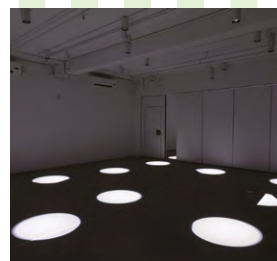
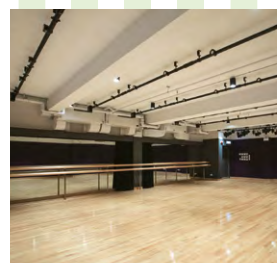




**TAI PO  
ARTS CENTRE**  
大埔藝術中心

# 大埔藝術中心 推動社區藝術發展

**Tai Po Arts Centre  
Fostering Arts Development  
in the Community**



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香港藝術發展局  
Hong Kong Arts Development Council

香港鰂魚涌英皇道1063號10樓  
10/F, 1063 King's Road, Quarry Bay, Hong Kong

電話 Tel  
2827 8786

傳真 Fax  
2970 3809

電郵 E - mail  
hkadc@hkadc.org.hk

網址 Website  
www.hkadc.org.hk

編輯 Editorial  
香港藝術發展局企業傳訊及校園藝術部  
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## 大埔藝術中心 推動社區藝術發展

### Tai Po Arts Centre

### Fostering Arts Development in the Community



大埔藝術中心  
Tai Po Arts Centre

香港藝術發展局(藝發局)自2014年起開展「ADC藝術空間計劃」,積極回應藝術界對創作及排練空間的需求,分別設於黃竹坑的創協坊、觀塘的柏秀中心和泛亞中心,為超過80個藝術家/藝團提供租金相宜的工作室。得到大埔區議會和民政事務處的支持,由前大埔官立中學改裝而成的大埔藝術中心(中心)於今年9月29日正式啟用。大埔藝術中心是大埔區議會向政府提出的社區重點項目,藝發局獲委託管理中心的所有事務。

為隆重其事,藝發局於9月29日舉行啟用禮,並由時任民政事務局首席助理秘書長(文化)李基舜先生、大埔區議會主席黃碧嬌女士、大埔民政事務專員陳巧敏女士及藝發局主席王英偉博士主禮。

Since 2014, the Hong Kong Arts Development Council (HKADC) has been actively implementing the ADC Arts Space Scheme to address the needs of space of the arts community for both artistic creation and rehearsals. Three ADC Artspace including Genesis in Wong Chuk Hang, Po Shau Centre and Pan Asia Centre in Kwun Tong had since been established, providing creative spaces at affordable rates for more than 80 local artists and arts organisations. With the support of the Tai Po District Council and Home Affairs Department, the Tai Po Arts Centre (the Centre), retrofitted from the former Tai Po Government Secondary School, commenced operation on 29 September this year. Tai Po Arts Centre is a project under the Signature Project Scheme proposed by Tai Po District Council to the Government and HKADC is entrusted to operate the Centre.

To mark the occasion, a launching ceremony was held on 29 September with officiating guests including Mr Kesson Lee, the then Principal Assistant Secretary for Home Affairs (Culture); Ms Peggy Wong Pik-kiu, Chairman of Tai Po District Council; Ms Eunice Chan, District Officer (Tai Po); and Dr Wong Ying-wai, Wilfred, Chairman of HKADC.



左起:藝發局行政總裁周蕙心女士、時任民政事務局首席助理秘書長(文化)李基舜先生、藝發局主席王英偉博士、大埔區議會主席黃碧嬌女士、大埔民政事務專員陳巧敏女士  
From left: Ms Winsome Chow, Chief Executive of HKADC; Mr Kesson Lee, the then Principal Assistant Secretary for Home Affairs (Culture); Dr Wong Ying-wai, Wilfred, Chairman of HKADC; Ms Wong Pik-kiu, Peggy, Chairman of Tai Po District Council; Ms Eunice Chan, District Officer (Tai Po)

#### 改裝校舍 打造表演藝術新據點

位於大埔安邦路12號、與大埔文娛中心相連的大埔藝術中心,樓高六層,總建築面積約83,560平方呎,為藝發局目前規模最大的藝術空間。中心提供21間面積由約900平方呎至5,800平方呎的獨立藝術工作室,租予從事表演藝術的藝術家或藝術團體使用,部分租戶已於9月陸續進駐。

藝發局希望將中心打造成表演藝術家和團體的據點,積極鼓勵租戶融合各種植根於社區的靈感、創意和文化元素進行創作,為大埔區人士提供藝術活動,從而促進區內的藝術教育和發展,為社區發放更多藝術能量,豐富市民生活。除藝術工作室外,中心亦是首個提供短期租用設施予公眾作表演、展覽及其他藝術活動的藝術空間。中心設有兩間音樂室及一間舞蹈室,可租用作練習用途,也設有可供展覽用的白盒及可供小型演出的黑盒。部份設施會預留百分之五十的名額開放予公眾使用而無需預約,中心有望成為大埔區內一個新的社區藝術焦點。

中心內並設有藝術資訊中心,為藝術工作者、學術研究員和公眾提供參考藏館服務,閱覽由藝發局主辦或資助藝術項目的活動資料紀錄及刊物,為藝術資料保存工作的一個重要里程碑。長遠而言,藝術資訊中心將與本地其他圖書館及資料藏館合作,提供轉介查詢服務。



#### Former School Campus Remodelled as New Performing Arts Hub

Located at 12 On Pong Road, Tai Po and adjacent to the Tai Po Civic Centre, Tai Po Arts Centre is a six-storey building with a total gross floor area of approximately 83,560 sq. ft., the largest HKADC Artspace so far. The Centre offers a total of 21 independent arts studios, ranging from approximately 900 sq. ft. to 5,800 sq. ft., which are rented to artists or arts groups engaged in the performing arts. Selected tenants have started moving in since September.

HKADC aims to turn the Centre into a hub for performance artists and groups. Tenants are encouraged to create works based on inspirations, creativity and culture from the community. By providing arts activities for the Tai Po community, the district may enjoy vibrant growth in arts education and development towards unleashing the artistic potentials of the area while enriching people's lives. In addition to the arts studios, this is the first HKADC Artspace to offer public hiring facilities for performance, exhibition and other arts activities. The Centre offers two music rooms and a dance studio for rehearsal purposes, a White Box for exhibition and a Black Box for small-scale performances. Some of the facilities will reserve 50% of its quota availability for public use with no advanced reservation required. Coupled with these measures, the Centre is poised to become a new hotspot of community art in Tai Po.

The Centre also houses the Arts Information Centre that serves as a reference library for arts practitioners, academic researchers and the general public to access arts materials of arts activities funded, supported or organised by HKADC. A major milestone for archiving arts information, the Arts Information Centre will also collaborate with other local libraries and archival centres to provide referral services in the long run.



藝術資訊中心  
Arts Information Centre



## 促進藝術交流 將藝術帶進社區

啟用禮當天，不少租用藝術空間的藝術家及團體均有出席，並趁此機會互相認識。對租戶「自由人聲藝術工作室」而言，工作室除了作為練習場地外，亦會開設工作坊予小朋友、成年人或長者參加，體驗純人聲音樂的樂趣。「我們的工作室面積實用，配備完善設施，樓底高更有利人聲音樂的和音。另外，中心匯聚不同藝術範疇的團體，有助推動藝術家之間的交流與合作。」

以演出合家歡劇目為主的劇團「一路青空」一直缺乏排練空間，「進駐中心後，我們不單擁有穩定的排練場所，還因為位處民居附近，有助推廣合家歡劇目，家長亦更放心讓孩子到工作室參與活動。未來計劃開設兒童戲劇班，培養小朋友對戲劇的興趣，期望將觀賞劇場演出化作日常生活一部份。」

自由人聲藝術工作室的演出  
Performances by Free Voice Studio



相片提供：自由人聲藝術工作室  
Image Courtesy: Free Voice Studio

一路青空劇照  
Performance by The Radiant Theatre



相片提供：一路青空  
Image Courtesy: The Radiant Theatre

## Promoting Arts Exchange Bringing Arts to the Community

At the launching ceremony, tenants of ADC Artspace took the opportunity to get acquaintances with each other. For Free Voice Studio, one of the tenants, the studio is used for practice as well as workshops for children, adults or seniors to enjoy the joy of a cappella singing: "Our studio space is practical and well-equipped. The high ceiling is in fact conducive to the harmony of vocal music. The Centre is also a hub to arts groups of different genres, making exchange and collaborations between artists considerably easier."

Lack of rehearsal space has been a challenge for The Radiant Theatre, a group focused on family shows: "Not only do we have a stable rehearsal venue now, the location helps our promotion of family shows with its proximity to residential areas. Parents feel safe in sending their children to the studio for activities. In future, we plan to offer drama classes for children to foster their interests in the theatre, making theatre-going a part of daily lives."

可作展覽用的白盒  
White Box for exhibition



## 提供短期租用設施 推廣地區藝術

一直以黃大仙為基地的城市當代舞蹈團更是首批租用中心舞蹈室的藝團。當被問及中心有何吸引之處時，行政總監黃國威表示：「舞蹈室場地夠大，樓底夠高，又無樑柱，基本設施完備，設有隔音屏，又附設遮蓋陽光設備，地上也鋪了地蓆，對舞蹈員的身體有足夠保護。而排練空間很貼近正式表演場地的大小，增添舞蹈員於正式演出時的信心，租金費用也合理。」

黃國威希望在大埔開拓新的藝術機遇，「我們在九龍區的發展也日趨成熟，是時候着力開拓其他地區的舞蹈推廣和教育工作。」由此可見中心在大埔正式啟用，能為本地藝術家的發展帶來了新刺激，相信中心的營運將進一步加強地區的藝術推廣及藝術界與地區人士的互動。



城市當代舞蹈團駐團藝術家喬楊在中心內排練  
CCDC Resident Artist Qiao Yang rehearses inside the Centre

大埔藝術中心二樓及五樓分別設有黑盒、白盒、舞蹈室及音樂室可供租用，適合舉辦不同類型的藝術活動，如演出、展覽、綵排或講座等用途。

Tai Po Arts Centre provides unique event spaces for hire on its 2/F and 5/F, including Black Box, White Box, Dance Studio and two Music Rooms that are ideal for different cultural activities such as performances, exhibitions, rehearsals and seminars.

### 可供短期租用的設施 Short Term Hiring Facilities :

	面積 Size	可容納人數 Capacity
黑盒 Black Box	190m <sup>2</sup> (場地尺寸 Hall size), 46m <sup>2</sup> (休息室 Crew lounge/存放空間 Storage space)	99
白盒 White Box	143m <sup>2</sup>	52
舞蹈室 Dance Studio	155m <sup>2</sup>	50
音樂室1 及 2 Music Room 1 & 2	22-23m <sup>2</sup>	9-10

租用詳情請向中心辦事處查詢 For rental enquiries, please contact the Centre Management Office:

地址 Address : 大埔安邦路12號大埔藝術中心2樓203 B室

Unit 203B, 2/F, Tai Po Arts Centre, 12 On Pong Road, Tai Po

聯絡電話 Contact : 3468-3400

網頁 Website : <http://www.tpac.hk>

藝術工作室 Arts Studios

單位 Unit	工作室 Studio	藝術家/藝團 Artist/Art Group	簡介 Introduction
206	耀鳴聲劇團 Yiu Ming Sing Cantonese Opera	耀鳴聲劇團 Yiu Ming Sing Cantonese Opera	成員為粵劇專業演員及導師，致力透過粵劇教育將粵劇推廣至社會各階層 Members comprising Cantonese opera performers and instructors dedicated to promoting the art form to the society through Cantonese opera education
207	STEP OUT Studios	陳素妍 Chan Zoe 鄧偉豐 Tang Wai-fung	踢踏舞表演者，期望透過累積的國際視野、經驗與信念，為藝術帶來新火花 Tap dance performers looking forward to new sparkles of creativity in art through international horizon, experience and vision
301	BEYOND Bollywood	BEYOND Bollywood	期望透過寶萊塢舞蹈及各項舞蹈計劃加強社會多元文化、公平、尊重和社會共融等理念 Committed to strengthening the concept of diversity in society, fairness, respect and social integration through Bollywood dancing and various dance programmes
302	大細路劇團 Jumbo Kids Theatre	大細路劇團 Jumbo Kids Theatre	專業兒童劇團，抱着熱情與毅力，製作富教育意義及高質素的兒童劇目 Professional children's theatre group dedicated to producing children's drama of high quality with passion and commitment
303	蔓延工作室 synesthesia	謝微榮 Tse Tsz-san 崔展鴻 Tsui Chin-hung 阮漢威 Yuen Hon-wai	活躍於劇場、舞台、電影及音樂等媒介，期望發表多元化的創作及舉行不同形式的活動，分享歷程 Active in theatre, stage, film and music, the group hopes to share its journey through a variety of creative works and activities
304	藝術本子 Paint In Sense Art Studio	陳渝英(冰冰) Chan Yu-ying 洪節華 Hung Chit-wah, Felix	以戲劇和跨媒介藝術方式發展社區藝術工作，協助社區推廣心靈健康教育 Development of arts in the community through drama and cross-disciplinary arts to promote education on mental well-being
305	自由人聲藝術 工作室 Free Voice Studio	馬顯融 Ma Hin-yung 黎楚琳 Lai Cho-lam, Claudia 曾見恩 Tsang Kin-yan, Joseph 李政灝 Li Ching-ho	活躍於香港無伴奏合唱界，致力推廣無伴奏合唱及各類人聲表演的藝術發展和教育活動 Active in Hong Kong a cappella events and dedicated to promoting arts development and educational activities on a cappella and various kinds of vocal performances
306- 307	香港教育劇場論壇 Hong Kong Drama/ Theatre and Education Forum	香港教育劇場論壇 Hong Kong Drama/ Theatre and Education Forum	致力於香港推動應用劇場及戲劇教育的實踐、研究與發展，建構一個重視人文價值的社會 Committed to promoting the practice, research and development of applied theatre and drama education in Hong Kong while constructing a society focused on humanity
308	SensesPlayLab 香港五感感知教育 劇場 • 宇宙合作社 SensesPlayLab (H.K. 5 Senses Education Experimental Theatre)	黃育德(德德) Wong Yuk-tak 黃淑琪 Wong Suk-ki (Ki Wong) 利湛求 Lee Cham-kau	透過共同建構的實驗空間，分別專注於感官劇場、藝術教育及多元空間設計，創立一個「貼地」、可持續性強的基地，實踐各自對創作、教育、社區、以至藝術培訓與推廣的想像 Through a co-constructed experimental space, the group is focused on sensory theatre, arts education and diversified spatial design towards establishing a down-to-earth and highly sustainable base to put into practice the possibilities in creations, education, community as well as arts training and promotion
401	Teacup Productions (HK) Limited	Teacup Productions (HK) Limited	透過舉辦英語話劇及劇場教育等活動推廣社會及文化共融 Promotes social and cultural integration through English drama and theatre education
402	非凡美樂 Musica Viva	非凡美樂 Musica Viva	團體旨在推廣富創意的表演藝術，特別是音樂、歌劇和歌曲藝術的欣賞、學習、教育和表演，並為藝術新秀的創作和專業發展提供機會 With the vision to promote performing arts of creative originality in their various forms and genres, in particular the appreciation, study, education and performance of music, opera and vocal art, as well as to create opportunities for creative and professional career development for budding artists

單位 Unit	工作室 Studio	藝術家/藝團 Artist/Art Group	簡介 Introduction
403	小息跨媒介創作室 Littlebreath Creative Workshop	陳冠而 Chan Kwun-Yee 陳旻禧 Maze Chan 伍美宜 Emily Ng	以劇場文本、表演身體為探索軸心，着力於不同媒介間的對話，既重視批判與實驗性，亦強調與觀眾的關係 Creative group which has been creating projects and works including theatre works and performances while focusing on the dialogue between different media. It emphasises on both being critical and experimental as well as the relationship with the audience
404	任何音樂 x musique	Spectral Duo	一個推廣當代電子音樂的組織，以聲音信號的分析作基礎，將其形態以不同形式展示 Promotes contemporary electronic music based on the analysis of sound signals and its showcase in different formats
405	Studio 405	賴妙芝 Lai Miu-chi 劉瑋欣 Lau Wai-yan	從事舞台設計和服裝製作的創作工作透過創作、熱情和熱誠，誠意為大埔社區帶來新色彩 Brings colours to the Tai Po community through stage design and costume productions with creativity, passion and enthusiasm
406- 407	一路青空 The Radiant Theatre	黃懿雯 Wong Yee-mun, Gladys 歐珮瑩 Au Pui-ying, Toby 馬嘉儀 Ma Ka-yee, Siu Tung	透過戲劇及教育，把表演藝術融入生活，並推廣至社會上不同的層面 Aims to integrate arts into daily lives through theatre and education, and to promote arts to different social sectors
408	香港學界舞蹈協會 有限公司 Hong Kong Schools Dance Association Limited	香港學界舞蹈協會 有限公司 Hong Kong Schools Dance Association Limited	定期舉辦不同舞蹈種類的工作坊及交流活動，供區內市民參與，以推展學界舞蹈教育 Organises workshops and exchange activitie regularly in different dance genres for public participation and to promote dance education in schools
501- 502	TS Crew	TS Crew	為一所香港當代舞表演及研創中心，起用非學院訓練的舞者，開創自成一派的表演模式 A Hong Kong contemporary dance performance and creative centre with dancers that are not academically trained, pioneering a performance format of its own
503	香港管樂合奏團 Hong Kong Wind Ensemble	香港管樂合奏團 Hong Kong Wind Ensemble	以管樂合奏為媒介，提供一個共同學習音樂的平台，令市民參與充滿教育意義及多元性的藝術表演。樂團現任音樂總監為周詠琴小姐 A platform to make and enjoy music together with wind ensemble as the medium, presenting arts performances that are educationally significant and diversified for the general public. The Music Director of the HKWE is Ms Chau Wing-kam
504	《' backyard 》 流動藝術場 《' backyard 》 ArtStudio	何詩敏 (二犬十一咪) Ho Sze-man 梁剛瑋 Leung Kong-wai, Jake	一個流動媒介工作室，也是展覽和演出的場所。何詩敏為本地多媒體藝術家，梁剛瑋則是低音結他手、聲音演員和環境聲音收集員 A mobile media studio as well as exhibition and performance venue. Ho Sze-man is a local multi-media artist while Leung Kong-wai is a bass guitarist, voice actor and collector of ambient sounds
505- 506	奇想偶戲劇團/ 佻灶 貓事務所 Fantasy Puppet Theatre/ Cats in the Cradle	葉偉彬 Yip Wai-bun 陳映靜 Chen Ying-ching 陳偉發 Chan Wai-fat	透過創造充滿「奇想」精神和風格的當代偶戲作品，為兒童在成長過程中提供豐富想像力的養份 Committed to present productions full of fantasy and modern puppet works to provide children with food for imagination
507	人仔叔叔·黑暗劇場· 藝造人才 Artscompania Limited· Theatre in the Dark· Uncle Child	陳衍泓(逗點) Chan Hin-wang 鄭文仔(人仔叔叔) Cheng Man-chai 鄭慧君(C+) Cheng Wai-kwan, Scarlettte	期望以共融舞蹈、互動故事、全漆黑的戲劇活動，經歷不一樣的藝術教育和企業培訓 Present unique arts education and corporate training through integrative dance, interactive stories and theatre in the dark





## Classical:NEXT 2019 音樂博覽會 Classical:NEXT 2019 Music Expo

藝發局繼去年首次支持香港音樂界同業參與於荷蘭鹿特丹舉行的 Classical:NEXT 國際音樂博覽會後，今年再次支持九名本地音樂界代表於5月15至18日期間參與博覽會，協助香港藝術家開拓海外市場。

Riding on the previous success of leading a delegation of Hong Kong music sector to attend Classical:NEXT held in Rotterdam, the Netherlands, HKADC once again led nine Hong Kong delegates to participate in Classical:NEXT 2019 during 15 to 18 May this year, in a continuous effort to help Hong Kong artists in expanding their overseas market.



本局於Classical:NEXT的展覽攤位舉辦酒會交流時段  
Reception at HKADC's stand in Classical:NEXT

### 連繫國際同業

今年本局更首次於博覽會中設置展覽攤位及舉辦酒會介紹香港的音樂、藝術家及團體，讓香港的代表可以結識不同的海外同業，發掘未來合作的機會。

香港代表團亦藉此難得機會在博覽會中積極參與各種活動及與來自45個不同國家的同業交流。代表團成員之一的「敲擊裏」藝術總監邵俊傑指博覽會的研討會議內容實用，例如他於一個關於美國契約及簽證的工作坊中獲得有用的資訊，有助其樂團解決於海外演出時遇到的困難；另一位代表團成員NSW Arts Company總監吳少慧則指出她在其中一個關於音樂教育的會議中得到有關將來工作發展的啟發及方向。

### Networking on Global Scale

HKADC has had its first exhibition stand this year and organised a reception to promote Hong Kong's music arts and talents at Classical:NEXT. The event successfully gathered international counterparts, allowing Hong Kong delegates to establish connections for possible collaborations in future.

The Hong Kong delegates actively participated in a wide range of events and exchanged ideas with international counterparts from 45 countries at Classical:NEXT. Delegate Louis Siu, artistic director of Toolbox Percussion, shared that one of the workshops provided him with practical information on contract law and working visas application in the United States which helped him handle the challenges faced by his ensemble during overseas touring. Sheeta Ng, another delegate and director of NSW Arts Company, said she gained inspiration on her future development from one of the conferences related to music education.





## 香港音樂躍登國際舞台

香港藝術家梁基爵GayBird的《順時針逆行》獲國際專家評審選為Classical:NEXT 2019的正式展演節目之一。這是首次有香港作品於此國際平台登場，而本局很榮幸能與澳洲OzAsia Festival合作，支持梁基爵及澳洲弦樂四重奏Zephyr Quartet於這個雲集國際專業的平台上演。梁基爵分享其演出感受：「作為首個在Classical:NEXT演出的香港藝術家，我當然是非常高興，並藉此展示香港藝術家其實可以創作不同種類的東西，不只是古典的、獨特罕見的，而是所有元素的融合。」

整體而言，香港代表團對是次參與Classical:NEXT 2019的經驗都有正面的評價，認為有助他們與國際同業聯繫，了解其他國家音樂行業的發展現況、運作及音樂製作的經驗，擴闊其藝術視野。代表團成員Music Lab藝團經理陸愷堯表示Classical:NEXT是一個很好的學習途徑，作為一直於本地工作的藝術行政人員，他可透過這個平台了解世界各地，特別是歐洲的音樂市場概況，對其個人發展有很大幫助。

另有代表團成員表示現正與在Classical:NEXT認識的海外同業洽談合作，有些甚至正在落實合作的細節。而第二次參與Classical:NEXT的「香村」藝術總監及策劃史嘉茵剛於今年11月與去年於Classical:NEXT認識的英國作曲家在香港合作演出「香村音樂節」。史嘉茵認為可以在博覽會後透過互聯網與認識到的外地同業繼續交流討論，繼而延伸很多合作的可能性。

本局期待這些不同的「可能性」能協助本地音樂界與國際同業有更多的交流及合作，令香港的藝術發展得更蓬勃。

## Hong Kong Music Soars High on Global Stage

Hong Kong artist GayBird's work *Music in Anticlockwise* was selected by a jury of international experts as one of the official showcases in Classical:NEXT 2019. This marked the first Hong Kong production to be staged at this international event. Together with Australia's OzAsia Festival, HKADC is proud to support this outstanding Hong Kong production performed by GayBird and the Australian Zephyr Quartet to Classical:NEXT 2019. "To be the first Hong Kong artist to perform in Classical:NEXT, I am very happy. I can show how Hong Kong artists can do different kinds of things, not only the classical and the rare, but the combination of everything together," GayBird said.

The Hong Kong delegates were positive about their experiences gained in Classical:NEXT 2019 which enabled them to connect with international professionals, broaden their horizons through learning about the global music industry's development and operation, as well as music productions in other countries. Delegate Flavian Luk, company manager of Music Lab, pointed out that Classical:NEXT served as an excellent learning channel for him. As a local practising arts administrator, Classical:NEXT was an occasion in which he could gain good ideas about the context of international, especially European, classical music market in a short period of time, which was conducive to his personal development.

Other delegates have already started exploring collaborations with the overseas counterparts. Sze Ka-yan, founder and director of Fragrant Village, who participated in Classical:NEXT for the second time, has just collaborated with an English composer whom she met at Classical:NEXT last year with the project "Fragrant Village – Music Out There Series" to be rolled out in Hong Kong this November. Sze has shared her view that the conversation with the new friends made in Classical:NEXT could continue via the internet and that could lead to a lot of potential collaborations.

HKADC is looking forward to seeing all the "potentials" to be developed into fruitful exchanges and collaborations among Hong Kong music practitioners and their international counterparts, and hoping this will further facilitate the vibrant growth of Hong Kong arts locally and globally.



《順時針逆行》獲得觀眾的熱烈掌聲及支持  
The original production *Music in Anticlockwise* receives rounds of applause



香港代表團積極參與博覽會的各項活動及與國際同業交流  
Hong Kong delegates actively participate in various activities and connect with international counterparts

## 關於Classical:NEXT

Classical:NEXT是一個每年一度的國際音樂博覽會，範疇涵蓋古典及現代音樂，目的是為世界各地不同工作崗位的音樂工作者提供一個交流平台，互相觀摩聯繫，開拓未來音樂發展的新路向及機會。Classical:NEXT自2012年開始舉辦，於2019年吸引了1,300位來自45個國家及740間機構的音樂工作者參加。四天的博覽會設有不同的藝術家/機構的參展攤位，另外亦包括專題研討會、顧問指導環節、交流會議、音樂演出及計劃推銷。

## About Classical:NEXT

Classical:NEXT is an annual international music expo that covers both classical and contemporary music. It was born out of the idea to provide a platform for music practitioners from all around the world to exchange, observe, discuss and explore the new trends and opportunities in music development. Classical:NEXT's first edition was held in 2012 and has since then developed into an event attended by 1,300 music professionals representing 740 companies from 45 countries in 2019. The four-day event features expo with stands representing artists/organisations as well as conferences, mentoring sessions, network meetings, showcases and pitching sessions.





## 校園藝術大使計劃

### Arts Ambassadors-in-School Scheme

「校園藝術大使計劃」鼓勵藝術大使發揮才能，分享藝術創作的樂趣，自2008年推行以來，已委任超過11,000位來自中、小學及特殊學校學生成為校園藝術大使。計劃每年舉辦不同的藝術活動，讓藝術大使發揮所長，探索藝術的可能性。今年計劃的兩大重點項目，「校園藝術大使大派對」及「荊風楚韻——藝遊湖北之旅」已於暑假舉行，為藝術大使帶來不一樣的藝術體驗。

The Arts Ambassadors-in-School Scheme (AAiSS) encourages arts ambassadors to demonstrate their talents and share the joy of making art with others. Since its launch in 2008, the scheme has amassed more than 11,000 arts ambassadors from primary, secondary and special schools to become arts ambassadors. The scheme organises an array of arts activities for arts ambassadors to unleash their artistic talents and explore the possibilities of arts. This year, two main events — the Arts Ambassadors-in-School Finale Party and the Arts & Cultural Tour to Hubei, were organised in summer to give arts ambassadors an unique arts experience.



以 a cappella 方式唱出《你是你本身的傳奇》  
Arts ambassadors stage on a cappella performance  
*You Are Your Own Legend*

#### 校園藝術大使大派對

「校園藝術大使大派對」假香港伊利沙伯體育館舉行，設有「嘉年華」及「嘉許禮及宣誓儀式」兩大環節，其中更邀得民政事務局副局長陳積志先生及藝發局主席王英偉博士擔任「嘉許禮及宣誓儀式」的主禮嘉賓，1,200多位校園藝術大使一同宣讀口號，承諾履行計劃目的，投入藝術活動及與人分享藝術。

#### Arts Ambassadors-in-School Finale Party

The Arts Ambassadors-in-School Finale Party, comprises two parts — "Carnival and Recognition cum Oath-taking Ceremony", was held in the Queen Elizabeth Stadium with Mr Chan Jick-chi, Jack, Under Secretary for Home Affairs, and Dr Wong Ying-wai, Wilfred, Chairman of HKADC as the officiating guests. More than 1,200 arts ambassadors took an oath at the ceremony and made pledges to fulfil the objectives of the scheme by actively taking part in arts activities and sharing arts experience with others.

敲擊襄與九龍塘學校(小學部)組成敲擊樂小組，帶來節奏明快的敲擊樂演出

A percussion group formed by Toolbox Percussion and Kowloon Tong School (Primary Section) stages a dynamic percussion performance







粵劇折子戲 — 《鐵馬銀婚之攻城》(選段)  
The Attack on the City, an excerpt from  
The Warrior's Marriage

### 展現才華 分享學習成果

一班分別接受無伴奏合唱×形體及粵劇的培訓的藝術大使，經過多個月的培訓後，在「嘉許禮及宣誓儀式」上一起登上舞台，與一眾藝術大使及親友分享學習成果。就讀黃大仙官立小學的張羽翹表示培訓課程讓她對粵劇的傳統藝術產生興趣：「由最初完全不記得步驟，到最後可以跟同學用纓槍對打，很有挑戰性！」

當天的精彩演出亦包括由本地著名的舞者方家諾帶領的「Hit the Stage!」Hip-hop舞蹈表演，以及敲擊襄與九龍塘學校(小學部)帶來的敲擊樂演出。



「Hit the Stage!」Hip-hop舞蹈表演  
"Hit the Stage!" hip-hop dance

### Showcasing Talents Sharing the Fruits of Learning

After months of training in A cappella singing and Cantonese Opera, a group of arts ambassadors hit the stage at the ceremony to share the fruits of their learning with their families and peers. Cheung Yu-kiu, Megan from Wong Tai Sin Government Primary School said that the training sparked her interest in traditional arts, "From hardly remember the steps to at last being able to spar with classmates by using spears, it was a great challenge!"

Other highlights include a "Hit the Stage!" hip-hop dance performance led by renowned local dance artist Rock Fang and a percussion performance by Toolbox Percussion and Kowloon Tong School (Primary Section).

### 突破界限 展開藝術時光之旅

無需時光機都可以穿梭過去和未來？計劃今年委約了藝術團隊And Partners策劃了一系列以「遊玩時空」為主題的嘉年華活動，透過不同的體驗活動、工作坊等不同活動，帶大家進行「時空一日遊」，感受不一樣的時間和空間。



帶上虛擬實境眼鏡，潛入馬灣村靜止了的時空，「遊走」荒廢無人的小巷  
Putting on virtual reality headsets to delve into Ma Wan Village's frozen time-space universe and wander in its deserted alleys

### Breaking Through Boundaries Travelling Through Time and Arts

Is it possible to jump through past and future without a time machine? This year, AAiSS commissioned And Partners to curate a series of arts activities under the theme of "Travelling Through Time and Space". A wide variety of experiential activities and workshops brought the participants on a journey to experience a different sense of time and space.



利用螢光物料融入創作，在紫光燈的反射效果下，彷彿進入了光影繽紛的螢光深海地帶  
Incorporating phosphorescent materials, the artwork uses ultraviolet light reflection to take participants to a luminous deep sea



以八十年代家居主題的互動拍照攤位，讓藝術大使輕鬆穿梭不同時空，配合身體動作及道具，製造「鬼馬」時刻  
With 80s decor-themed interactive photo booths, arts ambassadors jump through time and space effortlessly to create comedic moments matched with poses and props.



聲音裝置《拾聲》包含了50個與香港不同年代的「聲音碎片」，透過聽覺與舊日的時光接軌  
Sound installation *Hearing Memories* contains 50 "fragments of sounds" from different eras of Hong Kong, connecting the present with the past through listening



## 荊風楚韻 — 藝遊湖北之旅

由本局與文化和旅遊部民族民間文藝發展中心合辦的「荊風楚韻 — 藝遊湖北之旅」交流團已順利舉行。湖北的歷史源遠悠長，更為「荊楚文化」的發源地，具有一種鮮明特色的地域文化，從而發展出獨有的藝術文明與風土人情。是次行程走遍武漢、荊州及宜昌，透過參觀不同藝術機構、博物館及歷史遺跡，與當地學生交流，探索湖北省的獨特之處，加深對中國歷史、文化藝術的了解。

### 遊歷博物館藏及遺跡 尋古探今

是次行程，藝術大使走進了湖北省博物館、江漢關博物館及湖北美術館，一窺多個朝代的歷史文物及藝術作品。在參觀湖北省博物館時，更有機會欣賞「曾侯乙編鐘」的表演。就讀東華學院的洪賢珠說：「這次能欣賞到素有『王者之音』美譽的編鐘演出，十分難得。編鐘上刻有兩千多個古文字，記載了古時王族樂器的歷史，也傳承漢字的文化。」

藝術大使亦參觀了黃鶴樓及荊州古城，近距離欣賞樓內的壁畫，感受中國歷史文化的變遷。



荊州古城  
Jingzhou Ancient City Wall

## Arts & Cultural Tour to Hubei

Co-organised by HKADC and the Centre for Ethnic and Folk Literature and Art Development, Ministry of Culture and Tourism, the Arts & Cultural Tour to Hubei was successfully held. Hubei's history reaches far back and it is the origin of Jingchu culture. Its regional culture exudes a distinct character with its own uniqueness. Through visits to arts organisations, museums and historical sites in Wuhan, Jingzhou and Yichang, coupled with exchange with local students, arts ambassadors were able to explore the unique features of Hubei and deepened their understanding of Chinese history, arts and culture.

### Wading Through Museum Collections and Relics in Search of Past and Present

During the trip, the arts ambassadors visited the Hubei Provincial Museum, the Hankow Customs House Museum and the Hubei Museum of Art and caught sight of historical relics and artworks across various dynasties, even chancing upon a performance of Zenghouyi Bells at the Hubei Provincial Museum. Hung Yin-chu from Tung Wah College said, "It was such an elusive experience to come across a performance of the Bianzhong, reputed for being the King's sound. Engraved on the surface of the Bianzhong were more than 2,000 archaic characters, which record the history of ancient regal instruments and pass down the culture of Han characters."

The arts ambassadors also visited the Yellow Crane Tower and the Jingzhou Ancient City Wall, where they viewed the murals in proximity and experienced the changes in Chinese culture.

藝術大使學習土家族擺手舞，體驗農家生活文化  
Arts ambassadors learn the Tujia people's Baishou Dance  
and experience country life and culture



### 體驗傳統文化 感受藝術多元性

此外，藝術大使亦到訪了湖北藝術職業學院，與當地師生進行交流，學習土家族的擺手舞。老師一邊指導舞蹈動作，一邊講解動作的意思，使藝術大使認識到舞蹈背後的意義。就讀香港專上學院的余寶怡雖然沒有跳舞的底子，但仍感興趣，她說：「即使很難跟上節拍，但我十分欣賞少數民族對樂韻及舞技的想像力及創造力，是一次十分深刻的體驗。」

其後藝術大使更有機會到訪湖北京劇院欣賞演出及參觀表演後台，與一眾京劇演員交流，深入認識京劇台前幕後的製作過程的每個細節。就讀香港理工大學的蔡悅心認為行程最深刻的是可觀賞和接觸非物質文化遺產，「當中的京劇表演令我大開眼界，他們的台詞、唱功與雜技等都是頂尖的。」

### Experiencing Traditional Culture and Diversity of Arts

In addition, the arts ambassadors also visited the Professional Arts Institute of Hubei to interact with local students and teachers. Dance teachers introduced the Tujia ethnic group's Baishou Dance and taught the ambassadors the dance moves and explained their meanings, enabling them to learn the cultural significance of the arts. Without any prior training in dance, Yu Bo-yee from the Hong Kong Community College was thrilled about the learning experience, "Although I struggled to follow the tempo, I really appreciate the imagination and creativity of the ethnic minorities with regard to harmony and dance techniques. This is an unforgettable experience."

The ambassadors were later given an opportunity to watch a performance at the Hubei Peking Opera and visit the backstage to exchange with the Peking Opera actors, gaining an in-depth understanding of the intricacies of a Peking Opera production on and behind the stage. Choi Yuet-sum from the Hong Kong Polytechnic University thought the most memorable experience was having the chance to appreciate and encounter an intangible cultural heritage, "The Peking Opera performance was an eye-opener. Their recitation, singing techniques and acrobats were all top notch."



觀賞京劇表演後，藝術大使與演員交流並「打卡」留念  
Arts ambassadors interacting and taking photos with the actors



## 認識荊楚文化 傳承文化之源

湖北為「荊楚文化」的發源地，大使到訪了荊楚非遺技能傳承院，深入認識及體驗傳統技藝，如紙雕、烙畫、貝雕等。就讀聖士提反堂中學的梁珮珊說：「讓我最難忘的是漆器的製作，我了解到大漆能與多種物料混合作創作，可謂實用與藝術結合。漆器精雕繁飾，凝聚了華夏民族的智慧。」

這次藝術文化交流之旅為藝術大使帶來深刻的回憶，他們亦把見聞帶回學校與同學分享，讓更多人能認識湖北。



製作烙畫要細心和有定力  
Pyrography making, where attentiveness and stillness are highly essential

## Understanding Jingchu Culture Passing on the Culture

Hubei is the origin of Jingchu culture. Through visits to the Jingchu Intangible Cultural Heritage Technique Inheriting Academy, the ambassadors learned about and experienced traditional crafts, such as paper relief, pyrography, scrimshaw on shells, etc. Liang Pei-shan from St. Stephen's Church College said, "The most unforgettable part was the making of lacquerware. I learned that lacquer can be mixed with many materials for creation – it is at once practical and artistic. Delicately engraved and intricately decorated, lacquerware encapsulates the wisdom of Chinese civilisation."

The arts and cultural exchange tour has brought memorable experiences to the arts ambassadors. In return, they will bring their learning outcomes back to school, allowing their peers to know more about Hubei.



大家都拿著親手製作的作品，又認識到不同的傳統技藝，可謂滿載而歸  
Everyone showcasing their own creation and learning about different traditional crafts – a fruitful day for all



導師講解鷹風箏的製作方法  
The instructor explaining the making of an eagle kite



## 第三屆賽馬會藝壇新勢力 JCNAP in its 3<sup>rd</sup> edition



由藝發局主辦、香港賽馬會慈善信託基金捐助的《賽馬會藝壇新勢力》已經來到第三屆，今年以「藝術周圍走」為主題，透過推出一系列演藝節目包括戲劇、肢體劇、合家歡音樂會以及舞蹈等演出，以及超過150場教育及社區活動，將藝術推廣至社區不同角落。當中，編舞家楊春江、色士風樂團La Sax、7A班戲劇組以及綠葉劇團分別透過工作坊、學校巡演以及環境舞蹈表演等藝術活動，以不同形式的手法把藝術拓展至不同觀眾群。

Presented by HKADC and funded by The Hong Kong Jockey Club Charities Trust, JOCKEY CLUB New Arts Power (JCNAP) has come to its third edition. This year, under the theme of "Arts around Us", JCNAP launched a series of programmes, including drama, physical theatre, family concerts and dance, etc, joining hands with participating artists and arts groups to promote arts to all facets of the community. Among the artists and arts groups, choreographer Daniel Yeung, saxophone ensemble La Sax, Class 7A Drama Group and Théâtre de la Feuille not only performed, but also held workshops, school tours, site-specific dance performance and other community arts programmes to exchange ideas with different social groups and bring arts to various communities.



### 楊春江《舞•師》 遊走古蹟歷奇

編舞家楊春江將2017年舞台首演的《舞•師》，轉化成環境舞蹈表演，遊走於虎豹樂園。楊春江認為虎豹樂園的建築充分體現香港糅合中西文化的特色，因此為傳統舞獅加入南音、飛躍道、佛蘭明高、當代舞等不同的音樂和舞蹈元素，以呈現一場中西合璧的舞蹈表演。

楊春江還希望透過《舞•師》向觀眾傳達香港的獅子山精神：「除了用男女獅演繹胡文虎夫婦排除萬難，來到香港定居創業的故事，舞獅由別墅的花園，遊走至頂樓的鋪排，是希望表達香港人那種不斷向上，朝着遠方前進的拼搏精神。」



《舞•師》結合飛躍道及當代舞蹈等元素，重新演繹舞獅文化  
Contempo Lion Dance combines Parkour, contemporary dance and other elements to reinterpret the lion dance culture

### Daniel Yeung's Contempo Lion Dance Roaming around the Heritage Site

Choreographer Daniel Yeung transformed *Contempo Lion Dance*, a stage performance debuted in 2017, into a site-specific dance performance that roams around Haw Par Music. Yeung thought that the mansion's architecture embodies and reflects the mixture of Chinese and Western cultures distinctive of Hong Kong. Hence, he incorporated Nanyin, Parkour, Flamenco, contemporary dance and other music and dance elements into the traditional lion dance, to present a dance performance that fuses the Chinese and the Western culture.

Through *Contempo Lion Dance*, Yeung also hoped to convey the Lion Rock Spirit of Hong Kong to the audience, "Besides using male and female lions to tell the story of Mr Aw Boon-haw and his wife settling in Hong Kong and starting their business against all odds, the lion dance was also arranged such that it wanders from the mansion garden to the top floor, in hope of expressing Hong Kong people's can-do spirit of constantly aiming high and moving forward."



楊春江於表演後與觀眾分享創作心得  
Yeung sharing his thoughts on the creative process after the performance

### La Sax X 五十男樂團 X 香港展能藝術會 以音樂打破界限

本地色士風樂團La Sax分別為銀齡男子管樂組合五十男樂團，以及香港展能藝術會Flash樂團的成員，舉辦12節的《色士風重奏工作坊》，並以特製J-sax塑膠色士風，教授Flash樂團成員基本吹奏色士風的技巧。工作坊完結後更舉行結業音樂會，分享成果。

La Sax執行總監陳中豪認為這次合作意義重大，「五十男樂團及Flash樂團團員對音樂的熱誠，打破自身年紀或身體上的限制。我們希望觀眾能感受到他們的堅持，從而獲得正能量。」此外，La Sax更化身成不同動物，走進幼稚園，一邊為學生講解音樂知識，一邊示範演奏樂器。

### La Sax X Men of Winds X Arts with the Disabled Association Hong Kong – Breaking Boundaries Through Music

Local saxophone ensemble La Sax held 12 sessions of Saxophone Ensemble Workshop for the senior orchestra Men of Winds and the members of Flash Ensemble of Arts with the Disabled Association Hong Kong, using custom-made J-sax plastic saxophones to teach Flash Ensemble members the basic techniques of saxophone playing. At the end of the workshop, a public concert was held to share the fruits of their learning.

La Sax Executive Director Jeffrey Chan found this collaboration profoundly significant, "The Men of Winds and Flash Ensemble members overcame the hurdles of their age and bodies by their passion for music. We hope the audience could feel their perseverance and gain positive energy from it." In addition to the workshop, La Sax also dressed up as animals to visit kindergartens, where they taught music knowledge while demonstrating different musical instruments.



在樂手帶領下，學生一同拍手演奏簡易好玩的樂章  
Under the guidance of the instrumentalists, students clapping and playing simple and fun tunes



學生欣賞《孤兒》選段  
Students watching an excerpt of L'Orphelin

### 綠葉劇團學校巡演 探討真相為何物

綠葉劇團透過肢體劇《孤兒》走進本港多間學校，以肢體動作演繹不同版本的《趙氏孤兒》，在沒有佈景道具下用身體說故事，帶領同學認識不同形式的劇場。在演出後，綠葉劇團會讓學生透過輕鬆對談和簡單遊戲「以訛傳訛」，探討真相為何物；而學生亦可以探討故事內容的真實性，藉此訓練他們多角度思考和批判性思維。

### School Tours by Théâtre de la Feuille – An Exploration on the Nature of Truth

Théâtre de la Feuille visited many schools in Hong Kong to perform different versions of *The Orphan of Zhao in L'orphelin*, using the body without sets or props to tell the story and guiding students to learn about different performative approaches of drama. After the performance, the group would lead students in discussing the nature of truth through casual conversations and a simple game of "Chinese whispers". Students could also voice their opinions on the authenticity of the story, which trained them to think in multiple perspectives and critically.





演後生死教育延伸工作坊  
Post-performance Workshop: Extension of Education on Life, Death and Everything in Between

### 7A班戲劇組 X 聖雅各福群會 談論生命何價

7A班戲劇組從《大笑喪：喪笑大晒》的創作出發，將兩爺孫就求生或求死而激烈爭執的故事帶到台下，並邀請聖雅各福群會的社工及死亡學院士參與「演後生死教育延伸工作坊」，反思面對生命的態度。

在工作坊，一眾社工以自身的工作經歷和感受，與7A班戲劇組就生死帶來的種種議題展開熱烈的討論，當中包括生命的價值、面對生死時排解壓力和負面情緒的方法。透過交流想法，參加者不但在工作上能更懂得關顧臨終人士，亦對生命價值有全新了解。

### Class 7A Drama Group X St. James' Settlement – Discussing the Value of Life

Taking the creation of *The Big Happy Dying* as a point of departure, Class 7A Drama Group delivered the story of a man and his grandson's quarrel over the notions of living and dying to the audience. They invited social workers and fellows in Thanatology of St. James' Settlement to participate in the "Post-performance Workshop: Extension of Education on Life, Death and Everything in Between" and reflect on different attitudes towards life.

During the workshop, the social workers drew from their own experiences and feelings to engage in a lively discussion with Class 7A Drama Group on various topics related to life and death, such as the value of life, ways to relieve stress and negativity in facing life and death. Through the exchange of ideas, not only did the participants learn to take better care of terminally-ill people in their work, but also gained a new understanding on the value of life.

第三屆《賽馬會藝壇新勢力》演期至明年一月尚有不少精彩節目，包括綠葉劇團的流動劇場《我哋大家在獅子山下相遇上》、由陳子澈與張濶尹策劃的視藝節目《借景》、以及壓軸節目藝術行 X 南豐紗廠《我們之間》。

The third edition of JOCKEY CLUB New Arts Power has more exciting line up until January next year. They include mobile theatre performance *The Happy Poor Guys* by Théâtre de la Feuille, visual arts exhibition *Borrowed Scenery* curated by André Chan and Chong Chin-yin, Jing and art walk *Threading Through Time*.

節目詳情 Programme Details:

網頁 Website: [www.newartspower.hk/](http://www.newartspower.hk/)



newartspower



newartspower



## 內地演出計劃

## Performance in Mainland Scheme



不加鎖舞蹈館於《一城三記—香港當代舞專場》演出《#非關舞蹈 03 - 波麗露》  
#danceless03 - bolero by Unlock Dancing Plaza as part of One City - Three Tales - Hong Kong Contemporary Dance Showcase

藝發局藉着與不同的內地藝文單位合作，透過「內地演出計劃」積極推廣香港演藝作品到內地城市巡演，讓本地藝團和藝術家擴闊其網絡及累積內地展演經驗。

今年，本局共籌組了八個節目於北京、上海、長三角及粵港澳大灣區等城市演出，包括：梁基爵的《順時針逆行》及優之舞的《不死的祭禮》在5月舉辦的「相約北京藝術節2019」上演；La Sax樂團的《動物嘉年華之森林音樂派對》及海潮藝術工作室的《沙兵馬將》，分別於9月及10月參與「中國國際青年藝術周2019」於內地七個城市作巡迴演出。

HKADC, in collaboration with arts and cultural organisers in Mainland China, launches the Performance in Mainland Scheme to promote Hong Kong performances for touring in Mainland cities and at the same time, enabling local artists and arts groups to broaden their network and gain performance experience in the Mainland.

This year, HKADC organised eight performance programmes in Beijing, Shanghai, the Yangtze River Delta, the Guangdong-Hong Kong-Macao Greater Bay Area and other cities. The programmes included Gaybird's *Another Music in Anticlockwise* and La P en V's *Au-delà du Temps* which were presented at "Meet in Beijing Arts Festival 2019" in May; as well as La Sax's *Saxo Carnival of the Animals* and Hoichiu Production's *Sand Art Theatre - The Boy and His Horse* in September and October respectively and toured in seven Mainland cities as part of the 2019 China International Youth Arts Festival.





《粵劇生、旦、淨、丑行當展演》裡其中一套折子戲《鍾馗嫁妹》  
Zhong Kui Marrying His Younger Sister Off, an excerpt from Showcase of Four Major Roles in Cantonese Opera

獲康樂及文化事務署的邀請，本局參與籌辦「香港節2019——藝匯上海」的其中四個節目。是次藝術節乃是香港特別行政區政府繼2010年參與上海世界博覽會後，首個在內地城市舉行的大型文化盛事。本局籌辦的四組節目為春暉粵藝工作坊的《粵劇生、旦、淨、丑行當展演》、鄧樹榮戲劇工作室的《麥克白的悲劇》、李偉能及不加鎖舞蹈館的《一城三記—香港當代舞專場》及美聲匯的《當莫扎特遇上達·龐蒂》，於11月登陸上海與觀眾見面。

Upon the invitation of the Leisure and Cultural Services Department, HKADC presented four programmes at the "Festival Hong Kong 2019 – A Cultural Extravaganza@Shanghai". The festival was the first major large-scale cultural event organised by the Hong Kong Special Administrative Region Government in a Mainland city since its participation in the Expo 2010 Shanghai China. The four programmes were *Showcase of Four Major Roles in Cantonese Opera* by Spring Glory Cantonese Opera Workshop, *The Tragedy of Macbeth* by Tang Shu-wing Theatre Studio, *One City · Three Tales - Hong Kong Contemporary Dance Showcase* by Joseph Lee and Unlock Dancing Plaza, and *When Mozart Meets Da Ponte* by Bel Canto Singers, all presented to the Shanghai audience in November.



鄧樹榮戲劇工作室的《麥克白的悲劇》  
*The Tragedy of Macbeth* by Tang Shu-wing Theatre Studio



李偉能的《回聲摺疊》 *Folding Echoes* by Joseph Lee

照片提供: 李昊  
Image Courtesy: Steve Li

為隆重其事，本局於9月上旬在上海舉行新聞發布會，並邀請參與藝團出席一系列演出前的講座及工作坊，加深當地觀眾對一眾藝術家創作理念的了解。本局亦安排演出團體接受內地媒體訪，期望讓更多內地觀眾認識他們的作品。

To mark the significance of the programmes, we organised a press conference in Shanghai in early September and invited the featured arts groups to a series of pre-performance talks and workshops, aiming to allow local audience to have a deeper understanding of the artists' creative ideas. Media interviews with the performing groups were also arranged to enable more Mainland audience to know about the works.

此外，本局亦與中國對外文化集團有限公司及保利尚悅灣（上海）劇院管理有限公司建立長期穩健的合作關係，今年亦首次與長江劇場及上海國際舞蹈中心劇場合作，將香港作品帶到不同觀眾群的眼前。我們期待繼續與更多優秀的伙伴合作，加深兩地文化交流，將更多香港的作品推廣到內地各省市，令香港藝術家的足跡遍佈全國。

In addition, we have established strong long-term partnerships with China Arts and Entertainment Group and the Poly GalaBay (Shanghai) Theater Management Corporation Limited. This year, we joined hands with Chang Jiang Theater and Shanghai Dramatic Arts Center for the first time to present Hong Kong performing arts works to different audiences in the Mainland. We look forward to more collaborations with outstanding partners and deepening the cultural exchange between Hong Kong and the Mainland, to promote more Hong Kong works to different Mainland cities and provinces and expand the reach of Hong Kong artists to the whole country.



美聲匯的《當莫扎特遇上達·龐蒂》  
*When Mozart Meets Da Ponte* by Bel Canto Singers

照片提供 Image Courtesy : 尹雪峰 Yin Xufeng





# 莫華倫 香港歌劇院 Warren Mok Opera Hong Kong

《阿伊達》  
Aida

歌劇是文明的衡量尺。它不屬於特定國家、城市或制度，而是屬於每個人的瑰寶。  
Opera is a true measure of civilisation. Not belonging to any nation, city or system, opera is a treasure for everyone.

## 莫華倫

享譽國際的華人男高音，擅長演唱逾60個經典歌劇角色，包括《杜蘭朵》的卡拉富、《托斯卡》的卡瓦拉多西、《卡門》的唐荷西及《弄臣》的公爵等。2003年，成立香港歌劇院並擔任藝術總監至今，致力向公眾推廣歌劇文化，先後榮獲香港特區政府頒發榮譽勳章、意大利政府授予「意大利之星軍官勳章」、「意大利團結之星騎士勳章」以及法國政府頒授「法國藝術騎士勳章」等作表揚。

## Warren Mok

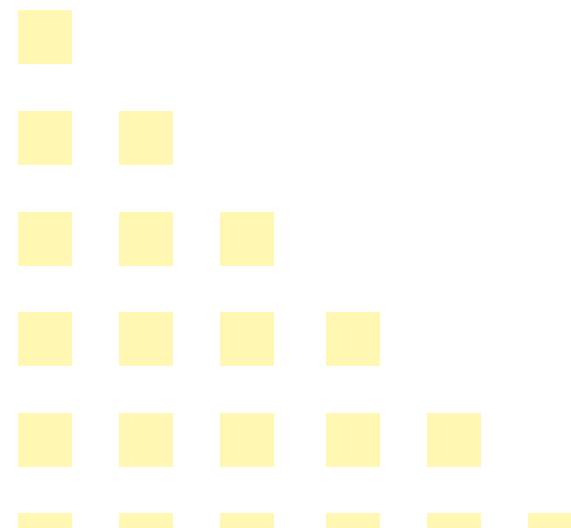
World-renowned Chinese tenor with operatic repertoire exceeding 60 roles including Calaf in *Turandot*, Cavaradossi in *Tosca*, Don José in *Carmen*, the Duke in *Rigoletto* and many others. Mok founded Opera Hong Kong in 2003 and has been the Artistic Director since then. Dedicated to promoting western opera, Mok was awarded Medal of Honour by the Hong Kong Special Administrative Region, both officer of the Order of the Star of Italy and Cavaliere dell'Ordine della Stella della Solidarietà Italiana by the Government of Italy, and Chevalier dans l'Ordre des Arts et des Lettres by the Government of France.

## 01 在香港推廣歌劇，有甚麼困難？

場地是最「頭痛」的問題。歌劇不像音樂劇，可以用咪去輔助表演，我們是採用美聲演唱，需要結合劇院的建築空間、配套、樂隊與特定的聲樂訓練，進行總體性的演出，因此高規格的表演場地是首要關鍵。奈何，當年政府及西九向立法會申請撥款，提出的多項建設，如興建十字形舞台設計的大劇院等，仍遙遙無期。至今，我們只可以在設備不足的文化中心表演，那裡沒有升降台、電腦燈、投影等，每次演出，我們都要自備器材，就算有好的劇本和歌劇精英，也可能因場地問題而局限了練習和表演機會，亦增添成本上的考慮。

## What are the challenges in promoting operas in Hong Kong?

Venue is a 'headache'. Unlike musicals in which microphones are used, bel canto singing in operas requires considerations including the architectural space of the theatre, supporting facilities, the orchestra and specific vocal training. With an opera performance comprising all these elements, a high-standard performing venue is of prime importance. The government and the West Kowloon Cultural District Authority did propose and apply for funding from the Legislative Council on many constructions including a grand theatre with a cross-shaped stage. However, they did not come to fruition. Up till now, we could only perform at the Cultural Centre which is not adequately equipped. Without facilities such as elevating stage, computer lighting and projection, we need to bring our own equipment for each performance. Even with outstanding scripts and opera performers, venue availability constrains the number of rehearsals and performances, and becomes a cost issue.





## 02

## 你跟團隊怎樣克服以上困難？

藝術家強於在逆境下求創新，不斷突破限制。縱然香港的場地不足、設施落後，但全球現有無數頂級歌劇院可作表演，因此我們一直致力跨地域巡演與交流，例如跟國家大劇院和挪威歌劇院合演《魔笛》，或趁政府推廣大灣區機遇，專程前往國內不同城市觀摩與演出，盡力爭取跟不同單位進行深度合作，從中開啟眼界、儲備經驗和思考未來。

## How do you and your team overcome these challenges?

Artists are adept in embracing innovation and overcoming constraints. Even though Hong Kong is inadequate in venues and facilities, there are many first-rate opera houses in the world. Therefore, we have been dedicated in touring performances and exchange. For example, we co-produced *Die Zauberflöte (The Magic Flute)* with China's National Centre for the Performing Arts and the Norwegian State Opera. In view of the government's promotion of opportunities in the Greater Bay Area, we also visited different cities in China to both observe and perform, striving for in-depth collaborations with different units to expand our horizons, gain more experiences and plan our future directions.



《羅密歐與朱麗葉》  
Roméo et Juliette



莫華倫大師班  
Master Class

## 03

## 香港影壇常鬧「新人荒」，歌劇界是否有此情況？

歌劇界非但沒有青黃不接的情況，反而是新銳輩出。全球看歌劇的觀眾年齡層，普遍為60歲以上人士，香港卻較年輕，主要是30至40歲的中年人。隨着我們推出「賽馬會香港歌劇院青年演唱家發展及教育計劃」及不同學校巡演，有教無類地深入各地區院校，向中小學生提供接觸、學習與參演歌劇的優質平台，至今已成功培育了極具潛質的新世代表演者，及懂得欣賞這門藝術的觀眾群。再者，當科技進步，大家可用YouTube、手機Apps及社交媒體去即時搜尋資訊、看直播，或因為交通便利，可以直接遊走外地欣賞歌劇，甚或欣賞我們誠邀來港演出的國際一流藝術家的作品，群眾的觀賞機會與表演者的演出經驗，反而更見豐富。

## 04

## 你對歌劇的未來，又有何願景？

對個人來說，我極享受演出及擔任監製的雙重角色，未曾言倦，我會繼續盡綿力與責任，跟團隊於大中華地區宣揚歌劇之美。如果想讓文化藝術真正紮根香港，必須依靠完善的文化政策，去制定長遠和永續性的前進方向。故此，我深切期盼政府理解「政治與文化不可割裂」，除加緊改善場地建設的問題，也宜積極考慮於九大藝團的基礎之上，也將具發展潛力的歌劇納入，給予多點文化資助與支援，回應現時表演者與觀眾的急切需求。另外，我亦希望主流傳媒報導流行文化外，不妨撥一點版面與空間，介紹歌劇這種經典文化，因為它「丁點不老土」，反而富有跨時代、跨地域和跨文化的魅力，可令人一看難忘，值得用心細賞。



《托斯卡》  
Tosca

## The Hong Kong film industry often has a dearth of new talents. Is this the case for the opera sector?

On the contrary, there are many new talents emerging in the opera world. From a worldwide perspective, the audience demographics for operas tend to be people over 60 years old. The Hong Kong audience is, however, younger and is mainly constituted of middle-aged people in their 30s and 40s. As we launched the "Jockey Club Opera Hong Kong Young Artist Development and Education Programme" and performed at different schools, we reached educational organisations across Hong Kong, and provided a high-quality platform for secondary and primary school students to encounter, learn, and participate in operas. We have successfully cultivated a new generation of performers with great potential as well as an audience group who knows how to appreciate this art form. Moreover, with advances in technology, people could look for information or broadcasts of performances through YouTube, mobile apps and the social media. Increasing convenience in international travel also allows the audience to attend opera performances in other places. We also invite renowned international artists to perform in Hong Kong. Opera activities for both the audience and performers become more abundant in fact.

## What is your vision for opera in the future?

Personally, I enjoy immensely the dual roles of being a performer and producer. I will continue to do my utmost with my team in promoting the beauty of the opera in Greater China. For arts and culture to be firmly rooted in Hong Kong, there needs to be comprehensive cultural policies in order to formulate long-term and sustainable future directives. So, I truly hope the government would understand the "inseparable bond between politics and culture". In line with the nine major performing arts groups, besides stepping up its efforts in improving the venues and facilities, the government should consider providing more subsidy and support to opera. This will address the imminent needs of both the performers and audience. I also hope there would be more print space and attention in mainstream media towards opera. This timeless art form is hardly outdated at all, worthy for fine appreciation with an appeal that is both memorable and traverses across eras, geographical regions and cultures.



## 推選活動投票結果

### Polling Results for the Nomination of Representatives of Arts Interests

三年一度的藝發局藝術範疇代表提名推選活動(提名活動)於今年1月7日展開,並已於10月22日結束。為讓公眾了解是次提名活動,藝發局在8月舉辦了兩場簡介會,向公眾講解提名活動資料和收集文化界人士的意見,並在10月舉辦了候選人論壇,讓候選人向選民發表政綱及解答提問。

今屆提名活動共收到19份有效的候選人提名申請。合資格登記選民有6,846人,總投票人數為3,184人,投票率為46.5%。獲選的10位藝術範疇代表名單如下:

#### 藝術範疇

委員	委員
藝術行政	鄭為立
藝術評論	盧偉力
藝術教育	胡俊謙
舞蹈	楊春江
戲劇	李俊亮
電影藝術	陳詠樂
文學藝術	甄拔濤
音樂	周博賢
視覺藝術	陳錦成
戲曲	劉惠鳴

整個投票及點票過程由藝發局監察,並在公正、公開及順暢的情況下進行。藝發局非常感謝本屆合資格選民踴躍投票,相信推選活動反映了藝文界選民一直關注本地藝術發展。

The Nomination of Representatives of Arts Interests (Nomination Exercise) for HKADC, held every three years, commenced on 7 January and ended on 22 October 2019. To keep the public informed of the Nomination Exercise, HKADC conducted two briefing sessions in August to explain details of the exercise and collect opinions from members of the arts and cultural sector. Two sessions of candidate forum for candidates were held to present their election platform and answer questions from voters.

A total of 19 valid nominations were received for this Nomination Exercise. Of the 6,846 registered voters, 3,184 casted votes for their representatives. The voter turnout rate was 46.5%. The 10 returned Representatives of Arts Interests are as follows:

#### Arts Interests

Arts Administration
Arts Criticism
Arts Education
Dance
Drama
Film Arts
Literary Arts
Music
Visual Arts
Chinese Opera ( <i>Xiqu</i> )

#### Representatives

Kwong Wai-lap
Lo Wai-luk
Wu Chun-him
Yeung Chun-kong, Daniel
Lee Chung-leung, Indy
Chan Wing-san, Sunny
Yan Pat-to
Chow Pok-yin, Adrian
Chan Kam-shing, Chris
Lau Wai-ming

The polling and vote-counting were supervised by HKADC and conducted in a fair, open and smooth manner. HKADC is thankful to all eligible voters for their active participation in the Nomination Exercise and believes that the exercise reflects the arts and cultural sector voters' awareness of local arts development.



其中九位當選者  
(左起: 胡俊謙、周博賢、李俊亮、盧偉力、鄭為立、甄拔濤、劉惠鳴、陳錦成及陳詠樂)  
Nine of the returned Representatives of Arts Interests  
(From left: Wu Chun-him, Chow Pok-yin, Adrian, Lee Chung-leung, Indy, Lo Wai-luk, Kwong Wai-lap, Yan Pat-to, Lau Wai-ming, Chan Kam-shing, Chris, and Chan Wing-san, Sunny)

根據《香港藝術發展局條例》(第472章)第3條,行政長官可委任最多10名由指定藝術範疇提名的代表為藝發局成員。該10個藝術範疇包括藝術行政、藝術評論、藝術教育、戲曲、舞蹈、戲劇、電影藝術、文學藝術、音樂和視覺藝術,本屆藝發局成員任期將於2019年12月31日屆滿,而剛透過提名推選的10個藝術範疇代表名單,將交予行政長官考慮委任為新一屆藝發局成員,任期不超過三年,由2020年1月1日起生效。

Under section 3 of the Hong Kong Arts Development Council Ordinance (Chapter 472), the Chief Executive may appoint up to 10 persons nominated by the specified arts interests as members of HKADC. The 10 specified arts interests include Arts Administration, Arts Criticism, Arts Education, Chinese Opera (*Xiqu*), Dance, Drama, Film Arts, Literary Arts, Music and Visual Arts. The current term of office of HKADC members will end on 31 December 2019. The list of nominated representatives will be submitted to the Chief Executive for consideration of appointment to HKADC for the next term not exceeding three years, with effect from 1 January 2020.



