



# 國際文化領袖圓桌交流會 — 「藝術帶領我們往哪裡去？」

## International Arts Leadership Roundtable - "Where Do the Arts Lead Us?"

國際文化領袖圓桌交流會  
29-30.11

WHERE DO  
THE ARTS  
LEAD US?  
藝術帶領我們往哪裡去？



在這個瞬息萬變的年代，藝術與社會同步發展，與各界別展開了不同的聯繫，為普羅大眾、社區、城市，甚至全球帶來影響。究竟藝術可以帶領我們走到哪裡、走得多遠、多廣？本局去年於 11 月 29 至 30 日舉行第三屆國際文化領袖圓桌交流會，以「藝術帶領我們往哪裡去？」為題，邀請來自全球不同地方的藝術領袖，就讓藝術與觀眾聯繫、科技於藝術的應用及探索藝術疆界三個專題討論和出謀獻策，讓藝術在社會上發揮更大的影響力。

In this fast-paced and ever-changing age, arts develop synchronically with society, connecting to different social sectors to bring influences to the public, communities, cities and even the whole world. Where do the arts lead us exactly? How far can we go? How broadly can we reach? HKADC organised the third International Arts Leadership Roundtable (the Roundtable) on the 29<sup>th</sup> and 30<sup>th</sup> of November last year. Themed "Where Do the Arts Lead Us?", the Roundtable invited arts leaders from all over the world to participate in discussions and propose strategies based on three plenaries: "Connecting the arts with audiences", "Applying technology in the arts" and "Exploring boundaries of the arts", enabling the arts to have greater influence on society.



### 讓藝術與觀眾聯繫

#### Connecting the arts with audiences

首個專題討論環節由香港藝術節行政總監何嘉坤主持，請來五位講者分享藝術與觀眾聯繫的經驗。

The first plenary was hosted by Tisa Ho, Executive Director of Hong Kong Arts Festival. Five speakers were invited to share their experience of connecting the arts and audiences.



愛丁堡的多個世界級藝術節獲當地居民的積極支持和參與，但同一時間，其實仍有為數不少的人認為藝術節並非為他們而設。究竟如何令藝術節惠及弱勢社群和在當地創作的藝術家，亦逐漸演變成重要的全國性議題。有見及此，「藝術節愛丁堡在 2006 年成立，協調當地 11 個獨立藝術節的工作，與不同持份者緊密合作，共同發展出以全市為基礎的策略性計劃，推動本土藝術家、藝團、市民、海外觀眾參與及交流。」

In Edinburgh, in spite of the high level support and engagement from the citizens in its festivals, there are still many citizens who think the festivals are not for them and the question of the relevance of the festivals to the more disadvantaged citizens and to artists who are based in the communities is of growing importance in their civic and national debates. In response, "Festivals Edinburgh was established in 2006 as the umbrella body of 11 independent festivals. It has been in close collaboration with different stakeholders, developing a strategic collaboration based on the whole city with concerted efforts to promote audience participation, offer opportunities to arts groups and artists, and engage with the local communities."

#### Sorcha Carey

英國藝術節愛丁堡主席  
Chair of Festivals Edinburgh, UK

香港賽馬會的慈善項目眾多，多年來支持興建多個表演及展覽場地，亦資助不同藝術活動，並設立獎學金培育人才。「我們強調要增加市民可以接觸藝術的機會。因此，我們與香港藝術發展局緊密合作，推出了『賽馬會藝壇新勢力』。」

Over the years, the Hong Kong Jockey Club has supported numerous charity projects related to arts. In the past years, Jockey Club has supported the building of many performance and exhibition venues, sponsored different arts activities and provided scholarships for nurturing talents. "We accentuate the importance of increasing the chance of getting in touch with arts for the citizens and dealing with social problems through arts. Because of this, we work closely with the Hong Kong Arts Development Council on the Jockey Club New Arts Power programmes."



#### 張亮 Cheung Leong

香港賽馬會慈善及社區事務執行總監  
Charities and Community Executive Director of The Hong Kong Jockey Club



新加坡國家藝術理事會深信，藝術可以啟發不同年齡的國民、連接各個社區，並加強世界各地對新加坡的認識。「新加坡在過去 20 年間積極投入藝術建設。真正的挑戰是如何為藝術開拓新的觀眾。我們必須因應不同社區的特性，把藝術帶進市民的生活。」

The National Arts Council believes the arts can inspire Singaporeans of all age groups, connect communities of different types and also let the globe understand what Singapore is about. "In the past 20 years, Singapore has actively engaged in the construction of arts and cultural infrastructure. The real challenge is how to tap into the new audiences who currently don't engage in the arts. We work to understand the character and identity of each neighborhood to make arts accessible in different parts of Singapore."

#### 陳慧 Rosa Huey Daniel

新加坡文化、社區及青年部副常任秘書長 (文化) 及國家藝術理事會理事長  
Deputy Secretary (Culture) of Ministry of Culture, Community and Youth &  
Chief Executive Officer of Singapore's National Arts Council

澳洲有 98% 人口有各種程度的藝術參與，即使是偏遠地區人口的藝術參與度也相當高。「因為當地居民深信藝術是一門出色投資，會為他們的社區帶來莫大裨益，讓他們對自己的社區感到更自豪和自信。我們要令藝術無遠弗屆，製造出難忘的文化體驗。」

In Australia, around 98% of the population has participated in arts on different levels. The level of participation of the population in remote areas is also high. "It's because of a core belief within the community that it is good for the community; a core belief that it is a great investment and a core belief that it generates pride and confidence. You will need to be engaged with communities far away, creating unmissable cultural experiences."



**Rupert Myer**  
澳洲藝術理事會主席  
Chair of Australia Council for the Arts



誇啦啦藝術集匯多年來以各類藝術教育項目向青少年推廣戲劇藝術，為他們帶來啟發和轉變。藝術教育能啟發青少年的批判力和創造力，培養更多未來觀眾。「我們希望觀眾能夠全情投入。而且『觀眾的職責』是對藝術作品提出更加清晰、重要及細膩的要求。因此，藝術教育的重要性無庸置疑。」

**邱歡智 Lynn Yau**  
誇啦啦藝術集匯行政總裁  
Chief Executive Officer of the Absolutely Fabulous Theatre Connection

The Absolutely Fabulous Theatre Connection has promoted theatrical arts to youngsters through different arts education projects, bringing inspiration and transformation. Arts education can initiate the critical thinking and creativity of youngsters for nurturing more future audiences. "We would like our audiences to be mindfully present. Most important of all, is audienceship is about our collective audience making better informed, more valuable and sophisticated demands on the quality of the arts that we all do, and hence this is why arts education is so important."



## 科技於藝術的應用 Applying technology in the arts

第二個環節由香港教育大學文化與創意藝術學系助理教授、錄映太奇主席梁學彬主持，帶領三位講者討論藝術界面對數碼世代所帶來的挑戰。

The second plenary was hosted by Issac Leung, Assistant Professor of the Department of Culture and Creative Arts of the Education University of Hong Kong and the Chairman of Videotage, leading three speakers to discuss the challenges brought by the digital age for the arts sector.



作為公共藝術資助機構，加拿大藝術委員會在 2017 年 3 月舉辦「藝術在數碼世界」國際高峰會，並在會後成立全新的資助計劃，推廣以全新形式普及藝術，適應時代的需求。「業界正落後於時代步伐，一些傳統藝術甚少利用數碼技術來擴闊藝術模式。雖然政府增加了藝術界的撥款，但如果藝術領袖不去幫助業界轉型至適應數碼時代，整個業界會被邊緣化。」

**Simon Brault**  
加拿大藝術委員會總監兼行政總裁  
Director and CEO of Canada Council for the Arts

As a public arts sponsoring organisation, the Canada Council for the Arts organised the "The Arts in a Digital World Summit" in March 2017, and a new fund was launched after the Summit. The arts sector was encouraged to promote new forms of popular arts to meet the needs of the times. "The arts sector is behind the pace of the times, some traditional arts rarely use digital technology to broaden their artistic mode. Although the government has raised the funding for the arts sector, if arts leaders do not do something to help the sector to transit to digital era, the whole sector will be marginalised."

對媒體藝術家鍾緯正而言，媒體藝術猶如魔術演出，藉着仔細鋪排的多媒體內容，給予觀眾如夢幻般的體驗。「媒體藝術與『擴充實境』都強調虛擬世界與現實世界的互動。要成就一場精彩的『魔術』，技術人員及科學家的支援必不可少。」

To media artist Bryan Chung, media arts is like a magic show. Through carefully designed multi-media content, media arts brings dreamlike experience to the audience. "Our work is similar to augmented reality that emphasis the interaction between the virtual and real world. When delivering the 'magic', strong support of technology from technicians and scientists is essential."



**鍾緯正 Bryan Chung**  
香港浸會大學視覺藝術學院副教授  
Associate Professor of the Academy of Visual Arts at the Hong Kong Baptist University



英國 FutureEverything 認為，令人們接受新科技的最大障礙是信任。缺乏信任，就只會帶來失敗的結果。「在科創的領域，藝術在創造價值的過程中扮演着舉足輕重的角色。結合藝術和物聯網 (IoT)，以信任和接納為基礎，將有助推動城市數據系統、識能及機構方面的創新。」

To FutureEverything of the UK, trust is the biggest roadblock to citizen uptake of new technology. Without trust, there is only one outcome and that is market failure. However, "Art has a meaningful role in value creation in a technology innovation context. Combining art and IoT (Internet of Things) can stimulate innovation in city data systems and literacy and agency, underpin trust and acceptance."

**Andy Stratford**  
英國 FutureEverything 執行總監  
Managing Director of FutureEverything, the UK



## 探索藝術疆界 Exploring boundaries of the arts

這個環節由香港演藝學院副校長（學術）梁信慕主持，帶領三位講者討論藝術工作者應該如何回應跨界別的藝術創作趨勢。

This plenary was hosted by Samuel Leong, Deputy Director (Academic) of the Hong Kong Academy for Performing Arts, leading three speakers to discuss how arts practitioners should respond to the trend of cross-disciplinary artistic creation.



如何將古典作品與現代社會聯繫是不少藝術工作者所關注的問題。「一舖清唱及聲蜚合唱節一直致力探索人聲和身體的可能性。一舖清唱以無伴奏合唱混合音響設計為媒介；而聲蜚合唱節專注於古典音樂，以古樂器演奏且不用任何音效系統，兩者藉各自迥異的風格發掘音樂之美。」

How to connect classical works with the modern society is a common concern of many arts practitioners. "Yat Po Singers and Hong Kong SingFest were found with a common aim of promoting human voice and the human body. While Yat Po Singers focuses on using a cappella with audio design as the musical medium, Hong Kong SingFest focuses on classical music, using acoustic with old instruments instead. The need to have different art directions is to explores more possibilities to inspire the beauty of music."

**趙伯承 Patrick Chiu**  
聲蜚合唱節創辦人、一舖清唱聯合藝術總監  
Founder of Singfest and Co-Artistic Director of Yat Po Singers

美國國家藝術基金會透過其領航計劃「Creativity Connects」統籌向不同藝術計劃的資助。「我們致力探索不同的方法，務求讓小孩到長者都可以藉藝術去表達他們的創意。藝術透過價值、聯繫、想象力和創意去充實我們的生活，因此我們的計劃要包羅萬有。」

The National Endowment for the Arts supported various arts programmes across the US via their "Creativity Connects" initiative. "The arts are valuable for everyone because we do not believe that the arts only belong to some people but not others. We're very committed to finding ways to every individual from child to grandparent, and everybody in between to have an opportunity to find their creative voice in the arts. Because the arts instill our lives with values, connection, creativity and innovation. So, we think everything counts."



**朱楚貞 Jane Chu**

美國國家藝術基金會主席  
Chairman of National Endowment for the Arts of the US



去年，創意紐西蘭舉辦 International Co-Lab，邀請來自香港、紐西蘭和英國的藝術家參與計劃，在 2017 至 2019 年間持續合作和交流。Richard Grant 談及從計劃汲取的經驗以供藝術資助者參考。「首先，我們要抱持開放的態度。其次，我們需要諮詢藝術資助者和計劃發展者的意見。最重要的是，資助要用得其所。因此，在推行計劃期間，我們可能需要作出一些修正，讓不同界別的人士得以參與其中，藉此去汲取不同的合作經驗。」

Creative New Zealand co-organised the "International Co-Lab" and the programme invited artists from Hong Kong, New Zealand and the UK to participate in collaboration and exchange from 2017-2019. Speaking of the lessons learned from the programme, Richard Grant gave a handful of advice to the funders. "First, we had an open mind. Second, we consulted with funders and developers. Most importantly, we put our money where our mouth was and funded it. So, we may have to twig the programme as it goes forward to get more people in from different disciplines, so that we have different collaborative experiences."

**Richard Grant**

創意紐西蘭前主席  
Former Chair of Creative New Zealand



## 跨越地域疆界 讓新世代藝術家走得更遠

### Crossing regional boundaries to let new generation artists reach out farther

面對藝術前所未見的變革，香港藝術界該如何應對？藝發局主席王英偉帶領四位本地藝術工作者展開總結討論。

In face of unprecedented changes in the arena of arts, how should Hong Kong arts sector react? Wilfred Wong, Chairman of HKADC, led four local arts practitioners to participate in the closing discussion.



科技日新月異，也令藝術的整理和保存工作受惠。「科技不只是為未來服務，同時亦能擁抱歷史。我們需要建立數碼化資料庫，以紀錄我們珍貴的藝術發展過程，讓年輕藝術家更容易掌握其關注的藝術領域的歷史。同時，我們需要建立優質的觀眾群，透過他們的評論讓藝術質素提升。」

Arts has benefitted from the advancement of technology and the establishment of arts archive becomes an urgent issue nowadays. "Technology is not only for the future, but it also can embrace the past. We need to construct digital archive to acquire knowledge of the history of our arts development. At the same time, we should cultivate more connoisseur audiences. With audience conversion, we can have better programming internationally."

**林淑儀 Connie Lam**

香港藝術中心總幹事  
Executive Director of Hong Kong Arts Centre

鄧樹榮尤其注重藝術人才的培訓。「我們邀得很多大師來港培訓人才固然是好事，但同樣重要的是我們需要培育一些屬於香港的國際級大師。」

Tang Shu-wing particularly focused on the foster of talents: "It is of course good to invite great masters to train our talents, but it is also equally important for us to cultivate international masters who are originally from Hong Kong."



**鄧樹榮 Tang Shu-wing**

鄧樹榮戲劇工作室藝術總監  
Artistic Director of Tang Shu-wing Theatre Studio



藝術機構應致力打破藝術界限，並善用科技讓藝術普及。「世上沒有一間有規模的博物館只鍾情於繪畫和雕塑，它一定是跨界別的。作為一間 21 世紀的當代藝術館，M+ 也利用數碼媒體推廣藝術，讓觀眾除了參觀我們的實體博物館以外，還可以透過我們的數碼空間了解博物館。」

Arts organisations should strive to transcend the boundaries of arts and popularise arts through the use of technology. "There is no museum of a considerable scale in the world would only focus on paintings and sculptures. It must be cross-disciplinary. As a contemporary art museum of the 21<sup>st</sup> century, M+ also makes use of digital media to promote arts, and helps audiences not just to reach to our physical venue, but also reach into our digital space."

**鄭道鍊 Doryun Chong**

西九龍文化區管理局 M+ 副總監及總策展人  
Deputy Director and Chief Curator of M+ of West Kowloon Cultural District Authority

藝術機構需平衡藝術的實驗性及可行性，並以創新的思維，為藝術界提供更多的可能性。「就是因為我們想用不一樣的方式去生活，所以我們首要的任務是去聆聽那些有創意的聲音。」

Arts organisations should maintain a balance between the experimentalness and practicality of arts and encourage proximity to new ideas and enable possibilities to the arts industry. "Precisely because we want to live in a different way, that's why our priority is to listen to those creative voices."



**簡寧天 Timothy Calnin**

大館總監  
Director of Tai Kwun



王英偉在總結時指出，藝術領袖需抱持開放的態度，與時並進。「為期兩天的會議大大刺激我們的思考。面對現今世代急速的轉變，以往成功的關鍵已可能被重新定義。在藝術的世界，最重要的是取得平衡，在保留傳統的同時，亦要有冒險的精神，勇於接受挑戰。」

In his concluding speech, Wilfred Wong pointed out that arts leaders should maintain an open attitude, developing themselves as time advanced. "The two-day conference stimulated a lot of thinking. Facing the rapid changes nowadays, what proves a successful formula in the past is not going to hold true forever. In the world of the arts, it is vital to strive for balance between continuing with the traditional heritage and risk-taking."

**王英偉 Wilfred Wong**

藝發局主席  
Chairman of HKADC



## 培育人才 推動本地藝文發展

### Fostering Talents to Promote the Development of Local Arts and Culture

藝發局每年均推出多項獎學金及考察計劃，讓具潛質的藝術行政人員修讀本地或海外課程，以及赴海外就藝術發展議題進行考察，培育人才。今期「焦點」訪問了三位考察計劃 / 獎學金得主，聽聽他們的所見所聞。

With an aim to nurture arts talents, HKADC launches a variety of scholarships and study visit schemes every year to support potential arts administrators to study local/overseas programmes or conduct study visits on different arts topics abroad. "Focus" of this issue talks to three recipients on their experiences.



趙伯承  
Chiu Pak-shing, Patrick

藝術行政人員海外考察計劃  
Overseas Training Scheme for Arts Administrators

#### 德國與美國的音樂盛事之旅 A trip to music festivals in Germany and the US

2016年，一舖清唱藝術總監趙伯承前往德國威瑪巴哈學院協辦一連串的「暑期活動」。「學院每年暑假也有為期兩星期的課程，包括大師班、討論會、課堂和演出。以前，我也參加過好幾次，但以協助者身分參加還是第一次。主辦單位只有三名全職員工，由於我懂德文，再加上參加者的文化背景不同，他們非常歡迎我參與，所以我負責了很多活動的前期統籌工作。」

此外，趙伯承在2017年亦先後赴美兩次，分別前往明尼蘇達州 Minneapolis 市參加美國合唱指揮家協會所舉辦的全國會議，以及俄勒岡州 Eugene 市的俄勒岡巴赫音樂節中實習。「Minneapolis 本身就是合唱氣氛很強的城市，這個指揮會議是美國合唱界的大事。這次來自中國的參加者有60人，由於他們很多都不會英語，所以我需要協助他們參加不同的活動。此外，我也有參加當中一些有關藝術行政規劃的討論會，那是知道美國合唱發展第一手資料的重要會議。」



德國威瑪巴哈學院的暑期活動  
Summer events organised by the Weimar Bach Cantata Academy in Germany

In 2016, the Artistic Director of Yat Po Singers, Chiu Pak-sing, Patrick, visited the Weimar Bach Cantata Academy in Germany to participate in the organisation of a series of summer events. "The Academy provides a two-week course every summer, including masterclasses, seminars, lessons and performance. I did join this course a few times in the past but it was my first time to participate as a helper. As I can speak German and the organiser only had three full-time staff, they welcomed my assistance. Given the diverse cultural background of the participants, I was therefore responsible for the coordination work of the preparation stage."

Moreover, Chiu also visited the US twice in 2017, taking up internships in the National Conference organised by the American Choral Directors Association in Minneapolis, Minnesota and the Oregon Bach Festival in Eugene, Oregon. "Minneapolis itself is a city with very strong choral atmosphere. The choral directors' conference is a significant event of the choral sector in America. This time, there were 60 participants from China. Since many of them did not know English, I needed to help them to participate in different activities. Besides, I also joined some of the seminars on arts administration which were important occasions to get first-hand information on the development of American choral music."



俄勒岡巴赫音樂節綵排  
Rehearsal of Oregon Bach Festival

同年6月，趙伯承也以協助者身分參加俄勒岡巴赫音樂節，負責統籌課堂、會議、綵排和演奏會。「他們很需要有音樂背景的義工去幫忙。我負責為課堂佈置場地，在處理樂譜時需要十分謹慎，一個有80人的管弦樂隊，如果樂譜亂了就很易出錯。」

此外，他亦擔任大會攝影師，全程機不離手。「我既有音樂亦有攝影背景，所以就負責為大會拍攝。而作為攝影師，我需要觀察環境和事物細微之處，才能捕捉參加者的表情，這令我領略到如何組織一個可以帶來愉快體驗的活動。」

歐美兩國之旅，趙伯承認為香港有很多可以借鑑之處。「香港人往往因為自己的效率而驕傲，但有時因為我們只顧追求效率，就忽略了事情的深度。我覺得德國人很着重前期工作，會一絲不苟地處理細節；美國人則注重活動過程中參與者的投入度，顧及整個過程是否流暢，這些體會都對我日後在香港推行類似活動有所啟發。」

In June of the same year, Chiu also participated in the Oregon Bach Festival as a helper, responsible for coordinating the lessons, conference, rehearsals and performances. "They were in need of volunteers with music background to help. I was responsible for setting the venues for lessons. I needed to be very careful when handling the music scores. If the music scores were mixed up, an orchestra of 80 members would easily make mistakes in their performance."

Besides, Chiu was also the photographer for the event. He never put down the camera during the Festival. "I have knowledge in both music and photography, so I was responsible for the event's photography as well. As the photographer, I needed to be observant for the environment and every single detail so as to capture the expressions of the participants. This helped me to learn how to organise an event that would bring happiness to participants."

Chiu acknowledged that there are many things that Hong Kong can learn from the experience gained in the trips to Germany and the US. "Hong Kong people are always proud of our efficiency. However, we may neglect the depth of things if we only focus on efficiency. I think the Germans value preparatory work a lot. They would handle details with great care. The Americans focus on the participants' level of engagement in the events. They want to see if the whole process is run smoothly. All these observations will be inspirations for me when I organise similar activities in Hong Kong in the future."



趙伯承以協助者身分參加美國俄勒岡巴赫音樂節，負責統籌有關課堂、會議、綵排和演奏會，並擔任大會攝影師。  
Chiu participated in the Oregon Bach Festival in the US as a helper, responsible for coordinating the lessons, conference, rehearsals, performances and photo shooting.



林奕玲  
Lam Yick-ling, Elaine

藝術行政人員海外培訓——專題考察計劃  
Thematic Study Visits Scheme

### 探討街舞的可持續發展 Exploring the sustainability development of street dance

香港舞蹈總會助理行政總監林奕玲以街舞可持續發展的可能性為考察的議題，於2016年9月至2017年4月期間，先後前往德國、法國、英國、日本和台灣考察當地街舞的賽事和活動，深入了解各地推廣舞蹈文化的方式。

「德國的世界級賽事 Battle of the Year 發展相當成熟，除了可做全球直播，對決賽者的技術和藝術要求亦非常高。我希望香港除了舉辦比賽外，也可利用賽事提升參賽者的藝術水平。」林奕玲說。

在英國，街舞更登堂入室走進劇場。2017年4月，林奕玲參加了由著名街舞組織 Breakin' Convention 主辦的活動。「我參加了他們的愛丁堡之旅，了解他們如何舉辦一個街舞巡迴展演。我發現原來英國為了吸引更多年輕人走進劇場，十分歡迎在劇場內舉行街舞表演，例如在大堂畫出一個可跳街舞的區域，再配合音效，營造輕鬆的氣氛，讓觀眾於演出前感受一下街舞的活力，亦吸引愛跳街舞的年輕人走進劇場。」

Lam Yick-ling, Elaine, Assistant Executive Director of Hong Kong Dance Federation, conducted a thematic study on the sustainability development of street dance from September 2016 to April 2017. She had visited Germany, France, the UK, Japan and Taiwan during the period to investigate street dance competitions and activities in order to understand their ways of promoting dance culture.

"The international competition - Battle of the Year in Germany is very well developed. Besides global live broadcasting, the competition's requirements on the techniques and artistic level of the finalists were very high. I hope in addition to hosting competitions, Hong Kong can also make use of competitions to enhance the artistic level of participants," Lam said.

In the UK, street dance is even performed in indoor theatres. In April 2017, Lam participated in an event organised by renowned street dance group, Breakin' Convention. "I joined their tour to Edinburgh to see how they organised a touring performance of street dance. I found that they welcomed street dance performances to take place in theatres so as to attract more young people to visit the theatre. For example, they assigned a special area for street dance performances to be staged in the lobby, creating a relaxed atmosphere with sound effects. This could let the audience feel the vitality of street dance before watching the formal performances, and attract young people who love street dance to enter the theatre."



林奕玲參加了由著名街舞組織 Breakin' Convention 主辦的愛丁堡之旅，了解當地如何推廣舞蹈文化。  
Lam joined a tour to Edinburgh organised by renowned street dance group, Breakin' Convention, to understand their ways of promoting dance culture.



由朝日新聞社舉辦的第四屆全國校際舞蹈節  
The 4<sup>th</sup> National Schools Dance Festival hosted by Asahi Shimbun

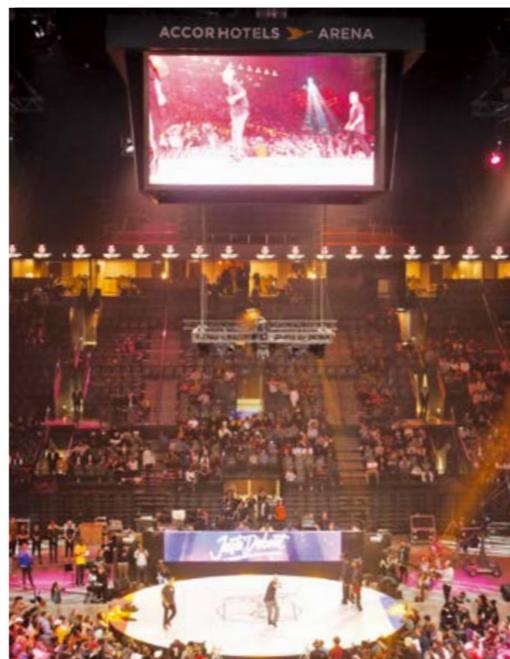
另一個難忘的體驗是在日本。林奕玲曾在一篇報導中看到日本的學校把街舞納入體育科，便決定要去這個舞蹈文化活躍的國家一看究竟。她參加了由朝日新聞社舉辦的全國校際舞蹈節，該舞蹈節聯同多間日本大學和舞蹈總會合辦，參賽者是全日本的中小學生。「在過程中，我知道日本政府要把街舞納入體育課程的原因是日本的小童有癡肥趨勢，政府於是想到用流行的舞步吸引他們做運動。能夠在學校推廣街舞有多重意義，這不僅代表得到老師和家長的認同，還成為了社會接納的體育運動，令日本人從小就開始接觸街舞。」

作為香港街舞發展聯盟的成員，林奕玲說這次多國的街舞考察可為未來的街舞計劃提供參考指標。「這些國家的街舞滲透度很高，也發展出高度的藝術水平，非常有參考價值。」

Another memorable experience happened in Japan. Lam read from a piece of news about how Japan included street dance in the curriculum of physical education, so she decided to visit this country that has a vibrant dance culture. She participated in the National Schools Dance Festival which was hosted by Asahi Shimbun and co-organised with a number of universities and the Dance Federation. All participants were students from primary and secondary schools in Japan. "In the process, I learnt that the reason for the government to include street dance in the curriculum of physical education was due to the trend of obesity among the children in Japan. The government came up with this idea of using trendy dance steps to attract young people to do exercise. The promotion of street dance in schools is meaningful in multiple ways. It not only represents that street dance is recognised by teachers and parents, it also becomes a sport that is socially accepted. The Japanese can learn street dance starting from childhood."

As a member of Hong Kong Street Dance Development Alliance, Lam believes that the study visits to overseas countries could provide references for future street dance projects. "The level of diffusion of street dance and its artistic level in these countries are very high. It is a valuable reference."

法國 Juste Debout 舞蹈比賽  
Juste Debout dance competition in France



陳慧君  
Chan Wai-kwan

海外藝術行政獎學金  
Overseas Arts Administration Scholarships

### 啟發藝術行政新思維 Inspiring new thinking in arts administration

創不同協作的前高級經理陳慧君是「海外藝術行政獎學金 2015」得獎者之一，她選擇修讀英國 Manchester Metropolitan University 的兩年全日制設計文化藝術碩士 (MFA Design Cultures)。課程從文化研究的角度去探討設計的相關議題，有助增強藝術行政的視野和涉獵。「比如我們會嘗試拉闊『設計』的定義，不只限於商業或商品設計，設計亦可以是一種人類行為和思考如何創作的方式。」

辭掉工作遠赴英倫深造，為的是希望未來在藝術行政之路上能走得更遠。「這個課程增強了我對設計的認知，了解國際趨勢。設計已不再局限於商品，而是可應用至解決氣候變化等社會問題上。此外，兩年的全日制課程也增強了我的學術研究能力。在課程的第二年，我們要在校園外找發表研究的機會，於是我在一個研討會上發表了有關設計的政治研究，由設計角度去探討政治參與，這也填補了現有設計研究的空隙。」

Former Senior Manager of Make a Difference, Chan Wai-kwan, was one of the recipients of "Overseas Arts Administration Scholarships 2015". She chose to enroll in the two-year full-time MFA Design Cultures offered by Manchester Metropolitan University in the UK. The programme explored topics related to design from the perspective of cultural studies, which was beneficial for strengthening the horizons and knowledge of arts administration. "For example, we would try to broaden the definition of design. It is not restricted to commercial or commercial goods design. Design can also be a way that human beings behave and think about how to create."

Resigning from her job for the study in the UK, Chan hopes to achieve more in her career of arts administration. "The course strengthened my knowledge of design and understanding of international trends. Design is no longer restricted to commercial goods. It can even be applied to solving social problems such as climate change. Moreover, the two-year full-time programme also strengthened my academic research ability. In the second year of the programme, we had to look for academic presentation opportunities outside the university. Hence, I presented a political study on design in a seminar, exploring political participation from the perspective of design. This also filled a gap in current design scholarship."



陳慧君與同學  
Chan and her classmates



陳慧君希望把所學到的數碼經驗，幫助本地設計行業發展。  
Chan hopes that she can apply the digital experience that she learnt in Europe to helping the development of local design industry.

身在歐洲，自然也有很多機會參與當地的文化藝術活動，如德國明斯特的雕塑展、卡塞爾文獻展 (Documenta)、以至倫敦設計節和荷蘭設計周等，讓陳慧君觀察到國際層面對設計的看法。2016 年她參加了由歐洲多間博物館組成的國際會議 MUSCON，更是獲益良多。「這個會議每年舉行一次，參加者大多是以設計為主的博物館策展人和藝術行政人員，他們分享了未來一至三年的策展方向和計劃，並找尋和不同博物館合作的機會，啟發了我對設計博物館的關注。」

兩年的修習結束，學成歸來的陳慧君，對未來有一番抱負。「我希望可以繼續探索有文化性質的設計。香港的設計行業都是客戶主導，如果設計師有空間去思考商業以外的設計，那我們的社會就有很多可能性。我也希望能應用在歐洲學到的數碼經驗，幫助本地設計行業發展。」

Being in Europe, there were many chances for Chan to participate in arts and cultural activities, for example, the sculpture exhibition held in Münster of Germany, the Documenta of Kassel, as well as the London Design Festival and the Dutch Design Week. The events enabled her to observe international views on design. In 2016, she participated in the international conference, MUSCON, organised by a number of European museums and learnt a lot. "The conference was held annually. The participants were mostly curators and arts administrators of museums who focused on design. They shared their curatorial directions and projects in one to three years ahead. They also looked for collaborative opportunities with other museums, which inspired my interest in design museums."

After completing the two-year study, Chan has a strong aspiration. "I hope to continue exploring culture-related design. Hong Kong design is usually client-oriented. If a designer can consider designing beyond commercial purposes, it will open up many possibilities for our society. I also hope that I can apply the digital experience that I learnt in Europe to helping the development of local design industry."

