

Keynote Speakers and Topics

Keynote 1 (Opening Keynote): Sunday 15 July

**Speaker: Wei-Gong Liu, Commissioner of the Department of Cultural Affairs,
Taipei City Government**

Title: The Sky of Arts in Taipei

Taipei is a city highlighting culture and arts development. We inaugurated many culture-related activities and founded platforms for citizen participation. For instance, we implemented the “Seeds of Art Project,” which integrates culture and arts into elementary school education, the “Link of Art and Enterprise Project,” which brings together art and business sectors in cultural ventures, and the “Network of Art Spaces,” which encourages art groups to utilize and enliven old and obsolete buildings. These endeavours have changed the skyline of Taipei’s cultural landscape.

We believe a healthy cultural ecology is the foundation of the development of Taipei City. Creativity ought to be its competitive advantage. Hosting important events of international organizations creates significant impetus for renovating Taipei. In so doing, we could contrive new concepts and methods of cultural management for the new century.

Take the example of competing for the title of “World Design Capital”(WDC) that Taipei is currently undertaking. Many people might cast a doubt on the necessity of such an endeavour since the honour is not as well known or as popular as for instance hosting an Olympic Game. At the same time, the title is endowed by a professional organization, International Council of Societies of Industrial Design (Icsid), rather than by some global economic or political institutions more often seen on media, such as UN or WTO. Hence, it is only natural for people to ask the question: Is it wise for the government to devote resources to such an unfamiliar competition?

The answer is positive. In order to create advanced prospects for the city, Taipei must compete for the title of WDC. It is not to prove that we are superior to other cities, but to elevate the city we inhabit to the level of international advanced development. If Taipei wishes to become a first-rate international city, it must transform itself into one that is driven by the power of design and innovation.

The evaluation of whether a city could be described as a capital of design depends not only on the statistics of the output of design industry, the number of related businesses and the population of employees, but also on the ability of the city to employ design thinking to come up with innovative and inspiring solutions to tackle important developmental issues. The laying of foundation of art education as well as the construction of networks of cultural innovative industry has produced profound impact on the cultural sensibility of Taipei citizens. We hope that in the process of working toward the goal of WDC we could rewrite the past, present and future of the city from the comprehensive perspective of design for the first time. In addition, we would also weigh the various performances of the city in different aspects on the scale of design in hope of broadening the cultural imagination of Taipei.

Biography

Wei-Gong Liu is the Commissioner of the Department of Cultural Affairs, Taipei City Government and teaches as Associate Professor at the Department of Sociology, Soochow University, Taipei. He is currently the Chairman of Board Directors of the Association of Creative Economy, Taiwan. He received his B.A. and M.A. in sociology from the National Taiwan University and his Ph.D. in Sociology from Trier University, Germany. His research focuses on modern social theory, the sociology of culture, the sociology of consumption, cultural globalization and cultural economy.

Keynote 2: Monday 16 July

Speaker: Christopher Scott, Youth Dance England

Title: Young people, international perspectives and dance training

I have recently, graduated from London Contemporary Dance School (LCDS), having invested three years of my life into a BA Hons degree in Contemporary Dance. LCDS is a very international institution with a heavy intake of overseas students especially from mainland Europe.

It was through my early experiences at LCDS and being immersed amongst so many international dancers with their unique cultures and voices that I started awakening to the value and significance of gathering my own international portfolio.

Evidenced by the rich diversity of all of us here this week, it is fair to assume the relevance of that old thought that dance is one of the most effective and powerful

forms of universal communication we, as a human race, have acquired. As a means of direct or abstract communication dance can touch you, and you, and you, and you, and me, and you. I'm sure you get the point. It has few boundaries and yes, it may not be as concise or direct as language, but it DOES have the beauty of freedom; a freedom that allows curious young people to begin learning about a world and all those who inhabit it. Dance can explore culture, society, politics, art, relationships, people, problems, happiness and dance can just be dance. Most importantly, dance offers a wonderful freedom for interaction and interpretation that encourages young people to start making choices.

It is this freedom that allows dance to be the most beautiful universal language, a language that you can begin to define for yourself, as opposed to a rigid grammatical lexicon we are given during childhood. I never learnt so much about the world around me than what I learnt through my interactions with dance, in the studio and out of the studio, on the stage and off-stage. It is a given that dance never taught me how to count, wait that's not entirely true, it taught me to count to 8.

In this address I want to take the opportunity to reflect on my education, inclusive of the 'learn it from a book and remember it for your exam' education and the 'get up and do it' education I gained in dance. I will emphasise the importance of getting out into the world and learning about the people around you, being curious about who you are and who others are.

Biography

Christopher Scott is a graduating student from the London Contemporary Dance School. Originally introduced to dance through a school programme, Chris left rugby for dance eventually joining some of the UK's most exiting youth dance companies. Through these experiences his curiosity in dance and its benefits among young people were set into motion. Chris joined Bradfield College in 2007 through a history scholarship. Here his interest in dance grew as he founded Bradfield College's first dance company and also taught and choreographed within each year during his time at Bradfield.

In 2009 Chris joined the London Contemporary Dance School, where he has furthered his own dance practice, learning and performing works by Richard Alston, Jiri Killian and James Cousins among others. In 2009 Chris was also selected as a National Young Dance Ambassador for Youth Dance England (YDE). This role has taken

Chris all over the UK to advocate and educate young people about the benefits of dance and the services YDE can provide. In 2010 Chris was offered the Lisa Ullmann Travelling Scholarship, which helped him fund a self-directed tour of Australia. Over five weeks Chris visited five cities and five professional Companies. The focus of the tour was to gain personal professional experience and gain an insight into the progressive routes for young people into the professional dance world in Australia. He had the opportunity to visit numerous centres for dance education and youth Companies.

In 2011 Chris had the opportunity to continue his degree study at Purchase College, State University of New York for one semester. Through his experiences of training and travelling he has developed an interest in the relevance and use of an international perspective of dance whilst training and the opportunities provided for this around the world. Chris hopes to open discussion at the summit that will explore the importance of communication amongst institutions around the globe.

Keynote 3: Tuesday 17 July

Speaker: Hui-wen (Kate) Wen, founding director of Cloud Gate Dance School for Children, Taiwan

Title: Beyond Dance

The past three decades has seen great development in all the performance arts in Taiwan. Dance is especially full of creativity. Many companies such as Cloud Gate Dance Theatre of Taiwan have developed a unique aesthetic. Taiwanese dance training is recognized worldwide as outstanding. More and more Taiwanese dancers are performing with companies around the globe.

I lead the Cloud Gate Dance School (CGDS) Our main aim is to make children comfortable with, know how to use, and appreciate their bodies. Then they can create their own dance and build a passion for the art form. Lin Hwai-min, the founder of the School, says, “Our goal is to liberate the child’s body. But of course, in doing so, we also liberate the parents’ bodies.” In our Life Pulse track they work on creativity and physical skills in a fun way through personal discovery. The desire is to facilitate a deep understanding of the body from the inside out, rather than the other way around.

The first branch of CGDS opened in Taipei in 1998. Today, we have over 130 dance teachers in 20 branches throughout Taiwan. Over 12,000 registered students attend

classes every week. Most of our teachers are dance program graduates, including from Taipei National University of the Arts. A few are former Cloud Gate Dancers. But a good curriculum relies on good teachers and much time is spent on teacher training and retention. They receive intensive training in child development, arts education, teaching, and communication skills. They are shown how to go beyond teaching movement and develop the children's all-round abilities.

The first generation of CGDS students are now teenagers. Many tell us of the happiness they still get from dancing and how dance has become an ongoing adventure. That is wonderful. Of course we see some talented children, but giving everyone a lifelong appreciation and love of dance, even if they are not going to be a professional dancer, these have been our goals all these years.

Biography

Hui-wen (Kate) Wen is Chief Executive Officer of the Cloud Gate Dance School, and a board member of the Performing Arts Alliance and Cloud Gate Dance and Cultural Foundation. Kate was in the audience for the first performance by Cloud Gate Dance Theatre when she was just 16 years old. She began working as a volunteer for the company in 1983, later joining full-time as an administrator; eventually rising to Managing Director. Kate has led the School since its foundation in 1998 and played a major role in the introduction and development of its curricula based on the body aesthetics of Cloud Gate Dance Theatre and that integrate dance, music and drama. Today, the School has 20 branches throughout Taiwan with over 11,000 students of all ages taking classes every week. Kate has a MBA from the University of California (1991).

Keynote 4: Thursday 19 July

Speaker: Dr Blake Martin, NeuroArts Lab, McMaster University, Canada

Title: Why dance matters: Terpsichore, the brain and the story so far.

What first inspired humans to dance? What is the importance of dance in human evolution? With the advent of technology that augments and replaces movement, does dance have anything important to contribute to the next chapter in the human story? Dance is common to every culture and people group, and echoes important survival behaviours from other species. We are poised on unique step in human history, witnessing the development of extreme sports and brain-machine interfaces, yet with

an increasingly sedentary population. Since our brains and our very sense of self emerge from the bodies in which we live, this intersection in our cultural, social and biological development is critical.

The brain activity inherent to dance and dancers, particularly in its creative forms, echoes problem solving activity in the best scientists. At the same time dance is known to reduce cognitive decline in aging populations and slows development of other neurodegenerative diseases. By considering how brain activity in dance compares with other forms of movement (and non-movement), we can assess what dance might contribute to the development of an individual, but more importantly we can anticipate how this undervalued art-form might inspire, influence and benefit the next steps in the dance of civilization.

Biography

Blake Martin is currently a post-doctoral researcher in the NeuroArts Lab at McMaster University where he is exploring brain activity related to partnered dance. He holds a PhD in Kinesiology and a Graduate Diploma in Neuroscience from York University, a BFA and MA in dance, and a bachelor of education. He has danced with choreographers Allen Kaeja, Tom Stroud, Holly Small and Richard Haisma, is a former board member of Kaeja d'Dance, and is a founding board member of the Pulse Ontario Youth Dance Conference, a province wide initiative uniting secondary dance educators and students with professional dance artists.

Blake teaches in York University's Dance Science Diploma program, as well as speaking provincially, nationally and internationally on issues related to yoga and the brain, arts and the brain, anatomy, and classroom management. He is a respected teacher in Traditional Thai Massage, a long distance runner, and a martial artist for more 30 years. If it moves and thinks, he likes it.

Keynote 5 (Closing Keynote): Friday 20 July

Speaker: Chung-shiuan Chang, Vice President, Taipei National University of the Arts, Taiwan

Title: Dance Education and Taiwan

In my speech I would like to introduce Taiwan dance education with an emphasis on dance programs in higher education and their general school settings. I will start by

noting the two strands of Taiwan's dance development in general education: dance for regular students and dance for students specializing in dance. I will then briefly introduce six of Taiwan's higher education dance programs, exhibiting their features. These are the programs of Chinese Culture University (1964), National Taiwan University of Arts (NTUA, 1970), Tainan University of Technology (1971), Taipei National University of the Arts (TNUA, 1983), National Taiwan University of Physical Education and Sport (1996), and Taipei Physical Education College (1998).

By sharing Taiwan's experiences, I hope that we can re-think dance education today, situated as it is in a globalized environment marked by the rapid development of high technology. As we face a society bent on ever greater speed made possible by exponential information bursts, it may be time for us to return to our cultural roots and re-examine dance education traditions from Taiwan's historical backgrounds. History can be our teacher, helping us to see where to go from here by showing us ancestral footsteps, and inviting us to reflect on the wisdom of our ancestors

Biography

Chung-shiuan Chang obtained an EdD from Teachers College, Columbia University in 1991 with her research focus on children's creative dance. Influenced by Dr. Liu Feng-hsueh, she has shown her interests and talents in dance performances and dance studies. She was a founding member of Dr Liu's Neo-Classic Dance Company at the age of 13 and continued her dancing career till 1993. She has been a full-time teacher at the Taipei National University of the Arts (TNUA) since 1992 and was selected as the chair of dance department, the Dean of School of Dance from 2000 to 2006. In 2002, she was also selected as the founding director of Dance Research Society, Taiwan, the first research-oriented dance association in Taiwan in order to establish a stronger academic base in this dance field.

Specializing in dance pedagogy and curriculum design, she has been invited as the coordinator or research fellow to participate in several national-level research projects in terms of educational reform and curriculum planning, teacher's education as well as arts education law. She has served as a representative of the Arts Education Committee, Taiwan Ministry of Education for more than three years, and provides ongoing policy advice to the Ministry of Education for policies of arts education especially in professional arts education area including arts programs in higher education and talented arts program in the primary and secondary school settings.

Her papers have been presented in conferences in Taiwan, Greece, Malaysia and Hong Kong. Her academic papers related to dance education are also published in different Taiwan's journals including *Arts Review*, *Research in Arts Education*, *Taiwan Dance Research Journal* and *Journal of Aesthetic Education*. In recent years, she published two books, *Creative Dance Guidebook* (2007) and *To Dancer · TNUA* (2008) and completed an overall introduction about dance development in Taiwan for Taiwan's encyclopaedia (2010). Currently she is the Vice President and Dean of Academic Affairs at TNUA. With her supervision, TNUA has acquired consecutive seven-year grants for Teaching Excellence Projects from Taiwan Ministry of Education and won worldwide recognition.

專題講者與主題

專題演講一（開幕演講）：7 月 15 日（週日）

講者：劉維公，台北市政府文化局局長

講題：台北的藝想天空

台北市是一個注重文化藝術發展的城市，我們開創了許多與文化相關的行動，建立了市民參與的平台，例如：「育藝深遠」國小藝術紮根計畫，讓文化藝術自然融入基礎教育中；「藝企相投」提供媒合藝術及企業文化機制；「藝響空間網」讓表演藝術團隊活化老舊廢棄的建築等，都具體改變了台北市文化環境的天際線。

我們認為，健全的文化生態，是台北城市文化發展的根基；創造力，是台北城市的優勢競爭力；而爭取一些世界性組織重要活動，將可作為台北市改造運動的助力，也可因此建立出新世紀的文化治理思維與新做法。

像以台北市政府目前爭取 2016 年世界設計之都（World Design Capital，簡稱 WDC）為例，相信有不少人會馬上質疑，此一政策目標是否真的有其必要性？畢竟這個國際競爭的頭銜並非是一般大眾耳熟能詳的項目，例如爭取成為奧運舉辦地點的城市，同時此一頭銜也不是由常出現在媒體的全球政經組織，例如聯合國（UN）、世界貿易組織（WTO）等所頒授，而是來自於一個專業團體，亦即國際工業設計社團協會（International Council of Societies of Industrial Design，簡稱 Icsid）的認證。政府有必要將資源投入這個令人陌生的獎項嗎？

答案是肯定的。為了城市發展的前瞻性，台北市絕對有必要去爭取 WDC 的頭銜。這樣做並不是為了要證明我們的城市比別人的城市更為優秀，而是為了讓我們所生活的城市能夠達到國際先進發展的水準。台北想要成為國際一流的城市，必須要蛻變為一座由設計能量所驅動的城市。

評鑑一座城市是否有資格被稱之為設計城市，不是光靠統計這座城市設計產業的產值、企業總數、就業人數等數據作為判斷的依據，而是去審視這座城市是否懂得運用設計思考（design thinking），針對城市所面對的重大發展課題，提出眾多令人欽佩的解決之道（solutions）。台北市從對藝術教育發展的奠基，到文創產業環的建構，都可看到對於台北人人文的深刻影響，我們希望藉由推動 WDC 的過程中，第一次用設計的觀點去全方位的書寫台北這座城市發展的過去、現

在、與未來，同時在設計的天平上，去評量這座城市各方面的表現，也希望因此讓台北市對文化想像更為擴大！。

講者簡歷

劉維公現任台北市政府文化局局長、東吳大學社會學系專任副教授及台灣創意經濟促進會理事長。畢業於國立台灣大學社會學系及社會學研究所，並擁有德國 Trier 大學經濟與社會科學院社會學博士。專長領域為：文化社會學、文化經濟、消費社會學、生活風格研究、當代社會理論、社會變遷。

專題演講二：7 月 16 日（週一）

講者：Christopher Scott，英格蘭青年舞蹈聯盟（Youth Dance England, YDE）

講題：年輕人、國際觀與舞蹈訓練

我最近畢業自倫敦當代舞蹈學校(London Contemporary Dance School)，將我生命中三年的時間投資於當代舞蹈的學士學位。倫敦當代舞蹈學校是個非常國際化的教育機構，擁有非常多來自國外的學生，特別是歐陸地區。透過我在倫敦當代舞蹈學校的早期經驗，浸淫於如此眾多的國際學生之間，接觸他們獨特的文化與觀點，於是我開始意識到發展我自己的國際履歷之價值與重要性。

就在此時此地，在這一週的時間裡，我們所有人之間豐富的多元性證明了，那個古老的想法到今日依然成立：舞蹈是我們人類所擁有的最有效、也最有力的普遍溝通形式之一。舞蹈作為一種直接的或抽象的溝通方式，它可以觸動你、和你、和你、和你、和我、和你。我很確定你了解這一點。舞蹈鮮有界限，它雖然不如語言來的精確或直接，但**確實**具有一種自由的美感，那種自由允許充滿好奇心的年輕人開始去認識一個世界，以及所有生活在裡面的人們。舞蹈能夠探索文化、社會、政治、藝術、人際關係、人群、問題、快樂，舞蹈也可以只是舞蹈。最重要的是，舞蹈提供了一種絕佳的互動與詮釋的自由，鼓勵年輕人開始去做自我的抉擇。

正是這種自由讓舞蹈成為最美麗的普世語言，一種你可以開始為自己定義的語言，與我們童年時被教導的僵化的文法詞彙完全不同。藉由與舞蹈的互動，不論是在舞蹈教室裡或外，在舞台上或台下，我總是獲得對週遭世界最豐盛的了解。毫無疑問的，舞蹈從未教我如何算計，等一等，這並非完成正確，它教我如何算到八。

在這個演說中，我想要藉此機會來回顧反思我自己的教育歷程，包含了「從書本中學習，並為了考試將它記起來」的教育，以及從舞蹈中獲得的「身體力行」的教育。我將強調踏出腳步邁入世界的重要性，學習認識你週遭的人們，並且對你自己及其他人都要充滿好奇心。

講者簡歷

Christopher Scott 最近自倫敦當代舞蹈學校畢業，他起初透過學校課程接觸到舞蹈，由橄欖球轉入舞蹈界，之後加入一些英國最令人振奮的年輕人舞團，透過這些經驗逐漸啟動他對於舞蹈及其對年輕人之助益的好奇。**Scott** 於 2007 年獲得歷史學的獎學金加入布拉德菲爾德學院（Bradfield College），他對舞蹈的興趣日益漸增因而創辦了該學院的第一個舞團，每年並擔任教學與編舞的工作。

2009 年 **Scott** 進入倫敦當代舞蹈學校，繼續精進他的舞蹈實踐，學習並表演 **Richard Alston**, **Jiri Killian** 與 **James Cousins** 等人的作品。該年他也被選為英格蘭青年舞蹈聯盟（Youth Dance England, YDE）的國家青年舞蹈大使。這個角色帶領 **Scott** 到英國各地去宣傳並教育年輕人有關舞蹈的益處與 YDE 所提供的服務。2010 年 **Scott** 被授予 **Lisa Ullmann** 旅行獎學金，幫助他前往澳洲。在五週期間，他拜訪了五個城市與五個專業舞團。旅行的焦點是獲取個人的專業經驗，並了解年輕人在澳洲如何進入專業舞蹈世界。他也有機會拜訪許多舞蹈教育中心和青年舞團。

2011 年 **Scott** 獲得機會以一學期的時間在紐約州立大學的帕契斯學院（Purchase College）繼續他的學位教育。透過訓練和旅行的經驗，他發展出與舞蹈國際觀相關的興趣並善加利用，且藉此取得這個世界所提供的訓練和機會。**Scott** 希望在這次的高峰會議中，開啟討論全球機構間互相溝通的重要性。

專題演講三：7 月 17 日（週二）

講者：溫慧玟，台灣雲門兒童舞蹈教室創辦人

講題：從身體出發，不只是身體

台灣在過去 30 年之間見證了所有表演藝術領域的蓬勃發展。特別是舞蹈，尤其充滿了創意。許多舞團，例如雲門舞集，已經發展出一種獨特的美學。台灣的舞蹈訓練之優越性已被全世界認可，有愈來愈多的台灣舞者加入世界知名舞團。

我是雲門舞蹈教室的負責人。我們的主要使命是要讓孩子們能夠與自己的身體愉悅地共處，知道如何去使用和欣賞自己的身體。如此，他們就能創造出屬於自己

的舞蹈，並且建立起對舞蹈藝術的熱情。雲門舞蹈教室的創辦人林懷民先生說：「我們的目標是要解放孩子的身體。而自然地，在這樣做的過程裡，我們也解放了父母的身體。」

在我們的「生活律動」課程裡，孩子們透過個別的探索，以一種有趣的方式，來發展創意和肢體技能。我們希望能促成一種由內而外，不是由外而內的，對於身體的深刻了解。

我們的第一所分校是在 1998 年成立於臺北市。今天，我們在全台灣 20 所分校，超過 130 位舞蹈教師。每週都有超過 12,000 名註冊學員在我們的舞蹈教室上課。我們大部分的教師來自舞蹈科班畢業生，包括國立臺北藝術大學。有一些人也曾是雲門舞集的舞者。優良的舞蹈課程仰賴優良的教師群，因此我們花很多時間培訓我們的老師。她（他）們接受密集的兒童發展、藝術教育、教學、溝通技巧等訓練，學習如何超越單純的動作教學，以發展孩子們全方位的能力。

雲門舞蹈教室的第一代學生現在已是青少年。他們有許多人告訴我們，他們仍然熱衷於跳舞，舞蹈已成為一種無休止的冒險旅程。這真的很棒。當然我們一路上看到了一些有天份的孩子們，但我們這些年來的目標是要帶給每個人終身對於舞蹈的欣賞與愛好，即使他們並不會成為職業舞者。

講者簡歷

溫慧玟是雲門舞蹈教室的執行總監，並擔任表演藝術聯盟、雲門舞集舞蹈與文化基金會的董事。年方 16 歲時，她是雲門舞集第一場演出的觀眾，並自 1983 年起擔任舞團的志工，隨後任職舞團的行政部門，最後出任行政總監。1998 年起，溫慧玟領導雲門舞蹈教室，並在以雲門舞集身體美學為基礎的課程導入和發展中扮演主要角色。時至今日，雲門舞蹈教室有 20 間分校，每週有 11,000 名以上不同年紀的學生上課。1991 年她獲頒加州大學的 MBA 學位。

專題演講四：7 月 19 日（週四）

講者：Blake Martin 博士，加拿大麥克馬斯特大學神經藝術實驗室

講題：舞蹈為何重要——舞蹈謬思、大腦和目前為止的故事

到底是什麼啟發了人類最初的舞蹈？在人類的演化歷史中，舞蹈有什麼重要性？隨著能夠擴大或取代人類動作的科技之到來，舞蹈對於人類故事的下一章發展還能有什麼重要的貢獻嗎？舞蹈是每個文化和人群間共同的現象，而且還反映著其他生物重要的生存行為。我們正處於人類故事的獨特時刻，見證著極端運動以及

人腦－機器之界面的發展，但同時卻也有著愈來愈龐大的靜態人口。由於我們的腦部和我們的自我意識來自我們所居住的身體，因此我們的文化、社會和生理發展的交會就顯得特別重要。

舞蹈和舞者們所蘊含的腦部活動，特別是在創意的模式時，呼應著最優秀的科學家們解決問題的活動。同時，我們已知舞蹈對於年長族群能夠減輕他們認知的衰退，減緩其他神經退化疾病的進程。藉由考量舞蹈狀態中腦部活動與其他運動（或不運動）時的比較，我們能夠評量舞蹈可以對個人的發展有什麼貢獻；而更重要的是，我們能夠預期這個長久以來被低估其價值的藝術形式，可以如何啟發、影響且有益於人類文明這齣舞蹈接下來的腳步。

講者簡歷

Blake Martin 目前在麥克麥斯特大學的神經藝術實驗室擔任博士後研究員，他探索與舞伴共舞相關的腦部活動。他自紐約大學獲得運動機能學博士學位和神經科學研究所文憑，並曾獲舞蹈學士、碩士，以及教育學士等學位。

他曾表演 Allen Kaeja, Tom Stroud, Holly Small 與 Richard Haisma 等編舞家的作品，是 Kaeja d'Dance 前任理事，並擔任安大略省脈動青年舞蹈會議的創辦理事，這個組織在全省倡導聯合中等學校舞蹈教育者、學生與專業舞蹈藝術工作者。

他在約克大學的舞蹈科學學位學程教書，也在各州、全國及國際間講授有關瑜珈與腦部、藝術與腦部、解剖與課室經營的相關議題。他亦是受人尊敬的泰式按摩教師、長跑者、有三十年以上經驗的武術專家。只要是可動和思考的東西，他都喜歡。

專題演講五（閉幕演講）：7 月 20 日（週五）

講者：張中煖，臺灣國立臺北藝術大學副校長

講題：舞蹈教育與臺灣

在我的演講中，我將介紹臺灣的舞蹈教育，特別聚焦於高等舞蹈教育以及其學校的狀況。首先我將說明在一般學校教育中的二種舞蹈教育的脈絡：1）以一般學生為對象的舞蹈課程；2）針對以舞蹈專業為目標的學生之課程。之後，我將簡介六所臺灣的舞蹈高等教育機構，說明他們的特色，包含中國文化大學（1964），國立臺灣藝術大學（1970），台南科技大學（1971），國立臺北藝術大學（1984），國立臺灣體育與運動大學（1996），臺北市立體育學院（1998）。

藉由分享臺灣的經驗，我希望我們可以重新思考今天的舞蹈教育，將它置入當今科技快速發展之下的全球化環境裡。當我們面對因數位資訊爆炸而愈來愈高速發展的社會，這或許也是我們回歸我們文化根源的時候，從臺灣歷史背景的角度重新審視舞蹈教育的傳統。我們能夠以歷史為師，透過認識祖先的腳步，反思祖先的智慧，以幫助我們看到未來該去的方向。

講者簡歷

張中煖於 1991 年自美國哥倫比亞大學教師學院取得教育博士，她的研究專注於兒童創造性舞蹈。受到知名編舞家與舞蹈學者劉鳳學博士影響，她自幼即在舞蹈表演與研究顯露興趣與才能。她十三歲時便成為劉鳳學博士新古典舞團的創團成員之一，並持續跳舞至 1993 年。

1992 年起她成為國立藝術學院（臺北藝術大學前身）的專任教師。在教學之外，她曾任舞蹈系系主任、2000-2006 年間並擔任舞蹈學院院長。2002 年她獲選為臺灣舞蹈研究學會理事長，該組織是臺灣第一個在舞蹈界為了強化學術基礎所成立以研究為導向的舞蹈社團。

專長於舞蹈教育與課程設計，她曾獲邀擔任數個全國性教育改革和課程設計相關研究計畫的共同或主要主持人。她並曾擔任臺灣教育部藝術教育委員會的代表三年以上，並持續提供政府部門有關舞蹈教育、特別是專業藝術教育，如高等教育藝術和初等及中等學校資優教育學程的政策諮詢。

她的論文曾經發表於台灣、希臘、馬來西亞和香港等地的研討會，其有關藝術教育的學術論文並出版於臺灣數本專業期刊，如《藝術評論》、《藝術教育研究》、《臺灣舞蹈研究》、與《美育》等。

近年來，她發表了兩本專書：《創造性舞蹈寶典：打通九年一貫舞蹈教學之經脈》（2007）、《舞者・北藝大》（2008），並為《台灣大百科》撰寫臺灣舞蹈發展之導論（2010）。目前她是臺北藝術大學副校長暨教務長，在她的督導下，國立臺北藝術大學已經連續七年獲得教育部教學卓越計畫的經費補助，國際名聲亦與日俱增。