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書名：行走博物館的 25 種方式

**Book Title: 25 Ways to Visit Museums**

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## 目錄

- 前言
- 01 踏進展館先要看甚麼？
- 02 買份紀念品 將創意帶回家
- 03 讀懂展品擺放的視覺語言
- 04 隱藏展櫃裡的協議書
- 05 舉頭望燈光 低頭 See 展台
- 06 我們看展 博物館之眼看甚麼？
- 07 向仁心仁術的文物醫生致敬
- 08 愛惜文物是欣賞的開端
- 09 不入藝術館看藝術
- 10 先看展品還是先看 Caption？
- 11 走進社區吃頓藝術
- 12 打通裡裡外外的社群藝術
- 13 讓自己也成為藝術家
- 14 預備一個期待的心情
- 15 和孩子一起入博物館
- 16 玩！令你更明白事理
- 17 玩轉工作坊
- 18 與傳統共同生活
- 19 安排一天觀展小旅行
- 20 穿梭光影投入百樣人生
- 21 延伸閱讀 過足戲癮
- 22 別遺忘了建築
- 23 參觀傳統村落示範單位
- 24 文博義工跟你說聲好
- 25 與假老師同行
- 參觀博物館小貼士
- 博物館資訊

## 前言

### 我們走進博物館 我們都是博物館

博物館是我們所居之地的記憶，像一個巨型大腦，記住了往事，記住了曾經震撼人心的每個發現。她就像聖殿一樣莊嚴，展品正襟危坐，而觀眾們也很配合，端莊體面地跟它四目交投。沉沉默黑漆漆，看似千篇一律的瓶瓶罐罐，高深莫測的藝術符號，誰都不發一言。博物館，陌生嗎？

我們有許多糾結了感情的物件，和一片又一片的回憶都不捨得告別。那一顆老掉了的牙齒、某年跟情人於公路上奔馳的片段、孩子送上的第一幅藝術作品、嫵嫵烹調的團圓滋味...封了塵以至於剝落了，偶爾拿出來打掃修復，觀賞一下，再把它放回原處好好收藏。博物館，其實並不陌生。

如果你看懂了當中某些微妙的連結，你就會明白我們跟博物館是怎樣互相依賴。讀過《行走博物館的 25 種方式》，希望你可以放下對博物館的既定框框，重新理解和感受，細遊每個字裡行間，以不同角度思考一下走進博物館其實是甚麼一回事，書中的每個篇章都可以豐富你的博物之旅，同時令你成為一個更專業的觀眾。然後，你會蠢蠢欲動想去打開博物館的門，看看世界留給了我們甚麼奇珍異寶，宇宙穹蒼展示著怎樣的深邃智慧。生活的探求，就在家門不遠的咫尺。

## 01 踏進展館先要看甚麼？

每次踏入博物館，大家或許同樣疑惑，不知應循館方設計的路線走，抑或隨心而行，抑或搶先看心儀展品？策展團隊絞盡腦汁，只希望大家可以更深入了解展覽內容，獲得一個美好的博物館經驗，由館方規劃的參觀路線當然值得參考。不過「一個展覽對百樣人」，不同的人即使參觀同一個展覽，入場原因卻各有不同——或為著展覽主題慕名而來；或只是想一睹某件展品的風采；或純粹想與家人朋友消磨一個下午...這些因素都影響大家參觀的取向。參觀展覽是一種自由學習的過程，大家絕對可隨意選擇觀賞展品的先後次序。所以，在參觀展覽前，首要是了解自己的參觀目的與期望。

策展團隊設計參觀路線時，會對展覽主題及展品進行資料搜集，衡量哪一種敘事架構最能讓觀眾掌握展覽內容。其中，以時序為大家最熟悉易懂的敘事方式，尤其常用於歷史或文化相關的展覽，如香港歷史博物館的常設展「香港故事」基本上是採用順時序的敘事方式；也有以展品類型作規劃，如「香港玩具傳奇」則是按玩具種類來劃分展區。近年的策展趨勢，多採用說故事形式，不但內容要引人入勝，還會挑選背後大有來歷的展品為焦點，從而設計出「必然讓觀眾經過焦點展品」的路線。假如你希望好好認識展覽主題，應預留多一點時間，跟著館方路線走，抱著學習的心細看慢讀；如果時間不多，就專攻想看的展品去！說到底，放輕鬆，博物館不一定要一天看完，看不完下星期再去吧！

## 02 買份紀念品將創意帶回家

求學時的我逛博物館，不但有感增廣見聞，更每每激發求知慾，總會買下相關展覽的圖冊作紀念。近年博物館紀念品的設計更媲美文創產品，如以古埃及文物造型設計的餐具或書桌擺設，均旨在結合展覽主題融入日常生活。隨著人們生活愈富足，也愈講究生活品味，追求創意展示的博物館紀念品亦成了大勢所趨。印象最深的是北京故宮博物院曾出版一本刊物，結合擴增實境科技，讀者只需用手機下載指定應用程式並掃描書頁上的識別標籤，便會看見一隻虛擬小貓帶你遊走於故宮地圖上；又例如特別配合我們金庸館而製作的紀念品，以畫家李志清的畫作配上金庸名句，化成一系列美觀又實用的文具和生活用品，同樣滿載驚喜。下次參觀博物館後，也不妨把一件喜歡的帶回家吧！

林國輝

香港文化博物館館長（歷史）

### 03 讀懂展品擺放的視覺語言

看展覽，就如翻閱一本立體書，當中展品代替文字，記錄了其自身的故事；策展人的鋪排，就如編輯的修辭技巧。策展團隊設計展覽，大多由主題出發，以展品的排列層次來說故事。即使大家在參觀前並未閱讀相關資料，仍可憑觀察展品所佔空間與陳列方式，知道要看的焦點所在。很多時，策展人會藉著擺放展品的空間大小來表達其重要性，例如將重要展品單獨置於較寬敞的空間，或運用一些輔助襯托，如將展品設置於高台上；於展品旁附加相關圖片；或運用燈光、背景顏色或垂幕等道具，來突顯展品的重要，加深大家對該展品的印象。

一個關於展品擺放，讓歷史文物與當代藝術聯乘的成功例子——香港文化博物館於 2015 年舉辦的「時間遊人」，總館長盧秀麗邀約了十八位來自繪畫、陶藝、雕塑、音樂、攝影等不同界別的當代藝術家，透過展廳藏品啟發而創作，跟展櫃中的歷史文物，來一場古今對話。藝術家作品跟文物之間的互動本身已經很有趣，策展人還特地跟觀眾玩尋寶遊戲，將作品散佈於常設展場的不同角落，要找作品來欣賞的話，必須於歷史之間重新穿梭一次。這個方法為常設展館注入當代氣息，吸引了新的觀眾群。展品擺放的心思、技巧，往往能令觀眾更深入了解展覽內容，留下深刻印象。

## 04 隱藏展櫃裡的協議書

要成就一個展覽的誕生，策展團隊負責一連串前後期工作外，還要兼顧許多大家未必留意到的細節，這些卻往往是展覽能否順利舉行的關鍵。在策展的初期，需向其他文博機構商借文物以供展出，必須擬訂協議書，涵蓋展品運輸安排以至保險條款等。運送期間，即使已為展品投保，每件獨一無二展品或文物的安全都不容有失。有一次，我們從瀋陽借來的一批珍貴文物，在回程時才赫然發現內地航班改為採用較小型號的飛機，該批文物於是無法登機；反覆與借展單位磋商後，對方同意更改回運的行程，文物最終得以順利歸還。經此一役，深深了解到原來世事真的沒有必然。關關難過關關過，可謂我們策展人的寫照。難關會有，可得著卻更多——每當想到有機會比觀眾更早一步、更近距離欣賞、甚至親手觸碰文物，對我們這群沉醉於漫遊時間長河的策展人來說，一切付出都是非常值得的。

黃迺錕

香港歷史博物館一級助理館長（自然歷史）

## 05 舉頭望燈光 低頭 See 展台

一場展覽背後其實牽涉不少細節考量。細微如燈光運用、展覽裝置選取、展品說明標示的設計、字款、大小等，大家平日未必察覺，卻關乎參觀者的安全與觀感，甚至影響展覽能否順利舉行。以燈光設計為例，展館內一般會運用三組不同功能的燈光，包括一組用於佈置或維修展館的「工作用燈光」；一組因應展品材質特性而可調節光暗的「展品照明燈光」；以及營造氣氛用的燈光效果。後者由燈光師視乎環境與主題需要而設計，例如與海洋相關的展覽主題，會採用藍色燈光營造水波紋的照射效果，而由室外走到偏暗的展場之間，也通常會運用燈光設置過渡區域，幫助觀眾適應光線變化，慢慢進入展館情景。許多觀眾都不時會投訴展廳「太暗」，其實博物館所使用的燈光，除了營造氣氛，更有保護文物的實際效用，燈效設計兼具功能與美學，背後大有學問！

展覽期間人流眾多，要顧及參觀者的安全，又同時保護展品，展櫃或其他形式的裝置都必須特別設計，例如具備防震功能，或設計成斜台，都可防止觀眾挨得太近而傷害展品。陳列小型展品的底座款式更多，大家可有留意，陳列碗狀器皿的底座，其表面多採用反光物料？反光的表面可以為器皿的外圍補光。而金器、玉石之類的展品，其底座多以絲質或絲絨物料製作以彰顯貴氣。近年的策展方向朝著將焦點回歸展品，展櫃佈置或書畫裝裱一律追求簡約，以免奪去展品鋒頭；而展品說明標示的設計，則以融入現場環境為佳，其高度多介乎 80 厘米至 1 米，好讓小童與輪椅人士也看得舒適。讀過這篇文章，從今以後逛展覽，你也可試試閱讀這些看不見的細節，訓練自己擁有一雙更專業的博物眼睛。



## 06 我們看展 博物館之眼看甚麼？

我從事文化場地管理逾二十年，確保場館的日常運作暢順，為參觀者帶來滿意的博物館體驗。每個早上我都會按照相同路線巡視展館一遍，這個習慣讓我可更輕易察覺場內任何「風吹草動」或絲毫不對勁的地方。最難忘的一次是 2017 年於香港文化博物館舉行的「羅浮宮的創想—從皇宮到博物館的八百年」專題展覽，因它是該年度參觀人次最高的展覽之一，正是考驗我們各種應變策略和場地措施的好時機！除了人流管理，細微如場內指示是否清晰，或如扶手電梯故障等突發事件，都會影響現場秩序，事前須作周詳部署。只要觀眾能夠安全安心看展，就表示我們的努力沒有白費。藉此，也給身為博物館常客，或準備參觀熱門展覽的你一個小貼士—預早申請博物館通行證，你將大大節省排隊買入場門票的時間，可以快人一步參觀呢！

盧文浩

香港文化博物館

高級文化工作助理員

## 07 向仁心仁術的文物醫生致敬

當你在博物館優哉游哉地參觀，驚嘆於眼前上千百年的文物保養得宜，風采依然的時候，那我就得向你介紹，一班總是站在背後、每天盡心盡力跟時間對抗的文物修復英雄。專責文物修復的工作團隊，總令人聯想起急症室的醫護人員，不過其搶救對象可能已逾百歲高齡，手術需時更為漫長。團隊按照文物的材質特性分成中國書畫、油畫、紙本文物、相片、紡織品、木製器物、金屬品、陶瓷器物 and 出土文物等專科，進行相應的文物修復和保存工作。他們首先會針對文物的「病情」制訂「醫治方案」，在正式進行「手術」前，亦必須於實驗室測試各種方案的可行性，配合各種專門儀器，為破舊或已損毀的文物回復本來面貌。由於制訂的修復方案沒所謂絕對的「標準配方」，故講求專業知識、經驗與耐性之餘，很多時還需要發揮一點創意，靈活變通。

如何修復是面對每個修復項目的第一個問題，基本考慮因素包括文物本身原材料的狀況和穩定性、與修復物料的相容性等；而文物將來的處境亦不容忽視，放置於博物館或原址陳設，處理方法迥然不同。不管以甚麼手法進行修復，專家們所秉持的信念，都是要盡力延續文物的生命。2008 年至 2009 年間，團隊曾修復元朗橫洲二聖宮的一座泥塑神像，作為其骨幹的木支架因長年受地下水和白蟻侵蝕而腐化，頭部和腿部早已斷裂。團隊幾經研究、商議，決定以金屬支架取替原來的木架，並採用新的泥土混合已有泥土重塑「肉身」，終還原泥塑神像的本來面貌。團隊又曾於上環文武廟，以激光除垢技術為一幅壁畫清除香火煙熏的痕跡，及後更為該寺廟重新設計香爐擺放位置，可見保護文物就如身體保健——防患未然，方為上策。

## 08 愛惜文物是欣賞的開端

每一次進行文物修復，我們的工作團隊都會先鑑定其歷史價值，以及搜集相關的背景資料，這些資訊有助重現文物的原貌與完整性。大家在觀賞之前，不妨花一點時間好好了解一下該文物的歷史背景，將更容易掌握欣賞文物的角度和方法，明白了她的珍貴之處，就漸漸學會如何尊重歷史文物。請謹記，文物對光源特別敏感，我們在運送、修復、貯存以至展示文物時，首要是確保她免受紫外光照射；即使在修復期間，亦盡量減少照明時間。大家參觀文物展覽時，應切記不要使用閃光燈拍照，也不要用手觸摸，以免令文物受損。愛惜文物，是欣賞的開端，是對歷史的一分尊重；保護文物，更是世代相傳的使命。

梁崇天

文物修復辦事處一級助理館長（出土文物）

## 09 不入藝術館看藝術

藝術的形式不斷演化，有一些更掙脫藝術館的框架跑了出來，公共藝術便是其中之一，不需排隊更不用買票入場，公共藝術是屬於公眾的。還記得那一隻令碼頭擠得水洩不通的巨型黃色橡皮鴨嗎？她停泊過世界各地，只要她經過那個地方，瞬間就將那裡的港口和湖泊變成一座大型浴缸，在旁邊參觀的你和我突然之間變得渺小，你可以單純覺得她很可愛，又或者你可以細心一想，自己其實跟旁邊的人沒有兩樣，憑甚麼去自我膨脹？公共藝術就是這樣，為大家提供了一種新的觀看方式，觀眾不再只是旁觀者，藝術家讓大家與作品連結，成為當中的一個部分，每每因為觀眾的加入，作品會變得更有意思更有力量。

公共藝術並沒有大小高矮限制、可以是抽象的也可以是具象、更可用任何藝術形式或材質展現，可以是巨型雕塑、裝置、建築物，甚至是可使用的設施，藉此融入生活，重塑人與環境的關係。不少藝術館門外會擺設公共藝術作品，凝聚人群並吸引他們進藝術館參觀。公共藝術更創造了富「隨機性」的觀賞體驗，隨著天氣與環境等變化令人產生不同觀感。要在香港欣賞公共藝術，除了可到尖沙咀梳士巴利花園藝術廣場或金鐘添馬公園，許多大型商場、車站，甚至乎街頭巷尾，只要細心留意，定能發掘許多驚喜。如果有一天在街上發現了公共藝術品，不必拘謹，你可親身探索每件作品，與一同觀賞的途人彼此互動靠近，讓自己成為最美的風景。

## 10 先看展品還是先看 Caption ?

大家或許會疑惑，面對展品，尤其是藝術品，應先看作品本身，抑或先閱讀旁邊的說明文字（caption）？藝術創作無疆界，正如欣賞藝術，也沒所謂對與錯的觀賞方式，或特定先後次序，不過我建議大家可先專注於作品，好好咀嚼、感受、領悟一下，然後才透過作品簡介了解多一點，享受與作者思想交流互動的樂趣。談到作品的說明文字，所運用的風格以至篇幅，都會因應該展出地區的文化而略有不同。有時候，冗長而艱澀的藝術腔式解說的确會令人卻步，正如我們考慮到香港人的急速節奏和閱讀習慣，就較多使用精簡扼要的說明；而配合科技於展覽的廣泛應用，我們亦會嘗試加上二維碼（QR codes），方便有興趣的觀眾用手機掃描，於網上查閱更多有關作者生平、創作時代背景與作品剖析等延伸資料。下次看藝術品時，不妨先嘗試以直觀的方式，跟創作者來一場最直接的心靈溝通，再細讀文字吧！

溫美霞

香港藝術館高級設計師

## 11 走進社區吃頓藝術

藝術，不一定要正經八百端正地觀賞，可以樂在參與其中，甚至把它吃進肚子。走進油街實現，你未必看見人們一臉嚴肅地鑑賞藝術品，但肯定會被一張張笑臉吸引，響應由藝術工作者與社群發起的創意活動，深刻體會藝術無分彼此，就在你我生活當中。這種平等、互動，恍如有機體般，是充滿可能性的運作模式，令油街實現有別於傳統博物館，其發展更早已是有跡可尋。這座被評為二級歷史建築的紅磚建築物，自二十世紀初起，曾先後為香港皇家遊艇會會所和政府物料供應處員工宿舍及倉庫。1998 年毗鄰的物料供應處倉庫遷離後的一年多，這地方一度交由管理公司出租，吸引了不少藝術工作者租用，遂成為香港第一代藝術村，漸漸形成一種鼓勵交流、激發創意的藝術氛圍。

2013 年，政府將活化後的紅磚建築物變身成油街實現藝術空間，不但開放予公眾使用，更宣揚 Community Engaged Art 的理念，鼓勵藝術工作者走入社區，透過一連串別開生面的活動集思廣益，共創美好生活。油街實現經常夥拍不同社群及志願團體，例如結合社會年輕力量策劃的「盛食當灶」，將收集所得的當造剩食重新烹調，公眾只需預約並帶同家中剩餘的蔬果食材作交換，即可享用一次免費午膳和特製飲品，藉此引發人們關注社區廚餘問題，建立可持續的社區生態。當你到訪油街實現，除了用眼睛觀賞藝術，更不妨身體力行，主動參與這裡的「另類」創意活動，透過實踐生活的藝術，回饋社會，讓你我活得更美好。

## 12 打通裡裡外外的社群藝術

你未必可一眼盡覽油街實現所展示的藝術品，可是當你感受到這裡人與人之間的距離彷彿一下子被拉近，那是因為有一種看不見的藝術，原來早已融入四周環境，滋養著人們的生活與心靈。傳統大型藝術館帶給公眾的藝術體驗，多少是由上而下以專家主導；油街實現所推行的 Community Engaged Art 則是融入社群，藝術界工作者主張放下專業，與擁有相同價值觀的社群發揮創意，有效運用社會資源，這種藝術理念更迎合社會發展需要。就像由藝術家托比亞斯·克萊恩創作的《揭視點》，這組藝術裝置於本來興建用作分隔油街實現與鄰近建築地盤的鐵圍板上，切割一個直徑為 2.5 米可開關的大圓孔，為圍板內、外的人「重新」打開「溝通之門」，讓站在裡面的人，審視自己與街區和陌生人的關係，啟發公眾思考日常生活與人際關係的真正所需。社群藝術讓我們認識到，每一個人其實都可以發揮創意，創造更美好的社會環境與生活方式。

連美嬌

油街實現館長（社群藝術）

### 13 讓自己也成為藝術家

當你對一件事情鍾愛極致，例如藝術，又豈甘心只是站在博物館門外排隊當觀眾？只要你嘗試親身參與其中，成為藝術家，或者你會更明白每片靈感是如何跟每個技巧連接起來，就如梵高用彩色寫下黑暗時的剎那心情。香港視覺藝術中心透過各類藝術培訓，讓大家都成為藝術家。自 2001 年起，中心舉辦多元化的藝術專業課程——繪畫、雕塑、版畫、陶藝、中國書法及水墨畫，由資深藝術家帶領，近距離的接觸和交流，學員可以從前輩大師身上學習，加深對本地藝術和當代藝壇的認識；透過上課、參觀藝術家工作室及展覽、講座，傳授相關美術理論及創作技巧，啟發大家建立個人的美學觀。

香港視覺藝術中心設有陶瓷室、雕塑室、版畫室等，設備完善。他們亦不時舉辦不同類型的視覺藝術展覽、講座、藝術放映與活動，讓一眾藝術熱愛者彼此交流互動。即使大家尚未拿定主意報名，亦可先親臨中心參觀。它座落於中西區文物徑，毗鄰香港公園，前身為建於約 1900 年的已婚英軍宿舍卡素樓，現已被列為一級歷史建築。整幢大樓採用 19 世紀愛德華古典復興建築風格，沿陡斜山坡而建，為香港罕見的建築設計之一。無論你是全職藝術工作者、業餘愛好者，或純粹對藝術感興趣的大眾，建議你先逛逛香港公園，再到視覺藝術中心感受一下，或許在某個美好一天，你會忽然希望深化個人藝術造詣，讓自己一嚐當藝術家的滋味。



## 14 預備一個期待的心情

我覺得期待是一件很重要的事。我們每天上班下班，那些已經預計好的日程了無新意，在淡而無味之中，我們其實都在渴望一些值得被期待的事。今年香港博物館節的主題：「博物館輸入中...」，要說的正是這種看著手提電話，熱切期待著要看看朋友在聊天框內正給你輸入甚麼訊息的心情。每年六月尾至七月初，為期兩個星期的香港博物館節都總為大家準備一連串的特別節目—展覽、工作坊、講座對談等，從博物館跨越到電影、音樂等藝術文化的媒介，希望大家與我們一起學習、一起歡笑、一起享受，探索不同領域的世界，以及平日博物館工作背後不為公眾所知的面向。今年，我們將廣邀不同界別的代表人物前來和大家見面交流，例如本年度和我們博物館合作的「越後妻有大地藝術祭」發起人暨藝術總監北川富朗、日本設計界頂尖級大師佐藤卓等，我們在交流中激發思考、開拓視野。希望你抱著期待又充滿好奇的心情，投入這場博物館盛事，又隨心意「輸入」回應。我們等待著和你一起對話，在交談中尋找驚喜。

黃雁萍

康樂及文化事務署高級傳訊主任（市場及業務拓展）

## 15 和孩子一起入博物館

對知識的追求，是一輩子的事。無論大人或小孩，都應常以好奇的眼光看世界，抱著開放的心靈一同學習。以為自己一定比孩子懂得多嗎？帶孩子到博物館走一趟吧！還請認真聆聽孩子那些看似天馬行空的「傻問題」。你或會重新發現，太多自以為懂得的事情，原來似懂非懂；凡事理所當然的背後，不過是因為逐漸僵化的腦袋模糊了眼睛。放下一切的設定，和孩子一起尋找答案吧！不過，孩子的問題到底要怎樣回答呢？例如參觀歷史、文化或科學類型的展覽，你可試試以故事形式圖像化答案讓孩子加深印象；至於藝術展，你大可放膽發揮你的創意，跟孩子繪畫一個比作品更有趣的答案吧。很多時候答案並不是最重要的，最重要的是作為成年人的我們願意以甚麼態度、方法提供答案。而孩子，我們最希望的是他們能自己思考、自己尋找答案。

我們帶著 Audrey 和 Ashley 同遊博物館，透過孩子的眼睛，看看給我們帶來甚麼啟發。走入香港歷史博物館，她們便對展示史前居民生活的先民人像深感好奇。「為甚麼香港會有猿人呢？」大家不迭解釋那其實是曾居於這裡的先民，然後大家才忽然記得原來香港的歷史，竟可追溯至距今六千年前的新石器時代！「那麼他們要上班嗎？又靠甚麼賺錢維生？」於是我們便帶孩子參觀先民用過的石器和陶器等用具，讓孩子們自行找尋答案。有些問題或許連成年人也未必知道答案，不過，問題永遠比答案重要，因為發問就是獲取知識與智慧的開端。帶孩子一起看展覽，請嘗試跳出原有的框框，一起以全新角度思考歷史，探索世界。

## 16 玩！令你更明白事理

愛因斯坦說：遊戲是研究的最高境界。「玩」的最大益處是可以令人感覺快樂。「玩」可以激發創造力和想像力，訓練邏輯思考，並發揮研究探索精神。而孩子跟別人一起玩，更可以學習如何與人溝通，合作解決困難。只要玩得開心，吸收知識會自然變得輕而易舉。有些博物館特別受家長和小朋友歡迎，因為除了看，還可以「玩」，展覽廳裡設置了大量互動展品，給孩子活動空間與動一動腦筋。家長亦可藉著這個「好玩」的機會，與小朋友分享一些博物館參觀禮儀，例如做個有禮的參觀者，避免過分喧嘩及騷擾其他人；謹記不要在展廳裡飲食以免弄污展品；也不要獨佔展品，好讓其他人也有參與的機會，或者邀請其他小朋友一起玩一起分享。學習禮儀，也是去博物館玩的另外一種收穫。

小朋友走進博物館，書本裡看過的恐龍、太空船、滅火輪、飛機大炮忽然間活現眼前，當然驚訝又興奮。香港科學館不但有科技為題的專題展覽，館內大部分展品都可以「玩」，流過了汗，孩子洗澡擦頭皮時，定會驚嘆人類的小腦袋鑽研出那麼多新意念。而香港太空館就增設了過百套全新設計的展品，大家可站在滑浪板上穿梭太空天體，或進入一個上下顛倒的虛擬太空站，體驗處於失去方向的感覺。親身體驗不但是學習天文與科學的最佳途徑，且有助大家吸收不同範疇的知識。位於香港鰂魚涌公園內由滅火輪改建而成的葛量洪號滅火輪展覽館，能近距離觀看各種消防設備，週末更有退休消防員帶領導賞團，讓你可以有問有答認識消防歷史。在不遠的筲箕灣還有香港海防博物館，前身為舊鯉魚門炮台，大家可走進鯉魚門堡壘內的 18 間地下室，包括英軍營房、彈藥庫、炮彈裝配室和煤倉，一邊參觀一邊跟孩子玩角色扮演遊戲，幻想成為大軍師後有追兵。快點把握時間，一家大細趁這個週末來個上天下海博物小旅行。

## 17 玩轉工作坊

在眾多博物館活動中，有一個在海外博物館舉辦的兒童工作坊，我的印象特別深刻。他們讓小孩在父母陪同下使用電鑽、錘子、螺絲等工具，利用木板親手製作小機械人，這活動看起來的確有點危險，不過我們應該相信孩子是有能力做到的。同樣地，香港博物館的工作坊也不局限於說教形式，香港科學館不時都會舉辦各種實驗活動和教育工作坊，如透過摺紙活動，可讓小朋友認識物件對稱的概念；或如「永生傳說—透視古埃及文明」展覽，在展覽舉行期間，我們特別創作了一個話劇，讓未來機械人與古埃及人跨越時空相遇，帶出古埃及人的生活模式。我們更仿製了一件名為叉鈴的樂器，古埃及祭師在寺廟裡，便使用這樂器歌頌神。而藉著這件仿製品，小朋友更可聽到來自古代的音樂，加深學習印象。近年，博物館教育發展的新方向，均會把遊戲、科學和藝術等元素融入各項展覽及活動中，讓參加者在攝取知識之餘，同時有新的體驗。大家下次到博物館一「遊」時，別忘了參加教育工作坊，透過豐富的內容與互動的體驗，增添小朋友的學習趣味。

陳淑文

香港科學館總館長

## 18 與傳統共同生活

即使你不懂考古，不會策展，亦對歷史與文物等專門知識不甚了解，然而你有否想過，自己也可成為文物守護者，肩負歷史傳承的重任？這裡說的「文物」，是指非物質文化遺產，雖摸不著，捉不到，但同樣深具歷史價值。當大家聽著長輩談論他們最愛的粵劇、南音；跟大伙兒觀賞長洲太平清醮與各區天后誕的盛況；於炎炎夏日途經涼茶鋪嚐一口清熱解暑的涼茶；又或在中秋、盂蘭等傳統節日接觸到紮作與戲棚搭建等技藝...我們每一個人早已在非物質文化遺產的傳承中扮演著重要角色。相比展示於博物館中的文物，這些非物質文化遺產更多是存在於大家的日常生活中。我們或許較容易留意到有形文物的稀有和珍貴，卻忽略了早已習以為常的非物質文化遺產，令這些無形的傳統文化日漸消逝。

要守護非物質文化遺產，最重要是從生活做起，多留意、多了解這些傳統背後的歷史和文化價值。非物質文化遺產分為五類：口頭傳統和表現形式；表演藝術；社會實踐、儀式、節慶活動；有關自然界和宇宙的知識和實踐；以及傳統手工藝。大家均可從日常生活中觀察，透過親身參與及口耳相傳的方式，讓這些經驗與技藝一代代傳承下去。例如一年一度在薄扶林村舉行的舞火龍活動中，村中長輩會帶領後輩一起製作火龍，分享舞火龍的習俗起源、技藝和難忘經驗。又例如新界鄉村於節日慶典舉行的「食盆」，幾代人濟濟一堂，圍坐而食，維繫著鄉村或宗族的團結。時代向前走，這些既藏於博物館，亦活在民間的傳統文化，更需要大家在生活中不斷實踐，帶孩子去看去摸去吃去感受吧，讓下一代體會這些傳統文化的可貴，薪火相傳下去。

## 19 安排一天觀展小旅行

在茶餐廳喝到的港式奶茶、喜慶活動中穿著的長衫與裙褂、在新界鄉村的盆菜宴，大家對這些蘊含傳統文化的事物早已習以為常，但在急速的城市發展之下，不少這些非物質文化遺產其實正漸漸褪色，甚至面臨失傳的危機。為了在展館中重構舞火龍或搭戲棚等活動的情景，讓參觀者能置身於傳統節慶和技藝之中，近距離接觸這些非物質文化遺產，我們的策展團隊與不同團體和師傅緊密溝通、合作。策展的過程殊不輕易，卻令我們更深入了解這些文化遺產的歷史淵源、文化價值，以至不同師傅的技巧與心思。如果大家都想好好認識香港的傳統文化，不妨找一個下午來到三棟屋非物質文化遺產中心，參觀我們的「口傳心授系列 II：香港非物質文化遺產代表作名錄」展覽，先了解香港有哪些非物質文化遺產，找出自己感興趣的，再嘗試於日常生活中親身體驗，並與家人和朋友一同分享。看展覽之餘，當然不可錯過荃灣這一區的美食，記得出發前做好功課，預先安排行程，度過知性又滋味的一天！

黃麗嫦

非物質文化遺產辦事處一級設計師

## 20 穿梭光影投入百樣人生

電影結合戲劇、文學、音樂等藝術形式的特點，呈現獨特的美學。它改變了人類的視覺經驗，同時以膠片將時空和情感濃縮凝住，短暫間跳出現實。觀眾可以大笑一場，可以哭崩一次，宣洩之餘，又能走進角色的靈魂將情感投射、寄託其中。在香港電影資料館，你甚至可跨越逾百年來建構的時空，更盡情地投入各式各樣的人生。館藏囊括早期默片、香港新浪潮時期到近年作品，部分經專業團隊修復而重見天日，讓影迷有機會重溫昔日錯過或別處難尋的經典電影。經年搜集、保存的豐富館藏在這裡重新「包裝」上映、展示，讓大家可從不同專題了解某一時期或類型的電影，利用銀幕作一扇窗，窺探不同時代的文化面貌。

觀影既是非常個人化的體驗，卻又可凝聚一眾志趣相投的人。在香港電影資料館有逢星期五早上來看「影畫早晨」老電影的年長捧場客；有成長於香港電影黃金年代，現介乎 40 至 50 歲的一群影迷；有對專題影展深感興趣的電影工作者與學生等。不同年齡、背景的人走進電影院，從大銀幕感受光影牽動情感，在虛實交替之間，同悲同喜。由電影伸延出來不同的專題展覽，更讓影迷透過另一角度認識電影。

## 21 延伸閱讀過足戲癮

由整裝待發出門到電影院，跟其他觀眾一同被光影牽動情緒，就如同參與了一場集體活動，與在家看電影的經驗截然不同。你更可參與不同專題節目的映後談和座談會，與資深學者多角度賞析影片，近距離跟台前幕後的工作者真人對話，細聽他們分享創作的心路歷程和鮮為人知的趣聞。觀影前後，你亦可在香港電影資料館資源中心內閱覽書刊，包括五十年代至今的電影雜誌、本館「自家出版」的研究專書；甚至於視聽間，重溫其他香港電影經典、新作，以及影人口述歷史訪問。這些珍貴的活歷史，正等待有心人一一發掘。

陳彩玉

香港電影資料館一級助理館長（節目）



## 22 別遺忘了建築

參觀博物館，由未入門口開始，就要準備就緒。許多博物館或文化場地的建築本身已是一件很可觀的藝術品，遊客即使不入其門，也要拍一張到此一遊式的留影。除了新的建築，世界各地的博物館也有以宮殿、歷史建築或住宅改建，建築物本來的用途並非為了展覽而設計，而當中的空間間隔卻使後來的展示變得更有機、有趣。看歷史展覽，就如穿越時光隧道，回到過去，當大家發思古之幽情時，不忘環顧身處的建築，一步一步，原來已走在歷史當中。

香港至今仍保留了不少富殖民地色彩的歷史建築，例如孫中山紀念館，原為香港商人何甘棠的大宅，大家既可在這裡追溯孫中山先生的事蹟，亦可一睹其糅合古典建築的風格。另外不少博物館是由軍事建築改建而成，如茶具文物館，以往是駐港英軍三軍司令的官邸；赤柱海旁經重建的美利樓，以往是軍官俱樂部及宿舍；香港視覺藝術中心與亞洲協會香港中心，其前身分別為舊域多利軍營卡素樓及軍火庫；香港文物探知館的前身為威菲路軍營的其中兩座；而由舊鯉魚門炮台改建而成的香港海防博物館，更一度是香港保衛戰的重要戰場！它們都標誌著香港的軍事歷史。還有一些與昔日生活息息相關，包括前身是牛奶公司倉庫的藝穗會；曾經是警察宿舍的新興文藝熱點 PMQ 元創方；動漫基地俗稱綠屋為以前隨處可見的典型唐樓建築；由舊大埔墟火車站改建而成的香港鐵路博物館，仍保留其中式金字屋頂。博覽群物之同時，可細味每一棟建築物訴說著它們自身的故事。

## 23 參觀傳統村落示範單位

歷史不是「過去式」。看歷史展覽，過去多少人事物一直牽引後代，歷史的血脈總是以各種方式延續至今，是活的且並不遙遠，歷史的活寶藏可能就在大家眼前。想追溯香港不同族群的歷史，了解昔日人們的生活面貌？何不傾聽身邊的長輩細訴從前，讓歷史一代一代口耳相傳？大家甚至可探訪祖先或前人故居，置身古老村屋，呼吸從前的生活氣息。香港早在開埠前後，已成為不同族群的聚居地，當中不少更被列為法定古蹟，並開放予公眾參觀，其所在位置就在今日的民居不遠處。大家只要多走幾步，便會發現這些前人的居所，原來「梗有一間喺左近」。

客家是早期定居於香港的族群之一，如果大家想了解他們的歷史，可到距離柴灣港鐵站約五分鐘路程的羅屋民俗館。「羅屋」因客家戶主姓羅而得名，是柴灣區碩果僅存的古村屋，建於18世紀。另外，三棟屋博物館鄰近荃灣港鐵站，擁有逾200年歷史，展現了客家圍村的獨特建築佈局。而座落於西貢郊野公園的上窯民俗文物館，前身是建於19世紀末的客家村舍，當中保留的灰窯、農具和家具，好讓大家窺探昔日客家人的生活。客家建築以外，政府於1955年在李鄭屋村興建徙置大廈時，發現了建於東漢時期的古墓，即現時位於深水埗的李鄭屋漢墓博物館，保存古蹟外，更設置展覽館與公眾分享。還有元朗的屏山鄧族文物館暨文物徑訪客中心，文物館由舊屏山警署改建而成，展覽屏山鄧族的歷史文化。置身鬧市中的歷史建築，昔日不同族群的面貌境況活現眼前，大家多走幾步即可親近歷史。

## 24 文博義工跟你說聲好

欣賞展覽，大家可由宣傳品設計、場地規劃以至展品擺設等每個細節，處處感受策展團隊的用心。大家又可冇想過，博物館還透過更直接、互動的方式，讓觀賞展覽的體驗更圓滿難忘？當大家踏進展館，一睹各項展品之前，最先接觸的其實是一班為大家提供前線服務的博物館人，包括文博義工。這一群有心人，有學生、上班族、家庭主婦和退休人士，憑著對博物館的熱情，選擇加入了「文博義工計劃」，成為博物館與觀眾的溝通橋樑，換個角度來服務大眾，不同的背景和年齡正好令他們了解不同參觀者的需要，帶來更盡善盡美的觀賞經驗。同時，他們跟大家一樣熱愛藝術、歷史、文物修復、科學天文，作為博物館常客的義工，時刻準備就緒解答大家各項查詢。

這個義工計劃剛起步，義工正努力學習展館內種種，從而協助不同崗位的博物館人，肩負多元化的任務——幕前的宣傳大使、大堂接待、工作坊助手，或是幕後的修復小組及檔案整理等。展館內，義工需要做足準備，熟讀策展人提供的豐富資料，從展覽主題到作品等都有所認識，有時會嘗試示範一些互動展品的玩法，帶動參觀者投入參與；亦會主動關顧有特別需要，如坐輪椅或使用嬰兒車的人士，盡力給予援手。除了前線服務，有些崗位需要較專業的技術，例如文物修復，義工要付出更多的時間和耐性，經過不斷的練習才能協助修復。義工亦參與各類型的戶外文博活動，從寒冬觀月食到烈日下的同樂日，不辭勞苦地堅守服務崗位。無論任何時候，施與受同樣快樂。所以當大家下次參觀博物館，無論是想知道展廳的位置；如何操作互動展品；申請博物館通行證的程序；博物館附近的好去處等等，也可試試從文博義工身上找答案。而一班身穿紫色制服的文博義工，當然也很期待跟大家打招呼，成為大家的好幫手，一起分享文博的樂趣！

## 25 與假老師同行

大家逛展覽時如果想對展品有更深入了解，可以怎樣做？即時找博物館人員問個究竟？讓文博義工為你伸出援手？其實還有一些可以幫忙的「假老師」——展覽導賞員、語音導賞系統和近年普及的導賞應用程式！若果參觀時間有限，大家可直接向文博義工查詢，推介重點展品或提供參觀的「精讀」路線；如想對展覽作深度認識的話，建議大家在參觀前利用導賞應用程式，預習相關背景和基礎資料，將有助大家吸收展覽內容；在參觀期間使用語音導賞系統，更可按個人步伐作輔助指引，時間安排更具彈性，過程完全自主。要是一家大細參觀展覽，可選擇參加導賞團，由導賞員介紹、互動分享，以更生動有趣的方式了解展覽內容。大家可因應自己不同需要，選擇合適的展覽好幫手，同遊博物館。

文博義工隊

## 參觀博物館小貼士

### 現在就出發!

#### 出發之前...

- 買一張博物館通行證，全年無限次參觀展覽\*，也節省排隊買門票的時間。
- 記得登入官方網站確認開放時間、展覽日期等資訊。
- 預先閱讀有關展覽的介紹，初步的了解有助豐富整個參觀經驗。
- 穿著輕便的衣服鞋履，令參觀時每一步都最舒適。
- 展廳內不可飲食，觀展前先吃一點東西，補充能量。

#### 進入館後...

- 將大型物品暫存於衣帽間，輕鬆自在欣賞展品。
- 關掉手提電話，不會騷擾別人，也可讓自己更加專注。
- 許多博物館都禁止拍照，用心，去記住看過的每片美好。
- 當愛惜展品。請溫柔對待可以觸摸的展品！
- 遇到問題嗎？場館內的職員、導賞員或文博義工可以幫到你！

\*於博物館通行證有效期（由簽發日期起 12 個月內）可無限次參觀康樂及文化事務署轄下博物館的常設及專題展覽（特定的專題展覽除外）

## 博物館資訊

### 康文署博物館、文化空間及文博辦事處

- 香港歷史博物館
- 香港藝術館
- 香港科學館
- 香港文化博物館
- 香港太空館
- 香港海防博物館
- 孫中山紀念館
- 茶具文物館
- 香港電影資料館
- 油街實現
- 香港視覺藝術中心
- 葛量洪號滅火輪展覽館
- 李鄭屋漢墓博物館
- 羅屋民俗館
- 香港鐵路博物館
- 三棟屋博物館
- 上窰民俗文物館
- 香港文物探知館
- 屏山鄧族文物館暨文物徑訪客中心
- 文物修復辦事處
- 藝術推廣辦事處
- 古物古蹟辦事處
- 非物質文化遺產辦事處

網址：[www.museums.gov.hk](http://www.museums.gov.hk)

Facebook: 優遊香港博物館

## Contents

- Preface
- 01 Roam freely or stay on course? How to travel through a museum.
- 02 Extend your creative journey: take home a souvenir!
- 03 Appreciating the visual language of exhibition design
- 04 Sharpened clause! The legalese behind every great show.
- 05 Hidden in plain sight: light and display.
- 06 A professional walks the museum – what does he see?
- 07 Healing relics: a race against time.
- 08 Appreciation begins with respect!
- 09 Escape artists
- 10 Feel first. Understand later!
- 11 SAVOUR the taste of community art
- 12 Community engaged art: the inside connection.
- 13 Unleash your inner artist
- 14 Anticipation... the spice of life!
- 15 Through the eyes of children: the world afresh!
- 16 PLAY, and you will be more SENSIBLE.
- 17 Action stations: kids workshops to energise.
- 18 The magic of the intangible: preserving local culture.
- 19 Make a day of it with local culture
- 20 Adventures through light and shadow
- 21 More than just watching movies
- 22 Look behind the exhibits
- 23 Go back to Hong Kong's roots
- 24 Put museum passion to work
- 25 Let the stars be your guide
- Tips for Visiting Museums
- Museum info

## Preface

### More than memories: awaken your muse

Do museums seem distant to you? Visitors often approach nervously, unsure how to behave, unsure how to enjoy the experience and often unsure what this strange collection of objects truly means.

Visitor apprehension may stem from unfortunate stereotypes of museums: dark, sombre places worshipping the ancient world; dozens of near-identical vases and bowls, dimly lit...

However, a successful museum today acts like a brain: it doesn't just record past events, any more than our own brains merely capture memories. Sure, we may reminisce about the past, dust off old memories of childhood sweethearts or joyous family reunions, but there's more to all of us than those old display cases.

Our museums are living beings, lively communities of research, preservation and events. A museum is the people's touch-point, designed to disseminate learning and inspire the community. Behind the scenes are thousands of curators and staff, working on research and conservation; and developing new accessible learning experiences in their specialised areas.

We hope 25 Ways to Visit Museums could break any stereotypes or assumptions people hold about museums. Through this book, we aim to share the craft of appreciating museums and help visitors enjoy everything they have to offer. From historic trails through public art to left-over gastronomy, you'll find something new and rewarding to explore.

Hong Kong is blessed with museums of all shapes and sizes: some are historical landmarks in their own right, while others are tucked away in unexpected locations: take a look around, the pursuit of new learning may be only a few steps from home.



## 01 Roam freely or stay on course? How to travel through a museum.

For the uninitiated, a museum visit can be a daunting confrontation, a darkened labyrinth of trials and challenges which must be overcome one-by-one, without deviation, until a glimmer of daylight is seen in the gift shop at the end. But of course we don't wish our museums to be such a painful experience! Contrary to many visitors' beliefs, there is no "right way" to view a museum exhibit. You will not trigger alarms for skipping a section, for going straight to the piece you are interested in, or for walking the designated route backwards. A day at the museum is a session of freestyle learning, and we are all free to set the priority of the exhibits we'd like to view. Having said that, today's professional curators bring a great deal of experience into creating exhibit paths and structures which help visitors of all intellectual levels get the best out of their experience. Think of the museum curator as a movie director. Some movies start at the beginning of the story and tell the tale chronologically... others drop the viewer into the middle of the story, keeping the action alive from the very first moment. Curators use many such techniques, some of which we'll learn about in this book – but rest assured, you are in good hands!

Before designing a tour route (or narrative structure), the curatorial team conducts background research into the exhibits and visitor behaviour, and considers the narrative form which can enhance visitors' understanding and insight of the topic. The most common and easily understood narrative form is the chronological story, frequently adopted in historical and cultural exhibitions. For example, "The Hong Kong Story", the classic permanent exhibition at the Hong Kong Museum of History, presents significant events in Hong Kong's history more-or-less in chronological order. Meanwhile "The Legend of Hong Kong Toys" uses a different structure based around archetypal toys of Hong Kong. Curators select standout exhibition items as focal exhibits, ensuring these items fall within the most commonly walked paths and making sure no-one will miss them, no matter how devious their own personal route through the museum may be. Everyone has their own reasons for visiting the museum, whether it's simply spending time with their family, seeing a specific exhibit or being fascinated by a theme. But learning to appreciate a curator's meticulous narrative is an illuminating pursuit: following their exhibit route, at least once, can help sharpen your skills and turn you into a true museum maven. If you don't have time, you don't need to go through in one day: take it easy and continue your tour next week!

## 02 Extend your creative journey: take home a souvenir!

When I was a student, visiting museums not only enriched my knowledge but also aroused my curiosity. What helped satisfy my curious mind was my habit of bringing home an exhibition brochure as a souvenir. These days, museum souvenirs have become creative products in themselves: fine tableware or desk decorations in the shape of an Ancient Egyptian artefacts, for example, presenting a seamless blend between the exhibition themes and our daily lives. Perhaps because of increasing visitor affluence, we see a trend for museum souvenirs created with ever greater creativity and quality. For example, I am really impressed by a brochure published by The Palace Museum in Beijing, which comes complete with Augmented Reality technology! Simply download an app, scan the QR code in the brochure, and a virtual kitten will show you around The Palace Museum. Another example is the souvenir series created for our Jin Yong Gallery. We commissioned a series of stationery and other items adorned with Lee Chi-ching's artworks and Jin Yong's famous wisdom! The combination of beauty, heritage and practicality makes for the perfect souvenir. So remember, next time you visit a museum, take the time to discover a souvenir worth taking home!

Brian Lam  
Curator (History),  
Hong Kong Heritage Museum

### 03 Appreciating the visual language of exhibition design

Navigating an exhibition is like being dropped into a vast comic book. The best exhibits are living worlds, rich with dramatic themes and complete with beautiful structures and curious objects, teasing and engaging the viewers and making every visit a unique experience. A great exhibition doesn't necessarily require great study beforehand. If the curators have done their job, the whole story is encapsulated and told by the exhibit herself. Visitors consciously (and subconsciously) observe the spacing of the focal pieces, which may be displayed independently, surrounded by empty space, or supported on raised platforms. Supplementary images complete the story, while special lighting, background colours or curtains can direct the senses and enhance the visitors' awareness.

A unique narrative challenge to curators is the juxtaposition of ancient and modern. How can historical relics be properly placed together with contemporary art? In 2015, the Hong Kong Heritage Museum settled the question in magnificent style: "The Past is Continuing", curated by the museum's director Fione Lo, brought together 18 contemporary artists to meld and elevate the museum's existing collection with modern creativity. During the creation of the show, dialogues were initiated between the bespoke modern works and treasured historical artefacts, triggering amusing interactions between new and old. Lo also designed a "hide-and-seek" game for visitors, with fresh works cheekily hidden throughout the museum. The modern works – drawn from artists in painting, ceramics, sculpture, music and photography – added spice to the existing heritage exhibits, layering a contemporary ambience and attracting new audiences. As "The Past is Continuing" demonstrates, the ideas and techniques of exhibition design should enable visitors to not only have a better understanding of the exhibits but also leave a profound and lasting impact upon them.

#### 04 Sharpened clause! The legalese behind every great show.

Behind every great exhibit is a mountain of paperwork. Curators must take care of thousands of details which will never be seen by the public but which are essential to securing and displaying some of the most fascinating items in the world. So, for example, when borrowing exhibits from other museums, curators draft complex agreements covering everything from dispatch, packaging and storage arrangements to insurance terms. During delivery, even though the artefacts are fully insured, it is of utmost importance to protect the exhibits, ensuring they remain safe and intact. We once borrowed a collection of bulky exhibits from a museum in Shenyang. But unexpectedly, due to some changes in the operation of the Mainland airline company, the airline could only provide a smaller aircraft for the return flight. Consequently, the aircraft was too small to load the entire collection in one shipment! This was not acceptable to us, as it would endanger the integrity of the whole exhibit. So, after rounds of discussions and negotiations with the lender, we ended up changing our flights to ensure smooth delivery and return of the loan items en bloc! Such incidents remind us that nothing is 100% certain in this world. Overcoming the unexpected is a big part of the curatorship role, and it's often quite tedious administrative work: but while this side of the job can be a difficult and often thankless task, our deep devotion to portraying history helps us get the job done. Whatever difficulties we may face, curators like myself enjoy "priority viewing" in appreciating first-hand some of the world's finest cultural relics, and having such opportunities makes all the admin worthwhile!

Wong Nai-kwan

Assistant Curator One (Natural History),

Hong Kong Museum of History

## 05 Hidden in plain sight: light and display.

Museums today are beacons of community and accessibility, serving as resources for all: but such qualities do not arise by chance! In designing an exhibition, there are countless details to take into consideration, from physical access and safety to sensory channels: from typefaces and fonts to size and position of exhibit illustrations. Museum visitors often take lighting for granted (or more commonly grumble "it's too dark in here"), but lighting is a key element of an exhibition, and learning to appreciate the subtleties of light and shade can make an exhibition experience more enjoyable. Light management serves three purposes: protecting historical relics; creating the ambience; and visualising the artefacts. First, protection. Have you ever wondered why flash photography is banned in many museums? It's because UV light and camera flashes can damage ancient inks and could leave valuable documents bare after only a few days' exposure! As for ambient light, designers wish to create an atmosphere, but they must also be aware that visitors may be stepping in from a bright sunny day. As such, they need to provide a transition zone to help visitors adapt. For the ambience itself, designers have many tricks at their disposal — for example, for a marine theme, blue light with ripple lighting effects can immediately put visitors "underwater". And on top of all these, the artefacts and exhibits must be clearly visible!

Other design features have become common over the years: shock-absorbers and stabilisers are must-have features on many display cases. And some display platforms are deliberately tilted to deter visitors from getting too close! Spotlights and other lighting techniques, such as mirrored surfaces, can help illuminate the pertinent features to recommended levels, without exceeding conservation limits. Here's a trick to look out for: bowl-shaped objects are often placed on a reflective surface, as the mirrored surface can bounce light onto the underside of the object (which would usually be in the shade). However, for gold items, or gems, for example, display stands use spotlights to highlight the luxurious qualities and contrast with a matt or velvet background to truly show off the piece. But with all the advances in technology and gadgetry, there is a definite and welcome trend towards more simple setting and mountings, shifting visitor focus squarely on the objects themselves. Visitors with low vision, for example, appreciate this simplicity, as display "clutter" could make it harder to enjoy the focal points otherwise. Indeed, diverse accessibility is now paramount to every leading museum. As just one example, exhibit illustrations are placed at around 80cm high, so that children and wheelchair users might more easily see them. We hope you will notice and appreciate these many details on your future visits to museums, and train yourselves to observe such nuances from a professional perspective!

## 06 A professional walks the museum – what does he see?

I've been working in cultural venue management for over two decades. My job entails maintaining the smooth daily operation of venues and offering our visitors a fulfilling museum tour. Every morning, I inspect the entire exhibition hall by walking along the curator's route: it's a routine which easily alerts me to anything unusual or any abnormalities along the way. My most memorable experience was managing the venue for "Inventing le Louvre: From Palace to Museum over 800 Years" exhibition at Hong Kong Heritage Museum in 2017. This was one of the year's most popular exhibitions, in terms of the number of visitors, and it offered us a great opportunity to test our competence in handling ad hoc situations and managing something on a larger scale. For this landmark show, we needed fully sharpened skills in so many areas, from effective crowd management to inspecting whether the on-site instructions were clear and accessible, or even ascertaining whether the escalators were running smoothly – all these would likely affect the operation of the museum and it was therefore essential to devise a thorough plan in advance. At the end of the day, if visitors feel at ease throughout their exhibition tour, our efforts are truly worthwhile! May I also take this chance to offer a tip for regular museum visitors or those who are going to join some of the most popular exhibitions – apply for a Museum Pass in advance! It can save you time queuing up for an admission ticket.

Francky Loo  
Senior Cultural Services Assistant,  
Hong Kong Heritage Museum

## 07 Healing relics: a race against time.

Upon seeing a vase or statue which is several thousand years old, the uninitiated museum-goer might not appreciate that its fine condition is not merely happy chance but most likely the work of a team of conservation experts who face a constant battle against the museum's number one enemy: time. Many conservators view themselves like medical professionals (although their patients are often centuries old and their treatments may take decades to complete). And just like doctors, conservators often specialise, rising to the top of their craft only after years of dedicated study and practice. In a busy Hong Kong museum, we may find conservation specialists in Chinese calligraphy and paintings, oil paintings, historical documents, photographs, textiles, wooden wares, metalware, ceramics and archaeological finds. There is no fixed formula for restoring ancient relics – after all, each one may be unique in the world. The conservators rely on professional knowledge, experience and abundant patience, often applying creativity and flexibility when carrying out their therapy. At their disposal are sophisticated scientific tools and advanced analytical techniques for studying the feasibility of the proposed treatments – when the appropriate treatment strategy is devised, old and damaged cultural relics can be painstakingly restored to their original appearance.

When embarking on a cultural relic restoration, the first concerns are the condition and stability of the materials and their compatibility with modern restoration materials. The ultimate goal of restoration is often to showcase the item, and hence the environment of the exhibition space should not be overlooked. The way a relic is restored for an austere museum setting, with its carefully controlled environment, may be different to that for a temple relic. Either way, conservators aim to extend the life of the relics to their fullest potential. A fine example of the art and healing powers of Hong Kong's conservators is seen in the restoration of a god statue from I Shing Temple in Wang Chau, Yuen Long. The clay god had originally been sculpted onto a wooden skeleton, yet the skeleton had long been ravaged by underground water and termites. Worse still, its head and legs were broken. After a long period of research and discussion, the team decided to replace the original wooden framework with a metal structure, and mix a new clay with the original clay matrix of the statue to reshape the body. Through these techniques, the true appearance of the statue has been fully restored. Another example is seen in the use of lasers to restore an ancient mural at the Man Mo Temple. The mural was damaged by soot from incense: so while the conservators gently restored the mural without damaging the substrate, they also recommended relocating the incense burner to prevent the mural becoming re-fouled. Conservation of heritage is just like staying healthy: prevention is always better than cure!

## 08 Appreciation begins with respect!

Prior to restoring a cultural relic, our team verifies its historical value and conducts detailed background research. This helps us reconstruct the original form and integrity of the artefact. Before viewing a cultural relic, why not spend some time understanding its historical background? Such deeper knowledge will help you better appreciate the object and its past, giving insight into the wisdom and passion of its creators! Something which surprises many people is how sensitive ancient relics are to light. When we transport, restore, store and display cultural relics, our first priority is to make sure that they are fully protected against ultraviolet light. And even when a cultural relic is undergoing restoration, we take great caution to ensure they are exposed to a minimal amount of light. So please help us keep the light away! Never use any phone lights, for example, to illuminate a subject better. And of course, do not touch any exhibits (unless encouraged to do so!), as touching may damage them too. As a conservator, I have learned how appreciation of the past starts with cherishing our historical relics. Care in handling and observing is the first way to show respect to our ancestors. Conserving cultural legacies is a mission passed down from generation to generation.

Eddy Leung

Assistant Curator One (Archaeological Finds),  
Conservation Office



## 09 Escape artists

Every genre of art has its own character and preferences. Renaissance oil paintings, for example, are like cats, preferring to laze away their days stretched out on warm gallery walls, indifferent to the visitors' gaze. But then there are the dogs: they beg to be taken outside, to run towards the mountains, the sky, the briny harbour. And when the muses escape the museum, the public is in for a treat. Rubber Duck's visit to Hong Kong turned our harbour into a bathtub, altering the perception of scale of ourselves and our city. There was no missing this benign visitor, visible from almost every elevated corner of the city: and, as in other waterways around the world, the spectators became part of the exhibit, energising the art. Onlookers enjoyed the simple visual disconnect from reality, some reminisced of their childhood toys, others commented on how small they felt. Pundits hailed it as a new cultural icon or complained it was the diet cola of public art, and hundreds of thousands snapped selfies around the Star Ferry terminal. All the time, Rubber Duck lapped at the waves, smiling, embracing her followers with her comforting primary yellow glow, before being deflated and shipped to her next destination.

Rubber Duck shows us there is no limitation on public art. It need not be ancient bronze or concreted steel – it can be flimsy, ethereal, abstract or realist, presented in any style or material hardy enough to survive at least a few minutes in the wild. Public art can be presented as permanent sculpture or as a temporary installation art, integrated into everyday life and reshaping the relationship between people and the environment. Many museums display public artworks outside their entrances as visual eye-catchers to draw people in. Other hotspots in Hong Kong include Art Square in Salisbury Garden, Tsim Sha Tsui, or around Tamar Park in Admiralty. But there can be surprises on every corner. The simple key is to observe meticulously: you may catch a Space Invader on an unexpected wall, or a world-famous Dali sculpture you've never noticed before. When you spot public art, don't be afraid to stop and take a look. Observe the detail, the context. Best of all, interact with other observers, share your thoughts, share your emotions – and make yourself open to some of the most beautiful gifts our city has to offer.

## 10 Feel first. Understand later!

When approaching an artwork, we often wonder what to look at first: the art itself, or the caption alongside. There are no boundaries in creating art, and there should be no boundaries or rules for appreciating the artwork either. But in my experience, I suggest focusing on the display object first. Try to appreciate the artwork on your own: find any emotional connection and understanding from your own feeling: and then read the caption for further insights. This way, you can enjoy a mutual exchange of ideas between you and the creator, rather than having any fixed idea before viewing an artwork. Regarding captions and descriptions, these vary greatly according to the culture and style of a museum. Certainly the trend worldwide is for more accessible art: concise, useful captions are replacing the wordy jargon-packed essays of the twentieth century, at least on the gallery wall. And in Hong Kong today, we incorporate QR codes into many artwork captions, allowing visitors to tap into detailed profiles, contexts and analyses online at their own preferred pace. But of course, this technology is to supplement the experience, not replace it! So remember, the next time you visit an exhibition, enjoy a direct view of the exhibits first – experience the spiritual connection with the creator as directly as possible!

Teresa Wan  
Senior Designer,  
Hong Kong Museum of Art

## 11 SAVOUR the taste of community art

Museums – especially the grander buildings – often have a solemn feel. Visitors keep hushed voices and approach the artworks reverently. But artworks are alive, and should be appreciated with joy. This is why we love the community environment of Oi!. Stepping in, you'll immediately notice the joy and happiness around... and it's infectious. The concept at Oi! is bringing art to all. We believe everyone, no matter their age or status, can create and engage with art... and we also believe art should be an integral and essential part of our daily lives. This approach turns the "museum" into a living organic being, complete with infinite possibilities and endless potential for community joy. The physical fabric of Oi! lends itself to such creative kinship. Originally built on Oil Street as an austere red brick clubhouse for the Royal Hong Kong Yacht Club, the Grade Two historic buildings were developed as government staff quarters and then later as storage space for the Government Supplies Department. In 1998, this rather humble and mundane occupation came to an end, and the fortunes of the building began to change. Being in a creative neighbourhood, with unique light and air, the site attracted a few artists as anchor tenants, incubating a creative nucleus which acted as a catalyst for community art. In a short space of time, the site became the first "artist village" in Hong Kong.

In 2013, the government rejuvenated the site and secured its future artistic mission, creating Oi! as a centre of community engaged art, fully open to the public and designed to kick-start artistic initiatives through cooperation and collaboration. Artists are encouraged to engage with the public and community groups – a delectable example is "XCHANGE: Social Gastronomy" initiated by local youth, who make use of leftover seasonal ingredients to make succulent dishes. The public can make an appointment, bring in leftover ingredients from home and enjoy a free lunch and a signature drink! The project aims to promote awareness of food waste within the community and help create a sustainable community ecology. When visiting Oi!, why not take such a proactive role in local art by joining these "alternative" events. Through engaging ourselves with the art of living, we can contribute to the community and create better lives for one another.

## 12 Community engaged art: the inside connection.

It takes more than an instant to notice the artworks within Oi!. What you are seeing is actually invisible: the diminishing space between people; a harmonious synergy between art and the surrounding environment; a resonance which enriches our daily lives and souls. The old-fashioned concept of a museum employs a top-down approach, disseminating artistic knowledge from above with expert guidance instructing visitors. Oi! completely turns this on its head with community engaged art: our vision encourages artists to break free of professional constraints and to engage the community by unleashing their creativity with counterparts who share the same fantasy. The artistic manifesto of Oi! makes efficient use of social resources and fulfils the needs of social development more effectively. What does it mean, in practice? The paradigm is truly exemplified in CUT & SEA, the installation work of Tobias Klein. CUT & SEA consists of a 2.5-metre circular door in the fence originally separating Oi! from an adjacent construction site. The artwork therefore serves as a "door to dialogue", reconnecting people on either side of the fence and motivating Oi! visitors to rethink their relationship with the community and the district outside. It also inspires the public to think about what they really need in their daily lives and to explore their interpersonal relationships. Community engaged art such as CUT & SEA enables everyone to be aware of their inner creativity... and helps everyone unleash their own artistic spirit to shape a better social environment for us all.

Ivy Lin

Curator (Community Art), Oi!

## 13 Unleash your inner artist

Are you content to be a spectator? Or would you like a deeper connection with art? For many, even a small taste of artistic creation can sow the seeds of a deeper understanding between inspiration and artistic techniques. In the nineteenth century, becoming an artist meant moving to Paris and selling one's possessions to buy canvas (and, for the rich, some paint). Today, an aspiring artist – or even a part-time painter – has a much smoother path. Take the Hong Kong Visual Arts Centre (vA!), which offers art lovers the opportunity to become bona fide artists through a rich selection of part-time courses and workshops. Since 2001, vA! has run programmes in disciplines including painting, sculpture, printmaking, ceramics and Chinese calligraphy. Students are not only able to hone their skills under the mentorship of master artists but will also acquire in-depth experience of the local art scene and the wider contemporary art world. Through lectures, seminars and visits to studios and exhibitions, students learn about artistic theories and techniques, and are inspired to cultivate their sense of aesthetic appreciation.

The vA! is well equipped with ceramic, sculpture and printmaking studios. As a cultural centre, vA! also holds visual arts exhibitions, seminars and film screenings open to the public, giving art lovers ample opportunities to interact with each other! The centre nurtures many emerging artists, and also works on audience-building to garner wider appreciation for art within Hong Kong. We hope you would be interested to come and unleash your own artistic creativity, and become an artist yourself! Even for those not yet ready to pick up a paintbrush or printing block, the vA! is a beautiful Grade One historic building well worth visiting. Perched on a hillside within Hong Kong Park, and situated along the Central and Western Heritage Trail, the building features the Classical Revival architectural style of the Edwardian era – the edifice formerly known as Cassels Block was originally built in around 1900 as married quarters for British army officers, and is one of the most precious architectural pieces in Hong Kong.

## 14 Anticipation... the spice of life!

Amidst what can easily become a monotonous daily schedule, we may long for the unexpected, the lucky chance or coincidence which snaps us out of our predictable patterns and adds some taste to our day. The theme of this year's Muse Fest HK captures exactly that excitement of expectation. "Museum is typing..." centres on the feeling of seeing an unexpected friend "typing" in a message chat box. What will they say? You can't see them or hear them but you know, for that moment, they are focused on you. And something is about to happen... For those who have never visited this wonderful event, Muse Fest HK, held in late June and early July every year, is a fabulous series of programmes, including exhibitions, workshops, talks, seminars, bridging cultural worlds and helping participants surf across art, culture, film, music and other artistic disciplines. Through Muse Fest HK we hope we can learn, laugh and enjoy art together, exploring different worlds and the works of some smaller museums little known to the general public. For 2018, we have invited artists from different fields to join Muse Fest HK as interactive collaborators: these include Fram Kitagawa, founder and art director of "Echigo-Tsumari Art Triennale", and Taku Satoh, considered a great master of the design and creativity in Japan. I hope you will be able to join Muse Fest HK this year – and of course, we will welcome your active participation in "typing" anything you feel! For those taking part, half the fun will be the unbearable anticipation of the surprises we've planned during our dialogues!

Addy Wong

Senior Media Coordinator (Marketing and Business Development),  
Leisure and Cultural Services Department

## 15 Through the eyes of children: the world afresh!

Knowing what you don't know is the basis of wisdom, according to Confucius, and to put this into practice simply take your children to a museum! The exhibits, the curious objects, the studious ambience will arouse their curiosity to ask hundreds of questions... and within minutes you will realise: you really know nothing! Children's questions have a habit of opening your mind and forcing you to look at things through the innocent eyes of a child. But having said that, how do you answer your children's queries? "I don't know" will not satisfy their curiosity or encourage them to find out more. Unless it's a basic question of "who, what, where or when?", the attitude and creativity of your response is more important than the factual answer. For the eternally difficult questions of "why" or "how", don't simply reach for a search engine, but foster a spirit of enquiry which will equip them to answer questions themselves. For historical, cultural or scientific exhibitions, try composing your answers in the form of pictorial stories, impressing your children with some dynamic storytelling and questioning of your own. For art exhibitions, why not encourage creativity by drawing your own mini-artworks, competing to see who can make the most amusing masterpiece? Exploring a difficult topic through your own artistic expression is a great way to learn and understand.

Viewing our museums through children's eyes is a valuable exercise for curators. We visited the Hong Kong Museum of History with Audrey and Ashley, trying to better understand what inspires them. The first thing to grab their attention was the statues of our ancestors, displayed in a showcase on prehistoric life in Hong Kong. The girls' most urgent question about these ancient ancestors was surprisingly practical. "Did they go to work? How did they make a living?" To answer, we took them to an exhibit of the stone tools and pottery wares our ancestors used to feed themselves and their families. While explaining more about the ancestors, we had renewed insight into the Neolithic history of 4,000BC Hong Kong. Even if we didn't know the answers ourselves, the raising of the question was the beginning of opening up to new knowledge. Bringing children to museums can help you break free from conventional thought and let you explore the world from a brand new perspective.

## 16 PLAY, and you will be More SENSIBLE.

Play, as Albert Einstein said, "seems to be the essential feature in productive thought". Finally children have an excuse to play in the museum... Einstein says so! But it's true... play triggers creativity and imagination, nurtures logical thinking and unleashes the spirit of discovery and exploration. For decades, Hong Kong museums have endorsed play, whether it's encouraging children (and adults) to throw paper aeroplanes or offering all sorts of gigantic curious objects with knobs and buttons for kids (and adults) to push. Play is also a great way to teach children some valuable museum manners. As every parent knows, attempting to enforce boring rules on a bored child can cause a seismic explosion. But creating some basic structure to their games will let them have fun while teaching them to respect the exhibits, the environment and other visitors. These simple habits, when learned through play, become effortlessly ingrained, making museum visits more enjoyable for the whole family.

Children learn about the world through the objects they see. "What's that?" may be the most repeated question a parent hears as a toddler grows up, and letting them see firsthand some of the things they've seen only in books is a real treat for families. In Hong Kong, they can get up close to dinosaurs, guns, aircraft, fireboats, spaceships, comets... the sky is not even the limit! Hong Kong has a few museums especially favoured by children. The Hong Kong Science Museum holds many technology-themed exhibitions and is a treasure trove of learning play: around 80% of the exhibits there are "playable". The Hong Kong Space Museum has over a hundred newly-designed exhibits: visitors can surf through a collection of celestial objects, or enter an upside-down virtual space station to experience the disorientation of space travel. Kids also love the Fireboat Alexander Grantham Exhibition Gallery, rebuilt from a working fireboat and located at Quarry Bay Park, Hong Kong Island. Retired firefighters volunteer to lead guided tours at the weekend, sharing exciting real-life sea rescue stories, and visitors can play with the fire-fighting equipment to reenact the drama! Nearby, in Shau Kei Wan, is the Hong Kong Museum of Coastal Defence, built around the 18 original fortified gun emplacements of the Lei Yue Mun Fort. The museum features barracks, ammunition magazines, shell and cartridge stores and coal bunkers. With role-playing games, children can imagine themselves as military advisors, being chased by enemy soldiers. Will they successfully defend Hong Kong? Take a visit and find out!



## 17 Action stations: kids workshops to energise.

Children don't like to sit still for lectures: learning experiences must be interactive! One of the most impressive museum workshops I've seen was a robot workshop in an overseas museum: youngsters were taught how to build robots using screwdrivers, drills and hammers. At the time, this was not the norm, and the tools seemed quite dangerous... but the children were capable of creating something quite amazing. We adopt a similar approach in Hong Kong today, bringing "hands on" to the children and letting them try things for themselves. For example, the Hong Kong Science Museum organises different kinds of activities, such as origami classes, teaching children concepts such as symmetry and golden ratio. Meanwhile to supplement "Eternal Life – Exploring Ancient Egypt", we organised a drama workshop, developing the adventures of a time-travelling robot from the future who explored ancient Egypt with a chronologically-local priest. We even replicated the sistrum, a musical percussion instrument commonly found in ancient Egypt and jangled by priests in their worship. The drama gave children a glimpse of the sights and sounds of this ancient world, and the lessons were hugely memorable. We're seeing a lively trend towards the integration of interactive games (and robots and percussion sticks) within science, history and even art exhibits, and I hope next time you visit a museum you will seek out a workshop for your children: these merrymaking sessions are great fun and well worth the time, truly whetting the children's appetite for learning!

Paulina Chan  
Museum Director,  
Hong Kong Science Museum

## 18 The magic of the intangible: preserving local culture

There's so much more to traditional culture than scrolls and bowls. In fact, the most precious cultural relics are intangible: the singing of local songs, the speaking of local dialects, the actions surrounding local traditions and festivals. And while museums can document intangible culture from a historical perspective, it is only by living out these traditions that we keep them alive and pass them on for generations to come. When we listen to favourite Cantonese operas and nanyin (southern tunes) or appreciate the celebrations of the Cheung Chau Jiao Festival and Tin Hau Festival, we're actually preserving intangible cultural relics. When we refresh ourselves by having a cooling summer tea in a Chinese herbal tea shop, or get to know the paper crafting and bamboo theatre building techniques at the Mid-Autumn Festival and the Yu Lan Ghost Festival, when we pass lai see to the children... when we act out all these things, we are playing our part as conservationists of Hong Kong's intangible cultural heritage. Compared to relics in a museum, intangible cultural heritage is mostly woven into our daily lives. Keeping cultural heritage alive requires some observation and understanding of the historical and cultural values behind our legacies.

Intangible cultural heritage has five domains: oral traditions and expressions; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship. We can observe all these aspects in our daily lives and, where we can, pass on knowledge and techniques to the next generation by word of mouth and participation. For example, at the annual Pok Fu Lam Fire Dragon Dance, elders lead the younger generation in making fire dragons while sharing the origin, techniques and memorable experiences of the fire dragon dance. The elders learned as children from their grandparents, just as today's youngsters will, we hope, pass the knowledge on to their offspring. Another example is the sek pun (basin feast), held during special occasions at villages in the New Territories. Clansmen from multiple generations gather around the table, maintaining the bonding of villages and the classical lineages. As time progresses, and without our collaborative efforts, such traditional customs might fade away. So, bring your children to touch, savour and experience these festive events and let them appreciate the worthiness of these traditional values. If instilled with intangible culture as a habit, they will, quite naturally, pass it to their own children too.

## 19 Make a day of it with local culture

Imagine a world without Hong Kong milk tea, the cheongsam, the sek pun basin feast. You may think they will endure forever: but in today's fast-paced commercial world, the intangible cultural traditions behind these Hong Kong treasures are already endangered species! Without proper living use, ceremonies and traditions become easily commercialised, simplified for foreigners or misrepresented. For our curatorial teams at the Intangible Cultural Heritage Office, it means close collaboration with related community groups, local families, masters, craftsmen and artisans. The task is like catching the wind. Intangible cultural traditions are living practices: we cannot fix or define them too strictly without killing them off! However, our work gives us deeper understanding of the original historical and cultural value of these legacies, as well as helping us understand the techniques and thoughts of today's living generations of artisans. Our work comes alive at the Intangible Cultural Heritage Centre at Sam Tung Uk Museum in Tsuen Wan, New Territories. For 2018, we've launched an enlightening exhibition: "The Oral Legacies Series II: The Representative List of the Intangible Cultural Heritage of Hong Kong". The show captures the feeling and culture of Hong Kong tradition, while the museum itself is built in a former Hakka walled village in an area steeped in rich cultural traditions and fine local cuisine – the perfect place to understand more of Hong Kong's heritage. What better way to keep traditions alive than to plan a day around them! In fact, the same goes for many other museums, not just our cultural heritage venues: many Hong Kong museums are based in cultural hotspots, and exploring the local area after a museum trip can augment a simple exhibition into a real memorable cultural treat.

Doris Wong  
Designer One,  
Intangible Cultural Heritage Office

## 20 Adventures through light and shadow

Film is a unique art form, a confluence of literature, theatre, music photography, poetry. Film animates emotion, uniting still with movement, space with time, words with rhythm. We laugh and cry, finding escape from our lives, releasing trapped feelings as we empathise with the characters on screen, escape into their lives and drama for a while. At the Hong Kong Film Archive, one can travel through time, surveilling the lives of people from different eras and from all walks of life. The Archive's sizeable collection ranges from early silent documentaries to blockbusters from leading studios: it includes renowned works by master filmmakers and lost classics restored by our professional team, giving the public a chance to relive cherished cinematic experiences or enjoy films they missed on the first run. We arrange regular thematic screening programmes, offering the public the contemplation of film collections from many different perspectives.

Movie-going is a personal experience, yet it's also a social event, bringing together like-minded folk of all sorts of backgrounds. At a typical day at the Hong Kong Film Archive, you'll encounter many different people: senior citizens at the Friday Morning Matinees; the 40- and 50-somethings who grew up during the golden era of Hong Kong cinema; and film professionals and students attracted by our thematic film selections. To broaden the cinematic experience, the Hong Kong Film Archive also organises exhibitions covering a wide range of film-related topics. So, get up from the couch, feel the impact of the whirring projector and savour the joy of the golden screen.

## 21 More than just watching movies

Watching movies at a theatre is very different from watching them at home. From entering the screening chamber to sitting back in the dark to losing oneself in the light, shadow and sound, the theatre experience is simultaneously a social ritual shared with others running alongside an entirely personal dream-like journey. The Hong Kong Film Archive Cinema offers the chance to go even deeper. Movie-goers can enjoy post-screening talks from filmmakers, critics and scholars, or attend seminars focused on hot topics. Before and after movie screenings, visitors are welcome to venture into the Archive's Resource Centre, home to a rich collection of viewable films and a library of books and magazines for browsing or detailed studying. The Hong Kong Film Archive itself publishes regular volumes offering well-researched studies of Hong Kong's film history.

Priscilla Chan  
Assistant Curator One (Programming),  
Hong Kong Film Archive

## 22 Look behind the exhibits

Beauty is more than skin deep for museums but some Hong Kong museums are stunning exhibits in their own right. Whether they're eye-catching modern architecture, restored palaces, or even renovated explosives dumps... at the very least, a selfie at the entrance or inside a curious passageway is a must! Few of Hong Kong's museums were originally designed as exhibition galleries – most were repurposed from buildings whose original purpose became obsolete: a tour of Hong Kong's museum galleries is a tour of grand palaces and residences; military establishments; or former yards, mills and working buildings which once bustled with dairy farmers or factory workers. Keep an eye on the fabric of the museum, as unique treasures are to be found beyond the exhibits themselves!

Some of Hong Kong's finest colonial buildings are now working museums. Take the Dr Sun Yat-sen Museum, housed in the outstanding Edwardian monument of Kom Tong Hall. Originally the home of successful businessman Ho Kom-tong, the residence now allows visitors to trace the stories of Dr Sun Yat-sen while appreciating the fine red brick walls, granite dressings and ornate ironwork. Military premises feature prominently in our museum portfolio, and many played important roles in the history of Hong Kong. These include the Flagstaff House Museum of Tea Ware in Hong Kong Park, which was formerly the residence of the Commander of the British Forces in Hong Kong, the Hong Kong Visual Arts Centre (vA!) which was the former Victoria Barracks, and the Hong Kong Heritage Discovery Centre housed in two of the blocks of the former Whitfield Barracks. Meanwhile the Hong Kong Museum of Coastal Defence was converted from the Lei Yue Mun Fort, a stronghold which was crucial in delaying invasion during the Battle of Hong Kong. Everyday buildings also make great museum conversions: these include the Fringe Club, formerly the central depot of Dairy Farm; PMQ, an emerging cultural hotspot in Hong Kong and formerly the Police Married Quarters; Comix Home Based, rebuilt from a cluster of vernacular shophouses (tong lau); and the Hong Kong Railway Museum, with traditional pitched roof, converted from the old Tai Po Market Railway Station. Every one of these edifices has a passionate story to tell of Hong Kong's history!

## 23 Go back to Hong Kong's roots

Gazing at the densely crowded skyline today, it's hard to believe Hong Kong was only recently a sparse collection of dwellings and settlements. What must life have been like amongst our bays and mountains, when only a few hundred clans called this land their home? We are fortunate that the life of the early clansmen has not been entirely lost to time. In fact, several original Hakka clan villages are maintained today, offering vivid insights into the living conditions and ways of life 200 years ago.

The first stop in experiencing clan life would be the Law Uk Folk Museum, a few minutes walk from Chai Wan MTR station. "Law Uk" literally means "Law's House": in Hakka, uk (or sometimes wuk) means "house", and the museum is named after a Hakka family surnamed "Law" (nothing to do with any legal system of law!). The centrepiece of the museum is an eighteenth century Hakka village house, the only example of its kind in Chai Wan. Traditional Hakka dwellings were built near coastal inlets or bays, and another beautifully preserved in situ example is in Tsuen Wan, in the New Territories. The Sam Tung Uk Museum features the unique architectural design seen inside a traditional Hakka walled village. And to the east, in Sai Kung, an entire Hakka village is restored at the Sheung Yiu Folk Museum in Sai Kung Country Park. The museum displays well-preserved lime kiln, farm tools and period furniture, giving a fresh taste of ancient Hakka life! Aside from these monuments to early clans, Hong Kong is home to protected ancient heritage and culture. In 1955, redevelopment work led to the discovery of an ancient tomb dating from the Eastern Han dynasty. The tomb is now preserved and augmented with the Lei Cheng Uk Han Tomb Museum, which works on tomb preservation as well as running exhibitions for the public. More recent heritage can be found at the Ping Shan Tang Clan Gallery cum Heritage Trail Visitors Centre, which was converted from the old Ping Shan Police Station, and preserves the local folk culture of the Ping Shan Tang clan. Ambling around the trail and historic buildings, in the heart of the metropolis, you can almost see the clansmen and clanswomen appear in front of you! Take a few steps into the past and experience the ancient foundations of modern Hong Kong for yourself!

## 24 Put museum passion to work

Museum volunteering has shifted from a niche hobby to a mainstream resource, helping museums build a more cohesive community through participation and strengthening the work of cultural professionals around the city. The Museum Volunteer Scheme is a new initiative offering a wide variety of roles. Our dedicated volunteer team comprises passionate museum buffs drawn from all walks of life: students, office workers, stay-at-home parents and retirees, all dedicated to bridging the gap between museums and visitors.

Our volunteers work as publicity ambassadors, greeters at museum receptions, workshop facilitators, or even behind the scenes in conservation and archive management. Some will run demonstrations for interactive exhibits and keep the games running smoothly. Others are simply on-hand in the exhibition halls for whatever unfolds during the day. Volunteering is a two-way street, bringing the museum effective staffing while creating interesting training and opportunities for the volunteers. For our visitors, museum volunteers are a great resource. Volunteers are always delighted to assist and they're easy to spot in their purple uniforms, so make good use of them... no request is too small or too big. Whether you need help with a baby stroller or want to find out more about dinosaur bones, ask a volunteer! Whether you need help with an origami airplane, want to buy a Museum Pass or would like to find a traditional spot for yum cha near the museum... look for the purple uniform and ask away!



## 25 Let the stars be your guide

Our museums offer all sorts of platforms and resources for elaborating the exhibits, from apps and audio guides to volunteers and "museum docents" (the technical term for learned museum master guides). Learn how to make the most of these captivating assets and you'll be unlocking a new level of museum appreciation! For short visits, ask a purple-uniformed volunteer for quick advice on shortcuts and "must-see" exhibits for a constructive tour to suit any schedule. For deeper understanding, be sure to download any museum guide apps available (check in the lobby), which will put background information and context at your fingertips. An audio guide is a lovely way to tailor your own tour and keep your attention on the exhibits, rather than a smartphone. Audio tours allow you to travel through the exhibit at your own pace, yet be directed and supported by an expert curatorial team. If visiting with family and friends, consider a guided tour given by the museum docents – not only will you see the museum through an invigorating voyage, but you'll also enjoy the fun of sharing the experience with other tour members. You may even make new friends! So next time you visit a museum, be sure to select the right guides to show you the way.

### Museum Volunteers

## Tips for Visiting Museums

### **Get ready to hit the museum!**

Before your trip...

- Buy a Museum Pass to enjoy unlimited museum admission\*, and to save time queuing for tickets for the busier exhibitions.
- Visit the official website for essential information such as opening dates and times.
- Enrich your museum visit by getting to know the topic beforehand: read the introduction to the exhibition and look out for the highlights.
- Wear casual clothes and comfortable shoes: there's no need to dress up, so be at ease.
- Eating and drinking is prohibited in museums, so, take plenty of sustenance before your visit.

At the museum...

- Keep your bulky belongings in the cloakroom for your comfort and for the benefit of other visitors.
- Switch off mobile phones to avoid disturbing others (and enjoy the distraction-free moments).
- Taking photos is prohibited in most museums... try to record each beautiful image by heart!
- Cherish the exhibits. Be gentle, even if the display items are "touchable".
- Questions or comments? You can talk to museum staff, docents or the helpful volunteers.

\*Unlimited admission to the permanent and special exhibitions (unless otherwise specified) of museums under the Leisure and Cultural Services Department (LCSD Museums) during the validity period (within 12 months from the date of issue) of the Museum Pass.

## Museum info

### **LCSD Museums, Cultural Spaces and Heritage & Museums Offices**

- Hong Kong Museum of History
- Hong Kong Museum of Art
- Hong Kong Science Museum
- Hong Kong Heritage Museum
- Hong Kong Space Museum
- Hong Kong Museum of Coastal Defence
- Dr Sun Yat-sen Museum
- Flagstaff House Museum of Tea Ware
- Hong Kong Film Archive
- Oi!
- Hong Kong Visual Arts Centre
- Fireboat Alexander Grantham Exhibition Gallery
- Lei Cheng Uk Han Tomb Museum
- Law Uk Folk Museum
- Hong Kong Railway Museum
- Sam Tung Uk Museum
- Sheung Yiu Folk Museum
- Hong Kong Heritage Discovery Centre
- Ping Shan Tang Clan Gallery cum Heritage Trail Visitors Centre
- Conservation Office
- Art Promotion Office
- Antiquities and Monuments Office
- Intangible Cultural Heritage Office

Website: [www.museums.gov.hk](http://www.museums.gov.hk)

Facebook: Visit HK Museums

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