

## 賽馬會 藝壇新勢力 JOCKEY CLUB New Arts Power

藝術走進社區  
重新發現我城之美

Bringing the Arts to  
the Community  
Rediscover the Beauty of Our City



香港藝術發展局  
Hong Kong Arts Development Council

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香港藝術發展局  
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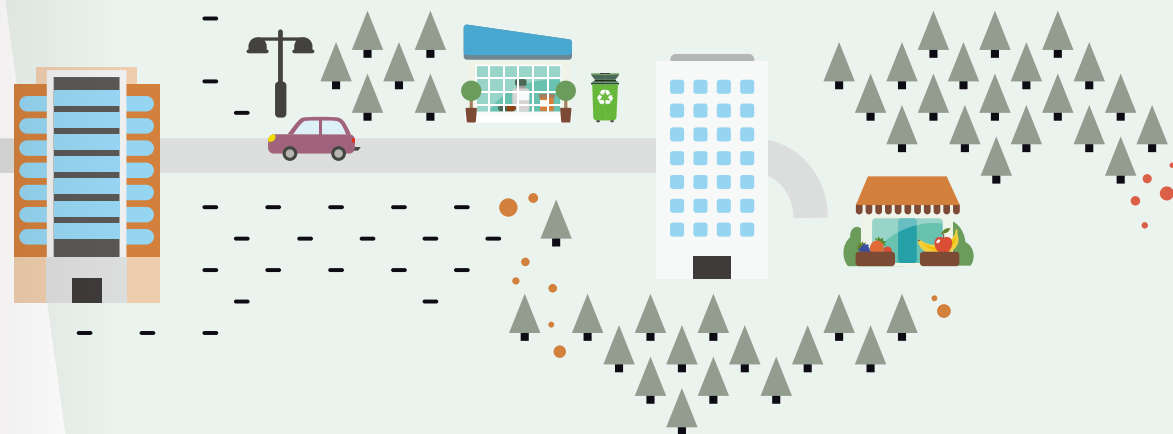
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# 賽馬會藝壇新勢力 —— 藝術走進社區 重新發現我城之美

JOCKEY CLUB New Arts Power –  
Bringing the Arts to the Community  
Rediscover the Beauty of Our City



由香港賽馬會慈善信託基金捐助，香港藝術發展局（藝發局）主辦的大型藝術盛事——「賽馬會藝壇新勢力」將過去兩年本地藝術家在海外登場的優秀作品，帶到社區不同角落，讓藝術回饋生活。其中，媒體藝術家伍韶勁和陶瓷藝術家尹麗娟的展覽分別於蓄洪池及雜貨小店舉行，令大眾重新認識社區。壓軸登場的「游山行」，由五組藝術家設計五條路線，結合音樂、形體、影像等元素，讓參加者以嶄新的視點去欣賞我城之美。

Sponsored by The Hong Kong Jockey Club Charities Trust, Hong Kong Arts Development Council (HKADC) organised a mega art festive — JOCKEY CLUB New Arts Power to bring the excellent works of local artists who participated in overseas arts expos and festivals to the community, letting arts enrich life. Among the many activities, the exhibitions of media artist Kingsley Ng and ceramic artist Annie Wan were held in a stormwater storage tank and a grocery store respectively to allow the general public to have a new arts experience.

Following the exhibitions, "Swim Walking", finale of the programme and presented by five groups of artists, designed five walking tours incorporating elements such as music, physical movements and images to help participants to appreciate the beauty of our city from a new perspective.

# 「大禹之後」 After the Deluge

九龍鬧市中的光影之旅

A journey of light and shadow in urban Kowloon



曾在香港多個不同戶外地標佈置大型媒體藝術裝置的伍韶勁，擅以光影說故事，並製造出一連串互動體驗。這次他以大坑東蓄洪池為作品「大禹之後」的佈展場地。

伍韶勁於 2016 年參與澳洲阿德萊德的澳亞藝術節，「大禹之後」是對該作品的回應：「阿德萊德接近沙漠地帶，極端乾旱的氣候令許多河流湖泊也乾涸了。回港後，我一直想做一個回應展，澳洲南部乾旱，香港則是雨季水浸，那我們又如何面對大自然的挑戰呢？」

他搜尋了「水」、「香港」和「地底」等關鍵詞，找到了渠務署管理的地下蓄洪池。得到渠務署的支持，伍韶勁最終選擇了大坑東遊樂場的地下蓄洪池為這次場域特定的展覽地點。

Kingsley Ng, who has designed numerous large-scale multimedia installations at different outdoor landmarks in Hong Kong, has a talent of telling stories through light and shadow and producing a series of interactive experience. This time, he selected the Tai Hang Tung stormwater storage tank as the exhibition venue of his work, *After the Deluge*.

*After the Deluge* is a response work to Ng's exhibition at the OzAsia Festival in Adelaide, Australia in 2016. He said, "Adelaide is geographically close to the desert. The extremely dry climate dries up many rivers and lakes. After returning to Hong Kong, I have been thinking about how to do a response exhibition. The South of Australia is dry, while Hong Kong is flood-threatened during the rainy season. How do we confront the challenge of nature?"

He searched the keywords of "water", "Hong Kong" and "underground" on the Internet and found the storage tank managed by the Drainage Services Department. Supported by the Department, Ng finally chose the stormwater storage tank under the Tai Hang Tung Recreation Playground as the venue for the site-specific installation.



平日並不對外開放的蓄洪池，深 7.5 米，總容量為 10 萬立方米，相當於 40 個奧運標準游泳池的容量，可應付 50 年一遇的大暴雨；蓄洪池在雨季時會把山上流下的雨水儲起，待暴雨過後再逐步泵出大海。儲水庫由無數混凝土柱臺支撐，伍韶勁就在柱與柱之間掛起數條輕紗，加上燈光投影和聲效，以及沿路有關雨水、洪水的文字投射，製造出波濤起伏的視聽效果。

伍韶勁說：「去年颱風天鴿襲港前，香港市區幾乎已沒有大規模水災。但在九十年代以前，每逢豪雨季節，旺角彌敦道會嚴重水浸，水位及膝的畫面很常見。在過去十多年間，這些汪洋澤國的場面幾乎絕跡香港，就是全靠這個蓄洪池令旺角一帶不再水浸。這麼偉大的建設卻沒人知道，我希望這次展覽可以讓大家經歷水由天上奔流到大海的歷程，也藉此向默默守護香港的無名英雄致敬。」

作品飄逸抽象的概念，為參加者帶來很多留白空間。參加者先在蓄洪池入口聆聽有關香港治水的解說，然後隨着音樂和聲效，步入地下水庫，在昏暗的空間內細嚼牆上投影的文字，以及為飛舞的輕紗和漸變的燈光賦予自己的解讀。

「大禹之後」把蓄洪池轉化成靜思默想的空間，帶領觀眾沿着水的步伐，走一圈見證着香港城市發展的道路，展出以來反應熱烈，導賞團吸引過萬人參加。

The storage tank, with an internal depth of 7.5 metres and a 100,000 cubic metres capacity which is equal to a total volume of 40 Olympic swimming pools, is normally not open to the public. It can handle water of a rare heavy downpour that may happen once in a half century. The storage tank will store up rain water that flows downhill during the rainy season and pump out of the tank after heavy rain. It was supported by numerous concrete columns, among which Ng hanged a few flowing gauze. The effect of waves was produced by lighting projection and sound effects, accompanied by the projection of words about rain and flood along the path.

"Before Typhoon Hato attacked Hong Kong last year, there was almost no large-scale flooding in the urban area. Before the 1990s, Nathan Road in Mong Kok suffered from heavy floods during the rainy season. It was common for the water level to rise up to the knee. In the past decade, the image of flooding could no longer be seen. With this storage tank, Mong Kok no longer suffers from flooding. The great infrastructure is not known to people. I hope the exhibition can help the audience to experience the journey of water flowing from the sky to the sea, and pay tribute to the nameless heroes who protect Hong Kong," said Ng.

The abstract flowing concept of the work left much blank in the imagination of participants. Participants firstly listened to information about flood management in Hong Kong at the entrance of the storage tank, and then walked into the underground accompanied by music and sound effects. Inside the tank, the audience could appreciate the writing projected on the wall and interpret the flowing light fabrics and changing lighting effects with their own understanding.

*After the Deluge* turned the storage tank into a contemplative space. It led the audience to follow the natural cycle of the transformation of water and trace the development of the city. The exhibition received much public attention since its launch, and more than ten thousand visitors participated in the docent tours.





# 「珍百貨」 *Zan Baak Fo*

概念雜貨店  
Concept grocery store



昌興南貨  
Cheong Hing Store

尹麗娟的「珍百貨」是她參與第 11 屆韓國光州雙年展「Everyday a rainbow」的延伸之作，展覽選址於九龍坪石邨舊式雜貨店「昌興南貨」及上環新街畫廊。尹麗娟說，「珍」有珍貴之意，亦取其真與假之諧音，藝術珍品與雜貨，真品與複製品，在貨架上安然並存。

是次展覽，尹麗娟以陶瓷複製出港人日常生活中形形色色的雜貨，如礦泉水樽、罐頭、帆布鞋、蔬菜瓜果等，一應俱全，幾可亂真。同時，展覽亦在上環展出，最引人之處是市民能以原物之價值購買陶瓷「雜貨」。

在雜貨店內舉行展覽，尹麗娟說在光州的時候已有這個構思，最後選擇在本地屋邨小店設展，希望喚起街坊參與，連結社區。

*Zan Baak Fo* is an extension of Annie Wan's work in the 11<sup>th</sup> Gwangju Biennale, "Everyday a rainbow". The exhibition took place at the old-style grocery store, Cheong Hing Store, in Ping Shek Estate, and a gallery on Sun Street in Sheung Wan. According to Wan, "zan" connoted preciousness and also punned on the Chinese character of "authentic". Art and groceries, the real goods and their replicas, were brought together on the same shelves.

In this exhibition, Wan used ceramic to make the groceries common to Hong Kong people's life, such as mineral water bottles, canned food, canvas shoes, vegetables and fruits. The wide range of goods looked very similar to the real one. At the same time, the exhibition was also held in Sheung Wan, and it was attractive that visitors could buy the ceramic groceries with prices that were the same as the real groceries.

Wan commented that she already had the idea of holding an exhibition in a grocery shop when she was in Gwangju. She decided to have the exhibition in a local estate store, hoping to attract the participation of the neighbourhood so as to connect to it.



新街畫廊  
Gallery on Sun Street

「我對雜貨店特別有感情，童年時，我們下課後也會去雜貨店買汽水和流連。雜貨店的店舖雖小，但貨品一應俱全，而且因為沒有貨倉，所有物品都要陳列出來，光看貨品的種類就琳琅滿目。晚上，常客又會聚集在店外喝啤酒，這種街坊鄰社關係彌足珍貴。」坪石邨的展覽吸引眾多參加者到店內選購心儀的藝術品，上環畫廊也變成賣物場，青白色的陶瓷作品放滿整個貨架，迅速全數售罄。

「上環那邊的地點很有趣，那是一個有很多高級畫廊、很時尚的區域，跟我們的平民『雜貨店』形成強烈對比。我希望公眾看到的是一件件陶瓷而非藝術品。而用『平民價』去發售作品，正是整個作品最重要的概念，打破藝術品和日常物品的界線。」

沒有上釉的陶瓷蔬菜，有「買家」購買後放入家中的雪櫃，也有人買了青瓷鞋，擺放在自己的鞋櫃中。尹麗娟說：「陶瓷器沒有被放置在陳列櫃中，而是被放在家居中成為生活的一部分。這個本來是場域特定的作品，但當大家把藝術品帶回家時，作品的意義就伸延至購買者的家。」藝術品不再是拍賣會中遙不可及的天價作品。尹麗娟說，她沒有答案給觀眾和「買家」，但如何才能創作接近大眾的作品，正是她想通過這次展覽探討的問題。

"I have special feelings for grocery stores. During my childhood, we always lingered around the grocery stores to buy soft drinks after school. A grocery store was small, but it had a wide range of goods. And because there was no storage place, all goods must be displayed. It was dazzling simply by looking at the different goods. At night, frequent customers would gather outside the store to drink beer. The relationship among the neighbourhood was very valuable." The exhibition in Ping Shek Estate attracted many visitors to buy the ceramic works. The gallery in Sheung Wan also became a fair where white and green ceramic works filled the shelves and were sold out very soon.

"The venue in Sheung Wan was also interesting. It was a fashionable area with many high-end galleries, which formed a big contrast with our ordinary grocery store. I hope the public can see individual ceramic works instead of understanding them as art. I sold the works at ordinary prices. It was the most significant concept of the exhibition – to undermine the boundary between artworks and everyday objects."

Some "buyers" bought the uncoloured ceramic vegetables and put them in their fridges at home. Some people bought the ceramic shoes and put them in their shoes shelves. Wan said, "The ceramic works were not displayed on shelves but became a part of life in the domestic household. This site-specific work's meaning was extended to the buyers' homes when they brought them there." Artworks were no longer the expensive goods sold in auctions. Through the exhibition, Wan would like to explore how to produce works that could be more connected to the public, although she did not provide the answer to the audience and "buyers".





# 「游山行」 Swim Walking

細看山城之美  
Showing the beauty of the mid-level city



朝卡夫卡的聖  
A Pilgrimage to Kafka

「游山行」是「賽馬會藝壇新勢力」的壓軸項目，由黎蘊賢策展，聯同五組不同媒介的藝術家以中上環為基地，劃出五條步行路線，帶領參加者在山城的高樓與老房子、長梯與窄巷之間「暢游」。

活動路線包括 SIU2 x 白雙全虛實交錯的音樂旅程「隅遇聲景」；Jabin Law x 黃衍仁 x 楊我華的「環迴」聲景音樂巡遊「回」；曹德寶 x Shane Aspegren 的混雜動作舞蹈跨界音樂演出「跑龍套」；黃靜婷的光影舞蹈劇場「夜光飛行」，以及愛麗絲劇場實驗室的互動展覽「朝卡夫卡的聖」。

"Swim Walking" was the finale programme of the JOCKEY CLUB New Arts Power. Curated by Orlean Lai, the activity comprised five walking tours based in Sheung Wan and Central led by five groups of artists who were specialised in different media. Participants could "swim" through the buildings, old houses, long stairs and narrow alleys in the mid-level city.

The walking tours included the virtual and real music journey, *Sonic Encounter* of SIU2 x Pak Sheung-chuen, the soundscape installation, *Turn Around (Again)* of Jabin Law x Wong Hin-yan x Anthony Yeung, the performance that mixed movements, dance and music, *ke1 le1 fe1/ Carefree* of Hugh Cho x Shane Aspegren, the light and shadow dance theatre, *Light Flight the Night* of Chloe Wong, and the interactive exhibition, *A Pilgrimage to Kafka* of Alice Theatre Laboratory.

在蘭桂坊的露天劇場，曹德寶 x Shane Aspegren 以「配角」為表演題材，具實驗性且不拘形式，表演者在台上即興翻騰舞動，混集巴西戰舞、Acrobatics、醒獅、跆拳道等元素，觀眾一邊欣賞現場演奏的敲擊、吹奏及電子音樂，一邊收聽耳筒傳來的古典音樂，感受兩種截然不同的聆聽經驗。而在半山的百年老樹下，SIU2 x 白雙全讓觀眾聽着《Temple Of Sacrifice》，沿古牆與欄河尋找這座城市隱藏的秘密。黎蘊賢期望旅程讓觀眾重新發現藝術與人及城市空間的聯繫，「每一條路線、每一個『景點』，也是要讓參加者可以跟隨藝術家的步伐，觀察城市空間之美。」

一連五個月的「賽馬會藝壇新勢力」將藝術帶到社區，觀眾除了用旁觀者的角色欣賞展覽，更能參與其中，自由演繹作品的訊息，體驗不一樣的樂趣，讓生活豐富藝術。

In Lan Kwai Fong Amphitheatre, Hugh Cho x Shane Aspegren used the idea of "supporting roles" as their subject for performance. The experimental performance was not restricted by any form. The performers danced and jumped randomly on the stage, mixing elements of Capoeira, Acrobatics, Lion Dance and Taekwondo. The audience could appreciate the live performance of percussion, wind and electronic music and listen to the classical music through the headphone at the same time, feeling two different audio experiences. And under the century-old tree in mid-level, SIU2 x Pak Sheung-chuen led the audience to discover the hidden secrets of the city along old walls and railings while listening to *Temple Of Sacrifice*. Lai hoped the tours could help the audience to rediscover the connections among arts, people and urban space. "Each tour, each spot was intended for the audience to observe the beauty of the urban space in the pace of the artists."

The five-month JOCKEY CLUB New Arts Power brought arts to the community. The audience was not merely spectators, but participants in the exhibitions, enjoying the freedom to interpret the messages of the works and experience the fun of art enriched by life.

夜光飛行  
Light Flight the Night



跑龍套  
ke1 le1 fe1/ Carefree



隅遇聲景  
Sonic Encounter



回  
Turn Around (Again)





# 國際文化領袖圓桌交流會 — 「藝術帶領我們往哪裡去？」

## International Arts Leadership Roundtable - "Where Do the Arts Lead Us?"

國際文化領袖圓桌交流會

29-30.11

WHERE DO  
THE ARTS  
LEAD US?  
藝術帶領我們往哪裡去？



在這個瞬息萬變的年代，藝術與社會同步發展，與各界別展開了不同的聯繫，為普羅大眾、社區、城市，甚至全球帶來影響。究竟藝術可以帶領我們走到哪裡、走得多遠、多廣？本局去年於 11 月 29 至 30 日舉行第三屆國際文化領袖圓桌交流會，以「藝術帶領我們往哪裡去？」為題，邀請來自全球不同地方的藝術領袖，就讓藝術與觀眾聯繫、科技於藝術的應用及探索藝術疆界三個專題討論和出謀獻策，讓藝術在社會上發揮更大的影響力。

In this fast-paced and ever-changing age, arts develop synchronically with society, connecting to different social sectors to bring influences to the public, communities, cities and even the whole world. Where do the arts lead us exactly? How far can we go? How broadly can we reach? HKADC organised the third International Arts Leadership Roundtable (the Roundtable) on the 29<sup>th</sup> and 30<sup>th</sup> of November last year. Themed "Where Do the Arts Lead Us?", the Roundtable invited arts leaders from all over the world to participate in discussions and propose strategies based on three plenaries: "Connecting the arts with audiences", "Applying technology in the arts" and "Exploring boundaries of the arts", enabling the arts to have greater influence on society.



### 讓藝術與觀眾聯繫

#### Connecting the arts with audiences

首個專題討論環節由香港藝術節行政總監何嘉坤主持，請來五位講者分享藝術與觀眾聯繫的經驗。

The first plenary was hosted by Tisa Ho, Executive Director of Hong Kong Arts Festival. Five speakers were invited to share their experience of connecting the arts and audiences.



愛丁堡的多個世界級藝術節獲當地居民的積極支持和參與，但同一時間，其實仍有為數不少的人認為藝術節並非為他們而設。究竟如何令藝術節惠及弱勢社群和在當地創作的藝術家，亦逐漸演變成重要的全國性議題。有見及此，「藝術節愛丁堡在 2006 年成立，協調當地 11 個獨立藝術節的工作，與不同持份者緊密合作，共同發展出以全市為基礎的策略性計劃，推動本土藝術家、藝團、市民、海外觀眾參與及交流。」

In Edinburgh, in spite of the high level support and engagement from the citizens in its festivals, there are still many citizens who think the festivals are not for them and the question of the relevance of the festivals to the more disadvantaged citizens and to artists who are based in the communities is of growing importance in their civic and national debates. In response, "Festivals Edinburgh was established in 2006 as the umbrella body of 11 independent festivals. It has been in close collaboration with different stakeholders, developing a strategic collaboration based on the whole city with concerted efforts to promote audience participation, offer opportunities to arts groups and artists, and engage with the local communities."

#### Sorcha Carey

英國藝術節愛丁堡主席  
Chair of Festivals Edinburgh, UK

香港賽馬會的慈善項目眾多，多年來支持興建多個表演及展覽場地，亦資助不同藝術活動，並設立獎學金培育人才。「我們強調要增加市民可以接觸藝術的機會。因此，我們與香港藝術發展局緊密合作，推出了『賽馬會藝壇新勢力』。」

Over the years, the Hong Kong Jockey Club has supported numerous charity projects related to arts. In the past years, Jockey Club has supported the building of many performance and exhibition venues, sponsored different arts activities and provided scholarships for nurturing talents. "We accentuate the importance of increasing the chance of getting in touch with arts for the citizens and dealing with social problems through arts. Because of this, we work closely with the Hong Kong Arts Development Council on the Jockey Club New Arts Power programmes."



#### 張亮 Cheung Leong

香港賽馬會慈善及社區事務執行總監  
Charities and Community Executive Director of The Hong Kong Jockey Club



新加坡國家藝術理事會深信，藝術可以啟發不同年齡的國民、連接各個社區，並加強世界各地對新加坡的認識。「新加坡在過去 20 年間積極投入藝術建設。真正的挑戰是如何為藝術開拓新的觀眾。我們必須因應不同社區的特性，把藝術帶進市民的生活。」

The National Arts Council believes the arts can inspire Singaporeans of all age groups, connect communities of different types and also let the globe understand what Singapore is about. "In the past 20 years, Singapore has actively engaged in the construction of arts and cultural infrastructure. The real challenge is how to tap into the new audiences who currently don't engage in the arts. We work to understand the character and identity of each neighborhood to make arts accessible in different parts of Singapore."

#### 陳慧 Rosa Huey Daniel

新加坡文化、社區及青年部副常任秘書長 (文化) 及國家藝術理事會理事長  
Deputy Secretary (Culture) of Ministry of Culture, Community and Youth &  
Chief Executive Officer of Singapore's National Arts Council

澳洲有 98% 人口有各種程度的藝術參與，即使是偏遠地區人口的藝術參與度也相當高。「因為當地居民深信藝術是一門出色投資，會為他們的社區帶有莫大裨益、讓他們對自己的社區感到更自豪和自信。我們要令藝術無遠弗屆，製造出難忘的文化體驗。」

In Australia, around 98% of the population has participated in arts on different levels. The level of participation of the population in remote areas is also high. "It's because of a core belief within the community that it is good for the community; a core belief that it is a great investment and a core belief that it generates pride and confidence. You will need to be engaged with communities far away, creating unmissable cultural experiences."



**Rupert Myer**  
澳洲藝術理事會主席  
Chair of Australia Council for the Arts



誇啦啦藝術集匯多年來以各類藝術教育項目向青少年推廣戲劇藝術，為他們帶來啟發和轉變。藝術教育能啟發青少年的批判力和創造力，培養更多未來觀眾。「我們希望觀眾能夠全情投入。而且『觀眾的職責』是對藝術作品提出更加清晰、重要及細膩的要求。因此，藝術教育的重要性無庸置疑。」

**邱歡智 Lynn Yau**  
誇啦啦藝術集匯行政總裁  
Chief Executive Officer of the Absolutely Fabulous Theatre Connection

The Absolutely Fabulous Theatre Connection has promoted theatrical arts to youngsters through different arts education projects, bringing inspiration and transformation. Arts education can initiate the critical thinking and creativity of youngsters for nurturing more future audiences. "We would like our audiences to be mindfully present. Most important of all, is audienceship is about our collective audience making better informed, more valuable and sophisticated demands on the quality of the arts that we all do, and hence this is why arts education is so important."



## 科技於藝術的應用 Applying technology in the arts

第二個環節由香港教育大學文化與創意藝術學系助理教授、錄映太奇主席梁學彬主持，帶領三位講者討論藝術界面對數碼世代所帶來的挑戰。

The second plenary was hosted by Issac Leung, Assistant Professor of the Department of Culture and Creative Arts of the Education University of Hong Kong and the Chairman of Videotage, leading three speakers to discuss the challenges brought by the digital age for the arts sector.



作為公共藝術資助機構，加拿大藝術委員會在 2017 年 3 月舉辦「藝術在數碼世界」國際高峰會，並在會後成立全新的資助計劃，推廣以全新形式普及藝術，適應時代的需求。「業界正落後於時代步伐，一些傳統藝術甚少利用數碼技術來擴闊藝術模式。雖然政府增加了藝術界的撥款，但如果藝術領袖不去幫助業界轉型至適應數碼時代，整個業界會被邊緣化。」

**Simon Brault**  
加拿大藝術委員會總監兼行政總裁  
Director and CEO of Canada Council for the Arts

As a public arts sponsoring organisation, the Canada Council for the Arts organised the "The Arts in a Digital World Summit" in March 2017, and a new fund was launched after the Summit. The arts sector was encouraged to promote new forms of popular arts to meet the needs of the times. "The arts sector is behind the pace of the times, some traditional arts rarely use digital technology to broaden their artistic mode. Although the government has raised the funding for the arts sector, if arts leaders do not do something to help the sector to transit to digital era, the whole sector will be marginalised."

對媒體藝術家鍾緯正而言，媒體藝術猶如魔術演出，藉着仔細鋪排的多媒體內容，給予觀眾如夢似幻般的體驗。「媒體藝術與『擴充實境』都強調虛擬世界與現實世界的互動。要成就一場精彩的『魔術』，技術人員及科學家的支援必不可少。」

To media artist Bryan Chung, media arts is like a magic show. Through carefully designed multi-media content, media arts brings dreamlike experience to the audience. "Our work is similar to augmented reality that emphasis the interaction between the virtual and real world. When delivering the 'magic', strong support of technology from technicians and scientists is essential."



**鍾緯正 Bryan Chung**  
香港浸會大學視覺藝術學院副教授  
Associate Professor of the Academy of Visual Arts at the Hong Kong Baptist University



英國 FutureEverything 認為，令人們接受新科技的最大障礙是信任。缺乏信任，就只會帶來失敗的結果。「在科創的領域，藝術在創造價值的過程中扮演着舉足輕重的角色。結合藝術和物聯網 (IoT)，以信任和接納為基礎，將有助推動城市數據系統、識能及機構方面的創新。」

To FutureEverything of the UK, trust is the biggest roadblock to citizen uptake of new technology. Without trust, there is only one outcome and that is market failure. However, "Art has a meaningful role in value creation in a technology innovation context. Combining art and IoT (Internet of Things) can stimulate innovation in city data systems and literacy and agency, underpin trust and acceptance."

**Andy Stratford**  
英國 FutureEverything 執行總監  
Managing Director of FutureEverything, the UK



## 探索藝術疆界 Exploring boundaries of the arts

這個環節由香港演藝學院副校長（學術）梁信慕主持，帶領三位講者討論藝術工作者應該如何回應跨界別的藝術創作趨勢。

This plenary was hosted by Samuel Leong, Deputy Director (Academic) of the Hong Kong Academy for Performing Arts, leading three speakers to discuss how arts practitioners should respond to the trend of cross-disciplinary artistic creation.



如何將古典作品與現代社會聯繫是不少藝術工作者所關注的問題。「一舖清唱及聲蜚合唱節一直致力探索人聲和身體的可能性。一舖清唱以無伴奏合唱混合音響設計為媒介；而聲蜚合唱節專注於古典音樂，以古樂器演奏且不用任何音效系統，兩者藉各自迥異的風格發掘音樂之美。」

How to connect classical works with the modern society is a common concern of many arts practitioners. "Yat Po Singers and Hong Kong SingFest were found with a common aim of promoting human voice and the human body. While Yat Po Singers focuses on using a cappella with audio design as the musical medium, Hong Kong SingFest focuses on classical music, using acoustic with old instruments instead. The need to have different art directions is to explores more possibilities to inspire the beauty of music."

**趙伯承 Patrick Chiu**  
聲蜚合唱節創辦人、一舖清唱聯合藝術總監  
Founder of Singfest and Co-Artistic Director of Yat Po Singers



美國國家藝術基金會透過其領航計劃「Creativity Connects」統籌向不同藝術計劃的資助。「我們致力探索不同的方法，務求讓小孩到長者都可以藉藝術去表達他們的創意。藝術透過價值、聯繫、想象力和創意去充實我們的生活，因此我們的計劃要包羅萬有。」

The National Endowment for the Arts supported various arts programmes across the US via their "Creativity Connects" initiative. "The arts are valuable for everyone because we do not believe that the arts only belong to some people but not others. We're very committed to finding ways to every individual from child to grandparent, and everybody in between to have an opportunity to find their creative voice in the arts. Because the arts instill our lives with values, connection, creativity and innovation. So, we think everything counts."



朱楚貞 Jane Chu

美國國家藝術基金會主席  
Chairman of National Endowment for the Arts of the US



去年，創意紐西蘭舉辦 International Co-Lab，邀請來自香港、紐西蘭和英國的藝術家參與計劃，在 2017 至 2019 年間持續合作和交流。Richard Grant 談及從計劃汲取的經驗以供藝術資助者參考。「首先，我們要抱持開放的態度。其次，我們需要諮詢藝術資助者和計劃發展者的意見。最重要的是，資助要用得其所。因此，在推行計劃期間，我們可能需要作出一些修正，讓不同界別的人士得以參與其中，藉此去汲取不同的合作經驗。」

Richard Grant

創意紐西蘭前主席  
Former Chair of Creative New Zealand

Creative New Zealand co-organised the "International Co-Lab" and the programme invited artists from Hong Kong, New Zealand and the UK to participate in collaboration and exchange from 2017-2019. Speaking of the lessons learned from the programme, Richard Grant gave a handful of advice to the funders. "First, we had an open mind. Second, we consulted with funders and developers. Most importantly, we put our money where our mouth was and funded it. So, we may have to twig the programme as it goes forward to get more people in from different disciplines, so that we have different collaborative experiences."



## 跨越地域疆界 讓新世代藝術家走得更遠

### Crossing regional boundaries to let new generation artists reach out farther

面對藝術前所未見的變革，香港藝術界該如何應對？藝發局主席王英偉帶領四位本地藝術工作者展開總結討論。

In face of unprecedented changes in the arena of arts, how should Hong Kong arts sector react? Wilfred Wong, Chairman of HKADC, led four local arts practitioners to participate in the closing discussion.



科技日新月異，也令藝術的整理和保存工作受惠。「科技不只是為未來服務，同時亦能擁抱歷史。我們需要建立數碼化資料庫，以紀錄我們珍貴的藝術發展過程，讓年輕藝術家更容易掌握其關注的藝術領域的歷史。同時，我們需要建立優質的觀眾群，透過他們的評論讓藝術質素提升。」

林淑儀 Connie Lam

香港藝術中心總幹事  
Executive Director of Hong Kong Arts Centre

Arts has benefitted from the advancement of technology and the establishment of arts archive becomes an urgent issue nowadays. "Technology is not only for the future, but it also can embrace the past. We need to construct digital archive to acquire knowledge of the history of our arts development. At the same time, we should cultivate more connoisseur audiences. With audience conversion, we can have better programming internationally."

鄧樹榮尤其注重藝術人才的培訓。「我們邀得很多大師來港培訓人才固然是好事，但同樣重要的是我們需要培育一些屬於香港的國際級大師。」

Tang Shu-wing particularly focused on the foster of talents: "It is of course good to invite great masters to train our talents, but it is also equally important for us to cultivate international masters who are originally from Hong Kong."



鄧樹榮 Tang Shu-wing

鄧樹榮戲劇工作室藝術總監  
Artistic Director of Tang Shu-wing Theatre Studio



藝術機構應致力打破藝術界限，並善用科技讓藝術普及。「世上沒有一間有規模的博物館只鍾情於繪畫和雕塑，它一定是跨界別的。作為一間 21 世紀的當代藝術館，M+ 也利用數碼媒體推廣藝術，讓觀眾除了參觀我們的實體博物館以外，還可以透過我們的數碼空間了解博物館。」

Arts organisations should strive to transcend the boundaries of arts and popularise arts through the use of technology. "There is no museum of a considerable scale in the world would only focus on paintings and sculptures. It must be cross-disciplinary. As a contemporary art museum of the 21<sup>st</sup> century, M+ also makes use of digital media to promote arts, and helps audiences not just to reach to our physical venue, but also reach into our digital space."

鄭道鍊 Doryun Chong

西九龍文化區管理局 M+ 副總監及總策展人  
Deputy Director and Chief Curator of M+ of West Kowloon Cultural District Authority

藝術機構需平衡藝術的實驗性及可行性，並以創新的思維，為藝術界提供更多的可能性。「就是因為我們想用不一樣的方式去生活，所以我們首要的任務是去聆聽那些有創意的聲音。」

Arts organisations should maintain a balance between the experimentalness and practicality of arts and encourage proximity to new ideas and enable possibilities to the arts industry. "Precisely because we want to live in a different way, that's why our priority is to listen to those creative voices."



簡寧天 Timothy Calnin

大館總監  
Director of Tai Kwun



王英偉在總結時指出，藝術領袖需抱持開放的態度，與時並進。「為期兩天的會議大大刺激我們的思考。面對現今世代急速的轉變，以往成功的關鍵已可能被重新定義。在藝術的世界，最重要的是取得平衡，在保留傳統的同時，亦要有冒險的精神，勇於接受挑戰。」

In his concluding speech, Wilfred Wong pointed out that arts leaders should maintain an open attitude, developing themselves as time advanced. "The two-day conference stimulated a lot of thinking. Facing the rapid changes nowadays, what proves a successful formula in the past is not going to hold true forever. In the world of the arts, it is vital to strive for balance between continuing with the traditional heritage and risk-taking."

王英偉 Wilfred Wong

藝發局主席  
Chairman of HKADC





## 培育人才 推動本地藝文發展

### Fostering Talents to Promote the Development of Local Arts and Culture

藝發局每年均推出多項獎學金及考察計劃，讓具潛質的藝術行政人員修讀本地或海外課程，以及赴海外就藝術發展議題進行考察，培育人才。今期「焦點」訪問了三位考察計劃 / 獎學金得主，聽聽他們的所見所聞。

With an aim to nurture arts talents, HKADC launches a variety of scholarships and study visit schemes every year to support potential arts administrators to study local/overseas programmes or conduct study visits on different arts topics abroad. "Focus" of this issue talks to three recipients on their experiences.



趙伯承  
Chiu Pak-shing, Patrick

藝術行政人員海外考察計劃  
Overseas Training Scheme for Arts Administrators

#### 德國與美國的音樂盛事之旅 A trip to music festivals in Germany and the US

2016 年，一舖清唱藝術總監趙伯承前往德國威瑪巴哈學院協辦一連串的「暑期活動」。「學院每年暑假也有為期兩星期的課程，包括大師班、討論會、課堂和演出。以前，我也參加過好幾次，但以協助者身分參加還是第一次。主辦單位只有三名全職員工，由於我懂德文，再加上參加者的文化背景不同，他們非常歡迎我參與，所以我負責了很多活動的前期統籌工作。」

此外，趙伯承在 2017 年亦先後赴美兩次，分別前往明尼蘇達州 Minneapolis 市參加美國合唱指揮家協會所舉辦的全國會議，以及俄勒岡州 Eugene 市的俄勒岡巴赫音樂節中實習。「Minneapolis 本身就是合唱氣氛很強的城市，這個指揮會議是美國合唱界的大事。這次來自中國的參加者有 60 人，由於他們很多都不會英語，所以我需要協助他們參加不同的活動。此外，我也有參加當中一些有關藝術行政規劃的討論會，那是知道美國合唱發展第一手資料的重要會議。」



德國威瑪巴赫學院的暑期活動  
Summer events organised by the Weimar Bach Cantata Academy in Germany

In 2016, the Artistic Director of Yat Po Singers, Chiu Pak-sing, Patrick, visited the Weimar Bach Cantata Academy in Germany to participate in the organisation of a series of summer events. "The Academy provides a two-week course every summer, including masterclasses, seminars, lessons and performance. I did join this course a few times in the past but it was my first time to participate as a helper. As I can speak German and the organiser only had three full-time staff, they welcomed my assistance. Given the diverse cultural background of the participants, I was therefore responsible for the coordination work of the preparation stage."

Moreover, Chiu also visited the US twice in 2017, taking up internships in the National Conference organised by the American Choral Directors Association in Minneapolis, Minnesota and the Oregon Bach Festival in Eugene, Oregon. "Minneapolis itself is a city with very strong choral atmosphere. The choral directors' conference is a significant event of the choral sector in America. This time, there were 60 participants from China. Since many of them did not know English, I needed to help them to participate in different activities. Besides, I also joined some of the seminars on arts administration which were important occasions to get first-hand information on the development of American choral music."



俄勒岡巴赫音樂節綵排  
Rehearsal of Oregon Bach Festival

同年 6 月，趙伯承也以協助者身分參加俄勒岡巴赫音樂節，負責統籌課堂、會議、綵排和演奏會。「他們很需要有音樂背景的義工去幫忙。我負責為課堂佈置場地，在處理樂譜時需要十分謹慎，一個有 80 人的管弦樂隊，如果樂譜亂了就很易出錯。」

此外，他亦擔任大會攝影師，全程機不離手。「我既有音樂亦有攝影背景，所以就負責為大會拍攝。而作為攝影師，我需要觀察環境和事物細微之處，才能捕捉參加者的表情，這令我領略到如何組織一個可以帶來愉快體驗的活動。」

歐美兩國之旅，趙伯承認為香港有很多可以借鑑之處。「香港人往往因為自己的效率而驕傲，但有時因為我們只顧追求效率，就忽略了事情的深度。我覺得德國人很着重前期工作，會一絲不苟地處理細節；美國人則注重活動過程中參與者的投入度，顧及整個過程是否流暢，這些體會都對我日後在香港推行類似活動有所啟發。」

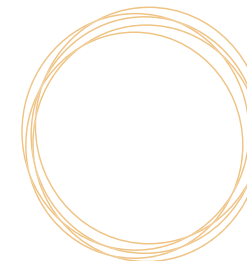
In June of the same year, Chiu also participated in the Oregon Bach Festival as a helper, responsible for coordinating the lessons, conference, rehearsals and performances. "They were in need of volunteers with music background to help. I was responsible for setting the venues for lessons. I needed to be very careful when handling the music scores. If the music scores were mixed up, an orchestra of 80 members would easily make mistakes in their performance."

Besides, Chiu was also the photographer for the event. He never put down the camera during the Festival. "I have knowledge in both music and photography, so I was responsible for the event's photography as well. As the photographer, I needed to be observant for the environment and every single detail so as to capture the expressions of the participants. This helped me to learn how to organise an event that would bring happiness to participants."

Chiu acknowledged that there are many things that Hong Kong can learn from the experience gained in the trips to Germany and the US. "Hong Kong people are always proud of our efficiency. However, we may neglect the depth of things if we only focus on efficiency. I think the Germans value preparatory work a lot. They would handle details with great care. The Americans focus on the participants' level of engagement in the events. They want to see if the whole process is run smoothly. All these observations will be inspirations for me when I organise similar activities in Hong Kong in the future."



趙伯承以協助者身分參加美國俄勒岡巴赫音樂節，負責統籌有關課堂、會議、綵排和演奏會，並擔任大會攝影師。  
Chiu participated in the Oregon Bach Festival in the US as a helper, responsible for coordinating the lessons, conference, rehearsals, performances and photo shooting.



## 林奕玲 Lam Yick-ling, Elaine



藝術行政人員海外培訓——專題考察計劃  
Thematic Study Visits Scheme

### 探討街舞的可持續發展 Exploring the sustainability development of street dance

香港舞蹈總會助理行政總監林奕玲以街舞可持續發展的可能性為考察的議題，於 2016 年 9 月至 2017 年 4 月期間，先後前往德國、法國、英國、日本和台灣考察當地街舞的賽事和活動，深入了解各地推廣舞蹈文化的方式。

「德國的世界級賽事 Battle of the Year 發展相當成熟，除了可做全球直播，對決賽者的技術和藝術要求亦非常高。我希望香港除了舉辦比賽外，也可利用賽事提升參賽者的藝術水平。」林奕玲說。

在英國，街舞更登堂入室走進劇場。2017 年 4 月，林奕玲參加了由著名街舞組織 Breakin' Convention 主辦的活動。「我參加了他們的愛丁堡之旅，了解他們如何舉辦一個街舞巡迴展演。我發現原來英國為了吸引更多年輕人走進劇場，十分歡迎在劇場內舉行街舞表演，例如在大堂畫出一個可跳街舞的區域，再配合音效，營造輕鬆的氣氛，讓觀眾於演出前感受一下街舞的活力，亦吸引愛跳街舞的年輕人走進劇場。」

Lam Yick-ling, Elaine, Assistant Executive Director of Hong Kong Dance Federation, conducted a thematic study on the sustainability development of street dance from September 2016 to April 2017. She had visited Germany, France, the UK, Japan and Taiwan during the period to investigate street dance competitions and activities in order to understand their ways of promoting dance culture.

"The international competition – Battle of the Year in Germany is very well developed. Besides global live broadcasting, the competition's requirements on the techniques and artistic level of the finalists were very high. I hope in addition to hosting competitions, Hong Kong can also make use of competitions to enhance the artistic level of participants," Lam said.

In the UK, street dance is even performed in indoor theatres. In April 2017, Lam participated in an event organised by renowned street dance group, Breakin' Convention. "I joined their tour to Edinburgh to see how they organised a touring performance of street dance. I found that they welcomed street dance performances to take place in theatres so as to attract more young people to visit the theatre. For example, they assigned a special area for street dance performances to be staged in the lobby, creating a relaxed atmosphere with sound effects. This could let the audience feel the vitality of street dance before watching the formal performances, and attract young people who love street dance to enter the theatre."



林奕玲參加了由著名街舞組織 Breakin' Convention 主辦的愛丁堡之旅，了解當地如何推廣舞蹈文化。  
Lam joined a tour to Edinburgh organised by renowned street dance group, Breakin' Convention, to understand their ways of promoting dance culture.





另一個難忘的體驗是在日本。林奕玲曾在一篇報導中看到日本的學校把街舞納入體育科，便決定要去這個舞蹈文化活躍的國家一看究竟。她參加了由朝日新聞社舉辦的全國校際舞蹈節，該舞蹈節聯同多間日本大學和舞蹈總會合辦，參賽者是全日本的中小學生。「在過程中，我知道日本政府要把街舞納入體育課程的原因是日本的小童有癡肥趨勢，政府於是想到用流行的舞步吸引他們做運動。能夠在學校推廣街舞有多重意義，這不僅代表得到老師和家長的認同，還成為了社會接納的體育運動，令日本人從小就開始接觸街舞。」

作為香港街舞發展聯盟的成員，林奕玲說這次多國的街舞考察可為未來的街舞計劃提供參考指標。「這些國家的街舞滲透度很高，也發展出高度的藝術水平，非常有參考價值。」

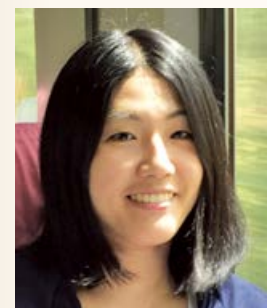
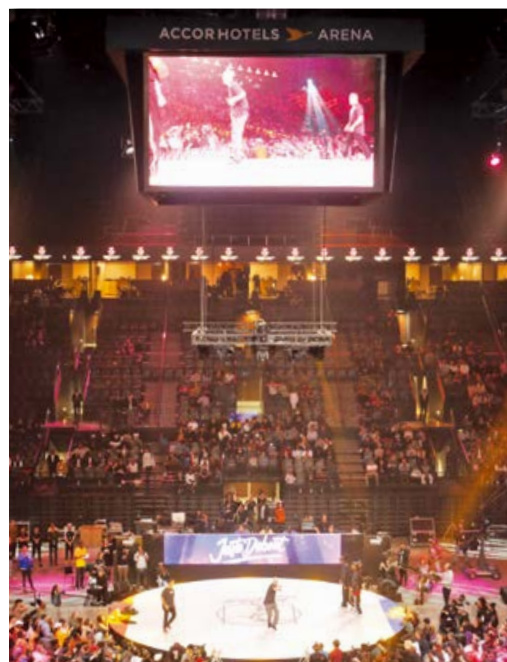


由朝日新聞社舉辦的第四屆全國校際舞蹈節  
The 4<sup>th</sup> National Schools Dance Festival hosted by Asahi Shimbun

Another memorable experience happened in Japan. Lam read from a piece of news about how Japan included street dance in the curriculum of physical education, so she decided to visit this country that has a vibrant dance culture. She participated in the National Schools Dance Festival which was hosted by Asahi Shimbun and co-organised with a number of universities and the Dance Federation. All participants were students from primary and secondary schools in Japan. "In the process, I learnt that the reason for the government to include street dance in the curriculum of physical education was due to the trend of obesity among the children in Japan. The government came up with this idea of using trendy dance steps to attract young people to do exercise. The promotion of street dance in schools is meaningful in multiple ways. It not only represents that street dance is recognised by teachers and parents, it also becomes a sport that is socially accepted. The Japanese can learn street dance starting from childhood."

As a member of Hong Kong Street Dance Development Alliance, Lam believes that the study visits to overseas countries could provide references for future street dance projects. "The level of diffusion of street dance and its artistic level in these countries are very high. It is a valuable reference."

法國 Juste Debout 舞蹈比賽  
Juste Debout dance competition in France



陳慧君  
Chan Wai-kwan

海外藝術行政獎學金  
Overseas Arts Administration Scholarships

### 啟發藝術行政新思維 Inspiring new thinking in arts administration

創不同協作的前高級經理陳慧君是「海外藝術行政獎學金 2015」得獎者之一，她選擇修讀英國 Manchester Metropolitan University 的兩年全日制設計文化藝術碩士（MFA Design Cultures）。課程從文化研究的角度去探討設計的相關議題，有助增強藝術行政的視野和涉獵。「比如我們會嘗試拉闊『設計』的定義，不只限於商業或商品設計，設計亦可以是一種人類行為和思考如何創作的方式。」

辭掉工作遠赴英倫深造，為的是希望未來在藝術行政之路上能走得更遠。「這個課程增強了我對設計的認知，了解國際趨勢。設計已不再局限於商品，而是可應用至解決氣候變化等社會問題上。此外，兩年的全日制課程也增強了我的學術研究能力。在課程的第二年，我們要在校園外找發表研究的機會，於是我在一個研討會上發表了有關設計的政治研究，由設計角度去探討政治參與，這也填補了現有設計研究的空隙。」

Former Senior Manager of Make a Difference, Chan Wai-kwan, was one of the recipients of "Overseas Arts Administration Scholarships 2015". She chose to enroll in the two-year full-time MFA Design Cultures offered by Manchester Metropolitan University in the UK. The programme explored topics related to design from the perspective of cultural studies, which was beneficial for strengthening the horizons and knowledge of arts administration. "For example, we would try to broaden the definition of design. It is not restricted to commercial or commercial goods design. Design can also be a way that human beings behave and think about how to create."

Resigning from her job for the study in the UK, Chan hopes to achieve more in her career of arts administration. "The course strengthened my knowledge of design and understanding of international trends. Design is no longer restricted to commercial goods. It can even be applied to solving social problems such as climate change. Moreover, the two-year full-time programme also strengthened my academic research ability. In the second year of the programme, we had to look for academic presentation opportunities outside the university. Hence, I presented a political study on design in a seminar, exploring political participation from the perspective of design. This also filled a gap in current design scholarship."



陳慧君與同學  
Chan and her classmates





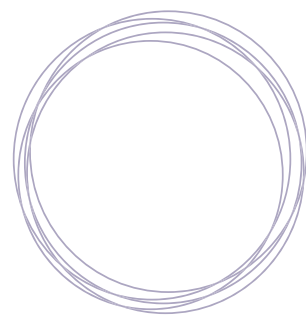
陳慧君希望把所學到的數碼經驗，幫助本地設計行業發展。  
Chan hopes that she can apply the digital experience that she learnt in Europe to helping the development of local design industry.

身在歐洲，自然也有很多機會參與當地的文化藝術活動，如德國明斯特的雕塑展、卡塞爾文獻展（Documenta）、以至倫敦設計節和荷蘭設計周等，讓陳慧君觀察到國際層面對設計的看法。2016 年她參加了由歐洲多間博物館組成的國際會議 MUSCON，更是獲益良多。「這個會議每年舉行一次，參加者大多是以設計為主的博物館策展人和藝術行政人員，他們分享了未來一至三年的策展方向和計劃，並找尋和不同博物館合作的機會，啟發了我對設計博物館的關注。」

兩年的修習結束，學成歸來的陳慧君，對未來有一番抱負。「我希望可以繼續探索有文化性質的設計。香港的設計行業都是客戶主導，如果設計師有空間去思考商業以外的設計，那我們的社會就有很多可能性。我也希望能應用在歐洲學到的數碼經驗，幫助本地設計行業發展。」

Being in Europe, there were many chances for Chan to participate in arts and cultural activities, for example, the sculpture exhibition held in Münster of Germany, the Documenta of Kassel, as well as the London Design Festival and the Dutch Design Week. The events enabled her to observe international views on design. In 2016, she participated in the international conference, MUSCON, organised by a number of European museums and learnt a lot. "The conference was held annually. The participants were mostly curators and arts administrators of museums who focused on design. They shared their curatorial directions and projects in one to three years ahead. They also looked for collaborative opportunities with other museums, which inspired my interest in design museums."

After completing the two-year study, Chan has a strong aspiration. "I hope to continue exploring culture-related design. Hong Kong design is usually client-oriented. If a designer can consider designing beyond commercial purposes, it will open up many possibilities for our society. I also hope that I can apply the digital experience that I learnt in Europe to helping the development of local design industry."



## 黎燕欣 香港城市室樂團 Leanne Nicholls City Chamber Orchestra of Hong Kong

黎燕欣在香港從事演出、教學和推廣古典音樂已超過 25 年，近年致力創作適合兒童欣賞和學習的古典音樂劇，為古典音樂注入充滿創意的歡樂元素。

**Leanne Nicholls has been engaged in performing, teaching and promoting classical music for more than 25 years in Hong Kong. In recent years, she is keen on composing classical musicals suitable for children's appreciation and learning, adding creative and fun elements to classical music.**



### 黎燕欣 Leanne Nicholls

1989 年定居香港，1999 年創立香港城市室樂團，並出任其藝術總監及雙簧管首席；曾為香港電台第四台主持多個節目和音樂會；2009 年獲香港特別行政區政府民政事務局長頒發嘉許獎狀；其創作的大型原創音樂劇場《失蠱室樂團》奪得 2017 年度 The Young Audiences Music Awards (YAMawards) 的「公眾之選」獎項。

Settled in Hong Kong in 1989, Leanne Nicholls founded the City Chamber Orchestra of Hong Kong in 1999 and acts as the Artistic Director and Principal Oboe. She hosted numerous programmes and concerts for RTHK Radio 4. In 2009, she was awarded the Certificate of Merit by the Secretary for Home Affairs of the Government of HKSAR. Her large-scale original music theatre, *Bug Symphony*, won the Public Choice Award of the Young Audiences Music Awards (YAMawards) in 2017.



## 01 在古典音樂演出加入音樂劇和戲劇元素，令人耳目一新，何以有這個構思？ It is an innovative approach to add musical and theatrical elements to classical music performances. How did you come up with this idea?

這大概與我的成長背景有關，在還未接受古典音樂訓練前，我已接觸過不同的藝術，例如小時候跳過踢踏舞，父親亦經常聽爵士樂。大學一年級時，我和同學們開始創作音樂劇，連戲服也自己設計，之後還巡迴演出。這些經驗讓我有個想法，就是讓管弦樂包含戲劇元素，這樣就可吸引更多年輕人學習和欣賞古典音樂。

This is probably related to my experience of growing up. Before my classical music training, I was already in touch with different forms of art such as tap dance which I tried when I was small. My father always listened to jazz as well. In my first year of college, some classmates and I began to compose musicals. We even designed the costumes ourselves, and we gave touring performances later on. These experiences inspired me to make an orchestral performance more theatrical. In this way, we can attract more young people to learn and to appreciate classical music.



《雪人》與《大熊》  
The Snowman & The Bear

## 02 在推廣古典音樂方面，你特別着重年輕觀眾，尤其年紀較小的。 You particularly focus on young audiences, especially children, when promoting classical music.

不是每個小孩也會對古典音樂一見鍾情的，他們需要涉獵不同的藝術門類後才可找到自己的喜好。我希望管弦樂能為小孩子帶來耳目一新的經驗，從而燃起他們對音樂的興趣。我剛來香港時，管弦樂的面向都是較年長的觀眾，就算是兒童也要滿六歲才可入場。所以，我們在開拓兒童觀眾方面開創了先河，是首個上演《雪人》與《大熊》的樂團，讓三歲小孩也可進場，現在香港很多團體也參照了我們的做法。尤其是我當了母親後，明白三歲小孩也能與六歲小孩一樣懂得欣賞音樂，關鍵是要有適合他們的內容。對孩子來說，他們需要更多的視覺效果去幫助理解音樂內容，所以要利用戲劇元素去說故事。

Not every child will fall in love with classical music at first sight. They can only find their interests after exploring different art forms. I hope the orchestra can bring brand new experiences to children and to inspire their interests in music. When I came to Hong Kong, the orchestra used to target older audiences. Children had to be aged six or above to see a performance. So we were actually the pioneer in developing children's audiences. We were the first orchestra to perform *The Snowman & The Bear* in which children as young as three years old could attend the performance. Many groups are doing the same in Hong Kong now. Especially after I became a mother, I know that a three-year-old could appreciate music just like a six-year-old. The key is to provide them with suitable content. For children, they need more visual effects to help them understand the meaning of the music, so we need to tell stories through theatrical elements.

## 03 你創作的音樂劇《失蟲室樂團》奪得 YAMawards 的「公眾之選」獎項，你認為是什麼原因令該作品獲獎？

Your musical, *Bug Symphony*, won the Public Choice Award of the YAMawards. What do you think is the reason for winning?

這個獎項是表揚為年輕觀眾創作的音樂作品，2017 年度共有來自 20 個國家的 60 項國際音樂作品參與，競爭十分激烈。當中，12 個作品獲提名角逐各個獎項，最後我們進了三強，對手有芬蘭和法國。我們是亞洲唯一入選的樂團，也是首個香港樂團得到這個獎項。為了向年輕觀眾推廣，《失蟲室樂團》就要讓戲劇成為管弦樂的一部分，因此我創作了一個關於兩個人類冒險家走進熱帶雨林，遇上一班會玩管弦樂的昆蟲，後來他們演奏的樂譜不見了，故事也由尋找樂譜而展開。這不是一個像《美女與野獸》或《灰姑娘》的童話故事用音樂配合情節，而是一個嶄新的概念——管弦樂本身就植根於故事之中。

The award is for commending music works composed for young audiences. There were 60 pieces of international music works from 20 countries participating in the 2017 awards, and the competition was pretty fierce. Among all the works, 12 were nominated for different awards. We entered the shortlist along with two works from Finland and France respectively. We were the only Asian orchestra selected, and the first orchestra to win the award. In order to promote to young audiences, *Bug Symphony* needed to make theatre a part of the orchestra. Therefore, I composed a story about two human adventurers who ventured in the rain forest and encountered a group of bugs that played orchestra. Later, their music notes for performance were lost, and the story developed with the process of looking for the notes. This was not an adaptation of fairy tales like *Beauty and the Beast* and *Cinderella* with music but a completely new idea – the orchestra is rooted in stories.



香港城市室樂團獲得 2017 年度 YAMawards 的「公眾之選」獎項。  
City Chamber Orchestra of Hong Kong won the Public Choice Award of the YAMawards in 2017.



《失蟲室樂團》  
Bug Symphony



## 04

香港城市室樂團近年創作了不少為兒童而設的作品，你會怎樣選材呢？  
City Chamber Orchestra of Hong Kong composed many works for children in recent years.  
How do you decide on the topics?

近來我在寫關於音樂家生平的作品，我覺得這很重要，因為很多小孩只是透過鋼琴考試去認識古典音樂，他們彈過巴赫、莫札特的作品，但卻對他們一無所知。去年四月，我們由《莫札特的魔法》開始，連戲服也要重現莫札特時代的感覺，觀眾反應很好，我們在試演時有一位剛學鋼琴的七歲男孩來演莫札特，有家長說他們自己也學到很多東西。今年我們有《星·巴赫》，用清談節目的方式，讓節目主持人去訪問巴赫，按題材去講述他那個時代和他生命的各個方面。現在我正在寫韋華第的故事，我會加入威尼斯的嘉年華元素，也會加入街頭戲劇的場景，是那時代非常流行的表演，這樣小孩不單止認識到韋華第的《四季》，也可以了解那時代的威尼斯。

I have been composing works related to the lives of musicians recently. I think this is very important because many children only know classical music through piano exams. They have played the works of Bach and Mozart, but they know nothing about them. We began with *Magnificent Mozart* last April, and we even recreated the atmosphere of Mozart's times through costumes. The performance was well-received. In our trial performance, a seven-year-old boy who just began learning piano played the role of Mozart, and the parents said they also learnt a lot. This year we had *The Star Bach*, adapting the format of a talkback show with a programme host interviewing Bach who told us his times and his life according to different topics. I am now writing a story about Vivaldi. I will add elements of the Carnival of Venice and scenes of street theatre which was a very popular kind of performance at that time. Therefore, children not only could learn about Vivaldi's *Four Seasons*, but also learn about Venice at that time.



《星·巴赫》  
*The Star Bach*



《莫札特的魔法》  
*Magnificent Mozart*

## 05

你希望音樂作品能為觀眾帶來什麼？  
What do you wish to bring to the audience through your music works?

古典音樂是充滿趣味的，其實在樂曲背後有很多充滿趣味又動人的故事。我希望小孩子不只着眼於會彈多少首樂曲，而是能認識每篇樂章的歷史和意義。

Classical music is fun and enjoyable. There are many interesting and touching stories behind each piece of music. I wish the children will not only focus on how many pieces of music that they can play, but also learn about the history and significance of the music.

圖片由香港城市室樂團提供  
Image courtesy of the City Chamber Orchestra of Hong Kong



## 開拓國內演出市場 Exploring the Mainland Market

藝發局一直致力向國內外推廣本港優秀的藝術節目，加強在開拓內地及國際市場和網絡的角色，為本地藝術家及藝團拓展更多海外演出機會。2017 年 12 月 11 至 13 日，本局獲中國對外文化集團中演演出院線發展有限責任公司邀請，首次參與於廣州大劇院舉行的「中國（廣州）國際演藝交易會暨絲綢之路國際劇院聯盟年會」（演交會）。

藝發局在過去兩年支持本地藝術家及藝團參與多個享負盛名的大型藝術節及藝術博覽會，包括香港音樂系列（英國倫敦）、杜塞爾多夫國際舞蹈博覽會（德國）、澳亞藝術節（澳洲阿德萊德）、首爾國際舞蹈節（韓國）、釜山國際舞蹈博覽會（韓國）、首爾表演藝術博覽會（韓國）、當代戲劇雙年展（深圳）及關渡藝術節（台北）。藝發局於演交會上向國內外藝術機構、演藝公司、節目製作公司、代理等，宣傳及推廣這些於海外亮相的精彩作品。

本地編舞曹德寶作品《土炮》及綠葉劇團作品《爸爸》獲安排於演交會的「國內、港澳台及國際優秀劇目」作展演。藝發局亦在演交會期間設置展位，並資助香港藝團代表 / 藝術家出席，親身宣傳及推廣作品。



綠葉劇團作品《爸爸》  
*Papa by Théâtre de la Feuille*



本地編舞曹德寶作品《土炮》  
*Made in Hong Kong by local choreographer, Hugh Cho*

With its ceaseless commitment in promoting outstanding Hong Kong arts productions abroad, HKADC has strengthened the development of the Mainland and overseas markets, as well as their networks. The efforts have yielded more performing opportunities for local artists and arts organisations abroad. Upon an invitation of China Arts and Entertainment Group Ltd., HKADC participated in the 2017 China International Performing Arts Fair and Silk Road International League of Theatres Annual Conference (the Conference), held at the Guangzhou Opera House from 11 to 13 November 2017.

In the past two years, HKADC has supported local artists and arts organisations to participate in a variety of world-renowned large-scale arts festivals and expos, ranging from the Hong Kong Music Series in London; Internationale Tanzmesse nrw in Germany; OzAsia Festival in Adelaide, Australia; Seoul International Dance Festival, Busan International Dance Market and Performing Arts Market in Seoul, Korea; Contemporary Theatre Biennale in Shenzhen to Kuandu Arts Festival in Taipei. At the Conference, HKADC took the opportunity to introduce and promote the brilliant Hong Kong productions to Mainland and overseas arts organisations, performance arts companies, production houses and agents.

Hong Kong productions selected for performance in the Outstanding Drama from Mainland China, Hong Kong, Macao, Taiwan and Overseas Programme at the Conference were *Made in Hong Kong* by local choreographer, Hugh Cho and *Papa* by Théâtre de la Feuille. HKADC also set up exhibition booth and subsidised Hong Kong artists/arts organisations to plug and promote their productions at the event.



