

CULTURAL  
LEADERSHIP  
SUMMIT  
文化領袖論壇  
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LEVERAGING  
**TECHNOLOGY**  
FOR GROWTH  
融合科技 發展藝術  
26-28.08.2020

# SUMMIT SUMMARY REPORT

Presented by  
主辦



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

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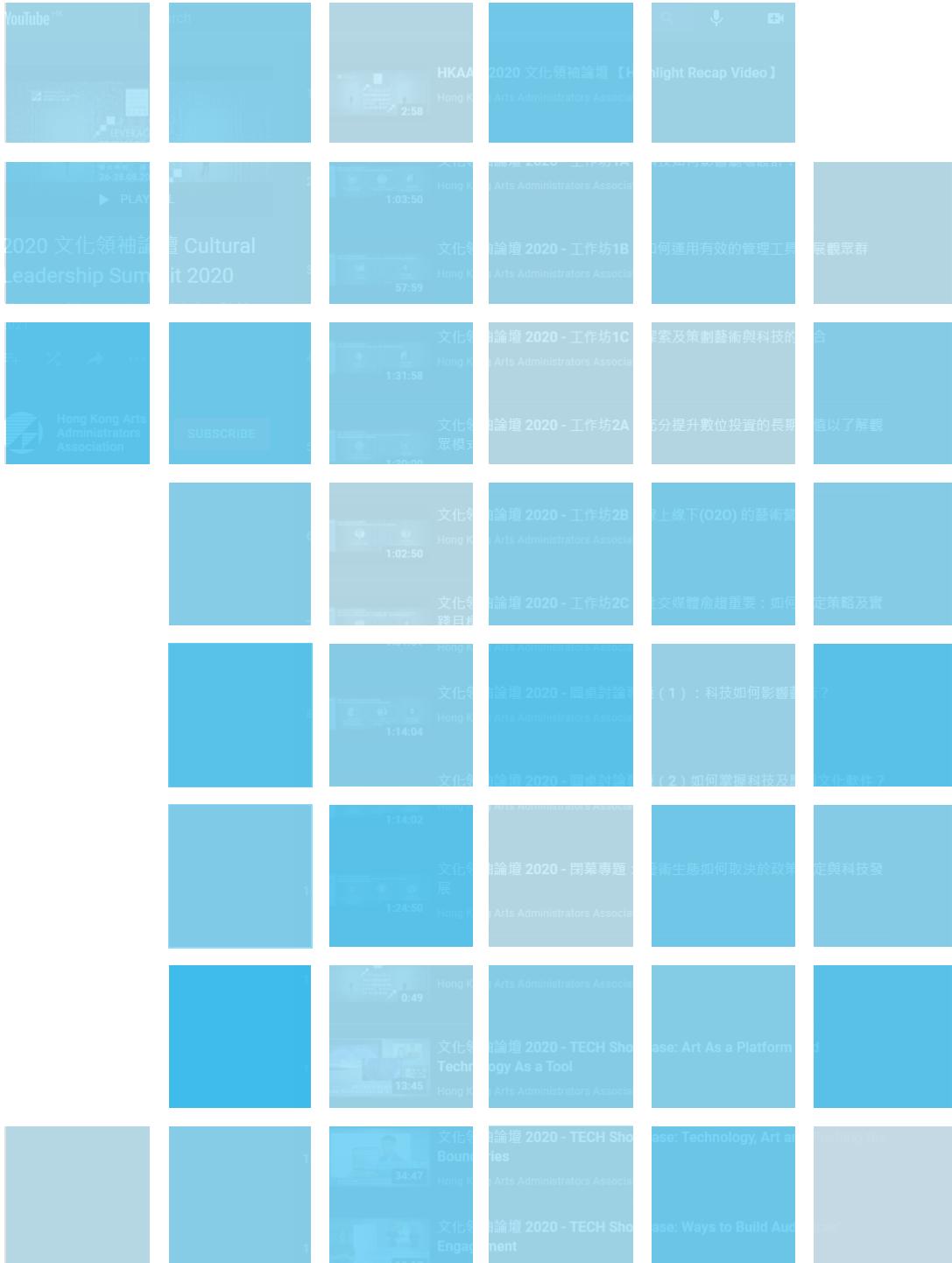
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# Webinars Replay 影片重溫

The webinars are now available with Chinese and English subtitles for everyone to replay on HKAAA YouTube Channel from now on until the next Summit.

影片現已上載至 HKAAA YouTube 頻道，設有中英雙語字幕，供各位免費觀看，直至下屆文化領袖論壇。



# Introduction 簡介

## Cultural Leadership Summit 文化領袖論壇 2020

### About HKAAA 關於香港藝術行政人員協會



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

With a long history dating back to 1985 the Hong Kong Arts Administrators Association is a unique arts organization to promote, develop, represent and support the entire scope of the arts administration community in Hong Kong.

The Association has been empowering its members and fellow arts administrators in Hong Kong through various creative channels to fulfill the three main areas of the Association's work, which are:

**Professional Development and Training** through courses, workshops, internship and mentorship, and our Annual Summit

**Knowledge and Communication Platform** through networking events, interflow programmes the Internet and numerous other communication platforms

**Advocacy** by making active contributions to policy discussions

成立於 1985 年，香港藝術行政人員協會致力提升藝術行政人員的專業水平，是香港唯一以推廣、發展、代表及支援本地藝術行政從業員為定位的非牟利機構。

本會一直通過各種創意渠道鼓勵會員和藝術行政人員，履行三個主要使命：

**專業發展及培訓：**定期舉辦課程、工作坊、實習和指導，以及年度論壇

**知識及通訊平台：**舉辦建立人際網絡活動、互聯網互通計劃及無數交

流活動

**提出倡議：**積極地回應文化政策討論

Contact Us 聯絡我們：

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Since 2010, nine Summits have been successfully organized. From cultural entrepreneurship to arts funding to audience building, many important topics integral to the arts and cultural industry have been expounded, discussed and debated. Every year, the Association gathers the brightest cultural minds and the most passionate participants on the Cultural Leadership Summit (CLS) platform where issues facing our sector are addressed, ideas to promote our arts raised, inspiration to bring forth progress sparked, and relationship built.

With its annual offering of talks, workshops, roundtable discussions and networking sessions, the Summits over the years have attracted the city's arts practitioners, cultural educators, public policy makers as well as those from other sectors, commercial or non-profit. An important cultural event, the Summits have gained a following of participants from its regional neighbors. Previous topics include Arts Touring and Cultural Tourism (2018), Building Our Future Audience (2017), and The Art of Successful Collaboration (2016).

自 2010 年，本會已成功舉辦了九屆文化領袖論壇。由文化創業到藝術贊助，到創建觀眾，很多和藝術和文化產業有關的重點議題都被提出來闡述、討論和辯論。每年的文化領袖論壇集合了頭腦靈活兼創意滿溢和最具熱忱的參加者，探討不同議題，促進藝術文化行業邁向卓越及專業發展。

每年論壇均提供講座、工作坊、圓桌討論和建立人際網絡環節，吸引來自不同大小團體的藝術從業員、藝術企業家、藝術家、教育人士、非牟利文化夥伴、商業團體，甚至公共政策制定者。除了本體藝術從業員，論壇更吸引來自其他國家，不同文化背景的人士參與。過去的議題包括：「藝術巡演與文化旅遊」(2018)、「創建未來觀眾」(2017)、「共創成功的藝術」(2016) 等等。

### About Cultural Leadership Summit

#### 關於文化領袖論壇

Cultural Leadership Summit (CLS) 2020 – “Leveraging Technology for Growth”, organized by Hong Kong Arts Administrators Association with financial support by Home Affairs Bureau. It was successfully held on 26 to 28 August 2020. The first virtual Summit included 6 Workshops, 4 Meet the Speaker sessions, TECH Showcase and virtual Symposium. It gathered over 20 prestigious overseas and local speakers and attracted an attendance of over 400 attendees and almost 2000 attendance from different backgrounds.

This Summit covered various topics, including theatre design and technology, audience engagement and database, incorporate big data in marketing, arts creation with technology, forecast in technology policy and art development.

由香港藝術行政人員協會主辦的「2020 文化領袖論壇」，題為「融合科技，發展藝術」，於 8 月 26 日至 28 日順利舉行。為期三天的論壇內容豐富，包括六個工作坊、四個研討小組、TECH Showcase 及三個座談會，集合超過二十名海外及本地講者，吸引超過四百名參與者及近二千人次出席。

今年論壇以科技為主題，涵蓋不同題目，包括科技與劇場設計，觀眾拓展及數據處理，線上營銷，藝術科技創作及藝術科技政策等等。

### Cultural Leadership Summit Spin-off Event

#### 文化領袖論壇 2020 - 延伸活動

Followed by the Summit's overwhelming response, HKAAA decided to give back to the participants and hold a spin-off event of the Summit and it held successfully on 4 November 2020 with two extended webinars.

The new normal has transformed the way arts practitioners work. Art and technology are now interlinked more than ever before. We're honored to have invited four renowned speakers from arts and cultural sectors to share their insights with us.

The webinars are aimed to investigate the possibilities on cultivating the work of art and its development amid the new normal. We hope that it could foster your thoughts and stimulate your new imaginations in creative productions.

香港藝術行政人員協會於八月份舉辦了為期三天的第十屆文化領袖論壇「融合科技，發展藝術」。由於反應熱烈，本會繼續上次論壇，於 2020 年 11 月 4 日加推延伸研討會。

「新常態」為藝術工作者帶來前所未有的深遠影響，無論是對創作或是策展方面，科技都成為重要的議題。我們有幸邀得四位資深藝術文化界人士擔任講者，分享對藝術和科技的看法。

是次延伸活動旨在探討在這語境下發掘藝術創作及發展的可能性，希望對參與者自身發展能有更大的想像並啟發更多的思考。

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鳴謝

# Co-Curators 共同策展人



Heidi Lee 李易璇

Co-curator of HKAAA CLS 2020,  
Executive Director of Hong Kong Ballet  
HKAAA 文化領袖論壇2020 共同策展人及  
香港芭蕾舞團行政總監

Heidi Lee has served as a professional arts administrator for more than 20 years, working for various Hong Kong arts organisations on their management, planning, programming, marketing and branding, including PIP Cultural Industries Ltd., Hong Kong Dance Company, Hong Kong Repertory Theatre, Hong Kong Cultural Centre and Hong Kong Fringe Club, among others.

In 2010, Lee was appointed Executive Director of Cheung Kong School of Art and Design at Shantou University. She became the Associate Dean in 2014 and Director of Arts & Cultural Development of STU Arena in 2018. During her eight years at Shantou University with the support of the Li Ka Shing Foundation, Lee founded the STU Art Season, which she later transformed to the New Wave Arts Festival in 2018. She became Chief Executive of Intercultural Dialogue, the organiser of Matteo Ricci, when she returned to Hong Kong in 2019.

Lee is an Assessor for the Hong Kong Arts Development Council on Arts Administration, Dance, Arts Education, and also a Fixed Assessor for the Council on the Hong Kong Dance Alliance (2017-2019). Additionally, she was a core member of the Producers' Network Meeting & Forum of West Kowloon Cultural District of Hong Kong (2015-2018), Management Consultant of the Hong Kong Arts Administrators Association (July-December 2019), and has been a member of the Advisory Board of The Hong Kong Academy for Performing Arts Dance School since 2019.

In 2014, Asian Cultural Council awarded Lee a scholarship to visit the United States, where she interviewed more than twenty arts leaders about their management and operation models. Organisations included Lincoln Center for the Performing Arts, The Public Theater, B.A.M and Lower Manhattan Cultural Council. She also researched the content and direction of cultural management programmes at Columbia University, New York University and Yale University.

李易璇在表演藝術界工作超過 20 年，是一位專業的藝術行政管理人員，曾為香港多個文化藝術團體負責藝術管理工作及擔任項目策劃。當中包括：PIP 文化產業、香港舞蹈團、香港話劇團、香港文化中心及香港藝穗會等。2010 年起擔任汕頭大學長江藝術與設計學院行政總監、2014 年起出任副院長，2018 年任汕大體育園文化及藝術發展總監。於汕頭大學工作的八年多，在李嘉誠基金會的支持下，她創辦了汕大藝術季，又於 2018 年將其轉型為新潮藝術節，將演出策劃、營銷、推廣及教育成功結合。李氏於 2017 年獲邀策劃及監製大型舞台劇《利瑪竇》，2019 年回港後擔任其主辦單位文化交談的行政總監。

李氏現為香港藝術發展局審批員（藝術行政、舞蹈、藝術教育）；香港舞蹈聯盟之香港藝術發展局常任審批員（2017-2019）；香港西九龍文化區製作人網絡會議及論壇核心成員（2015-2018）；香港藝術行政人員協會管理顧問（2019 年 7 月至 12 月）；2019 年起獲邀擔任香港演藝學院舞蹈學院顧問委員會成員。

2014 年李氏獲亞洲文化協會獎學金赴美國紐約考察，訪問了 20 多位文化藝術機構領袖，包括林肯表演藝術中心、民眾劇場、布魯克林音樂學院、下曼哈頓文化協會等，了解其管理營運模式；以及於哥倫比亞大學、紐約大學及耶魯大學訪問有關文化管理課程的內容及教育發展方向。



Patrick Mok 莫健偉

Vice-chairman of HKAAA, Assistant Professor of  
The Hang Seng University of Hong Kong  
HKAAA 董事局副主席及香港恆生大學助理教授

Patrick Mok received the doctorate degree in History, The University of Hong Kong. He has a wide range of research interests from history, heritage and cultural study, cultural policies, cultural/creativity indicators to cultural-creative economy in Hong Kong and China.

From 2008 to 2014, Dr. Mok served as consultant and manager in the Hong Kong Institute for the Humanities and Social Sciences (HKU) for the development of the “*Hong Kong Memory Project*”, a digital and research project for the preservation of Hong Kong's historical and cultural heritage.

He was investigator of a number of projects on digital library, copyright research and policy studies on creative economy, including: “*A Review Study on Cultural Audit*” (2009-2010) commissioned by the Central Policy Unit of HKSAR Government; “*A study on Hong Kong Design Index*” (2010) by the Hong Kong Design Center. Recent work includes the “*Study on Macau's Cultural and Creative Industries Index*” (2011-12) and its follow-up studies (2013-15), both commissioned by the Cultural Affairs Bureau of the Macau SAR Government.

He was also involved the research of the “*Development Plan for Cultural Industries in the 12th Five Year Plan*” (2009-2010), a project led by China National School of Administration in Beijing and commissioned by the Ministry of Culture of the PRC; “*Strategic Development of Cultural Industries in China*”, a collaborated work with China National School of Administration (2008-2009); and “*Study on Hong Kong's Cultural Creative Industries in the Pearl River Delta*” (2006) for the Central Policy Unit, HKSAR Government; “*A Study on Creativity Index*” (2005), for Home Affairs Bureau, HKSAR Government; and “*Baseline Study on Hong Kong's Creative Industries*” (2003), commissioned by the Central Policy Unit.

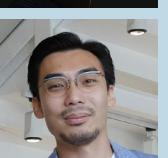
莫健偉於香港大學獲博士學位，從事歷史文化研究、文化政策、創意經濟及中、港兩地文化創意經濟及文化指體系等領域的研究。

2008 至 2014 年間於香港大學香港人文社會研究所任職顧問、項目經理，從事開發「香港記憶計劃」及歷史文化保育的工作。

莫博士曾主持多項數碼圖書館、版權及文化創意經濟等課題的專項研究，包括：香港特別行政區政府中央政策組委託之「文化審計研究項目」(2009-2010)；香港設計中心「設計指數研究項目」(2011)；澳門文化局委託之「澳門文化創意產業指標體系研究」(2011-12) 及其後續研究 (2013-15)。

此外，莫博士曾參與國家文化部委託國家行政學院進行之「十二五文化產業發展規劃研究」(2009-2010)；北京國家行政學院合作的「中國文化產業發展戰略課題研究」(2008-2009)。「香港文化及創意產業與珠江三角洲的關係研究」(2006)、香港特別行政區政府民政事務局委託的「創意指數研究」(2005)、中央政策組委託的「香港創意產業基線研究」(2003) 等。

# Speakers 講者

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<p>Paul Chan 陳智遠 Co-founder and CEO of Walk In Hong Kong (Hong Kong) 活現香港 共同創辦人及行政總裁 (香港)</p>			<p>Anita Lam 林敏兒 Co-founder and Curator of The Collective (Hong Kong) The Collective 共同創辦人及技術總監 (香港)</p>
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<p>Byron Harrison Byron Harrison Partner - Acoustics Principal at Charcoalblue (UK) Charcoalblue 合夥人 - 聲學首席 (英國)</p>			<p>Ian Leung 梁偉然 Programme Manager of Hong Kong Arts Centre (Hong Kong) 香港藝術中心 節目經理 (香港)</p>

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# Workshop 1A: How Technology is Changing Theatre Design

## 工作坊 1A：科技如何影響劇場設計？

### Speakers 講者



Byron Harrison

Partner - Acoustics Principal, Charcoalblue  
Charcoalblue 合夥人 - 聲學首席



Joe Stansfield

Senior Consultant, Charcoalblue  
Charcoalblue 高級顧問

### Moderator 主持



Lena Lee 李瑩

Board Member of HKAAA and  
Arts Specialist of Arts with the Disabled  
Association of Hong Kong  
HKAAA 董事局成員及香港展能藝術會藝術顧問

During the presentation, Byron and Joe discussed historical perspectives, trends, and frameworks about the levels of digital engagement, followed by a Q&A session with the moderator and participants. They believed that smart use of technology can enhance our experience, whereas misuse of it can lead to risk and distraction. They further brought out another thought-provoking idea--whether the future growth of technology in theatre and the arts industry has some significant danger and even pitfalls. There is no doubt that in the modern fields of arts, technology provides us with so many incredible and powerful tools, but we need to first choose the most suitable tools to enhance our story-telling skills.

The industrial revolution made remarkable changes in venue design due to the rise of advanced technologies. Byron mentioned that we are right in the middle of the fourth industrial revolution, a term coined by the chairman of the World Economic Forum. After the three previous revolutions, the art industry still remained intact. Decades of revolution stimulated rapid changes and development in performance and venue design. The first Industrialisation (1760-1840) allowed more time for leisure and the construction of more large-scale theatres which gave rise to audiences and paid ticket holders. Moving on to the second technological revolution (1870- 1914), useful theatre technology was invented – fully electrically-lit theatres were built with the invention of light bulbs. A full, comfortable view of the whole screen became more important than proximity to the stage. Later, a social revolution that championed democracy reinforced the wide auditorium that worked for cinemas, and democratized views by removing balconies. Afterwards, the digital revolution (1980-2000) conditioned us to expect proximity.

There are a few of the key factors that determined theatre design. First and foremost, economics has played a huge role especially in the size and scale of the live performing venues. In terms of materials, steel enables a larger capacity of the auditoriums and replaces load bearing masonry. Good ventilation with tall ceilings allowed more fresh air to flow in and out. Cantilevers' structure enabled tightly stacked balcony overhangs with good sightlines. Not to mention the recent technique of amplification, projection mapping, LED, and mobile devices.

This idea is followed by a brief discussion on how technology can bring a better future to the theatre world. They believe that authentic, live experience is more memorable and tangible than distanced, mediated consumption. People crave for real experiences, the real sounds of the crowd, and the engagement with real people. To optimize the audience's experience, technology enhances the analogue and storytelling of art pieces. With inclusive design such as smart caption glasses and platforms for dialogue, the audience is allowed to get close to the stage.

They also addressed how traditional or historical performance buildings enhance user experiences, as well as what are needed to be taken into consideration to optimize the inclusiveness of audience experience. One way to achieve it is the creation of venues that allow the artists' artistic expression and push the boundaries in theatre production. For instance, The Yard, Chicago Shakespeare Theatre, is formed of nine pieces of movable architecture for different art forms. They hope those examples equip us for the meaningful and authentic integration of technology into performance for our own venues. Towards the end of the presentation, they explained in detail the five levels of digital engagement: playback, broadcast, conversation, enhanced and intelligent. A framework for participants to think about how technology advanced in terms of its engagement with users and thus, how it is hopefully enhancing our ability to tell stories.

To bring the talk to a close, Byron asked a rhetorical question: whatever the new intelligent technologies are or however the existing technology will be used in our performance practice, how will we know if we are doing it right to enhance authenticity and bring real experiences to people who previously had barriers to their participation? And he offered us a conclusion that analogue and the real will never be replaced. Technologies that we should focus on and invest in are the ones that enhance the real and bring the real to the audience. Technologies that create opportunities for dialogue and tell the most engaging stories should always be our guide.

Byron 和 Joe 首先從歷史角度探索了數碼互動的發展趨勢和階段框架，然後進入問答環節，解答主持人和參加者的問題。他們相信，適當地使用科技使我們的個人經歷及故事更豐富，但過度依賴卻會帶來危機和困擾。他們更提出了另一個引人深思的想法——未來的科技發展是否會給劇場及藝術行業帶來重大的危險性，甚至是陷阱？無庸置疑，科技為現代藝術提供了大量出色的工具。然而，我們先要選出最合適的工具去提高演繹故事的技巧。

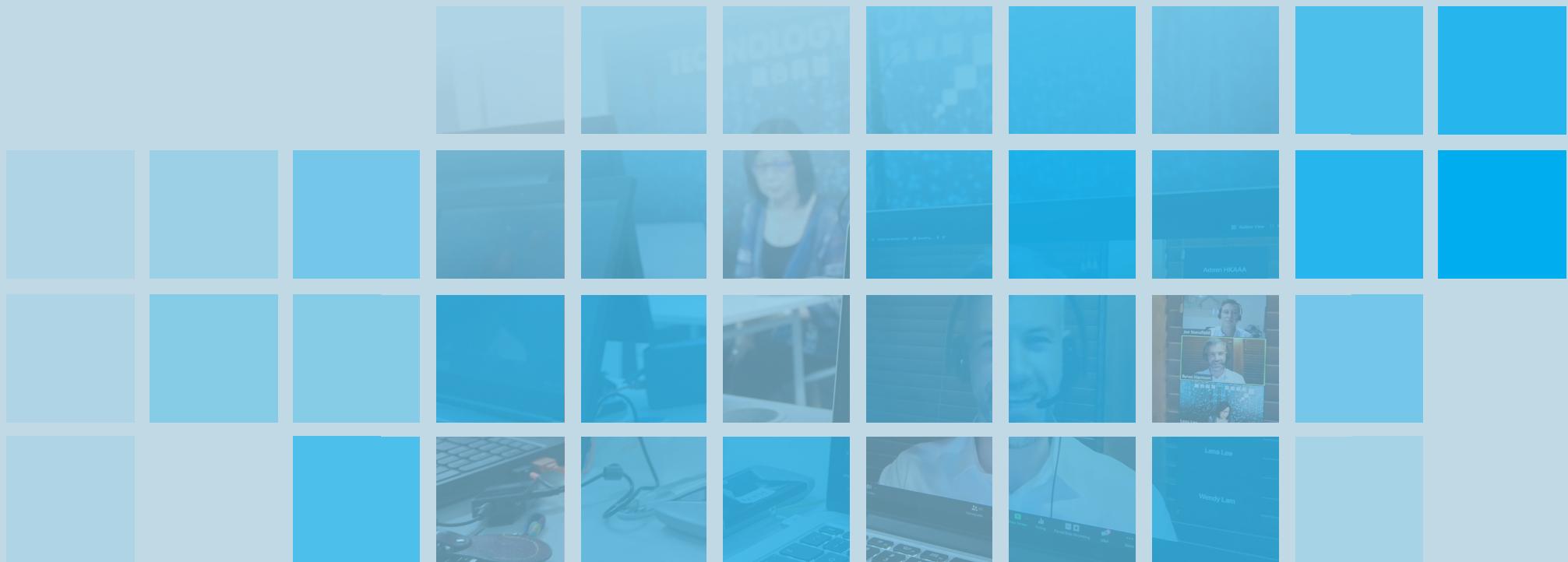
工業革命標誌著科技發展對劇場設計造成巨大變化。講者提到，世界經濟論壇主席曾說我們正身處在第四次工業革命中。經過前三次工業革命的洗禮，藝術行業仍然屹立不倒。然而，逾數十載的近代革命導致表演及場地設計產生急劇變化。第一次工業化（1760 - 1840）使人們有更多空閑時間，更擴大了劇場建築的規模，從而增加觀眾和購票者的數量。第二次的工藝技術革命（1870 - 1914）則產生了極其有用的劇場技術——以電燈泡組成的電燈劇院。自此，全景，舒適的螢幕角度比近距觀賞更為重要。此後，一場維護民主的社會運動提倡把大禮堂塑造成影院，並移除陽台使觀眾視野更全面。其後，電子化革命（1980 - 2000）則讓觀眾期待近距觀賞。

此外，討論提及了幾個劇場設計的重要成因。首先，經濟發揮了很大的作用，且對現場表演場地尤其重要。就材料而言，鋼鐵使禮堂擁有更大的容量，亦取代了負重的石材。而且，良好的通風設備與高樓底改善了空氣的流通，懸臂結構更為緊密排列的樓座創造良好的觀賞角度。除此之外、放大技術、投影貼圖、發光二極體和流動通訊器材也塑造了當代劇場設計。

緊接上述討論，講者探索了科技如何為劇場設計帶來更好的未來。Byron 和 Joe 認為親身體驗比遠距離觀看更為難忘和真實。人們渴望真實的體驗，群眾的真實聲音和真人互動。因此，科技應該加強藝術的模擬性和故事描述技巧。具包容性的設計，如字幕眼鏡和對話平台都能拉近參加者與舞台的距離。

他們不但提及到傳統或歷史的表演建築物如何加強觀賞體驗，亦論及如何提高觀賞體驗的包容性。其中一個方法，是建造能使藝術家隨心創作和突破自我的場地。例如，芝加哥海軍碼頭莎士比亞劇院 The Yard 由九個可移動的建築物組成，故能呈現不同的藝術形態。兩位講者希望這些例子能啟發我們把科技和藝術以真實和具意義的方式融匯。討論接近尾聲時，他們詳盡地解釋了數碼互動的五個層次：回放、廣播、會談、增進和智能。參加者可從這個構架想像科技發展如何增強用戶參與度，並提升我們演繹故事的能力。

最後，Byron 提出一個問題：不論是最新智能科技或是其他現有應用在表演訓練的科技，我們如何增加臨場真實感並消除隔膜？他的結論是，模擬性和真實性在未來也不會被取代，我們應該注重和投資在那些能增強真實感的科技設備；科技創造對話機會，並為觀眾呈現最引人入勝的故事，才是我們所要的。



# Workshop 1B: Audience Engagement with Effective Management Tools

## 工作坊 1B：如何運用有效的管理工具拓展觀眾群

Speaker 講者



Andrew Wong

CEO of EngagePlus  
EngagePlus 行政總裁

Moderator 主持



Heidi Lee 李易璇

Co-curator of HKAAA CLS 2020,  
Executive Director of Hong Kong Ballet  
HKAAA 文化領袖論壇2020 共同策展人及  
香港芭蕾舞團行政總監

In the presentation, Andrew defined effective management with actual case studies to explain how it can be done using technology. He also talked about audience management with effective management tools and what it can do if one archived it.

Andrew explained effective management is a simple concept of minimizing input (could be money or time), whilst one is able to maximize one's output. There are also a lot of people who keep on referring to it as a key performance indicator (KPI). We need to have a clear framework of the area we want to maximize in the planning part. He shared a typical example about hosting a drama play. There are steps we need to go through: ideation, programming, marketing, registration, participants, post-communication. He then elaborated on a marketing concept called "marketing funnel". It first started with awareness then followed by consideration, preference, purchase, loyalty and advocacy. And each stage includes a KPI framework. He pointed out that most of the drama or arts centres are lacking in these KPI numbers as they approach the problem subjectively as opposed to objectively with actual numbers across each stage to maximize its ultimate result. The top layer of the funnel - "awareness" is to let the audience see and consider your products and ultimately lead to registration by emails, Ad and etc. It is important to automate the process to consolidate registration links and emails and so on to maximize effectiveness. Being able to control and automate everything from a centralised location is definitely the first step of efficiency in being able to engage your audience efficiently. When people decided to attend the event is the "purchase" stage (a more common term in the art field would be "registration"), with the help of technology, one can streamline the user experience and optimize flow, such as using the same link across all campaign for easy registration and payment, sending messages such as donation link or questionnaires after event immediately. Andrew shared a case of his client that after using the right software technology, the sales go up tremendously, results in a higher increase in profits whilst a drop in expense hence they could reallocate the resources to customer service, reaching out for more retention.

Moreover, Andrew also emphasized having a centralized database to avoid duplicating or unable to locate the data in the right place in order to send out messages such as emails or posters more efficiently and effectively at the right time and to lower administrative costs. Same links across all the campaigns to consolidate user journey into one point. By doing so, it could capture not only registration but payment and client information at the same time.

They care about customer experience and get the customers information that becomes a future lead purpose and bring to another part - post-event communication. But being able to centralize effectively is an issue. Creating and copying links to different social media platforms have become a centralized marketing funnel so to allow customers to check out immediately at one point to have a smooth user journey, do data analysis at the backend in a much more effective way.

Another vision or evolution with the speaker's company is to share and allocate resources to people who are in need. To fulfill his vision, Andrew is currently working with NGOs and charities, if there are still unsold tickets or capacity, he would like to put disadvantaged kids who could not afford a show, sell the tickets to them at a fractional part of the show, or even for free. This will be a bonus of arts and culture society to maximize the capacity while helping the underprivileged families and children to experience art and culture. Their service, revenue and impacts are able to positively reinforce and make a real impact on society. Not just charity donation, but making a real impact across building infrastructure, introduction to arts and culture, access to educational opportunities across the world.

Andrew 在演講中用實際案例講解何謂有效的管理系統，以及解釋如何使用科技以達到此目的。他還談到了使用有效的管理工具管理受眾的方法，以及如何儲存及處理大量的檔案資料。

他解釋，有效的管理系統的簡單概念是投入最少的人力物力，卻得到最多回報和產量；這可以是金錢或時間。還有很多人一直將其稱為關鍵績效指標（KPI）。實行這目標前，需要先制定一個清晰的框架。他分享了一個有關舉辦戲劇的例子。戲劇團體行政人員需要經過以下步驟：製作構思、節目安排、市場營銷、登記或購票、觀眾參與，以及售後聯絡安排。然後，他闡述了一種稱為「營銷渠道」的漏斗型銷售概念。首先從頂層的意識開始，繼而是考慮、喜好、購買、回頭率和倡導。每個階段都包含一個 KPI 框架。他指出，大多數戲劇或藝術中心都缺乏這些 KPI 數字，因為他們需要主觀地解決問題，而不是客觀地利用每個階段的實際數字來取得最大的成果。漏斗的頂層——「意識」是讓受眾看到並考慮您的產品，並最終通過電子郵件，廣告等促成登記或購買。流程進行自動化以合併註冊連結和電子郵件能夠把大大提升效能。能夠從集中一點控制流程和一切自動化，絕對是有效吸引觀眾的第一步。當人們決定參加活動的時候是處於「購買」階段（在藝術領域中更常見的術語是「登記」）。借助科技，人們可以簡化用戶體驗並改善流程，例如使用相同的連結，在所有活動均可輕鬆註冊和付款，活動結束後立即發送諸如捐贈或問卷等連結。講者分享他的一個案例。客戶使用正確的軟件技術後，銷售大幅增長，利潤增加了很多，而支出卻減少。因此，他們可以將資源重新分配給客戶服務部門，以爭取更多顧客回購率。

此外，Andrew 還強調擁有集中式數據庫能避免在同一位置有著一樣的數據，或是在需要的地方無法找到數據。這以便在正確的時間更有效地發送消息，例如電子郵件或海報，並降低管理成本。所有廣告系列中都使用相同的連結，以整合用家體驗。這樣不僅可以吸引更多人登記註冊，還可以同時獲得付款和客戶信息。他們關心用家的體驗，並獲得客戶信息，在未來可以將其他活動的資訊傳送給他們。而有效地集中信息十分重要；在創建信息後，用統一的連結複製到不同社交媒體平臺作推廣宣傳是一種集中的營銷手段，以便讓客戶瀏覽及付款，實現順暢的用家體驗，並用更有效的方式在後端進行數據分析。

Andrew 公司的另一個願景是將資源分配給需要幫助的人。為了實現他的願景，Andrew 目前正在與非政府組織和慈善機構合作，如果仍然有未售出的門票，他想用特惠的門票價錢賣給那些買不起演出門票的低收入家庭，甚至免費贈票給他們。這將是藝術和文化社會的一大壯舉，即在幫助貧困家庭和兒童體驗藝術和文化的同时，最大限度地發揮所能。其公司所提供的服務、收入和影響能夠積極加強並對社會產生真正的影響。不僅是慈善捐贈，而且還在整個建築基礎設施，藝術和文化入門以及獲得全球教育機會方面產生了真正的影響。

# Workshop 1C: Exploring & Curating Arts-Sciences Collaboration

## 工作坊 1C：探索及策劃藝術與科技的結合

### Speaker 講者



Chi-yung Wong 王志勇

Transdisciplinary Artist  
跨學科藝術家

### Moderator 主持



Lena Lee 李瑩

Board Member of HKAAA and  
Arts Specialist of Arts with the Disabled  
Association of Hong Kong  
HKAAA 董事局成員及香港展能藝術會藝術顧問

In this talk, Chi-yung shared how he came up to create this project, his artistic research on art-science collaboration specifically on mindfulness, and how to elaborate the ideas.

Chi-yung's installation has been informed by the mindfulness practice and it's related to scientific research, which was a collaboration between neuroscientists, psychiatrists and artists in the past three years. He shared how he came up with this idea by making use of his background and discipline to escalate his artistic level. He realized, regardless of what he did, he always tried to combine his two interests, sonography and immersive experience together into his installation and to create a contemplative experience. He also noticed that he is more interested in education and using his artistic and cultural work to raise mental health awareness. This leads to another question, that is how we can use theatre or installation arts as an intervention for improving mental health, can artists and scientists orbit around the subject of mental health and create collaborative research? He wanted to share his scientific research with the educational communities to see if they can combine the artistic and scientific faculties to collaborate in the future and to benefit more people from arts and mental health.

In order to understand his installation project that is trying to produce calm space, Chi-yung first explained what "mindfulness" and "experiential installation" means. Mindfulness is a psychological process that we all have, the ability to pay attention to the present moment and to observe calmly our own feelings, thoughts and the changes in our body, gain a better awareness of our own experience, so that we can understand our emotions. Experiential installation implies something he designed and people can get into the experience. The installation often combines xenographic elements, audio, visual and tactile experience.

There were three projects related to this installation. The first project was to develop a workshop exchange program with scientists through an artist-in-lab residency program in Zurich, where he tried to set up his network and knowledge exchange activity with the scientists. The second project was curating a forum on art-science collaboration in Hong Kong. The last one was the experiential installation inspired by this mindfulness project and it's related to scientific research in Belgium.

In the first project, Chi-yung developed workshops and exchanged ideas in a six-month artist residency program with scientists in Zurich. He was trying to relay people rather than creating his own artwork as he did most of the time. The object was to exchange ideas and find new possibilities with different scientists. They collaborated on a prototype as a case study and discussed the possibility to work together. They had regular meetings per week: he shared his artistic ideas with scientists and discussed if it was feasible to put in the scientific background. Likewise, the scientists shared their research and data with Chi-yung to inspire him for the installation creation.

After this, the second project was to curate an International forum on art-science collaboration in Hong Kong as a platform to discuss assigned collaboration with educators, scientists and students. It also served as a platform for himself to figure and reflect his experience and his artistic approach.

Finally was to create an experiential installation that is incorporated from the scientific research he did. "*To see a world in a grain of sand*" was the installation that offers an audio-tactile visual experience for the visitor, an arrangement of light, sound and tactile experiences. Through this transdisciplinary installation, Chi-yung wanted to convey an aesthetic meaning to stress release.

To sum up the Chi-yung's journey in exploring arts and sciences collaboration, he and the scientists had to learn from each other about specific terms and language to see common ground. He hypothesized the idea that an experiential installation will be able to enhance the mindfulness practice, as core directions and subject for the discussions, to combine their expertise and learn how to use the aesthetic experience to enhance mindfulness and reduce stress. He believed this is a cross-disciplinary collaborative mindset. There is no standard paradigm for art-science collaborations, everything is experiential.



在工作坊中，志勇分享了他這個項目的構思，包括進行藝術科學合作方面的藝術研究，尤其是關於靜觀體驗的研究，以及如何實踐這些想法。

志勇的裝置藝術源於靜觀練習，並與科學研究有關；這個裝置是過去三年與神經科學家，精神病學家和藝術家合作的成果。他分享了如何運用自己的背景和學科提升自己的藝術水平。他意識到無論做什麼，都總試圖把他的兩個興趣——超聲波檢查和沈浸式體驗結合到他的裝置中，創造沉思的體驗。他也意識到自己對教育更感興趣，並利用他的藝術和文化作品來提升大眾對心理健康的意識。這引申出另一個問題，那就是我們如何利用戲劇或裝置藝術作為改善心理健康的媒介，而藝術家和科學家能否圍繞心理健康這主題開展協作研究？他想與教育界分享他的科學研究成果，以了解他們是否可以將藝術和科學系融為一體，以在未來合作，使更多人受益於藝術和心理健康。

為了解志勇試圖製造出一個寧靜空間的裝置項目，首先我們需要解釋「正念」和「體驗裝置」的含義。「正念」是我們所有人都具有的心理過程，能夠關注當下的時刻並冷靜地觀察自己的感覺、思想和身體變化，能夠更好地了解自己，以便我們能夠了解自己的情緒。「體驗裝置」意味著人們可以從他設計的東西中獲得體驗。裝置通常結合了Xenographic元素、音頻、視覺和觸覺體驗。

一共有三個與該裝置有關的項目。第一個項目在蘇黎世進行，通過駐留在實驗室，藝術家制定與科學家交流的工作坊，與科學家建立人際網絡和交流知識。第二個項目是在香港策劃一個關於藝術與科學合作的論壇。最後一個項目在比利時，受靜觀項目及其相關科學研究啟發而進行的體驗型裝置。

在第一個項目中，他與蘇黎世的科學家開展了為期六個月的藝術家駐地計劃，透過舉辦工作坊從而交換想法，目的是與不同的科學家交流思想，並找到新的發展方向。他們合作開發了一個原型作為案例研究，並討論了一起工作的可能性。他們每周定期開會：他向科學家們分享了他的藝術創作思想，並探討將科學的理論置於藝術裝置的可塑程度。同樣地，科學家將他們的研究和數據分享給了志勇，以啟發他進行裝置創作。

此後，第二個項目是在香港策劃一個國際藝術與科學合作論壇，它作為一個平台可以讓教育工作者、科學家和學生討論合作空間，這無疑也是供他自己思考、反思經驗和藝術風格的方法。

最後是創建一個體驗式裝置，將他所做的科學研究納入其中。名為「沙粒中看世界」的裝置，是為訪客提供視聽音頻體驗、燈光、聲音和觸覺體驗的裝置。志勇想通過這一跨學科的裝置，傳達一種美學意義來釋放壓力。

總結志勇探索揉合藝術與科學的歷程，他和科學家必須相互學習對方特定的術語和語言，以了解共同點。他提出了這樣的想法，即體驗式裝置將能夠增強靜觀練習，並作為討論的核心方向和主題，以結合他們的專業知識，並學習如何利用審美經驗來增強靜觀並減輕壓力。他認為這是跨學科協作的思維方式。藝術與科學的合作沒有標準範式，一切都是實驗性質。

# Workshop 2A: Better Understanding Audiences to Maximize the Long-Term Value of Digital Investments

## 工作坊 2A：充分提升數位投資的長期價值以了解觀眾模式

### Speaker 講者



Chris Denby

Founder and Chief Executive Officer of Advisory Board for the Arts  
Advisory Board for the Arts 行政總裁及創辦人

### Moderator 主持



Winton Au 區永東

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There are four main areas that Chris focused on in the workshop, which are customer experience, how we can understand audiences better, groundbreaking strategies for attracting audiences in different ways and the role of digital and streaming. The topic of greatest interest to arts leaders all over the world is how to achieve sustainable audience growth. Chris stated that it can be done, and technology and data is the key to achieving sustainable audience growth.

The dramatic decrease in interest in different art forms over the course of multiple decades, but also a pretty low level of interest overall in different art forms. The pandemic has unfortunately accelerated some of these things. Nevertheless, a study that was done in the United States a few years ago showed the propensity of individuals to visit cultural organisations of all types. Generally speaking, about 15% of a population, whether the national population or cities of population, tends to be the customer base for an arts organisation. They have found that in fact, there is an inactive ring around that active ring of another 15% of people who are predisposed to be interested in having a propensity to visit cultural organizations, but for whatever reason do it rather seldom. Maybe once a year once every two years. We need to understand everything about that 15% of inactive visitors, because the more we understand about them, the more we can design strategies that will convince them to become new and loyal customers to our arts organizations. That's where technology and data appeared.

Chris pointed out that in our traditional understanding of customers, the research is helpful but not sufficient. We believe that it does not tell us enough about the why - why people attend, why people visit. And that there need to be much bigger investments in attention in focus on why they're doing that. Take van Gogh Museum in Amsterdam as an example, they talked to visitors about their experiences at the Van Gogh Museum and elsewhere. They found out the visitors have absolutely no idea what arts is like, and obviously, curators' real desire was that the visitors would understand Van Gogh better. The difference between the visitor and the internal desires turned out to be the fuel for the development of the central concept and a very detailed and vigorous content strategy. In this case, we learnt that we have to reopen our assumptions about who our audience members are and who our customers are. And by doing that you're going to be able to create a new understanding of the customer and therefore restructure experiences, such as the visitor guide around that new understanding of who they are.

He introduced a concept that has been used in many other industries previously called 'jobs to be done'. This concept was developed and pioneered by a professor at Harvard Business School named Clayton Christensen. A job is progress that a customer is trying to make in a given circumstance. The most helpful way we thought of it is that we actually hire products to do things for us and understanding what job we have to do in our life for which we would hire a product is really the key to cracking this problem of motivating customers to buy what we are offering.

The motivation that really drove a person to purchase that ticket is different in kind. We have to figure out how to ask those questions in a way to extract an understanding that even they don't have. That is where big data comes into the picture and to create a new understanding of what are the jobs to be done based on clusters that describe the potential new loyal customers, and how you might then design strategies to work with that individual person, to be able to convince her to become a supporter of what it is you're trying to do, a strategic supporter. We focus a disproportionate amount of our attention on the objective of seeing art performed at the highest level. As shown that more than two-thirds of arts patrons actually look to other jobs as being more important to them than that one in their decision to attend on a recurring basis and arts organizations' offerings. As we design strategies to build audiences, many of the jobs that your audiences are hiring you to do are really not directly about the performance on the stage or the exhibit or the specific hall of your museum. We can redesign literally every aspect, how to target your audience, how you message to your audience, what is the purchasing experience, how do we prepare our audience to come to our organisation, the experience itself at the moment and finally the follow-up that happens when the customer leaves and goes back home. And then finally, is that these strategies could actually be measured, and one can now know that doing these things will have a return on investment, as opposed to assuming that it will or hypothesizing that it will. And we know that because we have created that strategy, that tactic, that investment, to meet a particular segment that we know will respond to that strategy, and we know it's big enough to be worth an investment. It has to do with the theory of micro-targeting.

Chris's company and partners conducted a new set of analysis during the pandemic to better understand the extent to which jobs have increased. 30% of the people think that the number one recurring job to be done is to see performances to be executed at the highest quality level or exhibits presented at the highest quality level. There are no clear second and third winners here in the other 70%, including be entertained, enjoy familiar work, and escape from the moment. What is more than before is to connect with others socially, connect with family and friends, connect with others and be part of something larger. In other words, to connect with people and society. The most important thing to people is spending quality time with family or friends. It is the one that people are telling us that we are doing the worst job against. Where there's the biggest gap between what we are offering our audience members and the job they're looking for us to fulfil. This is not connectivity with artists. It is not connectivity with an arts organisation. It is connectivity with each other: family members, friends, people to people.

And they believe that the strategies that we have seen arts organizations employ here, largely for digital means fall into four categories. Category one is sharing experiences together. Category two is collaboration. A lot of organisations that had devised really innovative strategies to make people feel like they're collaborating such as competitions, socially sharing stories. The third category is helping others. Lots of organisations have digital strategies around the concept of being able to help others. Finally, is understanding others by creating digital strategies. Audience members around the world have really been thankful to arts organizations for their ability to fill that job for them. By using micro-targeting, by using this different kind of understanding of customers, we have a firm belief that strategies can be applied to truly redefine the investments that an arts organisation makes, with a much higher return on investment.

Chris 在工作坊討論觀眾的體驗以及如何從中創新、如何進一步認識我們的觀眾、革新吸引觀眾的方法、以及討論線上直播以及科技的角色。對世界國地的藝術領袖而言，最重要的是持續的觀眾增長。Chris 認為這是有能做到的，而科技及數據會是讓觀眾增長的得力助手。

人們對於不同種類的藝術的興趣在這幾十年期間急劇下降，而對藝術的興趣整體來說亦非常低。這種衰退的跡象在最近的疫情期間亦令到加劇。然而，來自美國的研究收集了人們到訪文化組織的傾向，一般而言，不論是一個國家還是一個城市的總人口的 15% 會是藝術組織的常客。他們亦發現在這 15% 的常客外，還有 15% 的人是對藝術有興趣，但是並不經常到訪藝術組織。他們可能一年或兩年才到訪一次這些藝術場地。我們必須了解這 15% 的人的一切。因為越想要設計出可以令他們成為忠實客人的方法，我們越須了解他們。這就是科技和數據的用武之處。

Chris 指出，我們對於觀眾傳統的認知，傳統的行銷手法，在現今的市場來說並不足夠。我們認為傳統的方式無法告訴我們觀眾們到訪背後的原因。因此，我們必須付出更多，把更多的專注力放在他們到訪背後的原因。以梵高博物館作為例子，他們問了到訪者關於他們在梵高博物館和其他地方的經歷。他們驚訝訪客不太了解藝術是什麼一回事，而策展人真正想要的目標是令到訪者更深入地了解梵高。有趣的是，到訪者及策展人的慾望的不同之處成為了我們發展一套全新的內容策略的推動力。從這個例子可以得出結論，我們需要建立

一個比以往更加深入的顧客資料庫，我們需要放開過去對觀眾的假設，這樣才能夠建立一套對於觀眾的認知並以此建立嶄新的觀眾體驗，例如導覽資訊。

他介紹由哈佛大學教授 Clayton Christensen 提出在其他行業很常見的概念「客戶任務」。「任務」是指一名客戶在購買商品或服務時常得到的東西。以「我們聘請這樣產品來達到什麼目的」這個框架來思考，反而令到製造推動力變得容易。理解我們有什麼目的是透過產品來實現的，是解決如何推動顧客購買我們的產品這個問題的關鍵。每個人的目的都不一樣，也就是說驅使每個人去購買那張門票的都是不同的東西。因此我們必須找到如何抽出這些連他們自己沒有的認知的方法。這就是大數據登場的時刻，就他們的客戶任務來達致對潛力的新顧客的新全認知，並且如何設計策略來說服這個個人成為你的最佳支持者。我們放了過高的注意力在如何把藝術的呈現達致完美身上。對於多於三分之二的人來說，他們把注意放在其他東西身上。我們必須緊記，我們在設計策略來擴大觀眾的時候，觀眾的客戶任務並非跟台上或現場的表演有直接的關聯。這令到我們反而沒有用太多的時間在他們真正覺得重要的東西身上。因此我們必須用一個新的思維模式來思考關於他們真正的客戶任務。我們需要重新設計所有東西：如何針對你的觀眾、帶出什麼信息、購物體驗、如何為觀眾們的到訪而準備，觀眾當下的體驗以及他們回家後的感受。最後，最有趣的是，你能夠量化你投資的成果，而毋須猜想成效。你會知道你的那一些手段是有成效的，從而知道有那些投資會帶來回報，而這些都和精準行銷有關。

Chris 的機構和合作夥伴在疫情下進行新的研究，了解大家對藝術的需求。從他們的調查結果得知，「客戶任務」的第一位是最高等級的表演或者是呈現最高質素的藝術，但也只佔了 30%。其他的 70% 非常的分散，當中包括了娛樂、享受熟悉的作品、逃離現實。那麼是什麼任務比以前出現的更多呢？與其他人社交，與家人跟朋友互動，與其他人連結，並參與在更大型的活動。換句話說，與他人和社會進行連結。對人們而言，最重要的東西是與家人跟朋友相處，而這是人們覺得藝術團體做得最差的地方，也我們必須彌補的漏洞。這個連結，並不是與藝術家或者藝術組織的連結，而是與同輩、家庭成員及朋友的連結。

Chris 的團隊認為藝術團體大多數都是運用四類科技的手法：第一種是經驗共享，第二是合作。有不少的組織都巧妙地設計了創新的方法去令人們感到他們正在與他人合作，例如是比賽、經驗分享等等。第三是幫助他人，很多的團體都透過一些電子科技的運用來把幫助他人的概念實踐。最後是互相理解，運用電子科技令到觀眾們互相理解。觀眾將會感謝藝術團體，如果藝術團體能夠為他們達成「客戶任務」。我們必須明白推動力區隔，而能夠從中得到巨大的回報。如果我們重新設計一套模式，很大程度上有機會能夠把原本的觀眾留下，並且拓展新的觀眾。只要我們運用針對性行銷，運用這一套我們對於觀眾全新的認知，相信這一些新的手法必定能夠讓藝術團體獲得更高，更顯而可見的回報。

# Workshop 2B: Online to Offline (O2O) with Arts Marketing

## 工作坊 2B：線上線下 (O2O) 的藝術營銷

### Speaker 講者



Jason Chiu 趙子翹

Founder & CEO of Cherrypicks  
創奇思創辦人及行政總裁

### Moderator 主持



Kingsley Jayasekera 賈景龍

General Manager, Marketing & Customer Experience at West Kowloon Cultural District Authority  
西九文化區管理局推廣及訪客體驗總經理

Jason started the workshop by previewing what has happened to the digital space and offline and online space in the recent past, the present, and the future trends. He told us that there are four major parts to a customer journey on the O2O space, regardless of whether it is shopping, banking, or going to an event of performing arts. First of all, there's a discovery phase, and then a selection phase, if a transaction actually happened, or it looks back to the discovery phase. Once the transaction is done, the goods or services are delivered and are in the get phase. Organizations recognize digital which has been around for a couple of decades, starting from the Internet, the Internet plus era, into all the Industries and daily life and in living. And in the so-called online to offline, or offline to the online world that we are familiar with today, we have the advent of advanced technologies made possible through a smartphone, mobile apps, e-commerce, e-wallet, mobile payment, so on and so forth. That convenience the user, experience and expectation that the customer wants and needs, and this customer behavior has permanently been changed and expectation has been shaped upward and forward.

Jason presumes that the coming trends are much more descriptive and better adhere to what's happening around us will just simply call it OMO, 'online merge with offline' or vice versa. And the epidemic has accelerated the digital world tremendously, and a lot of industries who may not think about digital in the first place, for example, education is now hopping onto online by brutal force. First, we're looking at going towards a touch-free, cashless, and frictionless environment as the fear of touching physical money. In Hong Kong, with those virtual banking and e-wallet players, the behaviour will be shaped in such a way that it will have to take into account when you do your arts project marketing, because consumers behaviour are being shaped in other Industries, and in the daily process. The second major trend is integrating physical stores with the online presence, and digital user experience. An online presence allows users to browse through and extend physical store infinitely. Here's a concept of buying online but picking up in-store. For consumers, it makes sense because it saves on delivery or shipment cost, and it also provides convenience and peace of mind, whether is a pickup or return it can be sort of guaranteed. But for merchants, it also makes sense, because a physical touchpoint at the store allowed cross-selling opportunities. Next, is about the user channel. In the marketing world, we always studied digital channels, offline channels, and there are so many different channels. In fact, users and visitors and shoppers don't really care about what channel there is. Omni-channel is really important and digital can actually enable that quite seamlessly. Following the notion of path intelligence, where and how the shopping journey is being led to a final shopping, the final transaction itself. In a shopping mall scenario, the shopper exhibits very different behaviour along the way in shopping and finally paying for a product or a service, so the shopping path intelligence is now made possible with a lot of technical support. And with privacy by design backup, he believes this path intelligence will unleash a lot of insights that provide much better personal service, and much more convenience for the consumer. If you get a transactional

marketing campaign going to the people and it used to come, what you wanted to do is in the digital world, unlike the offline world which you would know you would not be able to register or know a little bit more about the users. But in the digital world, you could, and if you provide enough incentive, and the right privacy protection, the users will feel very comfortable that they will get some relevant preferences over time, i.e., loyalty, coming back to revisit. This experience is now built-in for the future repeat purchase. The last one is an unmanned store. There are many philosophies and insights about the trials and the data that they have collected so far. It seems that there is a consensus that in the future, we might be moving towards nearly unmanned stores, but will never be unmanned. Anything related to customer service still needs that human touch, so that department, those presence, will still be manned. But the rest, handling inventory, doing the cashier, any other workflow inside the store might be unmanned in the future, supported by AI, robots, and other means of technologies.

The consuming trends themselves regardless of technologies, are going through a few transformations. First and foremost, Jason thinks retail and entertainment have been combined, and the journey of retail doesn't really confine to physical stores as we know, or online stores, it actually goes through word of mouth, all the way to the social commerce circle, and the latest, live streaming platforms. Overall, the new generation has a strong preference to buy from brands that stand for something bigger than profits. The purpose is something very important and very key to their purchase decision, not just functional merits of the product and aura around a brand name only. He agrees that in the arts world it will be the same.

In the next section on the implication of those trends for arts marketing, Jason stated that technologies and OMO also impact the way arts are being created for the creative industry in the innovative industry. What we are dealing with here is not a hard tech itself, not creating art crossover with technology, or not creating technology-enabled art form but using technology, and O2O, to do arts marketing. He thinks that art marketing using O2O can be well supported in two main areas. The first one is end-to-end experience. The end-to-end experience here means whether it's performing arts, a show, a concert, an exhibition, a museum, etc., there are always three phases, and the four-parts customer journey component. But in the O2O world, he thinks we can actually do a lot before and after that will help you increase loyalty, social connectedness, and engagement, and therefore provide a much more pleasurable experience for your visitors. The first one is the technology itself, an enriching experience that provides a lot of convenience for users. And the other experience that could be quite useful, is when users can actually use O2O technologies to participate in the arts or be part of the creation itself.

With the end-to-end experience, that's one area. The other area, of course, is with O2O and the digital world, it allows us to increase much wider reach into audience and user segments that perhaps would be difficult in the past. And this reach will also come with social connectedness, as we talked about earlier. The advent of many new platforms, he thinks in the recent past, has blossomed and taken over a lot of engagement, especially in the millennials segment. Now, with social connectedness and better reach, you have an audience that is unprecedented, and perhaps has unleashed multiple times of what you are looking at and targeting today. Because we allow equality and allow people who may not be having an easy time to assess the art experience as all of us to enjoy the art itself, to appreciate it.

To wrap up Jason's sharing, Kingsley thinks the important thing for everybody to understand is that we're in a new reality. Digital technology is affecting all of our lives, but it doesn't take over everything. We are in the business of live performance, live attendance, and that's key. And so, it's about the bridging of digital, of the online experiences to the offline experiences that are fundamental. The role of digital is to make that journey easier, it's also about breaking down the barriers and bridging their experiences, and he thinks those are fundamental things that this whole online to the offline concept has to work with. The COVID situation has really given the digital focus, people now start to understand its value. But also, COVID has also made it very clear what we are missing. And everyone is very keen to go back to live participation, live performance, and live events. He hopes, in the future, we'll find a very happy balance that takes the best of technology and the best of innovation. And there are really great ideas that could be wonderfully applied to arts and culture.

趙子翹先生 (Jason) 在工作坊分享了最新的科技空間，以及線上與線下空間的過去、現在、及將來的發展趨勢。他說明了在 O2O 的空間裡，他們會觀察每一位客戶的體驗旅程。無論我們是去購物，去銀行，還是去欣賞表演，這個旅程均分為四個部分。首先，是探索的部分，然後，是選擇的部分，接著會有金錢交易，或者是返回探索部分；當交易完成，產品將會被送出，顧客就會獲得他們的產品。不同的機構慢慢地意識到科技的重要。科技已經出現了好幾十年，從網路世代，到網路加的時代，科技慢慢進入不同的企業以及我們的日常生活。現今，我們熟習的線上到線下，或者線下到線上的世界，因為一些嶄新的科技然變得有可能，例如智能手機、線上交易、智能錢包、遙距付款等等。這永久改變並改善了顧客的體驗，尤其是在顧客的旅程中線上與線下的世界如何交替及互動。

Jason 認為未來的趨勢與我們所說的 OMO ( Online Merge with Offline ) 十分相似，意思是線上與線下的結合。疫情令到科技世界的發展加快。有很多以前不會考慮科技應用的企業，例如教育，都因為疫情逼使而須考慮如何運用互聯網的科技。以下是他分析的幾個趨勢：第一個是我們在共同建立一個零接觸、零現金、零摩擦的環境。在香港，虛擬銀行以及智能錢包改變著人們的消費模式及行為。消費者的行為在其他的企業及他們的日常生活中被塑造，因此，在計劃藝術計劃時，可以把此列入考慮。第二個主要的趨勢在於實體店與網上形象，以及科技用戶體驗的融合。線上商店能把你的貨品清單無限延伸。第三是融合線上、線下，在線上購物並在實體店面取貨的概念，對顧客而言亦再合理不過：他們可以省下運費，並對可否退貨的問題感到安心；這對商戶而言亦很合理，因為實體店提供了交叉銷售的機會。另一個趨勢是關於用戶渠道。在市場推廣的世界，我們經常研究電子化渠道、線下渠道等等不同種類的渠道。事實上，客戶並不在意購物時使用了什麼渠道。全渠道在購物裡是十分重要的，而電子化完善了整件事。第四，路徑智能是指一個購物旅程如何、在那裡被帶到最後的金錢交易。在商場的環境下，顧客在旅程中不同的時間點的行為都很不一樣。路徑智能因科技而變得有可能。路徑智能配合私隱納入設計，為個人化設計提供無限可能，並令到顧客的經驗更加方便。如果你以交易營銷活動吸引客戶，在線下的世界，你未必能知道客戶資料的細節。然而，在線上世界

，如果你提供了足夠的回贈，以及適當的私隱保護，客戶們便會安心地給你個人資料，並再次回來光顧。這個體驗便能夠成功令客戶回購。最後一個主題在近年興起，就是無人商店，從無人商店的實驗裏我們能夠提取當中的經驗及數據。看似最近的共識是，在未來我們可能會看見很多近乎無人的商店，但並不會是完全無人的商店；這些商店仍然需要有人在，但是其他的工作，例如是庫存管理、結帳等均可以被人工智能、機械人等科技取代。

現今的趨勢是無論如何，與消費有關的科技均面臨不少轉變。首先，Jason 認為零售及娛樂會被融合。零售的旅程不會再受限於實體店或線上商店，而是透過口傳、社交市場圈子及直播所傳播。新世代對品牌的要求變得更大更廣，不再限於牟利。意義成為了除了實用性及品牌知名度外一個十分重要的購買指標，他認為在藝術的世界也會是一樣的。

接下來，Jason 談及這些趨勢對於藝術傳銷有什麼影響。科技以及線上融合線下都影響了創意產業裏藝術的媒體。我們現在所討論的並不是這些硬件上的技術，不是科技如何融入藝術，也不是科技作為媒介，而是要如何使用科技，以及融合線上與現下來進行藝術推廣。他認為 O2O 能在兩個方面支援藝術推廣。首先，是端到端的體驗，意思是無論是表演藝術、演唱會、展覽還是博物館等等，顧客都會經過之前所講過的顧客體驗的三個步驟以及四個部分。可是，在 O2O 的世界，認真考慮事前與事後的事情能夠有助提高客戶忠誠，社交連結和參與度，因此能夠提供一個更好的經驗給客戶們。首先，是科技的本身，它能夠提供不少的方便。O2O 另一個重要的地方，是它允許了參與者融入在藝術當中。端到端的體驗是其中一個方面，另一個方面與 O2O 跟科技世界有關，它讓我們接觸到更廣以及以前可能沒有機會接觸到的觀眾。這個更廣的接觸面能夠增加社交連結，電子平台的興起，已經取代了傳統的宣傳手法，尤其是在千禧年代的群眾。因為這個社交連結以及廣闊的接觸面，你接觸了前所未有的觀眾。因為這允許了平等的存在，令本身有困難的人也能來到享受藝術。

總結講者 Jason 的分享，主持賈景龍先生認為大家必須明白我們正處於一個新的現實。電子科技影響著我們生活的每一個部分，但這並不代表它支配著一切。我們的工作是現場的表演，現場的參與。所以，電子，線上與線下的世界結合是最基本的事情。科技的角色是令這個參與變得更容易，打破隔膜，結合人們的經驗，這些是線上到線下的關鍵。疫情令人們開始意識到科技的重要性，同時也令我們缺失的東西變得明顯。大家都想回到現場的參與、現場的表演、現場的節目。他寄語在未來我們能找到科技與創新的平衡，有很多很出色的念頭都能在藝術與文化中應用。

# Workshop 2C: More Than Ever, Social Media Are Under the Spotlight: Learn How to Structure Your Strategy & How to Reach Clearly Defined Objectives

## 工作坊 2C：社交媒体愈趨重要：如何制定策略及實踐目標

### Speaker 講者



Albin Lix

Founder and Managing Director of Digital Business Lab  
Digital Business Lab 創辦人及行政總監

### Moderator 主持



Raymond Wong 黃國威

Managing Director of Contemporary Dance Company  
城市當代舞蹈團 行政總監

Right at the beginning, Albin emphasised that it is very important to identify the right ecosystems, and on top of that, to identify the right channel if we would like to initiate our strategy in Hong Kong and if we want to accelerate. Because WeChat, Youtube, Instagram, are completely different, it's already very hard to do the job very well for one channel. We need to understand these ecosystems to be able to mutualise our effort, mutualise our investments, and maximise our performance. One needs to understand its value proposition, target and target audience. We cannot really divide and segment the audience according to age and gender, because every single audience is very complex. In addition, the key performance indicator (KPI) and the top KPI. Specific KPI requires a specific action. If we do a little bit of everything, to cover a lot of different KPIs, our message, value proposition and performance will be diluted. So that's extremely important to prioritise our KPI and to pick one maximum KPI, such as content and awareness mentioned later on. Moreover, we need to consider the timeline, detail of the project and internal current resources, such as how many people could be involved in the future in this social media implementation. The entire definition of all these KPI will help us to basically draft our strategy. These strategies can be adjusted as social media and digital is about testing and validating but the framework, the objective of the strategy has to be in one direction, to basically remain 70% consistent with this strategy, and we can always play with 30% of this strategy according to the performance.

Albin then shared about how to create social media content. Social media is a value exchange platform. Every single social media is different, but it is where people, organization and company share value. We need to create and share this value, and instead of concerning about quantity, it's about quality. The worst-case scenario is when we do not have anything interesting to share. So, the first challenge is to find the right process to find valuable content. He said that it is not the right way if we share content that focuses on ourselves, on pricing, and share flyers using social media as a storefront. It is possible to do it, yet we need to balance this kind of communication. If our content is only about promotion, people will get bored. The race is on quality and engagement, and for that, we need to consider social media as a platform where we need to give something if we want to receive something. Then we have basic empathy, where we consider different personnel. We create some different personnel, and every single personnel needs to be psychologically analysed what is going to be the expected content. And we need to provide our audience what they potentially expected. Education is one of the pillars. Educational content for art is extremely powerful. It's very valuable on different channels, WeChat is one of them. Next, is emotional content. Emotional content is basically how can we make people laugh, or maybe cry by an emotionally appealing video, etc. After that is inspirational content. Most importantly, it has to be insightful as this list is not exhaustive. It can be adjusted, we don't have to cover all these content PR, and he thinks it would be a mistake and impossible. Focus on one to three key audiences, one objective, and we can play with different content PR to build up our strategy. It's all about priority and starting with something realistic.

Awareness is one of the key objectives to make sure people know about our organisation. We also need to be able to monitor awareness by using social media platforms. Tracking how many people mention our page and analysing sentiments to see if the comments related to the content are more positive, negative, or neutral. It is feasible yet extremely challenging, and one of the most expensive objectives to monitor because social media platforms are expensive. Then we got audience acquisition and grew our audience, which is also one of the key topics. A lot of people are continuously fighting to get more fans, more followers. It is useful only if they are potential guests, potential visitors, potential customers, are part of this audience. That is why we can not focus only on quantity but quality, to ensure our new followers on Instagram are from Hong Kong who matches with our personnel as well as attending our events. Moreover, attention, engagement (likes, comments, share) and conversion are also some key objectives, how we share with us more about conversion tracking and conversion objectives. Each action has to pair with an objective, making sure at the very early stage of the strategy that we have the right set up, in terms of technology, and solution to track this performance. Engagement, reach, and leads, conversions, are the key KPIs that we can consider. Albin suggested one should start with conversion, especially if we are looking for a very cost-effective method.

He also provided an additional recommendation on the analytic strategy to map our different interactions in terms of social media, that is to write down all the different pieces of content through three different pillars. First, is the existing audience. Not only on social media, but it can also be applied to our foot traffic to our specific exhibition, which is already our existing audience. Then it has a new audience when we start activating third-party partners. Artists, curators, patrons, sponsors, influencers, key opinion leaders could be part of it. And then, we have the paid audience. It is about advertising when we start promoting content, to reach a specific objective. An organic audience is where one can basically create content in the right way. Normally, the less expensive channel and the one that requires the most time in terms of performance.

Based on the above, Albin shared the three most engaging formats: live streaming, influencer and advertising.

#### (1) Live Streaming

Share all the live streaming across different events and different accounts in order to grow our audience. Using live streaming, art organisations leverage real time engagement. Live streaming is with authentic content, real-time content, cost-effective production, because there's no post-production and there is no editing, it's broadcasting live and simple production. It can be done through mobile. The content can also be reused so we can already reproduce our content as soon as the live ended, especially through advertising. Not only to grow some followers but also sometimes to make our content more accessible and extremely engaging for two reasons. First, the content is authentic that shares emotion. Second, real-time interconnection is more engaging than the traditional recorded video. And on top of that, social media organizations love live streaming. They notify every single follower of our account to watch our live.

## (2) Influencer

A new trend is to include live, influencer, contest and payment together. We have different access and leverage our network. It is about earned media and is about influential marketing. Everyone can be part of this influencer plan and share something cool together, not just individual influencers, but also employees, suppliers, partners, artists, curators and sponsors to mutualize and maximize the impact. Art organizations have a lot of creative people, their content is extremely precious and can collaborate live streaming with one of our sponsors and bring aboard the curators, it can be great for the brand as well as the sponsor. In return, we cross-broadcast our content in a much larger audience, so that's very cost-effective.

## (3) Advertising

The challenge is hitting the right target with different models in order to get results on advertising without spending too much budget. Albin shared two options of advertising. Option A, run an advertising targeting everyone that requires a huge amount of investment. Option B, which is we can target people who are already interested in a specific industry. But he recommended “retargeting”, target people who already organically interact with our organization.

All in all, if we want to reshape our social media strategy, Albin recommended that we first start by organic. He didn't recommend us to go straight to the influencer if we don't have good quality content, we need to fix first the strategy and to come with valuable content to identify our value proposition. As long as our website has more likes, comments, more likes and more reach, we have more opportunities to retarget. If we don't want to do advertising, he recommended us to continue targeting the suitable strategy to have organic reach, considering that live streaming should be our core ingredient of organic and influence strategy.

講者 Albin 在工作坊開門見山指出，如果想在香港開始營銷的策略並想加速增長，找出正確的生態圈及平台是非常重要的。因為微信、Youtube、Instagram 都是完全不同的，要在其中一個平台做好工作已經十分困難。因此，我們需要瞭解這些生態系統，以便能把其他工作及投資策略同步獎項，並最大限度地提高行為。我們需要首要了解自身機構的價值主張、目標及目標受眾；不能只根據年齡、性別來劃分觀眾，因為每位觀眾都與別不同。此外，我們需要了解關鍵績效指標及最重要的關鍵績效指標是哪項。特定的關鍵績效指標需要特定的行動，如果每樣東西都有一點點以覆蓋多項不同的績效指標，訊息，價值主張和成效將被稀釋。因此，我們必須為不同的績效指標排優次，選擇最多一個關鍵績效指標作主，例如之後會談及的內容和關注度。再者，我們需要訂立時程表以及清楚知道項目內容是什麼並考慮當前在內部的資源有什麼，例如將來有多少人可以參與這個社交媒體的工作，我們的關鍵績效指標能有助草擬策略。社交平台的關鍵在於我們可以作出測試，這些策略可以改變及調整。框架及目標必須一貫始終，有 70% 的不能輕易更改；但是我們可以依照表現而為 30% 作出調整。

了解以上幾點，我們需要制定合適的社交媒體內容。社交媒體就是一個價值交換的平台。每一個社交媒體都是不同的，但不論是個人、組織、公司，都會使用社交平台來分享價值。我們需要創造並分享這個價值，需要關注其質量而不是數量。最壞的情況是，我們沒有任何有趣的東西可以和觀眾分享。因此，第一個挑戰是找到正確的流程以找到有價值的內容。對於組織而言也一樣。講者認為如果分享的內容是關於自己，關於價值，但只是以社交媒體作為門面分享廣告，這樣並沒有好好運用社交媒體。我們可以這樣做，但必須在這種溝通裏取得平衡。如果分享的內容只關於促銷，人們只會感到厭煩。這裡的競爭是在於品質和參與度，我們需要把社交媒體作為一個必需付出才能得到收穫的平台。然後就是同情心。我們可以設定一些觀眾樣板，然後深入研究他們的心理，並從中推敲他們會感興趣的內容為何。我們必須給予觀眾他們有可能感興趣的東西。教育為首要一環，具教育性質的藝術內容非常有影響力，在不同的平台上都很有價值，微信就是其中之一。其次是情感內容，如何以一個情感有吸引力的短片讓人笑，或者哭。然後是勵志內容，如何有創意地引人入勝，製造令人驚訝的效果。最重要一點是精闢。我們的關鍵字並不限於清單上所提及的。我們不必涵蓋以

上所有的公關內容，因為這是個不可能的任務；應該專注於一至三個關鍵受眾，挑選一個目標，以不同的公關內容建立策略。我們必須為這些工作排優先次序，並由符合現實情況的工作開始實行。

除了制定內容之外，關注度是關鍵目標之一。這是為了要確保人們瞭解你的機構。同時間，可以運用社媒聆聽監察有多少人提及它，並跟蹤和分析來查看這些評論是正面的、負面的還是中性的。雖然這項工作是可行的，但它極具挑戰，也是最昂貴的目標之一，因為社媒聆聽費用高昂。其次，是如何取得觀眾及增長。這也是關鍵話題之一，很多人不斷爭取更多的粉絲，更多的追隨者；如果他們是潛在觀眾、潛在到訪者、潛在顧客這個答案是十分有用的。我們不能只關注數量，必須同時關注品質，並確保在 Instagram 上新追蹤者來自香港；他們必須和我們的預設觀眾吻合，並確保他們會來參與活動及藝術表演。此外，還有注意及參與度，是關於讚好、評論、分享等等。最後是轉換，就是關於分享轉換率追蹤及轉換目標。每個動作都必須配合一項目標，並在策略早期確保科技配套是正確的，並可以有效追蹤我們平臺的表現。參與度、覆蓋率、領先度、轉換率，這些都是應該考慮的關鍵績效指標。Albin 建議我們應該由轉換率開始，尤其是如果想找一個性價比高而且高效率的效果。

他就分析的策略提供了額外的建議。在追蹤社交平台的不同交流時，我們要找到合適的策略，並尋找不同的觀眾類別。首先是自然接觸的觀眾，就是觸及原本擁有的觀眾，他們並非只是社交平台上所有的觀眾，也包括來到展覽場地觀看展覽的觀眾。其次，我們有新的觀眾。這就是由我們的工作夥伴，例如是藝術家、策劃家、支持者、贊助者，關鍵意見領袖等等而來的觀眾。然後，是付費觀眾，也就是關於廣告，當我們開始以來的內容來宣傳以達到某些目標。基本上，自然接觸的觀眾群，那就代表我們所創作的內容是有效的，但通常花最少錢的媒介就是需要花最多時間管理。

Albin 分享三種最吸引眼球的社交媒體的形式，分別是直播，網路紅人和廣告宣傳。

### (一) 直播

為了增加觀眾群，直播透過不同的帳戶，分享不同的展覽，通過直播，藝術團體充份運用了實時參與。直播是有真實內容、實時、效益高的製作，因為沒有後期製作，也沒有剪接，是現場直播，而且製作非常簡單，可以通過手機完成；內容也可以重複使用，直播結束後，就可以加以製作內容，特別是廣告。直播不僅能夠增加一些粉絲，而且有時令我們的內容曝光率更高，而且極具吸引力，原因有兩個。一，真實的內容具啟發性，可以牽動情感；二，實時互連比傳統錄製的影片更具吸引力。最重要的是，社交媒體喜歡直播，他們會通知我們每個粉絲去觀看直播。

### (二) 網絡紅人

把現場直播、網絡紅人、比賽，付款混合在一起是新的趨勢。這與付費媒體和影響力營銷有關，我們可以充份使用不同途徑和網絡。每人都可以成為網絡紅人計劃的一部分，不只是網絡紅人，也包括員工、供應商、合作夥伴、藝術家、策展人、贊助商，他們能夠相互交流並發揮最大的影響力。藝術機構擁有很多創造力，很多才華洋溢的人；他們製作的內容極其實貴，可以真正發揮作用。如果與贊助商一起直播，對於品牌及贊助商而言，效果會更好。我們可以將內容傳播到更大的觀眾群，非常具成本效益。

### (三) 廣告

想在廣告方面取得成果，又不想花去太多預算，我們就需要知道如何利用不同方案作定位。講者分享兩種落廣告的選擇，選項一，需要高額投資，可以只針對某部份人，也可以向所有人投放廣告；選項二是針對那些對特定行業感興趣的人。而他則建議「再行銷」讓我們針對一向與自己機構有互動的觀眾。

總結，如果我們想改變社交媒體策略，Albin 建議先從提升自然接觸率入手。沒有高質素的內容的話，他不建議直接與網絡紅人合作，需要先調整策略，並創造出有價值的內容。最後，只要有更多人讚好、留言，瀏覽我們的網站，便會增加行銷的機會。如果不想投放廣告，他提議我們要制定一個合適的策略，提升自然接觸率，例如直播可以成為機構和增加影響力的核心要素。

# Roundtable Discussion 1: How Technology Influences the Arts in Future

## 圓桌討論專題(1)：科技如何影響藝術？

### Speakers 講者



Tung-Yen Chou 周東彥

Artistic Director, Very Mainstream Studio  
and Very Theatre Company  
狠主流多媒體總監、狠劇場導演



Jeffrey Shaw 邵志飛

Yeung Kin Man Chair Professor of Media  
Art, City University of Hong Kong  
香港城市大學 楊建文講座教授 (媒體藝術)

### Moderator 主持



Samson Young 楊嘉輝

Multi-disciplinary Artist  
跨界別藝術家

Professor Shaw's presentation was about the concept of the new performative and grouped a selection of his work to elucidate two particular aspects: performing media art and mediating performance.

He first pointed out that the traditional art relationship is between a static object and a passive viewer, while the media art relationship proposes a dynamic situation and an interacting viewer. A media artwork is 'dormant' until the viewer brings it to life. The viewer performs the artwork. An interactive artwork offers many ways in which it can be performed. Each viewer creates a unique performance and interpretation of the artwork. That unique performance also constitutes a live spectacle for other viewers.

Regarding the first aspect, an artwork can be performed by your becoming an embodied actor in the artwork. In his installation example "*Configuring the CAVE 1997*", where the viewer is handling a wooden mannequin that has sensors in all its joints, is able to modulate both the visual space and the audio space which surrounds them. This is a 3-D projection on the floor on three walls, a totally immersive VR experience completely controlled by the viewers' interaction with the mannequin and completely includes their presence as an embodied aspect of the artwork. Another way is by becoming the cameraman and editor of the artwork. In his example "*PLACE- Hampi 2006*", the viewer is actually controlling their point of view in a panoramic projection environment. They can also choose different panoramic scenes as if they are editing the scenes themselves.

In terms of mediating performance, where new techniques enable new modes of expression and new modalities of experience when applied to the performing arts. He talked about various art forms such as dance, poems, narrative, theatre, cinema, intangible heritage (martial arts). Taking the dance project as an example. He did with the Japanese dancer Saburo Teshigawara "*Double District 2005*", one could walk around a projection room and see the dancers one to one scale in 3-D from six different points of view. The visual illusion is that they are actually dancing inside the projection room as a holographic effect. Every viewer creates their own perspective of the art form, adding their own interpretation in different viewing angles and visual expression. In terms of production, some custom-built equipment such as 360-degree high-resolution cameras enables an immersive VR view of the performance.

To conclude, the new performative is about the use of interactive and immersive media to enable the invocation of varying degrees of somatic engagement and to provide the circumstances required for embodied cognition.

Tung-Yen said technology has always been influencing the arts. These are the few words that he thought that have something connected to his company and his creation like time, poetic, reflection. Take the collaboration with the Dutch media collective as an example. It was to focus on their own expertise and then create something together. The way they worked together is what they called "buffet style", each of them brings some dish to the table and sees how to balance and put them like a banquet for people to experience. They always want it to be different from traditional theater. Traditional, meaning the audience sitting in their seat and then being a spectator and trying to

receive a message from us, rather than giving us their input and own thoughts liberty to construct a whole different new work. Finding a connection has been the focus of the communication since first meeting the Dutch media collective. Tung-Yen did not want to use sensors, lasers and mapping those traditional applications, but some everyday technology like YouTube and Skype. They tried to play and collaborate in real-time and looked through all the documentation of each work-in-progress presentation. In the performance, we were connected simply by a skype call, the audience from Taiwan and Amsterdam can see each other and they started to say hi and interact. They even let the choreographer ask everyone to move left and right-left, right and left. That was how they dealt with a remote performance.

Tung-Yen echoed some points of view with Professor Shaw from his experience. First, it was difficult and still is to get the technologies to do something really interesting. The second is having too little time for content after you have spent so much time struggling to build the technological platform. He always pondered how art can catch up with technology and on the flip side, how technology can catch up with art. He believed that when artists are using technology, they are not just using it as a fancy tool, rather, they are actually finding poetry in it.

In response to Samson's questions after the sharing moment, Professor Shaw said there was indeed a difference in the ecology of art and tech in the past few decades when he started to explore new media and technological platforms. In his time, there was no technology at that time one had to be self-taught to develop skill sets in terms of their own temperament and their own capability.

Nowadays, there is more flexibility. An artist has the freedom to decide to what extent they want to be autonomous, to what extent they would enjoy working with others. He personally has always felt that maintaining a certain distance from entrepreneurship from the art market is a way in which he can maintain greater freedom in his own art practice.

Followed by Tung-Yen's response about his main aesthetic preoccupations. He has been using media and video projection quite a lot in making theater, the tempo is usually slow, and people would normally use the word "poetic" to describe his work. He was trying to get away from my preoccupation and trying to be more chaotic and a little bit lose control. In terms of aesthetic choice or preoccupation, he really enjoyed multi-layering, putting actor, actor's avatar, actor's shadow, recorded shadow and recorded image together. Through the multi-layering we can see the people and the background, only there are half blended or blended in a very different way. Therefore, technology is not a controllable instrument but in terms of a technological ensemble of human and non-human actors, each with their own agencies. This way of thinking has some very real aesthetic implications for both the human and non-human actors.

邵志飛教授的分享以新式展演概念為主，透過他的作品詳細說明兩個主題。一是何謂表演媒體藝術，以及演出如何成為作品的媒介。

他先指出傳統的藝術關係是建基於一件靜態的物件和一位被動的觀賞者之間，而媒體藝術則倡議動態的環境以及一位可作回應的觀賞者產生互動關係。一個媒體藝術作品需要由觀賞者去「喚醒」。互動式作品依靠觀賞者主導，由觀賞者決定作品的演繹方法。如此一來，每位觀賞者都會創作出獨一無二的演出和演繹方法，而這個獨特的演出同時能讓其他觀賞者欣賞。

要令藝術作品變成一場演出，其中一個方法是將觀賞者變成演員，與作品一起成為演出的一部份。他以其裝置作品《ConFiguring the CAVE》作例，觀賞者需要操縱木偶，而木偶的四肢關節均裝上感應器，讓觀賞者透過移動木偶而引發屏幕上影像及聲音的變化。三維影像會怎樣投影到地面和三面牆上，完全視乎觀賞者的行動。因此這是一個由觀賞者主導的沉浸式虛擬現實體驗，透過與木偶的互動，觀賞者本身就成為了作品的一部份。另一種方法是讓觀賞者成為錄影師以及作品的編導，在他的作品《PLACE-Hampi》，觀賞者需要在一個全景投射環境中，選擇自己的視點，他們決定了要甚麼時候要看甚麼畫面，因而成為了這個作品的剪輯師。

另一個主題是有關不同演出媒介的主張，如何利用新技術去開拓新的表達方式，塑造新的觀演體驗。邵教授論及不同的藝術媒介，如舞蹈、詩、敘事作品、劇場、電影和非物質遺產（武術）。這裡以舞蹈作為例子。他與日本舞蹈家勅使川原三郎合作的作品《Double District 2005》，觀眾可以在圍繞投影空間遊走，從六個角度欣賞按真實比例呈現勅使川原三郎和他舞伴的動作。因為以真實比例呈現，有種舞者的確在現場跳舞的錯覺。在不同的角度演出，使每個觀眾都有自己獨特的藝術視覺和感受。製作方面，他們會製造一些專門為特定節目的儀器，如 360 度高清攝錄機，以創造一個沉浸式的虛擬現實環境。

總結他的分享，新的表演講求運用互動和沉浸式媒介刺激不同程度的參與，以及提供能夠產生親身體驗的環境。

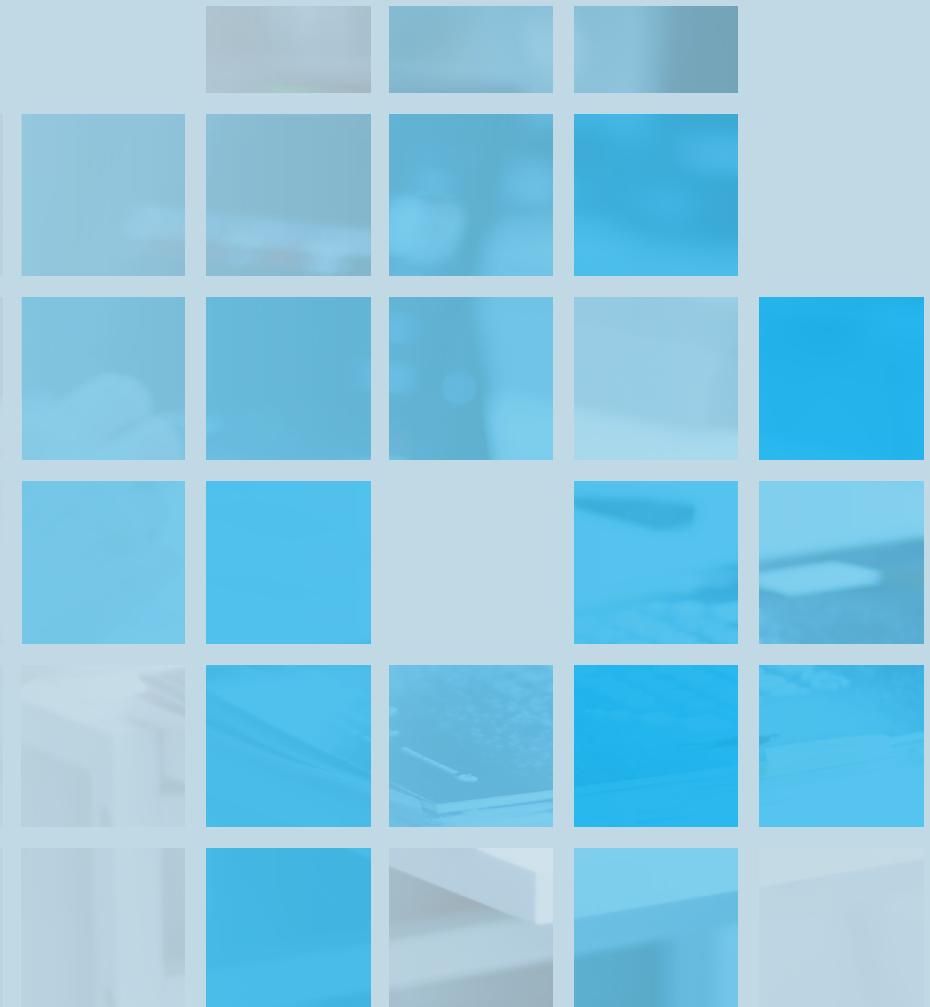
東彥認為科技其實一直都在影響藝術，有幾個詞彙與他的公司和創作很有關係，就是時間、詩意和反省。用荷蘭新媒體藝術團隊作例子，合作的重點是讓他們發揮各自所長共同創作，工作的形式稱之為「自助餐式」——各人先將自己的菜色放上桌上，然後再考慮如何平行其中，將所有材料放在一起組成一個宴會，讓大家去體驗。自從首次跟荷蘭新媒體藝術團隊碰面後，東彥和團隊的研討方向都集中在尋找一個連接。他們總是想打破傳統創作模式，傳統是指觀眾坐在觀眾席上，作為一個旁觀者被動地從我們身上接收訊息，他們沒能夠參與建構作品的過程。他不想再用感應器、激光、光雕投影之類的應用方式，而是用一些大眾化的媒介，例如 YouTube 和 Skype。因為他們嘗試要做個實時演出，籌備期間一直都有留意對方的工作進度和準備情況，在演出的時候，他們與荷蘭那方用 Skype 視像通訊，彼此都能即時看到對方的觀眾，觀眾也看到他們，他們開始向對方打招呼，然後他們想有多一點互動，甚至讓編舞家指揮大家左右移動，就是這樣完成了一個遙距演出。

東彥對於邵教授所說的兩點很有共鳴。第一，利用科技去創造一些有趣的事，從前是很困難的，而現在也仍然是。第二，你為準備一個科技平台的時間，遠超於你為成品感到開心滿足的時間。

他常常在想，究竟藝術創作可以如何跟上科技發展，而另一方面，科技發展又要如何配合藝術創作。他認為當藝術家在使用那些科技工具，他們不是在使用一種花巧的工具，而是在其中尋找某種詩意。

分享環節後，首先由邵教授回應 Samson 的問題。他認為對比數十年前當他開始探索新媒體和科技平台的時候，藝術創作與科技合作的這個生態的確是有改變。那時候，是完全沒有科技知識的，藝術家需按自身的個性以及能力自學，也是他們能自學到甚麼程度的因素。現在，一個藝術家有更多自由去決定自己想要多少的獨立創作空間，以及想有多少空間與人合作。而他個人認為，跟企業或者市場保持距離，才能保持一定的創作自由。

然後輪到東彥分享有關他個人的美學詮釋問題。他經常在劇場裏運用多媒體及影像，而其創作往往都是偏向節奏緩慢的，然後很多人會說他的作品很具詩意。他亦嘗試脫離這種習慣，而嘗試把作品導向所謂比較混亂，甚至是失控的一種呈現。而以美學風格來說，東彥十分喜歡讓作品疊上多個層面的，把演員本人、他的頭像、影子、一些預錄的剪影，還有預錄的其他影像，或者其他東西放在一起。透過那些塗層可以看到在背景和人，唯獨人跟那些背景塗層是分開的，有時甚至分得很遠。因此，科技不單是一種可以讓人們操作的技術，更是一種技術的結合，一種真人演員的技術，以及科技應用技術的結合。這種想法會為真人演員以及這些科技技術帶來一種很深的美學意義。



# Roundtable Discussion 2: How to Embrace Technology and Employ Software in the Arts? 圓桌討論專題(2)：如何掌握科技及應用文化軟件？

## Speakers 講者



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## Moderator 主持



Timothy Calnin 簡寧天

Director of Tai Kwun Arts  
大館藝術總監

Erin shared her experiences in fundraising and in audience growth and how to embrace technology and employing software in the arts by telling us a few of their clients' stories and outline how they've embraced technology and employed software in the arts. She talked about that in three key areas, of focus, by first giving a definition of CRM, intentional engagement with customers and why we should embrace technology.

According to Paul Greenberg, CRM is a philosophy and a business strategy supported by a system and a technology designed to improve human interaction in a business environment. And over time, CRM has been sort of restricted to technology, and we have a technology focus but actually, the technology is most effective when guided by an overarching philosophy and of course a business strategy. CRM can be broken down into three building blocks, which are platform, people and process. When we think about the building blocks of customer relationship management, we're thinking about the people in your organization. The people have to have the right vision, skills and attitude to build and manage effective processes and select and configure the right platforms.

Erin and her team realised revenue actually follows engagement and we need to deepen engagement to generate maximum revenue for organisations. Sydney Opera House, for instance, uses a methodology that first embraces data culture. They understand that data privacy in particular is a tool, which works for the benefit of all involved. If customers do not wish to engage with you, you don't actually want to engage with them, otherwise it is a waste of resources. Therefore, thinking about data culture and thinking about how you can use data to guide your decisions. Next, identify their customer milestones. They plan their pathways of engagement for their audiences to invite them closer and make it possible for them to become donors to the organizations, not just audience members, but donors. After that, they're thinking about their actions, determining the actions which will make the most impact for connecting customers to their mission. Finally, they establish priority. High performing organisations that are embracing technology and prioritizing their investments in technology do so with an eye towards what can we do that will make the most impact.

Great customer relationship management really should identify and begin with a customer in mind. At its most basic customer relationship management is moving people from being an unknown customer to a known customer. But when we go back and we think about it at its most simple, what are we trying to do with our customers, departments need to unite around what progressive engagement looks like. We need to craft for them a logical path of engagement. Given that we all can't be together due to the epidemic, and we can't actually do any of the subscriptions, we're moving people towards digital all the way to straight donors. We embrace technology and employ software in the arts, we want to create that customer engagement roadmap to outline important milestones progressively deep in engagement with audiences and then assign goals to those milestones and track progress

to them. Another example is the Philadelphia Orchestra. They cancelled the live performance and broadcasted it live on Facebook. Because they are so effective at using our technology and having a great strategy for CRM, they've been able to use testosterone's analytics platforms to understand that what they now stream live has an absolute direct impact on the revenue donated in support of their organizations. That's because they already have the infrastructure set in place to be able to do that.

In Kevin's sharing session, he focused on how we attract people to your organization using technology in a more remote manner, how technology can help one to ask more people for more relevant donations that are related to CRM that Erin mentioned.

They found their customers are embracing more and more with new things. In 2019, the Louvre created a virtual reality experience for the Mona Lisa, and this has two really unique value points. One is that it dramatically increases engagement between the audience and potential audience and the most valuable arguably asset that the Louvre has additional constituents and creates a really unique experience. It even engaged its younger constituents and people who couldn't actually enter into the facility to see the Mona Lisa. As Erin talked about the more relevant, they are to your constituents, in your communication and in your journeys, the better the impact of whatever they're trying to do with their communication streams. He realised virtual reality is an absolute must, no matter what types of art and cultural institution you are working for, you must think about how you can engage virtual reality to support your educational mission. Another example is the Museum of Fine Arts. They've done something even more interesting and that is they have had specific curated events that people pay for and have a conversation with an expert. It's not just about generating revenue for these organizations; it's about building engagement and growing their database of high-quality individuals.

Another way to attract audiences is to live stream. Many organizations in the arts and cultural sector who have had physical events, but they have been cancelled, have done live stream and in some cases, they've done both, and they have been extremely successful, much more so than people thought. And of course, one can live stream on most channels, Twitter, Facebook live, YouTube. One can be interactive with their supporters, they can make requests through the event, for volunteers' promotions of membership or sponsorships and donations. The most important thing that people have found with live streaming, of course, is to stream when and where your audience are and doesn't only rely on your existing database as an audience. A lot of these live streaming events through social media and other channels have attracted a much bigger audience, especially when they have made them free.

Kevin mentioned peer-to-peer fundraising is a really effective tool because they got other people to help them raise money for their cause. The Oregon Zoo also used social media and peer-to-peer. They had a whole range of different graphics and landing pages and social media examples to drive the message. The fundamental message was that earned income is going down, they need help and voluntary income to make donations. They got other people to help them raise money for their cause. Another method is tapped to donate. With the epidemic and social distancing, tap to donate is going to be absolutely everywhere. The only problem that they have with that, we don't get the name of the donor. But organizations can use geolocation within the institution to figure out obviously with privacy rules in place, who it was that actually made that donation and they're able to sometimes get that information. In the arts and cultural sector in the US, there is a 49:1 rule where one percent of donors make up nearly 49 percent of all voluntary income to arts and cultural institutions. While all this technology is great, one should not forget that the engagement with the most important highest value, highest propensity to give people in your database is absolutely critical.

Everything that we talk about is with CRM, nothing beats relationships and relationship engagement in the arts and cultural sector. Firstly, we need to invest in the CRM systems and digital systems and what Erin talked about people and process, but any technology solution is only as good as the people. They're also only as good as the data quality or data equity, the information that we have in our database that can help us, engage and drive revenue moving forward over time. When we monetize the quality of the data in our database, it helps us to drive engagement, identify key individuals and benchmark your organization. Ultimately, it allows people to identify engaged constituents. But above all, even with great software and great ideas, it's the culture of your organization that drives your success.

無論是在籌款抑或拓展觀眾的層面上，還是如何將新的科技以及程式應用於藝術行業，Erin 在圓桌環節中與參加者分享其中一些公司的故事；告訴大家，客戶是如何開始使用科技，把他們的軟件應用到藝術工作上面。她的分享集中在三個範疇，首先定義清楚客戶關係管理（CRM）、如何有策略地與客戶群互動，以及為什麼我們要採用科技。

保羅·葛林伯格定義 CRM 是一套兼具哲學性及商業性的策略，且有一套由科技設計的系統支持，用以改進營商環境中的人際關係。雖然隨着時代，CRM 的定位已被收窄為一種科技；我們雖然着重於其科技，不過唯有以哲學及商業概念為根基，CRM 的技術才會更見有效。CRM 可以拆成三種元素，那就是平台、人、過程。當你在考慮 CRM 元素的安排，你其實是在做有關你的團隊的安排。人們需要有恰當的視野、技巧及態度去建構及管理有效的運作，以及配置這些平台。Erin 和團隊了解到有觀眾參與節目，才會有收入的；而我們如果把這種互動深化，那就會得到最多的收入。例如悉尼歌劇院就用了特定的方法，首先採納了所謂的數據文化。他們的方法就是以數據隱私作工具，更能全面收集資料。如果觀眾不想參與你的節目，你也不會想跟他互動，否則你就在浪費資源了。所以，想想數據文化可以怎樣幫你下決定。然後是為觀眾制定里程碑。他們會計算好如何跟觀眾互動，慢慢引領他們參與更多節目，甚至令他們成為贊助者，不只是普通的觀眾。接下來當然是計劃行動，他們要想出能有效把客戶和他們的目標連起來的方法。最後就是想優先程度了；有應用科技的高等表演藝術團體，在計算每項科技的投資時，往往是以考慮如何帶來最大影響力為依歸。

一個好的 CRM 應該先鎖定客戶再入手。最簡單的 CRM 就是把一個完全不認識的陌生客戶變成一個你十分熟悉的客戶。可是當我們看回頭去想最根本的一點，那就是我們究竟希望客戶得到甚麼，這時各個部門就需要在過程發展上有共識了。我們需要為客戶提供一個適合的參與途徑。因為疫情的關係，我們很少能夠直接見

面；也許我們現在甚至不能做任何東西，讓人訂閱我們的任何平台，所以我們必須在網上直接引領觀眾去到籌款部份。回到應用科技的那個部份，他們想有個客戶參與路線圖，清楚列出所有與客戶深入互動的里程碑，然後制定目標，一直檢查進度。另一個例子是費城管弦樂團。他們取消了現場演出之後，改以在 Facebook 上直播。而因為樂團運作 Erin 的公司的科技得宜，又有好的 CRM 策略，他們就能了解到他們的直播是對籌款這事有絕對性的影響；他們早準備好了所有基礎元素以作支援。

來到 Kevin 的分享環節，他說明了人們可以怎樣借助科技，即使是遙距接觸，也能吸引更多觀眾；其次是如何借助科技邀請更多觀眾捐款，這與 Erin 提及的客戶關係管理（CRM）有關。

他們發現，他們的客戶愈來愈接納新事物了。在 2019 年，羅浮宮為《蒙娜麗莎》製作了一個虛擬實境體驗。這個做法帶來了兩個十分獨特的效益，其中一個是，它大大增加了固有訪客，甚至是潛在訪客與這羅浮宮其中一件最具價值的展品的互動，如此獨特的體驗，的確能吸引更多人參觀羅浮宮，甚至吸引年輕人，以及那些對畫作毫無興趣的人。在這個互動的過程中，我們愈是能拉近與觀眾的距離，就愈能發揮到影響力。他認為虛擬實境體驗是現時必要的工具，無論是從事哪一種藝文活動，人們都需要思考，如何把虛擬實境體驗應用於自己的教育使命之上。另一個要說的例子是波士頓美術館。他們甚至準備了些更有趣的互動活動。他們舉辦了一個收費活動，讓觀眾可以跟一些專家對談。活動就不只是在增加收入，而是製造更多互動機會，以及培養有質素的觀眾群。

還有一種吸引觀眾的方法，就是直播。有很多藝文團體本來安排了節目，但被逼取消了之後，就把節目改為線上直播，有時則兩者都做，而大部份都進行得相當成功。我們可以在 Twitter、Facebook、YouTube 等平臺進行直播；可以與你的支持者互動；可以在活動中提出請求，宣傳你的會員制度或者請大家捐款。最重要的一點是，直播可以讓你隨時隨地接觸到身處任何地方的觀眾，而不再是只能接觸到本來的觀眾群。這種在社交媒體或者其他平臺進行直播的方式真的吸引了好一大堆觀眾，尤其是在這些活動是免費的時候。

Kevin 提到點對點的籌款方式真的很有效，因為他們可以借助其他人的幫助，來進行籌款。俄勒岡動物園用了社交媒體及點對點方法，他們製作了一系列的圖像、官網首頁、社交媒體訊息去把這件事傳開去。而當中的訊息十分簡單，就是他們需要大家的幫助，請捐款。另一種就是一鍵捐款的做法。特別是我們要每天應付疫情及社交距離的時候，這個做法就更是隨處可見。唯一有個問題，就是你不知道捐款人的名字或者任何資訊。不過有團體就利用了定位技術在不侵犯個人私隱的前提下，透過定位技術，查找出場館之內究竟誰是那位捐款人。他們有時的確能夠找到的。然而，在美國的藝文界別，有 49:1 的法則：意思是說 1% 捐款人的捐款金額已經等於其餘 49% 的金額了，我們不要忘了跟數據庫中願意捐一大筆款項的人進行互動。

在所有我們提到的技巧當中，在藝文世界中，沒有比與客戶的關係來得重要。首先，你絕對需要在客戶關係管理系統上投資，還有數據系統。Erin 提到人與過程的重要性，而唯有當人與過程都表現優秀，這些技術才能發揮作用。數據的質素非常重要，而這些數據必須包括了社會上的所有群體；有用的數據能提升互動質素，從而隨着時間增加收入。把數據庫的資料轉換成賺錢的工具，這些資料幫到我們得到更多訂閱、尋找重要客戶，又或者宣傳自家的品牌，而且它能助識別出那些跟自己有互動的客戶。但歸根究底，就算你有十分好的軟件或者意念，團體的工作文化才是邁向成功的最重要一點。

# Closing Plenary: Bridging the Gap Between Policy - Making and Technology - Our Arts Ecology Depends on It

## 閉幕專題：藝術生態如何取決於政策制定與科技發展

### Speakers 講者



Jane Finnis

CEO, Culture24  
Culture24 行政總裁



Paul Tan 陳金良

Deputy Chief Executive Officer,  
National Arts Council, Singapore  
國家藝術理事會(新加坡)副理事長(規劃與  
企業發展)

### Moderator 主持



Prof. Sun Man Tseng JP. 鄭新文教授 JP.

Arts Management Educator and Consultant  
藝術管理培訓人及顧問

Prof. Tseng stated in his opening remarks that when we make policies or any kind of policies, it is trying to bring about changes in the ecology or in the ecosystem of the field concerned. We first identify where we are, what we want to change and then work out the strategies how we want to bring out the changes there. For the arts, our ecology as a value chain from artist creation, through production, dissemination, marketing, to eventually audience consumption. When we think about technology, we are actually making an impact on every aspect of this value chain and also in some cases, in fact replacing some elements of the value chain.

When Jane considered digital technologies, the pathway to growth for our sector is very clearly through digital transformation and digital maturity. Public Digital's definition differs from the Wikipedia one in a really important way. It introduces the notion of surviving and thriving in the internet era, which goes beyond just problem-solving at the heart of the digital transformation is the profound notion of change. Since the start of the pandemic has accelerated the speed of that change with many cultural organizations being thrown into the digital deep end and being forced to shift to digital working at a speed. So how each of us deals with this change will vary as our individual ability to respond to the challenges of digital transformation is defined first and foremost by our own digital maturity.

She shared the One by One community, a big multi-partner strategic research project and how they've developed their own definition of digital maturity specific to the cultural sector. Digital maturity is an individual or an organization's ability to use, manage, create and understand digital, in a way that is contextual. In other words, fit for their own unique setting and needs, in a way that is holistic involving vision, leadership, process, culture and people that are purposeful, aligned to the cultural institutions' social mission. She illustrated some examples of top-down policy-making such as Culture is Digital in the UK and the subsequent programmes of support that are coming out in the UK and Canada to develop capacity and skills. One of the things Jane and her team found was that we need to work both from the top down with policymakers and funders but also at the same time from the bottom up. An agent of change can be a person from any role in an organization regardless of organizational structure who can display their own good digital leadership. People who are good connectors or translators between colleagues and teams either because of their formal role or their ability make particularly skilled change agents. She shared Culture24's collaborative Let's Get Real project and the value of experimentation, also the fact that it's really about people and what you already have and that doesn't have to mean anything new in terms of technology.

Digitally literate leadership is so desperately important now as the culture of the digital world itself is having such a huge influence on modern life shaping our communication, social interactions, politics and our sense of identity. Increasingly digital platforms are facilitators for the debate and activism and amplification of profound societal issues such as the Black Lives Matter movement. We can't ignore the politics of the digital power and the ethics of

the digital tech giants and the space that we are operating in Facebook and other big technology firms have been plagued with rising concerns about their ethical practices and such as Twitter and Google.

If we truly want to leverage technology for growth as this conference suggests, then we need digitally literate leaders who are able to interrogate the challenges that digital culture and technologies can bring to their organization and begin to map the changes that they need to make. If we can as cultural professionals and leaders be more informed, reflective, responsive and active in our digital understanding then as organizations we will be able to build a more digitally fluent workforce and have a digitally mature relationship with our audiences.

Paul first illustrated two focus areas of the digital strategy team that they formed. One lens was to think about digitally engaged audiences, how technology could be an enabler to broaden and deepen arts consumption and engagement and then the other lens of course was how then do we build an ecology of digitally confident artists, these were artists who had the digital know-how the skills, how to use, manage, create, understand. They tracked how the Singapore audiences access the arts through digital and online media based on art forms. Not surprisingly, overall a significant number of Singaporeans consume their arts digitally.

He then explained what Covid-19 has meant for us and why digitalization has kind of accelerated the push for digitalization in the arts community. The Capability Grant is a good time for artists to think about how they can find new skills, the skills may or may not be digitalization, of course, it can be skills that they find relevant for their company for their individual practice. The Singapore government has committed considerable resources for arts and cultural funding and announced in their parliament about the US \$40 million that was set aside as part of the arts and cultural resilient package and within that included rental waivers for arts tenants, those companies and individual artists who are holding spaces that National Arts Council (NAC) managers as well as venue hire subsidies. Given that its curtains downlight off in the performing arts spaces that it was an opportunity to think about training. They even commission online courses and arrange various courses for some experienced companies. The aim is trying to get some level of activity going or keeping an eye on trying to raise and deepen capabilities. The other grant that they launched is the Digital Grant. It was important to have quality digital content, new digital content out and many of the companies and individual artists have certainly taken on this grant. NAC also took on the responsibility of actively commissioning more digitally. They worked with media partners, such as Facebook to keep a certain level of activity going and to make sure that Singaporeans had access to the arts if they were mostly working or confined to their homes. And the other piece is a collaboration with their mainstream Chinese paper called Lianhe Zaobao to put out some cultural content. As media, they were exempted from some of the measures to restrict movement.

Paul realized they have no choice because the programs, the festivals that they've put up cannot take place in the way that they did before because of Covid. Besides, we need to ensure that people can navigate all the events easily. NAC tried to aggregate all the content as well as a blended format (online and offline events) to make the audience get used to living performance again.

There have been pilot plans going on in Singapore to have a sustainable business model with digital content in the future. They've had some of our theater companies and music companies put up content. Sometimes it pays as you want, sometimes they're experimenting with e-tickets at a very friendly price to build sustainability. The second point is about harnessing data. The data is about understanding audiences to match the profile of an individual and try and serve them things that they're more likely to enjoy. On the other hand, NAC as a government agency uses its resources to try and think more actively about matching artists and arts practitioners into relevant jobs and training. The third broad point of making is about looking beyond the art sector for solutions and innovation. Whether it's about aging or mental well-being, how technology and arts can solve problems even on a larger societal level. In fact, many of the arts groups are charities, and charity agencies are quite keen to start pulling the different types of charities together for business transformation models that are underpinned by digitalization.

鄭教授在專題一開始時說，我們制定任何政策時，其中一個目的是為了改變某個領域的生態。我們首先釐清目前我們在哪個階段，然後確定我們想要怎樣改變，最後制定一套策略，以讓事情能如我們期望般改變。而在藝術領域裏，我們的生態就是從藝術家創作開始，經過製作、分享概念、市場宣傳，最後來到觀眾消費的一個價值鏈。總之，當我們說要應用科技，實際上就是指為這個價值鏈上的每一環都帶來某種衝擊，甚至取代原有的元素，以改變現狀。

對 Jane 來說，借助數碼科技發展藝術是一個很清晰的概念，那就是「數位化轉型」及「數位化成熟度」。Public Digital 及維基百科分別所下的定義有個重要的差異，前者引入了「在網絡世界生存及發展」這個概念，這比單是「解決問題」深入得多；「數位化轉型」的核心概念，其實就是一種大幅改變的概念。而疫情也加快了這些改變的發生，因為很多文化團體都被逼開拓網上平台，把所有工作都改以數碼方式進行。而我們要怎樣處理這些改變是跟我們有否足夠能力適應「數位化轉型」——就是「數位化成熟度」息息相關的。

Jane 展示了 One by One 的多伙伴策略研究計劃如何針對文化領域，進一步對「數位化成熟度」進行定義。它是指個人或者團體能否使用、管理、開發、了解數碼科技應用於其範疇，以讓自己達到目標或者滿足自己的需要，這要求他們顯示全方位的能力，其中十分需要視野、領導能力、步驟、文化、團隊。換句話說，是帶有目的性的，確保機構能實踐其社會使命。我們看了一些由上而下制定政策的例子，例如英國的 Culture is Digital，及其他在英國、加拿大等地的支援計劃。Jane 和團隊發現，我們需要由上而下，與政策制定者及贊助人一起工作，同時又需要由下而上，與團體內部的人員一起改變。這個改變因子可以是一個團體裏的任何崗位的任何人，只要他能夠在數碼領域上帶領大家。這些「改變因子」之所以能夠擔任同事之間的橋樑，可以是因為他們本身的崗位，又或者是他們的溝通能力。我們也看了 Culture 24 的 Let's Get Real 計劃，明白試驗的價值；其次，創新不一定需要任何新科技，因為創新講求的，歸根究底是人。

數碼素養領導能力如此重要，因為數碼世界的文化能影響溝通、社交、政治、身份認同等現實生活中的題目。數碼平台的興起，也造就了社會議題的各種醞釀、發酵，如 Black Lives Matter 運動。作為藝文界的一員，我們不能無視這些科技所有帶來的政治及道德議題。Facebook 及 Twitter、Google 等科技企業也一直在被科技背後的道德問題所困擾。

如果我們真的如這個論壇的主題所說，想要融合科技發展藝術，我們需要具備數碼素養以及敢於接受挑戰的領導人提出科技能怎樣幫助他們機構的提問以及開始計劃如何做到這些改變。如果我們作為藝文界的領袖及專業人士，可以更主動吸收、反思、回應、時刻吸收最新的科技資訊，那麼我們的團體就可以建立一個更流暢的數碼工作環境，以及與觀眾建立更佳的數碼關係。

Paul 及其團隊新加坡藝術理事會（NAC）的工作有兩個重點，一是探索如何利用數碼科技與觀眾互動，加強這些互動之餘，開拓更多互動的可能。其二就是研究我們應該如何建立這個藝術家的數碼生態，我指的是那些懂得應用數碼科技的藝術家，能夠使用、管理、開發、了解數碼科技的那些人。他們追蹤新加坡觀眾是如何透過數碼及網上媒體接觸到藝術資訊，以藝術形式作為研究單位的。和預期一樣，大部份新加坡觀眾都是透過網上平台消費的。

接著，Paul 說明新冠肺炎對我們來說有甚麼意義，以及為甚麼數位化在某種程度上推動了藝術領域的數位化。首先，新加坡政府承諾為藝文界別的資助提供可觀的資源。提供了約 4 千萬美金的資助用以復甦藝文行業，實際資助內容包括工作室使用者免支付租金、團體或個人租用場地時，能獲 NAC 及場地的補助金。第一個計劃是「藝術界能力發展計劃」，讓藝術家們思考如何發掘一下新的技能，無論是否與數位化有關的，總之是對他們自己或者他們的團體有幫助的。雖然表演場地關閉了，無法做任何演出，但這正是個學習與訓練的好機會。他們甚至安排了一些網上課程，為不同團體安排相應的課程。整個計畫的目的，是為了讓這個行業持續運行，同時提升實力。另一個計劃是「數碼作品展示資助」，一些優秀的作品，以一些新的數碼形式出現，不少團體或個人藝術家，都參與了這個計劃。NAC 也負起了在網上主動舉辦更多活動的責任。他們跟 Facebook 等媒體合作，在網上持續推出活動，保持一定的活躍度，讓新加坡人即使留在家中，也可接觸到藝術。另一個合作則是跟他們一份主流中文報紙《聯合早報》合作，展示不同的藝文作品。媒體的傳播速度及廣度高，總能做到很多東西，不會受到任何活動上的限制。

也許新冠病毒仍會肆虐一段日子。Paul 說，屆時不論是節目還是藝術節，已經不能以以往的模式進行。而且面對如此大量的節目，你得確保觀眾能有效瀏覽，並找到想要的節目。他們的確嘗試把所有這些活動都集合起來，以及用線上線下演出的混合模式來讓觀眾慢慢重新投入現場表演。

一些先導計劃正在新加坡進行中，讓人們借助數碼科技持續營運業務。有些劇團或者音樂公司都在嘗試把節目放在網上，有些是自由定價，有些是以低價發售電子門票，以持續經營這些節目。第二點則是有關怎樣控制這些資料。這些資料能讓我們進一步了解我們的觀眾，能夠按每人的喜好提供一些他們或許會喜歡的內容。另一方面，NAC 等的政府機構運用他們的資源，主動將藝術家和藝術工作者與相關工作及訓練配對起來。第三點是有關放遠目光，在藝術領域以外尋找靈感與答案。不論是有關老化、或精神健康等，這正是藝術與科技融合後，能為社會帶來更大層面貢獻的例子。事實上，大部份的藝術團體都是慈善團體，而這些團體的經理人總是想把不同組織連結起來，並以數碼科技，加強彼此的合作及整體營運模式的轉型。

# Cultural Leadership Summit Spin-off Event, Webinar 1 - The Convergence of Culture and Smart City

## 文化領袖論壇延伸活動（一）- 智慧城市與文化融合

### Speakers 講者



Paul Chan 陳智遠

Co-founder and CEO of Walk in Hong Kong  
活現香港共同創辦人及行政總裁



Ian Leung 梁偉然

Programme Manager of  
Hong Kong Arts Centre  
香港藝術中心節目經理



Sampson Wong 黃宇軒

Hong Kong-based Urbanist, Artist and  
Independent Curator  
城市研究者、藝術家和獨立策展人

Our first speaker Sampson shared his view on culture and the arts in the perspective of urban study. Coincidentally, he was conducting research on “Epidemic and City” at that time. He pointed out that most of the infrastructures or major changes in modern cities had originated in the period between 1850 in the 19th century and the Spanish Flu. During that period of time, a huge portion of urban infrastructures had been responding to challenges from the epidemic. Another saying suggested that many theatres, cinemas and places of entertainment were built apart from formal infrastructures, intending to fulfil entertaining and arts purpose in public space. It started out when people who lived in an industrial world were prompted to rethink what well-being meant, thus signing a new “social contract” that embraces entertainment and “social reproduction” in life. During the pandemic of our time, urban study scholars, planners and architects imagined the city in a whole new look and described this as a precious chance in a century to fuse their proposed ideas into the mainstream. A smart city is hence being redefined by placing greater significance on well-being than the utilization of the latest technology and data to benefit the society.

Based on the above, he concluded five key points from the mainstream discussions on post-epidemic cities. First, the “Fifteen Minutes City”, which is an attempt to narrow the area of activity of each citizen, aiming to fulfil every daily need within their neighbourhood. Second, the emergence of increasingly smaller social groups -- since the enforcement of social distancing, people had reflected on the dynamics of small-scale community. Third, rethinking the importance of public space. Fourth, the way to go beyond online or digitized experience and reassess what is immersive experience. Fifth, the development of “topophilia” -- the desire to know their living environment better. As these five tendencies prevail, the culture and arts sphere should not merely think about moving programmes to an online platform, but further investigate and respond to the way of integrating these five trends into arts.

Sampson then responded to the above five tendencies and indicated that the discourse on smart cities has shifted from revolving around infrastructure to environmental concerns, motivating the arts sphere to be guided by these trends when creating new infrastructures. Inspired by the discussion on “Fifteen Minutes City” a few years ago, he organized the Emptyscape Art Festival in Fanling. In the festival, all artworks were available for appreciation within walking distance so as to incorporate the walking experience as part of the features too, which was an idea deriving from Folkestone Triennial in England. He also shared about his artworks made for the engagement of smaller groups and furthered on the discussion about the way people can experience closer interactions in public space. His sharing of hybrid experience followed closely, mainly about a project called “Remote Hong Kong” that utilized digital technology and required participants to walk around the city in person. Lastly, he pointed out that the world under the pandemic gives prominence on walking and neighbourhood walks, thus the long-term development of this trend becomes the focus of arts in our community.

Our second speaker Ian shared the three keywords that came across his mind whilst he was preparing for the sharing, which were “smart”, “city” and “culture”. He believed Hong Kong is one of the best cities in embracing smart culture, which has an impact on present policy, infrastructure and resources distribution, that in turn shape the smart city. His presentation emphasizes mainly on the coexistence of culture and “smartness” in a city.

He brought up two cases to introduce his ideas. The first -- Corona Plaza in the New York Queens area, demonstrates how to run a museum in a poor community of ethnic minorities. This gave him an insight that arts and culture can play a more active role when they act as a medium to achieve certain goals which also allows reflection on their function and role in a community. Our third speaker, Paul also found the Corona Plaza very impressive in terms of its unique location, size and scale, which would most probably create a remarkable travelling experience to the tourists. Furthermore, it stimulates human interactions, thus enhancing the quality of life in the community. The second -- East Village in London, which was an Olympic Estate, was pioneer on starting a public-private partnership.

Learning from these overseas experiences, Hong Kong Arts Centre collaborated with Art-Partners on a project called Harbour Arts Sculpture Park in 2018. They displayed twenty internationally renowned sculptures in the chosen neutral venue – the lawn at the Central Government Offices. Ian pointed out that when public art is mentioned, it is commonplace to think of artworks situated in public space that are ready for our appreciation. The organizations thought that type of experience is rather passive as they had preparation work to do -- selecting particular artworks to catch people's attention, which is a kind of cultural consumption. Therefore, they sought for alternatives to hold other exhibitions, aiming to not just show artworks that are generally regarded as “good”. One of the projects was Via NorthPoint, which strived to merge with public arts by reversing the hierarchy. The definition of public art is no longer restricted to “aesthetic” art works. Rather than the selection of artwork, they focus on community participation. This coincided with Sampson's sharing on redefining public spaces.

In the last session, Paul talked about the transformations in the arts and cultural scene under the pandemic. Taking himself and his company Walk in Hong Kong as an example, he illustrates how a company that mainly hosts functions with tangibles is entirely transformed under the new normal, shifting to holding virtual activities.

Tourists are a huge influence to the tourism industry. Although Paul's company is not large, several workers are still required. The previous business could not be run, therefore it was a critical moment for them to transform the business. They realized the tendency of online virtual events and brainstormed how the travel experience their company provided can fit into the virtual world. Virtual tourism had to be of various kinds: non-unidirectional, live, interactive and edutaining. The required equipment arrived as second priority, what mattered the most is the content. They negotiated with their existing clients that initially joined physical events on whether they were willing to virtualize the activities. Walking in the streets gave them physical experience, but it was totally another case online. That was the major change and challenge for Paul and his colleagues. When the tour guide walked from one point to another, participants were looking at the screen the entire time, every second demanded content. Another obstacle was drawing the attention of people online. Paul needed to ensure that there were key focuses and variations every several minutes, in order to capture the audiences' attention continuously, just like a TV programme.

They thought of several ways to provide enjoyable live and virtual experience. Firstly, it was to think out of the box and go beyond the traditional framework. Secondly, they need to be mindful of the required strong interpersonal bonding at all times to let the participants feel like participating in a live event with human interactions. Thirdly, it was the ability to tell a story well. Lastly, it was holding the event as live activities as there would never be a replay when it was impossible to remake those interactions. Moreover, they suggested to present everything in a story, the audience would then find it twenty-two times more attractive than a plain narrative. Other than that, they would invite experts to host the virtual tourism tour as a pair. Their clashing characteristics would create dramatic effects for the viewers.

第一位講者黃宇軒先生（Sampson）以城市研究的角度去探討文化藝術。不謀而合地，他當時正進行有關「疫症與城市」的研究。他指出，現代城市大部分基建或重大轉變是源自 19 世紀 1850 年至西班牙流感。這段時間裏，城市裡的大部分基建都在回應由疫症帶來的挑戰。另一個說法是，除了這些基建，有很多劇院、電影及娛樂場所落成，是在公共空間作娛樂及藝術用途。之所以這樣，是因為人們在工業化世界之中重新思索何謂幸福感，重新簽訂一份「社會契約」；生活也應該包含娛樂及「社會再生產」。在疫情期間，很多城市研究學者、規劃師及建築師都在想像一個新城市的模樣，他們形容是百年難得一遇的機會會把計畫想法變成主流。智慧城市定義亦因而開始有改寫，著重幸福感方面的考量，多過利用最新的科技及數據製造回饋。

就以上討論，他綜合了五個有關後疫情城市的主流討論中的要點。第一個討論是「十五分鐘城市」，即嘗試縮窄每個市民在城市內的活躍範圍，在自己居住的社區內滿足所有需要。第二個討論是有關於越來越傾向小型群組的存在，自限聚令起，大家開始反思小型群組能夠產生怎樣的動態。第三是重新思考公共空間的重要性。第四是關於如何不再侷限於線上體驗或是數位化體驗，而重新思考什麼是融合式體驗；最後是產生了所謂「地方的愛」，希望越來越了解自己的地方。隨著這五種趨勢，在文化藝術上也應該脫離只思考節目如何線上進行，而是對這五種趨勢如何融入藝術多加探討和回應。

繼而 Sampson 就這五個要點作出回應，他認為整個藝術界會朝著這五個方向發展而產生新的基建。他分享到幾年前曾受「十五分鐘城市」的討論所啟發，在粉嶺舉辦了「空城藝術節」。參觀者在步行範圍內就可以看到所有作品，而步行體驗亦是整個藝術節的特點；這種模式之靈感則源自英國一個藝術節（Folkestone Triennial）。另外他也曾舉辦一些讓小型群眾參與的作品，也就人們如何在公共空間得到更緊密交流作討論。跟著他討論有關混合體驗，一個名為「遙感城市」的項目，其利用到數碼科技並需親身在城市走動。最後他指出全球都在疫情下更為重視步行及社區步行，這趨勢如何長遠地發展便成為我們社區的藝術焦點。

第二位講者梁偉然先生（Ian）聯想到三個重要詞彙來回應這個題目，分別是智能、城市、文化。他認為香港是世界中數一數二擁護智能文化的城市。智能文化影響著現在的政策、基建、資源投放，進而塑造出智能城市。他的分享強調文化與智慧並存的城市。

Ian 分享了兩個個案以延伸他的見解。其中一個是紐約皇后區的可樂那廣場如何營運在小數族裔和貧窮社區中的博物館。這讓他了解到當藝術成為媒介時，藝術和文化的角色能夠更為主動，思考藝術文化在某個社區能做到什麼功能和角色。而可樂那廣場的例子對第三位講者陳致遠先生（Paul）亦十分深刻，其特有的位置，大小和規模能帶給遊客最難忘的旅遊體驗。其更通過帶動人與人之間的交流，提升社區的生活質素。第二個個案是由奧運村改建而成的倫敦東村，它開展了一個新的公私營合作關係。

吸收了這些外國經驗，香港藝術中心與 Art-Partners 於 2018 年合辦 Harbour Arts Sculpture Park。他們選用了政府總部的草地，一個中性的地方，來展示二十多件國際知名的雕塑品。梁指出，說起公眾藝術，通常會聯想到放置了一些藝術品以讓人們去欣賞的一個公眾空間。這是一種被動式的展覽，被動是在於他們需要做一些準備，選擇一些作品去吸引大眾的目光，是一種文化式消費。因此，他們尋找其他方法來舉行其他展覽，希望不是只準備一些所謂「好」的作品。其中一個計畫是「路過北角」，旨在與公眾藝術結合，不再是照著由上而下的框架，更是由下而上。而公眾藝術的定義不再狹義侷限於「美麗」的藝術品。相對於選擇藝術作品，他們更著重社區的參與。這與講者提出的重新定義公共空間這一點不謀而合。

最後一個環節由 Paul 分享有關疫情下文化藝術界的「變質」。他自身及他的機構活現香港作為例子，講述主要舉辦實體活動的公司如何在這個新常態完全變質成舉辦虛擬活動。

旅客對於旅遊業來說是一個很大的影響。雖然 Paul 的公司規模不大，但依然需要幾個員工；舊有的生意不能繼續經營，在生死存亡一刻他們必須轉型。他們看到網上虛擬活動的趨勢，並思考旅遊體驗如何在虛擬世界中轉變。虛擬旅遊必須有很多類型：非單向、實時、互動並寓娛樂於教育。器材是其次，內容才是最重要的。他們於原有的實體活動客戶商量是否原意嘗試轉變為虛擬活動。最大的轉變和挑戰是行街給予你實質的體驗，但網上體驗則大相逕庭；當導遊由一點走到另一點時，參加者全程也看招屏幕，每一秒也需要有內容。另一個難題是人們在網上的專注力，他們必須確保每幾分鐘就有重點、焦點及變化，像電視節目一樣延長觀眾的專注力。

Paul 認為一場精彩的實時虛擬活動有幾個重要元素，第一要跳出框框；第二要時常緊記須要很強的人際聯繫，讓參加者感覺到實時並與人互動；第三是說故事的能力；最後是實時，活動一定不會重播，因為那種互動不能複製。另外，他們提議把所有東西變成故事的形式，聽眾的難忘程度會比單單列出事實多出二十二倍。此外，他們會邀請專家二人同行，藉著兩人性格反差的衝擊，帶來戲劇性的效果。

# Cultural Leadership Summit Spin-off Event, Webinar 2 - In This Period of Eight Months & \_ Days

## 文化領袖論壇延伸活動 (二) - 在這八個月\_\_天,我做了什麼?

### Speaker 講者



Edward Lam 林奕華

Artist Director and Theatre Director of  
Edward Lam Dance Theatre  
非常林奕華藝術總監

In the second half of the Webinar, Edward, Artist Director and Theatre Director of Edward Lam Dance Theatre shared the three respectively particular jobs that were supposed to be done in 2020: to turn a movie to a drama, a bookstore to a stage, a movie to a drama; and the things he RE-did during the pandemic period in the topic of "In This Period of Eight Months & \_ Days".

Three jobs that were supposed to be done:

The first one was the yearly collaboration with the West Kowloon Cultural District called "*What is Stage*" from indoors to outdoors. Katrin Brack, a German stage designer who actually came to Hong Kong in 2019 and did some groundwork in advance. Thus, in January 2020, they went to Hamburg and Munich in Germany to do a field inspection.

The second project was about one of Edward's favorite movie directors Mr. Edward Yang, who has a well-known movie, directed one of the classics among Chinese movies, called "*Yi Yi*". 2020 was the 20th anniversary of "*Yi Yi*"'s debut and they would like to take the chance to put the movie on stage in May. At the end of 2019, they held a workshop in Taiwan, going through the whole script. They also visited the place where the opening scene of "*Yi Yi*" was taken.

The last project was Eslite, the popular bookstore in Taiwan that had a very historical moment that the 24-hour Dunnan branch would close down on 31st May 2020. And the bookstore's person in charge approached him and asked if he could give them around 17 to 18 performances every day, about an hour-long at a bookstore in more than ten nights before closing down.

Everything was well planned, yet the pandemic turned the world upside down and all the plans were abrupt. Even though the three jobs did not accomplish, they all share one thing in common, that is, not doing a fixed task at a fixed place, it requires flexibility to keep learning what space is, and these events verify why space is important to flexibility, and being flexible is important to space as well, how to turn a thing into something else. Social distancing was the time of a relatively passive situation and you have to take lots of initiative. Edward made it very clear himself that he was not on leave as a theatre practitioner in Hong Kong, and to bring performances from offline to online to share our contribution under such an unusual situation. Nevertheless, Edward was still able to revive arts during the last 8 months under the pandemic, how to make things possible under the uncertain world.

### Class Visit and Screenplay

In February, Director Stanley Kwan, who collaborated with Edward before inviting him to share in the movie's screenwriting classes at the City University of Hong Kong. Although it was his first visit to this class, it was also a re-visit for his screenplay. One of the movies was filmed in 1992, named "*Too Happy for Words*". In the last scene, the two main actresses and the crowd were all trapped together, as if a lot of drama people reread the play during the pandemic, trying to seek enlightenments or inspirations from the others. The "visit" is in the middle of a space, a time since long ago. When you recall once again, you will re-examine your motive. Even the same performance can be like a new one when we revisit it in a different time and place.

### Sharing Drama Online

Hence, he was searching if any of his works has something like that and brought us the drama he did at the Ko Shan Theatre New Wing before in 2017 March, named "*This is not a Pipe and I am not Sherlock Holmes*". This is not only playing a drama, more was to share with the audience, so they did an online sharing with the audience on the four nights on stage. He invited different people in the four weeks to discuss the drama from different angles, then transferred to discuss the pandemic in Hong Kong and the world.

### Movies Review

All of a sudden everything just went blank because of the pandemic, Edward had time to fulfill one of his wishes, that is watching movies. He almost watched two to three movies every day from February to April. When he was watching those movies, he requested himself to write about a 2000-4000 words summary afterward. He focused on three directors, the first one was a French director, Maurice Pialat, and the other one is Jean-Pierre Melville. For all their movies, "once you watched it, you would make it twice", he said. He took out his mobile and took pictures of any scenes he likes when watching the first time. For the second time, he started to write down his thoughts and compare them to the movie, and see if his thought was an impression or a topic that could lead to a new discussion. In this writing and re-watching progress, one should look for the details in the movie instead of jumping quickly into the conclusion. The most important meaning of drama is to make the audience reflect, see or grasp the reality.

### Online Play Reading

As Taipei's Eslite announced in mid-April that they eventually decided to cancel their performance late at night, Edward reached out to a friend who managed Eslite if they can do the online play reading. The project was born from scratch in mere a month and was launched for 3 days in mid-May, called "*Bookstore at Late Night: Tales of 1001 Pages*". He considered how not to do a rigid or dull play reading, and suggested to use Zoom as the stage for the play. There were three chapters in total consisting of three universes and went for one hour each day. Before every night's performance, they talked to the screenwriter for half an hour, for those who did not attend all the sessions could also pick up the story.

### From a Portrait Drawing to a Show

Edward received his portrait drawing from an actor, this gift inspired him to initiate the project "*An invitation: On Empty Theatre*". He said that when we draw someone, that person must have an image created in our mind, and the creation process is in fact putting our sentiments, called "miss" in practice. Drama people miss the most would probably the theatre, and for actors would be the audience. He then called his friend in West Kowloon Cultural District Authority late at night and talked about the possibility of turning a portrait drawing into a show. If the audience is the model, if the artist is the painter, how would the painter sketch and draw a picture? Using an empty theatre and images, as well as his back, to bring the audience to the theatre, and also take the theatre out.

### **Reinterpret “What is Stage”**

Edward further brought his active idea to his “What is Stage” workshop. Members who joined the workshops previously formed a learning group and created “What is Stage – Gap Year”. He had chosen three of his old works for “Gap Year” project to respond to the different styles of the three-stage designers – one work is good at using revolving stage, one work often has some interesting historical spaces, and one work uses simplest and most extreme lines in a space. And those previous works they had chosen for “Gap Year” have the significance of today and reveal the current situation.

To conclude, Edward believes that we have to accept that not everything is as we expect the way it happens, and that is how we grow up on our own. When we know that impermanence is normal, how do we find this extraordinary space?

在 2020 文化領袖論壇延伸活動的第二部分，非常林奕華藝術總監林奕華先生（Edward）透過主題「在這八個月\_\_天，我做了什麼？」分享了他原定在 2020 年實行的三件工作：由電影變舞台，由書店變劇場，由電影變舞台；以及在疫情下，如何「重」做一些事情。

#### **三件原定的工作：**

第一，第四年繼續與西九龍文化區合作「什麼是舞台」系列。原本他們將要請來的舞台美學家 Katrin Brack，將帶領學員們從室內走向戶外，現場創作。在 2020 年 1 月，他和西九同事就抵達德國漢堡和慕尼黑為之後的夏天做籌備。

第二，2020 年是楊德昌導演的《一一》面世的 20 週年，他和團隊想把這部作品在 2020 年 5 月由電影搬上舞台。分別在 2019 年底與 2020 年初，他們到台北做了兩次創作工作坊，又去到影片《一一》片頭大合照的實境地考察。

第三，24 小時營業的書店——誠品書店敦南店宣布將在 2020 年 5 月 31 日結業，Edward 再次接到委約，要在閉店前 10 多天將書店變成劇場，用連續 17 場舞台劇演出與她告別。

一切準備妥當的，但在疫情下，這些計劃都要取消或改期。雖然如此，這三件事情裏都貫徹一件事情：就是在固定的地方完成固定的事情，我們需要變通。Edward 想引領大家去印證一件事情，就是為何空間對於變通很重要，變通對於空間也同樣重要。當社交距離開始變成是一種相對來說很被動的情況時，Edward 意識到作為一名舞台工作者，需要做很多主動的事情，從實體變為網上，分享他們的貢獻予觀眾和公眾。以下是他疫情期間主動在不同空間做的事情，如何把不可能的事前變成可能。

#### **課堂分享**

2 月，Edward 應關錦鵬導演的邀請來到城市大學創意媒體的視像課堂中，和同學們一起分享在關錦鵬導演兩部戲中擔任編劇的體會。這是一次與之前作品的重訪。在 1992 年兩人合作的短片《兩個女人一個靚一個唔靚》中，兩位女演員與一群看似避難的人在一封閉空間裏，就好似在瘟疫之時，戲劇人們重新審視以前的作品去思考當時的思考，未來不一定在未來，如何從過去中找到未來，以前的作品對現在的自己與觀眾有什麼啟發呢？同一部戲因今時今日環境、感受、對於事物的深淺體會的變化，變成一部新的戲。因此，他開始尋找自己以前的作品是否有什麼可以啟發到現在的觀眾。

### **舞台劇線上分享會**

最後他選擇了原創舞台劇《心之偵探》，這部戲於 2017 年在高山新翼劇場上演，裡面的案件都來自於華人社會，與我們生活裡依賴的事物有關，而查找這些案件實質是查自己，如何去掌握明白去改變。在決心要做《心之偵探》後，不光做了線上放映，還分別在四個禮拜請到不同的嘉賓做了四集不同主題不同角度的線上分享會，從而引伸到談當時香港和世界疫情的情況。

#### **寫電影觀後感**

疫情緣故，突然事情全部放空，因而 Edward 在 2 月到 4 月，幾乎每天看 2-3 部電影，且看完每部都嘗試寫 2000-4000 字的觀後感。他鎖定並反覆看了莫里斯·皮亞拉和皮埃爾·梅爾維爾的影片，看的不是劇情而是電影中的「時間」。看完第一遍後，拍下喜歡的畫面，再看第二遍時，將自己第一遍看完寫下的文字與影片再進行對照，看看是否能帶出一個新的討論題目。在這個過程中，重新體會「看」，控制自己不要直接跳到結論，而是關注影片的細節，從細節中獲得新的發現。Edward 認為，戲劇最重要的意義是令觀眾反省現實、看到現實，或者把握現實。

#### **線上圍讀劇本**

四月中台北誠品團隊正式決定取消所有舞台劇演出的計畫，4 月 20 日 Edward 與誠品負責人的朋友提出是否可以做成線上圍讀劇本的形式。而在一個月的時間裡，一個從無到有的作品誕生了，5 月中的三天以線上的方式完成了原本取消的計畫，《深夜書店之一千零一頁》。在思考如何做一個生動富趣味的圍讀時，Edward 想到將 Zoom 會議室軟件變成了一個戲劇的舞台。整個演出分成三個一小時的章節分別在三天上線，每個章節都是不同的時空；而在正式上線的三天中，每日都有半小時的導演與編劇映前分享會，讓即使前一天沒有看的觀眾也可以從導演和編劇的分享中得到對於故事的認識。

#### **從一張畫做成一個演出**

Edward 的生日收到了來自一位演員的禮物，是一幅 Edward 的畫像，而從這一份禮物中獲得了之後做《一個邀請：人約吉場後》的啟發。畫他人畫像的原因是他在自己心中形成了圖像，而繪畫的途徑也是情感，叫做想念。每一張畫都是將想念付諸行動。疫情底下，作為戲劇人最思念的地方是劇場，而作為演員最想念的地方則是觀眾。因為這個想法，Edward 在凌晨與西九的朋友討論，從一張畫做成一個演出的可能性：如果觀眾是模特，演員是畫家，讓演員面對空的觀眾席，分享他們當下的感受。結合空的劇場和影像，通過演員的背影，將觀眾重新帶入劇場，也將劇場帶走。

#### **重新解讀「什麼是舞台」**

將被動轉為主動的想法也帶到了「什麼是舞台」加工作坊，三年都有參加工作坊的學員組成了一個學習小團體，做成了「什麼是舞台：走出來縫中的一年」。在三個禮拜的線上學習團中，Edward 選擇了自己的三個舊作品來回應過去工作坊中三個嘉賓的三種風格：一個擅長使用旋轉舞台，一個用有趣的方式呈現歷史空間的舞台，一個創造極簡風格的舞台。三個舊作品都能表達出一些現今社會現狀的意義。

Edward 在最後總結留下一個問題讓大家反思：我們要先接受生命的無常，才算真正成長；當無常才是正常，我們如何找到這個非常的空間？

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The Summit was made successful with all your kind support and contributions, thank you and we hope to have your participation again in the next Summit.  
有賴各方單位的支持，是次論壇方能順利完成。謹此致謝，希望您們來年繼續參加。



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