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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 and 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—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 auditioned 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.