Editor's Note

Art Museums and Social Innovation

Guest Editor-in-Chief SU Yaohua

Confronting with the paradigm shift, the 21st-century art museums are perusing the "new" interface, mode, and momentum in terms of the operation turn and the evolution of organizational service missions. The "new" methodology of museology replaces the "old" thinking of museums. The Journal of Taipei Fine Arts Museum No. 37 takes "the audience turn" (multitude), "evolution of art museums" (cultural lab), and "art museum placemaking" (catalyst) as the line of thought, inviting academic researches such as museum-related discipline and extensions in management and social innovation services studies. We look forward to reading the evolution of art museums, and further questioning the intention and influence of art museums to bring about social changes.

Among all the methods for the pursuit of the "new" in art museums, the introduction of technology is the most obvious and effective one. TSENG Ching-Yueh's research essay, "Online to Offline—— An Imagination of Visiting Exhibitions by ways of Virtual and Real Integration" aims to analyze the participatory nature of contemporary social media platform. The essay bridges two participatory models "crowd-curating" and "on-site selfie-making" with the O2O issues to discuss the alterations of the trajectory from practices, curation to conventional exhibition-viewing experience. In addition to the argument on audience empowerment such as the openness and the decentralization, this essay further explores that "crowdsourcing" cannot fully replace the standard requirements of curation. It concludes with the idea that the frequent

exchange among the roles of producers in art museums, mediators, and consumers is the crucial spot the art museums have to pay attention to when facing the cultural evolution actuated by “new” technology. Unfortunately, this issue suggests the expansion of museology; however, this essay was the only one approved among several submissions. Hence, the editorial board has seriously and profoundly discussed the target community and positioning of this journal.

The development of Taiwan’s public and private art museums is dominated by the will of powerful governors from the top down, which is different from the tradition of western art museums as the monument of bourgeois after the democratic revolution. However, publicity and social connection have not been established or implemented. Have the art museums altered from art institutions that display artworks, properties of art history, and the collective memories to public institution constituted by cultural identity and public pedagogy? Alternatively, how should we develop and deploy a participatory platform for dialogue, debates, healing and advocacy of social justice and values in the face of wicked questions of society and environment with the mediation of art museums? We genuinely hope to arouse more attention from the academic community and even launch more action-oriented research to reach the goal of practices.