

Dr. Peter Bendixen 文章敘述中呈現了社會文化的發展現況，以下我將從文章分別擷取出三個重點論述，前兩個部分融入台灣實際發展現況予以分析；第三部分則加入文化經理人在社會文化中扮演的角色及成效進行探討。

◎ 社會文化與人類活動的關係

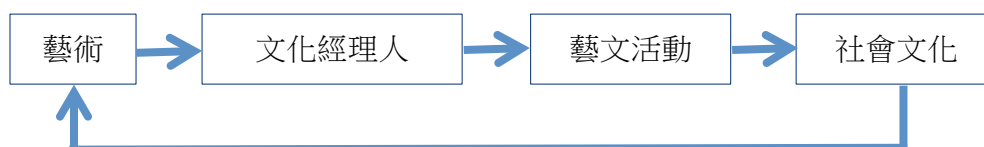
當我們談到一個國家的社會與文化發展，勢必先回顧此國的歷史，以台灣來說，我們曾經被多個國家殖民過，尤以日本統治長達三十幾年，加上原住民、閩南人、客家人等不同族群，因此，台灣呈現十分多元的面向。近幾年來，政府開始推動各個族群的文化推廣與保存，大眾對於多元文化的融合、族群意識也逐漸地改變與提昇，這樣的狀況說明了歷史關係著人文活動的產出，人文的活動形成社會文化，而文化的發展進而影響了社會精神與物質層面的成長。

◎ 文化消逝與 Normative aspects of culture

在國家的發展上，當與經濟利益有所衝突時，被犧牲的常常是社會文化，因為相較之下，我們必須花更長的時間才能看到其產生的效益，例如：建商拆除老房子，蓋起高樓，創造更大的房地產利益，他們從未考量不同風格的老式建築，代表著不同年代的軌跡，若我們國家的歷史能夠這樣輕易地被清除，隨之而來即是文化消逝，當文化消逝，我們族群上的自我認同又能如何依存呢?除了房地產的例子以外，台灣現今充斥著各式各樣的藝文展覽，看似提升民眾藝文素質，實則藉由販賣周邊商品圖利，這樣的活動正一步一步使民眾建立起不正確的藝術價值觀。正是如此，我們需要有全面性的法規以進行文化規範、保留文化資產，除此之外，亦須提升藝文管理的技術，在保留文化精神的同時，創造出具體可見的效益，讓更多的人具有使命感，投入文化事業。

◎ 實際層面的運作

藝術已不限於博物館，文化也不單單只是閱讀歷史所形成，文化遺產除了保留以外，也需要推廣至大眾，讓藝術與文化不再限於學者、藝術家等專家關起門研究的學問。現今，我們擁有更多資源可以善用，用於將已存在的藝術與文化，以更容易親近、更活潑多元的方式呈現，因此，文化經理人舉足輕重。接下來，我將以圖示呈現並探討文化經理人其角色的可能性。



圖：文化經理人與社會的關係

無論是音樂、戲劇、繪畫創作、設計.....等活動皆是由藝術本身而生成，在此，文化經理人就像是藝術和活動形成之間的中介者，這個角色的重要性在於能夠了解創作者及其作品的意涵，而後將其轉化成活動的呈現。活動規劃上，需要多重的專業能力，

像是從法規層面檢視活動、整合人力資源進行細項工作分配、資金的調配或是尋找贊助商、媒體宣傳、建構活動整體概念.....等環節，因此，文化經理人在藝術涵養上充實之外，亦需培養行銷管理的能力，即能在保留文化的同時將此普及於大眾，有良好的資金流動，才能永續經營。

當活動能夠成功展現，隨之而來的即是藝術教育的培養，在此所指之藝術教育並非侷限於學校等教育單位，而是在普遍的社會中教育著大眾，形成全民力量，一同發掘、珍視自己的文化。從藝術創作開始，經由文化管理轉化成活動推廣，提升藝術教育素質，若這些環節皆能一步一步做好，社會文化便會在無形當中逐漸穩固進步，而當我們有一個正向的社會文化環境，又能夠孕育出更多的藝術家、培養出更多關心自己文化的人，這在社會文化的結構上，便是一個良性的循環。

#### 結語

綜觀來說，文化源自於歷史形成，而後在精神層面建構成社會，雖然很難短期內看到效益，但是長遠來說，對於人文的培育佔有重要地位。我期望的是經由藝術管理領域的加入，能夠將藝術本身與社會做連結，使藝文普及於大眾生活，進而凝聚全民的對於生長土地的文化意識，讓社會中充滿更多美的力量。

全文完

Dr. Peter Bendixen's article presents the current development of social culture. In three important parts which I plan to point out from the article for further discussions, the first two parts are about analysis which incorporates the current situation of development in Taiwan while the third part is devoted to discussions about the role and effect of a "cultural manager" in the context of social culture.

#### ◎ The relationship between social culture and human activities

When talking about the social and cultural development of a nation, we inevitably have to review the nation's history. Take Taiwan for example, as a colony of several other nations in the past, in particular a colony under the Japanese rule for over thirty years, and a land of different ethnic groups including Taiwanese aborigines, Hoklo people, and Hakka people, the social and cultural diversity in Taiwan is prominent. In recent years, the Taiwanese government has begun to advocate the promotion and conservation of each ethnic group's culture, and the public has experienced a gradual change and improvement in multicultural integration and ethnic consciousness. Such phenomenon indicated an array of cause-effect relationships between history, human activities, social culture, and the growth in the material and non-material aspects of a society.

#### ◎ The disappearance of culture and the normative aspects of culture

During the course of a nation's development, culture in a society is usually sacrificed when it is in conflict with economic profit as it might take a longer period of time for people to notice the profit brought about by culture. For example, when developers demolish old buildings to make room for skyscrapers and create more lucrative real estate business, they never consider that those vintage buildings with distinct architectural styles are representations of different historical phases. If the history of our nation can be erased so easily, what

ensue are the disappearance of culture and the questionable survival of our ethnic identity when our culture has vanished. Other than real estate development, an abundance of various culture and arts exhibitions in Taiwan is another example. Despite their seeming impression of elevating the public's literacy in culture and arts appreciation, those exhibitions aim at nothing but to make a profit through vending peripheral products. Such activities are gradually making the public to form a distorted value of arts appreciation. To counter the effects of those adverse activities, we must have comprehensive laws and regulations to restrict such cultural activities and conserve cultural heritages. In addition, we must have improved culture and arts management, produce discernible and tangible profit alongside safeguarding cultural spirits, and endow more people with a sense of responsibility to devote themselves to the cultural undertaking.

◎ Practical operation

Arts are no longer confined to the physical boundary of a museum, and culture is not merely a product of reading history. In addition to the efforts of arts conservation, arts must be promoted to the public and studies of arts must step out from behind-the-door studies of scholars, artists, and experts. Given the fact that people have more resources to utilize nowadays to give more approachable, dynamic, and diversified representations to existing arts and culture, a cultural manager becomes pivotal. The following flow chart exhibits the possible role of a cultural manager in the interplay between arts, culture and arts activities, and social culture.

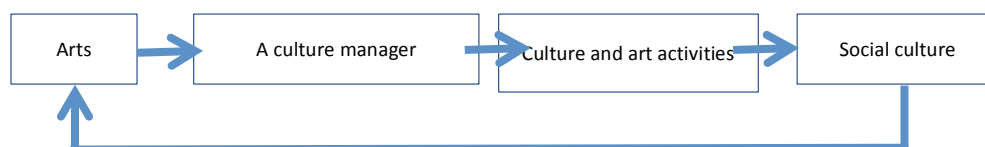


Diagram : the relationship between a culture manager and a society

Activities such as music, dramas, paintings, designs, and many others are all products of arts, and a cultural manager's role resembles that of a mediator between arts and activities. The importance of a cultural manager's role lies in his/her aptitude to look into an author and the implication of the author's artwork, and in turn exhibit the artwork through chosen activities. The planning of activities requires a multitude of professional abilities such as examining the activities from a legal perspective, coordinate human resources to delegate specific work to individuals, allocate activity funds, solicitor for activity sponsors, orchestrate media promotion, and construct a holistic concept of the activities among many other details in the course of activity preparation. Therefore, a cultural manager has to develop marketing and management skills other than literacy in arts and culture appreciation. In this way, culture can be conserved and popularized to the general public concurrently, and a good cash flow can ensure the perpetual operation of activities.

What comes after a successful activity is the development of arts education, which, instead of education confined in education institutions such as schools, refers to education for the general public in a society to amass strength from the public as a whole to discover and value their own culture. It begins with art creations and transforms to promotional activities and the improvement of the quality of arts education with the aid of

culture management. Shall each of these steps be performed well, social culture will grow firmer and make progress imperceptibly yet steadily. With a favourable social and cultural environment, we can cultivate more artists and more people who care about our own culture, which in turn constitutes a virtuous cycle in a social and cultural structure.

#### Conclusion

From a broad perspective, culture is a historical product which constitutes the nonmaterial aspects of a society. As profit might not be discernible in a short term, the conservation of culture plays a very important role in the cultivation of humanistic literacy. I hope that the incorporation of arts management could facilitate the link between arts and the society, promulgate arts and culture to the lives of the public, build up all people's cultural consciousness toward their indigenous land, and subsequently fill the society with more positive and favourable energy.

The End