

Museum Summit

博物館高峰論壇

28 — 29.03.2025 Hong Kong 香港

Presented by 主辦單位



康樂及文化事務署
Leisure and Cultural
Services Department

In association with 協辦單位



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Table of Contents 目錄

Foreword by Director of Leisure and Cultural Services 康樂及文化事務署署長序言	2
Foreword by President of The Guimet – National Museum of Asian Arts, France 法國吉美國立亞洲藝術博物館主席序言	4
Museums of Leisure and Cultural Services Department, Hong Kong Special Administrative Region Government 香港特別行政區政府康樂及文化事務署博物館	6
The Guimet – National Museum of Asian Arts, France 法國吉美國立亞洲藝術博物館	8
Programme 節目	
Day 1 第一天	
Opening 開幕	10
Session 1: Museums+Tourism 專題 1：博物館 + 旅遊	12
Session 2: Museums+Technology 專題 2：博物館 + 科技	
Part 1 第一節	22
Part 2 第二節	32
Day 2 第二天	
Session 3: Museums+Sustainability 專題 3：博物館 + 持續性	
Part 1 第一節	42
Part 2 第二節	52
Session 4: Museums+Wellness 專題 4：博物館 + 身心靈	
Part 1 第一節	60
Part 2 第二節	68
Closing 閉幕	
Special Delegations 特別代表團	78
Museum Night 博物館之夜	82
Extended Visiting Programme 延伸參觀活動	84
Notes 筆記	86
Organising Committee and Working Group 籌備委員會和工作小組	98

Foreword 序言

The Museum Summit, organised by the Leisure and Cultural Services Department of the Government of the Hong Kong Special Administrative Region (HKSAR), now in its fourth edition, has gradually established itself not only as a highly anticipated international event in the museum world, but also an iconic mega cultural event in the city. Following our partnership with the Palace Museum, the British Museum and the Gallerie degli Uffizi in the previous editions, we are joining hands with The Guimet – National Museum of Asian Arts, France, as our international partner for Museum Summit 2025. This collaboration has allowed us to harness the diverse viewpoints, attributes and heritages from the East and West, providing a platform for dialogue that transcends boundaries, sectors and disciplines.

The third edition of the Museum Summit showcased remarkable accomplishments, with over 2,000 registrants and more than 12 million online views. The event featured 29 speakers and 6 moderators from 16 countries. Museums are increasingly vital in society, igniting creativity and fostering connections to cultural heritage. The Museum Summit 2025 brings together cultural leaders and professionals from renowned museums and institutions across 17 countries, offering a unique opportunity for the global museum community to engage in collaborative dialogue, share expertise, and explore innovative practices.

In the 2023 edition, we welcomed special delegations from the Guangdong-Hong Kong-Macao Greater Bay Area and different parts of Asia. This year, we are delighted to host new delegations comprising over 40 museum practitioners from the Guangdong-Hong Kong-Macao Greater Bay Area Museum Alliance and ASEAN countries. This participation underscores our commitment to supporting museum development and enhancing cultural exchange. It also highlights our resolve to position Hong Kong as an East-meets-West centre for international cultural exchange while showcasing our city as a hub for enriching and inspiring cultural events.

Centred around the theme "Going Beyond", this year's Summit focuses on how museums can transform and expand beyond their physical walls to evolve into dynamic cultural spaces for new experiences, impacts and connections. We eagerly anticipate the upcoming presentations and discussions to delve into the ongoing extension of museums beyond their conventional functions to encompass the diverse aspects of the tourism industry, technological advancements, sustainability practices and wellness in the community.

I would like to express my sincere gratitude to The Guimet – National Museum of Asian Arts, France for its invaluable support, as well as to all our strategic partners, including the Art Museum of the Chinese University of Hong Kong, the Tourism Commission of Hong Kong, and the Tsz Shan Monastery Buddhist Art Museum. My deep appreciation also extends to the Consulate General of France and all the other Consulates General who have rendered support, reinforcing the spirit of international collaboration and cultural exchange that this Summit embodies. Additionally, I am thankful for the significant contributions of all supporting organisations, event partners, participating museums and institutions. Their unfailing efforts have been pivotal to the successful launch of this Summit. On behalf of the HKSAR Government, may I extend a warm welcome to you all to the Museum Summit 2025. I hope you have engaging and fruitful discussions at the event.

Manda CHAN

Director of Leisure and Cultural Services
of Hong Kong Special Administrative Region Government

由香港特別行政區政府康樂及文化事務署主辦的「博物館高峰論壇」已邁入第四屆，逐漸發展為備受博物館界重視的國際盛事，並屬香港一項標誌性的文化盛事。我們在過去三屆分別聯同故宮博物院、大英博物館，以及烏菲茲美術館成功舉辦高峰論壇。「博物館高峰論壇 2025」十分榮幸邀得法國吉美國立亞洲藝術博物館擔任國際合作夥伴，此次合作讓我們進一步融合東西方的多元觀點、文化特質及遺產，構建一個跨地域、跨領域、跨範疇的交流平台。

上屆博物館高峰論壇創出佳績，來自 16 個國家的 29 位演講嘉賓和六位會議主持人匯聚一堂，吸引了超過 2,000 人報名及逾 1,200 萬網上瀏覽人次。博物館具備激發創意思維的角色，促進與文化遺產的聯繫，逐漸成為社會不可或缺的一環。「博物館高峰論壇 2025」匯聚來自 17 個國家的著名文博專家及傑出領袖，為全球博物館界提供交流互鑑、分享專業經驗，以及探索創新做法的獨特寶貴機會。

2023 年的高峰論壇迎來粵港澳大灣區和亞洲各地的優秀代表團。今年，我們歡迎超過 40 位來自粵港澳大灣區博物館聯盟和東盟國家的博物館專家組成代表團參與論壇。各界的積極參與印證了我們對支持博物館發展及提升文化交流的堅定承諾，展現了我們建立香港為國際文化交流中西薈萃中心的決心，並顯示香港為舉辦多元豐富、啟迪心靈的文化活動的樞紐。

本屆高峰論壇以「跨越」為主題，聚焦博物館如何改革創新、突破地域界限，蛻變成活力無限的文化空間，為公眾帶來新體驗、新影響、新連繫。我們熱切期待通過一系列演講和討論，就旅遊業、科技創新、可持續發展以及社群身心靈健康等多個切入點，共同深入探究博物館如何持有跨越傳統的功能。

我衷心感謝法國吉美國立亞洲藝術博物館的鼎力支持，及所有策略夥伴，包括香港中文大學文物館、香港旅遊事務署和慈山寺佛教藝術博物館。我亦謹向法國總領事館以及其他總領事館致以由衷謝意，他們的支持充分體現高峰論壇所倡導的國際合作與文化交流精神。此外，我特別感謝眾多支持團體、活動夥伴、參與博物館和機構的重要貢獻，各單位的不懈努力讓高峰論壇得以成功舉行。我謹代表香港特別行政區政府熱烈歡迎各位參與「博物館高峰論壇 2025」，祝願論壇取得豐碩成果。

香港特別行政區政府康樂及文化事務署署長

陳詠雯



Foreword 序言

More than ever, museums all around the world are facing challenges that are both new and very diverse. Our globalised world is manifold if anything. It is characterised by increased circulation of humans, goods and information. At the same time, it is the space of increasing social, cultural, geopolitical and environmental tensions.

In this complex and volatile environment, museums have a special role to play in planning and urgently need to question not only their mandate, but also the ways in which they operate.

How can museums adapt and develop new perspectives for community and audience engagement? How can museums make the fullest and best use of technology while making sure it serves its purpose and does not obfuscate the scientific, cultural or artistic statements? How can they factor into their operations the environmental cost induced by their activities and minimise their ecological footprint? How can they address local audiences while attracting tourists to contribute to their local economic ecosystem?

These are only a few of the many questions with which museum directors and their teams are constantly confronted today.

As one of the most important Asian arts museums in the world, the Guimet Museum is at the forefront of these reflexions. We therefore take great pleasure and pride in accepting the invitation of the Leisure and Cultural Services Department (LCSD) to co-host the Museum Summit in Hong Kong.

By bringing together directors and stakeholders of museums at the international level, the Summit will allow fruitful exchanges on the different ways these issues are being tackled, on how to develop new prospects and devise innovative solutions, and on the evolution of our missions in an ever-changing world.

The main themes we have chosen (Tourism, Technology, Sustainability and Wellness) provide opportunities to encompass museum life from different perspectives, including their functions of collecting, exhibiting, educating, researching and conserving; the questions of their audiences; their ecological and social impact; and what it means to preserve the past in our fast-changing world.

Yannick LINTZ

President, The Guimet – National Museum of Asian Arts, France

全球博物館正處於一個前所未有的變革時代，面對新穎且多樣的挑戰。在全球化與多元化的背景下，人員、物質和資訊的流動日益頻繁。同時，社會、文化、地緣政治及環境的緊張局勢，正日益加劇。

在這複雜多變的環境中，博物館除了在規劃未來方面扮演特別的角色外，更迫切需要重新審視其社會使命及營運模式。

博物館如何順應時代，為社群及觀眾參與開拓新觀點？如何善用科技創新，確保其功用在於輔助，而不會模糊或混淆展覽的科學、文化或藝術涵意？如何將館務活動所產生的環境成本納入營運考慮中，並盡量減少生態足跡？此外，如何在服務本地社群的同時，吸引遊客以促進經濟生態系統？

這些只是當代博物館館長及其團隊在芸芸問題下，必須要積極應對的一小部分議題。

作為世界舉足輕重的亞洲藝術博物館之一，吉美國立亞洲藝術博物館走在思考這些議題的前沿。我們很榮幸接受康樂及文化事務署的邀請，在香港聯合主辦博物館高峰論壇。

高峰論壇匯聚全球博物館館長和持份者，共同探討應對當前挑戰的各種策略、拓展未來發展的新思路與創新解決方案，並反思在全球變局中，博物館的使命應如何更新及改進。

本屆論壇以旅遊、科技、持續性和身心靈為專題，讓我們有機會從多角度探究博物館的未來發展路向，焦點涵蓋博物館的收藏管理、展覽策劃、教育推廣、學術研究和保育功能。此外，論壇亦將探討博物館與觀眾群體、對生態環境和社會的影響，以及在瞬息萬變的世界保存歷史遺產的意義等議題。

法國吉美國立亞洲藝術博物館主席

Yannick LINTZ



Museums of Leisure and Cultural Services Department of HKSAR Government 香港特別行政區政府康樂及文化事務署博物館

The Leisure and Cultural Services Department (LCSD) of the Hong Kong Special Administrative Region Government runs 15 museums and 2 art spaces, each with a unique theme covering art, history, science and culture. Our vision is to offer inspiring cultural experiences to be enjoyed by all. These museums attracted a total of 7.48 million visitors last year.

In response to the new cultural landscape and leveraging on our matched qualities, we aim to create continually vibrant and diverse cultural offers that express our distinctive cultural identity with strategic directions in facilitating cultural exchange, telling our unique Hong Kong stories, building strong museum brands, crossing over fields, creative use of technology and nurturing the youth.

With reference to our strategic directions and in pursuit of excellence, we plan and manage our resources in accordance with eight strategic work areas in programming, collections, education, audience building, capacity building, community engagement & partnership, enhancement of facilities & visitor services and research & institutional development.

Besides preserving and promoting our cultural heritage, as well as providing a lifelong learning platform for people, LCSD museums also play an essential role in meeting future development needs and reinforcing Hong Kong's role as an East-meets-West centre for international cultural exchange.



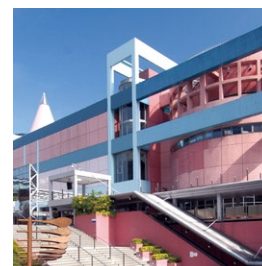
Hong Kong Museum of Art
香港藝術館



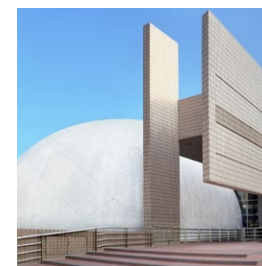
Hong Kong Heritage Museum
香港文化博物館



Hong Kong Museum of History
香港歷史博物館



Hong Kong Science Museum
香港科學館



Hong Kong Space Museum
香港太空館



Hong Kong Museum of
the War of Resistance and
Coastal Defence
香港抗戰及海防博物館

香港特別行政區政府的康樂及文化事務署（簡稱「康文署」）管理十五間博物館及兩所藝術空間，它們各有獨特主題，涵蓋藝術、歷史、科學和文化各範疇。我們的願景是帶給大家愉快和精彩的文化體驗。康文署轄下博物館一直以來深受市民及旅客歡迎，屢創佳績，去年全年共吸引 748 萬人次參觀。

為回應新文化環境以及充分善用和配合康文署轄下博物館所具備的特質，我們的目標是不斷創設與提供多樣和充滿活力的文化節目，通過促進文化交流活動、述說香港與別不同的故事、建立突出的博物館品牌、跨界協作、創意使用科技、以及培育青年人才等策略性發展方向，以彰顯我們獨特的文化身份。

以我們的策略性發展方向和追求卓越精神為依據，我們的策劃與資源管理可分為節目、收藏、教育、觀眾拓展、能力建設、社群參與、改進設施與訪客服務、研究與機構發展，共八個策略性工作範疇。

除了保存和推廣香港文化遺產，以及提供市民一個終生學習的平台之外，康文署博物館同時持續地完善提升博物館的發展定位和功能發揮，藉此強化香港作為中外文化藝術交流中心。

The Guimet – National Museum of Asian Arts, France 法國吉美國立亞洲藝術博物館

Founded in 1889, The Guimet – National Museum of Asian Arts, France exhibits the most complete collection of Asian arts in the world and the most important in Europe, a unique and outstanding collection spanning 7,000 years of history.

Inherited from Émile Guimet (1836–1918), an industrialist and philanthropist, the museum collections have been enriched by the exceptional scientific contributions of researchers and archaeologists from the 19th and 20th centuries, as well as the generous donations from passionate collectors.

With over 60,000 objects including sculptures, porcelains, woodblock prints, paintings, textiles, furniture, precious objects and 500,000 photographic media, the Guimet Museum invites visitors on an extraordinary journey across Asia, from Afghanistan to Japan, India, China, Korea, the Himalayan world and South-East Asia, and from the Neolithic period to the present day.

The Guimet Museum is a vibrant place dedicated to exchanging and discovering cultures, religions and schools of thought in Asia, such as Buddhism, Hinduism, Confucianism and Taoism, offering a rich programme of cultural and artistic events (exhibitions, shows, concerts, films, literary encounters, workshops and more). The museum presents at least four temporary exhibitions per year, with regular rotations of its collections and works by contemporary artists.

Located on three sites in Paris, the historic building (6 Place d'Iéna) has 5,500 square metres of exhibition space, a 276-seat auditorium, a restaurant, a research library and a three-storey terrace planted with greenery with a stunning view over Paris.

A few buildings away from the main museum, the Hôtel d'Heidelberg (19 Avenue d'Iéna) exhibits part of the Imperial Chinese furniture collection. Its garden also houses an authentic Japanese tea pavilion, where traditional tea ceremonies are held.

The third site, the Musée d'Ennery (59 Avenue Foch), is a fabulous 19th century cabinet of curiosities, a unique testimony of Japonism and a bygone era. This private mansion has remained unchanged since 1899, displaying Clémence d'Ennery's collection of 7,000 objects, originating mostly from China and Japan, with numerous ceramics representing chimeras, netsuke, Noh masks, and lacquerware.



The Musée Guimet (6 Place d'Iéna)
吉美博物館 (耶拿廣場6號)



Rooftop of The Musée Guimet (6 Place d'Iéna)
吉美博物館頂層 (耶拿廣場6號)

法國吉美國立亞洲藝術博物館創立於 1889 年，展示全球最完整、歐洲最重要的亞洲藝術收藏品，其獨特且珍貴的館藏跨越 7,000 年的歷史長河。

博物館的藏品源自工業家兼慈善家埃米爾·吉美 (1836–1918) 的私人珍藏，後因 19 至 20 世紀研究人員和考古學家的卓越科學貢獻，以及熱心收藏家的慷慨捐贈，使得館藏更加豐富多元。

館藏超過 60,000 件藝術品，涵蓋雕塑、瓷器、木刻版畫、繪畫、紡織品、家具與其他珍罕之物，以及 500,000 幀攝影作品，讓訪客踏上一段非凡的亞洲藝術之旅，一同走訪阿富汗、日本、印度、中國、韓國、喜馬拉雅地區和東南亞，探究自新石器時代至今的亞洲藝術歷程。

吉美博物館作為充滿活力的文化交流空間，訪客在這裡不僅能探索亞洲的多元文化、宗教和思想學派，如佛教、印度教、儒教、道教，更能參與多姿多彩的文化和藝術活動，包括展覽、表演、音樂會、電影、文學研討會、工作坊等。博物館每年均舉辦不少於四個臨時展覽，並定期更替展出精選館藏及當代藝術家的作品。

吉美共有三個館址，均坐落於巴黎。主館 (耶拿廣場 6 號) 為歷史建築，設有 5,500 平方米的展覽空間、276 個座位的演藝廳、餐廳、研究圖書館，以及讓訪客飽覽巴黎美景的三層綠化觀景台。

與主館相隔數座建築的海德巴赫公館 (耶拿大道 19 號) 則展出部分中國宮廷家具藏品。其花園設有正宗日本茶室，可供舉行傳統的茶道儀式。

另一分館丹納瑞博物館 (福煦大道 59 號) 是一座華麗的 19 世紀珍品展館，見證着日本藝術和過往輝煌時代的獨特風采。這座私人宅邸保留了 1899 年的原貌，並展示着克萊蒙斯·丹納瑞的 7,000 件藏品。藏品大多源自中國和日本，包括陶瓷作品、根付、能劇面具和漆器等珍貴文物。



Japanese tea pavilion at Hôtel d'Heidelberg
(19 Avenue d'Iéna)
海德巴赫公館日本茶室 (耶拿大道 19 號)



Musée d'Ennery (59 Avenue Foch)
丹納瑞博物館 (福煦大道 59 號)

Day 1 第一天
28.03.2025

09:30 – 10:15

Opening 開幕



CHEUK Wing-hing 卓永興

Deputy Chief Secretary for Administration
of Hong Kong Special Administrative Region Government
香港特別行政區政府政務司副司長

Opening Speech 開幕演講



Yannick LINTZ

President,
The Guimet – National Museum of Asian Arts (France)
吉美國立亞洲藝術博物館主席 (法國)

Yannick Lintz served as the Head of the Islamic Art Department at the Louvre from 2013 until appointed as President of The Guimet – National Museum of Asian Arts, France in 2022. She was Vice-Chairman of ICOM France between 2000 and 2009 and taught as Guest Professor at the Sorbonne University and Senghor University. She is a Knight of the French Order of Merit and of the Legion of Honor as well as an Officer of Arts and Letters. She holds a PhD in Achaemenid History from the Sorbonne University.

自 2013 年起擔任羅浮宮的伊斯蘭藝術部門主管，並於 2022 年獲委任為吉美國立亞洲藝術博物館主席。她曾於 2000 年至 2009 年期間出任國際博物館協會 (ICOM) 法國分會副主席，並在索邦大學和桑戈爾大學擔任客席教授。她曾榮獲法國國家功績騎士勳章、法國國家榮譽軍團騎士勳章，以及藝術與文學軍官勳章。她在索邦大學取得阿契美尼德歷史博士學位。

**Creating a New Future for Museums
為博物館創造新未來**

The world we live in is fast changing, technologically, of course, but also in terms of the environment, the social fabric, the geopolitical context, the demographics...

In this context, the challenges museums are increasingly facing are not limited to the question of the narratives they put forward. Their function and responsibilities in and towards society, the way they operate and their impact, the legitimacy of holding certain collections, the nature of their target audiences are all being challenged, as well as their economic model, among other things.

As the world, and museums, enter this new era, more fluid and more unstable, with conflicting narratives having recourse to all the means of technology, it is important to take stock of the situation and evaluate both the risks and opportunities for museums when rising to the challenges. Risky times make for stimulating moments for museums too.

我們身處的世界瞬息萬變，技術的快速發展故然是其中一環，自然環境、社會結構、地緣政治、人口結構等方面亦然。

在此背景下，博物館所要面對的挑戰已不僅限於如何向觀眾說故事，更須考量博物館的社會功能和責任、營運方式和影響力、藏品的合法性、受眾的類型，以至博物館的經濟模式等。

世界和博物館正邁向一個更多變、不穩定的新時代，各界借助不同科技手段引起相互矛盾的言論。博物館在應對這些挑戰時，必須審時度勢，評估面對挑戰時的風險與機遇。對博物館而言，危機四伏的時代往往也是激發創意的契機。

10:40 – 12:00

Session 1 – Museums+Tourism

專題 1 – 博物館 + 旅遊

In the post-pandemic era, museums are experiencing a growing influx of international tourists who are looking for enriched interpretation and engagement through a mix of local and foreign heritage. No longer set in a specific locale, museums today find themselves in a web of international connections facilitated by regional and global tourism. We will delve into the close relationship between museums and the burgeoning tourism industry, as well as various implications in audience profiles, economic returns and cross-cultural dialogue, among others.

踏入後疫情時代，各地博物館紛紛迎來與日俱增的遊客。來自海外的旅客往往期望博物館能夠結合在地與境外的文化遺產，提供更豐富深刻的解說及互動體驗。時至今日，博物館不再受限於特定地區，而是處於由區內和全球旅遊所帶動的網路之中。我們將深入探索博物館與旅遊業之間的緊密關係，以及對觀眾群、經濟效益和跨文化對話等各方面的影響。

Moderator 主持人



Douglas SO Cheung-tak 蘇彰德

Chairman, Museum Advisory Committee (Hong Kong, China)
博物館諮詢委員會主席（中國香港）

Douglas So is the Founder and Director of F11 Foto Museum in Hong Kong. He was formerly Executive Director, Charities and General Counsel of The Hong Kong Jockey Club, and Vice-President of The University of Hong Kong in charge of institutional advancement.

He is currently Chairman of the Museum Advisory Committee, Advisory Committee on Built Heritage Conservation and M Plus Collections Trust. He is also a Professor of Practice on Museum Studies at The University of Hong Kong, as well as a member of the Education Commission, West Kowloon Cultural District Foundation and Advisory Committee on Arts Development. In addition, he is an Advisor to Our Hong Kong Foundation, amongst his other roles. He is passionate about and has a wealth of experience in arts, culture and heritage conservation.

香港 F11 攝影博物館創辦人及總監。曾任香港賽馬會慈善事務執行總監兼首席法律顧問，以及香港大學副校長，負責大學拓展工作。

現為博物館諮詢委員會、保育歷史建築諮詢委員會及 M Plus Collections Trust 主席，亦以實務教授身份於香港大學教授博物館學，同時他亦為教育統籌委員會、西九文化區基金會以及藝術發展諮詢委員會成員。此外，他亦出任團結香港基金的顧問。他熱愛藝術、文化和文物保育，並於各範疇有豐富的經驗。

Speakers 演講者

YANG Fan 楊帆

Deputy Director, National Museum of China (China)
中國國家博物館副館長（中國）

Topic: Opportunities and Challenges for Museums under Cultural and Tourism Integration

題目：文旅融合背景下博物館的機遇與挑戰

Eike SCHMIDT

Director, Museo e Real Bosco di Capodimonte (Italy)
卡波迪蒙特博物館館長（意大利）

Topic: Museums and Tourism: Strategies to Tackle Overtourism and Undertourism

題目：博物館與旅遊業：過度旅遊和旅遊疲弱的應對策略

Claire EVA

Director of Audiences and Media, V&A Dundee (United Kingdom)
維多利亞與亞伯特博物館丹地分館觀眾及媒體總監（英國）

Topic: V&A Dundee—Transforming Tourism through Culture

題目：維多利亞與亞伯特博物館丹地分館——以文化改變旅遊

Fayrouz FEKRY

Deputy Director, National Museum of Egyptian Civilization (Egypt)
埃及文明國家博物館副館長（埃及）

Topic: Museums and Tourism

題目：博物館與旅遊業



YANG Fan 楊帆

Deputy Director,
National Museum of China (China)
中國國家博物館副館長(中國)

Yang Fan was born in Fujian province, China. He holds a Master's degree in History from Peking University. Since 2022, he has served as the Secretary of the CPC Committee of the National Museum of China, overseeing press and communication, collection acquisition, training, and general management, as well as participating in the planning of major thematic exhibitions at the museum.

出生於中國福建省，畢業於北京大學歷史系，獲歷史學碩士學位。2022年起任中國國家博物館黨委書記，負責博物館新聞傳播、藏品徵集、培訓、綜合管理等工作，參與館內重大主題展覽策劃。

Opportunities and Challenges for Museums under Cultural and Tourism Integration 文旅融合背景下博物館的機遇與挑戰

Museums are important venues for the protection and transmission of human civilisation, serving as bridges connecting the past, present, and future. They are also key hubs for tourism development. In the current era of integrated cultural and tourism development, museum tourism has been gaining momentum, and "traveling with museums" has become a new trend and a rising consumer preference. The role of museums in promoting tourism development has become increasingly significant. In recent years, the National Museum of China has actively advanced academic research, exhibition displays, social education and research programmes, cultural and creative design, visitor services, and international exchanges. It has explored a range of attractive and impactful products and services to foster interaction between museums and tourism, enhance visitor experiences, and promote the integration of culture and tourism. In the future, museums can further leverage their cultural value and tourism functions by deeply exploring the significance of cultural heritage, expanding cultural offerings, and innovating service methods, thereby making greater contributions to the high-quality development of culture and tourism integration.

博物館是保護和傳承人類文明的重要殿堂，是連接過去、現在、未來的橋梁，也是旅遊發展的重要承載地。在文旅融合發展的當下，博物館旅遊熱持續升溫，「跟着博物館去旅行」成為一種新時尚和消費新趨勢，博物館在推動旅遊發展方面的作用愈加顯著。近年來，中國國家博物館積極推動學術研究、展覽展示、社教研學、文創設計、觀眾服務、國際交流等工作，在推動博物館與旅遊互動、提升觀眾旅遊體驗、推進文旅融合方面探索出一些具有吸引力和影響力的優質產品和服務。未來，博物館可以通過深入挖掘文物價值、擴大文化供給、創新服務手段等方式，更好地發揮文化價值和旅遊功能，為文旅融合高質量發展作出更大貢獻。



Eike SCHMIDT

Director, Museo e Real Bosco di
Capodimonte (Italy)
卡波迪蒙特博物館館長(意大利)

Eike Schmidt is a German and Italian art historian. Since 2024, he has served as the Director of the Museo e Real Bosco di Capodimonte in Naples, Italy. Previously, he was the Director of the Galleria degli Uffizi in Florence. Schmidt has curated exhibitions featuring renowned contemporary artists and inaugurated a new cycle of sculpture exhibitions in the Boboli Gardens. Recognised as an international expert in sculpture, museology, and Italian art, he has authored more than 200 publications. He currently serves as the Chairman of the Board of the Fondo Edifici di Culto and is a member of the Board of the Igor Mitoraj Museum in Pietrasanta.

德國及意大利籍藝術史學家。自 2024 年起擔任意大利那不勒斯卡波迪蒙特博物館館長。此前，他一直是佛羅倫斯烏菲茲美術館館長，策劃過多位著名當代藝術家展覽，並在波波里花園舉辦了一系列全新的雕塑展覽。他被公認為雕塑、博物館學及意大利藝術的國際專家，曾發表超過 200 篇學術著作。他目前擔任宗教建築基金董事會主席，同時也是彼得拉桑塔伊戈爾·米托拉伊博物館董事會成員。

Museums and Tourism: Strategies to Tackle Overtourism and Undertourism

博物館和旅遊業：過度旅遊和旅遊疲弱的應對策略

Cultural tourism represents a crucial resource for both the economy and the enhancement of artistic heritage. However, it can give rise to various challenges that must be carefully managed through an integrated project management approach tailored to specific contexts.

On the one hand, overtourism places excessive pressure on major attractions, reducing the quality of the visitor experience and negatively impacting cultural sites. On the other hand, undertourism deprives certain areas of the economic and cultural benefits that a greater influx of visitors could provide.

An example of an effective strategy to counteract overtourism is the Uffizi Diffusi project, which distributes masterpieces from the Uffizi Galleries across multiple locations throughout Tuscany. This initiative has helped relieve pressure on the Museum while simultaneously creating new opportunities for the development of smaller towns and lesser-known museums.

Conversely, several measures are currently being implemented to address undertourism at the Museo e Real Bosco di Capodimonte, one of the world's most significant art galleries, housing approximately 50,000 works dating from the 13th century to the present. To attract a greater number of visitors, targeted interventions are being carried out to improve public access to the artworks through a comprehensive museum reorganisation, alongside innovative communication and educational strategies, the use of digital technologies, and the creation of more inclusive and accessible exhibition routes.

文化旅遊對經濟和藝術遺產的提升至關重要。然而，它也帶來諸多挑戰，必須根據具體情況，以整合性的管理方式謹慎應對。

一方面，過度旅遊為主要景點帶來巨大壓力，不僅降低了遊客的體驗感，也對文化遺址造成負面影響。另一方面，旅客不足則使部分地區無法充分受益於旅遊業帶來的經濟和文化效益。

為緩解過度旅遊的問題，烏菲茲美術館推出了「烏菲茲分館」計劃，將館內珍藏的藝術品分散至托斯卡納地區的多個地點展出。這項舉措不僅減輕了主館的負擔，同時也為小城鎮及較不知名的博物館創造了新的發展機遇。

另一方面，為解決旅遊不足的困境，卡波迪蒙特博物館正積極實施多項措施。它是全球最重要的藝術館之一，館內收藏了約 5 萬件藝術作品，年代橫跨 13 世紀至今。為了吸引更多遊客，博物館採取了一系列針對性措施，包括全面重組展覽空間、運用創新的傳播與教育策略、引入數位科技，以及設計更為通達共融的展覽路線等，讓公眾能更便利地接觸與欣賞藝術品。



Claire EVA

Director of Audiences and Media,
V&A Dundee (United Kingdom)
維多利亞與亞伯特博物館丹地分館
觀眾及媒體總監 (英國)

Claire Eva is Director of Audiences and Media at V&A Dundee—Scotland's design museum and part of the UK's V&A family of museums. She leads strategy for marketing, communication and tourism. She is an arts marketing specialist with a career in major institutions, including Tate galleries, 14-18 NOW, Serpentine Galleries and the Southbank Centre in London. Claire Eva is a Board Director for ASVA—the Association of Scottish Visitor Attractions.

維多利亞與亞伯特博物館丹地分館觀眾及媒體總監。維多利亞與亞伯特博物館丹地分館為蘇格蘭的設計博物館，隸屬英國維多利亞與亞伯特博物館。她主導該館的市場推廣、傳訊和旅遊策略。作為藝術市場推廣專家，她曾任職於英國各大機構，包括泰特美術館、14-18 NOW、蛇形畫廊和倫敦的南岸中心。現為蘇格蘭旅遊名勝協會董事。

V&A Dundee—Transforming Tourism through Culture 維多利亞與亞伯特博物館丹地分館——以文化改變旅遊

Dundee has rapidly emerged as one of Scotland's most exciting cultural destinations, gaining international recognition for its unique blend of creativity, heritage and ambition. Transformational developments, such as the opening of V&A Dundee on the redeveloped waterfront and the growth of an independent food scene, have significantly elevated Dundee's profile as a vibrant destination. The city's prime location, surrounded by natural landscapes, further enhances its appeal, along with a creative video games sector, art school and two universities. Dundee is the UK's only UNESCO City of Design.

V&A Dundee, opened in September 2018, is Scotland's first design museum and the first Victoria and Albert museum outside London. Designed by renowned Japanese architect Kengo Kuma, the museum has significantly impacted local tourism, with a 54% increase in visits to the city, contributing £300 million to the Scottish economy.

Over the past six years, V&A Dundee has developed an exciting programme and is building a reputation as one of the UK's most prominent museums.

Looking ahead, Dundee's visitor economy is poised for further growth with the development of the Leisure Marina and the highly anticipated Eden Project Dundee as beacons for regeneration and green tourism.

However, challenges remain. As Dundee recovers from the COVID-19 pandemic and navigates economic pressures, a strategic approach is essential to maintain momentum, build resilience and adapt to new visitor demands.

This talk will explore V&A Dundee's journey, highlighting its achievements and the strategic efforts needed to ensure sustained growth and resilience in Dundee's tourism sector.

丹地正迅速崛起，成為蘇格蘭最具吸引力的文化勝地之一。這座獨特的城市融合了創意與歷史底蘊，同時懷抱遠大的發展願景，贏得了國際社會的廣泛認可。維多利亞與亞伯特博物館丹地分館坐落於經過改造的海濱區，周邊美食雲集，使這裡逐漸成為充滿活力的矚目景點。丹地市優越的地理位置、怡人的自然風光，以及蓬勃發展的創意電子遊戲產業、藝術學校和兩所大學，進一步增添了其獨特魅力。此外，丹地更是英國唯一被聯合國教科文組織授予「設計之都」稱號的城市。

維多利亞與亞伯特博物館丹地分館於 2018 年 9 月正式開幕，不僅是蘇格蘭首座設計博物館，也是維多利亞與亞伯特博物館在倫敦以外的首個分館。該館由著名日本建築師隈研吾設計，自開幕以來對當地旅遊業產生了深遠影響。博物館使丹地市的訪客人次增長了 54%，並為蘇格蘭經濟貢獻了高達三億英鎊的收入。

過去六年，維多利亞與亞伯特博物館丹地分館制訂精彩項目，致力建立聲譽以成為英國最享負盛名的博物館之一。

展望未來，隨着 Leisure Marina 和備受期待的 Eden Project Dundee 發展起來，協助推動城市改造和綠色旅遊，丹地的訪客經濟有望進一步增長。

然而，挑戰尚存——丹地正在從新冠疫情的影響中復甦，並尋找應對經濟壓力的方向。在這過程中，策略規劃以維持發展動力、培養韌性和適應新旅客需求至關重要。

是次分享將探討維多利亞與亞伯特博物館丹地分館的發展歷程，突出其取得的成就，並闡述博物館在旅遊界持續發展、保持韌性所需的策略工作。



Fayrouz FEKRY

Deputy Director, National Museum of
Egyptian Civilization (Egypt)
埃及文明國家博物館副館長 (埃及)

Museums and Tourism 博物館與旅遊業

Museums play a crucial role in the tourism industry by preserving cultural heritage, educating visitors and attracting travellers to destinations worldwide. They serve as key landmarks that enhance a city's cultural appeal and contribute to the local economy through ticket sales, guided tours, souvenir shops, and business for surrounding enterprises, such as restaurants and hotels. Museums play a role in tourism (case study: the National Museum of Egyptian Civilization), cultural and historical preservation, and education. They house artefacts, artworks and historical exhibits that provide insights into a region's heritage. They provide interactive and informative experiences and attract students, researchers and history enthusiasts. A number of iconic museums in Egypt, such as the Egyptian Museum, the National Museum of Egyptian Civilization and the Grand Egyptian Museum, draw millions of international visitors annually.

Museums are also economic and social drivers, generating revenue through tourism, employment and business partnerships through community engagement, sustainability and digitalisation, and funding and maintenance. They also provide space for local events, workshops and cultural exchanges. Tours and interactive exhibits expand access to global audiences and partnerships. An example of this is Egypt's exhibition at the Hong Kong Palace Museum in November 2025.

Many museums rely on public funding and donations and thus face financial constraints in adapting to digital trends. The rise of virtual reality (VR) and augmented reality (AR) has transformed the museum experience. Museums are incorporating eco-friendly initiatives to reduce their carbon footprint. Finally, museums are vital pillars of cultural tourism, offering immersive experiences that educate and inspire visitors. As the tourism industry evolves, museums must embrace innovation and sustainability to remain relevant and engaging for future generations.

Fayrouz Fekry has been Deputy Director of the National Museum of Egyptian Civilization (NMEC) of the Ministry of Tourism and Antiquities since 2021. For more than 25 years, she has worked at museums in different fields. She has an MBA in global business from ESLSCA business schools and a diploma in public and government sector management from ESLSCA.

自 2021 年起擔任埃及旅遊和文物部轄下的埃及文明國家博物館副館長。她從事博物館工作已超過 25 年，期間涉獵多個範疇。她持有 ESLSCA 商學院環球商業管理碩士學位及 ESLSCA 商學院的公共與政府部門管理文憑。

博物館在旅遊業中擔當着非常重要的角色，不但保育文化遺產、啟迪參觀者，還吸引着來自世界各地的旅客。作為城市的重要地標，博物館不僅能提升城市的文化吸引力，還能透過門票銷售、導賞服務、紀念品商店以及周邊商業活動（例如餐廳和酒店）等，為當地經濟作出貢獻。博物館在旅遊業（以埃及文明國家博物館為例）、文化和歷史保育，以至教育等方面均擔當重要角色。博物館珍藏了文物、藝術品和具歷史價值的展品，讓參觀者能夠深入探索當地的文化遺產。此外，博物館還提供互動性強且富有教育意義的體驗，吸引學生、研究者以及歷史愛好者。埃及的標誌性博物館，例如埃及博物館、埃及文明國家博物館和大埃及博物館，每年都吸引來自世界各地數以百萬計的遊客。

博物館也推動着經濟和社會發展，透過旅遊、就業和商業合作帶來收益，這些商業合作涵蓋社區參與、可持續發展、數碼化、資金籌集與維護等不同方面的發展。同時博物館亦會提供場地推動當地活動、工作坊和文化交流，並透過導賞活動和互動展品向全球觀眾推廣，促進相互合作。博物館的合作也延伸至國際層面，例如 2025 年 11 月將於香港故宮文化博物館舉行埃及展覽。

現時有很多博物館依靠公共資金和捐款營運，難免在應對數碼化趨勢時面臨財政壓力。虛擬實境(VR)與擴增實境(AR)的興起為博物館體驗帶來變化。博物館同時也致力推動環保，減少碳排放。最後，博物館是文化旅遊的重要支柱，提供沉浸式體驗，既能教育又能啟發參觀者。隨著旅遊業的不斷發展，博物館必須敢於創新，致力可持續發展，才能保持對新世代的吸引力。

Session 2 – Museums + Technology
專題 2 – 博物館 + 科技

Technological advances have fundamentally transformed the way museums engage with their audiences and cultural heritage. Equipped with an ever-expanding toolbox, museums today are unlocking their capabilities beyond their existing capacities, offering immersive, engaging experiences and multi-layered learning opportunities as never before, making cultural heritage more accessible, relevant and interactive with respect to the society. We will explore the diverse opportunities arising from technological breakthroughs in aspects that cover public engagement, interpretation, education and conservation, etc.

科技的進步大幅改變了博物館與觀眾及文化遺產保育的聯繫方式。透過嶄新設備與技術，博物館得以突破各種限制，為觀眾提供前所未有的沉浸式互動體驗和多樣化學習機會，讓文化遺產與當下的社會接軌，使公眾更容易與之接觸與互動。我們將從公眾參與、展品詮釋、觀眾教育和文物保育等多方面探討科技突破所帶來的各種機遇。

Part 1 第一節
14:00 – 15:20

Moderator 主持人



Aurélie CLEMENTE-RUIZ

Director, Musée de l'Homme (France)
人類博物館館長 (法國)

Director of the Musée de l'Homme (Paris), Aurélie Clemente-Ruiz is an art historian specialising in the Islamic world. She graduated from the Ecole du Louvre, having studied museology. She was previously Director of Exhibitions at the Institut du Monde Arabe. She has curated numerous exhibitions, is a professor at the Sorbonne Abu Dhabi and the Ecole du Louvre, and is the author of several articles. She is committed to opening up cultural institutions to all spheres of society and to new practices with a multidisciplinary approach.

專門研究伊斯蘭文化的藝術歷史學家，現為巴黎人類博物館館長。她修讀博物館學，畢業於羅浮宮學院，並曾任阿拉伯世界文化中心的展覽總監。她曾多次參與展覽策劃，現於索邦大學阿布扎比分校和羅浮宮學院擔任教授，著有多篇論文。她致力將文化機構開放予社會上不同人士，並以跨領域的嶄新形式注入各項工作計劃。

Speakers 演講者

ZHU Yarong 朱亞蓉

Deputy Director, Sanxingdui Museum (China)
三星堆博物館副館長 (中國)

Topic: Preserving Cultural Heritage with Intelligent Technology:
Digital Preservation for Sanxingdui

題目：科技守護 智慧傳承——三星堆數位化保護應用實踐

Sarah KENDERDINE

Professor and Director, Laboratory for Experimental Museology,
École Polytechnique Fédérale de Lausanne (Switzerland)
洛桑聯邦理工學院實驗博物館學實驗室總監及教授 (瑞士)

Topic: Computational Museology in the Age of Experience

題目：體驗時代的計算博物館學

Didier FUSILLIER

President, Grand Palais Rmn (France)
巴黎大皇宮暨法國國家博物館聯合會主席 (法國)

Topic: Towards New Cultural Experiences

題目：邁向嶄新文化體驗

Tone HANSEN

Director, Munch Museum (Norway)
孟克美術館館長 (挪威)

Topic: MUNCH – Art and Authenticity in the Age of AI

題目：孟克美術館——在人工智能時代的藝術與真實性



ZHU Yarong 朱亞蓉

Deputy Director, Sanxingdui Museum (China)
三星堆博物館副館長(中國)

Zhu Yarong is the Deputy Director and an associate research fellow of the Sanxingdui Museum. She has led the curatorial team to accomplish the Cultural Relics Protection and Restoration Hall, the permanent displays in the new hall of the Sanxingdui Museum, and major temporary exhibitions. She played a key role in the editorial board of the *Sanxingdui Research* book series and *Research on Bronze Containers in Sanxingdui*, and has authored many academic papers.

現為三星堆博物館副館長，副研究員。曾主持三星堆博物館文物與保護修復館、三星堆博物館新館基本陳列及多個重要臨時展覽。曾編輯出版《三星堆研究》系列叢書、《三星堆青銅容器研究》等專著，並發表過多篇學術研究文章。

Preserving Cultural Heritage with Intelligent Technology: Digital Preservation for Sanxingdui 科技守護 智慧傳承 —— 三星堆數位化保護應用實踐

Thanks to the rapid development of the internet and information technology, there are now more diverse ways to breathe new life into cultural relics. In recent years, the Sanxingdui Museum has turned its cultural relics into intellectual property for collaboration and brand licensing with the help of VR/AR/AI and various other digital technologies. The Museum has been exploring different ways of digital preservation, digital exhibition and developing cultural creative products to provide a more multi-dimensional visitor experience and to promote Sanxingdui culture, giving the cultural relics a new stage on which to shine. This presentation explores the opportunities and challenges faced by museums in adopting digital technologies, based on the case study of Sanxingdui Museum's digitisation efforts.

互聯網和資訊技術的快速發展，為文物的活化利用提供了更多的方法和途徑。近年來，三星堆博物館運用虛擬實境（VR）、擴增實境（AR）和人工智能（AI）等數位技術，將三星堆文化資源轉化為知識產權，以進行合作和品牌授權，並在數位保存、數位展覽及文創產品開發方面開展了探索，以豐富觀眾的參觀體驗，推動三星堆文化，實現文化遺產的價值重構和活化利用。是次演講將通過三星堆博物館的數位化努力，探討博物館在使用數位技術中面臨的機遇與挑戰。



Sarah KENDERDINE

Professor and Director, Laboratory for
Experimental Museology, École Polytechnique
Fédérale de Lausanne (Switzerland)
洛桑聯邦理工學院實驗博物館學實驗室
總監及教授(瑞士)

Sarah Kenderdine's research is at the forefront of interactive and immersive experiences for galleries, libraries, archives and museums. She is a professor at the École Polytechnique Fédérale de Lausanne (EPFL), Switzerland, where she leads the Laboratory for Experimental Museology (eM+). She is a former director of EPFL Pavilions (2017–2024) and has now taken on the role of curator-at-large. She has an upcoming book, titled *Deep Fakes: A Critical Lexicon of Digital Museology*, published by Routledge (2025).

專注研究美術館、圖書館、檔案館和博物館的互動與沉浸式體驗。她現為瑞士洛桑聯邦理工學院 (EPFL) 教授，負責領導實驗博物館學實驗室 (eM+) 的運作。她曾於 2017 至 2024 年間擔任 EPFL Pavilions 總監一職，現為策展人。她的新書《深度偽造：數碼博物館學批判詞典》，將於 2025 年推出，由 Routledge 出版。

Computational Museology in the Age of Experience 體驗時代的計算博物館學

Computational museology is a scaffold that unites machine intelligence with data curation, ontology with visualisation, and communities of the public and practitioners with embodied participation through kinaesthetic interfaces. Research into computational museology at the Laboratory for Experimental Museology (eM+) goes beyond object-oriented curation to blend experimental curatorship with contemporary aesthetics, digital humanism and emerging technologies.

This presentation explores key themes in a repertoire that is manifested in applied exhibition practices, including interactive archives, deep mapping, deep fakes, blockchain sovereignty, embodied knowledge systems and performative interfaces. The focus of the discussion will include examples of work from the laboratory taking place across the world.

計算博物館學是一個融合機器智能、數據策展、本體論和視覺化的架構，透過動覺介面讓公眾和業界人士親身參與體驗。於實驗博物館學實驗室 (eM+) 進行的計算博物館學研究，超越以物件為導向的策展界限，將實驗性策展與當代美學、數碼人文主義和新興科技相融合。

此次分享將深入探討實際展覽中的關鍵主題，包括互動典藏、深度定位、深度偽造和區塊鏈主權、具象知識系統和表演藝術介面。討論焦點將涵蓋 eM+ 在世界各地的項目範例。



Didier FUSILLIER

President, GrandPalaisRmn (France)

巴黎大皇宮暨法國國家博物館聯合會主席
(法國)

Didier Fusillier is a leading figure in the French cultural landscape. Throughout his career, he has held various prominent positions in major arts projects and institutions in France, including Director of the Maison des Arts de Créteil (MAC) from 1993 to 2015. Since 2015, he has been President of the Park and the Grande Halle of La Villette in Paris, and in 2023, he was appointed President of Réunion des Musées Nationaux-Grand Palais (GrandPalaisRmn).

法國文化界的領軍人物。在其職業生涯中，他曾於法國各大藝術項目和機構擔任各類重要職位，包括在 1993 至 2015 年期間擔任克雷泰伊藝術之家總監。自 2015 年起，他出任巴黎維萊特公園及大展廳主席，2023 年獲委任為巴黎大皇宮暨法國國家博物館聯合會主席。

Towards New Cultural Experiences 邁向嶄新文化體驗

The evolution of technology is redefining museums and cultural institutions. We are witnessing the rise of hybrid spaces that blur the boundaries between art, technology and innovation, exemplified by Tokyo Node. At the same time, immersive artists are reimagining exhibition formats, offering unprecedented sensory experiences. How do these transformations fit into a broader global movement reshaping culture and visitor experiences?

Tokyo Node and the New Hybrid Museums

Tokyo Node, which opened in 2023 in the Toranomon Hills Station Tower in Tokyo, represents this new generation of cultural spaces. Neither a traditional museum nor merely a digital art centre, it positions itself as a multidisciplinary hub, where immersive arts, artificial intelligence, interactive performances, and collaborations between artists and scientists converge.

The Nxt Museum: Pioneering the Future of Digital Art

The Nxt Museum, located in Amsterdam, is the Netherlands' first museum dedicated entirely to new media art. Opened in 2020, it focuses on large-scale, immersive digital installations that merge technology, science and creativity.

Much like Tokyo Node, Nxt Museum embraces a hybrid approach, where art is not merely observed but experienced. The museum showcases works that incorporate AI, generative art, virtual reality and motion-tracking technology, fostering deep audience engagement.

Immersive Artists and Technological Art

Immersive artists leverage technology to create dynamic, evolving and participatory works. These artists push the limits of perception and invite the audience to actively participate in their artworks, fundamentally transforming the role of the spectator.

科技的進化正在重新定義博物館和文化機構。我們正在見證一種混合空間的興起，這種空間模糊了藝術、科技和創新之間的界線，Tokyo Node 便是其中一例。與此同時，沉浸式藝術家藉着提供前所未有的感官體驗，重新構想展覽形式。這些轉變究竟如何順應國際趨勢，重塑文化與觀眾體驗呢？

Tokyo Node 與新型混合模式博物館

2023 年於東京虎之門之丘車站大樓開幕，Tokyo Node 象徵着新世代的文化空間。它既非傳統博物館，亦非數碼藝術中心。Tokyo Node 定位為跨領域樞紐，讓沉浸式藝術、人工智能、互動表演，以及藝術家與科學家合作在此匯聚。

Nxt 博物館：開拓數碼藝術未來

位於阿姆斯特丹的 Nxt 博物館，是荷蘭首個專門為新媒體藝術設立的博物館。此館於 2020 年開幕，重點展出融合科技、科學與創意的大型沉浸式數碼裝置。

一如 Tokyo Node，Nxt 博物館採用混合方針，讓觀眾不只於觀賞，還能體驗藝術。博物館透過展示結合人工智能、生成式藝術、虛擬實境和動態追蹤技術的作品，鼓勵深度的觀眾參與。

沉浸式藝術家與科技藝術

沉浸式藝術家借助科技創作出動態、演變及參與式的作品。這些藝術家突破感知的極限，邀請觀眾參與作品，徹底改變觀眾的既定角色。



Tone HANSEN

Director, Munch Museum (Norway)
孟克美術館館長(挪威)

Tone Hansen is the director of MUNCH. The museum opened in 2021 as a new landmark for the city of Oslo, housing the largest collection of Edvard Munch in the world. With more than 5,000 square meters of exhibition space, and 13 floors—the museum offers a wide variety of experiences, including iconic works and presentations of Edvard Munch. Under her leadership, the museum has further developed its extensive exhibition programme, offering new approaches to the museum's three artistic areas of focus: the works of Edvard Munch, modernism and contemporary art.

孟克美術館館長。該館於 2021 年開幕，隨即成為奧斯陸市的新地標，館藏全球最多的愛德華·孟克畫作。美術館佔地超過 5,000 平方米，共有 13 層，為公眾提供多元藝術體驗，當中包括大量愛德華·孟克的經典作品及相關展品。在她的帶領下，美術館進一步拓展其展覽計劃，以嶄新方法探索三大重點藝術領域：愛德華·孟克的作品、現代主義及當代藝術。

MUNCH—Art and Authenticity in the Age of AI 孟克美術館——在人工智能時代的藝術與真實性

Museums and cultural institutions play a vital role in fostering public dialogue and a broad social perspective on the impact of technology and AI. AI technology also serves as a tool for artists, with added opportunities for creative exploration. Any engagement with technology should also initiate highly debatable juridical issues, such as copyright and the role of the creator. With concrete examples from the museum, Tone Hansen will present the ways in which MUNCH uses AI technology to initiate and develop research and new conservation methods, using a cross-disciplinary approach, as well as projects and artworks developed by, or in collaboration with, artists. The presentation will also highlight New Snow—a new project at the museum that lets visitors discover the hidden world of Edvard Munch's drawings.

MUNCH is one of the most visited museums in northern Europe and one of the largest museums dedicated to a single artist, Edvard Munch. MUNCH opened in its new format to the public in 2021 and is always looking for innovative approaches within its three artistic areas of focus: the works of Edvard Munch, modernism and contemporary art.

就科技與人工智能的影響，博物館和文化機構在推動公眾討論以及拓展社會視野方面扮演著重要的角色。人工智能技術不僅成為藝術家的創作工具，為其創作開拓了更多可能性，同時也引發許多具爭議性的法律問題，例如版權歸屬與創作者角色等。是次分享將以孟克美術館 (MUNCH) 為例，介紹該館如何運用人工智能技術，以跨學科方法開展研究並開發創新的館藏保存方法，同時展示與藝術家合作或由其策劃的計劃與藝術作品。此外，是次分享還會介紹孟克美術館的全新計劃「New Snow」，讓觀眾發掘愛德華·孟克畫作中的隱藏世界。

孟克美術館是北歐最受歡迎的博物館之一，也是全球最大，專注於單一位藝術家——愛德華·孟克的美術館。2021 年，孟克美術館以全新形式向公眾開放，並以嶄新方法探索三大重點藝術領域：愛德華·孟克的作品、現代主義及當代藝術。

Session 2 – Museums+ Technology
專題 2 – 博物館 + 科技

Technological advances have fundamentally transformed the way museums engage with their audiences and cultural heritage. Equipped with an ever-expanding toolbox, museums today are unlocking their capabilities beyond their existing capacities, offering immersive, engaging experiences and multi-layered learning opportunities as never before, making cultural heritage more accessible, relevant and interactive with respect to the society. We will explore the diverse opportunities arising from technological breakthroughs in aspects that cover public engagement, interpretation, education and conservation, etc.

科技的進步大幅改變了博物館與觀眾及文化遺產保育的聯繫方式。透過嶄新設備與技術，博物館得以突破各種限制，為觀眾提供前所未有的沉浸式互動體驗和多樣化學習機會，讓文化遺產與當下的社會接軌，使公眾更容易與之接觸與互動。我們將從公眾參與、展品詮釋、觀眾教育和文物保育等多方面探討科技突破所帶來的各種機遇。

Part 2 第二節
15:40 – 17:00

Moderator 主持人



Jeffrey SHAW 邵志飛

Chair Professor, Academy of Visual Arts,
Hong Kong Baptist University (Hong Kong, China)
香港浸會大學視覺藝術院講座教授（中國香港）

Jeffrey Shaw is internationally renowned for his pioneering activities as an artist and researcher. His numerous internationally exhibited and extensively cited works are milestones of technological and cultural innovation that have had a seminal impact on the theory, design and application of digital media in art, society and industry. Currently he is Chair Professor at the Hong Kong Baptist University (HKBU)'s Academy of Visual Art and Founding Director of the HKBU Visualization Research Centre.

作為享譽國際的先鋒藝術家與研究者，其眾多作品在全球各地展出並被廣泛引用。這些作品被譽為技術與文化創新的里程碑，對數碼媒體在藝術、社會及產業領域的理論、設計和應用產生了深遠的影響。目前，他擔任香港浸會大學（浸大）視覺藝術院講座教授，並兼任浸大視覺化研究中心創辦總監。

Speakers 演講者

Hassan UGAIL

Professor, Centre for Visual Computing and Intelligent Systems,
University of Bradford (United Kingdom)
布拉德福德大學視覺運算及智能系統中心教授（英國）

Topic: Recent Developments and Opportunities for Using AI in
Art Authentication

題目：人工智能在藝術鑑定中的最新發展和機遇

Yuta TANIMURA 谷村優太

Director of Science Communication,
Miraikan—The National Museum of Emerging Science and Innovation (Japan)
日本科學未來館科學傳播部總監（日本）

Topic: Engaging the Future with Creativity: A Miraikan Approach

題目：憑創意建未來——未來館的探索之道

Gerfried STOCKER

Co-CEO & Artistic Director, Ars Electronica (Austria)
電子藝術中心聯席行政總裁兼藝術總監（奧地利）

Topic: A Museum That Listens—How to Create New Relationships
between Museums and their Users

題目：聆聽的博物館——如何與觀眾建立新關係

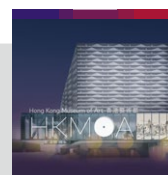
LI Mengdi 李萌迪

Chairman, Silkroad Visual Technology Co., Ltd. (China)
絲路視覺科技股份有限公司董事長（中國）

Topic: Museum—Flourishing Culture and Representations

題目：博物館——文化與呈現的百花齊放

17:45–21:00



Museum Night
博物館之夜



Hassan UGAIL

Professor, Centre for Visual Computing and
Intelligent Systems, University of Bradford
(United Kingdom)
布拉德福德大學視覺運算及
智能系統中心教授(英國)

Recent Developments and Opportunities for Using AI in Art Authentication

人工智能在藝術鑑定中的最新發展和機遇

As Artificial Intelligence (AI) reshapes numerous fields, the art world is discovering the transformative potential of machine learning in art authentication. This talk focuses on the role of machine learning and computer vision in analysing historical artworks, emphasising how advanced models have the potential to assist in identifying the authenticity of masterpieces. We explore how these technologies now assist experts in analysing historic artworks, adding objectivity and precision to authenticity assessments.

Recent breakthroughs, for example, demonstrate the potential of machine learning algorithms trained to capture the “digital signatures” that bind an artist's specific technique. A notable example involves *Madonna della Rosa*, where we have used deep machine learning to identify stylistic differences in the depiction of Joseph, suggesting that Raphael's hand may not have painted it. This capability, achieved through training on confirmed Raphael works, has enabled AI to differentiate Raphael's distinct style with a remarkable 98% accuracy. By examining details invisible to the naked eye—like brushstroke patterns, colour layering and tonal transitions—AI algorithms reveal insights into an artist's signature style.

Thus, we show how the field of art authentication can utilise AI tools to learn and analyse an artist's style, processing thousands of details from texture and colour to form. These methods offer robust, data-driven support to traditional connoisseurship, including provenance studies and pigment analysis, enriching art historians' abilities to resolve historical debates and validate attributions. Ongoing research seeks to expand AI applications across more artists and periods, providing museums and collectors worldwide with powerful tools for authentication. This intersection of AI and art, therefore, presents exciting new opportunities to help preserve, study, and celebrate cultural heritage.

Hassan Ugail, a leader in visual computing, has pioneered AI-driven art analysis techniques, especially in authenticating historical artworks. With over 30 years of experience, he directs the Centre for Visual Computing and Intelligent Systems at the University of Bradford. His research spans facial recognition, biometric analysis, and digital health, notably contributing to high-profile cases, like the Salisbury Novichok incident. His work highlights AI's role in preserving cultural heritage through advanced technologies.

視覺運算領域的領軍人物，開創了以人工智能進行藝術分析的技術，特別是用於鑑定歷史藝術作品。他擁有超過 30 年經驗，並在布拉德福德大學領導其視覺運算及智能系統中心。他的研究涵蓋人臉辨識、生物特徵分析及數碼健康，並在 Salisbury Novichok 事件等備受關注的案例中作出顯著貢獻。他的工作突顯了人工智能在利用先進技術保護文化遺產方面所扮演的重要角色。

隨著人工智能重塑眾多領域，藝術界也發現了機器學習在藝術鑑定中的變革潛力。是次分享將着重於機器學習和電腦視覺如何用於分析歷史藝術作品，並突出先進模型在協助鑑定名畫真偽方面的潛力。我們將探索這些技術如何協助專家分析歷史藝術作品，使真偽判定更為客觀與精確。

最近的突破顯示了機器學習演算法的潛力，當中包括用於捕捉藝術家特定技法的「數碼簽名」。一個著名的例子是《玫瑰聖母》，就着對若瑟的描繪，我們運用了深度機器學習來識別不同的風格差異，從而推論該畫作可能並非出自拉斐爾之手。透過已確認的拉斐爾作品進行訓練能夠讓人工智能以 98% 的高準確率分辨拉斐爾的獨特風格。藉由檢視肉眼無法察覺的細節（如筆觸模式、顏色層次與色調轉換），人工智能演算法能揭示對藝術家標誌性風格的深入見解。

因此，我們展示了藝術鑑定領域如何利用人工智能工具來學習和分析藝術家的風格，處理從紋理、顏色到形狀等數千個細節。這些方法為傳統鑑定工作提供強大且數據驅動的支援，包括來源研究與顏料分析，並加強藝術史學家解決歷史爭議與驗證真偽的能力。持續進行的研究正在擴展人工智能在更多藝術家和時期中的應用，並為全球博物館和收藏家提供強大的鑑定工具。因此，人工智能與藝術的交集帶來了令人振奮的新機遇，幫助保護、研究和宏揚文化遺產。



Yuta TANIMURA 谷村優太

Director of Science Communication,
Miraikan – The National Museum of Emerging
Science and Innovation (Japan)
日本科學未來館科學傳播部總監 (日本)

Engaging the Future with Creativity: A Miraikan Approach 憑創意建未來——未來館的探索之道

Miraikan – The National Museum of Emerging Science and Innovation engages visitors in exploring the future by showcasing cutting-edge science and technology through exhibitions and interactive activities, and direct engagement with science communicators. Miraikan serves as a platform for public engagement, fostering dialogue on how science and technology shape our lives.

A key focus is integrating robotics and AI into the exhibition space, demonstrating how these technologies can enhance visitor experiences and inspire discussion about the future of society. Miraikan also conducts a diverse range of science communication activities covering critical fields such as global environmental issues, space exploration, life sciences, and AI and computing. These initiatives aim to bridge the gap between researchers and the public, encouraging active participation in scientific discussions.

This session will highlight how Miraikan presents various initiatives to visitors, while testing and advancing cutting-edge developments in collaboration with universities and research institutions. Through real-world demonstrations, Miraikan provides visitors with unique opportunities to experience innovation first-hand, offering insights into the latest advancements while contributing to research and development.

One such initiative is the ongoing development of the autonomous navigation robot "AI Suitcase", designed to enhance accessibility for all visitors, regardless of physical ability. By incorporating assistive technologies into the museum environment, Miraikan aims to create a more inclusive space, where everyone can engage with science and technology.

Through these initiatives, this session will explore the evolving relationship between museums and emerging technologies, considering their role in shaping the future and co-creating a forward-thinking society with visitors.

Yuta Tanimura, born in 1978 in Shimane, Japan, has a PhD in Life Sciences. After joining Miraikan in 2002, he led national science communication initiatives, including SDGs and citizen science collaborations. He served as Secretary-General of the Japan Science Museum Association from 2013 to 2019, and in 2024, was named Director of Science Communication. His international work includes serving on the ESOF2016 Manchester Delivery Team and hosting Asia's first Science Centre World Summit 2017 (SCWS2017) in Tokyo.

1978 年出生於日本島根縣，生命科學博士。他在 2002 年加入未來館，領導全國性的科學傳意計劃，包括促進可持續發展目標 (SDGs) 和公民科學活動的合作項目。2013 至 2019 年間擔任日本科學博物館協會秘書長，於 2024 年成為未來館科學傳播部總監。在國際領域上，他曾作為執行團隊成員參與 2016 年在英國曼徹斯特舉辦的歐洲科學開放論壇 (ESOF2016)，及於 2017 年在東京主辦亞洲首屆科學中心世界峰會 (SCWS2017)。

日本科學未來館 (未來館) 為觀眾帶來最尖端的科學與科技，並透過展覽、互動活動及與科學傳意者直接交流，引發他們探索未來。未來館作為一個公眾平台，致力促進大眾討論科學與科技如何塑造我們的生活。

未來館把機械人和人工智能融入展覽空間，展示了這些技術如何提升觀眾體驗，並啟發關於未來社會的討論。未來館更舉辦多元化的科學推廣活動，主題涵蓋全球環境、太空探索、生命科學以及人工智能與電腦運算等重要領域。這些活動冀成為研究人員與公眾間的橋樑，鼓勵雙方積極參與科學討論。

未來館透過與大學和研究機構合作，測試並推動尖端科技發展，而這次分享會重點介紹未來館如何向觀眾展示各種不同方案。未來館利用實體展示，為觀眾提供獨特且親身體驗最新科技的機會；深入了解最新發展，並為研究與開發作出貢獻。

「AI 行李箱」是未來館其中一項正在開發的自動導航機器人計劃，為所有觀眾，不管身體能力如何，提供無障礙體驗。透過將輔助技術融入博物館的環境，未來館致力打造一個更共融的空間，讓每個人都能參與並體驗科學和科技。

這次分享會透過以上例子，探討博物館與最新技術之間不斷演化的關係，並分析科技在塑造未來以及構建一個前瞻性社會中所發揮的作用。



Gerfried STOCKER

Co-CEO & Artistic Director,
Ars Electronica (Austria)
電子藝術中心聯席行政總裁兼
藝術總監 (奧地利)

Gerfried Stocker is a media artist and a communication technology engineer, and has been the Artistic and Managing Director of Ars Electronica since 1995. From 1995 to 1996, he developed the groundbreaking exhibition strategies of the Ars Electronica Center with a small team of artists and technicians and was responsible for the setup of the Ars Electronica Futurelab. He is overseeing the development of the various programmes of Ars Electronica in Linz, as well as internationally.

媒體藝術家及通訊科技工程師，自 1995 年起擔任奧地利電子藝術中心的藝術及行政總監。在 1995 至 1996 年間，他帶領由藝術家及技術人員組成的小型團隊，為電子藝術中心開拓出嶄新的展覽策略，並負責設立電子藝術中心未來實驗室。現時主理電子藝術中心位於林茲的在地計劃以及國際項目。

A Museum That Listens – How to Create New Relationships between Museums and their Users 聆聽的博物館——如何與觀眾建立新關係

Ars Electronica has 45 years of practice connecting art, technology and society. It can be seen as an interesting role model for new ways for cultural institutions like museums to play a catalytic role in society's transition of society into the digital age. This is even more important when we take into account how the possibilities and challenges of artificial intelligence will impact our culture.

Museums can take a much more active role in exploring and negotiating pathways for innovations that are not merely technologically and commercially viable but also take into account the needs of society, therefore becoming a valuable source of insights and inspiration, which we will need a lot to come up with new and suitable solutions for the wide-ranging changes that will be required as a consequence of climate change.

A museum that is not just for itself but for society is a place for dialogue and understanding between cultures, generations, and the ambiguous fractions of societies.

電子藝術中心 45 年來一直致力連結藝術、科技與社會，同時亦是一個有趣的範例，探討博物館等文化機構如何在社會邁向數碼時代中扮演催化者的角色。考慮到人工智能為我們的文化帶來新的可能性與挑戰，文化機構的作用將變得更加重要。

博物館可以在探索及協商創新路向的過程中擔任更積極的角色，不僅要找出在技術及商業上可行的方法，還要考慮社會的需求，為我們提供新的洞見與靈感，以構想出嶄新且適切的解決方案，應對大氣候變遷所帶來的各種深遠變化。

一所以服務社會為己任的博物館，應當是一個促進不同文化、不同世代、不同社會階層之間對話與互相理解的場所。



LI Mengdi 李萌迪

Chairman, Silkroad Visual Technology
Co., Ltd. (China)

絲路視覺科技股份有限公司董事長(中國)

Li Mengdi, Founder and Chairman of Silkroad Visual Technology, is a leading figure in computer graphics (CG) in China. Guided by the philosophy of "Culture+Technology", he has overseen various projects of international importance, including the Grand Canal Museum of Beijing, Shenzhen Bay Culture Park, and Yangzhou China Grand Canal Museum. He has also collaborated with Xinhua News Agency on multiple productions promoting China's image. His accolades include being named one of the "Top 100 Shenzhen Industry Leaders" and receiving the "Responsible Chinese Business Leader of the Year" award. He is currently an expert in the Shenzhen City Expert Pool of Culture and Creative Industry and serves as the Chair of the Digital Creative and Multimedia Industry Association.

絲路視覺科技創始人、董事長，中國CG行業領軍人物。以「文化+科技」理念推動行業發展，主導完成北京大運河博物館、深圳灣文化廣場、揚州大運河博物館國際項目，攜手新華社創作多部國家形象作品。獲「深圳百名行業領軍人物」、「中國年度責任商業領袖」等榮譽。現任深圳市文創產業專家庫專家、數位創意與多媒體行業協會會長。

Museum – Flourishing Culture and Representations 博物館——文化與呈現的百花齊放

A discussion on how diversity, inclusion, and innovation enable culture landscape to flourish in the new era.

I. Symbiosis: A dynamic circulation of curation, contents, exhibits, and digitalisation

Contemporary museums are no longer static "cultural warehouses". Instead, they are organic entities driven by a combination of curatorial philosophy, storytelling, exhibit value, operational dynamics, and digital technology. Digitalisation not only gives life to artefacts but also fosters immersive interactions and virtual curation, enabling visitors to engage with history. This forms a virtuous cycle in which "content drives technology, and technology enhances operations".

II. Urban Stage: Expanding the cultural influence of public spaces

The mission of museums is shifting from "protection within the walls" to "co-constructing the city". Through public art installations, digital streetlight displays, and cultural pop-ups, museum narratives integrate into the fabric of cities, allowing culture to permeate daily life and fostering a deeper resonance between citizens and the city's history and future.

III. Digital Soul: Strengthening cultural roots in a virtual world

As technologies continue to advance, riding the waves of the metaverse and AI, it is increasingly vital to focus on the cultural essence that forms the soul of art. Whether in virtual venues or digital twins of artworks, their true power to resonate with audiences lies in their pursuit of humanistic spirit and philosophical inquiry, transcending the technologies that represent them.

探討博物館如何通過多元融合與創新實踐，在新時代綻放文化的「百花齊放」。

一. 協同共生：策展、內容、展品與數位化的動態迴圈

當代博物館不再是靜態的「文化倉庫」，而是一個由策展邏輯、敘事內容、展品價值、運營活力與數位技術共同驅動的有機體。數位化不僅賦能文物「活起來」，更能通過沉浸式交互、虛擬策展等手段，讓觀眾與歷史對話，形成「內容吸引技術、技術反哺運營」的良性生態。

二. 城市舞台：拓展公共空間的文化輻射力

博物館的使命正從「館內守護」走向「城市共建」。通過公共藝術裝置、數位光影街區、文化快閃活動，我們可將博物館的敘事融入城市肌理，讓文化滲透日常生活，激發市民對歷史與未來的共鳴。

三. 數字靈魂：虛擬世界中的文化堅守

在元宇宙與AI的浪潮中，技術越發達，文化思考越應成為作品的靈魂。無論是虛擬展館還是數位孿生文物，唯有注入人文精神與哲學追問，才能超越技術表象，傳遞直抵人心的力量。

Session 3 – Museums + Sustainability

專題 3 – 博物館 + 持續性

Amidst mounting global climatic and socio-cultural challenges, museums worldwide are extending their roles beyond traditional functions, placing a greater focus on sustainability as part of a wider humanistic concern. Beyond environmental sustainability, museums also address social, cultural and financial sustainability in their missions, operations, programming and caring of cultural heritage, inspiring visitors to adopt environmentally and socially responsible behaviours. We will discuss ways museums adapt to innovative practices, including carbon footprint mitigation, eco-friendly sourcing and reusable design on fabrication materials for exhibitions of various scales, and to open up possibilities for a sustainable model in the long run.

面對全球氣候問題及社會與文化挑戰不斷加劇，各地的博物館逐漸跨越其傳統角色，將可持續性視為人文關懷的重要一環。除了環境永續性之外，博物館亦在其使命、營運、規劃及文化遺產的保育中納入社會、文化與財政可持續發展的原則，鼓勵觀眾通過實踐履行對環境與社會的責任。我們將討論博物館如何採取創新措施，包括因應不同規模展覽在物料選用上減少碳足印、進行環保採購和採用可重複使用的設計，為推行可持續發展的長遠模式開拓新方向。

Part 1 第一節 09:30 – 10:50

Moderator 主持人



LONG Jiayou 龍家有

Deputy Director, Guangdong Provincial Department of Culture and Tourism, and Director, Guangdong Provincial Administration of Cultural Heritage (China)

廣東省文化和旅遊廳副廳長及廣東省文物局局長（中國）

Long Jiayou serves as the Deputy Director of the Guangdong Provincial Department of Culture and Tourism, which coordinates and plans cultural affairs, the development of cultural industries and tourism in the province; develops and implements talent development strategies for culture and tourism; and manages significant cultural events.

He also serves as the Director of the Guangdong Provincial Administration of Cultural Heritage, which supervises and manages the safeguarding of cultural heritage. He is also responsible for the review and approval of cultural relics and museum-related matters throughout the province, as well as the recognition and management of relevant qualifications and credentials.

廣東省文化和旅遊廳副廳長，負責統籌規劃全省文化事業、文化產業和旅遊業發展，並研究和擬定全省文化和旅遊人才發展規劃並組織實施，以及管理全省性重大文化活動。

他同時兼任廣東省文物局局長，負責指導、管理文物保護工作及指導全省文物、博物館事業，並負責全省文物和博物館有關審核、審批事務及相關資質資格的認定、管理工作。

Speakers 演講者

Anne YANOVER

Director of Programming and Audience Engagement,
The Guimet – National Museum of Asian Arts (France)
吉美國立亞洲藝術博物館節目及觀眾事務總監（法國）

Topic: Guimet+: An Eco-Responsible Project to Discover Asia across France

題目：Guimet+：身處法國放眼亞洲的綠色計劃

Marina PUGLIESE

Director and Head of Public Art, MUDEC (Museum of Cultures) (Italy)
米蘭文化博物館館長及公共藝術總監（意大利）

Topic: On the Social Sustainability of Museums. An Outline for a Potential Model

題目：博物館的社會可持續發展性——一個可行模式的大綱

XIE Xiaoting 謝曉婷

Director, Suzhou Museum (China)
蘇州博物館館長（中國）

Topic: Green, Inclusive and Innovative – The Road to Sustainability for Museums

題目：綠色·包容·創新——博物館可持續發展之道

Maria MOK 莫家詠

Museum Director, Hong Kong Museum of Art (Hong Kong, China)
香港藝術館總館長（中國香港）

Topic: The Art of Sustainability

題目：可持續發展的藝術



Anne YANOVER

Director of Programming and
Audience Engagement, The Guimet –
National Museum of Asian Arts (France)
吉美國立亞洲藝術博物館節目及
觀眾事務總監 (法國)

Anne Yanover is an art historian, currently holding the position of Director of Programming and Audience Engagement at the Guimet Museum. In this capacity, she oversees temporary exhibitions, publications, education and cultural mediation, and artistic and cultural programming. She is also leading the Guimet+ project. Prior to this, she worked with a network of modern and contemporary art public collections. In 2014, she became Head of Collections at the Paul Eluard Art and History Museum in Saint-Denis and in 2019, became its director. She joined the Guimet Museum in May 2023.

藝術史學者，2023 年 5 月起擔任吉美國立亞洲藝術博物館節目及觀眾事務總監，負責督導臨時展覽、出版、教育、文化中介及藝術與文化節目，並帶領 Guimet+ 計劃。她過去曾從事現代及當代藝術公眾藏品的管理工作，並於 2014 年加入聖丹尼的保羅·艾呂雅藝術及歷史博物館，擔任藏品部主管，在 2019 年晉升為館長。

Guimet+: An Eco-Responsible Project to Discover Asia across France

Guimet+：身處法國放眼亞洲的綠色計劃

Guimet+ is an innovative project by the Guimet Museum aimed at raising awareness of Asian cultures across France. As a national museum, the Guimet Museum seeks to engage all audiences throughout the country. Guimet+ is being established simultaneously in several cities, presenting original works from the museum's collections.

To foster lasting relationships with cultural, educational, social, and community stakeholders, Guimet+ will remain in each location for four years. In order to combine sustainability and appeal, the content of Guimet+ is entirely renewed each year to present a different cultural area – China, Japan, the Indian World and the Himalayan World – through masterpieces from national collections and sensory, interactive and immersive mediation devices.

Primarily aimed at audiences unfamiliar with Asian arts, the exhibition is structured around four universal themes, which are manifested differently in each Asian culture. Visitors can explore the cultures through visual, sound, olfactory, playful, and immersive devices.

Eco-responsible, the Guimet+ program is designed with permanent scenography that remains in place for the entire four-year period. The concept is structured around a core exhibition that is adapted to the content of the four annual exhibitions and the spatial realities of each hosting site. The team of scenographers and graphic, lighting and multimedia designers has proposed innovative solutions to promote ecological sustainability.

The first two Guimet+ locations were inaugurated in December 2024: Guimet+ Clermont-Ferrand presents China, and Guimet+ Digne-les-Bains showcases Japan. This year, the content will rotate between cities, while the scenography and multimedia materials will remain in place to welcome new content.

Guimet+ 是吉美國立亞洲藝術博物館推出的一項創新計劃，旨在提升法國各地民眾對亞洲文化的了解。作為國立博物館，吉美博物館致力吸引國內觀眾，並在多個城市同時設立 Guimet+ 展出館藏。

Guimet+ 在每個地點均會駐留四年，旨在與文化、教育、社會和社群持份者建立長久且緊密的關係。為促進可持續發展和維持吸引力，Guimet+ 的展覽內容每年都會全面更新，透過國家的珍貴收藏，結合以感官主導、互動或沉浸式導賞裝置，向觀眾呈現包括中國、日本、印度及喜馬拉雅地區的不同文化。

展覽主要面向不諳亞洲藝術的觀眾，並劃分為四大主題，在不同亞洲文化中以多樣化的方式呈現。訪客可透過視覺、聽覺、嗅覺、遊戲和沉浸式裝置探索相關文化。

Guimet+ 計劃秉承環保理念，在駐留的四年期間以同一場景設計應用在不同展覽內容上。展覽概念圍繞一個核心架構，並根據每年展覽內容和展出地點的實際環境進行靈活調整。場景、平面設計、燈光和多媒體設計團隊不斷提出創新方案，推動可持續發展。

2024 年 12 月正式推出首兩個 Guimet+ 的駐留地點：克萊蒙費朗和迪涅萊班，兩地分別呈獻以中國和日本為主題的展覽。展覽將於今年巡迴至其他城市，而展覽場景的設置和多媒體設備則會保留，換上新的展覽內容。



Marina PUGLIESE

Director and Head of Public Art,
MUDEC (Museum of Cultures) (Italy)
米蘭文化博物館館長
及公共藝術總監 (意大利)

Marina Pugliese is an art historian and museum director. Her research fields are Contemporary Art Materiality and Conservation, Public Art, and Museum Anthropology. In 2023, she co-curated with Andrea Lissoni the exhibition "Inside Other Spaces. Environments by Women Artists" at Haus der Kunst in Munich (which will be held at M+ in Hong Kong in September 2025). Currently, she is Head of Public Art and Director of MUDEC (Museum of Cultures) for the city of Milan.

藝術史學家及博物館館長。她的研究範疇涵蓋當代藝術物質性與保護、公共藝術，以及博物館人類學。2023 年，她和 Andrea Lissoni 共同策劃於慕尼黑藝術之家美術館舉辦的「Inside Other Spaces. Environments by Women Artists」展覽。該展覽將於 2025 年 9 月在香港 M+ 博物館展出。目前，她擔任米蘭市公共藝術總監及米蘭文化博物館館長。

On the Social Sustainability of Museums. An Outline for a Potential Model

博物館的社會可持續發展性——一個可行模式的大綱

Sustainability has to do with both the carbon footprint of an institution and its social impact. On the one hand, museums are concentrated in city centres and are visited by a select public. On the other hand, public art, which is not confined to a museum, has the power to reach underrepresented communities and penetrate the urban periphery. This presentation, considering the experience of MUDEC, analyses the potential for a different social sustainability of museums in connection with communities thanks to public art.

機構的可持續發展性取決於其碳足跡及對社會影響力。博物館一般位於城市核心區域，服務對象相對特定，而公共藝術則不受博物館建築限制，可以覆蓋到代表性不足的社群，並延伸至城市的邊陲。是次分享將透過米蘭文化博物館的實踐經驗，探討如何通過公共藝術連繫社區，實現博物館的社會可持續發展。



XIE Xiaoting 謝曉婷

Director, Suzhou Museum (China)
蘇州博物館館長(中國)

Xie Xiaoting currently serves as the Director of the Suzhou Museum and a Research Fellow, as well as Chairperson of the Committee of Young Museum Professionals of the Chinese Museums Association. She has been involved in the review of cultural heritage industry standards, national museum ratings, and operational evaluations conducted by the State Administration of Cultural Heritage. She has overseen multiple exhibitions recognised with the National Top Ten Exhibition Excellence Award. Among her publications is the monograph *Concepts, Practices, and Reflections on Museum Curation*.

現為蘇州博物館館長及文博研究館員，同時擔任中國博物館協會青年工作委員會主任委員。多次參與國家文物局文物行業標準評審、全國博物館定級與運行評估工作，主持策劃的多項展覽獲評全國十大陳列展覽精品獎，出版專著《博物館策展理念、實踐與思考》。

Green, Inclusive and Innovative— The Road to Sustainability for Museums 綠色·包容·創新——博物館可持續發展之道

Among the various opportunities and challenges faced by museums worldwide, sustainable development is particularly important. Some of the 17 sustainable development goals (SDGs) set in the UN 2030 Agenda for Sustainable Development are highly aligned with the missions of museums, so the SDGs provide clear guidance for museums in their pursuit of sustainable development. Guided by the philosophy of green, energy-saving operations, museums can upgrade their facilities to use affordable clean energy. By providing equal access to quality education, they can be places for lifelong learning. Through interdisciplinary collaborations with other forces in the society, it can transform and reshape itself to become more sustainable. All these combined are driving a new wave of reform and innovation for museums globally to provide feasible and creative solutions to the present social, economic and environmental challenges.

在全球博物館面臨挑戰和機遇的當下，可持續的博物館發展顯得尤為重要。《聯合國 2030 年可持續發展議程》明確提出的十七項可持續發展目標中，我們可以看到有一些目標與博物館職責功能高度吻合，為博物館可持續發展提供了明確的行動指引。我們可以從如何秉承綠色節能運營的目標，讓博物館通過設施設備的改造獲得經濟適用的清潔能源；如何提供更為平等的優質教育，讓全民享有終身學習的機會；如何與其他社會力量跨界合作，實現博物館自身的變革與重塑三個方面，逐步實現博物館的良性可持續發展，進而完成全球博物館新一輪的改革與創新，並為當前社會、經濟和環境的挑戰提供可行的創造性解決方案。



Maria MOK 莫家詠

Museum Director, Hong Kong Museum of Art (Hong Kong, China)
香港藝術館總館長 (中國香港)

Maria Mok joined the Hong Kong Museum of Art in 1996, and is currently its Museum Director. She has extensive museum experience, previously curator in charge of different departments, including China Trade art, Chinese Antiquities, Modern and Hong Kong Art, Education and Extension Services, and has curated and led a vast number of exhibitions and programmes. She is a specialist in China trade painting with a research focus on dating and authentication, and authored an extensive collection of published works with particular interest in the artistic interaction of global trade. She was awarded the titles of Officer of the Order of the Star of Italy and Knight of the Order of Arts and Letters of France.

自 1996 年起入職香港藝術館，現職總館長，擁有廣泛的博物館工作經驗，曾統領外銷藝術、中國文物、現代及香港藝術、教育及服務推廣等不同組別，策劃多項大型展覽及節目。她為中國外銷畫專家，出版多項斷代及鑑定研究。她曾榮獲意大利之星官員勳章及法國藝術與文學騎士勳章。

The Art of Sustainability 可持續發展的藝術

While sustainability is about future planning, mindful thinking, new skills, innovative strategies and leadership, it is also, most importantly for an art museum, about striking a balance between new technologies, enacting change, and integrating new ideas without losing track of aesthetics—an element crucial for any art institution. This mindset governs how the Hong Kong Museum of Art (HKMoA) works with new values co-created among the team, the art community and stakeholders. This presentation will share takeaways on redeploying resources, leveraging different talents and expertise, implementing eco-friendly planning, investing in eco-conscious presentation and communication means and materials, and adopting a different, more cost-effective exhibition schedule and exhibition practices—in gist, how HKMoA strives to be proactive and responsive to sustainability needs, while remaining creative and artistic.

可持續發展的重點不僅在於對未來的規劃、縝密的思考、嶄新的技巧、創新的策略與領導，對一間藝術館而言，最重要是在採用新科技、革新求變和融合新構思之間取得平衡，同時又不忽略美學追求——這是任何藝術機構所不可或缺的。這種思維方式正引領香港藝術館探索並實現由藝術館團隊、藝術社群和持份者共同建立的全新價值觀。是次演講將分享香港藝術館在各方面的經驗與心得，包括如何重新調配資源、運用不同專業技能、施行環保規劃、投資具有環保意識的展示與通訊方式及材料，以及採用更符合成本效益的展期規劃與展覽安排，從中探討香港藝術館如何積極回應可持續發展需求，同時保持創意和藝術表現力。

Session 3 – Museums + Sustainability
專題 3 – 博物館 + 持續性

Amidst mounting global climatic and socio-cultural challenges, museums worldwide are extending their roles beyond traditional functions, placing a greater focus on sustainability as part of a wider humanistic concern. Beyond environmental sustainability, museums also address social, cultural and financial sustainability in their missions, operations, programming and caring of cultural heritage, inspiring visitors to adopt environmentally and socially responsible behaviours. We will discuss ways museums adapt to innovative practices, including carbon footprint mitigation, eco-friendly sourcing and reusable design on fabrication materials for exhibitions of various scales, and to open up possibilities for a sustainable model in the long run.

面對全球氣候問題及社會與文化挑戰不斷加劇，各地的博物館逐漸跨越其傳統角色，將可持續性視為人文關懷的重要一環。除了環境永續性之外，博物館亦在其使命、營運、規劃及文化遺產的保育中納入社會、文化與財政可持續發展的原則，鼓勵觀眾通過實踐履行對環境與社會的責任。我們將討論博物館如何採取創新措施，包括因應不同規模展覽在物料選用上減少碳足印、進行環保採購和採用可重複使用的設計，為推行可持續發展的長遠模式開拓新方向。

Part 2 第二節
11:10 – 12:15

Moderator 主持人



LOW Sze Wee 劉思偉

Group Director for Museums, National Heritage Board (Singapore)
國家文物局博物館總司長（新加坡）

Low Sze Wee is Group Director for Museums at the National Heritage Board in Singapore. He is an award-winning curator with management experience. From 2018 to 2024, he was Chief Executive Officer of the Singapore Chinese Cultural Centre. Before that, he was Director (Curatorial, Collections and Education) at the National Gallery Singapore and also involved in strategic arts planning and policy in the former Ministry of Information, Communications and the Arts. Sze Wee is the first Singaporean to be selected as a Fellow for the Clore Leadership Programme in the United Kingdom in 2013. He was a practising lawyer prior to his transition into the arts and cultural sector.

新加坡國家文物局博物館總司長。他是一位富管理經驗的獲獎策展人，曾於 2018 至 2024 年期間擔任新加坡華族文化中心總裁，此前亦曾出任新加坡國家美術館總監（策展、典藏及教育），以及於前新聞通訊及藝術部負責策略藝術規劃和政策工作。劉思偉於 2013 年成為首位入選英國 Clore 領袖培訓計劃的新加坡人。他轉投藝術文化界前為執業律師。

Speakers 演講者

Zsuzsanna FEHÉR

Deputy Director of Marketing and Communication, Ludwig Museum (Hungary)
路德維希博物館市場及傳訊部副總監（匈牙利）

Topic: Sustainable Museums: A New Paradigm for the 21st Century
題目：可持續博物館：21 世紀的新範式

Winy MAAS

Architect and Co-Founding Partner, MVRDV (The Netherlands)
MVRDV 聯合創辦人兼建築師（荷蘭）

Topic: Art City

題目：藝術城市

Hélène LAFONT-COUTURIER

Director, Musée des Confluences (France)
匯流博物館館長（法國）

Topic: Between Frugality and Creativity: The Musée des Confluences and the Challenge of Eco-Responsibility

題目：在節約和創意之間——匯流博物館與生態責任的挑戰



Zsuzsanna FEHÉR

Deputy Director of Marketing and
Communication, Ludwig Museum (Hungary)
路德維希博物館市場及
傳訊部副總監 (匈牙利)

Sustainable Museums: A New Paradigm for the 21st Century 可持續博物館：21 世紀的新範式

A sustainable museum, as defined in theoretical and empirical research, requires a fundamental rethinking of its operations to align with sustainability goals. Museums, as key cultural institutions, must evolve to be more inclusive and accessible, broadening their reach beyond traditional audiences. This presentation explores the key principles and strategic framework necessary for museums to enhance their sustainability efforts, with a focus on accessibility as a core element. The need for museums to reconsider their strategies is critical, particularly in light of regional challenges in Central and Eastern Europe.

Case studies, such as the Ludwig Museum in Hungary, offer valuable insights into how museums can adapt to meet these challenges. Participatory projects and adaptive exhibition designs provide pathways for empowering marginalised communities while also contributing to the United Nations' Sustainable Development Goals (SDGs). These strategies demonstrate how museums can bridge cultural, social and economic divides, fostering social cohesion and sustainable growth.

However, despite advancements, research highlights that museums in the region still face significant barriers in creating truly inclusive spaces. The strategies for overcoming these challenges lie in positioning accessibility as a strategic priority, rethinking museum narratives, and forming collaborative partnerships that ensure cultural participation for all.

Zsuzsanna Fehér has been the Deputy Director of Marketing and Communication at the Ludwig Museum – Museum of Contemporary Art, Hungary, since 2011. Her work integrates research on sustainability, accessibility and inclusion in museum practices. She earned a PhD with a dissertation on sustainable museums and has published extensively in international journals. She also teaches cultural marketing and creative tourism and has presented her research at conferences worldwide.

自 2011 年起擔任匈牙利路德維希當代藝術博物館市場及傳訊部副總監，致力將可持續發展與通達共融研究融入博物館運作當中。她亦以可持續博物館為題撰寫博士學位論文，並多次於國際期刊發表研究成果。此外，她亦教授文化營銷和創意旅遊課程，並曾於全球多個研討會上分享她的研究。

根據理論和實證研究，可持續博物館需要從根本上重新思考其運營模式，以符合可持續發展的目標。作為重要的文化機構，博物館必須更加重視通達共融，擴大受眾範圍，接觸傳統觀眾以外的社群。是次分享探討博物館推動可持續發展的核心原則和策略框架，並以通達共融作為關鍵要素，探討各博物館重新審視策略規劃的必要性，尤其是考慮到中歐及東歐地區所面臨的特殊挑戰。

匈牙利路德維希博物館的經驗，為博物館應對相關挑戰提供了寶貴的參考。通過鼓勵觀眾參與的計劃和靈活彈性的展覽設計，不僅為邊緣社群充權，同時也助力實現聯合國可持續發展目標。這些策略展示了博物館如何能彌合文化、社會和經濟差距，從而促進社會凝聚力並推動可持續發展。

儘管已取得一定進展，研究顯示區內博物館在建立真正的共融空間方面仍面臨諸多挑戰。要成功克服相關挑戰，關鍵在於將通達共融列為策略優先事項、重新審視博物館的敘事方式，並透過與合作夥伴的協作，確保所有人都能享有平等參與文化的機會。



Winy MAAS

Architect and Co-Founding Partner, MVRDV
(The Netherlands)

MVRDV 聯合創辦人兼建築師(荷蘭)

Art City 藝術城市

The Depot Boijmans Van Beuningen is the world's first publicly accessible art storage facility, providing people with an unprecedented opportunity to experience the entire collection of the Museum Boijmans Van Beuningen, which numbers over 151,000 pieces. The depot is right next to the museum building, in Rotterdam's Museumpark—a location which had a direct influence on its core sustainability features.

Green spaces like parks are crucial to the sustainability of cities: they help to reduce the heat island effect in cities; they absorb water and help prevent flooding; and they contribute greatly to urban biodiversity. The decision to place the depot in the park, taking up some of that green space, therefore caused some controversy. Could MVRDV's design compensate for the lost green space? Could it go even further?

The Depot's bowl-like shape, with a diameter of 40 metres at its base and 60 metres at its roof, allows the design to support a rooftop forest that is even larger than the park space it filled. Some existing trees in the park were moved to new locations around the city, and 75 multi-stem birch trees, grown specifically for this rooftop, now occupy the roof alongside small conifers and tall grasses. The building's 1,256-square-metre footprint provides 1,652 square metres of rooftop space dedicated to greenery.

The Depot can be seen as a small contribution to a larger sustainability vision. Rooftop parks and gardens have been a theme in many MVRDV designs, appearing in projects from Seoul to San Francisco. With his students at The Why Factory in the Delft University of Technology, Winy Maas has researched what he calls the Green Dip, investigating a radical greening of our cities that could create a worldwide urban forest. The Depot Boijmans Van Beuningen provides a glimpse of this vision, and a useful test-case for rooftop greening principles.

The "M" of MVRDV, Founding Partner, principal architect, landscape architect and urban designer. Born in Schijndel, the Netherlands, Winy Maas has dedicated his career to a vision of architecture, urban design and landscapes that is experimental, theoretical, green and democratic.

MVRDV 建築事務所聯合創辦人(MVRDV 當中的「M」)、首席建築師、園境師兼都市設計師。生於荷蘭斯海恩德爾，一直致力在職業生涯中實現對建築、都市和園境設計的願景：實驗與理論並重、支持環保和以人為本。

范伯寧恩美術館典藏庫是全球首個對公眾開放的藝術倉庫，賦予人們前所未有的機會去體驗范伯寧恩美術館全數逾 151,000 件藏品。典藏庫在美術館本體建築旁邊，位處鹿特丹博物館公園——典藏庫所在位置與其核心的可持續設計特點息息相關。

公園等綠化空間對城市的可持續發展至關重要，不但有助減緩城市的熱島效應，還可吸收水分、預防水浸，更可促進都市的生物多樣性。因此，讓典藏庫建於公園內並佔去部分綠化空間這一決定引起了一些爭議。MVRDV 的設計能否彌補那損失了的綠化空間？能否帶來更佳的效果？

典藏庫的碗形建築底部直徑 40 米、頂部直徑 60 米，設計足以支撐一個比損失公園空間還大的屋頂樹林。公園原有樹木被遷移至市內各處，而這屋頂則特別種植了 75 棵多莖樺樹，現伴隨的還有小型針葉樹和高的草叢。這建築的 1,256 平方米佔地面積造就了 1,652 平方米的屋頂綠化空間。

典藏庫可說是為重大可持續發展願景所作出的小小貢獻。屋頂公園和花園向來是不少 MVRDV 設計的主題，首爾以至三藩市等項目皆有採用。他和代爾夫特理工大學 The Why Factory 的學生亦一直在研究所謂 Green Dip，即徹底綠化各城市以創建一個全球都市樹林。范伯寧恩美術館典藏庫讓我們一窺這願景，提供了屋頂綠化原則的實用範例。



Hélène LAFONT-COUTURIER

Director, Musée des Confluences (France)
匯流博物館館長 (法國)

Between Frugality and Creativity: The Musée des Confluences and the Challenge of Eco-Responsibility 在節約和創意之間——匯流博物館與生態責任的挑戰

Lyon's Musée des Confluences opens up the world's horizons by telling the story of the origins, life and history of humanity through a dialogue among the sciences. Because of the nature of its collections, which bear witness to the wealth of cultural and natural heritage around the world, the museum has a particular responsibility to its visitors in terms of the environment. Since it opened in 2014, the museum team has made a concrete commitment to reducing its environmental footprint. The eco-design of its exhibitions and their extended duration, the efficient management of its energy consumption and resources, the effort to rationalise schedules and their organisation, and the economy of content are all initiatives that continue to be developed, while ensuring demanding, aesthetic and renewed offerings. After 10 years, the Musée des Confluences, like other cultural institutions, is learning to walk the fine line between frugality and creativity.

Hélène Lafont-Couturier started her career as Curator at the Museum of Fine Arts and then founded the Goupil Museum in Bordeaux. In 1996, she became Interim Director of the Centre of Contemporary Visual Arts in Bordeaux and then Director of the Museum of Aquitaine. She then led the project of the National Museum of the History of Immigration in Paris. In 2010, she became Director of the Gallo-Roman Museums in Lyon, and in 2012, Director of the Musée des Confluences.

於法國波爾多美術館以策展人身份開啟其職業生涯，隨後在當地創立古皮爾博物館。1996 年，她出任波爾多當代視覺藝術中心臨時總監，繼而擔任阿基坦博物館館長。及後，她更主導巴黎國立移民歷史博物館的項目。2010 年，她轉任里昂的高盧羅馬博物館館長，於 2012 年獲委任為匯流博物館館長。

位於里昂的匯流博物館通過各科學領域之間的對話，講述人類的起源、生活與歷史的故事，開拓人們的世界視野。由於館藏體現了來自世界各地的豐富文化和自然遺產，因此，館方亦致力於履行環境保護的責任。自 2014 年開幕以來，博物館團隊全力以赴，通過實際行動減少其對環境的影響。館方持續採取的措施包括透過環保方式設計展覽、延長展期、妥善管理能源消耗和資源、改善程序的編排，以確保展覽內容符合經濟效益。同時，館方亦不斷為訪客提供富藝術性且令人耳目一新的展覽。創立十年，匯流博物館跟其他文化機構一樣，仍繼續學習如何在節約和創意之間取得適當的平衡。

Session 4 – Museums+Wellness

專題 4 – 博物館 + 身心靈

With enhanced interaction with their audiences and a better understanding of their diverse needs, museums are expanding their impact beyond mere knowledge transfer. They are becoming increasingly committed to providing opportunities that foster positive social interaction, cultivate mindfulness and self-esteem, alleviate anxiety and present individualised learning opportunities. We will explore the manifold potential and practices of museums in promoting mental, physical and social well-being of individuals, which would include reinforcing the socially or psychologically precarious personal self-esteem in different communities.

時至今日，隨着與觀眾的互動日趨緊密，博物館亦更加瞭解其觀眾群體的各類需求。在傳達知識以外，各地博物館亦致力提供不同的體驗與個人化學習方式，以促進正向互動、培養正念、提升自信和緩解焦慮為目標。我們將探討博物館為不同社群促進個人身心與社交健康的種種可能，當中包括如何為社交障礙或情緒不穩者提升自信。

Part 1 第一節

14:00 – 15:05

Moderator 主持人



Josh YIU 姚進莊

Director, Art Museum, The Chinese University of Hong Kong
(Hong Kong, China)

香港中文大學文物館館長（中國香港）

Josh Yiu is the Director of the Art Museum of The Chinese University of Hong Kong (CUHK), with academic roots at the University of Chicago and Oxford. He previously served as the Chinese Art curator at the Seattle Art Museum. At CUHK, he presented the university's collection internationally, leading the museum to win the ICOM-UMAC Award, and masterminded its expansion. He is an advisor to the Hong Kong Arts Development Council and a mentor in the Hong Kong NGO Governance Programme.

香港中文大學文物館館長，畢業於芝加哥大學和牛津大學，曾在西雅圖藝術博物館擔任中國藝術部主任。他致力於海外推廣香港中文大學文物館藏品，並帶領文物館奪得國際博物館協會大學博物館與藏品委員會大獎，以及負責文物館擴建項目。他兼任香港藝術發展局顧問和香港非政府機構管治計劃導師。

Speakers 演講者

Zeina ARIDA

Director, Mathaf: Arab Museum of Modern Art (Qatar)

馬塔夫：阿拉伯現代藝術博物館館長（卡塔爾）

Topic: Attentive Museums: How to Stay Relevant

題目：體貼觀眾的博物館——如何與時並進

Christiane LANGE

Director, Staatsgalerie Stuttgart (Germany)

斯圖加特州立美術館館長（德國）

Topic: How to Create Wellness for People with Disabilities?

Examples from a German Art Museum

題目：如何為殘疾人士創造健康福祉？——以德國藝術博物館為實例

Chris SAINES

Director, Queensland Art Gallery | Gallery of Modern Art (Australia)

昆士蘭美術館與現代藝術館館長（澳洲）

Topic: Art and Well-being is a New Core Business for Museums

題目：以藝術與身心健康為博物館的新核心業務



Zeina ARIDA

Director, Mathaf: Arab Museum of Modern Art (Qatar)

馬塔夫：阿拉伯現代藝術博物館館長
(卡塔爾)

Zeina Arida is the Director of Mathaf: The Arab Museum of Modern Art, Doha. She is an expert in arts, culture and heritage in the Arab world, with a focus on photography, archives, and modern and contemporary art. Arida previously directed the Sursock Museum, Beirut, transforming it into a prominent cultural landmark and a major player in the local and international art scene.

She is a member of the Arab Image Foundation, Beirut, and a member of the Scientific Committee of the future Art Mill Museum in Doha. She is a board member of ICOM Qatar and CIMAM. She chairs the CIMAM Museum Watch Committee.

現任多哈馬塔夫：阿拉伯現代藝術博物館館長，是阿拉伯世界藝術、文化及文化遺產的專家，專業範疇涵蓋攝影、文獻典藏、現代藝術及當代藝術。她曾任貝魯特蘇索克博物館館長，並將其發展成著名文化地標，及本地和國際藝術界不可或缺的重要一員。

現為貝魯特阿拉伯影像基金會成員，以及於多哈即將落成的新博物館 Art Mill Museum 的科學委員會成員。她是國際博物館協會卡塔爾分會，以及國際現代藝術博物館及藏品委員會的董事會成員，亦是國際現代藝術博物館及藏品委員會的博物館監督委員會主席。

Attentive Museums: How to Stay Relevant 體貼觀眾的博物館——如何與時並進

We are witnessing important societal shifts around the world and a growing expectation for museums to serve as safe havens, focused on engaging their audiences. How can museums ensure that they remain in touch with their audiences while maintaining their strategic mission? How can they stay relevant in a rapidly changing and increasingly polarised world? We will look at the cases of the Sursock Museum in Beirut, Lebanon, and Mathaf: Arab Museum of Modern Art, Doha, Qatar.

當今世界正經歷重大的社會轉變，愈來愈多人期望博物館能成為關懷觀眾、療癒心靈的寧靜之地。博物館如何能在堅守其核心使命及策略目標的同時，與觀眾建立緊密的聯繫？如何能在這愈趨兩極化的萬變世界中與時並進？我們將以黎巴嫩貝魯特的蘇索克博物館和卡塔爾多哈馬塔夫：阿拉伯現代藝術博物館作為範例，作出探討。



Christiane LANGE

Director, Staatsgalerie Stuttgart (Germany)
斯圖加特州立美術館館長 (德國)

How to Create Wellness for People with Disabilities? Examples from a German Art Museum 如何為殘疾人士創造健康福祉？——以德國藝術博物館為實例

The Staatsgalerie Stuttgart is the largest art museum in Baden-Württemberg, and its collection is one of the most important in Germany. It includes paintings, sculptures and graphic art from the 14th century to the present. Its focus is on international modern art. It has 9,000 square metres of exhibition space in three buildings from three different centuries, offering a tour through 800 years of art history, turning the art museum into a "school of viewing".

For historical reasons, art in Germany falls under the federal states. This means that each of the 16 federal states has its own museums, which form a diverse cultural landscape. According to surveys, only about 10% of people describe themselves as being interested in art. The Staatsgalerie is one of 11 state museums in Baden-Württemberg and has 200,000 to 300,000 visitors a year. Stuttgart has about 630,000 inhabitants, about 50% of whom have a migration background from 185 nations. About 9% of Stuttgart's population have a severe physical disability and about 2% have a dementia-related disability. As a regional institution, we see it as our duty to provide these groups with special programmes.

The inclusion concept of the Staatsgalerie is tailored for people with physical and mental disabilities. In addition to the services for people with visual and hearing impairments, which have been in place in art museums for years, since 2023, we have offered guided tours and lectures for patients from Stuttgart Hospital as part of the cooperation project "Kunst x Kraft x Werke". The content focuses on how viewing fine art affects well-being. Our group tours, titled "Einfach Kunst – über Bilder und Gefühle", for people with dementia are another focal point of our programme. In particular, the emotional worlds and life experiences of the participants are addressed.

Christiane Lange has served as Director of the Staatsgalerie Stuttgart since 2013. Together with the managing director, she is responsible for all programmes, collections and staff. They initiated structural reforms, and as part of this, introduced quality management and subsequently energy and environmental management. Staatsgalerie was certified in these standards in 2014 and 2016, making it a pioneer in Baden-Württemberg in the field of sustainability.

自 2013 年起擔任斯圖加特州立美術館館長，她與董事總經理負責項目統籌、藏品和團隊管理工作，並推行架構改革，成功引進品質管理、能源和環境管理系統。此館分別於 2014 和 2016 年獲得相關標準認證，成為巴登 - 符騰堡邦可持續發展領域的先鋒。

斯圖加特州立美術館是巴登 - 符騰堡邦規模最大的藝術博物館，擁有極為重要的德國藏品。館藏涵蓋 14 世紀至今的繪畫、雕塑和平面藝術作品，尤以國際現代藝術為重點。美術館由三座建於不同世紀的建築組成，展覽空間總面積達 9,000 平方米，讓觀眾可在館內踏上 800 年藝術歷史之旅，因而成為「學習觀看的場所」。

基於歷史原因，德國的藝術事務由聯邦州負責管理，16 個聯邦州均設有各自的博物館，從而形成多元文化景觀。調查顯示，僅有約 10% 的人表示對藝術感興趣。斯圖加特州立美術館是巴登 - 符騰堡邦 11 個州立博物館之一，每年接待約 20 萬至 30 萬遊客。斯圖加特擁有約 63 萬居民，當中約 50% 是來自 185 個不同國家的移民。斯圖加特約 9% 人口患有嚴重肢體殘疾，約 2% 人口則患有與認知障礙症相關殘疾。作為地區機構，斯圖加特州立美術館致力履行社會責任，為這些群體制訂特別項目。

斯圖加特州立美術館的共融理念涵蓋身體和精神有障礙的人士，除了長期為視障和聽障人士提供服務外，自 2023 年起與斯圖加特醫院合作，推出「Kunst x Kraft x Werke」項目，為病人安排導賞和講座，內容聚焦藝術觀賞對身心健康的影響。該項目的另一重點是名為「Einfach Kunst – über Bilder und Gefühle」的團體導賞活動，專為認知障礙症患者設計，讓參加者專注探索自己的情感世界和生活經驗。



Chris SAINES

Director, Queensland Art Gallery |
Gallery of Modern Art (Australia)
昆士蘭美術館與現代藝術館館長(澳洲)

Chris Saines has been a director, collection manager, educator and curator at leading Australian and New Zealand galleries for more than 40 years. Director of Queensland Art Gallery | Gallery of Modern Art (QAGOMA) since 2013, he has overseen exhibitions by Gerhard Richter, Chiharu Shiota, Gordon Bennett and Judy Watson, and led 2021's "European Masterpieces from The Metropolitan Museum of Art, New York". In this time, he has guided the Asia Pacific Triennial of Contemporary Art through four editions.

在澳洲和紐西蘭各大頂尖美術館擔任館長、藏品經理、教育家和策展人逾 40 年。自 2013 年起，他出任昆士蘭美術館與現代藝術館館長，曾策劃 Gerhard Richter、鹽田千春、Gordon Bennett 和 Judy Watson 等不同藝術家的展覽，並主導 2021 年舉行的「紐約大都會藝術博物館歐洲藝術珍藏展」。至此，他已籌劃了四屆亞太當代藝術三年展。

Art and Well-being is a New Core Business for Museums 以藝術與身心健康為博物館的新核心業務

The global pandemic put our mental health and well-being into focus in a new and unplanned way. As diverse communities adapted to the constraints placed upon them by the government and health agencies, some were able to absorb and integrate these social and economic impacts on their lives and even thrive. For many others, they were a tipping point.

Among vulnerable communities, constant uncertainty created new levels of anxiety, amplifying the existing stressors in their daily lives. Social isolation had a profound impact on teens and young adults, especially those in their final years of school, and the heightened sense of vulnerability among older people proved deeply affecting.

During the many months our museum was shuttered, we sought to mitigate the social and cultural effects of this extraordinary global moment. As we expanded our online presence, one of our existing but newly elevated programmes, a live-stream drawing workshop enabled us to build a deeply connected online community.

On reopening, we redoubled our commitment to the well-being outcomes with programmes for students and educators that directly addressed the challenges of a geographically dispersed population, and award-winning and certified workshops supporting visitors with dementia.

Our work in this area recognises that art is as a catalyst for individual and community well-being. This principle has fostered the development of a newly planned learning centre and become one of our core institutional values.

因全球疫情肆虐，引起大眾對身心健康的廣泛關注。為應對疫情，政府與衛生部門實施各種限制措施，不同的社群需要重新適應新的生活模式。部分人士能夠承受疫情帶來的社會及經濟影響，甚至從逆境中成長；然而，也有不少人的身心因而瀕臨崩潰邊緣。

對於弱勢社群而言，持續的不穩定狀況帶來了焦慮不安，加劇他們日常生活的壓力。社交隔離對青、壯年人影響至鉅，尤其是應屆畢業生，而長者的情志也變得更為脆弱。

面對這次特殊的全球局勢所帶來的社會和文化衝擊，博物館團隊在閉館的歲月裡積極尋求應對方法。我們強化網上平台，推出全新的線上繪畫工作坊，成功連繫線上社群，並建立緊密的關係。

博物館重開後，我們繼續致力透過不同計劃提升大眾的身心健康，當中包括為學生和教育工作者設計活動，以照顧不同區域社群之需要，同時籌辦支援認知障礙症患者的工作坊。後者廣受認可，並獲殊榮。

我們秉持藝術有助提升個人和社群健康的理念，並以此作為館方的核心價值之一。為此，相應的新學習中心經已成立，以作踐行。

Session 4 – Museums+Wellness
專題 4 – 博物館 + 身心靈

With enhanced interaction with their audiences and a better understanding of their diverse needs, museums are expanding their impact beyond mere knowledge transfer. They are becoming increasingly committed to providing opportunities that foster positive social interaction, cultivate mindfulness and self-esteem, alleviate anxiety and present individualised learning opportunities. We will explore the manifold potential and practices of museums in promoting mental, physical and social well-being of individuals, which would include reinforcing the socially or psychologically precarious personal self-esteem in different communities.

時至今日，隨着與觀眾的互動日趨緊密，博物館亦更加瞭解其觀眾群體的各類需求。在傳達知識以外，各地博物館亦致力提供不同的體驗與個人化學習方式，以促進正向互動、培養正念、提升自信和緩解焦慮為目標。我們將探討博物館為不同社群促進個人身心與社交健康的種種可能，當中包括如何為社交障礙或情緒不穩者提升自信。

Part 2 第二節
15:30 – 16:50

Moderator 主持人



Walter NGAI 倪恩瀚

Secretary General, Tsz Shan Monastery (Hong Kong, China)
慈山寺秘書長（中國香港）

Walter Ngai is currently the Secretary General of the Tsz Shan Monastery in Hong Kong and serves as a consultant for the Thomas Jing Centre for Mindfulness Research and Training at The Chinese University of Hong Kong and as an honorary special advisor at the Centre for Religious and Spirituality Education at The Education University of Hong Kong. Formerly in media, he holds a master's degree in Buddhist Studies from The University of Hong Kong and is committed to Buddhist spiritual education. He coordinated the establishment of the Tsz Shan Monastery Buddhist Art Museum, the first museum in Hong Kong dedicated to Buddhist art.

現為香港慈山寺秘書長，並擔任香港中文大學敬靈靜觀研究與培訓中心顧問、香港教育大學宗教教育與心靈教育中心名譽特別顧問。他曾從事傳媒工作，擁有香港大學佛學研究碩士學位，致力於佛教心靈教育工作。他統籌慈山寺佛教藝術博物館的設立，該館是香港第一座以佛教藝術為展覽主題的博物館。

Speakers 演講者

Çelenk BAFRA

Artistic Director, Istanbul Museum of Modern Art (Türkiye)
伊斯坦堡現代藝術博物館藝術總監（土耳其）

Topic: Art Museums as Sanctuaries

題目：療癒身心的藝術博物館

Giovanni Carlo Federico VILLA

Director, Palazzo Madama (Italy)
夫人宮館長（意大利）

Topic: Change! Palazzo Madama on Well-being

題目：革新！夫人宮的身心健康之道

Elizabeth ESCAMILLA

Assistant Director for Education and Public Programs,
J. Paul Getty Museum (United States)
保羅蓋蒂博物館教育及公眾項目助理總監（美國）

Topic: Wellness Programmes at the J. Paul Getty Museum

題目：保羅蓋蒂博物館的身心健康計劃

LEI Xiufu 雷修佛

Director, Anhui Museum (China)
安徽博物院院長（中國）

Topic: Barrier-free Museums to Nourish the Soul: Anhui Museum's Journey from "Audience Segmentation" to "Barrier-free"

題目：博悟無礙 美育潤心 ——

安徽博物院從「分眾化」到「無障礙」的多元實踐

16:50 – 17:00

Closing 閉幕



Bertrand LORTHOLARY 白玉堂

French Ambassador to China
法國駐華大使



Manda CHAN 陳詠雯

Director of Leisure and Cultural Services
of Hong Kong Special Administrative Region Government
香港特別行政區政府康樂及文化事務署署長



Çelenk BAFRA

Artistic Director, Istanbul Museum of Modern Art (Türkiye)
伊斯坦堡現代藝術博物館藝術總監
(土耳其)

Art Museums as Sanctuaries 療癒身心的藝術博物館

The role of museums in enhancing well-being through their programmes is a crucial issue today. How can art museums contribute to a sense of well-being and social connection for our communities? What kinds of inclusive programmes and holistic services should museums develop to better meet the needs of their audiences? With Istanbul's 20 million residents, developing tourism industry, and immigrants and refugees, Istanbul Modern faces a challenge in providing care for its communities to support mental health, combat social isolation and loneliness, and foster greater connections, using art as a tool for healing. Istanbul Modern is uniquely positioned to create the conditions for awe and engage audiences more deeply through the transformational moments that this emotion inspires. For more than 20 years, the museum has invited audiences to find peace and beauty through various experiences in the arts and culture in museum buildings and the city.

Istanbul Modern was founded in 2004 as Türkiye's first museum of modern and contemporary art. The new museum, designed by Renzo Piano Building Workshop, replaced the original museum building at the same location, an old customs warehouse on the Bosphorus waterfront. Istanbul Modern mediates the sharing of Türkiye's artistic heritage on a global scale and brings together creative productions from various geographies in Istanbul. To create a space for the diversity of artistic expression, the museum collects and exhibits modern and contemporary artworks. It supports art production, access to art, and collaboration through exhibitions, programmes and other events. With its vision of building a sustainable art ecosystem and inclusivity, the museum fosters dialogue with art for audiences of all ages and walks of life, inviting people to wonder and think together. Istanbul Modern's exhibitions, and social and educational programmes strengthen the dialogue between artists and audiences by making use of technological tools, enabling a multifaceted museum experience.

Previously, Çelenk Bafra was Director of the Istanbul Biennial and SAHA, and curator and director of exhibitions at Istanbul Modern. Since 2008, she has been curating group exhibitions and multidisciplinary programmes in museums in Europe. She has experience in leading art institutions and residency programmes through knowledge of curatorial practices, transnational collaboration and support systems in the arts.

曾任伊斯坦堡雙年展和 SAHA 的總監，以及伊斯坦堡現代藝術博物館策展人兼展覽總監。自 2008 年起，她在歐洲不同博物館策劃聯合展覽和跨領域項目。她在領導藝術機構和藝術家駐留計劃方面擁有豐富經驗，同時具備策展工作、跨國合作和藝術支援系統的相關知識。

博物館可透過不同計劃促進大眾身心健康，其中所擔當的角色現今尤其重要。藝術博物館如何能在大眾的身心健康和社交連結方面作出貢獻？博物館應制訂怎樣的共融計劃和全面服務，以更適切地滿足觀眾的需求？伊斯坦堡現代藝術博物館以二千萬名居民、移民和難民為服務對象，加上正在發展的旅遊業，現時正面臨挑戰——如何以藝術作為療癒的工具，關愛社群，支援大眾心理健康，協助他們應對社交孤立和孤獨感，並建立更緊密的聯繫。伊斯坦堡現代藝術博物館旨在創造出前所未見的驚喜，同時造就啟迪人心的重要時刻。20 多年來，博物館誠邀觀眾在館內和市內透過各種藝術文化體驗尋覓靜與美。

伊斯坦堡現代藝術博物館於 2004 年成立，是土耳其首個現代及當代藝術博物館。由 Renzo Piano Building Workshop 設計的新館取代了博物館原址的舊有建築——位於博斯普魯斯海峽旁的海事倉庫。伊斯坦堡現代藝術博物館向全世界分享土耳其的藝術遺產，匯集了來自伊斯坦堡各區的創作。它既收藏並展出現代和當代藝術作品，並創造多元藝術表達空間，透過不同展覽、計劃和活動支援藝術創作、參與和合作；更以建立可持續藝術生態和推動共融為願景，鼓勵不同年齡、不同生活背景的觀眾與藝術對話，邀請大眾一同觀察、一同思考。伊斯坦堡現代藝術博物館的展覽、社會和教育計劃運用科技加強藝術家和觀眾之間的交流，帶來多元化的博物館體驗。



Giovanni Carlo Federico VILLA

Director, Palazzo Madama (Italy)
夫人宮館長(意大利)

Change! Palazzo Madama on Well-being 革新！夫人宮的身心健康之道

Located in the heart of Turin, Palazzo Madama is one of Europe's greatest landmarks, embodying the history of the Italy and the identity of its citizens. A cultural and social space, where art is beauty, the museum acts as a guardian of time and is a tool of well-being, community and exchange.

For a large part of society, life in the 21st-century is characterised by digital events and digital content consumption, along with anxiety, exhaustion, and homogenous sensory experiences and routines. The approach to well-being of the Civic Museums of Turin is an invitation to explore the art museum in a more personal way, enjoy time alone in the peaceful environment of art, and experience an alternative adventure of the senses, promoting mindfulness and mental well-being.

A deep dive into the past acknowledges the skill of crafting materials and giving shape to objects of great beauty and technical mastery. The magnificent Medieval Botanical Garden, a green space in the heart of Turin, offers a first-hand experience to learn more about the unbreakable bonds between nature and culture.

Palazzo Madama is one of Italy's most modern museums regarding accessibility. In addition to workshops for day care centres and associations that support individuals with sensory and mental disabilities, over the years, the Museum has developed materials that can be used and enjoyed independently by people with disabilities during their visits. Many activities were designed specifically for people of all ages and segments of society. Every project of the museum is considered in relation to well-being. Projects are created through concentration and creativity to lead to a new social cohesion. A museum whose mission is to serve society must do this in alliance with the public, engaging in dialogue and mutual transformation.

Giovanni C.F. Villa, director of Palazzo Madama, is a professor of History of Modern Art. Formerly a member of the Superior Council for Cultural Heritage and Landscape of the Ministry of Culture (2019–2022), he was honorary director of the Civic Museums of Vicenza (2015–2018) and curator of major exhibitions for the Scuderie del Quirinale in Rome, as well as numerous exhibition projects in Italy and abroad. He is the author of over 300 scientific publications.

現為夫人宮館長，同時兼任現代藝術史教授。他曾於 2019 至 2022 年間擔任意大利文化部文化遺產與景觀最高委員會成員，並於 2015 至 2018 年擔任維琴察市立博物館的名譽館長。他亦曾策劃羅馬奎里納爾宮的多個重要展覽，以及意大利國內及海外多個展覽項目，並且著有三百多份學術著作。

坐落於都靈市中心的夫人宮是歐洲最偉大的地標之一，既承載着意大利的歷史，亦植根於國民的身份認同之中。該館作為一個文化和社會空間，不僅展現了藝術的美學價值，更肩負起守護時間的使命，對個人健康、社區和人際交流尤為重要。

對於社會大多數人而言，21 世紀的生活充斥各種數位內容消費與數位化事件，同時也伴隨着焦慮、疲憊、單一化的感官體驗和重複的日常。為了提升大眾的身心靈健康，都靈市立博物館邀請人們以更為個人化的方式探索藝術博物館，在平靜的藝術氛圍中享受獨處時光，體驗一場感官的另類冒險，以促進正念和心理健康。

該館邀請觀眾深入歷史長河，讚嘆精湛的工藝，欣賞那些兼具美感與技巧的作品。宏偉的中世紀植物園是都靈市中心的一片綠洲，讓人們親身體驗自然與文化緊密交織的環境。

在無障礙設施方面，夫人宮堪稱意大利最現代化的博物館之一。除了為日間護理中心以及智障與殘疾人士支援組織舉辦工作坊外，多年來，該館還提供專為殘疾人士參觀而設計的教育材料，同時更為不同年齡、不同社群策劃豐富的活動。該館的各個項目，均以大眾的身心靈健康為目標，透過集中服務與發揮創意，致力於營造全新的社會凝聚力。一座以服務社會為宗旨的博物館，始終須與公眾攜手，通過對話和相互轉化，方可共同實現這一目標。



Elizabeth ESCAMILLA

Assistant Director for Education and Public Programs, J. Paul Getty Museum (United States)

保羅蓋蒂博物館教育及
公眾項目助理總監(美國)

Elizabeth Escamilla is the Assistant Director for Education and Public Programs for the J. Paul Getty Museum in Los Angeles, California. In her 25-year span at the Getty, she has held various positions. She designed the largest guided school visit programme in a United States art museum and established a bus-funding programme for under-resourced schools. She is a leader in arts integration and has presented locally, nationally, and internationally on issues in the field of museum education.

現任加州洛杉磯保羅蓋蒂博物館的教育與公眾項目助理總監，在該館工作超過25年，期間擔任過不同職位。她除了策劃全美國藝術博物館規模最大的學校導賞參觀計劃，並為資源匱乏的學校推動校車資助計劃。作為推動藝術融入教育的領軍人物，她曾就博物館教育的相關議題在加州、全美，以及世界各地發表演說。

Wellness Programmes at the J. Paul Getty Museum 保羅蓋蒂博物館的身心健康計劃

The eight pillars of wellness—physical, emotional, social, intellectual, environmental, financial, occupational and spiritual health—have been deeply impacted by increased levels of daily stress in contemporary life, as well as a loneliness epidemic in America. Art museums around the world have responded to the aforementioned issues, and various other crises with wellness programmes that position their collections and sites as an entrée to contemplative and creative practices.

The J. Paul Getty Museum has created a roster of wellness programmes for a variety of audiences, including a notable portfolio of mindfulness programmes. The museum's programmes elevate positive social experiences, provide opportunities to build connections with others, and cultivate feelings like hope, enjoyment and optimism. This presentation will present the research-based framework for the museum's mindfulness programme portfolio, share programme assessment findings and impact, and explain how the museum's endeavours into this burgeoning practice have influenced the expansion of wellness programmes across Getty and beyond.

身心健康的八大支柱——身體、情緒、社交、智慧、環境、財務、職業和精神健康，正面對當今日益飆升的生活壓力，以及在美國尤其嚴重的孤獨問題所帶來的挑戰。為應對這些問題及其他各種危機，全球各地的藝術博物館紛紛推出身心健康計劃，將館藏和場地轉為引導觀眾思考及進行創意活動的平台。

保羅蓋蒂博物館針對不同群體設計了相應的身心健康計劃，其中包括一系列引人注目的靜觀活動。這些活動不僅促進正面的社交體驗，提供與他人建立聯繫的機會，更能培養希望、愉快和樂觀等情感。是次演講將介紹該館以研究為基礎的靜觀活動、分享活動的成果和影響，並闡述這些新嘗試如何推動蓋蒂博物館以至其他機構在身心健康等領域的發展。



LEI Xiufu 雷修佛

Director, Anhui Museum (China)
安徽博物院院長(中國)

Lei Xiufu currently serves as the Director of the Anhui Museum, Executive Director of the China Museums Association, and Chairman of the Anhui Museum Association. He is dedicated to research on regional culture preservation, museology, and exhibition planning and practice.

現任安徽博物院院長、中國博物館協會常務理事、安徽省博物館協會理事長，長期致力於地域文化保護傳承、博物館學、展覽策劃實踐等研究。

Barrier-free Museums to Nourish the Soul: Anhui Museum's Journey from "Audience Segmentation" to "Barrier-free"

博悟無礙 美育潤心 ——
安徽博物院從「分眾化」到「無障礙」的多元實踐

In the 2020s, Chinese museums have entered the "era of audience segmentation", dedicated to providing personalised and tailored cultural experience programmes and aesthetic education practices for different communities, including children, the elderly, foreign visitors, and individuals with disabilities. These efforts aim to promote the physical and mental well-being of communities, reduce social barriers, and enhance a sense of inclusion, fulfillment, and happiness. With the implementation of the "Barrier-Free Environment Construction Law of the People's Republic of China" in September 2023, Chinese museums, guided by the development philosophy of "equality, participation, and sharing", will collectively advance the construction of barrier-free museums. This ensures that individuals with disabilities and the elderly have equal access to museum cultural resources. This presentation takes the segmented aesthetic education practices of the Anhui Museum as an example, sharing how Chinese museums are focusing on the physical and mental well-being and welfare of diverse communities, and promoting the dissemination and practice of the "barrier-free" concept.

21 世紀二十年代，中國博物館迎來「分眾時代」，致力於為兒童、老人、外國人士、殘障人士等不同社群提供個性化、定制化的文化體驗項目和美育實踐，旨在促進社群身心健康，減少社交隔閡，提升融入感、獲得感與幸福感。隨着 2023 年 9 月《中華人民共和國無障礙環境建設法》的實施，中國博物館將在「平等、參與、共享」的發展理念指引下，共同推動無障礙博物館建設，確保殘障人士、老年人平等享有博物館文化資源。本次分享以安徽博物院分眾化美育實踐為例，分享中國博物館如何關注多元社群身心健康與福祉，推動「無障礙」理念傳播與實踐。

Special Delegations 特別代表團

Delegation from Guangdong-Hong Kong-Macao Greater Bay Area 粵港澳大灣區代表團

Name 姓名	Post Title 職位
LONG Jiayou 龍家有	Deputy Director, Guangdong Provincial Department of Culture and Tourism and Director, Guangdong Provincial Administration of Cultural Heritage 廣東省文化和旅游廳副廳長及廣東省文物局局長
YAN Yongshu 顏永樹	Division Chief and First-class Researcher, Museum and Social Cultural Relics Management Office of the Guangdong Provincial Department of Culture and Tourism 廣東省文化和旅游廳博物館與社會文物處處長兼一級調研員
YU Xiaojuan 余曉娟	Secondary Researcher, Museum and Social Cultural Relics Management Office of the Guangdong Provincial Department of Culture and Tourism 廣東省文化和旅游廳博物館與社會文物處二級調研員
LIANG Xun 梁迅	Director, Museum Department of the Guangzhou Municipal Culture, Radio, Television and Tourism Bureau 廣州市文化廣電旅遊局博物館處處長
Guangdong-Hong Kong-Macao Greater Bay Area Museum Alliance 粵港澳大灣區博物館聯盟	
XIAO Haiming 肖海明	Director, Guangdong Museum 廣東省博物館館長
WANG Shaoqiang 王紹強	Director, Guangdong Museum of Art 廣東美術館館長
WU Lingyun 吳凌雲	Director, Guangzhou Museum 廣州博物館館長
LI Minyong 李民涌	Director, Nanyue King Museum (Research Centre for the History of Xihan Nanyue Kingdom) 南越王博物院（西漢南越國史研究中心）院長
ZENG Siping 曾思平	Deputy Curator, Guangdong Folk Arts Museum 廣東民間工藝博物館副館長
LUO Qi 羅奇	Curator, Guangzhou Museum of Art 廣州藝術博物院（廣州美術館）院長
CAI Huiyao 蔡惠堯	Deputy Director, Shenzhen Museum 深圳博物館副館長

Name 姓名	Post Title 職位
QI Xin 戚鑫	Director, Nanshan Museum 南山博物館館長
ZHANG Jianjun 張建軍	Curator, Research Fellow, Zhuhai Museum 珠海博物館館長、研究館員
WANG Haina 王海娜	Deputy Director, Foshan Museum 佛山市博物館副館長
LING Jian 凌建	Director, Foshan Zumiao Museum 佛山市祖廟博物館館長
ZHONG Xueping 鍾雪平	Director, Huizhou Museum 惠州市博物館館長
LI Lisong 李歷松	Director, Dongguan Museum 東莞市博物館館長
SUN Guangping 孫廣平	Deputy Director, The Opium War Museum 鴉片戰爭博物館副館長
YU Zilong 余子龍	Director, Zhongshan Museum 中山市博物館館長
LI Shengxi 黎勝昔	Vice Curator, The Museum of Dr. Sun Yat-sen 孫中山故居紀念館副館長
GAO Donghui 高東輝	Curator, Jiangmen Museum 江門市博物館館長
HUANG Wenhao 黃文豪	Curator, Zhaoqing Museum 肇慶市博物館館長
SIO Kit Meng 蕭潔銘	Functional Head, Macao Museum 澳門博物館職務主管
SIT Kai Sin 薛啟善	Director, Maritime Museum (Macao SAR) 澳門海事博物館館長
CHOI Wai Pan 蔡偉斌	Supervisor of the Activities and Exhibitions Area, Communications Museum of Macao-CTT 澳門郵電局—通訊博物館活動及展覽範圍主管

Special Delegations 特別代表團

Delegation from ASEAN Countries 東盟國家代表團

Country 國家	Name 姓名	Post Title 職位
Brunei Darussalam 文萊	Amalularifin bin JUNIH	Exhibition Curator, Balai Khazanah Islam Sultan Haji Hassanal Bolkiah 蘇丹哈吉哈山納柏嘉博物館策展人
Brunei Darussalam 文萊	Haji Muhammad Hanif bin HAJI NORRAWI	Exhibition Curator, Brunei Museums Department, Ministry of Culture, Youth and Sports 文化、青年及體育部文萊博物館署策展人
Cambodia 柬埔寨	CHHAY Visoth	Director, Department of Museums and the National Museum of Cambodia 柬埔寨博物館署及柬埔寨國家博物館總監
Cambodia 柬埔寨	MUONG Chanraksmeay	Chief, Education and Publication, Museum Department, Cambodia 柬埔寨博物館署教育及出版部主管
Indonesia 印度尼西亞	Yudil CHATIM	Education and Cultural Attaché, Indonesian Embassy 印度尼西亞共和國駐華大使館教育文化專員
Indonesia 印度尼西亞	Noviasari RUSTAM	Head, Museum of the Asian African Conference (AAC) 亞非會議紀念博物館總監
Laos 老撾	Vanpheng KEOPANNHA	Director, National Museum of Laos 老撾國家博物館總監
Laos 老撾	Santi TEMSOMBATH	Officer, National Museum of Laos 老撾國家博物館主任
Malaysia 馬來西亞	Intan Masayu binti Abdullah	Curator, Research and Documentation Division, Department of Museums Malaysia 馬來西亞博物館局研究及檔案處館長
Malaysia 馬來西亞	Nor Jawahir binti Raduan	Curator, Policy and Strategic Planning Unit, Department of Museums Malaysia 馬來西亞博物館局政策及策略規劃組館長

Country 國家	Name 姓名	Post Title 職位
Myanmar 緬甸	Thi Thi Thaung	Deputy Director, National Museum (Yangon), Department of Archaeology and National Museum 考古及國家博物館管理司國家博物館(仰光)副總監
Myanmar 緬甸	Ei Zin Thu	Staff Officer, National Museum (Naypyitaw), Department of Archaeology and National Museum 考古及國家博物館管理司國家博物館(內比都)主任
Philippines 菲律賓	Jeremy BARNES	Director-General, National Museum of the Philippines 菲律賓國家博物館總監
Philippines 菲律賓	Jorell LEGASPI	Deputy Director-General for Museums, National Museum of the Philippines 菲律賓國家博物館副總監(博物館)
Singapore 新加坡	LOW Sze Wee 劉思偉	Group Director for Museums, National Heritage Board, Singapore 新加坡國家文物局博物館總司長
Singapore 新加坡	NG Kia Hui 黃嘉慧	Senior Manager (Education and Outreach), Sun Yat Sen Nanyang Memorial Hall, National Heritage Board, Singapore 新加坡國家文物局孫中山南洋紀念館教育與推廣部 高級經理
Thailand 泰國	Nitaya KANOKMONGKOL	Executive Director, The Office of National Museums, Fine Arts Department, Ministry of Culture, Thailand 泰國文化部藝術司國家博物館辦公室行政總監
Thailand 泰國	Duangkamon KAMALANON	Curator, The Office of National Museums, Fine Arts Department, Ministry of Culture, Thailand 泰國文化部藝術司國家博物館辦公室館長
Vietnam 越南	Pham Dinh PHONG	Deputy General Director, Department of Cultural Heritage, Ministry of Culture, Sports and Tourism 文化、體育與旅遊部文化遺產署副署長
Vietnam 越南	Vu Manh HA	Director, Ho Chi Minh Museum 胡志明博物館總監

Summit Night at HKMoA
高峰晚會@香港藝術館

Date: 28 March 2025 (Friday)

Time: 17:45–21:00

Venue: Hong Kong Museum of Art (HKMoA)

日期：2025 年 3 月 28 日（星期五）

時間：17:45–21:00

地點：香港藝術館

Established in 1962, HKMoA is the first public art museum in the city, now custodian of an art collection of over 19,700 items, representing the unique cultural legacy of Hong Kong's connection across the globe. By curating a wide world of contrasts, from old to new, Chinese to Western, local to international, with a Hong Kong viewpoint, we aspire to refreshing ways of looking at tradition and making art relevant to everyone, creating new experiences and understanding.

香港藝術館成立於 1962 年，是香港第一所公營美術館，守護超過 19,700 套藝術珍品，反映了香港作為國際都會的文化系譜與承傳。在策展上，我們比照古今、中西、本地以至國際，演繹多元萬象的藝術世界，期望以香港視點提供新的角度欣賞傳統，開拓新的體驗和文化涵養，讓藝術連結生活。

Event Supported by

晚會支持單位



Hong Kong Museum of Art 香港藝術館

HKMoA

Date: 30 March 2025 (Sunday)

Time: 9:00–13:00

Venue: Art Museum, The Chinese University of Hong Kong and
Tsz Shan Monastery Buddhist Art Museum

Quota: 100

日期：2025 年 3 月 30 日（星期日）

時間：9:00–13:00

地點：香港中文大學文物館及慈山寺佛教藝術博物館

名額：100

Please sign up at the registration counter on Day 1 (28 March 2025). If the tour is over-registered, a lot-drawing exercise will be held in the next morning. Results will be announced on the Summit website and successful registrants will be notified by email.

如有興趣參加文化導賞團，請於第一天（2025 年 3 月 28 日）到登記處報名。若報名人數超額，將於翌日早上進行抽籤，結果將於論壇網站公佈及以電郵通知中籤人士。

Art Museum, The Chinese University of Hong Kong

香港中文大學文物館

This tour will start from the University Station, where participants will embark on a visit to the Art Museum, The Chinese University of Hong Kong (CUHK). Opened in 1971, the Art Museum of CUHK advances object-based scholarship to illuminate the development of Chinese civilisation for a global audience. Through its collections, exhibitions, publications, outreach and educational programmes, the Museum aims to enrich the cultural experiences of the community and help realise the goals of the University. With the inauguration of Lo Kwee Seong Pavilion in March 2025, an extension of the Art Museum and a new landmark on campus, the integration of art-making, curating, and teaching will be enhanced, while diversifying and enriching the museum experience for a broader audience.

這次旅程從大學站集合開始，參加者將前往香港中文大學文物館。香港中文大學文物館於 1971 年開幕，以實物研習為本，向全球展現中華文明的發展歷程。通過蒐集文物、展覽、出版、教育與推廣，拓展各界文化體驗，踐行大學使命。隨着文物館羅桂祥閣於 2025 年 3 月落成，藝術創作、策展和教學將進一步融合，並為更廣泛的觀眾，帶來深度多元的博物館體驗。



Art Museum, The Chinese University of Hong Kong
香港中文大學文物館

Tsz Shan Monastery Buddhist Art Museum

慈山寺佛教藝術博物館

Following the enriching experience at the Art Museum, The Chinese University of Hong Kong, the group will travel to Tsz Shan Monastery, a Chinese Buddhist monastery established for the preservation of the inheritance of the Dharma preached by Śākyamuni Buddha. Planning and construction of TSM began in 2003, and it was completed more than ten years later. It was opened to the public in April 2015. The Buddhist Art Museum houses precious Buddhist artefacts and objects from across the globe. Through unique exhibitions and cultural activities, the Museum seeks to interweave Buddhist art and culture, and present the visitors with a platform for art appreciation and spiritual nourishment. It is also the first and only museum in Hong Kong dedicated to Buddhist art and relics as its primary exhibits, curatorial themes and research fields. Here, all visitors are encouraged to slow down, reflect, and immerse themselves in the interplay of past and present. Take a moment to appreciate the intricate details and expressions of the Buddhist sculptures, reconnecting with their historical significance and listening to the silent strength they offer to all beings. In your quest for tranquility, you may uncover fresh inspiration and new insights.

緊接在香港中文大學文物館的體驗，導賞團將前往慈山寺參觀。慈山寺是秉承釋迦牟尼佛的教化而興辦的一所漢傳佛教寺院。慈山寺自 2003 年開始規劃建設，歷時十餘年，於 2015 年 4 月向公眾開放。當中的佛教藝術博物館收藏來自世界各地的珍貴佛教文物，致力於透過展覽和文化活動，將佛教藝術與文化融合，為社會提供藝術欣賞和培育心靈成長的平台。此博物館也是目前香港唯一一間以佛教藝術為展覽主題的博物館及學術研究基地。在這裡，期待您能輕輕放緩腳步，靜觀思維，感受過去與當下的時空交錯。細心覺察佛教造像的神情與細節，重回往昔的歷史脈絡，傾聽其給予眾生的無聲力量。在尋回片刻寧靜的同時，也能從中獲取新的靈感和思路。

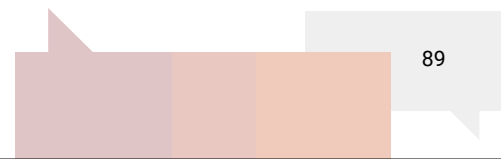


Tsz Shan Monastery Buddhist Art Museum
慈山寺佛教藝術博物館

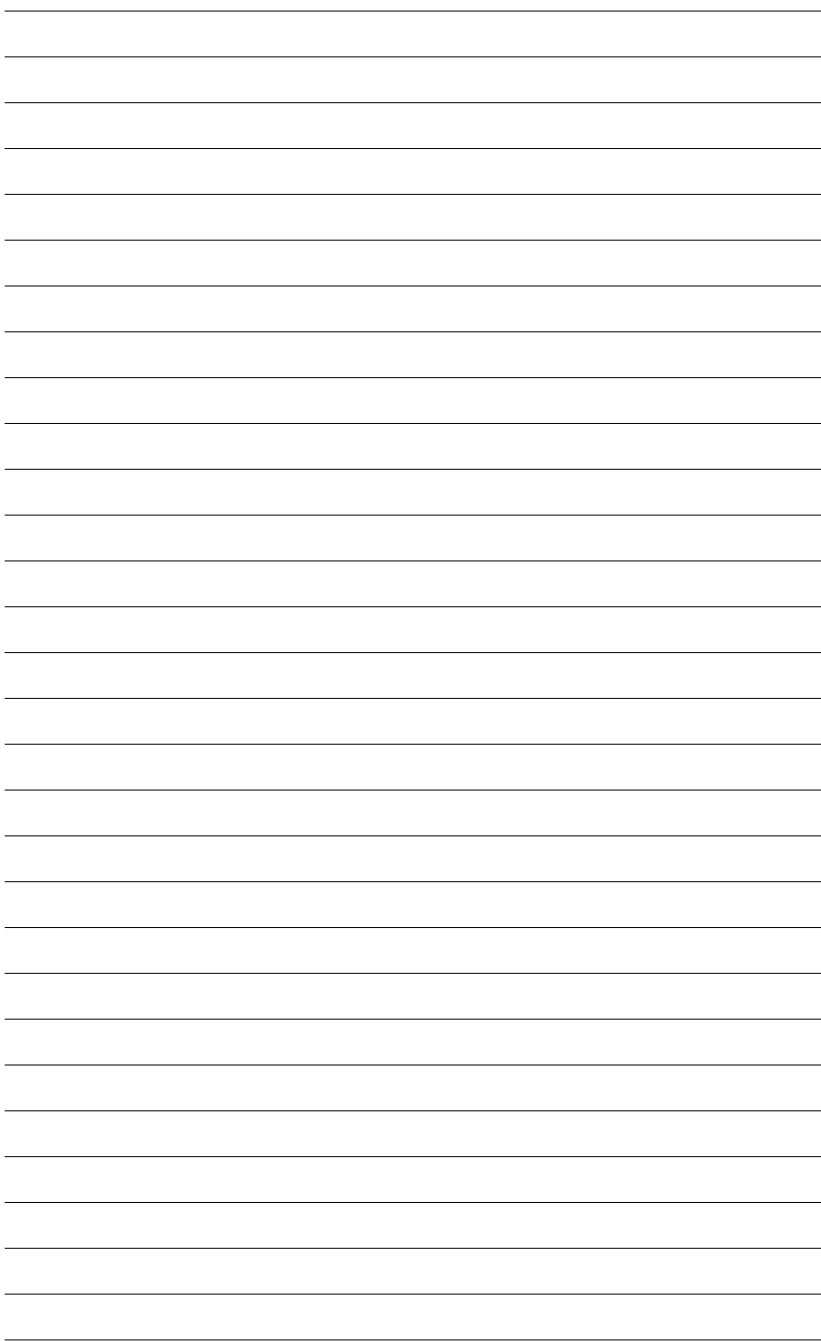


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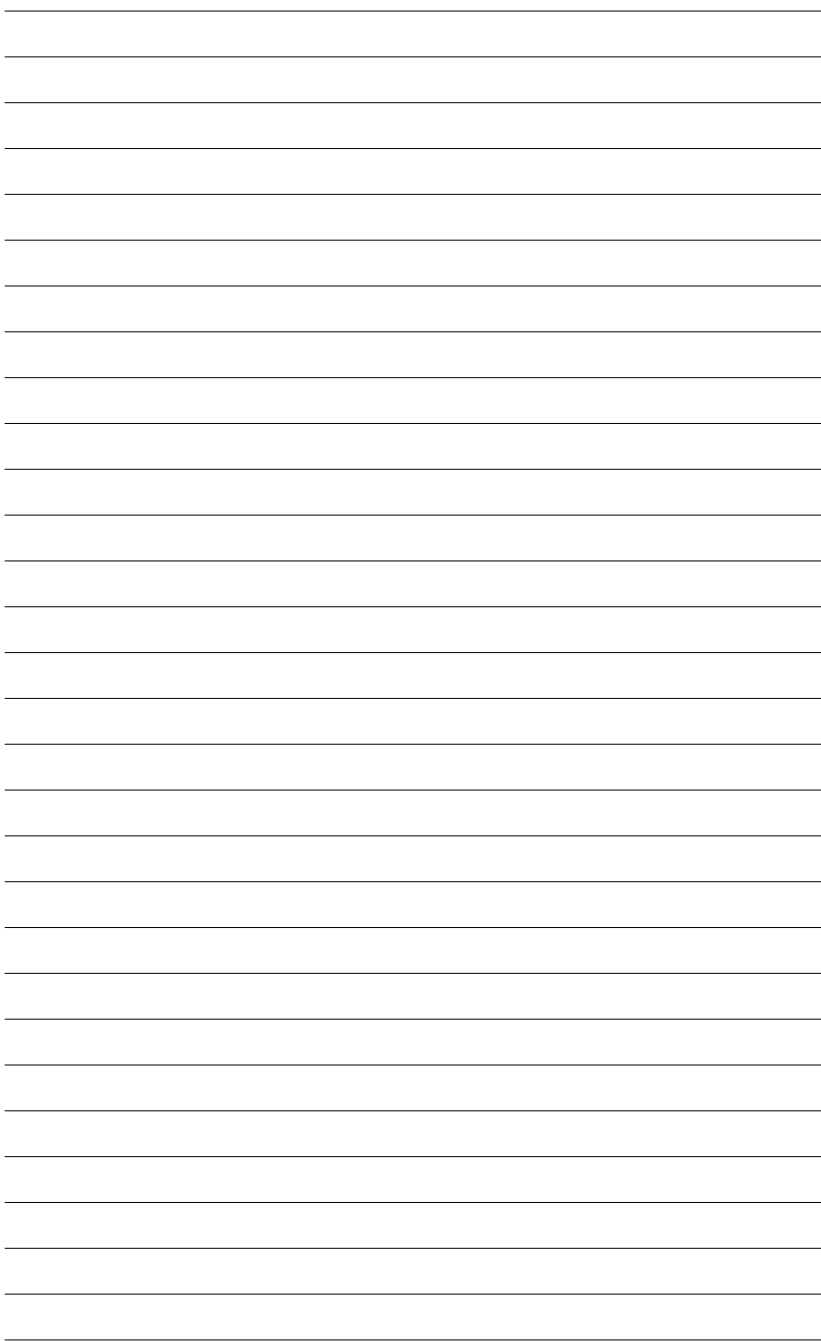
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Leisure and Cultural Services Department of Hong Kong Special Administrative Region Government

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Esa LEUNG	Assistant Director (Heritage and Museums Division)
Brian LAM	Museum Director (Hong Kong Heritage Museum)
Maria MOK	Museum Director (Hong Kong Museum of Art)
Joyce HO	Museum Director (Hong Kong Museum of History)
Lawrence LEE	Museum Director (Hong Kong Science Museum)
Apo WU	Head (Art Promotion Office)
NG Chi-wo	Head (Chinese Culture Promotion Office)
Edward TSE	Head (Conservation Office)
Patrick LAU	Head (Heritage and Museum Services Section)
Judith NG	Head (Intangible Cultural Heritage Office)
LO Yan-yan	Head (Projects and Development Section)
Alice TSANG	Curator (Projects and Development Section)
Amy CHAN	Director (Marketing and Business Development Section)

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