

OCTOBER 28TH & 29TH
5pm-8pm China time and 10am-1pm UK time

DIGITAL PERFORMANCE AND THE UK-CHINA CREATIVE INDUSTRIES

1ST PROJECT SYMPOSIUM:
UKRI AHRC AWARDED PROJECT -
BRIDGING THE GAPS

Hybrid Venue:

University of Leeds,
Leeds,
LS2 3AA

Online via Zoom

[https://universityofleeds.zoom.us/j/83920232764?
pwd=eXAwYzZCT0ViNDJTV25tVTBiniZtdz09](https://universityofleeds.zoom.us/j/83920232764?pwd=eXAwYzZCT0ViNDJTV25tVTBiniZtdz09)

Jointly organized by School of Performance and Cultural
Industries, University of Leeds
National Digital Lab and College of Creative Studies,
Shanghai Theatre Academy

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GAO Yinggang, Shandong University

Digital Performance and the UK-China Creative Industries

Digital performance has been swiftly evolving in concept and practice since the new millennium, especially in response to the global Covid pandemic lockdown. Experimental digital work increasingly seeks to break down and merge the conventional creative industries' sectors of film, theatre, music, festival, gaming, museum, heritage, tourism, fashion and crafts to develop a new online digital experience. Examples include UK National Theatre live-streaming, VR Immersive Theatre *The Under Presents: Tempest*, Andrew Lloyd Webber's *The Shows Must Go On*, a YouTube channel facilitating pay-per-view streaming, to widely adopted TikTok streaming of Chinese theatre and Tencent's series of Xiqu (Chinese Opera) avatar skins for the online game, *Honour of Kings*. The evolution of digital creativity has fundamentally changed the creative practice of both theatre companies and individual artists, as well as global audience consumption habits; in-turn challenging and developing the concept and practice of digital performance and its integration in the creative industries.

This symposium explores core issues surrounding digital performance and the creative industries that arose in response to the global Covid pandemic lockdown, with focus placed on the UK and China. Our project partners from academia and industrial fields of a broad range of creative industries sectors will discuss their understanding of digital performance and discuss its contribution to the changing landscape of the creative industries.

Bridging the Gaps

Bridging the Gaps is a three-year research project funded by the UK Research Innovation (UKRI) Arts and Humanities Research Council (AHRC) through its UK-China research-industry creative partnership grant. The project has received matched funding and in-kind contribution from a team of UK and China research institutions and industry partners, including Shanghai Municipal Government, Leeds City Council, Shanghai Textile Museum, Leeds Industrial Museum, Shanghai Dramatic Arts Centre, Shanghai Yue Opera House, two Yorkshire based digital SMEs: Human VR and Megaverse, East China University of Politics and Law, Shanghai Arts Research Institute and Shanghai Theatre Academy.

The project brings together arts institutions, digital media small and medium enterprises (SMEs), and government policy makers from both countries, to assist in-depth understanding of transnational production and consumption patterns. It provides a rare and exciting opportunity for UK and China arts institutions, government bodies and SMEs to develop partnerships and establish a long-term UK-China ‘creative chain.’

Due to global travel restrictions onset by the Covid pandemic, the project had been on hold since shortly after its award in February 2020. Application to restart the project was submitted to AHRC in March 2022 and was granted. The project is due to restart at the end of October 2022 and is scheduled for completion by the end of March 2024.

The original plan was to build an in-depth UK-China collaboration through a series of face-to-face workshops centred on the development of three digital performances. The updated project will move all activities online. Using practice-led/performance-making as a main research method, *Bridging the Gaps* will work with project partners to create three digital performances, in-turn testing audiences’ connectivity across rural-urban Shanghai as well as the UK and China. The process fulfils the project’s original objective of bringing together partners to develop in-depth understanding of transnational production and consumption patterns, building Shanghai rural-urban connectivity, but also further expands the project's original aims and objectives to build long-term UK-China partnerships and develop a UK-China ‘creative chain’ through mainly digital platforms.

Symposium

This symposium explores core issues surrounding digital performance and the creative industries that arose in response to the global Covid pandemic. Our project partners from academia and industrial fields of a broad range of creative industry sectors will discuss the changing landscape of digital performance and the creative industries and how the latest practice contributes to our understanding and the further development of our project, *Bridging the Gaps*.

The discussion will be around the following five main themes:

1. Digital Human and Robot Performance
2. Funding and Policy in digital performance
3. IP and (China) New IP in digital performance
4. Entrepreneur Artists in digital performance
5. Possible global audience in digital performance?

We are particularly interested in discussing experimental work, such as computer as theatre, filmed version mixed reality performance, interactive gaming performance, extended reality performance, and digital human and robot performance for educational and entertainment purposes. We will also debate the creative process – how digital SMEs (small and medium enterprises) and individual artists collaborate with arts institutions, as well as the challenges and opportunities in creating cultural products for a global audience.

Digital Performance

Two digital performances, *Robot* and *Song: The Future*, will be shown as part of the symposium to highlight how cutting-edge digital performances are able to bridge the UK and China creative industries.

Robot

Robot is a collaborative project led and developed by the National Digital Lab at Shanghai Theatre Academy. Using applied robot technology, *Robot* creates a metaverse theatre space that hosts a story of love between a robot and a human. The performance explores serious ethical and practical issues surrounding the co-existence of humans and robots in our increasingly digitalised world, such as ‘robot rights’ and the ‘eternal organ.’



Song: The Future



Song: The Future is a digital human mobile interactive performance with extended reality. The project is funded by UKRI AHRC UK-China creative industries partnership, led by University of Leeds, in collaboration with Shanghai Yue Opera House, Shanghai Textile Museum, Leeds Industrial Museum, two Yorkshire based digital SMEs: HUMAN and Megaverse.

This practice-led research project sees the creation of a digital human character based on Shanghai Yue Opera House star performer WANG Rousang, sharing stories with the UK audiences on the commonality of UK-China creative industries' transitional era and its digital future. This performance takes place at Leeds Industrial Museum between 11th October and 31st October, whilst being test-launched in Shanghai.

Logistical Information

Venues:

1. Friday 28th October -

Nexus, University of Leeds, Discovery Way, Leeds, LS2 3AA

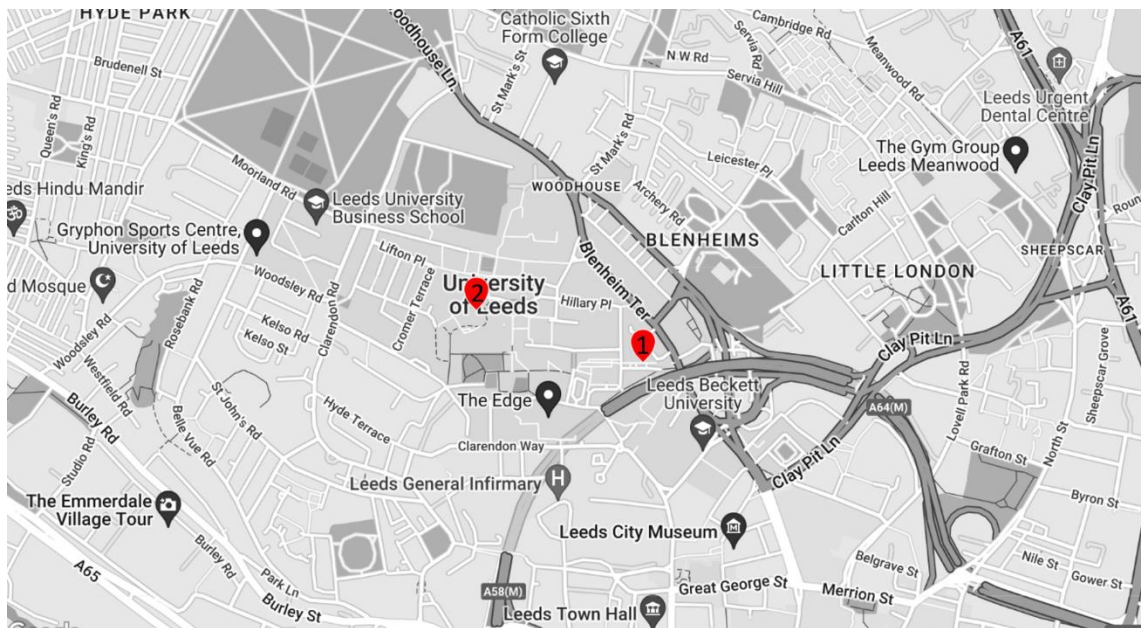
2. Saturday 29th October -

Conference Room, School of Performance and Cultural Industries, University of Leeds

Zoom –

<https://universityofleeds.zoom.us/j/83920232764?pwd=eXAwYzZCT0ViNDJTV25tVTBINIZtdz09>

Map:



Leeds Industrial Museum:

Canal Rd, Armley, Leeds LS12 2QF

<https://museumsandgalleries.leeds.gov.uk/leeds-industrial-museum/visit-leeds-industrial-museum/>

Agenda – Day 1

Friday 28th October: 10am-1pm UK time and 5pm-8pm China time

Welcome Speech

Jonathan Pitches, Head of School of Performance and Cultural Industries, University of Leeds (5min)

Opening Speech

Josh Moulding, UKRI AHRC Senior International Partnership Manager (10min)

Keynote

HUANG Changyong, President of Shanghai Theatre Academy (15min)

Project Recap

MA Haili, University of Leeds (10min)

Topic Presenters

YU Rongjun, Shanghai Dramatic Arts Centre (15min)

Nick Bax, HUMAN (15min)

Chris Sharp, Leeds Industrial Museum (15min)

JIA Yiliang, Shanghai Textile Museum (15min)

YANG Zi, Shanghai Arts Research Institute (15min)

Scott Palmer, University of Leeds (15min)

Roundtable Discussion and Day One Conclusion (30min)

1-2pm: Lunch

2-4pm: *Song: The Future*, Leeds Industrial Museum

Agenda – Day 2

Saturday 29th October: 10am-1pm UK time and 5pm-8pm China time

Topic Presenters

LIU Zhixin, Shanghai Theatre Academy (15min)

WANG Rousang, Shanghai Yue Opera House (15min)

Ben Carlin, Megaverse (15min)

Duncan Leggat, University of Leeds (15min)

WU Chunyi, University of Leeds (15min)

ZANG Zhipeng, China University of Political Science and Law (15min)

ZHOU Jian, Shanghai Pudong New District Government (15min)

Guest speaker

GAO Yinggang, Shandong University (15min)

Roundtable Discussion (30min)

Reflections and Project forward

MA Haili, University of Leeds (10min)

UK Delegation

Josh Moulding

Senior International Partnerships Manager, Arts and Humanities Research Council



Josh Moulding is a Senior International Partnerships Manager in the Arts and Humanities Research Council's International Team. Joining the team in 2019, he is responsible for managing AHRC's Asia and North America portfolios including the £5 million UK-China R&I Collaboration in the Creative Industries programme and UK-USA partnerships. Previously, Josh worked across UK Research and Innovation's nine Councils to facilitate and coordinate cross-UKRI international programmes, including those delivered under the Fund for International Collaboration (FIC). His main responsibilities included coordinating UKRI's participation in the OECD Global Science Forum and supporting its engagement with partner research funding agencies in the USA and Canada. Josh has a Master's degree in the History of Medicine from the University of Warwick.

Haili Ma

Associate Professor, University of Leeds



Haili is Associate Professor in Performance and Creative Economy at School of Performance and Cultural Industries, University of Leeds. Haili's research examines cultural and creative industries through the angle of digital performance and Intangible cultural heritage in a global context. Trained in traditional Chinese opera from – Xiqu in 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. Haili is the Principle Investigator of five consecutively awarded AHRC UK-China creative industries projects include: Newton grant - creative economy development in China: Popular Performance for New Urban Audience (2018-2021), AHRC development grant - UK-China research-industry creative partnership: Bridging the gaps, mixed reality performance of Chinese opera in rural and urban Shanghai (2019 and 2020-2024), *Song of the Female Textile Workers* (2020-2021) and *Song: The Future* (2022-2023). 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 Theatre* (Palgrave Macmillan 2022).

Nick Bax

Creative Director, Human / Research Fellow, University of York



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 before launching the multi-disciplinary team Human Studio in 2007. The studio has exhibited work in galleries and events in Europe, Japan, Brazil, China and the United States. Nick is currently an XR Stories Research Fellow at the University of York, following his PhD study at the University of Sheffield. His research explores mixed reality storytelling, nonlinear narratives and the recreation of individuals, locations and memory via immersive technology. Nick is a Fellow of the Higher Education Academy (FHEA) and the Royal Society of Arts (FRSA) and serves on the Partnership Advisory Board for WRoCAH (White Rose College of Arts & Humanities) and Industry Advisory Board for the School of Design, University of Leeds. He is an ambassador for Eureka National Children's Museum, a trustee of the mental health charity Sheffield Flourish and Arts Council portfolio organisation ROAR (Rotherham Open Arts Renaissance) and a member of Sheffield Theatres Fundraising Committee.

Ben Carlin

Director and XR Producer, Megaverse



Ben is both a Director and XR Producer at Megaverse. He is passionate about telling stories in novel and immersive ways through interdisciplinary collaboration across different sectors from theatre to gaming and film. Megaverse are an award-winning immersive agency and have won awards in interactive design and app design from Design Week and received honourable mentions from Creative Review. Megaverse has a proven track record of delivering high-end interactive experiences that reach new audiences. Ben has taken part in major festival R&D showcases, including Electric Dreams in Australia, Cannes XR, as well as SXSW and has been involved with a UKRI trade mission to the US. Digital Catapult and Audience of the Future recognised Megaverse as one of the best British immersive companies of 2020.

Scott Palmer

Associate Professor in Performance Design, University of Leeds



Dr Scott Palmer is Associate Professor in Performance Design in the School of Performance & Cultural Industries at the University of Leeds. His teaching and research focus on scenography, immersive theatrical environments, and the interactions between technology and performance. He has collaborated in practice-based research which has resulted in interactive light-works for city centres, projected digital scenography for the international stage and site-specific work in heritage settings. Estate (2017) resulted in the development of an experimental 360-degree interactive film. Scott's publications include the monograph *Light: Readings in Theatre Practice* (2013) and *Scenography Expanded: An Introduction to Contemporary Performance Design* (Methuen, 2017) which examines the role of design for performance in creating sites of imaginative exchange and transformative experience. He is Associate Editor of the *Routledge Theatre and Performance Design Journal* and co-editor of Bloomsbury Methuen's *Performance + Design* book series. His most recent performance projects have involved making relational performance work with mobile phones (<https://signalspace.leeds.ac.uk/>) Currently Scott is co-investigator on AHRC Bridging the Gaps and is working with Live Cinema UK on XR Stories projects investigating the relationship between live and digital performers with audiences in 360-degree fulldome spaces.

Chris Sharp

Keeper at Leeds Industrial Museum and Thwaite Watermill



As Keeper at Leeds Industrial Museum and Thwaite Watermill Chris is responsible for two museums within Leeds Museums and Galleries, an Arts Council England National Portfolio Organisation and the largest local authority run museum service in the UK. Both museums are located in post-industrial watermills, and tell the stories of people working in industries in the city. His background has recently been in community engagement for the museum service, taking over this more operational role in 2021. Passionate about making museums accessible to everyone, his personal interests include printmaking and cinema.

Duncan Leggat



Dr Duncan Leggat is a postdoctoral researcher in the School of Performance and Cultural Industries at the University of Leeds. Although currently working on the AHRC awarded *Song: the Future* project, Duncan studied physics at university, and spent the first decade of his professional career working in particle physics. During this time, he studied the production of single top quarks produced in association with vector gauge bosons, most recently authoring the first observations of the tW process in the dilepton and lepton plus jets channels, and the first evidence of the tZq process in the trilepton final state. This work took him around the world, including extended periods in Beijing, China, where he found himself fascinated by the culture, and its innumerable similarities and differences to life in the UK. He joined the *Song: the Future* project in order to further explore this shared cultural heritage, bringing his knowledge of computing and data analysis with him.

WU Chunyi



WU Chunyi is a first year PhD student from the University of Leeds. Her research explores the topic of digitisation of intangible cultural heritage in China through the combination of Chinese Opera and the gaming industry. Her study critically analyses the rationales and implications of digitizing intangible cultural heritage through investigating the policies of Chinses CCI, ICH and gaming industry, in the theoretical framework of community, capital and soft power. After graduating with distinction in MA Culture, Creativity and Entrepreneurship in the School of Performance and Cultural Industries at University of Leeds, she returned to Leeds as a full-time PhD researcher.

China Delegation

HUANG Changyong

President, Professor, Shanghai Theatre Academy



HUANG Changyong was born in December 1966 in Huang Chuan County, Henan Province. He is the President, professor and Ph.D. supervisor of the Shanghai Theatre Academy. He is also the Director of Metropolitan Cultural Audit Center (MCAC), the initiator and chief expert of World Cities Co-ordination Centre for Culture and Innovation of STA. He also serves as professor and Ph.D. supervisor of Tongji University, advisor of World Cities Culture Forum (London), and vice chairman of the Teaching Steering Committee of Higher Education Art Theories Categories under the Ministry of Education, vice chairman of Arts Management Committee affiliated to Chinese National Arts Society, and council member of Shanghai Writers' Association. His main areas of research include literature, cultural and creative industries, metropolitan culture, and arts management.

WANG Rousang



China National Class A Xiqu performer, Shanghai Yue Opera House. Rousang specialises in xiaosheng (young male) role and trains under renowned Shanghai Yue opera artists Fan Ruijuan. Her key repertoire includes: *Love of the Butterfly*; *The Legend of Li Yaxian*; *The Story of the Purple Hairpin*; *Taming of the Princess*; *The Moonlight Pavilion*; *The Legend of the White Snake*; *a Revenge of the White Silk Gown*; *The Legend of the Goddesses Su Nv and Ba*. Her awards include:

The Gold Award and the title of the *Top Ten Xiao sheng (young male) roles* in the second "Yue Nv Zheng Feng" -- the contest for young Yue Opera performers;

First prize in the fourth Chinese Opera "Hong Mei" Contest;

The best performer in "Yue Yuan" Yue Opera Contest;

The title of *the Oriental Drama Star*.

ZHOU Jian

Vice Director, Shanghai Pudong New District Government



ZHOU Jian, Vice Director, Shanghai Pudong New District Government. 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 completed a part-time PhD at the Department of Chinese Literature, East China Normal University, earning his Doctorate title in 2013. Between 2014 and 2018, Dr. Zhou was appointed the Vice Director of Chuansha New Town, Pudong New District Government, where he was responsible for the protection and renovation of Chuansha historical cultural heritage and the initial stage of preparation and implementation of Chuansha Opera Village. Dr. Zhou's publications include, "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", Shanghai Wenhui Publisher.

YU Rongju

Artistic Director, Shanghai Dramatic Arts Centre



YU Rongju, also known as Nick, has a PhD of Arts and is an award-winning Playwright, as well as the Artistic Director of Shanghai Dramatic Arts Centre, the Vice President of Shanghai Performing Arts Group, and the Director of Shanghai International Comedy Festival and Shanghai ACT festival. He is China's most produced living playwright, with approximately 80 plays, musicals and operas produced in China and overseas, including; *Behind the Lie*, *Perfume*, *1977*, *Captain*, *Das Kapital*, *The Insane Asylum Next to Heaven*, *The Crowd*, *House Guest* and *WWW.COM*. His writing has been staged and published in English, Turkish, Spanish, German, Japanese Italian, Hebrew, among others. Nick has also translated and/or adapted foreign language works into Chinese, for performance in China and abroad. He has also written dance theater, physical theater, and screenplays for film and television. As the manager of Shanghai Dramatic Arts Center, he has hosted more than 400 projects across three stages in Shanghai. Nick received Asian Cultural Council Fellowships in 2004 and 2007 to conduct research on cultural exchange programs in the United States and was a fellow for International Residency of the Royal Court Theatre in 2008. He received the 7th Fellowship in Russia Program by Likhachev Foundation, of the First President of Russia Boris N. Yeltsin. He participated in Iowa IWP (International Writing Program) in 2019.

JIA Yiliang

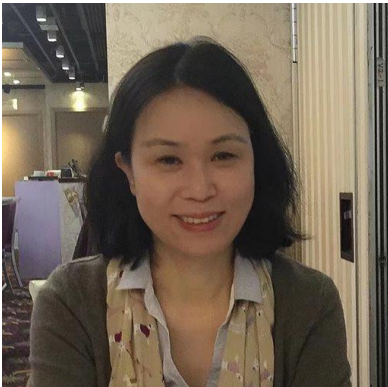
Deputy Director, Shanghai Textile Museum



JIA Yiliang is currently the Deputy Director of the Shanghai Textile Museum, Chairman of the committee of the Jiu San Society Eastern International Group (Ltd.), Deputy Secretary of the National Federation of Industrial Museums in Eastern China, Deputy Secretary-General of the National Federation of Textile Museums, and Deputy Director of the Cultural and National Heritage Committee of the China Association for the Promotion of Minority Culture and Arts. She has published six monographs/edited books such as "Appreciation of World Textile Theme Stamps (Chinese and English)" and "Pillow - Dream", and more than ten research papers. She is the main speaker of the research and experience courses such as "Listen to the Clothes Talk", and plans and organizes a series of exhibitions such as "Chinese Costume Classic - Chinese Minority Costumes Exhibition" and "New Power of Fashion".

YANG Zi

Senior Research Fellow, Shanghai Arts Research Institute



YANG Zi, Senior Research Fellow of Shanghai Arts Research Institute, Doctor of Literature of East China Normal University, Postdoctoral Fellow of Business Administration of Shanghai Jiaotong University, Director of Chinese Drama Theory and History Research Association, and Member of Chinese Literature and Art Critics Association. Her main research interests include the theory of film and theatre art, urban culture research, and cultural industry research. His published academic monographs include; "Performing Shanghai: Theatre Space and Urban Imagination" (Shanghai People's Publishing House, 2016), "Reclaiming Place: The Production of Shanghai Theatre Cultural Space in the New Cultural Governance Perspective", "Performing Shanghai: Theatre Transformation, Cultural Reconstruction and Urban Imagination", and "The "Political Narrative" of the Grand Theatre and the Shaping of Urban Culture", as well as numerous papers in core publications. He has been awarded the "Woodpecker Cup" Award for Outstanding Work in Chinese Literature and Art Criticism, the First Prize for Theory in the 35th and 30th Tian Han Drama Awards, and the "Outstanding Essay Award for Young Scholars" in the 10th Chinese Drama Festival (Hong Kong).

ZANG Zhipeng

Professor, East China University of Political Science and Law



ZANG Zhipeng is a distinguished Professor and PhD supervisor at East China University of Political Science and Law, Director of the Digital Culture Research Centre, Head of the Department of Digital Media and Cultural Industries and Head of the Supervisory Group, and a Visiting Scholar at Duke University, USA. He is also an advisor to the Propaganda Department of the Shanghai Municipal Committee, a judge of the Shanghai Cultural and Creative Industries Support Fund, a judge of the Shanghai Student Innovation and Entrepreneurship Competition, an invited researcher of the International Public Relations Research Centre of Fudan University, and an invited researcher of the China Institute of Urban Governance of Shanghai Jiaotong University. He is also the convener of the "From Platform Media to Cultural Yuanqi - The First Frontier Forum on Digital Media and Cultural Industry", Editor-in-Chief of the "Global Cultural Media 100 Yuanqi Strategic Layout Research Report", and the co-author of the "General Standard for Digital Collection" of the China Communications Industry Association.

LIU Zhixin

Professor, Shanghai Theatre Academy



LIU Zhixin is Professor of Shanghai Theatre Academy, Director of College of Creative Studies and Director of the Key Laboratory of the Ministry of Culture and Tourism for Integrated Innovation of Digital Performing Arts. Zhixin Liu planned and directed the large-scale immersive documentary epic theatre "Four Seasons in Yimeng - Red Sisterhood", the large-scale new media visual drama poem "Heavenly Brew", the new media dance poem "Extreme Realm", and the situational exhibition drama "Years - 1978", among others. Additionally, he also led the National Ministry of Culture and Tourism Key Laboratory Project, "Research on Interactive Performance Art of Theatre Based on Multi-Kinect Capture Technology", the National Cultural Innovation Project "DTAM Multi-dimensional Theatre Art Museum", the National Cultural Science and Technology Enhancement Project, "Integration of Technology and Application of Interactive Live Streaming Platform for All-Media Theatre (Cinema)" and the "Science and Technology Innovation Action Plan" of Shanghai Municipal Science and Technology Commission, "Multi-purpose New Media on Theatre Demonstration Project".



GAO Yinggang

Professor in Cultural Policy and Creative Industries, Shandong University

GAO Yinggang, Ph. D. in literature, postdoctoral fellow in art at George Mason University. Professor in Culture and Creativity at School of Fine Arts; Director of Public Culture Research Center at Shandong University, China. He is currently a Visiting Professor at School of Performance and Cultural Industry, University of Leeds, UK.

10月28日-10月29日
英国时间上午10点-下午1点
中国时间下午5点-8点

数字表演 与 英中创意产业

英国国家科研与创新署
人文艺术理事会基金项目
弥合距离
第一次项目研讨会

在线会议Zoom地址:

<https://universityofleeds.zoom.us/j/83920232764?pwd=eXAwYzZCT0ViNDJTV25tVTBINlZtdz09>

线下会议地址:

利兹大学,
利兹,
LS2 3AA

主办方

英国利兹大学表演与文化产业学院
上海戏剧学院国家数字实验室&创意学院

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Arts and
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Research Council



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Josh Moulding, 人文艺术理事会

马海丽, 利兹大学

Nick Bax, HUMAN

Ben Carlin, Megaverse

Scott Palmer, 利兹大学

Chris Sharp, 利兹工业博物馆

Duncan Leggat, 利兹大学

武纯伊, 利兹大学

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黄昌勇，上海戏剧学院

王柔桑，上海越剧院

周键，上海浦东新区政府

喻荣军，上海话剧中心

贾一亮，上海纺织博物馆

杨子，上海艺术研究中心

臧志彭，华东政法大学

刘志新，上海戏剧学院

高迎刚，山东大学

数字表演与英中创意产业

自进入第二个千禧年以来，特别在新冠疫情导致的居家隔离之后，数字表演这一概念及其实践都得到了迅速地发展。越来越多的试验性数字作品打破并合并了传统创意产业与数字产业之间的壁垒。我们可以看到电影、戏剧、音乐、节日庆典、游戏、博物馆、遗产和旅游、时尚和手工艺等产业，都在与在线体验积极结合。无论是英国国家剧院直播表演，VR 沉浸式剧院 The Under Presents: Tempest，再到安德鲁-劳埃德-韦伯的 The Shows Must Go On（一个在 YouTube 网络平台上提供按次收费，在线观看表演的频道），还是中国各类戏剧表演在抖音等网络平台的直播表演，或腾讯旗下手游腾讯《王者荣耀》与中国戏曲合作的一系列主题皮肤。数字创意的发展，从根本上改变了剧院和艺术家的创作实践以及全球观众的消费习惯。而这些改变，又将会给数字表演和创意产业的概念和实践带来新的挑战 and 机遇。

本次会议将聚焦英中两国，围绕全球新冠疫情的流行，探讨其对数字表演和创意产业带来的影响与核心问题。我们将邀请来自多领域——电影、戏剧、音乐、节日庆典、游戏、博物馆、遗产和旅游、时尚和手工艺等创意产业板块的学者及从业人员，展出他们在数字表演领域的成果，并讨论其对数字表演和创意产业。

弥合距离

“弥合距离”是英国国家科研及创新署人文艺术理事会“英中创意产业合作基金”的一个为期三年的中标项目，并获得来自英中研究机构和产业合作伙伴组成的团队的联合资助。项目合作方包括：上海市浦东新区政府、利兹市政府、上海纺织博物馆、利兹工业博物馆、上海越剧院、两家位于约克郡的数字中小企业：Human VR 和 Megaverse，华东政法大学，上海艺术研究所以及上海戏剧学院。

“弥合距离”以数字表演为主要研究方法，将两国的艺术机构、数字媒体中小企业、政府政策制定者聚集在一起，共同深入了解跨国文化生产和消费模式。它为英中两国的艺术机构、政府机构和中小企业合作提供了一个难得的、振奋人心的机会。通过发展合作伙伴关系，建立一个长期的英中“创意链”。

由于新冠疫情导致的全球旅行限制，该项目在 2020 年 2 月中标得到授权后搁置暂停。2022 年 3 月，在向 AHRC 提交了重启项目的申请并获得批准后，该项目将于 2022 年 10 月底重新启动，计划于 2024 年 3 月底完成。

本项目最初计划是以实践/表演为主要研究方法，通过面对面交流共同研发三个以数字表演，建立深入的英中合作。重启后的项目将把所有活动转移到线上。“弥合距离”项目将与合作伙伴携手研发三个数字表演，建立上海城乡之间以及英国和中国观众之间的连接。这个过程将实现项目最初的目标，即召集合作伙伴深入了解跨国生产和消费模式，建立上海城乡之间的联系，同时也将进一步扩展项目最初的目标，建立长期的英中伙伴关系，并主要通过数字平台发展英中间的“创意链”。

研讨会

本次研讨会将围绕新冠疫情影响下的数字表演和创意产业展开讨论。我们的项目合作伙伴来自学术界和业界的各创意产业部门，他们将讨论数字表演和创意产业的发展变革，以及最新的实践将如何帮助我们理解项目，促进项目进一步发展，弥合距离。

本次会议将围绕以下五个主题展开讨论

- 数字人和机器人表演
- 数字表演中的资金及政策
- 数字表演中的 IP（知识产权）及中国式新 IP
- 数字表演中的企业艺术家
- 数字表演中潜在全球观众

我们对实验性的数字表演尤为感兴趣，比如用于教育及娱乐用途的电脑剧院，混合现实表演，交互式游戏表演，扩展现实表演以及数字人和机器人表演。我们会着重就为全球观众创造数字表演体验的过程中，艺术家和数字中小型企业与艺术机构之间的合作遭遇怎样的挑战和机遇进行讨论。

数字表演

两台数字表演，《机器人》和《纺织女工之歌：未来篇》将作为研讨会的案例，为来宾展示前沿的数字表演如何连接英中创意产业。

《机器人》

《机器人》是由上海戏剧学院国家数字实验室主导开发的一个项目。该演出项目在当下实用机器人技术的基础上，虚拟构建了一个在不远的将来机器人与人类共存的近未来，探讨了服务型机器人与人类共存中的现实问题，通过表现主角与机器人建立的情感共鸣，试图探讨类似“机器人权”及“器官永生”等已开始对人类科技进步与生活中出现的一些严肃主题。



《纺织女工之歌：未来篇》



《纺织女工之歌：未来篇》是一个虚拟数字人移动扩展现实交互表演。该项目是英国国家科研及创新署人文艺术理事会，英中创意产业合作项目资助，由利兹大学主导研发，与上海越剧院、上海纺织博物馆、利兹工业博物馆、两家位于约克郡的数字中小企业：HUMAN 和 Megaverse 共同合作的数字表演。

这个以实践为主导的研究项目，以上海越剧院国家一级演员王柔桑为原型创造了一个数字人物与英国观众分享了一个关于英中创意产业过渡时期共同经历及数字未来的故事。该演出将于 10 月 11 日至 10 月 31 日在利兹工业博物馆举行，同时在上海进行测试。

会址信息

会场:

3. 星期五 10月28日

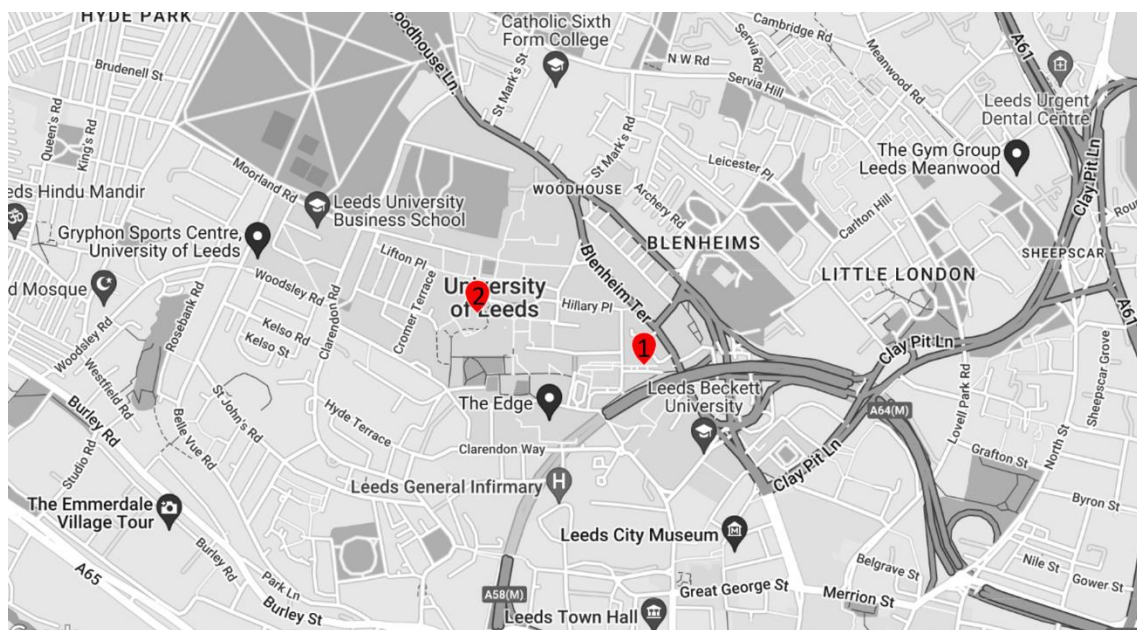
Nexus, 利兹大学, 英国利兹, LS2 3AA

4. 星期六 10月29日

利兹大学表演与文化产业学院会议室

<https://universityofleeds.zoom.us/j/83920232764?pwd=eXAwYzZCTOVlNDJTV25tVTBINlZtdz09>

地图:



利兹工业博物馆

<https://museumsandgalleries.leeds.gov.uk/leeds-industrial-museum/visit-leeds-industrial-museum/>

第一天流程

星期五 10月28日 英国时间 早上10点-下午1点 中国时间 下午5点-8点

欢迎致辞

Jonathan Pitches, 利兹大学表演与文化产业学院院长 (5分钟)

开幕致辞

Josh Moulding, 英国国家科研及创新署人文艺术理事会 高级国际合作经理 (10分钟)

主题演讲

黄昌勇, 上海戏剧学院院长 (15分钟)

项目回顾

马海丽, 利兹大学 (10分钟)

话题演讲

喻荣军, 上海话剧艺术中心 (15分钟)

Nick Bax, HUMAN (15分钟)

Chris Sharp, 利兹工业博物馆 (15分钟)

贾一亮, 上海纺织博物馆 (15分钟)

杨子, 上海艺术研究中心 (15分钟)

Scott Palmer, 利兹大学 (15分钟)

圆桌讨论及第一天总结回顾 (30分钟)

下午1点-2点: 午餐

下午2点-4点: 前往利兹工业博物馆参观项目《纺织女工之歌—未来篇》

第二天流程

星期六 10月29日 英国时间 早上10点-下午1点 中国时间 下午5点-8点

话题演讲

刘志新，上海戏剧学院（15分钟）

王柔桑，上海越剧院（15分钟）

Ben Carlin, Megaverse（15分钟）

Duncan Leggat, 利兹大学（15分钟）

武纯伊，利兹大学（15分钟）

臧志彭，华东政法大学（15分钟）

周键，上海浦东新区政府（15分钟）

嘉宾演讲演讲

高迎刚，山东大学（15分钟）

圆桌讨论（30分钟）

回顾与展望

马海丽，利兹大学（10分钟）

英方代表简介



Josh Moulding

高级国际伙伴关系经理， 英国艺术人文科学研究理事会

Josh Moulding 是英国艺术人文科学研究理事会的高级国际伙伴关系经理。他于 2019 年加入该团队。他负责管理 AHRC 的亚洲和北美投资组合，其中包括 500 万英镑的英中创意产业合作计划和英美伙伴合作。在此之前，Josh 在英国研究与创新署的九个理事会中工作，促进和协调跨英国研究机构的国际计划，包括那些在国际合作基金（FIC）下实施的计划。他的主要职责包括协调 UKRI 对经合组织全球科学论坛的参与，并支持其与美国和加拿大的伙伴研究资助机构的对接。Josh 拥有华威大学的医学史硕士学位。



马海丽

副教授，利兹大学

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，尤其是数字化非物质文化遗产对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）。马海丽连续五次获英国科研创新署艺术人文研究理事‘中英创意产业’重大基金项目：‘新城市观众的流行表演，通过数字表演重新连接 M50 创意产业园区和上海越剧’（2018-2021），‘弥合距离，中国戏曲上海城乡遗产场域数字表演’（2019，2020-2024），‘纺织女工之歌’（2020-2021）及‘纺织女工之歌未来篇’，是五次科研项目的主持人及首席专家。出版书籍包括《城市政治和文化资本，中国戏曲之案例》（Routledge 2015），《通过中国戏剧了解文化创意产业》（Palgrave Macmillan 2022）。

Nick Bax

创意指导， Human 工作室 研究员， 约克大学



Nick 在视觉传播和艺术领域有着 30 年的职业生涯。在 2007 年成立跨学科团队 Human Studio 之前，他曾在著名的创意团体 The Designers Republic 工作了 15 年。该工作室在欧洲、日本、巴西、中国和美国的画廊活动中都曾展出作品。Nick 目前是约克大学的 XR 故事研究员，此前他在谢菲尔德大学攻读博士学位。他的研究探索了混合现实故事、非线性叙事以及通过沉浸式技术对个人、地点和记忆进行再现。Nick 是高等教育学院（FHEA）和皇家艺术学会（FRSA）的成员，并在 WRoCAH（白玫瑰艺术与人文学院）的合作咨询委员会和利兹大学设计学院的行业咨询委员会任职。他是尤里卡国家儿童博物馆的大使，心理健康慈善机构 Sheffield Flourish 和艺术委员会投资组合组织 ROAR 的受托人，以及谢菲尔德剧院筹款委员会的成员。

Ben Carlin

XR 技术指导， Megaverse



Ben Carlin 是 Megaverse 的一名导演和 XR 制作人。他热衷于从戏剧到游戏和电影等不同领域的跨学科合作，以新颖和沉浸的方式讲述故事。Megaverse 是一家屡获殊荣的沉浸式机构，在互动设计和应用程序设计方面赢得了《设计周报》的奖项，并获得了《创意评论》的荣誉奖。Megaverse 在提供高端沉浸式互动体验方面有着良好的记录。他制作的数字戏剧作品在澳大利亚的电梦节以及戛纳的 XR 发展环节中被选中并展出。他还代表英国 UKRI 参加了美国的 GBIP 未来观众贸易会，并展出了他的作品。其所属的公司 Megaverse 被 Digital Catapult 和 Audience of the Future 认可为 2020 年英国最佳沉浸式公司之一。

Scott Palmer

表演设计副教授，利兹大学



Scott Palmer 博士是利兹大学表演与文化产业学院的表演设计副教授。他的教学和研究侧重于场景设计、沉浸式戏剧环境，以及技术和表演之间的相互作用。他的实践性研究为城市中心设计了互动式灯光作品，为国际舞台创作了投影式数字场景，并在文化遗产场地导演出了一部名为《遗产》的实验性的 360 度互动电影。Scott 的出版物包括专著《光：戏剧实践读本》（2013）和《场景设计扩展》（2017），两书研究了表演设计在创造想象力交流和变革性体验场所中的作用。他是 Routledge Theatre and Performance Design Journal 的副编辑，也是 Bloomsbury Methuen 的 Performance + Design 丛书的联合编辑。他最近的表演项目涉及用手机制作多媒体表演作品。目前，斯科特是本项目的共同研究员，并与英国 LiveCinema 合作开展了名为 XR Stories 的项目，研究数字表演者与观众在 360 度全息影像空间下的关系。

Chris Sharp

管理员，利兹工业博物馆与斯韦特水厂



Chris Sharp 作为利兹工业博物馆和水厂的管理员，负责参与利兹博物馆与利兹画廊两个博物馆的管理工作。利兹博物馆与利兹画廊都是英格兰艺术委员会旗下的国家组织，是英国最大的地方行政博物馆服务机构。这两座博物馆都位于后工业时代的水厂内，讲述了人们在城市工业转型中的故事。自 2021 年起，他参与到了博物馆组织的社区服务中。他希望看到每个人都对进入博物馆产生热情，他的个人兴趣包括版画和看电影。

Duncan Leggat

博士后研究员，利兹大学



Duncan Leggat 博士是利兹大学表演和文化产业学院的博士后研究员。虽然目前正在从事 AHRC 授予的“纺织女工之歌：未来篇”项目，但邓肯在大学学习物理学，并在其职业生涯的前十年从事粒子物理学工作。在此期间，他研究了与矢量规整玻色子相关的单夸克的产生，最近撰写了关于二轻子和轻子加射流通道中的 tW 过程的首次观测，以及三轻子最终状态中的 tZq 过程的首次证明。这项工作使他走遍了世界各地，包括在中国北京停留了很长时间，他发现自己被那里的文化以及与英国生活的无数相似和不同之处所吸引。他带着他的计算和数据分析知识加入了“纺织女工之歌：未来篇”项目，希望进一步探索中英两国文化遗产交流合作。



武纯伊

武纯伊是利兹大学文化产业学院博士生。在以优异一等成绩毕业于利兹大学表演与文化产业学院后，她回到利兹大学攻读博士学位。纯伊的研究了解中国戏曲与中国游戏产业结合的背景，探索中国非物质文化遗产对中国文创经济的影响。通过‘社群’、‘资本’和软实力等理论框架，此研究调查中国非物质文化遗产和游戏产业结合背后的文化政策，批判性分析非物质文化遗产数字化对戏曲和游戏产业发展的影响。

中方代表简介

黄昌勇博士



院长，上海戏剧学院

黄昌勇，男，1966年12月出生，汉族，籍贯河南潢川，全日制大学文学学士，在职研究生，文学博士，教授。现任上海戏剧学院党委副书记、院长。上海市政协委员，上海市人民政府决策咨询特聘专家，全球城市（上海）文化观测研究中心（MSCAC）主任，《艺术管理》杂志主编，世界城市文化协同创新中心发起人、首席专家，教授、博士生导师；兼任同济大学教授、博士生导师，教育部高等学校艺术学理论类教学指导委员会副主任委员、全国艺术学会艺术管理委员会副会长。

王柔桑



国家一级演员，“范（瑞娟）派传人”，工小生。毕业于上海戏剧学院，艺术硕士（MFA）。国家高层次人才特殊支持计划青年拔尖人才。由越剧表演艺术家范瑞娟与著名演员陈琦、当代越剧表演艺术家章瑞虹等传授。上海戏剧家协会理事、中国戏曲导演协会会员。主要剧目《梁山伯与祝英台》《李娃传》《孟丽君》《孔雀东南飞》《情系山河恋》《三看御妹》《十一郎》《梅龙镇》《紫玉钗》《打金枝》《甄嬛》《素女与魅》《典·墨》《唐明皇和杨贵妃》《薛丁山哭灵》《再生·缘》《洞君娶妻》《拜月亭·踏伞》《白蛇传·断桥》《罗衫案》等。2008年3月举办了“越苑青春风——王柔桑个人越剧专场”。曾获首届“越女争锋”越剧青年演员电视挑战赛银奖、“越女争锋”第二季“龙凤配”金奖及“十佳小生”称号、第四届“中国戏曲红梅金花奖”、“小蝶杯”上海越剧新秀奖、“越苑青春风”青年专场“优秀表演奖”，享有“东方戏剧之星”称号。

周键

副主任，上海浦东新区政府



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）。

喻荣军博士

艺术指导，上海话剧艺术中心



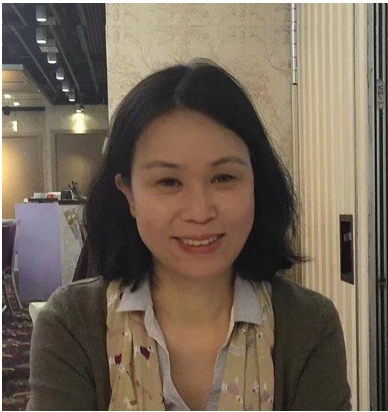
喻荣军，剧作家。国家一级编剧。艺术学博士。上海文广演艺集团副总裁，上海话剧艺术中心艺术总监。ACT 上海国际当代戏剧节总监，上海国际喜剧节总监。文旅部优秀专家。2000 年至 2022 年，已有近八十部舞台作品（包括话剧、音乐剧、歌剧、戏曲、舞剧、肢体剧和翻译剧本等）被国内外几十家剧院翻译成十几种语言上演，并荣获中国戏剧曹禺剧本奖等国内外多项专业奖项。主要话剧作品有《去年冬天》《WWW.COM》《天堂隔壁是疯人院》《谎言背后》《香水》《活性炭》《浮生记》《资本论》《简爱》《1977》《钢的琴》《推拿》《基督山伯爵》《红楼梦》《老大》《乌合之众》《家客》《觉醒年代》《不可说》等，音乐剧作品有《马路天使》《风中丽人》《烽火家书》《你是我的孤独》《I Love You》（翻译改编）等，并有十几部作品应邀参加国际性戏剧节演出，出版中文、日文、英语、土耳其语、西班牙语、罗马尼亚语、意大利语、韩文等作品集数种。



贾一亮

副院长, 上海纺织博物馆

贾一亮, 现任上海纺织博物馆副馆长、九三学社东方国际集团(有限公司)委员会副主委, 全国工业博物馆联盟华东区副秘书长、全国纺织博物馆联盟副秘书长、中国少数民族文化艺术促进会文博暨非遗专业委员会副主任。出版《世界纺织题材邮票赏析(中英)》、《枕·梦》等专/编著六部, 论文十余篇, 《听衣讲》等研学体验课程主讲人, 策划组织《华服典章——中国少数民族服饰展》、《时尚新势力》等系列展览。



杨子博士

研究员, 上海艺术研究中心

杨子, 上海艺术研究中心副研究员, 华东师范大学文学博士, 上海交通大学工商管理博士后, 中国话剧理论与历史研究会理事, 中国文艺评论家协会会员。主要研究方向: 影视戏剧艺术理论, 城市文化研究, 文化产业研究。出版学术专著《表演上海: 剧场空间与城市想象》(上海人民出版社, 2016)等, 在核心刊物发表《再造地方: 新的文化治理视域下上海戏曲文化空间的生产》《表演上海: 剧场转型, 文化重构与城市想象》《大剧团的“政治叙事”及对城市文化的塑型》等论文数十篇, 主持多项省部级重大课题, 获第五届“啄木鸟杯”中国文艺评论年度优秀作品奖、第三十五届及第三十届田汉戏剧奖理论一等奖、第十届华文戏剧节(香港)“青年学者优秀论文奖”。

臧志彭博士

教授，华东政法大学



臧志彭，华东政法大学“经天学者”特聘教授，博士生导师，数字文化研究中心主任，数字传媒与文化产业学科负责人、导师组组长，美国杜克大学访问学者，兼任英国艺术与人文研究理事会（AHRC）项目中方专家、国际创意管理专委会委员、中国创意管理智库（联盟）副秘书长、中国高校影视学会影视国际传播专委会理事、上海市委宣传部咨询专家、上海市文创产业扶持资金项目评审专家、上海大学生创新创业大赛评审专家、复旦大学国际公共关系研究中心特邀研究员、上海交通大学中国城市治理研究院特邀研究员。文公智库“文化上市公司”公益平台联合创始人。“从平台媒体到文化元宇宙——首届数字传媒与文化产业前沿论坛”召集人，《全球文化传媒100强元宇宙战略布局研究报告》主编，中国通信工业协会《数字藏品通用标准》联合起草人。

刘志新教授

教授，上海戏剧学院



刘志新，上海戏剧学院教授，创意学院院长，数字演艺集成创新文化和旅游部重点实验室主任。策划、导演大型沉浸文献史诗剧场《沂蒙四季·红嫂》、大型新媒体视觉剧诗《天酿》、新媒体舞蹈诗《极境》、情景展览剧《岁月·1978》等；主持完成国家文旅部重点实验室项目《基于多 Kinect 捕捉技术的戏剧交互表演艺术研究》、国家文化创新工程项目《DTAM 多维度戏剧艺术博物馆》、国家文化科技提升计划项目《全媒体剧场（影院）交互直播平台技术集成与创作应用》和上海市科委“科技创新行动计划”《多用途新媒体上戏剧院示范工程》项目的研究工作。专著有《读解电影表演》，发表了《现场表演中影像的交互性》、《当代欧洲“后移民”戏剧创作中的批判性思维》、《用声音写作：电影导演创造性的声音表意》、《“后戏剧”时代的演艺语汇创新》等学术论文。曾获第二届文化部创新奖，电视电影“百合奖”优秀导演奖，中国广播电视大奖“优秀电视动画片奖”，上海国际科学与艺术创新奖，上海市级教学成果一等奖等。



高迎刚教授

教授，山东大学

高迎刚，山东大学文学博士，美国乔治梅森大学艺术学博士后；中国山东大学公共文化研究中心主任，艺术学院教授、博士生导师；英国利兹大学表演与文化产业学院客座教授。