

THE 5TH  
INTERNATIONAL  
ARTS  
LEADERSHIP  
ROUNDTABLE

ART  
OR  
NO ART?

藝術還是  
非藝術？

第五屆  
國際文化領袖  
圓桌交流會

香港藝術發展局

DOES  
IT  
MATTER?

有關係嗎？

14—15  
OCTOBER 2024

HONG KONG ARTS  
DEVELOPMENT COUNCIL



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# CHAIRMAN'S MESSAGE

On behalf of the Hong Kong Arts Development Council (HKADC), I would like to warmly welcome you to the 5th International Arts Leadership Roundtable (Roundtable).

Since its inauguration in 2013, the Roundtable has strengthened its global network of arts councils and institutions. HKADC has successfully hosted four editions of the Roundtable, where invaluable insights were gained through the sharing by the international panel of speakers who have graced the conference. I would like to express my gratitude to the Culture, Sports and Tourism Bureau (CSTB) of the Hong Kong SAR Government for its funding support over the years.

This year, I am pleased to announce that the Roundtable is the prelude to the first-ever performing arts market in Hong Kong, the Hong Kong Performing Arts Expo (HKPAX). Leveraging on Hong Kong's unique cultural environment and solid relationships with arts and cultural institutions around the world, both the Roundtable and the HKPAX serve as platforms that aim to gather arts professionals from around the world to Hong Kong, and establish lasting relationships that inspire and propagate new possibilities and opportunities that develop the arts ecosystem. I also believe that the HKPAX would be a pivotal platform in the international arts sector that gathers artists from Hong Kong and

Mainland China, and will encourage people-to-people exchanges, deepen mutual understanding and facilitate cooperation across regions.

As new forms of art emerge in today's world, we adapt to new ways of experiencing arts and explore how the arts ecosystem evolves to accommodate these changes. The Roundtable ventures to unpack some of these discussions in this year's theme "Art or No Art? Does it Matter?". We come together with arts leaders to garner sharing of experiences in overcoming challenges, discuss current trends and vision of formulating future strategies. I believe that the dialogues will enable us to foster an international network of arts and cultural exchanges and breed opportunities for collaborations. These conversations will also be the nesting ground for young practitioners to gain exposure and become the pillars of tomorrow's world.

Looking ahead to the coming year, HKADC will be celebrating its 30th anniversary in 2025 that features a series of events that the arts sector could participate. As we unite for this two-day conference, I hope that it will inspire and open a door of possibilities for you, and we can play a part together in the global development of the arts sector.

## 香港藝術發展局 主席獻辭

本人謹代表香港藝術發展局（藝發局）衷心歡迎各位蒞臨第五屆國際文化領袖圓桌交流會（圓桌交流會）。

圓桌交流會自2013年首辦起，一直促進全球藝術委員會和機構的聯繫和合作，至今已成功舉辦了四屆圓桌交流會，藉來自各國與會嘉賓的寶貴分享，獲得深入的體會及真知灼見。我也向香港特區政府文化體育及旅遊局多年來的支持表示感謝。

我很高興宣布本年度的圓桌交流會將為香港首個表演藝術市場——香港演藝博覽揭開序幕。藉著香港的獨特文化環境與世界各地藝文機構的緊密關係，圓桌交流會和香港演藝博覽皆匯聚來自世界各地藝術專業人士的平台，促進他們建立持久的關係，互為啟發，為藝術生態締造新的可能性和機遇。我也深信香港演藝博覽將成為國際藝文界的一個關鍵性平台，匯聚來自香港和中國內地的藝術家，鼓勵人文交流和加深相互理解，並促進跨區域的合作。

隨著新的藝術形式在世界冒起，我們除了適應新的體驗藝術方式，也探索藝術生態系統如何順應變化作出演變。圓桌交流會將依本年主題「藝術還是非藝術？有關係嗎？」作深入探討，與一眾藝文領袖分享克服挑戰的經驗，並討論當前趨勢和制訂未來策略的願景。相信當中交流有助我們培育一個國際性的藝文交流網絡及孕育合作機會，也成為年輕從業者增加曝光的搖籃，幫助他們成為藝文界的明日棟樑。

展望明年，藝發局將於2025年慶祝成立30週年，屆時將舉辦一系列的精彩活動予藝術界參與。這兩天圓桌交流會讓我們聚首一堂，希望能激發大家的靈感，打開機遇之門，共同為全球藝術界的發展作出更大貢獻。

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# KENNETH FOK KAI-KONG, JP

Mr. Fok is the Deputy to the National People's Congress of the People's Republic of China, the Vice Chairman of All-China Youth Federation, the 11th National Committee Member of China Federation of Literary and Arts Circles, the Member of Legislative Council, the Vice President of Sports Federation and Olympic Committee of Hong Kong, China, and the Vice President of the Fok Ying Tung Group. He is enthusiastic about sports, culture and arts development. He is currently the Board Member and Member of the Public Private Partnership Projects Committee at the West Kowloon Cultural District Authority, the Executive Vice President of China Federation of Literary and Art Circles Hong Kong Member Association Limited, the Advisor of Movie Producers and Distributors Association of Hong Kong Limited, the Executive Committee Member of Association for the Betterment of Hong Kong's Entertainment Industry in Mainland China Limited, the Honorary President of Hong Kong Publishing Federation etc. In 2021, he organised a Summit on developing Hong Kong into an East-meets-West Centre for International Cultural Exchange, and he has run the project called "The ARThletes", which aims to enhance the interaction between artists and athletes and created a new trend of the cross-sector cooperation. In 2023, Mr. Fok was conferred an Honorary University Fellowship by the Hong Kong Baptist University in recognition of his selfless contributions to sports, arts and culture, youth affairs and many other areas in Hong Kong.



## 霍啟剛先生，JP

現任全國人大代表、中華全國青年聯合會副主席、中國文學藝術界聯合會第十一屆全國委員會委員、香港特別行政區立法會議員（體育、演藝、文化及出版界功能界別）、中國香港體育協會暨奧林匹克委員會副會長，現職霍英東集團副總裁。霍主席一直支持體育、文化及藝術發展，現擔任西九文化區管理局董事局成員及公私營合作項目委員會成員、中國文學藝術界聯合會香港會員總會常務副會長、香港電影製作發行協會顧問、香港演藝界內地發展協進會執委、香港出版總會名譽會長等職務。霍先生於2021年籌辦了香港發展中外文化藝術交流中心高峰論壇，並策劃了一敢動藝術一項目，透過藝術家與運動員的互動，創造了跨界別合作的新範例，更於2023年獲香港浸會大學頒授榮譽大學院士，以表揚他對香港體育、藝術文化、以及青年事務等多方面的無私貢獻。

# FOREWORD

# ART? OR NO A

The trending topic on art and non-art is akin to the pandemic conversations—we find ourselves hesitant to deliberate on it further, yet the issue remains far from settled.

What is art? In the past century, people held diverse stances and debated fiercely on the question. Some argued that art is an imitation of reality while others saw it as a free play, a perceptual representation of the divine, an important or significant form, a symbol of emotions, an unconscious projection, an intentional object... We eventually acknowledged the incommensurability of these perspectives and encapsulate them under the concept of family resemblance.

Since then, new approaches and ideas have continued to emerge. The term *"art world"*, as defined by philosopher Arthur Danto, is closely tied to resources, power, and those in the position of determining the nature of art and its standards of quality. Who holds ultimate authority over the value of art? Is it the art connoisseur, art historian, art critic, gallery owner, art dealer, curator, investor or art audience? Perhaps their influences surpass those of the artist or art practitioner? Discussions on the discourse power of art are abundantly covered in the plenary sessions of this year's International Arts Leadership Roundtable (Roundtable) with topics on how new art media spawn novel artistic qualities and the potential blurring of boundary between

art and non-art. The discussion also reflects on concerns about whether new art or non-art is emerging in the world today as their creators are experiencing similar identity crises.

Technology and other new media are now making unprecedented inroads in art. We are still adapting to these new viewing experiences and honestly reflecting on the fundamental questions: What is the meaning of art? Do immersive experiences, while successfully produced, truly relate to the aesthetic experiences we yearn for? While exploring the successful fusion of new technology and art, are we necessarily moved? Do we happily embrace and marvel at a new world reproduced through wearables and grounded in our imagination, visual and physical activities? Or should we approach this with caution or empathy? What approaches do we take towards the marrying of the conventional audience experience and technology?

In this year's Roundtable, the speakers and participants will engage in timely issues including the nurturing of artistic talents and new dynamics, the coexistence of art in physical venues and virtual platforms, and strategies on resource allocations in response to emerging art forms.

Note: Written by Professor Eva Man Kit Wah after reading the sessional introduction on the theme *"Art or No Art? Does it Matter?"* written by the Hong Kong Arts Development Council Chief Executive Ms. Winsome Chow.

# 前言 藝術？ 非藝術？

關於藝術與非藝術的熱門討論，如疫情一樣，我們欲言又止，但猶未結束。

甚麼是藝術？上個世紀大家還在爭相議論，各執一詞。仍然有人主張藝術是現實的摹仿，是自由的遊戲，是道或上帝的感性呈現，是重要或有意味的形式（Significant form），是情感的符號，是無意識的投射，是意向性的對象（Intentional object）……其後，我們又不得不同意彼此的互不通約性（Incommensurability），最終以「家族相似性」（Family Resemblance）的概念總結。

其後，新的手法和想法繼續層出不窮，其中哲學家亞瑟·丹圖（Arthur Danto）關於「藝術圈」（Art World）的說法，便與資源、權力和誰來確立藝術本質及優劣的標準息息相關。誰是最終定奪藝術何價的權威人士？是鑑賞家、藝術史學家、藝術評論者、藝術館長、藝術買賣商、策展者、投資者，藝術觀眾……可能最後才是藝術家或藝術工作者？這種有關藝術話語權的討論，涵蓋了今年國際文化領袖圓桌交流會（圓桌交流會）的主題，包括新藝術媒體如何生產新穎的藝術性質；藝術與非藝術的界限是否將會進一步消融？討論還涉及如今世界冒現的是新藝術還是非藝術；他們的作者亦同樣遇上了身份的危機。

當下，科技等新媒體對藝術的嘗試是空前的，我們還在學習適應新的觀賞經驗，而且很誠實地對新的體驗作出一些基本的反思：藝術的意義為何？沉浸式的體驗成功產生了，跟我們所嚮往的美感經驗是否相關？作為新的科技與藝術的嘗試，箇中所說的成功結合，有否必要令我們感動？從想像中，從視覺和身體的活動中，要對穿戴的工具中再現的世界快樂地擁抱，讚嘆不已，或是有所警覺或產生憐憫？如何看待傳統的觀賞體會和科技結合的藝術？

今年的圓桌交流會，主講者及參與者將就藝術創作人材的培育以及新動力；藝術在場及虛擬再現的並存，以及順應新藝術形式的發展，應如何釐訂配置資源的策略等適時問題，討論及交流。

備注：此文由文潔華教授在閱讀香港藝術發展局行政總裁周蕙心女士就「藝術還是非藝術？有關係嗎？」主題介紹後撰寫。

14 Oct 十月 2024

Monday 星期一

10:00 – 12:00	<p>Welcome Remarks 致歡迎辭</p>	<p>Mr. Kenneth FOK, JP 霍啟剛先生，JP Chairman, Hong Kong Arts Development Council 香港藝術發展局主席</p>
	<p>Plenary 1 專題一</p>	<p>Walking Out of the Tunnel 曙光漸現</p>
	<p>Speakers 講者</p>	<p>Dr. Georgie MCCLEAN 博士 Executive Director, Development &amp; Partnerships, Creative Australia 創意澳大利亞發展及合作行政總監</p>
		<p>Mr. LOW Eng Teong 劉榮忠先生 Chief Executive Officer, National Arts Council, Singapore 新加坡國家藝術理事會理事長</p>
		<p>Dr. Louis NG 吳志華博士 Museum Director, Hong Kong Palace Museum 香港故宮文化博物館館長</p>
	<p>Moderator 主持</p>	<p>Dr. Wilfred WONG, GBM, GBS, JP 王英偉博士，GBM，GBS，JP Chairman, Hong Kong Arts Development Fund Advisory Committee 香港藝術發展基金諮詢委員會主席</p>
	<p>Lunch Break 午膳</p>	
14:00 – 15:30	<p>Plenary 2 專題二</p>	<p>New Ways of Doing Things or Doing New Things? 新工作模式還是新創作思維？</p>
	<p>Speakers 講者</p>	<p>Dr. CHOUNG Byoung Gug 鄭柄國博士 Chairman, Arts Council Korea 韓國文化藝術委員會主席</p>
		<p>Ms. Julie DIPHOFA 女士 Chief Executive Officer, National Arts Council of South Africa 南非國家藝術委員會理事長</p>
		<p>Mrs. Jane ROWLANDS 太太 Interim Head of Museums and Collections, Glasgow Life 格拉斯哥生活博物館和藏品代理館長</p>
	<p>Moderator 主持</p>	<p>Dr. Tisa HO 何嘉坤博士 International Advisory Panel Member, Hong Kong Performing Arts Expo 香港演藝博覽國際顧問團隊成員</p>



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10:00 – 11:30	Plenary 3 專題三及總結	The Rise of Non-artists... or New Artists? 崛起的是非藝術家還是新藝術家？
	Speakers 講者	Mr. Takuya TAKEI 竹井卓哉先生 A Member of teamLab teamLab 成員
		Ms. Tonya NELSON 女士 Executive Director, Enterprise & Innovation, Arts Council England 英格蘭藝術委員會企業與創新行政總監
		Dr. Pavla PETROVÁ 博士 Director, The Arts and Theatre Institute in Prague 捷克藝術與劇場研究中心總監
	Moderator 主持	Prof. Bernadette TSUI 徐詠璇教授 Adjunct Professor, The University of Hong Kong 香港大學客席教授
	Concluding Remarks 閉幕致辭	Prof. Bernadette TSUI 徐詠璇教授
	Congratulatory Remarks 祝賀致辭	Mr. Joseph FOWLER 先生 Head of Arts and Culture, World Economic Forum 世界經濟論壇藝術與文化部門負責人

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# PLENARY 1: WALKING OUT OF THE TUNNEL

By now, communities worldwide have emerged from the setback of COVID-19. Some see a resurgence of performance audiences and exhibition-goers, but almost all experience a loss of arts professionals and workers who have succumbed to career switches in order to put bread on the family table. The world's economy needs a boost, and resources for the arts and culture have either dwindled or been reallocated for other social purposes. The pandemic has exposed the vulnerabilities of the arts and cultural sector, accentuated by its volatility due to its reliance on the high number of freelance workers. Apart from dealing with new social situations and tightened resource management, what have we learnt and how do we stay resilient and work with the arts community to rebuild the arts ecology and move on in arts development? Is there any area where workflow may be re-engineered to generate new power to propel development?

## 專題一：曙光漸現

世界各地現正逐漸擺脫 COVID-19 的打擊，某些地區的演出和展覽觀眾人數雖然已回升，然而幾乎所有地區均面對藝術專業人士和工作者的流失的無奈景況，皆因他們在疫情期間為維持生計而被迫轉行，導致業界人才流失。同時，全球各地力求振興經濟，可能削減藝術和文化資源重新分配作其他社會用途。這次疫情暴露了藝文界脆弱的一面，由於一直依賴大量自由工作者，藝文界的行業波動性比其他界別更為明顯。除了應付新的社會局勢及加強資源管理，我們還學到了什麼？我們如何在逆境中求生存和應變，與藝術界重建藝術生態並推動藝術發展？藝術行業在工作流程上可有重新設計的空間，產生新的動力來推動業界發展？

# DR. WILFRED WONG, GBM, GBS, JP

## Chairman, Hong Kong Arts Development Fund Advisory Committee

Dr. Wilfred Wong is currently the Chairman of Hong Kong Arts Development Fund Advisory Committee and the Chairman of Hong Kong Film Development Council.

Apart from being the Chairman of Hong Kong Arts Development Council from 2011 to 2022, Dr. Wong also served as the Deputy Secretary for the Civil Service, Deputy Director General of Industry, and Chairman of Standing Commission on Civil Service Salaries and Conditions of Service of the Hong Kong Government. He is currently Chairperson of Hong Kong Film Development Council; Chairman of Asian Film Awards Academy; Chairman of Hong Kong International Film Festival Society; Chairman of Hong Kong Institute for Public Administration; Chairman Emeritus of Hong Kong Baptist University Foundation; Chairman Emeritus of the Pacific Basin Economic Council; and Member of the 9th, 10th and 11th National Congress of China Federation of Literary and Art Circles. He was appointed Justice of the Peace in 2003. He was awarded Grand Bauhinia Medal, Gold Bauhinia Star and the Silver Bauhinia Star by the Hong Kong Government in 2022, 2015 and 2007 respectively.



## 王英偉博士，GBM， GBS，JP

### 香港藝術發展基金諮詢委員會主席

王英偉博士現為香港藝術發展基金諮詢委員會主席以及香港電影發展局主席。除了於2011至2022年間出任香港藝術發展局主席一職外，亦擔任過香港政府公務員事務局副秘書長、工業署副署長及香港公務員薪俸及服務條件常務委員會主席。現為香港電影發展局主席、亞洲電影大獎學院主席、香港國際電影節協會主席、香港公共行政學院主席、香港浸會大學基金會榮譽主席、太平洋地區經濟理事會榮譽主席及第九、十及十一屆中國文學藝術界聯合會全國委員等職位。2003年獲委任為香港特區太平紳士，2007年、2015年及2022年先後獲頒授銀紫荊星章、金紫荊星章及大紫荊勳章。

# THE VALUE PARADOX IN ARTS AND CULTURE

It has been almost two years since the implementation of Australia's National Cultural Policy *Revive: A Place for Every Story, A Story for Every Place*, which provides a big vision and structural support for Australian creativity.

Creative Australia is seeing the need for culture and creativity now more than ever. It creates much needed value and connection to address some of the wicked problems Australians are facing - from the mental health crisis to educational outcomes to a loss of social cohesion.

The nation needs new drivers in its economy that are generative and that are made in Australia.

It needs critical inputs from artists across the whole knowledge economy to help its people build new forms of productivity and add value through original IP. Ideas, talent, IP and audiences now flow freely between the cultural, commercial and all areas of its broad ecosystem.

However today the Council finds itself in the midst of a paradox.

The cultural and creative sectors are valued now more than ever, but are finding it harder to derive benefit from that value. Recent research evidences both community engagement with arts and culture and the challenges faced by its creative workers.

Dr. McClean will explore some of Creative Australia's strategies to address these issues.

## 藝術與文化價值的矛盾局面

澳洲的國家文化政策 *Revive: A Place for Every Story, A Story for Every Place* 實施了接近兩年，為澳洲的藝術文化發展方向，並提供架構上的支援以實踐創作。

創意澳大利亞了解大眾對文化和創意的需求比過往更為殷切。藝術文化創造了社會需要的價值和聯繫，以協助國民應對社會上的棘手問題，如精神健康危機、教育、以及社會凝聚力等。

澳洲需要來自整個知識經濟的藝術家踴躍參與，開闢新的生產模式，並為原創性的知識產權不斷增值。現時，創意、人才、知識財產和受眾在文化、商業、以至整個藝術生態中自由互動，蓬勃發展。

然而，藝術理事會卻面臨矛盾的局面。文化和創意產業雖然比過往更受人重視，但從事相關工作的人士卻越難從中獲益。最近的研究也證明了這現象，社區開始參與藝術文化，可是創意工作者面臨的挑戰也明顯增多。

McClean 博士將探討創意澳洲應對這些問題的一些策略。



# DR. GEORGIE MCCLEAN

Executive Director of Development and Partnerships, Creative Australia

As the Executive Director of Development and Partnerships at Creative Australia, Dr. Georgie McClean oversees sector engagement, research, private investment and professional development and digital culture strategies. She looks for opportunities to extend the public value of the cultural and creative industries with new partners in new ways.

Prior to joining the Creative Australia, Dr. McClean has been a media/ arts leader who has researched and shaped creative industries' dynamics, programmes and policies for 20 years.

She was formerly the Acting CEO of the Australian Film, Television and Radio School where she led strategy and facilitated new thinking about Australian storytelling, industry practices, innovation and the Creative Economy push. She also headed up Strategy and Communications at Screen Australia, and was the Manager of Policy and Research at Australia's multicultural public broadcaster SBS.

With an applied research Doctorate of Cultural Research, a Master of Arts in Communications, an MBA underway and strong practical knowledge of the screen, arts and media industries, Dr. McClean translates between ideas, research and practice.

Creative Australia

Formed as the Australia Council for the Arts in 1968 and established by the Australia Council Act 1975, Creative Australia is the Australian Government's principal arts investment and advisory body. It was rebranded as Creative Australia in 2023 under the Australian Government's National Cultural Policy - *Revive*, as a transformational step in the evolution of the organisation.

Creative Australia is a bigger, bolder champion and investor in arts and creativity, committed to investing in creative talent and stimulating the market for Australian stories to be told on a national and international scale, sharing its rich culture with the world. Creativity connects Australians and benefits the nation. Creative Australia believes art and creativity define a nation, recording what the nation has been and what it might yet become.

The organisation is proud of its 50-year history of investing in First Nations arts and culture and supporting First Nations self-determination.

## 創意澳大利亞發展及合作執行總監

George McClean 博士為創意澳大利亞發展及合作執行總監，負責業界聯繫、研究、私人投資、專業發展和數碼文化策略，並尋找機會物色新伙伴，以新穎方式拓展文化和創意產業的公共價值。

加入創意澳洲之前，McClean 博士為資深的傳媒和藝術領袖，20年來致力研究和塑造創意產業、計畫和政策。她曾擔任澳大利亞影視與廣播學院代理執行長，帶領制定策略，並促成以新思維講述澳洲故事、行業操作、創新，以及和創意經濟的推動，亦曾統領澳大利亞電影電視局的策略和傳播部門，以及擔任澳洲多元文化公共廣播機構 SBS 的政策與研究經理。

McClean 博士擁有應用文化研究博士及傳播學碩士的學位，並正在攻讀工商管理碩士，具備豐富影視、藝術及媒體行業的實戰經驗，在理論、研究和實踐之間自如游走。

## 創意澳大利亞

創意澳大利亞 (Creative Australia) 前身為澳洲藝術理事會，按《1975年澳大利亞理事會法》於1968年成為法定機構，是澳洲主要負責藝術撥款和諮詢的組織。2023年，因應澳洲政府的國家文化政策——*Revive*而改名為「創意澳大利亞」，踏出轉化性的發展。

創意澳大利亞變得更強勢，亦具備更大的資源，以領導藝術和創意領域的發展，並投入培育創意人才，激發市場，在國內外廣傳澳洲成巧的故事，與世界分享國家豐盛的文化底蘊。藝術創意將國民連結，且裨益國家，創意澳大利亞相信藝術和創意能塑造國家，記錄過往成就和見證未來發展。

機構過去50年來無間支持原住民藝術和原住民的自決權，並為此感到驕傲。

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# HARNESSING OPPORTUNITIES FOR THE ARTS IN THE CREATIVE ECONOMY

This presentation will highlight how Singapore's arts sector keeps pace with the changing world post-pandemic and stays at the forefront of the rapidly evolving creative economy. It will delve into the National Arts Council's drive to nurture opportunities that champion growth and long-term sustainability of the arts sector. These efforts include growing artistic excellence and building a larger audience base by creating multiple capability pathways for arts practitioners, forging new partnerships, and expanding internationalisation efforts.



## 在創意經濟下為藝術領域把握機遇

演講將介紹新加坡藝術領域如何在後疫情時代與時並進，在創意經濟迅速發展中持續走在最前沿。演講也將深入探討新加坡國家藝術理事會如何致力於打造機會，促進藝術領域的長期可持續發展。除了為藝術工作者開闢提升技能與專業能力的多種道路，藝理會也積極建立新的伙伴關係、加強國際化，以提升新加坡藝術整體水平，並培養更多的觀眾。

# LOW ENG TEONG

## Chief Executive, National Arts Council, Singapore

Mr. Low Eng Teong is the Chief Executive of Singapore's National Arts Council (NAC), where he oversees the policies, planning and implementation of *Our SG Arts Plan (2023-2027)* – the strategic roadmap guiding the country's arts and culture policies – to champion Singapore's arts sector.

He also stewards the development of policies and programmes to bring quality arts education to schools, as well as the establishment of training and career pathways for arts practitioners, supporting the development of arts and culture leaders.

A policy strategist and effective implementer, Mr. Low previously served in Singapore's education service where he held senior leadership positions in schools as well as in curriculum planning and development. This included setting up the Ministry's Arts Education Branch that is responsible for the overall arts curriculum and co-curriculum in Singapore schools.

## Singapore National Arts Council

The National Arts Council (NAC) is a statutory board under the Ministry of Culture, Community, and Youth that champions the arts in Singapore. In partnership with the people, private and public sectors, NAC nurtures a vibrant, inclusive, and sustainable arts ecosystem that sparks creativity, enriches lives, and connects Singapore with the world. It seeks to cultivate a creative and distinctive city that fosters artistic excellence and inspires society.

## 劉榮忠先生

### 新加坡國家藝術理事會理事長

劉榮忠先生現為新加坡國家藝術理事會 (NAC) 理事長。他負責制定、策劃和執行《新加坡藝術拓展藍圖 (2023-2027)》的政策。這是新加坡藝術和文化政策的發展藍圖，旨在支持與推動新加坡藝術領域的發展。劉先生也負責藝術教育的政策制定和項目計劃，將優質的藝術教育引入學校，並建立藝術從業者的培訓和職業發展途徑，培養藝術領域的人才。

劉先生在公共服務界多年，曾在新加坡的教育機構任職，擔任學校的高級領導職務，以及負責課程規劃和發展工作。他曾設立新加坡教育部的藝術教育處，負責新加坡學校的整體藝術課程和相關課外活動。

劉先生目前是新加坡美術館、濱海藝術中心有限公司、新加坡華樂團和新加坡華族文化中心的董事會成員。

### 國家藝術理事會

國家藝術理事會 (藝理會) 是新加坡文化、社區及青年部旗下的政府法定機構，旨在推動新加坡的藝術發展。藝理會與大眾、私營部門和公共部門攜手合作，共同打造蓬勃包容和可持續發展的藝術生態，以激發創造力，讓國民的生活豐富多彩，並促進新加坡與世界的文化藝術交流。藝理會力求將新加坡建設成為追求卓越、啟迪社會的創意之都。

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# MUSEUM CRAZE IN CHINA

The Covid-19 pandemic introduced unprecedented challenges for museums worldwide, forcing them to expand digital offerings and introducing new formats and online mediation to maintain a public presence and engage with audiences. The trend evolves further in recent years. Museums are embracing technology to create more interactive experiences for visitors. Artificial intelligence and augmented and virtual reality are breaking down barriers between exhibitions and visitors. China's museums recorded 1.29 billion visits in 2023, setting a new record. The "museum boom" is not only a highlight of the vibrant cultural consumption market but also an example of the synergy between culture and tourism. The number of young attendees to museums is also growing. Many museums utilize digital collectibles to appeal to more young people. As we step up efforts in the integration of culture, technology and tourism, museums and other cultural venues are becoming important places to support social progress and economic development.

## 中國的博物館熱潮

新冠疫情為全球博物館帶來了前所未有的挑戰，迫使它們拓展數碼服務、引進新展示形式及活用網上媒介，以吸引觀眾並維持公共營運。近年這一趨勢進一步演化，博物館運用科技為訪客創造更具互動性的體驗；人工智能、增強實景和虛擬實景正在打破展覽與訪客之間的障礙。2023年，中國的博物館錄得12.9億次參觀人次，創下新紀錄；這場「博物館熱潮」不僅是蓬勃文化消費市場的一大亮點，也是文化與旅遊協同效應的一個例子。年輕觀眾參觀博物館的人數亦持續增長，許多博物館透過數碼藏品來吸引更多年輕人。隨著我們進一步融合文化、技術和旅遊的工作，博物館和其他文化場地正成為支持社會進步和經濟發展的重要場所。





# DR. LOUIS NG

Director, Hong Kong Palace Museum

Dr. Louis Ng has been the inaugural Director of the Hong Kong Palace Museum since August 2019, overseeing the planning and construction of the museum which opened to the public in July 2022 and has welcomed over 2.5 million visitors in its first two years. Dr. Ng is a distinguished historian and museum professional with extensive experience in museum management and heritage conservation. He was the founding Director of the Hong Kong Museum of Coastal Defence, which opened in 2000. He headed the Antiquities and Monuments Office from 2002 to 2006 leading the archaeological and built heritage conservation in Hong Kong. Before joining the Hong Kong Palace Museum, he was Deputy Director of Leisure and Cultural Services Department, where he oversaw the department's culture-related institutions such as museums, performing arts centres and public libraries.

Hong Kong Palace Museum

The Hong Kong Palace Museum aspires to become a leading institution on the study and appreciation of Chinese art and culture while advancing dialogue between world civilisations. The Hong Kong Palace Museum is a collaborative project between the West Kowloon Cultural District Authority and the Palace Museum. Embracing new curatorial approaches, the Museum combines a Hong Kong perspective with a global vision to present precious artefacts from the Palace Museum and other important cultural institutions around the world. Through research, exhibitions, and educational and professional exchange programmes, the Museum aims to build international partnerships and position Hong Kong as a global hub for art and culture. At heart a resource that belongs to the local community, the Museum strives to inspire community engagement, foster dialogue, and promote creativity and interdisciplinary collaboration.

## 吳志華博士

香港故宮文化博物館館長

吳志華博士自 2019 年 8 月起擔任香港故宮文化博物館首任館長，負責博物館的規劃和興建。博物館於 2022 年 7 月落成開放，首兩年已接待超過 250 萬名觀眾。吳博士於博物館和文物保護工作有豐富經驗，曾擔任於 2000 年啟用的香港海防博物館的首任館長，以及在 2002 至 2006 年間，出任香港古物古跡辦事處執行秘書，負責香港的考古及文物建築保護工作。在加入香港故宮文化博物館前，他擔任康樂及文化事務署副署長，負責監督該署的博物館、表演藝術場地和圖書館等文化相關機構。

### 香港故宮文化博物館

香港故宮文化博物館的目標是成為世界領先的博物館，推動中國文化藝術的研究和欣賞，並促進不同文明之間的對話。博物館是西九文化區管理局與故宮博物院的合作項目，以嶄新的策展手法，從香港角度出發，結合環球視野，展出故宮博物院和其他世界重要文化機構的珍藏。博物館將透過展覽、研究、教育和專業人員交流，建立全球合作夥伴，鞏固香港作為中外文化藝術交流中心的地位。博物館亦是香港社區的文化資源，提供活力充沛的平台，推動社區參與，鼓勵對話與合作，並增強文化創造力和跨領域合作。

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# PLENARY 2: NEW WAYS OF DOING THINGS OR DOING NEW THINGS?

Throughout the pandemic, one common experience shared by arts communities worldwide is the emergence of new ways of doing things. Administrators no longer need to go to the office every day, but must be conversant with all kinds of digital communication tools. Choreographers can rehearse with artists via Zoom. Artists can perform with real-time interactive technology. Creation by means of technology has promoted newfound confidence amongst some artists, but at the same time, poses potential threat to others, in particular those practising traditional art forms. Are traditional arts submerged by the advent of technology or should opportunities be explored to better disseminate, popularise and pass on traditional arts? With artificial intelligence (AI) performances now on stage - for example, vintage artists like ABBA, singing their ever-popular songs through the medium of holograms - do we still need live performances? How can live performance arts, physical exhibitions and the like re-establish their importance, bearing in mind how the next generation will learn, experience and share the arts?

## 專題二：新工作模式 還是新創作思維？

在疫情期間，世界各地藝術團體都擁有一個共同的體驗，就是出現了新的工作模式。行政人員不用每天到辦公室工作，但必須熟悉各種網上通訊工具。編舞家透過 Zoom 與舞者排練，而藝術家也在作品中加入即時互動技術，帶來嶄新的藝術體驗。將技術導入藝術創作，無疑為一些藝術家打開一片天，卻同時對其他藝術家構成潛在威脅，尤其是從事傳統藝術的藝術家。傳統藝術會否被科技洪流淹沒，或是借此機會將傳統藝術更有效地傳播、普及化和廣泛傳承？隨著人工智能 (AI) 面世，老牌樂隊 ABBA 能透過全息投影技術演唱他們的經典金曲，觀眾還需要現場表演嗎？展望下一代如何學習、體驗和分享藝術時，現場表演藝術及實體展覽等節目又如何重新確立其重要性？

# DR. TISA HO

## Hong Kong Performing Arts Expo International Advisory Panel Member

A member of the International Advisory Panel in the Hong Kong Performing Arts Expo, Dr. Tisa Ho was the former Executive Director of the Hong Kong Arts Festival from 2006 to 2022. Prior to that, she worked in Singapore where her portfolios covered policy and infrastructure development, including early planning for the Esplanade, marketing and curatorial responsibilities for the 1988 and 1990 Singapore International Arts Festivals, and managing the Singapore Symphony Orchestra and Victoria Concert Hall from 1991 to 1999. During her tenure at the Hong Kong Arts Festival, the Festival presented large scale international productions, site specific and interactive work; and commissioned, produced and presented new local works alongside top artists, ensembles and companies from outside Hong Kong, often premiering co-productions that went on to extensive touring.

## Hong Kong Performing Arts Expo

The Hong Kong Arts Development Council hosts the Hong Kong Performing Arts Expo (HKPAX) from 14 to 18 October 2024, presenting Expo Programmes, International Showcases, Pitch Sessions, Talks, Exhibition and Networking Activities to encourage interaction and promote exchange among arts professionals from China including Hong Kong and around the globe.

HKPAX's manifest goals include bringing arts professionals from China and worldwide together in Hong Kong to experience the city's unique culture and thriving performing arts landscape; conferring and connecting with performing arts practitioners far and wide and building sustainable relationships.



## 何嘉坤博士

### 香港演藝博覽

### 國際顧問團隊成員

何嘉坤博士現時為香港演藝博覽其中一位國際顧問團成員，曾於2006年至2022年間擔任香港藝術節的執行總監一職。何博士於1984年移居新加坡，從事政策和基建發展，曾參與策劃新加坡濱海藝術中心的基建規劃工作，並於1988和1990年的新加坡藝術節擔任節目宣傳和節目策劃工作。1991至1999年出任新加坡交響樂團總經理。何氏於2006年加入香港藝術節，在任期間，藝術節曾邀請多項大型製作來港演出，亦探索於另類場地展演，並委約及製作多項本地新作。

### 香港演藝博覽

香港藝術發展局於2024年10月14至18日主辦香港演藝博覽，並帶來一連串的活動，包括演博節目、國際精品演出、項目推介、講座、展覽及一系列交流活動，鼓勵中外藝術家深入認識及彼此交流。演藝博覽的目標包括：邀請中國及海外專業藝術人員親臨香港，感受城市文化氣息及獨特性；為表演藝術從業員提供互相交流及認識的機會；為參與者建立長遠持久協作關係的良好契機。

# EXPANDING THE ROLE OF PUBLIC ARTS AGENCY:

# LOWERING THE THRESHOLD OF ART CREATION AND ENJOYMENT IN THE ERA OF TECHNOLOGY

As technologies such as AI affect the art world, awareness of their importance is increasing, and the horizon of art creation is expanding thanks to the use of technology. However, due to the gap between technology and information, and physical constraints between regions and countries, there are still limitations in the accessibility of art creation and enjoyment. In this turbulent trend of the times, the role of ARKO, an art support organisation in the public sector, has become more important to lower the threshold for art creation and enjoyment. In this presentation, Dr. Choung would like to examine the cases and significance of ARKO's representative support project to expand the contact point between creation and enjoyment and to respond to the future, including the APE Camp, an international project for fostering creative talent in art and technology convergence to improve the technological literacy of art creators and enhance collaboration between the arts and technology fields.



**拓展公共藝術機構的  
角色：在科技時代中  
降低創作與欣賞藝術  
的門檻**

隨著人工智能等技術不斷影響著藝術世界，大眾日益意識到科技的重要性，藝術創作的視野也因科技進步而不斷擴展。然而，因為科技和資訊知識的差距，以及地域和國家之間的局限，創作和欣賞藝術的機會仍有所限制。在這個動盪的時代中，ARKO（韓國文化藝術委員會）作為一個公共藝術支持機構，更有需要降低市民創作與欣賞藝術的門檻。鄭博士將在演講中分享一些案例及分享YUOXO代表性計劃的重要性，鼓勵更多人創作和欣賞藝術，以及應對未來的需要。例子包括旨在培育藝術人才融合科技的國際項目 APE Camp。項目提高了藝術家的科技知識，從而促進藝術與科技之間的跨領域合作。

# DR. CHOUNG BYOUNG GUG

## Chairman, Arts Council Korea

Dr. Chung Byong Gug has served as the Chairman of Arts Council Korea (ARKO) since 2023. He was formerly the 45th Minister of Culture, Sports and Tourism from January 2011 to September 2011 and a member of the National Assembly from 2000 to 2020.

During his term of office as Minister in 2011, Pyeongchang won its bid for the 2018 Winter Olympics and 2018 Winter Paralympics. Additionally, he was the Chairperson of the Standing Committee on Culture, Sports and Tourism of the National Assembly on 2010.

Dr. Chung holds a doctoral degree in Political Science from Sungkyunkwan University and a master's degree in Public Administration from Yonsei University. He was also a Senior Researcher of the Institute for Peace and Unification Studies at Seoul National University from 2021 to 2023.

## Arts Council Korea

Arts Council Korea (ARKO) is a national organization for the arts and culture established in 1973. It shifted into a consensus decision-making structure consisting of council members in 2005.

ARKO aims to stand as a strong foundation to support diverse disciplines. Our main scope of activities comprises of contributing to various funding opportunities for artists and arts institutions; advocating for the arts in society; and, fostering arts professionals. ARKO strives to ensure everyone's access to arts and culture through cultural vouchers and community projects. We continue to expand partnerships worldwide with individuals, private and public sectors.

ARKO continues to expand partnerships worldwide with individuals, private and public sectors. It currently runs outstanding arts platforms in Korea and abroad such as ARKO-Daehakro Arts Theater, ARKO Art Center, ARKO Arts Archive, ARKO HRD Center, and the Korean Pavilion at the Venice Biennale.

ARKO is hosting the 10th World Summit on Arts and Culture with the IFACCA from 27th to 30th, May, 2025 under the theme of "Charting the future of arts and culture".

## 鄭柄國博士

### 韓國文化藝術委員會主席

鄭柄國博士自 2023 年起擔任韓國文化藝術委員會 (ARKO) 主席。他曾於 2011 年 1 月至 9 月期間擔任韓國第 45 任文化體育觀光部長官，並於 2000 年至 2020 年間，擔任國會議員。

鄭博士在 2011 年擔任部長期間，帶領平昌成功申辦 2018 年冬季奧運會和 2018 年冬季殘奧會；另外，他於 2008 年至 2012 年擔任國會議員時，為國會文化體育觀光委員會長。

鄭博士為韓國成均館大學政治學博士和延世大學公共行政碩士，並於 2021 年至 2023 年間在首爾大學和平與統一研究中心擔任高級研究主任。

### 韓國文化藝術委員會

韓國文化藝術委員會 (ARKO) 於 1973 年成立，為國家藝術文化組織，於 2005 年改組架構，轉為由委員會成員共同決策的機構。

ARKO 支持不同的藝術領域，其主要工作包括為藝術家和藝術團體提供撥款資助、在社會推廣藝術以及培養藝術專才。ARKO 透過文化禮券和社區計劃，確保社會各個階層能容易接觸藝術和文化。

ARKO 與全球不同人士、私營和公營機構建立了合作夥伴關係，現時在國內及海外經營多個藝術場地，包括 ARKO 藝術劇場、ARKO 美術館、ARKO 藝術檔案館、ARKO 人力資源發展中心，以及設於威尼斯雙年展的韓國館。

ARKO 將於 2025 年 5 月 27 日至 30 日與國際藝術理事會暨文化機構聯盟 (IFACCA) 合辦第十屆世界文化藝術高峰會，主題為「勾勒藝術文化的未來」。

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# NEW WAYS OF DOING THINGS OR DOING NEW THINGS IN THE ARTS AND CULTURE FRATERNITY

New ways of doing things mean reimagining and reinventing existing forms and techniques. Embracing technology, for instance, has transformed traditional arts. Digital platforms enable artists to reach global audiences, while tools like augmented reality (AR) and virtual reality (VR) offer immersive experiences, revolutionising how we engage with art. Artificial intelligence's (AI) role in music composition and visual arts fosters unique collaborations between human creativity and machine intelligence.

Conversely, doing new things involves bold experimentation and venturing into uncharted territories. Interactive installations, like those by Yayoi Kusama, and the rise of digital arts demonstrate this spirit. These innovations challenge our perceptions and create entirely new modes of artistic expression, reshaping our cultural landscape.

The intersection of these approaches often yields the most exciting outcomes. Traditional crafts gain new life through contemporary design and digital marketing, blending heritage with modernity. This fusion honours the past while ensuring relevance for future generations.

The National Arts Council supports and nurtures both these pathways. By fostering an environment where artists can innovate within traditional frameworks or explore novel territories, it ensures the continual evolution of the rich cultural tapestry of its nation.

## 藝文界的新工作模式 與創新思維

藝文界的新工作模式意味著重新想像和重塑現有形式和技術，例如，在藝術創作注入科技元素，已把傳統藝術轉型。數碼平台讓藝術家得以接觸全球觀眾，而擴增實境 (AR) 和虛擬實境 (VR) 等工具更讓人有身臨其境的體驗，徹底改變我們與藝術的互動方式；至於人工智能在音樂創作和視覺藝術方面，則造就了人類創意與機器智能獨具一格的結合。

另一方面，創新思維講求大膽的實驗和冒險，像草間彌生 (Yayoi Kusama) 等人創作的互動裝置藝術和數碼藝術的興起，正正體現出這種精神。這些創意十足的作品挑戰我們的既有觀念，創造出全新的藝術表達方式，更重塑了我們的文化景觀。

當上述兩者互相碰撞，往往為我們帶來驚喜。傳統工藝透過當代設計和數碼行銷，被注入了新生命。這種融合了傳統與現代的創作，既尊重傳統，又能與現世代以至未來接軌。

南非國家藝術委員會同時支持和培育藝術家的新工作模式與創新思維，務求營造一個空間，協助藝術家在傳統框架內創新或探索新領域，讓國家豐富的文化持續演進。



# JULIE DIPHOFA

Chief Executive Officer,  
National Arts Council of South Africa

Having served the National Arts Council of South Africa (NAC) for over 20 years, Ms. Julie Diphofa became the Interim Chief Executive Officer at the NAC in 2023. With a profound understanding of the South African arts and culture landscape and legislative framework, along with knowledge of various art forms and artists, Ms. Diphofa oversees policy development, grant management, and the disbursement of funds at the NAC.

She drives the NAC to achieve its strategic objectives and foster collaborations with artists, cultural organisations, and other cultural institutions. Notably, some of these achievements include the successful negotiation for the continuation of MMINO, a South African-Norwegian Music Programme designed to advance music development in the country, and winning the bid for co-hosting the International Federation of Arts Councils and Culture Agencies (IFACCA) World Summit on Arts and Culture 2009 in South Africa. She is currently a Board Member of IFACCA, representing the African continent.

## National Arts Council of South Africa

Established in 1997 through an act of Parliament, the National Arts Council of South Africa (NAC) is an agency of the National Department of Sport, Arts and Culture. It is the largest Arts & Culture funding agency in South Africa, which strives to deliver public value by leveraging partnerships to foster the development, promotion and sustainability of the arts sector.

It aims to be a catalyst in the arts, cultural and creative community that supports the free and diverse artistic expressions. It serves most of the arts disciplines in the country, namely dance, music, theatre, craft, literature, visual arts, and multidiscipline.

The NAC endeavours to provide opportunities for everyone in the country to practise and access the arts, promote arts appreciation in the community, encourage artistic excellence, foster the expression of a national identity by means of the arts, and facilitate national and international collaborations in the arts.

### 南非國家藝術委員會理事長

Julie Diphofa 女士在南非國家藝術委員會（委員會）服務超過 20 年，於 2023 年成為委員會的臨時理事長。憑著她對南非的藝文現況和法制的深入了解，以及與各類藝術和藝術家諳熟，Diphofa 女士肩負委員會的政策發展、資助管理和資金分配等工作。

Diphofa 女士推動委員會實現其策略性目標，同時促進與藝術家、藝文組織和其他文化機構的合作，當中備受矚目的項目包括成功協商延續推動南非音樂發展的南非－挪威音樂計劃 MMINO，以及爭取到由藝術委員會與文化機構國際聯盟於 2009 年在南非聯合舉行的全球文化藝術峰會。她目前是代表非洲大陸的 IFACCA 董事會成員。

### 南非國家藝術委員會

南非國家藝術委員會（委員會）按國會法令於 1997 年成立，是南非體育、藝術與文化部轄下國家最大的藝文資助機構，致力透過伙伴合作促進藝術界的發展、推廣和可持續性，從而創造社會價值。

委員會致力在藝文和創意群體中發揮催化作用，支持自由和多樣化的藝術表達。服務範圍包括舞蹈、音樂、戲劇、手工藝、文學、視覺藝術和跨藝術領域等範疇。

委員會致力於為國民提供實踐和接觸藝術的機會、推動社區欣賞藝術、並鼓勵藝術力臻完美、讓藝術建立國家認同，以及促進國內外藝術上的合作。

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# MAKING CONNECTIONS: PEOPLE, OBJECTS AND PLACE

As a large civic museum service, Glasgow Life aims to connect with and engage as many people as possible with the museum collections it cares for.

Visiting museum buildings and seeing collections are physical experiences. Using digital technology, Glasgow Life has explored new ways for people to have meaningful interactions with museum objects, in the places where they come together.

Whether through traditional gallery interpretation, international exchange or the creation of a learning resource, physical experiences are supplemented and supported, not replaced, by digital technology.

In this presentation, three projects initiated by Glasgow Life will be introduced: 1) the immersive and site-specific gallery interpretation at the Burrell Collection; 2) a youth-led programme exploring the shared histories of the UK and South Asia, with Lahore, a twin city involved in the programme; and 3) the mobile, interactive experience at Kelvingrove Art Gallery and Museum that encourages skills development for young people.

What do these projects tell us about how people want to experience cultural heritage now? By taking these approaches, have we engaged in more meaningful ways?

By doing the same things differently, we are doing new things – where does this take us, and what comes next?

## 建立聯繫： 人、物與地

作為大型公共博物館機構，格拉斯哥生活力求以博物館藏品連繫更多受眾，並鼓勵公眾參與。

參觀博物館和欣賞收藏品皆是親身體驗，格拉斯哥生活運用數碼科技探索嶄新方式，讓大家在不同地方與博物館藏品進行有意義的互動。

不論是傳統的藝廊體驗、國際交流或是設計學習資源，數碼技術都沒有取代親身體驗，而是補足和支持了相關體驗。

在這個演講裡，Jane Rowlands 太太將分享三個由格拉斯哥生活推行的項目，包括（一）巴勒珍藏館的沉浸式和場域特定體驗；（二）與博物館友好城市拉合爾合作的青年主導項目，以探索英國和南亞的共同歷史；和（三）在凱文葛羅夫藝術博物館進行的移動互動體驗，務求鼓勵年輕人發展技能。

這些項目對於我們研究公眾希望如何體驗文化活動，有甚麼啟示？透過這些方法，我們有否更有意義地邀請公眾參與文化活動？

以別具一格的方式處事，衍生了新的模式，將帶領我們走向何方？未來又將如何發展？





# JANE ROWLANDS

Interim Head of Museums and Collections,  
Glasgow Life

Mrs. Jane Rowlands has worked at Glasgow Life Museums, the largest civic museum service in the UK, since 2000 and has contributed to significant capital projects including Kelvingrove Art Gallery and Museum, Glasgow Museums Resource Centre, Kelvin Hall, and the Riverside Museum.

Alongside these capital projects, she has led research and conservation projects that have resulted in public programmes in the city's museums. Jane contributed to the recent major capital redevelopment of The Burrell Collection which was awarded the prestigious 2023 Art Fund Museum of the Year and is the museum lead for the redevelopment of the People's Palace and Winter Gardens, the city's social history museum. Jane has helped increase business approaches across all the service's activities and had oversight of the exhibition programmed in the city and international touring exhibitions featuring the city's collections.

Glasgow Life Museums

Glasgow Life is a charity established for the benefit of the citizens and visitors. It is responsible for managing and delivering cultural, sporting, and leisure services throughout the city.

The organisation manages the city's award-winning museums: The Burrell Collection, Riverside Museum, Kelvingrove Art Gallery and Museum, St. Mungo Museum of Religious Life and Art, Gallery of Modern Art, People's Palace, Provand's Lordship, and the Resource Centre. These are world-class assets of national and international significance that play a crucial role in bringing tourism to Glasgow and Scotland while offering regular activities for local people.

Glasgow Life looks after the city's collection and archives of more than five million items. The museums have been described as one of the finest civic collections in Europe.

In 2023/24, Glasgow Life welcomed nearly four million visitors, with 55% coming from outside the UK. According to statistics, one in every three visits to a museum in Scotland is to a museum in Glasgow.

## 格拉斯哥生活博物館和藏品代理館長

Jane Rowlands 太太自 2000 年起任職於格拉斯哥眾博物館，是英國提供最大博物館服務的公營機構。Rowlands 太太曾於多個重要大型項目作出貢獻，包括開爾文格羅夫美術館和博物館、格拉斯哥博物館資源中心、開爾文大廳和河濱博物館。

此外，Rowlands 太太還執掌多個研究及保育項目，成為市內博物館的公眾活動，包括於 2023 年勇奪一英國年度博物館一殊榮的巴勒珍藏館的翻新項目，隨後亦促成被譽為該市社區歷史最悠久的格拉斯哥人民宮的翻新工程。Rowlands 太太積極在所有服務層面上拓展不同業務，同時策劃市內展覽，以及在國際巡迴展覽中展示市內藏品。

## 格拉斯哥生活博物館

格拉斯哥生活是一間為市民和遊客而設的慈善機構，負責管理和提供格拉斯哥市的文化、體育和休閒服務。

機構管理市內多個屢獲殊榮的博物館，當中包括巴勒珍藏館、河濱博物館、凱文葛羅夫藝術博物館、聖穆格宗教博物館、格拉斯哥現代藝術美術館、格拉斯哥人民宮、教會采地主權和格拉斯哥博物館資源中心。這些世界級的博物館和文化遺產，於本地和國際層面上具一定代表性，為格拉斯哥和蘇格蘭旅遊業扮演著重要的角色，同時為市民提供各類文化活動。

格拉斯哥生活管理逾 500 萬件收藏品和文獻檔案，被譽為歐洲最優秀的公共藝術收藏之一。機構在 2023/24 年度接待近 400 萬名訪客，其中 55% 來自英國以外地區。根據統計，每三名在蘇格蘭參觀博物館的人士，就有一位是參觀格拉斯哥的博物館的訪客。

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# PLENARY 3: THE RISE OF NON-ARTISTS... OR NEW ARTISTS?

The expeditious advancement of technology, prompted by the pandemic, has enabled audiences to not only access the arts, but also get involved and engaged in interacting with the arts and artists. There is now the saying that everybody can be an artist, no matter in daily practices like cooking or even in professional areas like architecture and science pursuits. A farmer, for example, can convert his farm into an immersive arts space. Food condiments can be turned into colour palettes for print-making under the combined mastery of a food manufacturer and a printmaker. Is it the art or the innovation that is admired and valued?

Nevertheless, humanity has proven to be highly resilient, especially throughout the prolonged period constrained by social distancing measures. The urge for well-being, work-life balance, individualised lifestyle, quality ME time, immersive experiences, all these factors have moved more and more into the centre space of arts activities. The change in lifestyle has also nurtured more "new artists" from outside the traditional arts, but is the remit of the arts getting bigger? Is the world big enough to accommodate the growing artist pool, when arts consumption embraces more diverse audiences and forms? What do arts councils need to promote and which kinds of artists are to be funded with the finite resources deployable? Who defines what is art and who is an artist? Does this situation represent a democratisation of the arts? The endless debate about the trade-off between a wider audience base against a development of arts grounded more deeply in knowledge and contents is made even more intense in this post-pandemic era. Finally, are we balancing these developments well?

## 專題三及總結：崛起的是非藝術家還是新藝術家？

科技在疫情的推動下快速發展，讓觀眾不僅能夠接觸藝術，還可以參與藝術與藝術家互動。現在有一種說法，人人都可以成為藝術家，不論是烹飪等日常生活環節或建築、科學等專業領域，皆可成為藝術，例如農民可以將農場改造成沉浸式藝術空間；食品製造商和版畫師可以合作，把食品香料轉化為版畫的調色板。大家是在欣賞及重視藝術抑或創新精神？人類經事實證明適應力非常強，尤其是長時間在社交距離措施的限制下，對幸福的渴望、工作與生活的平衡、個人化的生活方式、優質的私人時間、沉浸式體驗等均有所要求，這些因素日益成為藝術活動的重心。生活方式的改變，也孕育了更多傳統藝術之外的一新藝術家，然而藝術的影響範圍是否正在擴大？當藝術消費涵蓋更多元化的受眾和形式時，世界是否能夠容納越來越多的藝術家？面對資源有限，公營藝術機構如何作出抉擇？在有限資源中怎樣推廣及資助哪些類型的藝術家？由誰定義什麼是藝術以及誰是藝術家？現時情況是否意味著藝術的民主化？如何在接觸更多觀眾和推動較紮根於知識和內容的藝術之間權衡輕重？一直引來無休止的辯論，在後疫情時代更形激烈。我們最終能否在這些發展上取得平衡？

# PROF. BERNADETTE TSUI

## Adjunct Professor, The University of Hong Kong

Professor Bernadette Tsui was previously Associate Vice-President at The University of Hong Kong overseeing Development & Alumni Affairs. Her book, *The City with a Heart -- Stories of Giving from Hong Kong and Hong Kong University*, analysed the tradition and evolving trends in a cosmopolitan city, and captured the essence of philanthropy as a power for social transformation. For her pioneering leadership, she was granted the "Asia-Pacific Distinguished Service Award" in 2018 by the Council for Advancement and Support for Education. She is now Adjunct Professor at HKU.

An arts and culture critic, and veteran columnist for the Hong Kong Economic Journal, with extensive experience in arts management and the media. She has a BA and an MPhil in drama from University of Hong Kong, and studied theatre in Japan, UK, Germany and the US before starting her career as a theatre director.

She has recently launched new ventures in film and stage production.

## The University of Hong Kong

Founded in 1911, The University of Hong Kong (HKU) is the oldest institution of higher education in Hong Kong, and a leading university in Asia.

HKU's Master of Social Sciences in Nonprofit Management trains leaders in the nonprofit sector in Greater China, Asia-Pacific countries and throughout the world. With vibrant economic and social developments in the east, there is a dynamic movement in the region where public, private, and philanthropic forces are converging to create shared value. This programme addresses cutting edge developments in public and social innovations, strategic problem-solving, impact philanthropy, capacity enhancement as well as effective leadership, financial planning, social branding, organizational and social entrepreneurship.



## 徐詠璇教授

### 香港大學客席教授

徐詠璇，香港大學前協理副校長，主管教研發展基金及校友事務。著有《情義之都——從港大到香港的捐贈傳奇》一書，勾勒香港獨特的捐贈傳統、文化底蘊與歷史使命。2018年獲國際教育資源拓展協會頒授「亞太區傑出服務獎」，以表彰她的貢獻。

港大文學士及哲學碩士，主修戲劇，於日本、英國、德國及美國深造。曾為導演、藝術行政、傳媒及大型活動策劃。

退下大學行政後，致力電影及舞台文創，並繼續專欄寫作，捕捉時代洪流中的大都會故事。兼任港大社會科學學院客席教授。

### 香港大學

香港大學，於1911年創校，是香港歷史最悠久的高等學府，被譽為亞洲頂尖大學。

# EXPAND PEOPLE'S PERCEPTION OF THE WORLD

teamLab aims to explore new perceptions for humanity.

Recently, teamLab opened two museums called teamLab Borderless in Tokyo and Jeddha. Artworks move out of rooms, relate to other works, and at times intermingle, without boundaries. Through this group of works, one continuous world without boundaries is created. teamLab explores the expansion of people's "standards of beauty" through the experience at these museums. Humans are driven by beauty. Corporate organisations seem to be driven by logic and language, but when we look at individuals, they often determine their actions based on their sense of beauty. The way in which "standards of beauty" are applied changes a person. If people feel beauty in a borderless world, it may drive people to a better direction.

teamLab is working on a new museum called teamLab Phenomena in Abu Dhabi. The artworks do not exist independently, but are created by the environment which produces various phenomena. Objects like stones and man-made creations maintain a stable structure on their own. Unlike these, the existence of the artworks in teamLab Phenomena are dependent on their environment. Through the experience at teamLab Phenomena, people's consciousness will expand from existence itself to the environment.

## 拓展人們對世界的感知

teamLab 銳意拓展人類對世界的認知。

最近，teamLab 於東京和吉達開設了兩間名為 teamLab Borderless 的美術館。在兩間美術館內，藝術作品走出房間，與其他作品產生關聯，互相影響。作品之間沒有界線，時而混合；這些相互交融的作品，組成了一個沒有邊界、綿延不斷的「世界」。teamLab 透過這些美術館的體驗，改變人們的審美觀，擴大了「美」的定義。人類受美學驅使，企業組織卻似乎由邏輯和語言主導，但當我們觀察個體活動時，人們往往會根據自己的美感來決定其行為，即是，「美學標準」的應用能改變一個人。如果人在無邊世界感覺到美，或可以改變他的價值觀和行為，驅動他朝著更好的方向發展。

teamLab 正於阿布扎比創建一個名為 teamLab Phenomena 的全新美術館。在這個美術館內，藝術品並不獨立存在，而是通過環境構成不同現象而創造的。石頭和其他人工創造的物件本身有穩定的結構，但 teamLab Phenomena 中藝術品的存在卻取決於其身處的環境。透過 teamLab Phenomena 的體驗，人們的意識將會從自身存在拓展到環境上。



# TAKUYA TAKEI

## Member of teamLab

Takuya Takei joined teamLab in 2011 and has since managed projects across Singapore, China, and the Middle East.

He started his career at teamLab as a catalyst, bringing together various art disciplines to enhance project outcomes. In 2013, he became the head of teamLab's Taipei studio and then took on the role of head of the Singapore studio in 2016. He returned to teamLab's headquarters in 2020.

Notable projects under his leadership include the permanent exhibition *Future World: Where Art Meets Science* at the ArtScience Museum in Singapore, the large-scale installation *Story of the Forest* at the National Museum of Singapore, and teamLab Phenomena in Abu Dhabi.

## teamLab

Founded in 2001, teamLab is an international art collective that seeks to navigate the confluence of art, science, technology, and the natural world. Through art, the interdisciplinary group of specialists, including artists, programmers, engineers, CG animators, mathematicians, and architects, aims to explore the relationship between the self and the world, and new forms of perception.

teamLab exhibitions have been held in cities worldwide, including New York, London, Paris, Singapore, Beijing, and Melbourne, among others. teamLab museums and large-scale permanent exhibitions include *teamLab Borderless* and *teamLab Planets* in Tokyo, *teamLab Borderless Jeddah* in Jeddah, *teamLab SuperNature Macao*, and *teamLab Massless Beijing*, with more to open in cities including Abu Dhabi, Hamburg, and Utrecht.

teamLab's works are in the permanent collection of the Museum of Contemporary Art, Los Angeles; Art Gallery of New South Wales, Sydney; National Gallery of Australia, Canberra; Asian Art Museum, San Francisco; Asia Society Museum, New York; and National Gallery of Victoria, Melbourne, among others.

## 竹井卓哉先生

### teamLab 成員

竹井卓哉先生於2011年加入 teamLab。多年來，他管理的專案遍及新加坡、中國和中東。

竹井先生早年在 teamLab 擔任推動者，於專案中促成不同藝術領域的結合，以確保項目成果。他於2013年成為 teamLab 台灣分部主管，並於2016年成為新加坡分部主管。2020年，竹井先生返回 teamLab 總部工作。

由他帶領的著名項目包括新加坡藝術科學博物館的常設展覽《超躍未來：藝術與科學的匯聚點》、新加坡國家博物館的大型裝置藝術《森林的故事》、以及阿布扎比的 teamLab Phenomena。

### teamLab

teamLab 成立於2001年，是一個通過團隊創作來探索藝術、科學、技術和自然界交匯點的國際性跨域藝術團隊，由藝術家、程式設計師、工程師、CG 動畫師、數學家 and 建築師等各個領域的專家組成，旨在通過藝術，摸索人與世界的關係和新的認知。

teamLab 在紐約、倫敦、巴黎、新加坡、北京、墨爾本等地舉辦了藝術展。teamLab 開設的大型常設美術館包括位於東京台場的 teamLab Borderless、位於東京豐洲的 teamLab Planets、位於世達的 teamLab Borderless Jeddah、位於澳門的澳門 teamLab 超自然空間，位於北京的 teamLab 無相藝術空間等。今後還將有更多美術館落戶在阿布扎比、漢堡、烏得勒支等地。

teamLab 的作品被世界各大藝術機構收藏，包括洛杉磯現代美術館、悉尼新南威爾士州美術館、澳洲國立美術館、舊金山亞洲藝術博物館、紐約亞洲協會博物館、墨爾本維多利亞國家美術館等。

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# ARTS COUNCIL ENGLAND'S 10-YEAR STRATEGY *LET'S CREATE*: CULTIVATING CREATIVITY TO SUSTAIN AND GROW THE UK ARTS AND CULTURE SECTOR

In 2020, Arts Council England launched its new 10-year strategy called *Let's Create*. It marked a major shift in thinking from its previous strategy, *Great Art for All*. In addition to ensuring high quality arts and culture is available in every part of the country, *Let's Create* seeks to make England a country in which the creativity of everyone is valued and given the chance to flourish. The presentation will offer reflections on *Let's Create* as it approaches its halfway point in the context of Covid recovery, economic turbulence and a rapidly changing technological landscape. It will address how the Arts Council balances its support for cutting-edge, internationally recognised arts and culture, grassroots arts and culture that supports community cohesion and pride in place, and greater opportunities for individual creativity for career development and personal wellbeing. It will also demonstrate how the strategy will lead to an overall more healthy and sustainable arts and culture ecosystem that reflects the diversity and creativity of England.

## 英格蘭藝術委員會的 十年發展策略 *Let's Create*：培育創意， 以推動英國藝術 文化界的持續發展

英格蘭藝術委員會於2020年推出名為 *Let's Create* 的十年發展策略，對比起前十年的 *Great Art for All* 策略有著思維上的轉變。*Let's Create* 除了確保全國上下都可接觸高水平的藝術和文化外，更致力使每個國民的創意都受到重視，並賦予發展的機會。*Let's Create* 進行了一半，這個演講將在疫後復甦、經濟動盪和科技急速變化的前提下對這策略作出反思，探討委員會如何在支持前沿藝術、受國際公認的藝術、促進社區凝聚力和自豪感的草根藝術、以及提供更多藉創意提升事業發展機會和促進個人福祉上作出平衡。同時，演講亦將展示這些政策如何締造更健康和可持續發展的藝文生態，以反映英國的多元和創意。障礙以及相關議題上的倫理考慮。



# TONYA NELSON

## Executive Director, Enterprise & Innovation at Arts Council England

Ms. Tonya Nelson is the Executive Director of Enterprise & Innovation at Arts Council England. She joined the Arts Council as when she was appointed to be the first Director of Arts Technology and Innovation in 2019. She is also the co-author of the UK Department for Culture, Media and Sport policy report titled *Culture is Digital*. She sits on the board of Trustees of the National Gallery in London and Royal Collection Trust, which looks after the Royal Collection and the official residences of His Majesty the King.

Ms. Nelson was formerly the Chair of the International Council of Museums (UK), Bomb Factory Art Foundation and a member of Christie's Art World Professional Advisory Group. She worked for University College London for nine years, rising to the level of Director of Museums and Cultural Programmes. Prior to entering the cultural sector, she was a barrister and management consultant in Washington, DC, where she grew up.

## Arts Council England

Arts Council England is the national development agency for creativity and culture. The Arts Council has set out its strategic vision in *Let's Create* that by 2030 it wants England to be a country in which the creativity of its people is valued and given the chance to flourish and where everyone has access to a remarkable range of high-quality cultural experiences. From 2023 to 2026 the Arts Council will invest over £467 million of public money from Government and an estimated £250 million from The National Lottery each year to help support the sector and to deliver this vision.

### 英格蘭藝術委員會企業與創新行政總監

Tonya Nelson 女士為英格蘭藝術委員會企業與創新行政總監，於 2019 年加入藝術委員會時被任命為首位藝術科技與創新總監，同時是文化傳媒與體育部發表名為 *Culture is Digital* 之政策報告的撰寫者之一。Nelson 女士為倫敦國家美術館和英國皇家收藏信託基金的董事會成員，該基金負責管理皇家收藏品及皇室宅邸。

Nelson 女士曾任國際博物館理事會（英國）主席、Bomb Factory Art Foundation 主席以及佳士得美術學院的藝術世界專業諮詢小組成員。她曾於倫敦大學學院工作了九年，在職期間升任博物館和文化項目總監。Nelson 女士於華盛頓特區長大，進入文化界前曾在當地擔任律師和管理顧問。

### 英格蘭藝術委員會

英格蘭藝術委員會是英國的國家創意和文化發展機構，在國家文化政策 *Let's Create* 中提出其策略願景，務求英國於 2030 年能成為一個每個人的創意皆受到重視及有機會發展的國家，並確保所有人都可享有優質的文化體驗。英格蘭藝術委員會於 2023 年到 2026 年每年投放逾 4.67 億英鎊公帑和來自國家彩票（The National Lottery）約 2.5 億英鎊資金，以支持藝文產業並實現上述願景。

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# EUROPE AND CULTURAL PARADIGM SHIFT

In the context of the pandemic, there has been a sharp increase in the content and number of cultural experiences available online. Digital technologies have led to the emergence of powerful global players whose size allows them to make significant investments, and this is now a competitive issue for culture. At the same time, digital technologies have led to a collapse in the value of some markets, which has undermined the fundamental links in the financing of creation. We are experiencing a cultural paradigm shift, where we have a generation among both professionals and audiences that has grown up fully with digital technology.

The presentation will focus on the current transformation in the European and national context and will show selected examples of strategic support, projects and cultural policies. It will also focus on the limits and barriers of the process as well as the ethical dimension of the issue.



## 歐洲和藝文結構轉移

因為疫情的關係，線上體驗的內容和數量在近年急劇增加。數碼技術吸引了具有財力的環球競爭對手出現；他們規模較大，亦願意作大型投資，成為了藝術文化領域的競爭者。與此同時，數碼技術亦推毀了一些市場的價值，減少了藝術家籌集創作經費的來源。我們正在經歷文化的基本結構轉變，無論是藝術專才還是觀眾，他們均與數碼技術一起成長。

是次演講將聚焦在歐洲和捷克藝術文化領域當前的變革，將引用實例，說明各國因應轉變而推行的計劃和文化政策，以支持藝術文化領域。同時，演講亦會提到推行過程時的局限、障礙以及相關議題上的倫理考慮。



# DR. PAVLA PETROVÁ

## Director, Arts and Theatre Institute in Prague

Dr. Pavla Petrová is the Director of the Arts and Theatre Institute in Prague and General Director of the Prague Quadrennial of Performance Design and Space. Since 2020, she has been appointed as the Assistant Professor at the Department of Arts Management of the Prague University of Economics and Business.

With a background in economics and management, and years of working experience for large cultural institutions and projects, she is a member of different expert teams and working groups on cultural policy in Czech Republic and abroad. She is the national author of *The Czech Profile in the Compendium of Cultural Policies and Trends in Europe*. She is also the author of several articles and book chapters on different topics related to culture and cultural policies.

Dr. Petrová is a member of the Board of the Academy of Fine Arts in Prague, a member of the Czech Commission for UNESCO, and Chairwoman of the Czech Sector Skills Council.

## Arts and Theatre Institute in Prague

The Arts and Theatre Institute (ATI) is a state-funded organisation established by the Ministry of Culture of the Czech Republic in 1959. It is committed to providing the Czech and international public with comprehensive services in the field of theatre and individual services relating to the arts, including music, literature, dance, and visual arts. ATI operates as an open centre of information, scholarship, consultation, education, and publishing. It organises and participates in international projects, engages in research, documentation work and collecting activities, and curates exhibitions, including the Prague Quadrennial of Performance Design and Space, the world's largest event in the field of scenography. ATI encourages a strategic approach to culture, and it supports and connects cultural professionals and artists across different disciplines in the national and international art scenes. It also financially supports the export and mobility of actors in the cultural and creative sector through various international partners.

### 捷克藝術與劇場研究中心總監

Pavla Petrová 博士為捷克藝術與劇場研究中心總監和布拉格劇場設計四年展總監，並自 2020 年起獲布拉格經濟大學聘任為藝術管理系助理教授。

憑著其經濟學和管理學的背景，加上在大型文化機構和項目上的多年工作經驗，Petrová 博士為捷克國內外不同文化政策專家小組和工作小組成員。另外，她是《歐洲文化政策及趨勢手冊》內有關捷克部分的作者，亦曾撰寫多篇關於文化和文化政策的文章和書本章節。

Petrová 博士擔任多項公職，包括布拉格美術學院董事會成員、捷克聯合國教科文組織委員會成員、以及捷克行業技能委員會主席。

### 捷克藝術與劇場研究中心

捷克藝術與劇場研究中心（研究中心）於 1959 年成立，由捷克文化部資助，致力為捷克和全球劇場、以至音樂、文學、舞蹈和視覺藝術等藝術範疇提供全方位的服務。研究中心是一個公開的平台，提供資訊、學術、諮詢、教育和出版等服務。此外，研究中心還舉辦和參與各類國際項目，從事研究、整存藝術文獻資料工作，更策劃展覽，當中包括全球最大型的劇場美學盛事——布拉格劇場設計四年展。研究中心鼓勵有策略地發展創意文化，支持並連結國內外不同藝文界別的專家和藝術家，還與不同國際伙伴合作，增加藝術家到海外演出的機會。

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# JOSEPH FOWLER

## Head of Arts and Culture, World Economic Forum

With over 20 years as an Artistic Director, Cultural Programmer and Producer, Mr. Joseph Fowler has established himself as a dynamic cultural leader with an innovative professional identity and unique vision. Prior to his current position as Head of Arts and Culture at the World Economic Forum, Mr. Fowler has held multiple leading positions in the arts and cultural sector which include Resident Director at Theatre du Chatelet (Paris), Artistic Director at Dubai Opera, Movement Director at La Comédie-Française (Paris), Associate Director at Regents Park Open Air Theatre (London), General Manager at Dubai Community Theatre and Arts Centre and Director of Opera, Arts and Culture at Expo 2020.

Mr. Fowler spent a decade professionally based in the Gulf and has programmed international festivals, and commissioned work in collaboration with some of the world's leading artists and cultural institutions. He has also collaborated with some of the largest international organisations, including UNESCO, UNHCR and the United Nations.

## World Economic Forum

The World Economic Forum is the international organisation for public-private cooperation. It provides a global, impartial and not-for-profit platform for meaningful connections between stakeholders to establish trust, and build initiatives for cooperation and progress.

The Forum believes that arts and culture can promote inclusive and sustainable cultural change. Therefore, it provides a diverse range of artists and cultural leaders access to the Forum's convening power, exposure and resources, and integrates culture into major dialogues and Forum activities to reflect the true complexity of issues.

The Forum opens its platform to artists, cultural leaders and cultural institutions to co-develop exhibitions, performances, experiences, and panels that have the power to advance inclusive and sustainable cultural change. It also commissions and produces new work. Notable projects and commissioned works include *Dataland: Rainforest* by Refik Anadol, *HOME* by Sharmeen Obaid-Chinoy and performances featuring Angelique Kidjo, Ibrahim Maalouf, Yo-Yo Ma and Yaman Yamsonite Okur.

### 世界經濟論壇藝術與文化部門負責人

Fowler 先生擁有超過 20 年擔任藝術總監、文化策劃人和製作人的經驗。他憑藉創新的專業身份和獨特的視野，成為一位充滿活力的文化領袖。加入世界經濟論壇前，Fowler 先生曾在藝術和文化界擔任過多個領導職位，包括巴黎夏特雷劇院的駐場導演、迪拜歌劇院的藝術總監、巴黎法蘭西喜劇院的動作指導、倫敦攝政公園露天劇場副導演、迪拜社區劇院和藝術中心的總經理，以及 2020 年世界博覽會的歌劇、藝術與文化總監。

Fowler 先生在海灣地區工作了十年，曾策劃不同的國際藝術節，又委約不同國際知名藝術家和文化機構，與他們一同創作。他還與不少大型國際組織合作，包括聯合國教科文組織、聯合國難民署和聯合國等。

### 世界經濟論壇

世界經濟論壇是國際公私營合作組織。它提供了一個全球性、公正且非牟利的平台，促進持分者之間的聯繫，以建立信任，並發起不同計劃，促進合作和進步。

論壇相信藝術和文化可以促進社會包容和可持續的文化變革。因此，它協助各類藝術家和文化領袖拓展網絡和增加曝光率，又分享不同論壇資源予他們，並將文化融入主要對話和論壇活動中，以全面反映當前世界面對的問題。

論壇開放不同平台予藝術家、文化領袖和文化機構，共同策劃展覽、表演、體驗和小組討論，以推動社會包容和可持續的文化變革。它還委約和製作不同新作，著名項目和委約作品包括 Refik Anadol 的 *Dataland: Rainforest*、Sharmeen Obaid-Chinoy 的 *HOME*、以及 Angelique Kidjo、Ibrahim Maalouf、馬友友和 Yaman Yamsonite Okur 等的表演。

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