

ACCF2017 亞洲文化合作論壇

ASIA CULTURAL CO-OPERATION FORUM

香港HONG KONG 28-29.11.2017

文化承傳 連結多元

Cultural Sustainability in a Dynamic World: Connecting Diversity

主辦機構 Organiser :



香港特別行政區政府 民政事務局 Home Affairs Bureau The Government of the Hong Kong Special Administrative Region



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主席 Moderator

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簡介 INTRODUCTION

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關於亞洲文化合作論壇2017 About Asia Cultural Co-operation Forum 2017

香港特別行政區(香港特區)政府致力推 動與友好及亞洲鄰近地區的文化合作 與交流。為促進這方面的工作,民政 事務局由2003年起多次在香港舉辦 文化合作論區內的文化部長就是一個 對文化合作區內的文化部長就意見如 分享經驗。多年來,在參與國和本合 作單位積極支持下,亞洲文化合作 論壇已建立聲望,成為區內重要的文 化合作活動。

2017年第十屆亞洲文化合作論壇的主 題是「文化承傳 連結多元」。過去數 十年,全球化、都市化和科技發展(包 括社交媒體湧現)已成為主要趨勢。隨 着文化交流活動日益頻繁,不同文化 互相融合的現象也變得越益普遍,在 這種形勢下,我們為保存傳統文化, 將要面對多種考驗。香港一向譽為東 西 文 化 的 大 熔 爐 , 我 們 為 向 大 眾 (特 別是年輕一代)傳揚本地獨特的文化 内涵,一直不遺餘力。過去多年,香 港政府已累積一些經驗,可與區內鄰 國分享。此外,我們能否在文化上建 立聯繫,基礎在於民心相通。為推動 鄰近地區建立文化共融的社會,在策 略上我們必須維繫不同文化之間的交 流網絡,從而加強「一帶一路」沿線 國家人民之間的連繫與互動。我們認 為,這個課題可能對論壇各參與國有 同等的切身關係。亞洲文化合作論壇 提供了一個高層次的討論平台,讓所 有文化部長就這個課題各抒己見和分 享經驗,以及加強思想交流。

The Hong Kong Special Administrative Region (HKSAR) Government is committed to promoting cultural co-operation and exchange with our friends and neighbours around the region. To foster our work in this respect, Home Affairs Bureau has been organising the Asia Cultural Co-operation Forum (ACCF) in Hong Kong since 2003. The Forum provides an excellent platform for the cultural ministers in the region to exchange ideas and experience in respect of policy and measures for supporting the development of the arts and culture. With the favourable support of the participating countries and local partners over the years, the ACCF has established its reputation as a signature cultural co-operation event in the region.

The theme of ACCF 2017 is "Cultural Sustainability in a Dynamic World: Connecting Diversity". Globalisation, urbanisation and technological development including the growth of social media have formed the predominant trend over the past decades. While the fusing of different cultures has become more and more dynamic through extensive cultural exchanges, it brings us challenges in sustaining our traditional culture. Hong Kong, being well-known as a melting pot of Eastern and Western cultures, has been sparing no efforts in attaining her unique local culture especially among our younger generation. Over the past years, the Hong Kong Government has accumulated some experiences which we could share with our neighbours in the region. Furthermore, cultural ties fundamentally rely on people-topeople bonds. Through maintaining a network of cultural exchanges, boosting connectivity and interaction among people in countries along the "Belt and Road" is strategically important in shaping communities of inclusive cultures in our neighbouring region. We believe this topic may be equally relevant to the participating countries of ACCF. The ACCF has provided a high-level platform for cultural ministers to share their insights and experiences, and to stimulate exchange of ideas on the subject.



日程表 PROGRAMME

亞洲文化合作論壇2017 「文化承傳 連結多元」

Asia Cultural Co-operation Forum 2017

"Cultural Sustainability in a Dynamic World: Connecting Diversity"

2017年11月28日(星期二)

28 November 2017 (Tuesday)

時間 Time	活動 Event	地點 Venue
09:00 - 09:30	代表團團長接待會 VIP Reception for Heads of Delegations	
09:30 – 12:15	亞洲文化部長座談會 主題:「文化承傳 連結多元」 ACCF Ministerial Panel Theme: "Cultural Sustainability in a Dynamic World: Connecting Diversity" Open to Media (供傳媒採訪)	九龍香格里拉酒店 Kowloon Shangri-La Hotel
13:00 - 14:00	歡迎午宴 Welcome Lunch	
14:30 – 16:15	專題一:「推動青年參與 持續文化發展」 Plenary 1 : "Engagement of the Youth for the Sustainable Development of Culture"	
17:15 – 18:00	文化導賞參觀活動:「綿亙萬里一世界遺產絲綢之路」展覽 Preview of the "Miles upon Miles: World Heritage along the Silk Road" exhibition	香港歷史博物館
18:00 - 18:20	「綿亙萬里一世界遺產絲綢之路」展覽開幕式 Opening Ceremony of the "Miles upon Miles: World Heritage along the Silk Road" exhibition	百心虚丈時初館 Hong Kong Museum of History
19:00 – 19:30	酒會 Pre-Dinner Cocktail	九龍香格里拉酒店
19:30	大會晩宴 Gala Dinner	Kowloon Shangri-La Hotel

2017年11月29日(星期三)

29 November 2017 (Wednesday)

時間 Time	活動 Event	地點 Venue
10:00 - 12:00	專題二:「放眼科技 發展文化」 Plenary 2 : "Cultural Development in the New Technological Era"	南蓮園池
12:30 - 14:00	閉幕午宴 Closing Lunch	Nan Lian Garden
14:15 – 17:00	文化考察 或香港藝術發展局國際文化領袖圓桌交流會2017 Cultural visit or Hong Kong Arts Development Council International Arts Leadership Roundtable 2017	志蓮淨苑及南蓮園池 或香港理工大學蔣震劇院 Chi Lin Nunnery and Nan Lian Garden or Chiang Chen Studio Theatre, Hong Kong Polytechnic University

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代表團成員 **DELEGATION MEMBERS**

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歡迎辭 WELCOME MESSAGE

歡迎辭 WELCOME MESSAGE

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雒部長(國家文化部部長雒樹剛先生)、各位部長、各位代表團團長、各位嘉賓:

Minister LUO, honourable ministers, heads of delegations, distinguished guests, ladies and gentlemen,

早安。我謹代表香港特別行政區政府, 歡迎各位出席 「亞洲文化合作論壇 2017」。很高興能與老朋友再次 聚首, 並歡迎首次參加論壇的新朋友。

二零一七年是香港特別行政區成立的二十周年,是寓 意吉祥的一年。為隆重其事,我們舉辦和資助了多項 文化藝術活動,而今天的論壇正是重頭戲之一。這個 論壇自二零零三年開始舉辦,現已成為亞洲各國文化 部長匯聚一起,就推動文化藝術發展互相分享心得 和交流經驗的一個盛會。今天,論壇已昂然進入第 十屆,成績有目共睹,我能與在座各位共證這個新里 程,實在與有榮焉。

今年論壇的主題是「文化承傳 連結多元」。可以說, 世界持續在變。如今我們身處的世代,正日趨全球化 和城市化,而科技發展也日新月異。國與國之間的實 質和虛擬距離正逐漸拉近,文化交流也因而變得更快 更易。有説這些多變的元素正衝擊著傳統文化,但我 們卻視之為推動世界作出積極改變的動力。接下來, 我會跟各位分享一下香港的經驗,講解香港如何透過 促進文化交流去連繫思想、連結人民和銜接地域。 Good morning. On behalf of the Government of the Hong Kong Special Administrative Region, I welcome you to the Asia Cultural Co-operation Forum ("ACCF") 2017. It is my pleasure to meet old friends and welcome new ones who join this Forum for the first time.

The year 2017 is an auspicious one – it marks the 20th anniversary of the establishment of the Hong Kong Special Administrative Region. In celebration of this momentous time, we have staged and supported a wide range of arts and cultural programmes, of which this ACCF is a highlight. Since its inception in 2003, the ACCF has become the premier platform in Asia that brings together cultural ministers to share insights and experience in furthering arts and cultural development. Today, the ACCF has come to its 10th edition; it has come a long way and I am honoured to celebrate this milestone with you.

The theme of this year's ACCF is "Cultural Sustainability in a Dynamic World: Connecting Diversity". Suffice it to say, the world is constantly evolving. We are living in a more globalised, urbanised and technologically advanced world. With shrinking physical and virtual distance between countries, cultural exchanges are made easier and faster. While some say these dynamic elements put traditional cultures at risk, we see them as driving forces for positive changes. I am going to share with you the experience of Hong Kong in fostering cultural exchanges to connect ideas, people and places.

香港推行的文化政策是,要把這個城市打造成一個 文化交流的重要樞紐。香港位於亞洲中心,擁有不一 樣的歷史,是中西薈萃的一個活生生例子。我們在藝 術、建築、傳統、非物質文化遺產、美食和宗教等方 面的發展,正好證明各種文化在此均能和諧融合。

在舞台上,我們既有多齣翻譯劇上演,例如最近以廣 東話演繹的法國得獎劇目《父親》,也有香港中樂團 結合中西樂器演奏的音樂會。在社區裏,莊嚴的佛寺 與道觀、典雅的基督教教堂與回教清真寺均和諧共 存。我們亦有舉辦各種藝術節,展示世界各地的藝術 傑作。香港的「世界文化藝術節」每兩年舉行一次,今 年呈獻了豐富多樣的非洲文化,而過去數年則曾介紹 東歐和亞洲的文化。至於本土美食方面,把咖啡和奶 茶融為一體的「鴛鴦」,正好象徵着不同文化的食材, 也可混合泡出新美味。「融合」就是創意,這正是香港 的特色。

香港是一個讓人集思廣益的地方。本港的博物館是 匯聚智慧的寶庫,廣大市民均可到此觀賞玩味和互動 交流。我們十分關注全球博物館的發展,並與各地博 物館合作,致力為業界建立溝通的橋樑。五個月前, 我們與故宮博物院攜手在香港首度舉辦「博物館高 峰論壇」,其間各大知名博物館的翹楚和專家齊集於 此,一起細論人口變化、博物館觀眾的期望和新科技 的湧現,從而探究如何為博物館定位,又交換了發展 智慧博物館和數碼化博物館的經驗。至於有關在這 個新科技年代中,文化發展將何去何從,我們可留待 明天舉行第二場主題會議時再行探討。

博物館與博物館之間透過合作形式進行交流,現已 漸見成績。今年,我們很高興在香港舉辦了多項大型 展覽,當中包括與多間重量級博物館合作的展覽,這 些博物館有故宮博物院、大英博物館、羅浮宮博物館 等,共吸引逾200萬人次入場參觀。其中兩個分別與 故宮博物院和羅浮宮博物館合作的展覽,更於香港文 化博物館同期舉行,把昔日中國和法國的皇邸一併同 場展出,儼如中國帝皇與法國君主同席交談對話。 For Hong Kong, our cultural policy is to develop the city into a prominent hub of cultural exchanges. Being at the heart of Asia and with a unique history, Hong Kong is a living fusion of East and West. Our arts development, architecture, traditions, intangible cultural heritage, cuisine and religions are a testimony of the harmonious integration of cultures.

In theatre, there are translated plays such as the French awardwinning play "The Father" performed in Cantonese recently, and the music cross-over by the Hong Kong Chinese Orchestra with western musical instruments. In the community, beautiful temples of Buddhism and Taoism, churches of Christianity and mosques of Islam co-exist peacefully. We also have arts festivals featuring outstanding pieces from around the world. Our biennial World Cultures Festival presented the fascinating cultures of Africa this year, as well as those of Eastern Europe and Asia in the past few years. On local cuisine, yuenyeung, the fusion of coffee and tea, symbolises how blending ingredients from different cultures can brew new delicacies. Fusion means creation, that is the character of Hong Kong.

Hong Kong is where ideas connect. Museum is a prime idea house where the display and exchange of wisdom can reach a broad spectrum of the public. We pay heed to international museum development and work to build bridges with and for museums. Five months ago, we presented the first Museum Summit in Hong Kong in association with the Palace Museum. Leading figures and professionals from renowned museums explored the positioning of museums in the backdrop of changing demographics, visitor expectations and technologies, and discussed topics such as smart museum and digital museum experience. We can further explore cultural development in the new technological era in the second plenary tomorrow.

The exchanges between museums do come to fruition in the form of collaborations. This year, we are excited to have held blockbuster exhibitions in Hong Kong, including those with valuable partners like the Palace Museum, the British Museum and Musée du Louvre. Those exhibitions have attracted over 2 million visitors. The two exhibitions held with the support of the Palace Museum and Musée du Louvre were staged in the Hong Kong Heritage Museum side by side at the same time, juxtaposing the former royal residences of China and France, creating a figurative dialogue between the Chinese and the French Emperors.

歡迎辭 WELCOME MESSAGE

此外,本港博物館亦安排一些短期的精彩展覽,以促 進文化交流。舉例來說,敦煌石窟的展品便曾在送抵 美國前來港展出。事實上,敦煌本身是絲綢之路的一 個重鎮,而「一帶一路」策略亦為文化交流和文化合 作帶來大量機會。今天下午,我們與國家文物局合辦 的「綿互萬里——世界遺產絲綢之路」展覽將於香港 歷史博物館開幕,而來自內地陝西、河南、甘肅和新 疆四個省份,以及吉爾吉斯斯坦和哈薩克斯坦的藏 品,亦將首次在港展出。

數百年來,香港一直是讓世界各地的人建立聯繫的地 方。縱使香港本身是一個文化大熔爐,但我們仍鼓勵 香港人走出世界,認識不同的文化。每年,我們都會 透過各種活動計劃、資助計劃和法定機構香港藝術 發展局,贊助文化交流活動。這些措施曾讓本地藝術 家得以在亞洲以至世界各地參與各項矚目盛事。今 年,我們為慶祝香港特別行政區成立20周年,便曾贊 助本地多個表演團體在64個城市舉辦共144場表演。

我們一向致力為青年人提供交流機會。在剛過去的 夏季,我們安排了本港的青少年前往中國內地最著名 的文化機構實習,他們在故宮博物院和敦煌研究院 與資深的專業人員一起工作。單以今年計算,我們已 贊助約3 500名學生到內地參與逾100個實習計劃。 此外,我們又贊助約1 000名學生,前往18個「一帶一 路」沿線國家如新加坡、泰國、哈薩克斯坦等,參與 文化交流活動。

香港作為文化交流樞紐,一直努力加強與其他國家合作。迄今,我們已與16個國家簽訂諒解備忘錄,當中 包括五個亞洲國家。在進行文化交流期間,我們又與 鄰近地方達成一些協議,希望藉此打下穩固基礎,以 便與更多地方建立更深遠的合作關係。 Our museums are also a prominent sojourn of cultural exchanges. Exhibits from the Dunhuang Caves, for example, travelled to Hong Kong before setting foot in the United States. In fact, Dunhuang itself was one of the most important junctions along the Silk Road and the Belt and Road Initiative today has brought vast opportunities for cultural exchange and collaboration. This afternoon, the exhibition "Miles upon Miles: World Heritage along the Silk Road" will be launched at the Museum of History. This is jointly organised with the State Administration of Cultural Heritage. Exhibits from four Mainland provinces, Shaanxi, Henan, Gansu and Xinjiang, Kyrgyzstan and Kazakhstan will be displayed for the first time in Hong Kong.

Hong Kong has for centuries been the place where people from all over the world connect. While Hong Kong is a cultural melting pot itself, we do encourage our people to reach out to diverse cultures. Each year, we sponsor cultural exchanges through our programmes, funding schemes and the statutory body, Hong Kong Arts Development Council. These initiatives have brought our local artists to high-profile events in Asia and elsewhere in the world. This year, in celebration of the 20th anniversary of the establishment of the Hong Kong Special Administrative Region, we have sponsored various local performing groups to stage 144 shows in 64 cities.

We are committed to providing exchange opportunities for the youth. Over the summer, we arranged our youth to undertake internships at the most prominent cultural institutions in the Mainland China. Our youngsters worked alongside seasoned professionals at the Palace Museum and the Dunhuang Research Academy. In 2017/18 alone, we have sponsored some 3 500 students to participate in over 100 internship programmes in the Mainland. We have also sponsored some 1 000 students to engage in cultural exchanges in 18 Belt and Road countries such as Singapore, Thailand and Kazakhstan.

As a cultural exchange hub, we have been making efforts to enhance cooperation with other countries and have so far concluded Memorandum of Understanding with 16 countries including five in Asia. We have also reached agreements with our neighbours during cultural exchanges, wishing to lay a solid foundation for broader and deeper cooperation. 事實上,如非得到中華人民共和國文化部與各國總領 事館和領事館臂助,香港實難與區內各國建立強大的 文化聯繫。我謹藉此機會向各位致意,多謝你們協助 推廣亞洲文化合作論壇。此外,我們亦有幸可以在香 港舉辦多個豐富精彩的文化節,特別是國家文化部呈 獻的「根與魂•中國非物質文化遺產展演」、日本國 駐香港總領事館的「日本秋祭」、大韓民國駐香港總 領事館的「韓國十月文化節」,以及由澳門和13個駐 港總領事館或領事館合辦的「亞裔藝采」。這些盛事 既能彰顯亞洲各國文化的精髓,又能鞏固香港作為交 流樞紐的地位。

展望將來,香港以至亞洲區各國對前景均充滿期盼。 到下一屆論壇舉行時,西九文化區將為香港這塊土地 添上新貌。未來兩年,文化區內首批大型文化藝術設 施將陸續啟用,包括為中國戲曲而設的戲曲中心、一 個內設自由空間、黑盒劇場及戶外劇場的藝術公園和 M+ 視覺文化博物館。到二零二二年,香港故宮文化 博物館亦會落成,成為文化區內設施之一,我們衷心 多謝故宮博物院在此事上鼎力襄助。

現時,亞洲各國文化在國際舞台上建立的根基日見 穩固,而西九文化區將成為發揚亞洲文化的一股新動 力。香港政府在上月發表的《施政報告》中,亦曾承 諾會調配更多資源,安排藝團前赴海外和中國內地表 演。可以肯定,這個優勢正逐漸顯現,我們急不及待向 各位展示最新的發展情況。

各位,承蒙賞面出席論壇,我謹此致以衷心謝意。在 這兩天,希望各位能暢所欲言,並喜歡我們特意安排 的文化活動,期盼我們能多所交流。唯其如此,我們 才可建立更緊密的聯繫。多謝各位。 Indeed, the strong cultural links between Hong Kong and countries in the region would not have been materialised without the support from the Ministry of Culture of the People's Republic of China (PRC), as well as Consulates-General and Consulates in Hong Kong. Here, I would like to take this opportunity to thank you for promoting the ACCF. We are also glad to be endowed with vibrant cultural festivals in Hong Kong, notably, the Genesis and Spirit Intangible Cultural Heritage Festival by the Ministry of Culture of the PRC, the Japan Autumn Festival by the Consulate-General of Japan in Hong Kong, the Festival Korea by the Consulate-General of the Republic of Korea, and the Asian Ethnic Cultural Performances by Macao and 13 Consulates-General or Consulates in Hong Kong. It is as much a way to showcase the best of Asian cultures as a way to reinforce our position as an exchange hub.

Looking forward, it is an exciting time ahead for Hong Kong and the region. By the next ACCF, the skyline of Hong Kong will be bestowed with the West Kowloon Cultural District. In the coming two years, the first batch of major arts and cultural facilities in the district will come into operation, namely, the Xiqu Centre for Chinese opera, the Art Park including the Freespace with a black box theatre and an outdoor stage, and the M+ museum. By 2022, these would be joined by the Hong Kong Palace Museum and we are truly thankful for the enormous support from the Palace Museum.

Asian cultures are gaining a stronger foothold in the global stage and the West Kowloon Cultural District will be a fresh impetus to make our cultures known. In our Policy Address just issued last month, the Government has also committed to deploying more resources to send troupes to perform overseas and in the Mainland China. The momentum is definitely growing and it makes us all more eager to introduce the new developments to you soon.

Ladies and gentlemen, I would like to express my heartfelt gratitude to you for being here with us. In these two days, we hope you would enjoy the Forum and the specially curated cultural programme. I look forward to our exchanges that would surely bring us closer together. Thank you.

文化部長座談會 MINISTERIAL PANEL



中國 CHINA

雒樹剛先生 Mr LUO Shugang

中華人民共和國文化部部長 Minister of Culture, the People's Republic of China

加強文明交流互鑑,共創亞洲美好未來 Share Culture, Share the Future of Asia

尊敬的劉江華局長,尊敬的各位部長,各位嘉賓,女士 們、先生們、朋友們:

大家上午好!

很高興再次來到美麗的東方之珠——香港,在亞洲文 化合作論壇這一平台與各位同仁交流。我謹代表中華 人民共和國文化部熱烈歡迎大家到來。

今年是香港回歸祖國20周年。中央政府一貫高度關 懷和支持香港繁榮發展。新近勝利閉幕的中國共產黨 第十九次全國代表大會上,習近平總書記指出,要保 持香港長期繁榮穩定,支持香港融入國家發展大局, 讓香港同胞同祖國人民共擔民族復興的歷史責任、 共享祖國繁榮富強的偉大榮光。我相信,在國家的大 力支持下,香港在國家的對外文化交流與合作中也將 發揮更大的作用!

亞洲文化合作論壇自2003年創辦以來,已成為交流 文化發展政策和理念的區域性平台。今年,論壇 以推動「一帶一路」民心相通為重點,圍繞「文化 承傳,連結多元」這一主題,探討在複雜多變的國 際大背景下的文化交流與合作問題,十分有意義。

女士們、先生們,朋友們!

Honourable Mr LAU Kong-wah, Honourable Ministers, distinguished guests, ladies and gentlemen, friends,

Good morning.

It is a great pleasure to be in Hong Kong again to join all of you for the ACCF. On behalf of the Ministry of Culture of China, I would like to express my warm welcome to you.

This year marks the 20th anniversary of Hong Kong's return to China. The Central Government attaches great importance to Hong Kong's prosperity, as Chinese President XI Jinping pointed out at the 19th National Congress of the Communist Party of China that we will maintain the lasting prosperity and stability of Hong Kong, continue to support Hong Kong in integrating their own development into the overall development of the country, and our compatriots in Hong Kong will share both the historic responsibility of national rejuvenation and the pride of strong and prosperous China. I am confident that with the support from the Central Government, Hong Kong will continue to expand in the cultural exchange and cooperation between China and the world.

Initiated in 2003, the ACCF has been offering a regional platform for sharing cultural policies, cultural development agendas and visions. This year, with the theme of Cultural Sustainability in a Dynamic World: Connecting Diversity, it will give special attention to the people-topeople connectivity along the Belt and Road when unrolling dialogues and discussions about the highly relevant topic of cultural exchange and cooperation in a complex and ever changing international context.

Ladies and gentlemen, friends,

世界正處於大發展、大變革、大調整時期。隨著世界 多極化、經濟全球化、社會信息化、文化多樣化深入 發展,各國相互聯繫和依存日益加深,各國各民族 文化正以巨大的規模和速度進行交流和交融;同時, 由於全球發展中的深層次矛盾長期累積,又未能得 到有效解決,彼此間的差異不僅長期存在,甚至還有 擴大的趨勢,不同文化間的交鋒亦有發生。在此背景 下,亞洲文化合作論壇的舉辦,為我們亞洲國家就 傳承自身文化,促進亞洲文化和諧共生提供了有益的 機會。我認為,論壇應秉承這樣的理念:

——弘揚亞洲各國各民族文明成果,促進不同文化 共同繁榮。在漫長的歷史進程中,亞洲各國各民族 創造了彌足珍貴的文化財富。在當今,我們願意通過 構建「亞洲命運共同體」、推進「一帶一路」建設等, 開展更大範圍、更高水準和更深層次的區域合作, 挖掘各國悠久文明的當代價值,弘揚各民族燦爛的 文明成果和文化創造,在交流中攜手發展,在發展 中共同繁榮。

——尊重文明多樣性,促進不同文化和諧發展。亞洲 民族、宗教、文化多樣,但在尋求發展、維護和平、追 求真善美等方面有著共同的價值理想。中國傳統文化 中蘊含著「和而不同」的處世哲學、「各美其美,美人 之美,美美與共,天下大同」的文化主張以及「和諧共 生」的發展觀點。我們尊重和包容不同文化差異,願 意立足各國優秀傳統文化,充分挖掘其中適合於當今 時代的共鳴點,形成相互欣賞、理解和尊重的人文格 局。

——把握文明互補性,促進文化成果互鑒共享。中國 與亞洲其他國家的友好交往源遠流長,留下了許多文 化交流互鑒的佳話。中國人常說「流水不腐,戶樞不 蠹」,文化亦是如此。只有堅持交流溝通、互學互鑒, 不斷吐故納新,才能保持文化旺盛的生命力,推動它 繼續向前發展。我們願意積極尋求深層對話、廣泛 合作的路徑,在求同存異中取長補短,在交流互鑒 中共同發展;我們更願意坦誠展示中華文明發展 成果,為豐富亞洲人民的精神財富,促進亞洲文明的 進步貢獻力量。 The world is undergoing major developments, transformation, and adjustment. The trends of global multi-polarity, economic globalisation, IT application, and cultural diversity are surging forward, and countries are becoming increasingly interconnected and interdependent. The fusing of different cultures has become more and more dynamic through extensive cultural exchanges. At the same time, due to the unsolved long-standing contradictions in global development, differences, widening gaps and even conflicts between cultures still exist. In this context, the ACCF provides a good opportunity for Asian countries to share experience in sustaining our cultures and fostering harmonious coexistence of Asian cultures. I can think of several tenets for the ACCF as follows:

To celebrate all cultures of different Asian nations and promote their common prosperity. We are ready to carry out broader, more substantial and more in-depth regional cooperation under the umbrella of "Asian community of common destiny" and "Belt and Road" Initiative to validate the abundant cultural wealth created by the Asian people and make it more relevant in contemporary contexts. We seek common development and mutual prosperity in cultural fields through exchange and collaboration.

To respect cultural diversity and advocate harmonious coexistence of all cultures. Asian people, though from different nations, religious backgrounds and traditions, share the same aspiration for prosperity, love for peace, and appreciation for sincerity, integrity and beauty. As the traditional Chinese philosophy values harmony without uniformity, we always believe that mutual appreciation of each other's beauty will make the world a better place where we share beauty and harmony. While respecting differences in our cultures, we are ready to seek common grounds in revitalising our traditional cultural elements and values to conduct cultural cooperation based on mutual understanding, respect and appreciation.

To promote mutual understanding between different cultures as they can complement each other. Many stories in the history of friendly exchange between China and other Asian countries have proven that a culture can only be progressive and vibrant if it constantly absorbs new elements from other cultures through exchange and mutual learning, just as running water is never stale and a door-hinge never gets worm-eaten. We would like to conduct in-depth dialogues and seek more channels for cooperation, and seek common ground while shelving differences, and be open and inclusive. By drawing on each other's strengths through exchanges and mutual learning, we may see all cultures progress and thrive together. We are more than willing to present and share the fruits of our cultural development to enrich and step up the progresses of Asian civilisation. 女士們、先生們、朋友們!

要更好地實現自身獨特文化的傳承,連結多元文化和 諧共生,應當堅持和平合作、開放包容、互學互鑒、 互利共贏。習近平主席提出「一帶一路」倡議,為我們 提供了這樣的契機。亞洲大多數國家是「一帶一路」 沿線國家,我們願意在「一帶一路」建設背景下進一 步加強亞洲地區文化合作,攜手共同實現文化繁榮。 在此,我提出以下幾點建議:

一是夯實政策溝通之路。截至目前,中國已與日本、 韓國、泰國、吉爾吉斯和伊朗等38個亞洲國家簽訂了 政府間文化合作協定、備忘錄、年度交流執行計劃及 互設文化中心的協定;另外,多個多邊會晤機制定期 舉行,包括中國與哈薩克等國所建立的人文合作分委 會工作機制、中國一東盟文化部長會議、東盟一中日 韓文化部長會議、中日韓文化部長會議以及瀾滄江一 湄公河文化合作,它們都富有成效。這些合作機制為 中國與亞洲各國提供了交流政策理念的順暢渠道, 為文化交流提供了良好保障。我們希望在此基礎上, 深化政策協調,對接發展戰略,促使各國文化相互 促進、共同發展。

二是拓寬互鑒互學之路。我們成立了絲綢之路國際 劇 院 聯 盟、國 際 博 物 館 聯 盟 和 國 際 藝 術 節 聯 盟,而圖書館和美術館領域的國際聯盟也在籌 劃建立中,來自亞洲的上百家文化機構在其中 發揮著重要作用。目前,中國在亞洲國家已設 立了10個中國文化中心,2020年之前還將再 設立3個。亞洲藝術節自1998年起已成功舉辦 15屆,持續凝聚亞洲各國文化藝術界的共識, 不斷構建亞洲文化合作的新平台。而東亞文化之都與 東盟文化城市以及歐洲文化之都間的交流互動亦不 斷豐富和拓寬各國、各區域之間交流合作的層次和 渠道。此外,絲綢之路(敦煌)國際文化博覽會 和絲綢之路國際藝術節、海上絲綢之路國際藝 術節等絲路主題文化交流平台的影響也逐漸擴 大。中國亦與蒙古、吉爾吉斯、格魯吉亞、伊朗等 國積極互辦文化節、文化周、文化日活動。我們 願意與亞洲各國同仁一起[,]進一步健全文化交

Ladies and gentlemen, friends,

To sustain our own cultures and promote cultural connectivity and diversity, we should pursue cooperation, experience sharing, mutual benefit and win-win outcome in an amicable, inclusive and openminded way. We can take the Belt and Road Initiative put forth by Chinese President Xi Jinping as an excellent opportunity to further promote cultural cooperation and prosperity in this region, as most Asian countries are along the Belt and Road. I hereby propose as follows:

First, we should continue to cement the platforms for sharing policies. So far, China has signed inter-governmental cultural cooperation agreements, Memoranda of Understanding, annual executive plans for culture and agreements on mutual establishment of cultural centres with 38 Asian countries including Japan, Republic of Korea (ROK), Thailand, Kyrgyzstan and Iran. Working mechanisms such as committees for cultural and people-to-people cooperation between China and Kazakhstan, China-ASEAN Cultural Ministers' Meeting, ASEAN plus China, Japan and ROK Cultural Ministers' Meeting, China-Japan-ROK Cultural Ministers' Meeting and Lancang-Mekong Cultural Cooperation Mechanism function on a regular basis with fruitful results, enabling China and other Asian countries to exchange their cultural policies and visions in an unhindered way to guarantee effective and dynamic cultural dialogues. Building on such success, we hope that all Asian countries could further coordinate their policies and match their strategies with each other for cohesive cultural development across Asia.

Second, we should expand the channels for knowledge and expertise sharing. With the active participation of hundreds of Asian cultural institutions, we initiated the Silk Road International Theatre League and the Museum Alliance and International Art Festival League, and we are preparing to establish international networks of libraries and art museums. At present, China has set up 10 China Cultural Centres in Asian countries, and will establish another 3 before 2020. Since 1998, the Asia Arts Festival has seen 15 successful sessions as an ever-evolving platform to bring together best ideas and presentations of Asian arts and cultures for further cooperation. Exchange and cooperation across Asia and between Asia and other regions have been constantly enriched and broadened by inter-city dialogues and interactions between East Asia Cultural Cities, ASEAN Cultural Cities and European Capitals of Culture. Silk-Road-inspired events, including the Silk Road (Dunhuang) International Cultural Expo, Silk Road International Arts Festival and Maritime Silk Road International Arts Festival are gaining popularity and visibility. Cultural festivals, weeks and days were exchanged between China and such countries as Mongolia, Kyrgyzstan, Georgia and Iran. We are ready to join our colleagues and counterparts across Asian to

流合作機制,完善文化交流合作平台,持續打造 文化交流品牌,形成佈局合理、功能完備的設施 網路,使各類藝術節、博覽會、交易會、論壇、 公共資訊服務等平台建設逐步實現規範化和常態化, 加強與各國在藝術創作、人才培養、文化遺產保護等 領域的合作。

三是鋪設互利共贏之路。我們將依託「歡樂春節」、 中日韓文化產業論壇和瀾滄江—湄公河文化行等平 台和品牌,深化與亞洲國家文化產業合作,加快實施 「絲綢之路文化產業帶」建設計劃、動漫遊戲產業 「一帶一路」國際合作行動計劃和「一帶一路」文博產 業繁榮計劃。我們也將圍繞演藝、電影、電視、廣播、 音樂、動漫、遊戲、遊藝、數字文化、創意設計、文化 科技裝備、藝術品及授權產品等領域,開拓完善國際 合作渠道,並鼓勵文化企業在亞洲國家的文化貿 易。我們願意與各國進一步加強文化產業與文化貿易 領域的業務對接,廣泛搭建合作平台,促進商機,積 極構建產業生態體系,實現文化產業與貿易互惠互 利,合作共贏。

四是架設思想交流之路。我們實施「絲綢之路文化使 者」計劃、舉辦「中國一東盟文化論壇」、「10+3文化 人力資源開發合作研討班」和「加德滿都(中國一南 亞)文化論壇」、打造「青年漢學家研修班」和「漢學 與當代中國座談會」等活動,開展深層次思想對話, 推動亞洲各國各民族相互理解、尊重和信任。截至 目前,已累計邀請30多個亞洲國家的130多名專家學 者來華交流。我們願意與各國攜手,一同拓寬思想交 流與對話的渠道,邀請更多專家學者交流理念、凝聚 共識,形成多元互動、百花齊放同時又超越隔閡、互信 互通的人文交流格局。

最後,我們還將大力支持中國香港和澳門特別行政 區積極參與亞洲區域和次區域文化合作以及「一帶 further improve our mechanisms and platforms for cultural exchange to create more signature cultural events and forge well-structured and functional infrastructure network to sustain the standard and regularity of art festivals, expos, trade fairs, symposiums and public information service platforms. We also would like to carry out more cooperation with other countries in art creations, skill development and cultural heritage conservation.

Third, we shall endeavour to achieve mutual benefit and win-win outcome. We will deepen cooperation in cultural and creative industry with other Asian countries with the help of platforms such as Happy Chinese New Year Celebrations, Trilateral Cultural Industry Forum (China, Japan and ROK) and Lancang-Mekong Cultural Tour. The implementation of such programmes as Silk Road Cultural Industry Belt, Belt and Road International Action Plan on Animation and Games Cooperation and Belt and Road Development Plan for Cultural Industry and Museums were accelerated. We are also expanding channels for international cooperation across such areas like performing arts, cinema, TV, radio, music, animation, games, entertainment and recreation, digital content, creative design, hi-tech culture-related equipment, artwork and licensing. We encourage cultural content enterprises to invest in Asia, and support state-owned companies and private sectors to invest in cultural trade with other Asian countries. We are ready to pair up our cultural industry and cultural trade entities with their counterparts in other countries, and build more platforms for them to seek cooperation opportunities. Our goal is to promote mutual benefit and win-win results in cultural industry cooperation and cultural trade between China and other Asian countries in a favourable environment.

Fourth, we shall foster intellectual dialogues. We have conducted indepth intellectual dialogues to foster mutual understanding, respect and trust among Asian countries and nations with the help of programmes including Silk Road Cultural Envoy, China-ASEAN Cultural Forum, 10+3 Workshop on Cultural Human Resource Development Cooperation, Kathmandu (China-South Asia) Cultural Forum, Visiting Programme for Young Sinologists and Symposium on China Studies. So far, more than 130 experts and scholars from over 30 Asian countries have been invited to visit China for sharing their ideas. We are ready to join hands with all other countries to broaden intellectual exchange, and bring together more brilliant minds which shall reach productive consensus following interaction and dialogues based on understanding, mutual trust, and respect for differences and diversity.

Last but not least, we shall continue to actively support Hong Kong and Macao SARs of China to participate in cultural cooperation with Asian

一路」文化建設。我們邀請港澳特區政府文化官員作 為中國政府文化代表團成員,參加中日韓文化部長會 議、中國一東盟文化部長會議、東盟一中日韓文化部 長會議和瀾滄江一湄公河文化論壇,邀請港澳的優秀 文化藝術項目積極參與亞洲藝術節;與香港、澳門特 區政府文化部門合作,共同在巴林舉辦了「中阿絲綢 之路文化之旅——中國文化周」,展示內地與港澳文 化藝術成果。新加坡、日本等多個亞洲國家的中國文 化中心圍繞「香港回歸祖國20周年」主題舉辦了豐富 多彩的「香港文化周」活動,受到熱烈歡迎。

港澳特區中西文化薈萃,擁有開闊的國際視野、眾多 高水準文化管理人才和廣泛的文化影響力,在推動 亞洲各國民心相通方面將大有可為。我們將發揮港澳 地區獨特優勢,繼續積極搭建港澳與亞洲各國文化 交流平台,支持開展城市間的文化交流與合作,提升 在國家對外文化交流中地位和作用。

女士們、先生們、朋友們!

中國人民正在為實現全面建成小康社會、實現中華民 族偉大復興的中國夢而團結奮鬥。中國人民的夢想與 亞洲人民的夢想息息相通。我們願與亞洲各國人民 共同肩負起傳承和弘揚各自優秀文化的重任,為創造 繁榮多樣、生機勃勃的亞洲文明共同努力,為實現和 平、發展、合作、共贏共同努力,為構建人類命運共同 體,開闢更加美好光明的未來共同奮鬥!

祝本次論壇圓滿成功!謝謝大家。

regions and sub-regions, as well as cultural undertakings along the Belt and Road. We have invited officials from cultural departments of Hong Kong and Macao SAR governments to join government delegations for cultural affairs of the central government as they attended China-ASEAN Cultural Ministers' Meeting, ASEAN plus China, Japan and ROK Cultural Ministers' Meeting, China-Japan-ROK Cultural Ministers' Meeting and Lancang-Mekong Cultural Forum, and invited outstanding artistic programmes of Hong Kong and Macao to participate in the Asia Arts Festival. In collaboration with cultural administrations of Hong Kong and Macao SAR governments, we successfully presented the Cultural Journey along the Silk Road Chinese Culture Days in Bahrain to display cultural and artistic achievements scored by Mainland China, Hong Kong and Macao. China Cultural Centres of various Asian countries such as Singapore and Japan presented Hong Kong Cultural Weeks to celebrate the 20th Anniversary of Hong Kong's Return to China, which have been acclaimed.

Hong Kong and Macao SARs are meeting points of Chinese and Western cultures, and they boast international vision, good cultural management capacity and remarkable cultural presence across the region which could make great contributions in fostering people-to-people connectivity among Asian countries. We shall give full play to the strengths of Hong Kong and Macao in inter-city cultural interactions as we build platforms of cultural exchange between Hong Kong, Macao and Asian countries, so that they can play a bigger role in China's international cultural relations.

Ladies and gentlemen, friends,

The Chinese people are striving to realise the Chinese Dream, which is to build a moderately prosperous society and realise national rejuvenation. Our dream and the dreams of other Asian peoples are connected in many ways. We are ready to join all peoples of Asia to take on the task to sustain and promote the best of our cultures, and work together to make Asian culture prosperous, vibrant and diversified, to achieve peace, development, cooperation and win-win results, and to build a community of shared destiny for a bright future.

I wish this Forum a grand success. Thank you.



Professor Virgilio ALMARIO 菲律賓國家文化藝術委員會主席 Chairman, National Commission for Culture and the Arts, The Philippines

雒樹剛部長、劉江華局長、各位部長、各位嘉賓,各位 朋友:

早上好。首先,我要向民政事務局致以衷心謝意,多謝 該局邀請我們出席這個重要的論壇。

現今世界日漸全球化,傳統觀念與外來思想難免會互 相牽動。到了二十一世紀,我們那種節奏急速、倚賴 科技和消費主導的生活模式,明顯加劇新舊思想互相 衝擊的情況。具體來說,在亞太地區,我們的文化商 品、服務和活動既帶有本土色彩,也深受西方影響, 結果出現東西方思想、價值觀和文化特性互相糅合摻 雜的現象。

亞太區的文化豐富多姿,完全是包羅萬象。區內聚居 了成千上萬個分屬不同語系的族羣和族裔,而他們所 展現的文化面貌,引人入勝之餘又別具特色;至於呈 現的方式,或是一仍舊貫,或是重新定位、移風易俗。 不過,亞太區的文化底蘊,依然如故,始終是紛繁多 樣,多彩多姿。

亞太區的政治與經濟發展強勢在國際社會中日漸顯 現,不少學者和政治學家均認為二十一世紀就是「亞 洲世紀」。現在,隨着「亞洲世紀」已踏入第二個十 年,當務之急是要重新審視最新的社會經濟實況,以 及這些現象對我們豐富多樣的文化所帶來的衝擊。我 們有需要籌劃未來前路,以確保我們的文化遺產日後 可以繼續傳承。與此同時,全球消費主義大行其道, 致使單一文化充斥各地,並出現同化現象,這對亞洲 區許許多多的創意、智慧和文化特性構成極大的威 脅。 Minister LUO Shugang, Secretary LAU Kong-Wah, Excellencies, distinguished guests, ladies and gentlemen, friends,

Good morning. Let me first express our deepest appreciation for the invitation given to us by the Home Affairs Bureau to attend this very important forum.

In an increasingly globalised world, interactions between and among traditional conceptions and foreign ideas are inevitable. This eminent interplay of thoughts is deepened by the fast-paced, technology-dependent and consumption-driven lifestyle in the 21st century. In the Asia-Pacific region, specifically, our indigenous narratives and strong Western influences manifest in our cultural goods, services, and activities, resulting in a hybrid repertoire of ideas, values, and identities.

The diversity of cultures in the Asia-Pacific region is simply colossal. The region is home to thousands of ethnolinguistic groups and subgroups, whose cultural expressions continue to define and redefine their fascinating particularities. This innate diversity remains the very core of our identity as a region.

Scholars and political scientists regard the 21st century as the Asian Century, as the region's political and economic dominance becomes more and more manifest to the international community. Now, as we enter the second decade of the Asian Century, it is imperative to reflect upon the emergent socioeconomic realities and the repercussions on our rich and diverse cultures. It becomes necessary to project the paths we may take in safeguarding our cultural heritage towards a sustainable future. At the same time, the pervasive homogenising monoculture of global consumerism poses a great threat to the region's wellspring of creativity, ingenuity, and identity.

每當我們提及人類的心思智慧,總讓人聯想到創意。 正因我們擁有這種創造表情達意的能力,因而能塑造 出文化面貌,進而讓我們透過文化訴説故事、建造自 身的一套價值觀和團結社羣。在匯聚眾人的智慧後, 塑造出一種獨特的文化,就是法國人所説的「處世之 道」。這種處世之道不僅陶鑄一個民族的身分,還導 引我們如何得心應手地適應當前的狀況,造就我們在 精神上與周遭自然環境建立密不可分的連繫。「處世 之道 | 這種非物質文化遺產, 主要源於我們對自己、 對社會和對環境的尊重,並以各種知識、傳統和禮 儀展現出來,發人深省。舉例來說,我國有一支操説 B' laan語的族羣, 一直在棉蘭老島南部過着自給自足 的安定生活。B' laan族有自家的一套生產消費模式, 為使這套模式可以延續下去,他們發揮創意,想出各 種能靈活適應環境的方法,以保護其族羣區內的多元 文化和多樣物種。

另一個例子是有關我國北部的伊洛卡諾漁民。數十年 來,他們一直採用環保的捕魚方法,在河岸一帶取得 豐盛的漁穫。Bubo是一種全由竹篾編製而成的捕魚 器,大小不一;伊洛卡諾漁民會順着水流的方向,在區 內一些寬闊的河道裏擺放Bubo以捕魚。這些傳統的 知識與技術,經過年月的累積,令漁民對水流特性和 水中豐富多樣的生物(特別是魚類的生態與習性)瞭 如指掌。上述只是其中兩個例子,菲律賓人還透過很 多其他方法,力求使本國文化繼續傳承下去。

菲律賓政府一直不斷通過國家文化藝術委員會推行 多項計劃,以期推廣、保護和保育我國的文化遺產。 我國政府深知文化保存與國家發展均十分重要,因此 厲行一項循序漸進而包容的文化政策,目的是要提醒 國民多些了解我國各島嶼的不同文化,以及呼籲他們 為建設國家作出貢獻。

為確保菲律賓的非物質文化遺產能繼續傳承下去, 國家文化藝術委員會推出了一項名為「傳藝學校」的 計劃。這個計劃直接回應聯合國教育、科學與文化組 織(聯合國教科文組織)的呼籲,把文化遺產融入生 活當中,從而保存文化遺產,並確保能世代相傳。該 計劃的要義在於把傳統知識與技術一代接一代傳承 The human mind has always been wired to be creative. It is this capacity to create meanings that generates cultural expression, which in turn enables us to tell our narratives, nurture our value systems, and bind our communities. The resulting conglomeration of meanings engenders a unique, as they call it in France, "savoir-faire", which not only forms our identity as a people, but also shows us to effectively adapt to our immediate environment, fostering a deep and a spiritual connection to our natural milieu. This savoir-faire is an intangible cultural heritage that presents enlightening beam of bodies of knowledge, traditions, and rituals, which are based on respect for one's self, community, and environment. For example, the B'laan ethnolinguistic group of the Philippines has been very successful in leading a self-sustaining lifestyle in Southern Mindanao. Ensuring the sustainable production and consumption patterns, the B'laans developed creative and adaptive solutions to protect cultural and biological diversity within their locality.

Another example, for decades the llocano fishermen of the Philippines in the North have been employing environmentally-sound fishing techniques to access to the bounty of their riverine life. Made entirely of strips of bamboo, the buboes of varying sizes are fish traps, which are to be placed along the current in the wide rivers within the region. The traditional knowledge and skills accumulated through time allow our fishermen to get acquainted with the flow of the rivers and the rich marine biodiversity, particularly fish ecology and behaviour. These are just two of the many practices Filipinos undertake that contribute in achieving sustainability.

Through the National Commission for Culture and the Arts, the Philippine government has been consistently implementing programmes in line with the promotion, protection, and safeguarding of the Filipino cultural heritage. Acknowledging the significance of culture and national development, the Philippines pushes for a progressive and inclusive cultural policy that aims to raise awareness of the diverse cultures across our archipelago and their contributions to nation-building.

In view of ensuring the viability and continuity of the Filipino intangible cultural heritage, the National Commission for Culture and the Arts implements what we call as the Schools of Living Traditions programme. The Schools of Living Traditions is a direct response to UNESCO's call for the preservation of cultural heritage by preserving it in living form, ensuring its transmission to the next generations. The main thrust of the programme is to transfer traditional knowledge and skills from

下去,使這些文化元素能經歷時間洗禮,歷久不衰。 國家文化藝術委員會推出這項計劃,就是要履行其 職責,鼓勵國民繼續以均衡的方式發展多元文化,藉 此保存和推廣國家的文化遺產。推行「傳藝學校」 計劃,除可確保菲律賓各個語系族羣的傳統知識與文 化面貌得以永久留存外,亦有利日後傳承手工藝品的 製作技術。我們實施這項計劃的目的,是要加強我國 各個族羣的能力,協助他們發展文化企業和推展各式 各樣的文化旅遊項目。

聯合國教科文組織在二零零三年發表的《保護非物質 文化遺產公約》中,確定非物質文化遺產是發展多元 文化的主要泉源,意義重大。菲律賓身為該公約的締 約國之一,會履行公約第十二條的規定,備存一份非 物質文化遺產清單。

現時,全球化現象使我國各個語系族羣的生活言行突 然產生了微妙的變化,且好壞參半。結果事實證明, 當世界的物質環境出現突如其來的轉變時,某些傳統 文化會很容易變得不堪一擊。全球化驅使我們下一代 的心思轉移至着眼於全球一體化所引致的種種新需 要,有些新需要或會令我們忽略文化傳統。因此,我 們有責任提醒自己,文化對建設國家是極其重要的。

我國認為文化多樣是體現菲律賓民族身分的重要一環,也是確保全國各島嶼內外團結一致的關鍵。

我們的願景是使菲律賓文化能為全國和全球帶來福 祉,因此,國家文化藝術委員會將肩負起守衛文化的 重任,使其生生不息,而保持文化多樣將繼續是一個 不可或缺的範疇。菲律賓各種文化面貌所展現的都是 菲律賓的故事,既有各種各樣展現菲律賓人觀點角度 的情節,也有蘊含豐富文化和歷史點滴的趣聞軼事。 這些故事包含了過去、現在和未來菲律賓人的聲音, 而這些聲音必須讓人聽見並傳揚下去。謝謝各位。 one generation to another, which allows the cultural elements to persist through time. This is in fulfilment of the National Commission for Culture and the Arts' mandate of encouraging a continuing and balanced development of a pluralistic culture by people's conserving and promoting the nation's cultural heritage. Apart from ensuring the perpetuation of traditional knowledge and cultural expressions of Filipino ethnolinguistic groups, the Schools for Living Traditions programme also contributes to the sustainability of the production of artisanal objects. The programme aims to further capacitate our communities in the development of cultural enterprises and vibrant cultural tourism projects.

The 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage acknowledges the significance of intangible cultural heritage as a mainspring of cultural diversity. The Philippines, as a State Party of the Convention, fulfils Article 12 by maintaining the Philippine Inventory of Intangible Cultural Heritage.

Now globalisation poses an intricate wave of sudden alterations in the dynamics of our ethnolinguistic groups. Some may be beneficial, some detrimental. Consequently, certain traditional expressions have proven to be highly vulnerable to the abrupt reconfigurations of the world's material conditions. Globalisation compels the minds of our future generation to shift their paradigms towards the new necessities of the globalised world, some of which might lead to the neglect of heritage. It is thus our role to remind ourselves of the sheer significance of culture to nation-building.

The Philippines considers cultural diversity as a significant factor in the embodiment of the Filipino national identity. As well, it is a crucial element in assuring social cohesion within and beyond our archipelago.

With our vision of Filipino culture as the wellspring of national and global well-being, the National Commission for Culture and the Arts acts as a bastion of cultural vitality, in which diversity remains as an indispensable dimension. Filipino cultural expressions are but an echo of Filipino narratives - diverse stories in which the Filipino perspective, is highly accentuated; anecdotes that shelter rich cultural and historical experiences. Narratives are not only voices of the past, present, and future Filipinos – but also voices that need to be heard and perpetuated. Thank you so much.

傅海燕女士 <mark>Ms Grace FU</mark>

新加坡文化、社區及青年部長 Minister for Culture, Community and Youth, Singapore

各位部長、各位嘉賓、各位朋友:

早上好。今天我很高興能夠與大家一起出席亞洲文化 合作論壇會議。首先,我要感謝香港政府盛情款待, 並謹此恭賀香港特別行政區成立20周年。

為慶祝這個重要的歷史時刻,新加坡舉行了各式各樣的 文化活動,當中包括香港管弦樂團為香港作曲家林丰首 演其作品《蘊》。我更感高興的是,我有機會觀賞由焦媛 實驗劇團製作的舞台劇《金鎖記》,這齣舞台劇是改篇 自二十世紀中國著名文學作家張愛玲的同名小說。張愛 玲曾在香港生活多年,是我喜歡的作家之一。

香港文化團體呈獻的作品豐富多樣,叫本國觀眾讚嘆 不已。這些出色的作品不但讓我們大開眼界,更讓我 們體會到兩地文化的異同。

現時,地緣政治局勢出現越來越多的變數,而科技發展也一日千里,各地社會開始逐漸變得複雜和分化。 然而,文化這種世界語言卻具備一股力量,能跨越界限,拉近人們的距離,並能使區內各地城市的人凝聚 一起、民心相連。

我們有幸能與世界多個國家和機構合作,共同創造機 會,讓背景不同和信仰各異的人也能欣賞、製作和展 示優秀的藝術作品。舉例來說,我們最近成立了「澳 洲一新加坡藝術組織」,目的是推出一項計劃,以便 安排在澳新兩國持續舉辦文化活動,藉此提升專業技 Honourable Ministers, excellencies, distinguished guests, ladies and gentlemen,

A very warm good morning to all of you, and I am delighted to be here today to join you at the ACCF meeting. First, I would like to thank the Hong Kong Government for your warm hospitality and to express my congratulations on the 20th anniversary of the establishment of the Hong Kong Special Administrative Region.

This milestone occasion was commemorated in Singapore with a wide array of cultural activities, including the Hong Kong Philharmonic Orchestra which premiered in Singapore, "Quintessence" composed by the Hong Kong composer Fung LAM. I also had the great pleasure to catch the theatrical production of the Golden Cangue by Perry CHIU Experimental Theatre, based on the novel of 20th century Chinese literature icon, Eileen CHANG, one of my favourite writers who spent many years in Hong Kong.

Our local audiences were enthralled by the rich diversity of works that were presented by Hong Kong cultural groups. They opened our senses to the excellent productions, and struck us on the similarities and differences between us.

In a time of increasing geopolitical uncertainties and fast-paced technological developments, where societies are becoming increasingly complex and polarised, culture has the power to bring people together, as a universal language that transcends boundaries and fosters people-to-people affinity in the region and across cities.

We are privileged to have many extensive partnerships with our international counterparts, at the state and institutional level, to create opportunities for people of diverse background and creed to appreciate, produce and showcase excellent art. For instance, we established the Australia-Singapore Arts Group recently to drive an ongoing programme of cultural activities in both countries, to develop professional skills,

能、培育觀眾羣,以及鞏固兩國的文化關係。我們亦 與中華人民共和國建立了由來已久的文化合作關係, 例如早前簽訂的「文化合作執行計劃」一直有利中新 兩國文化機構加強合作和保持緊密聯繫;我們現亦期 待簽訂新一輪的計劃。此外,今年新加坡國家文物局 在中國文化部部長雒樹剛先生和我本人的見證下,亦 與北京故宮博物院簽訂了諒解備忘錄,為兩國的文化 合作關係奠定新的里程碑。

新加坡是一個多元社會。時至今日,不同的族羣仍可 各自享有本身獨特的信仰、語言和習俗。我們的文化 亦不一而足,從文物建築、非物質文化遺產、生活方 式等可見一斑。數百年前,新加坡曾是海上絲綢之路 各國通商的必經之地,不少商人、傳教士和海員均曾 靠岸停留,甚或在此落地生根。由於他們身屬不同的 種族和社羣,因此其帶來的文化、宗教和語言對我們 影響甚深。在爪哇海勿里洞島附近海域發現的唐代 船隻遺骸,印證了中國、中東和東南亞等地之間很早 便有頻繁的商貿往來,這亦揭示了新加坡所處的地區 遠在一千多年前已是各種各樣文化的匯聚之所。舉例 來說,本國的亞洲文明博物館收藏了多件從該艘沉船 發掘得來的珍品,而這件高逾一米的巨型執壺是其中 之一,在設計上糅合了中國和伊朗的藝術風格。

透過跨文化合作,我們可以感受到每種文化之間既 有共通之處,更有各自不同且獨特的地方,為我們 的藝術家提供不少創作靈感。這類跨種族合作, 有助不同族裔的藝術家彼此了解,進而鞏固相互的 關係、共建情誼。在這方面,新加坡華樂團便曾與 馬來西亞的傳統皮影戲藝人合作,把傳統的華族、 馬來族和印度族音樂,以至爵士樂巧妙地融入其 中,創造出別樹一格的視聽享受,且深得馬來西亞 觀眾喜愛。該晚的節目為觀眾呈獻既熟悉又新穎 的演出,令人賞心悦目之餘,更帶來不少驚喜。 cultivate audiences and enhance our cultural relations. We have a long-standing cultural relationship with the People's Republic of China and are looking to renew our Executive Programme on Cultural Cooperation which has facilitated deep and sustained engagement between the cultural institutions of both countries. A new milestone was reached in the signing of a Memorandum of Understanding between Singapore's National Heritage Board and China's Palace Museum, witnessed by China's Minister of Culture, Mr LUO Shugang, and myself, this year.

Singapore is home to diverse communities who, today, continue to have their own distinct beliefs, languages and practices. Our cultural diversity is reflected in many ways, such as our built heritage, intangible cultures, and way of life. Being an important node in the maritime Silk Road since centuries ago, Singapore has received the influence of many cultures, religions and languages of races and societies through the traders, missionaries and sailors who had visited our shores and some settled here. The discovery of the Tang Shipwreck, off the Belitung Island in the Java Sea, is an early proof of the thriving trade and commercial links between China, the Middle East and the Southeast Asia, and this reveals that the region Singapore is in, has been a confluence of many cultures even millennia ago. To illustrate, among the Shipwreck collection at our Asian Civilisation Museum is this large ewer, standing at over a meter in height, with designs steep in both Chinese and Iranian roots.

Through inter-cultural collaborations, we experience not only the commonalities but the differences and distinctiveness of each culture that inspire our artists in the creation of new works. These interethnic collaborations encourage understanding between artists of different ethnic background, thus cementing people-to-people ties and friendships. As part of the commemoration of 50 years of bilateral relations with Malaysia, the Singapore Chinese Orchestra collaborated with traditional Wayang Kulit, or shadow puppet, artists from Malaysia, and artfully weaved traditional Chinese, Malay and Indian music, and even Jazz, to create unique sounds and sights that appealed to the Malaysian audience. The audiences were treated to something familiar, yet something new. It was a night of delightful moments with many surprises.

我們亦與香港合作,並從中獲益不少。昨天我曾到西 九文化區參觀,欣悉西九文化區管理局和城市當代舞 蹈團已聯同新加坡舞蹈影像機構Cinemovement,合 力推出一項五年計劃,以期培育舞蹈影像製作的藝術 人才,並善用香港和新加坡的資源,以鼓勵兩地提供 更多共同製作的機會。這些合作關係對拉近各國和 人與人之間的距離起着十分重要的作用。

新加坡的文化傳統別具特色,是我國國民建立身分認 同的重要基石。這些文化傳統能否傳承下去,關鍵全 在於必須使國民覺得自己責無旁貸和積極參與。我們 曾為此進行廣泛公眾諮詢,邀請地區團體和學者專家 出謀獻策,共同為我國的文化遺產界別制訂一份全面 的藍圖。聯合國教育、科學與文化組織(教科文組織) 於二零零三年通過《保護非物質文化遺產公約》,我 國現正準備追認該公約,並設立資料庫以記錄和傳承 國家的風俗、飲食傳統、禮俗和傳統工藝,讓新加坡 人世世代代把其保存下去。

為使所有國民均建立責無旁貸的意識,我們設立了文 化捐獻配對基金,為個人或私人機構向藝術和文化遺 產團體所捐獻的款項,提供等額的配對資助,至今已 投放了近1.7億新加坡元(約為港幣10億元)款項。鑑 於文化團體積極向更多相關的人士和機構籌募捐款, 藝術和文化遺產界所獲得的捐款增長已超逾一倍,有 利我國的文化生態發展得更為蓬勃。

這些措施證明,協助國民建立責無旁貸的意識,是我 國能否全情投入傳承文化的關鍵所在。我們會繼續竭 盡所能,致力提升國民的藝術才能,以臻卓越,並為 大眾提供更多接觸文化的機會,鼓勵他們多加參與文 化活動,從而使舉國人民均對自身獨特的文化傳統充 滿信心和引以自豪。

在未來兩天,我期盼與各位多作交流,以廣識見。我 更希望大家均能透過是次論壇的對話溝通,有所啟 發,並滿載而歸。謝謝。 We are also benefitting from the collaborations with Hong Kong. I visited the West Kowloon Cultural District yesterday, and was pleased to learn that the West Kowloon Cultural District Authority and City Contemporary Dance Company have teamed up with a Singaporean screendance group called Cinemovement on a five-year project to cultivate artistic talents in dance film making and promote co-production opportunities leveraging on the resources of both cities. These collaborations are so important in bringing countries and peoples closer together.

Singapore's distinctive cultural heritage is the anchor of our national identity. At the heart of it, community ownership and their active participation are key to its sustainability. We have embarked on extensive public consultations, involving local communities, academics and experts to draw up a comprehensive national blueprint for the heritage sector. We are in the process of ratifying the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, and will set up a repository of information to document and transmit our customs, food heritage, rituals and traditional crafts, safeguarding it for the future generations of Singaporeans.

To foster a shared sense of ownership, we have the Cultural Matching Fund that provides dollar-for-dollar matching grants for private donations to the arts and heritage groups. Close to 170 million Singapore dollars or about 1 billion Hong Kong dollars has been committed. Donations to our arts and heritage causes have more than doubled, as cultural groups engage stakeholders more, fostering a vibrant cultural ecosystem.

These initiatives testify that community ownership is core to Singapore's sustainability with culture as its heart and soul. We will continue to deepen our efforts in raising capabilities and excellence in the arts, while increasing accessibility and community participation, and in so doing, we hope to nurture a confident nation with pride in our distinctive cultural heritage.

I look forward to sharing and learning from you over the next two days, and wish you all a fruitful time. I hope that our conversations will lead to new ideas for us to take home. Thank you very much.



泰國 THAILAND

H.E. Mr Vira ROJPOJCHANARAT 泰國文化部部長 Minister of Culture, Thailand

各位部長、各位嘉賓、各位朋友:

Your excellencies, distinguished guests, ladies and gentlemen,

各位早安。

香港民政事務局舉辦的亞洲文化合作論壇乃文化界 盛事,今年我能參與其盛,實在感到非常榮幸。猶記 得今年三月我曾應民政事務局之邀,來港參觀了不少 文化藝術設施,從中得悉這個城市既緬懷昔日歲月, 也展望未來,並正積極透過文化藝術提升市民的生活 質素。上次訪港之行令我感受甚深,所以今次決定故 地重遊。

亞洲的文化遺產確實俯拾即是,這裡有各種各樣的傳 統和文化,更有不同的民族族羣,既是提供無盡靈感 的寶庫,更是我們各自民族身分扎根之所。泰國時刻 均留意世事變化,並緊貼最新潮流,但亦不忘致力保 育國內的文化和世界遺產,包括素可泰府歷史遺跡公 園、大城府歷史遺跡公園和挽昌古物文化村。至於其 他獲聯合國教育、科學及文化組織(聯合國教科文組 織)列入世界文化遺產預備名單內的古跡,則包括位 於烏隆他尼府的朴菩蝙蝠歷史公園、瑪哈達寺、清邁 古城、帕儂舍利子佛寺和彼邁府歷史公園。其實,有 些非物質文化遺產元素一直潛藏於物質文化遺產內 達多個世紀[,]而我們正為此進行深入研究。著名的水 燈節和燭光節便是箇中例子:追源溯始,這兩個節慶 早在差不多700年前的素可泰石刻中已有記載。至於 皇家御用駁艇遊行和皇室火葬典禮,則已有300多年 歷史,兩者均是本國人民和外地遊客所喜愛參與的節 慶活動。在文化身分認同快要消失殆盡之際[,]泰國會 致力保存傳統文化,使其與現代世界並存不悖,同時 亦會進一步發掘傳統文化的價值,為人民構思創意提 供泉源。

Good morning!

I am truly honoured to be here and to join this prestigious forum held by Hong Kong's Home Affairs Bureau. I remember being invited by the Home Affairs Bureau in March, and being kindly taken to many art and cultural places where I have learned that this city is actively engaging in developing the living of its citizens through the use of arts and culture, with a strong reminiscence of the past while looking forward to the future. I was impressed and therefore determined to be back here.

Asia is indeed a land of cultural heritage. Being filled with diversity of traditions, cultures, and peoples, Asia is a source of endless inspiration and an important root of our identities. Thailand, while being sensitive to changes and modern trends, puts its best effort on preserving its cultural heritage, including its world heritage such as historical parks in Sukhothai, Ayutthaya, and Ban Chiang archaeological site. Other places on UNESCO's world heritage tentative lists include Phu Phra Bat in Udon Thani Province, Phra Mahathat Temple, the ancient city of Chiang Mai, Phra That Phanom Temple, and Phimai Historical Park. The intangible elements which have been contained in the tangible heritage for centuries are now deeply studied, such as the famous Loy Krathong and Candle festival, which date back almost seven hundred years as appeared in Sukhothai stone inscriptions. The Royal Barge Procession and the Royal Cremation Ceremony which date back for more than three centuries are also points of interest for both Thais and foreigners. In the height of the loss of cultural identities, Thailand tries to keep its traditions alive within the modern world and at the same time develops them further as a staple of peoples' creativity.

泰國 THAILAND

創新科技發展一日千里,我們現正積極運用數碼技 術,把本國的文化更細緻地呈現出來。泰國文化部全 力支持打造新的藝術製作平台。我們希望透過提供 資金,推動業界利用科技提升創造力,同時重新思考 如何才可運用創意展示我國的文化特色。舉例來說, 我們現正資助製作的泰國動畫,便穿插了泰國的一些 歷史和文化遺產,例子之一是動畫《小戰象》,這是一 個講述古時一頭大象驍勇善戰的故事;另外一齣動畫 是《羅摩衍那》,故事以泰國傳統壁畫去描述這個印 度神話。此外,泰國電影業一向善於利用科技進行製 作,為泰國的藝術和文化塑造出獨特的風格。過去數 十年來,泰國電影理事會。該會由我國總理擔任主 席,由於他深知電影的威力,因此我們可藉此向數以 億計的廣大觀眾推廣泰國的文化和推銷國家的形象。

電腦繪圖技術與文化遺產彼此配合,相輔相成,造就 了泰國創意產業蓬勃發展,這從泰國所製作的出色平 面廣告和電視廣告中可見一斑。除此之外,我們亦鼓 勵使用電腦繪圖技術建造和修復文化遺址,相關例 子包括藝術局為先王普密蓬•阿杜德建造的皇家火葬 場,以及曼谷新建的文化服務綜合大樓,其中這座服 務綜合大樓更有望成為亞洲另一個文化合作樞紐。透 過電腦繪圖技術,我們亦可把傳統知識轉化為數碼格 式,並存入數據庫,而這個數據庫則有助更新國內眾 多文化學習中心(例如分布全國各地、展示逾三十萬件 文物的多個國立博物館)的資料,同時支援二維碼和 擴增實境碼的使用。國家檔案館和國家圖書館也進行 了大規模的改進工作,當中的數碼檔案、電子圖書館 和文化數據庫均煥然一新,藏品包括由泰國政府出版 和持有版權的刊物。

我們十分鼓勵在製作地區特產和傳統工藝品的過程 中,運用科技和加入創新元素,以縮短製作時間和降 低成本。全賴文化部轄下的當代藝術文化辦公室和泰 國創意設計中心等各方支持,以及皇室所贊助的項 目全力配合,現時以傳統人手製作技術出產的傳統工 藝品在國內外均大受歡迎。泰國政府現推出了兩個項 目,分別名為「泰國文化產品 (C-POT)」計劃和「一鄉 一產品 (OTOP)」計劃。根據這兩個計劃,我們特別 選出多種精美優質的當地特產用作推銷,從而鼓勵當 In the age of innovation, Thailand is keen on using digital technology for a more elaborate display of culture. The Ministry of Culture is a main supporter of a new platform of arts production. We provide budgets aiming to promote the use of technology as a means to enhance creativity, and to rethink of how our identities could be portrayed creatively. For example, we are supporting the production of Thai animation which uses Thai history and cultural heritage, such as the story of Kankluay, a Thai elephant who bravely fought in the ancient wars, and the story of Ramayana, the Indian mythology which is portrayed in Thai traditional mural paintings. Also, the production technology has long been used in Thai film industry, and contributes greatly to the unique portrayal of Thai arts and culture. The international success of Thai films in the past decades is partly indebted to the Film Board of Thailand, under the chairmanship of the Prime Minister, who sees the great potential of films as a tool to promote cultures and images to billions of viewers.

Technology on computer graphics (CGs), when paired with cultural heritage, has fueled Thailand's creative industry as witnessed from the quality of production for advertisement and TV commercials in Thailand. Also, the use of CGs is encouraged in the construction and restoration of cultural sites, such as the architecture of the royal crematorium for the late King Bhumibol Adulyadej, which was done by Fine Arts Department, including the construction of the new cultural service complex in Bangkok, which is expected to be another cultural cooperation hub of Asia. The use of CGs also helps translating the traditional knowledge into the digital format and database, which also supports the renewal of the cultural learning centres in Thailand, such as the national museums across the country where more than 300 000 artifacts are displayed, as well as the use of QR and AR Code. The National Archives and the National Library have gone through a massive improvement, with an updated version of digital archive, e-library, and cultural database with copyrighted publications by the Thai Government.

We encourage producers of regional products and traditional crafts to use the technology in the production process, and to add the creative touch that helps reducing time and cost. With supports from all sectors, including the Office of Contemporary Art and Culture under the Ministry of Culture, Thailand Cultural and Design Center, or TCDC, and the projects under the royal patronage, traditional crafts that withhold ancient handmade techniques are now in high demand in and outside Thailand. The Thai Government has established the projects called C-POT and OTOP, the local products specially selected for their exquisite beauty and quality, as a means to encourage the locals to preserve their

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地民眾保存傳統智慧、保留文化特色,並努力達至經 濟獨立。在策略上,我們資助製作的產品均從價值着 眼,例如現時在機場內和飛機上售賣的泰國傳統藝術 品和手工藝品。文化部亦鼓勵那些在藝術方面會大有 作為的城市加入聯合國教科文組織的創意城市網絡, 但最重要的是,這些城市的工藝技術有助我們增加文 化資本,以及推動創意產業持續發展。

泰國素以具有豐富的傳統文化藝術見稱,而我們現正 透過新興的創意產業,把這些傳統文化藝術轉化成資 本。文化部現正資助進行有關整理泰國物質和非物質 文化遺產的研究項目,以期把這些文化遺產分類收錄 在資料庫中,並讓全國人民查閱。這個方法亦有助保 存文化遺產,防止他人剝削利用和濫用,進而增強我 國的文化資本實力,最終惠及國內從事創意產業的企 業家。文化部很清楚本身在加強文化資本方面責無旁 貸,並到目前為止,已成功促進泰國的旅遊業和服務 業蓬勃發展。此外,過去我們所付出的努力,如今亦 得到了不錯的回報,當中在經濟上,創意產業佔泰國 本地生產總值的13%,而相關的中小企商人更有多逾 35萬名。泰國在多個國際意見調查中亦名列前茅,例 如:最受歡迎舉行新年慶祝活動的國家第六名、最佳 國家第26名、亞洲旅遊目的地第一名、未來前景最樂 觀的國家第五名、全球旅遊目的地第一名、最宜創業 國家第一名,以及具有最優秀文化的國家第七名。由 此可見,只要我們在文化藝術方面投資有道,不但有 利於拓展經濟,更可藉此保存和增潤我們的文化,使 文化得以持續發展。

最後,我衷心希望大家不妨嘗試運用創新科技以彰 顯各自的文化特色,並要知道科技之所依其實在於文 化。世界事物瞬息萬變,我們有幸活在豐富多元的文 化環境之中,並擁有多姿多彩的文化特色,因此必須 善加發展以造福人類。 wisdoms, maintain their identities, and be economically independent. The supports include value-oriented strategy, such as Thai traditional art and craft merchandises being sold in airports and on the aircrafts. The Ministry of Culture also prompts cities with artistic potential to join the Creative Cities Network under UNESCO. But most importantly, their craftsmanship will help add up the volume of our cultural capital and the sustainability of our creative industry.

Thailand is known for its rich heritage of arts and culture, and we are turning them into capital in the emerging creative industry. The Ministry of Culture is supporting the research of Thai heritage, both tangible and intangible ones, to be arranged and categorised in the database with equal access for Thais. This method also helps preserve the heritage, prevent the exploitation and abusive use, and in turn enrich the cultural capital which will benefit Thai entrepreneurs in the creative industry. The Ministry of Culture is aware of its duty to enrich cultural capital, and so far it has resulted in the successful development of tourism and service sector in Thailand. Also, our effort has yielded positive results as the creative economy shares 13% of Thailand's GDP, with more than 350 000 small and medium-sized enterprise (SME) entrepreneurs in the field of creative industries. Thailand also placed positively in lists of international surveys, such as number 6 on the list of countries most favoured for new year celebration, number 26 on the list of best countries, number 1 for Asia's tourist destinations, number 5 on the list of countries with optimistic views toward the future, number 1 on the list of global tourist destinations, number 1 on the list of countries to start a business, and number 7 on the list of countries with most outstanding culture. It is obvious that arts and culture, when properly invested, serve not only for the economy, but also act as a tool to preserve and enrich our culture, and thus pave the way to the sustainability of culture.

Lastly, I truly hope that innovations and technologies will be used with an attempt to emphasise our cultural traits, and with awareness that the heart and soul of technology is in fact culture. In the world where we move with fast pace and constant changes, diversity of culture and identities is a blessing to humankind, and thus needs the development which guarantees that this notion shall be put into practice.

Thank you very much!

多謝各位。

柬埔寨 CAMBODIA

柬埔寨 CAMBODIA

H. E. SOM Sokun

柬埔寨王國文化藝術部國務秘書 Secretary of State, Ministry of Culture and Fine Arts, Cambodia

柬埔寨的文化承傳工作概況 Cambodia's Efforts for Cultural Sustainability: An Overview

各位部長、各位嘉賓、各位朋友:

早上好!

首先我要說的是,香港特別行政區政府民政事務局為 促進亞洲區內文化合作和推廣文化藝術產業,自二零 零三年以來一直肩負起舉辦亞洲文化合作論壇的重 任,他們所付出的努力,殊堪表揚。此外,承蒙籌備委 員會誠意相邀,使柬埔寨王國文化藝術部得以參與是 次論壇,我謹此致以由衷謝意;而對於主辦方的精心 安排和熱情款待,我亦想借此機會向他們,尤其是民 政事務局局長劉江華先生,衷心表示感謝。

今年能夠參與這個別具意義的論壇,並出席這個難得 的部長座談會,就「文化承傳 連結多元」的主題與大 家共商對策,我實在感到十分榮幸。

各位部長、各位朋友:

我覺得文化能否承傳,首先全在於我們是否對保存和 保護文化遺產抱有堅定的信念。當我們身處一個事 事追求經濟成果的世界時,更應把文化放在首位;否 則,我們的文化面貌將不堪一擊,而各地文化亦勢將 出現全球一體化的現象,世界多位領袖早已深明此 理。

今天柬埔寨的物質文化和是非物質文化均包羅極 廣、豐富多樣。從最新的文化遺產清單可見,柬埔寨 擁有超過4000個考古遺址,既有史前遺蹟,也有歷 Excellencies, distinguished guests, ladies and gentlemen,

Very Good Morning!

Please allow me to start by commending the Home Affairs Bureau of the Hong Kong Special Administrative Region Government for having been organising the Asia Cultural Co-operation Forum (ACCF) since 2003, aiming to foster regional cultural co-operation and promote culture and arts industries. I wish to also take this opportunity to express my profound gratitude and appreciation for the organising committee and especially the Secretary of Home Affairs, Excellency LAU Kong-wah for extending the invitation to the Ministry of Culture and Fine Arts of the Kingdom of Cambodia and for the wonderful organisation and the warmest hospitality.

It is indeed my great honour and privilege to have such an exceptional opportunity to participate in this meaningful Forum and to take part in this wonderful ministerial panel of discussion about "Cultural Sustainability in a Dynamic World: Connecting Diversity".

Excellencies, ladies and gentlemen,

Cultural sustainability starts, I believe, with strong commitment to preservation and safeguard of cultural heritage. Moreover, culture should be prioritised before anything else in a world rushing to sheer economic gain; otherwise it will inevitably lead to vulnerability of cultural expressions and worldwide standardisation of culture as already noted by various world leaders.

Cambodian culture today—both tangible and intangible—is broad, diverse and very rich. The most up-to-date heritage inventory shows that Cambodia has more than 4 000 archaeological sites—both prehistoric and historical. Major historic monuments were made of brick and stone 史古蹟。以磚石建成的歷史古蹟,在我國各地比比皆 是,而這些重要的古蹟均大約在六至十三世紀時築 建,用以供奉印度教和佛教諸神。部分古蹟如吳哥 窟、巴戎廟和塔普倫寺,更是宏偉壯觀,聞名於世。除 了令人讚嘆的古蹟外,柬埔寨亦擁有大量珍貴的非物 質文化遺產,包括舉世知名的表演藝術、鮮為人知但 富有特色的習俗儀式,以及與環境結合的精湛技術 與傳統工藝。

在座有些朋友也許知道,柬埔寨曾經歷數十載戰亂, 其間無數古老寺廟與藝術品不是遭到破壞掠奪,便 是被非法販運到國外;而長期戰禍亦令非物質文化 遺產被人遺忘,甚或不再實踐。更叫人憂慮的是,我 國在全球化的大環境下正急速發展,而迅速全球化 和城市化亦驅使年輕人轉到城市和鄰國工作。一些 居於柬埔寨偏遠地區的原住族羣雖擁有豐富的非物 質文化遺產,但無奈面對發展洪流,他們不但要奮力 守衞傳統,更要應對地理和語言隔閡的雙重考驗。此 外,當今之世,科技發達,人與人之間的聯繫和信息 的交流變得更快捷、更方便;問題是面對這種情況, 我們該如何做才能保存固有傳統和民族身分,而且 能夠兼顧新思想和新時代的衝擊,和對新溝通模式 所造就的新環境抱開放態度。

各位部長、各位朋友:

柬埔寨自走出了長期戰亂的陰霾後,政府為解決上述 種種問題,曾積極推出「國家文化政策」,申明會主 力保護文化遺產,並謹記善用文化的潛藏優勢,推動 社會經濟發展。

過去多年來,公營和私營機構為保護和保存柬埔寨倖 存的文化藝術元素而推出的措施,不知凡幾。過去, 柬埔寨王國政府已實踐多個重要目標,尤其着力於保 護物質文化遺產,如吳哥廟羣。吳哥廟宇既是高棉文 化的核心和國家身分的象徵,也是推動旅遊業發展 的項目,使柬埔寨成為遊客前往東南亞作文化旅遊的 首選地點之一。全賴各國緊密合作,過去被掠奪的一 些藝術品亦已物歸原主,送返本國。此外,我們又推 出了多項計劃,讓人民加深對文化遺產的認識,例如 "Heritage for Kids"和 "Youth for the National Culture"。這兩項計劃均透過邀請年輕人參與文化活 動,致力保存珍貴的文化傳統,以及鼓勵年輕人發揮 創意。在學校方面,我們已在課程中逐步加插有關藝 scattered throughout Cambodia, dedicated to the Gods of Hinduism and Buddhism dated roughly from the 6th to the 13th centuries. Some are marvellous and world-renowned, such as Angkor Wat, Bayon and Ta Prohm. Besides the spectacular monuments, Cambodia also boasts rich and valuable intangible cultural heritage including worldrenowned performing arts, lesser-known but immensely rich rituals, and, still, remarkable environment-specific know-how and traditional craftsmanship.

Some of you might know that Cambodia had been through decades of wars during which a remarkable number of ancient temples and art objects were destroyed, looted and illegally trafficked out of the country, while intangible cultural heritage were ignored or ceased to be practised due to prolonged war, and even more alarming is the present globalised context when the country is immersed in a fast development process that results in the emergence of rapid globalisation and urbanisation, and job migration of young people to the cities and neighbouring countries. Groups of indigenous peoples in remote parts of the country are holders of rich intangible heritage but facing the dual challenges of physical and linguistic isolation, and struggling at the same time to defend their traditions against development. In addition, it is also in a time when technology facilitates fast connections and exchanges, but the challenge is to balance tradition and identity with new ideas and modernity and the openness to a new context brought by new forms of communication.

Excellencies, ladies and gentlemen,

After emerging from the prolonged war, Cambodia Government has strived to tackle the issues by setting forth in the National Policy for Culture to primarily preserve cultural heritage and to mindfully use cultural potentials for socio-economic development.

Over the last years, there have been innumerable public and private initiatives aiming to safeguard and preserve the elements of Cambodian arts and culture that have survived. Important objectives have been achieved by the Royal Government of Cambodia, especially in the area of the preservation of tangible heritage, and in particular of the temples of Angkor, heart of the Khmer culture, symbols of the national identity and as well as drivers of tourism to one of the leading cultural tourism destinations in Southeast Asia. Some looted art objects have also found their ways home, thanks to strong international cooperation; programmes have been introduced to raise awareness of cultural heritage such as "Heritage for Kids" and "Youth for the National Culture" in which young people are invited to take part in cultural activities, aiming to preserve their valuable tradition as well as to encourage creativity; arts and culture have been gradually integrated into school curricula; local

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術和文化的內容。本地民眾對於能保存和傳承本土文 化遺產,亦感到十分自豪。由於我們珍視和尊重本地 傳統與歷代文化,因此本國的文化產業也正開始發展 起來。在國泰民安的環境下,柬埔寨的文化旅遊業變 得更為蓬勃。我們曾透過文化交流活動及其他種種資 訊科技渠道,向世界各地的朋友推介本國的表演藝術 和藝術珍品。公私營機構亦加強合作,攜手推動藝術 和文化界向前發展。

各位部長、各位朋友:

單憑上述幾項工作是不足夠的,我們還需本國人民齊 心協力和其他國家的參與合作。我相信,透過這個文 化合作論壇,我們不但可彼此分享,互相學習,更可一 同探討有關達致連結「多元文化」的對策,讓我們在 這個瞬息萬變的世代中,仍能使文化持續發展,進而 互惠受益。

正如聯合國教育、科學與文化組織(教科文組織)在 二零零一年發表的《世界文化多樣性宣言》中提到:「 文化多樣性是人類的共同遺產,應當為了全人類的利 益對其加以珍愛和維護。」多元文化是整個國家的財 富與美麗所在。柬埔寨王國政府認同並抱持相同的 理念,冀能透過文化交流或各種現代資訊科技,推動 文化跨越本身界限,邁向多元。我深信,透過推廣多 元文化,初期我們可締造機會,加深全世界對各地文 化的認識、肯定和欣賞,進而帶來和平、友誼和繁榮。 正因柬埔寨過去曾遭遇一段慘痛的經歷,所以我們非 常珍視和平:沒有和平,便不會有繁榮,文化亦不能 持續發展下去。其次,推廣多元文化亦有助提升國民 對自身身分的自豪感,能帶動本地人民參與保育文化 遺產的工作。

我確信通過這個論^壇,我們定能萬眾一心,合力使文 化繼續承傳下去,並能建立一個文化交流網絡,最終 有助區內以至區外各地人民彼此之間加深了解,進而 民心相通。

最後,我祝願各位部長、各位朋友和所有與會者,身 體健康、生活愉快,並祝今屆論壇成果豐碩。 people take pride in preserving and transmitting their local heritage; cultural industries started to develop with recognition and respect for local tradition and centuries-old heritage; cultural tourism remarkably increases thanks to peace and security in Cambodia; Cambodian performing arts and art objects have been shared with people around the world through cultural exchanges and other means of information technology; stronger public-private partnership have been forged to boost art and cultural sectors.

Excellencies, ladies and gentlemen,

This is not enough! More national and international efforts and cooperation are needed. This Forum, I believe, will allow us to share and learn from each other on how to ensure cultural sustainability starting by exploring possible ways to connect "Cultural Diversity" in this dynamic world for mutual benefits.

"Cultural Diversity," as stipulated in the UNESCO 2001 Universal Declaration, "forms a common heritage of humanity and should be cherished and preserved for the benefit of all." The Royal Government of Cambodia perceives and embraces the notion that cultural diversity is the assets and beauty of the Nation as a whole, and wishes to promote cultural diversity beyond its boundary through cultural exchanges or through modern means of information technology. I strongly believe that by promoting cultural diversity, we will be able to firstly create opportunities for better understandings, acknowledgement and appreciation of cultures around the world, which ultimately lead to peace, mutual friendships and prosperity. With suffering experience we endured, Cambodia highly value peace! Without peace there will be no prosperity and cultural sustainability. Secondly, it will also raise identity pride at the national level, which is also an encouragement for local people to participate in safeguarding mechanism for their cultural heritage.

I am also positive that from this Forum we will be able to put together a vision for the sustainability of cultures and develop a network of cultural exchanges aiming to enhance mutual understanding and cultivating people-to-people bonds among the communities in the region and beyond.

Last but not least, I would like to wish your Excellencies, ladies and gentlemen and all participants good health, happiness and a fruitful discussion.

多謝各位。

Thank you!



韓國 KOREA



李宇盛先生 Mr LEE Woosung

大韓民國文化體育觀光部文化藝術政策室長 Deputy Minister of Culture, Sports and Tourism, Republic of Korea

劉江華局長、各位部長、各位代表團團長、各位代表、 各位朋友:

首先,我想向香港特別行政區政府民政事務局和劉江 華局長致以衷心謝意,感謝他們悉心籌辦第十屆亞洲 文化合作論壇。

我是大韓民國文化體育觀光部文化藝術政策室長李 宇盛。今天能夠跟在座多位亞洲國家和地區的文化部 長,談談「二零一八年平昌文化奧林匹克」的籌備進 度,我實在感到非常榮幸。以下就是我要講的內容。

我會先解釋一下「文化奧林匹克」這個概念,然後再 介紹「二零一八年平昌文化奧林匹克」的各項計劃。 你們有聽過「文化奧林匹克」這個名稱嗎?國際奧林 匹克委員會(國際奧委會)把「文化奧林匹克」定義 為一項包含多個文化活動的計劃,而該計劃至少會在 奧運村整個開放期間內進行。文化計劃本身是奧林匹 克運動會(奧運會)的部分活動,最初以藝術比賽的 形式進行,其後演變成藝術節。一九八八年,漢城舉 行夏季奧運會和殘疾人奧運會(殘奧會)期間,韓國 舉辦了多個文化節慶活動,為時七個星期,節慶內容 包括韓國獨特的民間傳説、舞蹈、戲劇和音樂。

及後,國際奧委會引入「文化奧林匹克」這個概念,即 在每屆奧運會舉行前至閉幕的四年間舉辦各種文化 活動。「文化奧林匹克」為東道國和主辦城市帶來莫 大裨益,因為這些文化活動有助東道國和主辦城市發 展文化基礎設施、推廣文化遺產,以及建立旅遊勝地 的良好形象。 Secretary LAU Kong-wah, Ministers, heads of delegations, distinguished delegates, ladies and gentlemen,

First and foremost, I would like to express my sincere gratitude to Secretary LAU Kong-wah, and the Home Affairs Bureau of the Hong Kong Special Administration Region Government for the excellent arrangement of the 10th Asia Cultural Co-operation Forum.

I am Woosung LEE, the Deputy Minister of Culture and Arts Policy Office of the Ministry of Culture, Sports, and Tourism of the Republic of Korea. It is a great honour and privilege to give you, cultural ministers of Asian countries, a presentation on the progress of the PyeongChang 2018 Culture Olympiad today. Let me begin my presentation now.

I will explain the concept of "Cultural Olympiad" first, and then introduce different programmes of PyeongChang 2018 Cultural Olympiad. Have you ever heard of the term "Cultural Olympiad"? The International Olympic Committee (IOC) defines a Cultural Olympiad as a programme of cultural events which covers at least the entire period during which the Olympic Village is open. A cultural programme as part of the Olympic Games emerged first in the form of art competition and then evolved into an art festival. During the Seoul 1988 Summer Olympic and Paralympic Games, various cultural festivals were organised in Korea for seven weeks, involving its unique folklore, dance, theatre and music.

Later on, the IOC introduced the concept of "Cultural Olympiad", which consists of four years' worth of cultural events in the run-up to the Olympic Games until the event is over. A Cultural Olympiad brings consequential advantage to a host country and city as it seeks to facilitate the development of culture infrastructure, to promote cultural heritage, and to establish a positive image as a tourism destination. 在奧運史上,溫哥華和倫敦所舉辦的「文化奧林匹 克」最為成功。溫哥華在二零一零年舉行冬季奧運 會(冬奧)之前,舉辦了為期三年的「文化奧林匹克」; 至於倫敦奧運會的「文化奧林匹克」,時間之長,規 模之大,在現代奧運史上屬前所未有,而壓軸上演的 「倫敦二零一二文化節」,更是精彩萬分。

「二零一八年平昌文化奧林匹克」又如何呢?在介紹 「平昌文化奧林匹克」之前,我想簡單講解一下二零 一八年平昌冬奧和殘奧會的情況。二零一八年平昌奧 運會將在二零一八年二月九日至二十五日舉行,殘奧 會則在三月九日至十八日舉行,而兩項賽事的賽場均 設於平昌和江陵的冬季體育園區。

二零一八年平昌冬奧設有15種體育項目共102項賽 事,並歸納為雪上項目、冰上項目和滑行項目三大類, 而各個體育項目的參賽運動員將一起爭逐獎項。我們 預計,屆時將有大約180個國家和地區共五萬多名運 動員來韓參與奧運會賽事。

現在[,]讓我們看看「二零一八年平昌文化奧林匹克」 。「平昌文化奧林匹克」的願景是「激情平昌•和諧 世界」,活動內容主要圍繞「People · Connected」、

「Possibility · Connected」和「PyeongChang · Connected」這三個口號。在舉行奧運會和殘奧會期間, 我們將舉辦多項文化活動,包括各項表演、展覽和活 動計劃,讓訪客每天都可參與文化慶典活動。

不管是誰,包括觀眾、國內外運動員、奧林匹克大家 庭成員和媒體機構朋友,全都可參與韓國的傳統文化 活動,包括各項表演節目、展覽、現場直播賽事、韓國 流行音樂,以及由藝術家和非藝術家表演的街頭藝 術。這些活動將在平昌奧林匹克廣場和江陵奧林匹克 公園等多個奧運場地舉行。

我們舉辦這些文化活動的目的是要傳承奧運精神。 「文化奧林匹克」讓東道國和主辦城市有機會宣揚和 保存文化遺產。為了實踐「天天都是文化活動與慶典 (Everyday Culture and Festiva!!)」這個目標,韓國 政府現正籌辦多項獨特的活動,例如江原道特備展 Vancouver and London have held some of the most successful Cultural Olympiads in the Olympic history. Vancouver held its Cultural Olympiad for three years leading up to the Vancouver 2010 Winter Olympics. The London Olympic Games Cultural Olympiad, which culminated with the London 2012 Festival, is known for being the longest and the biggest cultural event so far in the modern history of the Olympics.

How about the PyeongChang 2018 Cultural Olympiad then? Before I introduce the PyeongChang Cultural Olympiad, I'd like to give you an overview of the PyeongChang 2018 Winter Olympic and Paralympic Games. The PyeongChang 2018 Olympics will be held during 9-25 February, 2018. The Paralympics will be held during 9-18 March. Both events will be staged in the Winter Sports Belt in Pyeongchang and Gangneung.

Athletes who are participating in the PyeongChang 2018 Winter Olympic Games will be competing in 102 events in 15 sports disciplines, which are categorised into Snow, Ice and Sliding Sports. Over 50 000 athletes from about 180 countries are expected to visit Korea to compete in the Games.

Now, let's look at the 2018 PyeongChang Cultural Olympiad. With its vision, "Passion. Connected.", it's mainly organised around the three slogans, which are "People. Connected." "Possibility. Connected." and "Pyeongchang. Connected." During the Olympic and the Paralympic Games, various cultural events, including performances, exhibitions and activity programmes, will be organised so that visitors can enjoy cultural events and festivals every day.

Everyone, including spectators, national and international athletes, members of the Olympic Family and members of the media organisations, can enjoy Korean traditional cultural activities: various performances, exhibitions, live broadcast of games, K-pop and street art performances engaged in by both artists and non-artists. These events will be held at various Olympic venues like PyeongChang Olympic Plaza and Gangneung Olympic Park.

Next, our events designed to create an Olympic legacy. The Cultural Olympiad provides an opportunity for the host country and city to develop and preserve a cultural legacy. In order to achieve our goal "Everyday Culture and Festival!", the Korean Government is organising unique events such as the Gangwon Province Special Exhibition, DMZ

韓國 KOREA

覽、非軍事區之和平藝術節、媒體藝術特備展覽和以 奧林匹克為題的表演節目。

現在,我想介紹一些全年舉行的「平昌文化奧林匹 克」活動,以期製造一股奧運熱潮。請看看屏幕:我們 至今已舉辦多項節慶活動、展覽和慶典。在舉辦官方 倒數慶祝活動方面,由舉辦G-2年官方慶典起,直至 冬奧開幕式舉行之前,每遇重要日子,我們都會記下 並舉辦慶祝活動。

最近,我們亦舉辦了平昌冬奧開幕倒數100天的慶祝 活動。文化體育觀光部、二零一八年平昌冬奧組織委 員會和江原道有關部門一直盡一切力量,務求把二零 一八年平昌冬奧和殘奧會打造成一屆具備文化氣息的 運動會。

此外,「二零一八年平昌文化奧林匹克」在多名年輕人 協助下,共會舉辦150項文化活動,並藉此向世人展 示韓國是一個包容開放的國家。我呼籲在座各位鼎力 支持,並密切留意二零一八年平昌冬奧和殘奧會的消 息。希望這項世上最大型的冬季體育盛事,能有助促 進朝鮮半島、東亞地區以至全世界和平穩定。

在我結束發言之前,我想播放一齣有關二零一八年平 昌冬奧的宣傳短片,請各位細心欣賞。 Peace and Arts festival, Media Art Special Exhibition and Olympic themed performances.

Now, I'd like to introduce some of the all-year-round events to create an Olympic Boom that are being held as part of the PyeongChang Cultural Olympiad. As you can see on the screen, we have been organising lots of festivals, exhibitions and ceremonies. In regard to the official countdown ceremonies, since the official G-2 Year celebration, we have marked and celebrated all the significant days left until the opening ceremony.

Recently, we also celebrated 100 days left until the event. The Ministry of Culture, Sports and Tourism, the PyeongChang 2018 Organising Committee and Gangwon Province have been taking all measures possible to brand PyeongChang 2018 Winter Olympic and Paralympic Games as culture-friendly Games.

Furthermore, with the participation of young adults, the PyeongChang 2018 Cultural Olympiad, consisting of 150 cultural events, provides numerous opportunities to demonstrate Korea's openness to global citizens. I look forward to your support and attention to the PyeongChang 2018 Winter Olympic and Paralympic Games, the biggest winter sports festival in the world, so that the event can contribute to building peace not only on the Korean peninsula and in East Asia, but also all around the world.

I'd like to end my presentation with a promotional video for PyeongChang 2018. I hope you enjoy.

謝謝。

Thank you.



老撾 LAOS

H.E. Mr BouaNgeun XAPHOUVONG

老撾人民民主共和國新聞文化旅遊部副部長 Deputy Minister of Information, Culture and Tourism, Lao People's Democratic Republic

主席、各位部長、各位嘉賓、各位朋友:

很高興代表老撾人民民主共和國新聞文化旅遊部,出 席這個以「文化承傳·連結多元」為題的重要論壇; 能夠參與其盛,我深感榮幸。我與代表團抵港後, 承蒙主辦方熱誠款待,我謹此向香港特別行政區政 府,特別是論壇的籌辦委員會,衷心致謝。

各位嘉賓,老撾人民民主共和國是中南半島中部諸國 之一,與五個國家接壤,並有近700萬人和50個民族 聚居。

老撾的文化遺產紛繁多樣,包羅極廣,不但反映我國 歷史悠久、民族眾多,同時也展現區內人口遷移的模 式與情況。老撾政府深明文化既是固國之本,也是推 動社會向前發展的一股力量和最終目標。

基於這個恆久不變的事實,我國政府非常重視文化事 宜,並經常擬訂政策和推出保護措施,以保存、推廣 和發展國家的文化,目的在於使國家繁榮富庶、提高 國民生活水平、為各個社區提供安全、公正及和諧的 良好生活環境、保存源遠流長的傳統,以及培養國民 對民族身分的認同。

我們曾鼓勵文化與旅遊業界的專才和業餘藝術家,以 不同方式在國內外推廣老撾文化,包括舉辦和出席各 種節慶、比賽及其他文化活動。我們亦曾舉辦多項平 面宣傳活動,以推動建立文化家族和文化村落,並以 此作為首要的任務。我們又會繼續致力保存國家文化 遺產,並提升其地位。 Excellency Mr. Chairman, distinguished guests, ladies and gentlemen,

On behalf of the Ministry of Information, Culture and Tourism of the Lao People's Democratic Republic (PDR), it is my great pleasure and honour to participate in this important Forum, under the theme "Cultural Sustainability in a Dynamic World: Connecting Diversity". I would like to express my sincere thanks to the Hong Kong Special Administrative Region Government, in particular, the organising committee for the warm welcome and hospitality extended to myself and my delegation since our arrival.

Distinguished guests, the Lao PDR is one of the several countries located in the central Indo-China peninsula. It shares borders with five countries, and is home to nearly seven million people, and 50 ethnic groups.

The country has a complex and diverse cultural heritage, reflecting its long history, its many ethnic groups and pattern and population movement within the region. The government is aware of the fact that culture is the foundation for the survival of our nation. At the same time, it is considered to be a driving force and end target for social development.

Based on this consciousness, the government holds cultural affairs in high esteem and regularly formulates policies and securities to preserve, promote and develop our national culture with the purpose of bringing the nation to prosperity, raising the standard of living for all, providing communities with favourable conditions of safety, justice and harmony, preserving time-honoured traditions and nurturing its national identity.

We have encouraged cultural and tourism professional and amateur artists in promoting Lao culture to the world and within the country in various forms by conducting and attending festivals and contests as well as other cultural events. We have also run widespread campaigns to foster the creation of cultural families and cultural villages as priorities, and continue to preserve and enhance the importance of national cultural heritage. 舉例來說,琅勃拉邦古城和占巴塞省的瓦普寺,均獲 聯合國教育、科學與文化組織(教科文組織)列為世 界遺產。現時,老撾已向設於巴黎的聯合國教科文組 織世界遺產中心遞交擬議的提名文件,為川壙省的查 爾平原申請成為我國的第三個世界遺產。此外,我們 正籌備提名位於甘蒙省欣納姆儂自然保護區的國家 公園為老撾首個世界自然遺產。

這些景點極受遊客歡迎,到訪人數按年遞增。我想藉 着這個特別的機會告訴大家,「2018老撾旅遊年」 已正式展開,我們現正準備推出多項活動,讓訪客在 這個別具意義的一年到此探索遊歷。期望各位踴躍 參與,並協助推廣「2018老撾旅遊年」。

各位嘉賓,在與外國建立文化合作關係方面,我國 一直聯同東盟成員國、對話伙伴、外界合作伙伴及其 他國家,積極參與和推展多項計劃與活動,而這些計 劃更得到中國、日本和韓國這三個東盟參與國聯合支 持和響應。特別要提的是,習近平主席早前到敝國進 行官式訪問,不但有助老中兩國加強文化合作,以及 確定兩國「一帶一路」合作的項目,而且還有助促進 區內以至全球的社會經濟發展合作關係。

一直以來,東盟成員國、對話伙伴及其他國家之間都 有進行文化交流和合作,並取得不錯的成果,這對促 進相互了解、彼此團結和共建友誼方面,均起着重要 的作用,並有助所有政府官員提升本身保存東盟成員 國多元文化特色的能力。各位嘉賓,「亞洲文化合作 論壇2017」對進一步加強各地的合作關係極具意義, 可讓文化機構專注於提升自身在保存、保護和推廣文 化遺產方面的能力,作出貢獻。

我誠摯希望論壇期間的會議有助我們交流知識、分享 經驗和在現有基礎上加強文化合作。謹此祝願主席 和各位嘉賓身體健康、事事順利。最後,我想在此再 向東道主表達由衷的謝意。謝謝各位。 As examples of this, the old town of Luang Prabang and Wat Phou in Champasak Province have been classified as World Heritage sites by UNESCO. Now, Lao has submitted a draft of the nomination dossiers for the Plain of Jars in Xieng Khouang Province, which is to be named the country's third World Heritage site to the Heritage Centre of UNESCO in Paris. We are also preparing to propose the national park of Hin Namnor in Khammouane Province as the first natural World Heritage site in Laos.

These sites are extremely popular with tourists, and draw more and more visitors each year. May I take this special occasion to inform you that the Lao PDR has officially launched "Visit Laos Year 2018". Numerous of activities are being prepared for tourists to explore during this significant "Visit Laos Year 2018". We therefore would like to seek your kind participation and support in promoting this event.

Distinguished guests, in the field of cultural cooperation with foreign countries, the Lao PDR has actively cooperated with ASEAN member states, dialogue partners, external partners and other countries in participating in and implementing various projects and activities. These projects have also been supported and participated by the ASEAN +3 countries, namely China, Japan, and Korea. In particular, the recent official visit by President XI Jinping has enhanced cultural cooperation between Laos and China, and glorified the Belt and Road Initiative between Laos and China, while boosting cooperation in socio-economic development in our region and throughout the world.

The gains from past cultural exchanges and cooperation are an important milestone in promoting mutual understanding, solidarity and friendship, and in building capacity of all government officials in preserving cultural identity and diversity among ASEAN member states, dialogue partners and other countries. Distinguished guests, the Asia Cultural Co-operation Forum 2017 is significant in further enhancing cooperative relations so that cultural organisations can focus on capacity building in preserving, protecting, and promoting cultural heritage.

I do hope that the outcome of this and other meetings will enable to share your knowledge and experience as well as enhancing our existing cooperation in the cultural fields. May I wish Mr. Chairman, distinguished guests, good health and success and once again express my appreciation and thanks to the host country. Thank you.



日本 JAPAN

秋山麻里女士 Ms Mari AKIYAMA

日本文化廳長官官房國際課國際文化交流室長 Director, Office for International Cultural Exchange Agency for Cultural Affairs, Japan



各位部長、各位嘉賓、各位朋友:

首先,我想在此向主辦單位表達衷心謝意,感謝他們 精心策劃這場會議,並邀請我參與其中,與各位一起 交流意見,互相啟發。今天會議的主題是「文化承傳 連結多元」,而我想向各位傳遞的信息是,世界事物 瞬息萬變,而現時全球化正好為我們提供機遇,讓我 們一起努力保存和推廣多元的文化。

我們首要探討的重點是要讓更多人認識本國的文化。 互聯網和社交網絡服務等現代資訊科技能把資訊內 容向外傳遍整個世界,使全球民眾均能實時獲取同 一信息。雖然實時傳播資訊或會導致文化趨於單一, 而這亦非我們所願,但我們現在卻可藉着這種嶄新 的實時科技,把從前鮮為人知的本土文化或人迹罕至 的旅遊景點告知整個世界,讓本土文化有機會呈現於 世人面前。

另一個要探討的重點是要讓人親身接觸本土文化。 外國旅客以往只會到訪著名的城市(例如東京)或 傳統的旅遊勝地(例如京都),如要到寂寂無聞的鄉 郊小鎮觀光則比較困難;但現在卻容易得多了。這些 鄉郊城鎮開始明白到,發展旅遊業對振興本土經濟 十分重要,因而紛紛開始整裝以待,冀能接待國外 旅客。

要保存文化,並不是說要把寶物收藏起來,而是要讓 其公諸於世,讓人欣賞、供人探訪。日本政府和地方 政府現正致力推廣這個理念。然而,政府能力有限, 因此應嘗試起帶頭作用,首先形成一種風氣,再由私 營機構接力承擔這項任務。 Honourable Ministers, distinguished guests, ladies and gentlemen,

First of all, please let me express my sincerest gratitude for the invitation to this inspiring gathering and the excellent organisation of this meeting. Today's topic is "Cultural Sustainability in a Dynamic World: Connecting Diversity", and my message here is that globalisation in a dynamic world offers us a chance to preserve and promote cultural diversity.

The first issue to consider is visibility. Modern information technologies, such as the Internet and the social networking services (SNS), have extended the reach of contents appearing to the outside world, so that the entire world can now enjoy the same content in real time. This reality runs the risk of making culture undesirably uniform. However, it also means that we can now inform the entire world of local cultures or local tourist destinations that were once out of reach for most. This new reality gives local cultures a chance to gain visibility on an international level.

Another key issue is the physical access to local culture. Besides Tokyo and Kyoto, cities that were neither well-known nor traditional tourist destinations have now become more accessible for foreign tourists to visit. Thus, rural towns have begun to prepare themselves to receive visitors, having come to recognise the importance of attracting foreign visitors in order to revive their local economy.

Preserving culture does not mean hiding treasures, but rather making them broadly known, appreciated and visited. The Japanese government and local governments are working to promote this idea. Yet, government reach is limited, so the government should try to initiate trends that will be continued in the private sector. 我想告訴大家一個小故事。數年前,日本文化廳從石 川縣輪島市派遣一名傳統漆器藝術家,以「日本文化 交流使」的身分到訪香港。他在香港舉辦了一場關 於漆藝的公開講座,並分享從事這門傳統工藝的心 得。他的解說非常引人入勝,令當日有份出席講座的 一些觀眾,事後決定要一訪這位藝術家的故鄉—— 輪島市。

數月後,大約20名香港人前往輪島市觀光。他們參觀 了漆藝工作室,品嘗了當地美食,並盡情購物。那位 漆器藝術家其後到北京演講後,也產生類似的效應。 我們的做法是先由政府派遣一名傳統藝術文化交流 使到一個地方,再由民間接手推動相關工作。這個例 子正好說明,政府為推廣本土文化而推出的措施,可 交由民間接棒並發揚光大。

日本擁有很多歷史古城、自然風光、地方節慶、美食 佳餚和天然溫泉,各有特色,令人着迷。可是,我們 在推廣本土文化的時候,單靠這些並不足以吸引旅 客,我們還須加以包裝美化,並配襯一段動人的故 事,人們才會慕名前來。正因如此,日本政府推出了 一項計劃,銳意推廣以「日本遺產」為品牌的景點。

我們以「日本遺產」這個標誌去推廣一些選定的景點。地方政府現正與業界聯手包裝文化景點,以便向旅客推銷。政府不會以「日本遺產」這個品牌去指定 個別項目為國寶,反而認證一些極富文化色彩的鄉郊 地區,授權當地使用「日本遺產」的品牌。這個計劃 的目的,並非只為吸引外國旅客,更重要的是我們要 把本國的文化遺產傳給下一代,讓日本各處的年輕人 都能重新認識本身所屬社區真正潛藏的文化實力,並 為推廣本土文化出一分力。年輕人的參與是文化傳承 的關鍵因素。我們預計到二零二零年,日本全國將有 約100個「日本遺產」景點。

日本將於二零一九年主辦世界盃欖球賽,並於二零二 零年包辦奧林匹克運動會(奧運會)和殘疾人奧運 會。這些都是大型的體育盛事,我們可趁此良機,向 外展示全國各種各樣的文化。屆時如果大家有機會到 訪日本,請不要只遊走東京,不妨也到我們的鄉鎮逛 逛。謝謝。 I would like to tell you an anecdote. Some years ago, Japan's Agency for Cultural Affairs sent a traditional lacquer artist from *Wajima* in *Ishikawa* Prefecture Japan to Hong Kong as a "Japan Cultural Envoy". He gave a public lecture here in Hong Kong on lacquer and how he worked with this traditional skill, and his explanation was so fascinating that some who had attended that day determined to visit his rural town, *Wajima*, where he came from.

A few months later, around 20 Hongkongers went to Wajima, and visited lacquer ateliers, tasted local food and went shopping. A similar reaction happened after his lecture in Beijing. The government sent one cultural envoy of traditional art to one destination, and then initiatives were taken on a private basis. This is a good example of how a government initiative can pass on the baton to a private initiative for promoting local culture.

In promoting local cultures, while there are many attractions like castles, landscapes, local festivals, foods, and hot springs in Japan, these alone will not sufficiently attract people, so they need to be presented well and in tandem with a good story. That is why the Japanese government has launched a project to promote the branding of *Japan heritage* sites.

We use the logo of *Japan Heritage* for selected sites. Local authorities and industries are working together to make packages of cultural attractions to sell to tourists. The *Japan Heritage* branding process does not identify individual national treasures. Rather, the government accredits certain rural areas rich in cultural content, thereby permitting them to use the *Japan Heritage* brand. This project is not just for foreign tourists. The important thing is the transfer of our cultural heritage to the next generation, so that Japanese young people in the area can rediscover the true potential of their own communities and become involved in promoting local cultural content. Such involvement is the key to the sustainability of cultures. We expect to have about 100 *Japan Heritage* sites around the country by 2020.

Japan will host the Rugby World Cup in 2019 and the Olympic Paralympic Games in 2020. They are not only mega sports events but also good opportunities to showcase various cultures from around the country. If you have the chance to visit Japan during those periods, do not hesitate to take the opportunity to visit not only Tokyo but rural towns as well. Thank you.

哈薩克斯坦 KAZAKHSTAN

哈薩克斯坦 KAZAKHSTAN



Mr Almat SUYUNOV

哈薩克斯坦共和國文化體育部教育、科學及外事處處長 Director General of the Department of Education, Science and External Affairs Ministry of Culture and Sports, Republic of Kazakhstan

各位部長、各位代表團團長、各位朋友:

很高興今天能夠與大家在此聚首一堂,我謹代表本部 部長向亞洲文化合作論壇的主辦單位送上祝賀,而我 本人也想藉此機會向他們表達謝意。是次論壇不僅 讓我們有機會交流資訊、進行對話,更讓我們了解何 謂精神價值觀。這些對促進不同文化、不同國家之間 彼此互動與合作來說,都是必不可少的條件。

早前在四月十二日,我國元首發表了一篇文章,題為 「放眼未來:公眾意識現代化」,該篇文章在國內外 獲得一致好評。國家在發展經濟上如要有所成,往往 離不開自身的文化、歷史和傳統。我們必須守護自己 的文化和國家奉行的一套準則;若失去這一切,要國 家進步就猶如紙上談兵、放言空論。順理成章,國民 的公眾意識必須有所提升,那是第三波現代化繼續 向前發展的方向。哈薩克斯坦除了要發展經濟外, 還須在精神思想上有所改進,主要的方法包括提升競 爭力、實事求是、認同國民身分、追求學問、開放胸 懷,以及協助國家向前演進。

我想跟大家談談二零一七年在阿斯塔納舉行的世界 博覽會。這是一個極高規格的博覽會,而且辦得十分 成功。會場內特設一座名為「民族村」的國家文化綜 合場館,館內展出我國首都豐盛的文化、悠久的歷史, 以及哈薩克斯坦人民的藝術與傳統,這一切一切都叫 外國觀眾讚嘆不已。此外,我們在哈薩克斯坦國家博 物館也曾舉辦一場展覽,展出俄羅斯艾爾米塔什博物 館借出的藏品,其他展品還包括秦始皇兵馬俑、古埃 及文物和斯基泰人的金器。 Dear Ministers, heads of delegations, ladies and gentlemen,

I am happy to greet all the delegates and participants today. Our Minister has passed on his congratulations to the Forum organisers, and I would also like to express my gratitude to them. This Forum is devoted to information exchange, dialogue, and familiarisation with spiritual values, which are important conditions for interaction and cooperation between different cultures and nations.

On 12th April, the Head of our government published an article, "A Glance to Future, the Modernisation of Public Consciousness", and it was positively received not only in our country but also around the world. The success of any economic process is underpinned by culture, history and traditions of the nation. It's important to preserve our own culture, our own national code. Without this, the progress is just an empty word. The progress of public consciousness is a logical continuation of the third wave of modernisation, and Kazakhstan should develop not only economically, but also spiritually, and the major tools for it are competitiveness, pragmatism, national identity, the cult of knowledge, the openness of mind, and evolution development of Kazakhstan.

I would also like to mention Expo 2017 in Astana, which was held at a very high level and was successful. We had a special national cultural complex, the Ethnic Village, that showed the rich culture of our capital, the rich history, the art and the tradition of the Kazakhstan people; all of them were admired by our foreign guests. We also had an exhibition at the National Museum of Kazakhstan. The exhibits were brought from the Hermitage Museum of Russia. There were also such exhibits as the Terracotta Army of the Emperor, the relics of the ancient Egypt, and the gold of the Scythians.

哈薩克斯坦 KAZAKHSTAN

我們又曾舉辦由普拉西多·多明戈創立的「多明戈世 界歌劇聲樂大賽」。這場大賽讓我國首都的歷史和文 化躋身國際級別。我們已籌辦約3,500項活動,不過, 不瞞你說,這些活動還多着哩。不少名人曾到訪我 國,例如著名的L'escala劇團曾在我國演出,而尼古 拉斯基治和艾哲倫保迪等影壇巨星也曾出席我國的 歐亞國際電影節。

大家必須知道,我國的文化體育部除了負責監察這些 計劃的推行情況外,也負責統籌一些其他的計劃。我 們特設了一些子計劃,並下設三個特別項目。推出這 些子計劃的宗旨和目標,是要透過加強哈薩克斯坦人 民的歷史意識、研究哈薩克斯坦文物的文化和地理 面貌,以及建立和傳揚現代哈薩克斯坦的文化,以保 存我國的民族和文化特色,並讓每一名居於哈薩克斯 坦的人都能盡展藝術與創意的才華。我們不但要向全 世界宣揚「哈薩克斯坦」這個國家品牌,還要在國內 推廣愛國護土的精神。

我想談談「Sacred Geography」這個特別的項目。這 是一個獨特的項目,目的是要介紹哈薩克斯坦這個新 興獨立國家的歷史。我們現正努力吸引遊客前來我國 各個景點遊覽,並着手興建歷史博物館、文化博物館 和露天博物館。現時正在籌建的三座國家級露天博物 館,分別是Bozok、Botai和Saraishyk。

我們現正努力把哈薩克斯坦的各樣文化身分匯集起 來,然後使其轉化成一股創新動力。我深信今次的文 化合作論壇正好提供不可多得的機會,讓我們一起共 議新措施和新項目。在此,我謹祝所有嘉賓和朋友工 作順利,馬到功成。謝謝各位。 There has also been an opera competition, Operalia, established by Placido DOMINGO. That's why our capital is now part of international history and international culture. We have planned around 3,500 events, but I can tell you, we have more. We had so many celebrities visiting our country. We had the legendary theatre L'escala performing in Kazakhstan. Celebrities such as Nicolas CAGE and Adrian BRODY visited our international cinema festival called Eurasia.

We have to notice that our Ministry of Culture and Sports is monitoring the implementation of the programmes, and they are also coordinating some others. We have special sub-programmes that have three special projects. The objectives and goals of these sub-programmes are preserving national and cultural identity and unleashing the artistic and creative potential of every person living in Kazakhstan by developing historical consciousness, studying cultural and geographic belt of Kazakhstan relics, and developing and popularising modern Kazakhstan culture. We are trying to promote the brand of our country around the world. We try to develop patriotism and love for our land.

I would like to talk about the special project called "Sacred Geography". It is a unique project for the history of new, independent Kazakhstan. We are trying to attract tourists to different spots in our country, and we are trying to develop historical and cultural museums, open-air museums. We are also working on creating three republic level open-air museums that are called Bozok, Botai and Saraishyk.

We are trying to combine the cultural identity of our country and transform it into a new, creative force. I am sure this Forum will be a great platform to discuss new initiative and projects. I would like to wish all the guests and participants effective work, and to achieve their goals and objectives. Thank you very much.

Ms Damira ALYSHBAEVA

吉爾吉斯共和國文化信息旅遊部 藝術發展及專業教育處處長 Head of Department of Art Development and Professional Education Ministry of Culture, Information and Tourism, Kyrgyz Republic



各位部長、各位嘉賓:

早安。我謹代表吉爾吉斯共和國文化部, 歡迎各位出席 亞洲文化合作論壇這個盛會。正如我同事剛才所說, 我 也認為今次論壇是一個很好的機會, 讓我們可一起規劃 未來, 並共訂合作項目。

我的發言內容主要是討論如何透過舉辦國際文化活動 以保存傳統價值觀。我會集中簡介一些由吉爾吉斯共和 國政府發起,並在國內舉行的大型國際活動項目。

這些大型國際節慶包括:由二零零六年起舉辦的「世界 史詩吟唱節」、由二零一四年起舉辦的「世界遊牧民族 運動會」,以及我想在此特別介紹、由二零一七年起舉 辦的「阿爾泰文明論壇」。

雖然這些活動項目各有不同的宗旨和目標,但卻因抱持 保存和發揚我國的價值觀之共同理念而緊扣在一起。透 過這些活動,我們不僅有機會向外宣揚吉爾吉斯斯坦 人民的獨特國民身分、原創能力和民族尊嚴,還可加強 地區融合,並依據前人留下來的傳統發揚本國的思想觀 念,以及一統各遊牧民族的文化。這些節慶可讓我們把 先賢遺留下來的智慧,跟現今的潮流、形式和觀點互相 結合起來,因此我們要深思敘事藝術、生態旅遊和自然 環境質素等問題。

值得注意的是,這些國際活動吸引極多國民參與。我們 認為,這些活動並非為辦而辦,亦非為了吸引某些觀眾, 而是要凝聚廣大的國民。當然,這些活動也吸引了外國 遊客參與。正因如此,主辦機構製造了不少機會,讓參加 者認識本國的文化價值觀,並主動參與有關活動,進而 讓我們得以向更多人全面展示我國文化的潛力。 Good morning, distinguished participants, honourable Ministers,

On behalf of the Ministry of Culture of the Kyrgyz Republic and on my own behalf, I would like to welcome all of you at this distinguished Forum. As my colleague said just before me, I do indeed believe it will be a good platform to discuss our plans for the future, and to forge some common projects.

My speech is dedicated to international cultural events as a way of preserving traditional values. I would like to focus my brief presentation on large international projects held in Kyrgyzstan. They are initiated by the Government of the Kyrgyz Republic.

These large international festivals, such as the World Epic Festival, which has been held since 2006, also the World Nomad Games, held since 2014, and the third project, which I would like to highlight, is the Altai Civilisation Forum, held since 2017.

All these projects have different goals and objectives, but are united by the idea of preserving and developing our national values. They give us an opportunity to promote our unique national identity, originality, and dignity of the Kyrgyz people. In addition to that, it includes the idea of strengthening regional integration, fostering development of the ideology based on traditions of our ancestors, and the unity of nomadic cultures. These festivals allowed us to combine and connect the legacy of our ancestors with modern tendencies, forms, and views, and there is a good reason why the question of narrative art, eco-tourism, and quality of natural surroundings were raised.

It's worth noting that these international events engage large parts of the population. We think that the main purpose of these events is not just to organise them nor to attract some audience. The main objective here is to involve the larger community. Also, the foreign tourists are attracted by these events. This is why the organisers have created many possibilities to access our cultural values and allowed the participants to take an active part in these events. It allowed us to fully unfurl our cultural potential to a larger community.

因此,全國各地人民踴躍參與這些文化活動有助營造一 種團結互諒的風氣和促進社會公義。結果這些活動反應 良好,不但多名專家給予甚高評價,而且參與活動的觀 眾——我是指大批有機會發表意見感受的觀眾——亦 讚口不絕。我認為這對任何國際節慶而言都是十分重要 的。

我們希望透過舉辦「世界遊牧民族運動會」,拓展我國 各種民族體育項目和推廣健康的生活模式,並同時提升 我國旅遊業的潛力。吉爾吉斯斯坦是首個舉辦如此大型 民族體育賽事的國家,這些民族體育項目在彰顯我國的 價值觀和我國的文化,而且具有悠久的歷史和深厚的傳 統。

首屆「世界遊牧民族運動會」於二零一四年九月在伊塞 克湖湖畔的喬爾蓬阿塔鎮舉行,當時共有19個國家的運 動員參與賽事。兩年後,即二零一六年,參與的國家多 達62個。我們除舉辦體育賽事外,還在伊塞克湖多個風 光如畫的地方安排各式各樣的民族和文化活動,並架起 氈帳一即遊牧民族的帳篷,建成遊牧民族帳篷城。我們 不但安排了專為民族體育項目而設的特備節目,更展出 阿拉伯人、土庫曼人、雅庫特人和阿爾泰人等民族的房屋 或帳篷屋。這個大型的活動項目共吸引了500名傳媒朋 友前來採訪,另有90家外國傳媒機構共280名記者爭相 報道。

另一個我要介紹的活動項目是「世界史詩吟唱節」。「世 界史詩吟唱節」於二零零六年起舉行,是我國的重點工 作之一。今年九月,我們剛舉辦了第四屆「史詩吟唱節」 。有些學者認為,民族史詩是一個民族對自我身分認同 的最全面和最精確記錄,有如一個國家或該國文明的心 電圖。稍後我會播放一齣短片,向大家介紹「世界遊牧 民族運動會」。

多個世紀以來,吉爾吉斯文明一直視民族史詩為自身的 百科全書,是一種口耳相傳以保存歷史文化的傳統習 俗。我們舉辦這個節慶,其實有其深層意義,原因是吉 爾吉斯人民生於斯、長於斯已有數百年,而世上最偉大 的史詩巨著《瑪納斯》,正正就是吉爾吉斯斯坦的傳統 史詩作品。

在「史詩吟唱節」舉行期間,我們舉辦了一場科學研討 會,探討如何保存史詩文化和史詩故事。這場研討會提 供了難得的機會,讓各國的學術機構和國際組織聚首一 堂,加強合作,並促進文化交流,從而進一步推廣文化保 育工作。 Therefore, efficient and guaranteed form of participation from all regions of our country undoubtedly created an atmosphere of solidarity, mutual understanding, and social justice. All these events received high appraisal, not only from experts, but also by the audience, by a mass audience, who had the chance to give feedback on these events. I think it's a very important component for any international festival.

Through holding the World Nomad Games, we try to develop our national sports and promote healthy lifestyle, at the same time increasing our tourism potential. Kyrgyzstan is the first country to organise such a large-scale project of national sports competition. These ethnic sports reflect our values, our culture. They have very long history and traditions.

The first World Nomad Games were held in September 2014 in the town of Cholpon-Ata, on the shore of the Issyk-Kul Lake. Athletes from 19 countries took part in these events. Two years later in 2016, we had participants from 62 countries. These sports events were accompanied by ethnic and cultural programmes in the most picturesque parts of the Issyk-Kul Lake. We had nomadic yurt towns and nomadic tent towns. We had special events dedicated to national sports, and also we had showcases of Arabic, Turkmen, Yakut, Altai national dwellings, or tent houses. This large-scale project attracted 500 members of the media, and 280 journalists represented 90 foreign media outlets.

Another project I would like to mention is the World Epic Festival, and it's a highlight of our efforts. It has been being held since 2006. This year, in September, we held our fourth festival. Scholars say that the national epic is the most full and precise model of the historical self-identification of any nation. It's like a national cardiogram, or a cardiogram of our civilisation. The video that is about to be shown will be about the Nomadic Games.

Throughout centuries, the Kyrgyz civilisation saw its epic as the encyclopaedia of its being, its verbal epic tradition, which preserved historical traditions, and the fact that we held this festival has a very deep and profound significance because the land of the Kyrgyz people is centuries old, and the greatest masterpiece of the world epic is the Epic of Manas, a traditional Kyrgyz epic.

Within this festival, we held a scientific symposium, where preservation of epic culture and epic narrative was discussed. It was a great platform for boosting cooperation and cultural exchange between international institutes and organisations, in order to further promote preservation efforts.

「史詩吟唱節」的第二部分是「多元文化大巡遊」。我們 推出「遊牧民族村」,在該處展示部分工藝品,並舉行傳 統服飾時裝展。至於要數到「史詩吟唱節」的高潮,那必 定是史詩吟唱晚會,多個國家的敘述員紛紛各自吟唱其 本國的史詩巨著。一般而言,這個部分我們會有20至25 個國家的吟唱者參與。

傳統口述故事的藝術現正基於種種因素,瀕臨失傳。我 們希望透過「世界史詩吟唱節」,凸顯這種民間藝術在 社會、政治和文化方面的意義。

正因如此,我們樂見聯合國教育、科學及文化組織(聯合國教科文組織)把英雄史詩《瑪納斯》這部巨著列為 非物質文化遺產。此外,《瑪納斯》三部曲亦已獲《健力 士世界紀錄大全》確認為世上最長的史詩,著作內共有 詩句逾50萬行。我亦欣悉中華人民共和國支持有關提 名,讓我國這篇史詩得以列入聯合國教科文組織的名錄 內。此外,有人提議為全球的民族史詩設立國際統籌中 心,並把該中心設在吉爾吉斯斯坦境內。

下一個我想向大家介紹的活動項目是「阿爾泰文明」國際論壇。舉辦這個論壇,目的是要擴大並恢復阿爾泰文 明圈內各民族族羣的連繫、為考古遺址和歷史古蹟進行 聯合研究,以及剖析文字資料。科學界和文化界人士對 是次論壇均反應熱烈,並踴躍參與,希望藉此良機進行 文化藝術交流。謝謝各位。 The second part of the festival was called the Cultural Diversity Parade. There, we held the Nomad Village, where we showcased some arts and crafts, had a fashion show of traditional garments, and the culmination of this project was the evening programme, where narrators from many countries presented their verbal epic masterpieces. Usually, we have participants from 20 to 25 countries.

The World Epic Festival highlights the social, political and cultural meaning of folk art as a traditional verbal art, which is under the risk of extinction, under the influence of different factors.

In this regard, it's gratifying to note that the heroic Epic of Manas has been recognised by UNESCO as a masterpiece of intangible cultural heritage. Also, it is included in the Guinness Book of Records as the World's Longest Epos in the World. The trilogy consists of more than 500 000 lines. I am pleased to note that the People's Republic of China also supported our nomination to the UNESCO list. It was proposed to create an international coordination centre on world national epics, and for it to be located in Kyrgyzstan.

The next project I would like to present to you is the international forum, Altai Civilisation. It's aimed to spread and recover the ethno-genetic connections relating to peoples within the Altai civilisation, conduct joint studies of archaeological and historical monuments, and study written sources. This forum has received a wide participation from the science and cultural community. It serves as a platform of cultural exchange, and also arts exchange. Thank you very much.

文化部長座談會 MINISTERIAL PANEL









文化部長座談會 MINISTERIAL PANEL









文化部長座談會 MINISTERIAL PANEL



「推動青年參與 持續文化發展」 PLENARY 1: "ENGAGEMENT OF THE YOUTH FOR THE SUSTAINABLE DEVELOPMENT OF CULTURE"

專題·



陳慧女士 <mark>Mrs Rosa DANIEL</mark>

新加坡文化、社區及青年部副常任秘書 (文化)兼國家藝術理事會理事長 Deputy Secretary (Culture) Ministry of Culture, Community and Youth & Chief Executive Officer, National Arts Council of Singapore

各位部長、各位嘉賓、各位朋友:

大家午安。我很高興今天有份出席下午的會議。對於 香港政府的熱情款待和悉心安排,我謹代表新加坡代 表團致以衷心謝意。

我們對青年人的寄望

在新加坡,為方便處事,我們把15至35歲的人界定 為青年人,而他們幾乎佔我國居住人口的27%,比例 相當大。青年人是我們的未來,也是我們透過藝術、 文化、體育和義務工作等範疇,增加社會資本以建造 一個積極共融社會的重要生力軍。我們相信,我國推 出的各項政策和計劃,均有助培育出積極主動、充滿 愛心,而且心繫社區的年輕一代,並造就一批青年領 袖。他們即使離開校園,仍有志於推動社會改革,樹 楷立模。

我們認為,藝術和文化對栽培青年人成為善於主動思 考、懂得發掘新機遇和實踐抱負的一羣,尤為有效。 我們相信,藝術能讓人的情感變得更為豐富,創意也 更多,並有助我們建立自覺自省和自我表達的能力, 同時有信心作出新嘗試。藝術還能推動青年人發揮團 隊合作精神,學懂欣賞其他地方的文化。

在新加坡,我們已制訂一套全面的框架以培育年輕一 代。在學校內,學生可從小透過各式各樣的活動去體 驗文化藝術;而在校外,他們亦可通過多種渠道,發 揮所長,成為年輕新進的藝術家。我國的專上院校也 設有藝術教育課程,以供有志於投身藝術事業或創 意產業的年輕人修讀。 Excellencies, distinguished guests, ladies and gentlemen,

A very good afternoon. It gives me great pleasure to be here this afternoon. I would like to thank the Hong Kong Government for your warm hospitality and excellent arrangements. Thank you very much on behalf of my delegation.

Our Vision for Youth

In Singapore, we have adopted the working definition of Youth as those between ages 15 and 35, and they comprise almost 27% of Singapore's resident population. They are a significant segment of our population. Our youth are also our future and an integral part of how we can build social capital for an engaged and inclusive society through the arts, heritage, sports, and volunteerism. We believe that our policies and programmes can nurture a generation of active, caring, and connected youth, and youth leaders who will serve as change agents and role models for our society even after they leave school.

We see the arts and heritage, in particular, as an effective way for the youth to become more adept, active thinkers, with the ability to uncover new possibilities and to pursue their aspirations. We believe that the arts can foster empathy and creativity, and nurture values like self-awareness, self-expression, and the confidence to experiment. They also encourage young people to work in teams and have an appreciation of other cultures.

In Singapore, we have put in place a comprehensive framework to nurture our youths, from broad-based engagement in the schools for them to experience the arts and heritage at an early age, to multiple pathways beyond schools in developing their talents and nurturing young aspiring artists. Arts education is also available in our tertiary institutions for those who are keen to pursue careers in the arts or creative industries.

藝術教育 札穩根基

由九十年代起,新加坡已把藝術和文化編入學校的課 程內,以使每個孩子在漫長的人生路上,提早接觸文 化藝術。本國除了在各大小學校開辦藝術課程外,我 們的國家藝術理事會亦於一九九三年推出「藝術教育 計劃」,為全國學生提供高額資助,讓他們有機會觀 賞和參與優質的藝術活動、表演和工作坊。

新加坡藝術學院於二零零九年成立,所提供的課程糅 合藝術與學術科目,別具特色。該學院成立的目的,是 要為醉心於藝術的學生提供各種機會,盡展所長。新 加坡藝術學院的學生畢業後不一定從事藝術相關的 行業,他們可以成為銀行家、律師或工程師。我們認 為在藝術方面提供的訓練,不但有助他們提升溝通技 巧和加強理性思考的能力,還可讓他們在成長的階段 中,能安心地不斷嘗試和創作。這一切均叫他們終身 受用。

此外,我們現正制訂一套計劃,希望能有系統地鼓勵 更多學生參觀國家的文化藝術設施。這類參觀活動 相信可讓學生有共同話題分享經驗,並在年輕時對文 化藝術產生濃厚的興趣,以及懂得欣賞箇中價值。我 們曾試行推出兩項類似的計劃。去年,我們為一羣十 歲的學童舉辦了多項博物館體驗學習活動,安排他們 參觀國家美術館,認識新加坡藝術先驅(如蔡明智先 生)的事蹟。透過這類體驗活動,學生不僅可學習如 何欣賞藝術,還可認識到我國藝術家的作品如何記述 我們共有的歷史與價值觀。

今年,我們又試行推出一項演藝計劃,安排13至15歲 的學生參加一些於音樂會前後舉行的課堂和觀賞特 備的音樂節目,以補充他們所修讀音樂課程的內容。 舉例來說,我國的演藝中心一濱海藝術中心,便曾舉 辦一個唱盤管弦樂團活動,把電子音樂與節慶管弦樂 團兩者合而為一。我們舉辦這個活動,是因為我們相 信,如能把年輕人所鍾愛的電子音樂與管弦樂結合起 來,將有助我們接觸更多年輕觀眾,並能讓青年人明 白到音樂的表達方式與風格是可以千變萬化的。

Laying the Foundation – Arts Education

Since the 1990s, the arts and heritage have been integrated into Singapore schools to enable every child an early head start in their lifelong journey of the engagement with the arts and heritage. In addition to the arts curriculum, which is offered in our schools, the National Arts Council's Arts Education Programme was initiated in 1993 to provide all students with access to quality arts programmes, shows, and workshops at highly subsidised rates.

The Singapore's School of the Arts (SOTA) was established in 2009, and it offers a unique curriculum where the arts and academic subjects are integrated. It was set up to offer artistically inclined students every opportunity to excel. Graduates of the SOTA may move on to professions which may not necessarily involve the arts. They can be bankers, lawyers or engineers. We believe that the training in arts equips them with good communication skills and the ability to think critically, besides providing them in their growing up years with a safe space for experimentation and creativity, which stays with them for life.

We are also working on a structured programme to encourage more students to visit our arts and heritage institutions. We believe such visits will allow our students to share common experiences, and have greater interest and appreciation for the arts and heritage at an early age. We have piloted two such programmes. Last year, we developed museumbased learning experiences for students who were aged 10 years old to visit the National Gallery Singapore to learn about pioneer Singapore artists such as CHUA Mia Tee. Through this kind of experiences, students learn not only how to appreciate arts but also how the work of our artists chronicles our shared history and values.

This year we have also piloted a programme, which is performing artsbased, and aims to bring students who are aged 13 to 15 to attend preand post-concert lessons and specially designed concert programmes to complement their music syllabus. For instance, our national performing arts centre, the Esplanade, organised a turntable-orchestra programme which brought together electronic music with a festival orchestra. We did this because we believe that it would help us to reach out to the younger audience if we brought what they love, which is electronic music, together with orchestra music and introduce to them how music can lend itself to such a diverse range of expressions and styles.

跳出校園 積極參與

我們推動年輕人參與文化藝術活動的工作並不僅如 此。除了在校園推廣,我們還推出和支持各種各樣的 計劃,以鼓勵更多青年人參與,同時點燃他們對文化 藝術的熱誠。「鬧吧新加坡」是本國最大型的青年藝 術平台,全年為青年人提供各種機會,讓他們學習文 化藝術、展示創作,以及結識志同道合的人。

國家藝術理事會一直與文化藝術界的中介人和企業伙 伴緊密合作,提供專設的平台和計劃,目的是要凸顯 作品的原創特色和背後的創作理念,以及展示這些年 輕人實踐抱負和追求理想的心路歷程。我們亦支持 開設更多平台,讓青年藝團得以向公眾展示各種形式 的藝術作品,而這些作品往往是傳統形式與現代手法 共冶一爐。舉例來説,國家藝術理事會會委託青年藝 團把作品帶到社區,例子之一是藝團P7:1SMA創作的 體驗式舞蹈表演節目《District 27》,這個節目的創作 靈感源自義順和三巴旺城區中消失的地標。

激發青年潛能

我們致力培育文化藝術方面的年輕人才,提供各種機 會讓他們發揮所長,以便日後成為藝術家、終身學習 者,以及代表新加坡到海外擔任文化大使。例如我們 會資助新進藝術人才參與新加坡國家青年樂團、新加 坡國家青年華樂團和新加坡交響兒童合唱團的演出。 這些樂團及合唱團由本國的國家藝術機構、新加坡交 響樂團和新加坡華樂團管理,並曾造就出不少音樂家 加入本國的國家藝團和其他社區樂團成為生力軍,進 而提升國內管弦樂團音樂家的能力與水平,可謂貢獻 良多。

在剛過去的六月,新加坡國家青年華樂團首次到北京 和上海演出,成績驕人。特別予人深刻印象的是,在 北京舉行的演奏會上,有兩位視障二胡演奏家同台演 出,他們分別是新加坡的區嘉敏和中國的張靖祺,二 人的精彩演出,叫人動容。

Active Participation Beyond Schools

The engagement does not stop there. Beyond schools, we initiate and support a wide variety of programmes to encourage greater youth involvement and to ignite their passions in the arts and heritage. Noise Singapore is our largest youth arts platform. Throughout the year, this platform offers opportunities for young people to learn, showcase their creations, and meet like-minded people.

The National Arts Council works very closely with industry intermediaries and corporate partners to present customised platforms and programmes that not only highlight the original works and the creative minds behind them, but also the journeys that these young people have embarked on as they pursue their aspirations and dreams. We also support the growth of platforms for youth arts groups to showcase their artistic expressions, which are often a mix of traditions and modern interpretations, to the community. The National Arts Council, for instance, commissions works by youth arts groups to showcase their works in the neighbourhood. An example is District 27 by P7:1SMA – an experiential dance performance which drew inspiration from the lost landmarks of Yishun and Sembawang towns.

Igniting Talents of Our Youths

We nurture young talents in the arts and heritage, providing them with opportunities to excel as artists, as lifelong learners, and also as cultural ambassadors overseas, representing Singapore. Emerging artistic talents are supported, for example, through the Singapore National Youth Orchestra, the Singapore National Youth Chinese Orchestra, and the Singapore Symphony Children's Choir. They are managed by our national arts organisations, the Singapore Symphony Orchestra and the Singapore Chinese Orchestra. They have produced a strong alumnus of musicians and contributed significantly to seeding our national arts companies and other community orchestras in Singapore, thereby raising the capabilities and quality of orchestra musicians in the Singapore scene.

The Singapore National Youth Chinese Orchestra did us proud in the inaugural performance in Beijing and Shanghai recently in June. In particular, the Beijing concert showcased an impressive collaboration between two visually impaired erhu players - Stephanie OW from Singapore and ZHANG Jing Qi from China. This was really wonderful and heart-warming to see.

二零一五年,新加坡交響兒童合唱團在巴黎舉行首個 外地演唱會,並聯同法國廣播電台於巴黎愛樂音樂廳 演出,以慶祝新加坡與法國建交50年。此外,我們還 為各種藝術形式和範疇推行國家人才培育計劃。去 年,我們推出「全國少年詩人大使」計劃,目的是栽培 新進詩人,以及加強公眾對我國詩歌和詩人的認識。

我國藝術界發展蓬勃,人才輩出,這從本國多名年輕 藝術家蜚聲國際、揚威海外的事例中可見一斑,例如 黃佳俊:他在奪得德國馬勒指揮大賽冠軍殊榮之前, 曾分別獲得國家藝術理事會、楊秀桃音樂學院和公共 服務委員會頒授獎學金,以攻讀音樂課程和發展音樂 事業。他在參與新加坡華樂團和新加坡交響樂團演出 期間,也曾獲得不少磨練技巧的機會,並因而建立信 心,到海外大顯身手。

在新加坡國內,我們會向年輕有為的藝術家和藝術工 作者,頒授為青年人而設的最高榮譽藝術獎項—「青 年藝術家獎」。該獎項於一九九二年設立,至今已有 超過160人獲獎,他們分別屬於不同的藝術範疇,從 事不同形式的藝術創作。我們設立「青年藝術家獎」 ,是要鼓勵青年藝術家在藝術的專業道路上繼續求 進,進而貢獻力量,使我國藝壇發展更為蓬勃。

新加坡的青年人多才多藝,他們力求上進,並非只為 追求個人福祉,還要為同胞樹立良好榜樣,這點至為 重要。為此,我們推出「藝術悦心計劃」和「文化遺產 社區關懷計劃」等多個項目,鼓勵青年人多參與公益 事務和各項計劃,共建更美好的社會。我們希望社會 各界能聆聽年輕人的心聲,也希望年輕人就關乎我國 發展的政策和大小事項提出意見。因此,我們在為新 加坡制訂「文化遺產計劃」時,年輕人是諮詢對象中 重要的一羣。「文化遺產計劃」為我國提供文化遺產 In 2015, the Singapore Symphony Children's Choir performed their first concert overseas in Paris, and sang alongside Radio France at the Philharmonie de Paris to commemorate 50 years of bilateral ties between Singapore and France. We have also initiated national-level talent development platform across art forms and genres. Last year, we launched the National Youth Poet Ambassador programme, and this was done to develop new poetry talent and also to raise the public awareness of Singapore poetry and poets.

The growth of our vibrant arts ecosystem has seen our young artists develop a good international reputation overseas. One example is WONG Kah Chung. Prior to winning the prestigious Gustav Mahler Conducting Competition in Germany, Kah Chung had received scholarship support from the National Arts Council, the Yong Siew Toh Conservatory and the Public Service Commission to pursue his music education and career. His stint at the Singapore Chinese Orchestra and the Singapore Symphony Orchestra also gave him the opportunities and the confidence to hone his craft and take it overseas.

At the national level in Singapore, promising young artists and arts practitioners are conferred the highest arts award for young people, which is the Young Artist Award (YAA). Since its inception in 1992, the YAA has been conferred to over 160 young artists across disciplines and art forms, to encourage them to continue pursuing excellence in the arts for their professional development, and in turn to contribute to a robust and vibrant national art scene.

It is important that our youth are all-round individuals who pursue excellence not only for personal benefits, but also making a positive impact on fellow Singaporeans. Therefore, we have platforms such as ArtReach and HeritageCares to encourage the youth to contribute to causes and projects to build a better society. We want the youth to have their voices heard, and to contribute to policies or issues that matter to Singapore. Therefore, the young people are a key audience segment that we consulted for the Heritage Plan of Singapore – a national blueprint for Singapore's heritage sector that covers our journey and

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發展藍圖,內容載述由現在至二零三零年的發展路向 和各項規劃。傅海燕部長在今早舉行的部長座談會 上,也曾談及此事。 our plans from now to 2030. This was mentioned by Minister Grace FU at this morning's Ministerial Panel Discussion.

我們在制訂全面的青年培育工作與計劃方面,如今已 取得一定的成果,但未來仍有漫漫長路。我們會竭盡 全力培育年輕人,又會為他們提供各種各樣接觸藝術 的機會。年輕人是我們的未來。如要為新加坡世世代 代的人建造美好家園,年輕人的參與更是不可或缺。 非常多謝大會的邀請,讓我有機會出席這次論壇, 期盼在未來幾天能多與大家暢談交流。謝謝各位。 We have come a long way in developing this comprehensive frame of efforts and programmes to nurture our youths, but there is a long way more to go. We are doing what we can to nurture our youths and provide them with every opportunity for access to the arts. They are our future and will always be an integral part of our efforts to make Singapore a good home for all generations. Thank you very much for this opportunity to be here, and I look forward to many rich discussions with a lot of you over the next couple of days. Thank you.

呂施施女士 Ms Doris LUEY



香港青年廣場總幹事 Executive Director, Hong Kong Youth Square

各位部長、各位嘉賓、亞洲各地的朋友和各位文化界 及青年服務界的朋友:

各位午安。我很高興在此代表青年廣場,與大家分享 過去一年我們在香港建構青年社區的工作。

我知道午飯時間剛過,因此我準備了數齣短片,務求 使講解的內容豐富有趣。

現請先看第一齣短片。

最近我們舉辦了多個交流計劃,這是其中一個項目的 製作花絮。

正如剛才所言,青年廣場是民政事務局轄下的一個項 目,我們的工作是支持落實香港的青年政策。我們的 工作包括管理一幅佔地4萬平方米、內有148個青年 旅舍房間的場地。這項設施讓我們有更多機會與鄰 近眾多城市和國家合辦交流項目。我們要面對的挑戰 並不在於硬件上的管理,而是在於要構思和籌辦能迎 合青年人興趣的活動內容和項目。為此,我們與民政 事務局和相關的諮詢委員會合作,訂定了屏幕上所示 的「6G指導原則」。

今天,我想跟大家多談一點有關我們在實踐「環球 視野」方面的工作,以及如何引導青年人敞開心扉, 認識世界各地的文化。我們該如何吸引青年人參與我 們的活動呢?在二零一三年,我們曾進行一項全面性 的研究以了解青年人的喜愛及他們之間的流行項目。 Honourable ministers, Excellencies, distinguished guests, and friends from Asia and the cultural and youth sectors, Good afternoon.

I'm delighted to be here to represent the Youth Square to share with you our journey in the past year about how we built a youth community in Hong Kong.

I know it's just after the lunch hour, so I have brought a few videos to make sure the presentation is fun and informative.

Let's see the first video.

This is a making of one of our recent exchange programmes.

As mentioned before, the Youth Square is a project under the Home Affairs Bureau. We're here to support youth policy implementation in Hong Kong. Part of our responsibilities is to manage the hardware, which is a 40,000 square meter of premises, housed with 148 youth hostel rooms. With that, it allows us to actually create a lot more opportunities to curate exchange programmes with many neighbourhood cities and countries. The challenge is not managing the hardware; more is to create a lot of contents and programmes to cope with the interests of the young people. To work together with the Home Affairs Bureau and also the Advisory Committee, we have derived the 6G Guiding Principles, which are listed on the screen.

Today I'm going to tell you a little bit more about how we implement the Global Vision area and to bring our young people to open up their heart and soul to the global culture. How to engage the youth? In 2013, we have conducted a holistic study about what the interest and major popularity among the young people were. It appeared that arts and culture, music

研究結果發現,青年人最感興趣的是文化與藝術、音 樂與舞蹈和社會參與。因此,我們策劃了一項推廣青 年廣場的活動。我們利用AC尼爾森的數據進行了一 些資料研究,發現青年人具備某些明顯的特質,譬如 他們創意十足,而且勇於創新。其後,我們走進社區進 行街頭訪問,並在全港多個主要地區採訪了約600名 青年人。當問及他們認為大眾會如何評價青年人時, 他們的答案一面倒地傾向負面。他們認為,成年人或 會覺得青年人是「廢青」、「冇能力」和「唔上進」;但 有趣的是,當他們被要求作自我評價時,他們的答案 卻是積極正面,認為自己充滿熱誠、勇於嘗試,而且富 有創意。我們由此了解到,市民大眾和青年人在價值 觀上存有很大的落差。我們嘗試藉此作為推廣青年廣 場的機會,轉負為正,而這正是「我係沸青」的由來。 在粵語中,「廢物」的「廢」,跟「沸騰」的「沸」屬同 音字,但意思卻截然不同。自此,青年廣場便成為了[沸青|的學習基地。

我們在二零一五年慶祝青年廣場啟用五周年時,曾資 助100名青年人到訪18個國家和地區,所到之處近至 內地城市、日本和韓國等東亞國家、柬埔寨和老撾等 東南亞國家;遠至德國、非洲,甚至北極等地。我們安 排這些青年人在當地擔任義務工作,又或協助落實和 參與藝術及社區發展項目。

這是青年人最喜歡的項目之一,現在就讓我向各位 介紹一下。例如,我們安排這些青年人到緬甸教授英 語。為使這項計劃可以持續推行,我們在這些青年人 返港後,便與本地非政府機構合作,並邀請意見領袖 主持社區實驗室的項目,以激發青年人就曾到訪國家 所遇見的教育、貧窮和環境等問題,進行思考並提出 可行的解決方案。我們不但引導有才能的青年人走出 其舒適區,還邀請了各地的精英來港交流。 and dance, and community engagement were at the top of youth's priority. With that we were able to curate a campaign to promote the Youth Square. We did some desktop research with AC Nielsen's figures. And we found that there were some clearly-identified attributes among the young people: for example, they were very creative and innovative. Then we also went out to the community and did a street intercept. We interviewed around 600 young people in the major districts of Hong Kong. We asked them how they thought the public would rate them, and they thought of a series of negative descriptions. They thought that the adult might think they were useless, they were incapable, and lack of motivation. But, interesting enough, when we asked about how they rated themselves, all the positive attributes came up. They thought they were passionate, they were dare to try, and creative. We realised that there's a huge gap of value among the public and the young people. We tried to take this as an opportunity to turn the negativity into positivity and as a chance to promote Youth Square. That is why we have the "I'm Fei Tsing " campaign. Because in Cantonese, "uselessness" and "passion" have the same phonetic pronunciation, while their meanings are totally different. Since then, the Youth Square has become the learning base for the passionate youth.

To celebrate our fifth anniversary in the year 2015, we actually sponsored 100 young people to visit 18 countries and cities from the neighbourhood cities in China; East Asia like Japan and Korea; Southeast Asia like Cambodia and Laos; furthest to Germany and Africa or even the North Pole. They were tasked to perform some volunteering work or help out and participate in some art and community projects.

This is one of youth's favourite programmes, which I would like to show you. For example, this group of young people were tasked to teach English in Myanmar. In order to maintain the sustainability of the programme, we came back to work with the local non- governmental organisation (NGO), and invited opinion leaders to host a community hackathon programme, and stimulated the young people to come up with some possible solutions of the education issues, poverty issues, or environmental issues of the countries that they had visited. We were not only bringing the talents out of their comfort zone, but also invited the best talents to exchange in Hong Kong.

以下為大家介紹的是今年推出最為青年人喜歡的一 項暑期計劃,這項計劃彰顯香港匯聚了世界各地的 人才。這項計劃顯示了我們如何帶領青年社群從本 地社區走向國際。不過,我們仍有一些有關本地社區 的問題需要解決。接下來,我會快速介紹兩個個案, 當中我們應對了一些有關香港文化認同的問題。二零 一五年當國家發展和改革委員會公布「一帶一路」政 策後,我們收集了一些青年人的意見,發現這項政策 對他們來說十分遙遠[,]他們亦無法理解何謂「一帶一 路」以及國家就有關政策的目標。因此,我們選擇以 「敦煌」 這個絲綢之路重鎮作為切入點,並開辦「探 藝敦煌一藝術文化大使」計劃。我們不僅透過舞蹈 和音樂等表演藝術在香港推廣敦煌文化,還籌辦了一 趟學習之旅,公開招募了不少對歷史、視覺藝術或文 物保育有興趣的青年人來參加面試。由二零一六年至 今,這項計劃的參加人數已累積至59人。這項計劃還 有幸得到內地敦煌研究院的支持,他們在課程設計 和課程內容方面,均給予了我們很多寶貴的意見。現 在,就讓我們聽聽學員有關參與這項計劃的得著。 「探藝敦煌 - 藝術文化大使」回到香港後, 需為本地 高中生製作一些教材。這就是我們為青年人締造的一 些擁有自我成果的機會。

另一個項目是關於「長衫」的。「長衫」於五、六十年 代在香港十分盛行,可惜其後日漸式微。為表達對「 長衫」這門手藝以及香港時裝發展的欣賞,我們推出 了「長衫天使計劃」。我們與本地年輕新進的時裝設 計師、推廣長衫高雅文化的非政府機構,以及一個糅 合嘻哈舞蹈元素的本地品牌合作,又找來對長衫文化 有興趣的舞蹈員和模特兒試鏡,並為她們安排演出機 會。以下的短片是「長衫天使」在香港回歸祖國二十 周年慶祝活動上的演出情況。

過去多年來,我們圍繞百多個主題推出了逾7000個項目,吸引了本地和海外共160多萬人參加,並接待了超

So, I'd like to show one of our favourite summer programmes this year, which we illustrate the talent from different countries in Hong Kong. So, this programme actually illustrates how we bring the local youth community to global exposure. And, there are some issues that we have to tackle in the local community. Next, I am going to quickly show you two case studies. We have tackled some cultural identity issues in Hong Kong. In 2015, the National Development and Reform Commission announced the Belt and Road policy. We collected some voice from the youth. We found that it was too remote for them to understand what the Belt and Road was, and they were not very familiar with what the Nation was trying to achieve. So, we took Dunhuang, one of the very important cities of the Silk Road, as an entry point for them. We curated the Discovery Dunhuang Ambassador programme. Locally, we have promoted the Dunhuang culture through performing arts like dance and music programmes. We also organized a learning trip. We openly auditioned a lot of young people who were passionate in history, visual arts or conservation. Since 2016, we have already had 59 alumni in this programme. Here, we are very fortunate that we have the support and advice from the Dunhuang Academy in China, who gives us a lot of opinions about how to design the curriculum and the content. Now, let's listen to what the student said about the benefits of this programme. Upon return to home, they had to make some education tools for the high school students in Hong Kong. That was some of the ownership that we have created for the young people.

The second project that we have done is about Cheongsam. Cheongsam was very popular in Hong Kong during the '50s and the '60s, but its popularity has been dying down. In order to show our appreciation on craftsmanship and the fashion development of Hong Kong, we have curated the Cheongsam Angel Programme. We worked with young emerging local fashion designers, an NGO which promoted the elegance of Cheongsam, and also a local brand which blended Cheongsam culture with hip hop dance. We audited dancers and models who were interested in this area and arranged performing opportunities for them. This is a short clip about Cheongsam Angel's performance on the celebration activities for the 20th anniversary of Hong Kong Reunification.

In past years, we have delivered over 7,000 programmes with over 100 themes. Also, we have engaged over 1.6 million participants from Hong

過60個城市的青年人。這些項目讓我們明白到必須為 青年人和青年團體提供更多協作機會。我們擁有一批 具有豐富學問和知識的專家和導師,就如何設計各個 項目提供意見。這些項目涵蓋多個範疇:從裝置藝術 到可持續發展教育;從保育工作到創意藝術。

此外,我們又與新加坡藝術家一起開展「升級再造」 計劃,亦曾與意大利的藝術總監和韓國的舞蹈員合作 不同項目。我們以千禧世代的方式設計活動以增加參 與人數。千禧一代追求公開公平,亦喜歡由自由自主, 我們必須確保不僅以具嶄新創意且富挑戰性的項目 吸引青年人,亦須不時評估參加者對各項活動的滿意 程度,並以此調整活動內容。「多元化」正正是我們各 項計劃的重要元素。

來到尾聲,我想讓各位再看一些投影片。這是我在香 港一個青年空間拍攝的照片。其實,青年人是能夠包 容和接受錯誤的。現在是時候思考一下,究竟我們想 向青年人傳遞玻璃球還是橡皮球。玻璃球十分脆弱, 但橡皮球則在掉落後可以回彈。因此,青年人跌倒的 次數越多,他們汲取到的經驗亦越多。每次當我跟青 年人合作,我總會囑咐他們要有遠大的目光,就如用 望遠鏡遠望前瞻一樣,要堅持不懈,而我們亦要對青 年人所做的一切有信心。我認為香港實際上已不僅是 一座中西交匯的城市,更是一個能發揚中華精粹、將 環球典範融入國家的地方。要應對青年人不斷轉變的 趨勢,秘訣很簡單:就像不時重啟電腦一樣,調整自 己的心態。

我期待在下午的休息時段與大家進行更多交流。多謝 各位。 Kong and overseas. We have received young people from over 60 cities so far. The key learnings about what we have to do is to create more collaboration opportunities for individuals and youth groups. We have a panel of master coaches who provide us with a lot of wisdom and knowledge about how to design a programme, from installation art to sustainability education, from conservation to creative art.

We also worked with Singaporean artists in upcycling programme; artistic directors from Italy and dancers from Korea to organize different programmes. We design programmes in the Millennials' way, aiming to create a higher engagement rate. The Millennials always look for transparency and fairness, and they also need a lot of ownership. We have to ensure that the best practice for youth engagement is not only about innovation but also adventure. We also have to gauge their satisfaction level from time to time and adjust our programme content. Diversity actually is a key element of our programmes.

To close my presentation, I will leave you with a few slides. This is the photo I took from one of the youth spaces in Hong Kong. Actually, young people allow and embrace mistakes. It is time for us to consider whether it's a glass ball or a plastic ball that we want to pass on. The glass ball is fragile, but the plastic ball, as it falls, can bounce back; therefore, the more the young people fall, the more experience they gain. Also, whenever I work with young people, I always advise them to have a long-term vision, just like having a telescope, be persistent, and also have faith in what they do. I think that Hong Kong is no longer only a city of East-Meet-West, but we can bring out the best of the Chinese culture and bringing the best to China. The trick is simply to reset our mind and cope with the ever-changing trend of the youth, just like you reboot your computer from time to time. Thank you very much.

I'll look forward to having more exchange with you this afternoon during the break. Thank you.

麥蓮茜女士 Ms Lindsey MCALISTER

香港青年藝術協會創辦人 Founder, Hong Kong Youth Arts Foundation

謝謝香港青年藝術協會的團隊。

在開始發言之前,我想播放一齣短片,讓大家認識一 下香港青年藝術協會的工作。

究竟本會是如何加強學生對文化藝術的認識?其後 又如何延續這方面的工作呢?本會每年均舉辦一百多 個視覺和表演藝術活動,目的是嘗試推動和激勵香港 市民,特別是青年人,多些參與這些活動。

我們鼓勵家長讓孩子從小參與藝術活動,使其成為 家庭生活和孩子日常生活的一部分,讓孩子養成一種 習慣,如同教導他們每天早上要刷牙一樣。習慣成自 然,我相信推廣藝術也應如此。

我們製造各種大大小小的機會,如在公園和商場等地 方,讓人在不同環境下能夠不經意地接觸藝術,而毋 須刻意尋覓。我們深信,藝術是為大眾而設的,希望 人人都能參與其中。因此,我們舉辦多個項目,藉此 揭開藝術的神秘面紗,掃除藝術只屬於一小撮人的 玩意這種成見。

我們推出的藝術項目,成功與否,關鍵在於藝術家本 身。因此,我們會先找一些幹勁十足的藝術家,而他 們必須樂意與人分享技藝、善於與人溝通和對藝術 教育充滿熱誠;然後,又會找一些願意全力為自己的 學生和學校貢獻的教師。我們需要的是處事有魄力 和有志改變現狀的人。接着,我們會安排這些人一起 合作,讓他們擦出火花。

所有跟本會合作的藝術家都是以合理的價錢聘用的。 很明顯,這是因為本會重視他們的工作,同時希望締 造一個可持續發展下去的藝術工作環境。本會所做的 一切,均不是要與他人爭一日之長短,而是以成果為 依歸。我們籌辦的所有活動,無非把創作出來的作品 以展覽或演出的形式與人分享。這對跟本會合作的青 年人來說,是極大的鼓舞,而他們看到自己的作品能 公諸於世,與人分享,亦會產生無比的滿足感。 Thank you. YAF team.

I'd like to begin by sharing a video that'll give you a taste of the work that we do at the Youth Arts Foundation. Thank you.

So how do we at the YAF broaden a student's exposure to the arts and culture? And once we've got them, how do we keep them? Well, the YAF creates over a hundred projects every year in the visual and the performing arts. So we try and motivate and stimulate the Hong Kong community, and especially the youth community.

We encourage parents to get their children involved in the arts at an early age so that it becomes part of their family life and also part of the child's daily life. It's like a habit; it's like teaching your child to brush their teeth in the morning. Once you've got into the habit of it, you just do it automatically. And that's what I believe we should be doing in the arts.

We create lots of different opportunities in the arts in different spaces, and we try and create them in spaces like parks and shopping centres where you'll just trip over the arts. You won't have to look for it. We believe in arts for everybody. We want everyone to be engaged, and so the projects that we create, we want to demystify them; we want to dismiss any preconceptions that the arts are only for some people.

The key ingredient of any arts project is the artist. And so we look for dynamic artists who are keen to share their skills, artists that are good communicators and have a passion for arts education. And then we look for teachers in schools who want to be the best they can be for their students and for their school. We look for people with energy, people who want to make a difference. And then we put them together, and that's where the magic happens.

We employ all the artists that we work with, and we pay them a fair rate because obviously we value their work, and we want to cultivate a sustainable working environment in the arts. Everything the YAF does is non-competitive and outcome-based, so all the projects we do are about sharing the work once it's been created either by exhibition or as a performance. This is incredibly motivating to the young people that we work with, and it's so fulfilling for them to see their work being shared in a public environment.

不少曾參加本會所辦活動的學校和青年人,均會再度 參與。起初,他們可能只是試試水溫,隨後卻深深被 本會的專業態度和優質製作吸引。他們均喜歡本會 提供機會,讓他們在專業場地一展所長,或與專業演 藝家同台獻藝,或在同一空間內展示作品。

本會追求的是長遠的合作關係,對單次合作不感興 趣。本會與不少學校合作,希望這些學校的青年人能 長期支持我們的工作。最初,參與的學校或會踏出一 小步,為藝趣嘉年華製作一件簡單的戲服;其後,隨 着信心和藝術技巧提升,他們或會想作大膽嘗試,創 製較高難度的作品。因此,幾年下來,你會看到他們 製作四米高的燈籠人偶,參加藝趣嘉年華的夜光巡 遊;也會看到有個別藝術家前來參加舞蹈工作坊,卻 從沒想過自己善於此道,結果渾然忘我,樂在其中,並 心想「我應該接受面試,參與演出」。接着,他們坐言 起行,接受面試,並獲邀參與演出。當他們的信心大 增後,而本會亦認定他們日後在舞蹈方面可能有一番 作為,便會安排他們參加本會所辦的計劃,例如青年 編舞者計劃,這不但可讓他們學習創作舞蹈,更可學 習如何發揮領導才能。此外,他們亦為本會的年輕會 員編創作品,並提供指導。

過去24年,香港青年藝術協會積極發展,成果豐碩。 明年就是本會成立的25周年,對此我們欣喜不已。 展望將來,毫無疑問,大計之一便是要發掘新進藝術 家,因此我們其中一項工作是為他們提供培訓。雖然 相對我們所做的工作而言,這只佔很小的一部分,但 我認為卻非常重要,因此希望能在這方面做得更多。

最近,我們舉辦了一個有關栽培藝術家的活動,並匯 集了30名本地視覺和表演藝術家,一起探討如何推展 跨代項目。我們認為,如有海外藝術家來港,我們必 須抓緊這個寶貴的機會,讓本地藝術家與他們一起 對話,交流心得。為此,我們舉辦了多個大師班和工 作坊。

我們覺得,要栽培經驗尚淺但極有潛質的藝術家,最 好的方法是安排他們跟隨資歷較深的藝術家學習,讓 他們在工作室的環境中一起工作,並觀摩導師的一言 一行。這對他們的發展大有裨益。

此外,我們亦有為學生舉辦師友計劃。過去12個月, 我們開辦了一個化妝師師友計劃,讓年輕人學習化妝 技巧。我們更在本會今年較早前舉行的大型表演中, 安排他們擔任化妝工作人員,讓他們可在化妝室以外 的地方學以致用。 A lot of schools and young people who participate in our programmes get involved repeatedly. So they might get involved in a toe in the water initially and then drawn by our professionalism and by our high quality. They also love the opportunity we give them to perform in professional venues and to perform alongside professional performers and exhibit their work in the same space.

We look for long term partnerships. We're not interested in just a oneoff. We want the young people in the schools that we work with to have a long term commitment to the organisation. And so initially a school may get involved with just a toe in the water. They may create a simple costume for Arts in the Park. And then as their confidence builds and their art skills grow, you can see them wanting to tackle something a little bit more adventurous. And so several years down the line, you'll see them creating a four metre illuminated puppet for Arts in the Park joining the night parade. Or we may have individual artists who come along and join a dance workshop, though they have never really thought that was their thing. And they get caught up and they really enjoy it. And then they think, "I should audition for a show." And so they come along. They audition. They're invited to join the show. And then again as their confidence grows, we identify them as having a future in dance possibly, and put them into one of our programmes, like the youth assistant choreographer programme, where not only do they get to create dance, but they also get a leadership role. And they also get to create work for younger members of the organisation. And we get them to mentor.

The YAF has grown and flourished over the past 24 years. We actually turn 25 next year, so we're very, very happy about that. And as we look to our future, one of the things that we obviously are looking for are new artists. And so part of the work we do is artist training. It's only a tiny part of the work we do. I wish we could do more because I think it's very important.

So recently we have had an artist incubator, where 30 Hong Kong visual and performing artists have come together to look at developing crossgenerational projects. If we have artists in town from overseas, which is a very precious occurrence, we think it's important to have some kind of dialogues with local artists. And so we create master classes and workshops.

We also believe that by putting the less experienced artists with a more seasoned artist, and letting them work together in a studio environment, and letting the former see the latter in action as a facilitator is a really great way to grow an artist who may be a bit green but shows a lot of potential.

We also have mentorships for students and so in the past 12 months. We've had a makeup artist mentorship, where young people acquired make-up skills; but rather than just sticking to it only in a studio environment where they learnt it, we also put them to the test by making them the make-up crew for a big performance that we did earlier this year. 我們又推出了一個關於攝影的計劃,讓年輕人有機會 學習如何為舞蹈員拍攝造型照和拍攝舞蹈員身段的 照片。整個舞蹈計劃的高潮,是學員可以實實在在地 展示自己的作品。

毫無疑問,我們會鼓勵贊助商不斷資助我們。這種想法,人皆有之。其中一個理由,就是當你第一次舉辦活動,效果或許不大理想;可是當你有機會多辦幾次的話,效果就會越來越好。因此,我們請求贊助商不要只提供一次資助,而是提供為期三年的資助,因為我們每次推展一個項目,都會從中汲取經驗,並在實踐中成長,而這些項目也一定會越辦越好,其中一個成功的例子就是「藝趣嘉年華」。本會在24年前,即一九九三年,首次舉辦「藝趣嘉年華」。24年後,這個項目已作出不少改變,如今耳目一新,為香港人帶來更豐富多彩的藝術體驗。

我們一直跟參加過本會活動的人保持聯繫,因為他們 認同本會的文化與精神,將來可能成為出色的活動策 劃人、表演者、藝術家、藝術行政人員,甚至贊助人。

本會舉辦活動的宗旨,在於宣揚本地文化、使文化藝術世代相傳,以及鼓勵大眾欣賞和認識藝術。我們現 正推出多個項目,其中一個剛獲得渣打銀行提供另外 三年的資助。多年來,渣打銀行一直鼎力支持本會的 工作,對此我們非常感激。這個社區藝術項目名為「 城市閘誌」,而推出的目的,是要推廣社區共融,並透 過口述歷史的方式展現本地文化獨特的一面。這個項 目分為兩部分,第一部分是公共藝術,由六組藝術家 負責進入社區,跟20家街坊小店聯手創作鐵閘藝術, 以展示社區活力;第二部分則是駐校藝術家計劃,由 約500名年輕人以社區故事為題,創作不同範疇的藝 術作品。

請相信我,當你參與藝術活動,你所得到的,並非只是 「藝術」那麼簡單,還會有很多其他的收穫,例如創 意思維和解難、人際合作、同理心、領導才能,以及毅 力和決心。凡此種種,不勝枚舉,我也不必在此贅言, 因為你們一定明白這個道理。

最後,我想告訴大家,我每天都會這樣提醒自己:一不做,二不休。謝謝各位。

We also did a photography project, where young people got the opportunity to learn about taking photographs of dancers and movement photography. And the culmination of that project was getting them to exhibit their work as part of the dance programme.

We obviously encourage our sponsors to give ongoing funding. Hey, who doesn't? One of the reasons for that is the first time you do a project, it may not be as good as if you got the opportunity to do it a few more time. So we encourage sponsors not just to give as a one-off wham bam, but give as a three-year funding. Because every time we do a project, we learn from it. We grow when we do it. And so obviously the projects just get better and better. And a wonderful example of this is Arts in the Park, which started in 1993, 24 years ago. And obviously in 24 years, there have been massive changes in that project. And it's so much a richer experience for Hong Kong as a result of that.

We stay connected with our alumni because they have the YAF culture and the YAF spirit in their blood. And so we think they make marvellous facilitators, performers, artists, arts administrators, and also sponsors for the future.

Our work celebrates local culture, builds legacy, and facilitates appreciation and understanding. One of the projects that we're engaged in at the moment have been granted with three years' further funding from the Standard Chartered, a massive supporter of our work. Thank you. It's a community art project called Hong Kong Urban Canvas which promotes community inclusion and highlights the unique aspects of local culture through oral history. And the project's divided into two sections. The first section is the public art, where six groups of artists go into a community and work with 20 neighbourhood shops to create shutter art works to celebrate their lives. And then we have the second part, which is an artist-in-schools programme, where about 500 young people again use the stories from that community, to create art works in different disciplines.

Obviously when you're involved in an arts project, it's not just the art that you're getting out of it. It's so much more: creative thinking, creative problem solving, collaboration, empathy, leadership skills, perseverance, determination, the list is endless and I'm preaching to the choir, because you all know this.

And just to finish, I'd like to tell you what I think to myself every single day. Do it with passion or don't do it at all. Thank you.

泰國 THAILAND

Ms Darunee THAMAPODOL

泰國文化部總監 Inspector General, Ministry of Culture of Thailand

各位午安。

首先,謝謝大會邀請我今天在此發言。是次邀請來 得合時,泰國現正面對接踵而來的改變,當中不少 都跟推動青年人和兒童參與文化發展有關。我跟在 座各位一樣,知道這些改變會帶來深遠的影響,足 以成為泰國文化部制訂計劃時需要考慮的一些重要 因素,而且值得我們眾人一起深思。

剛踏入這個世紀,即所謂的「數碼年代」和「全球 化時代」,我們的腦袋裏充塞着的,盡是資訊、人 力資源和資金的流通等問題。文化現已被包裝成商 品或圖利的工具,不少文化傳統亦順應變幻無常的 生活而被改造,有時甚至被扭曲。面對社會急劇轉 變,泰國勢將失去本身的身分特性,而首當其衝的 正是青年人和兒童;但與此同時,他們也是最能接 受新機會的一羣,而這些新機會在我們的年代是從 未出現過的。

如今,我們切切實實明白到兒童和青年人如何重 要,因為他們將帶領我們推動文化繼續發展。生於 千禧年代的兒童通常都會吸收很多知識,甚或比我 們對事物了解得更深。因此我們要做的,不再只是 從旁指導,而是要給予支援,在他們投身社會時, 成為他們的後盾。泰國文化部雖然冀盼本土的多元 文化能夠得到珍視並傳承下去,但我們不會把這 方面的責任強行加諸兒童身上,而是讓他們自行選 擇去認識和喜愛自己的文化。唯有如此,兒童才 會明白文化有助他們了解自己以至整個世界,進而 學懂尊重別人,並明白到和平、多元和創意背後的 理念。這樣,他們才會自發參與文化保育和發展工 作。

Good afternoon,

Firstly, thank you for inviting me to be your speaker today. The invitation reached me just in time for changes that are waiting in line, many of which involve youth and children and their participation in the development of culture. Like every one of you, I am aware that these changes are impactful enough to be great factors in the plan-making process for Ministry of Culture of Thailand, and for all of us to take them into deepest consideration.

At the turn of this century, the so-called 'digital age' and the 'age of globalisation', our heads spin with flows of information, human resources, and capital. Culture has been transformed into commercial items or something that make profit, and traditions have been adapted, and sometimes twisted, into our life filled with constant changes. While Thailand is at risk of losing its identity due to the swift social changes, youth and children are the most fragile to these changes, and at the same time the most open to new opportunities which have never before existed in our time.

Now that we truly understand the value of children and youth as our torch bearers for the sustainability of culture. Kids of this century tend to know a lot, and perhaps understand more genuinely than we do. Therefore our work is to support them, to back them when they go into the world, rather than simply guide them. Although the Ministry of Culture wishes that the diverse cultures of Thailand would be cherished and continued on, it is not by force that we pass them to children; it is by giving them choices and freedom to know and love their own culture. And by doing so, children do understand that cultures help them learn about themselves and the world, help them respect others, and help them understand the concept of peace, diversity, and creativity. In turn, they will automatically engage themselves in preserving and developing cultures.

為扶助我國的青年人和兒童,文化部先後舉辦了多 種活動,藉此鼓勵他們多參與塑造我國文化未來路 向的工作,而首先要做的是讓他們了解自己本身的 能力。我們曾推行「全民藝術」計劃,希望創造一 個大度包容的環境,讓身體狀況各異的兒童同樣可 以享有接觸文化藝術的機會,並道出藝術的意義在 於與人分享和關懷別人,而這個計劃更得到社會活 界的支持。我們鼓勵殘疾兒童多參與藝術和表演充 動,例如箜舞這種傳統的泰國表演項目,並透過文 化與藝術培養他們對社會的責任感和與人為善的精 神。此外,我們亦為兒童和青年人安排不少文化義 務工作活動,例如我們最近推出的一項志願計劃, 便是安排他們負責照顧那些出席先王普密蓬•阿杜 德王室火葬儀式的老弱傷殘人士。

在文化藝術教育方面,我們鼓勵為兒童開辦藝術教 育課程,包括傳統藝術課程,讓他們發掘自己本身 所具備的天賦與創意。我們亦鼓勵藝術家參與其 中,以便協助兒童更天馬行空地發揮創意。由於泰 國對各種宗教信仰均採取開放的態度,因此我們透 過周日佛學班等宗教教育活動,帶出和平與包容的 訊息。此外,為跟上世界的步伐,我們亦乘科技之 便,提升全國各地教學中心和博物館的服務,以方 便他們學習文化。他們一旦知道自己有能力,甚至 已身體力行管理文化事宜,同時清楚文化部會全力 給予支持後,他們便會充當一道橋樑,把所有人不 分老幼連繫起來,而日後他們所選取的文化政策, 也必然會照顧到各代人的寶貴意見。

文化部作為政府機構的另一項職責,是培育兒童和 青年人,讓他們有能力透過文化藝術,向全世界發 表意見、參與文化藝術事務、貢獻力量和競展所 長。在今天這個注重區域合作和人口流動頻繁的年 代,政府在這方面的工作會更與日俱增。我們留意 到,移民大潮已在東盟各國出現,而泰國現已成為 數以百萬計青年人爭相湧至的安居之所。為此, 文化部已積極與東盟各國合辦各種文化藝術活動, 例如組織東盟青年樂團,這是東盟最新打造的古典 音樂平台;另外還有推出東盟青年文化遺產領袖計 劃,和為各類創意藝術範疇而設的東盟青年營。我 們的文化與未來,均將由青年人去塑造。終有一 天,他們會衝出亞洲以至全世界,並憑藉過去留下 來的文化傳統,為自己創造價值。文化藝術具有多 To support them, the Ministry of Culture has performed various activities that enhance the youth and children's engagement in shaping the future of our culture by firstly making them see the capability within themselves. With support from various sectors, we have held 'Art for All'—the project that is hoped to create an ecosystem of inclusivity, that arts and culture can be equally accessed by children of every physical ability, and arts are about sharing and caring for others. Children with disabilities were encouraged to do arts and performances, such as Khon, a traditional Thai performance. We also used arts and culture to cultivate the sense of social responsibility and being kind-hearted towards others. Also, we have many voluntary cultural activities that children and youth can join, such as the recent volunteer programme for taking care of elderly and the disabled who participated in the Royal Cremation Ceremony of the late King Bhumibol ADULYADEJ.

For arts and cultural education, we encourage arts, including traditional arts lessons for children that allow them to find within themselves talent and creativity. We encourage artists to participate in art classes to help children think more creatively. As Thailand is open for the diversity of religious beliefs, we also promote religious education for peace and tolerance, such as the Sunday Buddhist Schools. Also, to catch up with the world, we are riding the wave of technology to help with the learning of culture by improving the learning centres and museums throughout the country. Once they know that they are capable and already engaged in managing the cultures while bearing in mind that they have our full support, they will act as a bridge that connects people of all ages, and their choice of cultural policies will be a mixture of valuable ideas across generations.

Another duty as a governmental agency is that we need to be responsible for fostering children and youth with ability to cast their voice, participate, contribute, and compete at the global level through the use of arts and culture, especially in the age of regional cooperation and human mobility. We notice the strong trend of migration throughout ASEAN, and Thailand is now a destination where millions of youths come and call it home. The Ministry of Culture has therefore devoted to participating in art and cultural activities which are held in collaboration with ASEAN, such as ASEAN Youth Ensemble, the project that builds the newest platform of classical music in ASEAN, ASEAN Youth Heritage Leaders, and ASEAN Youth camps for various art and creative fields. The youth define our culture and the future, and they will one day go to Asia and the world, to make value of themselves based on the cultural

泰國 THAILAND

種作用,包括啟導青年人的心智,讓其發揮創意、 追求創新,以及引導青年人奮發向上、盡展所長, 同時協助他們適時適地去展現個人特質,進而貢獻 社會,服務人羣。

文化部明白,媒體最能協助青年人和兒童培養創意 思維,因此設立了媒體發展基金,以鼓勵媒體企業 家經營有益和健康的媒體和報章雜誌,包括以各種 形式出現能讓兒童和青少年增廣見識的媒體。然 而,最令人關注的是社交媒體和互聯網,因為這些 都是兒童和青年人最容易接觸到的媒體。文化部轄 下的文化監察局不會單靠進行審查和發出禁令等途 徑規管媒體,而是會積極邀請外界重新審視媒體, 並反思人們所議論的課題,尤其是有關以年輕觀眾 為對象的媒體的情況。文化部亦十分注重年輕一代 的閱讀風氣,並支持出版一些迎合青年人口味的書 籍,方法包括協助年輕作家在出版界大展拳腳。我 們現正向青少年推廣閱讀的風氣,因為我們相信, 閱讀能產生極大的作用,不但有助提升一個人的創 意和想像力,更可培養我們的思考力和分析力,並 能訓練我們如何融會貫通,把所知所學付諸實踐。

也許,今天的兒童和青年人均背負着我們所寄予的 厚望,希望他們能使世界變得更美好。我們既然已 委以重任,便該投以信任,並尊重和鼓勵他們,讓 他們善用文化藝術,使數碼世界更符合人情。為使 各個範疇均得到持續發展,我們不應只着眼於經濟 效益,文化藝術也同樣重要。倘世界發展穩定,而 人與人之間也衝破隔閡,文化藝術便可繼續向前發 展。最後,在我結束發言之前,我想重申一句,當 我們思考如何為推動文化發展而重新定位時,最根 本的方法是必須協助推動青年人參與文化工作。 heritage of the past. Arts and culture carry the functions of cultivating the mind of the youths with creativity and innovative traits, bringing out the best in them, helping them put their own individuality in the right place at the right moment so that they can make contribution to others.

Realising that the media is an important tool for cultivating youth and children with creative mind, the Ministry of Culture has established the Media Development Fund to encourage media entrepreneurs to produce constructive and safe media and press, including knowledgeable media for children and teenagers, which are deemed for various formats of media outlets. However, much attention has been put on social media and the Internet, as they can be most conveniently reached by children and youth. Rather than simply relying on censorship and banning, the Cultural Surveillance Bureau under the Ministry of Culture actively engages in inviting people to rethink the media, and reflects what have been debated among people, especially media aimed for younger viewers. The Ministry of Culture is highly concerned with the popularity of reading among the young generations, and it has supported the publishing of books aimed for youth, including young writers to thrive in book industry. We are promoting the reading culture among youths, as we believe that reading has a pivotal role on enhancing creativity and imagination, as well as the ability to think, analyse, and connect various fields of knowledge into implementation.

Children and youths of today may have carried our hope of bringing about positive development in the world. We have left them with many important tasks, and therefore we need to show them trust, respect, and encouragement by using arts and culture as the tool for them to humanise the digital world. Not only should we pay attention to economic values only, arts and culture are also keys to sustainability of all aspects of development. In turn, the world which steadily develops and where all the gaps are bridged will yield sustainability in the growth of arts and culture. I will end this presentation by reaffirming that we need to help push the participation of youth to be the fundamental method when we think of reshaping cultural development.

Thank you very much.

謝謝各位。

中國 CHINA

王志庚先生 Mr WANG Zhigeng

中國國家圖書館典藏閱覽部主任、少年兒童館館長 Research Librarian and Director for Children's Library of the National Library of China

著力提高青少年文化自信,努力推動文化繁榮興盛 Efforts to Enhance Cultural Confidence among Young People and to Promote Cultural Prosperity

尊敬的女士們、先生們:

大家下午好。非常高興能夠作為一名圖書館員來到香 港,跟各位代表分享我對青少年的文化發展的一些觀 點。我將從三個方面進行分享。首先是青少年的文化 自信的意義,其次是當前中國青少年的一些時代的特 徵,最後,跟大家分享我們在進行一些具體的實踐。

第一個是關於深刻認識增強青少年文化自信的意義。 剛剛結束的中國共產黨第十九次代表大會,習近平主 席在報告中指出,青年興則國興,青年強則國強,青年 一代有理想,有本領,有擔當,國家就會有前途,民族 就會有希望。青年是一個民族存在和發展的生力軍, 任何一個偉大的國家都應該注重對青少年的培養。對 於中國來説,促進青少年成長成才是國家建設的一個 基礎戰略工程。我們深深地明白,贏得青年才能贏得 未來,塑造青年才能塑造未來。 Distinguished guests, ladies and gentlemen,

Good afternoon. I am very delighted to come to Hong Kong and share with you some of my views in the capacity of a librarian about the cultural development relating to young people. My talk will touch on the following three aspects: firstly, the significance of cultural confidence among young people; secondly, some prevailing characteristics of contemporary Chinese young people; and lastly, some practical examples of our existing work.

First, it is about the significance of deeper understanding of enhancing cultural confidence among young people. In the recent 19th National Congress of the Communist Party of China, President XI Jinping pointed out that a nation will only prosper, be full of hope and have a promising future when its young people thrive, have ideals, ability and a strong sense of responsibility. As young people are the driving force of a nation's existence and development, any great country should attach importance to nurturing young people. For China, efforts to promote better growth of teenagers are, after all, a fundamental and strategic work in developing a country. We fully understand that only by winning over young people can we win the future, and only by moulding young people can we shape the future.

習近平主席在報告中還指出,文化是一個國家、一個 民族的靈魂。文化興則國運興,文化強則民族強,沒有 高度的文化自信就沒有文化的繁榮興盛,就沒有中華 民族的偉大復興。文化自信是一個國家、一個民族發 展中最基本、更深沉、更持久的力量。青少年的文化自 信關乎一個國家的文化傳承和持續發展。面對全球化 和資訊化的衝擊,任何一個國家的青少年都必須有高 度的文化自信。當我們說青少年的時候,我們一般認 為是16到35歲的青少年。

接下來我想和大家分享中國青少年的一些時代特徵。 根據2015年中國內地的一項人口抽樣調查顯示,15 到34歲的青少年人口總數為4.06億,佔中國人口總數 的28%,其中80後和90後構成了青少年群體的主體。 這一代青少年是隨著中國的改革開放成長起來的新 生代青年,呈現出鮮明的時代特徵。全球化、資訊化 和城市化構成了這一代青少年生存發展的主要時代背 景。高速發展的中國經濟構成了他們生存和發展的基 本社會條件。

這一代青少年有四個明顯的特徵:首先他們是優越的 一代,從出生起他們就乘上了中國社會現代化高速發 展的列車,享受現代物質文明的成果。第二,他們是 個性化的一代,他們的思想獨立具有批判的精神。第 三,他們是多樣化的一代,他們趕上了多元文化時代, 文化的衝突、觀點的碰撞和思想的互相滲透給他們 提供了多樣選擇的機會。最後,這一代青年人還是開 放的一代,他們能夠以現代化和國際化的眼光觀察世 界,不盲從、不狂熱、善於思考,形成了更加面向世界 和更加開放包容的全球意識。可以説,當今這一代中 國的青少年正懷著中國夢,以更加自信的姿態,肩負 新的文化使命,堅定地走在實現中華民族偉大復興的 大路上。 President XI Jinping also indicated that culture is a country's and a nation's soul. Our country will thrive only if our culture thrives, and our nation will be strong only if our culture is strong. Without full confidence in our culture, it will not be rich and prosperous, and the Chinese nation will not be able to rejuvenate itself. Cultural confidencere presents a fundamental and profound force that sustains the development of a country and a nation. The cultural confidence among young people is relevant to the cultural inheritance and sustainable development of a country. In the face of the impact brought by globalisation and information technology (IT) application, young people from any countries should be highly confident of their own cultures. When we talk about "young people", we are generally referring to those aged between 16 and 35.

Now, I would like to share with you some characteristics of our Chinese young people of the day. According to a population survey on Mainland China in 2015, there were 406 million young people aged between 15 and 34, accounting for 28% of the total population of China, where the majority of them were born in the 1980s and 1990s. Those young people who grew up during the reform and opening up period of China are a new generation whose attributes reflect distinctively the characteristics of the era. Globalisation, IT application and urbanisation are the main factors affecting the life and development of this generation, while the rapid economic growth in China becomes the fundamental social condition necessary for their living and development.

Young people of this generation have four distinct qualities. First, they are privileged. Since the moment they were born, they have caught the train of the fast-paced modernisation of the Chinese society and been enjoying the material benefits brought by this modern civilised world. Second, they are individualistic. They are able to think independently and critically. Third, they are diverse. They are living in an age of cultural diversity where there are conflicts between cultures, clashes between views and exchanges of ideas. Thus, they have ample opportunities to make their own choices. The last quality is that they are openminded. They can look into the world from a modern and international standpoint. Their adeptness in thinking means that they will neither follow others blindly nor do things frenetically. All these help them develop global awareness with a more open mind and tolerant attitude towards the world. We can say that Chinese young people of the current generation now have a China dream. With unprecedented confidence in themselves, they are ready to shoulder a new cultural mission and will take determined steps towards the great rejuvenation of the Chinese nation.

第三,我想跟大家分享關於傳承中華優秀傳統文化、 增強青少年的文化自信這方面。當今世界隨著經濟全 球化和資訊技術的迅猛發展,文化傳播全球化的趨勢 正在加劇。世界是多民族的,亞洲也是多民族的,而文 化正是民族的主要表徵,文化和民族多樣性共存,構 成了豐富多彩的多元世界。經濟全球化不可能淹沒民 族文化,而是對民族文化的創新和走向世界提出了更 高的要求。當前,亞洲各國同時面臨著在全球化的背 景下,確立本民族的文化身份,書寫現代化的民族故 事,堅持文化自信的共同任務,我覺得我們需要致力 於開發和傳承文化,努力實現文化的創造性轉化和創 新性發展,使之與現代文化相融相通,共同服務以文 化人的時代任務。

我們要引領本國青少年理解認知自身文化的優勢與不 足,揚長避短,繼承本民族文化的優良傳統,同時也 要尊重借鑒其他國家的文化,取長補短,充分吸收外 來先進文化的有益成果,並最終內化為自身的思想品 質和精神動力。在推動青少年的文化自信、參與文化 持續發展方面,我認為應該明確構築文化傳承發展的 機制體系,重點加強各國青少年的文化自覺和文化自 信教育。

近年來,中國社會各界對傳承和弘揚中華優秀傳統文 化的關注度、共識度越來越高,一批文史類的圖書暢 銷,傳統文化類的電視節目熱播,在青少年的公共文 化服務和教育方面,無論是我們的公共基礎設施的普 及化和均等化,還是社會教育和學校教育體系的銜 接;無論是文化活動的組織,還是文化產品的生產, 關注和重視青少年已經成為中華文化傳承的一個鮮明 的時代特徵。 The third aspect I would like to share with you is about the inheritance of China's fine traditional culture, and the strengthening of our young people's cultural confidence. With the advancement of economic globalisation and the rapid development of IT in the world today, the globalisation trend in relation to the spread of culture is now escalating. However, the world is multi-ethnic and so is Asia, while culture is the main expression of an ethnic group. The co-existence of both cultural and ethnic diversity is conducive to the creation of a rich, vibrant and pluralistic world. It is impossible for economic globalisation to nullify the significance of an ethnic culture. Instead, the ethnic culture will have to face greater challenges in terms of innovation and going global. Nowadays, all Asian countries, under the influence of globalisation, are having a common mission of establishing the cultural identity of their nations, writing their modern national stories and maintaining their cultural confidence. I think we need to dedicate ourselves to the development and inheritance of our own cultures, and endeavour to realise creative evolution and innovative development of our traditional cultures, so that they can be connected with and integrated into the modern ones and fulfil the cultural mission of this era.

We need to guide young people of our country to recognise and understand the strengths and shortcomings of our own culture so as to promote the good and avoid the bad. Apart from inheriting the fine traditions of our own culture, our young people also need to respect and draw reference from other cultures in order to overcome our own weaknesses by learning from others. Having acquired fully the essence of those advanced foreign cultures, our young people will be able to convert it into their own attributes in terms of ideological strength and spiritual power. In order to promote cultural confidence among young people and to encourage their participation in cultural sustainable development, I believe that a specific mechanism should be established for the inheritance and development of our culture, and also emphasis should be laid on education about cultural self-awareness and cultural confidence for young people.

In recent years, various social sectors in China have paid more attention to and shown a growing consensus on the inheritance and promotion of China's fine traditional culture. A number of books on the genre of culture and history as well as television programmes on traditional culture have become very popular. Regarding the provision of public cultural services and education for young people in terms of the promotion of universal and equal access to public infrastructure, the interface between social education system and school education system, the organisation of cultural activities and the production of cultural products, our attention to and emphasis on young people have nowadays become a distinct feature in the inheritance of Chinese culture. 2017年,中國宣佈實施中華優秀傳統文化傳承發展 工程。根據全國人大通過的中國公共圖書館法的規 定,國家圖書館也承擔公共圖書館的職能,特別在推 動全民閱讀方面負有重大的責任。近年來,國家圖書 館圍繞傳承弘揚中華優秀傳統文化,以及提高青少年 的文化自信,作出了一系列的工作,現在我向大家分享 四點。

第一就是我們設立了國家圖書館文津圖書獎,鼓勵全 民閱讀。2004年國家圖書館設這樣一個由全國的圖 書館員和讀者共同評選的一個書獎,目的是傳播知 識,陶冶情操,營造一個作者寫好書、出版社出好書、 讀者讀好書的良好社會氛圍,提高青少年群體的人文 和科學素養。目前,這個書獎已經成功舉辦了12屆, 獲獎的圖書有120種,獲推薦的圖書超過一千種。

第二個專案是成立少年兒童館,指導青少年閲 讀。2010年5月份,為了加強對青少年和少年兒童的閲 讀研究和指導,國家圖書館成立了少年兒童館,就是 我所在的圖書館,通過編制全國少年兒童圖書館的基 本藏書目錄,舉辦專題講座、培訓和展覽,組織「全國 少年兒童主題閱讀年」等一系列活動,指導全國各地 的公共圖書館和少年兒童圖書館開展未成年人閱讀 服務。

第三個方面是開設國圖公開課,開展中華文化普及教 育。大家都知道,這個項目其實就是慕課,即利用現 代化的資訊技術創立網路通識教育。我們圍繞經典 閱讀、歷史文化、抗戰史實和非物質文化遺產保護等 等眾多青少年關心的熱點話題進行,邀請專家舉行現 In 2017, China announced the implementation of a development project on the inheritance of fine traditional Chinese culture. Passed by the National People's Congress, the Law of the People's Republic of China on Public Libraries stipulates that the National Library also performs the functions of a public library. In particular, it shoulders the enormous responsibility for promoting reading nationwide. In recent years, the National Library has put forward a series of tasks about the inheritance and promotion of fine traditional Chinese culture and the enhancement of cultural confidence among young people. I would like to share with you four projects.

First, we have set up the National Library Wenjin Book Award to encourage nationwide reading in 2004, where all librarians and readers across the nation can participate in the selection process. Its purposes are to spread knowledge, refine people's character, and create a positive social atmosphere for writers to write good books, for publishers to publish good books and for readers to read good books, and hence improve the humanistic qualities and scientific knowledge of the youth community. A total of 12 editions have been held successfully thus far, with 120 kinds of books granted the Award and over 1 000 kinds of books recommended.

The second project was the establishment of a Children's Library to provide guidance for young people to pursue reading. In May 2010, in order to enhance the efforts of conducting studies on reading habits of and providing guidance to teenagers and young children, we established the Children's Library under the National Library, which is the library that I am working for. Through a series of activities, such as compiling a general library catalogue for children's libraries nationwide, holding thematic seminars, arranging training and exhibitions and organising the "National Year of Children Reading", we provide instructions for public and children's libraries all over the country to develop reading services for the minorities.

The third project was the running of the National Library Open Course which provides universal education relating to Chinese culture. As we all know, this is actually a Massive Open Online Course. That means creating online general education programmes with the aid of modern IT application. The Course is relevant to many hot topics of interest to young people, such as reading of classics, history and culture, factual accounts about the history of the war of resistance and preservation of intangible cultural heritage. Experts are invited to give seminars on 場講座,同時在網路上傳播相關視頻,導讀一些優秀 的圖書!

第四個專案是融古入今,導讀傳統文化經典。2016年 4月,我們啟動了中華優秀傳統文化百部經典這樣一 個項目,釋讀中華優秀的傳統文化經典。我們從歷史 上的經典文獻當中選出了一百部代表性的優秀的作品 重新解讀,把這些經典作品中蘊含的時代價值發掘出 來,推動傳統文化經典的普及傳播,使中華優秀傳統 文化在怡情養志、涵育文明中發揮新的生命力。

第一批有十本書已經出版,包括《周易》、《尚書》、 《詩經》、《論語》、《孟子》、《老子》、《莊子》、 《管子》、《孫子兵法》、《史記》等。以上四個項目都 以培養擔當民族復興大任的時代新人為著眼點,旨在 通過深入挖掘中華優秀傳統文化當中所蘊含的思想 觀念、人文精神和道德規範,並結合時代的要求和青 少年的特徵進行創新和創造,讓中華文化展現出永久 的魅力和時代的風采。

我們有責任發揮圖書館對青少年的教育和引領作用, 提升青少年的文化自覺和文化自信。當前亞洲各國都 面臨著傳承和弘揚本民族文化、提高青少年文化自信 和推動文化持續發展的共同挑戰和機遇。創新創造是 文化的生命所在,也是文化的基本特徵。任何一個國 家和民族的文化發展都離不開繼承傳統和借鑒外來, 更離不開創造性轉化和創新性發展。青少年既是傳承 的力量,也是創新的力量。

在新的時代條件下,推動文化繁榮發展,鑄就中華民 族、中華文化的新輝煌,必須要讓青少年堅定文化自 信,做到不忘本來、吸收外來、面向未來。青少年既是 these topics at the Library and the relevant videos are streamed on the Internet. In addition, we produce videos of reading guides for some excellent books.

The fourth project was the introduction of reading guides for classics of traditional culture by incorporating the past into the present. In April 2016, we launched the project of The One Hundred Classics of Traditional Chinese Culture which involved the interpretation of longstanding Chinese fine cultural classics. We selected and re-interpreted one hundred representative masterpieces out of all the best-ever works of classical literature. During the process, we uncovered the value and popularised those classics in order to revitalise our fine traditional Chinese culture, and enrich our emotional life and our civilisation.

The first batch of ten books has been published, including the Book of Change (Zhouyi), the Book of Documents (Shangshu), the Book of Odes (Shijing), the Analects of Confucius (Lunyu), Mengzi, Laozi, Zhuangzi, Guanzi, the Art of War (Sunzi Bingfa) and the Records of the Grand Historian (Shiji). The above four projects were introduced to cultivate the new generation to take on the mission of rejuvenating the Chinese nation. We aim to bring innovation and creativity to the Chinese culture by combining the prevailing requirements of the day and the characteristics of young people with the ideologies, humanism and moral standards rooted in and thoroughly explored from our fine traditional Chinese culture, with a view to showcasing the everlasting brilliance and the modern glamour of our Chinese culture.

We have a duty to manage libraries to perform the functions in educating and guiding young people and raising their cultural selfawareness and confidence. At present, Asian countries are all facing the same challenges in and enjoying the opportunities for preserving and promoting their own national cultures, enhancing cultural confidence among young people and fostering sustainable development of their cultures. The existence of a culture lies in innovation and creation, forming the basic characteristics of a culture. During the process of cultural development, no country or nation can get rid of its own traditions and the borrowing of others' experiences. Cultural progress is also linked to creative evolution and innovative development, while young people are the driving force behind inheritance and behind innovation.

In order to promote cultural prosperity and create another glorious age for the Chinese nation and culture under the new circumstances, we must make sure that our young people are confident of our culture and able to cherish our cultural roots, draw on other cultures, and be

中國 CHINA

未來的力量,也是現實的力量,只有我們亞洲各國的 青少年都建立本民族的文化自信後,這個文化多元的 亞洲,才能在相互融合中構建共同認可的秩序,形成 亞洲文化和平共處和合作發展的新格局。

中國的人類學家費孝通先生在20年前面對經濟上日 益繁榮、國際交往日益擴大的中國,提出了「文化自 覺」的問題,就是一個民族對自己文化的來龍去脈要 有一個通透的認識,從而在多元的文化格局中明確自 己的定位,確立文化自信,和其他民族一同創造和平 共處、各抒所長、聯手發展的世界文明圖景。

他最經典的概括就是,上午雒樹剛部長也提到了:「各 美其美,美人之美,美美與共,天下大同」。我深信我 們的青少年如若都能夠如此自覺和自信對待本民族 和其他民族的文化,那麼一個遵循和平合作、開放包 容、互學互鑒、互利共贏之基本價值的一個人類命運 共同體,將更加廣泛和持久的造福人類文明。

以上就是我個人的關於青少年閱讀的一個觀點的分 享,謝謝大家。 forward-thinking. They are not only the driving force of the future, but also of the present. Only when our young people in countries of Asia have built up confidence in their own national cultures can Asia, a culturally diverse continent, establish a mutually recognised order in a harmonious and integrated environment, and usher its culture in a new era of peaceful co-existence, co-operation and development.

Two decades ago, when China was experiencing an economic boom and an expanding international relationship, Chinese anthropologist Mr FEI Xiaotong raised the issue of "cultural self-awareness", which refers to the need for a thorough understanding of the origin and development of one's culture among the people of a nation. Only in this way can a nation clearly identify its own position and build up cultural confidence in a world of diverse culture, thereby joining hands with other nations to outline a global vision of civilisation where people can work together for a harmonious relationship, an opportunity for realising potential and joint development.

As mentioned by Minister LUO Shugang this morning, one of the most famous quotes of Mr Fei reads, "each appreciates his own best, appreciates the best of others, all appreciate the best together for the greater harmony of all". I truly believe that if our young people can exercise self-awareness and self-confidence in that way towards their own national culture as well as others', we can create a global community which upholds the basic values of peace and co-operation, openness and inclusiveness, mutual learning and mutually benefit. As a result, such a community with a shared future for mankind will benefit human civilisation in a more extensive and sustainable way.

These are my humble opinions that I want to share with you all on youth reading. Thank you.

專題1 PLENARY1







專題二: 「放眼科技 發展文化」 PLENARY 2: "CULTURAL DEVELOPMENT IN THE NEW TECHNOLOGICAL ERA"

韓國 KOREA

李允慶女士 Ms Yunkyung LEE

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主持人這麼客氣地為我作介紹, 謹此言謝。我是韓國 文化觀光研究院的室長李允慶, 文化觀光研究院是韓 國一家公營的研究機構。我很榮幸能夠在這個雅致的 地方與各位嘉賓交流, 現在請容許我以韓語發言, 謝 謝各位。

我現正從事文化產業的研究工作,因此希望從文化產 業的角度跟各位談談。首先,我想介紹一下文化產業 的現況。現時,文化產業正不斷向前發展,每年的增 長率平均為4%,而帶動增長的主要範疇有遊戲、電影 和廣播節目。韓國文化產業的市場規模雖位列全球第 七,但若以國內生產總值的份額計算,我們卻居全球 首位,因此韓國的文化產業可說是極具競爭力。

本研究院自成立至今已有20年,大家都可以看到,韓 國政府在財政上給予我們的支持不斷增加,而韓國的 文化產業發展亦一日千里。各位也許知道,文化產業 建基於科技,因為文化內容須經媒體傳揚開去,而媒 體則經常採用最先進的技術。現在,就讓我們一起看 看媒體如何演變過來。

總括來說,媒體發展至今已有長足的進步,而且建立 了不少新的聯繫渠道。舉例來說,閱讀書本或看電影 就是我們所謂的單一媒體。這類媒體只以單邊方式展 示內容。然而,在第三次工業革命之後,智能手機和 隨後出現的綜合媒體相繼面世,以致媒體可通過更多 的通訊方法去傳遞訊息。第四次工業革命發生以後, 科技發展再上層樓,並出現了沉浸式媒體,使媒體顯 得更無與匹敵。究竟媒體如何變得無可比擬呢?請各 位看看以下一齣短片。

媒體不但把人連繫起來,使人的生活更為圓滿,而且 為人類建立了多種新的聯繫方式。那麼作為用家的人 類又有何改變呢?我們現在就談談作為用家的人類 吧。不論是單一媒體或是大眾媒體,人們都認同媒體 只有單邊接收訊息。不過,在綜合媒體充斥的年代,人 們卻通過互動提高了參與度。 Thank you for the warm introduction, and I'm Dr LEE from Korea. I'm the Director of the Korea Culture and Tourism Institute, a public research organisation. It's my honour to speak to such distinguished audience in beautiful place. I would like to speak in Korean from now on. Thank you.

I am researching on the culture industry, and I'd like to begin my presentation from the perspective of the culture industry. First of all, I'd like to explain about the status of the culture industry. It has been growing sustainably with an average annual growth of 4%. Games, movies, and broadcast are the main leading areas. Globally speaking, Korean industry market size is about the seventh. However, compared with the GBT, it is evaluated as the number one place, so we can say that the Korean culture industry has a very competitive edge.

If we look at the budget support from the Korean Government, since our institution was established 20 years ago, the budget has increased as well. In Korea, culture industry has been growing rapidly. As you know, the culture industry is based on the technology because the content is conveyed through the media, and the media adopts the most advanced technology. In that case, let's have a look on how media has evolved.

Media development has evolved, making new connections. For example, reading books or watching movies is what we call the single media, which presents the content unilaterally. However, after the third industrial revolution, the smartphone and then the combined media have appeared, and more connections have been made possible by media. After the fourth industrial revolution, since the technology has evolved, and the immersive media has appeared, and through the immersive media has been becoming perfect. How has media been perfected? I'd like to show you one video clip.

Media connects people, as well as perfects people, creating new connections. In that case, how have people, the users, changed? Let us talk about the human beings, the users. In the single media or the mass media, people accepted the media as a one-way acceptance. However, in the combined media era, people have got more involved through the interactive participation.



韓國 KOREA

現在,我想向各位介紹一個韓國節目,觀眾一邊收看一邊 發表意見。請看看屏幕的一側,這正是我們所謂的「聊 天」部分,節目內容亦會隨之不斷改變。你會發現,人們 越是投入,他們參與實際播映節目的程度就越高。在沉 浸式媒體的世界裏,人們的言行會轉化成數據,而這些 數據其實會左右媒體發放的內容;至於用家本身,則會 變成媒體內容的一部分。

我已經向各位介紹了科技的演進和訊息如何接收,以及 沉浸式媒體如何形成。我亦解釋了媒體與人之間的互動 關係。媒體傳播的內容已變成人類搭配科技的結果。舉 例來說,在過去,影像就是媒體,如今媒體又因科技而產 生變化。由於人們有越來越多消閒的時間,生活方式也 因此而起了變化,而電視亦演變成一種大眾文化。箭頭 所示的正是這種演變的過程。

到了此處,箭頭會往哪裡去?我認為它會去拓闊人類的 體驗。現在,我想談談箭頭的方向,也就是新科技所帶 來的轉變。第一個轉變可以說是關於知識的膨脹。在過 去,新增的知識都會經過編輯整理,然後以單向形式傳 遞。

不過,到了今天,知識則是經由貯存於數據庫內的電 腦程式運算後而產生出來的。現在我會播放一齣名為 「Plot」的短片。你只要輸入這個關鍵字,「Plot」這個 角色便會根據大數據自動編成,然後再由人工智能加添 情節,事實上,創作就是這樣產生的。今年年初,日本便 有一個人工智能作家成功通過文學獎比賽的初審階段。

人類一直在接收數據,可是,到將來,甚至從現在開始, 我們所接收的一切資訊,都會經由電腦運算得出。我 把這種現象稱為「電腦運算程式轉移」。讓我舉一個例 子。在座各位可知道羅斯律師是誰?他是一名人工智 能律師,並已獲一家律師事務所聘用,專責處理違約個 案。這名律師會借助大數據運算程式,向客戶提供諮詢 服務。

這是一項度身訂做的服務。大數據的資料不斷累積,人 不但可以與人類溝通,還可與非人類溝通,這正是你們 現在所看到的景象。

第二個轉變是有越來越多的情況可讓人體驗置身其中的 感覺。過去,我們一直以視像傳遞訊息。不過,現在我們 卻可以透過多感官媒體創造更多真實的體驗。人們以往 只可單憑肉眼觀看,如今卻可身歷其境。這些體驗亦稱 為多元模式體驗,其中一個例子是……且讓我給各位介 紹一個人工智能遊戲。 Now, I would like to show you one programme in Korea. The viewers watch it, and then they give their opinions. If you look at the side, this is what we call chatting. Then the programme content keeps changing. You can see that the people get more involved, and people participate in the actual broadcast. In the immersive media area, the people's behaviour is becoming the database, and this database actually changes the contents. The user themselves become a component of the contents.

I have explained to you about the technology change and acceptance, and how the profession has been made. I also explained about the interaction. The contents have changed as a convergence between technology and then the human beings. For example, in the past, a picture was the media, and then media become a technology-based change. This one also changes the people's life as people have had more leisure time, and TV has become the public culture. Then it has evolved as the arrow is showing.

In that case, where is the arrow going? I believe the arrow is going to expand the human being's experiences. Now, I would like to discuss the arrow's direction, which is the change of the new technology. The first change is the expansion of knowledge. It was edited and given unilaterally in the past.

However, it is now produced through the algorithms stored in the database. I would like to show you one video, which is called Plot. If you input the keyword, based on the big data, the character plot will be made. Then with the addition of artificial intelligence (AI), creation is possible. Early this year in Japan, an AI writer has passed a preliminary test in the literature award contest.

People have been receiving data. However, in the future, or even now, everything that people receive is the algorithm-based information. I call it turning algorithm. I give you an example. Have you heard of the lawyer Ross? This is an Al lawyer. In fact, one law firm has employed this lawyer, Ross, who's specialising in default. This lawyer gives the consulting service based on the big data algorithm.

This is a custom-made service. This is because of the accumulation of the big data, and in order to do that, the communication should be possible from the human-to-human communication to the human-tonon-human communication, as you see it.

The second change is the expansion of the immersive experience. In the past, contents were conveyed through the visual presentation. However, through the multisensory contents, more and more realistic experiences are made. In the past, people just viewed simply. However, people can go through the realistic experience nowadays. Also, these experiences are called multi-modality. One example is that... I'll show you one Al game.

這麼逼真的體驗,就是要讓你仿如置身其中。人們毋須 使用滑鼠,也可以在辦公室內「荷槍實彈」進行射擊。這 樣的確會對我們的社會造成很大的衝擊。因此,我們必 須積極思考虛擬實境所涉及的道德規範與相關指引的 問題,我們日後真的要好好深思一下這個問題。

最後,我要談的第三個轉變是關於情感的擴張。將來我 們會一邊看書或看電影,一邊吃爆米花。這種現象俯拾 即是。然而,現時玩遊戲和看電影這些場合開始越來 越少,而兩者之間的分野也漸趨模糊。各位知道《變種 特攻》、《復仇者聯盟》和《蜘蛛俠》是同出一源嗎?這 些角色都是漫威漫畫中的英雄,各自擁有自己的宇宙時 空,然而這些時空在遊戲和電影裏已無分界限。

現在請各位看看這個由漫威公司最新製作的遊戲。其實 這個遊戲非常成功,其內容跟電影《雷神奇俠》的開場 情節串連在一起,電影主角亦出現在遊戲內,你更可從 電影下載角色到遊戲之中。這就是其中的一個角色一雷 神。因時間所限,請恕我未能詳述。

現在,我想再播放一齣跨越多個平台的短片。世界各地的人都可透過這個方式向外訴説自己的情感。我想向各位介紹「碰碰狐」,這是一齣教育短片,亦是一個流動應用程式。現時這首兒歌十分流行,經YouTube頻道觀看的次數已達10億。

短片中的動作十分簡單,全球觀眾都跟這條鯊魚一樣有 相同的感覺。事實上,一名荷里活電影女演員也曾在電 視節目上依樣畫葫蘆,就如你現在所見的一樣。短片中 所有亞洲人均有樣學樣,看來他們非常樂此不疲。全世 界都一同感受到這份喜悦。不過,我們可別忘了有一種 東西叫知識產權,知識產權的要義在於人類的創造力。 話說回來,推動科技發展的原動力還是在於人。

現在,我想解釋一下,為何我國的文化事務一直都由文化 部管轄,這是因為文化部的政策有別於其他部門,我認 為文化因素與商業價值之間必須保持平衡。今天我希望 帶給各位的訊息是,我們應該繼續探討關乎「人」的課 題,因為「人」才是知識產權和創意的核心所在。謝謝各 位。 This realistic experience just gave the immersion, and instead of using the mouse, people can actually shoot with a gun in the office. This will give a great impact to our society. Therefore, we need to think very actively about the morals and the guidelines in the virtual reality. We really have to think about it in the future.

Lastly, the third change is the expansion of the emotions. In the future when we read the book or watch the movie, we eat popcorns. It was a very simple platform. However, at the moment, the borderlines between games and the movies are becoming blurred. Do you know that X-Men, Avengers, and Spiderman all come from the same source? They are the heroes from the Marvel comics. Then they have their own universe. This universe has no border among the platforms.

I would like to show you latest game from the company called Marvel. This was actually very successful in tandem with the opening of the movie called Thor. The main characters are appearing in the games. You can actually download from movie to the games. This is Thor, the character. I can't really show you much because of the time constraint.

Now I would like to show you one thing, a video clip that crosses the platforms. In that way, people can share their emotions across the globe. I'll show you Ping Pong, which is an educational video clip. This is also the mobile application. This children's song has become very popular. On YouTube, it has reached one billion views.

Very simple action and movement. The emotion that the shark gives is shared globally. On TV, one Hollywood movie actress actually copied it, as you can see it now. All the Asians doing the movement ... looked very happy and joyful. The whole world could share this pleasure. However, we have something called intellectual property. The core of intellectual property is actually the human being's creativity. Again, the driving force of technology comes back to the human beings.

Now, I'd like to explain to you why Korea has been dealing with the cultural issues in the Ministry of Culture. It's because they have a different policy, and I believe that it's important to maintain the balance between the cultural factor and the commercial value together. Today, I would like to tell you that we should continue talking about the human because the human beings are the core of the intellectual properties and creativity. Thank you very much.

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村井純教授 Professor Jun MURAI

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谢谢。各位早上好。

我選取的題目是「互聯網文明」,原因是互聯網人 人可用,且無遠弗屆。今年人們使用互聯網的情況 更甚,並肯定往後亦然。正如我們在剛才的簡報中 看到,萬事萬物正在發生變化。互聯網出現至今只 是30年的事,未來的30年,互聯網將何去何從, 特別是在亞洲區內的發展,我們必須嚴肅看待。

自二零零零年以來,亞洲區互聯網用戶數目一直上 升。在二零零零年,全球只有6%的人口可以使用 互聯網,而亞洲區的使用人數更少。今年是意義重 大的一年,因為現在全世界逾半人口都在使用互聯 網,而且用戶人數有增無減。

我認為聯合國會採取更積極主動的做法,務求令人 數進一步增加。聯合國的「可持續發展目標」正討 論如何在二零三零年之前,讓人透過互聯網建立更 緊密的聯繫和互換更多信息;而當中的第17項目 標,就是要讓全球所有人都能夠使用互聯網。無可 否認,互聯網正在不斷向前發展,而我們所做的一 切都以此為大前提。

讓我先回顧一下過去的工作,我覺得有關工作放在 今天的情況來看,尤為重要。在電腦發明初期, 我認識了一位好朋友,他就是發明「C語言」的人 Dennis RITCHIE。如果你熟悉電腦科學,也許會 知道他就是創造Unix操作系統的人。我們平常使用 的概念,例如「檔案」、「資料夾」和「目錄」, 都是他的傑作。 Thank you, good morning everyone.

I chose the topic "Internet Civilisation" because the Internet is for everyone, and that covers every part of the world. This is even more so the case this year, and surely it will continue to be so in the years to come. As we saw in the last presentation, many things are happening. Just as the Internet has developed over the last 30 years, it is important that we take the next 30 years just as seriously, especially in Asia.

The population of those using the Internet in Asia has been increasing since the year 2000. In the year 2000, only 6% of the world population had access to the Internet, and the usage in Asia was even lower. This year is very significant, because now over 50% of the world population are using the Internet. More and more people use it and the number of its users continues to grow.

I imagine that we will see the United Nations taking a more active role in expanding this number. The Sustainable Development Goals is discussing how people will be more connected and share more through the Internet by 2030, and Goal 17 aims to give everyone on the planet Internet access. The continual development of the Internet is undeniable, and it is the base assumption that we all work from.

Let me revisit the work I have done in the past, as I believe it holds particular importance today. When the computer was just invented, I met a good friend, Dennis RITCHIE, who invented the C Language. If you are familiar with computer science, you may know that he created the Unix Operating System. The concepts we use on a regular basis, "file," "folder," and "directory," were also invented by him. 基本上,他就是造就「人」去主宰電腦的功臣。在 Unix出現之前,電腦純粹是硬件和軟件的分別,而 人則圍着電腦轉圈。不過,當Unix出現後,這些硬 件和軟件便成為了人類的輔助工具;自然而然,我 們需要建立網絡把一切連繫起來,而互聯網便應運 而生。

大家都知道,Dennis的其中一項發明是「C語言」 ,而C語言亦是世界各地程式編製語言基礎教學課 程的必修項目。按照「C語言」去詮釋,「hello」 這個英文字是由字元 (character或char) 組成。我 曾問Dennis:「什麼是『char』?」他説:「當然 就是指一個字元。」不過,char屬八位元,亦即只 有256種字元。他認為這樣已經足夠,但對非使用 英文字母的國家來説,其實不然。

就此,我曾多番向他抗議:「用七位元去表達256 種字元並不足夠,我們需要3000個字元,不是嗎? 試想想你在亞洲國家需要多少個字元?」我們就是 這樣展開討論。當時,很多電腦科學家都曾認為人 人都會説英語,而我卻持相反論調。由於我們的電 腦可將彼此連繫起來,因此我們必須備有多種不同 的語言,以便與韓國、中國、香港及其他地方溝通 合作。

結果,互聯網上出現了一個名為W3C(「萬維網 聯盟」)的組織,負責制訂有關字元、字體和方向 的標準,例如行文方向是由上至下、由左至右或 切合阿拉伯語的由右至左。這是電腦軟件邁向國際 化 (internationalisation)的雛形,由於internationalisation這個英文字頭尾之間共有18個字元,因此 縮寫時會簡化為"i18n",而國際化工作亦由此開 始。

不過,由去年起,情況有變。一個名為「國際數字 出版論壇」的組織成立,為電子出版業或EPUB(電子書)制訂一套標準。可是,由「萬維網聯盟」制訂 的萬維網標準HTML(即「超文本標示語言」)格式, Basically, he was the one who put the "person" at the centre of the computer. Before Unix, a computer was simply hardware and software where people surrounded. But with the invention of Unix, hardware and software has become extensions of us, human beings. From there, it was only natural that we needed a network, and the Internet was born.

As you know, one of Dennis' inventions was the C language, which is everywhere in the elementary education of programming languages. According to C language, the word "hello" is comprised of characters, or "char." I asked Dennis "what a char is." He said "it's a character of course." But char is eight-bit, which means there are only 256 kinds of characters. He thought this was enough, and that was wrong from the point of views of non-English alphabet countries.

I complained to him a lot about this. Seven bits for 256 kinds are not enough, we need 3000 characters, don't we? Think about how many characters you need in Asian countries. This is how we began our discussion. Many computer scientists at the time must have thought that everyone spoke English. I argued otherwise, and as our computers become connected, we have to accommodate for a diversity of languages, working with Korea, China, Hong Kong, and more.

This resulted in the web standard known as W3C. The World Wide Web Consortium is a standards organisation for any character, font, and direction such as up to down, left to right, or right to left for the Arabic language. This was the beginning of computer software internationalisation. Since the word 'internationalisation' consists of 18 characters, it is abbreviated as "i18n." That is how we started.

But things have changed since last year. There is another standards organisation, the International Digital Publishing Forum (IDPF), which defines the standards for electronic publishing, EPUBs. However, the World Wide Web standard, HTML, is defined by W3C, which has no

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卻沒有頁數的概念,而只有上下滾屏的模式。二零 一七年一月,這兩個負責制訂標準的組織合併,從 此實體出版和電子出版再無區別。這是一項重大改 變,我們無論撰寫文章或設計作品,均可以多頁方 式排版,但文件或文檔的結構不變。

亞洲區的電子書市場十分龐大,其中尤以韓國和中 國為甚。電子書在各地發展蓬勃,並以不同的字元 和行文方向出版,這對把兒童圖書數碼化起着重要 的作用。正因如此,我們必須為出版的電子書本訂 立一套標準,而呈現的方式又往往跟文化是息息相 關的。我覺得在這方面我們責無旁貸。

我們的孩子有需要通過書本去學習本國文化,因 此,我們必須為書本數碼化訂定表現的形式和制訂 一套標準。我們有責任改變科技,使其配合這方面 的需要。萬維網聯盟和國際數字出版論壇現正一起 為HTML和EPUB下定義。為此,我決定呼籲日本 所有大出版商並肩攜手,一起向國際標準邁進,把 日本源遠流長的印刷業傳統與全球標準融合起來。

韓國出版印刷品由來已久,部分更成為博物館館 藏。中國要面對的工作亦十分艱巨。這是一個十 分複雜的問題。不過,我們試回想一下Dennis RITCHIE,他的心裏只想着英語。我們又試試看 谷歌瀏覽器和蘋果瀏覽器的製造者,他們會有何想 法?我們必須説服他們,指出不單是英語,其他語 言都要合乎國際標準。有什麼因素可以推動他們 呢?他們都知道這是一個要花很大力氣去達成的目 標,因此要説服他們並非易事。

我曾跟日本的出版商談論過此事,而他們現時的收 入來源主要是漫畫而非小說。這些漫畫會翻譯成多 種語言,但漫畫的佈局卻因此而出現很大分別。 concept of pages but only scrolling up and down. In January 2017, the two standards organisations combined, and now there is no distinction between publishing on paper and on screen. This is a major change. If you write or design something, the pages can be multiple, but the architecture of the document will be the same.

The e-book market is massive in this region, especially in Korea, and China. It has expanded everywhere, with different characters flowing in different directions, which is very important for the digitisation of children's books. Here is where standards become important, since representation is very much a matter of culture. This is something I believe we must be involved in.

Our children need to learn our culture through books, and so we must be involved in their representation and standardisation in digital format. We have to take the responsibility to change the technology to accommodate for their representation. W3C and IDPF are now working together to define HTML and EPUB, so I decided to call on all the major publication companies in Japan to work together towards the international standard to take the treasure, which is the Japanese historical printing business, and merge it with the global standard.

Korea has a long history of printed materials, some of which are held in museums. China will have to work very hard as well. This is very complex, but think back to Dennis RITCHIE. He was only thinking about English. Think of the producers of the Google browser, Apple browser. We have to convince them to implement the international standard for languages other than English. What is their motivation? They know it is something they have to push very hard to accomplish, and convincing them is not an easy task.

I spoke with the Japanese publication companies, whose major income is now based on manga rather than novels. Manga is translated into many languages, but their structure is now going to be very distinct. With 由於漫畫裏的文字必須符合話框大小,因此在翻譯 時,必須顧及漫畫的佈局,這是標準的做法。有了 數碼技術,我們可因應每種語言調整話框的大小, 然後設定為獨立的圖層,使之與漫畫插圖分開。這 樣做,我們便可輕易地把話框內的文字翻譯成不同 的語言。這個簡單例子正好説明如何運用科技以配 合不同的文化。

現在漫畫不再局限於紙張,而是無處不在,諸如汽 車車身廣告和時裝雜誌內的廣告,也取用同一來源 的影像。無論身處何地,只要把文檔(例如漫畫) 原稿的結構佈局標準化,便可降低製作高質素圖像 的成本。

數碼廣告板在韓國非常流行。首爾使用數碼廣告板 的情況,較世界任何城市都要多,其中尤以LG和 三星等公司為最。城市內的廣告板須以多種語言去 顯示,因此漫畫和數碼廣告板均可採用同一格式。

同一做法亦適用於建築物的外牆廣告。這棟高樓跟 雜誌上的廣告一樣,只要採用這做法就能統一所有 設計和創作,並能輕易地套用在多個地方。以立體 投影去繪製作品也是同一道理,我們的夜間「夢幻 東京站」和東京迪士尼樂園便採用了立體投影繪圖 技術,而女子流行音樂組合「Perfume」亦運用立 體影像使舞台形象變得動感十足。這些都是我要説 的例子。

現在,我們終於做到實時連繫,基本上這種技術最 初用於電話會議。我們一直在努力,好不容易才把 亞洲和世界連繫起來,一起議事,彼此分享音樂和 文化,以及與聯合國教科文組織合作。終有一天, 亞洲各處的世界遺產將可進行實時記錄,讓世界各 地的學生均可全天候欣賞並深入認識這些遺產。 manga, words must fit inside a balloon, so in order to translate them, the structure of the manga must be accommodated. This is standard technology. A balloon can be made digitally to change according to each language as a separate independent layer different from the Manga artwork. This way, language inside a balloon can easily be translated into different languages. This is a basic example of the technology used to accommodate multiple cultures.

Manga no longer exists only on paper. It is now everywhere, and the advertisement on the car uses the same source image as the one on the fashion magazine. Standardising the structure of a source of document, manga, for example, reduces costs of producing high quality images everywhere.

Digital signage is very popular in Korea. Seoul utilises digital signage more than any cities in the world because of companies such as LG and Samsung. Signage in a city needs be made in multiple languages. The same format can then be used for both manga and digital signage.

The same thing is true for building wraps. This tall building is the same as a magazine advertisement, yet all of the designs and creations can all be unified to be more easily dispersed across multiple domains, which is also true for 3D projection mapping. We have the Tokyo station night vision, and Tokyo Disneyland projection mapping, and "Perfume," the pop girl group that utilises 3D images to dynamically alter their image on stage. These are all examples of what I am talking about.

Finally, we are achieving real-time connectivity, which basically began with teleconferences. We have been working very hard to connect Asia with the world, to discuss issues together and share music and culture, and to work with UNESCO. One day world heritage areas in Asia will be captured in real-time, 24-hours a day around the world for students to observe and understand them better. 如果你是音樂迷,想必你也知道馬捷爾是誰。他已 於二零一四年去世。他在八十歲時,曾希望在一天 之內指揮所有貝多芬的交響樂曲,並希望把所指揮 的音樂傳送至世界各地。於是,我們為他預備了一 張床,讓他在指揮每首樂曲後,以及在他完成心願 結束當日的表演時,可以稍事休息。在二零一零年 的最後一天,他由中午一直指揮樂曲至午夜,而壓 軸演奏的樂曲,當然是《第九交響曲》。馬捷爾必 定曾想過以此曲作為他的人生終章,並希望全世界 都能見證他的告別作。我們已竭盡所能,把他的作 品錄製成立體短片,並以各種可用的格式和最高的 品質在互聯網上發放。如今,有關作品已經歸檔, 並可供作多種用途。

在體育和藝術方面,我們可利用立體影像技術 (例如虛擬實境)向優秀的運動員或藝術家學習。 透過這種技術,我們可以很仔細地研究歌舞伎或能 劇,例如鑽研演員的步姿。至於教育方面,我們一 直與香港一家城市投資商合作,為其轄下所有圖書 建立一個檔案庫。慶應義塾大學是日本國內最古老 的大學,擁有非常珍貴可供歸檔的文化瑰寶,並可 透過開辦多個大型開放式網絡課程與人分享,並用 作教材,而非只是收藏在博物館內供人參考。

多年來,我們已取得不少成果。最後,我希望以我 朋友太空人毛利衛的故事作總結。他曾兩度乘坐穿 梭機上太空。他說過,每當觀察地球時,常會想像 我們的星球在白晝時的景象。可是,當他在外太空 觀看入夜後的地球時,卻發現有萬家燈火映入眼 簾。這些燈火就是科技,然後他說:「科技已與地 球周遭融為一體了」。多謝各位。 If you are a music fan, then you may know Lorin MAAZEL, who passed away in 2014. When he became 80 years old, he wanted to conduct all the Beethoven symphonies in a single day and have it transmitted to the world. We prepared a bed to rest in between symphonies and end of the day he achieved his goal. He was playing from afternoon to midnight of the last day of 2010. The last symphony of course was Symphony No. 9. He must have thought, as his conclusion of his life, he wanted the world to see his final work. We worked very hard to transmit his work in 3D video streams in addition to other possible formats over the Internet at the highest quality possible. Now it has been archived, and can be used in a variety of ways.

In sports and arts, 3D imaging technology like virtual reality (VR) is used to help us learn from the best players. It allows us to study Kabuki or Noh in great detail, such as by studying the foot movement of the actors. In education, we have been working with a city investor in Hong Kong to archive all of their books. Keio is the oldest university in Japan, and we have very valuable cultural treasures that can be archived. These works can be shared and taught via Massive Open Online Courses (MOOCs), instead of only referenced in a museum.

There has been so much progress over the years. In closing, I would like to reference my friend astronaut Mamoru MOHRI, who did two time space shuttle travels. When he was observing the Earth, he was always thinking about the environment of our planet from the perspective of the day time. However, when he saw the earth at night from space, he saw all the connected lights. The lights are technology, and he said, "technology is a part of environment of the planet now." Thank you very much.



邵志飛教授 Professor Jeffrey SHAW

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多謝大會的邀請,讓我有機會跟各位談談我們近 期的工作。今天要説的題目是有關新媒體藝術在 GLAM(美術館、圖書館、檔案館和博物館)界別 中的應用情況,我會為大家講解幾個我們正在進行 的工作項目,而我認為這幾個項目已在數碼人文領 域中掀起一場革命。我們的其中一個項目是與敦煌 莫高窟有關的。敦煌研究院曾以激光掃描莫高窟 中一個洞窟,並以十億像素攝影技術捕捉窟內壁畫 的真實影像。然後,我們把洞窟的三維模型和壁畫 影像結合成虛擬實境,再利用投影方式創造出一個 360 度環迴立體的視像環境,以一比一的比例重塑 窟內景象與壁畫。

我們採用虛擬放大鏡等多種數碼工具,讓人能觀看 壁畫的每一個細部,無所遺漏。當然,我們也用上 動畫等其他技術把壁畫所記敍的故事活現觀眾眼 前。此外,我們還替壁畫重新上色。上述所有工 具和技術,均融合了三維和二維元素,目的在於讓 有意鑽研莫高窟壁畫的人更易解讀畫中的美學意 義和故事內容。請看看這幅壁畫中有樂師正在彈奏 樂器,而我們均為這些樂器製作了三維模型。基本 上,你只要隨意點擊任何一件樂器,那件樂器便會 隨即以立體影像從壁畫中凸現出來,而你也可聽得 到該樂器正在演奏的樂曲。

此外,我們還可在畫中看見一些舞者,他們都是來 自北京舞蹈學院真實的舞蹈員,我們用三維技術拍 攝他們的舞姿,然後以合成的方法把其併入畫中。 我們又為這個敦煌項目製作另一個擴增實境版本。 說到跨平台方面,只要你拿着平板電腦,我們便可 利用同一個數據庫讓你體會這個擴增實境的感覺。 當你拿着平板電腦在展覽場地內移動,就能在牆上 Thank you for this opportunity to show you a little about what we've been doing recently. The topic is New Media Art in the GLAM sector and I'll show you quite a few, let's say, case studies of work that we've been doing, which I believe constitute a digital humanities revolution. One of our projects concerns the Mogao Grottoes at Dunhuang. One of the caves had been laser scanned by the Dunhuang Academy and gigapixel photographed to capture the actual imagery of the paintings. Then, we created a virtual reality (VR) integration of the 3D Model and the painting, so that we are able to project this in 3D in a 360-degree visualisation environment that actually reconstitutes a one-to-one scale experience of the cave and the painting.

We have various digital tools, like a virtual magnifying glass, which allow you to examine the painting in very, very fine detail. We have other techniques, of course, like animation to bring the narrative content of the painting to life. We also re-colour the paintings. So these are all, let's say, interpretation tools for people who want to explore the aesthetic and content meaning of this work. It's a hybrid of 3D and 2D components. Here we have 3D models of the musical instruments, which are being performed by musicians in the painting. So you can just click on any of the instruments, and then they pop out of the painting as a 3D object, and you hear the instrument being played.

In the painting you also see some dancers, who are real dancers from Beijing Dance Academy filmed in 3D and then composited back into the painting. We did another version of this project at Dunhuang in an augmented reality configuration. Again, regarding the cross-platform, we can now take the same database and embody this as an augmented reality experience where you are handling a Tablet. And as you move it around in the exhibition space, you explore the painting on the walls

以一比一的比例細味那幅壁畫。你必須知道,這種 採用擴增實境或混合實境技術的意念,就是讓你拿 着iPad貼近場內牆壁的時候,便能觀看得到跟實物 一樣大小的壁畫。

當你在該空間內移動,就能探索洞窟四周,比例大 小與實物無異,讓人有一種親歷其境的感覺。此 外,這種運用科技把文化遺產具體地呈現眼前的做 法,為社會帶來新穎的觀賞模式,相當有意思。這 是另一款蠻有意思的作品,那是出自郎世寧手筆的 畫作。這幅畫現存放於台北國立故宮博物院,而他 亦繪畫了另一幅尺寸大小完全一樣的稿本,並收藏 在紐約一間博物館內。我們也按照該稿本實物原大 重新複製,你只要利用iPad,便可直接在稿本之上 欣賞該幅畫作。

同樣地,當iPad內的影像與該幅稿本合併,畫作 便會重現,一切配合得天衣無縫。接下來介紹的是 我們與香港海事博物館合作有關該館卷軸畫《靖海 全圖》的項目。首先,我們進行十億像素的電腦掃 描,以極細緻和極高的解像度擷取圖像的細部;然 後再在360度的視像環境中展示該幅畫作,當中的 各個情節則以動畫方式呈現,栩栩如生。以放大鏡 這個工具作個譬喻:你只要把畫作的某些地方放 大,經放大的地方就會活現眼前。

以下這個項目是在聯合國教育、科學及文化組織列 為世界文化遺產的印度漢皮遺址完成。我們為這個 項目採用了全景三維技術,即立體攝影技術,並用 上這個由我們研發兼具左眼和右眼拍攝功能的特殊 相機拍攝。因此,實際上我們同時拍攝左眼和右眼 的全景影像,然後把漢皮遺址各處的全景影像分布 在一個虛擬的環境內,以供人們瀏覽。這個做法既 糅合了攝影和虛擬實境的技術,也摻入電腦動畫的 技術,原因是我們把埃及諸神的動畫嵌入遺址內不 同地點的影像之中。

人們可隨處遊覽,或是參觀遺址各處,或是往訪遺 址內各處的印度諸神。現時,我們正着手進行一個 in a one-to-one scale. This is important to understand this notion of augmented reality or mixed reality is that when you put the iPad against the wall of the room, you are actually looking at the painting in a oneto-one scale.

As you move around in the space, you are exploring the cave in a one-to-one scale, so it's a very embodied experience. Also there's a very interesting social dynamic that emerges from these technological approaches to visualising cultural heritage. This is another interesting variation because it's a painting by Giuseppe CASTIGLIONE. He made the painting, which is in the collection of the National Palace Museum in Taipei, and he also did a drawing, exactly the same scale, which is in New York, in a museum in New York. So we made a one-to-one reproduction of the drawing and by using the iPad you can actually see the painting on top, directly on top of the drawing.

Again, there's a perfect matching of the position of the iPad in relation to the drawing and the appearance of its painted version. This is a project we did with the Maritime Museum in relation to their painted scroll Pacifying the South China Sea. First of all, we did gigapixel scanning, which allows very, very fine, high resolution of detail of the captured imagery. Then it was presented in a 360-degree visualisation environment, where different narrative components of the painting are brought to life with animation. So using this magnifying glass metaphor: when you magnify certain areas of the painting, those magnified areas come to life.

This is a project done at UNESCO World Heritage Site in India, Hampi, which involved Panoramic 3D or Stereoscopic Photography by using these special left and right eye cameras that we developed. So you actually capture both the left and right eye panoramic image. Then these panoramic images of different locations are distributed in a virtual environment in which you can navigate. It hybridises photography and virtual reality, and also hybridises computer animation because we embed animations of Egyptian gods in these photographic representations of different sites.

So you can journey around, visit these different locations, and encounter these Hindu gods at different locations. Currently, we're working on

名為「海上佛教地圖」的項目,以分析佛教沿着海 路從印度傳遍亞洲各國的路線。這個項目將成為世 上首個有關佛教的世界巡迴展覽,講述歐亞各個港 口傳揚佛教的精彩故事,並凸顯了泛亞地區沿海國 家和佛教企業家在廣大的貿易網絡裏所起的重要作 用,因此極具學術研究價值。

還有,我們會帶上全景相機和全景攝錄機前往遺址 內各個位置,拍攝和記錄這些地方的影像。然後, 我們在一個沉浸式360 度立體互動投影平台上,把 所有拍攝的影像串連起來,而這些只是我們現時記 錄有關遺址所得的部分影像。這個項目還包含一個 名為攝影製圖法的步驟,我們可在過程中把物件數 碼化,然後製作成物件立體互動的影片。此外,我 們這個項目還備有不少數據,這些全都是大英博物 館提供的。

早前有講者提到沉浸式體驗這個議題,老實說, 這正是我在今次論壇想要談「新媒體」的其中一 個重點。這是我們在印度進行的一個項目,名為 "Look Up Mumbai"。這個項目在一個圓拱頂的 空間內進行,我們躺在圓頂下面往上望,而要做的 工作只是把各座建築物或各個古蹟的各式天花記錄 下來,例如記錄孟買歷史建築物的天花。你只需躺 臥那裏向上仰望,便能看到一連串動畫,帶你遊走 一個又一個的地方,從而認識孟買多幢建築物各富 特色的天花。我們最近又與澳洲的原住民畫家合作 完成一個項目。有趣的是,他們很快就學會運用魚 眼效果繪畫合適的作品。我們把這些畫作掃描後, 剛好可投影到這個半球形的圓頂天花上。這個項目 現正在坎培拉的澳洲國家博物館中展出。

新媒體與非物質文化遺產是一個非常重要的議題, 同樣,我們會利用360 度錄影的手法去記錄文化遺 產事件。最近,我們做了不少與中國武術和功夫有 關的工作,並舉辦了多場展覽。我想告訴大家一 個消息,我們將於十二月八日在香港城市大學展覽 館舉辦下一個展覽,希望各位到場參觀,現在請先 a project called the Atlas of Maritime Buddhism, which looks at the movement of Buddhism from India along the Maritime routes to all the Asian countries. It will be the world-first world touring exhibition, which is based on the compelling story of the spread of Buddhism through the seaports of Eurasia. It's something of great academic importance because it foregrounds the importance of the Pan-Asian Maritime countries and Buddhism entrepreneurship in an expansive network of trade.

Moreover, we're going to different locations with our panoramic camera and panoramic video camera to capture and document the images there. Then all of these will be brought together in an immersive 360-degree 3D interactive projection platform, and these are just some of the sites that we have documented. The project also involves a process called photogrammetry, where we can digitise objects and create 3D interactive object movies. We have also a lot of data which was contributed by the British Museum for this project.

Now, the topic of immersive experiences was brought up by one of the earlier speakers, and indeed it's one of the key aspects of what I think "New Media" is all about in this context. This is a project in India called Look up Mumbai; it's in a dome. You lie beneath the dome and look up, and the work is simply to document different ceilings in buildings, in heritage buildings in Mumbai. Just lying there and looking up, you will see an animated sequence that takes you from one location to another. So you explore the ceiling characteristics of many different buildings in Mumbai. We did another project recently with indigenous painters in Australia. Interestingly they quickly learned how to create fisheye paintings, which were then scanned and were appropriate for projection into this hemispherical dome. This project is currently on exhibition in Canberra at the Australian National Museum.

New media and intangible cultural heritage is a very important topic, again, using 360-degree video documentation of heritage events. Recently, we've been doing a lot of work with Chinese martial arts, with Kung Fu. We've produced a number of exhibitions, and I'd like to inform you that our next exhibition will open on 8th December at the Exhibition

預覽一下部分展品的內容。我們在捕捉香港武術大 師的動態方面下了不少工夫,然後為記錄所得的影 像設立檔案庫。這些拳腳招式除了可從多個角度觀 看外,還可以不同的視像方式呈現。有了這些捕捉 動態的數據,我們不但可分析和拆解功夫的一招一 式,還可以新的形式去展現這些招式的美學特色。 我們利用一種特定的裝置去展示這些招式,以便觀 眾可從六個角度去觀看,而你更可從六種不同的視 像化工具中選擇一種來細看這些拳腳招式。我會讓 大家看看一些例子,以理解如何透過不同的視像方 法去展現有關招式,又或實實在在地展示武術大師 的武藝。

這些視像均帶出很強烈的美學感覺,而且有助我們 加深對這些動作招式的了解,別具意義。試看看這 個例子,表演者拳腳出招,快如閃電。這是我們現 在將要舉辦的展覽,並定於十二月八日公開展出。 這裏,我們會從六個角度去觀看其中一名功夫高手 的表演,這樣我們便能在同一時間以六個不同角度 去欣賞同一套功夫。這個項目有一特別之處,就是 觸及林世榮師傅的事蹟,而這位武術宗師,在二、 三十年代曾名重一時。

林世榮本身鍾情攝影,因此我們有大量關於此人作 品的相片記錄檔案。我們與溫哥華一家工作室合 作,由該工作室負責製作模型,然後交由香港一家 動畫特效製作公司負責後期加工。這個過程同樣涉 及捕捉動作以收集動態數據的工作,而有趣的是, 我們所捕捉的動作,正是由林世榮的曾姪孫兒所示 範的,他的一招一式把太叔公林世榮的風采重現大 家眼前。現在且讓我們看看曾姪孫兒如何重現太叔 公林世榮師傅的風采。

此外,我們正與北京清華大學合辦一個大型項目, 目的是重現儒家禮儀。為此,我們曾進行大量學術 研究,不放過每個細節,然後採用多種不同方法去 重新演繹這些禮儀。我現在會快速地列舉數例加以 説明。最近,我們在北京一家工作室內拍攝「射 禮」,片中所有服飾和道具,全是為這次拍攝工作 而特別訂製的。我們亦安排一些音樂家負責演奏那 Gallery of the City University. I'd like to invite you to that. I'll show you a quick preview of some of the things that will be shown there. We have been doing a lot of motion capture of Kung Fu masters in Hong Kong, and end up with an archive of the documents. The movements can then be viewed from different points of view, and be visualised in different ways, so that we can use the motion capture data to analyse and to create an analytical understanding and a new form of aesthetic expression of the movement. This is presented in a specific installation, which allows you to view the movement from six different points of view. Then you can choose one of the six different visualisation tools to view these movements, so I'll just show you some examples of these different visualisation strategies that represent or express the movement of these Kung Fu masters.

Again, they have a very strong aesthetic expression. They are also quite meaningful in terms of getting a deeper understanding of these movements. Here, for instance, the acceleration, the speed of movement of the performers' limbs is expressed like lightning bolts. This is the current exhibition which will open on 8th December. Here we have six points of view on one of these Kung Fu masters, so we can view the same performance from six different points of view simultaneously. One thing we did for this project, which is quite unique, and it is Master LAM Sai-wing, a very important master from the 1920s and '30s.

There's a big archive of photographic documentation of his work because he was very interested in photography. We worked with a studio in Vancouver who built the model, and then an animation company and special effects company in Hong Kong. This involved, again, motion capture, and interestingly that motion capture was performed by the great grandson of Master LAM Sai-wing. So his great grandson was motion-captured and his movements brought his great grandfather back to life. Here we have Master LAM Sai-wing brought back to life by his great grandnephew.

We're also doing a big project in partnership with the Tsinghua University in Beijing, which is the remaking and the re-performance of the Confucian rites, supported by an enormous academic research by paying attention to details, and different strategies of presenting this work. I'll just show you quickly some of the examples. We recently filmed the Archery Ceremony in a studio in Beijing. All costumes and 些樂器。不過,重要的是,我們現正想辦法去展示 和在網上發布這個作品。因此,我們用了360 度攝 影技術去攝製這齣影片。我們現正為一個虛擬實境 應用程式製作原型,讓用家可以在虛擬世界中,探 索複製出來的廟堂建築;而先前錄製的短片,也會 加插在這個虛擬實境的世界內。

同樣,這個也是攝影技術與虛擬實境相結合的做 法。儀式的實況經拍攝後,暫存於一個虛擬實境的 空間內,供觀眾隨意探索。你可選擇進入這裏任何 一齣短片,然後觀看儀式進行的過程。最後一個主 題是有關大數據和檔案庫藏品的視像化工作。由於 時間有限,我只能為大家略舉數例説明一下。這裏 共有五萬齣短片,全都包含元數據,這樣你就可 以查找短片與短片之間的脈絡關係,也可以剪輯片 段,製作屬於自己的影片。

這是歐洲數字圖書館的龐大數據庫,內存第一次世 界大戰的數據集、照片和物件。你只要選定一個影 像,就可以看到與之相關的其他影像。這是本中心 為澳洲維多利亞博物館而做的大型項目,用於瀏覽 他們成千上萬的館藏珍品。這裏有七彩色帶,每條 色帶代表一類藏品,按下去就能看到所有按時空順 序列出的藏品。你只要點擊任何一件藏品,就能取 得該藏品的元數據,而這些數據會引導你去觀看其 他相關的物件、影像或短片。

總的來說,能夠設計出一個沉浸式瀏覽界面,讓用 家取得大量視聽數據,對新媒體而言是至關重要。 現時大多數博物館公開展出的藏品實際上只佔館藏 的約10%至15%,但有了這個工具後,公眾便能欣 賞博物館內全部藏品。此外,我們剛為《高麗大藏 經》進行一個類似的項目,為其製作原型,並塑造 嶄新的方式以展示這套卷帙浩繁的典籍。今天我要 説的就是這些,謝謝各位。 props were specially built for this shoot. There were musicians and we had performance of the musical instruments, but importantly we were looking for strategies to present or publish this work online. So we did 360-degree cinematography. We are prototyping a VR App, where you can explore the virtual world, which is a reconstruction of the temple complex, and the videos were recorded and embedded in this VR world.

It's again a hybridisation of cinematography and virtual reality, where the documentation of the performance is spatially and temporarily embedded in a VR world in which you can freely explore as a viewer. You can choose to enter any one of these videos and then watch its process. The last topic is big data, visualising collections in archives. I just want to show you quickly some examples because I think I've just around run out of time. There are 50,000 video clips, which all contain metadata, so you can look for their relations, edit those video clips, and create your own movies.

This is a big database from Europeana, World War One datasets, photography and objects. When you choose an image, you see other images which are related to it. This is a big project we did for Museum Victoria, which is their collection data browser, and there are hundreds of thousands of assets in this work. Each of those rainbow bands is actually one area of their collection. You enter the band and then you see all the assets presented to you chronologically in terms of time and space. When you click on any one of them, you then access the metadata which connects you to other objects or images or videos which are related.

This is very, very fundamental in terms of new media, this ability to create an immersive, you could say, browser that allows you to access a vast amount of audio visual data. I mean, for most museums, only about 10 or 15% of their collection is actually presented to the public, and this is a tool where 100% of the collection can be accessible to the public. We have also just prototyping a similar project in relation to the Tripitaka Koreana, and we're modelling, let's say, a new way of representing this library of documents. That brings me to a conclusion. Thank you very much.



薛雯女士 **Ms Karen SIT** 香港科學館總館長 Museum Director, Hong Kong Science Museum

馮太、各位嘉賓、女士們,先生們:

早上好,非常感謝邀請我在這一個環節發言。今天我 想和大家分享一下香港的博物館,尤其是香港科學 館,在展覽中曾經採用的一些新科技。

或許有人會覺得奇怪,既然我們已經有非常出色的藏 品及展品,為什麼還要花費心思投資科技?

過往觀眾參觀博物館,往往只是一邊觀賞文物,一邊 閱讀旁邊展板上的文字。然而,今日他們不再滿足於 這種單一的參觀模式,而是希望能有多元化的體驗。 因此,我們需要找尋方法,令他們的參觀變得更精 彩、互動、有趣,而且更有教育意義。

隨著更多新的景點相繼落成,我們需要吸引更多遊客 選擇前來博物館,亦要令他們不要只是透過網絡觀看 數據世界內的展品;我們需拓展我們的觀眾群,特別 是年青的一代,他們已習慣盯著電腦屏幕,靠掃著手 指去學習;我們也需把我們的展品帶出去,讓更多觀 眾不受地理位置的限制也能觀賞得到。科技有助我們 達到這些目標。

對科學館來說,當中還有另外一個原因,就是我們也 有責任要展示科技本身。

我們在很多範圍都有運用新科技,其中一個例子就是 現時世界上很多博物館都有提供的多媒體導覽。香港 科學館及香港太空館現正研發一套獨特的多媒體導覽 系統,讓觀眾在手機或流動裝置上使用,亦計劃稍後 拓展這套系統至其他博物館。科學館和太空館在館內 多處地方安裝了無線網絡和藍芽發射裝置,當觀眾走 Good morning Mrs FUNG, distinguished guests, ladies and gentlemen,

Thank you for inviting me to speak in this session. Today I would like to introduce some of the new technologies that we have used in the exhibitions of the Hong Kong museums, in particular, the Hong Kong Science Museum.

One may ask why museums are investing in technologies despite the fact that we have already had great collections or exhibits.

While people used to have one way visit and experience of a museum, which was seeing the objects displayed and reading the text written on the panels nearby, they now expect a variety of ways. We have to look for ways that can make their visiting experience more exciting, more interactive, more enjoyable, and more educational.

We have to compete with the new attractions and the digitised world, and attract more visitors to come to our museums to see our objects when now they can do it virtually online. We need to broaden our audience base, especially the younger generation whose eyes are stuck to the screens and who learn by clicking or swiping their fingers. We also need to take our exhibits out beyond the four walls, and let more people see the exhibitions without being limited by the geographical boundaries. And technologies are now making all these much easier.

Also there's one more reason for the science museums. We need to showcase the technology itself.

We have been applying new technologies in a multitude of ways. One typical example is the development of the multimedia guide, which is very common now in many museums in the world. We are now developing an interactive multimedia guide for visitors to use in their smartphones or mobile devices. This iM card is now being tested in the Hong Kong Science Museum and the Hong Kong Space Museum, and will be extended to other museums later. With this App, you can follow a recommended tour, or navigate freely in the galleries to the objects that may interest you most. 近展品時,裝置會自動探測到他們的位置,然後把有 關的資訊傳給他們,讓他們可以在手機上觀看展品、 閱讀資料、欣賞短片等,還可以參與遊戲,發表意見 和即時與朋友聯繫,分享經驗。

除了常設展覽外,一些專題展覽例如「西洋奇器」和 「巨龍傳奇」,亦有提供這種多媒體導覽服務。不過 考慮到由於它們的展期較短,因此導覽可供選擇的項 目亦相應減少。

「擴增實境」是現時多媒體導覽系統一種普遍的功 能。這種技術把真實的環境和電腦模擬出來的影像混 合一起,當觀眾把流動裝置的鏡頭指向一個二維或 三維的標記時,鏡頭內就會出現相關的資訊,例如影 像、動畫和影片等。

現在我會播放一套短片,向大家介紹我們在一些展覽 中用過的「擴增實境」技術。這是一塊恐龍展覽內的 小盜龍化石,小盜龍是一種羽毛恐龍,科學家相信牠 們可能是鳥類的祖先;這是生物多樣性展覽廳內的一 個生態場景,當中展示了居住在非洲草原上的一些動 物;這是DC-3型客機,它是香港第一架民航機。

另一種我們正在探索的新科技,就是「虛擬實境」。 這種技術透過一種特別的頭戴式裝置,因應使用者的 感官和大腦處理感官信息的方法,利用電腦模擬製造 一個虛擬世界,讓使用者有如親歷其境。觀眾可以置 身一些他們原本無法前往的地方,例如火星的表面, 又或是古埃及帝王的陵墓,了解考古學家的文物研 究和修復工作。這個展品正是我們為最近和大英博 物館合辦的「永生傳説——透視古埃及文明」展覽而 製作。

這種技術有時會結合一些機械裝置,製造一種「全身 體驗」。這個展品名叫「飛鳥」,它可以讓你在城市 上空翺翔,拍動雙翼上升或下降,感受雀鳥的自由自 在。

我們經常在互動展品中利用運動傳感技術。在這個與 故宮合辦展示西方科學儀器的展覽裡,其中一件展品 是清末皇帝溥儀曾經使用過的自行車。我們設計了一 Throughout the buildings we have installed Wi-Fi and iBeacons which can detect your locations. Once you are at the objects, you don't need to tell us where you are. The exhibits will appear in your phone, and you can read the information, listen to the audios, watch the videos, play the games, give feedbacks, and connect with your friends to share your experience.

Apart from the permanent exhibitions, this type of multimedia guide was also used in some of our special exhibitions, such as the Western Scientific Instruments of the Qing Court and the Legends of Giant Dinosaurs. However, they contained less functions taking into account the short period of display.

One of the features that are now commonly used in multimedia guide is Augmented Reality, AR. AR is a technology that enables visitors to see a real physical environment that is mixed with computer generated images. When you point your mobile devices to the marker, which can be a 2-D or 3-D object, layers of information will be added to the environment, such as images, animations, videos and fun facts.

Now I would like to show you a video to give some examples of how AR is used in our exhibitions. This is a fossil plate of a Microraptor in our dinosaur exhibition. Microraptor is a kind of feathered dinosaur which is believed to be the ancestor of birds. This is a panoramic display in our Biodiversity Gallery, which shows some animals living on the African savannah. This is our DC-3 plane, which is the earliest civil airplane of Hong Kong.

Another new technology that we are exploring is Virtual Reality, VR. This technology utilises special headgears to create a computer simulated virtual environment. It makes use of our senses and the way our brains processes the sensory information to let us perceive the virtual environment as real. Visitors will be "transported" to places that they could never reach, like the surface of Mars, or they can explore an ancient Egyptian tomb and find out what archaeologists are doing for the study and conservation. This is one of the exhibits that we developed for the Eternal Life – Exploring Ancient Egypt exhibition, which we recently organised together with the British Museum.

This technology is now always combined with robotic devices to create a full-body experience. This exhibit, called Birdly, enables you to fly over the cities by flapping your wings to move up and down and enjoy the freedom of a bird.

Motion sensing technology is often used in our interactive exhibits. In this exhibition jointly organised with the Palace Museum on the western scientific instruments, there is a display of a bicycle that once belonged to the Qing Emperor Puyi. We have created a computer game to enable

個電腦遊戲,讓觀眾透過駕駛類似的自行車,在故宮 內像溥儀般四處走動。

我們亦計劃大約於明年安裝這個結合了運動傳感和回 饋技術的體驗劇場。這個劇場安裝了多種不同的儀 器,可以因應觀眾的動作而改變故事的流向,鼓勵觀 眾更積極投入和參與。

如果你覺得上述展品過於刺激或耗費體力,而只想悠 閒地觀賞及細閱,科技也可幫上一把,因為它可以更 有趣的方式提供更多的資訊,例如多屏幕投影技術。

這套採用了多屏幕投影技術的多媒體影片,是香港歷 史博物館為一個介紹秦始皇帝的展覽而特別製作的。 它利用了32部投影機,把觀眾帶回二千年前的兵馬 俑。還有這個利用了光雕投影技術製作的影片,讓觀 眾可以在參觀一具古埃及女士的木乃伊前,先行了解 她死後的永生之旅。這具木乃伊是科學館「永生傳 説」展覽其中的一件亮點展品。

有機發光二極體是一種嶄新的平面顯示技術,它的優 點是亮度更高、厚度更薄、反差度更大,以及能源效 率更高。我們在「永生傳説」展覽中曾使用發光二極 體顯示器,效果非常理想。這種顯示器近似透明,可 以放置在展品前面,讓觀眾可以同時觀看展品和閱讀 資料,亦可把動畫和影片等放進屏幕裡,提供比展板 更多元化的資訊。

新科技亦讓我們可以更仔細地研究藏品,而且把這些 過往無法獲得的資料展示給觀眾。例如我們利用了無 人駕駛航拍機,為能量穿梭機拍攝照片和短片。能量 穿梭機是香港科學館一件非常大型的展品,跨越四個 樓層,是世界上同類型展品中最大,可想而知以前要 接觸這些仔細部位是多麼的困難。

我們可以利用三維立體掃描及三維打印技術,複製文 物或其他展品,讓觀眾觸摸及與這些複製品互動,毋 須再擔憂會損壞原物,亦拉近觀眾和展櫃內物品的距 visitors to ride a similar bike and travel around the Palace Museum, like what Puyi had done.

We have planned to install this new interactive exhibit sometime next year. It is an immersive theatre combining motion sensing and feedback technology. Equipped with multiple motion sensors, this technology allows visitor's own physical activity to contribute to the flow of the storyline, while the responsive technology encourages them to continue to move.

Well, if you find the above too exciting or tiring, and you just want to read the information in a more peaceful way, new technologies can display the information in more interesting ways, for example, by using multiscreen projections.

This multi-screen projection and the multimedia programme was developed by the Hong Kong Museum of History for an exhibition on the First Emperor of China. It had made use of 32 projectors to create an immersive effect that took the visitors back to the terracotta army pit 2 000 years ago. We can also use the technologies of projection mapping on 3-D objects. This multimedia programme allows visitors to have an understanding of the afterlife journey of a woman, whose mummy is one of the star exhibits of our Eternal Life exhibition, before they go to see the artefact.

Organic Light Emitting Diode, OLED, is a new display technology that is brighter and thinner with better contrast and more energy efficiency. We have used OLED panels in the Eternal Life exhibition and found that the effect was very good. This type of panels is virtually transparent, so it allows you to read the information and see the objects at the same time. We can also put animations and videos in it, and give much more information than what graphic panels can do.

New technologies also enable us to study our collections in greater detail and give our visitors some information that was not available before. We have used this unmanned aircraft to take photos and videos of the components of our Energy Machine. This Energy Machine is a huge exhibit in the Hong Kong Science Museum. Spanning over four storeys, it is the largest of its kind in the world. You can imagine how difficult it was to reach to those small details before.

3-D scanning and 3-D printing allow us to make replicas of historical artefacts. Visitors can now touch and interact with the replicas without damaging the original, and be more connected to the objects that are put inside the showcases. We can make prototypes of exhibits before

離。這些技術亦讓我們可以在製造展品前預先製作原型,又或是把所得的數據模型用在其他的展覽和節 目中。

資訊科技讓我們可以更環保地收集觀眾意見。這個電 子留言版是為「永生傳説」展覽而設計。有趣的是, 原來觀眾喜歡透過圖畫而非文字留下他們的心聲,當 中更不乏富有藝術性和創意的佳作,歡迎大家前往我 們的臉書專頁欣賞。

現時許多創新的遊戲都利用了數碼科技。這個遊戲名 為「美的比拼─埃及篇」,你可以先替自己拍照,然 後打扮成古埃及人,電腦會採用古埃及的標準品評你 的扮相。之後你可以下載照片,並透過社交媒體和朋 友分享。

博物館未來還可以利用那些創新科技?

這是一種配備了「混合實境」新技術的特製眼鏡,它 內置感應器、攝影機、處理器等多種儀器,把觀眾、 物品和環境結合在一起,觀眾更可在虛擬的世界和構 建出來的影像互動。或許有一天當你參觀科學館時, 你會先獲得一副眼鏡,戴上以後,愛因斯坦便會出現 和你打招呼,然後帶你四處參觀;又或許當你參觀故 宮博物院時,溥儀皇帝會作為你的嚮導,向你細訴紫 禁城內的辛酸。

對於那些在參觀博物館時,不想配戴或手持任何裝置 的觀眾,可以考慮租借一個機械導賞員。她是由日本 科學未來館研發的機械人,會在2020年於我們舉辦 的一個機械人展覽中亮相,當然她還須再接受更多的 訓練。

是否有點不可思議?但現實是,科技正在改變我們學 習和溝通的模式,或許現時問題已不在於博物館應否 引入科技,而是應該如何確保科技用得其所,能夠配 合博物館的使命。我相信只要取得正確的平衡,科技 可以令博物館的參觀經驗變得更吸引、更個人化、更 投入,以及更有創意。謝謝各位。 they are fabricated, or we can use the digital models created from the scanning for use in exhibitions and other programmes.

Information technology also allows us to collect visitors' feedback in a more environmentally-friendly way. This e-message board was developed for the Eternal Life exhibition. It is interesting to see that most visitors preferred to leave messages in form of drawings rather than texts. Many of the drawings were indeed very artistic and creative. You may wish to go to our Facebook to have a look. Apart from messages, the data collected will also be useful for evaluation of exhibitions and future planning.

Digital technology also enables us to develop many different types of innovative games. This game is called Beauty Contest in which you can take a picture of yourself and dress up like an ancient Egyptian. We will then tell you how beautiful you are, of course, from the ancient Egyptian point of view. You can then download your image and share with your friends through the social media.

What's next?

This is a new kind of Mixed Reality device which combines sensors, cameras, processors, and so on into a special pair of eyeglasses to bring people, places and objects all together. You can even interact with the created images in the world around you. Perhaps one day when you come to visit the Science Museum, you will be given a pair of smart glasses. After wearing it, you will be greeted by Einstein who will show you around the museum. Or when you visit the Palace Museum, you will be able to meet Emperor Puyi who will tell you what life is like within the red walls of the Forbidden City.

For those who do not want to wear any headgears or hold any handsets when visiting the museum, they may wish to just hire a robot guide. She is Kodomoroid, a human robot developed by the National Museum of Emerging Science and Innovation of Japan. In fact she will be coming to Hong Kong in a robot exhibition that we will be holding in the year 2020. Of course, there is still much she has to learn.

This may be a bit beyond our imagination, but the fact is technology is changing the way that we are now learning and communicating. Perhaps the question is no longer whether technology should come into museums, but rather how we can ensure technology can support and fit alongside the museum's missions. With the right balance, I believe that technology can make the museum experience much more epic an experience that is Engaging, Personalised, Immersive and Creative. Thank you.

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張宜春先生 Mr ZHANG Yichun

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科技新時代下文化發展需要解決的問題 Issues Requiring Solutions in the face of Cultural Development in the New Technological Era

尊敬的女士們、先生們,各位嘉賓:

今天非常高興能夠在這裡和各位高賢共聚一堂,共 同探討「如何在科技新時代促進文化發展」這個議 題。

首先,我們要破題,談談為什麼要研討在科技新時 代促進文化發展。其實,從人類誕生至今,科技一 直在發展,文化也一直在發展。科技使人類改造自 然世界,隨之令人類改變部分文化習慣,而文化習 慣的改變,又推動人類改變認識世界的習慣,從而 進一步推動科技發展。千百年來一直是這樣一個格 局。當前,科學技術高速發展,讓社會發生了飛速 的巨變,普通人的生活方式和10年、20年前完全 不一樣,而文化進化的速度明顯跟不上科技發展, 這才有了現在大家的焦慮,希望解決科技和文化藝 術兩條腿之間的速度差問題,讓文化進化的速度能 夠趕得上科技驅動的時代發展。

我想,随著現代社會的飛速發展,第一需要解決 的是文化代際的問題。在經濟發達的地區和經濟 落後的地區,我們可以發現明顯的文化差異,差異 之大,甚至可以表現為「原始時代-農耕時代-工業 時代-資訊時代」的多種代際差異。文化本身沒有 好壞,但是讓每個人去認知其他人的生活方式,形 Distinguished guests, ladies and gentlemen,

It gives me great pleasure to join you all here today to discuss the subject of "how to promote cultural development in the new technological era".

First of all, as an introduction, I would like to share with you the reasons why we have to discuss the promotion of cultural development in the new technological era. As a matter of fact, since the dawn of mankind, technology has never ceased to develop and the same applies to culture. Technology inspires people to transform the natural world, and subsequently brings about changes to their cultural habits, which causes a shift in the way that mankind understands the world. All these thus facilitate further development of technology. For thousands of years, this pattern has remained unchanged. Nowadays, the rapid advancement of science and technology triggers swift and massive social changes. The way of life of ordinary people is completely different from that ten or twenty years ago. However, the pace of cultural evolution obviously lags behind that of technological development, causing anxiety among us these days. We all hope to bridge the gap in speed between technology and arts/culture so that the pace of cultural evolution can catch up with the technology-driven development progress in this era.

In my opinion, with the fast development of modern society, the most pressing issue is to address the era gap in culture. If we compare an economically-developed region with an undeveloped one, we can clearly see a cultural gap between them. The gap is so big that it can even be interpreted as a multi-era gap in this order: "primitive era – agricultural era – industrial era – information era". Culture itself is neither good nor bad, but making it possible for everyone to recognise other people's life

成共情和理解,對全社會的文化發展有著極大推動 作用。因此,利用現代科技,消弭文化認知的代際 差異,特別是讓發展中和落後地區的居民能夠趕上 時代的浪潮,是這個時代推動文化發展最應該和最 需要做的事。談及中國,那麼就有必要談到「老少 邊窮」和「基層」這兩個概念。為了讓這些地區的 人能夠享受到與大城市和經濟發達地區類似的文化 權利,彌補不同地區的認知差異,所以有了「村村 通」,讓公路、電力、生活和飲用水、電話網、有 線電視網、互聯網等現代基礎設施進入這些地區, 通過現代傳播方式去讓他們認識理解世界;所以有 了「農家書屋」,讓農民能夠以低廉的成本接收到 最新的科學文化知識;所以有了「流動舞台」,有 了「送戲下鄉」,讓老少邊窮地區也能欣賞到最新 的藝術演出;所以有了「自助圖書館」,讓社區群 眾也能遠離車馬勞頓之苦。政府建立起了普惠性質 的現代文化服務基礎設施,方能實現文化公平,這 才是推動文化發展最首要的事情。

說到文化基礎設施和基礎性工作,其實還有一件事 也是亟需技術支撐,也是必須做的——那就是文化 資源的數位化工作。現在我們處在一個從類比時代 轉向數位時代的過程,線下的模擬資源和線上的數 位資源尚沒有完全對接。我們需要對類比、線下和

實體的物質文化和非物質文化遺產進行系統而成體 系的數位化保存、開發、利用,傳承和守望歷史和 傳統。

上面講到的第一點,主要是在新時代背景下,如何 去建立相適配的文化基礎設施。第二點,我們再談 一下文化傳播的問題。其實,大家想到科技對文化 發展的作用,首先會想到的是現代傳播技術對於文 化交流和發展帶來的變革式作用。現在新舊媒體正 在融合發展,網路作為新的傳輸管道和傳播方式, 已經成為了現代人獲取資訊的重要或主要方式。基 於網路的文化發展,我個人覺得目前還處於一個蓬 to facilitate mutual empathy and understanding can be a great impetus to cultural development of society as a whole. Therefore, the most pressing and necessary thing that we should do in promoting cultural development in this era is to, by leveraging modern technology, bridge the era gap in cultural awareness, particularly enabling people in the underdeveloped and undeveloped regions to catch up with the trend of our time. Speaking of China, it is necessary for us to talk about the two concepts of "former revolutionary base areas, areas inhabited by ethnic minorities, remote areas on frontiers and poverty-stricken areas" and "the grass roots". In order to enable people in these areas to enjoy similar cultural rights as in big cities and in economically developed regions, and to bridge the gap in cultural awareness among different regions, we have the project of "reaching all villages", making modern infrastructure such as motorways, electricity, domestic and drinking water supply, telephone networks, cable television networks and the Internet accessible in those villages and regions. With such modern modes of communication, people in these villages and regions can perceive and understand the world through modern media. We have "rural libraries" for peasants to acquire up-to-date knowledge in science and culture at a low cost; we have projects like "mobile stages" and "sending operas to rural areas" to bring the latest art performances to people living in former revolutionary base areas, areas inhabited by ethnic minorities, remote areas on frontiers and poverty-stricken areas; we also have "self-service libraries" for people in those villages and regions to travel easily for libraries. Only when the government puts in place modern cultural services infrastructure for the benefit of all can we achieve fair access to culture. This is also the foremost thing that we should do to promote cultural development.

When it comes to cultural infrastructure and groundwork, there is actually one more thing that requires technological support and must be done: the digitisation of cultural resources. We are all now in the process of migrating from an analogue era to a digital era. However, offline analogue resources and online digital resources have not been fully matched with each other. All tangible and intangible cultural heritage, be it analogue, offline or physical, is required to be digitised in a structured and systematic way for preservation, development and utilisation so as to facilitate the transmission of our history and traditions and fulfilling our expectation in this regard.

The first point I have mentioned above is mainly about how to make available commensurate cultural infrastructure in a new era. The second point I would like to discuss is the spread of culture. In fact, when we think of the impact of technology on cultural development, the first thing that comes to our mind would be how modern modes of communication bring about reforms to cultural exchanges and development. Nowadays, both new and traditional media are developing in an integrated way. The Internet, a new channel for transmission and a new mode of communication, has already become an important or major source of

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勃生長的階段,網路正在或已經形成自己的語系和 文化,我們最好不要用前一個時代的觀點去武斷評 論後一個時代的事物。但是有兩個問題,還是需要 謹慎觀察,防微杜漸,給出較好的解決方案。第一 個問題,是如何保障文化多樣性的問題。第二個問 題,是如何解決「回音室效應」的問題。

文化多樣性的問題的產生,是因為在當前這個資訊 爆炸的時代,個人過濾資訊成為了最耗費精力的事 情之一。在這種情況下,強勢的主流文化會越來越 強勢,而小眾、弱勢的文化則不但無法得到大多數 人的關注,反而更會加速消亡和淹沒。久而久之, 文化就會日益單一,這從某種程度上講,並不算一 件好事情。中國有句古詩,「一枝獨秀不是春,百 花齊放春滿堂」。只有多種文化並存共榮、共同進 步,才能從總體上推進文化繁榮發展。因此,我們 要像保護自然生態圈一樣,保護文化生態,建立起 和諧共生的互聯網時代的文化生態圈,讓弱小者和 非主流者也能夠展示他們的美和文化,讓大家欣賞 和瞭解。保護文化多樣性,讓弱小的聲音能夠讓更 多的人聽到,這就是大家需要做的工作。

「回音室效應」同樣也是資訊爆炸引發的問題。由 於資訊爆發,使得我們不得不借助各類的資訊過濾 和檢索工具。這些工具使用了各種個性推薦演算 法,其核心都是迎合個人喜好,滿足個人需求,同 時通過各類用戶行為,進一步分析其喜好,更加「 投其所好」。這樣,「推薦-回饋-推薦」的過程不 斷反復運算,使得每個人只能夠看到自己最喜歡的 資訊,久而久之並不利建立對於世界真實的印象。 畢竟,文化發展的目標之一,就是寬容和平等對待 其他文化,尊重其他有著不同文化認知的人,做到 「求同存異」。因此,未來我們更需要把科學家和 人文學家、社會學家結合到一起,改進現有的資 訊過濾機制,為每個人展現出一個真實、多元、豐 富、便捷的世界。 information for present-day people. As for the development of Internet culture, I personally believe that it is still booming, and may be forming or have formed its own language and culture. We would better not be judgmental towards a product of the new era based on a set of values of the previous era. However, there are still two issues requiring our careful observation and some desirable preventive solutions. The first issue is how to preserve the diversity of our culture. The second is how to solve the problem of the "echo chamber" effect.

Cultural diversity is an issue in the present era of "information explosion" where filtering personal information becomes one of the most demanding jobs. Under these circumstances, strong mainstream cultures will become even more dominant, whereas weaker marginal cultures will be less likely to attract the attention of most people, thus accelerating the demise of the latter. As time progresses, culture will gradually become uniform, which is not desirable to a certain extent. There is a line from an old Chinese poem, "A single flower does not constitute spring, while a hundred flowers in full blossom bring spring to the garden". Only when multiple cultures flourish and thrive together can we bring prosperity to and foster the development of culture as a whole. Thus, we have to protect our cultural ecosystem like the way we protect our natural ecosystem. We have to build an environment conducive to the development of a cultural ecosystem in a harmonious and inclusive age of the Internet so that weaker marginal cultures can still shine through, allowing everyone to appreciate and understand their splendour. Protecting the diversity of a culture to allow those tiny voices to be heard by more people is our imperative task.

The "echo chamber" effect is also triggered by "information explosion", which has driven us to inevitably employ such tools as information filters and search engines. They are developed based on various self-recommended formulae that are fundamentally tailored to suit individual tastes and satisfy personal needs. At the same time, the tools "adapt more to a user's tastes" through further analysis of his/ her preferences in the light of all kinds of user behaviour. This means that the process of "recommendation-feedback-recommendation" repeats itself continuously, making every one see only the information that they like most, which is unfavourable for us to get a real picture of the world in the long run. After all, one of the objectives of cultural development is to embrace foreign cultures in an inclusive and equal manner by respecting those having a different cultural awareness, thus achieving the goal of "seeking common ground while accommodating differences". Therefore, we need to combine the efforts of scientists, humanists and sociologists in the future to improve the existing information filtering mechanism so as to create a real, diverse, rich and convenient world for everyone.

上面講到的兩點,可能還主要是從「托底」角度看 的,接著再順著最先進的方向思考一下。第一個觀 點是,科技推動文化新業態出現和發展。文化發展 就是靠科技創新不斷注入新內涵、提供新動力、拓 展新空間。舉個例子,活字印刷術的發明帶來了印 刷方式的革命,才有了以報紙、雜誌、圖書為代表 的現代出版業出現,而現代通訊技術的出現,又帶 動了廣播、電影、電視、音樂等現代新業態發展。 隨著電腦和互聯網的應用愈趨普遍,也就出現了我 們現在看到的微博、微信、電子書、網路遊戲、動 漫、網路文學等目前蓬勃發展的新業態。對於已有 的新業態,推動他們發展的主要方法也並非「無 為而治 | , 而是需要為他們提供一個健康成長的環 境。比如,網路和數位技術使得複製拷貝的成本 接近於零,因此版權和智慧財產權成為了最影響網 路文化產業發展的因素。綜合使用技術、法律等工 具,形成多層次的數位版權管理體系,建立起網路 健康的運營環境,就是對新業態、對合法創新的企 業和個人最大幫助和支援。

第二個科技對現代文化藝術帶來的改變,是提升文 化藝術的生產創作效率和表現手段。以電影為例: 現在的每一部大成本大製作電影,特技效果已經成 為粘合劇情的重要媒介,也成功吸引了大家進入電 影院。每一部電影都可以看成是科學家、程式師 和藝術家共同工作的成果。而再往後端看,以中國 大陸為例,電影票的買賣基本實現了互聯網化和 APP(流動應用程式)化。這就是科技如何提升電 影產業的工作效率。還比如,電影行業通過各類大 資料分析技術,在立項之初就能對劇本、演員進行 梳理,有效推動藝術創作與實際需求的對接。而説 到更為傳統的舞台表演藝術,現代聲光電技術讓演 出變得更加美輪美奐,而後台的票務系統、協同服 務系統、排擋排演系統等支撐技術,也正逐漸加快 The above two points are perhaps made mainly from a "fundamental" point of view and considered further in the light of the most advanced technological development. The first point is that technology has facilitated the appearance and development of new cultural industries. The development of culture refers to the situation of continuously, with the help of technological innovation, presenting new ideas, providing fresh momentum and developing new frontiers. For example, the invention of movable type printing has revolutionised the way of printing, making the publication of newspapers, magazines and books possible in the present-day publishing. The advent of modern communications also facilitates the development of today's new industries like broadcasting, filming, television and music. With the widespread use of computers and the Internet, there are booming modes of industry like Weibo, WeChat, e-books, online games, animation and comics, and online literature. To promote the development of those new available industries, the primary method may not be a "non-intervention" approach. Instead, we need to provide a favourable environment for them to develop. For instance, the existence of the Internet and digital technology renders making copies almost cost-free. As a result, copyright and intellectual property rights have become the most significant factor to the development of online cultural industries. Therefore, in order to create a healthy environment for network operation, we should leverage the tools like technology and law to form a multi-level digital copyright management system. This is the greatest assistance and support that we could offer to new industries, to legitimate innovative enterprises and to individuals.

The second change brought by technology to modern arts and culture is the improvement in the efficiency of creation and production of arts and culture as well as in their means of expression. Let us take films as an example. Nowadays, for every big-budget blockbuster, special effects have already become an important medium for fusing the storyline and have successfully attracted the public to the cinema. Every film can be seen as a joint achievement among scientists, programmers and artists. If we look further, the transaction of film tickets on Mainland China is basically a process with the use of the Internet and applications. This illustrates how technology drives the film industry to increase efficiency. Furthermore, the film industry can make use of various forms of big data analytics to rationalise the scripts and the roles of actors/actresses of a film in the very beginning, which to a very large extent facilitates the interface between artistic creation and actual requirements. With regard to the more conventional art form of stage performance, the employment of modern sound, lighting and cinematic technologies has made performances more dazzling and captivating. As for the technology involved in backstage support, such

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實體劇碼創作和演出向著更加有效率的方向發展。 所以説,主動擁抱高新技術,借鑒其他行業已有的 成型科技成果,並迅速行業化,既是未來文化藝 術發展的必然趨勢,也是社會發展的必然需求。因 為整個社會的生產效率都提高了,文化藝術同樣也 必須提高自身的效率,才能保證和時代同步發展。 在這裡我覺得還有必要提下文化裝備的開發工作。 由於文化行業不像其他國民經濟產業有著那麼聚集 的經濟密集度和市場空間,因此裝備集成度和科技 水準相比較而言一直都不高,但是文化裝備對於各 個文化產業來講,確實有著產業倍增器的作用。所 以,在某些方面看,政府依然需要發揮出更大的作 用,激勵文化行業專用裝備的研發工作,這應該也 算是新時代的文化基礎設施建設。

第三個觀點,就講講一些基於現實科技的判斷。應 該來說,現在科技發展得太快,預測10年後的技術 基本上是不切實際。要基於科學技術對於人類社會 的改變,再去預測文化藝術的發展和走向,則更加 困難。2016年被稱作中國虛擬實境產業的元年, 虛擬實境和擴增實境技術在博物館、美術館、旅 遊、影視等領域都得到了突破性的應用,也正在為 大家提供一種更為新鮮的體驗方式。但是虛擬實境 的體驗或展示技術還處在技術的發展期,大家都還 在探索如何使用才能把他們和現有的文化藝術結合 得更好,一旦尋找到突破口,則很有可能形成新的 文化業態和文化藝術形式。隨著虛擬實境、擴增實 境和未來人工智能等技術的綜合應用,未來10年我 們可能將處在一個混合現實的時代,眼睛中所看到 的世界是現實世界和虛擬世界的疊加,人的感官被 機器無限放大,人類的生產生活方式也會發生重大 轉折,那麼在這種社會形態下,出現新的文化藝術 形式則是非常大概率的事情。

as the systems for ticketing, collaborative services as well as scheduling and rehearsal, it gradually helps speed up the process of creating and staging physical performances with greater efficiency. Therefore, we should proactively embrace advanced and innovative technology, learn from other industries for their existing technological achievements and rapidly make it an industry. This is not only an inevitable trend in the future development of arts and culture, but also an undeniable requirement for social development. Since the productivity of the whole society has increased, the efficiency in the arts and culture must also be enhanced to ensure that their development can keep up with the times. At this juncture, I think I should touch on the development work of cultural equipment. Given that the cultural industry is smaller in scale in terms of economic density and market size when compared with other national economic industries, the level of integration and technology of its equipment has, relatively speaking, lagged behind. However, cultural equipment indeed can serve the purpose of maximising the potential of various cultural industries. Hence, in some respects, the government is still required to assume a greater role in encouraging research and development of the equipment specialised for the cultural industry. This may also be regarded as a kind of cultural infrastructure in the new era.

The third point is about some judgements regarding reality technology. I must say that the development of technology now is too swift for us to reliably predict its standard a decade later. It is even more difficult to forecast the development and direction of arts and culture based on the changes in a human society caused by science and technology. The year of 2016 is regarded as the first year of China's virtual reality (VR) industry. The application of VR technology in museums, art galleries, tourism, films, television and so on has made revolutionary achievements, providing us with a brand new experience. Nevertheless, both experiential and display technologies such as VR and augmented reality (AR) are still developing. We are still exploring how to achieve a better result by integrating those technologies into our existing arts and culture. Once a breakthrough is made, it is very likely that a new kind of cultural industry and a new form of art and culture will emerge. Following the consolidated application of technologies such as VR, AR and artificial intelligence in the future, we may live in an era of mixed reality in ten years' time. The world we see through our eyes will be an overlap of reality and virtual reality. Human senses will be infinitely amplified by machines and our production methods and lifestyles will experience a significant change. Under these social circumstances, it is highly possible that new forms of art and culture will take shape.

但是有一點我是堅信的——現代科學技術的飛速發 展,特別是最近以人工智慧、大資料、先進工業製 造為核心的新一代技術革命正在噴薄欲出,使我們 的社會正從「互聯網時代」向著「智能時代」進一 步邁進。隨著新的生產力技術誕生,我們的社會 將會釋放出大量勞動人口,從事文化創意的相關工 作,到那時將會開創出一個文化藝術與科學技術空 前繁榮、交相輝映的新時代。

我需要和大家一起研討的內容就基本結束了。總的 來說,這個時代在科技背景下促進文化發展的方法 可以歸納為幾點:第一,加強新時代下的文化基礎 設施建設。第二,關注傳統文化在資訊時代的存 續。第三,給予新問題審慎的思考,並提出妥善的 解決方案。第四,積極擁抱科技,客觀面對社會人 文帶來的改變。

謝謝大家,我的演講到此結束。

Nonetheless, I firmly believe that, with the rapid development of modern science and technology, in particular the inevitable emergence of technological revolution of the next generation centred around artificial intelligence, big data and advanced manufacturing industry, our society is now progressing towards the "Intelligence Era" from the current "Internet Era". With the emergence of new technology for productivity, a large proportion of our labour force will be released to engage in jobs relating to culture and creativity. By that time, we shall enter a new era where arts and culture intertwine with science and technology to scale new heights.

Basically, I have gone through all the issues I would like to discuss with you. To conclude, I would like to group the ways of promoting cultural development in this technological age into the following areas: first, to enhance cultural infrastructure in the new era; second, to pay attention to the inheritance of traditional culture in the information era; third, to give a careful consideration to new problems and suggest proper solutions; and fourth, to actively embrace technology and accept the subsequent changes to society and humanity.

That's all for my speech. Thank you.

專題2 PLENARY2











專題2 PLENARY2



專題2 PLENARY 2



其他活動照片 OTHER PHOTO HIGHLIGHTS

歡迎午餐 WELCOME LUNCH









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開幕式 - 絲綢之路展覽 OPENING CEREMONY - SILK ROAD EXHIBITION







開幕式 - 絲綢之路展覽 OPENING CEREMONY-SILK ROAD EXHIBITION





































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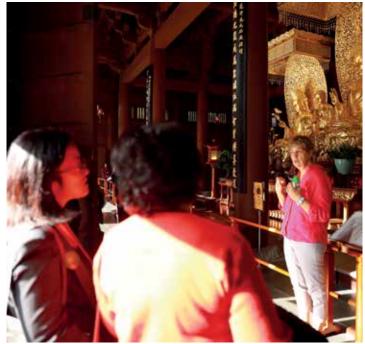




文化考察 CULTURAL VISIT - NAN LIAN GARDEN AND CHI LIN NUNNERY









文化考察 CULTURAL VISIT - NAN LIAN GARDEN AND CHILIN NUNNERY





