

Taiwan's Cultural Diplomacy

A Decade of Intercultural Discovery

INTERNATIONAL CONFERENCE 2019

Marking the 10th anniversary of the Vienna Center for Taiwan Studies





Vienna Center for Taiwan Studies

Your host for the international conference on Taiwan's Cultural Diplomacy is the Vienna Center for Taiwan Studies (VCTS) at the University of Vienna, Austria.

To us, the many forms of cultural diplomacy seem a suitable content to celebrate our first decade since the founding of VCTS in 2009 when we also established our website at <http://tsc.univie.ac.at> you can find English and Chinese language booklets on our work.

The cultural diplomacy activities by VCTS include Taiwan teaching, Taiwan research (and conference presentations of results), Taiwan academic conferences, Vienna Taiwan Lectures (by European and Taiwanese experts), peer-reviewed publishing and Taiwan film screenings.

Organization Committee

Managing Director: Astrid Lipinsky

Organization Team: Raphael Zachhuber
Kuan-Hsien Liu
Stefanie Yu
Josef Yu

Graphic Design: Tu Lan Ta

13:00 Registration and coffee

14:00 《台灣電影的歷史聲音》
The Musical Footsteps of Taiwanese Film History part 1

歌手, 班多鈕手風琴: 吳睿然
Bandoneón/Vocal: Wu Ruei-Ran
小提琴: 淺山 薰
Violin: Asayama Kaoru

一、望春風/Longing for the Spring Breeze (1933)
《望春風》電影主題歌/Theme song of the film "Longing for the Spring Breeze" (1938)

作詞: 李臨秋, 作曲: 鄧雨賢
Lyrics: Lee Lin-Chiu
Music: Deng Yu-Shien

二、高山青/Green Mountain (1947)
《阿里山風雲》電影主題歌/Theme song of the film "Turbulence on the Ali Mountain" (1947)

詞曲: 張徹
Lyrics/Music: Zhang Che

三、燒肉粽/Hot Rice Dumpling (1949)
《燒肉粽》電影主題歌/Theme song of the film "Hot Rice Dumpling" (1969)

詞曲: 張邱東松
Lyrics/Music: Zhang Chiu Dong-Song

14:15 Opening: Congratulatory remarks & Welcome

Head of University Prof. Dr. Engl
Taiwan Delegate to Austria Vanessa Shih
Head of Department of East Asian Studies
Prof. Dr. C. Goebel
Vienna Center for Taiwan Studies Managing
Director Dr. Astrid Lipinsky

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Susanne Weigelin-Schwiedrzik
University of Vienna

Exploring the Idea of Contact Zone in the System of International Relations in East Asia

The position of Taiwan in the system of international relations in East Asia has always been contested. This presentation looks at this phenomenon and uses the category of contact zone to explain it.

It argues that the region of East Asia is characterized by the competition between two potential centers, China and Japan, which have reached out to contact zones such as Manchuria, Korea, Taiwan and the Ryukyu Islands in order to impose their dominance over the region.

Since the second half of the 19th century, China first lost its center position to Japan, after WW II to two external powers, the US and the SU.

Recently, the competition between Japan and China for the center position has been re-opened. Under these conditions, Taiwan has to define and re-define its position (Lin Man Houg) time and again.

The presentation will explore how Taiwan has been coping with this challenging situation ever since, and how its way of coping with the situation has profoundly shaped its culture.

The Globalized Taiwan Studies and its Relevance to Taiwan's Cultural Diplomacy

The rise of institutionalized Taiwan Studies began in Taiwan in the 1990s, initiated in Academia Sinica and spreading to many other universities.

Then it witnessed the establishment of three regional associations of Taiwan studies in North America, Japan and Europe. At the same time, quite a few universities around the world also set up Taiwan studies-related centers and programs.

Hence, such new intellectual trend can be described as the globalization of Taiwan studies beyond Taiwan. In this keynote speech, I will first discuss the origins, development, and institutional characteristics of Taiwan studies in both Taiwan and outside Taiwan.

Then I will delineate the paradigm features of Taiwan studies inside and outside Taiwan. The close connection of the great social, cultural and political transformation of Taiwan since the 1980s and the institutional

development of the new academic field of Taiwan studies beginning in the 1990s will then be analyzed.

Finally, I will take a further step to argue and advocate that the globalized Taiwan studies can and should be considered as a useful intellectual tool and cultural product to promote cultural diplomacy for Taiwan around the world.



Michael Hsin-Huang Hsiao
Academia Sinica



Gary Rawnsley
Nottingham University

Cultural Diplomacy: What is it? What is it not? And why should Taiwan care?

Cultural diplomacy has long been recognized as a means of international engagement, but now it is often confused with public diplomacy, cultural relations, and so-called „soft power“.

Governments around the world, including Taiwan, privilege the attraction of cultural programs to generate familiarity with their countries and elicit support for their national values, political agendas, and foreign policy ambitions.

However, it is not clear that governments understand adequately how to mobilize the talents of the cultural industries to further engage with audiences overseas.

In this keynote address I will outline the concept of concept of cultural diplomacy and differentiate it from other types of strategic communications. In particular, I will consider the limitations of cultural diplomacy

and suggest that governments work best by facilitating cultural relations, nurtured by the cultural industries themselves with little political involvement.

The paper will use a variety of case-studies to introduce these concepts but will focus specifically on Taiwan which is only just beginning to appreciate the value of both cultural diplomacy and cultural relations.

The 'Taiwan Studies' field has been soundly institutionalized over the last 15 years. Efforts have been made to define its relations to the 'China Studies' field in an effort to delimit the former from the latter – an important move to legitimate faculty positions for Taiwan scholars within or without China studies departments.

Meanwhile, the reality of economic and social interaction between the PRC and Taiwan over the last three decades has arguably produced a new research field: 'Cross-Strait' studies. Research in this field takes stock and investigates the manifold dimensions of everyday contact between Main-land Chinese and Taiwanese in both China and Taiwan.

Geographically spoken, they may foremost focus on cross-strait interaction between Taiwan on the one hand and China's southeastern provinces – Guangdong, Fujian, Zhejiang – on the other.

Delimiting 'Cross-Strait Studies' (跨岸研究)

However, interaction does also happen in other places in China and overseas. Cross-strait studies highlight interaction in social action fields (or contact zones) such as companies, residential compounds, pilot free trade zones or other settings in which Mainland Chinese and Taiwanese (as residents, employees, businesspeople, students of tourists) interact, producing a 'third space' between China' and Taiwan's gaze on the other.

In this space, both Mainland Chinese and Taiwanese 'perform' to satisfy the political and ideological requirements of the official cross-strait relationship but, at the same time, assure their mutual existence as human beings.



Gunter Schubert
Tuebingen University
and ERCCT

October 25th, 2019

AULA am Campus

[Program overview](#)

18:15

《台灣電影的歷史聲音》

The Musical Footsteps of Taiwanese Film History part 2

一、亞細亞的孤兒 /Asian Orphan (1983)

《異域》電影主題歌/Theme Song of the film "A Home Too Far" (1990)

詞曲：羅大佑

Lyrics/Music: Luo Da-You

二、野玫瑰 /Heidenroeslein (Little Rose of the Field) (1771 / 1815)

《海角七號》電影主題歌/Theme song of the film "Cape No.7" (2008)

德文原詩：歌德，作曲：舒伯特

Lyrics: Johann Wolfgang von Goethe, **Music:** Franz Schubert

中文譯詞：周學普

Chinese Lyrics: Chou Shue-Pu

三、八萬五千六百三十七 / Eighty-five Thousand Six Hundred and Thirty-seven (2010)

《當愛來的時候》電影配樂 / Original film score for the film "When Love Comes" (2010)



歌手，班多鈕手風琴：
吳睿然
Bandoneón/Vocal:
Wu Ruei-Ran

作曲：吳睿然
Music: Wu Ruei-Ran

18:30 Buffet dinner and informal conclusion with Austrian wine



小提琴：浅山 薫
Violin: Asayama Kaoru

October 26th, 2019

SIN 1 Department of East Asian Studies/Sinology

[Program overview](#)

14:00 – 15:30

Panel 3: Diplomacy in New Forms with other Addressees

Chair: Sascha Klotzbücher

Caroline Zillessen
Chung Yin Tommy Kwan
Albert Wei-Min Tang

15:30 – 16:15 break

Film: The Kaohsiung Incident (1979/12/10) 40 Years: The Taiwan Research Foundation remembers Huang Hsin-Chieh (1928-1999)

16:15 – 18:00

Panel 4: Government Actions and Cultural Diplomacy Impact(s)

Chair: Helmut Opletal

Christian Goebel
I-Ming Liao
Jens Damm

Dinner for invited guests (conference speakers)

09:00 – 11:00

Panel 1: Taiwan Film as a Cultural Diplomacy Tool

Chair: Lara Momesso

Corrado Neri
Ming-Yeh T. Rawnsley
Yu-Wen Fu
Astrid Lipinsky

11:00 – 11:10 break

11:10 – 12:40

Panel 2: Taiwan Studies and Taiwan Centers: A Global Comparison

Chair: Michael Hsin-Huang Hsiao

André Laliberté & Scott Simon
Lara Momesso & Niki Alsford
Simona Grano

12:40 – 14:00 lunch break



Corrado Neri
Université Jean Moulin Lyon 3

Cinema as Diplomatic Cultural Tool

I have been working on cinema history and theory since many years, focusing on Taiwan studies. In 2018 I organised an international workshop Taiwan Lost Commercial Cinema with the unevaluable help of the Centre Culturel de Taiwan à Paris and Ministry of culture.

In April 2019 I'll be part (with my esteemed colleague Wafa Ghermani) of a series of discussions and presentations at Cinemathèque Française in occasion of a retrospective dedicated to Taiwan cinema in the 70s.

These events have striking similarities (public screening introduced by academic discussion) but very different scope – commercial screenings vs free academic event.

I will analyse the result of these two events in the light of cultural diplomacy, and try to highlight the good and bad experiences, and think strategies (communication,

content, aimed public) for possible future events that enhance public and scholars interests for Taiwan studies.

Screening Taiwan Soft Power: Film Festivals in and about Taiwan



Ming-Yeh T. Rawnsley
Centre of Taiwan Studies,
SOAS, University of London

As Dina Iordanova (2010: 18–19) has noted, 'There is disparity in the behaviour of countries when it comes to festivals organised with the mandate to promote national cinemas.

This disparity is often linked to the availability of resources directed to culture. [...] A country like Taiwan which seeks state recognition, uses film festivals as an important tool in international relations.'

This paper surveys film festivals in and about Taiwan to provide the above statement with a clearer context and investigate how Taiwan uses film festivals as a tool of cultural diplomacy to screen the island's soft power.



Yu-Wen Fu
National University of
Kaohsiung

Articulate Taiwan: Cultural Diplomacy through Films

From New Taiwan Cinema to the emerging Post-New Taiwan Cinema, Taiwanese films have been on the front of cultural diplomacy, raising Taiwan's visibility through a rich variety of activities such as international film festivals, programs of Taiwan Studies in various European and North American academic institutions, as well as traditional and new social media highlights.

This paper analyzes the transition in two important phases of Taiwanese films in relation to the question of cultural diplomacy—the New Taiwan Cinema movement and the Post-New Taiwan Cinema movement. Although deployed multiple languages—Japanese, Taiwanese, Hakka, Mandarin, etc., the New Taiwan Cinema deliver a sense of powerlessness and inarticulation.

For example, in its signature film *A City of Sadness*, the main character Wen-Ching is symbolically deaf and mute, symbolizing inability to articulate history and

identity under political suppression, especially during difficult times such as the 228 Massacre. In *Puppet Master*, Master Lee's puppets put on Japanese costume and promote Japanese policy in Japanese language.

And when the KMT came, his puppets changed into Chinese costume and promoted KMT policy in Mandarin. The new Taiwan Cinema contributed to decenter the KMT's monolingual policy and essentialist historical perspective, showing the world multicultural elements accumulated in Taiwan through successive colonial histories.

However, it portrays a picture of the Taiwanese who are struggling, unable to articulate who they are. ...

For further Informations pls. go to tsc.univie.ac.at

Heartbreaker Taiwan: Emotionalizing Cultural Diplomacy in Film



Astrid Lipinsky
University of Vienna

The current Taiwanese government systematically supports the national, regional and global export of films as a form of cultural diplomacy.

Films are able to represent the values that Taiwan wishes to be known for internationally. The stories told by Taiwanese films upgrade the diverseness and inclusiveness of Taiwan's society to romance and emotional relationships.

In film, Taiwan is pictured as an open and welcoming society by bi-national love relationships without any ethnic prejudice.

While in „Cape No 7“ (2008), the lovers both in colonial times and today are Japanese-Taiwanese, today's ‚foreign part‘ changes from Japanese (during the Japanese colonialization of Taiwan) to American Allen today in „Welcome to the Happy Days“ (2016).

But although the foreign nationality has changed, today's foreigners do no longer attempt to leave Taiwan (for Japan or for the US), but decide to stay and make Taiwan the accepting and diverse place.

The paper shows that the importance of film as a cultural diplomacy tool is increased by emotionalizing the foreign-Taiwanese relationships.



André Laliberté & Scott Simon
University of Ottawa

Taiwan Studies in Canada: Addressing Challenges of the 21st Century

Taiwan Studies in Canada has steadily grown over the past two decades. Taiwan Studies research chairs financed by the ROC Ministry of Education have given Taiwan Studies stronger institutional support.

Such research chairs have been established at universities in British Columbia, Alberta, Ontario, and Québec. At the University of Ottawa, the Taiwan Studies chair since 2013 has made it possible to offer Taiwan Studies courses, fund graduate student field research, and host public lectures.

The presence of a Taiwan Studies Research Chair on campus has contributed to greater interest in Taiwan, making it possible to take students on field research courses in Taipei and Hualien and to make Taiwan into a priority country for university-based international research funding.

This paper explores the experience of the Taiwan Research Chair in Ottawa. The two co-chairs, Professor André Laliberté and Professor Scott Simon, have collaborated from the beginning in order to integrate Taiwan Studies into the teaching and research activities of their respective academic units.

Professor Laliberté, specialist in religion, diversity, and most recently on the work of care, in the School of Political Studies, has invited speakers in political science and supervised political science students doing their MA or PhD on topics related to Taiwan.

Professor Simon, specialist in indigenous rights and environmental knowledge in the School of Sociological and Anthropological Studies, has invited speakers in sociology and anthropology, and supervised graduate students...

For further information pls. go to tsc.univie.ac.at

Taiwan Studies and Post-1992 Institutions in the UK



Lara Momesso & Niki Alsford
University of Central Lancashire

In June 2018 the University of Central Lancashire launched the Northern Institute of Taiwan Studies (NorITS), a new institute devoted to the promotion of Taiwan and Taiwan Studies in the UK, more precisely in Northern England.

Although the UK is one of the pioneers with regard to Taiwan Studies in Europe, with its Centre of Taiwan Studies at SOAS, and, later on, the Taiwan Studies Programme at Nottingham University, not much has been done beyond these two high rank institutions.

This is a contradiction, considering the fact that the higher education environment in the UK is very dynamic. Indeed, the passage of the Further and Higher Education Act in 1992 allowed the emergence of new programmes of Asian and/or Chinese studies throughout the UK.

The Programme of Asia Pacific Studies at UCLan is an example. With an increasing number of students enrolling in this programme, and a relatively stable rate of students interested in the Chinese language path, a fertile field presented to Taiwan Studies.

Hence two Taiwan specialists in this institution decided to develop a Taiwan Studies programme. Thanks to the effort of these scholars and to the support of the School of Language and Global Studies, NorITS was established in 2018.

In this earlier stage, NorITS has extensively drawn from the University finances: two new members of staff were recruited with a permanent contract in September 2018, to reach a total of four members devoted to run NorITS, most academic activities, such as workshop, movie screenings, guest talks, roundtables, ...

For further information pls. go to tsc.univie.ac.at



11:10 – 12:40 (lunch break)

Panel 2

Panel 2

11:10 – 12:40 (lunch break)



Simona Grano
University of Zurich

Taiwan Studies Project at the University of Zurich

On August 23, 2017 the Chinese Studies Department of the Institute of Asian and Oriental Studies (IAOS) at the University of Zurich has signed a Memorandum of Understanding for a two-year project, funded by the Ministry of Education of the Republic of China, for sponsoring various Taiwan-related activities at IAOS.

Two conferences have already fallen under the scope of this grant, such as the annual meeting of the European Association of Taiwan Studies; its focus was mostly on academic and scholarly events during the first year and on the acquisition of important databases and library resources, as well as on inviting Taiwanese lecturers and scholars to hold seminars at our institute, during the second year.

The project also aims at improving the offer of Taiwan-related courses taught by academic staff at the institute and at making Taiwan cultural and historical events and its special political status, known to the

general public of Switzerland. The project has started officially in September 2017 and we shall seek to prolongate it for three more years.

Possibility of exchanging views with Vienna, on how to make the center a permanent fixture at UZH are extremely welcome and we shall attempt to pinpoint in detail what kind of cultural and academic events have had what kind of impact on the general public and therefore what we deem as "appropriate" and successful to share the knowledge of Taiwan and its history while increasing its soft power around the world.

Raising the Voice for Taiwan: From National Experiences to Transnational Options

Taiwan's special political situation within the international arena requires special attention. In the context of diplomatic isolation, cultural diplomacy is gaining greater importance. When traditional diplomacy fails, cultural diplomacy becomes an inseparable part of the construction of a nations' image within the international community.

In the first part this paper focuses on chances and limitations for non-profit organizations in the spheres of cultural diplomacy by portraying successful and less successful elements of cultural diplomacy. Non-profit organizations are dedicated to a public purpose. Regarding Taiwan nonprofit organizations (NPO) are generally supporting Taiwan's international communication.

They constantly work on reinforcing its national branding and present Taiwan and its issues to the international community. By doing this, they are providing a platform for non-governmental and semi-gover-

mental activities. What are the most useful resources and tools? How to efficiently combine resources to increase Taiwan's international visibility?

Over the last decades NPOs have been collecting a wide variety of experiences in this field of action. Altogether, cultural diplomacy helps Taiwan to shape a cultural policy and cultural identity which affects people abroad and makes them show empathy and – at its very best – solidarity.

After being expelled from the UN in 1971, Taiwan had to design new diplomatic strategies. As Rawnsley (2014) pointed out informal diplomacy began to play a bigger role. NPOs within bilateral contexts became all of a sudden an essential player in (re-)establishing bilateral relations after the diplomatic breakdown, ...

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Caroline Zillesen



Chung Yin Tommy Kwan
Hong Kong and Department
of Politics and International
Studies at SOAS,
University of London

Recognising Taiwan in Hong Kong: A Case Study of Taiwan Public Diplomacy (the Kwang-Hwa Information and Culture Centre in Hong Kong)

Taiwan is often challenged and restricted in the arena of international politics. Under the threat of the PRC, Taiwan's formal diplomacy has suffered heavily in recent years. However, Taiwan still maintained "non-diplomatic" relationships with different countries and cities to facilitate political and cultural exchanges through establishing quasi-diplomatic offices just like the Taipei Economic and Cultural Representative Office (TECRO). As the name of the office suggests, "economy" and "culture" is of equal importance as Taiwan's soft power appeal.

Unlike other TECRO around the world, Taiwan has a different tactic for the Special Administrative Region of the People's Republic of China (PRC) – Hong Kong. Formerly known as the "Free China Review Society", the "Kwang Hwa Information and Cultural Centre" (光華新聞文化中心) under the Ministry of Culture in Hong Kong was set up in 1994 to promote Taiwanese culture.

Interest classes, for instance, mandarin and calligraphy classes were held by the centre in the early years. This culturally-focused office has reached a certain degree of success in recent years as it has actively organizing events, such as giving prominent Taiwanese artists and writers talks, organizing the annual "Taiwan Month" to promote cultural exchange across the strait.

These events are always popular and have good turn-out rates, and most importantly, Kwang Hwa has promoted Taiwan's cultural influence in Hong Kong under the façade of the Centre's apolitical background. Coincides with this transformation, directors of Kwang Hwa have changed from technocrat to leaders from the cultural sector, for instance, well-known writers. This cultural centre, directly operated under the Ministry of Culture, is playing a prominent role in promoting ...

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Taipei Taiwan's Cultural Diplomacy with Young Blood: an Investigation to Chinese Youth Goodwill Mission (1974-1999) and International Youth Ambassador Program (2009-2018)

Cultural diplomacy, either practiced under Cold War détente, Martial Law era, and post-Martial Law democratization, has been positioned in relation to identity politics and subjectivity of Taiwan, among other things, envisioning alternative self-empowering potential in encountering cultural Others in performances, presentations, on stage and behind the screen.

This research, while aiming at unveiling historiography of Chinese Youth Goodwill Mission, student talent groups delegated to diplomatic allies and friendly areas between 1974 to 1999, also attempts to map out the cultural diplomacy of MOFA-sponsored International Youth Ambassador Program initiated from 2009 until now.

CYGM project has been through Cold War era, Martial Law period, pre-UN and post-Martial times. Before the uplifting of Martial Law, it was THE only program that young Taiwanese students can go abroad. And the best

example of cultural diplomacy for Taiwan can promote with the rest of the world. In early years, Taiwan's collegiate students are selected and sent for delegations to mostly the United States.

In the mid-1980s, delegations were sent to Asia and the Pacific region. Ans starting in 1986, the first CYGM group was recruited to visit Europe and the Middle East. IYA program, initiated with a NGO-minded service learning attitude, started in 2009 to send small groups, usually composed of 6 students and 1 supervisor, to Taiwan's diplomatic and/or friendly allies, such as Oceania, Africa, USA, Latin America, and at times, to Europe and Middle East.

The research expected to give a detailed exploration to the chronicle the vicissitudes of CYGM project in the 26-year spectrum (1974-1999), ...

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Albert Wei-Min Tang
Fu-Jen Catholic University



The Kaohsiung Incident (1979/12/10) 40 Years: The Taiwan Research Foundation remembers Huang Hsin-Chieh (1928-1999)

黃信介：戰後台灣民主運動第一領導者紀錄片
 Huang Hsin-Chieh: The Champion Leader of the Post-War Taiwanese Democracy Movement

From the late 1950s, Huang engaged in politics, supported many candidates outside of the ruling KMT and was himself elected Taipei city legislator with 33. When he was 41, in 1969, he became the youngest member of the Legislative Yuan in history.

Huang was the originator and the leader of multiple activities of non-KMT politicians around the Formosa Magazine. He organized and funded series of nationwide discussion meetings, service points and affiliated societies. The first issue of Formosa Magazine sold 70,000 copies, an amount that has not been reached by any other political monthly till today.

In the Formosa Trial of 51 defendants for their participation in the Kaohsiung protest march, Huang was

sentenced to 14 years in prison. One of the defense lawyers of 1979/ 80 is Prime Minister in today's Taiwan (Su Tseng-Chang).

Members of Huang's network later became chairmen of the Democratic Progressive Party, including Huang himself (1988).

Democracy as soft power? How Taiwan's presidents frame Taiwan's political system

Most Asian countries are ruled by an authoritarian government, and Taiwan is one of the few examples of a consolidated democracy in the region.

To what extent have Taiwan's presidents used Taiwan's successful democratisation as a means of soft power? Drawing on 13,123 presidential speeches, this study analyses how each president framed Taiwan's political system, and to the values guiding Taiwan's international relations.

Latent Dirichlet Analysis (LDA), collocations extraction and semantic network analysis will be used to identify trends; qualitative discourse analysis will be employed to interpret key documents.



Christian Goebel
 University of Vienna



I-Ming Liao
National University of
Kaohsiung

Knowing Taiwan as a Post-Confucian Island with Reflexive Law Theory

Taiwan, with newly democratized, legalized political regime and post-industrial society, majority of its people is still influenced by Confucian teachings to some extent.

At legal and political fields, it is now suffering that so many command and control regulations made by government been questioned as ill-equipped to deal with the tremendous pressure of societal complexity.

Under such circumstances, some reflexive law programs have been proposed but until now receive no positive response. To explore the question that: why the reflexive law programs could not be well accepted by current Taiwan society will be very helpful at understanding the Confucianism influence and its variety at post-modern Taiwan.

Reflexive law theory is characterized by a new kind of legal self-restraint. Instead of taking over regulatory

responsibility for the outcome of social processes, reflexive law restricts itself to the installation, correction, and redefinition of democratic self-regulatory mechanisms.

Comparing to it, Confucian legal thoughts emphasized teaching and moral guidance rather than penal law as instruments for the government of the people. So there are some sorts of similarity between reflexive law and Confucian legal thoughts.

My paper will first offer a brief comparison of reflexive law theory and Confucian legal thoughts by their three dimensions: justification of law, external functions of law, and internal structure of law. Second, my paper will identify the characteristics of post-Confucian Taiwan society and its trouble experiences that result from conflicts between its modernization, ...

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Rethinking Gender Equality in Taiwan: The Constitutional Court Decision



Jens Damm

Without much doubt, Taiwan has become a vibrant democracy in Asia, with elements of multiculturalism, a strong civil society and maybe most astonishing with a strong emphasis on gender equality and most recently even marriage equality seemed to be on its way.

However, recent polls and referenda showed that there is a conservative majority in Taiwan feeling being thrown into a global discourse with which they cannot identify.

In more detail, Taiwan's constitutional court decision that if a specific law is not introduced within two years, the definition of marriage will automatically include gays and lesbians has now again led to a new referendum on the issue. Interesting enough, the main opponents are US influential evangelicals which formed a coalition with more traditional religious groups.

Taiwan is widely perceived as "the other" Chinese soci-

ety, which already has undergone transformation from authoritarianism and one-party rule to democracy.

Taiwan, itself, is divided on how to react to these developments: for the green camp (the independence leaning camp) the strong focus on human rights in Taiwan, including marriage equality, and the vibrant civil society prove to the world that Taiwan is different from the PRC and needs support because "Taiwan is the beacon for freedom in Asia".

In addition, for the "green camp" section of Taiwan's civil society, adherence to global human rights, including the protection of minorities, cultural diversity and now, also, marriage equality, serves as soft power for the island in its struggle for sovereignty, since independence in the sense of recognition by the United Nations seems to be out of the question....

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October 27th, 2019

SIN 1 Department of East Asian Studies/Sinology

[Program overview](#)

10:00 – 12:00

Panel 5: Listening to Taiwan's Cultural Diplomacy in Music

Chair: Susanne Weigelin-Schwiedrzik

L. K. Kam
Ming Wang
Nancy Guy
Guo-Ting Lin

12:00 – 12:10 break

12:10 – 13:00

Panel 6: Teaching Chinese as Taiwan's Cultural Diplomacy Tool

Chair: Susanne Weigelin-Schwiedrzik

Jade Tsui-Yu Lee & Yuan-Tse Yu
Samuel Cheng-Ming Chung

13:00 – 14:00 lunch break

Concluding remarks

Astrid Lipinsky

15:00 – 16:30

Campus walk (guided tour) in German with Chinese translation

Solidarity of the Peripheries: Comparing and Connecting Taiwan and Austria in the Music Historiographies

One way of connecting the variously isolated Taiwan with other parts of the world is by comparison. Only that the aspects of comparison must be carefully selected to avoid partiality or even chauvinism.

Music seems to be an unlikely candidate, for it is almost non-comparable in its exclusiveness, ever since nationalism in the nineteenth century has appropriated Johann Gottfried Herder's romantic view of music being the authentic manifestation of a people's uniqueness.

Yet how the writing of music history was employed in different nationbuilding processes, for example, could be compared, with methodology inspired by the historiographical endeavor to get beyond the nationstate by intercultural and comparative approaches since the 1990s (Heinz-Gerhard Haupt, Jürgen Kocka et al.).

This study proposes to take Austria, elevated to the "holy land of music" right after its downfall with Nazi

Germany at World War II, as a reference society for Taiwan, also to deconstruct the "imperial gaze" much suspected in post-colonial studies.

It is true that these two countries arrived at their current relatively peri-pheral positions differently: Austria was reduced to a rump state after the empire's defeat in World War I, Taiwan remained colonized after the Japanese transferred power to the Nationalist-controlled Republic of China government who fled to Taiwan after losing the mainland to the Communists in 1949.

Even so, this study locates three moments in their music historiographies that should be comparable: firstly, when supremacy of a pan German or pan-Chinese music heritage was claimed for Austria or Taiwan respectively; secondly, when an independent but unified and hegemonic musical identity was constructed;...

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L. K. Kam
National Chiaotung University

10:00 – 12:00 (break)

Panel 5

Panel 5-6



Ming Wang

A Review of my Experiences, and Criticism of the Music Exchange Projects

Whilst studying painting in the 1970's, I began learning Chinese music. This was introduced to Taiwan from mainland China after the Chinese Civil War in 1949.

Hence my first "great love" of this music, but it was extremely difficult to learn. Because of the political situation with mainland China the culture of this music was totally separated from its roots. We had very limited teaching material and literature, had no systematic pedagogical methodology.

We were young and passionate at the time and wanted to find a solution, a future for this music. The introduction of Western Modernism was a great hope for us then, as it has often been in the history of China over the last 150 years.

While my music friends founded the first revolutionary ensemble with Chinese instruments, to specialize in Taiwanese and Western contemporary music, I decided

to study composition in Europe; to learn the western avant-garde, so that we could enrich Chinese music.

With this goal in mind, since 1996 – during my studies I have initiated or participated in several exchange projects between Austria and Taiwan. I try not only to present new European music in Taiwan, but also to introduce Taiwanese musicians, Chinese instruments and music to Europe.

Twenty years later, in the age of globalisation, I often think about whether such exchange projects really make artistic sense, or whether we have gradually lost our ideals in the workings of the music business.

With a few concrete examples, I would like to give a review of my years of experience with the music exchange projects, and offer this topic for discussion.

Music in the Service of Cultural Diplomacy: the Youth Orchestra Tours

This paper considers past efforts by the Republic of China government to use musical diplomacy as a strategy for achieving its political goals. Beginning in 1969, the ROC government sponsored overseas tours by youth symphony orchestras.

The first of these was a tour to the Philippines by the 54-member „Republic of China Children's Symphony Orchestra.“

While in Manila, the orchestra gave six concerts, including one before an audience of overseas Chinese, a performance at the birthday celebration for President Marcos's nine-year old daughter, and two concerts at the opening of the Cultural Center of the Philippines.

The ROC Ministry of Education's Cultural Affairs Office covered all tour expenses, save a few meals treated by local hosts.

This governmental support included hiring Helen Quach — who was arguably one of the world's most prominent orchestra conductors of Chinese descent at the time — to lead the ensemble.

The 1969 youth orchestra trip to the Philippines invites us to question what motivated the ROC government to underwrite and organize this operation. As I will describe, the venture was impeccably curated. No detail of the group's presentation was left to happenstance.

A tour in 1976 (also sponsored by the R.O.C. Ministry of Education) by the Hwa-mei Chamber Orchestra toured over 25 sites in the United States. The concerts were mainly held at events in celebration of the USA's bicentennial; these included a high-profile concert at New York City's Lincoln Center. ...

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Taiwanese Indigenous Musical Network, Indigenous Culture and the Networking on Social Media

For the Internet surfer, the social media are a way to link the content with indigenous music randomly. However, for indigenous musicians and their fans; they are a necessary tool for communicating their culture and identity with each other.

This chapter discusses the social media use of indigenous musicians in Taiwan. To address the issue of the process through which the Taiwanese indigenous musicians communicate culture, music and identity with and to their audiences, the chapter will be divided into several sections: defining social media, the context of using social media in Taiwan, and the interaction among those in the Taiwanese indigenous musical network, indigenous culture and networking on social media.

In order to emphasize the content producer's position in order to understand the communication process between these indigenous musicians and their listen-

ers, this research uses the term 'social media' with the characteristic of broadcasting, rather than as a social networking site or for networking.

In defining a social network site, Boyd & Ellison (2007: 211) have described them as web-based services that enable individuals to construct a public or semi-public profile with a limited scope, to organize the connection list and to view the network of the users who have connections to them.

However, social media will here be more like a broadcast medium, which is not entirely open to the public but to a group. Compared to traditional media, the social media are more private, rather than being broadcast to everyone, and people have the choice to refuse membership of the group online (Miller, 2016: 2). ...

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Taiwan Teach for the World: Branding Borderless Bilingual Teachers

This paper introduces a talent training program initiated at National Kaohsiung Normal University in Taiwan to cultivate competent and committed bilingual (Mandarin and English) graduates and professionals as teachers around the world. The project is based on a mission to promote Taiwanese quality education and share Taiwan's educational resources with educational partners all over the world.

The training curriculum for the project is designed to meet the global trend of educational internationalization: EMI (English as a Medium of Instruction) - the use of English to teach all academic subjects; and CLIL (Content and Language Integrated Learning) – teaching both language and subject content in the context of bilingual education.

The program will be targeted at students and in-service teachers who are highly motivated in cross-cultural negotiations and mobility. In addition to their specialty,

language and cross-cultural pedagogical techniques, school visits, and overseas observerships/internship will be incorporated in their training to prepare them for future career planning. As the trainees will be considered as "cultural ambassadors" for Taiwan, cross-cultural awareness and understanding will be emphasized in the program.

Education is a basic human right and, undoubtedly, the greatest soft power. With the dedicated efforts to training Taiwan's borderless teachers, this "Teach for the World" program hopes to work with global partners with the shared vision to accelerate knowledge sharing, to foster future talents, and to access global resources for the benefit of all.



Jade Tsui-Yu Lee
& Yuan-Tse Yu
National Kaohsiung Normal
University

12:10 – 13:00 (lunch break)



Samuel Cheng-Ming Chung
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Seeding the Taiwanese Spirit: beginning with teaching Mandarin Chinese internationally

This paper discusses Taiwan's cultural diplomacy, through teaching Mandarin Chinese as a foreign language; which approaches it implements; what the current situation is; how is Taiwan and the world influenced by this process and which challenges are encountered.

Also, a few suggestions for teaching Mandarin Chinese to achieve a better efficiency will be discussed in the paper. Taiwan, Ilha Formosa (the beautiful island), has a diverse society in religions, cultures and ethnicities. Under the international pressure from the other land, Taiwan continues to promote itself for international visibility.

The most moderate approach is to teach Mandarin Chinese and Taiwanese culture to the world, because language and culture are inseparable. The paper has two parts. The first part discusses the domestic and foreign approaches Taiwan promotes. Afterwards the influences among the foreign countries and different

education fields will be analysed. Then the difficulties of the cultural diplomacy will be listed for further debate.

In the second part, the suggestions will be discussed. The majority of teaching competition is coming from the Hanban or Confucius institute of China, so Taiwan should find more strength to make itself visible. Well known and appreciated characteristics of its strength are, having student-centred, flexible customised teaching methods, and integrated adapted content etc.

The aforementioned suggestions come from the teaching experience and academic knowledge of the researcher, supported by an analysis of an environmentally focused Taiwanese novel: "The man with compound eyes" (Wu, 2003). ...

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„Cultural Diplomacy“ is carried out by various actors in multiple forms and contents, and is continuously evolving. The Vienna conference could not be more but a first step that has not even been able to accommodate all submissions and proposals we received. Furthermore, obvious topics of cultural diplomacy like food and literature, poetry have not been addressed.

On the other hand, „Taiwan's Cultural Diplomacy“ has welcomed experts from all over the world and a mixture of established, experienced and junior scholars. The Vienna Center for Taiwan Studies will continue its Taiwan's cultural diplomacy work by first collecting the conference papers for a future edited volume, therefore documenting the outcomes of the conference and offering material for future research. We welcome your suggestions for topics to be added and directions to follow.

The Taiwan's Cultural Diplomacy conference at the same time celebrated the tenth anniversary of VCTS. We will continue with our regular Vienna Taiwan Lectures, with teaching and publishing on Taiwan and Taiwanese film.

We thank everybody for your support and look forward to intensified future exchange.

Vienna, 25 October 2019

Concluding remarks



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