

行政院及所屬各機關出國報告  
(出國類別：出席國際會議)

2008 國際博物館管理委員會  
紐西蘭年會與會報告

服務機關：國立臺灣藝術大學  
藝術與文化政策管理研究所

姓名：廖新田 賴瑛瑛

職稱：所長 副教授

出訪地區：紐西蘭

出國期間：97.11.24 - 97.11.28

報告日期：97.12.30

## 行政院及所屬各機關出國報告提要

出國報告名稱：2008 國際博物館管理委員會紐西蘭年會與會報告	
頁數 38 含附件	
出國計畫主辦機關/聯絡人/電話	
國立臺灣藝術大學/陳德如/ (02)22722181-2700	
出國人員姓名/服務機關/單位/職稱/電話	
廖新田/國立臺灣藝術大學/藝術與文化政策管理研究所/副教授/ (02)22722181-2704	
賴瑛瑛/國立臺灣藝術大學/藝術與文化政策管理研究所/副教授/ (02)22722181-2702	
出國類別： <input type="checkbox"/> 1 考察 <input type="checkbox"/> 2 進修 <input type="checkbox"/> 3 研究 <input type="checkbox"/> 4 實習 <input checked="" type="checkbox"/> 5 其他(出席國際會議)	
出國期間：97.11.23-97.11.28	出國地區：紐西蘭
報告日期：97.12.30	
分類號/目：	
關鍵詞：博物館管理委員會(INTERCOM)、博物館與觀光、文化政策、紐西蘭	
內容摘要：	
<p>國際博物館管理委員會(INTERCOM)每年召開年會及研討會，2006 台北年會的圓滿成功，2007 維也納年會台灣團隊持續為提昇國際專業能見度而努力，2008 年紐西蘭羅特魯阿(Rotorua)年會我國共有四篇論文發表，並提案成立 INTERCOM 亞洲分會，普獲理事及會員的支持。這些累積的交流成果是文建會、中華民國博物館學會及國內多位博物館學者共同努力而來。國內博物館的多元發展以及專業表現，已逐漸獲得國際社會的認識及瞭解，期盼在已建立的良好互動基礎上，開啓未來國際合作的機會。</p>	

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## 壹、 前言

為迎接急速的社會變遷，二十一世紀的博物館不僅是為全民終身的學習場所，更是文化觀光事業的實質內容及核心價值。新時代的博物館，從傳統的教育、研究、展示、典藏四大功能，融入了休閒、娛樂及觀光事業等經營模式，甚至肩負起帶動地方觀光、發展地方文化及振興地方經濟繁榮等重大使命。故今年國際博物館管理委員會（ICOM-INTERCOM）的年度研討會將主題定調為「博物館、觀光與觀眾經驗」，正是反映出當今博物館的角色功能及社會期待，且展現出新時代博物館的新角色、新任務及新挑戰，以落實於文化觀光的時代發展。民眾之於博物館的期待及態度，亦隨著時代的遞嬗而有所轉換，從被動且消極的「知識接受者」，轉換成為積極且主動的「資訊傳遞者」，甚至還可視為與博物館共同創造分享的「經驗參與者」。

故新時代的博物館人必須具備專業政策及管理知識等重要能力，促進與社會資源的結合，並增進博物館的經營效能，以達到博物館功能的充分發揮；且運用行銷策略及觀眾研究等專業職能，瞭解並分析參觀群眾的需求，以調整博物館的服務範圍及項目，或修正博物館的經營模式及定位，以求達到博物館最高的管理效能，並與觀眾共同創造出愉悅的「博物館經驗」。因此，本屆紐西蘭年會分別規劃了「博物館與觀光」、「觀光、觀光客及博物館」、「觀眾研究」三個衍生議題，不僅可針對單一議題進行全面性的深入探討，亦提供了各國博物館人作為經驗分享、意見交流的溝通平台，以促進博物館管理專業領域之發展。

## 貳、 與會目的

一、 藉由 2008 國際博物館管理委員會紐西蘭年會之積極參與及論文發表，以推廣台灣博物館事業之發展，且正面行銷台灣的文化特色及意象，進而

保持與國際社會良好的互動，以作為國民外交的實踐。

二、為「國際博物館管理委員會亞洲分會」成立計畫尋求各國理事之意見及支持，盼於 2009 年於台灣辦理第一屆國際博物館管理委員會亞洲分會年會，以強化亞洲地區博物館管理資源之整合與分享，進而促進國際博物館管理委員會研究之發展。

### 參、 國際博物館管理委員會 (ICOM-INTERCOM)

國際博物館管理委員會 (ICOM-INTERCOM, International Committee on Management) 隸屬於國際博物館協會 (ICOM) 的 30 個國際委員會之一，為一獨立、非政治性質的國際博物館管理專業與研究組織，於 1996 年成立於澳大利亞墨爾本。該委員會致力於博物館管理之專業發展及經驗交流，且聚焦於博物館政策、博物館實務及博物館法令、博物館資源開發與管理等相關議題；並負責國際各館管理專業倫理之監測、專業人員之意見交流、博物館專業發展等交流活動。會員為博物館管理專業人士，目前已擁有約 180 個國際會員，於歐美博物館管理領域具有相當影響力，惟亞洲會員不多。

國際博物館管理委員會理事會每年召開年會一次，每屆理事任期為三年，並配合國際博物館協會會期每三年改選一次。而 2004 INTERCOM 首爾年會正逢理事改選，行政院文化建設委員會指派研究員競選成為委員會之理事，取得 2006 年會的主辦權，作為台灣正式跨足國際博物館組織的第一步，亦是台灣極為重要的文化外交活動。另外，從理事之國別可以看出其地域的分布情形，目前亞洲地區僅有台灣代表擔任理事，負責亞洲區域博物館資源之發展及整合事務，以強化亞洲博物館的區域整合、資源鏈結及經驗分享，盼建立亞洲博物館管理領域的溝通平台，以促進國際博物館管理領域的發展。

本屆紐西蘭年會特別規劃了「亞洲經驗」的專題討論，藉由亞洲博物館

的經驗分享及個案探討，以瞭解亞洲博物館的發展脈絡及經營模式，亦可針對亞洲博物館的特殊現象及問題，進行深入地研討及交流。

## 肆、 紐西蘭年會考察實錄

2008 國際博物館管理委員會年會暨研討會已在紐西蘭 Rotorua 順利舉行。本屆年會暨研討會之活動規劃共計有 5 天日程，包含年度理事委員會的召開、開幕式、三天密集的研討會及閉幕式。主辦單位紐西蘭 Rotorua 歷史與美術博物館特別規劃了當地博物館及文化景點的參訪行程，讓來自世界各地的博物館學者專家體驗紐西蘭當地的文化特色，同時也為本屆年會畫下圓滿的句點，並點明本屆大會之主題—博物館、觀光、觀眾經驗。



在議程編排方面，2008 紐西蘭年會暨研討會針對今年主題「博物館、觀光、觀眾經驗」，規劃了三個衍生子題，分別為：

### 一、博物館與觀光

在文化觀光的時代趨勢下，博物館可視為文化觀光的重要內涵及指標，其收藏了豐富的有形資產，如繪畫、文物、館藏及其建築本身，且保存了具有文化質素的無形資產；並透過展示、教育活動等方式，詮釋出當地文化的地域特色及風土民情、亦或是當地的歷史、藝術及人文思想。為了彰顯博物館的當代意義，發揮博物館的社會責任，博物館的管理者

應該如何去回應當地民眾的眾所期盼，去處理文化觀光的地區衝擊及經濟議題，成為當今博物館的重大挑戰，亦是為本屆年會重要的探討主題。除此之外，本屆大會特別規劃了「亞洲經驗」、「非洲及東歐經驗」及「澳洲經驗」的專題討論，透過各區域博物館的經驗分享及個案探討，以瞭解各區域博物館的發展脈絡以及經營模式。講題包括越南 Nguyen Thi Thuyet 的越南女人博物館、肯亞 Wycliffe Oloo 的國立肯亞博物館以及澳大利亞 Andrew Moritz 的鐵道博物館等個案分享。

## 二、觀光、觀光客及博物館

為呼應當今文化觀光的發展趨勢，本屆年會的議題便設定以休閒 / 觀光工業的觀點出發，重新檢視現今博物館的經營模式及服務範圍，進一步去探討博物館的社會角色、任務使命及功能定位，以增進博物館與觀眾的關係，並創造出寓教於樂的博物館經驗。除此之外，博物館之於城市發展的影響，以及地域品牌行銷的助益，亦會於本議題下進行研討，不僅得以瞭解當今博物館、觀光客及當地民眾的關係，亦可重新去思考當今博物館的角色功能及文化定位。另外，本屆大會亦以「黑色觀光」(Dark and Dangerous Tourism)的概念切入，去探究戰爭紀念博物館之展示手法、敘事策略及觀眾經驗，講題包括波蘭 Kate Craddy 的 Galicia Jewish Museum、英國國立利物浦博物館長 Dr. David Fleming 以及美國 Paul Williams 所分享的 Applebaum and Associates 等個案。

## 三、觀光經驗

無論是在展覽的規劃、執行及評估，館藏的管理、維護及數位化，亦或是在教育活動的編排、方法及多元化，在技術面及學理面上，皆產生了等量齊觀的變化及轉換。本屆年會的最後一個議題，亦是最為重要的探討重點—即是觀眾經驗的趨勢及發展，並著重於文化觀光為目的導向的觀眾族群。本議題透過個案研究及經驗分享的方式，去瞭解觀眾之於博

物館經驗的期待，並發現博物館魅力的本質所在。議題包括紐西蘭 Turei Reedy 的觀光局、美國 Martin Earring 的國立美國印第安人博物館，以及澳大利亞 Janet Carding 的澳大利亞博物館等個案分享。



## 伍、 台灣參與情形

本屆年會的與會人員，共計有二百多位來自於世界各地博物館的從業人員及學者教授。在國際方面，有國際博物館協會(ICOM)會員、國際博物館管理委員會(INTERCOM)會員、亞太地區國家博物館專業人員，以及國際地區博物館委員會人員等；而台灣方面，則有中華民國博物館學會會員、國內博物館管理相關人員、文化產業相關人士，以及博物館學領域學者、學生等，各國參與情形十分踴躍且熱烈。以台灣為例，本屆與會人員為各國代表中人數最多的團體，包括參與開會的觀察人員及論文發表者共計 7 人。今年參與論文發表者包括國立臺灣藝術大學黃光男校長，論文主題為博物館觀光與文化產業，惟因立法院臨時召開預算審查會議，由國立臺灣藝術大學藝術與文化政策管理研究所所長廖新田副教授代為出席宣讀論文；國立台北教育大學的林詠能老師發表關於觀眾調查的量化研究方法，以探討台北市立美術館的重要性及表現性；本校藝政所博士班同學田潔菁小姐的發表論文則關注於博物館群組與觀光產業，以故宮博物院及其周邊的順益博物館與觀想藝術中心為



個案對象，進行博物館合作群組的優缺利弊分析，並以交通動線及合作模式等不同面向進行探討及建議，以利於城市觀光產業的長遠發展；筆者所發表的論文則是借引無牆博物館的概念，分析國立故宮博物院近年來致力發展的數位資料庫、數位博物館、數位學習計畫，以及數位加值計畫，進一步探討國立故宮博物院近年發展的其典藏文物的衍生商品開發以及影像授權等文化創意產業等計劃及成果，最後則以故宮晶華作為文化創意產業為引，邀請與會專家親臨故宮體驗國寶盛宴，作為國民外交的實踐。



## 陸、 重要考察成果

### 一、 國際博物館管理委員會亞洲分會成立計畫

國際博物館管理委員會 (ICOM-INTERCOM) 致力於博物館管理專業研究之發展，且負責博物館管理專業倫理之監測、專業人員之意見交流之國際交

流活動。年會暨研討會每年舉辦，是各國博物館管理專業經驗分享及學術交流的溝通平台，亦為各國參加國際博物館活動的最佳窗口，尤以會員發表論文最具推廣成效。我國自 2004 年的首爾年會起便積極與各國重要組織成員聯繫，由文建會派研究員吳淑英小姐競選為委員會之理事，取得 2006 年會之主辦權，逐步建立起與各國博物館專業對話的交流平台。今年紐西蘭年會，經過理事會及各國會員的意見徵詢，已初步規劃 2009 年於台灣成立國際博物館學管理委員會的亞洲分會，以加強亞洲博物館的區域整合、資源鏈結及經驗分享，作為亞洲各博物館互相交流及研討的溝通平台。

## 二、台灣為今年各國與會代表人數最多的專業團隊

為期 5 天的與會過程中，共有 7 位台灣代表與會，為各國代表人數最多的團體，除了文建會副主委辦公室主任吳淑英女士與第一處第一科洪世芳科長等觀察人員，5 位發表人員分別就「亞洲經驗」及「觀眾經驗」等相關議題分享經驗，向國際推廣台灣博物館，作為未來合作之交流基礎。另，2006 台北年會的成功不僅讓各國會員留下深刻的印象<sup>1</sup>，正面地行銷了台灣文化的特色及意象，在國際博物館專業建立起良性對話與合作氣氛，更加強化了台灣成立亞洲分會的決心及使命感，惟有加強亞洲區域博物館的資源整合及學術交流，才能凸顯亞洲博物館管理營運的特殊現象及本質，匯聚區域的專業力量，同時促進國際博物館管理研究之發展。

## 柒、 未來工作建議

INTERCOM 2004 年的首爾年會及 2006 年的台北年會可視為台灣跨足國際文化事務與文化外交的重要里程碑。從理事團國別分布情形可以概估專業發展與地域關係，目前亞洲地區僅有台灣代表出任理事一席，故加強亞洲地

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<sup>1</sup> INTERCOM 主席 Dr. David Fleming 於委員會官方網站發表對 2006 台北年會的評論：「參加過最成功的一個研討會，一切都是用最高規格在籌劃…」(詳見 <http://www.intercom.museum/Taiwan2006a.html>)

區博物館的資源整合及專業交流，台灣責無旁貸。亞洲分會之成立，已研擬初步的執行方針，亦獲得委員會的支持，計畫邀請更多亞洲地區博物館協助與參與，建議策略如下：

- 一、於明年度（2009 年）10 月籌辦亞洲博物館管理研討會，邀請國際博物館管理委員會主席、亞洲博物館領導者及專家學者參與，大會主題擬訂為「博物館管理的未來趨勢及發展」，鼓勵亞洲地區博物館加入國際博物館管理委員會，擴大委員會的專業影響力。
- 二、建立國際博物館管理委員會亞洲分會的視覺形象，融入博物館管理專業與亞洲精神，凝聚亞洲地區博物館的向心力，架設亞洲分會專屬網站及資料庫，整合亞洲博物館資源，作為博物館管理專業聯絡網及交流平台。
- 三、以實質的獎勵或補助辦法鼓勵國內專家定期參與國際博物館管理委員會年會，發表台灣博物館專業成果，分享亞洲分會的發展訊息，帶動與鼓勵亞洲博物館參與國際博物館管理委員會年會，發揮亞洲分會的專業影響力，並藉由經驗的分享及交流，提供國際瞭解亞洲地區博物館的發展脈絡及特有的經營模式，作為國際博物館管理委員會之研究資源，促進國際博物館管理專業之研究與發展。

## 捌、 結語

2006 年 11 月圓滿落幕的 INTERCOM 台北年會讓台灣的文化力量與博物館專業得到國際博物館專家學者的肯定，2007 年維也納年會台灣團隊延續交流成果與提昇國際專業能見度的努力，在研討會十九篇論文發表中佔了兩篇，並於世界博物館博覽會以實體展示的方式向國際博物館專家介紹台灣的博物館發展，2008 年紐西蘭年會共有四篇論文發表，並提案成立 INTERCOM 亞洲分會，普獲理事及會員的支持。這些累積的交流成果是文建會、中華民

國博物館學會及國內多位博物館學者共同努力而來。國內博物館的多元發展以及專業表現，已逐漸獲得國際社會的認識及瞭解，期盼在已建立的良好互動基礎上，開啓未來國際合作的機會。

## 附錄一 國立臺灣藝術大學黃光男校長發表論文

(由臺藝大藝政所所長廖新田副教授代為出訪宣讀)

### Museum, Tourism and the Culture Industry in Taiwan

HUANG Kuang-Nan

#### Abstract

Why are museums established? Are they related to the cultural industry or to tourism? Can museums exercise their functions of cultural production and consumption? Taiwan's museum circle has been discussing these related issues extensively. This subject is being studied and carried to redefine cultural work with new thoughts and contribute to the prosperity of the cultural industry and innovative ideas of similar types.

In the age of information explosion, more and more communities understand the cultural industry from the stance of mutual benefits and why it is important to keep the creativity of the cultural industry. It is the group consciousness that endows consensus toward the memories and preservation of history and societies. To make these shared memories or historical glories exist continuously, a more definite agreement is reached on the community cultural infrastructure. When the community consensus is widely applied, museums are then very influential for tourism.

Today the function of museums has extended from traditional exhibitions, research, collection, and education to more innovative communications, information, empiricism, leisure and more. Museums are a combination of media, history, church, and school. They are the sources for the innovative industry and representative offices for culture and art. Museums serve as the powerhouse for great ideas for culture or industries.

This paper aims to explore various approaches of the cultural industry and its derivatives, such as art creativity, leisure creativity, and life creativity with successful examples among Taiwan's museums oriented towards tourism.

Key words: museum, tourism, culture industry

## **The Author**

**Dr. HUANG Kuang-Nan** is the current president of the National Taiwan University of the Arts and was once the Director of the Taipei Fine Arts Museum (1986-1995), and Director of the National Museum of History (1995-2004). Dr. HUANG has been committed to the development of the museum profession in Taiwan, and has published many books on museum studies, including: *Museum Marketing and Strategy* (1997), *Museum Administration* (1998), *Museum Performance in the New Century* (2002), *Museum Energy* (2003), *Museum as Enterprise* (2006), etc. He was the chairman (2000-2003) of the Chinese Association of Museums and now serves as its chief consultant. In addition, Dr. Huang is the Director General of the College Art Center Association of the Republic of China.

Dr. HUANG is also known as a creative artist, adept in Chinese traditional ink painting. His academic interests lie in the fields of art history, art theory, and aesthetics. He received his Ph.D. in literature from the National Kaohsiung Normal University and MA from the National Taiwan Normal University. He is now Professor at the Graduate School of Art/Culture Policy and Management, National Taiwan University of the Arts and Professor at the Graduate School of the Department of Fine Arts, National Taiwan Normal University.

## **I. Introduction**

The function of museums has extended from traditional exhibitions, research, collection, and education to more innovative communications, information, empiricism, leisure and more. Museums are like media, history, church, and school combined. They are the sources for the innovative industry or representative offices for culture and art.

More and more scholars and experts take museums as a goldmine for culture or industries. Especially in the non-profit business, museums have more energy to express and are more inspiring to new thoughts in the new world. This phenomenon is not the necessary result of human development. Rather, it is because in material civilization, there is more humane caring and thinking. In terms of social value, humans are collecting meanings of life and the power originating from human minds. Otherwise, they just go with the nature, which will become passive and meaningless without the joy of life.

Why are museums established? Are they related to the cultural industry or tourism? Can museums exercise their functions of cultural production and consumption?

Taiwan's museum circle is not the only one extensively discussing these related issues. Internationally both the ICOM and the AAM have also established keynote seminars. Advanced European countries have joined in the policy clarification and practical operations to produce the digital function of museums in the impact from the information age of the late 20th century so that human beings can more rapidly, more simply, and more abundantly integrate cultural transmission into technological development.

Based on the above-mentioned reasons, research on the cultural industry has been embarked upon in the international community, whose foundation is knowledge and economy. This subject is being studied and carried to redefine cultural work with new thoughts and contribute to the prosperity of the cultural industry and innovative ideas of similar types.

European countries, such as the UK, France, Germany, Belgium, and Spain, are the earliest ones to use culture as the base for innovative industry. France started the operations as early as the 1950's and 1960's by integrating originally independent museums of all sorts, including the Musee d'Orsay or the Musee d'Art Moderne de la Ville de Paris, and running

museums with new operative methods, such as the Museum National d'Histoire Naturelle, with established field of academic research based on ecology. This created a brand new image for the so-called neo-museology. For example, the UK brought forth creative industries at the end of the 20th century. Germany promoted the relationship between communities and museums, which resulted in the establishment of museums like mushrooms after the rain.

On the other hand, the U.S., which has been known for emphasis on the collection of cultural artifacts, also conducted new operative methods, with which they make museums part of people's lives and pursue reductionism. To make museums part of people's lives, community culture was the focus. Reductionism is to pursue primitive civilizations, including aboriginal cultures or primary cultures, which probably can be based on establishments of university museums or community museums. The influence goes beyond the U.S. The international community also established ecological museums or more delicate museums focused on certain topics to meet the trend of popular creative industries in the world.

I will not elaborate on the actual efficacy creative industries have on social vitality or on the countries promoting this cultural engineering. Instead, I will focus on the concept of the cultural industry and its derivatives, such as art creativity, leisure creativity, and life creativity with successful examples among Taiwan's museums oriented towards tourism.

## **II. Scope of the Cultural Industry**

A more proper way to start discussions on the relevancy between museums and tourism maybe clarification on the definition and scope of the cultural industry. Separate illustrations on museums and tourism or the cultural facets of tourism should start with the spiritual and material aspects.

What is culture? What is industry? Their definitions are actually extensive and opaque. Culture generally refers to all living styles in human civilization, including human beings or systems and behaviors derived for human needs, such as religion, social customs, groups, learning, and knowledge. That was why T. Parsons and E. Sheills said that culture was a set of communicative symbols and also a set of behavior principles. Culture does not have hierarchy but difference. On the other hand, a narrow definition of culture refers to refined culture, which has hierarchy and difference. It is usually



related to civilization levels. More specifically, it means more refined art and culture, not common culture. It is selective and possesses attributes of truthfulness, goodness, and beauty. Once we have a clear understanding of the concept, we will know that most museums or cultural institutions we are talking about refer to the latter. That is, artistic and art performance cultures contain sociology and aesthetics, especially refined and artistic artifacts, because they also carry totems and symbols of knowledge, soul, health, and belief.

Once we have these ideas, we can better focus on the discussion of the artistic and cultural integrity of museums. In other words, the relevancy between museums and tourism lies in the art culture because museums can convey to the public an intellectual, aesthetic, and valuable feeling, and make them absorb and learn happily. Therefore, in the discussion of the cultural industry, these connotations should be covered.

First, we want to talk about the infinite pursuit of aesthetics in art or the meaning of human life. It is not necessarily for the physical need but for spiritual value because the latter usually goes beyond imagination and this power directly manipulates human civilization and the energy in cultural presentation. Maybe it is an objective and maybe it is also an accomplishment. No matter if it is for self-fulfillment or the mechanism to exaggerate success, sometimes human-specific values include quite a few material advantages. This may be a too honest description of “the survival of the fittest,” but there is a correlation between physical strength and intellectual insights.

Then, is knowledge the prioritized requirement for human beings in the pursuit of aesthetics? Or are the interactions between males and females instinctive just like all animals? Without knowledge, can the relativity of aesthetics still be created by the force of reflectivity? Answers to these questions vary among social scholars. Every one has his own argument and neither agrees with each other. However, it can be expected that the principle of materialism leads to an interpretation of human nature.

The reason that man is the lord of all creatures is because in the constant pursuit of knowledge, human beings accumulate all wisdom and methods and pass them down for development of better and higher living standards. Learning knowledge is the major reason for improvement in living quality. The production of aesthetics is possible because knowledge can choose the

right for intended use or can progress toward more eternal values. Aesthetics is not a sensation, neither is it static graphics. It is a process of adding on or deleting artistic formats or content.

The constant development of aesthetics is the “comfort sensed by nerves as a result of the influence from the beautiful object” (Benedict De Spinoza). Its premise is to sense delight so that comfort can happen and can last. The object of this process is the “Beauty of Art.” That was why Kant said that beauty did not lie in the existence of things. Appreciating and judging is aesthetic. It does not involve any life-or-death concerns. Beauty is what generally makes people happy without concepts and it evaluates the popularity of judgment. Egalitarian and generally existent beauty is suitable for common cognition and the sensibility of human nature. It can also exist in the human life and the nature. It is not confined by the times and does not differentiate groups or religions. This power is the presentation of art itself, which is art's performance.

The nature of art is creation regardless of whether it is Chinese art or Western art. Chinese art is considered creative as long as it is generative. Western art is the objective presentation of will in the form of simplicity and special appearances. Both arts can result in anticipated physical and mental comfort and creative delight. The happiness brought by money and wealth or physical health is the fulfillment of basic living desires. Real happiness comes from the discovery of new knowledge because this is where the spark of life takes place. This is why the cultural industry is considered the foundation in the pursuit of wealth in the 21st century. This is also why this article wants to discuss the relationship between museums and tourism.

Knowledge is a cultural industry and art is a more concrete and tangible cultural industry. Museums are the cultural arenas for knowledge, history, sociology, religion, and education. They are powerful for unlimited public welfare and the research places for creativity and values. These arguments are discussed in better detail in the “Scope of the Cultural Industry.”

The content of a cultural industry must include the following ten items: Artistic artifacts; a place for learning knowledge; creativity; the production of “a thing within a thing;” repetitive application and social value; community service and education; derivative aesthetics not fully stake-holding; artifacts that can be combined, publicly exhibited, or privately owned for non-profit business purpose; center for tourism and media between individuals and

communities and for national development; symbols of the times and characteristics of environments as well as civic consciousness; and public property, including historical, social, and religious beliefs, media for realistic views, totems symbolizing a nation's advancement, or social values.

The above-mentioned are some important elements, with more to be covered because the cultural industry is extensive. Cultural institutions such as museums, memorials, theaters and galleries as well as people-oriented services, such as education, religion, and customs, and positions such as handicraft learners, planners, researchers and implementers are all included in the scope of the cultural industry.

### **III. Definition of Museum**

A lot of the scope of the cultural industry involves the definition of museums because establishment of museums and the exercise of their functions are the key presentations of culture. As a result, museums can carry the functions of schools, churches, divine arenas, studios, research labs, temples, storage rooms, leisure places, tourist sites or sightseeing spots. They are organizational, non-profit, and permanent institutions. They are public places.

Based on these ideas, museums must be equipped with definite purposes, either research, educational, recreational, or entertaining purposes. Also, museums must have buildings, collections, researchers, and educators, as well as security guards, and must possess long-term objectives and missions.

The reason that museums have become important places to pursue knowledge or even for people to pursue high quality lives is because they are non-profit and public institutions. Public or private museums are established with certain requirements.

Museums are purposeful cultural institutions. The U.S. Smithsonian Institution establishes that museums exist for the purpose of enriching the public's knowledge and developing the society. The ICOM says that objectives of museums include promoting social development, research, education, and entertainment. The British Museum and Library Service says that museums are to pursue education and aesthetics. Our museum draft says that museums are aimed at carrying out social education, and

preserving and promoting cultural assets. All of these prove that the purposes of museums include public welfare and social development, which surpass the times and are persistent ideals.

Museums are contemporary and social mechanisms. They inherit both time (history) and space (environment) and the different interpretations and applications of cultural characteristics from different races. Nonetheless, they share universal values in their purposes and carry material (collection and preservation of resources) and spiritual (philosophy, aesthetics, values) missions. Their priority is to increase knowledge for exploration of life's wisdom. Therefore, museums should include the following.

The spiritual aspect refers to human beings. All facilities in a people-oriented museum should be developed toward serving the people and contributing to the happiness of the people. Valuable explorations and pursuits will come as a result of this purpose.

The most important is that museums must provide philosophical thought or aesthetic exploration. In other words, museums exist inside the scope of the creativity of art. The importance of philosophy and aesthetics to museums is more explicitly explained in the establishment and implementation of cognition and value. What is knowledge and what is value? This is a philosophical question and is up to the definition of aesthetics. Therefore, there is absolute relevance between philosophy and aesthetics. L. de Vinci once said that the appreciation of beauty starts with feeling and needs to go through intellectual activities. Aren't a sense of beauty and intelligence people's choice and judgment? Any knowledge, Confucius ethics, the good nature asserted by Socrates, or the mightiness of God are all relative or even absolute intellectual judgments and life valued and need to be clarified through people's judgment. Otherwise, insufficient knowledge and intellectual inability cannot produce values. In the past, there were many temples or churches that had rigid rules and today they become symbols of cultural continuance. They are the inevitable natural and humane influence in the limited life to increase people's knowledge. On the other hand, only through sense and sensibility can one pursue reality and idealism and further establish a pattern or value for life. This process is also the result of the thinker's philosophy and myth.

Knowledge can guide the presentation of truthfulness, goodwill, and beauty. It can also maintain constant truth or aesthetics. This idea is inspiring to

human beings in terms of their life meaning or agreement on social values. It also provides a chance to think over past civilization. When a lot of people think that museums can provide abundant learning resources and make substantial contributions to the society, some non-scientific or irrational superstition or worship starts to shift toward the functions presented by museums in the practical reality, including the fact that museums continue to be the treasury for knowledge exploration or provide more spiritual services.

This is one of the reasons that museums prosper. However, more cultural agreement on the community measures lies in sufficient supply of languages, beliefs, customs, and information to know each other well and increase confidence and noble ideals. Exploration on new thoughts and new ideas to seek a balance, especially art creation and experience enrichment, is the eternal existence of life value.

Of course, it is the museum staff's responsibility to grant stability to the cultural images, which are also the soul of museums. Whether it is philosophical thought or intellectual significance, in the process of museum operations, identifying its influence or opening the door for wisdom can substantiate and vitalize social consciousness. This, in other words, is the implementation for creativity.

No matter whether a museum is a church, a temple, or a school, it possesses the nature of public welfare and is a symbol of civilization. The power it contains becomes especially vivid and glorious with the efforts of the staff. When civilians get close to a museum, they must feel the supernatural attraction to guide them toward an ideal level. It is free and self-exploratory. It is spontaneous, without any privilege or restriction. It is an institution for people to learn freely. The French sociologist Pierre Bourdieu used to say that museums, like a public heritage, give people something to memorize the past and tools to honor great people in a luxurious way. In a more rational age, this spiritual power stays in the museum business. Are museums the media for a government? Or are they storage places for the public soul? They are both and hence worth promoting.

Secondly, in terms of empiricism, the existence of collections and classics grants museums with another important concept. About a hundred years ago, museums generally concentrated on their storage function, such as the royal collections, and were focused on the value of antiques. Between

the value and the preciousness, prices were kept hidden by the desire of collection. Although later on there was on the concept of the invaluable, the emphasis on the rareness and preciousness has continued to factor in museums.

Museums are museums not only in that they collect rare and valuable things or statically store items or documents. Rather, it is because that “materials” attract people's attention and are the crucial requirement for the establishment of museums. Because the various natures of materials, such as materialistic evidence, materialistic source, items, categories, properties, and existence, are what people pursue and are the general purpose for all museums. Although some scholars think that museums are operations for the purpose of exhibition and exhibits can be borrowed or entrusted to contractors for preservation, the purpose of museums is not to possess rich “materials.” Rather, they also need to focus on the refinery and enhancement of quality.

The “materials” emphasized by museums refer to the collections. Once a museum has established its own style, its collections are increased in accordance with its style. Examples include historical artifact museums, fine arts museums, museums of natural science, memorials of social science, or religious museums. These all have their own procedures in collecting the “materials” and the “materials” are selected and screened, based not on their prices but on their values because they are invaluable, such as the collections at the National Palace Museum or the oracle bones and colored ceramics found archaeologically.

Functions of museums are promoted because there are materials to be studied and explored. In other words, abundant collections are the prerequisite for museums to present their energy. Only with sufficient materials can researchers arrange exhibitions or conduct educational research based on their personal specialty and the needs of the museum. Studying materials helps complete understanding and comprehension on the materials. It can also provide evidence for historical truth finding. For example, the discovery of the oracle bones provides evidence to the cultural and social statuses of the Shang Dynasty; the dug out ceramic sheets can verify the national state of the Sia Dynasty, and so on and so forth. No matter if it is discovery of the remotely ancient Peking Man or the pre-historical Beinan culture in Taiwan, they are actually measures taken to explore the materialistic meanings and they provide the most credibility to

museums.

The interpretation of materials by museum researchers is not all visual. The truthful presentation of materials, which instills them with new life, is also the result of cross-examination between science and philosophy. When doing research, it is not focused on the understanding of a single material. Rather, it is interpreting some materials as a whole. In other words, the interpretation is concentrated in the search for their inner and subjective structures. Whether a researcher is professional and can be close to their original meanings are also key to the different presentations of credibility among museum scholars.

Materials are an important element for museums, which can be classified by their nature, class, and property. Materials with higher correlation can better reflect a history, an era, or a concept, and can help explore in-depth knowledge, evoking human awareness of knowledge or arousing viewers' interest in further exploring the truthfulness of a certain civilization. For example, the archaeological terra cotta helped viewers to picture the political and economical policies and folklore customs of Qin Shih Huang 2,000 years ago. It was not just written description but vivid presentation of the authoritarian governance.

Materials exist because of people and are useful for people. Therefore, all materials are produced in certain specifications or for certain causes. These causes vary with systems and hence have different rules and restrictions. When an unexplainable concept appears in the history, materials can help clarify the concept. It needs to be verified through materials or through archaeological discoveries. For example, the West studied da Vinci to discover the humane situation of the Renaissance age. The discovery of Pompeii helped understand life in ancient Rome. There are more and more examples in China to prove some of them are real and some are legendary. For example, the three emperors and five kings or the social development of the heyday of the Han and Tang Dynasties can be verified by archaeological materials as to their truthfulness or fairy tale status.

Materials are the soul for museum operations. Possession of materials can serve as the basis for scientific verification with a lot of stories to be transmitted. They are historical, social, or even lifetime. Art creation can especially attract people's attention. Therefore, no matter if it is a museum of natural science or a museum of social science, its collections (materials),

either ecological or display products stored at the museum, are mostly beautiful, good, friendly, intellectual, and meaningful artistic presentations. The art of materials lies in its creative strength, which can attract people to appreciate its style and essence and can also be inspiring. Establishment and service of a museum comes from the stories discovered behind materials, which greatly arouse the public's emotion for intellectual pursuit and admiration. They are empirical and artistic items as well as symbols or charms fulfilling the need for knowledge.

Once studied, materials can become a belief or a concept and can more possibly concentrate into an activity or ritual. Especially the presentation of design integrity at exhibitions can result in a play within a story or a certain era. The scene recovered through its presentation concretely displays the knowledge of common sense, with the effect of initiating action.

Materials provide clues and can be the subject of a forum or be educational resources. They are intellectual and emotional compounds, providing meaning and value to human life.

Third, in terms of professionalism, museology is to research, exhibit, educate, collect, and explore existing knowledge. It is universal, equal, philanthropical, and non-profit. It is a national or historical media without any business interference or political manipulation. Although it is the non-profit business in the cultural industry, it is also recreational and entertaining. Its major purpose is to be educational and constructive. The production or operation mechanism it emphasizes is more and more entrepreneur oriented. There are even proposals of "government funding with civilian management" or "legal entity."

We will not discuss whether outsourcing management is appropriate and whether its management is following the commercial mechanism for now. A museum is a museum because it possesses extreme professionalism, and is neither commercial nor political. It is like the center of a balance, completely impartial. Its eternal value does not change because of the times and its operations shall not be one-sided, either.

Museum professionalism, as the name says, refers to the professional knowledge and skills needed in museum operations. Knowledge includes learning, technique, academic attainment and thought; skills encompass execution capability, belief, ethics, character and culture. There is not an absolute relationship between the two but they are relatively compensatory.



Especially in terms of attitude and aesthetic attainment, museum staff should possess academic, educative, religious, aesthetic, or even a thinker's behavior. These are all very important. Furthermore, contemporary marketing skills or business concepts should also be applied in museum professionalism.

Professionalism is encompassing. The most important professionalism is the mission of "serving the society and developing the society." To perform tasks needed at a museum and to protect the museum, professionalism should also include legal knowledge, technology, and techniques. Each researcher must inspire the vitality of a museum when taking on a position at the museum. A researcher must conduct in-depth research on materials to select the most meaningful, interesting, admirable, and educational exhibits for the viewers. Also, a researcher must be able to inspire other related academic research and protect the integrity of exhibits as well as their publication or reproduction rights. These are all equally crucial and indispensable.

The reason that professionals are respected is because they insist on correct concepts, such as non-profit truth, educational meaning, religious belief, recreational industrial interpretation, establishment of artistic aesthetics, or elaboration on cultural industry. All require professional attainments.

There are many theories about museum professionalism out there. Nonetheless, all of them focus on the points of community service and educational functions of museums. Museums attract viewers and are recognized by the viewers because they provide unselfish services and in-depth explorations of ideals. In other words, museums fulfill the government's civil service obligation even more than educational institutions. Museums are public, free, and with convincing universal values. They can be run in all ways but in essence they are the government's responsibility and the public's privilege. That is why museums are respected and valued.

Because museums require truthfulness and refinement, and because they are valuable and attractive, they give viewers intellectual or aesthetically pleasant feelings and energize people's lives. With this quality assurance, museums, to the public, are where they can assuredly learn. No matter what professions and what age groups the viewers belong to, they can get something appealing from museums.

This assurance is eternal truth, unchanging value, and is something the public can trust. It is like many new architecture advertisements, which are always constructed with museums in mind. Therefore, we can see the professionalism of museums and the fact that they are the most important piece of cultural infrastructure in the latest century, serving as symbols and totems the public has confidence in, something worth promoting.

Museum professionalism is the truth of the cultural quality, a symbol for elegance and graciousness, the assurance for intellectual credibility, and also a totem for artistic aesthetics. It belongs to the people and is the public asset.

Museums are like people's spiritual castles, where precious collections are preserved and displayed, with services provided by the professionals and infinite cultural industry resources. They are the benchmarks for human civilization and the creative industry.

#### **IV. Cultural Tourism**

As we have said previously, culture is defined generally and specifically. The cultural industry belongs to the specific definition of culture. Despite the fact that general and specific cultures are distinctive from each other, they are also overlapping in certain aspects. Therefore, the scope of cultural tourism should be differentiated between visual rationality and spiritual inspiration. Generally speaking, art is the axis, and delicately produced culture extends assistance. In other words, the businesses undergoing in museums, art museums, theaters, and performance centers is the focus of discussion. Any artistic performance is within this scope.

The above-mentioned premise may not be agreed upon by some people. For example, regarding whether the religious culture of temples or overall community construction are within the scope, we stand on the point that culture is the overall human lifestyle or social adaptation and hence it is within the scope. However, what we are talking about here is the cultural business of museums, which is defined explicitly and whose purpose is to feature museum functions and artistic culture. Therefore, when we refer to artistic cultural industry, we may be able to focus on the scope of cultural art.

To meet the anticipation of the society toward the cultural business, some things are inadequate to be classified as the cultural industry. For example,

a large number of events can only gain coverage about the activity information. But not many people calculate their efficacy and these kinds of activities usually exhaust lots of social resources.

Cultural tourism must be visual, sensational, and educational. Its efficacy lies in education, public welfare, and growth. It can also enhance life quality. Therefore, cultural tourism focused on museums or cultural institutions must possess the following requirements.

- It must be artistic. The nature of art is to create. Architecture, literature, movies, engravings, drawings, dance, photography, and multimedia presentations are all focused on novelty and creativity to arouse the viewers' interest. For example, paintings from all ages, including those of impressionism, expressionism, or classicalism and romanticism are full of suspenseful explorations of emotions in addition to the rich painting content.
- It must be refined. Only careful production can reach refinement and present the property of the cultural artifacts and let the viewers feel the intention of the author and his refined skills. For example, the production of a crown involves refined sculpture techniques presented with luxurious and beautiful quality.
- It must be the only one because being the only one makes it especially precious and special in terms of presenting a certain era's features and makes it appear in a rare situation. This will arouse the feeling of "to see is to believe" in the viewers and drive them to conduct further research. For example, Halley's Comet only visits the earth once every 70 years and this kind of effect is especially interesting to the public.
- It has to be important. Both literary and cultural artifacts must come with historical and social inheritance. For example, the rediscovery of the Dunhuang caves, the excavation of the Han Dynasty bamboo folders, or even the acquisition of the moon rocks or the excavation of the terra cotta figures are all reflective of the true meaning of the history of human life.
- It must be beautiful because beauty is presented in truthfulness and kindness. It can be imitative of human behavior or an ideal objective, such as proportion, symmetry, or gradience in the form of art, for example. They all serve as a relative learning experience for human

beings and universal visual aesthetics that are selected and recognized by the general public.

- It must be valuable and contain eternal truth. It should not be evaluated by price negotiation but weighed in terms of knowledge acquisition and influence on life quality. For example, pottery artifacts are the treasure of the Song Dynasty and hence are highly valuable culturally. The value is not only about price.
- It must exist for the public's welfare. In other words, museums, publicly or privately run, are operated with a religious spirit, and with unselfish contributions. Museums are trusted by people and are not just for individual benefit or established for a minority of people.
- It must be educative. That is, it must accommodate an educational place for either academic research, educational activities, or recreational deployment. It is a highly ideal environment and can contribute to social development.
- It is a place of experience for observing cultural artifacts and reproductions of artistic works. The former influences people imperceptibly while the latter is something that people can purchase and carry home as a souvenir. For example, the duplicates and reproductions at the shops in museums are high-end and cultural transactions, helpful for enhancing a quality life.
- It can be a place for reflections. Historical displays or keynote exhibitions can relate their viewers to a historical evolution as well as facilitate further in-depth discussions on the social reality and truth, stimulating people's willingness to serve the society.
- It is a place for accumulating abundant experiences and a mechanism for defining cultural values. It is a non-profit institution and a governmental media. It is also the origin of knowledge advancement. Its efficacy is shown in the general public's welfare and the expression of human nature. It is a fortifying national resource and educational material worth continuous repetition.

Museums are the focus of cultural tourism and are also pivotal for cultural values and industrial chains. They merge humanity, science, and art. Under normal operations, they can promote related cultural tourism activities, such as food, clothing, housing, transportation, or spiritual guidance. Museums

move from the most basic to the advanced and from simplicity to complexity with close interrelationships, and hence can exercise great educational power.

Museums, originally statically operated, have shifted toward pluralistic development under the impact of the scientific age and the cultural industry. Of course, with the approach of the knowledge-based economy age, they have become the forts for the cultural industry. The reason that they are valued by scholars, experts, and sociologists is because they possess abundant and complete resources as well as present appealing real objects in the form of either performance or exhibition. Both museum staff and social caretakers are all marked by their educational and charitable attributes. Furthermore, museums are the focus in the cultural industry while creativity is the motor drive. Museums are the home to art, and art is the backbone of cultural creativity, and so on and so forth. Museums have hence become synonymous with cultural tourism and also the concrete achievement in the promotion of the cultural industry.

Maybe focusing the cultural tourism on museums is somewhat inconclusive. However, the existence of museums provides grounds for reliable knowledge. If explored deeply for their content and accompanied by applied business marketing tools, they can definitely become valuable cultural institutions in the contemporary society.

Based on the above-mentioned concepts, museums are equipped with their basic functions and are non-profit businesses. They open the gate for social service. In light of cultural transmission or the prevalence in the concept of creativity, museums with comprehensive operations must adopt new information and technologies, such as the application of digital technology or the concept of business marketing, and focus on cost and efficacy, all of which is needed to welcome the arrival of a new age.

Business operations and effective marketing are relative to the tourism in the cultural industry, the normalization of a museum's structure and organization, and the definition of policies. There are many countries whose museums are operated as one of their tourist resources. For example, the British Museum in the UK, the Metropolitan Museum in the U.S., the Musee du Louvre in France, the Barcelona Museums in Spain, Berlin Museums in Germany, the National Palace Museum in Taipei, and the Forbidden City Palace Museum in China are all popular tourist spots. In the foregoing

paragraph, we have said that museums are refined and precious cultural arenas attracting the public for exploration and appreciation. However, newly established museums or fine arts museums attract people and bring profits to the cultural industry not only with their new collections of cultural artifacts but also with the marketing channels they have smoothed with entrepreneurship and the e-operations. For example, the global disposition of the Guggenheim Museum and the renovation of the British Tate Gallery of Modern Arts, or the construction of the Tokyo Hara Museum of Contemporary Art, the Hong Kong Museum of History and Culture, and the Edo-Tokyo Museum have more emphasis on ecological facilities and are hence popular choices for the public.

When the community consensus is widely applied, museums, fine arts museums, or museums of history are very influential for tourism. Cultural artifacts, habits or activities that can pass down human wisdom, such as religious temples, folklore songs sung in the countryside, or certain school activities, if applied early, can all nurture these cultural seeds and present phenomena and styles exclusive to each generation. These hidden customs or knowledge will sooner or later merge into a great force or surface in a certain form to influence the public life. In the age of information explosion, more and more communities understand the cultural industry from the stance of mutual human benefits, which should keep the creativity of the “cultural industry.” In other words, group consciousness is growing naturally in the life of art, endowing consensus toward housing, food, or the representation or preservation of history and stories. To make these memories or glories extend and exist continuously, a more definite agreement is reached on the community cultural infrastructure.

## 附錄二 國立臺灣藝術大學賴瑛瑛副教授發表論文

The Museum without Walls: Tourism and the National Palace Museum

LAI Ying-Ying

### Abstract

The National Palace Museum (NPM) is a museum of great scholarship and collection representing canonical Chinese art and cultural artifacts in Taiwan. After its reopening at the end of 2006, it has successfully attracted a good growth of tourism. This report aims to examine the programs that the NPM has endeavored to market transforming this classical Chinese museum into a new symbol of culture in Taiwan.

The institution took concrete steps to breathe new life into an old museum. First of all, the “Old is New” approach is to open up a new vision of the old treasure house. Projects were commissioned to create new works of art inspired by the old masterpieces. Visitors are invited for contemporary appreciation of antiquities by means of exhibition, education and entertainment. Secondly, a southern branch museum of Asian art and culture is still under construction. The project aims to vitalize business prosperity of culture tourism in the south of Taiwan. Meanwhile, the orthodox symbol of the authoritarian China is deconstructed and replaced by a new consciousness of the cultural connections between Taiwan and the rest of Asia and the world. Third, a digitalized presentation of the museum transfers the tangible into the intangible; projects of Digital Archives, Digital Museum, and e-Learning were constructed to reach visitors beyond the limits of time and space.

The NPM has transformed itself into an active site for communication and recreation that provide audiences with accessible learning environments, while bridging gaps between the elite and the general public, high art and low art, traditional antiquities and contemporary avant-garde art.

Key Words: National Palace Museum, South Branch, Old is New, orthodoxy, culture tourism

## **The Author**

**Dr. LAI Ying-Ying** is an associate professor at the Graduate School of Art/Culture Policy and Management, National Taiwan University of the Arts. She was active as the Deputy Director of the Museum of Contemporary Art, Taipei and served over 20 years as a senior curator at the Taipei Fine Arts Museum.



The National Palace Museum (NPM)<sup>2</sup> is a museum of great scholarship and collection representing canonical Chinese art and cultural artifacts in Taiwan. After its reopening at the end of 2006, it has successfully attracted a good growth of tourism. This report aims to examine the programs that the NPM has endeavored to market transforming this classical museum into a powerhouse of art inspiration and a user-friendly collection of Chinese antiquity and culture. The institution took concrete steps to breathe new life into an old museum. Now we can easily have access to this treasure house via commercial advertising films broadcast in the cinema and specially designed merchandise sold in department stores and coffee shops. The famous Emperor's imperial feast is served in a five-star restaurant in the museum, while a wide range of complex digital educational programs inspired by the collection has developed into high-value-added daily consumption. The construction of the fundamental metadata system of digitalization plays an essential role in its new face today. It allows the Internet-using public easy access to the collection. It helps the preservation of the collection, as well as providing knowledge to the public, while benefiting the museum and the culture industry. With its new branding strategy, NPM has reached out to new audiences and future generations for better appreciation of the rich cultural resources of Chinese art and antiquities. It is also the joint venture with different disciplines that implements the success of the culture industry. All these have contributed to the growth of tourism and a brand new impression of this old museum. This paper aims to explore the programs undertaken and to review the strategies applied transforming the museum into a tourist attraction.

## **I. From Tangible into the Intangible: the Digitalization Projects**

A digitalized presentation of the museum transfers the tangible into the intangible; projects of Digital Archives, Digital Museum, and e-Learning

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<sup>2</sup> The Palace Museum was officially inaugurated in 1925. It contains the imperial collection of the Ch'ing Dynasty, part of which was inherited from the previous Sung, Yüan, and Ming Dynasties. In 1931, the Mukden Incident sparked turmoil in northern China, and the Nationalist government decided to move the collection to southern China. In the autumn of 1948, fighting worsened between the Nationalist and Communist armies. A resolution was made to send the most precious objects from the collections of the Palace Museum, National Central Library, Institute of History and Philology of Academia Sinica, and Preparatory Office of the National Central Museum to Taiwan. A new museum was subsequently built in the suburbs of Taipei and opened in 1965. <http://www.npm.gov.tw/zh-tw/about/tradition.htm>, 2008/10/22.

were constructed to reach visitors beyond the limits of time and space. Under the influence of digital technology, and in order to satisfy the needs of preserving authentic objects, providing distance or interactive learning, and increasing research and advertising potential, digitization has taken over the concept of the museum's traditional approach.

**Digital Archive:** The Digital Archives projects employ the latest digital technology to bring images, data, and descriptions of treasures of the collection into digital format. With the application of digitalization, the museum now can reach out to the virtual audience so the palace treasures are no longer the holdings of the emperor, nor are they well-guarded items housed in cabinets with spot lighting and thick glass.<sup>3</sup> The digitalization project creates the metadata for the construction process of web pages, DVD, digital images, metadata, and 3D scanned data; it also allows the possibility of the museum to manage the collection efficiently and systematically. The Index Search File System was established that permits accessible image checking of seals, signatures for authenticity and provenance study of works. While transferring real artifacts into useful digital data and to preserve the highest resolution and clear details and features of original work, the digital archive also permits the possibility to transform old treasures into creative culture capital for multiple functions. It is a creative task of digitalization to have the collection better managed and effectively applied to the need of people's daily life.

**Digital Museum:** "As long as you have the interest, your small computer can become a world of treasures for your enjoyment with many masterpieces of Chinese art at your fingertips and to enrich your digital life!"<sup>4</sup> Through the use of the Internet, the Digital Museum becomes unrestrained by national borders or distance, carrying its educational

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<sup>3</sup> In the year 2007, NPM continues establishing an index search file for its collection of approximately 57,000 pieces, as well as establishing an image file database for themed websites for Digital Museum. Number of artworks digitized in 2007: 1. Antiquities: 16,910 digital photographs; 27,594 files of metadata. 2. Painting and Calligraphy: 3,000 pieces of calligraphy and painting; 2,000 files of metadata; 80 files of the Painters and Calligraphers Name Authority Database; 500 files of the Painting and Calligraphy Signature and Seal Database. 3. Ch'ing Archives: adding 14,645 pages of digital images, 2,700 index entries, and 1,200 name authority records to the "Biographical Materials of Ch'ing Historical Figures and Biographical Packets and Drafts from the Archives of the Ch'ing Historiography Institute" database (note: a total of 14,288 pieces of documents in the Museum's Ch'ing archival collection fall into this category). 4. Rare Books: adding bibliographical entries for 1,200 volumes and 2,505 pages of digital images. 5. Conservation Database of Artifacts: 877 X-ray image files of artifacts, 537 files of conservation database of artifacts.

<http://www.npm.gov.tw/digitization/overview.htm>. 2008/10/22.

<sup>4</sup> <http://www.npm.gov.tw/digitization/overview.htm>. 2008/10/22.

message to all members of the public. Now, the global official website serves with nine different languages including Chinese (traditional and simplified characters), English, Japanese, French, Spanish, Korean, and Russian. It is expected to break the barriers of language first, then reach out to different target groups for educational programs and cultural discovery. Service web pages such as "Art History Forum" were designed to help develop extensive and convenient distance learning resources via the latest network and multimedia technologies. Programs of digital tour guide systems also allow people to roam at leisure throughout the exhibition galleries with wireless guide devices. In the future, NPM aims to participate in a national wireless roaming system, so as to expand the functions of the wireless guided tours platform regardless of time and space.

In terms of promotion of displays, NPM has established a multimedia display room and interactive facilities, using hi-tech multimedia technologies to showcase the diversity, technological advancements and digitalization of the museum. In line with planned exhibition routes, there will also be regular and thematic "mobile learning" groups that help to connect learning in NPM with educational curriculum. It is hoped that this will become a regular trend for teaching and learning.<sup>5</sup>

"NPM Educational Promotion – Family Creativity Center and Digital Interactive Educational Program" was established to provide a learning area particularly dedicated to parents and children, so that families can gain a more in-depth understanding of the collection and for children to develop their cultural aesthetics from a young age.

**e-Learning:** NPM aims to develop its e-Learning programs, e-Learning Demonstration Center content, and wireless guided learning programs etc, all dedicated to helping local and international users to learn more about the valuable and rare artifacts in the collection. The diversified human talents and cultural artifacts of the collection, together with results from the digital archives and projects, will enhance the preparation of exhibition themes and lessons for e-learning programs.

To bring the digital educational function into full play, the museum has provided a device-crossing platform to help visitors to learn on the spot. Video service with individualized features has been offered. The system employs learning effects of multimedia with virtual reality and interaction to

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<sup>5</sup> <http://www.npm.gov.tw/digitization/overview.htm>. 2008/10/22.

create a more human-friendly, diverse, and internationally mobile environment for learning artifacts. Several e-learning programs on the art history and studies of bronzes, ceramics, paintings, calligraphy and caring for collectible artifacts are popular sites for both students and art lovers. These programs were designed with humorous animated figures and interesting episodes to attract and educate visitors. In addition, with support from various Education Bureaus in the different parts of Taiwan, several e-Learning Demonstration Centers were set up in high schools and elementary schools to carry out the museum's mission of learning beyond the physical walls.

Recently the educational and promotional films of “3D animations – Adventures in the NPM” were completed, with sumptuous image files from the digital archive. Narrating stories of rich artifacts collected in the museum, this engaging film employs 3D animation technology that lets the audience easily understand various artifacts of the NPM. The museum also cooperated with National Geographic Channel to make a documentary film called “Inside: the Emperor's Treasure” which will be televised on the global network of National Geographic Channel. Through all of these collaborative projects, the museum's collection can be exhibited to audiences all over the world.

## **II. New Art from Old Collection: New Capital of Culture**

As a cultural symbol of Taiwan and its leading public museum, the National Palace Museum embraces a different goal for its reopening that is to promote itself as an exquisite quality museum in the world. International recognition and popularity of the museum is the goal to be achieved. The “Old is New” slogan was declared by the former director Lin Mun-lee, suggesting a new vision of the old treasure house. Visitors are invited for contemporary appreciation of antiquities by means of new presentations of exhibition, education and collection. Though the masterworks of the collection are ancient, they shall always be “popular and new, with originality and value.”<sup>6</sup>

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<sup>6</sup> LIN Mun-Lee, “Director's Opening Remarks,” Conference on “Founding Paradigms—Art and Culture of the Northern Sung,”

[http://www.npm.gov.tw/exh95/grandview/proseminar/index\\_en.html](http://www.npm.gov.tw/exh95/grandview/proseminar/index_en.html), 2007/08/01.

Young people are targeted as future audiences. Since March 2008, NPM also programs the Free Saturday Night for all visitors, regardless of age and nationality, and musical concerts and artistic festivities have also been organized to coincide with these evenings. NPM is a place for enlightenment; it is a place full of rich resources that can be appreciated for pleasure, and for new creations for the future. The rich resources of ancient art should be continued and revitalized through extensive engagement of its future visitors.

Design contests were organized for young designers that brought in new interpretations of the classical art. New cultural artifacts are also retooled for Generation Y. Old paintings of great masters become digital postcards to send to friends; an imperial jade scepter becomes a combination lock, and a phoenix pattern becomes a fashionable purse. "The bold, youthful designs not only bring the artwork alive but give the museum's stuffy image a makeover."<sup>7</sup> Hsu Hsiao-te, head of the National Palace Museum Cultural Arts Fund, which markets the products, says that the museum has carried more than 2,000 items, and currently more than 1,000 are on offer. They are on sale in the museum's gift shop, as well as locations in the Taiwan Taoyuan International Airport, the Taiwan Handicraft Promotion Center, the Taichung County Seaport Art Center, the Hsinchu Cultural Affairs Bureau, and the Taipei Living Mall. Sales total around NT\$200 million every year. New York's Metropolitan Museum of Art, however, has over 20,000 different items for sale in 32 locations around the world and takes in NT\$1.1 billion a year – a sure sign that the National Palace Museum has room to grow. (to Y-Y: good contrasting point)

"Next, we plan to work with the Eslite Bookstore chain, the forty largest hotels in Taiwan, and the 7-Eleven convenience store franchise," Hsu says. He hopes that museum merchandise will reach more people through the partnerships with businesses and that the museum's digitized collection will expand from educational use into people's everyday lives.<sup>8</sup>

The tourist market is another major target for business. In organizing collaborations with Taiwanese and foreign designers, the museum also actively seeks out well-known vendors. One example is the collaboration

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<sup>7</sup> Tsai Wen-ting, translated. by Scott Gregory, "A New Life for Old Objects – Licensing the National Palace Museum," <http://www.taiwanembassy.org/US/NYC/ct.asp?xItem=29685&ctNode=3483&mp=62&nowPage=1&pagesize=50> Post Date : 2005/10/12.

<sup>8</sup> Ibid.

with the well-known Taiwanese ceramics maker Franz Collection. Franz Collection incorporated images of a pair of swallows resting among peach blossoms from a work by Giuseppe Castiglione, an Italian artist of the Qing court, into vases, spoons, and teapots. These items will be on sale in Franz Collection's more than 500 retail outlets around the world.<sup>9</sup> A joint project between the National Palace Museum and ALESSI in Italy named the Chin Family was launched May 2007. The two organizations made an agreement to support "A Third Culture: the East Meets the West." Stefano Giovannoni, designer of ALESSI, created The Chin Family for the NPM. He drew his inspiration for the mascot "Mr. Chin" and other items in the series, including the salt & pepper set "Mr. and Mrs. Chin," from a picture of the emperor Ch'ien-lung, he saw on his visit to the Museum. Collaborating with ALESSI, the National Palace Museum is bridging Taipei and Milan, cultivating a series of new culture.<sup>10</sup>

The "Jadeite Cabbage with Grasshoppers" is one of the most famous items from the collection that now has been developed into hundreds of merchandise items.

Targeting Japanese tourists, NPM has collaborated with the Japanese company Sanrio that designed the Hello Kitty toys for a new series of cabbages. Cute cartoon figures are developed into numerous items such as key-holders, cups, T-shirts, etc.

Besides merchandise sold in museum shops and boutiques world-wide, new works of art are also commissioned for long-term culture cultivation. Renowned artists, film directors, designer and architects were invited to work on museum projects, to renovate the restaurant, the tea house, and to redesign the souvenirs. In 2007, the museum has joined forces with the world renowned Rotterdam Film Festival to bring the "Movie and Installation Art Exhibition." The museum also brought together a team composed of members of the arts and technology fields for a trip to Austria to take part in the Linz Ars Electronica Festival.

"Adventures in the NPM" (an animated 3D picture produced jointly by NPM and Digimax), promotional films, multimedia discs, and the museum's website have all recently been selected for the Highest Achievement Award

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<sup>9</sup> Ibid.

<sup>10</sup> <http://www.npm.gov.tw/digitization/overview.htm>, 2008/10/01.

(Grand Prix in All Categories) by the International Committee of ICOM for Audiovisual, Image, and Sound New Technologies (AVICOM).

The digital content generated by the project also has unlimited economic potential for culture-related creative industries.<sup>11</sup> With a new approach to the old treasures, along with advanced digital technology, scholarly antiquity has been transformed into a new capital of culture. The web now serves as a new channel for marketing products and disseminating information. With regards to value-added applications and marketing, in addition to the marketing strategies planned for each subsidiary project, NPM has become part of the public's lives in a more friendly and accessible manner.

As former director Shih Shou-chien stated, digitalization is an implementation of new technology that is to increase the impact of our lives. It expands access by providing more entertaining and convenient introductions to the collection. NPM has created a new setting for the public to mediate the role and function of this museum with abundant resources of the ancient culture. Now, the old treasure is no longer in the domain of the imperials, but is the new inspiration for present and future generations.

### **III. Emperors' Imperial Feast: the Irresistible Journey of the Five Senses**

Educational/entertainment spaces and programs for different target groups were re-oriented to meet the needs and diversity of visitors, both domestic and international, as well as pre-school children and seniors. The art of Chinese cuisine can now be experienced in Taipei alongside the most comprehensive collection of Chinese artifacts in the world. The restaurant Silks Palace, (the much anticipated BOT project conducted by Formosa International Hotels Corporation, 2.5 years and NT\$400 million in the making), has finally opened in May of 2008, providing top-notch food and beverage services to visitors to the National Palace Museum as well as to gourmet connoisseurs.

Tantalizing cuisine that was only served to royalty is now prepared to satisfy

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<sup>11</sup> Shun-Tzu Tsai, "The Challenges and Opportunities of Museum Digital Development: Digital Archive, Digital Museum, E-Learning, and Digital Content Industry," *Taiwanese Journal Studies of Science, Technology and Medicine*, 8:1, 2004/03. <http://www.ceps.com.tw/ec/ecjnlarticleView.aspx?atliid=440171&issueid=30332&jnlid=3146>.

the curiosity of visitors, such as Cultural Relics Feast, Emperor's Imperial Feast, Dong Po Feast, Formosan Delicacies Feast, and more. It is expected that consumers will savor a unique culinary sensation with scintillating colors, smells, shapes and tastes that shall make a museum visit a complex journey of excitement.

"The one attraction that I am truly proud to introduce to visitors to Taiwan is the National Palace Museum," says Chairman of Formosa International Hotels, Mr. Steven Pan, when asked of his eager participation in the BOT project. "With its numerous precious historical artifacts, the NPM is a national treasure. And as chairman of a five-star hotel, it is very important to me that our guests can experience characteristic hospitality and the good foods of Taiwan in an atmosphere representative of our culture. I hope for the entire world to be able to appreciate the beauty of Taiwan like we do." With the birth of this restaurant complex adjacent to the museum, Taiwan's food and beverage culture shall interconnect more closely with its history and exhibit true magnificence.<sup>12</sup>

The renowned architect Yao Ren-shi was invited for the renovation. Japan's award-winning interior designer Hashimoto Yukie was also invited to incorporate Chinese elements into every detail. The central design element throughout the complex, from the foyer and lobby, to the dividers, to the wall décor, is the unique glazing frosting pattern which is a decorative feature unique to Sung Dynasty ceramics inspired by the concepts of ice cracks and created only with a specific quality of pottery and kiln temperature. Symbol and motifs drawn from the collection are widely applied and subtly hinted in the tableware, wall decorations, lighting, etc. Silks Palace is a good example of innovative culture extracted from the essence of the collection. The joint venture of the masterminds of celebrated designers, combined with one of the greatest food cultures in the world presented in an epic ambience creates a unforgettable combination of past and present.<sup>13</sup>

Present Director Chou Kung-shin stated that the Silks Palace is a surrealistic convergence of tradition and modernity. With business

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<sup>12</sup> [http://www.grandformosa.com.tw/ENewsLetter/08Jun/palace\\_e.htm](http://www.grandformosa.com.tw/ENewsLetter/08Jun/palace_e.htm).

<sup>13</sup> Pillars appear in the form of Ts'ung Tubes from the Liang-chu Culture in the late Neolithic age used to offer sacrifices to the God of Earth. Lights take the shape of Tsung-chou Bells from the late Western Chou period. In addition, excerpts of numerous legendary paintings and calligraphies, like "Along the River During the Ch'ing-ming Festival" from the Ch'ing Dynasty, "The Red Cliff" by Wu Yüan-chih from the Chin Dynasty, "Lan Ting Prologue" by Wang Hsi-chih, and "A Palace Concert" from the T'ang Dynasty, are subtly hinted in the forms of paper cutting works and murals displayed throughout the restaurant.



management, and both the articulation of cuisine and the tactful design application, it has demonstrated a successful example of the creative culture industry. This shall serve as a good model for the Center of Creative Culture Industry. It is hoped that elements from the collection can serve as the turning key for the future creative culture industry.<sup>14</sup>

### **Final Remarks:**

“We need museums where you can learn about the past and dream of the future, explore the smallest bugs to the vast expanses of our universe, and experience awe and wonder in the beauty of our world.”<sup>15</sup> Ms. Kim Igoe, CEO of the American Association of Museums, thus described the museum’s societal function when seeking funds from the US Government. In Taiwan, the public does need museums, particularly ones that consistently provide strong performances. It is difficult to set standard criteria evaluating a museum’s performance, as each museum differs in size, operational structure, resources and background context. However, museums can create a new vision through the engagement of community groups, marketing to different groups of visitors, and interdisciplinary collaboration with people in diverse fields. Indeed, from the branding and marketing performance of the recent National Palace Museum, we are certain that the museum has taken proactive actions to attract more visitors to the museum, through virtual or physical, spiritual or commercial channels.

At the same time, one only has to acknowledge the smile upon a visitor’s face to recognize the crucial role that the museum plays as a lifelong leaning environment. Visitors are touched and inspired by their experiences in the museum. By putting strategies and plans into action which enhance the experience of visitors, the role of the museum in society is transformed: no longer merely a place for displaying collections and exhibitions, it is a powerhouse generating fresh ideas for the general public and for future generations.

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<sup>14</sup> Lian Cheng-li, “The Inauguration of the Silk Palace and the Emperor’s Imperial Feast,” *Epochtimes*, 2008/6/27, <http://news.epochtimes.com.tw/8/6/27/87756.htm>, 2008/8/25.

<sup>15</sup> Kim Igoe, “Written Testimony for the Institute of Museum and Library Services,” Interim President and CEO, American Association of Museums, on 2008 fiscal year funding for the Office of Museum Services at the Institute of Museum and Library Services, submitted to the Subcommittee on Labor, Health and Human Services, Education and Related Agencies. 2007/3/30. [http://www.aam-us.org/getinvolved/advocate/issues/upload/AAM\\_Testimony\\_on\\_IMLS\\_FY\\_2008\\_Budget.pdf](http://www.aam-us.org/getinvolved/advocate/issues/upload/AAM_Testimony_on_IMLS_FY_2008_Budget.pdf), 2007/9/20.