

出國報告（出國類別：國際會議／交流）

參與亞洲研究學者大會(ICAS 10)
圓桌論壇

服務機關：國立臺北藝術大學

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派赴國家：泰國

出國期間：2017年7月19日至7月26日

報告日期：2017年10月20日

摘要：

亞洲研究學者大會（International Convention for Asia Scholars; 簡稱 ICAS）為亞洲研究的國際盛會，每年由荷蘭亞洲研究中心（International Institute for Asia Studies; 簡稱 IIAS）及當年度在地主辦單位合作辦理。2017 年為 ICAS 10，於 7 月 20-23 日在泰國清邁舉行，主辦單位清邁大學與本校合作關係密切，其藝術學院已與文化資源學院簽署 MoU，持續進行各項合作計畫；此外，另一主辦單位荷蘭國際亞洲研究中心（以下簡稱 IIAS）亦為本校文化資源學院之 MoU 合作單位。值此盛會，本校受 IIAS 邀請參與其主辦論壇，亦於大會期間，與清邁大學正式完成姊妹校的簽署。北藝大團隊由教務長劉錫權教授帶領，文化資源學院張婉真教授、教務處教學與學習支援中心主任江明親助理教授及 IMCCI 文化創意產業國際藝術學程林亞婷主任共同出席。

北藝大本次受邀參與之論壇，為 IIAS 與美國 Mellon 基金會推動之 Humanities Across Borders: Asia and Africa in the World 跨洲際共同研究計畫下的高層合作論壇，受邀對象為計劃相關合作單位之各校行政管理及計畫執行者，包含台灣、印度、香港、美國、塞內加爾、韓國、緬甸等各高等教育院校。論壇由清邁大學 Avorn Opatpatanakit 教授與荷蘭國際亞洲研究中心院長 Dr. Philippe Peycam 共同主持，清邁大學副校長亦參與討論，就跨洲際的人文教育合作提供意見。

此外，筆者為該跨洲際計畫之子計畫 Blue Across Borders 主持人，於 ICAS 期間，亦與主辦單位 IIAS 和各國計畫夥伴密集進行執行討論會議。而本計畫涉及藍染的跨國研究，因此筆者亦於清邁大學藝術學院的協助下，進行周邊代表性藍染工坊的調查訪問。

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目的：

本次出國主要受荷蘭國際亞洲研究中心邀請，參與其主辦之 Humanities Across Borders: Asia and Africa in the World 圓桌論壇。而論壇期間，亦同時進行各項合作簽署及計畫討論。因此本次訪泰目的包含：

1. 參與 Humanities Across Borders 高等教育鋒層論壇，啟動各校合作。
2. 與清邁大學簽署兩校 MoU，並討論校級合作計畫。
3. 北藝大文化資源學院與荷蘭國際亞洲研究中心討論碩博士層級合作授課計畫。
4. 進行 Humanities Across Borders 之子計畫 Blue Across Borders 的各項執行與合作討論。
5. 進行 Blue Across Borders 之清邁田野調查。

過程：

筆者赴清邁期間為 2017 年 7 月 19 日至 26 日，主要行程如下表：

日期	主要行程
7/19	搭機前往清邁
7/20	ICAS 開幕式
7/21	Blue Across Borders 子計畫執行討論 (IIAS)
7/22	文資學院與萊頓大學碩博士合作授課討論 (IIAS)
7/23	Humanities Across Borders 圓桌論壇
7/24	與清邁大學簽署姊妹校
7/25	清邁大學藝術學院參訪 藍染工坊田野調查 清邁大學藝術學院晚宴與合作討論
7/26	搭機返台

除 7 月 19 日及 26 日主為搭機轉機，其他各日行程內容說明如下：

7 月 20 日：ICAS 報到，並與 Humanities Across Borders 各合作學校、研究機構代表會面。傍晚為 ICAS 10 開幕式，包含專題演講、傑出出版頒獎儀式，以及晚宴。本次專題演講者有二，一位是亞洲歷史研究的代表性學者 Aihwa Ong，一位是前東協 (ASEAN) 主秘 Dr Surin Pitsuwan，分別提出中國在東南亞的一代一路政策 (The Chinese Silk Road: Re-territorializing Politics in Southeast Asia) 以及東協政經現況和未來的觀察。晚宴後子計畫執行夥伴亦再行聚會進行合作細節討論。



ICAS 開幕式



Keynote 演講

7月21日：與 IIAS 計畫的研究主持人、行政總籌與預算主責人員會面，商談子計畫的第一年計畫與進度，並就跨洲際平台的合作方案做討論。此外亦參與 ICAS 之各場次論壇。



參與論壇討論

7月22日：與 IIAS 與荷蘭萊頓大學之 Critical Heritage Studies 學程主持人和教師進行合作討論，雙方就與文資學院碩博士合作授課、教師互訪等具體細節進行規劃討論。

7月23日：Humanities Across Borders 圓桌論壇





會後合影

7月24日：與清邁大學簽署 MoU

由清邁大學副校長 Prof. Rome Chiranukrom 與北藝大劉錫權教務長代表兩校簽署並交換禮物。



7月25日：上午拜訪清邁大學藝術學院，下午參訪藍染工坊，未來亦將結合北藝大與清邁大學磨課師課程合作計畫之預計拍攝對象。



清邁大學藝術學院參訪，與藝術學院院長 Prof. Woralun Boonyasurat 合影



拜訪 Studio Naenna



拜訪 Studio Naenna



拜訪 Mr. Peeraphong Rattanaseenurankul 藍染工坊

心得及建議：

本次訪問及論壇參與於各層面皆有豐碩成果：

1. Humanities Across Borders 跨洲際合作計畫，於圓桌論壇的充分討論交換意見後，各地區參與夥伴校級主管對於計畫目標、價值和潛在合作對象有所理解，在校級發展計畫中融入相關概念和方法，亦可善用此平台擴展校級合作網絡。
2. 在校級合作方面，北藝大與清邁大學於此正式完成 MoU 書面簽署，亦對於未來於 IIAS 合作夥伴架構下的合作事項，以及共同發展課程／雙學位等方面有所共識，如遠距課程－磨課師拍攝合作與平台播放合作、清邁大學藝術學院及建築學院與本校文化資源學院的合作（短程如工作坊、遠距授課；長程則為學位 programme 的推出）皆是立即可啟動的具體規劃。
3. 在院級合作方面，本次文化資源學院與荷蘭萊頓大學「批判的文化遺產研究」（Critical Heritage Studies）課程主任及執行教師獲得共同推動碩博士遠距交換教學的共識，預計於 106-2 學年度，於文資學院文化資產與藝術創新博士班課程先行採用 Skype 線上授課方式，邀請萊頓大學該學程教師遠距教學，並於學期間邀請來台進行短期講座和輔導座談。未來北藝大教師亦將赴荷進行交換教學。雙方各自支應教師機票等交通費，落地後則由在地合作單位負責接待。
4. 在子計畫執行方面，筆者本次同時以教務處二級主管及 Humanities Across Borders 子計畫主持人身分參與各項活動，亦可相輔相成。除了與各計畫夥伴有機會密切討論、腦力激盪，因而產生 Indigo Mobile Museum 流動博物館的跨洲際合作方案，亦透過本次田野調查，同時確認未來進行磨課師課程拍攝計畫的拍攝單位（清邁大學與藍染工坊等），結合前述校級合作規劃。

惟雖有豐碩成果，仍需持續性、長遠不間斷的共同投入，才可能穩固、深化與國際夥伴的關係，如何將獲得共識的合作方案融入校、院級的長期計畫中持續推動支持，即使行政交接亦得延續，需要投注努力。

附件一：圓桌論壇簡介及與會者資料

23 JULY 2017/ 9.15 - 11.00 / ROOM 8

Roundtable - Connected Universities, Engaged Curricula I (closed meeting)

Convenors: Avorn Opatpatanakit, Chiang Mai University, Thailand and Philippe Peycam, International Institute for Asian Studies, the Netherlands

Chairs: Aarti Kawlra, International Institute for Asian Studies, Leiden, the Netherlands and Chayan Vaddhanaphuti, Chiang Mai University, Thailand

The present Roundtable, conceived jointly by the Chiang Mai University (CMU) and the International Institute of Asian Studies (IIAS) under the programme “Humanities across borders: Asia and Africa in the World”, seeks to re-imagine the university as a civic-minded space of knowing, acting and being across borders. It will bring to attention the humanistic commitment of educational practice beyond disciplinary and national boundaries. The Roundtable is an occasion for participants to share their institutional vision for the advancement of socially and ecologically engaged curricula.

Samuel Agyei-Mensah, University of Ghana, Ghana

Madhurjya Bezbaruah, Gauhati University Northeast India Studies Centre, India

Chang Wan-Chen, Taipei National University of the Arts, Taiwan

Jo-Shui Chen, Taipei National University of the Arts, Taiwan

Albert Chau, Hong Kong Baptist University, Hong Kong

Chiang Min-Chin, Taipei National University of the Arts, Taiwan

Carol Gluck, Columbia University, United States of America

Baydallaye Kane, l' Université Gaston Berger, Sénégal

Myunkoo Kang, Seoul National University Asia Center, South Korea

Hsi-Chuan Liu, Taipei National University of the Arts, Taiwan

Judi Mesman, Leiden University College, the Netherlands

Isabel Roche, Bennington College, Vermont, United States of America

Dhruba Jyoti Saikia, Cotton College State University, India

Sanjay Kumar Sharma, Ambedkar University Delhi, India

Françoise Vergès, College d' études Mondiales, France

附件二：圓桌論壇筆者提供主辦單位之文字檔

IIAS-Mellon RT, *Connected Universities, Engaged Curricula:*
23 July 2017, ICAS 10 Chiang Mai, Thailand

Prof. Chiang, Min-Chin

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Taipei National University of the Arts, Taiwan

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Taipei National University of the Arts (TNUA) was founded in 1982 by the government of Taiwan to cultivate young artist talents. Based on different categories of arts, the university is consisted of six schools: Music, Fine Arts, Theatre Arts, Dance, New Media Arts and the research-based School of Culture Resources. This institutional division fosters an interdisciplinary environment for education and research. General disciplinary knowledge of humanities such as history, anthropology, literature and aesthetics are accessed with more art-focused concern within individual school as well as crossing schools. An integrated teaching and learning methodology through production of art works, adopting multiple sources of knowledge (both text and embodied knowledge), is largely applied in most schools and characterizes the pedagogy of the university. Another feature is the core importance of hands-on transmission of embodied knowledge. Both features lead to the uniqueness of educational approach, its potential as well as challenges as a facilitator in the contemporary society.

TNUA has been working with multiple social groups and local communities through arts production, art education and heritage preservation. To give some concrete examples, the project “Growing Together in Guandu” was facilitated by the TNUA and has been co-developed by local communities in the neighborhood of Guandu. Community courses, art projects and students’ participation in the local folk activities were inaugurated to foster a shared vision of Guandu.

The other case is in Daxi, a famous historical wood-carving town in central Taiwan and well-known for community movement of preserving historic

buildings. TNUA professors and students have been working with local groups and government to facilitate a wood-carving eco-museum project in searching for an alternative of local development than the current massive tourism. Similar initiative was proposed by the Xizhou indigenous community in north Taiwan. The TNUA Center for Traditional Arts was asked by the community to develop together a better tourist programme for community sustainability.

All the aforementioned cases represent that visual and performing arts, museum and art education, and cultural heritage preservation are the major forms that TNUA developed with different local communities and social groups to foster co-learning and collaborating relationship. This is also important for TNUA teachers and students to be aware that there is no way for art and to-be-artists to stay in isolation. If you expect your art is valuable to someone, then there is urgent need for the to-be-artists to listen to, learn from, communicate and work with people.

Dr. Min-Chin Kay Chiang is Assistant Professor at the Graduate Institute of Architecture and Cultural Heritage and Director of the Center for Teaching and Learning in Taipei National University of the Arts, Taiwan. She is a member of the Advisory Committee of the Traditional Crafts of the Bureau of Cultural Heritage, Ministry of Culture, Taiwan (2016-) and was the Acting Director of Taipei County Gold Museum. Her publication includes *Memory Contested, Locality Transformed: Representing Japanese Colonial 'Heritage' in Taiwan* (Amsterdam University Press and Chicago University Press, 2012). Her research interests lie in craft, intangible heritage, and heritage dynamics in relation to community, institutions and colonialism.