

學海飛颺學生出國研修心得報告內容大綱

獲補助年度：112學年

薦送學校、系所、年級：

國立台南藝術大學音像紀錄研究所二年級

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研修國家：英國

研修學校：倫敦大學金匠學院

國外研修成績：無

一、緣起

因為大學念的不是影像相關科系，畢業後一直靠著自修和去外面上各種影像課程充實自己，在公共電視工作數年後，覺得還是想要到學院裡面有系統的學習，於是申請留職停薪到南藝大紀錄所，但一直有著出國留學的夢想，這次藉由南藝大姐妹校和學海飛颺計畫讓我可以一次滿足願望。事實上，在就讀南藝大之前，曾經有出國念紀錄片的想法，當時金匠學院也在夢想的名單之中，原因是金匠不只有紀錄片研究所，還有視覺人類學、攝影等項目，和我的興趣吻合。非常幸運，南藝大也是全台灣唯一和金匠學院有簽約交換學生的學校，最後也證實我非常喜歡這間學校。

Because I didn't major in a field related to film during my undergraduate studies, I have been relying on self-study and attending various film courses outside to enrich myself. After working at public television for several years, I felt the need for systematic learning and decided to apply for a leave of absence to study at the Graduate Institute of Documentary & Film Archiving, TNNUA. However, I have always had a dream of studying abroad. This time, through TNNUA's sister school program and the Study Abroad Scheme, I am able to fulfill this dream all at once. In fact, before attending TNNUA, I had thought about studying documentary filmmaking abroad, and Goldsmiths was also on my dream list. The reason is that Goldsmiths not only has a documentary filmmaking institute but also offers programs in visual anthropology, photography, and other fields that align with my interests. Fortunately, TNNUA is the only school in Taiwan that has a student exchange agreement with Goldsmiths College, and in the end, I confirmed that I really like this school.

二、研修學校簡介

根據泰晤士的排名，英國倫敦大學金匠學院的傳播學院在英國僅次於倫敦政經學院，在傳播領域排名第二，film making 算是學校的招牌。金匠一學年分為三個學期，一個學期只有十一週，分別從九月到十二月、一月到三月、以及四月到六月。交換可以選擇半年或一年，半年的交換又可以選擇九月到十二月的秋季學期，或是一到三月加上四到六月的春、夏季學期，而實際上夏季學期是沒有課程的，大學部是拿來考試，研究所則是拿來做畢業製作。

因為到金匠交換需要繳交金匠的學費，以我所交換的傳播學院紀錄片製作MA課程，一年的學費約為一萬八千英鎊，一學期的話則約為二分之一，大約八千

多英鎊。評估過後覺得交換一年並不划算，因為該碩士為期一年，若選擇交換一年，則需繳交與學位生相同的學費，但卻拿不到畢業證書，故選擇交換一學期。

因為選擇交換一學期，實際就讀期間小於六個月，不需要也不能(?)申請學身簽證，只需要使用旅遊簽證即可(台灣英國免簽，一年內不能待超過180天)。實際計算後發現，九月底秋季學期開學，到三月底春季學期課程全部結束，時間剛好在六個月以內，可以滿足簽證的需求，所以選擇春季學期去交換是最適當的，如此只需繳交一學期相當於一半的學費，但因為旅遊簽最長六個月，可以繼續待在英國旁聽春季班的課程。

到英國後證實這個方式是可行的，第一個學期上課認識了老師和同學，大家都很歡迎我繼續旁聽第二學期的課程，並沒有因為學費高昂而不歡迎同學旁聽的擔憂，有些同學甚至以為我是班上同學，不知道我是交換生。

According to the rankings by Times Higher Education, the Communication School at Goldsmiths, University of London, is second only to the London School of Economics and Political Science in the UK. Filmmaking is considered one of the school's highlights.

Goldsmiths operates on a three-term academic year, with each term lasting for eleven weeks from September to December, January to March, and April to June, respectively. Exchange students can choose to study for either half a year or a full year. For half-year exchanges, students can opt for either the autumn term from September to December or the spring and summer terms from January to March and April to June. However, there are no classes during the summer term; undergraduate students use this time for exams, while graduate students work on their final projects.

Because tuition fees are required for exchanges at Goldsmiths, for the MA program in Documentary Filmmaking that I exchanged into, the annual tuition fee is approximately £18,000, and for one term, it is about half of that, approximately £8,000. After evaluation, I found that exchanging for a full year was not cost-effective because the master's program lasts for one year, so if I chose to exchange for a year, I would have to pay the same tuition fees as regular degree students but would not receive a graduation certificate. Therefore, I chose to exchange for one term.

Since I chose to exchange for one term, the actual duration of study is less than six months, which means I do not need to and cannot apply for a student visa. Instead, I only need to use a tourist visa (Taiwanese citizens are visa-exempt for the UK, but cannot stay for more than 180 days within a year). After calculating, I found that the autumn term starts at the end of September and ends at the end of March, which falls within six months, meeting the visa requirements. Therefore, choosing to exchange for the spring term is the most appropriate option. This way, I only need to pay for one term, equivalent to half of the tuition fee. However, since the tourist visa is valid for a maximum of six months, I can continue to stay in the UK to audit the classes during the spring term.

After arriving in the UK, I confirmed that this approach was feasible. During the first term, I got to know the teachers and classmates, and everyone welcomed me to continue auditing classes in the second term. There were no concerns from classmates about auditing due to the high tuition fees. Some classmates even thought I was a regular student in the class and didn't realize I was an exchange student.

三、國外研修之課程學習(課內)

金匠的電視紀錄片製作MA和南藝大紀錄所的方向很不一樣，南藝大幾乎沒有技術課，不會教你如何使用攝影機和剪輯軟體，而金匠的課程相對比較像是紀錄片職業訓練所，且課程內容份量蠻重的。

第一學期的三門必修課，分別是攝影技術課、剪輯技術課以及紀錄片製作課。攝影技術課教導如何使用腳架和設定攝影機、打光、拍攝訪談等等，每週幾乎都有攝影作業要交，常常看到同學們互相幫忙擔任攝影和被攝者互相練習。剪輯課則是學習使用業界常用的AVID剪輯軟體，期末會安排檢定考試，通過後可以取得一張AVID證書，應該是可以為日後找工作加分。紀錄片製作課是最主要也最重要的課程，由系主任帶領(一位拍攝channel 4等電視紀錄片的導演)，每週請同學介紹一種格里爾遜紀錄片的分類模式，並根據該模式拍攝3-5分鐘的練習。課程三小時，一位同學分配到的時間大概只有十分鐘左右，放完影片大家討論的時間並不是很充分，且同學程度不一，老師大部分都是以正面鼓勵居多，沒辦法做深入或是批判式的討論，有點可惜，可能也和“電視”紀錄片的課程方向有關，較少對於紀錄片的反思。這堂課最大的收穫，就是每週可以看到十二位來自不同國家、背景同學所拍攝的影片。他們分別來自烏克蘭、保加利亞、希臘、匈牙利等，以及英國，他們各自關注不同的議題，擅長不同的形式。

交換的好處就是沒有必修選修課的壓力，可以自由選擇想修的課，也不必侷限在單一科系。第一學期開學的時候，非常慶幸我自己有走進視覺人類學教室，旁聽民族誌電影這門課，後來我幾乎是“轉系”到了視覺人類學研究所。英國只有兩間視覺人類學研究所，一間曼徹斯特大學，是英國最早的視覺人類學研究所，也是視覺人類學研究的重鎮，金匠我最喜歡的視覺人類學老師Ricardo就是曼大視覺人類學研究所畢業的，再來就是金匠。另外UCL也有人類學紀錄片，結合人類學與紀錄片的碩士課程，但嚴格來講不算是視覺人類學。

金匠的視覺人類學MA兩學期各三門必修課和一門選修課，必修課主要就由所上的兩位老師分別開課，一位是Ricardo，來是中南美洲的民族誌電影工作者，另一位是來自紐約的新老師，專長是視覺人類學與策展。

第一學期分別是製作課、民族誌電影以及視覺人類學理論課。相較電視紀錄片的製作課，視覺人類學的課程明顯比較鬆散，和老師的個人風格相關，老師上課有著濃濃的拉丁美洲口音，即使聽了半年還是大約只能聽懂一半，剩下的只能依靠我對影像的背景知識來理解老師在說什麼。

即使課程鬆散，但課堂上播放的影片和討論影片的方式卻深得我心，因為人類學的傳統是從殖民而來，視覺人類學對於這個起源有較多的反省與反思，非常關注於影像背後的權力運作方式，如拍攝者是誰？被攝者是誰？他們的互動模式是如何？影像如何再現？等等，討論的題目相當社會學，課堂上播放的影片與我想像中拍攝少數民族或是異文化的民族誌電影有相當大的差異，對於紀實與再現的討論甚至延伸到了錄像的範疇-桌面電影等，相當多元。其實和南藝大紀錄所討論的方向有所雷同，但感覺方向上更聚焦、更明確。

後來只要是視覺人類學的課我都跑去旁聽，聽了兩個學期下來，不敢說自己學到什麼知識或對視覺人類學有多少了解，感覺比較像是耳濡目染學習一種對影像的“品味”，學習如何觀看和討論影片的一種視角和氛圍。

不知道是不是因為是人類學院的關係，同學思想上較開放，討論時也不只會侷限在影像上，且大家發言比較熱絡，上課風氣特別好，每週四同學也自主組織了課後的分享會，同學自由參加分享自己在做的作品，同學們給的回饋言之有物，且充滿溫暖和包容性。

台灣沒有平面攝影相關科系，所以我也去旁聽了金匠的城市文化與攝影MA課程，它是隸屬在社會學院下面的攝影研究所，以社會學的角度觀看城市裏的各種文化現象，畢竟如果看不見，那也就拍不到。但班上太多中國人了，十二位

同學中只有兩位來自中亞的同學，這班的中國人又特別喜歡自己一群，上課不認真在後面用自己的電腦，英文也非常差沒辦法清楚表達，導致上課氣氛非常差。

The MA program in Television Documentary Production at Goldsmiths and the Graduate Institute of Sound and Image Studies at NTUA have very different focuses. NTUA's program almost lacks technical courses and does not teach you how to use cameras and editing software. On the other hand, Goldsmiths' program is more like a professional training institute for documentary filmmaking, with a relatively heavy workload.

In the first semester at Goldsmiths, there are three mandatory courses: Photography Techniques, Editing Techniques, and Documentary Production. The Photography Techniques course teaches how to use tripods, set up cameras, lighting, conduct interviews, etc. There are photography assignments almost every week, and classmates often help each other by taking turns being the photographer and the subject. The Editing course teaches the use of the industry-standard AVID editing software, and there is a certification exam at the end of the semester. Passing the exam earns students an AVID certificate, which could be beneficial for future job applications. The Documentary Production course is the most important one, led by the department head, who is a director of television documentaries for channels like Channel 4. Each week, students present a classification model of Grierson documentary styles and shoot 3-5 minute practice films based on that model. The class is three hours long, but each student only gets about ten minutes of allocated time. The discussion time after watching the films is not sufficient, and since students' abilities vary, the teacher mostly provides positive encouragement and lacks the opportunity for in-depth or critical discussions. This might be because the focus of the course is on "television" documentaries, which involves less reflection on the documentaries themselves. However, the most significant benefit of this course is being able to see films shot by twelve classmates from different countries and backgrounds each week, including Ukraine, Bulgaria, Greece, Hungary, and the UK, each focusing on different issues and utilizing different styles.

One advantage of exchange programs is the freedom to choose courses without the pressure of mandatory requirements, allowing students to explore various disciplines. At the beginning of the first semester, I was fortunate to attend the Visual Anthropology class and audit the Ethnographic Film course. Eventually, I almost "transferred" to the Institute of Visual Anthropology. In the UK, there are only two Institutes of Visual Anthropology, one at the University of Manchester, which is the earliest in the UK and a major center for visual anthropology, where my favorite visual anthropology professor at Goldsmiths, Ricardo, graduated from, and the other is Goldsmiths. Additionally, UCL also offers a Master's program in Anthropology and Documentary Filmmaking, which combines anthropology and documentary filmmaking, although strictly speaking, it is not visual anthropology.

Goldsmiths' MA in Visual Anthropology consists of three mandatory courses and one elective course each semester. The mandatory courses are mainly taught by two professors. One is Ricardo, a visual anthropologist from Central and South America who works in ethnographic film, and the other is a new professor from New York who specializes in visual anthropology and curation.

In the first semester, the courses are Production, Ethnographic Film, and Visual Anthropology Theory. Compared to the documentary production course, the courses in visual anthropology are notably more relaxed and related to the teaching style of the professors. One of the professors has a strong Latin American accent, and even after half a year of listening, I can only understand about half of what he says, relying on my background knowledge of film to comprehend the rest.

Despite the relaxed nature of the courses, I found the films shown and the discussions in the visual anthropology classes to be particularly engaging. Since anthropology has its origins in colonialism, visual anthropology reflects more on this origin, paying close attention to the power dynamics behind images. Discussions revolve around questions like who the filmmaker is, who the subjects are, how they interact, and how images represent reality. The topics discussed are quite sociological, and the films shown in class differ significantly from what I imagined ethnographic films about minorities or other cultures to be. The discussion on realism and representation even extends to the realm of video - desktop films, and so on, making it quite diverse. Although the direction is somewhat similar to what is discussed at NTUA's Graduate Institute of Sound and Image Studies, it feels more focused and clear.

I attended all the visual anthropology courses as an auditor. After two semesters, I dare not claim to have gained much knowledge or understanding of visual anthropology. Instead, it feels more like developing a "taste" for images, learning how to view and discuss films from a particular perspective and atmosphere.

Perhaps because it is an anthropology institute, the classmates are more open-minded, and discussions are not limited to just images. Moreover, the atmosphere in class is particularly good, and every Thursday, classmates organize a post-class sharing session where students freely share their ongoing projects. The feedback given by classmates is constructive, warm, and inclusive.

There are no departments in Taiwan that specialize in photography, so I also audited Goldsmiths' MA course in Urban Cultures and Photography, which is part of the Sociology Institute. This course examines various cultural phenomena in cities from a sociological perspective because if you can't see it, you can't shoot it. However, there were too many Chinese students in the class, with only two classmates from Central Asia among the twelve students. The Chinese students tended to form their own groups and weren't very serious in class; some even used their computers during class, and their English proficiency was poor, which affected the class atmosphere negatively.

四、國外研修之生活學習(課外)

倫敦各大博物館美術館多不勝舉，且常設展都免費，空閒時間就可以去到處亂晃。倫敦城市相當適合步行，公園、綠覆蓋率高，延著泰晤士河散步、跑步都是一種享受，居住品質相當好。

London is teeming with major museums and art galleries, many of which offer free admission to their permanent collections. With leisure time on hand, one can wander freely from place to place. The city itself is highly conducive to walking, with abundant parks and green spaces. Strolling or jogging along the Thames River is a particular delight, contributing to the high quality of life in London.

五、研修之具體效益(請條列式列舉)

增進專業知識、增廣見聞、學習如何好好生活、增加英文能力、完成留學夢想、認知世界的不平等、了解國外月亮有圓有缺。

Improving professional knowledge, learning how to live well, enhancing English proficiency, fulfilling the dream of studying abroad, understanding global inequalities, and recognizing good and bad overseas.

六、感想與建議

在倫敦唸書CP值非常低，學費、生活費、住宿費非常昂貴。以我已經在業界有五年以上工作經驗，在加上在南藝紀錄所念過一年，如果再申請英國研究所，花那麼多錢到英國唸紀錄片研究所其實並不划算。如果不想花那麼多錢又不在意學位的話，藉由交換學生得以以最低的成本和最大的效益學到最多的東西，不用修一些不必要的必修課，又可以跨各個系所自由旁聽，是一個很好的學習方式。

Studying in London presents a low cost-performance ratio due to the exorbitant tuition fees, living expenses, and accommodation costs. With over five years of work experience in the industry and a year of study at the National Taiwan University of Arts, pursuing a documentary filmmaking program in the UK might not be the most cost-effective option. Opting out of spending a significant sum and being less concerned about obtaining a degree, participating in a student exchange program allows for learning with minimal cost and maximum benefits. It eliminates the need to take unnecessary required courses and offers the freedom to audit classes across various departments, making it an excellent learning opportunity.