

International Arts Leadership Roundtable 2017

國際文化領袖圓桌交流會

29-30 NOV



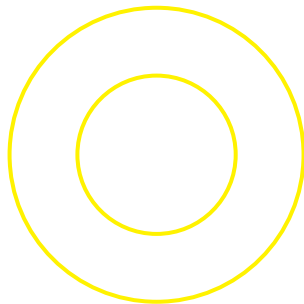
**WHERE DO
THE ARTS
LEAD → US?**

藝術帶領我們往哪裡去？



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Simultaneous interpretation in Cantonese, English and Mandarin is provided throughout the conference. Please contact our staff at the registration counter for the service.
會議提供粵語、英語及普通話即時傳譯服務。如有需要，請與前台職員聯絡。

29-30.11.2017
Chiang Chen Studio Theatre,
Hong Kong Polytechnic University
香港理工大學蔣震劇院

WELCOME MESSAGE

On behalf of the Hong Kong Arts Development Council (HKADC), I would like to warmly welcome you all to the International Arts Leadership Roundtable 2017.

Inaugurated in 2013, the Roundtable has since then offered a solid and sustainable foundation for leaders of arts councils and organisations across continents to gather in Hong Kong, sharing, discussing and exchanging the latest thinking and experiences in the arts. The conference also provides invaluable opportunities for dialogues in which new connections are established, new ideas propounded and new potentials discovered. Through the case studies shared by our counterparts, it certainly helps us to propel the development of art in Hong Kong. I am greatly indebted to the overseas and local speakers of the Roundtable. Their candid and insightful sharing will no doubt inspire us to reconsider the incredible power of art, as well as its rippling impact which will provide positive contribution towards the society at large.

The theme of this year's Roundtable is "Where Do the Arts Lead Us?". We hold the deep conviction that arts is of momentous relevance towards a better life. Devoted to supporting arts in Hong Kong, we pledge to offer artists an ideal ecology for their development. In recent years, HKADC has been committed to develop international networks, thus our artists can showcase their outstanding works that reflect our unique voices. At the same time we strive to extend their reach by creating more interactions with artists worldwide. This year, in addition to our ongoing participation in the Venice Art Biennale, we held the "Hong Kong Music Series" which presented an exciting array of performances with unique Hong Kong characteristics in London. We also supported around 100 Hong Kong arts practitioners in attending the Performing Arts Market in Seoul, showcasing the outstanding works especially in drama and xiqu. Meanwhile, with the OzAsia Festival of Australia as our partner, Hong Kong artists were invited to collaborate with Australian and other Asian artists, resulting in works that ignited creativity, if not also the stage.

This year marked the 20th anniversary of HKSAR. We are grateful for the invitation by the Home Affairs Bureau of the Hong Kong Government to organise the Roundtable which is to be held concurrently with the Asia Cultural Cooperation Forum 2017, to further bolster the efforts in fostering regional cooperation and development in arts and culture. As a final note, I hope this 2-day conference will be meaningful and inspiring to you as we join hands in exploring the yet imagined potentialities that the arts can offer us.

Dr. WONG Ying-wai, Wilfred, GBS, JP
Chairman
Hong Kong Arts Development Council

歡迎辭

謹代表香港藝術發展局衷心歡迎各位參與第三屆國際文化領袖圓桌交流會。

自2013年起，國際文化領袖圓桌交流會一直嘗試搭建一個持續的平台，讓來自世界各地的藝術委員會及藝術機構領袖匯聚香港，透過分享各地的寶貴經驗，共同構思新想法、開拓新機會、建立新合作模式，同時亦讓我們借鑒各地實例，構思如何推進香港藝術發展。我要特別感謝是次圓桌交流會的海外及本地講者，他們坦誠無私的分享將會讓我們重新了解藝術的力量；而藝術所泛起的漣漪，又能夠為社會帶來多大的正面影響。

今屆會議的主題為「藝術帶領我們往哪裡去？」。我們深信藝術能夠帶領我們的生活變得更美好。作為支持香港藝術的機構，我們要盡力為藝術發展提供理想的環境和養份。過去幾年，香港藝術發展局積極拓展海外網絡，讓藝術家能夠展示其獨當一面的作品，反映屬於我們的聲音，並藉着與世界各地藝術家產生更多互動，讓藝術作品走得更遠。今年，我們除了一如以往參與威尼斯雙年展（視藝），更於倫敦舉行了「香港音樂系列」，展示香港音樂中西交融的多元面貌。同時，我們亦支持了約100位香港藝術工作者參與首爾表演藝術博覽會，並重點介紹香港優秀的戲劇及戲曲作品。至於我們的澳洲合作夥伴澳亞藝術節，今年更邀請了香港藝術家與澳洲的藝術家合作及共同創作，擦出新的火花。

今年是香港回歸20周年，我們衷心感謝民政事務局邀請本局在亞洲文化合作論壇2017會期間再次舉辦圓桌交流會，以推動跨地域的藝文合作和發展。希望短短兩天的會議能夠為大家帶來更多充滿創意的想法及討論，共同探索藝術會為我們帶來哪些未知的可能性。

香港藝術發展局主席
王英偉博士GBS太平紳士



“WHERE DO THE ARTS LEAD US?”

The arts are undergoing unprecedented changes. It is not difficult to notice that nowadays the arts have the potential to make a strong impact not only on local community but also around the globe. Technology, in and through our increasing engagement with it, revolutionises the ways we create, consume and interact with the arts, while the deepened connection between various arts forms accompanied with this breakthrough also elevates our experience of the arts.

As arts leaders in the 21st century, it is an imperative to support the arts to embrace changes, yet it is equally important to grasp every opportunity arising from these changes to magnify the impact of the arts on our lives. We firmly hold fast to the belief that however minimal it may seem, the ripple effect the arts create is certain to bring enormous benefits felt throughout our community and for the generations to come.

“Where do the arts lead us?” is the profound question the 3rd International Arts Leadership Roundtable 2017 seeks to answer. Through the sharing of experiences and visions by our overseas and local arts experts, let us join hands to explore the yet imagined potentialities that the arts can offer us.

In this 2-day conference, three plenary sessions will be conducted during which arts leaders discuss the key trends and issues of arts development, and the formulation of relevant strategies to meet new challenges.

Plenary 1: Connecting the Arts with Audiences

For the arts to make an impact, arts funders and artists strive to make it more accessible. While diverse channels are used to meet the needs of the locals and develop overseas audiences, the recent trend in creating interactive artworks also boosts participation in the arts. In this regard, how could we effectively collaborate to forge stronger connections between the arts and the audiences?

Plenary 2: Applying Technology in the Arts

The rapid evolvement of digital technology in the 21st century heightens its importance to arts creation and development. Many arts funders and organisations have emphasised in their strategic plans the importance of applying digital technologies in their arts development and promotional endeavours. This discussion aims to identify the strategies and projects implemented around the world in enhancing the application of technology in the arts.

Plenary 3: Exploring Boundaries of the Arts

Cross-disciplinary collaboration in arts creation had become increasingly common. As the traditional demarcation of arts forms could no longer adequately meet the needs of our artists and audiences, how should we capably respond to this trend?

A closing discussion featuring local respondents will conclude the conference with reference to the speakers’ presentations.

藝術帶領我們往哪裡去？

藝術正經歷前所未見的變革。我們不難發現現今的藝術不僅可以為當地社區、甚至為全球帶來深遠的影響。人們對科技日趨頻繁的應用，革新了我們創作藝術、消費藝術以及與藝術互動的形式。同時間，隨着不同藝術類型展開了更多聯繫，藝術體驗被提昇到另一個新層次。

作為21世紀的藝術領袖，我們既要支持藝術去迎接改變，也需要把握每一個機會，讓藝術在日常生活中發揮更大的影響力。即使看似微不足道，我們深信藝術所泛起的漣漪，將會為我們的社群和下一代帶來無窮裨益。

「藝術帶領我們往哪裡去？」是第三屆國際文化領袖圓桌交流會嘗試回應的問題。透過各海外及本地藝文專家的經驗及遠見，讓我們攜手探索藝術可以帶來的更多可能性。

兩天的會議共設三個專題環節，各藝文領袖將探討影響藝術發展的主要趨勢和議題，並為未來的新挑戰出謀獻策。

專題一：讓藝術與觀眾聯繫

藝術家與藝術資助機構一直致力拉近藝術與觀眾的距離，藉此加強藝術的影響力。一方面，各地積極回應本地觀眾對藝術的不同需要，同時積極拓展海外觀眾；另一方面，愈來愈多藝術創作加入參與者的互動元素，提昇大眾對藝術的參與。有見及此，我們如何攜手合作，讓藝術與觀眾有緊密的聯繫？

專題二：科技於藝術的應用

21世紀的數碼科技發展一日千里，對藝術創作和發展愈趨重要，不少地區的藝術資助機構及藝術機構更在其策略性發展計劃中，重點推動數碼科技在藝術發展和推廣方面的應用。此專題旨在探討各地如何通過措施及項目，以促進數碼科技在藝術領域的應用。

專題三：探索藝術疆界

跨界別藝術創作變得愈來愈普及，傳統的藝術分類已經不能滿足藝術家和觀眾的需求，我們該如何回應這方面的發展和需要？

會議的總結討論會由獲邀的本地藝文領袖圍繞各講者的發表內容，以香港的角度提供反饋。

PROGRAMME RUNDOWN

會議日程

29.11.2017 / Wednesday 週三

14:30 - 14:45

Welcoming Remarks

致歡迎辭

Dr. WONG Ying-wai, Wilfred
王英偉博士
Chairman, Hong Kong Arts Development Council
香港藝術發展局主席

14:45 - 16:45

Plenary One 專題一

Connecting the Arts with Audiences 讓藝術與觀眾聯繫

Moderator
主持人

Ms. Tisa HO
何嘉坤女士
Executive Director, Hong Kong Arts Festival
香港藝術節行政總監

Speakers
講者

Dr. Sorchá CAREY
索沙卡瑞博士
Chair, Festivals Edinburgh [UK]
藝術節愛丁堡主席 [英國]

Mr. Leong CHEUNG
張亮先生
Executive Director, Charities and Community,
The Hong Kong Jockey Club
香港賽馬會慈善及社區事務執行總監

Mrs. Rosa Huey DANIEL
陳慧女士
Deputy Secretary (Culture), Ministry of Culture,
Community and Youth &
Chief Executive Officer, National Arts Council [Singapore]
新加坡文化、社區及青年部副常任秘書長(文化)；
新加坡國家藝術理事會理事長

Mr. Rupert MYER 先生
Chair, Australia Council for the Arts
澳洲藝術理事會主席

Ms. Lynn F. C. YAU
邱歡智女士
Chief Executive Officer
The Absolutely Fabulous Theatre Connection [Hong Kong]
誇啦啦藝術集匯行政總裁 [香港]

Discussion / Q&A
討論及問答環節

16:45 - 17:00

Break
小休

17:00 - 18:30

Plenary Two
專題二

Applying Technology in the Arts
科技於藝術的應用

Moderator
主持人

Dr. Isaac LEUNG
梁學彬博士
Assistant Professor, The Department of Cultural and
Creative Arts, The Education University of Hong Kong &
Chairman, Videotage [Hong Kong]
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 [香港]

Speakers
講者

Mr. Simon BRAULT 先生
Director & CEO, Canada Council for the Arts
加拿大藝術委員會總監兼行政總裁

Dr. Bryan Wai-ching CHUNG
鍾緯正博士
Associate Professor, Academy of Visual Arts,
Hong Kong Baptist University
香港浸會大學視覺藝術院副教授

Mr. Andy STRATFORD 先生
Managing Director, FutureEverything [UK]
FutureEverything執行總監 [英國]

Discussion / Q&A
討論及問答環節

End of Day One Conference
首日會議結束

PROGRAMME RUNDOWN

會議日程

30.11.2017 / Thursday 週四

10:00 - 11:30

Plenary Three 專題三

Exploring Boundaries of the Arts 探索藝術疆界

Moderator
主持人

Professor Samuel LEONG
梁信慕教授
Deputy Director (Academic),
Hong Kong Academy for Performing Arts
香港演藝學院副校長 (學術)

Speakers
講者

Mr. Patrick CHIU
趙伯承先生
Founder, Hong Kong SingFest
聲蜚合唱節創辦人

Ms. Jane CHU
朱楚貞女士
Chairman, National Endowment for the Arts [USA]
國家藝術基金會主席 [美國]

Dr. Richard GRANT 博士
Former Chair, Creative New Zealand
創意新西蘭前主席

Discussion / Q&A
討論及問答環節

11:30 - 11:45

Break
小休

11:45 -12:45

Closing Discussion
總結討論

Moderator
主持人

Dr. WONG Ying-wai, Wilfred
王英偉博士
Chairman, Hong Kong Arts Development Council
香港藝術發展局主席

Respondents
回應嘉賓

Mr. Timothy CALNIN
簡寧天先生
Director of Tai Kwun – Centre for Heritage and Arts
(The Jockey Club CPS Limited) [Hong Kong]
大館總監 [香港]

Mr. Doryun CHONG
鄭道鍊先生
Deputy Director and Chief Curator of M+,
West Kowloon Cultural District Authority [Hong Kong]
西九文化區管理局M+副總監及總策展人 [香港]

Ms. Connie LAM
林淑儀女士
Executive Director, Hong Kong Arts Centre
香港藝術中心總幹事

Mr. TANG Shu-wing
鄧樹榮先生
Artistic Director, Tang Shu-wing Theatre Studio
[Hong Kong]
鄧樹榮戲劇工作室藝術總監 [香港]

End of Day Two Conference
次日會議結束

PLENARY ABSTRACTS

PLENARY 1: CONNECTING THE ARTS WITH AUDIENCES

Dr. Sorcha CAREY

Chair, Festivals Edinburgh [UK]

Together, Edinburgh's world-leading festivals attract 4.5 million attendances a year, making us second only to an Olympic Games in scale, while remaining the most popular cultural activity across the city with nearly two-thirds of residents taking part. For the past decade, the major festivals have been working together to develop a strategic citywide approach with stakeholders to increase access for audiences. Developing a clear evidence base for the social and cultural capital created by the festivals has helped to build a shared vision with city and national governments around the festivals' important contribution to social cohesion. This has enabled the festivals to secure investment for a range of innovative access programmes, and is now in turn creating a commitment to collective approaches that make the cultural offer more accessible to citizens from diverse communities and use the shared assets of the festivals to connect local, national and international perspectives.

Mr. Leong CHEUNG

Executive Director,
Charities and Community,
The Hong Kong Jockey Club [HK]

The Hong Kong Jockey Club Charities Trust has been a strong supporter of arts, culture and heritage for many years, donating HK\$4.3 billion in the past ten years alone (2008-2017). Its support to Hong Kong's arts community over the decades has included building performance and exhibition venues such as the Hong Kong Academy for Performing Arts; funding arts events such as the Hong Kong Arts Festival, Le French May and world-class exhibitions in partnership with the Leisure and Cultural Services Department; and establishing scholarships to nurture talent.

One of the world's top ten charity donors, the Trust is committed to the betterment of Hong Kong. With Arts, Culture and Heritage as one of its strategic focus areas, it aims to help build a culturally vibrant Hong Kong, enriching lives and promoting social inclusion. Mr Cheung will discuss how the Trust achieves this goal through four innovative approaches: Capacity Building and Infrastructure, Audience Building and Accessibility, Arts as a Tool to Tackle Social Issues, and Heritage Revitalisation.

He will also talk about Tai Kwun, the Trust's restoration and revitalisation of the Central Police Station compound, which is undoubtedly the most important heritage conservation project ever undertaken in Hong Kong. What will be its role in creating a vibrant arts and leisure destination in the heart of Central?

Mrs. Rosa Huey DANIEL

Deputy Secretary (Culture),
Ministry of Culture,
Community and Youth &
Chief Executive Officer,
National Arts Council
[Singapore]

"Transcending Boundaries - Arts for Everyone"

Singapore's arts and culture landscape has come a long way since the early days as a fishing village. As the scene continues to mature, the role of arts and culture in Singapore becomes increasingly important. The National Arts Council (NAC) champions the arts, and nurtures creative excellence and appreciation of the arts as an integral part of daily lives. The NAC also wants to develop Singapore as a distinctive global city and position it globally, recognising the ability of the arts in bringing together communities and inspiring Singaporeans. How does the NAC plan to develop new audiences, whilst continuing to engage existing audience of the arts? And at the same time, how does the NAC plan to increase the capabilities of our arts practitioners, unlocking more arts spaces and increasing collaborations, both at home and abroad? Chief Executive Officer of NAC will share about the efforts in championing the creation and appreciation of the arts for Singapore.

專題一：讓藝術與觀眾聯繫

索沙卡瑞博士

藝術節愛丁堡主席 [英國]

愛丁堡多個世界級的藝術節每年吸引觀眾共450萬人次，規模僅次於奧林匹克運動會，也是城中最受歡迎的文化活動，差不多三分之二的市民都參與其中。過去十年，這些大型藝術節一直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，推動觀眾參與。藝術節對凝聚社會的貢獻良多，為藝術節創造的社會及文化資本建立清晰的實證基礎，有助與市政府及全國政府發展出共同的願景。這讓藝術節得以為一系列創新的節目取得投資，繼而推動集體合作計劃，讓文化活動便利不同社群的市民參與，並透過藝術節的共享資源將本地、國家及國際的視野聯繫起來。

張亮先生

香港賽馬會
慈善及社區事務執行總監

香港賽馬會一直致力推動藝術、文化及保育發展。就過去十年(2008至2017年)，馬會慈善信託基金在這方面的捐款達43億港元。馬會數十年來支持興建多個表演及展覽場地，如香港演藝學院；亦資助不同的藝術活動，如香港藝術節、法國五月節，及與康樂及文化事務署合作舉辦的多個國際級展覽等；更設立獎學金培育人才。

作為全球十大慈善捐助機構之一，馬會致力建設更美好香港，為香港注入藝術文化活力，豐富市民的生活，推動創意共融。張先生將分享馬會如何透過四大創新方式，包括：提升業界專業水平及支持基建、拓展觀眾群及促進藝術通達、以藝術應對社會問題，及活化古蹟，以達至目標。

而正在進行復修活化的中區警署建築群 - 「大館」，無疑是香港最重要的文化保育項目。它又如何為中環鬧市提供一處充滿活力的藝術消閒新匯點？

陳慧女士

新加坡文化、社區及青年部
副常任秘書長(文化)
新加坡國家藝術理事會
理事長

「超越疆界—藝術屬於每一個人」

新加坡的藝術和文化最早可追溯至漁村時代，發展至今已有悠久歷史。隨着藝文事業日趨成熟，其在當地扮演的角色更加重要。新加坡國家藝術理事會(理事會)希望推動新加坡的藝術發展，通過支持優秀創作及鼓勵藝術賞析，讓藝術成為每人生活中不可或缺的部份。理事會致力讓新加坡發展為優秀的國際藝術都會，藉藝術昇華個人，凝聚社群。理事會如何在拓展新觀眾時，照顧到現有觀眾的需要？與此同時，理事會如何釋放藝術工作者的潛能，在海內外開拓更多藝術空間和合作的機遇？國家藝術理事會理事長將分享推動新加坡藝文發展的經驗。

PLENARY ABSTRACTS

PLENARY 1: CONNECTING THE ARTS WITH AUDIENCES

Mr. Rupert MYER

Chair,
Australia Council for the Arts

“A Culturally Ambitious Nation”

Engaging an audience is one of the key concerns of artists and arts organisations. The Connecting Australians report released by the Australia Council for the Arts in June 2017 found that 98% of Australians engage with the arts and recognise the positive impacts of it in daily life. This research reveals why so many Australians value the arts by exploring their attitudes and behaviour. Australian audiences attend live performances, exhibitions and festivals; read; listen to music; are increasingly sharing and connecting with the arts online; and are creating art themselves. Connecting with the arts can have transformative effects - it is a major contributor to individual and collective well-being and fosters a stronger and more cohesive public life. The mechanisms and opportunities for audiences to engage with the arts continue to change rapidly, so what does this mean for those creating, presenting and supporting art? As the Chair of Australia's principal arts funding body, Mr. Myer will discuss the importance of supporting art which reflects the diversity of the nation and the need to respond to the evolving way that art is made and experienced.

Ms. Lynn F. C. YAU

Chief Executive Officer,
The Absolutely Fabulous
Theatre Connection
[Hong Kong]

“In the Flow: A View of the Arts in Education”

If “relationship” is the connection between two or more things or people, then what interests us is the kind of connection, the why, what and how.

The issue of “audience-ship” can be interpreted thus as the nature of connection we want between the arts entity and the audience in addition to the quality of both partners.

It is in this context that arts-in-education is brought to the forefront in connecting the arts to audiences. Or is it more suitable to actually focus on facilitating the audience to the arts instead?

Over the years, the team at the Absolutely Fabulous Theatre Connection has been exploring one key question: Why do we give what we give to our audience, how is it offered and how do we know it is achieved?

“Education should enable children to search for meaning so that they may bear witness to life”, so said Edward Bond, the renowned playwright, in 1997. This view is a starting point for dialogue.

專題一：讓藝術與觀眾聯繫

Rupert MYER 先生

澳洲藝術理事會主席

「具文化野心的國家」

觀眾參與是藝術家及藝術組織十分關注的一個重要議題。根據澳洲藝術理事會於2017年6月發表的「Connecting Australians」研究報告顯示，98%的澳洲人有參與藝術，並認同藝術為他們的日常生活帶來正面影響。該研究探索澳洲人的態度和行為，從而揭示為何這麼多澳洲人重視藝術。澳洲觀眾觀賞現場演出、展覽和藝術節，同時也喜愛閱讀及聆聽音樂，並且更頻繁地透過互聯網分享和接觸藝術，甚至是自己動手創作藝術。接觸藝術可帶來變革性的影響：除了促進個人及大眾的福祉外，也塑造更強大及更具凝聚力的公共生活。觀眾參與藝術的形式和機會不斷變化，這對創作、展示和支持藝術的人士又有何含意？作為澳洲主要藝術資助機構的主席，Myer先生將討論支持藝術的重要性，從中反映國家的多樣性，以及應對藝術創作和體驗方式的轉變。

邱歡智女士

誇啦啦藝術集匯行政總裁
[香港]

「投入忘我：對藝術融入教育的看法」

假如「關係」意指兩個或以上的人物或事物之間的聯繫，那麼讓我們感興趣的是他們為何聯繫、有甚麼聯繫和怎樣聯繫。

因此，有關「與觀眾的關係(audience-ship)」這議題，除了牽涉到藝術實體與觀眾的質素外，我們可將之理解為兩者間聯繫的性質。

在此語境中，藝術融入教育成為聯繫藝術與觀眾的重要因素。又或者，專注鼓勵觀眾聯繫藝術，會否較為合適？

誇啦啦藝術集匯的團隊多年來不斷叩問一個關鍵的問題：我們選擇給予觀眾的，到底背後有何根據？它們是以怎樣的形式提供？而我們又如何得知其成果符合預期？

1997年，著名劇作家愛德華·邦德(Edward Bond)說過：「教育應該讓孩子去追尋意義，好讓他們能見證生命」。這觀念將成為對話的起點。

PLENARY ABSTRACTS

PLENARY 2: APPLYING TECHNOLOGY IN THE ARTS

Mr. Simon BRAULT

Director & CEO,
Canada Council for the Arts

“Funding the Arts in the Digital Age: A Canadian Approach”

Canada is one of the top countries in its engagement with digital technologies. Yet, its arts sector, rich in creativity and innovation, has been severely underfunded to develop its digital capacity. There’s now an urgency for Canadian artists and arts organizations to transition to the digital age in order to thrive on the world stage, and to have an impact on the lives of citizens. The Canada Council for the Arts, Canada’s public arts funder, has undertaken a major transformation to respond to artistic, societal and digital changes. Following an international Summit on the arts on the digital world, the Canada Council launched a new fund to support the arts sector to meet the challenges and take advantage the opportunities of our digital era. Director and CEO Mr. Brault will discuss his organisation’s uniquely Canadian approach to this global issue for the arts.

Dr. Bryan Wai-Ching CHUNG

Associate Professor,
Academy of Visual Arts,
Hong Kong Baptist University

“We Can Do Magic”

In 2006, Christopher Nolan’s film *The Prestige* described the lives of rival stage magicians in the 19th century. Magic is a form of live entertainment that creates illusions in front of naked eyes. Successful magical performance relies heavily on the scientific precision of the devices that supplied by top notch engineering inventors such as Nikola Tesla mentioned in the film. Media arts nowadays do follow similar trails to orchestrate engaging experiences for the audience to immerse in the illusions with a careful integration of multimedia content. The presentation will introduce two pieces of work that are more than 100 years apart. According to current terminology, the two can be named as augmented reality applications. It is also beneficial to look into the technical supporting teams that enabled such innovations.

Mr. Andy STRATFORD

Managing Director,
FutureEverything [UK]

“Art to Inspire Technology - An Exploration of Value Creation”

A presentation on how FutureEverything is shaping the next wave of innovation in the arts and creative economy in the UK. This is about the value and impact the arts can generate in other industry sectors, notably technology and city innovation. There is a long tradition of artists working with digital technology. Today, FutureEverything is one of a number of international organisations and events active in this field, alongside Ars Electronica in Linz and NTT InterCommunication Center (ICC) in Tokyo.

This presentation will discuss this new approach (art to inspire technology) and its development. The core proposition is around the way art can generate value for other sectors, notably technology and city innovation. Artists can make technology concepts visible and tangible, and this in turn can support civic and audience participation in technology development. Fundamentally, the proposition of FutureEverything is that this is a route to creation of value for the arts too, through outstanding art and audience experiences.

專題二：科技於藝術的應用

Simon BRAULT 先生

加拿大藝術委員會
總監兼行政總裁

「在數碼時代資助藝術：加拿大模式」

加拿大在數碼技術方面的應用位處全球前列。然而，其充滿創意且敢於創新的藝術界，卻一直嚴重欠缺經費去發展數碼技術的應用。加拿大的藝術家及藝術機構迫切需要過渡到數碼時代，方可在世界舞台上發光發亮，為國民生活帶來影響。作為公共藝術資助機構，加拿大藝術委員會作出重大的變革，以應對藝術、社會及數碼技術的變遷。加拿大藝術委員會在舉辦「藝術在數碼世界」的國際高峰會議後，公佈了一個全新的資助計劃，支持藝術界面對數碼時代所帶來的挑戰，並把握當中的機遇。加拿大藝術委員會總監兼行政總裁Brault先生將討論其機構怎樣以獨特的加拿大模式，去為藝術應對這個全球性的議題。

鍾緯正博士

香港浸會大學視覺藝術院
副教授

「我們皆可玩魔術」

導演基斯杜化·路蘭在2006年上映的《死亡魔法》中，描述19世紀兩位舞台魔術師互相較量的故事。魔術是通過幻象去娛樂觀眾的現場演出。一場成功的魔術演出，幕後有賴傑出的機械工程師/發明家如電影中提及的特斯拉(Nikola Tesla)，去為魔術師設計精準縝密的器材。時至今日，媒體藝術亦依從前人的足跡，需要藉着仔細鋪排的多媒體內容，去給予觀眾如夢似幻般的體驗。此分享將會介紹兩件相距逾百年的作品。套用現今的術語，它們可被理解為擴充實境的具體應用。同時，分享亦會審視兩件發明品背後的技术支援團隊。

Andy STRATFORD 先生

FutureEverything執行總監[英國]

「以藝術啟發科技—探索價值的創造」

此分享將介紹FutureEverything如何塑造英國藝術及創意經濟的下一個創新浪潮，當中將探討藝術的價值，以及藝術對不同產業尤以科技及城市創新的影響。藝術家應用數碼科技已有悠長的傳統。現時，FutureEverything是這個領域其中一個活躍的國際性組織及活動，與位於奧地利林茨的Ars Electronica及東京的NTT InterCommunication Center (ICC)並駕齊驅。

此分享將探討藝術啟發科技這個嶄新方向及其發展，其核心論述圍繞藝術如何為其他產業創造價值，尤其在科技及城市創新方面。藝術家能夠讓科技的概念變得形象化和實在，從而推動公民及觀眾參與科技發展。從根本而言，FutureEverything深信透過優秀的藝術及觀眾體驗，也是為藝術創造價值的一種途徑。

PLENARY ABSTRACTS

PLENARY 3: EXPLORING BOUNDARIES OF THE ARTS

Mr. Patrick CHIU

Founder,
Hong Kong SingFest

“Classical Choral Theatre”

Since its inception in 2012, Hong Kong SingFest has been committed to the promotion of classical choral music, especially refined genres like motets, cantatas and madrigals, in the modern context. In this presentation, by taking a closer look at SingFest’s recent productions, e.g. *Bach im Theater* and *Monteverdi Physical Theatre*, Mr. Chiu will share his visions and experiences in interweaving various art forms with choral sound, in order to revisit the architecture and inspiration of Renaissance and Baroque music, to connect the classics to the modern world, and more importantly, to explore more possibilities of the beauty of human voice and body. Mr. Chiu will also share his journey of exploring how local vocalists, instrumentalists, audiences and donors can orchestrate their efforts to inspire humanity through the beauty of music.

Ms. Jane CHU

Chairman,
National Endowment for the Arts [USA]

“Exploring the Creative Landscape”

In a conversation about “Exploring the Creative Landscape,” (or “Exploring the Boundaries of the Arts”) National Endowment for the Arts Chairman Jane Chu looks at how the environment for artists has changed over the last decade, what factors influence their work, and what can be done to support them. Ms. Chu will also share her views on the how arts and non-arts organisations can collaborate to achieve common goals, embolden creativity in others, and spark innovation in our global communities.

Dr. Richard GRANT

Former Chair,
Creative New Zealand

“Developing Frameworks that Support Genuine Collaboration across Cultures and Disciplines”

Creative New Zealand is committed to supporting and adapting to a growing and increasingly diverse arts landscape. Their priority is to keep pace with change and develop opportunities and partnerships which empower artists to collaborate across cultures and disciplines. Today’s presentation will focus on the International Co-lab pilot which took place during this year’s Edinburgh Fringe Festival. Performing artists from New Zealand, Hong Kong and Scotland came together during the festival season for a 2-week artistic exchange programme that incentivised new ways of working with international peers to expand their creative practice. Nine participants, three from each country, had the space and time to share artistic and cultural knowledge and practices without the pressure to create a presentation outcome. The purpose of the programme is to create a strongly linked network of practitioners who can work effectively across regions to develop artistic works together. The intention is for the same artists to be supported to meet in Auckland in 2018 and Hong Kong in 2019 to allow time for projects and relationships to develop and to enable greater understanding of cultural contexts. The pilot was supported by British Council, Creative New Zealand, Creative Scotland, and West Kowloon Cultural District Authority.

專題三：探索藝術疆界

趙伯承先生

聲蜚合唱節創辦人
[香港]

「古典合唱劇場」

自2012年成立以來，聲蜚合唱節一直致力以現代語境推動古典合唱音樂，特別是經文歌、清唱劇及牧歌等類型的作品。趙先生將透過聲蜚近年的製作如《巴赫劇場》和《蒙台威爾第形體劇場》，分享其視野及以合唱音樂融會其他藝術媒介的經驗，藉此賞析文藝復興和巴洛克音樂的結構和啟發、聯繫古典作品與現代社會，並探索優美的人聲和身體的更多可能性。趙先生亦會分享他如何推動本地歌唱家、演奏家、觀眾及贊助人之間的合作，攜手透過合唱音樂去觸動更多人的心靈，啟發思考。

朱楚貞女士

國家藝術基金會主席
[美國]

「探索創意的景觀」

在「探索創意的景觀」的對話中，國家藝術基金會主席朱楚貞將審視藝術家所處的環境在過去十年的改變、有何因素影響他們的作品以及如何為他們提供支援。朱女士將分享她的觀點，探討藝術和非藝術組織如何協力實現共同目標、互相啟發以及在全球社群間激發創意。

Richard GRANT 博士

創意新西蘭前主席

「為真誠的跨文化、跨界別合作構建框架」

創意新西蘭(Creative New Zealand)致力支持和配合不斷發展及漸趨多元化的藝術產業環境，當中的首要考慮是跟上時代的步伐，拓展機遇和夥伴關係，讓藝術家得以跨越文化及藝術範疇去展開合作。今日的演辭內容，將集中介紹於今年愛丁堡國際藝穗節首次展開的「國際跨界實驗交流(International Co-lab)」先導計劃。計劃匯集來自新西蘭、香港及蘇格蘭的表演藝術家，於藝穗節季期間進行為期兩周的藝術交流活動，革新國際同儕間互相合作的模式，從而擴闊大家的創作。三個地區各有三位藝術家參與計劃，九位藝術家可以在充裕的空間和時間內，去分享各自的藝術技巧和文化知識，毋須強制在計劃後遞交創作成果。計劃的目標是建立一個緊密的網絡，讓藝術工作者可以有效地去跨地域進行共同創作。計劃將於2018年移師奧克蘭繼續進行，2019年以香港作為最終站，讓同一批藝術家可以深入了解三地的文化，同時讓項目及關係有充裕的時間去醞釀成果。這項先導計劃由英國文化協會、創意新西蘭、創意蘇格蘭及西九文化區管理局聯合支持。

WELCOMING REMARKS & CLOSING DISCUSSION



Dr. WONG Ying-wai, Wilfred, GBS, JP

Chairman
Hong Kong Arts Development Council

Currently President and Executive Director of the Sands China Ltd., Dr Wong previously served as Deputy Secretary for the Civil Service and Deputy Director General of Industry. He is currently the Chairman of Standing Commission on Civil Service Salaries and Conditions of Service; Chairman of Asian Film Awards Academy; Chairman of Hong Kong International Film Festival Society; Chairman of Hong Kong Baptist University Foundation; Chairman of Hong Kong Institute for Public Administration; Deputy Chairman of Hong Kong Film Development Council and Committee Member of the 9th National Congress of China Federation of Literary and Art Circles. He was awarded the Gold Bauhinia Star in 2015.

HONG KONG ARTS DEVELOPMENT COUNCIL

Established in 1995, the Hong Kong Arts Development Council (HKADC) is a statutory body set up by the Government to support the broad development of the arts in Hong Kong. Its major roles include grant allocation, policy and planning, advocacy, promotion and development, and programme planning.

The mission of HKADC is to plan, promote and support the broad development of the arts including literary arts, performing arts, visual arts as well as film and media arts in Hong Kong. Aiming to foster a thriving arts environment and enhancing the quality of life of the public, HKADC is also committed to facilitating community-wide participation in the arts and arts education, encouraging arts criticism, raising the standard of arts administration and strengthening the work on policy research.

To achieve the three major goals of fostering the development of arts groups, raising the level of artistic standards and exploring development opportunities for artists, the following development strategies are formulated:

- Supporting promising artists and arts groups in the pursuit of excellence
- Promoting arts administration to improve the management of arts groups
- Focusing on the arts environment and proposing policy recommendations
- Enhancing public participation and exploring arts space
- Fostering strategic partnerships and bringing arts resources together

歡迎辭及總結討論主持

王英偉博士 GBS, JP

香港藝術發展局主席

王英偉博士現為金沙中國有限公司總裁兼執行董事。王博士曾任公務員事務局副秘書長及工業署副署長。現為香港公務員薪俸及服務條件常務委員會主席，同時亦為亞洲電影大獎學院主席、香港國際電影節協會主席、香港浸會大學基金會主席、香港公共行政學院主席、香港電影發展局副主席及第九屆中國文學藝術界聯合會全國委員。2015年獲頒授金紫荊星章。

香港藝術發展局

香港藝術發展局（藝發局）於1995年成立，是政府指定全方位發展香港藝術的法定機構。藝發局的角色包括資助、政策及策劃、倡議、推廣及發展、策劃活動等。

藝發局的使命為策劃、推廣及支持包括文學、表演藝術、視覺藝術、電影及媒體藝術之發展，促進和改善藝術的參與和教育、鼓勵藝術評論、提升藝術行政之水平及加強政策研究工作，務求藉藝術發展提高社會的生活質素。

為可達至推動藝團發展、提升藝術水平、開拓藝術家的發展空間之三大目標，本局制訂以下發展策略：

- 扶植具潛質的藝術家/藝團，培育卓越發展
- 推動藝術行政，提升藝團的管理能力
- 關注藝術環境，提出政策建議
- 擴闊參與群眾，開拓藝術空間
- 締結策略伙伴，凝聚藝術資源



Ms. Tisa HO

Executive Director
Hong Kong Arts Festival

Executive Director of the annual Hong Kong Arts Festival (HKAF) since 2006, Ms. Ho's previous work includes policy and infrastructure planning, including brief development for Singapore's Esplanade and oversight of government owned venues; marketing and curatorial responsibilities for the Singapore Arts Festival; management of the Singapore Symphony Orchestra and Victoria Concert Hall during which she helped to set up the Alliance of Asia-Pacific Region Orchestras and the Singapore International Piano Festival, and built the first Open Air performance space on Symphony Lake at the Botanic Gardens. As Chair of the Hong Kong Arts Administrators' Association, she initiated the annual Cultural Leadership Summit, which remains an annual highlight for professional arts managers in the region.

Ms. Ho serves on the Performing Arts Committee of the West Kowloon Cultural District; and on the Board of International Society for Performing Arts in which she also co-chairs the Programme Committee; she chairs the International Advisory Committee of the Tong Yeong Concert Hall in South Korea; and is on the International Faculty of the Lisbon Consortium and the Accademia Teatro alla Scala in Milan, Italy.

HONG KONG ARTS FESTIVAL

Launched in 1973, Hong Kong Arts Festival (HKAF) is a major international arts festival committed to enriching the cultural life of the city by presenting annually in February and March about 1,700 leading local and international artists in around 130 performances of all genres, as well as over 300 complementary "PLUS" and educational events. HKAF invests in arts education for young people, and its "Young Friends" scheme has reached over 730,000 local secondary and tertiary school students in the past 26 years.

HKAF is a non-profit organization. Secured government baseline funding for the Festival in 2018 represents roughly 14% of its HK\$125 million budget. Around 32% of the Festival's income needs to come from the box office, and another 36% from sponsorship and donations from corporations, individuals, and charitable foundations, including the Hong Kong Jockey Club Charities Trust. It is anticipated that the remaining 18% will come from other revenues including the Government's matching scheme, which matches income generated through private sector sponsorship and donations.

專題一

何嘉坤女士

香港藝術節行政總監

自2006年出任香港藝術節行政總監，何女士在藝術界有豐富的政策發展及基建規劃經驗，往績包括：發展新加坡濱海藝術中心、管理表演場地、宣傳和策劃新加坡藝術節。在出任新加坡交響樂團及維多利亞音樂廳經理期間，何女士促進成立亞太區樂團聯盟及創辦新加坡國際鋼琴音樂節。她亦參與興建新加坡植物園交響湖的戶外演出場地。何女士擔任香港藝術行政人員協會主席一職期間創辦年度的「文化領袖論壇」。該論壇至今仍是香港周邊地區藝術行政界的年度盛事。

何女士現為西九文化區管理局表演藝術委員會委員；國際表演藝術協會董事局成員及節目科聯合主席；及南韓統營音樂廳國際顧問委員會主席。海外教席包括里斯本聯合學院及意大利米蘭史卡拉歌劇院學院。

香港藝術節

香港藝術節於1973年正式揭幕，是國際藝壇中重要的文化盛事，於每年2、3月呈獻約1,700位優秀本地及國際藝術家的逾130場演出，以及舉辦超過300項「加料」和教育活動，致力豐富香港的文化生活。藝術節大力投資下一代的藝術教育，過去26年來透過「青少年之友」計劃已為逾730,000位本地中學及大專學生提供多元的藝術體驗。

香港藝術節是一所非牟利機構，2018年第46屆藝術節的年度預算約港幣一億二千五百萬，當中香港特區政府的基本撥款約佔總收入的14%，另外約32%需來自票房收入，約36%則需依賴來自各大企業、熱心人士和慈善基金會（如香港賽馬會慈善信託基金）的贊助和捐款。預計餘下的大約18%則來自其他收入，包括政府針對捐款和贊助收入而提供的配對資助。



Dr. Sorcha CAREY

Chair, Festivals Edinburgh

Dr. Sorcha Carey is Chair of Festivals Edinburgh and Director of Edinburgh Art Festival, the UK's largest annual festival dedicated to visual art. Founded in 2004, each year the festival works with museums, galleries and pop up venues around the city to present over 40 exhibitions, alongside a month long programme of special events, and a series of public art commissions by leading and emerging Scottish artists.

From 2008-2010 Dr. Carey was Senior Adviser, Arts and Creative Industries at British Council Scotland, and between 2003-2008, she worked on three editions of the international contemporary art festival, Liverpool Biennial. Dr. Carey has a BA and MA in Classics from the University of Cambridge, and an MA and PhD in History of Art from the Courtauld Institute of Art, University of London.

FESTIVALS EDINBURGH [UK]

Edinburgh's festivals are world-class cultural brands with an international reputation that is the envy of cultural events around the globe. Building on a history of operational collaboration, the festivals came together in 2007 to form Festivals Edinburgh as a strategic umbrella organisation.

Constituted as a private company, with the Board being the Directors/Chief Executives of Edinburgh's 11 major festivals, its sole focus is to develop the festivals' global position via major collaborative projects and strategic initiatives. At present this position attracts over 25,000 artists and thinkers, more than 1000 accredited media and audiences of 4.5 million while generating £313 million for the Scottish economy. And with 2017 representing the 70th anniversary of the founding of Edinburgh as a world-leading festival city, the festivals are determined to play a lead role in shaping the future through innovative programming and cultural leadership.

專題一

索沙卡瑞博士

藝術節愛丁堡主席

卡瑞博士為藝術節愛丁堡主席，亦為英國最大規模的年度視覺藝術節——愛丁堡藝術節（Edinburgh Art Festival）的總監。該藝術節於2004年成立，每年與市內博物館、畫廊及臨時展覽場地合作舉行逾40場展覽，在為期一個月的節目內舉辦多個特別活動，並委約多位著名及新晉的蘇格蘭藝術家創作一系列的公共藝術作品。

卡瑞博士於2008-2010年間擔任蘇格蘭英國文化協會的藝術及創意產業高級顧問，並在2003-2008年間參與策劃了三屆國際性的當代藝術節——利物浦雙年展。卡瑞博士在劍橋大學完成古典學學士及碩士學位，並於倫敦大學科陶德藝術學院（Courtauld Institute of Art）完成藝術史碩士及博士學位。

藝術節愛丁堡 [英國]

愛丁堡當地眾多的藝術節為享譽全球的世界級文化品牌。歷年來，這些藝術節一直緊密合作，並於2007年組成策略性組織藝術節愛丁堡。

藝術節愛丁堡為私營機構，董事局由愛丁堡11個主要藝術節的總監或行政總裁組成，致力通過大型合作項目及策略企劃，鞏固及發展愛丁堡眾多的藝術節於全球的地位。至今，愛丁堡的藝術節吸引了超過25,000位藝術工作者和思想家、逾1,000家認可傳媒、450萬觀眾人次，為蘇格蘭帶來3.13億英鎊的經濟效益。適逢2017年是愛丁堡成為世界頂尖藝術節之城的70年誌慶，藝術節愛丁堡冀望藉具創意的節目及文化領航，以先導者的角色去塑造未來。



Mr. Leong CHEUNG

Executive Director,
Charities and Community,
The Hong Kong Jockey Club

Mr. Leong Cheung is the Executive Director of Charities & Community at The Hong Kong Jockey Club since 2014. The Hong Kong Jockey Club donates close to HK\$ 4 billion to the community annually through its Charities Trust for the betterment of Hong Kong.

Mr. Cheung has had extensive experience before joining the Club. He was an Operating Partner with Bain Capital. Prior to that, he was Managing Director of Global Sourcing & Supply Chain at Esquel Group, the founder and CEO of an education focused Internet venture, and a senior consultant at the Boston Consulting Group. Mr. Cheung is also co-Founder & Chairman of an innovative social enterprise, RunOurCity.

Besides professional career, Mr. Cheung had been an honorary advisor and director of Social Ventures Hong Kong, a pioneer venture philanthropic fund, since its inception in 2007. He also served as member of the Council and Deputy Chairman of the Court at Lingnan University. He currently serves in the Elderly Commission and the Community Care Fund task force under the Commission on Poverty of the Hong Kong Special Administrative Region Government, and is a director of the Hong Kong Mortgage Corporation Limited. He is also an adjunct professor at the Chinese University of Hong Kong.

Mr. Cheung has an MBA from Harvard Business School and a Bachelor of Business Administration from the Chinese University of Hong Kong.

THE HONG KONG JOCKEY CLUB CHARITIES TRUST

Founded in 1884, The Hong Kong Jockey Club is a world-class racing club that acts continuously for the betterment of our society. The Club has a unique integrated business model, comprising racing and racecourse entertainment, a membership club, responsible sports wagering and lottery, and charities and community contribution. Through this model, the Club generates economic and social value for the community and supports the Government in combatting illegal gambling. It is Hong Kong's largest single taxpayer, one of the city's major employers and one of the world's top ten charity donors.

Working with Government, non-governmental organisations and community partners, the Club is committed to improving the quality of life of Hong Kong people through its Charities Trust donations, and providing immediate relief to those most in need. The Trust also proactively seeks out the root causes of social issues and brings multiple and cross-sectoral parties together to tackle them, pioneering innovative approaches that transcend disciplines and skills. While the Trust continues to fund a wide range of projects, it is placing special emphasis on four areas of strategic focus:

- | | |
|--------------------------|---|
| Youth | – Empowering youth for a hopeful future |
| Elderly | – Building an age-friendly Hong Kong |
| Sports | – Promoting active participation and sportsmanship, making sports fun and accessible to all |
| Arts, Culture & Heritage | – Building a culturally vibrant Hong Kong, enriching lives and promoting social inclusion |

專題一

張亮先生

香港賽馬會慈善及社區事務執行總監

張亮先生2014年加入香港賽馬會，擔任慈善及社區事務執行總監。香港賽馬會透過其慈善信託基金每年捐贈約港幣40億元，以建立更美好的香港。

張先生專業經驗豐富，曾為貝恩資本合夥人，溢達集團全球採購及供應鏈管理董事總經理，教育互聯網新創企業創辦人及行政總裁，波士頓諮詢公司高級顧問等；張亮先生2013年創辦社會企業「全城街馬」並擔任主席。

工作以外，張先生熱心公益，曾是慈善創投公司香港社會創投基金的榮譽顧問及創會董事；嶺南大學校董會成員和諮議會副主席。他現在是香港特別行政區政府「安老事務委員會」和「關愛基金專責小組」成員，並擔任香港按揭證券有限公司董事；張先生是香港中文大學客座教授。

張先生畢業於香港中文大學，後取得哈佛大學工商管理碩士。

香港賽馬會慈善信託基金

香港賽馬會（「馬會」）成立於1884年，是致力建設更美好社會的世界級賽馬機構。馬會透過其結合賽馬及馬場娛樂、會員會所、有節制體育博彩及獎券，以及慈善及社區貢獻的獨特綜合營運模式，創造經濟及社會價值，並協助政府打擊非法賭博。馬會是全港最大的單一納稅機構，也是香港主要僱主之一，同時位列全球十大慈善捐助機構。

馬會透過其慈善信託基金，致力與政府、非政府組織及社區機構攜手改善香港人生活質素，同時為有需要人士得到適切的支援，以及主動深入了解社會問題的根源，與不同界別機構合作開展慈善計劃，共謀創新的解決方案。香港賽馬會慈善信託基金除持續捐助各類型慈善項目外，亦策略性地推動四大範疇的工作，以促進社會的長遠持續發展：

- 啟發青年 - 迸發無限可能，創尋有夢未來
- 長者安老 - 構建年齡友善城市，推動長者身心健樂頤年
- 普及體育 - 注入創新元素，鼓勵全城起動，推廣體育精神
- 藝文共享 - 為香港注入藝術文化活力，豐富生活，推動創意共融



Mrs. Rosa Huey DANIEL

Deputy Secretary (Culture), Ministry of Culture, Community and Youth &
Chief Executive Officer, National Arts Council

Mrs. Rosa Daniel is the Deputy Secretary (Culture) in the Singapore Ministry of Culture, Community and Youth which was formed on 1 Nov 2012 and the Chief Executive Officer of the National Arts Council (NAC) since 1 March 2017.

In her capacity as Deputy Secretary (Culture), Mrs. Daniel oversees the policies and implementation work of the Ministry and its statutory boards, the National Heritage Board and the National Arts Council on issues related to the arts and heritage. She also works with the companies under the Ministry, namely School of the Arts, National Gallery, Singapore Art Museum and the Esplanade – Theatres on the Bay.

As the Chief Executive of the NAC, Mrs. Daniel oversees the programmes and initiatives of its events and arts, as well as its community outreach efforts to promote Singapore's art and cultural scene.

NATIONAL ARTS COUNCIL [Singapore]

The National Arts Council champions the arts in Singapore. By nurturing creative excellence and supporting broad audience engagement, we want to develop Singapore as a distinctive global city where the arts inspire our people and connect our communities. We preserve our rich, cultural traditions while we cultivate accomplished artists and vibrant companies for the future. Our support for the arts is comprehensive – from grants and partnerships to industry facilitation and arts housing. The Council welcomes greater private and corporate giving to and through the arts so that together we can make the arts an integral part of everyone's lives.

專題一

陳慧女士

新加坡文化、社區及青年部副常任秘書長(文化)
新加坡國家藝術理事會理事長

陳慧女士為2012年11月1日成立的新加坡文化、社區及青年部副常任秘書長(文化)，並於2017年3月1日起出任國家藝術理事會理事長一職。

作為副常任秘書長(文化)，陳女士肩負統籌部門及其轄下法定機構、國家文物局及國家藝術理事會在藝術及文化遺產領域的政策和工作，並與隸屬該部的機構緊密合作，當中包括新加坡藝術學院、國家美術館、新加坡美術館及濱海藝術中心。

履任國家藝術理事會理事長後，陳女士負責督導該會的計劃、活動及社區拓展項目，以支持新加坡當地的藝術和文化事業。

新加坡國家藝術理事會

新加坡國家藝術理事會希望推動本地的藝術發展，讓新加坡發展為優秀的國際藝術都會。理事會通過支持優秀創作及鼓勵觀眾參與藝術活動，讓藝術昇華個人，凝聚群體。我們重視傳統文化的同時也致力為新加坡的未來培養傑出的藝術家及充滿活力的藝術組織。為了促進藝術板塊的發展，理事會更是通過撥款資助、推進夥伴合作、促進業界發展及開拓藝術之家等不同計劃，給予全面支持。理事會亦鼓勵更多私人機構和企業捐助及參與藝術活動，使藝術成為每個人生活中不可或缺的一部分。



Mr. Rupert MYER, AO

Chair, Australia Council for the Arts

Mr Myer holds a Bachelor of Commerce (Honours) degree from the University of Melbourne and a Master of Arts from the University of Cambridge, and is a Fellow of the Australian Institute of Company Directors.

Mr Myer is the Chair of the Australia Council for the Arts. He serves as a non-executive Chairman and Director of a number of public, private, community and government entities. His background includes serving in roles in the retail and property sector, investment, family office and wealth management services and community sector.

Mr Myer is a Director of AMCIL Limited, Healthscope Limited and eCargo Holdings Ltd. He is a board member of Jawun Indigenous Corporate Partnerships, Creative Partnerships Australia, and The Yulgilbar Foundation. He is also a member of the University of Melbourne's Faculty of Business and Economics Advisory Board. Mr Myer was formerly Chair of the National Gallery of Australia and Chair of the Federal Contemporary Visual Arts and Craft Inquiry.

Mr Myer was appointed an Officer of the Order of Australia in June 2015 for distinguished service to the visual and performing arts, through governance roles with leading cultural institutions, as a supporter and benefactor, to the promotion of philanthropy, and to the community.

AUSTRALIA COUNCIL FOR THE ARTS

The Australia Council for the Arts is the Australian Government's arts funding and advisory body. The Council focuses on increasing the visibility of Australia's vibrant arts and culture, and recognising the evolving way that Australians make and experience art. Its role is to support the unimagined along with the reimagined, the unknown and experimental along with the keenly anticipated. The Council champion Australian arts both domestically and overseas, investing in artistic excellence through support for all facets of the creative process, and are committed to the arts being accessible to all Australians.

Through its grants programs Council fund a range of arts activities including the creation of new work, collaborations, touring, productions, exhibitions, performances, publishing, recording, promotion, market development and audience engagement. The Council provide multi-year funding to arts organisations across Australia that create and present work and service the arts and artists, as well as through targeted programmes and strategic initiatives supporting the arts sector and leading change where needed.

The Council advocates for the arts sector and delivers original research and analysis to inform policy and strengthen the arts industry.

專題一

Rupert MYER 先生, AO

澳洲藝術理事會主席

Myer先生為澳洲墨爾本大學商學士(榮譽)、英國劍橋大學碩士(文學)，同時為澳洲公司董事協會會士。

Myer先生為現任澳洲藝術理事會主席，並於多個公、私營及社區機構以至政府單位擔任非執行主席及董事的職務，具零售、投資、家族財富管理及公共事業背景。

他現分別為AMCIL Limited、Healthscope Limited及eCargo Holdings Ltd的總監，同時為Jawun Indigenous Corporate Partnerships、澳洲創意夥伴、The Yulgilbar Foundation及澳洲國際文化基金會的董事會成員，亦為澳洲墨爾本大學商業及經濟學院的顧問團成員，並曾分別擔任澳洲國立美術館及聯邦當代視覺藝術及工藝調查委員會的主席。

Myer先生帶領過多個主要文化機構，同時不遺餘力地推動公益慈善，為此於2015年6月獲授澳洲榮譽官員勳章，以表揚他在視覺及表演藝術領域的功績，以及對社會的貢獻。

澳洲藝術理事會

澳洲藝術理事會是澳洲政府轄下的藝術資助及諮詢機構，致力促進充滿活力的澳洲文化和藝術，發掘當地日新月異的藝術創作和體驗形式。理事會重視和支持嶄新及既有的藝術形式，在國內外推廣澳洲藝術，並於不同的創作過程投放資源，以推動卓越的藝術發展，讓所有國民皆可體驗和參與藝術。

理事會透過其撥款計劃資助一系列的藝術活動，當中包括創作新作品、合作、巡迴展演、製作、展覽、表演、出版、錄製、推廣、市場發展及觀眾參與。理事會提供多年期資助予當地的藝術創作及支援組織，並藉着針對性的項目和策略性的計劃，推動業界發展及引領變革。

理事會支持當地藝術界別，並進行研究和分析去倡議政策和鞏固業界。



Ms. Lynn F. C. YAU

Chief Executive Officer
The Absolutely Fabulous Theatre Connection

Ms. Lynn Yau is from a literature and education background with an ever increasing passion for the arts since childhood until it reached fever pitch and became a lifelong vocation.

Having grown up in the local school system, she realised that teaching and engagement in learning should neither be linear nor a case of one-size-fits. With the onslaught of the internet, facts became too easily accessible and over-whelming and, as such, learning to work with knowledge became far more crucial than regurgitating facts. She became highly aware that the arts had the best and most powerful (though as yet still hugely untapped) potential to capture many different imaginations for personal growth and transformation.

Reading, thinking, exploring, experimenting, trialling and sometimes succeeding, (Clare Leadership Programme spirit), Ms. Yau advocates that everyone steeps themselves in the arts for the purpose of education for a healthy dose of mindful re-wiring and energy.

THE ABSOLUTELY FABULOUS THEATRE CONNECTION [Hong Kong]

The Absolutely Fabulous Theatre Connection (AFTEC) is a bilingual Learning Theatre™ and non-profit arts organisation dedicated to nurturing the next generation of youth. We believe in the power of the arts to inspire, motivate and transform, and use an integrated arts-in-education approach to enhance education and encourage learning. Established in 2008 as a registered charity, we have reached over 160,233 audience members and participants through our diverse programmes to date, and have been the Venue Partner of the Sai Wan Ho Civic Centre under the LCSD Venue Partnership Scheme since 2009.

AFTEC was selected as a top 10 high impact NGO in the PwC Community Mentoring Programme on social impact assessment in 2015, recipient of HK Arts Development Council's Arts Education Award 2013-14, and is financially supported by the Springboard Grant (2015-17) under the Arts Capacity Development Funding Scheme of the Government of the Hong Kong Special Administrative Region.

專題一

邱歡智女士

誇啦啦藝術集匯行政總裁

邱歡智女士具文學及教育背景，自孩童時期起對藝術有濃厚興趣，與日俱增，將之變成終生事業。她在本地教育制度下成長，有感教與學應該因人制宜，而非一成不變。現今資訊科技爆發，各種各樣的資訊一鍵就能接觸，數量之多稱得上氾濫。邱女士深明藝術潛藏最大力量（雖然未被開發），而且是最佳的途徑，讓人於成長中開拓不同想像，成就轉變。她希望提倡透過閱讀、思考、探索、嘗試，及間中取得成功（Clare領袖培訓計劃精神），讓所有人沉浸在藝術中，以此作教育，為腦海注入一股新流，重新拼湊思路。

誇啦啦藝術集匯 [香港]

誇啦啦藝術集匯（誇啦啦）是雙語學習劇場™及非牟利藝術組織，致力培育新一代年輕人。我們相信藝術帶來啟發、動力及轉變，以藝術融入教育的方法鼓勵學習，令教育更加完備。我們是一個註冊慈善團體，節目多元化，2008年成立至今觀眾及參加者超過160,233名，2009年起成為康樂及文化事務署轄下的西灣河文娛中心場地伙伴。

誇啦啦於2015年獲羅兵咸永道選為本地10間最具影響力的非政府機構，參與其社會影響評估指導計劃，2013-14年度獲香港藝術發展局頒發藝術教育獎。誇啦啦獲得香港特別行政區政府「藝能發展資助計劃」的躍進資助（2015-17年）。



Dr. Isaac LEUNG

Assistant Professor,
The Department of Cultural And Creative Arts,
The Education University of Hong Kong
& Chairman, Videotage

Dr. Isaac Leung is a practicing artist, curator, and scholar in art and culture.

In 2003, Dr. Leung received an Honorary Fellowship of a Bachelor of Fine Arts at the New Media Art Department of the School of the Art Institute of Chicago. In 2013, Dr. Leung was appointed as the Chairman of Videotage. During his tenure, he initiated and participated in projects that included exhibitions, publications, online projects, and symposia. Some of these include 40 Years of Video Art (Hong Kong and Germany), Time Test – International Video Art Research Exhibition (China), ISEA Festival (Hong Kong, China), Both Sides Now (Hong Kong, UK, and various countries), Loop Barcelona (Spain), One World Exposition (Hong Kong), China Remixed (USA), Clockenflap (Hong Kong), and Art Basel Crowdfunding Initiative (Hong Kong). He is currently Assistant Professor in the Department of Cultural and Creative Arts of the Hong Kong Education University.

VIDEOTAGE [Hong Kong]

Videotage is a leading Hong Kong-based non-profit organisation specialisation in the promotion, presentation, creation and preservation of new media art across all languages, shapes and forms.

Founded in 1986, Videotage has evolved from an artist-run collective to an influential network, supporting creative use of media art to explore, investigate and connect with issues that are of significant social, cultural and historical value.

Videotage is dedicated to nurturing emerging media artists and developing the local media arts community. It has organised numerous events and programmes since 1986, including exhibitions, presentations (Dorkbot), festivals (Wikitopia), workshops, performances, a residency programme (FUSE) and cultural exchange programmes, as well as continually distributing artworks through its network and publications; and developing an extensive offline and online video art archive (VMAC).

As new media art combines the meticulous characteristics from art, science and technology, Videotage strives to facilitate interdisciplinary dialogues amongst artists, scientists, academics and entrepreneurs in order to offer critical perspectives on artistic advancements and technological developments.

Going forward, Videotage will continue to leverage on its resources and international networks to promote Hong Kong's artistic and cultural heritage to the broader audience in the Greater China region, as well as continuing to introduce pioneering art movements and practitioners to the audience at our home base in Hong Kong.

專題二

梁學彬博士

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 [香港]

梁學彬博士身兼藝術家、策展人及藝術文化研究學者。

在2003年，梁博士獲頒美國芝加哥藝術學院的新媒體藝術系美術學位榮譽院士。2013年，梁博士被委任為錄映太奇的主席。任內推動並參與多個新媒體藝術計劃，內容包括展覽、講座、出版及專題討論會，當中有2006錄像藝術四十年（香港和德國）、時間測試：國際錄像藝術研究觀摩展（中國）、電子藝術交流協會藝術節（ISEA Festival）（香港）、彼岸觀自在（香港，英國和各國）、Loop巴塞羅那（西班牙）、平行世界（香港）、China Remixed（美國）和巴塞爾藝術博覽會眾籌項目（香港）。梁博士現擔任香港教育大學文化與創意藝術學系助理教授。

錄映太奇 [香港]

錄映太奇以香港為家，乃是一所非牟利藝術團體，專門推廣、創作並保存橫跨不同語言、形式和媒介的錄像及新媒體藝術作品。

自1986年成立而來，錄映太奇已從最初的錄像藝術家聚會，日漸發展成為今時今日的國際媒體藝術網絡，鼓勵媒體藝術家透過其跨領域的藝術創作和交流平台去探索、研究並關注社會上各項與民生、文化及歷史息息相關的重要議題。

錄映太奇致力培育新進媒體藝術家和凝聚本地媒體藝術力量。自1986年以來，曾經舉辦展覽、講座 (Dorkbot)、文化節 (Wikitopia)、工作坊、表演、駐場計劃(FUSE)和各種文化交流活動，透過其網絡及刊物持續推動藝術創作；亦發展出可供網上及現場檢索的龐大錄像藝術資料庫 (VMAC)。

新媒體藝術是一項結合藝術與科技之間多種微妙元素的跨媒體文化運動。錄映太奇憑藉其於藝術與科技發展上的真知灼見，竭力為藝術家、科學家、學者及企業家開拓兩全其美的合作空間，共同推動新媒體藝術。

展望將來，錄映太奇將繼續充分利用其資源及國際網絡於大中華地區推廣香港藝術家，務求擴闊香港文化藝術的觀眾層面。與此同時，我們亦會繼續開拓本地文化藝術領域，將世界各地的新興藝術運動和資訊帶來香港。



Mr. Simon BRAULT, O.C., O.Q.

Director & CEO,
Canada Council for the Arts

Author of *No Culture, No Future*, Mr. Brault has been a driving force behind a number of major projects and has held key positions in national organisations, including the National Theatre School of Canada. An initiator of Journées de la culture, Mr. Brault was a founding member and Chair of Culture Montréal, and has been a board member of the International Federation of Arts Councils and Culture Agencies (IFACCA) since 2016. Mr. Brault is a sought-after speaker and, in 2017, represented Canada as a cultural expert at the first G7 on arts and culture.

Mr. Brault has received numerous distinctions for his commitment to the social recognition of arts and culture.

THE CANADA COUNCIL FOR THE ARTS

The Canada Council for the Arts is Canada's public arts funder, with a mandate "to foster and promote the study and enjoyment of, and the production of works in, the arts."

The Council champions and invests in artistic excellence through a broad range of grants, services, prizes and payments to professional Canadian artists and arts organisation. Its work ensures that excellent, vibrant and diverse art and literature engages Canadians, enriches their communities and reaches markets around the world.

The Council also raises public awareness and appreciation of the arts through its communications, research and arts promotion activities. It is responsible for the Canadian Commission for UNESCO which promotes the values and programmes of UNESCO in Canada to contribute to a more peaceful, equitable and sustainable future. The Canada Council Art Bank operates art rental programmes and helps further public engagement with contemporary arts.

The Council is governed by an 11-member Board. Members of the Board and the Director/CEO are appointed by the Governor in Council. The Council works closely with federal, provincial, territorial and municipal arts and cultural agencies and departments.

A federal Crown corporation created through an Act of Parliament in 1957, the Council reports to Parliament through the Minister of Canadian Heritage. It receives funding from Parliament and its annual budget is supplemented by endowment income, donations and bequests.

專題二

Simon BRAULT 先生, O.C., O.Q.

加拿大藝術委員會總監兼行政總裁

Simon Brault先生著有《No Culture, No Future》一書，為加拿大當地多個重要計劃的推手，曾於多個全國性機構出任要職，包括the National Theatre School of Canada。Brault先生為Journées de la culture的倡導者，亦為Culture Montréal的始會成員及前主席，並於2016年起出任國際藝術理事會與文化機構聯合會(IFACCA)董事會成員。Brault先生同時為活躍的講者，並於2017年以文化專家的身份，代表加拿大出席首屆七大工業國組織文化高峰會。

Brault先生在藝術及文化領域的貢獻卓越，曾獲多項嘉許。

加拿大藝術委員會

加拿大藝術委員會為當地公營藝術資助機構，旨在促進及推廣藝術的創作、研究和共享。委員會致力推動優秀藝術發展，透過範疇廣泛的撥款、協助、獎項及獎學金支持當地的專業藝術家及藝團，以確保優秀、充滿活力而多元化的藝術和文學作品得以遍及每一位加拿大人、充實他們的社群和進入世界各地的藝術市場。

委員會致力通過傳播、研究及藝術推廣活動去提高公眾對藝術的關注和欣賞。該會亦履行聯合國教科文組織加拿大全國委員會的工作，在當地推廣聯合國教科文組織的價值和計劃，以構建一個更加和諧、平等和可持續的未來。加拿大藝術委員會轄下的藝術銀行，則肩負藏品租賃及向大眾推廣當代藝術的角色。

委員會有十一位董事會成員。董事會主席、各成員以至該會的總監／行政總裁均由總督會同樞密院任命，並與聯邦、省級、地區以至市級的文化部門及機構緊密合作。

委員會於1957年根據加拿大國會法成立，為國營機構，經聯邦政府文化遺產部向國會匯報工作，每年的財政預算由國會批撥，輔以饋贈、捐款及遺贈。



Dr. Bryan Wai-Ching CHUNG

Associate Professor,
The Academy of Visual Arts,
Hong Kong Baptist University

Dr. Bryan Wai-ching CHUNG is an interactive media artist and design consultant. He was the Grand Prize winner of the Japan Media Arts Festival, Art Division, 2015. In 2009, his consultation work, Coca Cola Happy Whistling Machine won the Media Kam Fan Advertising Award. Dr. Chung's works have been exhibited at the World Wide Video Festival, Multimedia Art Asia Pacific, Stuttgart Film Winter Festival, Microwave International New Media Arts Festival and the China Media Art Festival. In the former Shanghai Expo 2010, he provided interactive design consultancy to various industry leaders in Hong Kong and China. Dr. Chung studied computer science in Hong Kong, interactive multimedia in London, and software art in Melbourne. He also develops software libraries for the popular open source programming language Processing. He is the author of the books, *Multimedia Programming with Pure Data* (Packt Publishing, 2013) and *Pro Processing for Images and Computer Vision with OpenCV* (Apress, 2017). Currently, he is Associate Professor in the Academy of Visual Arts, Hong Kong Baptist University, where he teaches subjects on interactive arts, computer graphics, and multimedia.

專題二

鍾緯正博士

香港浸會大學視覺藝術院副教授

鍾緯正博士是互動媒體藝術家及設計顧問，作品曾在香港、北京、杭州、德國、荷蘭等地展出。其中《半百、半白》榮獲2015年日本媒體藝術祭，藝術組別大獎。2009年，他亦提供顧問及設計服務予《可口可樂、快樂工廠》項目，並奪得金帆獎媒體金獎。他在2010年上海世博期間為參展商提供互動設計顧問服務。鍾博士在香港修讀電腦科學，其後在倫敦進修多媒體設計，並在澳洲墨爾本取得藝術博士學位。他亦為開源軟件 Processing 開發程式，及出版多媒體設計的教科書。目前他任教於香港浸會大學視覺藝術院，負責互動藝術、電腦圖像等科目。



Mr. Andy STRATFORD

Managing Director,
FutureEverything

Mr. Stratford has oversight of FutureEverything's role as a consortium partner in EC H2020 Citizen Observatories project GROW (2016-2019), the InnovateUK funded Smart City IoT Demonstrator project CityVerve (2016-2018) and is project lead on EC H2020 project CREATE IoT (2017-2020) which specifically investigates how Art and artists can have an impact on innovation in the technology sector, and how artistic intervention can be utilised to create informed debate and engagement with user-stakeholders in the critical domains of trust, privacy and security of IoT.

Mr. Stratford also manages the FAULT LINES Arts Council England programme (2016-2019) which compliments and aligns with CREATE IoT and CityVerve, and is responsible for the organisation's (FE) UK and International festival strategy, including British Council partnerships.

Mr. Stratford was previously Managing Director of Walk the Plank, an organisation that focused on co-creation, participatory engagement, programming and technical production of large scale celebratory events in the UK and Europe, many of which were associated with the Capitals of Culture programme.

FUTUREEVERYTHING [UK]

FutureEverything's(FE) mission is to bring societal change through art, design and participation.

This takes many different forms; art installations, new media festivals, human centred design and social experiments at a massive scale. Digital media and new technologies are core to this mission. For 21 years, FE has pushed the boundaries of new media art, engaging the wider arts community, city makers, policy-makers, businesses and academics around digital engagement and creativity. The outcomes are exemplars for the way digital tools and media can be shaped, customised and adapted to aid and enable artistic expression and audience development.

FE believe art offers imaginative ways to engage the public in envisioning the future of technology and society, and illuminates how technology can become a creative, playful and deeply impactful part of everyday living. Art can demonstrate how technology impacts on life at a profound level, often interacting with us in fascinating and unanticipated ways. It can contribute new insights on how to make cities more liveable at human scale.

This coming together of art and technology can bring the voices of creatives and communities into the conversation on the future of smart technology and the IoT. The opportunity is to bridge the separation between the worlds of technology, government and industry, and of society, art and culture, to contribute to an enlightened vision for the future of society and culture.

專題二

Andy STRATFORD 先生

FutureEverything 執行總監

Stratford先生負責管理FutureEverything參與的多個合作項目，當中包括英國政府創新機構InnovateUK資助的「Smart City IoT Demonstrator」計劃內的「CityVerve」(2016-2018)項目，以及「歐盟展望2020」計劃內的Citizen Observatories project GROW (2016-2019)、「CREATE-IoT」(2017-2019)項目。「CREATE-IoT」專門研究藝術和藝術家如何影響科技產業的創新，以及怎樣通過藝術介入，在物聯網(IoT)涉及到信任、私隱和安全性等關鍵議題，為用家及持份者提供思辯及參與的平台。

Stratford先生同時管理英格蘭藝術委員會的項目「FAULT LINES」(2016-2019)，該項目與「CREATE-IoT」及「CityVerve」等項目相互補助。此外，他亦統籌FutureEverything在英國及國際性藝術節的策略，當中包括與英國文化協會的合作。

Stratford先生曾擔任Walk the Plank的執行總監，該組織主要負責英國及歐洲大型慶祝活動的共創、參與、節目編排及技術製作，當中多個項目都與「歐洲文化之都」計劃有關。

FUTUREEVERYTHING [英國]

FutureEverything的宗旨是透過藝術、設計及大眾的參與，為社會帶來變革。

藉着數碼媒體和嶄新技術，FutureEverything透過裝置藝術作品、新媒體藝術節、人本設計以及大型的社會實驗去貫徹宗旨。過去21年來，藝術節不斷突破新媒體藝術的界限，向更廣泛的界別提倡數碼參與及創意，當中包括藝術社群、都市規劃者、政策制訂者、企業及學術界人士。活動的成果印證了數碼工具和媒體可以通過塑造、自訂及修改，輔助和支援藝術的表達及觀眾的拓展。

FutureEverything深信藝術提供天馬行空的方式，讓大眾可以一起展望未來的科技和社會，同時闡述怎樣令科技成為日常生活中具創意、趣味和影響力的元素。藝術能體現科技如何為生命帶來深遠的影響，並以有趣和意想不到的方法跟我們互動，為構築更宜居的城市帶來新啟法。

藝術與科技的結合可以匯聚創意人材和廣泛大眾，讓各方就智能科技及物聯網的未來展開對話。這將有助跨越科技、政府及業界、社會、文化及藝術範疇之間的鴻溝，共同為社會和文化的未來確立全新的願景。



Professor Samuel LEONG

Deputy Director (Academic),
Hong Kong Academy for Performing Arts

Professor (Dr) Samuel Leong is Deputy Director (Academic) of the Hong Kong Academy for Performing Arts. He has led a multifarious, interdisciplinary and international career over the past 30 years spanning education, performance, health, media, technology, business and administration. A contributor to over 100 publications and he has given invited presentations on five continents including the World Creativity Summit and World Alliance for Arts Education Global Summit.

Prof. Leong was Director of the UNESCO Observatory for Research in Local Cultures and Creativity in Education and Director of Research for the International Drama/Theatre Education Association. A specialist in interdisciplinary learning, curriculum design and quality assurance, and an active researcher, he has engaged in postgraduate research supervision and examination for over 20 years. His recent research projects and interests include Chinese creativity, evidence-based student learning, multi-sensory arts learning, and innovative digitally-enhanced pedagogy for the performing arts.

HONG KONG ACADEMY FOR PERFORMING ARTS

The Hong Kong Academy for Performing Arts, established by Government Ordinance in 1984, is a leading tertiary institution in performing arts in Asia. It provides professional undergraduate education and practice-based postgraduate studies in Chinese Opera, Dance, Drama, Film and Television, Music and Theatre and Entertainment Arts. Its educational philosophy reflects the cultural diversity of Hong Kong with emphasis on Chinese and western traditions, and interdisciplinary learning.

The Academy awards bachelor honours degrees and master's degrees that are accredited by the Hong Kong Council for Accreditation of Academic and Vocational Qualifications. Diploma and advanced diploma programmes are also offered in Chinese Opera, Dance and Music.

Aside from the main campus in Wanchai, Béthanie, the site of the institution's Landmark Heritage Campus in Pokfulam, has housed training facilities for the School of Film and Television since 2007.

專題三

梁信慕教授

香港演藝學院副校長 (學術)

梁信慕教授現為香港演藝學院副校長(學術)，過去30年的工作層面廣闊，事業遍及國際，先後涉足教育、表演、衛生、媒體、科技、商業及行政界別，出版的著作超過一百篇，並曾獲邀在世界五大洲演講，如世界創意高峰會、世界學習會議及世界聯盟藝術教育世界高峰會。

梁教授曾任聯合國教科文組織本土文化及創意教育研究觀測所總監及國際戲劇和劇場及教育協會研究總監。梁教授不但在跨域學習、課程設計和學術質素保證範疇擁有豐富經驗，也是一位活躍學者，並在指導及考核研究生方面具超過20年經驗。梁教授近年的研究項目及興趣包括中國人的創意、實證學習、多感官藝術學習及表演藝術的創新數碼教學法。

香港演藝學院

香港演藝學院於1984年根據香港政府條例成立，是亞洲首屈一指的表演藝術高等學府。學院提供學士課程與實踐為本的碩士課程，專業範疇包括中國戲曲、舞蹈、戲劇、電影與電視、音樂與舞台及製作藝術。學院的教育方針著重反映香港的多元文化，中西兼容，更提倡跨學科學習。

學院頒授的學士及碩士學位獲香港學術評審局認可，亦在中國戲曲、舞蹈、音樂範疇開辦文憑與高級文憑課程。

除灣仔本部外，位於薄扶林的伯大尼古蹟校園自2007年起，亦是電影電視學院的培訓設施所在地。



Mr. Patrick CHIU

Founder, Hong Kong SingFest

Mr. Patrick Chiu is the founder of SingFest, responsible for artistic planning, conducting and stage directing. Actively exploring the intricate yet refined sounds from the Renaissance and Baroque eras, Mr. Chiu serves to nurture professional choral artists by gathering talented music majors and practitioners for highest quality performances. In recent years, his choral theatre productions have been injecting innovation and vibrancy into the local choral scene.

During his period of residency in Vienna, Mr. Chiu has participated in various local professional performances and received tuition from professors at the Vienna Conservatory. Later he earned a scholarship to study at the University of Cincinnati's College - Conservatory of Music, where he received his master's degree in choral conducting. During his stay in Europe and the United States, he has worked with and studied under world-renowned maestros including Helmuth Rilling, James Levine and Harry Christophers. In 2010, Patrick and the Hong Kong Melody Makers won two Gold Awards in the World Choir Games. He was a recipient of the Award for Young Artist in the Hong Kong Arts Development Award 2012.

HONG KONG SINGFEST

Education is at the heart of SingFest.

The mission of SingFest, a charitable organisation, is to provide the highest quality of performances and innovative educational opportunities connecting local vocalists, instrumentalists, audiences and donors. Since 2012, SingFest has launched a series of choral-related education programmes for professional musicians, school teachers, university and secondary students, as well as music enthusiasts, under the guidance of world-class maestros. 2015 marked a critical year as SingFest evolved into a year-round programme "BACH 330" celebrating Bach's 330th birth anniversary with over 25 choral events, receiving wide acclaim. This glorious year concluded with a Germany tour of Bach Christmas Oratorio at the invitation of Thüringer Bachwochen. In 2016, SingFest staged Bach im Theater, the first classical choral theatre production in town, and continued to collaborate with overseas artists for masterclasses and concerts featuring Bach Cantata.

SingFest is now embarking on "Choral Polygon", a remarkable year-round project to promote refined genres by Monteverdi and Bach, and inspire humanity through the beauty of music.

專題三

趙伯承先生

聲蜚合唱節創辦人

趙伯承先生為聲蜚合唱節的創辦人，集藝術策劃、指揮及導演於一身，擅於演繹文藝復興及巴洛克時期音樂，致力培育專業合唱藝術家，以極高質素的演出匯集本地優秀的音樂菁英，近年積極投入嶄新及具專業水準的合唱劇場製作，突破傳統古典音樂的表達方式及思維，為本地觀眾帶來耳目一新的體驗。

趙先生曾旅居維也納，參與當地的專業演出，並隨維也納音樂學院的教授學習，後獲獎學金赴美國入讀辛辛那提大學音樂學院，取得指揮碩士學位。於歐美期間曾跟從各地的音樂大師學習，計有里霖、利雲及基斯杜化士等。2010年，趙先生指揮香港旋律於世界合唱大賽摘下兩項金獎，後於2012年獲頒香港藝術發展獎的藝術新秀獎。

聲蜚合唱節

聲蜚合唱節心繫培育與承傳。

作為註冊慈善團體，聲蜚旨在提供極高質素的演出及創新的教育計劃，連結本地歌唱家、演奏家、觀眾及贊助人。自2012年，聲蜚在世界級大師的帶領下，為本地音樂家、老師、中學生、大專生及音樂愛好者舉辦了一系列合唱課程。2015年聲蜚發展至全年節目：為慶祝巴赫330歲生辰，聲蜚開展「BACH 330」計劃，共呈獻超過25個節目及教育活動，匯聚本地及海外知名大師和藝術人才，同年更獲圖林根巴赫週邀請於德國巡演巴赫《聖誕神劇》。聲蜚於2016年演出《巴赫劇場》，為本地首個古典合唱劇場製作，並致力與海外音樂家合作，舉辦多個圍繞巴赫清唱劇的大師班及音樂會。

聲蜚現正開展「Choral Polygon」計劃，以一系列創新節目推廣蒙台威爾第及巴赫的作品，並繼續透過合唱音樂，觸動更多人的心靈，啟發思考。



Ms. Jane CHU

Chairman, National Endowment for the Arts

Ms. Jane Chu is the eleventh chairman of the National Endowment for the Arts (NEA). With a background in arts administration and philanthropy, Chairman Chu is also an accomplished artist and musician. She leads a dedicated and passionate group of people to support and fund the arts and creative activities in communities across the nation.

As part of the NEA's 50th Anniversary in 2015, Chairman Chu launched her signature leadership initiative, Creativity Connects, to investigate the current state of the arts in our nation, and explore how the arts connect with other industries. In addition to awarding more than \$377 million in grants during her tenure to-date, Chairman Chu has issued new research reports on arts participation and the impact of the arts and cultural industries on the nation's gross domestic product.

NATIONAL ENDOWMENT FOR THE ARTS [USA]

Established by Congress in 1965, the National Endowment for the Arts (NEA) is the independent federal agency whose funding and support gives Americans the opportunity to participate in the arts, exercise their imaginations, and develop their creative capacities. Through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector, the NEA supports arts learning, affirms and celebrates America's rich and diverse cultural heritage, and extends its work to promote equal access to the arts in every community across America.

專題三

朱楚貞女士

國家藝術基金會主席

朱楚貞女士為國家藝術基金會第十一任主席，具藝術行政及慈善事業背景，同時為優秀的藝術家和音樂家。朱女士帶領著充滿熱誠的團隊，支援和資助美國各地不同社群的藝術及創意活動。

2015年基金會適逢50週年會慶，朱女士推出領航計劃「Creativity Connects」，研究美國藝術的當前環境，以及探索藝術如何與其他產業聯繫。朱女士不僅在任期間批撥出了逾3.77億美元的資助額，亦發表了有關參與藝術和藝文產業對國內生產總值的影響之研究報告。

國家藝術基金會 [美國]

國家藝術基金會於1965年由美國國會成立，是一個獨立的聯邦機構，通過撥款及支持讓美國人得以參與藝術、發揮其想像力及開拓其創意潛能。基金會透過不同州份的藝術組織、地區領袖、其他聯邦組織以及慈善界別去支持藝術，肯定和表揚美國豐富且多元的文化遺產，並致力讓當地每個社區均可平等地參與藝術。



Dr. Richard GRANT

Former Chair,
Creative New Zealand

Dr Richard (Dick) Grant served as Chairman of the Arts Council of New Zealand Toi Aotearoa from April 2013 to April 2017. Prior to his appointment, Dr Grant had been Chief Executive Officer for four years at the Asia New Zealand Foundation, the leading non-governmental organisation in New Zealand promoting closer relationships between New Zealand and the countries in the Asian region.

Dr Grant served as a career diplomat in the New Zealand Ministry of Foreign Affairs and Trade from 1968 to 2008. He served in a number of diplomatic missions around the world, being at different times in his career, Ambassador to Germany, High Commissioner to the United Kingdom, Ambassador to France and the OECD, and High Commissioner in Singapore.

Dr. Grant was educated at Victoria University of Wellington and took his doctorate at the University of Clermont-Ferrand in France. In 1999, he was a Visiting Scholar at the John F Kennedy School at Harvard University, and in 2004, a Visiting Fellow at the Oxford Internet Institute at Oxford University.

CREATIVE NEW ZEALAND

Creative New Zealand is the arts council of New Zealand. Their vision is for dynamic and resilient arts that are valued in New Zealand and internationally. In the 2017 financial year Creative New Zealand will have invested NZ\$42.9 million into the arts sector. Funding is provided by the government via the New Zealand Lottery Grants Board and the Ministry of Culture and Heritage.

In 2014, Creative New Zealand launched their Focus on Asia strategy which offers a variety of opportunities, across art forms, that enable artists and arts organisations from New Zealand and targeted territories in Asia to connect and learn more about each other's practices and platforms. Creative New Zealand recognises the value of cultural and artistic engagement in building deeper and long-term relationships. Their programmes help to develop new understandings, connections and opportunities between New Zealand and Asia.

專題三

Richard GRANT 博士

創意新西蘭前主席

Richard Grant博士於2013年4月至2017年4月間擔任新西蘭藝術協會主席（創意新西蘭的別稱）。加入創意新西蘭之前，Grant博士於亞洲—新西蘭基金會擔任行政總裁四年，基金會為當地促進新西蘭和亞洲各國緊密聯繫的重要非政府機構。

1968-2008年間，Grant博士在新西蘭外交及貿易部從事外交工作，多次出訪世界各地並曾任新西蘭駐德國大使、新西蘭駐英國高級專員、新西蘭駐法國及經濟合作暨發展組織大使、以及新西蘭駐新加坡高級專員。

Grant博士畢業於新西蘭威靈頓維多利亞大學，後於法國克萊蒙費朗大學取得博士學位。1999年，他在美國哈佛大學約翰甘迺迪學院任訪問學者，2004年於英國牛津大學互聯網研究所任訪問學人。

創意新西蘭

創意新西蘭為新西蘭的藝術理事會，其願景為支持獲得新西蘭及國際珍重、充滿活力而強韌的藝術。在2017年的財政年度，創意新西蘭為當地藝術界投資達\$4,290萬新西蘭元，資金由當地政府經新西蘭彩票公益金理事會及新西蘭文化遺產部提供。

創意新西蘭於2014年推出其「聚焦亞洲 (Focus on Asia)」策略，為不同藝術組別提供各種機會，讓來自新西蘭及亞洲特定地區的藝術家和藝術組織互相認識，了解對方的運作模式和平台。該會肯定文化及藝術對建立深刻而長遠關係的價值，並藉一系列計劃協助發展新西蘭與亞洲之間全新的了解、聯繫及機遇。



Mr. Timothy CALNIN

Director, Tai Kwun – Centre for Heritage and Arts
(The Jockey Club CPS Limited)

Mr. Timothy Calnin has held senior positions with leading musical and artistic organisations in Australia, Europe and Asia. In the United Kingdom, Mr. Calnin was General Manager of The Academy of Ancient Music in London and Concerts Director of the Ulster Orchestra in Northern Ireland before returning to Australia to work with all six symphony orchestras within the Australian Broadcasting Corporation. Timothy became Director of Artistic Planning at the Sydney Symphony Orchestra.

In 2003, Mr. Calnin moved to Hong Kong to become Artistic Consultant of the Hong Kong Philharmonic Orchestra before being appointed Chief Executive in 2005. During his six years in Hong Kong, Mr. Calnin expanded the Orchestra's education, professional development and community engagement programmes, broadened its sponsorship and philanthropy programmes and took the Orchestra on frequent tours to Beijing, Shanghai and Guangzhou.

Mr. Calnin returned to Australia in 2010 to become General Manager of the Australian Chamber Orchestra. In November 2015, Mr. Calnin took up the newly created position of Director of Performing Arts at the Sydney Opera House with overall responsibility for the Opera House's presentations and public programmes, its relations with the Resident Companies, and all productions and events.

In mid-April 2017, Mr. Calnin returned to Hong Kong to become Director of Tai Kwun – Centre for Heritage and Arts (The Jockey Club CPS Limited) to oversee and lead the management and operations of Tai Kwun at the Central Police Station compound.

TAI KWUN – CENTRE FOR HERITAGE AND ARTS (THE JOCKEY CLUB CPS LIMITED) [Hong Kong]

Tai Kwun will bring a wide range of heritage, contemporary art and leisure programmes to the meticulously restored Central Police Station compound which comprises of three declared monuments, the former Central Police Station, the Central Magistracy and the Victoria Prison. What was once a closed-off part of Hong Kong will become an open and inviting new space for all to enjoy.

Through a partnership between the Government of the Hong Kong Special Administrative Region and The Hong Kong Jockey Club, the decommissioned site is being restored and revitalised. Tai Kwun is the trading name of The Jockey Club CPS Limited, the not-for-profit operator set up by The Hong Kong Jockey Club Charities Trust to manage the centre for heritage and arts at the revitalised site.

The name "Tai Kwun" (大館) in Chinese means "big station", the colloquial name used by police officers and the public alike to refer to the former law enforcement complex. The name has been adopted by The Jockey Club CPS Limited as a reminder of the historical importance of the compound.

Tai Kwun will offer an immersive experience – a place where people can join a heritage tour, engage with contemporary art, participate in workshops, and where the shops and restaurants will offer additional programmes to further enliven the site.

總結討論

簡寧天先生

大館總監

簡寧天先生曾在澳洲、歐洲和亞洲的主要音樂和藝術團體擔任高層職位。在英國期間，他曾先後擔任倫敦古樂學院合奏團的總經理及北愛爾蘭的阿爾斯特交響樂團音樂會總監等要職。回到澳洲後，他為澳洲廣播公司管理旗下六個交響樂團。及後，他出任悉尼交響樂團的藝術策劃總監。

簡先生於 2003 年加入香港管弦樂團擔任藝術顧問，並於 2005 年獲委任為香港管弦樂團的行政總裁。在香港的六年期間，他擴展了樂團的教育、專業發展和社區參與計劃，擴大了贊助和慈善資助計劃，並多次率領樂團到北京、上海和廣州演出。

簡先生於 2010 年回到澳洲擔任澳洲室樂團總經理，後於 2015 年 11 月出任悉尼歌劇院新設立的表演藝術總監一職，負責歌劇院的節目和公眾活動、與常駐劇團的關係和所有製作及表演節目。

簡先生於 2017 年 4 月中出任「大館」古蹟及藝術館的中區警署建築群總監，負責監督和帶領位於中區警署建築群的「大館」的管理和營運工作。

大館(中區警署建築群)[香港]

「大館」將為經精心活化的中區警署建築群帶來一系列歷史文物、當代藝術及消閒體驗活動，向公眾開放建築群內一度重門深鎖的三項法定古蹟——前中區警署、中央裁判司署及域多利監獄。

透過香港特別行政區政府與香港賽馬會的攜手合作，這已退役的龐大建築群得以細意保育活化。

「大館」為賽馬會文物保育有限公司的營運名稱，由香港賽馬會慈善信託基金成立的一間非牟利公司，目的是將建築群活化再用為古蹟及藝術館。

「大館」是昔日警務人員和公眾對前警察總部以至整個建築群的簡稱。賽馬會文物保育有限公司以「大館」為營運名稱，以示對中區警署建築群歷史的尊重。

文化體驗將會是「大館」在活動設計上的一大重點，屆時將有一系列的古蹟導賞、當代藝術展覽、表演、工作坊等以供訪客參與，進駐的商店及餐廳亦會提供額外文化活動。



Mr. Doryun CHONG

Deputy Director & Chief Curator
M+, West Kowloon Cultural District Authority

Mr. Doryun Chong was appointed in September 2013 as the inaugural Chief Curator at M+, a new museum of visual culture, which will open its Herzog and de Meuron-designed building in 2019 in the West Kowloon Cultural District in Hong Kong. In January 2016, he was promoted to Deputy Director and Chief Curator, M+. He oversees all curatorial activities and programmes including acquisitions, exhibitions, learning and public programs, and digital initiatives encompassing the three main disciplinary areas of design and architecture, moving image, and visual art. The most recent exhibitions he co-curated include “Mobile M+: Live Art”, “Tsang Kin-Wah: The Infinite Nothing” and “Samson Young: Songs for Disaster Relief” (Consulting Curator), Hong Kong’s participations in the Venice Biennale in 2015 and 2017 respectively. Prior to joining M+, Mr. Chong was Associate Curator of Painting and Sculpture at MoMA, where he organised projects including the critically acclaimed exhibition, “Tokyo 1955-1970: A New Avant-Garde” (2012) and acquired a diverse range of works, many of them non-western, for the museum’s collection. From 2003 to 2009, Mr. Chong held various positions as curator in the Visual Arts department at the Walker Art Center in Minneapolis.

M+, WEST KOWLOON CULTURAL DISTRICT AUTHORITY [Hong Kong]

A cornerstone in the West Kowloon Cultural District, M+ is the new museum of visual culture. With a global vision from Hong Kong, M+ collects, exhibits, and researches 20th and 21st-century design and architecture, moving image, and visual art from across Asia and the world. M+ has been presenting exhibitions and other public programmes since 2011, organising to date almost twenty exhibitions as well as numerous talks and public programmes. Education and community engagement are at the heart of the museum’s mission as exemplified by signature initiatives such as M+ Rover, “travelling creative studio” that tours to secondary schools and community centers, and the annual M+ Summer Camp. The M+ Collection, which began with the acquisition of the M+ Sigg Collection, the world’s premier collection of Chinese contemporary art, has grown to almost 6,000 works and objects in all disciplinary areas of focus and from many countries and geographic regions around the world.

The 65,000-square-meter M+ building, designed by the celebrated Swiss architects Herzog & de Meuron with TFP Farrells and Ove Arup & Partners HK, is currently under construction and will be completed in 2019. The state-of-the-art building will include not only almost 12,000 square meters of exhibition spaces but also a research center, a learning center, mediatheque and cinemas, and lecture halls, as well as many amenities such as cafes, shops, and restaurants.

總結討論

鄭道鍊先生

西九文化區管理局M+副總監及總策展人

鄭道鍊先生於2013年9月擔任香港西九文化區M+視覺文化博物館總策展人一職，該博物館大樓由Herzog and de Meuron設計，將於2019年落成。他在2016年1月晉升為副總監及總策展人，負責設計及建築、流動影像與視覺藝術三大範疇的各項策展工作，包括購藏、展覽、教學及詮釋活動，以及數碼項目。最近參與策劃的展覽包括「M+進行：藝活」、「曾建華：無盡虛無」、「楊嘉輝的賑災專輯」（顧問策展人），後兩者分別代表香港出展第56屆和第57屆威尼斯雙年展。鄭道鍊加入M+之前，曾擔任紐約現代美術館（MoMA）繪畫雕塑部副策展人，期間策辦多個項目和展覽，包括廣受好評的「東京1955—1970：新前衛」（Tokyo 1955—1970: A New Avant-Garde），並為博物館購入一系列藏品，包括大量非西方作品。2003至2009年間，他曾出任明尼蘇達州沃克藝術中心（Walker Art Center）策展人。

西九文化區管理局, M+ [香港]

香港嶄新的視覺文化博物館M+，是西九文化區項目的重要基石。M+從立足香港的全球視野出發，收藏、展示和研究二十及二十一世紀來自亞洲各地和全世界的藝術品，涵蓋設計及建築、流動影像、視覺藝術等領域。自2011年起，M+一直舉行各種展覽和其他公眾活動，迄今已組織了近二十個展覽，另有多個演講和公眾節目。M+十分重視教育與社區參與，這個核心使命充分體現在「M+敢探號」，這是穿梭於中學和社區中心的「流動創作教室」，此外M+還有每年舉辦夏令營。M+館藏的建立，是以獲得M+希克藏品為起點，這是世界首屈一指的當代中國藝術藏品，現在M+館藏已有近六千件藝術品和物品，涵蓋所有重點領域，來自世界各國家和各地區。

佔地六萬五千平方米的M+博物館大樓，由著名瑞士建築師事務所Herzog & de Meuron，與香港TFP Farrells和香港奧雅納工程顧問公司聯手設計，興建工程已如火如荼進行，將於2019年落成。除了近一萬二千平方米的展覽空間，這座先進的大樓內還會有研究設施、學習中心、多媒體中心、演講廳，另附咖啡廳、商店和餐廳等設施。



Ms. Connie LAM

Executive Director, Hong Kong Arts Centre

Graduated from the University of Hong Kong with double majors in Fine Arts and Comparative Literature, Connie Lam joined the Hong Kong Arts Centre (HKAC) in 1997 and has been the Executive Director since 2009. She has been very active in promoting the development of the Hong Kong art scene by serving in a number of committees and panels including the Hong Kong Arts Administrators Association, the Jockey Club Creative Arts Centre, the Hong Kong Film Development Council, the Committee on Venue Partnership of the Leisure and Cultural Services Department, the Sub-committee on Visual Arts under the Advisory Committee on Arts Development of the Home Affairs Bureau of the Government of the Hong Kong SAR, Honorary Advisory of Artspiration Academy of St. James' Settlement, etc.

Connie has rich curatorial experience in various art forms including visual art, video and media art, as well as comic art. She co-curated two visual art exhibitions with Mr. Fumio Nanjo and Mr. Eugene Tan, featuring outstanding Asian artists. In 2006, she initiated a series of exhibitions focusing on the development of Hong Kong comic art, which later gave birth to the Comix Home Base in 2013, Hong Kong's first art community dedicated to local comics and animation, finding its home in a group of revitalised Grade II historic buildings. Connie is also dedicated in audience-building by initiating programmes such as in the Street Music Series, Open Dance and so on; and she is the Executive Producer of both *Big Blue Lake* and *Flowing Stories*, Hong Kong Arts Centre's first home-made full-length film and feature-length documentary released in 2011 and 2014 respectively.

HONG KONG ART CENTRE

Hong Kong Arts Centre (HKAC) - The relevant destination for arts and creative inspirations in Hong Kong

HKAC is a multi-arts centre that fosters artistic exchanges locally and internationally, bringing the most forward creations to Hong Kong and showcasing homegrown talents abroad.

HKAC stimulates innovation and promotes creativity. Being Hong Kong's only independent non-profit multi-arts institution, HKAC offers exhibitions, screenings and performances, connecting the arts of Hong Kong to the rest of the world through programmes and collaborations.

Come to HKAC to experience, appreciate, learn and be inspired by arts.

總結討論

林淑儀女士

香港藝術中心總幹事

林淑儀女士畢業於香港大學，雙主修比較文學及藝術。林女士於1997年加入香港藝術中心，2009年出任總幹事一職至今。林女士積極從多方面發展本地藝術，現為香港藝術行政人員協會董事局成員、香港創意藝術中心有限公司（賽馬會創意藝術中心）董事局成員、香港電影發展局成員、康樂及文化事務署場地伙伴計劃委員會、民政事務局藝術發展諮詢委員會視覺藝術小組委員會增補委員、賽馬會啟藝學苑榮譽顧問等。

此外林女士在視覺藝術、影像及媒體藝術，和漫畫藝術等方面均擁有豐富的策展經驗。林女士分別在2011及2012年與南條史生先生及陳維德先生合作策展兩個以亞洲傑出藝術家為重點的視覺藝術展覽。2006年，林女士策展了一系列的漫畫展覽，專注香港漫畫藝術的發展；其後更於2013年成立「動漫基地」，成為香港首個在二級歷史建築樓宇群中、以本地動漫為主題的藝術社區。林女士亦透過《街頭音樂系列》、《開放舞蹈》等節目，不斷為香港建立更廣的觀眾群。2011年及2014年分別擔任香港藝術中心首部獨立製作電影《大藍湖》及首部紀錄長片《河上變村》的行政監製。

香港藝術中心

香港藝術中心——彰顯多元藝術、薈萃創意靈感

香港藝術中心是一所多元藝術創意中心，多年來積極將創新前瞻的當代藝術引進香港，同時亦努力將本土藝術家介紹給海外觀眾。

中心更是本地唯一獨立自主的非牟利多元藝術機構，一直致力鼓勵、推廣創意，竭力促進本地與國際的藝術交流；透過舉辦不同形式的藝術活動及跨界合作，把香港和世界聯繫起來。

歡迎來到香港藝術中心，透過體驗藝術豐富生活，藉著欣賞藝術啟發創意。



Mr. TANG Shu-wing

Artistic Director,
Tang Shu-wing Theatre Studio

Tang Shu-wing is the former Dean of the School of Drama of the Hong Kong Academy for Performing Arts, and currently the Artistic Director of Tang Shu-Wing Theatre Studio. Graduated from the University of Hong Kong and Université de la Sorbonne Nouvelle in Paris, Mr. Tang is well known for his unique stage aesthetics and physical approach, his works are revered on the international stage. His productions *Titus Andronicus*, *Titus Andronicus 2.0* and *Macbeth* were staged at the celebrated Shakespeare's Globe in London as well as many European arts festivals, while dance drama *Thunderstorm* had extensively toured in China and Southeast Asia. The opera *Datong* was the highlight programme in London at the celebration of the 20th Anniversary of the establishment of the Hong Kong SAR. The Physical Theatre Youth Training Programme he established specifically for the new generation of artists received strong acclaim from the sector. Mr. Tang's major professional awards included Honorary Fellowship from both Hong Kong Academy of Performing Arts and Lingnan University of Hong Kong, and L'Officier de l'Ordre des Arts et des Lettres from the French Ministry of Culture and Communication.

TANG SHU-WING THEATRE STUDIO [Hong Kong]

Positioned as a centre for theatrical research and creation, the Studio upholds the vision that theatre is a way to experience life through self-discovery with the body being the starting point in this journey. In recent years, the Studio presented a strong body of multi-disciplinary and cross-cultural works on the international stage. Supported by the Springboard Grant under the Arts Capacity Development Funding Scheme of the Government of the Hong Kong Special Administrative Region and Lee Hysan Foundation in 2014-17, the Studio started a three-year "Professional Physical Theatre Training Programme". To help foster a new generation of talents, the "Physical Theatre Institute" established specifically for youths is planned for opening in 2020.

總結討論

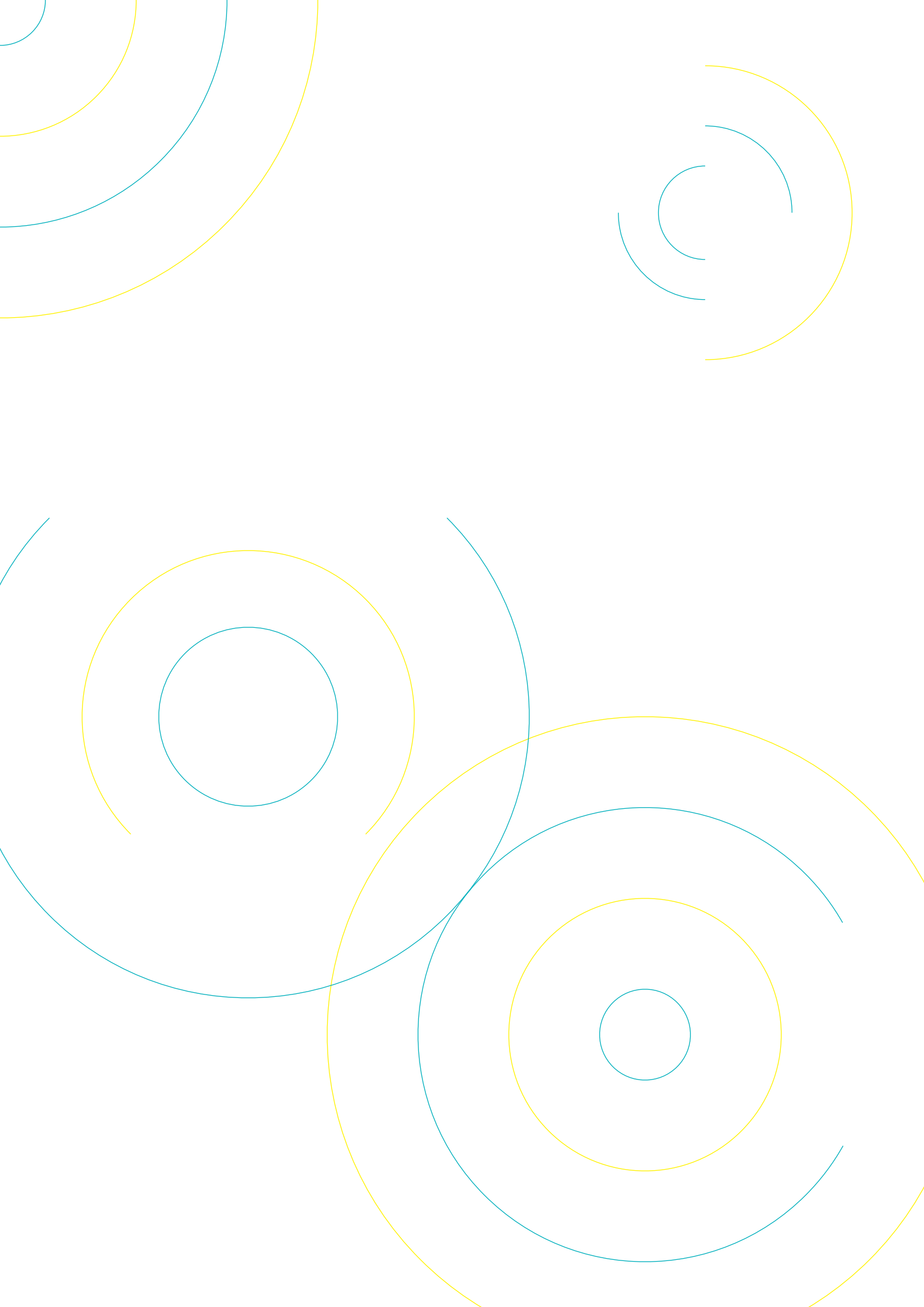
鄧樹榮先生

鄧樹榮戲劇工作室藝術總監

鄧先生為香港演藝學院戲劇學院前院長，「鄧樹榮戲劇工作室」藝術總監，畢業於香港大學及巴黎新索邦大學。其作品以精準破格的舞台美學及獨特的形體風格見稱於國際舞台。《泰特斯》、《泰特斯 2.0》及《馬克白》曾在倫敦的「環球劇場」及歐洲多個藝術節獻技；舞劇《舞·雷雨》廣泛巡演中國及東南亞；歌劇《大同》被選為慶祝香港回歸20周年在倫敦的重點節目。他為年青人而設的「形體戲劇訓練課程」獲業界高度評價。重要獎項包括香港演藝學院及嶺南大學榮譽院士及法國文化部「藝術及文學軍官勳章」。

鄧樹榮戲劇工作室 [香港]

定位為一所戲劇研究及創作中心，認為劇場是一門透過自我發現去感受生命的藝術，而身體就是這段旅程的起點。近年透過一系列跨界別及跨文化的作品登上國際舞台，並於2014-17年獲香港政府「藝能發展資助計劃」及「利希慎基金」資助，完成了為期三年的「形體戲劇訓練課程」，並計劃於2020年成立一所為年青人而設的「形體戲劇訓練學校」，培養未來的接班人。



ACKNOWLEDGEMENT

鳴謝

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香港藝術發展局衷心感謝以下機構支持其代表撥冗出席今屆國際文化領袖圓桌交流會。有賴閣下的支持，會議方能順利舉行。

(Sequence in Alphabetical Order 按英文字母排序)

(Updated as of 截至20.11.2017)

1a space 1A藝團	www.oneaspace.org.hk
Asian Cultural Council Hong Kong 亞洲文化協會香港分會	www.asianculturalcouncil.org.hk
Asia Art Archive 亞洲藝術文獻庫	www.aaa.org.hk
Asia Society Hong Kong Centre 亞洲協會香港中心	www.asiasociety.org.hk
Art in Hospital 藝術在醫院	www.aih.org.hk
Arts with the Disabled Association Hong Kong 香港展能藝術會	www.adahk.org.hk
Australian Consulate-General Hong Kong 澳洲駐港總領事館	hongkong.china.embassy.gov.au
Australia Council for the Arts 澳洲藝術理事會	www.australiacouncil.gov.au
British Council Hong Kong 英國文化協會香港	www.britishcouncil.hk
Canada Council for the Arts 加拿大藝術委員會	www.canadacouncil.ca
Centre for Community Cultural Development 社區文化發展中心	www.cccd.hk
Chung Ying Theatre Company 中英劇團	www.chungying.com
Cinematic Theatre 影話戲	www.cmtheatre.com
City Contemporary Dance Company 城市當代舞蹈團	www.ccdc.com.hk
City Chamber Orchestra of Hong Kong 香港城市室樂團	www.ccohk.com
Consulate General of Canada in Hong Kong and Macao 加拿大駐香港及澳門總領事館	www.canadainternational.gc.ca/hong_kong

Contemporary Musiking Hong Kong
現在音樂

www.cmhk.org

Creative New Zealand
創意新西蘭

www.creativenz.govt.nz

Festivals Edinburgh
藝術節愛丁堡

www.edinburghfestivalcity.com

FutureEverything

www.futureeverything.org

Goethe-Institut Hong Kong
香港歌德學院

www.goethe.de/hongkong

Hong Kong Academy for Performing Arts
香港演藝學院

www.hkapa.edu

Hong Kong Arts Administrators Association
香港藝術行政人員協會

www.hkaaa.org.hk

Hong Kong Arts Centre
香港藝術中心

www.hkac.org.hk

Hong Kong Arts Festival
香港藝術節

www.hk.artsfestival.org

Hong Kong Art Gallery Association
香港畫廊協會

www.hk-aga.org

Hong Kong Ballet
香港芭蕾舞團

www.hkballet.com

Hong Kong Baptist University
(Academy of Visual Arts)
香港浸會大學視覺藝術院

ava.hkbu.edu.hk

Hong Kong Chinese Orchestra
香港中樂團

www.hkco.org

Hong Kong Composers' Guild
香港作曲家聯會

www.hkcg.org

Hong Kong Dance Alliance
香港舞蹈聯盟

www.hkdanceall.org

Hong Kong Dance Company
香港舞蹈團

www.hkdance.com

Hong Kong Drama/Theatre and Education Forum
香港教育劇場論壇

www.tefo.hk

The Hong Kong Institute of Architects
香港建築師學會

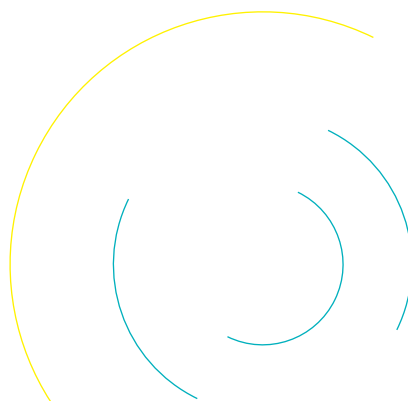
www.hkia.net

HKICC Lee Shau Kee School of Creativity
香港兆基創意書院

www.creativehk.edu.hk

Hong Kong Sinfonietta
香港小交響樂團

www.hksl.org



Hong Kong SingFest
聲蜚合唱節

www.singfest.hk

Jockey Club Creative Arts Centre
賽馬會創意藝術中心

www.jccac.org.hk

Jumbo Kids Theatre
大細路劇團

www.jumbokids.org.hk

Lingnan University (Department of Cultural Studies)
嶺南大學文化研究系

www.ln.edu.hk/cultural

Lumervisum
光影作坊

www.lumervisum.org

Musicus Society
垂誼樂社

www.musicussociety.org

National Arts Council [Singapore]
國家藝術理事會 [新加坡]

www.nac.gov.sg

National Endowment for the Arts [USA]
國家藝術基金會 [美國]

www.arts.gov

New Zealand Consulate-General, Hong Kong
新西蘭駐港總領事館

www.nzembassy.com/hong-kong

Passoverdance
新約舞流

www.passoverdance.org

Premiere Performances of Hong Kong
飛躍演奏香港

www.pphk.org

Simon Suen Foundation
孫少文基金會

Tai Kwun - Centre for Heritage and Arts
(The Jockey Club CPS Limited)
大館(中區警署建築群)

www.taikwun.hk

Tang Shu-wing Theatre Studio
鄧樹榮戲劇工作室

www.tswtheatre.com

The Absolutely Fabulous Theatre Connection
誇啦啦藝術匯集

www.aftec.hk

The Chinese University of Hong Kong
(Department of Fine Arts)
香港中文大學藝術系

www.arts.cuhk.edu.hk

The Education University of Hong Kong
(Department of Cultural and Creative Arts)
香港教育大學文化與創意藝術學系

www.eduhk.hk/cca

The Hong Kong Jockey Club
香港賽馬會

www.hkjc.com

The Hong Kong Polytechnic University
(Culture Promotion and Events Office)
香港理工大學文化及設施推廣處

www.polyu.edu.hk/cpeo

The Robert H.N.HO Family Foundation
何鴻毅家族基金會

www.rhfamilyfoundation.org

The University of Hong Kong
(School of Humanities)
香港大學人文學院

www.soh.hku.hk

Theatre du Pif
進劇場

www.thtdupif.com

U.S. Consulate General in Hong Kong & Macau
美國駐港澳總領事館

hk.usconsulate.gov

Videotage
錄映太奇

www.videotage.org.hk

West Kowloon Cultural District Authority
西九文化區管理局

www.westkowloon.hk

Wuji Ensemble
無極樂團

www.wuji-ensemble.com

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