space to determine its effectiveness and identify areas for improvement.

The results revealed that the Art + Play Space was highly praised by parents and children. The survey results indicated high satisfaction, intention to revisit, and intention to recommend the Art + Play Space among the audience, indicating satisfactory quality. The parents and children expressed strong satisfaction with the space, with the Creativity Cave receiving the highest scores, followed by the Story Cave, Morphing Cave and Curiosity Cave. However, scores for satisfaction with the three activity areas in the Creativity Cave differed, with the Geometric Scenery Area scoring the highest and the Miniature Tree Area scoring the lowest. The results of this study were sent to the National Taiwan Museum of Arts and its design team for reference to improve the Art + Play Space and strengthen its core values; the Art + Play Space officially opened soon after.

發表 1

日本國家藝術研究中心的展望

一條彰子

日本國立藝術研究中心學習開發組主任

關鍵詞 | 行政法人、合作、學習、近用性、幸福感

2023 年 3 月 28 日，國立藝術研究中心（国立アートリサーチセンター，NCAR）為行政法人國家美術館新成立的機構。講者將以學習開發組主任的觀點和大家分享為什麼在國立美術館內部創建一個沒有展示空間也沒有藏品的研究專責機構，以及成立的目的。

日本共有七間國立美術館，包括 1952 年開館的東京國立近代美術館（含有東京國立近代美術館、國立西洋美術館、國立新美術館、國立電影檔案館）、京都（京都國立近代美術館）、大阪（大阪國立美術館）、金澤（國立工藝館）。2001 年起合併為一個行政法人獨立機構。在與這七家博物館合作的同時，NCAR 作為中心，促進藝術發展與國際交流。NCAR 部門包括有：(1) 促進收藏活用，(2) 積累日本藝術和藝術家的資訊，(3) 建立國際網絡和支援藝術家，(4) 學習，以及 (5) 社會合作，在每個部門各自進行專業研究的同時，同時展開提升日本美術館整體品質的活動。例如，在學習部門，除了培訓教師和策展人並提供相關教材外，我們還啟動了與改善超高齡化社會的可及性和健康福祉相關的新措施。

Presentation 1

Outlook on the National Center for Art Research in Japan

Akiko Ichijo

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Keywords | Independent Administrative Institution, collaboration, learning, accessibility, well-being

The National Center for Arts Research (NCAR) was established under the Independent Administrative Institution National Museum of Art on 28 March 2023. In this study, the author, who currently serves as the Head of Learning of NCAR, presents the purposes for establishing a research agency without an exhibition space and collections in the National Museum of Art.

Japan has seven national museums of art, namely the National Museum of Modern Art, Tokyo, which opened in 1952 and encompasses the National Museum of Western Art in Tokyo, National Art Center and National Film Archive of Japan; the National Museum of Modern Art, Kyoto; the National Museum of Art, Osaka; and the National Crafts Museum in Kanazawa. These museums were merged into a single administrative agency entitled the Independent Administrative Institution in 2001. By collaborating with these museums, NCAR acts as a platform for promoting the arts and international art exchange. The various divisions of NCAR promote the utilization of art collections, collect information on Japanese arts and artists, build an international artist support network, promote arts education and promote social collaboration. Each division conducts its own specialized research and strives to improve Japanese art museums overall. For example, in addition to training art instructors and curators and providing arts-related teaching materials, the division responsible for arts education oversees initiatives related to increasing museum accessibility and ensuring health and well-being in a superaged society.

發表 2

談後疫情時代美術館的社會責任

吳念凡

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關鍵詞 | 後博物館、社會設計、友善平權、融合博物館、美術館教育

新冠肺炎疫情肆虐兩年後，同時面臨少子化及超高齡社會的臺灣美術館，已然可預見巨大的挑戰和責任。美術館的主要任務，從上世紀對珍稀事物的典藏、展示及教育主導者角色，到近年來已逐漸順應觀眾結構改變與特殊需求，轉而成為文化的協作者。美術館在傳承文化藝術的歷程中，應如何在維繫其專業知識的情境下，亦能兼容在地知識文化，並肩負社會責任議題。

本論文彙整國內外文獻及實務案例，探討美術館當今的社會責任，藉由後博物館、社會設計、友善平權、融合博物館、博物館教育等關鍵議題，提出在後疫情時代下博物館教育新形態，藉此回應美術館社會責任。

美術館屬於全民，並期許所有人皆能平等地參觀和體驗。藝術類型博物館因著重五感的饗宴，得以為各類認知需求者提供更具包容性的參與體驗。美術館當今的社會責任不僅僅是傳承和展示文化藝術，而是將文化融入到社會發展中。透過教育活動深入到社區，並將社區民眾帶入館內，皆是與公眾進行良好互動交流，實現友善平權的模式。

透過融合教育的友善策略，美術館可以更好地落實其功能。讓觀眾得以深入淺出的理解藝術文化，進而激發思考、反思，並共同擴充人類文明的脈絡。後疫情時代的美術館社會責任刻不容緩，不僅僅是促進文化藝術的傳承和發展，還包括促進社會進步和福祉。

Presentation 2

Discussing the Social Responsibility of Art Museums in the Post-Pandemic Era

Nien Fan Wu

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Keywords | Postmuseum, social design, social inclusion, inclusion, art museum education

Following the COVID-19 pandemic in the past 2 years, tremendous challenges have emerged for art museums in Taiwan because of its superaged society and subreplacement fertility. Art museums, whose primary role in the 20th century was to collect, display and educate the public about rare artefact, must now adapt to changes in the audience structure and audiences' needs and assume the role of cultural collaborators. During the process of culture and art inheritance, art museums must coordinate with local communities and fulfil their social responsibilities in addition to their professional ones.

This study examined the literature and relevant cases worldwide to assess the social responsibilities of art museums. Key topics such as postmuseum studies, social design, social inclusion, integrated museums and museum education were analyzed to create a new model for museum education in the post-COVID era to enable art museums to fulfil their social responsibility.

Art museums should prioritize equality and accessibility for all. Art museums, where sensory experience is crucial, should create inclusive experiences for people with different cognitive needs. In addition to exhibiting culture and art, art museums must consider social problems to fulfil their social responsibility. By doing so, they can positively affect communities and attract members through educational activities, ensuring a satisfactory exchange with the public and social inclusion.

Art museums can increase their inclusivity through education that helps audiences understand art and culture and expand their perspectives on human civilization. In the post-COVID era, art museums must fulfil their social responsibility to promote culture, art, social progress and welfare.

發表 1

一輪月，兩世界： 透過 givingBAC 計畫拉近年輕世代與長者間的距離

Dee Chia

新加坡國家美術館觀眾參與部門副主任

關鍵詞 | 跨世代、共創、永續、社區

Sharon Chen

新加坡國家美術館學習與推廣部門資深經理

「givingBAC 藝術觸及社區」是一個由新加坡國家美術館新發想的社區推廣計畫，目的是以永續方法將藝術帶入社區中，讓美術館、藝術家以及社會服務單位能夠互相合作，解決各別社區的特定需求。

在「一輪月，兩世界」中，該項目召集新加坡三間學校的 14 歲學生，與 60 至 90 歲的長者共同進行藝術創作。創作過程著重建立跨世代的關係——藝術家以美術館藏品為出發點，透過結合視覺藝術與運動發展一系列的工作坊，讓參與者能分享他們的生命經驗並互相學習。每次的工作坊都深受參與者的分享與興趣強度影響。本次報告中，我們將分享這些受美術館藏品啟發的社區工作坊，他們在過程中所經歷的歡樂及挑戰。

Presentation 1

One Moon, Two Worlds: Bridging Youths and Seniors through givingBAC

Dee Chia

Deputy Director, Audience Engagement, National Gallery Singapore, Singapore

Keywords | inter-generational, co-creation, sustainable, community

Sharon Chen

Senior Manager, Outreach Department, National Gallery Singapore, Singapore

'givingBAC Arts Reaching Communities' is a new Outreach programme developed by the National Gallery Singapore with a sustainable approach to art in the communities where the Gallery, artist and a Social Service Agency come together to address specific needs of an identified community.

In 'One Moon, Two Worlds', the project brings together 14-year-old students from three schools in Singapore to co-create an artwork with seniors who are between 60 and 90 years old. The process focuses on inter-generational relationship building—inspired by the Gallery's collection, the artist developed a series of workshops blending visual arts and movements to get the participants to share about their experiences in life and learn from each other. Each workshop takes its cue from the participants' sharing and interest-level. In this presentation, we will share about the joys and challenges of a community-led workshop inspired by the Gallery's collection.

發表 2

我的美術課在毓繡美術館：偏鄉學校藝術推廣分享

黃翔

毓繡美術館總監

關鍵詞 | 美術館學習、博物館教育、偏鄉

毓繡美術館於 2016 年於南投草屯九九峰山腳下開館。創辦人葉毓繡女士及創館館長李足新先生認為：「如果本館只能有一個最重要的使命，便是成為偏鄉孩童們人生中第一所參觀的美術館，因此為參與的孩童們展開對藝術經驗的想像，是本館最重要的造夢計畫。」

因此，如何將地處偏遠、教學資源受限或藝術師資缺乏的偏鄉中小學生引領到美術館，打開藝術教室的實體空間，以當期展覽之理念為教案發想依據，打開孩童們的身體感知、將藝術想像融入生活靈感的開端。本計畫由財團法人毓繡文化基金會向社會大眾募集經費，結合社會資源、校方主動申請、館方依據學生年齡層，主動與校方溝通孩童需求後，打造專屬於此學校的參觀經驗，從該館至今，已經有將近兩千五百位孩童們蒞臨本館，共創美好的造夢之旅。

經歷了三年的疫情，當孩童無法走出之時，美術館要如何主動進駐？除了將偏鄉孩童引至美術館上課外，還有什麼可能性呢？在移地教學無法成行的處境下，偏鄉藝術分享還能如何展開？於 2022 年下半年，美術館轉化美術課在美術館之專案，成為「藝術快遞」將教案重新規劃，經由校方老師們與館方溝通與合作，讓異地之偏鄉孩童們在學期間完成藝術創作，同時也藉由校方之回饋，不斷調整、增強轉述溝通的準確度，擴充美術館之推廣使命並因應未來學習方式的調整。

Presentation 2

My Art Class at the Yu-Hsiu Museum of Art: Sharing Art Promotion in Rural Schools

Hsiang Huang

Director, Yu-Hsiu Museum of Art, Taiwan

Keywords | art museum learning, museum education, rural areas

Yu-Hsiu Museum of Art, situated at the base of 99 Peak in Caotun, Nantou, commenced its operations in 2016. Founded by Ms. Yu-hsiu Ye and led by Founding Director Mr. Chu-hsin Li, the art museum is dedicated to a fundamental mission: to become the first art institution accessible to children in the remote regions of Nantou County and neighbouring towns. Hence, the museum's foremost dream project revolves around inspiring the imagination of young participants through meaningful art experiences.

Therefore, identifying ways to draw students from elementary and junior high schools in rural areas with limited teaching resources or insufficient art teachers to the museum and making the museum an 'art classroom' are problems that the museum wishes to solve. By using the current exhibition's concepts as the basis for the teaching plan, the museum opens an art 'classroom,' stimulating the children's somatic perception and integrating artistic imagination into their daily lives. The project is funded by the Yuxiu Cultural Foundation through public fundraising. Combining social resources with

each school's voluntary applications, the museum tailors unique visiting experiences for each school, taking into account the needs of the children (by discussing with the schools) based on their age group. Since its inception, nearly 2,500 children have visited the museum and embarked on this wonderful dream-building journey.

Three years after the onset of the COVID-19 pandemic, determining how the museum can take the initiative and reach children who are unable to visit the museum is a question that the museum wishes to answer. Besides the provision of art classes in museum, what other possibilities exist? To answer these questions, in the second half of 2022, the museum transformed its art classes into a special project known as the Art Express. The project involved redesigning teaching materials, and communicating and collaborating with teachers from schools in rural areas. Children from rural areas could thereby create art during the semester. Feedback from the schools allows the museum to constantly adjust and enhance the accuracy of communication, expanding its mission and adapting to future learning methods.

發表 1

美術館跟我想的不一樣：高齡觀眾美術館經驗探究

林玟伶

輔仁大學博物館學研究所助理教授

關鍵詞 | 轉化學習、高齡觀眾、美術館經驗、高齡學習、觀眾研究

近年來，美術館等藝文單位也紛紛投入開發針對高齡者的創意老化 (creative aging) 活動，針對健康高齡、高齡失智症者等群體發展不同社會參與活動，已累積豐富的實踐經驗。然而根據最新的文化統計調查，2019 年高齡者參觀博物館的比例僅達三成，顯示博物館經驗對多數高齡者非常陌生。

博物館研究者對博物館蘊含一種假設：參觀博物館與展覽有助於觀眾意義建構，持續學習新知識、新觀點，更可能改變觀眾對世界的看法和互動方式，從而建立自我認同。然而，對於高齡者而言是否真的如此？

在成人教育領域受到廣泛討論的轉化學習理論，強調對學習者既有認知框架、信念與價值觀的轉變，以發展出較原觀點更為包容、有辨識力的新觀點。因此，本研究主要目的探討高齡觀眾參觀美術館展覽的轉化學習經驗，以為高齡觀眾之美術館經驗建構更深層的認識與理解。

本研究以 Mezirow 轉化學習理論為基礎上進行擴充，例如為修正 Mezirow 轉化學習理論過於強調認知學習的層面，本計畫亦關注 Boyd & Dirkx 派典對於轉化學習在情緒方面學習歷程的研究。此外，考量到博物館參觀經驗是由環境、個人與社會文化脈絡交織而成，輔以 Falk 和 Dierking (1992; 2012) 「互動經驗模式」(Interactive Experience Model)，討論高齡者的參觀經驗，如何受到不同脈絡影響。

本研究針對 10 位 55 歲以上過去 12 個月來未曾到訪美術館的高齡者進行研究，選擇臺北市立美術館為研究基地，探討高齡者參觀美術館展覽的經驗，研究結果除了了解高齡者不參訪美術館的原因外，更探討高齡者在美術館的互動經驗，以及針對展覽內容的轉化學習。本研究結果有助於對高齡觀眾美術館經驗有深刻的認識，拓展高齡觀眾研究學術視野，並能提供給國內美術館更加理解高齡非觀眾之需求與經驗。

Presentation 1

The Art Museum is Not What I Thought: Exploring the Art Museum Experience for Elderly Visitors

Wen-Ling Lin

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Keywords | Transformative Learning, elderly visitors, art museum experience, senior learning, audience research

In recent years, art museums and various arts and cultural institutions have dedicated resources to crafting creative aging programs for the elderly. They have amassed substantial practical knowledge in designing diverse social engagement initiatives catering to distinct groups, including healthy seniors and those living with dementia. Nonetheless, as per the most recent cultural statistics survey, merely 30% of senior citizens engaged with museums in 2019. This indicates that the museum experience remains relatively unfamiliar to the majority of older individuals.

Museum research has long assumed that exhibitions enable audiences to find meaning through the acquisition of knowledge and new perspectives, changes in perception, and interactions, which can strengthen an individual's identity. Whether this assumption holds true for elderly visitors remains unclear.

The theory of transformative learning, which has been widely discussed in the field of adult education, aims at reinforcing changes in the learner's existing

cognitive frameworks, beliefs and values, so as to facilitate the development of new perspectives that are more inclusive and recognizable than the original perspectives. Therefore, the main purpose of this study is to explore the transformative learning experiences of elderly visitors to museum exhibitions in order to construct a deeper knowledge and understanding of elderly visitors' museum experiences.

This study builds upon Mezirow's theory of transformative learning by extending its scope. For instance, it revises Mezirow's cognitive-centric approach, giving due consideration to the Boyd & Dirkx school of thought regarding emotional learning experiences within transformational learning. Furthermore, recognizing the museum visit experience as intricately linked with environmental, personal, and socio-cultural contexts, this research will incorporate Falk and Dierking's 'Interactive Experience Model' (1992; 2012) to examine how various contexts shape the museum-going experiences of elderly visitors.

For this study, the research was conducted at the Taipei Fine Arts Museum, involving a sample of 10 individuals aged 55 and above who hadn't visited the museum in the past year. The research investigates the museum-going experiences of elderly visitors. Apart from analyzing the factors contributing to elderly visitors' avoidance of museums, the study delves into the interactive encounters seniors have within the museum and how these experiences influence their transformative learning with regards to the exhibition content. The results contribute to research on older audiences and provide insight into the museum experience for older audiences, which can enable art museums in Taiwan to understand the needs and experiences of elderly visitors who do not visit art museums.

發表 2

我們是否真的希望長者前往參觀美術館？

Nam-Hee Kwon

韓國鐵藝博物館主策展人

關鍵詞 | 美術館、觀眾、長者

此時此刻，在你的心裡，博物館應該是何種模樣？更具體來說，收藏現代與當代藝術的博物館應該是何種樣子？美術館現今深受年輕世代的歡迎，美術館的空間和展品在社群媒體上被當作照片背景或圖像來消費，而不是真正的藝術品和展覽內容。此外，為迎合文化消費主義，美術館周邊商業也正蓬勃發展。

美術館對某些人而言是很平常、熟悉的地方，但對其他人來說可能是一個陌生和不自在的空間。對於在美術館工作的我們而言，美術館應該為所有人而存在，然而事實上，美術館卻可能讓某些人望之卻步。

我們必須自問，我們是否真心希望長者前往參觀美術館。在整個生命過程中，人類不斷發展，而老年階段是所有發展階段中最長的一個，每個人的老年階段也不盡相同。因此，我們應該做什麼、如何做才能滿足年長觀眾的需求？我們將探討幾位長者參觀美術館的案例。

Presentation 2

Do We Truly Want Older Adults to Come to Art Museums?

Nam-Hee Kwon

Chief Curator, Iron Museum, Korea

Keywords | art museum, audience, older adults

Now, how do you picture a museum in your mind? More specifically, what about museums dealing with modern and contemporary art? Art museums often appear as popular places for younger generations these days. The space and exhibits in art museums are consumed in SNS as photo backdrops or as an image rather than the significance of actual artworks and exhibit contents. Furthermore, the businesses around art museums are thriving to accommodate cultural consumerism.

An art museum is an ordinary and familiar place for a few, but it can be an unfamiliar and uncomfortable space for others. We who work in art museums say that art museums are for everyone, but we may be alienating someone further away.

We must question ourselves whether we genuinely want older adults to visit museums. Throughout life, human development progresses, and old age is the longest and varies considerably between individuals. So what and how do we gear up for these audiences? Let us examine a few participatory cases of older visitors.

發表 3

美術館的中介功能：針對高齡化人口進行內容與活動調整

Andréa Delaplace

法國巴黎第一大學藝術文化與社會史研究中心
(HiCSA) 研究員

「中介」一詞有許多不同的定義。就廣義上而言，中介是藝術品（就展出藝術品的博物館而言）與大眾之間的媒介。中介可以是間接的：博物館展示與舞台美學相關的選擇、幫助觀眾理解的文件、影片、多媒體、語音導覽等與觀眾之間的介面皆屬此類。

中介也可以是直接的，但在此形式中將存在中介者，其扮演著博物館與藏品以及各類觀眾之間的媒介，且必須隨著觀眾類型的不同進行調整（Lugez, 2004）。

年齡、社會地位、文化涵養或習慣會影響觀眾是否認同博物館中介工具與團隊呈現的方式。隨著世界各地人口持續高齡化，博物館每天都有上千位長者前往參觀。這意味著博物館正面臨如何透過互動工具和中介內容吸引長者、提升參觀舒適度的挑戰，而增加座椅等較簡單的作為其實就可以算是改善長者參觀體驗的一種。

這就是為什麼我們現在很難釐清美術館中介作為的全貌，因為每個博物館的情況截然不同。某方面來說，它與博物館的不同層級有關（國家級、省級、市級博物館或是藝術相關的民間機構等），另一方面則與其類型有關（設有考古區的藝術和歷史博物館、當代美術館、專注於特定藝術時期或地區的博物館等）。

各博物館的人力與經費資源也大不相同。觀眾透過現有可得的設備幫助自己探索博物館的藏品與展覽，而每個博物館所提供的服務與設備多種多樣（如語音導覽、故事講解、教育工作坊、演示、表演等），也取決於其所面向的群眾（如兒童、家庭、成人、身心障礙者等）而有所不同。我們將探討博物館中介者在人口高齡化之下所扮演的角色以及其身份、功能與任務。

在我的短論文中，我將提供自己在巴黎蒙馬特美術館（Musée de Montmartre）與路易威登藝術基金會（Fondation Louis Vuitton）這兩個藝術機構中介部門工作的個人經歷。

Presentation 3

Mediation in Art Museum: Adapting Contents and Activities for an Aging Population

Andréa Delaplace

Researcher, Cultural and Social History of the Arts (HiCSA), University of Paris 1 Panthéon-Sorbonne, France

The term mediation has different definitions. In the broad sense, mediation is an intermediary between the artworks, as far as art in museums is concerned, and the public. Mediation can be indirect: museographic and scenographic choices, the use of documents to help visitors, videos, multimedia, audio guides, etc. interface with the visitor.

Mediation can also be direct, and in this case, the mediator is present. It plays the intermediary between the museum with its collections and the various audiences to which it must necessarily adapt (Lugez 2004).

Depending on age, social status, cultural level or habits, the visitor will appreciate or not the presentations offered by the museum mediation tools and team. With an aging population worldwide, museums welcome thousands of senior visitors everyday which means that they are being challenged to create interactive tools and mediation contents that attract these visitors and also offer them a more comfortable experience. Simple things such as having more chairs for seniors to sit can be already an improvement for their visiting experience.

That's why it can be difficult today to draw a realistic panorama of what is done in terms of mediation in art museums, as the situations are so diverse. On the one hand, is the variety of their status—national, departmental, municipal museums or private institutions dedicated to art—and on the other hand, depending on their type—art and history museums including an archaeology section, contemporary art museums, museums specializing in a specific art period or region.

The human and financial resources are also not the same from one structure to another, and the differences can be significant. The visitor will choose the devices made available to explore the collections and exhibitions. Museum offers in this area are varied—guided tours, storytelling, educational workshops, demonstrations, shows—and also depend on the public they are aimed at—children, families, adults, people with disabilities, etc. We propose to reflect on the role of the mediator, on his status, his functions and his missions within a museum to welcome an aging population.

During my communication, I will present my personal experience working in the mediation department in two art institutions in Paris: the Musée de Montmartre and the Fondation Louis Vuitton.

發表 1

城市美術館與品牌

陳尚盈

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關鍵詞 | 城市、美術館、品牌、行銷

城市中的美術館是城市美麗的存在，亦是城市的象徵。在城市中做為一所博物館，該如何定位，以成為城市的品牌？而品牌該如何成為行銷城市的利器。本文將綜整美術館與城市、城市美術館與品牌等相關文獻與案例，歸納理論架構，希冀找到城市美術館的定立及利基，讓城市因博物館帶來更多商機、更美麗；讓美術館有更多訪客、為城市建立更豐富的歷史與文化積累。

Presentation 1

Urban Art Museums and Branding

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Keywords | city, art museum, brand, marketing

A city's museum stands as a striking presence and symbol of that city. But how should a city's museum be strategically positioned and managed to serve as an effective city brand? Moreover, how can museum branding be harnessed as a potent tool for city marketing? This article takes a comprehensive approach, offering an overview, collating relevant literature and case studies concerning the intersection of art museums, urban settings, and branding. The aim is to identify the ideal positioning and unique role that urban art museums can play, thereby creating new economic opportunities for the city, enhancing its cultural heritage, and increasing visitor footfall to these art institutions.

發表 2

試論美術館展覽闡釋的當代轉型：審美性與教育性之爭

周婧景

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近年來中國大陸地區美術館的觀展人數屢創新高，尤其是以上海為代表的東南沿海一帶。隨著博物館由藏品導向往公共服務導向轉型，美術館已經不能止步於單純展示高審美品質的藝術品，美術館展覽在提供審美體驗的同時也需要承擔向公眾進行藝術教育的責任。

「闡釋」這一旨在提升觀眾參觀獲益的新議題被引入美術館領域，因為闡釋的要義是鼓勵人們在更好地理解基礎上創建個人意義。這就要求美術館必須改變「讓藝術品為自己說話」的現況，考慮如何對藝術品進行闡釋，以幫助觀眾理解和欣賞藝術作品，以激發觀眾與作品的對話和交流。

本文將主要圍繞國內外重要美術館展覽案例，首先分析並歸納美術館展覽主要闡釋模式，其次提出各個模式適用條件、面臨的局限及其相應對策，最後審思美術館展覽闡釋的轉型對其他類型博物館的啟示。由於藝術作品本身的高自明性以及理解的主觀與相對的性質，對展品進行低度闡釋是允許的。但美術館由於策展人觀念不同造成了展覽低闡釋和高闡釋的分歧。儘管如此，高闡釋的展覽已開始出現並受到觀眾歡迎，因此對其加以對象化和深入分析，這在美術館更好地服務觀眾理解以履行教育使命上具備理論價值和實踐意義。

Presentation 2

On the Contemporary Transformation of Art Museum Exhibition Interpretation: Aesthetics versus Education

Jing-Jing Zhou

Associate Professor, Cultural Heritage and Museology, Fudan University, China

In recent years, there has been a significant surge in the number of visitors to art museums across China, notably in the southeastern coastal region epitomized by Shanghai. As museums transition from a primary focus on collection curation to a more public service-oriented approach, the role of art museums has evolved. They are no longer confined to merely showcasing aesthetically pleasing artworks; they must also deliver enriching aesthetic experiences while shouldering the responsibility of art education for the broader public.

The concept of 'interpretation' has recently emerged as a fresh topic in the field of art museums, aimed at enriching visitors' experiences. At its core, 'interpretation' seeks to foster the creation of individual meanings rooted in improved comprehension. Nevertheless, this shift necessitates museums to depart from the notion of 'letting the artworks speak for themselves.' Instead, museums need to explore how interpretation can aid visitors in grasping and appreciating artworks, while also serving as a catalyst for dialogues and interactions between visitors and the artworks themselves.

This study primarily delves into prominent art museum exhibitions, both domestic and

international. Firstly, it examines and summarizes the primary approaches to interpreting art museum exhibitions. Secondly, it outlines the prerequisites and constraints associated with these approaches, alongside corresponding strategies to address them. Finally, it contemplates how the evolution of interpretation in art museum exhibitions can serve as a source of inspiration for other museum types. Given the inherent subjectivity and relative nature of understanding artworks, a certain degree of interpretation of exhibits is permissible. However, distinctions exist between minimal interpretation and in-depth interpretation due to variations in curatorial philosophies among art museums. Notably, in-depth interpretation exhibitions are gaining popularity among audiences. Consequently, this paper offers a comprehensive examination of cases, shedding light on the theoretical value and practical significance of museums in fulfilling their educational missions by tailoring their interpretive approaches to the audience's level of understanding.

臺北藝術園區——臺北市立美術館擴建案

計畫緣起

臺北市立美術館肩負推動臺灣現當代藝術的保存、研究、發展與普及之使命，因應全球藝術潮流的發展演變，與提升既有首都美術館之功能，美術館擴建成為藝術圈殷切盼望近 20 年之共同期待。北美館自 1983 年成立後，面對現有展覽、典藏、教育及觀眾服務等空間不足之現況，例如缺乏臺灣經典藝術常設展空間、適合當代新類型藝術之需求的展演映空間等，本計畫希冀梳理臺灣藝術史，並為未來臺灣藝術發展奠定扎實與健全基礎。

計畫定位

臺灣需要一個當代藝術展演平臺與世界接軌

新館將朝向扮演當代藝術、新媒體或科技藝術、現場藝術等新類型跨域或混種藝術創生展演、研究、推廣教育的平臺角色。新館對於藝術創新與具未來性的藝術教育將是重要的孕育和推廣基地。

首都需要一座臺灣美術史的常設展館

北美館擁有豐富且珍貴的臺灣現當代藏品及文獻，典藏大量日治時期臺展與府展經典作品，將致力於臺灣多元藝術史常設展示與研究，並推動藝術與文化資產教育。

臺北北緣需要一座藝術公園

基地位於中山北路原花博園區美術公園，北美館之擴建將採用覆土式建築，保留公園綠地，營造「林間美術館」，藝術與自然共生場域，創造兼具藝術功能、公共論壇與市民休憩之文化綠園。

目前進度

本計畫於 2019 年完成園區考古試掘，2020 年 2 月通過環境影響評估，2020 年 4 月完成先期規劃，2020 年 8 月專案管理監造技術服務廠商決標，2022 年 5 月統包工程案決標予福清營造股份有限公司／劉培森建築師事務所，2022 年 9 月北美館藝術園區開工。

基地概述

預計於本館以南之花博公園美術園區，擴建地上一層、地下二層之新館，與原有館舍及增建新典藏庫房共同形成北美館藝術園區。新館整體規劃朝向自然綠地與地景建築融合之目標，故而地面層將為城市保留公園綠地，建築本體主要位於地下層，提供民眾更多元的參觀體驗和休憩選擇。

基本資料

- 座落地點：基地範圍由北美館以南、國防部憲兵指揮部以西、民族東路以北，以及中山北路以東所圍成之花博公園美術園區內
- 基地保留建築（設施）：王大閔建築劇場、共融式遊戲場、水晶情人橋
- 基地面積：公園用地 333,183m²、美術園區 101,287m²
- 建築面積：6,061.17m²
- 總樓地板面積：44,576m²
- 層數：地面一層，地下兩層
- 預估總經費：52 億 3,404 萬 1,000 元（含專案管理及監造、統包工程費、工程管理費、公共藝術等）
- 統包工程專案管理監造委託案得標單位：誠蓄工程顧問股份有限公司、郭恆成建築師事務所



TFAM Art Complex Expansion Project

Initiative

Taipei Fine Arts Museum develops, studies, reaches out and collects modern and contemporary art in Taiwan. In response to the global trends in arts over the past two decades and the role of public museums in the capital city, its expansion had been eagerly expected by the art society.

39 years after its inauguration, the spaces for exhibitions, collections, educational programs and public service in TFAM became insufficient. Permanent exhibitions for classic Taiwanese art or exhibition, performance & screening of new genre arts cannot be accommodated with the best presentation. Setting out from the mission to comb through the history of Taiwanese art, this project is to solidify the foundation for the future growth of Taiwanese art.

Goals and Functions

- **A platform of contemporary art for international exchange**

The new building provides venues for contemporary art that applies new media, new technology, live arts, as well as research and outreach among other interdisciplinary/hybrid types of arts. It will be an incubator of innovative arts as well as a hub of art education for future generations.

- **The capital city needs permanent venues to represent the development of Taiwanese art**

TFAM possesses very rich and precious collections of artworks and archives from the recent past, in charge of one of the largest collection of artworks presented in 'Taiten' (Taiwan Art Exhibition) and 'Futen' (Taiwan Viceroy Art Exhibition) organized by the Japanese colonial government. TFAM main building will be committed to researching and representing Taiwan's art history from diverse perspectives, as well as promoting cultural heritage education.

- **Northern area of Taipei City needs an art park**

The site was on Chung Shan N. Rd., former venue of the Taipei International Flora Expo. TFAM's expansion will adopt earth-sheltered architecture, leaving the park and greenery open. The idea of a 'museum in the woods' is to bring art into the domains of nature and create a green space that serves as an art venue,

a public forum, and a recreational place for the public.

Current Progress

Archaeological Evaluation was completed in 2019, Environmental Impact Assessment was completed in Feb, 2020. Advanced Planning was completed in Apr, 2020, and Competition for the Project Management and Construction Supervisory Service was decided in Aug, 2020. The project began construction in Sep, 2022.

Site Description

The site is at the south of the existing museum building, the former venue of the Flora Expo. The new building will be two floors underground and one floor above ground. The TFAM's art complex consists of the existing building, new building and the new collections vault. The goal of the master plan is to integrate architecture into the natural landscape. The ground floor yields to park and greenery by creating the major structure underground, providing the public multiple choices of visiting and experiencing the spaces.

Data Sheet

- Location: South of the TFAM, West of the Military Police Command, North of the Mintzu E. Rd., East of the Chung Shan N. Rd., within the block of the park for the previous Flora Expo.
- Buildings on the site (remained): WDH House Theater, Inclusive Playground, Crystal Lovers' Bridge
- Site Area: 333,183m² (Park) 101,287m² (Art Park)
- Building Area: 6,061.17m²
- Total Floor Area: 44,576m²
- Story: One story above ground, two stories underground
- Projected Budget: NTD 5,234,041,000 (Including project management, supervision, turnkey construction, construction management, and public artworks)
- Turnkey Construction, Management and Supervision Competition Winner: PROCEED Engineering Co., Ltd. & Ekuo Architects

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研討會

策劃

臺北市立美術館館長 王俊傑

國立臺北教育大學文化創意產業經營學系教授 林詠能

統籌執行

臺北市立美術館教育服務組

執行督導 | 熊思婷

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外賓接待 | 柯佳佑

國立臺北教育大學

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司儀 | 游倩如

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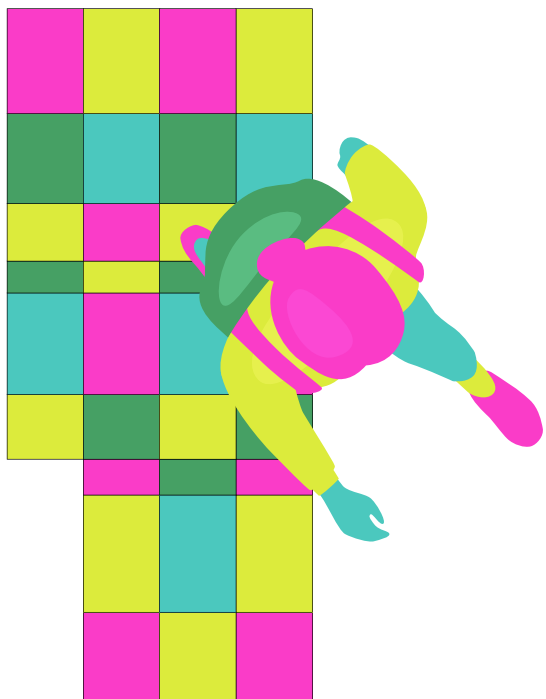
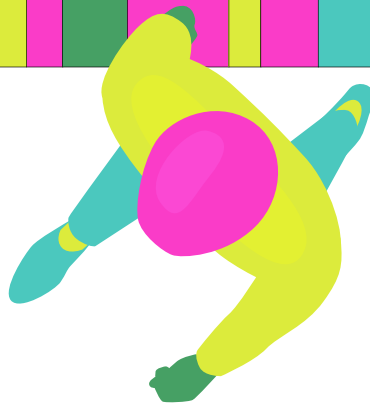
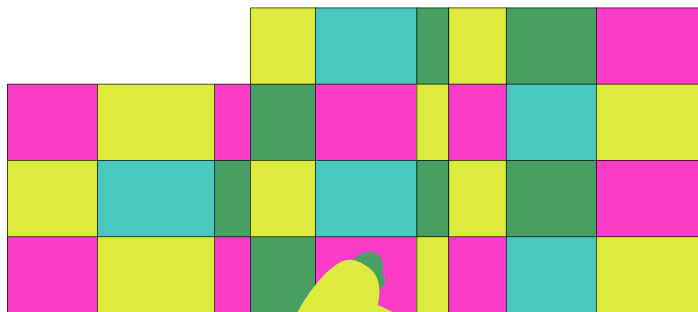
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AUDITORIUM, TAIPEI FINE ARTS MUSEUM

主辦單位
ORGANISER

 臺北市立美術館
TAIPEI FINE ARTS MUSEUM

TFAM 

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中華民國博物館學會
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國立臺北教育大學
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