

Bridging The Gaps: **Mixed Reality Performance of Chinese Opera in** **Rural and Urban Shanghai**

弥合距离：
上海城乡戏曲混合现实表演

Partnership Forum
合作伙伴论坛

Thursday 3rd December 2020
2020年12月3日 星期四
11am – 1pm (UK Time)
7pm – 9pm (China Time)



Online via ZOOM

<https://universityofleeds.zoom.us/j/87044398734?pwd=MzY2NC9temJVM2dyY1dFYWFvODZydz09>
Meeting ID: 870 4439 8734
Passcode: 099412

SCHEDULE 会议议程

Time 时间	Content 内容
11:00 – 11:15	Welcome and Project Update (Haili Ma) 欢迎及项目进展汇报 (马海丽)
Project outputs 项目阶段性汇报	
11:15-11:30	Documentary Film: From Textile Mill to Digital Theatre 纪录片：从纺织厂到多媒体剧场
	Documentary Film: Shanghai Yue Opera: New Fashion and Technology 纪录片：上海越剧百年发展
New partner introductions 新合作伙伴介绍	
11:30-11:40	Dubit Introduction and Demo DUBIT 游戏公司展演
Partners 合作伙伴	
11:40 – 12:15	Q&A 问答
12:15 – 12:50	Discussion and way forward (all team members) 圆桌讨论项目发展 (所有合作方)
Conclusion 会议总结	
12:50 – 1:00	Final comments and thanks 总结及感谢 (马海丽)



<https://bridgingthegaps.leeds.ac.uk>

PARTNERS 合作伙伴

Haili MA, Associate Professor in Performance and Creative Economy at School of Performance and Cultural Industries, University of Leeds. Haili's research focuses on Intangible cultural heritage/Chinese opera, cultural and creative industries in global contexts. Trained in traditional Chinese opera from her early teens, Haili was a member of the Shanghai Luwan All-Female Yue Opera Company, before coming to the UK in 1997 where she pursued her academic career. She is the author of *Urban Politics and Cultural Capital: The Case of Chinese Opera* (Routledge 2015) and *Understanding Cultural and Creative Industries through Chinese Opera* (Palgrave Macmillan 2021). Haili is the Principle Investigator of AHRC newton grant - creative economy development in China: Popular Performance for New Urban Audience (2018-2021) and AHRC development grant - UK-China research-industry creative partnership: Bridging the gaps, mixed reality performance of Chinese opera in rural and urban Shanghai (2020-2023).



马海丽，英国利兹大学表演与文化产业学院教授。研究方向为表演创意经济，传统多媒体技术及艺术家对传统表演文化的影响以及社会经济发展的独特作用。获英国索尔福德大学英国文学学士，英国利兹大学亚太研究硕士（利兹大学商学院全额奖学金），英国利兹大学表演文化产业博士（欧盟全额奖学金，优秀博士论文）。出版书籍包括《Urban Politics and Cultural Capital, the case of Chinese opera》(Routledge 2015), 《Understanding Cultural and Creative Industries through Chinese Opera》(Palgrave Macmillan 2021)。马海丽是英国艺术与人文科学研究理事会中英创意经济牛顿基金项目“新城市观众的流行表演，多媒体重新连接 M50 创意产业和上海全女子越剧”(2018-2021)，以及中英创意伙伴发展基金项目“弥合差距，中国戏曲在上海乡村城市遗产场域的混合现实表演”(2020-2023) 两个重大项目的首席专家和项目主持人。

Scott PALMER is Associate Professor of Performance Design and Director of Student Education in the School of Performance & Cultural Industries at the University of Leeds. His publications include the monograph *Light: Readings in Theatre Practice* (2013) and *Scenography Expanded: An Introduction to Contemporary Performance Design* (2017). He is Associate Editor of the Routledge Theatre and Performance Design Journal and co-editor of Bloomsbury Methuen's Performance + Design book series. Realised performance work that explore the creative intersections between performance and digital technologies have included the interactive, kinetic installation *Dancing in the Streets* (York, 2005) and contributions to the digital scenography for DV8 Physical Theatre's *To Be Straight With You* (2007-9) both with KMA, *Ghost Peloton* with Phoenix Dance & NVA (Yorkshire Festival 2014). Recently he has created performative walks triggered by mobile phones and *Estate* (2018) an interactive 360-degree film based on a relational performance in a heritage setting in South Florida. He is currently researching in 360 degree immersive Full Dome experiences with LiveCinemaUK's XRStories project and a CI in the AHRC Bridging the Gaps: Mixed Reality Performance of Chinese Opera in Urban and Rural Shanghai.



Scott PALMER，利兹大学表演与文化产业学院的学生教育主任。他的著作包括专著 *Light: Readings in Theatre Practice* (2013) 与 *Scenography Expanded: An Introduction to Contemporary Performance Design* (2017)。他是 *Routledge Theatre and Performance Design Journal* 的副主编且共同编辑 *Bloomsbury Methuen's Performance + Design* 系列书籍。现实化表演作品在于探索表演与数字技术之间的创造性交集，其中包括 *Dancing in the Streets* 《街头舞动》（2005 年约克）互动活跃的装饰，以及实现数字配景用于 DV8 肢体表演剧团的 *To Be Straight With You* 《与你坦白》（2007 年 9 月），两者均运用于 KMA 和凤舞与 NVA 联合举办的骑行幽灵（2014 年的约克郡艺术节）。他最近创造出由手机引导的一些表演式行走，并根据南佛罗里达州一场传统布景的相关表演创作出一部 360 度互动电影《地产》（2018 年）。目前已参与英国的 Live Cinema 的 XR Stories（扩展现实）项目和艺术人文研究委员会（AHRC）发起的弥合差距：上海城乡地区中国戏曲的混合现实表演的项目，研究 360 度沉浸式天幕体验。

Zhipeng ZANG is currently a Professor at the School of Communication and Director of the Cultural Industry Research Institute, East China University of Political Science and Law. His research interests include cultural, media and creative industry management. He has published well six academic books and published over 60 articles both in International and China's journals, such as *Industry and Innovation*, *Journal of Cleaner Production*, *Chinese Management Studies*, among others.



臧志彭，现任华东政法大学传播学院教授、文化产业研究所所长。他的研究兴趣包括文化、媒体和创意产业管理。他已经出版了六本学术著作，在产业创新、清洁生产期刊、中国管理研究期刊等国际和中国期刊上发表了 60 多篇文章。

Zhixin LIU, Mixed Reality Performance; Vice Dean of College of Creative Studies, Shanghai Theatre Academy; Executive Director of Shanghai Virtual Performing Arts National Lab, Shanghai Theatre Academy; Executive Director of The National Digital Performing Arts Lab (NDPAL), China Ministry of Culture and Tourism. Prof. Liu has initiated and directed many award-winning mixed reality performances, including Naturally Distilled, Pursuing Dreams · China, Civilization · Totem, Dream @ the Red Mansion, Re-interpretation of Shanghai all-female Yue Opera The Butterfly Lovers. Key national research projects that Liu has led (Principle Investigator) and completed include Multi-functional New Media of Shanghai Theatre Academy Model Project, funded by Shanghai Municipal Science and Technology Bureau (2013-2015), Research on Interactive Stage Multimedia Projection Soft Scene Technology, funded by China Ministry of Culture (2010-2013).

刘志新, 上海戏剧学院创意学院副院长、文学博士、数字演艺集成创新文化和旅游部重点实验室、上海市多媒体演艺虚拟空间合成重点实验室艺术总监。策划、导演大型新媒体视觉剧诗《天酿》、新媒体情景诗《追梦·中国》、新媒体舞蹈诗《极境》、《文明·图腾》、《重新演绎越剧梁山伯与祝英台》等; 刘院长主持完成 国家重点研究项目, 包括2013上海市科委"科技创新行动计划"《多用途新媒体上戏剧院示范工程》项目、2013 年国家文化创新工程《DTAM 多维度戏剧艺术博物馆》和文化部科技创新项目《交互式舞台多媒体投影软景技术研究》等的研究工作。



Steve ANSELL is the Artistic Director of the stage@leeds theatre, (University of Leeds, UK). A Director, teacher, writer and musician with over thirty years of experience. Steve is the founder of Gi60 (the world's only international one minute theatre festival) and author of 'Tiny Plays: A Practical Guide to One Minute Theatre' (Routledge 2017). He has directed work in the UK, US and China including the premiere of Dennis Kelly's 'DNA' the National Theatre in London and in 2016 an adaptation of Tang Xianzu's 'Nanke Ji' entitled 'DREAMING Under the Southern Bough' which toured in both the UK and China. In March 2020 Steve launched stage@leedsDigital an online theatre environment providing artists with a digital platform to create, share and develop their work. Steve is a University of Leeds sustainability architect and committed to creating zero carbon theatre in the future.

Steve ANSELL, stage@leeds 剧院 (英国利兹大学) 的艺术总监。担任总监、教师、作家与音乐人等职务, 有 30 多年的工作经验。Steve 是 Gi60 (世界唯一一个国际性一分钟戏剧节) 创始人, 而且著有 'Tiny Plays: A Practical Guide to One Minute Theatre' (Routledge 2017), 他在英国、美国和中国指导工作, 包括 Dennis Kelly 在伦敦国家剧院的 'DNA' 首演, 以及 2016 年改编汤显祖的《南柯记》在英国与中国巡演。2020 年 3 月, Steve 推出 stage@leedsDigital 线上戏剧环境, 为艺术家提供一个数字平台, 用于创建、分享以及发展他们的工作。Steve 是利兹大学可持续发展建筑师, 负责创建未来零碳剧院



Jian ZHOU, Shanghai Pudong New District Chair of People's Congress, Shanghai Pudong New District Government Vice Director. Dr. Zhou worked at Shanghai Municipal Propaganda Bureau (2007-2009) and was the Vice Director of Research Office of Shanghai Pudong New District Government (2009-2014), responsible for Chinese opera and cultural education. During this period, Zhou took part-time PhD study at the Department of Chinese Literature, East China Normal University and earned his Dr. title in 2013. Between 2014 and 2018 Dr. Zhou was appointed the Vice Director of Chuansha New Town, Pudong New District Government, responsible for Chuansha historical cultural heritage protection and renovation and the initial stage of preparation and implementation of Chuansha opera village. Dr. Zhou's publication includes Museum and post-Museum – alternative art institution articulation, in *Marxist Aesthetics Research*. Vol.19/1: 189-211; and a monograph: *How to Define Art – Re-interpretation of Arthur C. Danto* by Shanghai Wenhui Publisher.

周键, 华东师范大学中文系文学博士, 浦东新区人大代表主席, 上海浦东新区政府办公室副主任。周键曾工作于上海市委宣传部 (2007-2009), 任上海市浦东新区政府研究室副主任 (2009-2014), 负责戏曲文化教育普及工作, 期间兼职就读并完成文学博士论文及答辩。2014 到 2018 周键被任命上海浦东新区川沙新镇副镇长, 负责川沙历史文化古镇保护振兴工作, 以及川沙戏曲古镇打造的前期准备及执行。周键发表著作包括《博物馆和超博物馆——艺术机构定义艺术的两种方式》(《马克思主义美学研究》2016, 第 19 卷第 1 期), 以及《如何定义艺术——丹托艺术哲学再认识》, 文汇出版社 (2018)。



Ann WISHART has worked in the field of Arts Development for over 20 years, she has previously worked at the Sydney Opera House, Pilot Theatre & Northern Ballet. In her current role as Arts Development Manager for Leeds City Council, she provides strategic support for the city's cultural organisations through the arts@leeds programme .

Ann WISHART, 安·威希特已经在艺术发展领域从业 20 余年，曾任职于悉尼歌剧院、英国的先行者剧院（Pilot Theatre）和北部芭蕾公司（Northern Ballet）。目前是利兹市委员会的艺术发展部主任，通过 arts@leeds 项目为该市的文化组织提供战略支持



Jiang Guorong, Senior Political Engineer. He is the secretary and curator of the Shanghai Textile Museum, Allied Vice-President of National Museum of Industry and National Museum of Textiles. Jiang was the Vice-President of Shanghai Wedding Industry Association and Shanghai Association of Photographic Industry. He was Deputised to the fifteenth National People's Congress of Yang Pu district in Shanghai. He also worked as the vice president of the Association for the Promotion of Cultural and Creative Industries. Jiang was the executive committee of the Yangpu District Federation of Industry and Commerce. As the director of editorial board in 2018, He presided over and edited the publication of a 580,000-word academic monograph "The Glimpse Of The World Textile-Related Stamps" which won the Universal Postal Union prize for outstanding works; In 2015, as an editorial committee, he participated in the editing and publishing work of 1.26 million words of academic monograph "New China Textile Ticket Collection"; Jiang participated as a consultant in 112,000 words of writing and publishing "Series of Popular Science Books for Fiber Laboratory" in 2016.

蒋国荣，上海纺织博物馆党支部书记、馆长，全国工业博物馆联盟副理事长，全国纺织博物馆联盟副理事长，高级政工师。曾任上海市婚庆行业协会副会长、上海市摄影行业协会副会长、上海市杨浦区第十五届人大代表、杨浦区文化创意产业促进会副会长、杨浦区工商联执委。2018 年作为编委会主任，主持编辑出版了 58 万字的学术专著《世界纺织题材邮票赏析》，获得万国邮联优秀作品奖；2015 年作为编委参加了 126 万字的学术专著《新中国纺织票证籍萃》的编辑出版工作；2016 年作为顾问参加了 11.2 万字的《纤维实验室科普系列丛书》的编写出版工作。



John McGOLDRICK, Curator of Industrial History at Leeds Museums & Galleries, based at Leeds Industrial Museum. John is currently working with sector partners on reframing many of the museum's narratives, including highlighting the key role of colonial exports in developing Leeds' engineering and railway industries.

John McGOLDRICK, 利兹工业博物馆内利兹博物馆与美术馆工业历史馆长。John 目前与行业伙伴合作重新构造博物馆的叙事，包括强调殖民出口在发展利兹工程与铁路行业方面的关键作用。



Mr Robin HAWKES joined West Yorkshire Playhouse as Executive Director & Joint Chief Executive in June 2015. Robin leads the business and operational side of the theatre and holds responsibility for ensuring that its resources are managed effectively. He is jointly responsible for the strategic direction and development of the theatre as a whole and is the project champion for the Playhouse's capital redevelopment project. He worked previously at the National Theatre for seven years, most recently as Director of Artistic Administration, where he was responsible for the coordination of 20+ productions each year across the National's three venues on the South Bank. Robin also worked as a Producer for the NT's production of War Horse – both in the West End and internationally. Prior to the National, he was an administrator at the Independent Theatre Council – an association of small and medium-size theatre companies across the UK.

Robin HAWKES 2015 年 6 月加入西约克郡剧院，担任执行董事兼联合首席执行官。负责剧院的业务和运营工作确保其资源得到有效的管理。他共同负责剧院的整体战略方向与发展，是 Playhouse 资本重建项目的项目推动者。他曾在国家剧院工作 7 年，最近担任艺术管理总监，负责南岸三个场馆中每年 20 多个作品的协调工作。Robin 还是 NT 在伦敦西区与国际上“War Horse”作品的制片人。在国家剧院工作之前，他是独立剧院委员会的管理员，独立剧院委员会是英国小型与中型剧院公司协会



Liangjie CHAI, Vice director of Shanghai Yue Opera House (SYOH) since 2014, in charge of administration, infrastructure, publicity and international collaboration MA of sociology, Fudan University. 18 years of experience in culture management, such as government sector, network research, newspaper, publishing house and art academy. Representative of SYOH in UK/China Creative Partnerships BRIDGING THE GAPS: Mixed Reality Performance of Chinese Opera in Urban and Rural Shanghai.

柴亮节, 自 2014 年起担任上海越剧院副院长, 主管行政、基建、宣传及国际合作事务。他拥有复旦大学社会学硕士学位。在政府部门, 网络研究, 新闻业, 出版业和艺术院团等文化管理领域有着长达 18 年的丰富经验。他是上海越剧院在中英创意合作《弥合差距:混合现实表现中国戏曲在上海的农村和城市遗产》的项目代表。



Nick BAX, Creative Director, Human / University of Sheffield. Nick's career spans over 30 years in the fields of visual communication and art. He was part of the eminent creative collective The Designers Republic for 15 years and helped establish the studio as one of the most influential and recognised graphic design teams in the world. Nick launched the creative agency Human in 2007 collaborating with individuals, groups and organisations that make a difference. Exploring new means of communication and creative expression, the studio has exhibited work in galleries and venues in Europe, Japan, Brazil and the United States. Nick is a Fellow of the Royal Society of Arts (FRSA) and a visiting lecturer in design and visual communication. He is also currently a PhD researcher at the University of Sheffield, exploring mixed reality storytelling with particular regard to nonlinear time consciousness and the recreation of memory.

Nick BAX, 谢菲尔德大学 Human 工作室的艺术总监。Nick 在视觉传播与艺术领域有 30 多年的职业生涯。他在杰出的创意集团 The Designers Republic 工作了 15 年, 帮助创建了工作室, 使工作室成为世界上公认的最具影响力平面设计团队之一。2007 年, Nick 创建了创意工作室 Human, 与有影响力的个人、团体以及组织合作探索传播与创意表达的新内涵。工作室在欧洲、日本、巴西和美国等国的艺术馆和场馆中进行了展览。Nick 是皇家艺术协会 (FRSA) 成员, 而且是设计与视觉传播客座讲师。目前还是谢菲尔德大学的一名博士研究生, 探索混合现实叙事, 特别是非线性时间意识与记忆再创造。



Catherine BAXENDALE is Executive Producer at Invisible Flock, an award-winning interactive arts studio based at the Yorkshire Sculpture Park operating at the intersection of art and technology. Their studio is a sustainable laboratory space hosting them, their collaborators and a rolling residency programme. They create highly sensory installations and environments asking to renegotiate our emotional relationship to the natural world. Their aim is to open up critically important ways of thinking about how we live, how we empathise with others and look at how we live better together in a global society. To achieve this Invisible Flock believe that art must be made alongside a broad range of different people. Over the last eleven years Invisible Flock have created GPS powered AR art games, transformed discarded beach plastic into 3D printed artworks, co-designed work with individuals living with dementia, created large ambisonic public sound installations as well as pioneering digital/physical installations that exist out at sea.

Catherine BAXENDALE, Invisible Flock 的监制人, Invisible Flock 位于约克郡雕塑花园, 是一个一流的交互式艺术工作室, 运营艺术与技术交互。这个工作室是聚集工作人员与合作者以及主办流动居住节目的一个可持续实验室空间。他们创造了十分有感觉的设备与环境, 使我们重新审视对待自然世界的情感关系。他们的目的是开放思考如何居住、如何与其他人产生共鸣以及着眼于如何在国际社会中更好地共同居住等问题的方式。为了达到这一目的, Invisible Flock 认为必须与不同的人合作创造艺术。在过去 11 年中, Invisible Flock 创造了 GPS 驱动的 AR 艺术游戏, 将废弃的沙滩塑料转变为 3D 印刷艺术, 与患有失智症的个人协同设计工作, 创造了大型三维公共音响设备并首创了可以在海上使用的数字/物理设备。



Zi YANG, Senior Research Fellow at Shanghai Art Research Center. Her research interests include urban studies, theater, film and visual studies, cultural industry studies and arts management. She has published *Performing Shanghai Urban Imaginary in Theatrical Space* (Shanghai People's Publishing House 2016) and *Folklore in South of Yangtze River* (co-author, Shanghai People's Publishing House 2010), and *Differential Accent: Huaiju Troupes in Shanghai* (upcoming).

杨子, 上海艺术研究中心副研究员。研究领域: 影视戏剧艺术理论, 艺术管理, 城市文化研究, 文化产业研究。出版著作《表演上海:剧场空间与城市想象》(2016 年上海人民出版社出版)。



Mike MOUNTAIN, VP Designer at Dubit, the largest independent gaming company in the UK. The company has 75 professionals in their Leeds team and three offices around the world. Established in 1999 Dubit develops immersive entertainment and education for young people. The Dubit Group builds and launches digital products and services, with the most promising moved to standalone companies such as WEARVR and XR Games. Dubit integrates the needs of young people, the possibilities of technology and the requirements of business success to their innovative research and product design, creating rich, immersive and playful apps that have reached top spot in over 50 app stores around the world.



Mike MOUNTAIN 是英国最大的独立游戏公司 Dubit 的副总设计师。该在全球有设有三个工作室，在利兹的团队拥有 75 名专业人士。该公司成立于 1999 年，致力于为年轻人提供沉浸式的娱乐和教育。Dubit 集团建立并推出数字产品和服务，Dubit 将年轻人的需求、技术的可能性和商业成功的要求整合到他们创新的研究和产品设计中，创造出丰富、沉浸式和好玩的应用程序，这些应用程序已经在全球 50 多家应用程序商店中名列前茅。

Ben Carlin is the co-director of award-winning interactive content studio Megaverse and a co-founder of Immerse Sheffield, an immersive tech meetup for enthusiasts and professionals. Ben has a background in theatre and has been part of the Royal Shakespeare Digital Cohort, as well as being the inaugural digital artist at the National Youth Theatre of Great Britain. Ben is an associate lecturer at Sheffield Hallam University in Digital Media Production and runs crash course XR story workshops for young people across the U.K. Ben has produced internationally acclaimed digital theatre work that has been showcased at the Electric Dreams festival in Australia, the Cannes XR development showcase and was also selected to take part in the GBIP Audience of the Future trade mission to the US to present work at SXSW. Ben's work explores liveness, interactivity and narrative forms through the creative use of new and emerging technologies.



Ben Carlin 是互动内容工作室 Megaverse 的联合主管，这是一家屡获殊荣的内容工作室。他还是 Immerse Sheffield 的联合创始人，这是一个为科技爱好者和专业人士举办的沉浸式线下会面平台。他曾钻研戏剧，是皇家莎士比亚数字乐队的一员，也是英国国家青年剧院的首任数字艺术家。本任教于谢菲尔德哈勒姆大学，担任数字媒体生产课程助理讲师，另外还为英国各地的年轻人开办 XR 故事讲习班。他制作的数字戏剧作品在澳大利亚的电梦节、戛纳的 XR 发展环节中展出，并被选中，出席美国的 GBIP 未来观众未来贸易会，在 SXSW 展出他的作品。本的作品创造性地运用新兴技术，以探索实时性、交互性和多种讲故事的方式

Ken PROCTOR holds an MA in Forensic Linguistics from Cardiff University and was a Detective Sergeant at the North Yorkshire Police and National Interview Advisor, specialising in major and serious criminal investigations. Proctor has abundant experience in transnational project/investigation management and is currently the Project Manager of the AHRC funded project 'Bridging The Gaps: mixed reality performance of Chinese Opera in Rural and Urban Shanghai' based at School of Performance and Cultural Industries, University of Leeds.



Ken PROCTOR 卡迪夫大学的刑侦语言学硕士学位，曾任北约克郡警察局的侦缉警长和英国国家重大刑事案件取证专家及顾问。现任 AHRC 发展基金中英创意合作《上海城乡戏曲混合现实表演》的项目负责人，该项目总部设在利兹大学表演产业学院。

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