

BIOGRAPHIES 履歷

Mr TANG Shu-wing 鄧樹榮先生

Founder and Artistic Director,
Tang Shu-wing Theatre Studio
鄧樹榮戲劇工作室創辦人暨藝術總監



Award-winning theatre director, actor, drama educator and yoga teacher, Mr Tang Shu-wing is the founder and Artistic Director of Tang Shu-wing Theatre Studio, and former Dean of the School of Drama of the Hong Kong Academy for Performing Arts. He studied in France during 1986-92 and obtained his Maîtrise Diplôme in Theatre Studies from the Université de la Sorbonne Nouvelle. He received his training of acting in l'Ecole de la Belle de Mai and has worked as assistant director and actor in Théâtre de la Main d'Or in Paris.

For him, theatre is a way to experience life through self-discovery. He believes that physical theatre and minimalist aesthetics are the best ways to realise his vision. He is dubbed "Alchemist of Minimalist Theatre" and "one of the most talented theatre directors of Hong Kong" by the media.

His self-developed pre-verbal expressions have trained a new generation of Hong Kong actors and directly contributed to some of his recent creations including "Titus Andronicus", "Titus Andronicus 2.0", "Detention", "Thunderstorm" and "Why aren't you Steve Jobs?". His works have been presented in many cities in the world include Shakespeare's Globe.

In 2001, Mr Tang published "Analysis and Reflections on the Theories of Acting of Meyerhold", "Life and Death Trilogy: a Theatrical Research". In 2004, the International Association of Theatre Critics (Hong Kong) published a special study on him: "The Art of Synthesis: The Theatre World of Tang Shu-wing".

Mr Tang is the chairperson of the Festivals Committee of the Leisure and Cultural Services Department (Hong Kong) and an honorary advisor of the Hong Kong Dance Company.

首獲多個獎項的劇場導演、演員、戲劇教育家及瑜伽導師，鄧樹榮戲劇工作室創辦人暨藝術總監及香港演藝學院戲劇學院前院長。1986至1992年間，鄧氏於法國Ecole de la Belle de Mai接受演員訓練，並在巴黎新索邦大學就讀及完成戲劇研究課程。回港前，他曾於巴黎金手劇團任助理導演及演員。

鄧氏認為劇場是一種透過自我發現去感受生命的方法。他相信形體劇場及簡約美學最能實踐他的理念。其獨特的風格為他帶來「簡約劇場煉金術士」的美譽。曾獲媒體形容為「香港最具才華的劇場導演之一」。

鄧氏自行研發的「前語言」表達方法訓練了香港新一代的演員，並直接運用在他近期的創作中，包括《泰特斯》、《泰特斯2.0》、《打轉教室》、《舞雷雨》及《你為什麼不是Steve Jobs?》。其作品曾於世界各地上演，包括倫敦環球劇場。

2001年，鄧氏出版了《梅耶荷德表演理論：研究及反思》及《生與死三部曲之劇場探索》。2004年，國際演藝評論家協會(香港分會)出版了研究鄧樹榮作品的專著：《合成美學——鄧樹榮的劇場世界》。

鄧氏現為香港康樂及文化事務處藝術節小組主席及香港舞蹈團的藝術顧問。

Dr K K TSE 謝家駒博士

Dr K K Tse is the Founding Chair of Hong Kong Social Entrepreneurship Forum and the Founding Chair & Chief Education Officer of Education for Good CIC Ltd. Dr Tse has held senior executive positions in the Shui On Group for ten years before setting up his own management consulting company, K K TSE & Associates in 1992.

He has retired early from 2000 onwards and has been active in promoting social entrepreneurship in Hong Kong. He is the first member of the Ashoka Support Network in Hong Kong since September, 2007. And he is the Co-founder of a social enterprise, DiD (HK) Ltd., which brought Dialogue in the Dark to Hong Kong and China in 2008.

Since 2010, Dr Tse became a member of the Government-appointed Social Enterprise Advisory Committee. In the same year, Dr Tse worked as the designer and facilitator of a six-month course Who Wants to be a Social Entrepreneur?, which was jointly offered by Hong Kong Social Entrepreneurship Forum and School for Professional and Continuous Education of the University of Hong Kong. Apart from that, Dr Tse also actively working on social entrepreneurship related publications.

謝家駒博士是香港社會創業論壇的創辦人，以及仁人學社的創辦人兼首席導師。謝博士曾任瑞安集團的高級行政職務長達十年，直至1992年正式成立謝家駒管理顧問有限公司。

他於2000年退休後致力於推動香港社會企業。他於2007年9月成為首位香港Ashoka Support Network的成員，也是社會企業黑暗中對話的共同創辦人，於2008年把黑暗中對話引進香港和中國。

自2010年起，謝博士成為由政府委任，社會企業諮詢委員會的成員。同年，謝博士與香港社會創業論壇和香港大學專業進修學院開辦了為期六個月的課程《誰想成為社會企業家？》。此外，謝博士也活躍於社會企業相關的出版。

Founding Chair of Hong Kong Social Entrepreneurship Forum and, Founding Chair & Chief Education Officer of Education for Good CIC Ltd, Co-founder of Dialogue in the Dark in Hong Kong and China
社會創業論壇的創會主席、仁人學社創辦人及首席導師及香港「黑暗中對話」有限公司創辦人

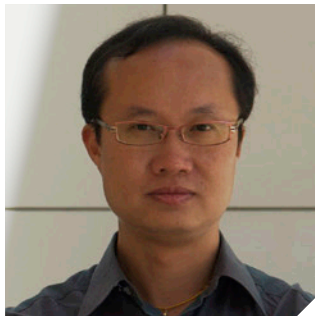


BIOGRAPHIES 履歷

Dr David TSUI

崔德煒博士

Executive Director,
Hong Kong Dance Company
香港舞蹈團行政總監



Dr David Tsui obtained his MBA from the Australian Graduate School of Management and received doctoral degree in the Graduate School of Chinese National Academy of Arts. He has experience working in various commercial sectors responsible for administration and management duties including financial management, human resources management, project management, property management, corporate strategy, marketing strategy and academic development. From 2001 David started working for cultural and creative organizations in both China and Hong Kong, specializing in corporate administration and management. He was the Finance and Administration Manager of the Hong Kong Repertory Theatre Ltd, then moved to the Shantou University Cheung Kong School of Art & Design where he was the Director of Administration and Administrative Officer, and later changed to the position as an Associate Professor, Vice Head of Design Philosophy Department, and Leader of the Creative Industry Marketing and Management Major of the School. Dr Tsui started teaching part-time at the Chinese University of Hong Kong since 2004.

Dr Tsui is committed to promote cultural and creative industry education. His major research areas include cultural and creative industry management studies, commercial operations best practices benchmarking cultural and creative industries. He also provides consultancy services for cultural and creative organizations. Dr Tsui is now the Executive Director of Hong Kong Dance Company.

崔德煒博士於澳大利亞管理研究生院獲得工商管理學碩士學位，並於中國藝術研究院取得博士學位，曾長時間在商業機構從事行政及管理工作，包括財務管理、人事管理、行政管理、專案管理、物業管理、公司戰略、市場策略及學術發展等。2001年起開始在中、港兩地文化創意產業機構從事行政及管理工作，曾任職香港話劇團財務及行政經理、汕頭大學長江藝術與設計學院行政總監及辦公室主任，後轉任學院副教授、藝術設計學系副主任、創意產業策劃與管理專業方向學科主任，2004年開始在香港中文大學兼任教授文化及藝術管理課程。

崔博士同時致力推動文化創意教育工作，在中、港兩地教育機構教授文化創意產業課程，對文化創意產業管理專業進行有系統的研究，特別是對從商業運作模式和手段中提取合適的元素以優化文化創意產業機構和活動的運作效率和成果，他亦為兩地文化創意組織提供顧問服務。崔氏現為香港舞蹈團行政總監。

Ms Fiona WAT

屈紫薇女士

Living life with a witty attitude, creative and adventurous, Ms Fiona Wat embarked her journey as a social entrepreneur in 2011. Through the support from DID HK Ltd -a Hong Kong renowned leading social enterprise, Ms Wat founded both Dialogue Experience Silence which received the respected 2013 Social Enterprise Champion Award – Innovation and Silence le cabaret, the world's first silence theatrical dining experience, the performance create a unique experience of "Impactainment – Impact + Entertainment" and expose a different vision of the art world for the general public.

With Ms Wat's creativity, experiences from Dialogue Experience Silence are able to apprehend corporation, tourism, education and theatric performance sectors of the community. The vision of this organization is to engage people of differences to create a influence which promotes new perspective of social inclusion, diversity and equality.

Offering over 15 years of marketing and brand management experiences in collaboration with well-known brands to international corporations, Ms Wat's rich professional background sets a strong foundation in developing sustainable social enterprise projects for Dialogue Experience Silence in the future.

屈紫薇女士憑藉大膽創新、積極機智的生活態度，於2011年展開其社企創業家生涯。在 DID HK LTD（本港有名社會企業）的支持下，創立了「對話體驗·無聲」及「藝宴坊」。其中「對話體驗·無聲」更獲得香港社企獎勵計劃2013創意思維大獎，而全球首創的無聲劇場晚宴「藝宴坊」則為參加者帶來獨特的「創效於樂」（社會效益與娛樂體驗並重）體驗，向公眾展現藝術的新角度。

屈女士的創意和經驗注入「對話體驗·無聲」，在商界、旅遊界、教育界、演藝界以及社會各界蓬勃發展並帶來效益。機構的宗旨是：透過與多元人才合作，促進社會共融、多樣性、平等的新角度。

具有超過15年為知名品牌及跨國企業作市場推廣和品牌管理的經驗，屈女士的專業背景使她在「對話體驗·無聲」發展可持續社企項目事半功倍。

Founder, Dialogue Experience
Silence and Silence le Cabaret
「對話體驗·無聲」及「藝宴坊」
創立人



BIOGRAPHIES 履歷

Ms WEI Zhi 韋芝女士

Chairman,
Shanghai Performance Trade
Association / Former Vice President
of the Shanghai International Arts
Festival
上海市演出行業協會理事長 /
前上海國際藝術節副總裁



Shanghai Performing Arts Association (SPAA) is one of the largest social organizations for cultural performances in the country, regulating, managing, coordinating and serving the performance trade in Shanghai. Founded in 2006, the range of SPAA's work involves arts troupes, performance venues, performance managing and staging, etc. With over 300 members, SPAA has elected a new board on June 18, 2013, appointing Ms Wei Zhi as the Chairman. SPAA aims at promoting the development of the performance trade in the perspective of Shanghai's cultural outlook so as to achieve cultural prosperity in Shanghai.

While SPAA's services consist of consultation and assessment of professional qualifications, it is also responsible for tasks such as presenting the works of privately-run theatre groups and conducting surveys of the performing arts industry.

上海市演出行業協會成立於2006年，是中國最大的文化演藝社會組織之一，為上海整個演出行業起到規範、自律、管理、協調和服務的作用。協會工作範圍涉及藝術院團、演出場館、演出經紀、舞美舞台等領域。協會現有300多家會員單位，於2013年6月18日選舉產生了新一屆理事會，韋芝女士當選為會長。協會工作的目標是：站在上海文化發展的高度，推動演出行業與城市發展的步伐相一致，推動上海文化的大繁榮大發展。

協會除了提供諮詢、執業資質考核等服務之外，它的工作還包括民營劇團展演及進行行業內的調查研究等。

Ms Ada WONG, JP 黃英琦太平紳士

Ms Ada Wong has led a varied and boundary-crossing career as lawyer, local politician, cultural advocate, educator, social entrepreneur and a staunch advocate of social innovation, creative education and cultural development.

She founded Hong Kong Institute of Contemporary Culture (HKICC) and Hong Kong's only art high school, the HKICC Lee Shau Kee School of Creativity. She then founded the Make A Difference (MaD) initiative (www.mad.asia), a regional platform to nurture and inspire the next generation of innovators and changemakers. Her latest social venture is The Good Lab (www.goodlab.hk), a co-working space and hub for social innovation and entrepreneurship.

黃英琦女士的工作跨越不同領域。她是律師、議員、文化倡議者、教育工作者、社會創業家，致力推動社會創新、創意教育和文化發展。

她在過去十多年先後創立多個非牟利組織及文化和社會企業，計有香港當代文化中心、香港兆基創意書院、Make A Difference創不同，以及The Good Lab 好單位。

Founder and Chief Executive,
Hong Kong Institute of
Contemporary Culture
香港當代文化中心創辦人及總監



BIOGRAPHIES 履歷

Ms WONG Ching 黃靜女士

Chief Editor,
Fleurs des Lettres
字花主編



Ms Wong Ching is the Editor-in-chief of Hong Kong literary magazine, Fleurs des Lettres, and a columnist at City Magazine. Previously editor of Ming Pao Century page, Hong Kong Economic Journal, and worked at Hong Kong International Film Festival and art magazines. Ms Wong's features as well as arts and cultural criticism can be seen in Modern Weekly, Want Daily, Hong Kong Economic Times, HKEJ, Ming Pao, etc.

Launched in 2006, Fleurs des Lettres is a bi-monthly literature magazine in Hong Kong. It aims to promote the development of literature, search for the exchange of thoughts and works in the Greater China region and prepare for a vibrant future in a fast-changing world. The magazine is also concerned with the development of the local publication business.

Fleurs des Lettres celebrates literature in its purest form while keeping a finger on the pulse, showcasing the vibrant personality and abundant energy of literature by intertwining it with other art forms, modern living and society.

香港文學雜誌《字花》主編。曾任《明報》〈世紀版〉、《信報》編輯，並曾任職香港國際電影節及藝術雜誌。現於《號外》撰寫專欄。專訪、文化藝術評論文章見《周末畫報》、《旺報》、《經濟日報》、《信報》、《明報》等。

《字花》於2006年正式誕生，是香港一本雙月刊文學雜誌。《字花》致力以自身的最大能量去推動文學藝術之發展，立足於成長的城市和時代，主動尋求兩岸三地的思想和作品交流，面向具體地多元變易的全球世界，指劃一個更具能量的未來。《字花》更將盡力照顧本土出版事業，關注發行與推廣。

雜誌除展現純文學的典雅，更強調創作與時代的關係，展示文學年輕、活潑、多元化的一面。同時，期望文學與其他範疇對話，介入生活和社會，產生互動。

Dr Kacey WONG 黃國才博士

Dr Kacey Wong was born in Hong Kong in 1970. He studied architecture in Cornell University and received his Master of Fine Arts degree from Chelsea School of Art and Design and Doctor of Fine Arts Degree from Royal Melbourne Institute of Technology. He is the founding member of Art Citizens and Street Design Union which investigate artist's and designer's role in social political causes, also a former member of Para/Site Art Space. He is now an Assistant Professor at The Hong Kong Polytechnic University, School of Design's Environment and Interior Design Discipline.

Dr Wong's experimental art project investigates the space between men and their living environment with a social intention. He thinks being an artist is similar to being a detective, the case on hand is to investigate the self. His mobile tricycle project "Wandering Homes" was featured at the 2008 Venice Architectural Biennale in Italy. His floating house "Paddling Home" was performed on Hong Kong Victoria Harbour and his mobile bulk bed "Sleepwalker" was the star features during the 2010's and 2012's Hong Kong & Shenzhen Bi-City Biennale of Urbanism \ Architecture exhibition.

He received Rising Artist Award and Outstanding Arts Education Award given by the Hong Kong Arts Development Council in 2003, Best Artist Award in 2010 and was the winner of 2012 HK Contemporary Arts Award given by Hong Kong Museum of Art.

1970年生於香港，美國康奈爾大學建築系學士，英國卻爾西大學雕塑碩士，澳洲皇家墨爾本理工大學藝術博士。黃博士乃「藝術公民」及「街頭設計聯盟」的創會成員，志於探索藝術家及設計師於社會/政治性議題上的參與可能性，他也是前度「Para/Site藝術空間」成員。現為「香港理工大學」設計學院環境及室內設計系助理教授。

黃博士的實驗性作品探討人與其生活空間的社會性意義。他認為藝術創作就好像是做案件調查，偵察的對象就是自我。其設計的一人居所三輪車屋「流浪家居」於2008年獲選代表香港參加意大利威尼斯建築雙年展。他的「漂流家室」號小型船屋在香港維多利亞港上漂浮表演及「夢遊號」三輪車碌架床，分別是2010年及2012年香港深圳城市建築雙城雙年展的重點展品。

黃博士於2003年獲「香港藝術新進獎」及「優秀藝術教育獎」、2010年獲香港藝術發展局授予「年度藝術家獎」及2012年獲香港藝術館授予「香港當代藝術獎」。

Visual Artist / Assistant Professor,
School of Design, The Hong Kong
Polytechnic University
視覺藝術家 /
香港理工大學設計學院助理教授



Mr KaJeng WONG 黃家正先生

Artistic Director, Music Lab /
Pianist
Music Lab藝術總監 / 鋼琴家



Mr KaJeng Wong's unusual musical has quickly brought him to international stages since a very young age, performing in Europe, UK, North America, China and SouthEast Asia. Studied with Nancy Loo for 7 years, his innate connection with her humanistic approach in music has largely influenced his upcoming path. His violin teachers include Yang Bao-Zhi, Michael Ma, and Ho Hung-Ying.

"Extremely overpowering, talented but controversial."

Mr Wong, being extremely active in musical activities, had won virtually every category at music contests with string quartets, solos, duos, orchestras and choirs in Hong Kong. Having temporarily suspended his studies on piano for two years at age 13-15, Mr Wong auditioned at Curtis Institute of Music on the violin before settling on the keyboard. Upon his return to the instrument studying with Prof. Gabriel Kwok, the head of department at HKAPA, he soon participated at international festivals such as Verbier Music Academy and PianoTexas. These opportunities proved to be crucial as he exposed to the teachings of the legendary Menahem Pressler, Yoheved Kaplinsky, Claude Frank, John O'Connor, Gabor Takacs-Nagy and Emile Naoumoff.

"Probably the most talented musician I have ever met." – Claude Fran

Mr Wong's calling to be a musician, as well as a personal note of encouragement from Claude Frank, grew into the decision to study with Emile Naoumoff at the Jacobs School of Music. Within two months, he was the winner of the piano concerto competition; and performed Mozart's Piano Concerto K. 467 with Maestro Uriel Segal. His talent as music collaborator was soon widely noted and was tirelessly sought as chamber music partners and choral accompanist.

Mr Wong decided to take a gap year and did various social activities after his freshman year. Working closely with LoveFaithHope Charitable Foundation, he did various workshops on humanitarian and environmental themes in the community. These non-musical projects and ventures have awakened his thoughts that an artist should not only be exclusive on the stage. An Artist has a social responsibility to influence the society through his voice in art. His innovative borderline classical concert, "KJ & NG: Music is Music" in 2009, receives critical acclaim for its originality and ground-breaking form.

"A Special Pianist" – Martha Argerich

A documentary was made of Mr Wong's youthful passions, pursuits and ideals in 2009. "KJ – Music & Life" has received raving critiques and awards such as "Best Editing", "Best Documentary" and "Best Sound Effect" from the Golden Horse Award. During the time when the docu was most widely distributed and seen in most countries in SouthEast Asia, Mr Wong experienced that fame and vanity should not be the end but a mean for an artist's career. The Artist's craft is the soul of an artist. Unfazed by the attention he accidentally received, his focus on his studies for the next three years with Prof. Naoumoff has proved to shape his musical understanding and mature personality.

"Most pianists are either virtuosic or musically deep, the unfortunate case for Mr Wong is that he is genuinely both." – Emile Naoumoff

His next chapter in Hong Kong has just begun. As the founder of the Music Lab Education Studio Ltd., he is teaching as a piano tutor, preparing for competitions/recitals. In Music Lab, as the Artistic Director, he strives to influence the classical music culture in Hong Kong. The imbalance of high percentage classical music students but low classical concert attendance, the monotone of classical concert format, the lack of opportunities for his music colleagues, the absence of self-criticism, international stages. Music Lab thus exists to create and inspire by staging innovative and experimental performances.

黃家正先生音樂上的才華讓他兒時經在國際的舞台上贏盡掌聲，在歐洲、英國、東南亞、中國及美國演出。師從羅乃新老師七年，當中亦師亦友的關係對黃氏在日後音樂上的發展有莫大的影響。他亦曾跟隨楊寶智、馬忠為及何紅英學習小提琴。

黃氏活躍於各類型的音樂比賽，並憑其穩如磐石的琴技在不同的項目中屢獲殊榮。曾在13-15歲時休學鋼琴兩年，並在期間到訪柯蒂斯音樂學院應考小提琴。黃氏最後決意歸於鋼琴，並師從郭嘉特習琴。其後，黃氏於各大型的音樂節中亮相，包括韋比爾音樂學院音樂節及德州鋼琴音樂節，並接受梅納海姆·普萊斯勒、尤希維德·卡普琳斯基、克勞德·法蘭克、約翰·奧康納、嘉博·塔卡斯-納吉及埃米爾·拿奧莫夫的指導。

「或許是我遇到過最有才華的音樂家。」——克勞德·法蘭克

受到成為音樂家的感召，以及來自克勞德·法蘭克的鼓勵，黃家正先生決定負笈美國印地安那大學雅各斯音樂學院學習，師從埃米爾·拿奧莫夫。短短兩個月內，他就贏得了一項鋼琴協奏曲比賽，並與尤里爾·塞加爾大師合作，演出莫扎特的鋼琴協奏曲K.467。從此，人們認識到黃氏的合奏才華，並爭相邀請其合作演奏室樂和合唱伴奏。

首學年完結後，黃氏決定休學一年，並參與社會活動。他與「信望愛慈善基金」合作無間，在社區主持了數個關於人道與環境的工作坊。這些非音樂的計劃與嘗試，讓他明白到藝術家不應只屬於舞台。即便是藝術家，也有社會責任利用自己的聲音來影響社會。2009年他參與的創意跨界「吳懷世&黃家正——音樂就係咁」古典音樂會，因著其原創性與突破而獲得好評。

「一位特別的鋼琴家。」——瑪塔·阿嘉莉殊

黃氏年輕的熱情、追求與理想，於2009被紀錄片《音樂人生》拍攝下來。這齣紀錄片廣受好評，且獲得第46屆金馬獎最佳剪輯、最佳紀錄片及最佳音效獎。當《音樂人生》在東南亞廣泛流傳時，黃氏體會到名氣與榮譽應只是追求藝術的過程，而不是目標。技藝才是藝術家的靈魂。忽然被大眾包圍，黃氏卻沒有被迷惑。往後三年，他專注跟從拿奧莫夫教授深造琴藝，使他的音樂理解與個性都越趨成熟。

BIOGRAPHIES 履歷

Ms YEH Wenwen 葉芟芟女士

Executive Director,
Cloud Gate Dance Foundation
雲門舞集文教基金會執行總監



One of the most experienced and senior performing arts managers in Taiwan, Ms Yeh Wen-wen holds a Master of Fine Arts in Performing Arts Management from Brooklyn College, City University of New York.

Ms Yeh joined Cloud Gate Dance Theatre of Taiwan in 1991 as Company Manager and was promoted to General Manager in 1998. In 2003, she became the Executive Director of Cloud Gate Dance Foundation, providing direction and leadership to two companies in achieving Cloud Gate's mission, strategies and annual goals. Ms Yeh has been entrusted with the responsibility of building Cloud Gate's new home, Cloud Gate Tamsui Center, since the old studio was destroyed by fire in 2008.

Working with Lin Hwai-min for more than 30 years, Ms Yeh has worked closely with Cloud Gate's professional team to present more than 2,454 performances since 1991 in Taiwan and overseas.

Cloud Gate Dance Foundation

Established in 1988, Cloud Gate Dance Foundation, a not-for-profit organization, presented over 140 performances of Cloud Gate Dance Theatre of Taiwan and Cloud Gate 2 annually. In addition to performances, the Foundation promotes arts and culture through outreach and public programs while also conducts two scholarship programs for young artists and talents.

Cloud Gate Dance Theatre of Taiwan

Cloud Gate is the name of the oldest known dance in China. In 1973, choreographer Lin Hwai-min adopted this classical name for the first contemporary dance company in the greater Chinese-speaking community. Through Lin Hwai-min's choreographies the company transforms ancient aesthetics into a thrilling and modern celebration of motion. Cloud Gate has toured extensively with frequent engagements in prominent international festivals and venues including the Next Wave Festival in New York, the Sadler's Wells Theatre in London, the Moscow Chekhov International Theatre Festival, and the Movimentos Festival (Germany).

Cloud Gate 2

Founded in 1999 by Lin Hwai-min, Cloud Gate 2 showcases original works of young Taiwanese choreographers to a new generation of audience in Taiwan and abroad. It also tours campuses, grass-root communities and remote villages in Taiwan. In 2012, Cloud Gate 2 made its first appearance in the Joyce Theater New York and returned in 2013. Its footsteps also extend to Düsseldorf, Shanghai, Beijing, and Hong Kong.

Cloud Gate Tamsui Center

Cloud Gate suffered a significant set-back in 2008 when its studio was destroyed in a fire. The donations after the fire encouraged Cloud Gate to build a sustainable home base. In 2009, Cloud Gate signed a B.O.T. contract with New Taipei City, Taiwan, allowing it to build a new complex and to operate it for 50 years in maximum. Cloud Gate's new home, to be inaugurated in 2015, will be a performing arts center with a 450-seat fully equipped theatre, an outdoor stage in a lawn that sits 2000 people, and sizable professional studios. The new complex will not only be the home for Cloud Gate's creations but also host guest performances, outdoor events, technical tryouts, exhibitions and a café.

葉芟芟女士大學主修表演，1983年接受雲門實驗劇場舞台監督訓練，1984年擔任台北藝術大學舞蹈系助教。1986年赴紐約進修，並在劇團、舞團、百老匯製作公司工作。1991年雲門復出後，出任舞團經理，1998年升任舞團執行總監，2003年起成為雲門舞集文教基金會執行總監。2008年雲門排練場遭逢祝融，擔負起雲門淡水園區的興建與營運規畫。

1991年至今，和雲門同仁並肩規劃執行超過2,454場在台灣及海外的專業演出。與林懷民工作超過30年。

雲門舞集文教基金會

成立於1988年，雲門舞集文教基金會是民間非營利組織，負責統籌規畫雲門舞集、雲門2兩團每年超過140場的演出活動。除演出外，更積極推動各項有助台灣藝術發展、文化提升的活動，並執行「流浪者獎助計畫」及「羅曼菲舞蹈獎助計畫」。

雲門舞集

1973年，林懷民以中國最古老的舞名「雲門」，作為團名，是華語世界第一個當代舞團。雲門舞作多以現代的觀點，詮釋傳統，是台灣社會三代人的共同記憶。雲門在國際備受讚譽。紐約、倫敦、柏林、莫斯科、東京、雪梨都是舞團例行公演的城市。倫敦泰晤士報說，雲門是「亞洲第一當代舞團」。

雲門2

林懷民於1999年創立。作為雲門的兄弟團，雲門2不是雲門的副團；不為雲門儲備舞者，也不以演出林懷民舞作為任務。雲門2廣邀青年編舞家為舞團編作，累積出豐富舞碼，展現年輕舞者多元活潑的肢體能力。落實雲門為全民舞蹈的理想，雲門2創團迄今以講座結合演出的有機形式，深入鄉鎮、校園推廣舞蹈藝術。學校、醫院、地震水災重建區、部落廣場，都是雲門2的舞台。2012年，舞團首次巡演美國，紐約喬伊斯劇院演出一票難求，2013年再度應邀演出。巡演足跡亦延伸至德國杜塞道夫、香港、上海及北京。

雲門淡水園區

2008年一場意外的火災，燒毀了雲門租賃16年的鐵皮屋排練場。2009年，雲門與台灣新北市政府簽約，在中央廣播電台舊址，自籌經費興建，經營「雲門淡水園區」五十年。雲門淡水園區擁有450座位之專業劇院、可容納2000人的戶外草地舞台及專業排練室。2015年落成啟用後，淡水園區除了是雲門舞集、雲門2兩團及雲門同仁的工作基地外，也將邀請其他藝術家與團隊進行創作、展演，使它成為活力充沛的藝文中心，豐富社會的精神生活。

Ms Marisa YIU

姚嘉嫻女士

Architect / Founding Partner of
ESKYIU

建築師 / ESKYIU創始合夥人，
主席兼總裁



Ms Marisa Yiu is an architect and Founding Partner of ESKYIU, a multi-disciplinary architecture studio actively integrating culture, community, art and technology based in Hong Kong. She was the Chief Curator of the 2009 Hong Kong & Shenzhen Bi-City Biennale of Urbanism\Architecture; and recently curated the POP-UP Studio-X Shenzhen. Along with her partner Eric Schuldenfrei, they were awarded the 'Architectural League Prize' for their design installations featured in the Venice Biennale and New York's Lower Manhattan Cultural Council. They edited, "INSTANT CULTURE: Architecture and Urbanism as a Collective Process" (Hong Kong: MCM Creations, 2011) and co-authored an essay on Hong Kong in "High-Rise – Idea and Reality" (Germany: Hatje Cantz, 2012). Ms Yiu's work and writings have also been published in A/D, Log, DomusChina, MIT's thresholds, Routledge, M+ inflation catalogue, Architectural Record and JAE.

Ms Yiu has spoken at Princeton's "Alternative Practices" series, TEDxCUHK, BODW 2012, ChinaNEXT, IFOU, UNESCO forum and at Harvard's AsiaGSD conference. She has taught at London's Architectural Association; Columbia University's Graduate School of Architecture; Parsons; Cooper Hewitt National Design Museum with the Center for Urban Pedagogy, and at the Department of Architecture at HKU. Currently, she is an assistant professor at the Chinese University of Hong Kong. She received her B.A from Columbia College, Columbia University and M.Arch from Princeton. Ms Yiu is an AIA member, HKIA associate, Board of Advisors for RTHK, and Board member of the Hong Kong Ambassadors of Design.

姚嘉嫻女士是一名建築師及ESKYIU的創始合夥人，一所以香港為基地，揉合文化、社區、藝術及科技的多元化建築事務所。她是2009年香港深圳城市\建築雙城雙年展的總策展人；最近亦策展了POP-UP Studio-X 深圳。她與合夥人Eric Schuldenfrei的設計曾於威尼斯雙年展及紐約曼克頓文化局展出，並獲得建築聯盟獎。她們共同編輯了《INSTANT CULTURE: Architecture and Urbanism as a Collective Process》(香港: MCM Creations, 2011) 及共同撰寫一篇有關香港的文章《High-Rise — Idea and Reality》(德國:Hatje Cantz, 2012)。姚女士的作品和著作也被刊登在安邸《AD, Log》，《Domus國際中文版》，《麻省理工學院的thresholds》，《Routledge》，《M+ 進行: 充氣!》的目錄，《Architectural Record》建築實錄及《JAE》等。

姚女士曾應邀請發言於普林斯頓大學的「Alternative Practices」系列，TEDxCUHK，設計營商週2012，ChinaNEXT，IFOU，聯合國教科文組織論壇和哈佛大學的AsiaGSD會議。她曾任教於倫敦的建築聯盟學院，哥倫比亞大學建築學研究生院，帕森斯設計學院，庫珀-休伊特國家設計博物館的城市教育學中心，及香港大學建築學院。現於香港中文大學建築學院任教，也是AIA建築師，香港建築師學會成員，香港電台的顧問及非牟利機構香港設計大使的董事會成員。姚女士畢業於哥倫比亞大學並在普林斯頓大學獲取建築學碩士學位。

BIOGRAPHIES 履歷

Ms Flora YU 余潔儀女士

Development Director,
Hong Kong Arts Festival
香港藝術節發展總監

Ms Flora Yu has extensive experience in strategic planning, marketing and communications, event management as well as development functions in major arts organizations and leading commercial corporations in both Hong Kong and Mainland China. She has also offered consultation for international cultural and commercial organizations that are interested in building their brands in the China market.

In her current capacity as Development Director of the Hong Kong Arts Festival, she formulates fundraising strategies and leads her team in cultivating and nurturing partnerships with corporate and foundation sponsors, donors, as well as other stakeholders and supporters.

Ms Yu also shares her experience with tertiary institute students as a guest lecturer on arts administration subjects.

Ms Yu holds a Master of Business Administration from the University of British Columbia, Canada and a Master of Arts in Literary Studies from the University of Hong Kong.

余潔儀女士具豐富藝術行政經驗，包括策略規劃、市場營銷及傳播、節目管理以及本港以至大中華地區的主要藝團及商業機構的發展功能。余女士亦向國際文化及商業機構提供諮詢服務，以協助他們拓展中國市場。

余女士目前為香港藝術節發展總監，主要職務為藝術節制訂籌募策略及帶領其團隊孕育與商界、基金會、捐助人，以及不同持份者和支持者的合作關係。

除此之外，余女士樂於以客席講師的身份向大專藝術行政學生分享經驗。

余女士於加拿大英屬哥倫比亞大學取得工商管理碩士，以及香港大學文學碩士。

Mr Louis YU 茹國烈先生

Executive Director,
Performing Arts of West Kowloon
Cultural District Authority
西九文化區管理局表演藝術行政總監

Mr Louis Yu joined the West Kowloon Cultural District Authority in June 2010. He was formerly the Chief Executive of the Hong Kong Arts Development Council. He had also worked with the Hong Kong Arts Centre for 13 years and worked as the Executive Director of the Hong Kong Arts Centre from 2000-2007. With over 25 years of experience in arts administration and management, Mr Yu was the advisor of the Drama School of the Hong Kong Academy for Performing Arts, member of the Venue Partnership Committee of the Leisure and Cultural Services Department as well as a member of the Performing Arts and Tourism Advisory Group of the Consultative Committee on the Core Arts & Cultural Facilities of the West Kowloon Cultural District.

茹國烈先生於2010年6月加入西九文化區管理局。他在此之前為香港藝術發展局行政總裁，曾在香港藝術中心任職13年，並於2000至2007年間出任香港藝術中心總幹事。茹先生擁有逾25年藝術行政管理經驗，亦曾擔任香港演藝學院戲劇學院顧問、康樂及文化事務署場地伙伴計劃委員會委員，以及西九龍文娛藝術區核心文化藝術設施諮詢委員會表演藝術與旅遊小組成員。



BIOGRAPHIES 履歷

Ms Rebecca YUNG

蔡美碧女士

Vice-chairperson,
Education for Good CIC Ltd
仁人學社創辦人及副主席



Ms Rebecca Yung (B So.Sc., MBA) is a pioneer of the exhibition industry in Hong Kong. She has 30 years of experience in organizing international exhibitions, conventions and events in Hong Kong, China and other countries. She excels in organizing events for a wide spectrum of industries, including jewelry, leather goods, furniture, fitness, golf, consumer products, education, etc. She is currently Founder and Executive Director of Newway International Trade Fairs Ltd.

Ms Yung has a wealth of experience in providing training to various professions. She is a most-sought after host speaker and trainer on Social Entrepreneurship, Social Innovation, Presentation & Communication Skills, Event Management, Dining & Social Etiquette, etc, for corporations, charities and tertiary institutes. She has been actively involved in promoting the Social Entrepreneurship Movement in Hong Kong and holds the following positions:

- Founder & Vice-Chair, Education for Good (CIC) Ltd
- Vice-President, HK Professional Women & Entrepreneurs Association
- Founding Member, HK Professionals & Senior Executives Association
- Hon Advisor, Professional Image & International Etiquette Institute
- Hon Advisor, HK Council for Early Childhood Education & Services
- Chairlady (former), Children's Heart Foundation

蔡美碧女士，英國布裡斯托大學政治及哲學學士，香港中文大學工商管理學碩士。早年從事出版工作，負責編輯中國民航史上第一本航機雜誌「新天地」、中華人民共和國首本「中國年鑒」、「中華人民共和國法規」及其他中國文學叢書。其後創立精英國際展覽及立新國際展覽有限公司，率先在港創辦各項國際性專業展覽會（包括珠寶展、鞋業展、皮革用品展、傢俱展、教育展等）和大型會議，是本港展覽業的先驅。

蔡女士多年來致力參與醫療及教育等社會服務工作，常為各大機構和院校作主講嘉賓及培訓導師。現為香港女工商暨專業人員聯會副主席，推動女性對社會作出貢獻；又為仁人學社創辦人及副主席，致力推動社會企業教育。

現任公職：

- 仁人學社創辦人及副主席
- 香港女工商及專業人員聯會副主席
- 香港社企民間高峰會委
- 香港專業及資深行政人員協會創會會員
- 兒童心臟基金會前任主席
- 專業形象及國際禮儀學會榮譽顧問
- 香港幼兒教育及服務聯會榮譽顧問

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

We support the advancement of a flourishing arts scene in Hong Kong through our works!

Established in 1985, HKAAA is the only institution in Hong Kong to promote and develop the profession of arts administration and to represent and support local arts administrators and practitioners. Our mission is to promote good arts administration practice through advocacy, professional development, communication, networking support and collaboration amongst arts managers and other stakeholders; and to serve as a platform and representative voice in order to support the advancement of a flourishing arts scene, bringing social and economic benefits to all sectors of society in Hong Kong.

成立於1985年，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機構，並以提升藝術行政人員的專業水平、促進行業的發展為使命。本會為藝術行政人員提供培訓及專業發展的機會，為藝術行政及藝術從業員提供溝通及交流的平台，亦會代表業界與政府及相關機構溝通，提出倡議以維護行業權益，同時促進本地文化藝術在香港、亞洲及國際的發展。

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香港大學
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The University of Hong Kong has initiated the Advanced Cultural Leadership Programme (ACLP) in 2011 to meet the intellectual and economic demands of a growing cultural sector. The ACLP is the first cultural leadership programme in Asia, designed to meet this challenge, providing outstanding cultural leaders with the practical skills, intellectual perspectives and global networks needed to seize new opportunities, strengthen their organisations and deliver a world-class vision.

香港大學於二〇一一年推出「文化領航學程」，旨在應付文化界不斷發展所帶來的人才及經濟需求。「文化領航學程」是亞洲首個培訓文化領袖的課程，致力激發創新願景，培養能應付挑戰的領袖人才，讓文化領袖透過課程所提供的實用策略及國際網絡，鞏固藝團發展，實現殿堂級願景。

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Art-mate

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西九文化區管理局
傅德蔭基金有限公司
蘭桂芳酒店
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Big thanks to our HKAAA volunteer team 感激香港藝術人員協會義工團隊：

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ZHANG Qian Yu

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與。



2014

CULTURAL LEADERSHIP SUMMIT

文化領袖論壇

4-5-6-2014