

Presented by 主辦



International Association
of Theatre Critics (Hong Kong)
國際演藝評論家協會(香港分會)



香港藝術發展局
Hong Kong Arts Development Council
國際演藝評論家協會(香港分會) 為藝發局資助團體
IATC(HK) is financially supported by the HKADC

In Collaboration with 協辦



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SIBMAS 34th SIBMAS CONFERENCE 2024 HONG KONG ATCHK

**34th SIBMAS Conference
2024 · Hong Kong**
**第34屆「國際表演藝術圖書館、
博物館與資料館協會」
國際研討會2024 · 香港**
**Dramaturgies of Collecting:
Conserving, Restaging, and
Interpreting the Performing Arts**
典藏的構作：表演藝術的保育、再現與詮釋

**23-27
6.2024**
(Sun日 – Thu四)

研討會簡介

典藏的構作：表演藝術的保育、再現與詮釋

表演藝術記敘了我們這個時代的故事，而故事從不缺少。表演藝術裡無邊無盡的藝術創作，為不同領域開拓更多可能性，加上科技發展與人工智能不可預期的潛力，推動表演藝術超越想像的極限。

這正是表演藝術獨一無二的精彩而複雜的時刻。演藝領域的藝術家、學者、專業人士、從業員和愛好者，以及圖書館專員、檔案專員、收藏家和策展人，亦面臨整存、展示和活化表演藝術紀錄的各種挑戰，這不只牽涉當下，亦關乎（未來）歷史。

典藏的構作包含蒐集、策劃、展示和再現的策略，呈現整存視野，指向表演藝術的未來。構作的概念充滿層次，既包括精心、有策略和創意地策劃、整存和展示材料，也思考這過程怎樣反映表演藝術的豐富度和多樣性，以及其文化意義。

典藏構作的方法回應表演藝術變革中的生態環境和社會張力的複雜性，模塑紀錄及典藏被再使用和賦予新生命的不同可能，也創造了新的感知與詮釋，並架建一個與新觀眾相遇的平台。

第34屆「國際表演藝術圖書館、博物館與資料館協會」國際研討會於2024年首次在亞洲舉行，由國際演藝評論家協會（香港分會）主辦，香港中文大學圖書館協辦，藝能發展資助計劃資助。是次研討會適逢「國際表演藝術圖書館、博物館與資料館協會」成立七十周年紀念，也是國際演藝評論家協會（香港分會）成立三十周年的紀念活動之一。

這個表演藝術文化保育的國際交流盛會匯聚來自世界各地圖書館、博物館及資料館的專家和從業員，及表演藝術家、策展人、製作人、藝術行政人員和藝評人，共同就典藏、保育、重塑、重構和詮釋表演藝術進行深入的探討。

About the Conference

Dramaturgies of Collecting: Conserving, Restaging, and Interpreting the Performing Arts

The performing arts document the stories of our times, and people are never short of stories. The never-ending artistic creations in the performing arts have opened up more possibilities in different disciplines, enhanced by the development of technology and the unpredictable potential of artificial intelligence, pushing the imagination beyond its limits.

This is a unique moment for the performing arts. Artists, academics, professionals, practitioners and enthusiasts in the performing arts, as well as librarians, archivists, collectors and curators are facing various challenges in preserving and presenting the rich tapestry of performing arts and its (future) history.

The “dramaturgies” of collecting, understood as strategies of selecting, curating, showcasing and representing, reveal the vision of preserving our performing arts for the future. They are multifaceted and involve careful, strategic and also creative curation, preservation and presentation of materials that reflect the richness and diversity of the performing arts and their cultural significance.

Responding to the transformative ecology of the performing arts and the complicity of social dynamics, the dramaturgical approach shapes the ways in which performing arts documentation and collections can be renewed, recycled and given new life, generating new perspectives and interpretations and providing a platform for meeting new audiences.

The 34th Conference of the International Association of Libraries, Museums, Archives, and Documentation Centres of the Performing Arts (SIBMAS) will be held in Asia for the first time in 2024. Hosted by the Hong Kong chapter of the International Association of Theatre Critics (IATC(HK)) in collaboration with The Chinese University of Hong Kong Library, with the support of the Arts Capacity Development Funding Scheme, this conference coincides with the 70th anniversary of the founding of SIBMAS in 1954. It also serves as one of the commemorative events for the 30th anniversary of the founding of the IATC(HK).

Researchers and practitioners from around the world come together in this international exchange on performing arts preservation and delve into discussions about the intricate and dynamic processes of collecting, conserving, restaging, reimagining, and interpreting the performing arts in the context of libraries, archives, and museums of performing arts as well as from artists, curators, and performing arts companies.

Important Notes

注意事項

Participants must wear the pass during the Conference such that it is shown clearly at all times.
與會者須在研討會進行期間全程配戴及清楚展示通行證。

Turn your mobile phone and other sound-emitting devices into silent mode during the Conference.
研討會期間，請將您的手提電話及其他響鬧裝置調至靜音模式。

The Presenter will carry out photo shooting and video filming during the Conference for promotion and documentation purposes. No video taking or audio tape recording is allowed.
研討會期間，大會將進行拍攝及錄影，以作紀錄及宣傳之用。請勿錄音或錄影。

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Official Website of the Conference

研討會官方網站：

sibmashk2024.iatc.com.hk



Message

Learning, Exchange, and Sustainable Development: The Path to Performing Arts Conservation

The International Association of Theatre Critics (Hong Kong) was established in 1992. From the outset, we initiated research and discussions about the cultural policies and cultural exchange of that time. A few years later, we received financial support from the Hong Kong Arts Development Council (HKADC) for our administrative operations, allowing us to publish records of our annual theatre critics' discussions about theatre performances and compilations of dance reviews. In subsequent years, we published the annual Hong Kong Play Series, yearbooks for the performing arts, and online databases with support from the HKADC. Since 2015, with support from the Arts Capacity Development Funding Scheme of the HKSAR Government, we have conducted two large-scale performing arts conservation projects: "Archive and Oral History Project on Hong Kong Drama (Phase I)" and "A Snap beyond Borders: An Online Archive and Education Project of Hong Kong Theatre and Performance Photography". Over the years, we have approached every project as an opportunity for learning and putting ideas into action—through conserving performing arts culture, we cherish and appreciate the past as we learn from a diverse array of performing arts practitioners. We come to know the present from the past, and we look towards the future.

These learning opportunities also serve as openings for local performing arts practitioners to exchange ideas. With our shared concerns, we have joined forces to lay a pathway for performing arts conservation and to extend our efforts over time. This year, our work has garnered further recognition from the Arts Capacity Development Funding Scheme, and the trust of the International Association of Libraries, Museums, Archives, and Documentation Centres of the Performing Arts (SIBMAS), which celebrates its 70th anniversary. This recognition has enabled us to host the international conference in Hong Kong, an East-meets-West centre for international cultural exchange. With support from The Chinese University of Hong Kong Library, the conference brings performing arts conservation experts from around the world together in this Asian city, where we continue learning while seeking to develop a more cohesive and sustainable network. This network not only aims to advance international exchange but also advocates the planning of a blueprint for performing arts conservation in Hong Kong. Through policy formulation, research initiation, educational development, and rallying for resources, we set out to pave the way for performing arts conservation.

We are grateful for the support and encouragement that we have received from our industry peers. We cherish the past, value the present, and look forward to the future.

CHEUNG Ping-kuen
Chairman of the International Association of Theatre Critics (Hong Kong)

(Translated by Nicolette Wong)

獻辭

學習、交流與持續發展： 表演藝術保育之路

國際演藝評論家協會（香港分會）成立於1992年，我們在成立初期，已經就當年的文化政策和文化交流開展研究和討論；數年後，我們得到香港藝術發展局行政資助，出版了劇評人年度演出討論的紀錄和舞蹈評論結集；後來陸續出版年度劇本選，亦編製表演藝術年鑑和網上資料庫，都有局方的支持。自2015年起，我們在香港特別行政區政府「藝能發展資助計劃」支持下，進行了兩個演藝文化保育的大型項目：「香港戲劇資料庫暨口述歷史計劃（第一期）」和「一攝無邊：香港劇場影像紀錄數碼資料庫暨教育計劃」。多年來，每個計劃都是我們學習實踐的機會——透過整存演藝文化，我們珍重過去，感恩過去，我們向眾多各具丰采的演藝工作者學習——從過去，我們認識現在，展望未來。

學習的機遇，也同時是本地演藝工作者的交流空間。我們有共同的關注，因此攜手開墾表演藝術保育之路，並且一步步往前深化。今年，我們的工作得到「藝能發展資助計劃」進一步的認同，也得到成立七十周年的「國際表演藝術圖書館、博物館與資料館協會」的信任，讓國際研討會得以在香港這個中外文化藝術交流中心舉行。研討會在香港中文大學圖書館的支持下，發揮更大能量，令來自國際的表演藝術保育專家，能聚首亞洲，讓我們一方面繼續學習，另一方面期待發展出一個更有凝聚力和持續性的網絡。這網絡除了在國際交流上繼續前進，同時亦倡議規劃香港的表演藝術保育發展藍圖，透過制定政策、啟動研究、深化教育和爭取資源，落實我們的表演藝術保育之路。

一路走來，我們感激業界的支持和鼓勵，我們都珍惜過去，重視現在，寄望未來。

張秉權
國際演藝評論家協會（香港分會）主席

Message

Welcome / Bienvenue / Huānyíng

Dear Conference Participants, SIBMAS Members, and Colleagues,

It is with great excitement that we welcome you to this historic event. For the first time in our association's history, we are holding a conference on the Asian continent. This inaugural Asian conference coincides with the 70th anniversary of SIBMAS, making our gathering in Hong Kong in 2024 exceptionally momentous.

The past few years have posed significant challenges for the cultural sector worldwide. The pandemic has severely impacted the performing arts: theatres closed, funding was slashed, and educational and collecting institutions faced unprecedented obstacles. These shutdowns created a silent upheaval across the global artistic landscape.

Yet, theatre endures as a phoenix. It has withstood media competition, political strife, and economic hardship for millennia, constantly reinventing itself. This resilience inspires the institutions and individuals dedicated to preserving this ephemeral art and its intangible cultural heritage.

SIBMAS was founded in 1954 under UNESCO's auspices. Following the establishment of the International Theatre Institute (ITI), there was a growing demand for a parallel association for museums, libraries, and performing arts collections. Today, we operate in a globally networked, digitised world facing resource scarcity and the rise of artificial intelligence. Our roles as curators, librarians, academics, and archivists have never been more demanding. We must ask ourselves: how do we collect, manage, curate, and communicate knowledge about the performing arts in an uncertain future? These questions are intrinsically linked to political and social dynamics, both locally and globally.

When initial discussions about a SIBMAS conference in Hong Kong began, we recognised the significant impact this event could have on shaping our society's future. Hong Kong's rich cultural heritage and performative traditions offer a vital perspective on global theatre narratives. Expanding SIBMAS into Asia fulfills a long-held aspiration.

The "international" in SIBMAS extends beyond Europe and North America to embrace the Global South and Asia. Achieving this inclusivity can be challenging, both in society and in organising a complex event like this conference. Our theme, "Dramaturgies of Collecting: Conserving, Restaging, and Interpreting the Performing Arts", serves as a valuable platform for international discourse and exchange.

For over two years, we have been inspired by the dedication and vision of our esteemed colleague, Bernice Chan of the International Association of Theatre Critics (Hong Kong). Her exceptional organisational skills have been evident since the planning stages, and her unwavering commitment is the reason we are able to meet in Hong Kong this year. This conference is a significant milestone for SIBMAS; thanks to her relentless passion and energy.

We would like to extend our heartfelt gratitude to Bernice Chan and her team. We also thank The Chinese University of Hong Kong, its library, and the Culture, Sports and Tourism Bureau of the HKSAR Government, a major financial supporter, for hosting us both in person and online at the 2024 conference.

We anticipate and look forward to fruitful days of exchange and collaboration.

Warm regards,

Avec nos salutations les plus cordiales,

Nic LEONHARDT & Alan JONES

Joint Presidents of SIBMAS

獻辭

Welcome／Bienvenue／歡迎

各位與會者、國際表演藝術圖書館、博物館與資料館協會會員和同事：

我們懷著無比興奮的心情歡迎你參加這次歷史性盛會，這是國際表演藝術圖書館、博物館與資料館協會（SIBMAS）首次在亞洲舉辦國際研討會。2024年適逢SIBMAS成立七十周年，我們在香港聚首一堂，實在意義非凡。

過去幾年，全球文化界面臨重大挑戰，疫情嚴重打擊表演藝術業界：劇院關閉、資助大幅削減、教育和收藏機構遇到前所未有的障礙，這些停擺令全球藝術格局發生無聲劇變。

然而，劇場如鳳凰涅槃，歷久彌新。千百年以來，它經受得起媒體競爭、政治衝突和經濟困境的考驗，不斷重塑自身。這股頑強的生命力激勵著致力保護這種短暫性藝術及其非物質文化遺產的機構和個人。

SIBMAS於1954年在聯合國教科文組織的支持下成立。隨著國際戲劇協會的成立，業界愈來愈需要一個博物館、圖書館和表演藝術收藏相應的協會。今天，我們在一個網絡全球化、數碼化的世界運作，面對資源短缺和人工智能的興起，作為策展人、圖書館專員、學者和檔案專員，我們從未如此耗費精力。我們必須問自己，在不確定的未來，我們該如何就表演藝術收藏、管理、策劃和傳播知識？這些問題與地方和全球的政治及社會運作密不可分。

當我們最初討論在香港舉辦SIBMAS國際研討會時，就意識到這項活動對塑造社會未來有深遠的影響。在全球劇場敘事上，香港豐富的文化遺產和表演傳統提供重要的視角。SIBMAS延展到亞洲，實現了我們長久以來的願望。

SIBMAS的「國際」地域由歐洲和北美，延伸至南方國家和亞洲。無論在社會，抑或在舉辦像這次研討會般繁複的活動，要實現這種共融性可能相當具挑戰性。今屆研討會主題為「典藏的構作：表演藝術的保育、再現與詮釋」，將為國際討論和交流提供一個寶貴的平台。

兩年多以來，我們敬重的同事——國際演藝評論家協會（香港分會）的陳國慧女士一直以其奉獻精神和遠見卓識激勵著我們。她自籌劃階段已充分展現卓越的組織能力，堅定不移地致力使我們今年得以在香港相聚。今屆研討會是SIBMAS的一個重要里程碑，這有賴陳女士不懈的熱情和幹勁。

在此，我們衷心感謝陳國慧女士及其團隊，亦感謝香港中文大學及其圖書館，以及提供主要財政資助的香港特別行政區政府文化體育及旅遊局，於2024年國際研討會現場和網上的款待。

期待是次交流與合作碩果豐收！

謹致以親切的問候

尼克·萊昂哈特、艾倫·瓊斯

國際表演藝術圖書館、博物館與資料館協會聯合主席

（中譯：簡伊曼）

About 關於

Presenter 主辦機構
International Association of Theatre Critics (Hong Kong)
國際演藝評論家協會（香港分會）

International Association of Theatre Critics (IATC) was founded in 1956 as a UNESCO-affiliated organisation to bring together theatre practitioners and theatre critics to meet and learn from each other. In 1992, Hong Kong became the fifth branch of the Association in Asia and is currently the only local organisation promoting the development of performing arts criticism with three-year grant support from the Hong Kong Arts Development Council. IATC(HK) has been actively promoting theatre criticism in Hong Kong through various activities, as well as participating in international conferences and cultural exchange programmes. It also focuses on the preservation, research and publication of performing arts, and has organised and published online archives.

Collaborator 協辦機構
The Chinese University of Hong Kong Library
香港中文大學圖書館

The Chinese University of Hong Kong Library is a leading research library in East Asia. We have a significant bilingual collection of electronic and print resources. Our Special Collections ranging from Shang dynasty oracle bones to modern Chinese literary archives. We also have inspirational and award-winning study spaces and a team of library staff committed to helping our users make the best use of the Library. Our mission is to partner in the creation, access, dissemination and preservation of knowledge to inspire and support the Chinese University of Hong Kong in its research, learning and teaching and research transfer. We work closely with faculty and students, and have strong collaborative links with other university libraries in Hong Kong, Greater China and internationally.

Curator 策劃機構
International Association of Libraries, Museums,
Archives and Documentation Centres of the Performing Arts (SIBMAS)
國際表演藝術圖書館、博物館與資料館協會

Since 1954, SIBMAS has been the international network of cultural heritage in the performing arts. Spread across 35 countries around the world, we gather individuals and institutions documenting circus, dance, film, opera, theatre and puppetry.

We promote research in the performing arts, facilitate networking among our members and share resources about their specific collections and the performing arts in general:

Conferences: SIBMAS organises biennial conferences focusing on challenges and recent developments of current practical interest for our members; **Networking:** SIBMAS encourages genuine collaboration and invests in spreading best practice between its members; **Newsletter:** a quarterly newsletter, providing up-to-date news and information about the activities of SIBMAS and our members; **International Directory of Performing Arts:** a database with information about performing arts collections, searchable by organisation name or by country; **Proceedings:** SIBMAS provides print editions of the conference papers of our conferences.

國際演藝評論家協會於1956年成立，為聯合國教育、科學及文化組織（UNESCO）轄下團體。1992年，香港成為國際演藝評論家協會第五個亞洲分會，現為香港藝術發展局三年資助藝團，是目前本地唯一積極透過籌辦不同種類的演藝評論活動、致力推動本地藝評發展和參與國際會議及海外交流計劃的組織。本會亦十分重視演藝資料和藝評的整存、研究和出版工作，已策劃並架建多個網上演藝資料庫。

www.iatc.com.hk

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香港中文大學圖書館是東亞地區一所領先的研究型圖書館。我們有重要的雙語電子及紙本館藏。我們的特藏涵蓋商代的甲骨以至現代中國文學檔案。我們還擁有充滿啟發性且屢獲獎項的學習空間，以及一支致力於幫助使用者充分利用圖書館的團隊。

我們的使命是在知識的創造、存取、傳播和保存知識中結伴，藉以啟發、告知及支援香港中文大學的研究、學習及教學以及知識轉移。我們與學生及教職員緊密合作，也與香港、大中華及國際上的大學圖書館有堅固的協作性聯繫。

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自1954年，作為表演藝術文化遺產的國際交流網絡，國際表演藝術圖書館、博物館與資料館協會（SIBMAS）匯聚了來自全球35個國家，記錄馬戲、舞蹈、電影、歌劇、戲劇和木偶戲的從業人員和機構。

我們推動表演藝術方面的研究，促進會員之間的聯繫，並分享有關其特定收藏和表演藝術的資源：

研討會：SIBMAS每兩年舉辦一次研討會，討論我們的會員當前面對的挑戰和最新發展；**聯繫網絡：**SIBMAS 鼓勵成員之間的合作，並致力於推廣最好的實踐做法；**通訊：**提供SIBMAS及其會員的最新消息和活動資訊的通訊季刊；**國際表演藝術名錄：**提供表演藝術藏品資訊的資料庫，可按機構名稱或國家搜索；**論文集：**SIBMAS提供研討會論文的印刷版。

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Opening Ceremony 開幕典禮

2024.6.24（Mon 一） | 10:45-11:30
Lecture Theatre, Henry Cheng International Conference Centre,
Cheng Yu Tung Building, CUHK
香港中文大學鄭裕彤樓鄭家純國際會議展覽中心演講室

Guests of Honour

Mr Alan JONES & Dr Nic LEONHARDT

Joint Presidents, International Association of Libraries, Museums, Archives and Documentation Centres of the Performing Arts (SIBMAS)

Mr Kenneth Kai-kong FOK, JP

Chairman, Hong Kong Arts Development Council
Member of the Legislative Council of the HKSAR (Sports, Performing Arts, Culture and Publication)

Prof Alan K.L. CHAN

Provost, The Chinese University of Hong Kong

Mr Chris Ngo-tung IP, BBS, JP

Member of Advisory Committee on Arts Development, Culture, Sports and Tourism Bureau, HKSAR Government

Dr CHEUNG Ping-kuen, MH

Chairman, International Association of Theatre Critics (Hong Kong)

Ms Evelyn Petrina Yee-lin YIP

Senior Manager (Arts Capacity Development Funding Scheme), Culture, Sports and Tourism Bureau, HKSAR Government

Ms Louisa Yuk-wa SO

Ambassador of the SIBMAS Conference 2024

MC

Ms Zoe Sim-fong LAI

主禮嘉賓

艾倫·瓊斯先生、尼克·萊昂哈特博士

國際表演藝術圖書館、博物館與資料館協會聯合主席

霍啟剛先生，JP

香港藝術發展局主席
香港立法會議員（體育、演藝、文化及出版界功能界別）

陳金樑教授

香港中文大學常務副校長

葉傲冬先生，BBS，JP

香港特別行政區政府文化體育及旅遊局藝術發展諮詢委員會委員

張秉權博士，MH

國際演藝評論家協會（香港分會）主席

葉綺蓮女士

香港特別行政區政府文化體育及旅遊局高級經理（藝能發展資助計劃）

蘇玉華女士

SIBMAS國際研討會2024宣傳大使

司儀

賴閃芳女士

Programme

23.6 (Sun) Tea House Theatre, Xiqu Centre		
14:30-15:00	Welcoming Ceremony	
15:00-15:30	Thematic Talk 1: Programme Strategies and the Conservation of Cultural Heritage: A Case Study of the Tea House Theatre CHEUNG Ping-kuen (HK) Chairman, International Association of Theatre Critics (Hong Kong) Naomi CHUNG (HK) Head of Xiqu, Performing Arts, West Kowloon Cultural District	P.16-17
15:30-17:30	Xiqu Performance - Tea House Theatre Experience	
18:00-21:00	Welcoming Dinner	

24.6 (Mon) Henry Cheng International Conference Centre, CUHK		
09:30-10:15	Registration	LI Foyer
10:15-10:45	Coffee Break	LI Foyer
10:45-11:30	Opening Ceremony	LT
11:30-11:45	Introduction about the Conference's Theme Alan JONES (UK), Nic LEONHARDT (DE) Joint Presidents, SIBMAS	LT
11:45-12:45	Keynote Lecture 1: Intercultural Perspectives on Documenting Performance Toni SANT(UK) Director, Digital Curation Lab at MediaCityUK with the University of Salford	P.12 E LT
12:45-13:45	Lunch	LI Foyer
13:45-15:45	Paper Presentation - Session 1 (LT) P.23-24 E Documentation, Education and Heritage of the Performing Arts - Erin LEE (UK) - Alexandra BERALDIN (CA) - Arbaayah Ali TERMIZI (MY), DONG Qingchen (MY) - Jane PRITCHARD (UK) - Seiko SHIMURA (JP), Robin RUIZENDAAL (NL) Paper Presentation - Session 2 (ICR) P.25-27 E Panel Discussion (1) & Dance, Dance Making and the Dance Archives (Part 1) - Henry LITTLE (UK), Roger PARKER (UK), Judith DRAY (UK), Mandie GARRIGAN (UK) - Andi JOHNSON (US) - Bethany JOHNSTONE (UK) - Daniela LIEB (LU)	LT / ICR
15:45-16:00	Coffee Break	LI Foyer
16:00-16:30	Thematic Talk 2: The Strategies and Challenges of Establishing “Memory of the World: Chinese Traditional Music Sound Archives” SHAO Xiaojie (Mainland) Associate Director and Researcher, Library of Chinese National Academy of Arts	P.18 P LT
16:30-18:30	Paper Presentation - Session 3 (LT) P.28-29 E F History, Theatre Making and the Performance's Archives - William Wai-yam CHAN (HK) - Hans VAN KEULEN (NL) - Esther Marinho SANTANA (BR) - Harriet REED (UK) - Aliénor FERNANDEZ (FR) Paper Presentation - Session 4 (ICR) P.30-31 E Audience, Participation and the Dramaturgical Approaches of Collecting - Nic LEONHARDT (DE) - Franziska VOSS (DE) - Laura ARS (ES) - Jayne BATZOFIN (ZA)	LT / ICR
19:15-20:45	Visit 1: Archive of Chung Ying Theatre Company	Visit 2: <i>Bamboo Theatre</i> Film Screening and Director's Sharing at the Goethe-Institut

25.6 (Tue) Henry Cheng International Conference Centre, CUHK		
09:30-10:00	Registration	LI Foyer
10:00-11:00	Keynote Lecture 2: The Challenges of the Theatre Museum Amidst and Beyond the Pandemic: Digital Archiving and Revitalization Practices of Japanese Theatre Minako OKAMURO (JP) Professor, Faculty of Letters, Arts, and Sciences, Waseda University	P.13 E LT
11:00-11:30	Coffee Break	LI Foyer

11:30-13:30	Paper Presentation - Session 5 (LT) P.32-33 E F Representation of Performing Arts in an Exhibition Context - Susana FAJARDO (UK/VE) - Vee LEONG (HK) - Paul RIPOCHE (FR) - Elizabeth GRAY (UK) - Rime TOUIL (FR) Paper Presentation - Session 6 (ICR) P.34-35 E Performing and Interpreting the Archive - Jorit HOPP (DE) - Naoko KOGO (JP) - Anna LAWAETZ (DK) - LIN Ka-chun (HK) - Eva DEL REY (ES/UK)	LT / ICR
13:30-14:30	Lunch	LI Foyer
14:30-15:30	Thematic Talk 3: From Documenting Movement to Performance: A Case Study of Hong Kong Dance Company's <i>Convergence</i> YANG Yuntao (HK) Artistic Director, Hong Kong Dance Company Thematic Talk 4: Documenting Theatre with Documentary Theatre: A Case Study of <i>The Pedra Sidequel</i> Jenny MOK (Macao) President, Comuna de Pedra	P.19-20 P LT
15:30-16:00	Presentations of Hong Kong's Publications on Performing Arts - Hong Kong Philharmonic Orchestra - Unlock Dancing Plaza - IATC(HK)	LT
16:00-17:00	Visit to CUHK Library	
18:00-19:30	Visit 3: Hong Kong Central Library	Visit 4: The Hong Kong Academy for Performing Arts Library

26.6 (Wed) Henry Cheng International Conference Centre, CUHK		
09:30-10:00	Registration	LI Foyer
10:00-11:00	Keynote Lecture 3: Words, Space and Enacting the Archive Ashutosh POTDAR (IN) Associate Professor of literature and drama, Department of Theatre and Performance Studies (School of Design, Art and Performance), FLAME University, Pune	P.14 E LT
11:00-11:30	Coffee Break	LI Foyer
11:30-13:30	Paper Presentation - Session 7 (LT) P.36-37 E Panel Discussion (2) & Dance, Dance Making and the Dance Archives (Part 2) - Ivy Yik-chit TSUI (HK) - Martin WELTON (UK), Christopher BANNERMAN (UK), XU Rui (Mainland), TSENG Ra-yuan (TW), Anna CY CHAN (HK) Paper Presentation - Session 8 (ICR) P.38-39 E Dramaturgical Possibilities of Digital Archiving - Vikrant KISHORE (AU) - Anabel de la paz GONZALEZ (ES) - Raffaele LONGO (IT) - Gideon MORISON (NG) - Elsa BATAILLE-TESTU (FR)	LT / ICR
13:30-14:30	Lunch	LI Foyer
14:30-15:30	Thematic Talk 5: Dynamizing the Archive through Documentation, Creation and Promotion: A Case Study of Centre 42 Singapore MA Yanling (SG) General Manager, Centre 42 Thematic Talk 6: Exploring History from a Future Perspective—archival reading and curatorial consciousness in “Dialectic”, a NTCH's 35th anniversary series CHOW Ling-chih (TW) Independent Curator	P.21-22 E P LT
15:30-16:30	Keynote Lecture 4: Arts as Documentation, Documentation as Criticism, Criticism as Arts: Life and Times of Documentation as Criticism Danny YUNG (HK) Artistic Director, Zuni Icosahedron	P.15 P LT
16:30-16:45	Conclusion and Farewell	LT
16:45-17:45	SIBMAS General Assembly	LT

27.6 (Thu) Post-Conference Excursion		
10:30-12:30	Guided Tour at the Cantonese Opera Heritage Hall, Hong Kong Heritage Museum	
12:30-14:00	Lunch	
14:30-16:00	Guided Tour at Tai Kwun, a Conservation and Revitalisation of Heritage Project	

日程表

23.6（日）西九文化區戲曲中心茶館劇場		
14:30-15:00	歡迎儀式	
15:00-15:30	個案研探（一）節目策劃與保育文化資產：以茶館劇場為例 張秉權（香港）國際演藝評論家協會（香港分會）主席 鍾珍珍（香港）西九文化區表演藝術主管（戲曲）	P16-17
15:30-17:30	戲曲表演「粵·樂·茶韻」	
18:00-21:00	歡迎晚宴	

24.6（一）香港中文大學鄭家純國際會議中心		
09:30-10:15	登記	一樓大堂
10:15-10:45	茶點	一樓大堂
10:45-11:30	開幕典禮	演講室
11:30-11:45	研討會主題介紹 艾倫·瓊斯（英國）、尼克·萊昂哈特（德國）國際表演藝術圖書館、博物館與資料館協會聯合主席	演講室
11:45-12:45	專題演講（一）表演藝術紀錄的跨文化視角 東尼·桑特（英國）英國索爾福德大學位於MediaCityUK的數碼策展實驗室總監	P12  演講室
12:45-13:45	午膳	一樓大堂
13:45-15:45	論文發表（一）（演講室） 紀錄、教育與演藝傳承 • Erin LEE（英國） • Alexandra BERALDIN（加拿大） • Arbaayah Ali TERMIZI（馬來西亞）、 DONG Qingchen（馬來西亞） • Jane PRITCHARD（英國） • 志村聖子（日本）、 羅斌（荷蘭）	P23-24  論文發表（二）（互動會議室） 主題討論（一）及舞蹈、舞蹈創作與 舞蹈檔案（一） • Henry LITTLE（英國）、 Roger PARKER（英國）、 Judith DRAY（英國）、 Mandie GARRIGAN（英國） • Andi JOHNSON（美國） • Bethany JOHNSTONE（英國） • Daniela LIEB（盧森堡）
15:45-16:00	茶點	一樓大堂
16:00-16:30	個案研探（二）建立「世界的記憶：中國傳統音樂錄音檔案」的策略與挑戰 邵曉潔（內地）中國藝術研究院藝術與文獻館副館長、研究員	P18  演講室
16:30-18:30	論文發表（三）（演講室） 歷史、劇場創作與表演檔案 • 陳瑋鑫（香港） • Hans VAN KEULEN（荷蘭） • Esther Marinho SANTANA（巴西） • Harriet REED（英國） • Aliénor FERNANDEZ（法國）	P28-29   論文發表（四）（互動會議室） 觀眾、參與性和典藏的進路 • Nic LEONHARDT（德國） • Franziska VOSS（德國） • Laura ARS（西班牙） • Jayne BATZOFIN（南非）
19:15-20:45	考察活動（一）中英劇團文獻庫	考察活動（二）香港歌德學院《戲棚》影片放映及導演分享

25.6（二）香港中文大學鄭家純國際會議中心		
09:30-10:00	登記	一樓大堂
10:00-11:00	專題演講（二）演劇博物館在疫情及後疫情時代面臨的挑戰：日本戲劇的數碼檔案管理與活化實踐 岡室美奈子（日本）早稻田大學文學學術院教授	P13  演講室
11:00-11:30	茶點	一樓大堂

 – 以英語進行  – 以法語進行  – 以普通話進行

11:30-13:30	論文發表（五）（演講室） 在展覽場域內再現的表演藝術 • Susana FAJARDO（英國／委內瑞拉） • 梁慧玲（馮程程）（香港） • Paul RIPOCHE（法國） • Elizabeth GRAY（英國） • Rime TOUIL（法國）	P32-33   論文發表（六）（互動會議室） 檔案的表演性與詮釋的創意 • Jorit HOPP（德國） • 古後奈緒子（日本） • Anna LAWAETZ（丹麥） • 連家駿（香港） • Eva DEL REY（西班牙／英國）	P34-35  演講室／ 互動會議室
13:30-14:30	午膳		一樓大堂
14:30-15:30	個案研探（三）由動作紀錄到演出：香港舞蹈團舞作《凝》的案例研究 楊雲濤（香港）「香港舞蹈團」藝術總監 個案研探（四）紀錄劇場作為劇場的紀錄：澳門製作《石頭外傳》的經驗及啟示 莫倩婷（澳門）「石頭公社」主席	P19-20  演講室	
15:30-16:00	香港表演藝術出版物介紹 • 香港管弦樂團 • 不加鎖舞蹈館 • 國際演藝評論家協會（香港分會）		演講室
16:00-17:00	參觀：香港中文大學圖書館		
18:00-19:30	考察活動（三）香港中央圖書館	考察活動（四）香港演藝學院圖書館	

26.6（三）香港中文大學鄭家純國際會議中心			
09:30-10:00	登記		一樓大堂
10:00-11:00	專題演講（三）文字、空間與檔案的實踐 雅舒托·普德（印度）浦那富來明（FLAME）大學設計、藝術與表演學院戲劇與表演研究系副教授（文學與戲劇）	P14  演講室	
11:00-11:30	茶點		一樓大堂
11:30-13:30	論文發表（七）（演講室） 主題討論（二）及舞蹈、舞蹈創作與 舞蹈檔案（二） • 徐奕婕（香港） • Martin WELTON（英國）、 Christopher BANNERMAN（英國）、 許銳（內地）、 曾瑞媛（台灣）、 陳頌瑛（香港）	P36-37  論文發表（八）（互動會議室） 數碼典藏構作的可能性 • Vikrant KISHORE（澳洲） • Anabel de la paz GONZALEZ（西班牙） • Raffaele LONGO（意大利） • Gideon MORISON（尼日利亞） • Elsa BATAILLE-TESTU（法國）	P38-39  演講室／ 互動會議室
13:30-14:30	午膳		一樓大堂
14:30-15:30	個案研探（五）透過紀錄、創作和推廣讓檔案庫充滿活力：新加坡42新劇中心的案例研究 馬燕玲（新加坡）新加坡42新劇中心總經理 個案研探（六）探問歷史的未來式——兩廳院35週年《平行劇場》中關於檔案閱讀與策展意識 周伶芝（台灣）獨立策展人	P21-22   演講室	
15:30-16:30	專題演講（四）藝術作為紀錄、紀錄作為評論、評論作為藝術：紀錄作為評論的生命與時代 榮念曾（香港）「進念·二十面體」藝術總監	P15  演講室	
16:30-16:45	總結大會及閉幕式		演講室
16:45-17:45	SIBMAS年度大會		演講室

27.6（四）額外考察活動		
10:30-12:30	香港文化博物館導賞團	
12:30-14:00	午膳	
14:30-16:00	大館導賞團	

24.6 | 11:45-12:45 | Lecture Theatre 演講室

Keynote Lecture 1 | 專題演講 (一)

Intercultural Perspectives on Documenting Performance 表演藝術紀錄的跨文化視角



| Toni SANT 東尼·桑特

Dr Toni Sant is Director of the Digital Curation Lab at MediaCityUK with the University of Salford. Between 2014 and 2020 he was the Artistic Director of Spazju Kreattiv, Malta's National Centre for Creativity. Sant has written widely about digital curation and media archaeology, starting with his book *Franklin Furnace & the Spirit of the Avant Garde: A History of the Future* (Intellect, 2011). Other recent books include *Documenting Performance: The Context and Processes of Digital Curation and Archiving* (Bloomsbury, 2017) and *The Spazju Kreattiv Art Collection* (Fondazzjoni Kreattività, 2020). In 2021 he was awarded the National Book Prize of Malta for literary non-fiction for a book of Facebook posts called *Jien-Noti-Jien* (Klabb Kotba Maltin, 2020), which he co-authored with EU Literature Prize winner Immanuel Mifsud during the first Covid-19 pandemic lockdown. He is also an Associate Editor of the *International Journal of Performance Arts and Digital Media*, published by Routledge.

東尼·桑特博士現為英國索爾福德大學位於MediaCityUK的數碼策展實驗室總監。2014至2020年間，他擔任馬耳他國家創意中心（Spazju Kreattiv）的藝術總監。從他的著作《富蘭克林熔爐與前衛精神：未來的歷史》（2011）開始，桑特博士撰寫了大量有關數碼策展和媒體考古學的文章。最近的出版包括《記錄表演：數碼策展和存檔的脈絡和過程》（2017）、《Spazju Kreattiv 藝術收藏》（2020）。因新冠肺炎疫情而首度封城期間，他與歐盟文學獎得獎作家Immanuel Mifsud合著《Jien-Noti-Jien》（2020），作品於2021年獲獎。他同時擔任由Routledge出版的《國際表演藝術與數碼媒體期刊》副編輯。

25.6 | 10:00-11:00 | Lecture Theatre 演講室

Keynote Lecture 2 | 專題演講 (二)

The Challenges of the Theatre Museum Amidst and Beyond the Pandemic: Digital Archiving and Revitalization Practices of Japanese Theatre 演劇博物館在疫情及後疫情時代面臨的挑戰： 日本戲劇的數碼檔案管理與活化實踐



| Minako OKAMURO 岡室美奈子

Prof Dr Minako Okamuro is a professor at the Faculty of Letters, Arts, and Sciences at Waseda University. She received her Ph.D. in Arts from the National University of Ireland, Dublin (UCD). She is well-known for her tenure from 2013 to 2023 as the director of the Tsubouchi Memorial Theatre Museum.

During her time as the director of the Theatre Museum, she curated a range of innovative and highly praised exhibitions. These included *Samuel Beckett: The Door is Imperceptibly Ajar*, *Ah, Shinjuku: The City as Spectacle*, *Inside/Out: Visual Culture and LGBTQ+*, and *Lost in Pandemic: Theatre Adrift, Expression's New Horizons*, all of which attracted considerable attention.

Professor Okamuro holds esteemed positions on various boards, including the Japan Society for Theatre Research, the Japan Society for Digital Archive, and the Broadcasting Program Centre of Japan. She is also a member of the Council for Cultural Affairs.

Her area of expertise encompasses contemporary theatre and television studies. She is especially acknowledged for her research on Samuel Beckett, and is one of the founding members of the Beckett Circle of Japan.

She has co-edited several books, including *Rethinking of Japanese Theatre in 1960s* (Tokyo: Suiseisya, 2012), *Ireland on Stage: Beckett and After* (Dublin: Carysfort Press, 2012), and *Samuel Beckett Today / Aujourd'hui 19: Borderless Beckett / Beckett sans frontières* (Amsterdam: Rodopi, 2008).

In addition to her scholarly contributions, she has translated many of Beckett's plays into Japanese, with notable translations such as *Waiting for Godot* and *Endgame*.

岡室美奈子博士是早稻田大學文學學術院教授。她在愛爾蘭國立都柏林大學（UCD）獲得藝術博士學位。2013年至2023年期間，她擔任坪內紀念演劇博物館館長，並因此而廣為人所認識。

在擔任演劇博物館館長期間，她策劃了一系列創新且備受好評的展覽，包括《塞繆爾·貝克特：不察覺地半掩的門》、《啊，新宿：城市奇觀》、《內／外：視覺文化和LGBTQ+》和《疫裡失迷：漂泊的劇場，表達的新視野》等。

岡室教授在日本演劇學會、日本數碼檔案學會和日本廣播節目中心等多個委員會中擔任重要職務。她也是文化事務委員會的成員。

她的專業領域包括當代戲劇和電視研究。她因著對塞繆爾·貝克特的研究而受到特別的認可，並且是日本貝克特研究學會的創始成員之一。

她合編了多部書籍，包括《1960年代演劇再考》（2012）、《舞台上的愛爾蘭：貝克特及其後》（2012）和《塞繆爾·貝克特今天／今天19：無國界的貝克特》（2008）。

除了學術貢獻外，她還把多種貝克特的劇本翻譯為日語，其中著名的譯本包括《等待果陀》和《終局》。

26.6 | 10:00-11:00 | Lecture Theatre 演講室

Keynote Lecture 3 | 專題演講 (三)

Words, Space and Enacting the Archive

文字、空間與檔案的實踐



| Ashutosh POTDAR 雅舒托·普德

Dr Ashutosh Potdar is Associate Professor of literature and drama at the Department of Theatre and Performance Studies (School of Design, Art and Performance), FLAME University, Pune.

Dr Potdar's scholarly work in English and Marathi has explored Colonial Drama, Narrative Theory and Drama Studies and more recently, the connections between the archive and performance making combining research and creative practice. He has published his research work on literature and drama in English and Marathi in various journals and presented papers in national and international conferences. He has edited a volume of *The Greatest Marathi Stories Ever Told* (Aleph Book Company). Also, he has co-edited a volume of essays on performance-making and the archive, and an anthology of art writing in Marathi published by Routledge India and Sharjah Art Foundation respectively.

Dr Potdar is an award-winning writer of several one-act and full-length plays, poems, short fiction and translations. He has two collections of plays, a collection of poetry and an adaptation of a play to his credit. Dr Potdar has also presented his work in a curated show at a gallery in Pune and co-written a performance with an actor and designer in Bangalore that premiered at Sophiensaele in Berlin. He edits *हाकारा | hākārā* a peer-reviewed bilingual journal of creative expression published online in Marathi and English..

雅舒托·普德博士是浦那富來明 (FLAME) 大學設計、藝術與表演學院戲劇與表演研究系副教授 (文學與戲劇)。

普德博士使用英語和馬拉提語進行學術研究，探索了殖民戲劇、敘事理論和戲劇研究。他最近的探索，是有關檔案和表演製作的聯繫，如何結合研究與創意實踐。他在多種期刊上以英語和馬拉提語發表了文學和戲劇方面的研究成果，並在其國內和國際會議上發表了論文。他編輯了《有史以來最偉大的馬拉提故事》。此外，他還合編了一本關於表演製作和檔案的論文集，以及馬拉提語藝術寫作選集分別由印度Routledge和沙迦藝術基金會出版。

普德博士是一位屢獲殊榮的作家，創作了多部獨幕劇和長篇戲劇、詩歌、短篇小說和翻譯作品。他有兩本戲劇集、一本詩集和一部戲劇改編作品。普德博士還在浦那一間畫廊舉辦的一場策展中展示了他的作品，並與班加羅爾的一位演員和設計師共同創作了一場表演，於柏林的獨立劇院Sophiensaele首演。由他編輯的同行評審、雙語出版的創意表達期刊《हाकारा | hākārā》，以馬拉提語和英語在網上出版。

26.6 | 15:30-16:30 | Lecture Theatre 演講室

Keynote Lecture 4 | 專題演講 (四)

Arts as Documentation, Documentation as Criticism, Criticism as Arts: Life and Times of Documentation as Criticism

藝術作為紀錄、紀錄作為評論、評論作為藝術：

紀錄作為評論的生命與時代



| Danny YUNG 榮念曾

An experimental art pioneer, Danny Yung is a founding member cum Co-Artistic Director of Zuni Icosahedron. Yung is widely regarded as most influential artist in Hong Kong and the neighbouring regions, and an advocate in experimental arts and new art forms. In the past 40 years, Yung involved extensively in multifarious fields of the arts, including theatre, cartoon, film and video, visual and installation art and he has been involved in over 100 theatre productions as director, scriptwriter, producer and/or stage designer. His theatre works were staged in cities across the world.

In 2014, Yung is the laureate of the 2014 Fukuoka Prize – Arts and Cultural Prize. In 2009, Yung was conferred the Merit Cross of the Order of Merit on Ribbon by the Federal Republic of Germany in recognition of his contribution to the arts and cultural exchange between Germany and Hong Kong. In 2008, with *Tears of Barren Hill* he was honoured the Music Theatre NOW Award by UNESCO's International Theatre Institute. In 2022, Yung received the Award for Outstanding Contribution in Arts from the Hong Kong Arts Development Council. *X-Xperimenting Exhibition: Danny Yung 50 Year Creations* was presented at the Hong Kong Heritage Museum in 2021; and the recently established "Zuni Experimental Theatre Arts Archive" is an open public archive that fully illustrates Zuni's experimental art over 40 years—including performance photos and videos, manuscripts, critics, publications, etc.

榮念曾是華人實驗藝術先驅，跨媒體、跨文化、跨界別藝術倡導者，香港及鄰近地區最有影響力藝術家之一。他自七十年代開展跨媒體藝術創作，包括電影、漫畫、裝置、錄像、舞台與概念藝術，並於1982年共同成立藝術團體「進念·二十面體」，自1985年開始出任藝術總監至今。

過去四十年，榮念曾在超過一百齣多媒體舞台製作中擔任導演、編劇和舞台設計。他編導的作品，曾獲邀至世界各地演出，2022年及2015年分別獲香港藝術發展獎傑出藝術貢獻獎及藝術家年獎（戲劇界別）。2014年，榮獲福岡亞洲文化獎藝術文化獎。2009年，榮獲德國聯邦十字絲帶勳章，表揚其推動香港德國兩地交流的成就。2008年憑《荒山淚》獲聯合國教科文組織國際戲劇協會授予Music Theatre NOW大獎。2021年，《實驗實驗展：榮念曾創作50年》展覽在香港文化博物館舉行；「進念實驗劇場文獻庫」於近年成立，是公開的網上文獻庫，完整呈現藝團四十年來的實驗藝術，包括演出影片及照片、創作手稿、演出評論、印刷品等。

Programme Strategies and the Conservation of Cultural Heritage: A Case Study of the Tea House Theatre

節目策劃與保育文化資產：以茶館劇場為例



| CHEUNG Ping-kuen 張秉權

Having taken part in the local theatre arts since early 1970s, Dr Cheung Ping-kuen is a playwright, a director, an actor, a dramaturg and most continuously, a theatre researcher and critic for more than half a century. He has written numerous theatre critiques and edited publications on theatre. He is the Chairman of International Association of Theatre Critics (Hong Kong).

Cheung was elected by the arts community and appointed by the government as a member of the Hong Kong Arts Development Council between 1996 and 2007, during which he served as the Chairman of Drama Committee and the Chairman of Arts Support Committee. He was the founding Chairman of the Hong Kong Drama/Theatre and Education Forum and the Co-Director of the 6th IDEA World Congress 2007. In 2002, Cheung was awarded the Medal of Honour by the Government of Hong Kong SAR in recognition of his contribution to the development of drama arts.

Cheung was the Head of Liberal Arts Studies of The Hong Kong Academy for Performing Arts between 2003 and 2015. He helped establish the School of Chinese Opera and being the Acting Chair for one year. He teaches part-time for the Academy after his retirement.

自1972年與大學畢業同學共同創辦「致群劇社」後，參與戲劇已逾半世紀，除為不同劇團擔任編劇、導演、演員及戲劇構作外，亦為戲劇學者和資深藝評人，曾以武耕等筆名撰寫大量評論及編輯戲劇刊物多種。自2008年起為國際演藝評論家協會（香港分會）主席。1996至2007年間以民選代表身份擔任香港藝術發展局委員，歷任戲劇小組主席及藝術支援委員會主席。亦為「香港教育劇場論壇」創會主席及「國際戲劇／劇場與教育聯盟」第六屆世界會議（2007）聯合總監。2002年獲香港特別行政區政府頒予榮譽勳章，以表揚其對戲劇界之貢獻。2003至2015年間為香港演藝學院人文學科系主任，並協助成立戲曲學院，署任其院長一年。退休後現仍為學院兼課。



| Naomi CHUNG 鍾珍珍

Naomi Chung is a member of the China Theatre Association. She is currently the Head of Xiqu, Performing Arts of the West Kowloon Cultural District Authority (WKCDA) and the director of xiqu programmes. Graduated from California Institute of the Arts with an MFA in Lighting Design, Chung received the Best Lighting Design Award at the 6th Hong Kong Drama Awards presented by the Hong Kong Federation of Drama Societies.

Naomi Chung joined the WKCDA in October 2011. Since then, she has produced a number of event and cultural exchange programmes, including the West Kowloon Bamboo Theatre (2012, 2013, 2014), Freespace Fest (2012), the Xiqu Centre Seminar Series, Rising Stars of Cantonese Opera (4 episodes in 2015-2017) and *The Ghost Seller & His Butterflies*. The productions of the Experimental Cantonese opera *Farewell My Concubine* (New Adaptation) and *Wenguang Explores the Valley*, toured to Beijing, Shanghai, Singapore, Taipei, Seoul and many other cities.

In 2016, Chung travelled to Beijing on an exchange programme to work as assistant director for the China National Peking Opera Company's *Dawn at the Forbidden City*. In 2017, Chung produced *The Reincarnation of Red Plum* for the grand opening of the Xiqu Centre. In 2017, Chung invited the Experimental Theatre of Liyuan Opera of Fujian, the Shanghai Kunqu Opera Troupe, the Shanghai Jingju Theatre Company and the Shanghai Huaiju Troupe to perform in Hong Kong as part of the WKCDA's Experimental Chinese Opera Series. She is the founding curator of the WKCDA's Black Box Chinese Opera Festival.

In 2024, she will present the first collaboration with Chongqing Chuanju Theatre for a new creation of experimental Chuanju theatre work of *Farewell My Concubine*.

中國戲劇家協會會員。現任西九文化區管理局表演藝術主管（戲曲）及戲曲節目總監。鍾氏畢業於美國加州藝術學院，榮獲藝術學士及碩士學位，主修舞台燈光設計，憑《起航！討海號！》獲得第六屆香港戲劇協會香港舞台劇獎頒發最佳燈光設計獎項。

鍾氏2011年加入西九文化區管理局至今，先後籌組及監製了三屆「西九大戲棚」、首屆「自由野」、「西九戲曲中心講座系列」、2015年至2017年四個「西九戲曲中心粵劇新星展」演出、策劃及邀請「國光劇團」的《賣鬼狂想》到港演出、多次籌組粵劇演員到內地培訓及交流。

鍾氏2016年以交流項目到北京為中國國家京劇院《曙色紫禁城》作復排導演助理。2017年起策劃及邀請「福建省梨園戲實驗劇團」、「上海崑劇院」、「上海京劇院」及「上海淮劇團」等到港演出「西九小劇場戲曲展演2017」，並為「香港小劇場戲曲節」始創人。西九文化區戲曲中心開台日及開放日、開幕季節目及戲曲中心開幕節目《再世紅梅記》總監製。

鍾氏籌組、監製首個香港小劇場粵劇《霸王別姬》（新編）、並參與導演小劇場粵劇《文廣探谷》及《奉天承運》，並推廣至往各地巡迴演出（北京、上海、泉州、新加坡、台北、天津、首爾、青島等）；策劃與內地各大院團合作創作新劇及交流項目，2024年將有第一個與重慶市川劇院共同移植及創作的小劇場川劇《霸王別姬》計劃演出。

24.6 | 16:00-16:30 | Lecture Theatre 演講室

Thematic Talk 2 | 個案研探 (二)

The Strategies and Challenges of Establishing “Memory of the World: Chinese Traditional Music Sound Archives”

建立「世界的記憶：中國傳統音樂錄音檔案」的策略與挑戰



| SHAO Xiaojie 邵曉潔

Dr Shao Xiaojie is a researcher and associate director of Library of Chinese National Academy of Arts. Her research specialises in the history of ancient Chinese music, music archaeology, Chu music culture, and the collection and utilisation of music archives. She is the author of *Research on the Chu Bell and Research on Chu Musical Instruments* (2018 National Publishing Fund projects), and *Music Archaeology—Theory and Information Compilation*. She is the chief editor or executive editor of *Capital Music from the Zhihua Temple* and the *Commemoration Catalogue for the 120th Anniversary of Mr Yang Yinliu's Birth*. She is a member of the editorial board for *Chinese Music Artifacts*, and deputy editor and executive editor of *Chinese Music Artifacts II · Hebei*. She is a commissioning editor of *Gujin—The Incredible Instrument of Silk and Wood (1950-1970)*, a winner of The Fifth Chinese Publishing Government Book Award. She has published more than 40 academic essays. She is the translator of *Vocal Workouts for the Contemporary Singer* (Berklee College of Music: Method Book).

邵曉潔博士，中國藝術研究院藝術與文獻館副館長、研究員。主要從事中國古代音樂史、音樂考古學、楚音樂文化、音樂檔案的典藏與利用等相關研究。出版專著《楚鐘研究》、《楚樂器研究》（2018年國家出版基金資助項目）、《音樂考古學——理論研究與資料匯編》；主編或執行主編《智化寺京音樂》、《楊蔭瀏先生誕辰120周年紀念圖錄》等，任《中國音樂文物大系》總編輯部委員、《中國音樂文物大系 II · 河北卷》副主編兼執行編輯；策劃編輯的音像出版物《絲桐神品——古琴（1950-1970）》獲「第五屆中國出版政府獎」；發表學術論文四十餘篇。此外，譯有《當代流行歌手聲樂技能訓練》（美國伯克利音樂學院專業教材）。

25.6 | 14:30-15:00 | Lecture Theatre 演講室

Thematic Talk 3 | 個案研探 (三)

From Documenting Movement to Performance: A Case Study of Hong Kong Dance Company's Convergence

由動作紀錄到演出：香港舞蹈團舞作《凝》的案例研究



| YANG Yuntao 楊雲濤

Winner of two Hong Kong Dance Awards (2003, 2006) for his outstanding dance performance, and awarded Best Artist (Dance) at the Hong Kong Arts Development Awards 2009, Yang Yuntao is an accomplished dancer and choreographer. He joined the Hong Kong Dance Company (HKDC) in 2002 as Principal Dancer. He was the company's Assistant Artistic Director from 2007 and has been its Artistic Director since November 2013.

Yang has choreographed for various dance companies. His award-winning choreography for HKDC includes: *Spring Ritual · Eulogy*, winner of Outstanding Achievement in Production at the 2013 Hong Kong Dance Awards and presented in Beijing and Taipei in 2013; *The Legend of Mulan*, winner of Outstanding Production and Outstanding Ensemble Performance at the 2014 Hong Kong Dance Awards and presented in New York and Sydney in 2015, London in 2017 and Minsk in 2019; *Storm Clouds*, winner of three awards including Outstanding Production at the 2015 Hong Kong Dance Awards; *L'Amour Immortel*, winner of three awards at the 2016 Hong Kong Dance Awards, presented in Beijing and Guangzhou in 2017, in Taipei in 2018 and in Shanghai and Hangzhou in 2019; and *Waiting Heart*, winner of Outstanding Medium Venue Production at the 2019 Hong Kong Dance Award.

楊雲濤畢業於中央民族學院（今中央民族大學）舞蹈系，曾加入「廣東現代舞團」、「北京現代舞團」及「城市當代舞蹈團」。2002年加入「香港舞蹈團」擔任首席舞蹈員，2007年出任助理藝術總監，2013年出任藝術總監。楊氏於2003及2006年兩度獲頒香港舞蹈年獎，另獲香港藝術發展局頒發香港藝術發展獎2009「年度最佳藝術家獎（舞蹈）」。

楊氏為香港舞蹈團編創多個作品，包括《蘭亭·祭姪》（獲頒香港舞蹈年獎2013「最值得表揚舞蹈製作」；2013年於北京和台北巡演）、《花木蘭》（獲頒香港舞蹈年獎2014「最值得表揚舞蹈製作」及「最值得表揚群舞演出」，2015年於紐約及悉尼、2017年於倫敦、2019年於明斯克巡演）、《梁祝·傳說》（2016年於首爾演出）、《風雲》（獲頒三項香港舞蹈年獎2015，包括「最值得表揚舞蹈製作」）、《倩女·幽魂》（獲頒三項香港舞蹈年獎2016，2017年於北京及廣州、2018年於台北、2019年於上海及杭州演出）及《紫玉成煙》（獲頒香港舞蹈年獎2019「傑出中型場地舞蹈製作」）。

Photo 攝影：Worldwide Dancer Project
Courtesy 鳴謝：Hong Kong Dance Company 香港舞蹈團

25.6 | 15:00-15:30 | Lecture Theatre 演講室

Thematic Talk 4 | 個案研探 (四)

Documenting Theatre with Documentary Theatre: A Case Study of *The Pedra Sidequel*

紀錄劇場作為劇場的紀錄：澳門製作《石頭外傳》的經驗及啟示



| Jenny MOK 莫倩婷

Jenny Mok is a director, actor, and the president of Comuna de Pedra. She is also the founder and artistic director of Todos Fest!

She is currently pursuing a Master of Arts in Literary and Cultural Studies at the University of Hong Kong. She is a graduate of École LASSAAD - International School of Theatre in Brussels, Belgium. In 2007, she graduated from the University of Macau, majoring in English. Since her first experience with performing arts at the age of 17, she has been active in the field with a particular interest in cross-cultural productions. She has collaborated with various local and overseas theatre groups and has directed and performed overseas a number of times, including in Hong Kong, Beijing, Nanjing, Taiwan, Thailand, France, the United Kingdom, Portugal, Brazil and more. In 2021, she founded Macau's first inclusive arts festival Todos Fest!. In 2014, her directorial work *The Mute Quire* won Best International Performance at the Galway Fringe Festival in Ireland. She worked as the director of the opening of Parade through Macao, Latin City. Since 2006, she has directed and written more than 30 works.

「石頭公社」主席、導演、演員。Todos Fest!發起人及藝術總監。

香港大學文學及文化研究碩士生。畢業於比利時布魯塞爾拉薩德國際表演學校。2007年畢業於澳門大學英語一般課程。17歲開始接觸表演藝術工作，對跨文化創作尤感興趣，曾與多個本地及外地劇團合作。多次赴外演出及發表導演作品，包括香港、北京、南京、台灣、泰國、法國、英國、葡萄牙、巴西等。2021年創辦澳門首個共融藝術節Todos Fest!。2014年憑導演作品《The Mute Quire》於愛爾蘭戈威爾藝穗節獲「最佳國際演出大獎」。曾擔任「澳門拉丁城區幻彩大巡遊」開幕導演。2006年開始導演工作。曾編導三十多個作品。

26.6 | 14:30-15:00 | Lecture Theatre 演講室

Thematic Talk 5 | 個案研探 (五)

Dynamizing the Archive through Documentation, Creation and Promotion: A Case Study of Centre 42 Singapore

透過紀錄、創作和推廣讓檔案庫充滿活力：

新加坡42新劇中心的案例研究



| MA Yanling 馬燕玲

Ma Yanling is the current General Manager at Centre 42, a non-profit Singapore-based theatre development space. Since the Centre's establishment in 2014, Ma has steered and produced many of its artist residencies and platforms for new writing and dramaturgy development. She continues to lead the administration and advocacy of Centre 42's digital theatre archive as a core of the organisation's work, as well as the facilitation of the Asian Dramaturgs' Network's operations. Ma is also a contemporary dance performer, and has most recently performed in *Angel Island* by Brian Gothong Tan (SG) and Huang Ruo (China/USA), a commission by the Singapore International Festival of Arts in 2023.

馬燕玲，現任42新劇中心總經理。該中心為新加坡非牟利戲劇發展空間，自2014年成立以來，她策導並製作許多促進新文本創作和劇場構作發展的藝術家駐留項目及平台。她亦一直領導42新劇中心的核心工作——新加坡劇場數碼檔案庫的管理和提倡工作，同時負責促進亞洲劇場構作網絡（Asian Dramaturgs' Network）的運作。她也是一名現代舞表演者，最近於2023年新加坡國際藝術節委約Brian Gothong Tan（新加坡）和黃若（中國／美國）創作的《天使島》中演出。

Photo 攝影：Crispian Chan

26.6 | 15:00-15:30 | Lecture Theatre 演講室

Thematic Talk 6 | 個案研探 (六)

Exploring History from a Future Perspective – archival reading and curatorial consciousness in “Dialectic”, a NTCH’s 35th anniversary series

探問歷史的未來式——兩廳院35週年《平行劇場》中關於檔案閱讀與策展意識



| CHOW Ling-chih 周伶芝

Chow Ling-chih is a curator, art critic, dramaturg, writer, and lecturer in aesthetics and creative practice. She is a part-time assistant professor at the Department of Theatrical Design and Technology and School of Dance at the Taipei National University of the Arts. She coordinates projects for books and magazines and organises talks and workshops. She has participated in various arts festivals, exhibitions, performing arts creations, and research projects of different teams and institutions.

In recent years, she has served as the curator of the anniversary celebrations of the Tainan Municipal Cultural Center in 2023 and 2024; consultant and creative workshop organiser and instructor of “Circus” for the Taipei Performing Arts Center in 2022 and 2023; curator of “Dialectical” for the 35th anniversary of the National Theater and Concert Hall in 2022; curator of the Tainan Arts Festival in 2019 and 2020; curator of “Metamorphosis of Time” for the Songshan Creative and Culture Park Lab in 2018; research coordinator of “Dancing in Autumn” for the National Theater and Concert Hall in 2017; consultant of “Innovation Series Dance” for the National Theater and Concert Hall in 2018; and curator of The Story of Keelung – “Berth” and “Guesthouse of Tide Hearing” in 2017 and 2018.

策展人、藝術評論人、劇場構作、文字工作者、美學與創作相關課程講師等。台北藝術大學劇場設計系與舞蹈系兼任助理教授。書籍與雜誌之專題企劃，講座與工作坊規劃。以不同角色參與各藝術節、展覽、表演藝術創作、團隊和場館之研究計劃。

近期擔任2024、2023臺南文化中心館慶策展人，2023、2022臺北表演藝術中心「馬戲棚」諮詢顧問與創作工作坊規劃導師，2022兩廳院35週年《平行劇場》策展人，2020、2019臺南藝術節策展人，2018松山文創園區Lab實驗啟動計畫「無時鐘特區」策展人，兩廳院2017「舞蹈秋天」論述統籌與顧問，兩廳院2018「新點子舞展」諮詢，2017&2018基隆海港山城計畫「泊」&「潮聽招待所」策展人等。

Photo 攝影：Shen Sheng-Syun 沈昇勳

24.6 | 13:45-15:45 | Lecture Theatre 演講室

Paper Presentation - Session I Documentation, Education and Heritage of the Performing Arts

論文發表 (一) 紀錄、教育與演藝傳承

Active Archiving at the National Theatre: Creating a Collection from Parallel Practice with *Till the Stars Come Down* (2024)

英國國家大劇院的主動歸檔策略：從《直到星光降臨》(2024) 的並行實踐中創建典藏

Erin LEE

Erin Lee is Head of Archive at the National Theatre, where she has worked since 2012. She is also a PhD candidate at the Royal Central School of Speech and Drama where she is researching how to archive the development period of productions at the National Theatre in London. She gained an MS in Library and Information Science from Syracuse University and an MA in Classics from the University of Oxford. She sits on the APGRD’s International Advisory Board and BAFTA’s Heritage Committee and she stepped down from the board of the Association of Performing Arts Collections in 2023 after nine years. She has most recently edited a special issue of the *Archive and Records* journal in the UK on new professional research, presented at the TaPRA postgraduate symposium in London, UK, and conferences of the American Society for Theatre Research in Providence, RI, and the Association of Business Historians in Newcastle, UK.

Erin Lee自2012年起於英國國家劇院工作，現時任職檔案庫主管。她是皇家中央演講和戲劇學院的博士候選人，研究如何將英國國家劇院製作的發展階段存檔。她擁有雪城大學圖書資訊學及牛津大學古典學碩士學位。她是希臘羅馬戲劇表演檔案館（APGRD）國際顧問委員會和英國電影學院獎（BAFTA）文物委員會的成員，並於在任九年後於2023年卸任表演藝術收藏協會委員會職務。她最近編輯了英國期刊《檔案與紀錄》中有關新專業研究的特刊，並發表於倫敦戲劇與表演研究協會（TaPRA）研究生研討會、美國羅德島州普洛威頓斯美國戲劇研究學會和英國紐卡素商業史學家協會會議。

Inside the Archives of a Theatre School: A Case Study of Documentation Practises and Specificities in the University of Ottawa’s Department of Theatre Archive 走進戲劇學院的檔案庫：渥太華大學戲劇系檔案庫的文獻實踐與特殊性個案研探

Alexandra BERALDIN

Originally from Ottawa, Canada, Alexandra Beraldin studied theatre and Italian language at the University of Ottawa and obtained an M.A. in theatre at the Université Paris VIII. She works as a translator and has translated texts for Brandeis University, the American University, The Polish Library in Paris, and various film subtitles. She also writes for La Perle de Paris, a media site dedicated to arts and culture. She is currently a lecturer at École EAC—marché de l’art, culture, patrimoine, luxe, where she teaches classes in news and press, public speaking and cultural management.

Alexandra Beraldin來自加拿大渥太華，曾於渥太華大學學習戲劇和意大利語，並取得巴黎第八大學戲劇碩士學位。她為一名譯者，曾為布蘭戴斯大學、美利堅大學、巴黎的波蘭圖書館翻譯文章，及翻譯不同電影字幕。她也為藝術文化媒體網站「La Perle de Paris」撰稿。現為法國藝術文化管理學院（École EAC）—藝術市場／文化／文化遺產／奢侈品的講師，教授新聞與媒體、公共演講和文化管理課程。

Intercultural Spectacle and Challenges of Archiving Asian Shakespeare Performances: A | S | I | A as a Case Study 跨文化奇觀與記錄亞洲莎士比亞演出的挑戰：以 A | S | I | A 為個案研究

Arbaayah Ali TERMIZI

Associate Professor Dr. Arbaayah Ali Termizi is the Head of Department at the Department of English, Faculty of Modern Languages and Communication, Universiti Putra Malaysia. Her primary focus revolves around the adaptation of Shakespeare’s works, reflected in her authorship of two academic books on the esteemed dramatist. Furthermore, she has co-edited an additional two volumes on subjects related to theatre. Currently, she leads a research project which looks into interculturalism within Malaysia’s theatre movement.

Arbaayah Ali Termizi博士副教授是馬來西亞博特拉大學現代語言與傳播學院英語系系主任。她主要研究莎士比亞作品改編，是兩本莎士比亞學術著作的作者。她亦有合編兩冊與戲劇相關的書籍。目前她領導的研究項目探討馬來西亞戲劇運動中的跨文化主義。

DONG Qingchen

Dong Qingchen is currently pursuing his PhD in English Literature at Universiti Putra Malaysia. His research interests include Shakespeare studies and Asian intercultural Shakespeare adaptations.

Dong Qingchen現時於馬來西亞博特拉大學攻讀英國文學博士學位。他的研究興趣包括莎士比亞研究和亞洲跨文化莎士比亞改編作品。

Unearthing Hidden Treasure: A Saga of Cataloguing 發掘隱藏的寶藏：一個有關編目的傳奇

Jane PRITCHARD

Jane Pritchard has been Curator for Dance at the V&A, London, since 2006. Previously she established archives for Rambert, English National Ballet and London Contemporary Dance Theatre. Her curated exhibitions include *Les Ballets 1933*, *Rambert Dance Company at 75*, *Serge Diaghilev and the Golden Age of the Ballets Russes*, *A Flash of Light: The Dance Photography of Chris Nash*, *Anthony Crickmay: Photographing People and Performance*, *Hand in Glove*, a performed costume exhibition of the work of Lea Anderson and *On Point: Royal Academy of Dance at 100*. She has published widely on Rambert, the Ballets Russes, late C19th European ballet, Anna Pavlova, design for dance and dance archives. She has curated seasons of dance films, presented on radio and television, contributed to numerous publications, including the *Oxford Dictionary of National Biography*, *The Annual Register*, *Dance Chronicle*, *Dance Research*, and *The Dancing Times* and lectured internationally. She was a recipient of a Churchill Travel Fellowship and the Anthony Denning Theatre Research Award. She was awarded an MBE for services to the arts in the 2014 New Year's Honours.

Jane Pritchard自2006年起擔任倫敦維多利亞與艾伯特博物館舞蹈策展人。此前，她曾為「蘭伯特舞蹈團」、「英國國家芭蕾舞團」和「倫敦現代舞蹈劇場」建立檔案。她策劃的展覽包括《芭蕾舞劇1933》、《蘭伯特舞蹈團的75週年》、《Serge Diaghilev與俄羅斯芭蕾舞團的黃金時代》、《一剎閃光：Chris Nash的舞蹈攝影》、《Anthony Crickmay：人物和表演拍攝》、《Hand in Glove》（Lea Anderson的作品服裝表演展）及《完美的足尖：英國皇家舞蹈學院的100周年》。她發表了大量關於蘭伯特舞蹈團、俄羅斯芭蕾舞團、十九世紀晚期歐洲芭蕾舞、安娜·巴甫洛娃、舞蹈設計和舞蹈檔案的文章。她曾策劃不同舞蹈影片系列、在電台和電視上演講、為眾多刊物供稿，包括《牛津國家人物傳記大辭典》、《社科年鑒》、《舞蹈紀事》、《舞蹈研究》和《舞蹈時代》，並在世界各地授課。她曾獲得邱吉爾遊學獎學金和Anthony Denning劇場研究獎。2014年，她獲頒「新年授勳」員佐勳章，以表揚她對藝術的貢獻。

Making the Traditional Asian Performing Arts Accessible to a Modern Audience: The Osaka Bunraku Workshop Experience 亞洲傳統表演藝術如何接觸現代觀眾：大阪文樂工作坊的經驗

Seiko SHIMURA 志村聖子

Dr. Seiko Shimura received a B.A. in musicology from Tokyo University of the Arts in 1999 and a PhD in design from Kyushu University in 2014, then served as a post-doctoral fellow at Graduate School of Kyushu University until 2015, followed as a research associate at Cultural Policy Program of National Graduate Institute for Policy Studies, Tokyo until 2017. Her doctoral dissertation was published by Kyushu University Press in 2017 as *Theory of Performing Arts Management: Aiming at Co-creation with Audience*. She is currently working as an associate professor at Soai University. Her current research projects include traditional performing arts conservation and promotion, and arts management education. In recent years, she serves as a member of the expert committee at the Osaka Arts Council, a board member of *Japan Association for Arts Management*, and a member of the executive committee of Fukuoka Early Music Festival. She also served as the director of the Traditional Performing Arts Coordinator Development Program subsidised by the Agency for Cultural Affairs from 2019 to 2021.

志村聖子博士，1999年獲東京藝術大學音樂學文學士學位，2014年獲九州大學設計博士學位，隨後至2015年擔任九州大學研究院博士後研究員，接著至2017年擔任東京政策研究大學院大學（GRIPS）文化政策課程助理研究員。她的博士論文於2017年由九州大學出版會出版，名為《舞台藝術管理論：以與觀眾共創為目標》。現任相愛大學副教授，目前研究項目包括傳統表演藝術的保育與推廣，以及藝術管理教育。近年她擔任大阪藝術委員會專家委員會成員、日本藝術管理協會董事，以及福岡古樂節執行委員會成員。此外，她在2019至2021年擔任由文化廳資助的傳統表演藝術統籌人發展計劃總監。

Robin RUIZENDAAL 羅斌

Dr. Robin Ruizendaal was the director of the Taiyuan Asian Puppet Theatre Museum in Taipei from 2000 to 2020, Taiwan, with a collection of over 10,000 Asian theatre puppets and related artifacts. He is currently working on an Asian theatre puppet research project of the National Taiwan Museum. He holds a Ph.D. in sinology from Leiden University in the Netherlands (Brill publishers, 2006). He has published widely on Asian puppet theatre (Thames & Hudson, 2009 etc.) and was curator numerous (puppet) theatre related exhibitions around the world. He has written and directed more than 20 modern and traditional Taiwanese (puppet) music theatre productions, that have been performed in over 30 countries around the world. He is an honorary citizen of Taipei city and a recipient of the Prix franco - taiwanaise of the Institut de France in Paris in 2019 for the promotion of Taiwanese puppet theatre around the world. In 2021, he received the Cultural Collaboration Medal from the Ministry of Culture in Taiwan.

羅斌博士於2000至2020年擔任台北台原亞洲偶戲博物館館長，博物館藏有超過一萬件亞洲戲偶及相關文物。他目前從事國立臺灣博物館亞洲戲偶研究項目。他擁有荷蘭萊頓大學漢學博士學位（《泉州提線木偶戲》（博睿學術出版社，2006年）。他出版大量有關亞洲偶戲的著作（如《亞洲戲偶》，Thames & Hudson，2009），並曾在世界各地策劃多個與（偶戲）相關的展覽。他編導超過二十齣現代和傳統台灣（偶戲）音樂劇場作品，並曾於全球三十多個國家上演。他獲選為台北市榮譽市民，並於2019年獲巴黎法蘭西學院頒發「臺法文化獎」，表揚其在世界各地推廣台灣偶戲的貢獻。2021年，他獲台灣文化部頒發「文協獎章」。

24.6 | 13:45-15:45 | Interactive Conference Room 互動會議室

Paper Presentation - Session 2 Panel Discussion (1) & Dance, Dance Making and the Dance Archives (Part 1)

論文發表（二）主題討論（一）及舞蹈、舞蹈創作與舞蹈檔案（一）

Opera Rara and the Royal Welsh College of Music and Drama: The Foyle Opera Rara Collection: Lessons in Heritage, Creativity, and Collaboration Opera Rara與皇家威爾斯音樂和戲劇學院：Foyle Opera Rara典藏 文化遺產、創造力與合作的啟示

Henry LITTLE

Henry Little was appointed as Chief Executive of Opera Rara in November 2015. Since then, he has led the company in several projects: *Il proscritto*, which won the 2023 International Opera Awards for Best Opera Recording (Complete Opera); *Anima Rara* with soprano Ermonela Jaho, which won the 2020 International Classical Music Awards and the 2020 Presto Music Recording of the year; *Zazà*, *Écho* and *Espoir*, all of which were nominated in the International Opera Awards for Best Recording. He has previously been Chief Executive of Orchestras Live and was Company and General Manager of British Youth Opera. He is Chairman of the National Opera Coordinating Committee in the UK and is a Director of Welsh National Opera and a Founder Director of Opera UK.

Henry Little自2015年11月起獲任命為歌劇及唱片公司「Opera Rara」的行政總裁。他帶領公司多個項目：《Il proscritto》榮獲2023年國際歌劇大獎「最佳完整歌劇錄音大獎」；與女高音Ermonela Jaho合作的《Anima Rara》榮獲2020年國際古典音樂大獎和2020年度Presto音樂錄音大獎；《Zazà》、《Écho》和《Espoir》均獲得國際歌劇大獎「最佳錄音大獎」提名。他曾任「Orchestras Live」行政總裁及「英國青年歌劇團」公司經理兼總經理。現為英國國家歌劇統籌委員會主席、威爾斯國家歌劇院董事和Opera UK創會董事。

Roger PARKER

Roger Parker is Professor of Music Emeritus at King's College London, having previously taught at Cornell, Oxford and Cambridge. He is General Editor (with Gabriele Dotto) of the Donizetti critical edition, published by Ricordi, also serving as Repertory Consultant for Opera Rara. His most recent book is *A History of Opera: The Last Four Hundred Years* (Penguin, 2015), written jointly with Carolyn Abbate.

Roger Parker是倫敦國王學院音樂系榮譽教授，曾任教於康奈爾大學、牛津大學和劍橋大學。他與Gabriele Dotto擔任由Ricordi出版的唐尼采第校訂版樂譜的總編輯，同時為「Opera Rara」的劇目顧問。他的最新著作是《歌劇的歷史：過去的四百年》（企鵝出版集團，2015），與Carolyn Abbate合著。

Judith DRAY

Judith Dray studied English Literature at Cardiff University before training as an archivist at the University of Dundee. After spending several years working in archives, she became Head of Library Services at the Royal Welsh College of Music and Drama in 2020. This position brings together her interests in supporting learning and in the performing arts. Her professional areas of interest include object-based learning, championing inclusivity and accessibility, creative engagement with heritage collections, and exploring the impact and integration of AI (Artificial Intelligence) in libraries and archives.

Judith Dray在卡迪夫大學攻讀英國文學，之後在鄧迪大學接受檔案專員培訓。在檔案館工作數年後，她於2020年成為皇家威爾斯音樂和戲劇學院的圖書館主管。這個職位結合了她對支援學習和表演藝術的興趣。她的專業領域興趣包括物件學習（object-based learning）、提倡共融和無障礙、文物收藏創意接觸，以及探索人工智能對圖書館和檔案館的影響和融合。

Mandie GARRIGAN

Mandie Garrigan originally studied performing arts and trained as a dancer in Cardiff and Leicester. She spent some years in Hay-on-Wye as a manager to three bookshops selling, buying, and cataloguing antique, rare and modern first editions. On returning to Cardiff, she stayed in the performing world for twelve years working for various agents as a stand-in/double and supporting artist appearing on stage, television, and film. Mandie came to work as a library and archives assistant at the Royal Welsh College of Music and Drama in 2016. Her role involves supporting students and staff in the library, cataloguing archives and special collection, running the Drama Association of Wales play hire service and curating archival exhibitions. In 2023, she commenced a qualification in Cultural Heritage Management specialising in archives.

Mandie Garrigan最初研習表演藝術，曾在卡迪夫和李斯特接受舞蹈員訓練。她有數年時間在海伊鎮的三間書店擔任經理，負責古董、稀有和現代初版書籍的銷售、採購和編目。回到卡迪夫後，她在表演領域工作了十二年，為多家經紀公司擔任舞台、電視和電影演出的替身和配角。Mandie於2016年在皇家威爾斯音樂和戲劇學院擔任圖書館與檔案庫助理，負責支援圖書館的學生和教職員、為檔案和特殊藏品編目、管理威爾斯戲劇協會的劇目租借服務，以及策劃檔案展覽。2023年，她開始攻讀文化遺產管理資歷課程，主修檔案學。

Building Archives within Dance Arts Organisations: Frameworks and Challenges
在舞蹈藝術機構內創建檔案：框架與挑戰

Andi JOHNSON

Andi Johnson is a first year PhD student in Dance at De Montfort University, working on a collaborative doctoral project with a UK based dance organisation investigating archival creation and curation. They have a Master in Library Science from Queens College, City University of New York and a second Master in Dance Philosophy and History from the University of Roehampton. Their research primarily focuses on Dance and Archives, with a specific concentration on digital archives and ephemerality. Andi is also one of the organisers of Dancing with Decolonisation, a yearly conference that investigates links between de/coloniality and dance from international perspectives.

Andi Johnson是英國德蒙福特大學舞蹈一年級博士生，正與英國一家舞蹈機構合作進行博士研究項目，探討檔案創建和策劃。先後取得紐約市立大學皇后學院圖書館學碩士學位，以及英國羅漢普頓大學舞蹈哲學與歷史碩士學位，其研究集中在舞蹈與檔案，尤其關注數碼檔案和短暫性。Andi是「與非殖民化共舞」的組織者之一，該年會從國際視角探討（非）殖民性與舞蹈之間的聯繫。

Reimaging Dance Archives Online
線上舞蹈檔案的再想像

Bethany JOHNSTONE

Dr Bethany Johnstone is an interdisciplinary researcher whose work integrates both digital humanities, information science and dance. Bethany’s doctoral work investigated the future development of online dance archives. Bethany works to engage with research, pedagogy and practice upon topics including, but not limited to, digital technology, archives, culture heritage, digitisation, digital humanities, performing arts, dance, and information science. Bethany is proactive within the research community having presented research both within the UK and internationally. Additionally, Bethany serves as a board member of the Association of Performing Arts Collections (APAC) in the capacity of their elected student and academic representative. Within this role, she has initiated various initiatives such as research cafes for student engagement, an annual student and academic showcase, and has chaired panel events including a joint symposium with the Society for Theatre Research titled “Clear Sailing: Navigating the Archives”. Furthermore, Bethany has presented research at notable events including the University of Gothenburg’s Critical Heritage Studies: Current Discourses and Global Challenges conference, Digital Research in Humanities and Arts, University of Turin & Coventry University’s C-DaRE’s Digital Echoes symposium. She has also contributed to publishing digital preservation guidance for performing arts archives professionals as part of APAC’s digital preservation working group. Membership on the board of the Society for Dance Research is seen to further bridge her interests in performing arts collections and dance research.

Bethany Johnstone博士是一位跨學科研究員，她的研究工作融合了數碼人文學、資訊科學和舞蹈。Bethany的博士研究探討了未來線上舞蹈檔案資源的發展。Bethany致力在研究、教學和實踐中，探索數碼科技、檔案、文化遺產、數碼化、數碼人文學、表演藝術、舞蹈和資訊科學等主題。Bethany在研究界非常活躍，曾在英國和國際上發表研究。此外，Bethany以學生及學術代表身份擔任英國表演藝術收藏協會（APAC）的董事會成員。在這個角色中，她發起了各種活動，例如供學生參與的研究咖啡館、年度學術成果展示，並主持了與戲劇研究學會聯合舉辦的「順風航行：檔案導航」座談會等討論活動。此外，Bethany還在一些重要活動中發表了研究論文，包括哥德堡大學的「批判性遺產研究：當前論述與全球挑戰」會議、人文與藝術數碼研究會議、都靈大學與考文垂大學舞蹈研究中心的「數碼回響」座談會。她作為APAC數碼保存工作小組的成員，為表演藝術檔案專業人士撰寫了數碼保存指南。她還作為舞蹈研究學會執行委員會成員，進一步將她對表演藝術典藏和舞蹈研究的興趣結合。

For a full list of publications and further information on Bethany Johnstone, please visit 如欲查詢Bethany Johnstone的學術著作和其他資料，請到：www.linkedin.com/in/bethany-johnstone

Squaring the Circle: Dance, Dance Archives and Dance Archiving in Luxembourg
畫圓為方：盧森堡的舞蹈、舞蹈檔案與為舞蹈存檔

Daniela LIEB

Daniela Lieb (MA) is an archivist and researcher at the Centre national de littérature/National Literature Archive (CNL) in Mersch, Grand Duchy of Luxembourg. She studied Japanese Studies, Romanian Studies, and History at the University of Cologne, Germany, as well as Luxembourgish Studies at the University of Luxembourg. After holding teaching and research positions in the East Asia Department of the University of Cologne (2002-2008), she began to work in the field of Luxembourgish Studies, first at the Theatre Federation (2009-2011), then at the CNL (since 2011). She co-authored the monographs *Luxemburg und der Erste Weltkrieg: Literaturgeschichte(n)* (*Luxembourg and World War I: Literary History(ies)*, 2014) and *Luxemburg und der Zweite Weltkrieg: Literarisch-intellektuelles Leben zwischen Machtergreifung und Epuration* (*Luxembourg and World War II: Literary and Intellectual Life from Hitler's Rise to Power to the Postwar Political Purges*, 2020), co-curating the homonymous exhibitions. She published over 35 research articles covering Luxembourgish cultural history, history of literature, theatre, dance, and circus. In the field of performing arts history, she wrote the biography of Luxembourgish dancer Léo Lauer (1914-1993), Luxembourgish-Polish dancer Stenia Zapalowska (1921-2017), and Luxembourgish-Latvian aerialist Alma Piaia (1915-2016). Since 2020, she co-edits the yearbook *Fundstücke – Trouvailles (Finds)*; since 2022, she also curates the publication series *Choreographical Talks*.

Daniela Lieb（碩士）是盧森堡大公國梅爾施國家文學中心的檔案專員和研究員。她曾在德國科隆大學學習日本研究、羅馬尼亞研究和歷史，並在盧森堡大學學習盧森堡研究。在科隆大學東亞學系擔任教學和研究職務（2002-2008）後，她開始在盧森堡研究領域工作，先是在劇院聯合會（2009-2011），然後在盧森堡國家文學中心（2011-）。她與其他作者合作撰寫了專著《盧森堡與第一次世界大戰：文學史》（2014）和《盧森堡與第二次世界大戰：從希特拉奪權到戰後清洗的文學與知識分子生活》（2020），並共同策劃了同名展覽。她發表了超過35篇研究文章，內容涵蓋盧森堡文化史、文學史、戲劇、舞蹈和馬戲團。在表演藝術史領域，她撰寫了盧森堡舞蹈家Léo Lauer（1914-1993）、盧森堡一波蘭舞蹈家Stenia Zapalowska（1921-2017）和盧森堡一拉脫維亞空中表演藝術家Alma Piaia（1915-2016）的傳記。自2020年起，她擔任年鑒《發現》的聯合編輯；自2022年起，她還策劃了系列出版物《編舞講座》。

24.6 | 16:30-18:30 | Lecture Theatre 演講室
Paper Presentation - Session 3 History, Theatre Making and the Performance’s Archives
論文發表（三）歷史、劇場創作與表演檔案

A Horror Story on Theatre Archiving in Hong Kong - The “Vanished” Theatre Ensemble
香港劇場存檔的恐怖故事：「劇場組合」的「消失」

William Wai-yam CHAN 陳瑋鑫

William Wai-yam Chan is a performing arts critic and researcher based in Hong Kong. He has been writing reviews and feature articles on visual arts, dance and theatre productions for media in Hong Kong and Macau since 1998.

After getting his BA (Hons) in Language and Communication from The Hong Kong Polytechnic University and an MFA in Media Design and Technology from the School of Creative Media, City University of Hong Kong, William has completed a double MA degree programme in International Performance Research awarded by the University of Warwick (UK) and the University of Arts in Belgrade (Serbia) in 2015.

William worked as a Project Manager for the “Archive and Oral History Project on Hong Kong Drama (Phase 1)” at the International Association of Theatre Critics (Hong Kong) between 2015 and 2017. He was the Editor for *dance journal/hk* published by the Hong Kong Dance Alliance between October 2019 and December 2021.

Currently working as a lecturer in a tertiary institute, William is also a jury member of Hong Kong Dance Awards, Hong Kong Theatre Libre, and IATC(HK) Critics Awards, as well as Arts Advisor in Arts Criticism and Examiner in Dance, Drama, Film & Media Arts, Arts Administration and Arts Criticism in the Hong Kong Arts Development Council.

陳瑋鑫，香港表演藝術藝評人及研究者，自1998年起於港澳不同媒體上發表有關視覺藝術、舞蹈及劇場的評論與專題文章。

陳氏先後畢業於香港理工大學及香港城市大學創意媒體學院，分別取得語文及傳意學（榮譽）文學士及媒體設計與科技藝術碩士學位。於2015年獲英國華威大學及塞爾維亞貝爾格萊德藝術大學頒授國際表演研究雙碩士學位。

陳氏於2015至2017年任國際演藝評論家協會（香港分會）項目經理，策劃及執行「香港戲劇資料庫暨口述歷史計劃（第一期）」；於2019年10月至2021年12月擔任香港舞蹈聯盟《舞蹈手札》編輯。

陳氏現職大專講師，並為香港舞蹈年獎、香港小劇場獎及IATC(HK) 劇評人獎評審委員，亦為香港藝術發展局藝術評論組顧問及舞蹈、戲劇、電影及媒體藝術、藝術行政及藝術評論界別之審批員。

The Theatre Collection in the Netherlands and the Representation of Asian People in their Circus Collection
荷蘭劇場典藏及其馬戲團藏品中再現亞洲人的方式

Hans VAN KEULEN

Hans van Keulen has had a career in museums ever since completing his law studies – first at the Jewish Historical Museum in Amsterdam, then at the Nieuwe Kerk and later at the Film Museum. Hans became director/conservator at the Dutch Resistance Museum in Gouda in 1990, and in 1998 was appointed head of presentation at the University Museum in Utrecht. Here he was responsible for exhibitions, education and PR & Marketing. The job he took on 2002 by Theater Instituut Nederland (TIN) gave him the chance to combine his interests in both theatre and museums. As head of Collection and Documentation, Hans has been responsible for the extensive theatre museum collections as well as for bibliotheca collections. During the past few years he has also overseen the running of the exhibitions, marketing and media centre. After the closing of TIN in 2013, Hans moved along with the theater collection in the Allard Pierson Museum, part of the University of Amsterdam where he served as curator/performing arts team leader. In 2012 Hans received his Master in Art History Golden Age. In addition, Hans is since 2021 a member of the Supervisory Board of TAQA Theater De Vest and Grote Kerk Alkmaar in Alkmaar.

Hans van Keulen自完成法律學業後投身於博物館行業，先後在阿姆斯特丹猶太歷史博物館、新教堂和電影博物館工作。1990年，Hans成為高達南荷蘭省抵抗博物館的館長／修復師，1998年出任烏特勒支大學博物館展示部主管，負責展覽、教育、公關及市場推廣。2002年他任職於荷蘭戲劇學會，讓他有機會結合對戲劇和博物館的興趣。作為藏品及文獻部主管，Hans負責大量劇院博物館藏品及藏書；過去幾年，他亦負責監督展覽、市場推廣和傳媒中心的運作。2013年荷蘭戲劇學會解散，Hans隨藏品搬至阿姆斯特丹大學的阿拉德·皮爾遜博物館工作，擔任策展人／表演藝術組組長。Hans於2012年取得黃金時代藝術史碩士學位。自2021年起，Hans是阿克馬TAQA Theater De Vest及Grote Kerk Alkmaar的監事會成員。

(Multiple) Archives and the Reinterpretation of Theatre Historiography:
The Case of Peking Opera in Brazil
（複合的）檔案與戲劇史學的重新詮釋：以巴西的京劇演出為案例

Esther Marinho SANTANA

Dr Esther Marinho Santana earned her PhD in Literary Theory and Criticism from the University of Campinas (UNICAMP). She is currently a postdoctoral researcher at the University of São Paulo (USP) and the São Paulo Research Foundation (FAPESP), and is also an invited researcher at Université Sorbonne Nouvelle – Paris 3. She is the editor of the *Albee Abroad* volume of the New Perspectives in Edward Albee Studies series (Brill, 2023), and has published on comparative Brazilian and American theatres, theatre mobility, and global theatre studies.

Esther Marinho Santana博士於巴西坎皮納斯州立大學取得文學理論與評論博士學位。目前是巴西聖保羅大學和聖保羅研究基金會博士後研究員，也是法國巴黎第三大學特邀研究員。她是「愛德華·阿爾比研究新視角」系列叢書中《阿爾比研究在海外》（博睿學術出版社，2023）的編輯，並曾發表關於巴西和美國的比較戲劇、戲劇流動性和全球戲劇研究的文章。

Sound and Vision: Unwrapping the David Bowie Archive
聲音與視覺：揭開大衛·寶兒檔案庫的神秘面紗

Harriet REED

Harriet Reed is Curator of Contemporary Performance at the V&A Museum, London. She has co-curated the exhibitions *Censored! Stage, Screen, Society at 50* (2018), *Alice: Curiouser and Curiouser* (2021) and *ReImagining Musicals* (2022). She is part of the curatorial team behind The David Bowie Centre for the Study of Performing Arts. She is a Committee Member of the Society for Theatre Research (UK) and the Membership Secretary of the International Association of Libraries, Museums, Archives and Documentation Centres of the Performing Arts (SIBMAS).

Harriet Reed是倫敦維多利亞與艾伯特博物館當代表演策展人。她曾聯合策劃不同展覽：《文藝審查！舞台、銀幕、社會：英國頒佈「劇院法」50周年展》（2018）、《愛麗絲：愈奇愈怪》（2021）及《音樂劇再想像》（2022）。亦為大衛·寶兒表演藝術研究中心策展團隊成員。她是英國戲劇研究學會委員會成員和國際表演藝術圖書館、博物館與資料館協會（SIBMAS）會員部秘書長。

The Théâtre du Soleil and its Atypical Collection and Conservation: A Living Anarchive
法國太陽劇團及其另類典藏與保育：一個活的安那其檔案庫

Aliénor FERNANDEZ

Aliénor Fernandez is a fifth-year Ph.D. candidate in Theater Studies supervised by Ms. Sandrine Le Pors. She has been ATER for two years in a row at Paul-Valéry Montpellier 3 University. She is also the archivist of Joël Pommerat’s Louis Brouillard Company, and a member of the RIRRA 21 research team – “Representing, Inventing the Reality of the Romantic era at the Dawn of the 21st century” at Paul-Valéry Montpellier 3 University. Her career is centered on the development of an archival rereading in contemporary theater within a corpus of active companies. Her thesis is entitled “The Archive in Company: Practices, territories and contemporary issues”.

Aliénor Fernandez是戲劇研究五年級博士候選人，導師是Sandrine Le Pors女士。她連續兩年擔任法國蒙彼利埃第三大學臨時教研助理。她也是Joël Pommerat創立的「路易霧靄劇團」檔案專員，以及蒙彼利埃第三大學RIRRA 21研究小組「廿一世紀之初浪漫主義現實的再現與創造」成員。她的研究重點是在活躍劇團的檔案庫中發展當代戲劇文獻再讀。她的論文題目為〈劇團檔案：實踐、領域和當代議題〉。

24.6 | 16:30-18:30 | Interactive Conference Room 互動會議室
Paper Presentation - Session 4 Audience, Participation and the Dramaturgical Approaches of Collecting
論文發表（四）觀眾、參與性和典藏的進路

“Bridging the Gap between the Specialists and the Ordinary Citizens of the World”:
Reflections on the Role of Theatre Museums, Archives and Libraries through Time
「拉近專家與世界普通民眾之間的距離」：反思過去劇場博物館、檔案館和
圖書館的角色

Nic LEONHARDT

PD Dr Nic Leonhardt is a theatre scholar from Germany. Her scholarly activities focus on global theatre history at the turn of the twentieth century, inter arts, and the history of theatre in nineteenth and twentieth century Iran.

Her latest monograph, *Theatre Across Oceans: Mediators of Transatlantic Exchange, 1890–1925*, was published in 2021 by Palgrave Macmillan. Her latest edited volume, *Developing Theatre in the Global South: Institutions, Networks, Experts*, jointly edited with C. Balme, will be published with UCL Press London in spring 2024.

Dr Leonhardt is joint president of the International Association of Libraries, Museums, Archives and Documentation Centres of the Performing Arts (SIBMAS) since 2018. She is currently a fellow at the Käte Hamburger Research Centre global dis:connect in Munich. Besides her academic work she is active as a writer and runs the global art and charity project 100ISOUL together with visual artist Reza Nassrollahi.

Nic Leonhardt博士是來自德國的戲劇學者。她的學術活動聚焦二十世紀之交的全球戲劇史、跨藝術，以及十九和二十世紀的伊朗戲劇史。

她的最新專著《跨洋的戲劇：1890至1925年跨越大西洋交流的中介》於2021年由Palgrave Macmillan出版；最新編著《南方國家的戲劇發展——機構、網絡和專家》於2024年春季由倫敦大學學院出版社出版，此書與C. Balme合編。

她自2018年起擔任國際表演藝術圖書館、博物館與資料館協會（SIBMAS）聯合主席。目前為慕尼黑Käte Hamburger研究中心global dis:connect研究員。她於學術工作以外同時為一名活躍作家，並與視覺藝術家Reza Nassrollahi共同策劃及執行全球藝術慈善項目「100ISOUL」。

We need each other! Dialogue Structures and User Participation in the
Performing Arts Collections
我們需要彼此！表演藝術典藏的對話結構與用戶參與性

Franziska VOSS

Franziska Voss studied Theatre Studies, Comparative Literature and Art History at the Universities of Leipzig. Since 2015 she has been the project lead of the Specialised Information Service for the Performing Arts (FID Performing Arts) at Frankfurt University Library. Her fields of interest are data curation, user evaluation and digital services for GLAM institutions of the performing arts. As a member of various boards, she serves both the performing arts community and the German library system (the working group ARCHIVE of the Society for Theatre Studies and the working group of the Specialised Information Services (AG FID) of the German Library Association).

Franziska Voss在德國萊比錫大學修讀戲劇研究、比較文學和藝術史。自2015年，她擔任法蘭克福大學圖書館表演藝術專門資訊服務項目主管。興趣領域是為表演藝術的GLAM組織〔美術館（galleries）、圖書館（libraries）、檔案館（archives）及博物館（museums）〕提供資料皮用、用戶評估和數碼服務。她是多個委員會的成員，服務表演藝術社群和德國圖書館系統（戲劇研究學會檔案工作小組和德國圖書館協會專門資訊服務工作小組）。

Sharing is Caring: Our 1st Live Arts’ Conservation and Dissemination Symposium
分享就是關懷：第一屆現場藝術保育與推廣研討會

Laura ARS

Laura Ars (Lleida, 1993) is a museum heritage and audience management technician at the Performing Arts Museum of Barcelona (Catalonia, Spain), where she carries out curatorial, documentation, research, and dissemination tasks. With a degree in Art History from the University of Barcelona and a master’s degree in Corporate Communication, Protocol, and Events from the Open University of Catalonia, she has also professional experience as a teacher. Therefore, she puts her knowledge and experiences together to research, reflect, and debate on live arts, museums, and dissemination.

Laura Ars，1993年出生於西班牙萊里達。於巴塞隆拿表演藝術博物館任職博物館文物及觀眾管理技術員，負責策展、紀錄、研究和傳播工作。她擁有巴塞隆拿大學藝術史學士學位，以及加泰隆尼亞公開大學企業傳訊、禮賓和活動碩士學位，同時具專業教師經驗。她結合知識和經驗，就現場藝術、博物館和傳播進行研究、反思和辯論。

Dramaturgies of Collecting and Curating Embodied Practices
典藏與策劃體現實踐的構作性

Jayne BATZOFIN

Jayne Batzofin is an accomplished South African theatre director renowned for their strong directorial vision and advocacy in Theatre for Early Years and Theatre for Youth, specialising in inclusivity and accessibility. In 2019, Batzofin successfully completed an MA in Dramaturgy (University of Amsterdam & University of Cape Town), delving into the crucial socio-political need for artists to collaborate with children to develop new productions for young audiences.

Since 2019, Batzofin has been working as a Digital Archivist and Data Steward for various fine art and theatre projects at the University of Cape Town, notably the Reimagining Tragedy from Africa and the Global South (ReTAGS) 5-year research project. Through their expertise and dedication, Batzofin has made significant contributions to the preservation and showcasing of valuable South African artistic resources.

Jayne Batzofin是一名傑出的南非劇場導演，因其出色的導演眼光及提倡幼兒和青少年戲劇而聞名，聚焦共融和無障礙。2019年，Batzofin順利完成劇場構作碩士學位（阿姆斯特丹大學和開普敦大學），深入探討藝術家與兒童合作，為年輕觀眾開創新作品的重要社會政治需求。

自2019年，Batzofin擔任開普敦大學美術和戲劇項目的數碼檔案專員和數據管理員，其中一個主要項目是為期五年的「非洲和南方國家的悲劇再想像」研究項目。透過其專業知識和努力付出，Batzofin為保存和展示南非寶貴的藝術資源作出重大貢獻。

25.6 | 11:30-13:30 | Lecture Theatre 演講室

Paper Presentation - Session 5 Representation of Performing Arts in an Exhibition Context

論文發表（五）在展覽場域內再現的表演藝術

In the Limelight: The Conservation of Costumes for the V&A Theatre & Performance Galleries

萬眾矚目：維多利亞與艾伯特博物館劇場與表演展覽廳的舞台服裝保育

Susana FAJARDO

Susana Fajardo is a senior conservator at the V&A Conservation Dept. She joined the V&A textile conservation studio in 1996, later becoming Senior Textile Conservator and Senior Preventive Conservator.

A BA (Hons) degree in Constructed Textiles from the Camberwell School of Arts & Crafts and a certificate in classical tapestry weaving from the Manufacture des Gobelins in Paris led to a three-year tapestry conservation apprenticeship with textile conservator Ksynia Marko at her private conservation studio in London's East End. This was followed by a contract in tapestry conservation at the HRP Hampton Court Palace conservation studio during the fire damage project. Susana has worked extensively abroad as a courier for V&A major exhibitions and to deliver a textile conservation workshop in Kolkata, India.

Susana's current focus is the rotation planning of light-sensitive objects on display in the permanent galleries at V&A South Kensington, Young V&A in Bethnal Green, and continuing with the V&A Storehouse and V&A East, both in the Eastend of London and schedule to open in 2025.

Additionally, Susana delivers in-house training sessions on Introduction to Preventive Conservation to all new staff, volunteers, and contractors, and Introduction to Object Handling to collections staff. Susana is a native Spanish speaker.

Susana Fajardo是英國維多利亞與艾伯特博物館（V&A博物館）文物保護部的高級修復師。她於1996年加入V&A博物館紡織品修復工作室，後來成為高級紡織品修復師和高級預防性文物保存專員。

她擁有坎伯韋爾與工藝學校紡織（榮譽）文學士學位，以及巴黎蘭掛毯及家具廠古典掛毯編織證書，曾在紡織品修復師Ksynia Marko位於倫敦東區的私人工作室接受為期三年的掛毯修復學徒培訓，及後在漢普頓宮火災修復工程中獲聘負責掛毯修復工作。Susana經常於海外工作，維護V&A博物館大型展覽的展品，並曾在印度加爾各答舉辦紡織品修復工作坊。

她目前的工作重點是為南肯辛頓的V&A博物館和貝夫諾格林的V&A兒童博物館的常設展廳內對光敏感的展品進行輪換規劃，以及繼續進行V&A倉庫和V&A東區博物館的規劃，兩處均位於倫敦東區，預計於2025年開幕。

此外，Susana為所有新員工、義工和承辦商提供預防性文物保存的內部入門培訓，並為藏品部員工提供藝術品搬運入門培訓。她的母語為西班牙語。

Heterarchy of Times: Archive Exhibition of On & On Theatre Workshop, Hong Kong

歷史與當下的並行構作：香港前進進戲劇工作坊二十周年文件展

Vee LEONG 梁慧玲（馮程程）

Vee Leong graduated from The Chinese University of Hong Kong, earning her Bachelor of Social Sciences and Master of Philosophy in Journalism and Communication. A British Chevening scholar in 2000-2001, she received her Master of Arts in Performance and Culture from Goldsmiths, University of London. Vee is among the few local theatre makers whose strength lies in both playwriting and directing. Awarded Best Director at the 7th Hong Kong Theatre Libre Awards (2015) for Martin Crimp's *The City*, she is dedicated to the research and practice of contemporary form and politics of text-based theatre making, developing an interest also in sound-based and durational performances, investigating socially charged topics and interdisciplinary dramaturgy in an independent spirit and from a feminist perspective. The critically-acclaimed *Who Killed the Elephant* (2012, 2021) scooped IATC(HK) Critics Awards 2021 with nominations in all categories, winning Performance of the Year, Script/Playwright of the Year and Scenography of the Year. Other directorial titles include European new writing by Sarah Kane, Caryl Churchill, Martin Crimp, Kevin Rittberger and Alice Birch. She has appeared in Hong Kong Arts Festival, New Vision Arts Festival, Taipei Arts Festival, Manchester International Festival and Spielart Festival Munich in recent years. She works closely with such artists as orleanlaiproject, Performosa Theatre, Against Again Troupe, Betty Chen, as well as On & On Theatre Workshop where she was a Resident Director from 2013 to 2018. She teaches Dramaturgy at The Hong Kong Academy for Performing Arts.

畢業於香港中文大學新聞及傳播學院，先後獲取社會科學學士及哲學碩士學位，並以志奮領學人身份，入讀英國倫敦大學金匠學院戲劇系，考取戲劇與文化藝術碩士。學術研究興趣橫跨媒體與文化研究、後殖民研究、女性主義與劇場，以及當代劇場跨媒介構作。現於香港演藝學院教授劇場構作。2010年起從事文本劇場及跨領域藝術創作，編導原創劇作及歐洲新文本劇目。2015年憑執導Martin Crimp的《城市一切如常》榮獲香港小劇場獎最佳導演；代表作《誰殺了大象》（2012、2021）入圍IATC(HK) 劇評人獎2021所有項目提名，並獲頒年度演出、年度劇本／編劇及年度舞台美學。2013至2018年擔任「前進進戲劇工作坊」駐團導演，同時為香港的「orleanlaiproject」，台北的「演摩莎劇團」、「再拒劇團」、陳伯均之合作藝術家。曾參與香港藝術節、新視野藝術節、臺北藝術節、曼徹斯特國際藝術節、慕尼黑Spielart藝術節，並涉足聲音、舞蹈、視覺藝術、長時間表演策略等藝術媒介，從跨領域角度實踐當代藝術與劇場構作。

Artist website 藝術家網站：www.veeleong.com

The Museum of Puppetry Arts in Lyon: From Living Creation to Living Heritage

里昂木偶藝術博物館：從活生生的創作到活生生的文化遺產

Paul RIPOCHE

Paul Ripoché studied Economic and Social Administration at the University of Paris XII before specialising in Culture and Museology (1992-1996). He has been working in the cultural sector for almost 25 years, mainly in the public sector, and his choices led him to become director of the Musée du Dessin et de l'Estampe Originale. As a specialist in the world of prints, he has renewed the museum's scientific project by turning it resolutely towards contemporary creation. He has curated more than 30 exhibitions, renewed the principles of the permanent exhibition of the collections, and edited and published articles and exhibition catalogues. He works with elected representatives, artists, galleries, publishers, workshops, schools and socio-educational and cultural operators to make the museum an essential part of the contemporary printmaking landscape. Access to culture for all, the mediation of works of art, their preservation and the transmission of knowledge have been his daily missions and functions from 1999 to 2017.

After serving as Director of Public Libraries, which brought him into line with the new challenges of access to culture – particularly in the digital field – in 2021 he became Head of Collections and Documentation at the Gadagne Museums in Lyon. As part of an institution that has been in the process of transforming its project since 2019, the department manages the collections of two museums – the Musée d'histoire de Lyon (MHL) and the Musée des arts de la Marionnette (MAM) – totalling almost 100,000 objects and documents. He manages a team of eight people, including four collection managers, a librarian, a registrar, and two specialized technicians. He is also the MAM's scientific adviser, responsible for the collection, its dissemination and its outreach to partner networks. In 2022, he was responsible for the exhibition devoted to the Swedish puppeteer Michael Meschke, and is preparing a focus on the character of Guignol for the next exhibition of the collections in 2026. The museum's collections and documentation centre resources are due to go online in 2025.

Paul Ripoché在巴黎第十二大學攻讀經濟及社會行政學科，後專攻文化與博物館學（1992-1996）。他在文化界工作將近二十五年，主要任職公營部門，引領他成為繪畫與原創版畫博物館館長。作為版畫專家，他堅定地將博物館的科研項目轉向當代創作，作出革新。他策劃超過三十個展覽，更新常設展覽的原則，並編輯和出版文章及展覽圖錄。他與當選代表、藝術家、畫廊、出版商、工作室、學校、社會教育及文化營運商合作，使博物館成為當代版畫格局的重要組成部分。從1999到2017年，他的日常使命和職能是讓所有人接觸到文化、擔當藝術作品的中介、保存藝術作品和傳播知識。

後來他擔任公共圖書館館長，迎向文化可及性的新挑戰，尤其在數碼領域。2021年他成為里昂加達涅博物館藏品及文獻部主管。機構自2019年起開始轉型，他的部門負責管理里昂歷史博物館和木偶藝術博物館，兩間博物館總計近十萬件藏品和文獻。他管理一個八人團隊，包括四名藏品經理、一名圖書館管理員、一名藏品管理專員和兩名專業技術員。他亦是木偶藝術博物館的科學顧問，負責其藏品、傳播以及與夥伴網絡的聯繫。2022年他負責瑞典木偶大師Michael Meschke的展覽，並正準備2026年以木偶劇角色Guignol為主題的藏品展。博物館的藏品和文獻中心資源將於2025年上線。

An Invitation to Play: Embodied Interpretation in the Museum

玩樂邀請函：博物館裡的體驗式詮釋

Elizabeth GRAY

Elizabeth Gray is a 3rd year PhD researcher at the School of Museum Studies, University of Leicester; funded by the AHRC Midlands4Cities Doctoral Training Partnership. They have over 10 years of experience volunteering and working in the museum sector in the areas of curation, visitor engagement, and collections management. Elizabeth's PhD explores the question of how museums can interpret the history of the performing arts in a way that evokes the embodied experiences of performers, with the aim of establishing an interpretation framework that provides guidance on how participatory, movement-based interpretation can be implemented across the museum sector.

Elizabeth Gray是英國李斯特大學博物館研究學院三年級博士研究生，獲英國藝術與人文研究委員會「英格蘭中部四城市博士培訓合作計劃」資助。他們在博物館界擁有超過十年義工服務和工作經驗，涵蓋範疇包括策展、訪客參與和藏品管理。Elizabeth的博士研究探討博物館如何以喚起表演者身體經驗的方式詮釋表演藝術歷史，並旨在建立一個詮釋框架，為博物館界如何實行參與式、動作為本的詮釋提供指引。

3D Digitization of Stage Costumes at the National Library of France

舞台服裝3D數碼計劃：法國國家圖書館的實踐

Rime TOUIL

Rime Touil is a digital curator at the Performing Arts department of the Bibliothèque nationale de France (BnF). She is in charge of the coordination of the digitization programs and digital projects the department is currently involved in. She is also part of a workgroup dedicated to the processing of born-digital archives at the BnF.

Rime Touil是法國國家圖書館（BnF）表演藝術部的數碼策展人，負責協調部門目前參與的數碼化計劃和數碼項目。她同時是專門處理BnF原生數碼檔案的工作小組成員。

25.6 | 11:30-13:30 | Interactive Conference Room 互動會議室
Paper Presentation - Session 6 Performing and Interpreting the Archive
論文發表（六）檔案的表演性與詮釋的創意

Exhibiting Interpretation – Restaging Professional Networks
展覽詮釋：重塑專業網絡

Jorit HOPP

Jorit Jens Hopp is a Research Fellow and PhD candidate in the ERC project T-MIGRANTS. He studied Theatre Studies and Economics in his Bachelor's degree and did his Master's in Theatre Studies with a scholarship from the Studienstiftung des deutschen Volkes at LMU Munich. Meanwhile, he worked as a student assistant for faculty members, as well as in the ERC projects Developing Theatre and T-MIGRANTS. In his doctoral project, he is investigating the influence of professional collaboration on the migration behaviour of theatre professionals in the 19th century Habsburg Empire. Previously, he co-authored with Ostrowski, Seebroker, Bartl et al. "Arbeitsmigration in der süddeutschen NS-Kriegswirtschaft" ("Labour Migration in the Southern German Nazi War Economy"), in *Geschichte in Wissenschaft und Unterricht (History in Science and Education)*, issue 9/10 (2023) (Friedrich Verlag). His other research interests include primarily institutional theatre history, the modelling and visualisation of humanities data and theatre (studies) in a digitalised world.

Jorit Jens Hopp是歐洲研究委員會資助項目「戲劇移民」（T-MIGRANTS）的研究員和博士候選人。他於慕尼黑大學攻讀戲劇研究和經濟學學士，及後獲德國學術基金會獎學金攻讀戲劇研究碩士。他亦在學院擔任學生助理，協助教職員，以及在歐洲研究委員會「發展戲劇」和「戲劇移民」項目擔任學生助理。他的博士研究項目探討十九世紀哈布斯堡王朝下專業合作對戲劇專業人員移民行為的影響。此前，他與Ostrowski、Seebroker、Bartl等人合著〈德國南部納粹戰爭經濟時期的勞動力遷徙〉，發表於《科學與教育歷史》第9／10期，2023（Friedrich Verlag）。他的其他研究興趣主要包括體制戲劇史、人文數據的建模和視覺化，以及數碼化世界的戲劇（研究）。

Reenactment in the Program of Kyoto International Performing Arts Festival –
Curing Late Capitalist Society
京都國際舞台藝術祭節目中的重現：療癒晚期資本主義社會

Naoko KOGO 古後奈緒子

Naoko Kogo studied at the Graduate School of Letters, Osaka University in the years 1996-2004, obtaining an M.A., and was a research assistant in 2002-2004. He received a theater arts critic award (AICT/IATC Japan) and a prize for encouragement (Japanese Society for Dance Research) in 2001. In 2002, he worked as a part-time lecturer of German language and literature, performing arts and dance history at several universities. At the Kyoto International Dance Workshop Festival 2006, he was part of the documenta(c)tion project. He sat on the advisory board of the International Performing Arts Festival in Kyoto in the years 2010-2018 and was secretary of the Kansai Branch of AICT/IATC Japan in 2011-2014. He has been an associate professor at the Graduate School of Humanities, Osaka University since 2014.

古後奈緒子於1996至2004年就讀於大阪大學大學院文學研究科，取得文學碩士學位，於2002至2004年擔任研究助理。2001年，他獲得戲劇藝術評論獎（國際演藝評論家協會日本中心）和研究鼓勵獎（日本舞蹈學會）。2002年，他在數間大學兼職講授德國語言及文學、表演藝術和舞蹈史。在2006年京都國際舞蹈工作坊，他有份參與「documenta(c)tion」項目。2010至2018年，他擔任京都國際舞台藝術祭顧問委員會成員，2011至2014年擔任國際演藝評論家協會日本中心關西分會秘書。自2014年起，他任職大阪大學大學院人文學研究科副教授。

The Archival Needs of the Artists: Performing Arts and Curatorial Strategies
in the 21st Century
藝術家的檔案需求：廿一世紀的表演藝術與策展策略

Anna LAWAETZ

Anna Lawaetz, Senior Research Fellow, PhD, responsible for the Performing Arts Collection at the Royal Danish Library. Developer of tutorials on Digital Humanities methods and Sound Studies for #dariahTeach. Convener of the working group Digital Acquisitions of Personal and Institutional Performing Arts Archives, SIBMAS. She is investigating the consequences of the digital turn both through a current research project about the relation between the dance body and the archive (2023-2026) and in her latest publication about digital methods for analyzing drama co-authored with Ulla Kallenbach, "Levels of presence in the drama text. Between close and distant reading", in *Orbis Litterarum*, Vol. 78 Issue 5, pp. 401-420 (<https://doi.org/10.1111/oli.12399>). She is former artistic head of the performance group Sisters Hope. Full publication list here: <https://pure.kb.dk/da/persons/anna-lawaetz>

Anna Lawaetz是一名高級研究員及博士，負責丹麥皇家圖書館的表演藝術收藏。她為#dariahTeach編寫數碼人文方法和聲音研究的教程。亦是國際表演藝術圖書館、博物館與資料館協會（SIBMAS）「個人及機構表演藝術檔案的數碼採集」工作小組召集人。透過關於舞蹈身體與檔案之間的關係的研究項目（2023-2026），以及關於以數碼方法分析戲劇，與Ulla Kallenbach合著的最新文章：〈戲劇文本中存在的層次：近距離和遠距離閱讀之間〉，刊於《世界文學》，第78卷第5期，頁401-420，（<https://doi.org/10.1111/oli.12399>），她正探討數碼化轉型的後果。她是表演團體「Sisters Hope」前藝術總監。完整出版列表在此：<https://pure.kb.dk/da/persons/anna-lawaetz>

Reconstructing Historical Literature, Building New Theories, and
Creating New Directions for Arts Education: Taking the History of
Hong Kong Wind Band as a Case Study
重構歷史文獻、建立新理論與開創藝術教育的新方向：以香港管樂歷史為例

LIN Ka Chun 連家駿

Lin is an experienced cultural administrator. He embarked his journey as a cultural administrator as an Education and Outreach officer for Hong Kong Philharmonic Orchestra in 2013. He managed ELCHK Men in Jazz orchestra between 2015 and 2019. He also established Men of Winds in 2019, a senior wind band and is presently managing the band. He had organised various types of cultural and artistic events in different countries, in collaboration with local and international musicians. He led ELCHK Men in Jazz to win Award for Arts Education (Non-School Division) at the Hong Kong Arts Development Awards 2018.

He graduated from the University of Otago, New Zealand with a major in Politics and Asian Studies and earned an MA in Cultural Management from The Chinese University of Hong Kong. He is currently pursuing his PhD at Pegaso International.

Lin is particularly interested in music history, cultural policy, wind band development and senior citizen arts development. He received a research grant from the Hong Kong Art Development Council to consolidate the history and progress of Hong Kong's wind bands in his book *The Forgotten History of Wind Bands in Hong Kong* published by the City University of Hong Kong Press. He had previously published four articles on Hong Kong wind band history in *PIPERS*, a prominent Japanese wind band magazine. He wrote academic papers on senior art for The Chinese University of Hong Kong.

Apart from managing his senior wind band, Lin serves as a lecturer at the HKU SPACE and is an independent researcher for *Hong Kong Chronicles* – Performing Arts (Music History). In August 2023, Lin was appointed as an Examiner (Music) for the Hong Kong Arts Development Council.

連家駿是香港土生土長的藝術行政人員，他是「五十男樂團」的創辦人及藝術行政總監。連氏畢業於紐西蘭奧塔哥大學，主修政治和亞洲研究，及後畢業於香港中文大學文化管理碩士課程，現就讀馬耳他Pegaso International哲學博士。連氏的藝術行政生涯始於2013年，他曾任「香港管弦樂團」教育及外展主任。直到2015年，他出任基督教香港信義會的「男爵樂團」樂團經理，他帶領的男爵樂團計劃於2018年榮獲香港藝術發展局頒發藝術教育獎（非學校組）。

連氏同時熱愛學術研究，他的研究興趣為音樂歷史、文化政策、管樂發展及長者藝術發展。他獲香港藝術發展局「音樂專題研究計劃」資助，研究香港管樂歷史發展，2023年尾由香港城市大學出版社出版《被遺忘的香港管樂史》。他曾在日本管樂雜誌《PIPERS》出版四篇香港管樂史連載文章，亦曾在香港中文大學出版長者藝術的學術文章。

連氏也在香港大學專業進修學院兼任講師，亦是撰寫《香港志》表演藝術篇（音樂史）的獨立研究員。連氏於2023年8月獲委任為香港藝術發展局音樂界別審批員。

Breathe In, Breathe Out:
A Soundscape for Well-being
《吸氣，呼氣》——幸福的聲音景觀

Eva DEL REY

Dr Eva del Rey is the Curator of Drama and Literature Recordings in the Sound and Vision department of the British Library, London. She led the curation of the sound installation *Breathe In, Breathe Out*, co-curated the exhibition *Listen: 140 Years of Recorded Sound* (October 2017 to May 2018) and curated the sound for the exhibition *Murder in the Library: An A-Z of Crime Fiction* (2013). For a decade, she managed the British Library's location recording programme, documenting theatre, performance, and poetry readings.

Eva was a member of the Advisory Board for Europeana Space. Digital Cultural Content Re-imagined (2014-2017). She initiated her career performing in alternative theatre and films in Barcelona. She has a PhD in Social and Cultural Anthropology from Universitat Autònoma de Barcelona, Spain, based on fieldwork research conducted in Yunnan Province, China.

Eva del Rey博士是倫敦大英圖書館聲音及影像部戲劇與文學錄音的策展人。她領導策劃聲音裝置《吸氣，呼氣》，聯合策劃展覽《傾聽：140年的聲音紀錄》（2017年10月至2018年5月），並為展覽《圖書館謀殺案：犯罪小說大全》（2013）作聲音策劃。十年來，她負責管理大英圖書館的現場錄音計劃，記錄戲劇、表演和詩歌朗誦。

Eva是「Europeana Space：數碼文化內容再想像（2014-2017）」顧問委員會成員。她的職業生涯始於在巴塞隆拿的另類劇場和電影中表演。她擁有巴塞隆拿自治大學社會及文化人類學博士學位，其田野調查於中國雲南省進行。

26.6 | 11:30-13:30 | Lecture Theatre 演講室

Paper Presentation - Session 7 Panel Discussion (2) & Dance, Dance Making and the Dance

Archives (Part 2)

論文發表（七）主題討論（二）及舞蹈、舞蹈創作與舞蹈檔案（二）

Translating Light: A Reflection on My Creative Dance Practice Informed by Embodied Archives

光的轉譯：體現紀錄對我的舞蹈創作實踐的啟示

Ivy Yik-chit TSUI 徐奕婕

Born and raised in Hong Kong, London based dance artist Ivy Tsui (she/her) considers performing, performance-making, video-making, and writing as her major creative media. She believes dance is a practice of connection, understanding and empathy, seeking to re-embody and extend its meaning. Ivy's works look at the dynamic interplay and coexistence between bodily sensation, motion, memory, language, life and identity.

Since 2020, Ivy has been contributing to the column Choreo-Word-Graphy in *dance journal/hk*. She extends her understanding of movement, archiving, and the relationship between tangible and intangible materials to respond to dance works and moving images through embodied practice and choreographic thinking.

Ivy received commissions from Hong Kong Arts Festival, Hong Kong Dance Company and the Leisure and Cultural Services Department, HKSAR Government. Her dance pieces and moving images showcased at festivals across the globe, including mainland China, the United Kingdom, Slovenia, the Netherlands, Sweden, Canada, Norway, Ireland and Estonia. Her bookstore/library-specific dance, *QuanQuan* (2012), was awarded The Pick of Fringe at the Stockholm Fringe Festival 2018, and her recent moving image *My Life as a Dancer? – Chapter 2* (2021) was screened at Jumping Frames 2022, Multiplé Dance Festival 2023 and Light Moves Festival 2023. In 2015, She was honoured with the Award for Young Artist (Dance) at the Hong Kong Arts Development Awards. She also participated as one of the exchange artists in Creative Meeting Point: Hong Kong x Finland 2017-2019, a programme curated by the West Kowloon Cultural District, Hong Kong.

Ivy completed her Master of Fine Arts with Distinction in Creative Practice: Dance Professional at Trinity Laban Conservatoire of Music and Dance in 2023, supported by the Gill Clarke Bursary – Leverhulme Arts Scholarship. Prior to this, she completed a First Class Honours Bachelor of Fine Arts in Dance from The Hong Kong Academy for Performing Arts in 2009, supported by the Disney Scholarship.

徐奕婕，於香港成長的舞蹈藝術家，現居倫敦。她以表演、編舞、影片製作和書寫為主要創作媒介。她相信舞蹈是連結、理解及共感的實踐，通過舞動去刷新與延展舞蹈的意義，關心觸感、動感、記憶、語言、生活和身份之間的動態共存關係。

自2020年，徐氏為《舞蹈手札》專欄「字／舞」作者。她延伸對動作、存檔以及有形和無形素材之間關係的理解，通過具身實踐和編舞思路，表現在舞蹈作品和影片之中。

徐氏曾接受香港藝術節、「香港舞蹈團」和康樂及文化事務署的委約。她的舞蹈作品和影片在全球各地不同藝術節均有展出，包括中國內地、英國、斯洛文尼亞、荷蘭、瑞典、加拿大、挪威、愛爾蘭和愛沙尼亞。她的書店／圖書館特定舞蹈作品《圈圈》（2012）於2018年入選斯德哥爾摩藝術節的「藝術節之選」；她最近的影片《我的舞蹈生涯？——第二章》（2021）於2022跳格—香港國際舞蹈影像節、Multiplé Dance Festival 2023和Light Moves Festival 2023上放映。她是2015香港藝術發展獎藝術新秀獎（舞蹈）得主，亦為香港西九文化區「國際創意交流——香港x芬蘭 2017-2019」項目的交流藝術家之一。

她2023年於倫敦聖三一拉邦音樂舞蹈學院以優異等級成績取得創意實踐：舞蹈專業藝術碩士學位，獲Gill Clarke Bursary – Leverhulme Arts Scholarship支持。在此之前，她於2009年獲香港演藝學院舞蹈藝術一級榮譽學士學位，獲迪士尼獎學金支持。

Legacies of ArtsCross: Experience and the Contact Zone in an Intercultural Choreographic Archive

「跨藝」的承傳：跨文化編舞檔案中的經驗與接觸地帶

Martin WELTON

Martin Welton is Professor of Theatre and Performance in the Department of Drama, Queen Mary University of London. His research centres on movement and the senses in the aesthetics of contemporary performance, and covers a range of topics including contemporary theatre and dance, theories of atmosphere, sensory cultures, and the intersections of performance and tourism. In all of this he maintains a close relationship to professional artistic practice, in collaborations with Rosemary Lee, Sound&Fury, Battersea Arts Centre, Robert Cohan, RIFT, Seth Kriebel and Alexander Whitley amongst others.

With Adam Alston, he is the editor of *Theatre in the Dark: Shadow, Gloom and Blackout in Contemporary Theatre* (London: Bloomsbury, 2017), and with Chloé Dèchery of a double special issue of the journal *Ambiances on Staging Atmospheres* (2020 and 2021). He is a co-editor of the forthcoming *Routledge Handbook of Ambiances and Atmospheres*. From 2011 to 2013 he was a co-director of the ArtsCross International Choreographic Network.

Martin Welton是倫敦瑪麗皇后大學戲劇系戲劇與表演教授。他的研究重點為當代表演美學中的動作和感官意識，涵蓋當代劇場和舞蹈、氣氛理論、感官文化、表演和旅遊交集點等主題。他與Rosemary Lee、Sound&Fury、巴特西藝術中心、Robert Cohan、RIFT、Seth Kriebel、Alexander Whitley等合作，與專業藝術實踐緊密連繫。

他與Adam Alston合編《黑暗中的戲劇：當代劇場中的陰影、陰暗和黑暗》（2017，倫敦：Bloomsbury），並與Chloé Dèchery合編《Ambiances》期刊有關舞台氛圍的雙特刊（2020、2021）。他亦是即將出版的《Routledge氛圍與氣氛手冊》的聯合編輯。2011至2013年，他擔任「跨藝」國際編舞網絡的聯合總監。

Christopher BANNERMAN

Christopher Bannerman, is a Visiting Professor at London Contemporary Dance School/The Place. He had an international career as a dancer, choreographer and arts education worker before becoming Professor of Dance and Head of ResCen Research Centre at Middlesex University. He has served on panels for the Prudential Awards for the Arts and the Olivier Awards, as well as on the Drama, Dance and Performing Arts Panel for two Higher Education Research Assessment Exercises, and as a Specialist Assessor for the Quality Assurance Agency.

He has also served as Chair of Dance UK, Chair of the Arts Council England's Advisory Panel for Dance, Chair of the National Dance Coordinating Committee, Chair of London North Creative Partnerships and as a member of the Dance Forum of the Department for Culture, Media and Sport (DCMS). He has also been co-facilitator of Rural Retreats, an international intensive seminar series, aimed at current and developing leaders in the arts and has directed studio based research projects internationally.

In 1999, he established ResCen Research Centre at Middlesex University, London, an innovative, multi-disciplinary, artist-driven research initiative designed to be a bridge between academia and the practices of professional performing artists.

In 2009 he founded the ArtsCross initiative with Beijing Dance Academy and in 2011 extended the collaboration to include Taipei National University of the Arts. From 2009 to 2013 the project moved from Beijing to Taipei and London reaching over 6,000 audience members, 11,000 unique blog visitors per month, 150 dancers, 36 choreographers and 40+ academics.

Christopher Bannerman是倫敦當代舞蹈學院／The Place的客席教授。在成為倫敦密德薩斯大學舞蹈系教授和ResCen研究中心主管之前，他是國際舞蹈家、編舞家和藝術教育工作者。他擔任保誠藝術獎和奧利弗獎評委、兩個高等教育研究評審工作「戲劇、舞蹈和表演藝術委員會」成員，以及高等教育品質保證局的專家評估員。

他亦是Dance UK主席、英格蘭藝術委員會舞蹈顧問小組主席、國家舞蹈統籌委員會主席、倫敦北部創意合作夥伴主席以及文化、文化傳媒及體育部舞蹈論壇成員。他同時是國際密集式研討會系列Rural Retreats的聯合主持人，該研討會以當前和發展中的藝術領導者為目標群體。他亦在國際上指導以工作室為本的研究項目。

1999年，他於倫敦密德薩斯大學成立ResCen研究中心，這一項創新、跨學科、以藝術家為主導的研究舉措，旨在成為學術界與專業表演藝術家實踐之間的橋樑。

2009年，他與北京舞蹈學院創立「跨藝」計劃，並於2011年擴大合作範圍至國立臺北藝術大學。從2009到2013年，計劃從北京擴展到台北和倫敦，接觸超過6,000名觀眾、每月11,000名獨立博客訪客、150名舞者、36名編舞及四十多名學者。

XU RUI 許銳

Prof. Xu Rui, a dance scholar and stage writer. Currently the President of Beijing Dance Academy (BDA), Vice-Chair of China Musical Association and Beijing Art Critics Association. Working in both areas of art research and creation, Xu is a founding co-director of the ArtsCross/DansCross Performance Research project since 2009.

許銳，北京舞蹈學院院長，教授、舞蹈學博士、舞台創意與編劇。中國音樂劇協會副會長，北京文藝評論家協會副主席。跨越舞蹈研究與舞台藝術創作兩個領域。2009年至今作為聯合主持人創辦「跨藝·舞動無界」國際舞蹈創作研究項目。

TSENG Ra-yan 曾瑞媛

Tseng Ra-yan began her dance training when she attended the National Taiwan Academy of Arts. She received her BFA in Dance from Chinese Culture University and MA from The Ohio State University, where she acquired her Labanotation teaching certification. She was certified as a Movement Analyst in 2022 and her research focused on the application of Laban Study to a variety of age groups and for the children with special needs. She served as the Dance Chair for University of Taipei from 2007-2013 and as the Chair of Taiwan Dance Research Society from 2008-2012. Her recent research focuses on the project of refining the curriculum for the Talented and Gifted Programme sponsored by the Ministry of Education. She is currently a professor at the Taipei National University of the Arts, where she teaches Motif Writing, Elementary Labanotation and Laban Movement Analysis.

現任國立臺北藝術大學舞蹈學院專任教授。美國俄亥俄州立大學舞蹈碩士。曾任臺北市立大學舞蹈學系專任教授、台南女子技術學院專任副教授、台灣舞蹈研究學會理事長、理事與監事、教育部藝術才能專長領域副召集人及常務委員。紐約舞譜局認證之初、中級舞譜教師、拉邦動作分析師。研究領域為融合拉邦動作理論於不同對象作為其研究重點，目前仍繼續推動舞蹈教育與特殊教育融合之課程發展。

Anna CY CHAN 陳頌瑛

Professor Chan is the Dean of the School of Dance at The Hong Kong Academy for Performing Arts, a visiting professor at the Central Academy of Drama, a Council Member of the China Dancers' Association, the Emeritus Chairperson of the Hong Kong Dance Alliance, an Advisor to the Hong Kong Arts Development Council, a Board Director of Tai Kwun Culture and Arts Company Limited, and the Vice-President (East Asia) of the World Dance Alliance Asia Pacific (WDAAP), as well as the co-chair of the WDAAP Education and Training Network. Her accolades include the Hong Kong Dance Awards in 2004, the City Contemporary Dance Laureate award in 2016, the prestigious Hong Kong Dance Awards for Distinguished Achievement in 2018, and the Leading Woman in Arts, Sports and Leisure award at the 20th AmCham Women of Influence Awards in 2024. Since 2014, Professor Chan has frequently collaborated with international artists to organize a series of dance projects exploring new creative and performance methods, and researching contemporary performance-related issues. These include *Dance Dialogue with Wayne McGregor*, *Screendance*, *Writing Choreographic Process and Multimedia and Dance Dialogue* in the New Works Forum Series, *Choreographer and Composer Lab*, *Dance in Alternative Space*, and *Dramaturgy and Beyond*. In 2018, she founded the Asia Network for Dance (AND+), and in 2022 she curated the SWEAT International Dance Festival, which included ArtsCross Hong Kong 2022, the Digital International Festival for Dance Academies, and the WDA Global Summit.

陳頌瑛教授，香港演藝學院舞蹈學院院長、北京中央戲劇學院特聘客席教授、中國舞蹈家協會香港會員理事、香港舞蹈聯盟榮休主席、香港藝術發展局藝術顧問、大館文化藝術有限公司董事節目委員會主席，以及世界舞蹈聯盟亞太區分會教育訓練網絡主席。先後獲頒香港舞蹈年獎2004、2016城市當代舞蹈達人、香港舞蹈年獎2018崇高的「傑出成就獎」，表揚她推動舞蹈教育並在創作、表演及舞蹈持續發展方面帶來革新，並於2024年獲第20屆香港美國商會最具影響力女性獎。2014年起，常與國際藝術家合辦一系列舞蹈計劃，共同探索全新創作及表演方法，研究當代表演相關議題，包括新作論壇系列：《與Wayne McGregor的舞蹈對話》、《光影舞蹈》、《肢體和聲音的舞動與敘事》及《多媒體與舞蹈創作》、《舞·樂互碰》、《非「常」舞蹈空間》、《超越劇場構作》。於2018年創辦「亞洲舞蹈網絡」（AND+），2022年策劃SWEAT香港國際舞蹈節，節目包括跨藝 香港 2022、數碼國際舞蹈學院節、世界舞蹈聯盟環球高峰會。

26.6 | 11:30-13:30 | Interactive Conference Room 互動會議室

Paper Presentation - Session 8 Dramaturgical Possibilities of Digital Archiving

論文發表（八）數碼典藏構作的可能性

From Villages to Virtual Spaces: Preserving Intangible Cultural Heritage in the Digital Age

從村莊到虛擬空間：在數碼時代保育非物質文化遺產

Vikrant KISHORE

Dr.Vikrant Kishore is a filmmaker, academic, journalist, and photographer. He is currently an Associate Professor of International Communications at the University of Nottingham Ningbo China, and an Honorary Fellow at Deakin University, Australia. He has authored and edited books on Indian cinema, celebrity culture, and intangible cultural heritage. He has worked for media channels such as ABC, SBS, Channel 7 (Australia), and Zee News and Zee TV (India). He is passionate about integrating traditional cultural practices with new media technologies to archive, create digital expositions, and collaborate on multi-media exhibitions and festivals. Dr. Kishore has been dedicated to the safeguard and preservation of the intangible cultural heritage, especially the Chhau culture of East India. He is an active member of the International Dance Council (CID-UNESCO) and the Association Nationale Cultures et Traditions (ANCT, France). Dr. Kishore sits on the board of the Australia India Film Council and is a member of the Victorian Multicultural Commission's Regional Advisory Council, and an advisor to the Scanlon Foundation Research Institute in Australia.

Vikrant Kishore博士是一位電影製作人、學者、記者和攝影師。目前為中國寧波諾丁漢大學國際傳播系副教授，以及澳洲迪肯大學名譽院士。他曾撰寫和編輯關於印度電影、名人文化和非物質文化遺產的書籍。亦曾為澳洲廣播公司（ABC）、特別廣播服務公司（SBS）、澳洲電視七台（Channel 7），以及印度Zee News和Zee TV等媒體頻道工作。他熱衷於將傳統文化習俗與新媒體技術結合，以存檔、創建數碼展覽，以及合作舉辦多媒體展覽和節慶。Kishore博士致力保護和保存非物質文化遺產，特別是東印度的喬吼舞（Chhau）文化。他是國際舞蹈委員會和國家文化與傳統協會（ANCT，法國）的活躍成員。Kishore博士亦是澳洲印度電影委員會董事會成員、維多利亞州多元文化委員會地區顧問委員會成員，以及澳洲斯坎倫基金會研究所顧問。

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How to archive a theatre instant: The Arxiu Lliure of the Teatre Lliure

如何對劇場進行即時存檔：自由劇院的Arxiu Lliure

Anabel de la paz GONZALEZ

Anabel de la Paz Gonzalez, the head of Archive, Library and Heritage at the Teatre Lliure in Barcelona (Spain). She is an ancient book librarian and heritage collections. Specializing in cataloguing and organizing collections formed during colonization in the Philippines archipelago. She has collaborated and made several catalogues of the collections of the University of Santo Tomas (Philippines). She is also a Ph.D. student in Information and Communication where she tries to discover formulas to find out how to document the theatrical instant.

Anabel de la Paz Gonzalez為西班牙巴塞隆拿自由劇院檔案庫、圖書館和文物部主管。她是一名古籍圖書管理員和文物收藏員，專精菲律賓羣島殖民時期的藏品編目和整理。曾與菲律賓聖托馬斯大學合作並編制數份藏品目錄。她也是資訊及傳意學系博士生，嘗試尋找記錄劇場瞬間的公式。

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Digital Transformation in Southern Italy’s Music HE system: The MUSIC4D project

意大利南部音樂高等教育系統的數碼化轉型：MUSIC4D項目

Raffaele LONGO

Prof Raffaele Longo is the International Project Manager at the Conservatoire of Music “Alessandro Scarlatti” in Palermo. He is leading several international cooperation projects in Europe, MENA Regions, Latin America, Far East (Vietnam, China, Japan, Singapore), Polynesia, the U.S.A. and Balkans. Composer and music theorist, his background encompasses composition, conduction, piano, philosophy and management. Top ranked in several international competitions of composition and contemporary dramaturgy, he is the author of symphonic, chamber, documentary and theatre music. His works have been published, performed, recorded and produced by prestigious international institutions. He is full professor of music theory at the Italian HE and has been visiting professor in the following European Universities: Berlin, Kraków, Vilnius, Tromsø, Brussels, Tallinn, Izmir, Tirana. Expert international project manager at Link Campus University in Rome, he is also Head of International Relations Unit of INNEL (Neuroleadership National Institute). Over last years has been lecturer, speaker and chairman in important meetings of Higher Education in Europe (EU, AEC, EAIE, IHPEI, ERACON, FS-BIOTECH, DAAD). Recent publications: musical dramaturgy and deconstruction; Mozart’s theatre; semiotics of the contemporary music; entrepreneurship, business and performing arts; leadership; cyber and virtual performance; a grammatological approach to Elliott Carter’s harmony.

Raffaele Longo教授為意大利巴勒莫「Alessandro Scarlatti」音樂學院的國際項目經理。他在歐洲、中東和北非地區、拉丁美洲、遠東（越南、中國、日本、新加坡）、玻里尼西亞、美國和巴爾幹半島地區領導數個國際合作項目。作為作曲家和音樂理論家，他的背景涵蓋作曲、指揮、鋼琴、哲學和管理。他在數個作曲和當代劇場構作國際比賽中名列前茅，是交響樂、室樂、紀錄片和劇場音樂的作曲者。他的作品獲著名國際機構出版、演奏、錄音和製作。他也是意大利高等院校的音樂理論教授，並曾在以下歐洲大學擔任客席教授：柏林、克拉科夫、維爾紐斯、特隆瑟、布魯塞爾、塔林、伊士麥、地拉那。他是羅馬聯合校園大學國際項目經理專家，也是國家神經領導力研究所國際關係組組長。過去他一直在歐洲高等教育重要會議（EU、AEC、EAIE、IHPEI、ERACON、FS-BIOTECH、DAAD）中擔任講師、講者和主席。其近期著作涵蓋音樂劇場構作與解構；莫扎特的劇場；當代音樂符號學；企業精神、商業與表演藝術；領導學；網絡與虛擬表演；Elliott Carter和聲的語法學研究。

Digitizing FESTAC ’77 and the Centre for Black and African Arts and Civilization (CBAAC) Collections in the Era of Globalization: Prospects and Challenges

在全球化時代裡以數碼方式典藏「第二屆世界黑人與非洲藝術文化節」（FESTAC ’77）與黑人和非洲藝術與文明中心（CBAAC）的藏品：前景與挑戰

Gideon MORISON

Gideon Ime Morison is currently a Postdoctoral Researcher at the Käte Hamburger Research Centre, Munich. An erstwhile doctoral candidate in the ERC Project “Developing Theatre: Building Expert Networks for the Theatre in Emerging Countries after 1945” at the Institut für Theaterwissenschaft, Ludwig-Maximilians-Universität-München; his thesis, “From Renaissance to Festivalisation: Festival Networks and the Institutional Legacies of Selected Pan-African Cultural Productions, 1977-2019”, investigated intersections between global histories and expert networks in African postcolonial festivals such as FESTAC ’77 and Panafest. Formerly the acting-Head of Theatre Arts, Federal College of Education (Technical), Omoku, Gideon’s research straddles media/theatre history, criticism, development communication, festivals, and comparative cultural studies; and has been published in the *Journal of Global Theatre History*, the *Nigerian Theatre Journal*, the *Parnassus*, and the *Banchi* Journal.

Gideon Ime Morison現時是慕尼黑Käte Hamburger研究中心的後博士研究員。他曾是慕尼黑大學戲劇研究所由歐洲研究委員會資助的項目「發展戲劇：為1945年後新興國家建立戲劇專家網絡」的博士候選人；其論文題目為〈從文藝復興到節慶化：1977-2019年泛非文化製作選目的節慶網絡和制度遺產〉，探討於非洲後殖民節慶如FESTAC ’77和Panafest中全球歷史與專家網絡之間的交集。Gideon曾擔任歐莫庫聯邦教育（技術）學院劇場藝術系署理主任，他的研究橫跨媒體／劇場史、評論、發展溝通、藝術節和比較文化研究領域，曾在《全球劇場史期刊》、《尼日利亞劇場期刊》、《Parnassus》和《Banchi》上發表文章。

Conservation and research on stage costume: practices and transformations through a technical approach

舞台服裝的保存與研究：技術的實踐與變革

Elsa BATAILLE-TESTU

Doctoral student in Theatrical Studies at the University of Paris 10 Nanterre. Associate researcher in the collections department at the Centre national du costume et de la scène (CNCSS) for three years. My research focuses on the patrimonialization of theatrical costumes. I'm interested in new technologies, especially for non-invasive costume studies. Prior to my doctorate, I studied costume and worked as a costume designer in Paris. I teach stage costume theory and techniques at Rennes 2 University and stage costume theory in the University of Paris 10 Nanterre.

Previous interventions:

03/11/2021 — Intervention for Gis Acorso. Intervetion title: “Plural approaches to historical performance costume (theater and film): Methodology, sources and problems encountered when researching historical costume”.

11/03/2022 — Intervention at the Sorbonne Nouvelle: Costume on a set, 2nd edition: From shadow to light. Intervention title: “Costume designers’ journeys and memories: the different states of costume”.

22/03/2022 — Intervention at the Centre de musique baroque de Versailles (CMBV): Databases for performing arts – concepts, strategies and technology. Intervention title: “Digital archives of stage costume: an artistic and heritage necessity”.

巴黎楠泰爾大學戲劇研究博士生。於法國國家舞台服裝中心藏品部擔任副研究員，擁有三年經驗。研究重點為戲劇服裝的遺產化。對新技術感興趣，尤其是非入侵性服裝研究。攻讀博士學位之前，在巴黎修讀服裝並任職服裝設計師。於雷恩第二大學教授舞台服裝理論和技術，以及於巴黎楠泰爾大學教授舞台服裝理論。

過往研究項目：

03/11/2021—在Gis Acorso的研究項目，題目：〈歷史表演服裝（劇場和電影）的多元研究方法：研究歷史服裝的方法、來源和遇到的問題〉

11/03/2022—在巴黎第三大學「佈景上的服裝，第二版：從影到光」的研究項目，題目：〈服裝設計師的歷程與記憶：服裝的不同狀態〉

22/03/2022—在凡爾賽巴洛克音樂中心「表演藝術資料庫——概念、策略和技術」的研究項目，題目：〈舞台服裝的數碼檔案：藝術和文物的需要〉

For Paper Presentation Abstracts, please scan the QR codes.

如需參閱論文摘要，請掃描二維碼。



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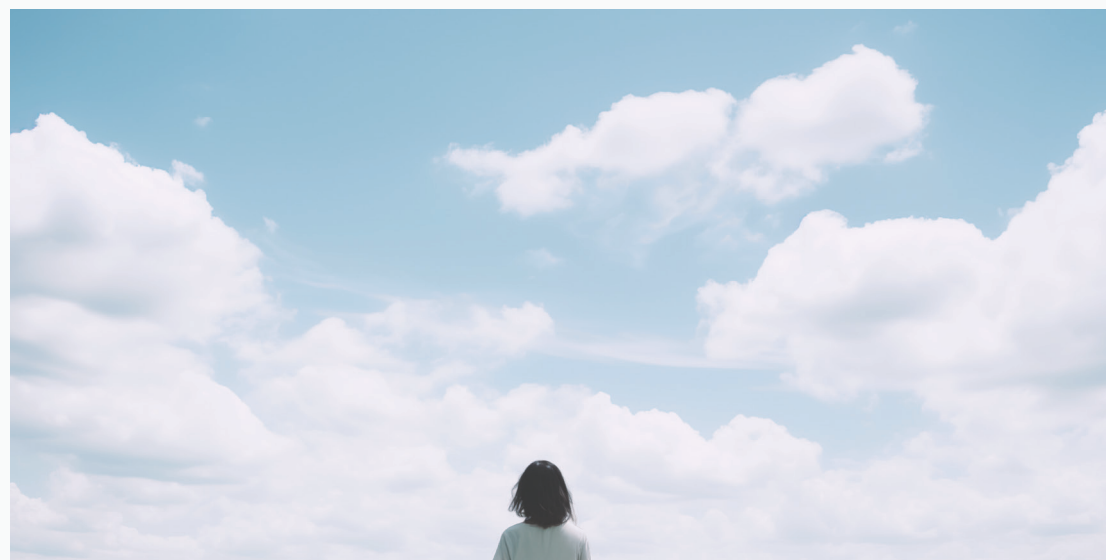
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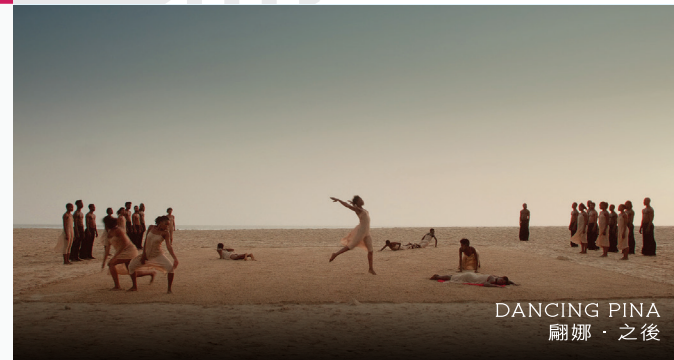
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香港舞蹈聯盟推出全新舞蹈專題Podcast節目「Here4Dance」，延續《舞蹈手札》的方向，除了資訊性、專業性之外，「Here4Dance」打造更具娛樂性、生活化的平台，與大家一起討論舞蹈，引動舞蹈與生活對話！節目由資深舞評人謝嘉豪主持及編製，伙拍一眾嘉賓主持，與聽眾分享舞蹈藝術的喜悅！

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展覽日期 Exhibition date

31.05.2024 — 31.12.2024

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