

# 2017

## 文化領袖論壇

### CULTURAL LEADERSHIP SUMMIT

# Building Our Future Audience

創建未來觀眾

## 26-27 SEP

The Hong Kong Jockey Club Amphitheatre,  
The Hong Kong Academy for Performing Arts  
香港演藝學院 香港賽馬會演藝劇院

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Hong Kong Arts Development Council  
香港藝術發展局  
Arts and Culture Development Fund  
藝術及文化發展基金

# BUILDING OUR FUTURE AUDIENCE | 創建未來觀眾

Hong Kong Arts Administrators Association (HKAAA) 's 2017 Cultural Leadership Summit, an important annual cultural event, which is into its 8th edition this year with the theme of "Building Our Future Audience".

The arts generate a range of benefits for people and society, from bringing individuals pleasure and captivation to helping communities build stronger social bonds. Audience building is not an easy matter for arts organizations, however. Diversifying the current audience mix; converting people who are inclined to attend, but don't, into attendees; getting current audience members to attend more often; how to adopt the latest technology and best practices borrowed from other sectors to help advance your own audience development strategies: these are difficult but important challenges that many arts organizations face – and want to tackle.

The two-day HKAAA Cultural Leadership Summit, with a roster of renowned international and local speakers, will review the current audience landscape in Hong Kong with its challenges and opportunities, and learn from the best practices by both international and local arts practitioners and organizations in order to put forth the most effective strategies to expand audiences, in both depth and width, for the arts and culture in our city.

香港藝術行政人員協會主辦的「2017 文化領袖論壇」以「創建未來觀眾」為主題。論壇已踏入八周年，為文藝界之年度盛事。

藝術為人類社會帶來許多好處，不論是從個人享受出發，或是協助社群建立更緊密的關係，均為其貢獻。但對藝術團體而言，觀眾拓展並不容易。每個藝術團體都需面對這重大挑戰，思考如何開拓多元化的觀眾群、發掘潛在觀眾、如何令觀眾更投入，及以科技拓展觀眾的新途徑等。

一連兩日的文化領袖論壇中，多位海外及本地的嘉賓講者，會綜合探討香港開拓藝文觀眾的經驗、挑戰和機遇，從而找出在香港拓展觀眾的最佳策略。

# WELCOME MESSAGE | 歡迎辭

On behalf of my colleagues at the Hong Kong Arts Administrators Association, I would like to extend the warmest welcome to you all for joining the 2017 Cultural Leadership Summit (CLS).

Since 2010, seven Summits have been launched. From cultural entrepreneurship to philanthropy to the art of collaboration, many important topics integral to the arts and culture industry have been expounded, discussed and debated. Every year, we gather the brightest cultural minds and the most passionate participants on the CLS platform where issues facing our sector are addressed, ideas to promote our arts raised, and inspiration to bring forth progress sparked.

At this year's Summit, our eighth, the discourse will spotlight one of the holy grails of arts management - building a loyal audience for your art. While it's natural to think that good arts will grow audiences, the reality is much more complicated. Increased direct and indirect competition for audience and box office revenue, lack of audience data, society's indifference to the arts, slow adoption of technology, to name a few, have all proven to be obstacles to arts organizations in growing their patronage.

But our sector is always resilient, strong and creative when it comes to leaping over hurdles. Throughout the next two days, some of the most respected and brilliant cultural leaders will join us in tackling a wide range of topics pertinent to audience growth. I invite you all to participate fully by asking as many questions or reaching out to as many sector colleagues as possible, and hope that you will come away feeling inspired, and empowered, to grow an appreciative and loyal following for your art.

謹代表香港藝術行政人員協會同仁，歡迎各位參與2017年度的文化領袖論壇。

論壇舉辦至今，已歷七載。藝文界關注的多個議題，如文化企業發展、藝術贊助及籌募、協作及共創藝術等，都曾是我們的年度論壇主旨。本會每屆都致力邀請各界別中有朝氣、富經驗的嘉賓，與同樣熱衷於文化藝術的參加者互相分享、討論，望能為本地的藝文發展，擦出新的火花。

第八屆的文化領袖論壇，我們將回到藝術行政最重要的一環——如何尋找忠實的觀眾群。不少人認為好的藝文活動「有麝自然香」，實情卻往往比想像更為複雜。藝文活動無論在觀眾群或票房上，均面對更多直接或間接的競爭；我們缺乏清晰的觀眾群數據；香港社會對藝文活動的重視程度，仍有待提升；科技發展一日千里，而本地藝文機構應用新科技的速度，未必能追上時代等等，都是我們在開拓觀眾群時經常遇到的挑戰。

面對這些挑戰，藝文界豐富而柔韌的創造力，就是拆除這些障礙的良方。論壇內來自不同界別的嘉賓講者們，這兩日將與我們一同探討如何去找尋新的觀眾。各位若有關注的議題，不妨向一眾與會嘉賓發問、對談，也可與在場的藝文工作者分享經驗、討論議題。希望兩日的論壇能為大家帶來新的刺激、新的想像，讓香港藝文活動的觀眾群得以持續、有機地成長。

Mr Paul TAM 譚兆民先生

Chairman, Hong Kong Arts Administrators Association / Executive Director, Hong Kong Ballet  
香港藝術行政人員協會 主席 / 香港芭蕾舞團 行政總監

# BIOGRAPHIES | 簡歷



**Mr Pierre Caessa**

- Program Manager, Google Arts & Culture Lab
- Google 藝術項目與文化研究項目經理

Pierre Caessa is the Program Manager at Google Arts & Culture Lab since it opened in 2013. The Lab, located in Paris, is a place where technology and creative communities come together to share ideas and discover new ways to experience art and culture.

Pierre graduated with a degree in Politics from Sciences Po Lille, and completed a Masters of Science in Media, Art & Creation at HEC Paris.

He previously worked at the Cité de la Musique and Universal Music France.

2013年Google 藝術項目與文化研究所(簡稱 The Lab)成立後, Pierre Caessa 先生一直出任項目經理至今。The Lab 位於巴黎,是一個促進科技與創意團體交流的平台,希望能促進社區交流不同想法,並發掘藝術與文化的創新體驗方式。

Pierre Caessa 先生畢業於法國著名政治大學Sciences Po Lille,並在巴黎高等商業研究學院取得科學碩士學位,主修媒體、藝術與創作。他曾於巴黎音樂機構音樂城(Cité de la Musique)和法國環球音樂(Universal Music France)工作。

Timothy Calnin has held senior positions with leading musical and artistic organisations in Australia, Europe and Asia. In the United Kingdom, Timothy was General Manager of The Academy of Ancient Music in London and Concerts Director of the Ulster Orchestra in Northern Ireland before returning to Australia to manage the young artists, conductor development and composer commissioning programmes for all six symphony orchestras within the Australian Broadcasting Corporation. Timothy became Director of Artistic Planning at the Sydney Symphony Orchestra, working with Artistic Director Edo de Waart on numerous major projects (including Wagner's Ring Cycle in concert, a major US tour, two Beethoven Festivals and a Sibelius Festival with Vladimir Ashkenazy).

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

Timothy returned to Australia in 2010 to become General Manager of the Australian Chamber Orchestra. With the ACO, Timothy expanded the Orchestra's international touring programme to include residencies (most notably in London and Hong Kong) and major international festivals (Edinburgh; Tanglewood; Menuhin Festival, Gstaad), and increased the ACO's national reach through the growth of its second Orchestra, ACO Collective and the creation of ACO VIRTUAL, an interactive, digital installation of the Orchestra. His focus on the ACO's instrument collection brought six historically significant instruments to the Orchestra, all of which are made available to the musicians by private benefactors.

In November 2015, Timothy took up the newly created position of Director of Performing Arts at the Sydney Opera House with overall responsibility for the Opera House's presentations and public programmes, its relations with the Resident Companies, and all productions and events. In mid-April 2017, Timothy was appointed as Director of CPS of The Jockey Club CPS Limited, trading as Tai Kwun: Centre for Heritage and Arts to oversee and lead the management and operations of Tai Kwun at the Central Police Station compound.

簡寧天曾在澳洲、歐洲和亞洲的主要音樂和藝術團體擔任高層職位。在英國期間,他曾先後擔任倫敦古樂學院合奏團的總經理、北愛爾蘭阿爾斯特交響樂團音樂會總監等。回澳洲後,他為澳洲廣播公司旗下六個交響樂團管理年輕樂師、培育指揮家和委託作曲家創作。及後他出任悉尼交響樂團藝術策劃總監,並與藝術總監艾度·迪華特在多個大型節目中合作(包括在美國巡迴表演華格納聯篇歌劇《指環》,兩個貝多芬音樂節,與鋼琴家阿殊堅納西合作的西貝士音樂節)。

簡寧天於2003年加入香港管弦樂團擔任藝術顧問,2005年獲委任為香港管弦樂團行政總裁。在香港六年期間,他擴展了樂團的教育、專業發展、社區參與、贊助和慈善資助計劃,並多次率領樂團到北京、上海和廣州演出。

2010年他回到澳洲擔任澳洲室內樂團總經理,拓展樂團的國際巡迴計劃,包括表演者駐外計劃(重要例子包括倫敦和香港)和參與愛丁堡、鄧肯活、瑞士格施塔德曼奴軒音樂節等國際藝術及音樂節,並發展名為「ACO Collective」的第二樂團,創作互動數位裝置「ACO 聲幕教室」(ACO Virtual),令室樂在澳洲更為人知。他亦着力增加室樂的樂器收藏,包括六支具歷史意義的樂器,和一把約瑟夫·瓜奈里的小提琴(1715年)。古樂器均由私人捐助者供予樂師使用。

簡寧天於2015年11月出任悉尼歌劇院新設立的表演藝術總監一職,負責歌劇院的製作、表演節目及公眾活動,與常駐劇團保持聯繫等。2017年4月中出任「大館」古蹟及藝術館的中區警署建築群總監,負責監督其管理和營運工作。



**Mr Timothy Calnin**  
簡寧天先生

- Director, Tai Kwun
- 大館 總監





**Mr Antony J. Chan**  
**陳永剛先生**

- Head, Arts and Creative Industries, British Council
- 英國文化協會藝術及創意工業主管

Antony J. Chan has been working in the arts and culture sector since 2004, where he embarked on a career of arts administration. Currently the Head of Arts and Creative Industries at the British Council in Hong Kong, Chan develops sustainable and innovative creative programmes and partnership that bring friendly knowledge and understanding between the people of the UK and Hong Kong, and also across the East Asian countries. Chan has held senior positions at the Hong Kong Philharmonic Orchestra, the Hong Kong Arts Festival, the Hong Kong Arts Development Council and the Hong Kong Jockey Club Charities Trust, where he led in corporate sponsorship and fundraising, grant funding, programming, marketing and communication.

Born and raised in Hong Kong, Chan studied business administration and law in Canada and the UK.

陳永剛先生自2004年起開始其藝術行政生涯。現為英國文化協會藝術及創意工業主管，負責發展創新及有持續性的創意方案與合作計劃，以促進英國、香港以及東亞國家之間的友誼和交流。他曾在香港管弦樂團、香港藝術節、香港藝術發展局及香港賽馬會慈善信託基金擔任高級職位，負責主導企業贊助和籌款、撥款、策劃活動、營銷和傳訊服務。

陳永剛先生生於香港，曾在加拿大和英國修讀商業管理和法律。

Lotus was born in Hong Kong. She received a Master of Cultural Studies degree from the Lingnan University. From 1994-2002 she was the Syndicated Loan clerk in JP Morgan Chase Bank. She started to get involved in local theatre since the "I-D Generation: The Daring Artistic Creature" programme, held by On and On Theatre Workshop in 1998. She participated in several arts and cultural positions in Hong Kong over 15 years, including producer, stage director, performer, project director, performance art facilitator, book and magazine editor. She was involved in a number of productions, namely 2016 Roland Schimmelpfennig's play "Der goldene drache", directed by Chan Ping Chiu; "A Concise History of Future China" selected for the Theaterreffen Stückemarkt, directed and written by Yan Pat To; Marius Von Mayenburg's play "The Ugly One", director by Weigo Lee; and 2014 "Postcolonial God of Food" directed by Chan Ping Chiu. She is currently the Administration Manager of On and On Theatre Workshop.

畢業於嶺南大學文化研究系碩士課程。1998年參與前進進戲劇工作坊「id兒女：藝術新人類」後，陳氏開始涉足劇場工作，曾參與崗位包括導演、演員、監製、戲劇教育及網上雜誌編輯等。近年主要監製演出包括2016《金龍》、《未來簡史》柏林戲劇節劇本市集讀劇版、2013及2015《醜男子》(香港、澳門)、2014《後殖民食神之歌》。

劇場以外陳氏曾任職於美國大通銀行、香港電影資料館、香港兆基創意書院、經濟日報及進劇場。2012年至今為前進進戲劇工作坊全職行政經理。



**Ms Lotus Chan**  
**陳惠儀女士**

- Administration Manager, On and On Theatre Workshop
- 前進進戲劇工作坊 行政經理



**Mr George Chen**  
**陳澍先生**

- Head of Public Policy,  
Hong Kong & Taiwan,  
Facebook
- FACEBOOK 香港及台灣  
公共政策 總監

George Chen's career spans international media, academia, and now public policy. George joined Facebook in 2016 as the Head of Public Policy for Hong Kong and Taiwan. In this role, George works with the governments, legislators and other stakeholders on various policy issues. Prior to Facebook, George had more than a decade-long experience in the media sector, including being Managing Editor for the International Edition of the South China Morning Post (SCMP), and in various editorial and project management roles for Reuters and Dow Jones in Shanghai and Hong Kong. George was a three-time judge (2014, 2015 and 2016) for editorial awards of the Society of Publishers in Asia.

George has been a strong advocate for Internet freedom, which is the research focus of his proposed doctoral dissertation at the University of Hong Kong (HKU). He earned his Master's degree (distinction) at HKU in international and public affairs, with a concentration on the triangular US-China-Taiwan relations.

A 2014 Yale World Fellow, George was selected by the U.S. State Department in 2015 to join its signature International Visitor Leadership Program (IVLP). He has authored and edited three books: "The Next Big Thing – How China Challenges Silicon Valley And Changes Global Landscape" (2015), "This is Hong Kong I Know" (2014) and "Foreign Banks in China" (2011).

陳澍先生曾涉獵多個不同類型的行業，包括國際傳媒、學術界和公共政策等。2016年他加入Facebook，擔任香港與台灣公共政策總監，負責與政府、立法者和其他持份者在各種政策問題上合作。入職前他在媒體界擁有十年以上的經驗，包括擔任南華早報國際版的總編輯、路透社駐上海及香港分部、道瓊斯公司等，從事各種編輯及項目管理工作。2014年、2015年及2016年，他曾應邀擔任亞洲出版業協會「年度卓越新聞獎」的評審。

陳澍先生一直大力倡導互聯網自由，其在香港大學的博士論文更以此為研究課題。他在香港大學獲得國際與公共事務碩士學位，主修美中臺三角關係，以優異成績畢業。

陳澍先生是耶魯大學世界學者（2014年），亦於2015年被美國國務院選入國際訪問者領導計劃（IVLP）。他亦曾撰寫書籍，如《下一件大事——中國如何挑戰矽谷，改變全球景觀》（2015）、《其實誰都不容易》（2014）《外資銀行在中國》（2011）。



## Ms Vivienne Chow

- Journalist, Critic and Founder of Cultural Journalism Campus
- 記者 / 評論員 / 文化新聞學研習營 創辦人

Vivienne Chow is an award-winning journalist and critic specialising in arts, culture and cultural politics. She is an independent writer and contributes Variety, Quartz, Artsy, BBC, South China Morning Post and many other international media outlets. She also teaches media studies, cultural journalism and art criticism. She has taught at The University of Hong Kong, THEi, HKU Space and the Hong Kong Arts Centre.

In 2014 Vivienne founded Cultural Journalism Campus (CJC), a non-profit educational initiative to promote arts and culture among young people and children through the practice of cultural journalism, art criticism and storytelling. The initiative was awarded a Merit in Arts Education by the Hong Kong Arts Development Council in 2015. Most recently, CJC has been nominated for the Soft Power Cultural Destination Award - the sole Asian nominee in this award category - in the Leading Culture Destinations Awards 2017 in London.

In 2015, Vivienne was awarded the prestigious International Journalists' Programmes Fellowship for mid-career journalism training and cultural policy research in Berlin, Germany. Previously Vivienne spent a total of 15 years at the South China Morning Post covering arts, culture and cultural politics.

Vivienne holds a degree in journalism from CUHK and a master's degree in cultural studies from HKU researching cultural policy. Her MA dissertation Chinese Elitism and Neoliberalism: Post-colonial Hong Kong Cultural Policy Development -- A Case Study is in the collection of HKU libraries. She also contributed a book chapter on the development of Hong Kong's cultural industries to Creativity and Culture in Contemporary Greater China, published by Bridge21 Publications. Her stories can be found in her website [www.viviennechow.com](http://www.viviennechow.com).

Vivienne Chow 是一位著名的新聞工作者和評論家，專門評論關於藝術、文化與文化政治的話題，並為 Variety、Quartz、Artsy、英國廣播公司、南華早報等國際媒體撰寫文章。她曾在香港大學、香港高等教育科技學院、香港大學專業進修學院和香港藝術中心教授媒體研究、文化新聞學和藝術評論。

Vivienne Chow 在 2014 年創立了非牟利的文化新聞學研習營 (CJC)，希望通過文化新聞、藝術評論以及文字論述，促進青少年與兒童對文化藝術的接觸和理解。CJC 於 2015 年由香港藝術發展局授予藝術教育優異表現獎。最近，CJC 獲提名倫敦 2017 屆領先文化目的地 (Leading Culture Destination Award) 軟實力文化目的地獎，是該獎項中唯一的亞洲提名。

2015 年，Vivienne Chow 在柏林獲得著名的 IJP 獎學金，增進新聞培訓和進行文化政策研究的經驗。此前她在南華早報工作 15 年，報導有關藝術、文化和文化政治的時事話題。

Vivienne Chow 為中文大學新聞學士，更在香港大學取得文化研究碩士學位，專研文化政策。她的碩士論文《中國精英主義和新自由主義：香港後殖民文化政策發展個案研究》已納入香港大學圖書館館藏。她亦為 Bridge21 出版社的《當代中華地區創意與文化發展》撰寫香港文化產業發展的篇章。

有關 Vivienne Chow 的文章，可瀏覽她的個人網站：[www.viviennechow.com](http://www.viviennechow.com)

Ms Chow is a senior arts administrator of Hong Kong experienced in the planning and management of performing arts venues, presentation of arts programmes, the steering of funding and collaboration initiatives as well as the promotion of cultural exchange. Before joining the Hong Kong Arts Development Council (HKADC), she worked in the Leisure and Cultural Services Department of the Hong Kong Government where she managed 14 performing arts centres and the presentation of performing arts programmes. Her career path was marked by a number of festivals and celebration events, including the opening of the Hong Kong Cultural Centre in 1978 and the founding of New Vision Arts Festival and World Cultures Festival. Since joining HKADC in August 2015, Ms Chow has initiated a reform of the funding schemes, a more vigorous international cultural exchange strategy and a plan to seek more arts spaces for Hong Kong artists.

周蕙心是本地資深藝術行政人員，在規劃及管理表演場地、籌辦藝術節目、管理基金、倡議及推動文化交流等方面，均擁有豐富的經驗。在加入香港藝術發展局（藝發局）前，周女士於香港特別行政區政府的康樂及文化事務署工作，負責管理 14 個表演場地及策劃一系列的演藝節目。她曾參與籌辦多個藝術節和誌慶活動，包括 1978 年香港文化中心開幕活動、創辦新視野藝術節及世界文化藝術節。自 2015 年 8 月加入藝發局，周女士推行多項重要的策略和計劃，包括改革資助計劃、大力推動國際文化交流，以及為本地藝術家開拓更多藝術空間。



## Ms Winsome Chow 周蕙心女士

- Chief Executive, Hong Kong Arts Development Council
- 香港藝術發展局 行政總裁



## Mr Jay Forster

- Co-Founder and Artistic Director / Magnetic Asia (Clockenflap/Sonar)
- Magnetic Asia聯合創辦人及藝術總監 (Clockenflap/Sonar)

Jay co-founded Clockenflap Music & Arts Festival in 2007 and acted as co-Festival Director until 2014, after which time he focused exclusively as Artistic Director. Pioneering the festival format in Hong Kong, and cementing the Clockenflap brand internationally, Jay's unique curatorial and programming approach spans both the visual and performing arts. With a mind for relevance and authenticity, he delivers engaging and immersive arts programs; transforming the nature of the audience, from spectator to explorer.

Clockenflap's meteoric growth has been fueled by a clear vision, an unwavering desire for quality and the growing appetite of our audience. Clockenflap has evolved to become one of the most respected and innovative festivals in the region, catering to audiences of all kinds of interests, professions, ages and cultures, including contemporary music aficionados, families, multi-disciplinary arts fans and international visitors.

Jay holds a BA (Hons) Degree in Graphic Design, and a Masters of Sociology from Hong Kong University. In 2015, he became a Fellow of the Advanced Cultural Leadership Program.

Jay Forster先生由2007年起為Clockenflap音樂及藝術節的聯合創辦人，並由2014年專注藝術總監的工作。除了負責藝術籌備及企業宣傳，Jay在藝術節策劃上亦獨特地涉獵視覺藝術及表演藝術的原素。持著求真及貼地的精神，他帶來不少觸動人心及震撼的藝術表演，令觀眾由觀賞者轉化為探索者。

Clockenflap發展迅速的主要因素是其清晰目標、對高水準的要求及持續培育觀眾。Clockenflap成為區內最受推崇及最前衛的藝術節，針對不同興趣、職業、年紀、文化等背景的藝術愛好者及遊客。

Jay擁有香港大學平面設計榮譽學位，以及社學學碩士學位。於2015年，他成為文化領航學程的成員。

Deborah is a not-for-profit communications professional with extensive experience in marketing, strategic planning and project management.

Following several years working in marketing and media relations for major performing arts organizations across Canada, Deborah established her own consultancy and undertook a range of projects in the arts and cultural-heritage sectors.

Deborah's career has included roles as Senior Marketing Consultant for Canada's National Arts Centre Orchestra and Executive Director of the Governor General's Performing Arts Awards Foundation. She has designed and facilitated strategic planning processes for a variety of organizations and has been called upon frequently as a capacity-building consultant for marketing and organizational effectiveness.

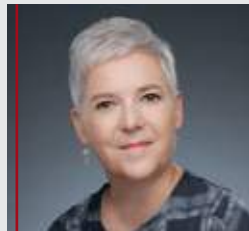
Deborah moved to Hong Kong in July 2014. She has since served as Director of Marketing for the Hong Kong Philharmonic Orchestra, and is currently Marketing Consultant to Premiere Performances, Hong Kong's main presenter of recitals and chamber music, and a Senior Consultant with Global Philanthropic, an international fundraising network.

Deborah Hennig是一位資深的非牟利機構企業傳訊管理人員，擁有豐富的營銷、策劃及項目管理經驗。

在加拿大主要的表演藝術機構從事營銷和公關工作數年後，Deborah Hennig成立了顧問公司，並在藝術和文化遺產的領域經營了一系列的項目。

Deborah Hennig曾出任加拿大國家藝術中心管弦樂團（Canada's National Arts Centre Orchestra）的高級營銷顧問、總督表演藝術獎基金會（Governor General's Performing Arts Awards Foundation）執行總監等職位。她為各種機構及組織設計和推動策略計劃，並時常被邀擔任能力建設顧問，協助有關提升營銷和組織效能。

2014年Deborah Hennig擔任香港管弦樂團的營銷總監，現為舉辦古典獨奏、室內音樂會的慈善機構「飛越演奏」香港的營銷顧問，以及國際籌款網絡Global Philanthropic的高級顧問。



## Ms Deborah Hennig

- Marketing and Communications Consultant
- 市場推廣及傳訊顧問





**Ms Kathy Hong**  
洪家琪女士

- Director, Marketing and Communications, National Kaohsiung Center for the Arts (Weiwuying) / Board, Performing Arts Network Development Association
- 衛武營國家藝術文化中心行銷經理 / PANDA 表演藝術網絡發展協會理事

Kathy Hong is currently the Director of Marketing and Communications at National Kaohsiung Center for the Arts (Weiwuying), and sits on the board of Taiwan's arts managers association, the Performing Arts Network Development Association (PANDA). Hong is a senior arts manager with extensive experiences in theatre and international collaborations. She has served as independent producer and marketing professional for prominent groups and artists in contemporary theatre, dance, children's theatre, and traditional and modern music fields, those include Cloud Gate Dance Theatre of Taiwan, the Triennial International Percussion Festival (TIPC), Taipei Arts Festivals, Shakespeare's Sisters Theatre Group. Independent production, Walk Faster for Taipei Arts Festival received Taishin Arts Award's "Top 10 Productions of 2007." She stepped down from Executive Director at OISTAT-International Organization of Scenographers, Theatre Architects and Technicians in 2015 to join Weiwuying.

現任衛武營國家藝術文化中心行銷經理，並擔任臺灣第一個藝術行政組織PANDA表演藝術網絡發展協會的理事。在劇場以及國際合作上擁有豐富的經驗，擔任獨立劇場製作人與行銷顧問期間，合作過中外團隊與藝術節跨越戲劇、舞蹈、兒童戲劇、傳統以及現代音樂領域。曾任OISTAT國際劇場組織執行長。

Mr Jayasekera joined the West Kowloon Cultural District Authority in January 2013. He was formerly Director of Communications and Digital Strategy at London's Sadler's Wells Theatre where he managed the marketing, press, publications, ticket office and digital teams across the venue's three theatres. Prior to this he worked for the theatre and entertainment advertising agencies Dewynters, McCabes and M&H Communications for a wide variety of clients including the Royal Opera House, National Theatre and Barbican and on numerous West End musicals and plays. In the digital arena in 2012 he worked on the creation of the Space, a new BBC/Arts Council digital broadcast platform, building on his extensive digital experience which began in 2001 when he worked for onlineclassics.com, one of the world's first websites offering full-length streamed arts content. He has also served on the boards of East London Dance, Dance East, The Gate Theatre and Audiences London (now the Audience Agency) in the UK and is a regular international speaker on Arts Marketing, Branding and Digital.

賈景龍先生於2013年1月加入西九文化管理局。他在此之前擔任倫敦Sadler's Wells Theatre的傳訊及資訊科技策略總監，負責管理場地轄下三個劇院的市場推廣、傳訊、出版、票務及數碼科技團隊。他曾於Dewynters、McCabes及M&H Communications等多間推廣劇場及娛樂節目的廣告公司工作，期間與皇家歌劇院、英國國家劇院及Barbican等藝術機構合作，並參與推廣多齣倫敦西區音樂劇和戲劇。他在數碼推廣方面有豐富經驗，2001年在onlineclassics.com工作，該網站為全球最先提供網上串流藝術內容的平台之一，其後於2012年參與創立英國廣播公司（BBC）／藝術委員會嶄新的數碼廣播平台The Space。他曾擔任英國East London Dance East、The Gate Theatre 及Audiences London（現稱Audience Agency）的董事，並常於世界各地就藝術推廣、品牌及數碼推廣等議題發表演講。



**Mr Kingsley Jayasekera**  
賈景龍先生

- Director, Marketing and Customer Experience, West Kowloon Cultural District Authority
- 西九文化管理局市場推廣及訪客體驗總監



**Mr Joe Lam**  
**林宏熙先生**

- Festival Director, Hong Kong Lesbian and Gay Film Festival
- 香港同志影展 節目總監

Joe Lam has been involved with the Hong Kong Lesbian & Gay Film Festival for the last 10 years. For the last five years, he has been the director of the festival. He is also the Founder of Dim Sum Magazine, a gay lifestyle magazine for Hong Kong. He has also worked with HIV prevention projects in the past.

林宏熙於十年前加入香港同志影展，五年前更成為影展總監。他同樣是香港同志生活消閒雜誌《點心》的創辦人，近年亦積極參與預防愛滋病工作。

Chris Lee is National Gallery Singapore's Chief Marketing Officer, responsible for the branding, marketing and communications programmes at the Gallery with the aim of establishing it as a leading visual arts institution and a top destination in Southeast Asia.

Chris and his team's mission is to continually extend the Gallery's brand profile and presence locally and internationally, as well as to support the visitorship and revenue-generating goals of the Gallery.

Chris brings more than 20 years of business-to-business and business-to-consumer marketing and brand management experience including product marketing strategy and planning, as well as go-to-market implementation in a range of local, regional and global roles.

Prior to National Gallery Singapore, Chris served as Senior Vice President of Global Field & Partner Marketing at EMC2, a leading global information technology provider enabling organizations to redefine themselves as software-defined enterprises. Leading up to that, Chris built a track record of marketing excellence through a number of key executive marketing management positions at HP, Sony Ericsson, Philips and Procter & Gamble.

Chris holds a bachelor's degree in mathematical and management studies from Brunel University in West London, international fundraising network.

李耀康先生在新加坡國家美術館（National Gallery Singapore）擔任行銷總監，通過品牌策劃、營銷和傳播計劃，負責將美術館定位為領先的視覺藝術機構、東南亞首屈一指的旅遊景點。他的團隊將持續擴展美術館的品牌形象，及其於新加坡及國際的地位。同時他們亦致力提升美術館的參觀人數，並訂下其他提高收入的計劃。

李耀康先生擁有超過20年的企業與零售營銷、品牌管理的豐富經驗。之前他曾在著名的全球信息技術提供商EMC2擔任全球與合作營銷部門（Global Field & Partner Marketing）高級副總裁。他亦曾在HP、Sony Ericsson、Philips和Procter & Gamble擔任多個關鍵的行銷管理職位。

李耀康先生於倫敦西部的布魯內爾大學取得學士學位，主修數學和管理學。



**Mr Chris Lee**  
**李耀康先生**

- Chief Marketing Officer, National Gallery Singapore
- 新加坡國家美術館 行銷總監



**Ms Christy LEE  
Shuk Kwan  
李淑君女士**

- Programme Manager,  
Chung Ying Theatre  
Company (HK) Limited
- 中英劇團 節目經理

Christy holds an Executive Master of Arts in Arts Management and Entrepreneurship from the Education University of Hong Kong, and a Bachelor of Science degree in Statistic from the Chinese University of Hong Kong. She gets in touch with drama since her college studies and then devoted herself into arts administration upon graduation. She was the Administration Manager of Theatre Space and at the same time took part in various theatre groups. She is now the Programme Manager of Chung Ying Theatre Company, responsible for programme development and production.

先後畢業於香港中文大學及香港教育大學，獲統計學理學士及藝術管理及文化企業行政人員文學碩士。大專時開始參與戲劇製作，畢業後參與籌備第六屆華文戲劇節，及後於劇場空間任行政經理，期間常參與其他劇團的製作。現為中英劇團節目經理，負責節目策劃與製作。

Professor Lena Lee has served the Hong Kong Academy for Performing Arts for 29 years as the Head of Arts, Event and Stage Management before she joined the Arts with the Disabled Association (ADAHK). She is also the Visiting Professor of the Central Academy of Drama in Beijing. She received her tertiary education at the Baptist College (major in Communication) and furthered her study at the Royal Central School of Speech and Drama in London, where she received her Master of Art degree in Applied Theatre and Drama Education. As a Fellow and scholarship recipient of the International Women's Forum, she undertook a series of management and leadership training in Montreal, Harvard, Beijing and Cambridge. She has substantial management experience for theatrical productions, international events and community arts projects. She has served the community as a Chairman of Hong Kong Association of Theatre Technicians & Scenographers, Council Member of the Academy, Founder Chairman of the Board of Four Gig Heads and Theatre Noir Foundation, Advisor of PLK Young Artist in Residence@V54, Member of the Committee on the Promotion of Civic Education, member of the West Kowloon Cultural District Authority Consultation Panel. She introduced the concept of Arts Accessibility in her tenure as the Vice Chairperson of ADAHK. With her profound experience and networking in education, arts and culture, Professor Lee joined ADAHK as the Arts Specialist in early 2016, where she concentrates on the design, practice and advocacy of Arts Accessibility.

李瑩教授加入香港展能藝術會前，為香港演藝學院的藝術、項目及舞台管理系主任。現為中央戲劇學院的客座教授。肄業於香港浸會學院（今香港浸會大學）傳理系，後於倫敦中央演講與戲劇學院進修應用戲劇碩士課程，並獲國際婦女論壇獎學金往蒙特利爾、哈佛、北京及劍橋接受管理及領袖訓練。她具備豐富的舞台及社區藝術項目策劃經驗，並致力參與社區服務工作。曾擔任香港舞台技術及設計人員協會主席、香港演藝學院董事局成員、四擊頭及Theatre Noir Foundation的創會主席、保良局V54年青藝術家駐留計劃顧問、公民教育委員會委員、西九文化區諮詢委員會委員，並於出任香港展能藝術會副主席期間，引進藝術通達的概念。2016年李瑩教授加入香港展能藝術會任藝術顧問，致力推動藝術通達的設計、執行及倡導。



**Professor Lena Lee  
李瑩教授**

- Arts Specialist, Arts with  
the Disabled Association  
Hong Kong
- 香港展能藝術會 藝術顧問



## Dr Isaac Leung 梁學彬博士

- Assistant Professor,  
Department of Cultural and  
Creative Arts, The Education  
University of Hong Kong /  
Chairman, Videotage
- 香港教育大學 文化與創意藝術  
學系助理教授 / 錄映太奇 主席

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

In 2003, Leung received an Honorary Fellowship of a Bachelor of Fine Arts at the New Media Art Department of the School of the Art Institute of Chicago. In 2013, Leung was appointed as the Chairman of Videotage. During his tenure, he initiated and participated in projects that included exhibitions, workshops, lectures, publications, online projects, and symposia. Some of these include 40 Years of Video Art in Germany and Hong Kong (Hong Kong and Germany), The 12th Venice Biennale International Architecture Exhibition (Italy and Hong Kong), Perpetual Art Machine (USA), Time Test – International Video Art Research Exhibition (China), ISEA Festival (Hong Kong, China), Both Sides Now (Hong Kong, UK, and various countries), Loop Barcelona (Spain), One World Exposition (Hong Kong), China Remixed (USA), Clockenflap (Hong Kong), and Art Basel Crowdfunding Initiative (Hong Kong). Leung has taught at the Chinese University of Hong Kong, the Hong Kong Baptist University, the City University of Hong Kong, and the Hong Kong Polytechnic University. He is currently Assistant Professor in the Department of Cultural and Creative Arts of the Hong Kong Education University.

梁學彬身兼藝術家、策展人及藝術文化研究學者。

在2003年，梁學彬獲頒美國芝加哥藝術學院的新媒體藝術系美術學位榮譽院士。2013年，梁氏被委任為錄映太奇的主席。任內推動並參與多個新媒體藝術計劃，內容包括展覽、工作坊、講座、出版、網絡計劃及專題討論會，當中有二零零六年德國及香港錄像藝術四十年（香港和德國）、威尼斯雙年展國際建築展（意大利威尼斯，香港）、Perpetual Art Machine（美國紐約）、時間測試：國際錄像藝術研究觀摩展（中國）、電子藝術交流協會藝術節（ISEA Festival）（香港）、彼岸觀自在（香港，英國和各國）、Loop巴塞羅那（西班牙）、平行世界（香港）、China Remixed（美國）和巴塞爾藝術博覽會眾籌項目（香港）。梁氏曾任教於香港中文大學、香港浸會大學、香港城市大學、以及香港理工大學。梁氏現擔任香港教育大學文化與創意藝術學系助理教授。

Patrick McIntyre has worked in the Australian arts and cultural sector for more than 20 years. He is Executive Director of Sydney Theatre Company, one of Australia's largest performing arts organizations, which produces work for four home venues in addition to national and international touring. Prior to STC, he was Associate Executive Director of the Australian Ballet, General Manager of Sydney Film Festival and held Marketing Manager positions at Sydney Opera House and Sydney Dance Company. He has held various board positions in the arts and non-profit sectors and was a member of the New South Wales State Creative Industries Task Force. Patrick is a member of the Executive Council of the national industry body Live Performance Australia.

Patrick McIntyre於澳洲文化界從事管理、業務開發及市場營銷等工作逾二十年，現為悉尼劇院公司執行董事。悉尼劇院公司是澳洲最大的表演藝術團體之一，除了為其四個表演場地製作戲劇節目外，亦製作劇團於澳洲及國際巡迴演出的作品。加盟悉尼劇院公司前，Patrick曾擔任澳洲芭蕾舞團助理執行總監、悉尼電影節總經理及悉尼歌劇院信託基金市場經理。在藝術和非營利部門亦擔任過多個董事會職務，也曾是新南威爾斯州創意產業工作組的成員。Patrick現為澳洲表演藝術研究及服務機構Live Performance Australia執行委員會成員。



## Mr Patrick McIntyre

- Executive Director,  
Sydney Theatre Company
- 悉尼劇院公司執行董事





**Ms Maria Mok**  
**莫家詠女士**

- Curator (Modern Art),  
Hong Kong Museum of Art
- 香港藝術館 館長

MARIA MOK has joined the Hong Kong Museum of Art since 1996. She has extensive experience in museum work, reflected by exposure in various departments spanning from Extension Services, Chinese Antiquities, China Trade Paintings, to Modern Art where she is currently Curator. She is responsible for the research, curating, publication, and acquisition of the museum collection, and at the same time oversees the museum's Education and Extension Services teams. While she has substantial experience in curating large-scale exhibitions, she has been also deeply involved in programmes with a focus in public engagement and art education.

She holds a Bachelor degree in Fine Arts Studies, a Master degree on Chinese Historical Studies, and a graduate diploma in Museum Studies, and has recently completed a doctoral study on China trade paintings. She has published extensively in China trade art, and co-authored with Paul A. Van Dyke *Images of the Canton Factories 1760-1822: Reading History in Art* (HKU Press: 2015).

莫家詠館長自1996年起入職香港藝術館，擁有廣泛的博物館工作經驗，曾任職服務推廣、中國文物、外銷畫及現代藝術組別等不同崗位，現職館長，專責研究、展覽、出版、購藏等，並同時統領藝術館的教育及服務推廣團隊。莫館長曾策劃多項大型展覽，擁有豐富的策展經驗，同時也構思及籌辦其他推廣藝術及具教育意義的活動及節目。

莫館長本科主修藝術，後獲中國歷史研究碩士，及取得博物館管理課程深造文憑，今年剛完成博士課程，專研廣東外銷畫。曾出版多項有關外銷藝術的研究，並與范岱克合著 *Images of the Canton Factories 1760-1822: Reading History in Art* (HKU Press: 2015) 一書。

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.

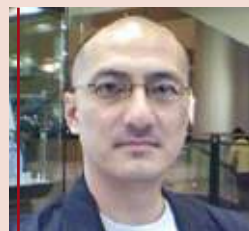
He was also involved the research of the "Development Plan for Cultural Industries in the 12th Five Year Plan" (2009-2010), a project led by China National School of Administration in Beijing and commissioned by the Ministry of Culture of the PRC; "Strategic Development of Cultural Industries in China", 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年至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。

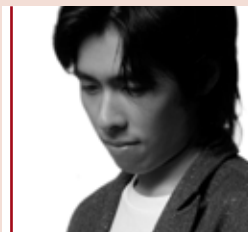
莫博士曾主持多項數碼圖書館、版權及文化創意經濟等課題的專項研究，包括：香港特別行政區政府中央政策組委託之「文化審計研究項目」（2009-2010）；香港設計中心「設計指數研究項目」（2011）；澳門文化局文委託之「澳門文化創意產業指標體系研究」（2011-12）及其後續研究（2013-15）。

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。



**Dr Patrick Mok**  
**莫健偉博士**

- Treasurer, Hong Kong Arts  
Administrators Association /  
Assistant Professor,  
Hang Seng Management College
- 香港藝術行政人員協會 司庫 /  
恒生管理學院 助理教授



**Mr Kingsley Ng**  
伍韶勁先生

- .....
- Media Artist / Assistant Professor, HKBU Academy of Visual Arts
  - 媒體藝術家 / 浸會大學視覺藝術院助理教授

Kingsley Ng (b. 1980) lives and works in Hong Kong. He is an interdisciplinary artist with a focus on conceptual, site-specific, participatory and process-based projects. He often works with the ephemeral and intangible, such as light, sound, space and time. Light is often used not only as a medium but also as a metaphor for art making—to cast light on the imperceptible, hidden or forgotten.

Ng's work has been featured in international institutions and exhibitions, such as Art Basel Hong Kong (2017), Contemporary Art Centre South Australia (2016), Museum of Contemporary Art of Rome (2014), Guangzhou Triennial (2012), Land Art Biennial Mongolia (2012), Echigo Tsumari Triennial Japan (2009), and IRCAM—Centre Pompidou in France (2006). He is the recipient of the Hong Kong Arts Development Council Best Artist Award in Media Arts 2014, Asian Cultural Council Fellowship 2013, and Hong Kong Contemporary Art Biennial Award 2009. Ng received postgraduate training at Le Fresnoy—National Studio of Contemporary Arts in France under the tutelage of Alain Fleischer, Andrea Cera, Atau Tanaka and Gary Hill and graduated *les felicitations du jury à l'unanimité*. He also holds a MSc in Sustainable Design from the University of Edinburgh, and a BFA New Media Art degree from Ryerson University in Toronto. He is currently assistant professor at the Academy of Visual Arts, Hong Kong Baptist University.

伍韶勁，1980年生於香港，2003年畢業於加拿大懷雅遜大學新媒體藝術系，2005年以其最高榮譽 *les felicitations du jury à l'unanimité* 取得於法國國立當代藝術工作室 Le Fresnoy 研究生文憑，並於英國愛丁堡大學取得可持續設計碩士學位。現於香港浸會大學視覺藝術學院任助理教授。伍氏的跨媒體概念藝術著重建構作品與場域之關係，把抽象意念和被遺忘的事物呈現於互動裝置、公共藝術、聲音和空間等不同創作形式上。

他曾參與多個大型展覽，包括廣州三年展、外蒙古地景藝術雙年展、日本越後妻有大地藝術祭、上海世博會、法國龐比度中心 Ircam 音樂研究所、意大利羅馬現代藝術美術館和加拿大 Inter Access 電子媒體藝術中心等。他所獲獎項包括多倫多 Inter Access 視覺藝術獎 2003、2006 年度加拿大文藝理事會獎助金、2007 年香港獨立短片及錄像比賽互動媒體組金獎、2008 年香港青年設計才俊大獎及 2009 年香港當代藝術雙年獎，2013 年香港藝術發展獎最佳藝術家獎（媒體藝術）及亞洲文化協會獎助金參與海外留駐計劃。

Mr Pescod joined the West Kowloon Cultural District Authority in October 2014. He was appointed Chief Executive Officer in August 2015. He has over 32 years of service with the Hong Kong Government during which he served in various bureaux and departments, including the former Home Affairs Branch, the former Security Branch, the Lands Department, the former Urban Services Department, the former City and New Territories Administration, the former Civil Service Branch, the Tourism Commission, and the Efficiency Unit. He was Special Representative for Hong Kong Economic and Trade Affairs to the European Communities from 2006 to 2008, Permanent Secretary for Commerce and Economic Development (Communications and Technology) from 2008 to 2010, and Permanent Secretary for Transport and Housing (Housing) and Director of Housing from 2010 to 2014.

栢先生於2014年10月加入西九文化區管理局，並於2015年8月獲委任為行政總裁。他擁有逾32年服務香港政府的經驗，曾在多個決策局及部門服務，包括前民政科、前保安科、地政總署、前市政總署、前公務員事務科、旅遊事務署及效率促進組。他於2006年至2008年出任香港駐布魯塞爾歐洲共同體特派代表；於2008年至2010年出任商務及經濟發展局常任秘書長（通訊及科技），以及於2010年至2014年出任運輸及房屋局常任秘書長（房屋）兼房屋署署長。



**Mr Duncan Pescod,**  
GBS, JP  
栢志高先生, GBS, JP

- .....
- Chief Executive Officer, West Kowloon Cultural District Authority
  - 西九文化區管理局 行政總裁



**Ms Paul Tam**  
**譚兆民先生**

- Chairman, Hong Kong Arts Administrators Association / Executive Director, Hong Kong Ballet
- 香港藝術行政人員協會主席 / 香港芭蕾舞團 行政總監

Mr Paul Tam has been Executive Director of Hong Kong Ballet, one of Asia's premier ballet companies and one of Hong Kong's most prestigious performing arts organizations, since January 2014. Previously, he was General Manager at the Hong Kong International Literary Festival, which celebrates creative writing in English with an Asian connection through its exciting array of events and activities. Prior to the Festival, he was Director of Marketing at the Hong Kong Philharmonic Orchestra, the largest performing arts group in Hong Kong with an annual audience of over 100,000.

Apart from holding a succession of executive arts leadership roles, Mr Tam has worked previously for non-arts organizations in a range of sectors, such as World Wildlife Fund, Hong Kong Australian International School and Aedas, a major architectural firm, in addition to founding his own hospitality company back in 2006.

Mr Tam holds a Bachelor of Fine Arts degree in Piano Performance and Composition as well as an MBA in Arts Administration from York University, Canada. He was a Vilar Fellow at the John F Kennedy Center for the Performing Arts (2003-2004). He was awarded a scholarship to attend the Harvard Business School Strategic Perspectives in Nonprofit Management program in July 2015 and another scholarship by West Kowloon Cultural District Authority to participate in the Advanced Cultural Leadership Program by the University of Hong Kong in 2012.

Mr Tam is currently Chairman of the Hong Kong Arts Administrators Association, Executive Committee Member of the Hong Kong Dance Alliance, Committee Member of Art Form Panels (Festivals), Leisure and Cultural Services Department and Advisory Board Member for the EMA (AME) Programme, HKIED. Mr Tam is an awardee of the 2015 The Secretary for Home Affairs' Commendation Scheme for his contributions to the development of arts and culture in Hong Kong.

自2014年1月起，譚兆民先生擔任香港芭蕾舞團行政總監一職。香港芭蕾舞團為亞洲最優秀的芭蕾舞團，也是香港最著名的演藝團隊之一。他曾任香港國際文學節總經理，通過籌辦多項文學節目和活動，致力推動本港英語文學的發展。他曾為全港最大型、每年擁有逾十萬名觀眾的表演藝術團體——香港管弦樂團效力，擔任市場推廣總監一職。

譚氏除於表演藝術界任高級行政管理工作多年，亦曾服務多個非藝術機構，包括世界自然基金、香港澳洲國際學校及建築公司凱達等，並曾於2006年創立自家飲食品牌。

譚氏畢業於加拿大約克大學，取得藝術學士學位，主修鋼琴演奏及作曲；其後更於同校取得藝術行政工商管理碩士。他於2003-2004年獲選為美國約翰·甘迺迪表演藝術中心的Vilar Fellow，亦於15年7月獲獎學金進修哈佛大學商學院的Strategic Perspectives in Nonprofit Management 課程，並曾於2012年獲得西九文化管理局的資助，參與香港大學文化領航學程。

譚氏現為香港藝術行政人員協會主席、香港舞蹈聯盟理事委員會委員、康樂及文化事務署藝術節演藝小組成員、香港教育學院藝術管理與文化企業行政人員文學碩士課程諮詢委員會成員。譚氏更獲頒2015年民政事務局長嘉許計劃獎章，以表揚他對香港藝術文化發展之貢獻。

Prof Tseng has held a number of senior arts management positions in Hong Kong, including Executive Director of the Hong Kong Arts Festival Society, Secretary-General of the Hong Kong Arts Development Council and Head of Radio 4, Radio Television Hong Kong. He served as Chair and Professor of the Arts Administration Department of the Shanghai Conservatory of Music from 2005 to 2008.

Sun-man TSENG joined the Education University of Hong Kong as Adjunct Professor in 2012. He played a key role in the design and launch of the Executive Master of Arts in Arts Management and Entrepreneurship programme in 2014. The programme attracted experienced cultural managers from seven Asian cities.

Prof Tseng is currently Chairman of the Committee on Venue Partnership of the Leisure and Cultural Services Department. He is also a member of the Advisory Committee on Arts Development of the Hong Kong Government and an Arts Advisor (Arts Administration) of the Hong Kong Arts Development Council. Since 2014 he served as a board member of the Association of Arts Administration Educators (AAAE) based in the USA. From 1991 to 1994, he was Chairman of the Hong Kong Arts Administrators Association. His book "Principles of Arts Management" (in Chinese) has been used as a textbook in many Mainland China universities and has sold more than 9,000 copies.

鄭新文曾擔任多個香港藝術機構主管，包括香港藝術節首位華人行政總監、香港藝術發展局秘書長、香港電台第四台台長等。2005-08年任上海音樂學院藝術管理系系主任、教授。

2012年加入香港教育大學為兼任教授，籌辦「藝術管理及文化企業行政人員文學碩士」EMA課程，學員包括來自七個城市有經驗的藝術管理人員。

鄭教授從事多項社會服務，包括康樂及文化事務署場地夥伴計畫委員會主席、香港政府藝術發展諮詢委員會委員、香港藝術發展局藝術顧問（藝術行政）、美國的藝術管理學會AAAE董事等。1991-94年出任香港藝術行政人員協會主席。其著作《藝術管理概論：香港地區經驗、國內外案例》被多間內地高校採用為教材，銷量超過9000本。



**Professor  
Tseng Sun-man, JP  
鄭新文教授, JP**  
.....

- Adjunct Professor,  
The Education University  
of Hong Kong
- 香港教育大學 兼任教授





Ms Wang Chi-Mei  
汪其楣女士

- Artistic Director,  
Tanxinoon Theater /  
Seeing Smiling Theater  
of the Deaf
- 臺戲弄 /  
拈花微笑劇場團 藝術總監

Chi-Mei Wang is a senior Taiwanese playwright, director, actress, and professor. With a BA in Chinese Literature from National Taiwan University and an MA in Theater from the University of Oregon, Wang has been teaching and promoting traditional as well as modern theater in Taiwan for more than thirty years. Now retired from teaching, she devotes her time to creative and charitable endeavors, serving as Artistic Director for both the Tanxinoon Theater and the Seeing Smiling Theater of the Deaf.

Her style is simple, meticulous, and moving. Wang's plays take on a variety of topics. *The Orphan of the World*, *Children of the Good Earth*, and *Listening and Smiling*, *The Joy of Music-Making* take the human feelings of the Taiwanese people as their subject. *Tales of the Mountains and the Seas* and *A Musical Drama of Lukai Mythology from Taiwan Aborigines* draw from the myths and legends of Taiwan's aboriginal peoples. Wang has also plied her craft in the realm of sign language drama and plays for the disabled, her contributions spanning thirty years. Such works include *First Moon*, *Full Moon* and *A Voyage with Mom*, combines deaf and blind performers. Wang's expertise at writing female characters can be seen in *One Year*, *Three Seasons*, *Paradise Found*, *Remember Hong Kong*, *The Bride and Her Double*, *Living History of Wong Marry-King by Her Female Witch Friend*, *Good XL Good* and *The Pavilion of Praying to the Moon*.

Busy both on and off stage, Wang has contributed to theatre, literature, and the humanities in a variety of ways. As an actress, Wang has performed leading roles in her own plays, taking the roles of outstanding Taiwanese women in *Dancer A-Yueh*, *The Song Is Young*, and *Snow Red*. In the pop-sci musical, *Michael Faraday*, Wang played the role of Queen Victoria of England. Offstage, Wang has contributed as chief editor of three works: *Drama Interchange*, *Collection of Modern Drama*, and *National Literature Compendium Publication Project: Drama Volume*. As a compiler, Wang has contributed the two works *From Zero to Infinity—Collected Works of Very Special Arts in Taiwan*, along with *Story of the Mandarin Popular Songs*. Other publications by Wang include *Youth Sorrow—Taiwan AIDS Front*, the prose piece *An Ocean of Tenderness—Literary Memo of AIDS*, and the memoir, *Notes on Classical Theatre—Wang Chi-Mei Looks Back with Fondness*.

Wang has received several awards, including the 1988 National Culture and Arts Foundation Award for Theater Direction, the 1993 Wu San Lien Foundation Award from Drama and Literature, and the 2004 Lai Ho Foundation Award for Culture and Education.

「台灣資深戲劇家汪其楣以戲劇藝術作為提昇社會文化的工具，在台灣劇場發展過程中，是不可或缺的人物。」

汪其楣出生於1946年，北一女畢業後進入台大中文系就讀，1968年大學畢業，先在國中教書，再前往美國奧立岡大學戲劇系攻讀碩士，從中歷練了從表演、導演、設計、製作及教學、社區老人劇團編導等各種經驗。1976年返台，一方面在文化大學任教，擔任該校音樂系西洋歌劇導演，及各型製作、演出。另一方面結合同好成立「正作場」表演作坊，並創辦「台北雙劇團」，繼而推動聾人手語及文化之研習與認知。並因在文大國劇組教學之便，向梨園前輩學習傳統戲曲的動作及聲腔，養成她對古典戲劇及民間戲曲的編導演各方面，有深入且扎實的見解與實踐。1979年汪其楣參與籌備國立藝術學院，擔任秘書組組長，協助校長鮑幼玉先生及音樂、美術、舞蹈、戲劇各方志士，完成各項建校計畫。1981年開始在該校任教至1999年，然後應成功大學中文系之邀，前往台南任教，至2005年從教學崗位退休。仍一本初衷帶領青年學子於校內外從事劇場創作及推廣活動。

汪其楣認為：我們應該演出自己的戲，儘量創作，並推動在地人的作品。二十幾年來，她投注甚多精力，編輯並策劃出版好幾套台灣中小型劇場創作之作品集。她本身的創作也充分透露出她對「人」生存的土地、環境，以及弱勢族群的深刻觀照。例如：1987年她的「人間孤兒」，是以過去與現代對比，反映青年知識份子的批判與省思；1989年的「大地之子」，是描述台灣鄉鎮青年在成長過程中所遭遇到的辛醉、體悟與心靈慰藉；1994年「海山傳說•環」是帶領學生親近學習原住民文學及歌舞之後的成果。2004年開始親自登台演出的「舞者阿月～台灣前輩舞蹈家蔡瑞月的生命傳奇」，2007年「歌未央～千首詞人慎芝的故事」，甚至2010年演出獨腳戲「謝雪紅」，都以細膩成熟的演技，詮釋當代女性人物，喚起人們認識這些角色在生命中的奮鬥與才情，也是台灣社會、政治、藝術史各方面的舞台見證。

繼1988年國家文藝獎，1993年吳三連獎之後，2004年汪其楣獲頒第13屆賴和文學獎時，評審委員所載她獲獎的原因是：「長年耕耘台灣劇場，以戲劇藝術作為她改造提昇社會文化的工具，尊創創新兼顧，運用得嫻熟自然又有時代精神。」這段評語對於汪其楣而言相當準確，在台灣劇場發展上，她是不可或缺的重要人物。

Septime Webre is the Artistic Director of Washington DC-based Halcyon which launched Halcyon Stage in 2017, a new interdisciplinary performance and dialogue series. From 1999 until 2016, Webre served as the Artistic Director of The Washington Ballet and from 1993 to 1999 was the Artistic Director of the American Repertory Ballet based in Princeton, New Jersey, U.S. During his tenure at The Washington Ballet, the institution enjoyed unprecedented growth in the scope and quality of its work on stage, it's school grew from 325 students to 1500 students, and the organisation developed impactful community engagement initiatives including the award-winning Dance DC and TWB@THE ARC, both of which he founded.

Webre launched an array of artistic initiatives for the Ballet including The American Experience, which developed great works of literature into full-length ballets, including The Great Gatsby and Hemingway's The Sun Also Rises among others. He also developed partnerships with many colleague arts institutions in the Washington DC area, including collaborating with Imagination Stage on The Lion, the Witch and the Wardrobe in 2012, and The Little Mermaid in 2016.

As a choreographer, Webre's works appear in the repertoires of ballet companies throughout North America, including Pacific Northwest Ballet, Les Grands Ballets Canadiens, Colorado Ballet, Ballet West, Atlanta Ballet, Cincinnati Ballet, Ballet Austin, Ballet Memphis, Milwaukee Ballet, Kansas City Ballet, Ballet Concierto de Puerto Rico, and many others.

He has served on the boards of Dance / USA and Dance Metro DC and his work has received numerous honours, grants and awards. He holds a degree in History / Pre-Law from the University of Texas at Austin, and is the seventh son of a large, boisterous Cuban-American family.

衛承天是華盛頓哥倫比亞特區Halcyon的藝術總監，此團於2017年推出一個名為「Halcyon舞台」的嶄新系列。衛承天於1999至2016年間擔任華盛頓芭蕾舞團的藝術總監，及於1993至1999年間擔任位於美國新澤西州普林斯頓的美國劇目芭蕾舞團的藝術總監。他在華盛頓芭蕾舞團任職期間，該團在舞台上的規模和質量均獲得前所未有的提升，學校的學生人數由325名增長至1,500名，並發展了甚具影響力的社區拓展項目，包括由他創立的得獎活動Dance DC及TWB@ARC。

衛承天為華盛頓芭蕾舞團推出了一系列全新的藝術活動，其中「美國體驗」是將偉大的文學作品如《大亨小傳》、海明威的《太陽照常升起》等轉化成長篇芭蕾舞劇。他亦與華盛頓哥倫比亞特區眾多同行藝術機構建立夥伴關係，包括與「想像舞台」合作的《獅子•女巫•魔衣櫥》(2012)及《小魚仙》(2016)等。

作為編舞家，衛承天的作品可見於北美各大芭蕾舞團的劇目，包括太平洋西北芭蕾舞團、加拿大蒙特利爾大芭蕾舞團、科羅拉多芭蕾舞團、西部芭蕾舞團、亞特蘭大芭蕾舞團、辛辛那提芭蕾舞團、奧斯汀芭蕾舞團、曼非斯芭蕾舞團、密爾沃基芭蕾舞團、堪薩斯市立芭蕾舞團及波多黎各音樂會芭蕾舞團等。

他曾擔任「舞蹈／美國」及Dance Metro DC的董事局成員，其工作及作品獲得多項榮譽、資助及獎項。他持有奧斯汀德薩斯大學的歷史／法律學士學位，亦是一個熱鬧的古巴裔美國大家庭的第七位兒子。



Mr Septime Webre  
衛承天先生

- Artistic Director,  
Hong Kong Ballet
- 香港芭蕾舞團 藝術總監



**Mr Wong Chi Lung**  
**黃智龍先生**

- Founder of W Theatre
- W創作社 創辦人

As the founder and director of W Theatre, Mr. Wong Chi Lung plays various roles including directing, co-directing, screenwriting, producing and acting in multiple productions such as Little Hong Kong series, Queer Show, Shuraba, Open Relationship, Octave, and Once in a Lifetime.

Wong also worked as a producer for various theatre groups. For instance, he produced a new rendition of popular Off Broadway musical I Love You, You're Perfect, Now Change; Peacock Man and Durian Woman, and I Love You Because for Windmill Grass Theatre, as well as Laugh Me to the Moon, the third run of Goodbye but Goodbye and also a number of production for Kearen Pang.

Wong has received the Silver Jubilee Memorial Award of Outstanding Theatre Administrator, and the Outstanding Young Artist Award from Hong Kong Federation of Drama Societies. In 2009 he received the Award for Arts Promotion (Silver) from Hong Kong Arts Development Council.

現任W創作社主席，曾為劇團演出如《小人國》系列、《掙到爆》、《修羅場》、《開關係》、《柯迪夫》及《一期一會》擔任編劇、導演/聯合導演及監製。

曾替不同劇團擔任監製，包括風車草劇團《你咪理，我愛你，死未?!》（喪愛甜心版）、《孔雀男與榴槤女》、《I Love You Because》（歌舞升級版）及彭秀慧作品《月球下的人》、《再見不再見》（三度公演）等。

香港舞台劇獎「銀禧紀念獎：傑出劇藝行政管理獎」及「香港戲劇傑出青年獎」及香港藝術發展局「2009香港藝術發展獎」銀獎。

Wong tin yan was born in Hong Kong. He graduated from the Department of Fine Arts, Chinese University of Hong Kong at 2000. As a sculptor, he likes to collect discarded wood pallet to create sculptures. His works are not only affordable and comprehensible, but also symbolic of the philosophy about usefulness and uselessness. His work was collected by Hong Kong Museum of Art, local and overseas private collectors. Besides active in local and overseas exhibitions, he was the first artist having exhibition in a showcase train on railway around the world. In addition, he has been working for art education more than ten years. He also finished a series of cross-over project with world-famous brands, such as LOUIS VUITTON, SPORTMAX, Muji, LEE, and so on. He did a number of public art projects in Hong Kong, Shanghai, Japan and Taiwan. He had awarded by Perspective magazine as 40 under 40, one of the next generation artist 2010 and an entry prize in GDC 11 (commercial interior design). In recent years, he teaches many wood workshops in schools from Kindergartens to Universities. Meanwhile, he loves to share his opinion and experiences as a columnist in newspaper and magazines. He is also the founder of a new art space, "Form Society".

王天仁生於香港，2000年畢業於香港中文大學藝術系，擅將拾得的廢棄木材拼砌出木雕作品，不單形象親切，內容易懂，亦蘊含有用無用的哲思。其作品為香港藝術館、本地和海外的私人購藏。王天仁除活躍於本地及海外展覽，亦是全球首次於地下鐵路展覽列車中舉行展覽的藝術家。除從事藝術教育超過十年外，亦曾與世界知名品牌如Louis Vuitton, SPORTMAX, Lee, MUJI等跨界合作，以及於香港、上海、日本和台灣參與大型公共藝術活動。曾獲獎項包括透視雜誌2010年頒發的「四十驕子」，及GDC 11的空間設計入圍獎。近年積極到各幼稚園至大學舉行工作坊，及於不同平台撰寫專欄，分享所見所想。最新的身份是自資創辦了複合藝文空間——「合舍」。



**Mr Wong Tin Yan**  
**王天仁先生**

- Founder of Form Society and Hong Kong Artist
- 合舍 創辦人 / 香港藝術家



**Mr Dennis Wu**  
**胡銘堯先生**

- Associate Marketing Director, Hong Kong Arts Festival
- 香港藝術節 副市場總監

Being the Associate Marketing Director of the Hong Kong Arts Festival, Dennis Wu takes a leadership role in digital marketing initiatives for the Festival. He has been a business analyst for several years before taking up this role, and has been a mentor of Hong Kong Science and Technology Parks mentorship programme to one of the incubating technology companies. Besides being a technical expert, Mr. Wu runs a parallel career as a classical music specialist, having graduated with a master's degree in composition from the music department of the Chinese University of Hong Kong. He has been an active public speaker for classical music appreciation talks and actively curating outreach programmes for classical music.

(Profile photo by Ka Lam)

胡銘堯現為香港藝術節副市場總監，負責策劃香港藝術節的數碼營銷。此前他有豐富的商業分析經驗，為香港藝團提供相關顧問服務。他亦曾是香港科學園培育計劃顧問，並為其中一間初創公司的導師。除專注於數碼營銷外，胡銘堯亦是一位專業音樂人員，於香港中文大學音樂系取得音樂碩士學位。他亦是活躍於公開講座的講者，經常主持音樂推廣講座，並積極籌備古典音樂的外展節目。

此個人簡介相片由Ka Lam拍攝

## MASTER OF CEREMONY | 大會司儀

Once pursued legal studies in the University in Hong Kong, Samantha got her bachelor degree in the Hong Kong Academy for Performing Arts (School of Drama, major in acting) in 2015. During her studies she was awarded "Outstanding Actress" in the school production "Nora".

Samantha is passionate about singing and musical performances. She was a live singer in the Peak Lookout and also pianist in various performances.

Her recent performances includes "Love is colder than capital - deconstructed" by Inspire Workshop (and she is nominated as outstanding actress in the 8th Hong Kong Theatre Libre); "Sweet Mandarin" by Pants Theatre Production; "The Black and the Blue of a man (North-East village production)" by Theatre Horizon; "The Rainbow Troops" by Nonsensemakers.

曾就讀香港大學法律學院，2015年於香港演藝學院取得戲劇藝術（榮譽）學士學位，主修表演，曾憑《娜拉》取得傑出演員獎。謝氏熱愛演唱及音樂劇表演，曾在山頂餐廳擔任駐場歌手，及在多個演出場合擔任現場鋼琴伴奏及樂師。

近期演出包括Inspire Workshop《愛比資本更冷 deconstructed》（並憑此劇獲提名第八屆香港小劇場獎優秀女演員）；一條褲製作《流氓之女》、天邊外劇場《李達的藍與黑》（東北村落版）、糊塗戲班《螢火蟲》等。



**Ms Samantha Tse**  
**謝冰盈女士**

- Theatre Actor
- 舞台劇演員



# PERFORMERS | 表演者簡歷



**Ms Bou Kwan-ying**  
包珣櫻女士

- Guzheng Multimedia Artist
- 古箏多媒體創作人

Bou Kwan-ying is studying the Bachelor of Music (Hon) Degree at the Hong Kong Academy for Performing Arts, majoring Zheng under Prof. Xu Lingzi and minoring Chinese percussions under Mr. Yim Hok-man. She started learning Zheng at an early age under Ms Chin King. Bou is active in various competitions. In 2005, she won the first runner-up in Zheng Solo-Youth Category of the 2nd International Music and Arts Competition. In 2006, Bou won the first runner-up in the Zheng Solo Category in the Hong Kong Schools Music Festival and acquired distinction in the Professional Examination of Zheng in the Chinese Central Conservatory of Music in the same year.

Bou works in a wide range of performances covering tradition, Pop and Rock music. She is currently the Zheng player of the Academy Zheng Ensemble and the Hong Kong Youth Chinese Orchestra. Bou is the leader of the "Hong Kong Professional Zheng Junior" since 2015 and was awarded the "RTHK Young Music Makers" in the same year. Bou and her team won the gold medal in the professional Zheng ensemble category of "Sino-Japanese Youth Art Festival" held in Japan. Her composition and performance in recent production "ZHENG and ROCK Remix" won critical acclaim.

包氏自幼習箏，師承錢環老師。現正就讀香港演藝學院榮譽學士學位課程，隨許菱子教授主修古箏；隨閻學敏老師副修敲擊樂。包氏活躍於各項比賽，包括第二屆中華國際音樂藝術大賽——古箏獨奏少年組總決賽亞軍（2005）、香港校際音樂節深造組獨奏亞軍（2006），同年亦於中央音樂學院演奏文憑級古箏專業等級試，考獲優秀成績。

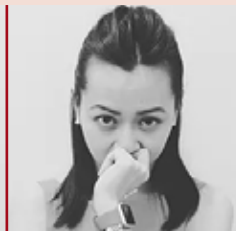
包氏醉心於跨界別音樂表演及創作，涉獵不同樂種包括傳統、流行與搖滾。包氏為香港演藝學院古箏團及香港青年中樂團古箏樂手，自2015年起擔任「箏音樂•嬉嬉」團長，同年入選「香港電台樂壇新秀」、赴日本參加「中日青少年藝術節古箏比賽」，獲專業重奏組金獎。今年4月舉辦ZHENG and ROCK Remix，負責創作及演出。

Vanissa was born in Hong Kong and began her studies at the Hong Kong Baptist University in 2004, started out as a piano major and studied piano with Chinese composer Mr. Cui Shiguang. After graduated from HKBU Vanissa turned her focus towards electroacoustic music composition during her stay at Ball State University, Indiana, majoring in voice and music composition. She studied voice with Ms Katusha Tsui-Fraser and Dr Mei Zhong, and was the winner of the regional (Indiana) audition of the National Association of Teachers of Singing in US in 2008. Vanissa returned to Hong Kong in 2010 and obtained her PhD in 2016 under the supervision of Prof Christopher Keyes.

Vanissa's pieces and installations have been premiered and exhibited internationally at various events and festivals including the 13th International Conference on New Interfaces for Musical Expression (Seoul, Korea), Zvukové Dobrodružství (Brno, Czech), Society of Composers (SCI) Region VI Conference (Texas, US), University of Central Missouri New Music Festival (Missouri, US), the soundSCAPE festival (Italy), 2013 International Workshop on Computer Music and Audio Technology (Taipei) and Hong Kong Arts Festival. Vanissa was granted the Fulbright Research Award and was sponsored to do a 10-month research at Louisiana Digital Media Center in 2014-15. Vanissa is now part-time lecturer at the Department of Music, Baptist University of Hong Kong and the School of Design, the Hong Kong Polytechnic University.

生於香港，2004年以鋼琴演奏考進香港浸會大學音樂系，其後轉修聲樂及作曲，師承中國作曲家崔世光先生及演藝學院講師徐慧女士。2007年畢業，獲全數學金到美國印第安那州立波爾大學升學，主修聲樂及作曲。2008年於美國全國音樂教師協會的區域（印第安那）聲樂比賽獲獎。其後開始鑽研電子作曲，在美期間曾發表多個電子互動音樂作品。

羅氏於2010年畢業，回到香港浸會大學開展博士研究，於2016年取得博士學位。除傳統器樂作曲外，她亦專研互動音樂及聲音裝置藝術。作品曾在多個研討會及音樂節發表，包括第13屆新樂器介面國際會議（韓國首爾）、實驗聲音（捷克布爾諾）美國作曲家協會第六區會議（美國德克薩斯州）、密蘇里州新音樂節（美國密蘇里州）、soundSCAPE音樂節（意大利）、2013國際電腦音樂與音訊技術研討會（台北）及香港藝術節。2014年九月獲得富布賴特研究中心贊助，到美國路易斯安那州立大學數碼媒體中心進行10個月的研究。現為浸會大學音樂系及理工大學設計學院兼職講師。



**Ms Vanissa Law**  
羅穎綸女士

- Part-time Lecturer, Department of Music, The Hong Kong Baptist University and School of Design, The Hong Kong Polytechnic University
- 香港浸會大學音樂系、理工大學設計學院兼職講師

# ABOUT HKAAA | 關於香港藝術行政人員協會



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

Established in 1985, Hong Kong Arts Administrators Association's 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，本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。透過為藝術行政人員及藝術從業員提供培訓及專業發展的機遇和溝通及交流平台、代表業界與政府及相關的機構溝通及提出倡議，從而促進本地文化藝術於香港、亞洲地區及國際上的發展。

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