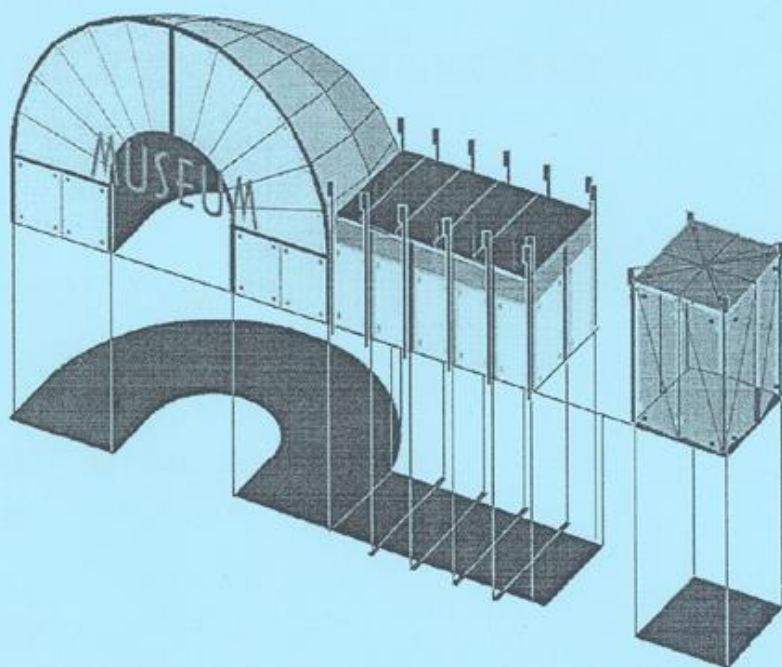




香港博物館館長協會

Hong Kong Curators Association



Vol.1 2000

主席的話

在踏入新千禧和廿一世紀的同時，兩個市政局亦成為歷史，以往由兩個市政局管轄的博物館現撥歸新成立之康樂及文化事務署管理；而文化委員會的委員人選亦已公佈，香港的文博界亦將別有一番新氣象。然而，新的局面勢必帶來新的挑戰，特別是在整個文化環境轉變的當兒，社會各界對博物館發展的不同期望，廣大市民對服務的不同要求，將會對現行的制度及同業的工作產生一定的衝擊。故此，本會將會密切留意各方面的進展，力求使博物館業界得到更有利的發展空間及維護業界的應有權益。本會希望在未來的日子中，能繼續增進友館之間的密切聯繫，發揚我們的專業精神，並團結更廣大的同業，以應付博物館事業的未來發展。最後，謹祝各位千禧進步，並希望各會員能同心眾志，繼續支持本會的工作。

何金泉

新一屆幹事

編者的話

我們這一屆幹事會，是幸運的一屆。因為我們是跨世紀、越千禧的一屆。一切都意味新的開始，然而也象徵接踵而來的新挑戰。尤其我們的主要會員均是來自政府的博物館，在新千禧肇始，已率先轉入新的工作環境中，由從前的兩個市局市署，成為了新成立的康樂及文化事務署所管轄。而香港的整體文化氣候亦將有一番景象；因此，業界的未來發展亦需不斷注入新的元素。

為加強會員的溝通，新一屆幹事會除積極籌備各種活動外，我們的會訊亦會繼往開來，把會務及同業的近況不斷向會員匯報。而本屆的編輯方向亦有所變更。我們將嘗試每期設定專題，並邀請對此課題有興趣的會員撰寫專文；另亦會每期專訪與業界相關的機構及部門，藉以提升會訊的專業性。當然，我們更鼓勵會員踴躍投稿，發表意見，發揮會訊在加強同業溝通方面的功能。

然而，這一切能達成與否，全賴你的支持。但願彼此共勉，同步向前。

保存社會記憶的工作

一 香港歷史檔案館專訪

「一個政府的檔案不單是它有形的記憶，也是該社會的記憶。香港歷史檔案館作為政府檔案的最終保存者，是有責任保護這些無價的社會遺產。」

檔案館的創館檔案主任戴雅文先生（Arthur Ian Diamond）的一番話，已扼要闡明了香港歷史檔案館的功能和使命。這個名字頗為陌生的政府部門，正是默默地進行保存香港社會整體記憶的重要工作。

淵源與架構

歷史檔案館由於工作性質特殊，故此，它不像一般圖書館或博物館那樣地隸屬康樂及文化事務署，而是隸屬政務司司長辦公室，直接由行政署負責管理的政府檔案處。自 1972 年成立以來，它曾數度易名並歸屬不同的系統。由最初的「政府檔案處」（1972）演化成 1989 年所成立的「政府檔案局」（專責管轄歷史檔案處及政府檔案管理處），1994

年加上「檔案管理策略組」，1999 年成為「歷史檔案署」，亦即現時的架構。在多次架構改組中均可見到該部門的工作範圍及職能正在不斷擴充，當中並涉及政治層面的工作。其中的變化，亦已印證了時代巨輪的轉變。

功能與運作

歷史檔案館的工作顧名思義是以追尋、鑒定、接收和保存重要的政府檔案和具歷史價值的資料，作為日後參考、研究之用。因此，他們的工作便不只是單純的存檔整理，而是更具深遠意義的文化保存工作。整項工作在功能上可分為三大項：

- 一. 檔案鑒定與整理：可以說是一個檔案的開始，也是一個資料由實用意義轉向並定性為歷史意義的一次洗禮。
- 二. 檔案的保護與修復：是把資料視同文物，以科學方法盡量保存和延長其生命。
- 三. 公共推廣服務：由於檔案的真正價值在於它能作為歷史的載體，把一個特定時空發生的事件及所包含的訊息傳流下去，所以必須要讓社會人士知道其存在並且加以善用。

檔案館的資料，主要源自政府的檔案，但在浩如煙海的政府文件中，如何披沙

揀金，留取真正有價值的檔案，自是一門學問。該館現正奉行一套參照國際慣例而製定的鑒定、移交和著錄程序。

鑒定資料基本上是考慮其 1) 歷史價值（獨特、具決定性及特殊歷史條件下的人和事）；2) 產生檔案原部門的職能（在政府架構中的重要性）；3) 能否反映部門的職能及便利後人認識其工作對社會構成的整體影響。經過篩選的資料會根據《國際歷史檔案著錄通用標準》加以著錄，以便整存及翻查。

這些經挑選的資料便成為了檔案館的藏品，一如我們博物館的藏品，亦是要悉心保存。而不少檔案在進館之前，已經出現損壞，修復工作更是必不可少。檔案館內便設有修復室、實驗室及文件消毒室，消毒室內更安裝了一套氮氣文件消毒系統。為了易於保存資料，不少文件會拍成微型膠片以便保存，故館內亦設有拍攝工作室。由於檔案館的藏品包括了案卷、裝訂本、散頁紙張、地圖、圖則、海報、照片等紙本物質，另外更有菲林及磁帶，故針對不同藏品的需要，藏品庫的濕溫、光線等亦須嚴格控制，更要配備先進消防裝置系統。館內的庫房是以無柱、分隔密封式設計。由於以文件檔案為主，故館方亦特別設計了方便而獨特的儲存盒，既利於儲庫亦便於檢索。此外，全座大樓的窗戶都裝上紫外光隔濾玻璃，亦是因應藏品的保存而設計的。

這些精挑細選、悉心保存的工序，都是為了使這些藏品能公諸於世，裨益後人。故此服務推廣是重要一環。除了歷史學家和其他專門研究人員外，不少新聞從業員、政府部門、法律人士、教師及學生亦是他們的服務對象。檔案館有別於一般的圖書館，其資料的著錄方式亦較複雜，且資料的編檔亦以原有的部門作為分類居多，一般人士未必能輕易找到所需資料。因此，館員均會樂意與到訪人士溝通，了解其所需資料，從而提供協助。當訪客熟習了檢索系統後，更可利用電腦資料庫協助搜尋。為了進一步推介資料館的藏品及其服務，館方更會舉辦工作坊、研討會、參觀等。例如最近歷史檔案館便與藝術中心合辦了「改進香港—歷史檔案館珍藏海報」展覽；對此館方除了在專門範疇方面努力外，亦積極拓展至普羅生活層面。此外檔案館亦有與海外機構及國際組織保持聯繫。除了上述歷史檔案館的日常運作外，值得注意的是歷史檔案署就長遠發展方面的工作。

由於香港現時尚未有檔案法，在公私機構方面檔案的處理，均未有較統一的作法，館方希望能推動政府與其他先進國家一樣，制訂完善的檔案法。另現時政府部門的檔案方式及檔案的庫存及銷毀，均受檔案署管轄。檔案署更希望把檔案管理的文化由政府部門處推廣至半公營以至私人機構。為配合這長期目標，署方亦制定了中期計劃，主要是保存重要檔案、發展電子檔案和考核部門機制，都是指向提高檔案管理文化的步驟。

歷史檔案館的藏品

該館的現存檔案，以 1945 年香港光復後的政府檔案為主，亦有一些珍貴的戰前資料，僅存的戰前檔案包括了「田土及法庭檔案」；「戰時檔案」，內中有日治時期的文件、登記戰俘名單及戰時日誌；「英港兩地政府來往公文」，這是從英國公共檔案購得的微縮膠卷檔案 CO129。亦有由私人機構捐出的資料，如聖約翰座堂的案卷和香港總商會的會議記錄；「施其樂牧師資料集」是施其樂牧師數十年來摘錄的十四萬張資料，包括沿海城市的人物、田土和機關組織資料。另有照片，包括五千張由十九世紀至二十世紀六十年代的照片，以及一套「梅合理照片集」（即世紀初任過港督的梅合理於 1912 至 1919 年所拍的照片），共六百三十幅。地圖及圖則亦是重要藏品之一，如各種勘測地圖外，更有早期香港建築物的平面圖和立視圖。

除戰前資料外，戰後的各種檔案更形齊備。如香港政府憲報、公務員名冊、各級議會會議文件、部門年報及政府刊物等。而最常借閱的要算是本地報紙資料，這些報章包括「中國之友」、「德臣西報」、「香港孖沙西報」、「士蔑新聞」、「香港周報」、「進時編錄」（日治時期）和「南華早報」。更有「循環日報」、「有所謂報」、「工商日報」、「華僑日報」、「華僑晚報」、「華商報」及「華商晚報刊」。檔案館亦有其他視像資料，如政府新聞處的宣傳片、香港電台的節目及紀錄片段。除了一般

公開資料外，其實尚有一些極度重要甚至機密資料，亦保存於該館，有些更是要受制於三十年或五十年方可公開的規限，在一些法庭紀錄更需要特別申請和經許可方能借閱，由此更可見出檔案館藏品的珍貴。

結語

透過這次走訪歷史檔案館，我們希望加強博物館同業與其他相關的機構的認識。更希望這次訪問能為各位同業在日後搜集資料、進行研究、並於合作籌劃活動時提供更多資源和可能性。尤其在推展香港歷史文化方面，歷史檔案館可真是一個難得的寶庫；並期望訪問的內容能為同業的工作帶出更多思考。而這次訪問得以完滿，實有賴歷史檔案處朱福強處長、蔡長貞小姐、劉善君小姐及其他工作人員的親切接待和詳盡講解，我們謹此致以衷心謝意。

香港歷史檔案館就設在觀塘翠屏道十三號（觀塘地鐵站附近，觀塘泳池對面）的香港歷史檔案大樓內。並設有互聯網網址：<http://www.info.gov.hk.pro/>；各位同業若有興趣知道更詳盡資料，可親往上址或上網瀏覽。

採訪：陳己雄 鄧民亮 徐偉德

MUSEUM DEVELOPMENT IN HONG KONG

PART I. THE MAJOR POLITICAL, CULTURAL, SOCIAL AND ECONOMIC ISSUES AFFECTING MUSEUM DEVELOPMENT IN HONG KONG

PART II THEIR IMPACT ON THE INTERACTIONS OF THE VISITORS IN THE HONG KONG MUSEUM OF ART

PART I INTRODUCTION

“A barren island, which will never be a mart of trade.”

Lord Palmerston, British Foreign Secretary, 1841

“Whatever the arguments about the rights and wrongs of the imperialist past, what has happened in Hong Kong is the coming together of two civilizations.”

Christopher Patten, the Governor, 1997

Under the rule of a colonial government for 150 years, Hong Kong has gained great achievements in the sense that she has been developed from a sparsely populated village to an international finance centre. For the past century, the British Government in Hong Kong has encountered immense social, political, cultural and economic changes.

Now in the year of 1999, the colours of colonial characteristics have been fading away. The society is now imbued with a hybrid of Chinese and Western cultures. Museums, as part of the city life, have been facing challenges, undergoing evolution and developing into their own shapes in the present day. The following points are the major issues which have critical significance in museum development in Hong Kong.

I. From Colonization to Democratization

Hong Kong became a colony when the British navy landed at the Hong Kong Island on 26 January 1841. Not surprisingly, the colonial government's main concern after occupying

the small island was to secure a place to continue trade activities with Mainland China. Cultural development in the mid-19th century was not the major task of the government. Many cultural activities were mostly organised and sponsored by local and foreign traders residing in the city. The use of the City Hall Museum in the 19th century was an interesting though trivial matter to look at. It greatly reflected the colonial characteristics of the society and the imperialistic policy adopted by the government.

In 1869, the first City Hall was erected at the heart of the town. It comprised a library, museum, hall, ballroom and theatre. However, this impressive Romanesque architecture served the interests of only a small section of the community.

When the building was first opened to the public, Chinese visitors were admitted to the museum and library in the mornings only. In the afternoon, it was reserved for Western visitors. More controversial was that Chinese men and women could not go at the same time. Thus, the happiness of family gathering in the museum could only be enjoyed by the privileged Western class.¹ At a meeting in the museum in 1876, both the Chairman of the Museum Committee and the Governor agreed to sound out prominent Chinese businessmen for funds for an extension which would make the museum ‘a place of amusement and instruction to the Chinese’.

A big change occurred when the new City Hall came into operation in 1962. Gone were the great colonnades and sweeping arches that had distinguished many previous colonial public buildings. Instead, there rose a clean, almost starkly utilitarian building, some 200 metres from the original building. It was managed by the Urban Council through its Culture and Entertainment Select Committee. Councillors were appointed and later elected to represent the citizens of Hong Kong. The museum was open with rich collections of Chinese antiquities, historical pictures and works of local artists. Most important of all, it welcomed people from all walks of life.

II. From a Working Labour Force to Middle Class Chinese Population

In 1845, Chinese mainly worked in brick buildings, in boats and worked as labourers. A small portion was employed in European companies. With the expansion of trade and service industry after the Second World War, there was a tendency towards the decrease of number of manufacturing workers and increase of workers in service sector. The living

¹ Zhen Xin, *Illustrated Chronicle of Hong Kong Volume I*, Zhong Hua Shuqu, 1997, p.82.

standards became higher and people were looking for more cultural activities in their leisure time. There was emergence of some arts groups including drama, music, paintings, etc. starting from the 50s, involving more Chinese. For instance, a remarkable one was the Sino-British Club founded in 1948, which “promoted cultural relations among the various communities of the Colony and of arousing and stimulating interest in their cultural heritages. No racial community resident here is unrepresented on its list of members and this fact alone is significant of the Club’s value to race relations.”²

III. From a Fishing Village to an International City

Thanks to the new technology and communication network that people can travel all over the world and make Hong Kong a city of multi-cultures. Tourists come to Hong Kong not to see the junks and Tanka women or Susie Wong like decades before. Besides shopping, they would like to have some other types of entertainment. The Hong Kong Tourist Association has put efforts to promote the museums in Hong Kong through local and overseas magazines. According to a survey conducted in 1998, those European and North America visitors liked to go to the Museum of Art and Museum of History to understand more about Chinese culture.

On the other hand, more and more local residents toured around the world and have chances to see other museums. When they come back, they will try to compare the standards among different museums and raise their demand toward the local ones. Fortunately, the government has financial support for training of museum staff overseas in order to gain professional experience and bring back knowledge and expertise in running the local museums. There are also frequent exchanges of exhibitions with other countries to foster cultural interaction. In most of the public owned museums in Hong Kong. All information (including captions, wall graphics, pamphlets, catalogues, audio guides and signage) are provided in English, the international language and Chinese, the local language.

IV. From Authoritative to Customer-oriented

Performance Pledge Programme

In his policy speech on 7th Oct 1992, Chris Patten, the Governor of Hong Kong launched the

² The Central Committee, Festival of the Arts, 1958, Hong Kong, p.32

performance pledge programme, to help engender a culture of service in the public sector. All government departments directly serving the public have already produced performance pledges, informing their customers what services are available, what standards have been set and how those standards are being monitored. All departments with substantial interface with the public have either an advisory group or a customer liaison group in place.

The government has also introduced a system of programme management, which divides a department's work into its major activities, for monitoring and review purposes. This has placed more emphasis on performance measurement, quality of service, value for money and not least, accountability. Under the USD performance Pledge, public enquiries have to be handled as early as possible and visitors' comments are highly recognized. The museums have had to work on their own pledges.

IV. Education: from Formal Training to Informal Training

In 1993, the Education Department of Hong Kong has published a guideline for the school curriculum; museum visits are included in the curriculum in the primary school. This was a very substantial issue because the schools are "formally" encouraged by the government to visit the museums as their extra-curriculum activities.

The parents would also like to bring their children to the museums to enjoy the exhibitions and to participate in various museum programmes. It leads to a rise of student and family visitors to the museums.

PART II

IMPACT ON THE INTERACTIONS OF THE VISITORS IN THE HONG KONG MUSEUM OF ART

As far as the above factors are concerned, museums in Hong Kong are now attracting a large population of visitors (attendance figures see Appendix I) in all races and all ages. Though there is no formal communication policy in the Hong Kong Museum of Art, it has been trying to achieve high standard in their communication with the visitors, in response to the changing environment of the local society. In order to make ends meet, diversification of interaction methods are employed.

I. Interaction through Mass Communication

As most of the Hong Kong people have radio and television sets at home, the activities of the Hong Kong Museum of Art have always been introduced through the various media channels such as radio and TV programmes. Although the message is one way, it is very cost effective and the message can reach many families in the air. It may arouse the interest of those non-users and those who are not receiving any mailing information from the Museum.

The introduction of Internet access to the Hong Kong Museum of Art has also attracted a lot of young audience, who have computers at home and at schools. Through browsing the web-site, the visitors can get information on services of the Museum and get some ideas of the museum collection before they visit the museum. It is effective that the update information can be accessed at any time and for unlimited times.

The Museum also publicizes its programmes through newspapers and magazines, with assistance of the Public Information Unit. Curators are encouraged to publish their articles in order to raise the professionalism and status of the Museum. On the other hand, the visitors (including art critics, politicians) can express their views by writing to the editors. The Museum would response to most of the comments.

II. Interaction through Natural Communication

In order to encourage more involvement of the active visitors, the Museum has tried to exploit natural communication through guided tours, demonstrations, workshops, meet-the-artist sessions and lectures, etc. Guided tours are conducted by docents and sometimes the subject curators. This type of “face-to-face” communication is a two-way process and interaction is much easier to achieve. Most of these activities and services can be provided after the Museum has moved to the new venue at Tsimshatsui in 1991 because of increase of staff and space.

As there is a growing popularity of installation art in Hong Kong for the past 10 years, sometimes artists would create artworks which invite the audience to participate. The visitors are allowed to touch, to stand and to operate the objects. Those exhibits especially

appeal to youngsters.

III. Diversified Ways of Interaction for the Different Target Groups of Visitors

In addition to the traditional types of visitors who are mainly individuals such as artists, collectors, scholars, general art-lovers and tourists, there exist three large groups of visitors coming to the Hong Kong Museum of Art. They are the family visitors, school and community groups (elders, disabled). The 1998 survey revealed that majority of the visitors was students. (Appendix II: Distribution of visitors by occupation)

The family group is mainly looking for some “educational entertainment” in their leisure time. Going to the museums is a cultural activity and a social activity, as regarded by the general public. Schools arrange their visits after examination seasons, sometimes guided by their teachers, sometimes by museum-trained docents.

Curators, designers and managers in the Museum have worked together to adopt different ways of communication to serve such a diversified audience. Education corner accompanying with major exhibitions appeals to most kids and teenagers. They are usually set up in colourful settings with interactive and creative games which can inspire their feelings towards the artworks they have seen. Simple texts are used in educational pamphlets for easy understanding. The education and extension services section has organized quite a lot of those parents and kids workshops which attracted a lot audience. Creativity and fun are much emphasized in these programmes.

As for those serious learners, reading corner, lectures and gallery talks are their favourites. Pre-visit kits are prepared for teachers who may discuss with students about the exhibits beforehand. As for the college students, they are sometimes arranged to meet with the curators of special subjects to look at those artworks related to their own studies. Under the supervision of museum staff, they may also have chances to touch the objects for measurement or detail observation.

There are more and more community groups paying visit to the Museum because of its central location and its safe, clean and comfortable environment. The Museum has both escalators and elevators serving the elder and disabled/wheelchair users. Toilets for the wheelchair users are available and seats are placed inside the galleries and the lobby. A café is planned to open later this year. As for the tourists, the use of bilingual texts in the

Museum is most welcomed for the sake of easy communication.

IV. Response to the Visitors' Needs

After the 80s, the arts community has been demanding for greater participation in the decision-making process affecting the arts. In response to the feedback collected during an arts policy review consultation exercise conducted in 1993, the government appointed a working group to draw up detailed recommendations for the setting up of a new arts council. As a result, the Hong Kong Arts Development Council was established in 1994. One of its action programme is to “facilitate investigation into the community’s visual arts needs and assist the community in expressing its views to the government, legislators and other policy-makers.”

Apart from the work of HKADC, visitors’ behaviour and their needs have been reviewed by means of surveys, questionnaire, comment books, etc inside the Museum. By analyzing the results, we can know more about the weaknesses of the existing museum services which require further improvements. In the past three years, two large-scale surveys on museums have also been conducted by working groups commissioned by an outside organization in 1997 and the government in 1998.³

Based on the recommendations of these surveys and visitors’ comments, the Museum of Art has been trying to improve for better services and better relationship with the users.

CONCLUSION

On the whole, the shaping of the museums in Hong Kong is greatly due to the efforts of the local government and its steps towards democracy. Emergence of modern technology and changing styles of living of the more affluent and better-educated Hong Kong people also enhance a better growth of the museums. In the case of the Hong Kong Museum of Art, it is going towards a visitor-oriented museum which aims at providing high quality of visitor services and more diversified ways of interaction.

Stoney YEUNG Lai-chung

³ The two surveys are: i. Hong Kong Development and Strategic Research Centre, “*Report of an opinion survey on the Hong Kong Museum of Art*”, March 1998. ii. Provisional Urban Council, “*A report on the opinion survey of the museum services of Provisional Urban Council*”, 1998

博物館行銷 (Museum Marketing)

由於有部份博物館同事不是讀社會科學出身，或者我在這裡先做一下文抄公，簡單介紹行銷學及其最新發展，然後才探討博物館和私人機構在行銷方面的異同。

甚麼是行銷？

廣義來說，行銷是「一個滿足人類需要的社會及管理過程。」(Kotler & Armstrong, [1])(管理學上還有很多不同的定義，但在這裡我選了一個不涉及利益的定義，以便能較切合博物館的特殊情況。)每一個人一生之中，總有大大小小的渴求，例如生理上我們需要食物、衣服和安全，社會上我們渴望愛與被愛，心底裡我們希望得到知識、自由和成就。大家可能會覺得這個定義有點怪，行銷不是推銷產品嗎？似乎無須這樣美化這個商業行為罷！其實道理很簡單，大家可有這樣的經驗，被推銷員死纏爛打，令你不勝其擾。但你可曾想過，為甚麼這些推銷員這樣討厭？為甚麼他們的說話不能打動人心？其實道理很簡單，他們的腦袋只剩下要硬銷的產品，完全沒有從你的需要下說辭。一個電鑽生產商或許以為顧客購買的是一個電鑽，但事實上他們要買的是一個洞。每一個高明的行銷人員都知道，他們要推銷的是一個滿足顧客慾望的方案，而不是產品本身。

然則，誰是顧客？曾經有一個運動器材零售商把這樣的告示貼在辦公室之外：「顧客是我們公司裡最重要的人，他可不需要我們，但我們不可以沒有了他；他不會干擾了我們的工作，因為這正是我們存在的目的；不是他有幸讓我們服務，而是我們有幸他肯讓我們服務；沒有人可以和顧客爭論、耍小聰明，說到底誰又可以勝得了他？顧客帶著需要飄然而至，我們便要在有利可圖的情況下滿足他。」你同意這種顧客至上的看法嗎？

隨便翻開一本行銷學入門，賣廣告、吹法螺只是整個行銷過程中的一環，行銷應由界定公司使命(mission)、定立目標(objectives)和釐定公司業務範圍(business portfolio)開始，最後才是推銷產品。在策略層面，所有公司的管理人員應對公司進

行 SWOT 分析，以了解公司的優點(Strengths)、缺點(Weaknesses)及所面對的機會(Opportunities)和危機(Threats)，從而找出最適合的市場定位。一個完善的行銷過程應包括計劃、執行、控制和分析四個階段，而在計劃階段，了解顧客、市場調查都是不可或缺的。

公司一旦決定了整體的市場策略，便需開始計劃行銷組合(marketing mix)的細節。行銷組合是非常重要的行銷學概念，最先由 Neil H. Borden 在五十年代提出(Borden, [2])。所謂行銷組合是公司一切可以控制而又能影響產品需求的要素，自這個概念出現以後，便衍生了很多不同的版本，最廣為人知的無疑是 4P，所謂 4P 是產品(Product)、定價(Price)、銷售點(Place)及宣傳(Promotion)。有些研究人員堅持應多加 2P 一人(People)及包裝(Presentation) 一成為 6P。有趣的是，Neil H. Borden 行銷組合的完裝版本可有 12 個項目，包括產品計劃(Product planning)、定價(Price)、品牌(Branding)、分銷渠道(Channels of distribution)、個人銷售(Personal selling)、廣告(Advertising)、推廣(Promotions)、包裝(Packaging)、展示方式(Display)、服務(Servicing)、搬運(Physical handling)及資料收集/分析(Fact finding & analysis)。

儘管行銷組合這個概念方便易用，在市場推廣界非常流行，但始終難逃後來學者的批判和改良。比較重要的發展有參數理論(Parameter Theory)，這是一個強調市場組合應和產品周期結合，在不斷變動的市場中，根據參數的改變，適時調整行銷組合的理論。另一新發展是關係行銷(relationship marketing) (Gronroos, [3])，這個理論認為市場推廣應把重點放在維持良好的顧客關係所帶來的經濟效益和長遠好處之上，換言之，公司不應只顧及產品質素和市場佔有率，更應把著眼點放在顧客/公司交往質素及維繫現有顧客之上。和所有社會理論一樣，行銷理論亦會因應社會的文化、行為及信念發展而產生變化，例如有研究者便認為現已進入後現代時代，是時候應該重新審視現行的行銷理論，把過時的概念和假設更改甚至徹底揚棄(Firat, Dholakia & Venkatesh, [4])。

最後要指出的是，行銷本來就是科學和藝術的結合，世界沒有簡單而放諸四海皆準的方法，去決定最佳的行銷策略和計劃。所有的理論數據只能讓你有所憑藉，設計一個合理的行銷方案，但要成為大師，永遠是一門藝術。

博物館行銷

博物館行銷和商界的行銷貌似而神不似，不清楚了解當中的分別，很容易會走入歪路。不少人硬將一般行銷術語硬套在博物館的運作中，卻從沒有審視當中的差異，或者我在這裡擇其重要者作簡單的討論。

博物館和私人機構第一個和最重要的差異是機構使命，眾所周知，私人機構的終極目的就是盈利和生存，由於目的簡單，所以較容易決定一個行銷計劃的成敗，例如我花了十萬作一個廣告計劃，結果公司盈利增加了十一萬，在某程度來說，我們可說這是一個成功的行銷計劃。博物館的三大主要目標：保存、研究和教育，相對來說便顯得抽象得多，我們怎樣去界定花在行銷工作上的金錢，真的物有所值呢？我們當然不能單以入場人數來定勝負，但觀眾認識了「流體力學」、「宇宙論」、「印象派」、「嶺南畫派」、「唐三彩」、「香港日治時期歷史」等知識，又等價於多少金錢呢？我們怎樣衡量一個行銷計劃的成敗？怎樣決定應投入多少金錢作市場推廣？坦白說，這些問題沒有答案，只能由博物館館長在衡量多方面因素後作專業決定。唯一可作參考的是，外國博物館投入行銷的資源，通常佔整個財政預算的 5 至 10%。

另一個博物館和私人機構的大分歧，是有關顧客的定義，私人機構的顧客可以說是所有會購買或可能會購買該公司產品的人。但由於博物館的目標複雜得多，除了入場的觀眾外，研究員和學者當然也是顧客之一。由於絕大部份博物館皆需要政府、私人機構或個人的捐助才能生存，他們當然也是博物館需要「照顧」的客戶。此外，由於博物館有保存國家文物文化財產的目的，所以博物館的顧客亦應包括了我們的未來一代。**McLean (McLean, [5])** 認為博物館應放棄「顧客至上」的看法，和顧客維持一種互利而平等的關係，例如我們總不能因為市民對「香港漢前歷史」興趣不大，便不保存有關文物，不辦這類展覽，而把資源全放在其他更賺錢、更能討顧客歡心的活動上罷。

私人機構所提供的產品/服務，通常都非常簡單而清晰的，一個電視、一頓午飯、一次理髮服務等等。**Graburn** 在 1977 年發表的一篇論文中指出，觀眾進入博物館，主要為了滿足三個需要：(一) 提升生活層次(reverential)的需要 — 希望能經驗一些比日常生活更高層次、更神聖的體驗；(二) 藉聯想和他人分享體驗(associational)的需要 — 例如父母和子女在太空館分享天文科學知識，祖父母和孫子在歷史博物館中分享人生經驗皆屬此類；(三) 教育(educational)的需要 — 對新知識的渴求。近來，觀眾

享樂(recreational)的需要亦越來越受博物館界所重視，對於博物館應否加強其娛樂功能，雖然有人持保留態度，我個人卻偏向認為這是無可厚非的，讓博物館成為一個愉快學習的地方又有何不可呢？最重要的是娛樂功能絕不能凌駕博物館的真正使命，本末倒置便行了。由是觀之，博物館提供予觀眾的是一些非常複雜、抽象的商品/服務，有研究員便指出由於難以界定博物館所提供的產品，所以我們應以「交流」代替傳統的「貨物/服務的實質交易」概念(McLean, [5])。

對博物館來說，「非牟利機構行銷學」會更加適用，我在這裡擷取了兩則定義與大家分享：

「行銷是一種管理功能，目的是把機構和外界連繫起來，所謂外界不單只包括現時和可能的顧客，亦應包括贊助機構或其他有關組別。」

Lovelock and Weinberg 1988

「行銷是一個管理過程，在強調博物館使命的情況下，找出、預測及滿足使用者的需要。」

Lewis 1991

從以上定義我們可以清楚看到兩點，(一) 博物館行銷的顧客不應只包括入場的觀眾，還應包括其他和博物館有重要連繫的個人、團體和機構；(二) 在行銷的過程中，應把博物館的使命緊記在心，絕不能因商業原因而作出任何妥協。

把商界的一套硬套在博物館頭上是非常危險的，但只要清楚了解彼此的異同，擇其善者而從之，對改善博物館運作應有莫大的幫助。但可用不可用，可行不可行，分水嶺究竟在那裡，便只有依靠館長們專業的判斷了。

結語

行銷已成為當今博物館界的經營潮流，例如芝加哥工業及科學博物館，早在 1985 年便成立行銷組(Department of Marketing)，而其他博物館，亦紛紛相繼成立類似的部門，香港的民俗博物館，是第一個有館長職系同工專責行銷的博物館，這無疑是可

喜的一步。

現在所有公營博物館的市場推廣，皆由新聞組(Public Information Unit)統一處理，究竟這種安排是否有利博物館的長遠發展呢？實在值得大家深思。

這篇文章的參考資料中，有不少有趣的例子，歡迎各同事與我聯絡，索閱有關資料。最後誠意推薦秦裕傑先生所著的「博物館絮語」(一年前在又一城 Page One 有售，不知現在如何)，這本書最珍貴的地方，是談及不少台灣營運博物館的經驗，補充了由歐美主導的博物館學所缺乏的亞洲經驗。

陳己雄

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99 昆明世界園藝博覽會

我於聖誕節時份到昆明旅行，順道到昆明世界園藝博覽會參觀，所得到的印象還算不錯，雖然所看到的花都普遍在嚴寒的天氣下凋謝(當時昆明的氣溫在攝氏零度至十五度之間)，但會場戶外一些植物都被上了保暖的塑膠外衣，可見大會對植物的重視程度。以下是一些從大會得來的介紹資料：

1999 年在中國雲南省昆明市舉辦的大型國際博覽會，名稱為「99 昆明世界園藝博覽會」。博覽會的主題為「人與自然 — 邁向二十一世紀」。博覽會於 1999 年 5 月 1 日開幕，10 月 31 日閉幕，歷時 184 天。會址設在中國昆明市北部金殿名勝風景區。佔地面積 218 公頃，植被覆蓋率達 76.7%，其中 120 公頃為灌木叢茂密的緩坡，水面 10 — 15%。博覽會會場的布局是沿著一條設定線路參觀整個建築群組，將各類展覽空間和場地構成一個整體。整個場館共分為五個館，即中國館、人與自然館、大溫室、科技館和國際館，建築面積共 4.2 萬平方米。另劃分六個專題園，即竹園、盆景園、藥草園、蔬菜瓜果園、樹木園和茶園，佔地面積共 6.5 萬平方米。除此之外，室外面積共分三大室外展區，即國內室外展區、國際室外展區、企業室外展區，佔地面積共 11.6 萬平方米。沿中心遊覽大道配有水景、

雕塑、斷壁、標誌塔和索道等景觀設施。世博會結束後，世博園將永久保留，成為雲南省又一旅遊景區。

總括來說，整個博覽會可以欣賞的除了植物外，便是那些別出心裁的建築物佈置，你可以一次過欣賞來自不同國家、不同民族的特色園藝建築，也可以在國際館內買到一本有你個人相片的護照，順帶一題，那張照片是用數碼相機即影即有並讓你選擇合適的樣貌才沖晒的。

徐偉德

龍躍頭文物徑覽勝

說到古蹟文物，多數人都會想到那些放在博物館裏的東西。然而，亦有不少古蹟文物是實實在在地與日常生活結合起來的，圍村就是個好例子。由古物古蹟辦事處及多個機構組織共同籌建的龍躍頭文物徑於去年十二月四日正式開放。開幕當日鄉紳雲集，祠堂張燈結彩，並有醒獅表演，熱鬧氣氛不遜於舊曆新年。開幕典禮過後，尚有傳統盤菜款宴到場賓客，博物館館長協會一行三十人出席了盛會，在大塊朵兒、杯盤狼藉後，便開始由古物古蹟辦事處的同事帶領參觀各處古蹟。

龍躍頭位於粉嶺，亦稱龍嶺或龍骨頭，為新界五大族之一的鄧氏分支聚居之地。全條文物徑由五圍六村的圍村古蹟群組成。五圍即老圍、麻笏圍、永寧圍、東閣圍及新圍（觀龍圍），六村即麻笏村、永寧村、祠堂村、新屋村、小坑村及觀龍村。

我們首先參觀了松嶺鄧公祠，該祠建於十六世紀，為三進式建築，是龍躍頭鄧氏的祖祠。建築物的祖龕、斗拱、橫樑、簷板及牆頭均有精緻的木刻、彩塑及壁畫，可謂集民間建築與工藝的大成。祠旁建有天后宮，年代亦相當久遠，內中保存了分別鑄於 1695 年及 1700 年的古銅鐘，均為古人為子孫出門赴考所造。雖然今日人們不用上京赴考，但天后宮香火依然，天后誕時尤其鼎盛。古建築物不單反映了古代藝術文化的水平，更充分反映其社會生活。

圍村顧名思義就是建築在圍牆內的村落。老圍便是該區最早的圍村。我們由狹窄的圍門進入，眼前是新舊交錯的民房。厚厚的青磚圍牆，起保衛這些居民的作用。城牆上開有一個個長方小窗孔，是古時衛城者放槍抗拒土匪之用，窗口內外便是生死的殺戮，探頭看去，外面一片鄉郊田野。今日城牆已沒有了防衛的作用，守望更樓的平頂成了曬晾場，水井亦成廢井，讓人憑吊，總有滄

海桑田，世事變化之感。

離開了老圍，便座專車往新圍，新圍又稱觀龍圍，因村口的「觀龍」扁額而得名。圍城建於 1744 年，即清代前期。規模是各圍之冠。圍城外觀寬宏，四角建有更樓，圍門裝有連環鐵門。城牆特厚，放槍的窗孔設計成金字塔形，極具特色，從前更有護城河，防禦力儼如一座堡壘。然而現今河已填平，鐵門已成文物，撫今追昔，不勝人間變化之餘，亦體會到原居民輩露藍萋，開村闢地的艱辛歲月。

說到這些圍村的歷史，可追溯到宋代，龍躍頭的圍村群為本港新界五大族中的鄧族的一支，與錦田鄧族同出一脈。鄧族源於江西吉水，南宋末年，宋朝宗室南逃，曾以公主嫁給鄧族，其子孫於

元代末年遷往龍躍頭開村。因此，今日五圍六村的祠堂、圍門上的對聯，都隨處可見與此段歷史有關的對聯，如鄧公祠的「流翻吉水尋源溯本一條脈絡貫江西」、觀龍圍的「觀龍綿世澤，郡馬著家聲」等。由此可以體會到這些在圍村內世代居住的鄧族子孫，不單與古蹟共同生息，更是與其歷史淵源繼續流傳。

龍躍頭文物徑便是這隸樣一個由古蹟與生息之所結合起來的歷史場景，如果各位會員對本地歷史文物有興趣的話，不妨遊一遊這頁活的歷史。

鄧民亮