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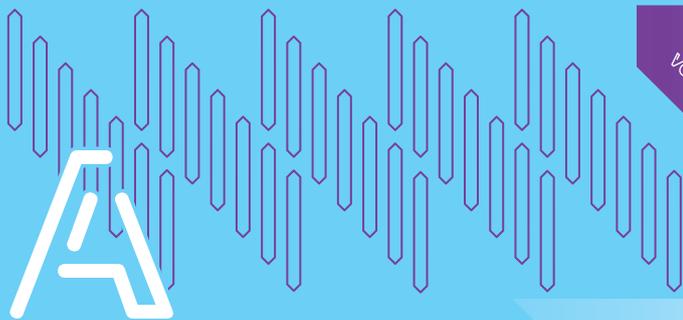


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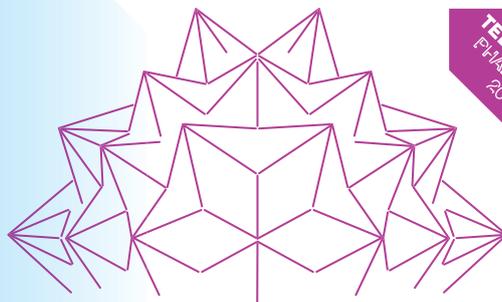
藝術行政人員 成關鍵

WKCD Project on the Horizon:
Arts Administrators

the Key to Success



UVA/UK
VOLUME



TEDDY LO/HK
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2008

A GLOW GLOW

燈陸·亞高高

MACRO INTERACTIVE
MEDIA ARTS
EXHIBITION
聲光互動媒體藝術展

11-20/4/2008

香港藝術發展局及Microwave共同呈獻「燈陸·亞高高」聲光互動媒體藝術展，邀請了倫敦著名藝術團隊United Visual Artists (UVA) 及本地LED藝術家羅揚文展出有關光、聲音及頻率的大型互動媒體藝術作品，讓市民同時感受國際及本地的媒體藝術氣氛。

開幕典禮

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講座 1 (英語主講)

日期：2008年4月13日 (星期日)
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主持：UVA

其他活動包括：

學校參觀

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展覽

日期：2008年4月11至20日
時間：晚上7時30分至11時 (2008年4月11日)
早上11時至晚上11時 (2008年4月12至20日)
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講座 2 (粵語主講，輔以英語)

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日期：2008年4月12日 (星期六)
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主辦



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西九 軟著陸

藝術行政人員成關鍵

WKCD PROJECT ON THE HORIZON: Arts Administrators the KEY TO SUCCESS

西九文化區（西九）第一期將於2014年逐步落成，距今約六年，預計文化藝術界將有大量的新增職位，增加行內的流動性。人才需求大增，而人才質素亦成為影響發展的關鍵，因此，培訓被視為整個項目中重要的一環。發掘和培育藝術人才固然重要，但是培育藝術行政人員^(註)亦不可或缺。今期的專題將集中探討藝術行政這個專業的發展。

The first phase of the West Kowloon Cultural District (WKCD) project, slated to be completed in stages by 2014, has created an unprecedented demand for talent in the arts amidst a volatile labour market. Concerns have been raised about the availability of talent and their capability to rise to the challenges cited as decisive factors that could make or break this mammoth project. We turn the spotlight on arts administrators ^(note) — often the unsung heroes — and explain why equal attention and efforts should be devoted to identifying and nurturing talents on-and off-the-scenes for the WKCD project.

(註)本文所指的藝術行政人員是對演藝及視藝界別團體/機構人員的一個統稱，當中並不包括藝術及技術人員。而現職藝術行政人員數目亦只包括獲公帑資助機構內的人員，其他各國的文化協會、民間機構團體、大專場館內的藝術行政人員數目並未計算在內。

Note: The term arts administrator is used generically in this article to refer to staff employed by performing and visual arts groups/organisations, excluding arts practitioners and technical staff. Figures concerning the present number of arts administrators are derived from publicly funded organisations only, and do not include staff employed by international cultural offices, private organisations and arts venues of higher education institutions.



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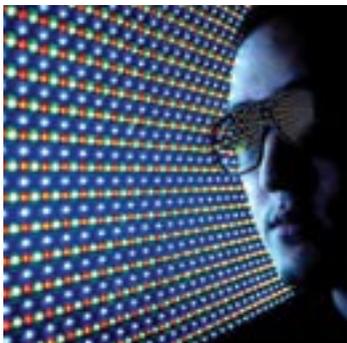
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本文的第一部份《西九警號》將粗略估計現時藝術行政人員的數目及職級分佈，以藝術場地管理的行政人員數字作例子，預計未來人手需要。所根據的資料數字，主要來自《西九文化區發展計劃經濟影響評估摘要》及《財務顧問：西九文化區發展及相關事宜最後報告》，兩個報告皆根據目前康樂及文化事務署的設施作未來人手計算，計算亦集中於場地管理的行政人員身上。第二部份《挑戰未來》主要是探討行內對藝術行政人員的要求及長遠發展的條件、藝術行政人員面對的機遇與挑戰，期望藉此倡議政府與民間組織共同合作，切實發展本地的文化藝術，落實匯聚人才的願景。

西九警號

「西九文化區」發展計劃落實後，雖可舒緩表演場地不足，對人才和文化軟件的需求卻勢將增加。根據《西九文化區發展計劃經濟影響評估摘要》的資料顯示，第一期的核心藝術文化設施落成後可直接增加3,740個職位。其中，820個為核心文化藝術設施的管理和運作職位（包括所有場地管理人員），超過現職共876名藝術行政人員總數的九成，這數字還未包括表演藝團行政人員的增長。



具表演場地管理經驗的行政人員主要來自康文署
Most of the experienced personnel in venue management are from the LCSD

The first section of this article, WKCD: A Wake-up Call, will provide a preliminary projection of the manpower required for arts management based on a rough estimation of the existing number and hierarchy of arts administrators. Preliminary data was gleaned from two reports, *Executive Summary – Study on the Economic Impact of Developing the West Kowloon Cultural District and Financial Advisor for the Development of the West Kowloon Cultural District and Related Matters*. The primary purposes were to give an indication of the future demand of arts administrators with findings based upon facilities and services at present provided by the Leisure and Cultural Services Department (LCSD). The second section, *Meeting the Future Head-on*, discusses the prerequisites and long-term career development of arts administrators and the opportunities and challenges that await them in the hope that the government and private organisations will leverage collective synergy to pool, broaden and groom the pool of local talent and drive local arts and culture forward.

WKCD: A Wake-up Call

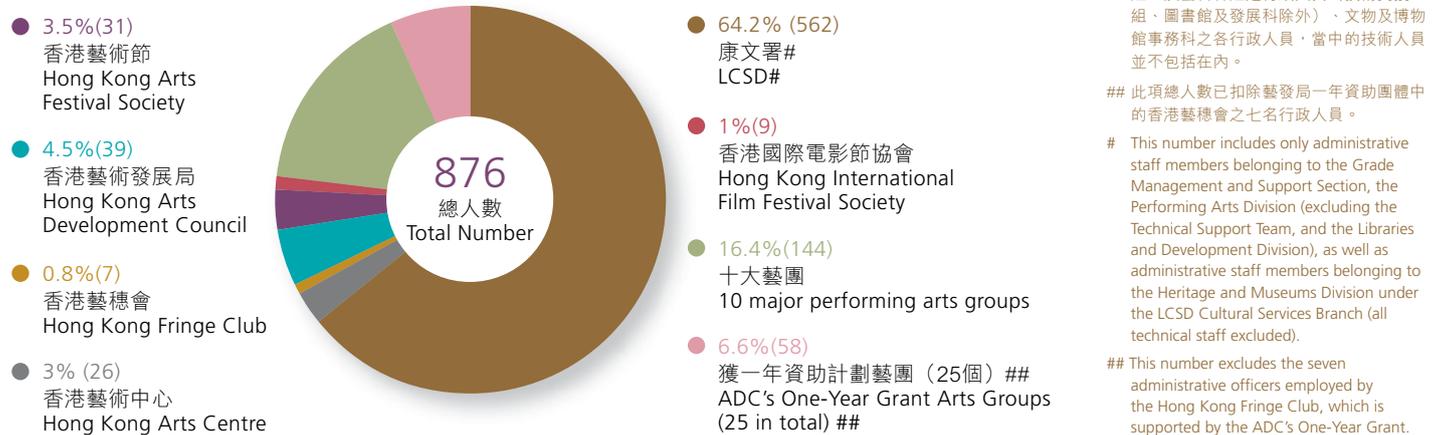
WKCD comes with a catch. It provides the answer to the shortage of performance venues in the territory while creating a tall order to fill – the rising demand for talent and cultural software. *Executive Summary – Study on the Economic Impact of Developing the West Kowloon Cultural District* estimates that some 3,740 job positions will have to be filled after the implementation of phase one core arts and cultural facilities. Natural expansion notwithstanding, the WKCD project will be severely understaffed with 820 managerial, operation or administrative positions (including those responsible for venue management) in core infrastructure alone to be filled, and the shortage is expected to grow even more acute when there are only 876 arts administrators currently in the field.

藝術行政人員分佈

於2007年粗略統計，獲公帑資助機構的全職藝術行政人員約有876名，主要集中在康樂及文化事務署文化事務部、十大藝團、獲香港藝術發展局一年資助的藝團、藝發局、香港藝術節、香港藝術中心、香港國際電影節協會及香港藝穗會。屬於康文署的行政人員佔整體人力資源超過六成。（見圖1）

1. 全職的藝術行政人員數目

Number of full-time arts administrators



儘管以上機構的主要職能與目標不一，服務發展各異，但可粗略歸納為三種主要類別：（1）場地供應者、（2）節目創作者及場地使用者、以及（3）節目策劃、統籌及推廣者。以下將根據這三個分類，針對因西九核心文化設施的落成而影響藝文界未來的人力資源發展及培育方向作出計算。評估的時候，排除了其他行業能為藝文界提供人力資源的可能性，亦不考慮現職之資深藝術行政人員於七至十年後會否進入退休之齡，或已流失之藝術行政人員會否於未來回歸藝文界。

雖然香港藝穗會現為藝發局一年資助的藝團之一，本該歸類為節目策劃、統籌及推動者，但因它屬於少數擁有展覽及表演場地的民營機構，故與康文署及香港藝術中心歸類為場地供應者。其餘廿五個獲藝發局一年資助的藝團及十大藝團是恆常的節目創作團體及場地使用者。藝發局、香港藝術節及香港國際電影節協

Distribution of Arts Administrators

It is roughly estimated that the 876 arts administrators in 2007 were employed full-time by the government or publicly funded organisations. Of these, over 60% are staff members of the LCSD, while the remaining 40% work for the 10 major performing arts groups, Hong Kong Arts Development Council (ADC)'s One-Year Grant arts groups, ADC itself, the Hong Kong Arts Festival Society Limited, Hong Kong Arts Centre, Hong Kong International Film Festival Society and Hong Kong Fringe Club (see Figure 1).

These organisations with their vastly different visions, roles and objectives can be broadly classified into three groups: 1) venue provider; 2) programme curator and venue user; and 3) programmer, co-ordinator and promoter. These three areas will serve as a guideline for assaying the need for human resources training and development in arts administration arising from the implementation of WKCD core arts and cultural facilities. The estimation does not take into account the migration of workforce from other sectors, returnees formerly lost to other sectors, nor the number of staff members reaching the age of retirement by 2014 and return of the brain-drain.

Although it is generally accepted that the Hong Kong Fringe Club, supported by the ADC One-Year Grant, is a programmer, co-ordinator and advocater, its dual status as a privately run exhibition and performance venue host places it alongside LCSD and the Hong Kong Arts Centre as a venue provider. The remaining 25 ADC's One-Year Grant arts groups and the 10 major performing arts groups are regular programme curators and venue users. The ADC, the Hong Kong Arts Festival Society Limited and the Hong Kong International Film Festival Society fall into the category of "programmer, co-ordinator and promoter". At present, around 68% of administrative staff are working for exhibition/venue providers, 23% for regular programme curators and venue users, while the remaining 9% for organisations taking up programming, co-ordination and promotion roles (see Figure 2).

The size of an arts organisation also determines the extent of multi-tasking performed by its staff. This rather broad classification of arts administrators according to job titles has its inherent drawbacks. For example, a programme manager in a small-scale arts group can be expected to undertake a wide variety of tasks, from liaising with sponsors for performance matters, financial control

2. 2007年全職藝術行政人員之分佈

Distribution of full-time arts administrators in 2007

| 從屬機構性質 Nature of Organisation | 管理層人員 Managerial staff | 專業人員 Professional staff | 行政助理 Administrative assistant | 小計 Sub-total | 百分比 Percentage (%) |
|--|---------------------------|----------------------------|----------------------------------|-----------------|-----------------------|
| 場地供應者# Venue provider# | 77 | 448 | 70 | 595 | 67.9 |
| 節目創作及場地使用者 Programme curator and venue user | 29 | 144 | 29 | 202 | 23.1 |
| 節目策劃、統籌及推廣者 Programmer, co-ordinator and promoter | 11 | 59 | 9 | 79 | 9.0 |
| 小計 Sub-total | 117 | 651 | 108 | 876 | 100 |
| 百分比 Percentage (%) | 13.4 | 74.3 | 12.3 | 100 | |

從屬康文署之藝術行政人員除管理場地外亦包括策劃、統籌及推廣節目。

LCSD arts administrative staff includes those working in venue management as well as in programming, co-ordination and publicity.

會可歸類為節目策劃、統籌及推動者。粗略估計，全港約有68%的行政人員屬於提供展覽/表演場地的機構，約23%屬於恆常創作及使用場地的藝術團體/機構，另有9%屬於節目策劃及推動的機構。（見圖2）

現時，藝術界的行政人員因藝術團體/機構的規模大小，即使是同一職銜也可能兼顧了其他職級人員的工作，例如在小型藝團中任職節目經理，除了要接觸資助組織洽談節目演出及統籌事宜外，也要處理財務、採購文儀用品等事項，兼顧多項行政工作，故此以職銜來理解及計算目前各級行政人員的數目或有偏差。另一方面，藝術團體的人力資源架構中，不少缺乏中層的管理人員，特別是小型藝團往往由一名資深的行政總監或藝術總監帶領，聘請一至兩名年青的行政主任或行政助理協助跟進日常工作。據此分類，行政人員可歸納為三種：管理層人員（如：藝團或機構的行政總監、總裁、總經理、館長或策展人）、專業人員（如：財務經理、行政主任、助理市場主任）及行政助理。

這三類行政人員在「場地供應者」、「節目創作者及場地使用者」和「節目策劃、統籌及推廣者」的分佈中以專業人員所佔比例最高，超過七成，詳細分佈請見圖2。

and budgeting to procurement of office supplies. Nevertheless, primary data has shown quite clearly the depletion of middle management ranks within an almost non-existent hierarchy of a small-scale arts group, which is usually headed by a senior executive director or artistic director assisted by one or two young executives or executive assistants in its daily operation. As such, administrative staff are categorised into 1) managerial staff carrying the titles of executive director / chief executive / general manager / curator; 2) professional staff carrying the titles of financial manager / executive officer / assistant marketing officer; and 3) administrative assistant. Of the three categories, professional staff account for over 70% of arts administrators working under the three organisation types combined – venue provider, programme curator and venue user, and programmer, co-ordinator and promoter. Staff distribution is detailed in Figure 2.

Future Workforce Needs

According to the projected figures of *Financial Advisor for the Development of the West Kowloon Cultural District and Related Matters*, the completion of phase one core arts and cultural facilities



市場未來的人力需求

根據《財務顧問：西九文化區發展及相關事宜最後報告》，西九文化區第一期核心文化藝術設施落成後，屬於表演場地之管理層人員職位將增加4個、專業人員職位將增加94個、行政助理職位將增加109個。而屬於視藝展覽場地之M+及展覽中心之管理層人員職位將增加19個、專業人員職位將增加274個、行政助理職位將增加127個（見圖3）。整體上，第一期核心文化藝術設施落成後新增的行政人員總數為627人，超過了現職於場地供應者之行政人員總數595人。其中新增之管理層人員、專業人員和行政助理的空缺分別佔目前場地供應者同等職級之29.9%、82.1%、337.1%。（見圖4）

3. 西九文化區第一期新增之核心管理和行政人員之數目*

Estimated number of core WKCD project managerial and administrative staff*

| 以私營機構參與方案計算# Estimates based on private partnership proposal# | 管理層人員 Managerial staff | 專業人員 Professional staff | 行政助理 Administrative assistant | 小計 Sub-total |
|---|------------------------------|-------------------------------|-------------------------------------|-----------------|
| 核心表演設施 Core performance venues | 4 | 94 | 109 | 207 |
| 展覽中心 Exhibition centre | 1 | 9 | 10 | 20 |
| M+ | 18 | 265 | 117 | 400 |
| 小計 Sub-total | 23 | 368 | 236 | 627 |
| 百分比 Percentage (%) | 3.7 | 58.7 | 37.6 | 100 |

* 為方便比較，核心表演設施及展覽中心的職級I歸類為管理層人員；II至IV職級為專業人員；V至VI職級為行政助理。
資料來源：《財務顧問：西九文化區發展及相關事宜最後報告》附件C.2，頁9-18、附件D.3，頁96。

根據《西九龍文娛藝術區核心文化藝術設施諮詢會建議報告書》第六章，制定了由三個私營機構參與發展及營運的方案。

* To enable quick and easy comparison, staff grade I of core performance venues and exhibition centres is treated as equivalent to managerial staff, grades II to IV as equivalent to professional staff, and grades V and VI to administrative assistant. (Source: *Financial Advisor for the Development of the West Kowloon Cultural District and Related Matters*, annex C.2: 9-18, annex D.3: 96.)

Estimates based on Chapter 6 of *Recommendation Report of the Consultative Committee on the Core Arts and Cultural Facilities of the West Kowloon Cultural District*, which sets out the proposal of development and operation with three private sector involvement approaches.

of the WKCD project will create four managerial, 94 professional and 109 administrative assistant vacancies; the estimated job positions created by the organisational structure helming M+, the visual and performing arts hub, and the Exhibition Centre are estimated to be 19, 274 and 127 respectively (see Figure 3). All in all, the completion of phase one will establish a total of 627 vacancies, which far exceeds the workforce of 595 currently engaged by all venue providers, creating a shortage of 29.9%, 82.1% and 337.1% respectively when measured against the current employment figures of the three categories (see Figure 4).

In the grander scheme of things, a large-scale infrastructure and cultural project such as the WKCD constitutes a critical component but not the entire blueprint for the arts, and that the establishment of a host of several smaller-scale venues in the coming years, such as the newly inaugurated Jockey Club Creative Arts Centre, the multi-purpose performance and exhibition halls housed inside the HKICC Lee Shau Kee School of Creativity, the construction of a Cantonese opera centre in Yau Ma Tei to be launched later this year and scheduled to be completed by 2011, and the revitalisation proposal of the Central Police Station Compound tendered by the

Hong Kong Jockey Club, will afford a better assessment of the future demand for arts administrative staff, which is expected to be nearly double the present number.

However, the mode of operation of the 12 proposed core arts and cultural facilities (including a mega performance venue, a grand theatre, a concert hall, a chamber music hall, a xiqu centre comprising a main theatre and a small theatre, two medium-sized theatres and four blackbox theatres) and their collaboration are largely dependent on executive decisions made by the future WKCD Authority. Whether the new facilities will be open to resident arts groups and engages them as stakeholders in their governance as the art circle has eagerly anticipated remains to be seen. The only certainty is that the implementation of WKCD will result in a higher labour turnover, which in turn will further exacerbate the manpower shortage, especially when it has been estimated that it will take a newcomer some six, seven years to rise through the ranks from general administrative to professional to finally acquire managerial capabilities.

While recent discussions have centred on the establishment and organisational setup of the WKCD Authority, the pros and cons of



4. 新增職位佔現職於場地供應者之比例

Newly created positions vs existing staff at venue providers

| 全職藝術行政人員 Full-time arts administrators | 管理層人員 Managerial staff | 專業人員 Professional staff | 行政助理 Administrative assistant | 小計 Sub-total |
|--|---------------------------|----------------------------|----------------------------------|-----------------|
| 現職於場地供應者# Currently employed by venue providers# | 77 | 448 | 70 | 595 |
| 西九第一期新增之核心管理和行政人員 Core managerial and administrative staff required by WKCD project (Phase One) | 23 | 368 | 236 | 627 |
| 新增職位所佔比例 (%) Percentage of newly created positions (%) | 29.9 | 82.1 | 337.1 | 105.4 |

從屬康文署之藝術行政人員除管理場地外亦包括策劃、統籌及推廣節目。

Figures include LCSD staff members working in venue management, programming, co-ordination and promotion.



西九文化區及其他小型場館如賽馬會創意藝術中心，將於未來數年陸續落成，對各類藝術人才的需求更加殷切
The fact that WKCD project and smaller-scale venues, such as Jockey Club Creative Arts Centre, to be accomplished in the coming years will create a greater demand on arts administrators

誠然，西九文化區的發展只是藝文界一個較大型的建設及發展機會，未來數年還陸續有幾個小型場館誕生，例如賽馬會創意藝術中心將於今年入伙，香港兆基創意書院內已興建了一個可供表演的綜合場館及展覽廳，而預計今年動工、於2011年完成改建的油麻地戲曲中心，以及賽馬會正推出活化中央警署的方案，正顯示各類藝術行政人才的需求將會超過現職人手九成。

現階段西九管理局尚未成立，12個首先興建的核心文化設施（分別是大型表演場地、大劇院、音樂廳、室樂演奏廳、戲曲中心之主劇院及小劇院各一個，以及兩個中型劇院和四個黑盒劇場）的運作方法、場館之間的協作模式等仍有待落實，新設施是否會如藝文界所期望，開放給藝團進駐，甚至參與管理仍是未知之數。因為西九而出現大規模的職位流動，人手需求增加都幾乎可以是肯定的。若單以藝文界目前情況來說，期望將初入行的人手提升為專業人員，累積相當經驗的專業人員進升為管理層人員，相信要六、七年的時間。

a lump-sum funding system and the role and effectiveness of the Legislative Council in monitoring the performance of the Authority, few questions have been raised regarding the mode of operation of the 12 core arts and cultural facilities, human resources planning and organisational design. M+, the proposed cultural institution at the heart of the project, has left the most indelible mark in the public sphere, and together with other performance venues have commanded substantial coverage in the manpower training section outlined in Recommendation Report of the Consultative Committee on the Core Arts and Cultural Facilities of the West Kowloon Cultural District. It is in the light of recent developments and the most probable mode of governance that we explore ways conducive to attracting, retaining and training the future workforce for the arts.

Manpower Training: Imminent Challenges

The Cultural Services Branch of the LCSD comprises three divisions: the Performing Arts Division, the Heritage and Museums Division, and the Libraries and Development Division. The Performing Arts Division is responsible for formulating, co-ordinating and developing cultural and entertainment programmes and activities, while overseeing the management of all government performance

venues and planning new performance venues. The division in effect oversees all performance venues across the territory. Similarly museums and libraries in Hong Kong are operating at divisional level under centralised control.

LCSD boasts the majority of experienced personnel in venue management. About 305 of them (see Figure 5) are working at its performance venues and multi-purpose facilities of the territory's 13 civic centres, the City Hall, the Hong Kong Coliseum, and the Queen Elizabeth Stadium, 258 of which are managerial and professional staff well versed in management of venues of a wide range of capacities and capabilities. The ties they forged with performing arts groups in matters on and off the stage have lead to fruitful collaborations and an ensemble of network and collaborative resources. These LCSD offices will be a fount of talent in years to come.

Since the majority of performance and exhibition venues in Hong Kong are under the management of LCSD, the organisational design and structure of the department provide some preliminary guidelines for the future WKCD. Projected vacancies for managerial, professional and administrative assistant positions constitute more

直至今日為止，坊間對於西九文化區的關注，皆集中於管理局的成員組成、應否一筆過撥款、及立法會如何有效行使監察權等問題上。對於12個核心文化設施的可能運作模式，以及人才部署的計劃則較少深入討論。現在大部份人對西九最為具體的印象是將興建的表演場館和M+。政府的顧問報告中，有關人手預算的部分也圍繞表演場館和M+兩大焦點。為此，我們通過目前的發展狀況，以及估計日後最有機會出現的營運方式，來探討人才培育的可行方向。

人才培訓刻不容緩

現時康文署轄下的文化事務部有三大工作範圍，分別是(1)演藝、(2)文博、(3)圖書館及發展。其中演藝部門負責制定、統籌及推展文化和娛樂活動的計劃，監督所有政府表演場地的管理工作，以及策劃新表演場地。意思是說，無論任何區域的場館最終都向同一管理層負責。文博與圖書館及發展部亦如是，屬中央集權式。

現時具有表演場地管理經驗的行政人員集中於康文署。粗略估計，表演場地和綜合場館各部門合共約有305名行政人員(見圖5)於全港13個文娛中心和大會堂、香港體育館及伊利沙伯體育館工作，當中的258名管理層人員和專業人員已具備不同類型和規模的場地管理經驗，經常接觸不同的表演藝術團體，亦熟悉安排大小不同節目的綵排及演出事務。他們所屬的部門成為傳授經驗予新一代管理人員的最好地方。



現時具備視藝展覽場地管理及文獻蒐集等經驗的行政人員主要集中於康文署
Most arts administrators with experience in venue and archival management on the visual arts area come from LCSD

5. 2007年康文署轄下之表演場地及綜合場館之全職藝術行政人員分佈 Staff distribution at LCSD performance and multi-purpose venues in 2007

* 表演場地包括全港13個文娛中心和大會堂，當中的數字不包括技術人員。

綜合場館包括香港體育館及伊利沙伯體育館，當中的數字不包括技術人員。

* Performance venues include the territory's 13 civic centres and the City Hall; figures exclude all technical staff members.

Multi-purpose venues include the Hong Kong Coliseum and the Queen Elizabeth Stadium; figures exclude all technical staff members.

| 全職藝術行政人員 Full-time arts administrators | 管理層人員 Managerial staff | 專業人員 Professional staff | 行政助理 Administrative assistant | 小計 Sub-total |
|---|---------------------------|----------------------------|----------------------------------|-----------------|
| 表演場地* Performance venue* | 27 | 201 | 43 | 271 |
| 綜合場館# Multi-purpose venue# | 4 | 26 | 4 | 34 |
| 小計 Sub-total | 31 | 227 | 47 | 305 |

than 10%, 40% and more than double of the three existing staff categories respectively (see Figure 6).

Besides LCSD, pools of talent can be found in the Hong Kong Academy for Performing Arts, Hong Kong Arts Centre and Hong Kong Fringe Club. Hong Kong Arts Centre excels in its dual roles as an exhibition and performance venue provider which favours flexibility in management. The Arts Centre has since its inauguration groomed a generation of arts administrators who have benefited from its wealth of arts administration expertise. Hong Kong Fringe Club has a gifted eye for spotting budding performing stars regardless of their disciplines in the arts, a testimony to its all-embracing quality which gives the Fringe Club stage its signature sight and sound and world recognition. Hailed initially for its state-of-the-art facilities, the Academy for Performing Arts later established its credentials as a professional on-and off-stage establishment. Steered by their bold and far-sighted visions, the seamless partnership forged between these three performing arts hubs and onstage talents have set the best examples for many newcomers in arts administration to follow.

The governance and operation mode of M+ is still widely open for debate and discussion. M+ is conceived as a cultural institution with its mission to focus on 20th – 21st century visual culture. It reaches beyond the confines of a publicly run museum to collect, preserve, research, educate and present visual culture, which includes not only visual arts (such as installation, painting, photography and sculpture), but also architecture, design (such as fashion, graphic and product design), moving image and popular culture (such as advertising and comics). The facilities proposed to be incorporated into M+ are exhibition galleries with back-of-house applications, a dedicated outreach and education centre, a library-cum-archive, screening equipment, a bookshop, artists-in-residence studios, and outdoor space.

With the majority of personnel with expertise in visual arts exhibition, library and information science, archival management and their extended education programmes concentrated in LCSD, the number of arts administrators in the private sphere is few and far between. At present there are 257 staff members of the 16 museums and galleries (including the Hong Kong Film Archive) managed by the LCSD Heritage and Museums Division, specialising

6. 新增職位佔現職於康文署表演場地及綜合場館之人手比例

Newly created positions vs existing staff at LCSD performance and multi-purpose venues

| 全職藝術行政人員 Full-time arts administrators | 管理層人員 Managerial staff | 專業人員 Professional staff | 行政助理 Administrative assistant | 小計 Sub-total |
|---|---------------------------|----------------------------|----------------------------------|-----------------|
| 現職於康文署轄下之表演場地及綜合場館 Currently employed by LCSD performance and multi-purpose venues | 31 | 227 | 47 | 305 |
| 西九第一期新增之核心表演設施 Vacancies created by WKCD phase one core performance arts and cultural facilities | 4 | 94 | 109 | 207 |
| 新增職位所佔比例(%) Percentage of newly created positions (%) | 12.9 | 41.4 | 231.9 | 67.9 |



由於康文署管理現時香港大部分表演及展覽場地，故此下文以康文署目前人手分佈作為預計西九未來人手比例的基礎。新增職位空缺中，西九管理層人手佔現時人手一成多，專業人員佔現時人手超過四成，行政助理佔現時人手兩倍多。（見圖6）

香港現時除了康文署的表演場地外，香港演藝學院、香港藝術中心及香港藝穗會也是場地管理的培訓溫床。藝術中心在建成之初，由於展覽及表演場地兼備，成為藝術行政人員的少林寺，其中靈活的管理思維成為行內的借鏡；藝穗會則以發掘培育演藝新秀，有「藝」無類的遠大目標，豎立了場地個性，贏得各界認同；演藝學院早期以設備著名，後來以前後台的專業管理見稱。這三個場地靈活地與表演者配合、台前幕後充分溝通，加上機構實踐的遠大目標，都可讓管理人員擴闊眼界、觀摩和吸收經驗。

目前階段，有關M+的管治模式和運作仍屬構思階段，只知道M+聚焦於二十及廿一世紀視覺文化的領域，在蒐集、保存、研究、教育和展示範疇上，除了涵蓋裝置、繪畫、攝影和雕塑外，亦包括建築、設計（如時裝、平面和產品）、活動影像和流行文化（如廣告和漫畫），較目前的公營博物館包含更廣闊的視藝領域。有關的設施包括展覽和後勤設施、推廣及教育中心、圖書館暨文獻庫、放映設施、書店、駐場藝術家工作室等，以及戶外空間。

現時具備視覺展覽場地管理、圖書和文獻蒐集，以及相關推廣教育等經驗的行政人員集中於康文署文化事務部，屬於民營機構組織的行政人員極少。粗略估計，隸屬於康文署文化事務部文物及博物館事務科之行政人員約有257名，分佈於全港16個博物館及文物館中（包括電影資料館），主要職務為研究、保存和展示藏品。（見圖7）

in research, conservation and exhibition of their collections (see Figure 7).

Whether the curatorial, global networking and fund-raising experiences garnered in public museum management will culminate in M+ remains unknown. Museums in Hong Kong are managed and financed by the government which claims ownership of their collections. Any income generated will directly enter the government's balance sheet, thus depriving individual museums autonomy in financial planning and budgeting matters and denying its administrative staff of the opportunities to give shape to bold and new visions. By comparison, administrators of privately run arts groups enjoy free curatorial and logistic reins outside government constraints, at the price of a shoestring budget which severely limits the scope of programme and their exposure to and experience in curating large-scale projects. Our arts administrators are still a long way from meeting the level of excellence expected of world-class facilities like M+. There emerges an impending need for the strategic training of competent talent to helm and turn the visionary project of M+ into reality.

藝穗會有鮮明的場地個性，是另一培訓人才的溫床
With its unique signature, Fringe Club is another hotbed for arts administrator in Hong Kong



7. 新增職位佔現職於康文署視藝展覽場地人手之比例

Newly created positions vs existing staff at LCSD visual arts exhibition venues

| 全職藝術行政人員 Full-time arts administrators | 管理層人員 Managerial staff | 專業人員 Professional staff | 行政助理 Administrative assistant | 小計 Sub-total |
|---|---------------------------|----------------------------|----------------------------------|-----------------|
| 現職於康文署轄下之視藝展覽場地 Currently employed by LCSD visual arts exhibition venues | 40 | 198 | 19 | 257 |
| 西九第一期新增之M+及展覽中心 Vacancies created by M+ and exhibition centres of WKCD phase one | 19 | 274 | 127 | 420 |
| 新增職位所佔比例 (%) Percentage of newly created positions (%) | 47.5 | 138.4 | 668.4 | 163.4 |

目前的博物館在管理、策展、國際聯繫、經費籌募等經驗上能否符合M+的要求是未知之數。但公營博物館由政府部門管轄，藏品屬於政府，營運經費來自政府每年的預算，收入要交回庫房，不能留作其他方面的經費開支，實在欠缺靈活性，也規限了行政管理人員大膽創新的嘗試。相反，民間的視藝工作者不受制於政府體系，策展的構思和安排較靈活，不過多數因為經費不足影響了策展的規模，以及其他配套工作的經驗累積。所以視藝行政人員要達到M+必須可媲美世界各地知名博物館的專業要求，仍有一段距離。若政府要把M+的概念具體落實的話，必須周詳計劃培育具備國際水平的接棒人。

挑戰未來

假若未來十年，陸續出現的藝術行政人員新職位未能從藝文界內補充，而界內的人才培訓計劃又未能順利承接空缺，究竟商業管理人才是否具備條件進入藝術文化行業？其他非牟利機構中具備籌款經驗、場地管理經驗的行政人員又能否成為藝文界的新力軍？藝術行政和管理的空缺必須由藝術專科畢業生才能擔當嗎？

Meeting the Future Head-on

How prepared are we for the worst-case scenario when long-pending arts administration vacancies are yet to be filled from within the industry, and manpower training fails to produce the desired results? Do business management personnel have what it takes to be an arts administrator, and can experienced administrative and managerial staff hailing from non-profit-making organisations with fund-raising and venue management experiences under their belts fit the bill? Are arts graduates the only right candidates for arts administration and management positions?

To seek answers to these questions, the ADC conducted a series of interviews with 10 industry insiders between September and October 2007 to gain an insight into their affiliated organisations of vast scales, backgrounds and arts disciplines. The interviewees were Oscar Ho (experienced curator and Programme Director of Master of Arts in Cultural Management, Department of Cultural and Religious Studies, the Chinese University of Hong Kong), Tisa Ho (Executive Director, Hong Kong Arts Festival), Alex Lam (Programme Manager, Class 7A Drama Group Limited), Wu Shou-nan (Advisor, Hong Kong Culture and Art Foundation and Chairman

of the ADC's Arts Administration Group), Louis Yu (Chief Executive, ADC), Chantal Wong (Development and Communications Co-ordinator, Asia Art Archive) and Susanna Chung (Co-ordinator, Asia Art Archive), Christine Lau (Manager, DanceArt Hong Kong), Agnes Tang (former LCSD Assistant Director [Performing Arts]), Benny Chia (Director, Hong Kong Fringe Club) and Chin Man-wah, Celina (Executive Director, Hong Kong Chinese Orchestra).

Passion and Vision

Representing young forces in the industry, Alex Lam, Chantal Wong, Christine Lau and Susanna Chung come from different academic backgrounds but all developed a keen interest in the arts during their school years, whether being involved in drama as an extracurricular activity, receiving ballet training, devoting to the studies of art history, or setting foot on overseas art exhibitions since a tender age. Lam joined Class 7A Drama Group straight from college; Wong returned to Hong Kong with a zeal for art exhibitions and the mission to promote visual arts; Lau of DanceArt made her career transition from LCSD; Chung, an art history major, found the perfect career match with Asia Art Archive.

藝發局於2007年9至10月期間，訪問了十位現職於不同藝術界別、營運規模不一的團體/組織的行政人員，了解行內的情況。十位受訪者分別是何慶基（資深策展人、香港中文大學文化及宗教研究系文化管理碩士課程主任）、何嘉坤（香港藝術節協會有限公司行政總監）、林沛力（7A班戲劇組節目經理）、吳壽南（香港文化藝術基金會顧問及香港藝術發展局藝術行政組主席）、茹國烈（香港藝術發展局行政總裁）、黃子欣（亞洲藝術文獻庫拓展及推廣主任）及鍾玉文（亞洲藝術文獻庫統籌主任）、劉慧婷（動藝有限公司行政經理）、鄧燕群（前康樂及文化事務署助理署長）、謝俊興（香港藝穗會總監）及錢敏華（香港中樂團行政總監）。



黃子欣從加拿大來港，加入了亞洲藝術文獻庫，成為新一代的藝術行政人員
Chantal Wong, a new arts administrator from Canada, joins the Asia Art Archive

熱衷藝術 擴闊識見

較年輕的受訪者中，林沛力、黃子欣、劉慧婷、鍾玉文的學術訓練不一，但卻不約而同在讀書時期開始對藝術產生興趣：有在課餘參加劇社、有從小已開始參觀世界各地的藝術展覽、有接受舞蹈訓練、亦有專心修讀藝術史。畢業後，參加劇社的林沛力加入了7A班戲劇組，喜愛看展覽的黃子欣從加拿大來港推廣視覺藝術，酷愛跳舞的劉慧婷則從康文署合約員工成為了動藝的成員，修讀藝術史的鍾玉文順利進入亞洲藝術文獻庫工作。其餘幾位受訪的資深行政人員透露，自他們入行的年代至今，初入行的人士是否受過藝術專科訓練還是其次，對藝術有興趣而有相關的技能 and 經驗，才是受聘的重要考慮因素之一。

大概興趣與好奇心是相輔相成的，求職者對藝術有興趣當然想知道更多，成為入行後支援他們投入工作的一股動力，多位資深行政人員亦同意這點。謝俊興不諱言，藝術行政人員「沒有假期」，因為藝術的範圍廣泛，公餘時需要多看表演、參觀展覽、多接觸藝團，擴闊識見。若不熱愛藝術，便欠缺動力學習新事物、了解新形勢，應付工作時會倍感吃力。錢敏華亦指出，若行政管理人員對藝術沒有熱情，而只是斤斤計較周末要工作、薪金沒調高，這些人不會適合在這行業長遠發展，因為藝團不像商企可賺大錢，可輕易調整薪酬，若員工因此而工作得不愉快，會影響藝團整體表現。

In the interviews, seasoned industry professionals identified interest, skills and experience in the arts rather than specialist training as prerequisites for an arts administrator in the making. Interest and curiosity go hand in hand. Applicants blessed with a natural interest for the arts will be motivated in their job by the quest to quench their curiosity. Benny Chia arrives at the conclusion that every day is a working day for an arts administrator, who has to soak in the latest art scene and maintain ties with other arts groups by attending performances and exhibitions on his / her days off. The job requires devotion and initiatives to keep abreast of a changing art scene that only an enthusiast could afford. Celina Chin also remarks that an arts administrator has to accept weekend work and stagnant pay scale in stride as most arts groups, unlike lucrative job positions offered by the profit-driven commercial world, are just scraping by. An unhappy staff is detrimental to the morale of an arts group.

Agnes Tang remembers her days with LCSD, "There was a time the department had recruited a team of staff with little interest for the arts and though competent in their job, they failed to perform to expectation in certain areas." In the same regard, "For newcomers unfamiliar with the working of the art industry to excel, they need

to demonstrate a knack for bonding with those working behind the stage and identifying their practical needs on-the-job which no training course can prepare one for." From then on, LCSD staff are hired on the merits of their character and personal interests.

Louis Yu gives equal importance to enthusiasm and the flair to gain a quick grasp of the value system and business philosophy of the industry. "Instead of building on unifying mainstream values, the art scene is fragmented by participants embracing quite different philosophies," Yu remarks. "For instance, the issue of grant and subsidy has generated some very polarised opinions: some champion an equal distribution of resources for the benefit of all, while others oppose subsidising art work that is below par and maintain that only the best is deserving of subsidy grant." While the business world and even our disciplinary forces resort to their own means to afford the public a glimpse of their operation, the art industry is shrouded in an air of mystery which can only be fully apprehended by those in the know. It has been an arduous process for a science major like Alex Lam to appreciate the complexities of the task and the dynamics of collaborating with arts practitioners who often do not see eye to eye with him on values, work schedules and style of work.

鄧燕群說，「有一段時期，康文署聘請了一些對表演藝術沒有強烈興趣的員工，雖然他們執行工作時也稱職，但某些表現卻不能做到最好。」她表示：「初入行的，不認識表演藝術的運作還可以，但要繼續在行內發展的話，必須有份好奇心，多看表演、到後台與藝團溝通，主動觀察和理解藝團的實際需要，這些個性不是從課程訓練培育出來的。」此後，康文署招聘時必定考慮應徵者的個性和興趣。

至於茹國烈表示，其實進入社工、教師等不同行列也需要熱忱，所以，除了熱誠，藝術行政人員盡快了解行業的價值體系和運作邏輯更為重要。他說：「藝術界內的價值觀有很多不同的陣營，沒有所謂主流。就以資助為例，有些人認為要鼓勵創作而公平分配資源；有些則認為沒有質素的藝術不如不支持，所以資助應給予最優秀的申請者和計劃。」公眾可從很多渠道了解商業、紀律部隊等行業的運作，但對藝術界卻不大了解，需要入行後多接觸才明白。林沛力也承認，理科畢業入行後才發現藝術行政工作繁雜，而藝術家的價值觀、工作時間和做事方式很不一樣，需要很大的調適。



吳壽南指出藝術行政人員要有廣闊的藝術視野，這樣才可為策劃一個適時的藝術活動
Wu Shou-nan states that arts administrator needs a broad horizon to curate programmes that keep pace with the time and suit the palate of the audience

進修的需求與困難

十多年前，香港並沒有正規的藝術行政及管理學位課程，所以，入行時並不注重相關的學歷要求。在《西九文化區核心文化藝術設施諮詢委員會建議報告書》中，把「博物館及表演藝術可以作為發揮推動創意產業增長的工具，特別從宏觀上改善創意產業的生態…提升城市的整體競爭力」（摘要頁5），那就必然對文化的累積、知識與智慧財產的形成和運作過程有更高的要求，才能有助改善創意產業的發展。換言之，對於西九文化區內側重的博物館及表演藝術行業，也會在其研究、保存、創新、展示和教育過程及運作上有更高的要求。總括來說，入行以後要不斷提升藝術行政人員的專業水平變得十分重要。

究竟現職的行政人員是否有足夠時間接受培訓？中小型藝團的行政人員往往身兼多職、工作時間不穩定，若要安排時間進修並不容易。林沛力說，由於現時藝團多了一名兼職的同事分擔工作，才能安排時間修讀藝術管理課程。至於劉慧婷則沒有那麼幸運，在康文署工作的時候，由於其合約員工的身分錯過了首年進修的機會，到了第二年計劃報讀香港藝術學院開辦的行政管理課程時，卻又因為報讀

Demand and Challenges for Continuous Learning

A decade ago, a bachelor's degree or related academic credentials were not prerequisites for the position when recognised arts administration and management degree programmes were virtually non-existent in Hong Kong. But Recommendation Report of the Consultative Committee on the Core Arts and Cultural Facilities of the West Kowloon Cultural District has set new standards to be met: "Museums and performing arts could function as an instrument of growth for creative industries, especially in improving the ecology of creative industries from a macro point of view...They could in turn be conducive to a city's...overall competitiveness..." (p 6 of the Executive summary), particularly in the accumulation of cultural heritage, knowledge and wisdom and how the process can give the development of creative industries a boost. That is to say there is a higher expectation of the core WKCD components, M+ and performing arts bodies, in their roles to collect, preserve, research, educate and present visual culture. The need for arts administrators to fill in learning gaps by brushing up professional skills and expert knowledge has become even more pressing.

How possible is it for our arts administrators to take time off from their busy schedules for on-the-job training? The odds are always against them with irregular and long working weeks, coupled with multi-tasking and multi-responsibilities. Class 7A had enlisted the service of a part-time staff member and rescheduled the workload to enable Alex Lam to attend an arts management programme. Christine Lau was less fortunate. As a contract LCSD staff, she was left out of the department training programme during the first year, and the arts administration programme offered by the Hong Kong Art School she intended to enrol in the following year was dropped due to its low enrolment rate. With the burden of administrative work falling on her shoulders alone, it looks like Lau will have to shelve the plan for the time being.

There appears a growing army of art enthusiasts, but not every one fits the bill for an arts administrator's job. According to our seasoned professionals, a high level of language and communication skills is integral to a job that requires tactful co-ordination with artists, sponsors, designers and the production team; so is excellence in publicity using precise, elegant and animated language to effectively convey messages to a potential audience. No less important in

人數不足而開班不成，又錯失了進修機會。現時在動藝只有劉慧婷一個人負責行政工作，工作繁重，看來她要報讀長期課程的進修計劃又要暫時擱置。

一直以來，對藝術有興趣的人不少，但是否適合在藝術行政方面發展卻是另一回事。根據幾位資深行政人員的觀察和經驗分享，藝術行政人員既要協調藝術家、贊助商、設計及製作人員等，也要面向公眾，以準確、優雅和生動的文字推介活動，故此對語文和溝通能力的要求十分高。更重要的是不能缺乏行政管理的訓練、具備敏銳的文化藝術觸覺，才能脫離初級行政人員的行列。



藝術行政工作時間不穩定，7A戲劇組的林沛力工作繁重，幸有同事分擔工作，才可安排時間進修
Thanks to the support of his colleague, Alex Lam, who always worked with a full schedule, is finally able to attend an arts management programme

掌握商業運作邏輯 具備文化觸覺

何嘉坤強調，藝術行政人員在藝術識見與商業管理兩方面的訓練和經驗同樣重要，缺一不可：「無論在哪個行業，一旦踏進行政管理階層都必須顧及人事和市場的工作。」藝術系畢業生必須在商業管理知識方面下苦工，急起直追；若是商科畢業生就要多看表演、多認識藝術範疇的內容、語言和運作規律，欠缺其中一項的訓練和經驗，都很難應付藝術行政管理工作。

吳壽南的看法亦相同，他認為，藝術行政人員一方面應具備廣闊的藝術視野，認識不同的流派、國際藝術潮流，以及不同地區的民情與藝術品味，才足以為藝術家策劃一個適時的藝術活動。同時，藝術行政人員要協調藝術與商業的運作邏輯。他舉例說，國內某些藝團由藝術家管理和帶領，但他們缺乏行政管理的訓練，只顧追求藝術目標，結果藝團產生了很多混亂狀況，無法健康發展。

培訓機會

目前香港中文大學、香港浸會大學、香港大學專業進修學院及香港公開大學均提供不同的藝術行政及管理學位課程（見圖8），而香港演藝學院及香港城市大學創意媒體學院的學位課程中也有相關的單元課程供選擇。此外，近年的大學又陸續增設了有關文化藝術、文化研究的正規課程，估計每年可提供約二百個學額供行內行外人士選擇。

career advancement are executive management training and an eye for the arts and culture.

Business and Cultural Savvy

Tisa Ho places equal weight on a candidate's training and experience in business management as well as his/her artistic exposure and vision, "Interpersonal interaction and marketing are part and parcel of the management setup in whichever industry you work in." Fine art graduates lagging behind in business management will need to get a grasp of leadership fundamentals; business graduates will have to immerse themselves as audiences in the various disciplines of the arts to appreciate the language, the flow and cadence of the business. The work of an arts administrator demands each and every one of these qualities.

This view is shared by Wu Shou-nan. To curate programmes that keep pace with the time and strike a chord with the audience, an arts administrator needs to broaden his/her horizon to appreciate the contribution and strengths of different art disciplines, keep pace with global trends, while keeping his / her finger firmly on the pulse on the artistic climate and preference of a particular

community. It is also the role of an arts administrator to reconcile different philosophies guiding the business of the arts and the commercial world. Citing the problem faced by mainland arts groups, he attributes the chaos in operation and management to a leadership comprising solely of artists who dismissed the role of sound administrative management in favour of the pursuit of the arts.

Training Opportunities

At present, bachelor's programmes in arts administration and/or management are offered by the Chinese University of Hong Kong, the Baptist University of Hong Kong, HKU SPACE and the Open University of Hong Kong (see Figure 8), while modular programmes are offered by the Hong Kong Academy for Performing Arts and the School of Creative Media, the City University of Hong Kong. The number of regular programmes in arts and culture and cultural studies introduced in recent years to higher education curricula amounts to 200.

How many of our arts administrators will benefit from re-training and will do so on their own accord and as time permits are areas that warrant further consideration.

8. 本港院校提供之藝術行政及管理課程

Arts administration and management programmes in Hong Kong

| 學院 Education institution | 課程 Programme |
|--|---|
| 香港藝術中心藝術學院 Hong Kong Art School, Hong Kong Arts Centre | 藝術行政專業證書 (分視覺藝術行政及展覽策劃兩部分) Professional Certificate in Arts Management (Covering Visual Arts Management and Curatorship) |
| 香港浸會大學視覺藝術院 Academy of Visual Arts, Hong Kong Baptist University | 視覺藝術碩士 (藝術行政管理) Master of Visual Arts in Arts Administration |
| 香港中文大學文化及宗教研究系 Department of Cultural and Religious Studies, Chinese University of Hong Kong | 文化管理碩士 Master of Arts in Cultural Management |
| 香港大學校外課程 SPACE, The University of Hong Kong | 藝術行政基礎證書、文化遺產管理 (博物館研究) Foundation Certificate in Arts Management, Postgraduate Certificate in Cultural Heritage Management (Museum Studies) |
| 香港公開大學 Open University of Hong Kong | 表演藝術行政及推廣專業證書 Professional Certificate in Performance Arts, Administration and Marketing |



究竟目前有多少藝術行政人員需要再培訓？有那些是願意接受培訓而又可以分配時間進修？也是值得探討。

藝術行政與地域文化息息相關，只有當地的資深藝術行政人員才可有效傳授合符當地藝術環境與文化的訓練和經驗，讓新一代接棒。然而，香港的情況卻有所有不同，何慶基表示不少資深藝術行政人員均已往外發展，本港各大專院校的藝術行政課程均出現教師短缺的情況。究竟可以怎樣吸引他們回港訓練接棒人，令獨一無二的本地經驗可以薪火相傳？

斷層出現

何慶基指出，邀請資深行政人員為講師時遇到不少困難，目前藝文界生態不平衡，政府手握大部分資源，導致政府以外的藝術機構的行政人員和策展人往往發展到了某個階段就會停滯不前，沒有更大的發展空間，造成香港培訓的一批專業、資深人才很快流失到鄰近地區。

Arts administration is closely tied with regional culture. The next generation of arts administrators needs mentoring. It is vital that our seasoned professionals pass on the torch, together with their experience and commitment to the arts to newcomers stepping in to fill their shoes. According to Oscar Ho, higher education institutions of Hong Kong are trying hard to fill the teaching void left by our professional veterans for ventures overseas. Are there immediate answers to the growing challenge of hastening the return of our veterans and mentors?

Looming Leadership Gap

Ho himself had to overcome plenty of obstacles in the process. He has warned of the present imbalance in financial provision between public and private spheres which has hindered professional development of arts administrators and curators working for non-government arts groups. It is somewhat inevitable these homegrown talents will be lured by better career prospects to neighbouring regions.

The 1980s and 1990s was a time of booming opportunity for the arts with the expansion of arts and cultural facilities across the territory alongside the establishment of the Hong Kong Academy

for Performing Arts in 1984, and the Hong Kong Arts Development Council in 1995 to plan, promote and support the broad development of the arts. The majority of veterans started their career in the arts during the boom. Then the pace of infrastructure and policy making came to a jarring halt around the handover of sovereignty in 1997, a time of economic and political change. The speed of its dwindling contrasted starkly with infrastructure projects that were mushrooming in nearby mainland regions to incubate a creative industry, prompting our professionals to leave for greener pastures across the border.

Agnes Tang was keenly aware of the loss of talent back in her LCSD days. The issue was complicated by the government's drastic pay cuts and the decision to cut permanent staff posts and hire employees on contract terms. Some years had went by before the economy emerged from its downturn, but the problem returned with a vengeance with supercasinos sprouting in Macau and Vegas-style showbiz scouting for talent with lucrative terms. "Managerial staff who have several years of venue management and programming experience under their belts are in hot demand," Tang notes. These talents are fiercely headhunted by the Ocean Peak, the Beijing Olympics, the Hong Kong Disneyland, PR agencies and the like.

回顧八十年代，政府建成了不少文化設施，既於1984年成立香港演藝學院培育藝術人才，又於1995年設立香港藝術發展局資助有潛質的藝團發展，造就了九十年代藝壇的蓬勃景象。現時的一批資深人員，大部分也是那個年代開始投身藝文界的。然而香港於回歸前後，因為政治氣氛和經濟環境轉變，大型建設和影響藝文界發展的政策措施也緩慢下來。相對地，國內鄰近地區大興土木建設場館、發展文化事業，香港與鄰近地區的發展步伐此消彼長，本港的專業行政人才也紛紛往外發展。

鄧燕群亦觀察到藝術界面對人才流失的問題。她說，康文署也流失了很多人才，一方面是政府多年來凍結招聘長期僱員，就算薪酬已有調整，也只以合約形式招攬。另外香港經濟環境改善、澳門的賭場也發展表演產業，人力市場競爭激烈，無可避免出現人才流失的情況。「擁有數年場地管理、節目策劃經驗的管理階層，在市場很吃香。」現時海洋公園、08奧運、迪士尼樂園、公關公司都是主要吸納人才的地方。

於是，高級管理層因無進陞機會而往外走、或不輕易交棒；中層專業人員因高職位不多，中途離場，就算現在開始培訓年輕人員，也難填補中空的斷層，更枉論能由資深藝術行政人員手中接棒。



何慶基認為行政人員需要堅持信念，並於適當時候挑戰傳統觀念
Oscar Ho believes that an arts administrator needs to stand on their ground and challenge the accepted when necessary

高層管理人員的素質

現時的高層職位雖然僧多粥少，要在藝文界更上一層樓的話，可朝著何慶基與茹國烈提出的方向進發——提升知識的深度與廣度，這可說是高層管理人員的內功和外功。

何慶基認為，高層管理人員所需的條件更為多樣化，除需要一定的專業知識和組織能力，也有其他要求，例如要理解不同的藝術形式和思維，面對傳媒提問如舞台/展覽的構思內容時，如何把藝術的理解和識見清晰表達。何慶基表示：「策展人不可隨波逐流，要不斷反思策展的理念，在適當時候堅持信念或挑戰傳統觀念，開拓藝術文化的新層面。」因此，高級管理人員需要批判的思維和紮實的研究。

茹國烈認為，不論藝術行政人員在哪個藝術範疇、哪個藝術組織或哪個崗位工作，也應認識以下六個領域：行政與政策、市場與教育、創作與評鑑，在這六個領域上裝備自己，才可更上一層樓。他舉例說：「行政人員入職時只處理日常繁雜的行政工作，較為單一，若有市場學的

The result is that top management either left in pursuit of career advancement or felt reluctant to pass the torch; middle management which saw little chance of rising through the ranks quit; there is no short-cut or quick fix to “fast-track” the career of new recruits to fill the void.

Top Management Calibre

How does one distinguish oneself among a pool of arts administrators wrangling over just a handful of top jobs? Here are some tips from Oscar Ho and Louis Yu for starters: broaden the depth and breadth of knowledge, which is what makes an all-round arts administrator.

Ho believes that there is more to the dynamic role required of top management than professional and organisational abilities – a thorough understanding of the different art-forms and related principles, and a flair to communicate with the press, in succinct terms, the design and concepts behind a certain performance or exhibition. “Curators do not go with the flow. They have to constantly reflect on the curatorial position that they espouse, stand their ground or challenge the accepted, and explore new

frontiers in the arts.” It is a task that requires an individual to think with a critical mind and root his / her work in solid research.

Yu has outlined six areas in which arts administrators should possess experience regardless of the art-form, the nature of their organisation or their job designation, namely administration and policy-making, marketing and education, creative process and criticism. Together they serve as a checklist for career advancement. To illustrate his point, Yu said, “A new recruit tasked with tedious administrative chores can add variety to his job by channelling his marketing training to promotion work. Similarly fine art graduates who choose to make a full-time living as arts practitioners can supplement their passion by teaching what they know best.” Ultimately the job itself will determine the extent to which these six sub-specialities is demanded of an arts practitioner and which areas will need to be strengthened.

Resources for Learning

It is sometimes argued that the real challenges lie outside the office. Arts administrators are working under unfavourable social conditions while the growth of our arts and cultural industry continues to be dogged by the lack of a long-term development

訓練，則可多負責推廣工作。對於藝術系畢業生來說，可以純粹投入創作，不過在香港的環境難以維生，可能需要教書來維持生計，所以懂得利用專業的藝術知識從事教育工作，就可支持自己繼續創作。」不過，他指出藝術行政人員不需要同時在這六個領域中都平衡發展，而應視乎崗位需要而加強某些領域的訓練。

發掘資源 促進教育

某程度上，處理藝團內部的行政工作並不困難，但管理層現身處的社會環境、面對政府文化軟件發展缺乏整體規劃時，帶領藝團發展往往舉步維艱。例如，政府於去年投放在藝術文化的資源雖然沒有減少，但是愈來愈多藝團申請資助，所以每個團體得到的資助金額便相應減少。長遠來說，藝團不能完全倚靠政府的資助，必須尋求其他資源來支持藝團的發展。然而，香港社會和企業對藝術文化的捐獻不見得十分活躍，如何開拓新資源是對管理人員的一種挑戰。

藝團數量增加，應該也帶動觀眾數目的增加，但事實卻不然。觀眾群沒有隨之擴大，與過去的藝術教育政策不無關係。一直以來，香港的藝術教育很多時只停留在技術上的培養，不少踏進中學階段的青少年或許已考獲英國皇家音樂學院的八級鋼琴及樂理證書、小提琴證書，又或接受過芭蕾舞訓練等，然而這些訓練卻未能成為真正的藝術教育的基礎，沒有培養出對文化藝術的鑑賞力和興趣、以藝術來表達思想的自由。

目前，無論資助藝團或策展人都面對不同的壓力，包括狹窄的觀眾口味，藝團為了要在作品的藝術性和觀眾的口味兩者中取得平行，絞盡腦汁，藝術行政人員角色更形吃重。在藝術教育、推廣上也得不下功夫，培養觀眾的鑑賞力和興趣。藝團管理層亦要與政府溝通，共同營造一個較理想的藝術環境。

面對業界在培訓方面的殷切需求，本局計劃提供獎學金，增加從業員在本地、內地及海外的實習培訓機會。政府方面，應適當調配資源，支持文化發展和促進跨部門合作。例如，加快策劃及進行藝文界的從業員普查，有系統地搜羅行內就業的狀況，準確地歸類，才能正確釐定所需的培訓，以便全面策劃及執行發展文化軟件的措施。長遠而言，政府應盡快重整文化藝術、創意產業的行業分類編碼及人口職業編碼，從而可累積整體人口的資料，以便進行行業分析及人口估計，準確評估文化藝術、創業產業的發展和需要。 

blueprint. Last year saw even more arts groups vying for the same amount of resources and getting a thinner slice of the pie. Government funding no longer provides a solid economic basis, prodding arts organisations to seek new and additional resources for development. With the community and business world slow to respond to calls for corporate donation and sponsorship, it will be up to our arts administrators to chart new ground and explore untapped resources.

It has been mistakenly assumed that the increase in the number of arts groups comes with the expansion of audience. Past arts education policies are largely to blame, particularly those which attached importance to technical achievements grooming a generation of young piano prodigies, accomplished violinists and ballet dancers, thus denying them of the fundamentals of arts education on which critical appreciation and interest and the use of the arts as a medium of expression are founded.

Arts groups and their curators battle pressures on all fronts. The role of arts administrators and their resourcefulness will be particularly significant in striking a fine balance between a very limited audience with limited interests and the artistic integrity of their works.



香港浸會大學於2007年推出全港首個「視覺藝術碩士(藝術行政管理)」課程 The first Master of Visual Arts in Arts Administration programme launched by Hong Kong Baptist University in 2007

Much has to be done in arts education and promotion to cultivate cultural literacy and interest. The management will have to keep communication channels with the government open to create a more favourable environment in which the arts can thrive.

To address the need for professional training, the ADC has proposed the establishment of scholarships to enable arts administrators to undertake training and internships both at home and abroad. Public funding needs to be redeployed in support of inter-departmental collaborations and arts development. Priority should be given to conducting a census to systematically gather information on the arts industry and industry workers, categorise and identify the areas in which training is needed as a complement to a long-term policy for the planning and execution of cultural software. In the long-term, the government should step up efforts to devise a Standard Occupational Classification System for the industry and its workers towards the compilation of an "arts practitioners register". Data containing the record of industry's development and employment composition will prove invaluable in addressing future need and growth of our arts, cultural and creative industry. 

三代人的

藝術行政路

THREE
GENERATIONS

OF



ADMINISTRATORS

香港邁向知識型經濟發展，「培育人才」、「創意思維」等均成為社會發展的誘因，加上政府推出西九文化區計劃，藝術文化逐漸成為推動社會進步不可或缺的催化劑。在一個講求專業的年代，「藝術行政管理」最近亦躍升為一個熱門行業。然而，香港其實早有一批藝術行政人員，在社會還未視藝術行政為一門專業界別時，已在默默地經營這行業。本刊今期訪問了三位不同時間踏上藝術行政路的專業人員，從他們的口中讓我們對這一行有更全面的認識。

As Hong Kong moves towards a knowledge-based economy, the need for nurturing talent and creative thinking has driven social development. Given the government's plan to develop the West Kowloon Cultural District, the arts and culture are gradually acquiring the role of a catalyst in stimulating social progress. In an age where professionalism is a prerequisite in all fields, the role of an arts administrator has seen a recent jump in status and popularity. In fact, there already exists in Hong Kong a group of arts administrators who have been getting on with their work long before the job was deemed a professional one. In this issue of *Artnews*, we speak to three arts administrators to discover more about the industry.

目標清晰的藝術行政路 — 何嘉坤

身兼「香港藝術行政人員協會」主席及「香港藝術節」行政總監的何嘉坤 (Tisa) 於七十年代入讀倫敦城市大學，當時，藝術行政還是一門新學科，Tisa可算是第一批修讀藝術管理課程的香港人。

作為一個資深的藝術行政人員，Tisa無時無刻都展現管理人員應有的特質。訪問進行時，香港藝術節舉行在即，各項工作都密鑼緊鼓，但是，踏進Tisa的辦公室，只見滿桌的文件排列得有條不紊，Tisa還笑說，上班前已逛過街市，把晚餐要用的材料備妥。輕描淡寫，已示範了一項成功行政人員的必要條件 — 時間管理。

不過，有別於香港人熟悉並趨之若鶩的工商管理 (Business Administration)，藝術行政管理 (Arts Administration) 有其獨特的角色，兩者的分別必須釐清，才能提升藝術行政對文化藝術界，以至整體社會發展的影響力。「做生意講回報，在商界，利潤最重要；文化藝術界的『回報』卻有不同計算，除了金錢，還有很多形式。」Tisa強調，藝術行政人員要清楚自己的目標、方向，「為何而做」、「所做為何」。

近年，政府大力推動創意工業，不少商業活動，開始在概念包裝上轉型。冠上文化、藝術、創意等名義後，大眾便籠統地把文化、娛樂、旅遊、大型活動策劃等的行政管理工作，混為一談。Tisa提醒大家，這些工作內容相似，但出發點不同，亦各有價值取向。

橋樑的角色

藝術行政管理的出發點和價值觀是甚麼？「見仁見智。以表演藝術為例，你的出發點是為表演者、創作者、觀眾，還是為了投資歸本，要考慮清楚，而藝術行政最特殊的地方亦在這裏。」

An Arts Administrator with a Clear Vision: Tisa Ho

Back in the 1970s, Tisa Ho studied Arts Administration in London's City University, then a new discipline. The current Chairperson of the Hong Kong Arts Administrators' Association and Executive Director of the Hong Kong Arts Festival Society was among the first Hongkongers to pursue a degree in arts administration.

As a seasoned arts administrator, Tisa constantly radiates the quality and poise befitting a professional. This interview was conducted during the frenzied period just before the opening of the Arts Festival. Yet, stepping into Tisa's office was like entering an oasis of calm. On her full desk were documents arranged with meticulous neatness. She even quipped that, shortly before coming to work, she had gone to the market and got everything needed for dinner that evening. She encapsulated, effortlessly, in a few words the essential quality of a successful administrator: time management.

Hongkongers are familiar with, and enamoured of business administration. Arts administration, with its own specific roles and functions, however, is not quite the same. It is only by differentiating the two that arts administration can better influence the development of not only the arts community itself, but also

of the entire community. "In the business world, we talk about monetary returns. Yet the arts community 'returns' are measured in a different way. There can be many other forms of returns apart from the monetary ones." Arts administrators must be clear about their own goals and directions, Tisa emphasised. "Why am I doing this? For what have I done this?"

The government in recent years promoted the creative industries. As a result, many commercial activities are starting to repackage themselves. With the indiscriminate appellation by these business concerns of labels like "cultural", "artistic" and "creative", it is little wonder the public confuses arts administration with managing entertainment, tourism and major events. Tisa cautioned that even though the works might all look similar, the points of reference and values of each one are distinctly different.

The Bridge

What, then, are these attributes in arts administration? "That depends. Take performing arts as an example. You must first know what you are up to: who are you doing it for? The performers? The authors? Or, the audience? Or, are you doing it for profits? This is what makes arts administration so unique."



香港藝術行政人員協會主席何嘉坤
Tisa Ho, Chairperson of the Hong Kong Arts
Administrators' Association

「見仁見智」是尊重不同人的不同目標，但作為一個資深藝術行政人員，Tisa心目中自有一個最理想的角色，就是擔當「橋樑」，將表演者、創作者和觀眾等牽涉在內的各方聯繫在一起——培養製作人員和觀眾，為表演者創造理想的演出環境，亦為觀眾提供喜愛的節目，並推動新事物……

「上世紀七十年代為藝術而藝術的日子已過，十八世紀藝術家服務於宮廷的日子更一去不返，現在是創作者與受眾兩邊的需要都要平衡的時代，如何把兩者拉在一起，令雙方都可發揮？」這是Tisa認為現在的藝術行政人員要面對的問題。

走向專業

在新加坡工作了二十多年的Tisa，兩年前回流香港，對於藝術行政在香港的發展進程，她謙說自己「跟得不足」，但指出明顯的變化是，香港和全球趨勢同步，走向專業化。以前的模式，多是由藝術家兼顧行政工作，而今天的專業化是指業界逐漸由專門負責藝術行政的人員參與管理。

藝術家兼顧行政的通病，是人力物力資源容易傾向創作的一面，若經營不善，如缺乏宣傳技巧、錯誤定位，又或是不懂開拓資源，都會窒礙發展，所以行政專業化是大勢所趨，但就目前的教育培訓模式來說，其發展也有困難。

「藝術管理課程最大的問題，在於很少機會談及藝術的內容，然而這是需要的。」Tisa說，以她接觸過的藝術行政人員來說，絕大部分都深愛藝術，他們會在課程之外，主動學習跟藝術相關的知識。

建立國際化網絡

那怎樣的課程才理想？Tisa心中的理想模式，是由現在開辦MBA課程的院校專門為「非營利管理」(Non-profit Administration) 這課題開設一個完整的課程，深入而有系統地教授當中涉及的範疇。全球一體化之下，藝術行政的發展與香港整體城市發展一樣，都是面向國際，人才可以來自四方八面，而本地培訓的人才也可以走向國際，形成一個真正的國際網絡。

The phrase “that depends” is a reflection of Tisa’s respect for other people’s aims. But, as an industry veteran, the role she ideally relishes most is that of a bridge that links together everyone who is involved, from the performers and the authors to the audience. This role can be fulfilled in various ways, such as training production crew, cultivating audiences, building better conditions for performers, feeding audiences the programmes that they like, and promoting new ideas.

“The art-for-art’s-sake era of the 1970s is over. The days when artists served the court under royal patronage in the 18th century are long gone. We are in an age where the needs of both the artist and the audience must be balanced. How do we bring the two together for mutual benefit?” This is the vital question to which arts administrators today must find an answer.

Towards Professionalism

After having worked in Singapore for over 20 years, Tisa returned to Hong Kong two years ago. She modestly claims that she still does not see the whole picture of the industry’s development in Hong Kong. However, what is obvious to her is the move towards professionalism among arts administrators here, a change that is in tandem with the global trend. In the past, much of the administrative work was done by

the artists themselves. Nowadays, it is usually the management talents who oversee the administration.

A common problem of the artist-as-administrator mode of operation is that manpower and other resources are usually weighted in favour of the creative side of things. In the case of poor management, such as bad publicity, wrong market positioning, or failure to open up new resources, growth and development will be stymied. Professionalism is an inevitable trend. However, the current system of educational training has made its development difficult.

“The biggest problem is that the arts are seldom mentioned at all in the programme,” Tisa said, “but actually it is necessary.” Among the arts administrators she has known, most of them are very much into the arts, and who in their spare time and of their own volition, would read and learn more about arts and culture.

Creating an International Network

What, then, is the ideal course? Tisa’s suggestion, is for institutions currently offering MBA programmes to design a complete programme on non-profit administration. Globalisation takes place in the development of every aspect, including arts administration. Talent come from all over the world and, while locally trained talent can

香港藝術行政人員協會的工作就是要推動教育界提供相關課程，不過，社會氣氛的配合亦十分重要。Tisa說：「其實，我們周邊不少城市已視藝術發展為城市競爭力的一種。而藝術與城市人生活方式的關係，亦在轉變，藝術逐漸成為大部分人可以接觸和參與的活動，是生活的一部分，而不是只存在於音樂廳內。」Tisa表示香港藝術行政人員協會希望盡快進行詳細的行業普查，了解會員對藝術行政工作這角色的看法，以及他們工作的實況，從而提出幫助行業發展的建議。



中英劇團總經理陳敏斌
Angus Chan, General Manager of Chung Ying Theatre Company

從業餘到專業的藝術行政路 — 陳敏斌

「中英劇團」總經理陳敏斌 (Angus) 進入這行，可算半途出家。於澳洲 Macquarie University 管理學碩士畢業的他在商界當工程師、銷售、市場管理等崗位打拼多年，始終對戲劇藝術情有獨鍾：「我喜歡站在舞台上那份獨特的感覺。」於是，曾經一邊在商界工作，一邊以業餘形式參與戲劇。「搞業餘戲劇的，往往缺乏人手，只好由自己包辦一切事宜，我就這樣『被迫』搞起行政來。最初接觸戲劇的時候，是由一種表演慾驅使上舞台的。經過一段時間以後，我雖然不再站在舞台上，但能夠成功籌劃一個演出，把不同的人拉在一起，去成就一樣我原本喜愛的、有挑戰性的東西，我同樣滿足。」

1997年，Angus考慮轉換公司工作的時候，剛巧碰上「香港戲劇協會」為了籌辦1998年「第二屆華文戲劇節」而聘請行政經理的機會，合約為期一年，「那份工作挺有意思的，可以接觸不同國家的人和藝術家，於是我便做起全職藝術行政人員。」約滿以後，Angus雖然重返商界一陣子，但不久便正式全身投入戲劇界。「無人地帶」首次獲得一年資助時，創辦人鄧樹榮邀請他擔任全職行政人員。在該團工作兩年後，Angus又回到導演及演員崗位。2006年初，他出任「中英劇團」總經理：「兩個藝團的工作，都不是我選擇的。全職擔起藝術行政的工作，是因緣際會。」

also go anywhere in the world. It then becomes a genuine international network.

The work of the Hong Kong Arts Administrators' Association is to push the education sector into providing such courses. Still, the social milieu is an important factor. "Many cities around us are seeing arts development as an important asset of their competitiveness. Art is no longer confined to the concert hall, instead it is more interactive with the social life of urban dwellers," Tina said, and added: The Hong Kong Arts Administrators' Association would soon carry out a detailed industry-wide survey to solicit its members' views on the role of the practitioners, and gain a clearer picture of the nature and scope of their work. These will help the association in formulating proposals for the industry's development.

From Amateur to Professional: Angus Chan

For Chung Ying Theatre Company's General Manager Angus Chan, his foray into arts administration was the result of a mid-career switch. With a master's degree in management from Australia's Macquarie University, Angus spent years in the business world working in various fields – engineering, sales, market management – but his true love was the theatre. "I like that special feeling when I am on the stage,"

he said. He once worked in the corporate world and was involved in amateur theatre at the same time. "In amateur theatre, we were often short of manpower and I had to do everything myself. I was thus 'forced into' administrative work. It was the passion for performing that drove me on stage. Although I seldom act these days, it is the same satisfaction I get whenever I pull off a production, bringing different people together and creating something that I like in the first place, something challenging."

In 1997 Angus was thinking about a job change. Coincidentally, the Hong Kong Federation of Drama Societies was looking for an administrative manager for its 2nd Chinese Drama Festival held the following year. "The job was interesting, with a lot of opportunities to meet different people. It was then that I became a full-time arts administrator." At the end of his one-year contract, he returned to the corporate world briefly, but it was not long before he finally went full-time into professional theatre. When *No Man's Land* received the One-Year Grant for the first time, its founder Tang Shu-wing asked Angus to be on its full-time administrative staff. After working for two years with the troupe, Angus went back to directing and acting. In early 2006, he joined Chung Ying Theatre Company as General Manager. "I did not choose to work for these two groups; my new career as a full-time arts administrator came about by chance."

開放的思維

陳敏斌認為藝術行政是一種可以在學院修讀的專業，不過，他雖尊重專業，但不迷信專業：「是不是每一個修讀戲劇博士的人，都能夠成為戲劇大師呢？就算你讀完市場學博士學位，是否代表你在商場打滾得好呢？其實在不同時候，都可以不同形式，在不同範疇進修和交流。最重要的，是有一顆開放的心靈。」

無論是讀書或工作，Angus的背景都涉及管理事務。「以前做銷售和市場管理時的基本技巧和心態，都不是一成不變的那一套，蠻適合現在的工作。尤其在兩年前我加入『中英』時，我們被大幅削減資助。怎樣克服資源不足？怎樣生存呢？『中英』當時確實需要新的構思和管理方法來面對，而我剛好是外來的，正配合那種形勢。」

以人為本的文化

兩年來，「中英」面對經費不足、人才流失、士氣受打擊等問題，對Angus來說，也是一種學習。他明白到沒有人，沒有藝術家，沒有支持者的團體，一無是處，所以在公司建立一套以人為本的管理模式、一種「人的文化」，著重推廣並深入人群和社區進行戲劇教育，以吸納觀眾；在內務上，他寧願盡量省下不重要的支出，改用在同事的人工上：「當然，同事不是為錢而留下。加人工不是最重要，但這是一種肯定，一種尊重，一種以人為本的體現。」

藝術行政中「重視人性」的特質，就是吸引Angus從事這種行業的原因之一：「無論搞藝術創作也好，或現在做外展教育和普及性工作也好，我都能夠直接感受那些享受完一套舞台劇或外展教育工作的參與者，所流露出的人性——他們的表現、反應和感受。相對於我在商界的經驗來說，這更加溫暖，更加真摯。」

An Open Mind

Angus believes that arts administration is a profession that can be learned in schools. However, much as he respects professional credentials, he is not blinded by science. "Not everyone who has acquired a PhD in drama will become a drama master, and earning a doctorate in marketing does not guarantee success in the business world. I believe that at different stages, one can learn in different ways. The most important thing is to have an open mind."

Whether in his studies or at work, Angus has been involved with administration and management. "The basic skills and attitudes that I had when I was in sales and marketing are well-suited for my present job. Two years ago, when I joined Chung Ying, our funding was drastically cut. How can we overcome our insufficient resources? At the time, Chung Ying really needed new management mentality, and being an outsider then, I fitted the moment neatly."

People-oriented

For the last two years, Chung Ying has been plagued by insufficient funding, brain drain and low morale. Angus realised that an arts group without staff members, artists and supporters cannot achieve anything. For this reason, he adopted a people-oriented approach in



「無人地帶」的《生死界》是Angus感受至深的作品之一，於第十二屆（2003）舞台劇獎摘得最佳女主角（悲劇/正劇）及十大最受歡迎劇目，亦為2003年香港藝術節最暢銷製作之一。Between Life and Death by No Man's Land is one of Angus's favourite, which won the Best Actress (Tragedy/Drama) in the Hong Kong Drama Awards 2003 from Hong Kong Federation of Drama Societies and became one of the best-selling programme in the Hong Kong Arts Festival 2003

the management. To attract new audiences, the company ventures into the community to promote drama education. Internally, Angus cuts back on non-essential costs to channel more money towards staff members' salaries. "Of course, our colleagues are not staying for the money. While the pay rise is not the key issue, it is a form of recognition and respect; it is a manifestation of our people-oriented culture."

The emphasis on humanity is what makes a career in the arts so attractive to Angus. "Whether it is artistic creation, or our current work in education, I have been able to directly feel the humanity of those who had just finished enjoying a play or taking part into a reach-out programme – their actions, reactions and emotions. Their warmth and genuineness are much more intense than anything that I had encountered during my years in the business world."

Only Time can Tell

Angus believes that the basic premise of arts administration is a clear understanding of the workings of the industry and sensitivity towards society, the arts and the needs of the people. Arts administrators cannot "bask in the glory" of their own names. "Personal glory has no place in any job. No matter how much effort we have put into administration, our ultimate goal is to serve the artists and their works."

成功要經歷時間驗證

陳敏斌認為藝術行政的基本，是要瞭解這個行業，對社會、對藝術和大眾需要有敏銳的觸角。藝術行政人員不能以個人名義「盡享榮耀」：「無論我們在行政上做了多少功夫，目的都是服務藝術家和藝術作品。其實任何一種行業，都不是看個人本身的光芒，而是看他做出來的東西，經歷時間驗證以後，能持久不變的，便是成功。」此外，他認為信念、拼勁和謙卑同樣重要，不能只以計算市場反應和經費去釐定一切：「藝術與宗教相差不遠，都是一種信念。藝術行政人員的信念，是幫助藝術家發展其藝術理念，兩者在想法和行事上不能有太大距離。另外，還要有目標，要知道在香港搞藝術不容易，要有衝勁，肯付出，不能懶惰。」

據現時不少學校均致力推動藝術教育，政府對發展藝術的態度較為積極，加上西九文化區影響力的情況看來，陳敏斌覺得藝術行政行業的前景光明：「相信這一行的發展越見樂觀。香港迪士尼和澳門都有職位空缺，而國內亦建立了許多新的劇院，這些都是我們的發展機會。」



《西遊》籌備與公演之時，中英劇團正處於財政被削的巨大陰影，但取得劇團內外人士的支持與協助，士氣高昂，順利演出並取得不俗的票房與口碑，為劇團打下強心針
Chung Ying was facing critical economic pressure during the planning and staging of *Modern Journey to the West*. With the support of every member in the troupe, the production received critical response artistically and economically

夢想與壓力的藝術行政路 — 簡溢雅

「進念·二十面體」行政經理簡溢雅 (Doris) 年紀輕輕，從事全職藝術行政工作卻已近十年。在「進念」裏，以至整個香港藝術文化環境下，她期望扮演的是一個「使機制及運作更順利進行，並同時支持藝術家繼續創作的角色。」

1994年，Doris還在香港演藝學院修讀音響設計時，已加入「進念」做義工：「1997年前，我參與『進念』的舞台製作，負責音響設計，在演藝學院畢業後開始參加舞台以外的行政工作。無論全職或義工，『進念』可以讓我發揮的範圍都很廣泛，從撰寫書信、籌劃、製作、宣傳、票務，以至公關事務等都有機會嘗試，是很好的訓練。」

「『進念』不斷開創各類藝術範疇的工作，又嘗試創作多種實驗性的題材，以及藉著創作參與社會的發展，這一切，都與我的理想吻合。我能夠入行，可以說是當年有機會讓我主動做，又讓我接受藝術行政這種職業。」



進念·二十面體行政經理簡溢雅
Doris Kan, General Manager of Zuni Icosahedron

To be successful is to create a product that can stand the test of time.” He also believes that faith, hard work and humility are equally important. Market reactions and funding are not the be all and end all of artistic endeavours. “Art and religion are similar – both are convictions. The conviction of arts administrators is to help artists develop their artistic beliefs. There cannot be too large a gap in thinking and action between arts administrators and artists. Also, one must have a mission. It is no easy job for an arts practitioner to survive in Hong Kong. It is the drive and the willingness to sacrifice to make dreams come true.”

Many schools are now promoting arts education and the government is taking a more proactive stance towards arts development. In addition to the West Kowloon Cultural District effect, Angus feels that the future is bright. “There are vacancies in Hong Kong Disneyland and in Macau, and many new theatres are opening up in the Mainland. All these are opportunities for us.”

Navigating between Dreams and Pressure: Doris Kan

Doris Kan, the General Manager of Zuni Icosahedron, may be young, but she has worked as a full-time arts administrator for almost a decade. Within Zuni and the greater Hong Kong arts community, she wishes to play a role in which she could “facilitate the smoother run of

systems and operations, and at the same time, support the artists in their creative work.”

In 1994, when Doris was still studying sound design in the Hong Kong Academy for Performing Arts, she was already working for Zuni Icosahedron as a volunteer. “Before 1997, I was involved in sound production. After graduation, I began to do administrative work. Whether as a volunteer or a full-timer, Zuni got me involved in many aspects of its works, from drafting correspondence, planning and production, to publicity, ticketing and even public relations. It was excellent training for me.

“Zuni is always breaking into new genres, experimenting with new themes and actively involved in the community through its work. All these fit in with my own beliefs. I am doing this today because I was given the chance to take my own initiative and accept the job of arts administrator.”

Bridging the Gap between Ideals and Reality

“Arts administration includes taking care of what is within the group and what is outside. The arts administrator must liaise with artists and, at the same time, deal with the government. It is not a job that can easily bring a sense of achievement.” The biggest challenge that faced

填補理想與現實間的縫隙

「藝術行政工作要內外兼顧，既要與藝術家協調又要與政府周旋，不容易體會到成功感。」Doris面對最大的困難是「進念」在這十年內的變化，「這變化跟香港整個文化生態環境改變有很大關連。『進念』於1998/99年正式獲得藝發局的行政資助，經歷2001年藝發局開展三年計劃、2007年改為直接由政府資助，期間，一方面要顧及團務和內部眾多的變革，又遇上政府重組場地夥伴計劃，以及資助政策的改動。當我剛调整好藝團的發展時，政府政策又改變了，這種經歷，好比我剛迎接一個打來的海浪，不久又被另一個更大的浪迎面打來一樣，讓我措手不及！」Doris認為當一個藝術行政人員，不但要積極上進，更加要不怕挫敗。

每次事後檢討，Doris都會問自己在當中學到什麼：「怎樣才能夠把事情組織得更好？從事這行，要有突破性的視野，有責任感，還要有勇氣，亦要有一些真正能夠協調藝術家需要的考慮和理想，不能只做好藝團的管理工作。我們即使在行政上不能立時滿足藝術家，但在崗位上卻要為他們和公司守著一條管理的底綫，協調藝術家創作上的需要，以填補彼此在理想與現實之間的縫隙。」

困難是吸引力

簡溢雅在藝術行政學歷和資歷上均自覺不足，於是將勤補拙，累積更多經驗：「資深的藝術行政人員可以在不同階段、不同崗位上積極與業界溝通。而我資歷尚淺，工作只局限團務上，未能在公務和業界上作更廣泛參與。於我而言，資歷的深淺，在於累積的經驗而不是學歷。我希望自己成為一個有吸引力多於成功的行政人員，讓人看到我的表現，也像我一樣投入做藝術行政工作。」

Doris認為藝術行政人員建構藝術團體，也建構整個香港文化環境：「希望有一天，透過我的參與，種種難題能迎刃而解。所以這工作上一切的困難，都是吸引我繼續從事這行業的原因。」

以上三位受訪者，有開宗明義，打從入行起就目標清晰；有從商業行政走到藝術行政；亦有視困難為工作的吸引力，各有自己的背景，不過他們不約而同指出「人性」、溝通在這行業的重要性，強調作為橋樑的角色，就是他們的聯繫，把藝術家和觀眾拉近在一起，使藝術的感染力發揮得淋漓盡致。 

(文：李米(何嘉坤訪問)、歐嘉麗(陳敏斌及簡溢雅訪問))

Doris was the transformation of Zuni over the last 10 years. "This transformation was closely related to the change of the cultural ecology in Hong Kong. Zuni received the ADC's Administrative Support Grant in 1998/99 and became a recipient of the Three-Year Grant in 2001. The organisation started to receive direct funding from the government in 2007. During this period, I had to keep an eye on administrative affairs and the many changes within the group, and dealt with the government's reorganisation of its Venue Partnership Scheme and the changes made in funding policies. Just when I thought I had made the appropriate adjustments in Zuni, the government changed its policies again! I felt like I was being buffeted by wave upon larger wave, and not given any time to catch my breath." Doris believes that arts administrators should not only keep improving themselves all the time, but also not be frightened about failure.

In every post-mortem, Doris would ask herself what she had learnt. "How can it be organised better? An arts administrator cannot get on simply by managing the company well, that he or she must have a bold vision, responsibility, courage and above all, the genuine wish to meet the needs of one's artists. Even if we cannot meet all the needs of our artists at once, we should maintain a bottom line for them and the company to fill their creative needs and hopefully bridge the gap between ideals and reality."

Attraction Comes from Difficulties

Doris believes that though she may be lacking in both arts administration credentials and experience, she is working hard to learn. "Experienced arts administrators can communicate with other arts practitioners about different situations. Because my experience is limited, and my work is restricted to the administration of the group, I have not always been able to participate in the business side of things at an industry-level. In my view, credentials and qualifications come from experience, not from schools. I hope I can become an attractive administrator rather than a successful one, so that when others see my work, they will also be tempted into becoming arts administrators."

Doris believes that arts administrators help to prop up both arts groups and the cultural milieu in Hong Kong. "I hope the day will come when, through my participation, every problem can be resolved. The problems I have encountered keep me going."

Despite the disparate backgrounds and views these three interviewees, they were all unanimous in highlighting the importance of humanity and communication in this job. They are the bridges that bring artists and their audience closer together, the unseen hands that gently fan the fire of artistic creativity. 

(Text: Tisa Ho's interview by Li Mi and the rest by Sonia Au)



Doris指出《香港柏林當代文化節》是一個跨文化、跨地域的活動，亦是一次重要的行政及節目策劃經驗

Festival of Vision. Hong Kong – Berlin is a cross-cultural and cross-geographic programme which is an important experience on administration and programme planning to Doris



2007香港藝術發展獎

Hong Kong Arts Development Awards 2007 PRESENTATION CEREMONY

「2007香港藝術發展獎」頒獎禮於2008年2月27日假香港大會堂劇院舉行，共頒發了19個獎項予本地藝術工作者、團體、學校及商業機構，表揚他們的藝術成就，及推動香港藝術發展的貢獻。

Nineteen awards were presented at a ceremony marking the Hong Kong Arts Development Awards 2007 at the Theatre of the Hong Kong City Hall on 27 February. The awards were presented to artists, arts organisations, schools and business organisations in recognition of their unstinting support and contribution to the development of arts in Hong Kong.

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1. (左起) 主席馬逢國、行政長官曾蔭權、曾德成局長及副主席李偉民主持開幕儀式
(From left) Chairman Ma Fung-kwok, Chief Executive Donald Tsang, Secretary for Home Affairs Tsang Tak-sing and Vice-chairman Maurice Lee officiate at the opening ceremony
2. 仙姐接過獎項後，再接受台下觀眾站立鼓掌
After receiving the Honorary Award, Pak Suet-sin accepts the standing ovation from the floor

- 3, 4. 曾局長頒發藝術贊助獎予太古股份有限公司代表Keith Kerr及信和集團代表黃敏華
Tsang Tak-sing presents Award for Arts Sponsorship to Keith Kerr of Swire Pacific Limited and Nikki Ng of Sino Group

5. 藝術教育獎得主與藝發局正副主席合照：(左起) 馬逢國(主席)、劇場組合(非學校組)代表陳志權、仁濟醫院第二中學(學校組)代表余大偉校長、梁慧鳳同學及李偉民(副主席)
A photo posed among the recipients of Award for Arts Education: (from left) Ma Fung-kwok (Chairman), Chan Chi-wah of Theatre Ensemble (Non-school Category), Principal Yu Tai-wai, and student representative of Yan Chai Hospital No.2 Secondary School (School Category) and Maurice Lee (Vice-chairman)



藝發局主席馬逢國致歡迎辭時表示除資助本地藝術家和藝團外，本局亦會因應社會發展，協助藝術家尋找機遇，為未來發展打好基礎。隨著行政長官曾蔭權、民政事務局局长曾德成、藝發局主席馬逢國及副主席李偉民主持開幕亮燈儀式後，「2007香港藝術發展獎」頒獎禮正式展開。

頒獎禮首先頒發的是終身成就獎，得主是從事粵劇工作六十多年的白雪仙。現場播出一段仙姐的從影片段後，行政長官便頒發獎座予仙姐，全場觀眾更站立鼓掌，以示敬意。

其後，其他獎項亦逐一頒發，包括由民政事務局局长曾德成頒發的藝術贊助獎、藝術推廣獎及藝術教育獎，亦有由總評審團頒發的傑出青年藝術獎。



The Hong Kong Arts Development Council (ADC) Chairman Ma Fung-kuok emphasised in his opening remarks that the Council would help artists identify new opportunities for growth and lay firm foundations for their development. Officiating at the opening ceremony were Chief Executive of the HKSAR Government Donald Tsang, Secretary for Home Affairs Tsang Tak-sing, Chairman Ma and Vice-chairman Maurice Lee.

The first presentation was the Honorary Award which went to Pak Suet-sin, the master who has worked hard in Cantonese opera development over the past 60 years.



頒獎禮的另一個高潮是頒發藝術成就獎，大會先播出一段集合各得獎人對藝術看法的短片，然後於領獎時發表簡短的感言。對於努力獲得肯定，他們都感到非常高興，其中，王廷林多謝親朋支持之外，亦笑言經過二十多年的努力，終於練成一字馬，充份表現出藝術家的堅持。江啟明獲獎之餘亦謙虛地表示希望更多前輩同樣可以獲得肯定。

除了頒發各個獎項外，大會亦安排了多場精彩演出，分別有開場時由藝術成就獎（舞蹈組別）的王廷琳編排的舞蹈，由傑出青年藝術獎（音樂組別）的錢國偉創作及其學生演出的鼓樂，而結幕演出則由王廷林表演獨舞，為頒獎禮劃上完美的句號。 **an**

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6. 業界人士共同祝賀得獎者
Awardees receive blessing from the arts veterans
7. 錢國偉帶領其學生演出熱鬧的鼓樂
Chin Kwok-wai leads his students to perform percussion music
8. 王廷琳精彩的獨舞
A brilliant solo dance by Andy Wong
9. 嘉賓於大堂合照
Guests pose in the lobby
10. 各界嘉賓於酒會上交流
Pleasant dialogues exchange during the reception
11. 舞蹈員引領嘉賓進場
Dancers lead the audience into the theatre



A video featuring Pak's achievement was presented. After receiving the award from the Chief Executive, Pak acknowledged the standing ovation from the floor.

The other presentations included the Awards for Arts Sponsorship, Arts Promotion and Arts Education presented by the Secretary for Home Affairs, as well as the Award for Outstanding Young Artist presented by members of the Adjudication Panel.

The presentation of the Award for Arts Achievement marked another climax at the ceremony. A video demonstrating the awardees' passion towards arts was showed. Each of them was invited to deliver a short speech.

To name a few, Andy Wong, in addition to his thanks to friends and relatives, said he is now able to do the leg split after 20 years of practice; Kong Kai-ming hoped that other visual arts veterans are able to receive the honour as well.

A string of performances were staged during the ceremony, including the opening dance arranged by Andy Wong, the percussion music by Chin Kwok-wai and Andy Wong's solo dance at the end of the ceremony. **an**





得獎名單 Awardees List

- 終身成就獎 Honorary Award**
白雪仙 Pak Suet-sin
- 藝術成就獎 Award for Arts Achievement**
音樂 唐少偉 MUSIC Tong Shiu-wai, Leon
視覺藝術 江啟明 VISUAL ARTS Kong Kai-ming
舞蹈 王廷琳 DANCE Wong Ting-lam, Andy
戲曲 黃少俠 XIQU Wong Siu-hop
戲劇 鄧樹榮 DRAMA Tang Shu-wing
- 傑出青年藝術獎 Award for Outstanding Young Artist**
文學藝術 潘國靈 LITERARY ARTS Pun Kwok-ling, Lawrence
音樂 錢國偉 MUSIC Chin Kwok-wai
視覺藝術 張韻雯 VISUAL ARTS Cheung Wan-man, Amy
電影及媒體藝術 洪強 FILM AND MEDIA ARTS Hung Keung
舞蹈 邢亮 DANCE Xing Liang
戲曲 廖康華 XIQU Liu Hong-wah
戲劇 鄭國偉 DRAMA Cheung Kwok-wai
藝術評論 劉建華 ARTS CRITICISM Lau Kin-wah, Jasper
- 藝術教育獎 Award for Arts Education**
學校組 仁濟醫院第二中學 SCHOOL CATEGORY
非學校組 劇場組合 Yan Chai Hospital No 2 Secondary School
Yan Chai Theatre Ensemble
- 藝術推廣獎 Award for Arts Promotion**
香港管弦樂團 Hong Kong Philharmonic Orchestra
- 藝術贊助獎 Award for Arts Sponsorship**
太古股份有限公司 Swire Pacific Limited
信和集團 Sino Group

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12. 藝術成就獎得主 (戲劇) 鄧樹榮表示藝術工作者要維持熱情和好奇心
Tang Shu-wing, Awardee of Arts Achievement (Drama) says passion and curiosity help creativity
13. 藝術成就獎得主與藝發局正副主席合照：(左起) 江啟明、馬達國 (主席)、黃少俠、唐少偉、王廷琳及李偉民 (副主席)
Awardees for Arts Achievement: (from left) Kong Kai-ming, Ma Fung-kuok (Chairman), Wong Siu-hop, Leon Tong, Andy Wong and Maurice Lee (Vice-chairman)
14. 藝術推廣獎得主香港管弦樂團代表何承天 (左) 與馬達國主席
Edward Ho (left) of Hong Kong Philharmonic, Awardee of Arts Promotion, and Chairman Ma

15. 委員毛俊輝 (左) 與立法會議員劉千石於頒獎禮現場相遇
Member Frederic Mao (left) meets Legislative Councillor Lau Chin-shek in the presentation ceremony
16. 上海戲劇學院教授榮廣潤頒發傑出青年藝術獎 (藝術評論組) 予劉建華
Professor of Shanghai Theatre Academy Rong Guang-run presents the Award for Outstanding Young Artist (Arts Criticism) to Jasper Lau
17. 傑出青年藝術獎得主與藝發局正副主席合照：(左起) 馬達國 (主席)、鄭國偉、張韻雯、洪強、羅展風 (潘國靈代表)、廖康華、邢亮及李偉民 (副主席)

- Awardees for Outstanding Young Artist: (from left) Ma Fung-kuok (Chairman), Cheung Kwok-wai, Amy Cheung, Hung Keung, Angela Law (on behalf of Lawrence Pun), Liu Hong-wah, Xing Liang and Maurice Lee (Vice-chairman)
18. 傑出青年藝術獎 (音樂組別) 得主錢國偉 (中者) 與賓客寒暄
Chin Kwok-wai (centre), Awardee of Outstanding Young Artist (Music) chats with guests

2008 - 2010香港藝術發展局委員
Council Members of the ADC 2008-2010

主席及副主席 Chairman and Vice Chairman



主席

馬逢國先生 SBS, JP

資深影視製作及行政人員，現為主流娛樂有限公司執行董事。曾任香港特別行政區臨時立法會及第一、二屆立法會議員。同時為第十一屆全國港區人大代表、新世紀論壇召集人、香港影業協會創會會員兼歷任副理事長、香港電視專業人員協會副會長。2004年，馬氏獲頒發銀紫荊星章，以肯定其在推動文化藝術及服務社會上的努力。

Chairman

Mr Ma Fung-kwok, SBS, JP

Managing Director of Major Trend Entertainment Limited, Mr Ma is an experienced film production administrator. He was a member of the Provisional Legislative Council and served the first and second terms of the Legislative Council. Currently he serves as a Hong Kong Deputy to the 11th National People's Congress, Convenor of New Century Forum, Founding Member and Vice Chairman of the Motion Picture Industry Association Limited, and Vice Chairman of Hong Kong Television Association. He was awarded the Silver Bauhinia Star in 2004 in recognition of his commitment to the arts and cultural sector as well as his public and community services.



副主席

李偉民律師 JP

現為李偉民律師事務所合伙人，香港執業律師，英國、澳洲與新加坡註冊律師，美國夏威夷州海外法律顧問、香港婚姻監禮人、仲裁員、調解員、香港證監會註冊投資顧問及中國司法部委託在港之公證人。李氏於2002年獲委任為香港特區人大選舉委員會委員，現為香港市區重建局委員、社會工作者註冊局執委、香港表演藝術撥款委員會會員。李氏亦為多個影視創意工業組織的法律顧問、香港電視專業人員協會秘書長及香港設計中心董事。

Vice Chairman

Mr Lee Wai-man, Maurice, JP

Currently the principal of Maurice W M Lee Solicitors, Mr Lee is a practising lawyer in Hong Kong, a registered lawyer in the United Kingdom, Australia and Singapore, and a Foreign Law Consultant of Hawaii, Civil Celebrant of Marriages, Arbitrator, Mediator, Hong Kong Securities and Futures Commission Licensed Investment Advisor as well as a China-appointed Attesting Officer in Hong Kong. In 2002, he was appointed as a member of Election Committee for Deputies to the National People's Congress of the People's Republic of China. Mr Lee is now a member of the Urban Renewal Authority, Social Workers Registration Board and the Funding Committee for the Performing Arts of Hong Kong. Mr Lee also serves as the legal advisor of organisations related to the media and creative industry, and is now the Secretary General of Hong Kong Televisioners Association and Director of Hong Kong Design Centre.

委員 Member



區永熙先生 BBS, JP

合盈國際集團有限公司主席。多年來積極參與文化藝術界活動，現任中國人民政治協商會議第十一屆全國政協委員、中華文化藝術基金會主席、香港演藝學院校董會成員、香港大學基金名譽董事、香港理工大學工商管理研究院名譽顧問、香港舞蹈總會會長、香港各界文化促進會榮譽會長及中國文化研究院理事等。並於2000年獲頒發銅紫荊星章及2002年獲委任為太平紳士。

Mr Au Weng-hei, William, BBS, JP

Chairman of Hop Ying International Holdings Limited, Mr Au has been engaged in arts and culture activities for many years. Currently he serves as a member of the National Committee of the Chinese People's Political Consultative Conference, Chairman of China Culture and Art Foundation Limited, a council member of the Hong Kong Academy for Performing Arts, Honorary Director of the University of Hong Kong Foundation, Honorary Advisor of Graduate School of Business of the Hong Kong Polytechnic University, President of Hong Kong Dance Federation Limited, Honorary President of Hong Kong Culture Association Limited and a council member of the Academy of Chinese Studies. He was awarded the Bronze Bauhinia Star in 2000 and appointed as a Justice of the Peace in 2002.



陳清僑教授

加州大學文學博士、嶺南大學文化研究系創系主任，現任教授兼「群芳文化研究及發展部」副主任。著作遍及文學、電影、評論、政策、身份認同及文化政治。曾於中文大學主持「香港文化研究計劃」，目前教研重點為文化書寫、教育及體制、文化公民、創意及傳承。為國際文化研究協會會員、上海大學文化研究系顧問、香港兆基創意書院顧問、公民黨執委、「西九聯席」及「文化傳承監察」召集人。

Professor Chan Ching-kiu, Stephen

Professor Chan, PhD Literature, University of California, was the founding department head of Cultural Studies at Lingnan University, where he is Professor and Deputy Coordinator of Kwan Fong Cultural Research and Development Programme. Published internationally on literature, cinema, criticism, policy, identity and cultural politics, Professor Chan directed the Programme for Hong Kong Cultural Studies at Chinese University of Hong Kong. Currently his scholarly interests are cultural writing, education and institution; cultural citizenship, creativity and heritage. A member of the international Association for Cultural Studies, he is Advisor to Shanghai University's Cultural Studies Department and to HKICC Lee Shau Kee School of Creativity, an executive committee member of the Civic Party, and convener of People's Panel on West Kowloon and Heritage Watch.



鄭錦鐘先生 MH, JP

鄭先生是多利安投資有限公司董事長，表演藝術委員會成員及香港潮人深水埗同鄉會主席。

Mr Cheng Kam-chung, Eric, MH, JP

Mr Cheng is Chairman of Glory Honest Investment Limited, a member of the Committee on Performing Arts and Chairman of Hong Kong Chaoren Shamshuipo Clans Association Limited.



蔡冠深博士 BBS, JP

香港新華集團主席兼總裁，新華傳媒集團主席，現為全國政協委員、剛果民主共和國駐港名譽領事、香港中華總商會副會長、香港特區大珠三角商務委員會委員、勞工及福利局人力發展委員會委員、香港貿易發展局中國貿易諮詢委員會主席、香港各界文化促進會榮譽會長、香港中華科學與社會協進會主席及香港少林武術文化中心主席等。2007年獲頒發銅紫荊星章。蔡博士支持香港的文化藝術發展，不遺餘力。

Dr Choi Koon-shum, Jonathan, BBS, JP

Dr Choi is Chairman and President of the Hong Kong-based Sun Wah Group and Chairman of Sun Wah Media Group. He is now a member of the National Committee of the Chinese People's Political Consultative Conference, Honorary Consul of Democratic Republic of Congo in Hong Kong, Vice-chairman of the Hong Kong Chinese General Chamber of Commerce, a member of the Greater Pearl River Delta Business Council of HKSAR and Manpower Development Committee of Labour and Welfare Bureau, Chairman of the China Trade Advisory Committee of the Hong Kong Trade Development Council, Honorary President of the Hong Kong Culture Association, Chairman of the China Association (Hong Kong) Science and Society. He was awarded the Bronze Bauhinia Star in 2007. Dr Choi is an enthusiastic supporter to art and culture development.



鍾樹根先生 MH, JP

現為東區區議會副主席、香港藝術中心監督團成員、香港公共藝術理事、香港小交響樂團監察委員會成員、香港東區文藝協進會主席。曾任香港話劇團理事會副主席。

Mr Chung Shu-kun, Christopher, MH, JP

Mr Chung is now the Vice-chairman of Eastern District Council, a member of Board of Governors of Hong Kong Arts Centre, Hong Kong Public Art and Hong Kong Sinfonietta; Chairman of Eastern District Arts Council. He was Vice-chairman of Hong Kong Repertory Theatre's Governing Council.



費明儀女士 BBS

著名女高音歌唱家，明儀合唱團創辦人、音樂總監兼指揮、香港合唱團協會主席，香港民族音樂學會會長、康樂及文化事務署音樂顧問、香港中樂團資深顧問。對於推廣音樂藝術不遺餘力。

Ms Barbara Fei, BBS

Founder, Music Director and Conductor of the Allegro Singers, and Chairperson of the Hong Kong Association of Choral Societies, Chairperson of the Hong Kong Ethnomusicology Society, Advisor of the Leisure and Cultural Services Department of Hong Kong and Senior Advisor of the Hong Kong Chinese Orchestra, Ms Fei is an accomplished soprano who is dedicated to the promotion of music.

委員 Member



何浩川先生

現任中國藝術研究院學術委員、香港舞蹈團體聯會副主席、台北民族舞團藝術指導。曾於香港舞蹈團、香港演藝學院、台北民族舞團、四川及雲南歌舞劇院擔任客席編舞。於首屆全國舞蹈比賽獲優秀表演獎。

Mr Ho Ho-chuen

Mr Ho is now a member of Chinese National Academy of Arts, Vice-chairman of Association of Hong Kong Dance Organisation, Artistic Director of Taipei Folk Dance Theatre. He was visiting choreographer of Hong Kong Dance Company, Hong Kong Academy for Performing Arts, Taipei Folk Dance Theatre, and Sichuan and Yunan Song and Dance Troupe. Mr Ho won the Distinguished Performance Award at the first National Dance Competition.

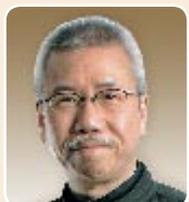


寒山碧先生

著名作家，本名韓文甫，著有《鄧小平評傳》、《還鄉》、《香港傳記文學發展史》等二十八種，以四卷鄧傳享譽海內外，被譯為日文暢銷東瀛，且為英美澳紐中國問題專家多次評論引述。文學士，在港從事撰述和編輯工作四十年。

Mr Hon Man-po

A renowned writer with over 40 years of experience in editing, Mr Hon has published over 28 works. Among them, A Biography of Deng Xiaoping received considerable acclaim and its Japanese version was well-received.



靳埭強先生 BBS

現為香港設計師協會資深會員及顧問、康樂及文化事務署藝術顧問、香港藝術館榮譽顧問、國際平面設計聯盟AGI會員、比利時國際商標中心榮譽大使。靳氏熱心藝術教育，現擔任多所國內大專院校的客座教授，包括清華大學、北京中央美術學院、江南大學設計學院等等，並擔任汕頭大學長江藝術與設計學院院長。1999年獲頒發銅紫荊星章、2000年獲英國選為二十世紀傑出藝術家及設計師、2004年獲頒世界傑出華人設計師及2005年獲香港理工大學頒授榮譽設計學博士。

Mr Kan Tai-keung, BBS

Mr Kan is now a fellow member and Advisor of Hong Kong Designers Association, Advisor of the Leisure and Cultural Services Department, Honorary Advisor of Hong Kong Museum of Art, a member of Alliance Graphique Internationale and Honorary Ambassador of International Trademark Center, Belgium. Taking an active role in arts education, Mr Kan is guest professor of a number of tertiary institutions in the Mainland, including Tsing Hua University, Central Institute of Fine Arts in Beijing, Southern Yangtze University's School of Design. He is also Dean of the Cheung Kong School of Art and Design in Shantou University. Mr Kan was awarded the Bronze Bauhinia Star in 1999, Outstanding Artists and Designers of the 20th Century in 2000, World's Outstanding Chinese Designer in 2004. An Honorary Doctor of Design was conferred on him by the Hong Kong Polytechnic University in 2005.



古天農先生

1983年加入香港話劇團任全職演員，及後擢升為助理藝術總監。1993年起出任中英劇團藝術總監，曾先後執導多齣劇作。1994年，古氏獲香港戲劇協會頒發十年傑出成就獎，於1995年憑《芳草校園》榮獲第四屆香港舞台劇獎「最佳導演（喜/鬧劇）獎」。2006年，以「推動文化藝術發展傑出人士」的身份獲頒「民政事務局長嘉許獎狀」。

Mr Ko Tin-lung

Mr Ko joined Hong Kong Repertory Theatre as full time actor in 1983 and was later promoted as Assistant Artistic Director. Being Artistic Director of Chung Ying Theatre since 1993, Mr Ko has written and directed a number of outstanding productions. He received the Ten Years Outstanding Achievement Award from the Hong Kong Federation of Drama Societies in 1994 and the Best Director for his directorial work *The School and I* in the 4th Hong Kong Drama Awards in 1995. In 2006, he was awarded a Certificate of Commendation by the Secretary for Home Affairs in recognition of his outstanding contribution to Hong Kong arts and culture development.



李錦賢先生 MH

從事中國書法及國畫創作。作品曾屢次參加香港及內地之邀請展。致力推廣香港文化藝術。現任香港蘭亭學會主席。

Mr Lee Kam-yin, MH

A veteran artist on Chinese calligraphy and Chinese painting, Mr Lee took part in a number of exhibitions by invitation in Hong Kong and mainland China. He is the Chairperson of Hong Kong Lanting Society. Mr Lee is committed to the promotion of arts and culture in Hong Kong.



文潔華教授

香港中文大學哲學博士，現任香港浸會大學人文學科課程主任，宗教及哲學系教授。學術研究範圍包括：中國美學、西方美學、新儒家哲學、女性主義哲學及美學、當代藝術問題及文化研究等。共有學術編著及散文寫作、學術論文多種。文氏亦從事香港中文報章專欄寫作，擔任香港電台文化節目主持。她獲取美國富爾百列特 (Fulbright) 研究獎學金於美國加州貝克萊大學當訪問學人，並於英國劍橋大學哲學所任訪問學人。

Professor Man Kit-wah, Eva

Professor Man got her PhD from Chinese University of Hong Kong. She is presently the Head of the Humanities Programme and Professor of the Religion and Philosophy Department of Hong Kong Baptist University. Her academic research areas include Comparative Aesthetics, Neo-Confucian Philosophy, Feminist Aesthetics and Philosophy, Gender Studies and Cultural Studies. She has published numerous refereed journal articles, creative prose writings and academic books in Philosophy and Aesthetics. She is also writing newspaper columns and hosts cultural programmes for Radio Television Hong Kong. She has acted as a Fulbright Scholar at University of California, Berkeley, US, and is now a life fellow of Clare Hall College, Cambridge University, UK.



毛俊輝先生 BBS

1985年被邀返港為剛成立的香港演藝學院執教，出任戲劇學院表演系主任，前後十五年。2001年至2008年擔任香港話劇團藝術總監。毛氏曾獲得多個舞台獎項，包括五度榮獲香港舞台劇獎的「最佳導演」獎及香港藝術家聯盟頒發的「藝術家年獎1999」（舞台導演）。2004年，獲頒發銅紫荊星章，以肯定他在推動本地戲劇和藝術方面的貢獻。2005年，毛氏獲香港演藝學院頒授榮譽院士，並於2007年獲香港浸會大學頒授榮譽大學院士。

Mr Mao Chun-fai, Fredric, BBS

When the Hong Kong Academy for Performing Arts was established in 1985, Mr Mao joined its School of Drama as Head of Acting. After taught for 15 years, Mr Mao became the Artistic Director of Hong Kong Repertory Theatre from 2001 to 2008. He has received numerous awards, including the Best Director title for five times at the Hong Kong Drama Awards from the Hong Kong Federation of Drama Societies and Artist of the Year 1999 (Stage Director) from the Hong Kong Artists Guild. He was awarded the Bronze Bauhinia Star in 2004, in recognition of his contribution to the performing arts scene. He was also awarded the Honorary Fellowship of Hong Kong Academy for Performing Arts in 2005, and Honorary University Fellowship by Hong Kong Baptist University in 2007.



莫鳳儀女士 JP

自七十年代開始參與話劇演出、編導兒童音樂劇、主持電台及電視節目、灌錄音樂及故事鐳射碟、擔任文學、藝術評審及專題演講。1995年任啟基學校創校校長，積極推動及實踐「五心教育」、「藝術教育」、「戲劇教育」及「品德教育」，希望培育青少年兒童擁有豐富文藝色彩的人生。1994年獲選為十大傑出青年，2004-06年出任傑出青年協會主席。現為教育局教育電視節目發展委員會主席、香港舞蹈團藝術顧問及香港兒童合唱團董事等。

Ms Mok Fung-ye, Emily, JP

Starting from 1970s, Ms Mok has played vital roles in drama productions and directed a series of children's musicals. She was also the presenter of RTHK and TVB programmes. As the founding Principal of Chan's Creative School, Ms Mok strives to implement the Five-hearts Education, Arts Education, Drama Education and Moral Education so as to enrich the life of the new generation with artistic and sophisticated charisma. Ms Mok was awarded as the 1994 Ten Outstanding Young Person and then selected as the Chairlady of the Outstanding Young Persons' Association in 2004-2006. Ms Mok is now Chairlady of Development of Educational Television Service Standing Committee of Education Bureau, Artistic Advisor of Hong Kong Dance Company and Director of the Hong Kong Children's Choir.



龐俊怡先生

紹榮鋼鐵有限公司總裁，現為香港藝術館之友信託基金受託人、香港演藝學院與香港藝術中心董事會成員、香港水墨會副主席及亞洲文化協會成員。2003年起龐氏出任三藩市亞洲美術館董事會成員。

Mr Pong Chun-Yee, David

Director of Shiu Wing Steel Limited, Mr Pong is a trustee of the Friends of the Hong Kong Museum of Art Endowment Trust, a council member of the Academy for Performing Arts, board member of the Hong Kong Arts Centre, executive committee member of the Asian Cultural Council's Hong Kong chapter and Vice Chairman of the Ink Society in Hong Kong. In 2003 he joined the Board of Trustees of the Asian Art Museum in San Francisco.

委員 Member



潘少輝先生

現為城市當代舞蹈團CCDC舞蹈中心總監及廣東現代舞團藝術總監。潘氏為著名舞評人，多年來致力拓展舞蹈教育工作及發展環境舞蹈，作品緊扣香港歷史文化。

Mr Pun Siu-fai

Mr Pun is an all-round dance artist with outstanding achievements in choreography, education, administration and criticism. He was also the first to venture into environmental dance in Hong Kong and his works reflect the pulse of the city's cultural history. He is currently the Director of CCDC Dance Centre and the Artistic Director of Guangdong Modern Dance Company.



杜琪峯先生

擁有超過二十五年的電視和電影拍攝經驗，曾監製和執導超過五十部電影，是香港當今最活躍的導演之一。於八十年代拍攝一系列成功的商業電影，包括《阿郎的故事》和《審死官》。於1996年創立銀河映像(香港)有限公司，隨後其獨特創新的電影語言逐漸受到國際影壇重視。2004年作品《大事件》更首次參加康城國際影展，2005年作品《黑社會》入圍康城國際影展之競賽影片組別，並榮獲台北金馬獎十一項提名，及2006年香港金像獎之最佳導演及最佳影片殊榮。作品《放逐》角逐第六十三屆威尼斯國際電影展之競賽單元。

Mr Johnnie To

With a film career spanning over 25 years, Mr To is one of Hong Kong's leading directors today. Having reached commercial success in the 80s with films including *All About Ah Long* and *Justice, My Foot*, he turned to more personal works in the mid-90s following the founding of independent film production company Milkyway Image (HK) Limited. In recent years, his stylish film aesthetic caught on in the West following the film festival appearance of his works. In 2004, his *Breaking News* premiered at Cannes International Film Festival's Official Selection programme. The work *Election* was invited to Cannes International Film Festival's Competition Section in 2005, received 11 nominations at the Taipei Golden Horse Award and won the Best Picture and Best Director Awards at the 2006 Hong Kong Film Awards. His work *Throw Down* was invited to the Competition Section of the 63rd Venice International Film Festival.



黃素蘭博士

畢業於香港中文大學，先後取得學士學位(藝術系)、教育文憑(藝術教育)、哲學碩士學位(課程與教學)，以及哲學博士學位(課程與教學)。曾為香港中文大學教育學院統籌高級學位教師教育文憑課程，現任教於香港教育學院體藝學系。黃氏曾於2000至2004年擔任香港教師中心諮詢管理委員會委員，2002至2003年擔任香港美術教育協會會長。

Dr Wong So-lan

Wong So-lan received her BA degree (Fine Arts), Postgraduate Diploma in Education (Fine Arts), MPhil degree (Curriculum and Instruction) and PhD degree (Curriculum and Instruction) from the Chinese University of Hong Kong. She was a course coordinator of Advance Postgraduate Diploma in Education (Visual Art) offered by the CUHK. She is now teaching in the Department of Creative Arts and Physical Education in the Hong Kong Institute of Education. She was an Advisory Management Committee member of the Hong Kong Teachers' Centre from 2000 to 2004, the President of the Hong Kong Society for Education in Art from 2002 to 2003.



吳壽南先生

資深文化藝術工作者，在香港從事文化藝術管理及文化交流工作多年，與香港各行業的藝術家有深厚交往。現任香港文化藝術基金會顧問、香港各界文化促進會理事及香港藝術行政人員協會常務委員。

Mr Wu Shou-nan

A senior culture and arts administrator, Mr Wu has been involved with arts management and cultural exchange for over 30 years in Hong Kong. He has a profound relationship with artists of different art-forms. Mr Wu is currently the Advisor of the Hong Kong Culture and Art Foundation, a council member of the Hong Kong Culture Association Limited and committee member of the Hong Kong Arts Administrators' Association.



殷巧兒女士 MH, JP

畢業於香港中文大學，曾任香港電台教育電視總監，退休後投身各類教育及文化服務，亦有參與戲劇活動。現時擔任多項政府及非牟利慈善團體公職。

Ms Yan Hau-yee, Lina, MH, JP

Ms Yan, the former Head of Educational Television, Radio Television Hong Kong, was graduated from the Chinese University of Hong Kong. After retirement, she has been fully engaged in different kinds of educational and cultural services, and has also participated in drama activities. Currently Ms Yan is sitting on various committees of the government as well as non-profit-making charitable bodies.



姚珏女士

中國當代傑出女小提琴家。1993年於紐約卡內基音樂廳舉行首次獨奏音樂會，曾在亞洲及歐美各地舉行音樂演奏活動，包括於林肯中心、赫斯特劇院和柴可夫斯基音樂廳演出。姚氏曾任香港演藝學院董事會董事，現為上海市政協委員、香港賽馬會音樂及舞蹈信託基金會委員、香港藝術節協會節目委員會委員、姚珏天才音樂學校校長、香港兒童室樂團創辦人及香港歌劇院藝術顧問。2002年，獲雷達表頒發「傑出小提琴家獎」。2004年，獲選為「香港十大傑出青年」。

Ms Yao Jue

Professional career of Ms Yao, a Chinese violin virtuoso, has been punctuated by widely acclaimed performances throughout Asia, Europe, and the United States. She made her New York recital debut before a standing room only audience at Carnegie's Weill Recital Hall in 1993 and has performed in major international festivals and prestigious halls such as the Avery Fisher Hall and the Alice Tully Hall at Lincoln Center, the Herbst Theater and the Tchaikovsky Hall. Ms Yao served as a council member of the Hong Kong Academy for Performing Arts. She is currently a member of Shanghai Committee of Chinese People's Political Consultative Conference, Board of Trustees of the Hong Kong Jockey Club's Music and Dance Fund, Programme Committee of Hong Kong Arts Festival Society and Artistic Advisor of Opera Hong Kong. She is the director of Yao Jue Music Academy and the founder of Hong Kong Children's Chamber Orchestra. She was awarded the most Outstanding Violinist from Rado in 2002 and Ten Outstanding Young Persons in 2004.



阮兆輝先生 BH

資深粵劇表演藝術家，七歲開始從事電影工作，繼而踏上粵劇舞台，拜名伶麥炳榮為師。1991年榮獲「香港藝術家」年獎，1992年獲頒授BH榮譽獎章，2003年再獲香港藝術發展局頒發「藝術成就獎」。阮氏在演出之餘，一直致力推廣傳統戲曲，經常在各大學及中學演講。阮氏現為香港八和會館副主席及康樂及文化事務署表演藝術顧問（中國戲曲）。

Mr Yuen Siu-fai, BH

An eminent Cantonese opera performer, Mr Yuen started his stage career at the tender age of seven and learned from opera master Mr Mak Bing-wing. He was awarded the Hong Kong's Artistic Vocalist of the Year in 1991, the Badge of Honour conferred by HM Queen Elizabeth II in 1992 and the Award for Arts Achievement by the Hong Kong Arts Development Council in 2003. An enthusiast on promoting Cantonese opera, Mr Yuen has given speeches on the traditional arts in universities and secondary schools. Mr Yuen is now the Vice-chairman of the Chinese Artists Association of Hong Kong and the Leisure and Cultural Services Department's advisor on Chinese Opera.

民政事務局局长或其代表

Secretary for Home Affairs or his representative

教育局常任秘書長或其代表

Permanent Secretary for Education or his representative

康樂及文化事務署署長或其代表

Director of Leisure and Cultural Services or his representative

突破語言界限的藝術精品

Exquisite Works of Art that Transcend Language

《紅樓夢》二十三回，林黛玉經過梨香院牆角，聽見戲班女子練習，平素不看戲的她，無意中讓幾句曲詞飄進耳中，不由得止步細聽，心想：「原來戲上也有好文章。可惜世人只知看戲，未必能領略這其中的趣味。」黛玉看到的當然是黛玉的世界，然而世界上的確有些人既會看戲，也會領略其中的趣味，只要那是能打動人的傑作。京崑劇場的作品就是這些能打動人心的精品。

Chapter 23 of *Dream of the Red Chamber* depicts Lin Daiyu's passage to the Pear Fragrance Yard where female players of an opera troupe are practising their art. The sweet notes of the lyrics inadvertently make their way to her ears and make her stay on and listen. Though never an ardent fan of opera, she thinks to herself, "I didn't know fine literature exists in opera. It's a pity the beauty of it is lost on people who only enjoy opera on the stage." Lin obviously cannot see the world beyond her front door, where there are audiences who delve into the depths of an opera masterpiece that speaks to the soul, for the beauty of its language. Jingkun Theatre is the equivalence of the masterpiece.



京崑劇場去年在澳洲交流時，正在 Australian National University 任教的英國著名翻譯家閔福德 (John Minford)，就是以《紅樓夢》這一段引子，介紹劇團的創辦人兼藝術總監鄧宛霞出場。而京崑劇場亦憑著發揮得淋漓盡致的藝術作品《烏龍院》，於2007年11月，在第三屆巴黎中國戲曲節中獲得「評審團特別大獎」。評審團主席兼法國文化部戲劇總監Jean-Pierre Wurtz 稱讚他們「對傳統風格極度尊重」、表演「純正」，鄧宛霞表示獎項除了肯定他們的水準外，更反映「他們理解我們的路綫、視野，我們很感動。」

純正演出獲確定

絕大多數觀眾都只知看戲——看熱鬧、看故事、看技巧，卻未必領略戲曲真正的趣味——它的文化內涵。由於擔心觀眾——特別是文化截然不同的西方觀眾——看不懂，內地戲曲團體出國演出的劇目一般都選以動作為主的作品，如演孫悟空、《三岔口》，雖然博得觀眾掌聲，但未必碰觸中國文化更深層的內容。然而，京崑劇場卻反其道而行，在戲曲節中演出的《烏龍院》是《水滸傳》內的故事，是一個主要表現人物心理角力、把人物內心的起伏外化、以情節打動觀眾的文戲，從這方面來看，京崑劇場得獎的意義就不獨是藝術水平獲肯定，「得獎證明我們期望的效果達到了：就是評審團以及普通觀眾真的看懂了我們要表達的情感世界。」憑戲中宋江一角獲「最佳男演員獎」的耿天元說。

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1. 《烏龍院》是一部以情節打動觀眾的文戲
The House Wulong invites the audience to the innermost psyche of the characters
2. 鄧宛霞和耿天元指出，戲曲凝聚了中國文化的內涵，他們有信心這種文化價值將在21世紀影響世界，使世界變得更好
Tang and Geng believe that Chinese opera and the essence of Chinese culture it encapsulates will travel far and wide and make the world a better place
3. 京崑劇場於海外的大學舉行座談會，與專門研究戲劇的學生及學者討論京劇
In-depth discussion of Peking opera with local students and academics in overseas university
4. 鄧宛霞接受第三屆巴黎中國戲曲節的「評審團特別大獎」
Tang receives the Prix Special du Jury of the 3rd Traditional Chinese Opera Festival in Paris



This is an extract of the speech made by Professor John Minford, eminent scholar and a renowned translator of Chinese classics, to introduce Tang Yuen-ha, Founder and Artistic Director of Jingkun Theatre to the audience at the Australian National University where the troupe was participating in an exchange programme last year.

The venerable art-form of Peking opera was given full expression in *The House Wulong*, which won Jingkun Theatre the Prix Special du Jury of the 3rd Traditional Chinese Opera Festival in Paris in November 2007. Jean-Pierre Wurtz, President of the Jury of the Festival and Inspector-general for Theatre of the French Ministry of Culture

and Communication, praised the play for “represent[ing] the true tradition of Peking opera.” The play was awarded as much in recognition of its artistic accomplishment as “the jury’s shared understanding in our vision and the creative path we are treading. We are moved, profoundly,” artistic director Tang Yuen-ha remembers their proudest moment.

True Tradition

People are drawn to opera for its action packed sequences, story plot and technique. Few delve into what lies beneath — the cultural significance of opera. Action-packed titles such as *The Monkey King* and *The Crossroads* have therefore become

the staple of the repertoires of Mainland opera troupes who are wary of audience reception and cultural and language barriers — viewers of the West in particular. Rapturous applause often comes at the cost of a deeper representation of Chinese culture. Jingkun Theatre took the road less travelled by staging *The House Wulong*, an episode of *The Water Margin* that peers into the mind of the characters and lays bare their inner psyche for the audience to see. It is a literary drama that tugs at the heartstrings, a testimony to values Jingkun embraces besides artistic ones. “The award proved that we have achieved what we set out to do: to invite the jury and the average viewer to the innermost psyche of the



《烏龍院》講述宋江建烏龍院贈妾閻惜姣，怎知閻惜姣私通宋江的學生張文遠，其中一幕是閻惜姣手持一個宋江失落的梁山書信招文袋，以威脅宋江寫下休書，正好展現兩位主角的內心角力：

宋江明白閻惜姣在向他施壓力，要脅他以休書換回其手中的重要書信，於是三次託詞要回母親房睡覺，然而事關重大，宋江必須把那信件拿回來，心情由最初心急如焚到後來無可奈何。演員由開始時的盛怒，生氣得手也在哆嗦，到慢慢地把怒氣壓下來，心理的變化反應在對臉部肌肉的操控——由緊繃到慢慢地鬆弛下來。這種現實中一剎那的心理狀態在舞台上透過演員的演繹而放大，這就是京劇崑曲最到家的地方。

另一場是閻惜姣初見宋江，以為是自己的情人來了，表現出一腔熱情，知道是宋江後，溫度極速下降，一雙眼睛立刻展現出厭惡與冷淡，但回心一想，為了生活有依靠只好討好宋江，所以又裝出甜美的樣子，賣弄風情；任務完成，一轉眼又回復冷淡…

「這段戲幾乎是在交談中表現故事，中國觀眾有反應的地方，法國觀眾也有，中國觀眾習以為常而沒特別反應的地方，法國觀眾也反應強烈，不時發出感歎聲音。」耿天元繪形繪聲地複述這段他與鄧宛霞的內心戲。一個中國女子處於現實與感情的兩難中作出的種種反應，西方觀眾也可以身同感受：「世界上每一個人都有七情六慾，只是表達方式不同，今次我們是用中國的京劇手段既深入又清晰地表現一對古代男女的情感，而外國的觀眾很快就感受到。」

雖然作品是新編，但使用的戲曲語言全是傳統京劇的程式語言——一種千錘百煉、以形體動作來表達潛台詞的「第二語言」。「崑曲和京劇最拿手的是如何挖掘人的內心，然後將心理狀態外化，表達出來。這也是評審團所指的『純正』。」鄧宛霞補充。

characters,” said Geng Tian-yuan, winner of the Best Actor Award for his excellent performance as Sung Jiang in the play.

In the play, *The House Wulong* is built as a gift to Yan Xi-jiao by the municipal official Song Jiang, who is oblivious to his concubine’s adulterous affair with one of his students, Zhang Wen-yuan. The scene in which Yan, having intercepted a letter that links Song to an insurgent faction based in Mount Liang, presses her man to pen a letter of divorce, gives poignant expression to the tension brewing between the two characters:

Song Jiang knows too well the blackmailing tactics used by Yan to get her divorce letter in exchange for the return of his secret correspondence. Understanding the gravity of the matters, he tries thrice to stall her plans on the pretext of retiring to her mother’s

bedroom, riding an emotion roller-coaster from dire anxiety to utter helplessness. Playing Song Jiang, the actor unleashes a torrent of powerful emotions on the stage, from a man cringing and trembling in his rage to finally assert control over his anger, and from tensing to softening of his facial features. The artistry of a stage actor to express outwardly what is being birthed in a character’s heart sums up the essence of Peking opera.

In another scene, Yan Xi-jiao is caught in a cauldron of motives, reasoning and emotions when the enamoured woman mistakes the arrival of Song Jiang for her lover’s. Almost given away by the contempt and indifference in her eyes, Yan quickly regains her composure and flashes Song, her meal ticket, her sweetest flirtatious smile. Mission accomplished, she at once reverts back to her indifferent self…

“The drama of the scene is built entirely of dialogue and facial expression. The lines that struck a chord with the Chinese audience also plucked at the French’s heartstrings; surprises that had long worn off found a new lease of life in the French audience, who sighed and gasped with the characters,” Geng recounts the emotionally charged scene he played opposite Tang with a reverent intensity. The dilemma over matters of the heart and mind faced by a Chinese woman finds immediate rapport with audiences in the West, “Love and hate are universal themes, no matter how they are expressed. We used Peking opera as a means to articulate the feelings and desires of a man and a woman in ancient times with which audience in the West immediately connected.”

The narrative of the new adaptation faithfully adheres to the tried and true stage



耿天元把宋江演繹得淋漓盡致，贏得「最佳男演員獎」
Brilliant performance of Song Jiang wins Geng the Best Actor Award

跨越文化的藝術推廣

其實京崑劇場得到不同文化的觀眾認同，並非一朝一夕的事。自1997年起，在製作及演出中均加入中英文字幕的京崑劇場，一直努力在國際間介紹中國這種珍貴的文化資產。例如京崑過往曾在英國的大學舉行座談會，與專門研究世界各地戲劇的學生討論京劇，耿天元說：「非得拿出真正的學問來交談不可，因為他們都接受、並認真看待中國文化。」2007年，更與Australian National University合作舉行一個交流計劃，透過研討會、示範講座、演出和工作坊，從不同的角度、較深入的層面與澳洲的教授和學生去了解和研究中國的崑曲和京劇，引領外國觀眾擺脫以往對中國傳統文化的「獵奇」心態，從一個較深入的文學與藝術層面去了解中國戲曲以至中華文化。整個活動不論在普及或研討方面，均取得了相當理想的成果。

這些成功的交流經驗，加上在法國的演出獲獎，證明偉大的藝術都是超越國界、超越語言的。也證明，在香港推廣傳統戲曲的困難，並不在於一般人說的語言障礙上。「為甚麼西方歌劇可以用意大利文來唱？這其實是一個心理問題。我們在學校推廣京劇崑曲時，學生反應都非常熱烈，即時成效非常好。可惜這些都是個別由三兩次活動組成的計劃，剛剛把學生的興趣燃點起來，計劃已經完結。」種子撒了出去，但卻沒有機會收割，「藝術工作者最需要的是政府有延續性的政策。」鄧宛霞道出一個香港藝術家對發展傳統戲曲的期望。

(文：李米)

language of Peking opera — a “second language” and subtext distilled down from generations of an art-form that expresses itself in bodily movement.

“The strength of Kunqu and Peking opera lies in their capacity to bare hidden wants and desires buried deep in the psyche of the characters, which the jury praised as ‘the true tradition of Peking opera,’” Tang adds.

An Art that Crosses Borders

Rome was not built in a day. It took vision and years of hard work to put Kunqu and Peking opera on the map. Sparing no effort in making their productions accessible to non-Chinese-speaking audience, Jingkun Theatre has since 1997 provided surtitles in both Chinese and English for their performances. Jingkun also toured universities in England last year engaging

opera students in in-depth discussion about the stage art. “You really had to bring a wealth of knowledge to studying the subject with people who not only accepted Chinese culture but approached it with austerity and reflection,” says Geng. The UK tour was followed by an exchange programme with Australian National University in 2007. Troupe members brought dimensions and exhortations to scholarly and aesthetic studies of Kunqu and Peking opera with Australian scholars and students in a series of seminars, lectures and demonstrations, workshops and performances in the hope of dispelling the misconception of the stage arts as a vehicle for the exotic.

The success of these exchanges and the Prix Special du Jury garnered at the 3rd Traditional Chinese Opera Festival in Paris are a testament to the greatness of the arts in transcending borders, disciplinary,

geographical and language-wise. Language barrier is not to blame for Hong Kong’s slow reception to the arts. “Interestingly enough, Italian is widely accepted as the language of Western operas. The heart of the problem is the problem of the heart. Our school performances were all enthusiastically received. It’s such a pity that the programme had to come to a wrap almost as soon as little sparks of interest were struck with the students.” The seeds sown never did have the time to germinate. “What more can a cultural worker ask for but far-sighted and sustainable government policies?” Tang expresses succinctly a Hong Kong artist’s expectation for the development of Chinese opera.

(Text: Li Mi)



「一年資助」視藝團體

One-Year Grant

VISUAL ARTS GROUPS

視覺藝術所涉及的範圍除了視覺美學外，還可以覆蓋什麼範疇？藝術教育、藝術歷史，或透過獨有的藝術觸覺表達社會關懷？2008年香港藝術發展局六個「一年資助」視藝團體讓我們了解這個界別發展的層面有多豐富。

What does visual arts encompass besides delivering a feast for the eyes? Arts education? Arts history, or concerns for the society expressed through the artists' unique touch? Our interviews with the six recipients of the One-Year Grant in 2008 of the Hong Kong Arts Development Council (ADC) unveil the myriad faces of this creative realm of sight and sound.

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1. 在《監獄美術館》內飛翔的小鳥
Fledgling birds in the *Prison Art Museum*
2. 1A空間舉行的展覽《10年回歸前後話》
Talkover/Handover organised by 1A Space
3. 光影作坊的攝影計劃記錄了市民日常的生活
Artwork of Lumenvisum's project captures the city life





光影作坊 — 用鏡頭捕捉時代的記憶

今天幾乎每人也有一部數碼相機，但不少人只着重拍攝的過程，事後連相片也不看一眼，「光影作坊」期望透過攝影，讓人體會時代的變遷、感受生活的面貌。藝團正實踐一項本地罕有的長期攝影計劃，創會成員謝明莊透露：「我們將以逾十年，拍攝觀塘舊區拆舊建新的整個過程。」成員會以鏡頭捕捉舊樓居民的作息、父母為子女在牆上逐年刻上長高紀錄的成長印記、小販聚集叫賣的喧鬧，讓這些記憶片段於埋在瓦礫堆前透過相片「發聲」，希望社會藉着照片思考重建的目的及意義，感受生活的面貌。

藝術公社 — 走進監獄尋找創作「自由」空間

向來致力發展社區藝術的「藝術公社」於2007年初，在中環域多利監獄舉行《監獄美術館》，為創作空間來一次大顛覆。公社廣邀又一山人、郭孟浩、何兆基等二十多位藝術家，每人「住進」一個個彷彿如展覽廳的囚室創作，最後這些「囚犯」創作了非一般的監獄作品 — 靜思已過的男子雕像、一群在籠牢中飛翔的小鳥、畫滿地板的花海，而這個本地首次監獄展，亦吸引了數以萬計的市民輪候「探監」，連前經濟發展及勞工局局長葉澍堃也樂意走進囚室「自我監禁」一番。公社主席朱達誠說，展覽證明歷史建築融合藝術活動是可行的，亦讓市民體會其中的樂趣：「如果把監獄變為酒店或商廈，很多市民都會被拒門外。」公社期望把藝術推廣至更廣闊的層面，讓市民對藝術有更深認識。



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4. 光影作坊舉辦的《當家》攝影探索計劃
A photo workshop organised by Lumenvisum
5. 前經濟發展及勞工局局長葉澍堃到訪《監獄美術館》
Former Secretary for Economic Development and Labour Stephen Ip visits the Prison Art Museum

Lumenvisum: Time in a Camera

Nearly everyone has a digital camera these days. Many love taking snapshots but sadly few bother to look at the pictures afterwards. Lumenvisum is an exception – it endeavours to chronicle changing times and lives through the camera so that others may relive the past. An exemplar is its one-of-a-kind photography project now under way. “We are going to document the demolition and redevelopment of the old Kwun Tung district over the next 10 years,” said founding member Tse Ming-chong while announcing the decade-long programme. Wielding their cameras, Lumenvisum members will be capturing the panoply and soundscape of everyday life in the

neighbourhood – from cherished memories of old friends and residents chit-chatting, a chalk-marked wall that doubles as a record of a child’s growth, to the growls and shouts of hawkers peddling their wares – before they are forever silenced and buried in the rubble, piecing together a collage that will serve as a historical document to reflect the purpose and meaning of urban redevelopment.

Artist Commune: In Search of Freedom in a Prison

A key player in community art, Artist Commune broke all rules with its Victoria Prison Art Museum project held in early 2007. Each taking up residence in a prison cell, local artists another mountain man,

Kwok Mang-ho and Ho Siu-kee, among the over 20 local artists, turned the solitary confines of the territory’s oldest prison into a haven of artistic rapture – the sculpture of a man brooding over his past mistakes, a flock of fledgling birds locked up in a cage, a sea of petals painted on the floor. The first of its kind in Hong Kong, the project attracted thousands of visitors, including Stephen Ip, former Secretary for Economic Development and Labour, to capture a glimpse of the artists’ lives behind bars. Artist Commune Chairman, Chu Tat-shing, hailed the event as a perfect marriage of the arts and historical architecture with which the general public shared enormous interest: “Imagine tens and thousands of visitors being turned off if the



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6. 藝術空間舉辦的策展工作計劃
Curatorial Training Programme organised by Para/Site
7. 藝術空間舉辦的Lawrence Weiner的裝置展
Installation exhibition of Lawrence Weiner organised by Para/Site
8. 香港美術教育協會為老師提供不少培訓工作坊
Training workshop for teachers organised by Hong Kong Society for Education in Art
9. 視覺藝術教育節促進公眾對視藝的認識
Exhibition enhances the public understanding on visual arts

藝術空間 — 培育地道策展人

「藝術空間」使命之一就是要為藝術界補缺。主席李民偉指出香港缺乏策展人才，一個成功的展覽，除了有傑出的藝術作品外，還要策展人各方面的組織配合，他以藝術空間去年舉行美國觀念藝術家Lawrence Weiner展覽為例，「Weiner的作品固然吸引，但要把作品在熙來攘往的中環天星碼頭行人天橋展出，當中要顧及的安排殊不簡單，要與不同的機構協調，又要考慮展示位置如何既不阻礙通道又能抓緊途人目光。」為了解決人才荒，「藝術空間」於2007年舉辦「香港賽馬會策展工作計劃」，培育策展專才，七個月的課程內容全面，包括小組研討、藝術家及海外策展人訪談、參觀海外博物館、畫廊。李民偉期望學員既能有藝術修養，又掌握到群眾興趣以平衡商業因素，並於日後的發展中建立廣泛的人脈網絡。

prison had been converted into a hotel or commercial skyscraper!" It is also the vision of Artist Commune to make the arts more accessible and relevant to all walks of life.

Para/Site Art Space: A Hotbed of Curatorial Talent

Para/Site plays the role of gap-filling in the art circle. Curatorial vision, insight and leadership are as crucial to a successful exhibition as a collection of fine exhibits. Staging the works of conceptual artist Lawrence Weiner last year, Li Man-wai, Tim, Chairman of Para/Site, was made aware of the lack of local curatorial talent that could rise to the challenge: "As eye-catching as Weiner's works were, putting them on

public display along the busy footbridge at the Central Star Ferry Pier without disturbing the pedestrian traffic involved a great deal of manoeuvring, logistic support and liaison among the various parties involved." The Para/Site Art Space – Hong Kong Jockey Club Curatorial Training Programme was launched in 2007 with a mission to groom curatorial talent for the industry. During its seven-month span, the participants attended group seminars, artist and curator meetings, as well as making short excursions to museums and galleries overseas. Besides promoting networking, it was Li's hope that the programme would stimulate an appreciation of the arts in the participants and develop in them the knack for striking

a fine balance between public impact and market value.

HKSEA: Raising Professional Standards of Arts Educators

Cultivating home-grown professionals is high on the agenda of the Hong Kong Society for Education in Art. With traditional art subjects in the school timetable replaced by a comprehensive New Senior Secondary Visual Arts Curriculum, which encompasses the study of traditional as well as mass culture topics including comics, film and advertisement, local arts educators find themselves lagging behind amid the wave of educational reforms. Chairman Lai Ming-hoi,

香港美術教育會協會 — 提升美術教師專業水平

為業界培育人才一向是「香港美術教育會協會」的工作重點。會長黎明海表示，教育課程改革下，新高中美術科被豐富為「視覺藝術科」，範圍除繪畫外，也覆蓋漫畫、電影及廣告等大眾文化，但現時六成美術教師未受過相關訓練，不少甚至非美術系畢業：「只是因校長要求而兼教的。」因此，協會舉辦不少培訓工作坊都獲得熱烈反應，有時 150 個名額不消三天便爆滿。這些工作坊會邀請本地及海外專業人士擔任嘉賓講員，如國立花蓮教育大學藝術學院院長徐秀菊講解藝術欣賞的課題，亦會討論本地的教育政策，如講解新課程評估方式，讓受訓老師可以為學生設計適合的評核方法，務求令教育工作者得到最適切的訓練。



Victor noted the alarming statistics that some 60% of our arts educators have little or no training in the new subject, and that many of them are non-fine arts majors, teaching the subject on the side at the behest of the principals. The inadequacy was reflected in the overwhelming response to their training workshops – the 150 places of a class were snapped up almost as soon as they became available. Hosted by prominent local and overseas guest speakers, including Hsu Hsiu-Chu, Dean of the College of Fine and Applied Arts, National Hualien University of Education, the workshops offered a good mix of arts appreciation and teaching while engaging participants in dialogues and debates on key issues of the education system to help

them integrate the new curriculum into their teaching and tailor an assessment tool for their students.

1a space: Grooming Arts Critics

To introduce the public different styles of visual arts, 1a space has organised a great variety of exhibition. For example, in the 2007, there were *Restore, Till the End of the World* and *Talkover/Handover*. It also keeps evolving to keep pace with the advance of society, in particular the growing demand for curators. Project Manager Ali Wong believes that the West Kowloon Cultural District will be a cradle of a new generation of young artistic minds and the New Senior Secondary Visual Arts Curriculum will create an unprecedented

need for local curators. The debut 1a space programme in curating was attended by some 40 visual arts students from the Lingnan University, who put learning into practice by reinventing themselves as voluntary docents to participate in a series of 1a space guided tours, including the Art Saturday programme held at Kubrick, Broadway Cinematheque, and as arts critics in criticism sessions attended by primary and secondary school students.

Asia Art Archive: A Witness of the Arts

The Asia Art Archive (AAA) is the first ever non-profit research centre in Hong Kong dedicated to documenting the recent history of Asian visual arts. But why contemporary

1a空間 — 培訓藝術評賞人才

「1a空間」一直舉辦不少展覽，把不同風格的視藝作品介紹給香港市民，2007年舉辦過的就有《再·回·憶》、《直至世界的末日》、《10年回歸前後話》。同樣因應社會發展，藝團亦積極為藝術界培育人才。項目經理黃潔宜認為西九文化區的發展及新高中課程更着重學生評賞藝術的能力，可為本地藝術工作者帶來更佳前景，對藝術導賞人才的需求勢將增加。有見及此，1a空間舉辦培訓本地藝術評賞員的課程，首批學員是四十名來自嶺南大學視覺藝術系的學生，他們將接受為期十次的課程培訓，參與1a空間的展覽導賞活動，包括於百老匯電影中心Kubrick書店首辦的Art Saturday的活動中，向參觀者提供導賞服務，亦負責帶領中小學生評賞藝術，透過各種實習得到多方面的訓練。



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10. 1A空間舉行的展覽《直至世界的末日》
Exhibition *Till the End of the World* organised by 1A Space
11. 亞洲藝術文獻庫設於新資源中心內的圖書館
New library at the Asia Art Archive's new centre

亞洲藝術文獻庫 — 為藝術作見證

「亞洲藝術文獻庫」是香港首間專門收集亞洲當代藝術資料的非牟利慈善機構，為何選擇當代藝術？總監徐文玠解釋古典藝術等已有完整的紀錄及研究，但當代藝術作品往往只能於拍賣行中出現，文獻庫遂整理亞洲有關的藝術資料，讓公眾了解其發展。經過多年努力，收集的資料越見豐富，於是文獻庫在2007年遷往面積達4,300呎的資源中心。新中心收藏300名亞洲當代藝術家的訪問、展覽的圖片、錄像、錄音等記錄，並有參考書籍、雜誌、電腦光碟及未經出版的資料，如通信文稿。文獻庫的網站亦於2008年1月革新，公眾只需輸入藝術家或作品名稱，就可找到相關資料。透過資源中心或網站，公眾可索閱超過22,000項資料，這些設施，相信有助進一步研究及保存亞洲當代藝術的發展歷史。

以上幾個機構，為藝術工作者提供極富創意的發表場地，提升前線工作者的專業水平，培育社會所需的藝術管理人才，並為行業的發展作見證，這些努力都為本地藝術奠下更穩固的發展基礎。有關「一年資助」藝團的網址，可登入<http://www.hkadc.org.hk/tc/grantsinfo/grants/1year>。

(文：嚕呵)

art? Executive Director Claire Hsu explains that while classical art has been well studied and documented, research on its contemporary counterpart has been scant and sporadic, save the occasional contemporary art works that appear in public auctions – hence the birth of the AAA to acquire, collate and catalogue material and make their stagings easily accessible to the public. The Archive has moved to a new home that measures 4,300 ft² in 2007 to accommodate its growing collection, which includes 300 interviews with contemporary Asian artists, exhibition photos, video footage and audio recordings, as well as reference books, magazines, CD-ROMs and unpublished literature such as personal correspondences

and manuscripts. The AAA website was revamped in January 2008 to enable full searches of its database by the name of an artist or the title of a work from a corpus of over 22,000 items. The database will enable a systematic research and documentation of the development of contemporary Asian art.

A fount of fledgling talent and open avenues for artistic expressions, the six One-Year Grant beneficiaries have helped to groom future arts administrators and laid the foundation for a promising future for visual arts by leveraging their creativity and expertise. Together they stand as proud witnesses to a major milestone in the development of the local art industry.

For details of the one-year grant recipients, you may access their websites at <http://www.hkadc.org.hk/tc/grantsinfo/grants/1year>.

(Text: Yoho)



珠三角視藝場地考察

Visual Arts Venue

IN PEARL RIVER DELTA

設計周全、管理得宜、規劃全面的場地有利藝術活動的進行，在審視香港現有藝文場地的同時，我們亦要多了解其他地區值得借鏡的地方，提升自己的水平，開拓更廣闊的發展空間。

A well-conceived design, far-sighted management and integrated planning of venue environment are widely recognised as crucial factors conducive to arts development. We need to look farther than our own backyard for outstanding examples that both enlighten our understanding and inspire our imagination.

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- 考察團攝於深圳美術館
A group photo at the Shenzhen Art Museum
- OCT當代藝術中心正舉行「2007深圳·香港城市/建築雙城雙年展」
Shenzhen and Hong Kong Bi-city Biennale of Urbanism / Architecture in the OCT Contemporary Art Terminal
- 考察團參觀關山月美術館的展覽
Exhibition in the Guan Shanyue Museum of Art
- 大芬油畫村的藝術創作隨處可見
Art is everywhere in Dafeng Oil Painting Village
- 在深圳美術館舉行的「寧波海報雙年展歷屆精品展」
A poster exhibition in Shenzhen Art Museum



2007年12月10日至12日，香港藝術發展局組織考察團，參觀深圳及廣州的重點視藝機構及文化設施，加深認識珠三角地區的視藝機構及場地營運模式。

考察團共三十四人，包括本局馬逢國主席、李錦賢委員、吳壽南委員、視藝顧問，以及多位獨立策展人、來自學術機構、視藝團體、藝術機構、西九龍文娛藝術區核心文化藝術設施諮詢委員會博物館小組的代表。

三天的行程，共參觀了十四個場地，分別是深圳市的深圳畫院、關山月美術館、深圳美術館、何香凝美術館、OCT當代藝術中心、大芬油畫村，以及位於廣州的信義·國際會館、廣州美術學院大學城美術館和嶺南畫派紀念館、廣東美術館、廣州藝術博物院、維他命創作空間、博爾赫斯書店當代藝術機構、Loft345藝術空間。當中有些建館十年，或逾二十年，也有部份是從舊建築活化而成，背景各異的場地均有獨特的營運模式，在在表現出珠三角區視藝場地發展蓬勃的一面。

駐場模式 創造雙贏

在這些場館中，深圳畫院及OCT當代藝術中心均設有藝術家工作室，讓藝術工作者駐場從事研究及創作。

位於銀湖路的深圳畫院，一直致力推動城市山水畫和都市水墨的發展，是一所設備完善的現代畫院。不少知名的畫家進駐進行研究及創作，香港畫家亦可申請，進行為期兩至三個月的創作及研究(唯申請需於至少一年前提交)。駐院畫家完成創作及研究後需將一幅作品贈予畫院收藏。

OCT當代藝術中心座落於深圳華僑城，是何香凝美術館屬下之國際當代藝術機構，專注發展當代視覺藝術，定期舉辦研討會，藉此推動富啟發性的討論。中心設有國際藝術工作室交流計劃，藝術家、評論家或策展人均可提出專題方案作駐場計劃；而中心亦會為這些計劃提供一定的經費、設施、宣傳、聯絡、諮詢等支援。

During a three-day tour, the 34-member study tour organised by the Hong Kong Arts Development Council (ADC) visited 14 of the most versatile and up-and-coming venues for visual and performing arts in Shenzhen and Guangzhou to gain an insight into the operation and management of art venues in the Pearl River Delta region between 10 and 12 December 2007. ADC chairman Ma Fung-kuok and council members Lee Kam-yin, Wu Shou-nan and visual arts advisors were joined by independent curators and representatives from local education institutions, visual arts bodies, art-related organisations, and the Museums Advisory Group under the Consultative Committee on the Core Arts and Cultural

Facilities of the West Kowloon Cultural District. The venues were: Shenzhen Fine Art Institute, Guan Shanyue Museum of Art, Shenzhen Art Museum, He Xiangning Art Museum, OCT Contemporary Art Terminal, Dafen Oil Painting Village, Xinyi International Club, UCity Art Museum of Guangzhou Academy of Fine Arts, the Memorial Museum of Lingnan School, Guangdong Museum of Art, Guangzhou Museum of Art, Vitamin Creative Space, Libreria Borges Institute for Contemporary Art, and Loft345 Art Space.

Many of these establishments have been serving the local art community for over a decade or two, while others are taking

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- 6,7. 於何香凝美術館展出的作品
Exhibits in He Xiangning Art Museum
- 8. 一位藝術工作者正在大芬油畫村創作
An artist is working on his work in the Dafen Oil Painting Village

residence in tastefully converted old buildings. Each of their unique histories and modes of management constitute a piece of an art map at once rich and refined in its vibrancy and diversity.

Double-edged Residency

Shenzhen Fine Art Institute and OCT Contemporary Art Terminal are among the facilities that house on-site studios for resident artists to explore and develop their arts.

Located on Yinhu Road, Shenzhen Fine Art Institute is a well-equipped, state-of-the-art studio dedicated to promoting Chinese landscape painting and ink painting of the



多元發展 彈性管理

參觀的場地中，部份屬民營組織，信義·國際會館就是其中一例，由民營企業出資，政府在政策、基建等方面給予配合。會館佔地約20,000平方米，是修葺了區內多棟上世紀六十年代的蘇聯式廠房而成，現為集商務及展覽中心、文化藝術工作室、餐飲及娛樂設施於一身的文化企業群。進駐區內的團體包括畫廊、廣告公司、藝文組織如廣東省美術家協會。這些機構曾於會館內舉辦過發佈會、研討會、展覽、演唱會、閱讀運動等活動，第二屆廣州三年展亦曾於此舉行。

另一結合展覽、創作及交流於一身的藝文場館是維他命創作空間。機構致力探討當代藝術及各種文化形態融和的發展，建立藝術家資料庫，展示創作草圖及半製成品。運作上，創作空間管理模式富彈性，與藝術家的合作沒有合約約束；與國外的基金會建立聯繫，又與荷蘭的藝術機構合辦聯展，積極開拓資源和發展空間。

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9. 考察團成員對參展作品深感興趣
Delegates are attracted to the artworks
10. Loft345 藝術空間走廊一角
A corner of the Loft345 Art Space
11. 在廣州美術學院展出的作品
Exhibits in Guangzhou Academy of Fine Arts

urban countenance. A hub of research and creativity, the institute has over the years attracted an exclusive group of renowned artists to work in residence. Hong Kong artists are welcome to apply for two to three-month residency which has to be made a year in advance. These artists are required to donate a piece from their portfolio to the institute's collection upon completion of their residency.

OCT Contemporary Art Terminal is a cutting-edge economic development project and home to an innovative contemporary art centre in Shenzhen. Affiliated to the He Xiangning Art Museum, OCT hosts regular seminars where ideas, knowledge

and intelligence to advance the arts are presented and probed. Artists, critics and curators brainstorm ideas and nurture them through their residency at exchange programmes staged in its international arts workshops. The centre also arranges support in the forms of financial aid, facilities, promotion, liaison and information resources.

Diverse and Flexible

Xinyi International Club is one of the prominent private enterprises on the map, a privately-funded institution that has received government support in policy-making and the design and implementation of infrastructures. Xinyi stands on the

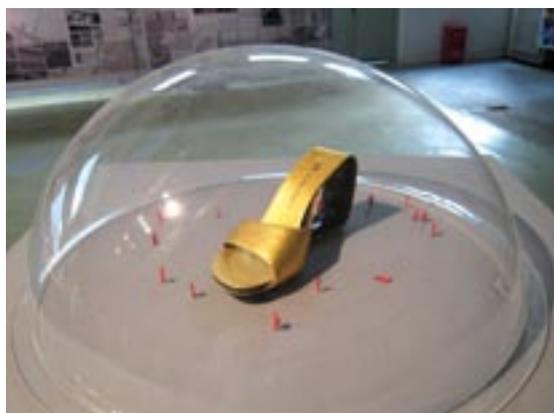
former site of a cluster of 1960s Russian-style factory blocks that measures some 20,000 square metres, now reinvented as a cultural-cum-commercial complex of business and exhibition centres, art studios, as well as catering and entertainment outlets. Galleries, advertising agencies, and arts and cultural organisations such as the Guangdong Fine Arts Association are among the names on the list of occupants which filled the club's events calendar with press conferences, seminars, exhibitions, concerts, reading promotion campaigns, and most notably, the 2nd Guangzhou Triennial.

Vitamin Creative Space is a creative hub of exhibition activities, innovative ideas and

促進了解 開展合作

考察團除了參觀不同場館、與機構負責人交流外，也出席了「07深圳·香港城市/建築雙年展」和一些場館的展覽開幕禮。此外，亦有機會與深圳市文化局港澳台文化事務處，以及招待機構的代表聚餐，促進彼此的聯繫。

總結此行，考察團成員對於不同場館的管理和運作模式都深表興趣，尤其是民辦單位，認為他們既能突出場地本身的性格特色，管理亦更富彈性，對當地藝術行政人員的活力和熱誠感受至深。至於如廣東美術館及OCT當代藝術中心等具規模的公營機構，他們的場館空間固然寬敞，展覽質素以至配套設施均達甚高水平。經過今次考察後，團員對深圳及廣州之主要視藝場地和機構有了基本的認識，不論是在個人或機構層面都建立了良好的聯繫，期望日後與珠三角區視藝場地有進一步的合作，開拓更大的發展空間。 



12 | 13 | 14

12. 在深圳美術館舉行的「寧波海報雙年展歷屆精品展」
A poster exhibition in Shenzhen Art Museum
- 13,14. OCT當代藝術中心正舉行「2007深圳·香港城市/
建築雙城雙年展」
Shenzhen and Hong Kong Bi-city Biennale of Urbanism /
Architecture in the OCT Contemporary Art Terminal

stimulating exchanges. One of its objectives is to explore the possibility of the integration between contemporary art-forms and different cultural expressions for the advancement of both. An artist database has been set up to display conceptual drawings and works in progress. Its management adopts a hands-off approach, placing no contractual restrictions on artists working in collaborative projects. On the international front, the efficacy of forging ties with overseas foundations and collaborations, including a joint exhibition with a Dutch partner, ensures that potentially untapped resources for development are identified and being exploited.

Better Understanding and Co-operation

The study tour not only took the delegates to landmarks of the arts and cultural vicinity and meetings with the management, but also the openings of the Shenzhen and Hong Kong Bi-city Biennale of Urbanism and its exhibition pavilions. Conversations were flowing freely when the delegates joined their mainland hosts and representatives from the Office of Hong Kong, Macau and Taiwan Cultural Affairs of the Shenzhen Municipal Bureau of Culture at the dining table.

The tour was akin to a crash course on management and operation practices that

have afforded flexibility to our mainland counterparts, the privately run institutions in particular, to meet changing needs and a character that charms. Their energy and enthusiasm was palpable. State-run bodies such as the Guangdong Museum of Art and OCT Contemporary Art Terminal have leveraged the abundance of space and auxiliary facilities to curate exhibitions of excellence. Not only did the visits serve as an informal introduction to visual and performing arts venues in Shenzhen and Guangzhou, they also brought individuals and organisations from both sides of the borders face-to-face to envision future possibilities for the Pearl River Delta. 

「燈陸·亞高高」聲光互動媒體藝術展 A-GLOW-GLOW MACRO INTERACTIVE MEDIA ARTS EXHIBITION

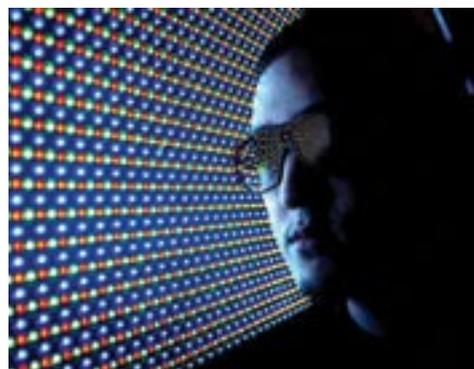
由香港藝術發展局及Microwave共同呈獻的「燈陸·亞高高」聲光互動媒體藝術展邀請了倫敦著名藝術組合UnitedVisualArtists (UVA)及本地LED藝術家羅揚文，於4月在星光大道之上，展出大型互動媒體藝術作品。

UVA於2002年成立，成員有Chris Bird、Matt Clark及Ash Nehru。他們將於展覽中展出其光與聲音的互動作品*Volume*，把一支支光柱排列於約132平方米的台階之上，當光柱感應到人體挪動，便會作出即時反應，為參觀者帶來一系列視聽新體驗。*Volume*早前已於世界各地展出，今次為首次於亞洲地區展出。展覽的另一位藝術工作者是香港的羅揚文，羅氏致力在商業領域和藝術範疇創作。這個首次公開展出的作品「稀孔」由多個突出的錐形組合而成，透過GSM、3G及Wifi等不同的無線訊號，結合LED技術及多媒體互動編製程式所製成。當參觀者走進作品內，預設的動作感應器及藍芽感應器會作出即時視效反應，與參觀者作聲音互動，讓人感受揉合視聽互動的奇妙之處。

有關展覽的詳情，請參閱封面內頁的介紹。



UVA 作品 *Volume*
Volume by UVA



羅揚文作品「稀孔」
Phaeodaria by Teddy Lo

Macro Interactive Media Arts Exhibition, jointly organised by the Hong Kong Arts Development Council (ADC) and Microwave, will present the interactive media artworks by London's UnitedVisualArtists (UVA) and Hong Kong's Teddy Lo at the Avenue of Stars in Tsim Sha Tsui in April.

Chris Bird, Matt Clark and Ash Nehru established UVA in 2002. They will bring a luminous interactive installation *Volume* to Hong Kong, first showed in Asia. Positioned in the centre of a stage of about 132m², an array of lights columns will respond to human movement, creating a series of unique audio-visual experiences. Teddy Lo focuses on creating works for commercial space and artistic exploration. His new collection *Phaeodaria* is built with protruding pyramids incorporating LED technology and multimedia interactive programme through wireless signals like GSM, 3G and Wifi. When visitor enters the installation, the preset motion sensor tracking programme and Bluetooth sensor programme will bring a spectacular audio-visual interaction with visitors.

For details of the exhibition, please refer to the description on the inside front cover.

「新苗資助計劃」提供創作機會 CREATIVE OPPORTUNITIES FOR EMERGING ARTISTS

本地年青藝術工作者黃岳東應日本陶藝之鄉 Shigaraki Ceramic Cultural Park 邀請，於2007年9月至11月期間在當地駐場創作三個月，與當地的知名陶藝家交流心得。適逢駐場期間，日皇伉儷探訪陶藝中心，黃岳東遂向他們介紹新作《陰陽》。新作的其中兩件雕塑現正於 Shigaraki Museum of Contemporary Ceramic Art 展出及被 Shigaraki Centre 收藏。

2007年，本局於現有的「計劃資助」內增設「新苗資助計劃」，給予新進藝術工作者更多發表創作的機會，豐富其藝術經驗。黃岳東是首批獲「新苗資助計劃」的藝術工作者之一。

Local young arts practitioner Antonio Wong had a three-month residency in Shigaraki Ceramic Cultural Park in September 2007, exchanging creative experience with local ceramic artists. During his residency, Wong introduced his new collection *Ying Yang* to the visitors, with two of them being Japan's Emperor Akihito and Empress Michiko. Part of Wong's new collection are now on display in the Shigaraki Museum of Contemporary Ceramic Art and collected by the Shigaraki Centre.

Introduced in 2007 under the umbrella of Project Grant, Grant for Emerging Artists provides opportunities for fledgling artists to gain solid creative experiences to build up their professional careers. Wong is one of the first artists receiving the Grant.

黃岳東《陰陽》系列新作
Wong's new collection *Ying Yang*

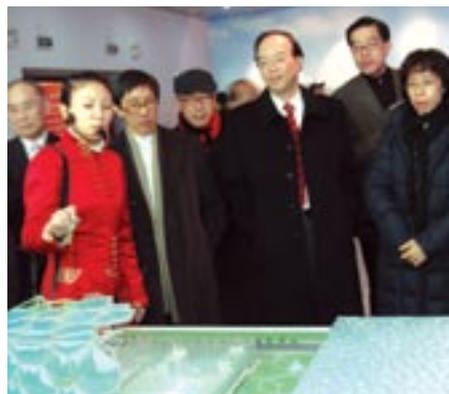


科技捐贈計劃

TECHDONATION FOR CHARITY AND COMMUNITY

「科技捐贈計劃」由香港社會服務聯會（社聯）與美國三藩市促進科技應用的非牟利機構 TechSoup 合辦，藝發局為支持機構。任何機構如已根據《稅務條例》第88條（香港特別行政區法律第112章）註冊成為獲豁免繳稅的慈善機構，並符合科技捐贈計劃所訂立的資格，只需付出少量手續費，便可申領享用計劃所提供的軟件。有關內容及登記詳情，歡迎瀏覽網頁 www.techdonation.org.hk 或向社聯查詢（電話2876 2433）。作為計劃的支持機構，藝發局協助有關計劃的訊息推廣至文化藝術界。

The Hong Kong Council of Social Service (HKCSS)'s latest community offering, the TechDonation Programme, is powered by the San Francisco-based non-profit technology provider TechSoup, in which the ADC acts as supporting organisation. Any charitable organisation registered under section 88 of the Inland Revenue Ordinance (Chapter 112 Laws of HKSAR) and can satisfy the conditions set out by the programme will be eligible to receive software and technology donations for a minimal administration fee. Details of the donation programme, eligibility and registration are accessible at www.techdonation.org.hk, or by phone to the HKCSS on 2876 2433. The pivotal role of the ADC as the supporting partner is to disseminate the most up-to-date information of the programme widely across the local arts community.



講解員向代表團介紹「水立方」的規劃
The guide introduces the Water Cube

北京之行 VISIT TO BEIJING

應中央人民政府駐香港特別行政區聯絡辦公室宣傳文體部之邀，民政事務局常任秘書長尤曾家麗於2007年12月20日至23日，率領代表團前往北京，參加國家大劇院的開幕活動，並拜訪國家文化部。藝發局為代表團成員之一，參與者包括大會主席馬逢國、委員吳壽南、寒山碧及上屆委員嚴迅奇與曾其鞏，同行的亦有香港藝術館、香港藝術節、香港藝術中心、香港演藝學院及本港主要表演藝術團體的代表。

此行拜會了文化部及國務院港澳辦，分享在內地的演出經驗，共同討論未來在文化產業、人才交流等方面的合作空間。會上，馬逢國表示期望能增加中小型藝團於國內演出的機會。訪問期間，康樂及文化事務署署長周達明與北京奧組委簽署2008年香港奧運文化廣場安排。代表團除了欣賞國家大劇院的開幕演出外，亦參觀奧運主場館例如國家體育場及國家游泳中心「水立方」的規劃。

A delegation led by the Permanent Secretary for Home Affairs, Carrie Yau, were among the privileged guests at the grand opening of the National Centre for the Performing Arts, the highlight of a four-day visit from December 20 to 23, 2007 at the invitation from the Liaison Office of the Central People's Government in HKSAR to visit the Ministry of Culture in Beijing. The Hong Kong delegation was made up of ADC representatives, including Chairman Ma Fung-kwok, council members Wu Shou-nan, Hon Man-po and ex-members Rocco Yim and Tsang Kee-kung, and delegates from the Hong Kong Museum of Art, Hong Kong Arts Festival Society, Hong Kong Arts Centre, Hong Kong Academy for Performing Arts and major performing arts organisations.

The meetings with officials from the Ministry of Culture and the Hong Kong and Macau Affairs Office of the State Council were a great success and a major step forward towards experience-sharing, future collaboration in cultural industries and exchanges of personnel across the border. Ma Fung-kwok spoke on behalf of small-to medium-scale art groups of Hong Kong striving to seek a larger presence on the mainland art scene. Thomas Chow, Director of Leisure and Cultural Services, seized the occasion to sign a document on the arrangements for setting up Olympic live sites in Hong Kong. No tour to the Olympic city would be complete without a trip to the National Stadium and Water Cube of the National Aquatics Centre.



《Wonder Land Festival》裝置展
YMC Arts Wonderland Festival 07/08

上海街視藝空間 SHANGHAI STREET ARTSPACE

2007年10至2008年1月期間，上海街視藝空間舉辦了五個展覽，分別有香港多間特殊學校聯合參與的多媒介藝術展《三三不盡》、龍永邦的《MOVE — 油麻地果欄的魔幻時刻》錄像藝術、港青青少年藝術教育計劃的《Wonder Land Festival》裝置展、由多位攝影師包括朱迅、李永倫、梁仕昌、梁萬新、許行一、伍偉昌共同參與的《天星一年》攝影展，以及公開徵集作品的《我♥社區》攝影展。為加強與參觀者的交流，主辦單位更安排了工作坊、研討會、錄像放映等活動。展覽及活動共吸引了3,500人次到場參觀。

The Shanghai Street Artspace buzzed with visual and cultural activities this winter. The Artspace played host to five exhibitions between October 2007 and January 2008, including *A One, A Two, and A Three* curated by the Multi-medium Art Joint Exhibition of Three Special Education Schools in Hong Kong, *MOVE: The Magic Hour of Yau Ma Tei Wholesale Fruit Market*, a video documentary choreographed by Franky Lung, the installation exhibition *YMC Arts Wonderland Festival 07/08*, the photo exhibition *Star Ferry Pier One Year* that pooled the talents of local photographers Birdy Chu, Arnold Lee, Ronald Leung, Bendick Leung, Yvette Hui and Stanley Ng, and the *I Love Community* photo exhibition, a pictorial collage of works submitted by the public. The Artspace also carved out a place for exchanges between the presenters and visitors in a series of photographic workshops, video screenings, and open forum sessions. Over 3,500 participants visited the Artspace during the four-month art fete.

四月至七月的展覽 Upcoming Exhibitions from April to July

| 日期 Date | 展覽 Exhibition | 媒體 Media | 參展者 Exhibitor |
|-------------|--|------------------------------------|---|
| 29/3 — 27/4 | 筆跡下、光影中 — 香港風情 Hong Kong Scenes through Lines and Lenses | 水墨素描及攝影 Drawing and Photography | 徐子雄、梁萬斯 Chui Tze-hung, Bendick Leung |
| 9/5 — 30/5 | 因藝術之名 In the Name of Art | 裝置 Installation | 嚴穎嘉 Yim Wing-ka, Monique |
| 7/6 — 22/6 | 專業教育學院學生裝置展 IVE Student Installation Exhibition | 裝置 Installation | 香港專業教育學院 Hong Kong Institute of Vocational Education |
| 27/6 — 20/7 | 鋪陳 — 出遊篇 Orchestration (On the Road) | 攝影導賞 Photography | 吳文正 Simon Go |

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九龍油麻地上海街404號地下
(油麻地地鐵站 A1 出口)
G/F, 404 Shanghai Street,
Yau Ma Tei, Kowloon
(Exit A1, Yau Ma Tei MTR Station)
查詢 Enquiries:
2770 2157 / info@ssa007.org
網址 Website:
<http://www.ssa007.org>

* 上海街視藝空間保留更改展覽內容及參展者的權利。

* All exhibition details and exhibitors are subject to change without prior notice.

西九文化區討論會 FOCUS GROUP DISCUSSION ON WEST KOWLOON CULTURAL DISTRICT

藝發局於2007年11月17日舉行「西九文化區討論會」，集中討論建議書中的西九文化區之管理及文化軟件之發展策略兩大議題。出席人士包括藝發局大會委員、藝術顧問、審批員、有關政府部門、主要藝團及藝術機構、大專院校藝術系及相關學系的代表。討論會由表演藝術委員會主席陳達文及香港中文大學文化及宗教研究系課程主任何慶基擔任嘉賓講員，藝發局主席馬逢國與民政事務局代表梁悅賢於會上回應。與會者除了就管理和文化軟件等議題發表意見外，亦就政策配合方面作討論，意見在整理後已交政府有關當局參考。

The mode of governance and strategic development of cultural software topped the agenda of a focus group discussion organised by the ADC on 17 November 2007. ADC council members, arts advisors and examiners were in attendance, along with government officials, representatives of major arts groups and organisations' and art faculties of the tertiary education sector. Darwin Chen, Chairman of Committee on Performing Arts, and Oscar Ho, Programme Director of Department of Cultural and Religious Studies of the Chinese University of Hong Kong, delivered keynote addresses, followed by responses from ADC Chairman Ma Fung-kuok and Esther Leung from the Home Affairs Bureau. Key issues were re-examined in the light of policy formulation and execution, and the views gathered were consolidated in a report submitted to the government.



嘉賓跟與會者討論西九的管理及軟件的發展
Discussion on the mode of governance and strategic
development of cultural software



主導性計劃及計劃資助一覽
PROACTIVE PROJECT AND
PROJECT GRANT LIST

主導性計劃及計劃資助一覽 PROACTIVE PROJECT AND PROJECT GRANT LIST

主導性計劃 PROACTIVE PROJECT

16/1/2007 - 31/12/2007 獲資助項目 list of grants approved

卓越藝術及創作 Artistic Creation and Excellence

| | | |
|--|-------------|---|
| <p>視藝撥英 — 專題展覽 2007/08年度舉辦展覽 甲子書學會：道藝融通 — 慶祝香港回歸十周年當代名家 書法篆刻展，\$400,000 藝術公社有限公司：《當代共融》立體及裝置藝術展，\$400,000</p> | \$2,500,000 | <p>2007/08 Visual Arts Thematic Exhibition Exhibition held in 2007/08 Jiazi Society of Calligraphy: The Harmonisation of Philosophical Ways and Calligraphy Exhibition (Chinese Calligraphy/Seal-engraving) by Contemporary Artists - To Celebrate the 10th Anniversary of the Establishment of HKSAR, \$400,000 Artist Commune Limited: Harmo Now 3D and Installation Art Exhibition, \$400,000</p> |
| <p>2008文學雜誌資助計劃 水煮魚文化製作有限公司：《字花》，\$545,000 香港城市文藝出版社有限公司：《城市文藝》，\$542,000 香港文學研究及促進中心：《小說風》，\$290,000 香港散文詩學會 / 圓桌詩社：《詩版圖》，\$146,500 紅紅綠出版有限公司：《月台》，\$146,500</p> | \$1,720,000 | <p>2008 Literary Arts Magazine Scheme Spicy Fish Cultural Production Limited: Fleurs des Lettres, \$545,000 Hong Kong Literature Publishing Limited: Hong Kong Literature Monthly, \$542,000 Hong Kong Literature Research and Promotion Centre: Novel, \$290,000 The Prose Poem Society of Hong Kong/ Roundtable Poets Society Limited: Poetry, \$146,500 Red Red Green Publishing Limited: Literary Arts Magazine, \$146,500</p> |
| <p>城市文學節2008 香港城市大學文康委員會，\$76,000</p> | \$76,000 | <p>City Literary Festival 2008 Cultural and Sports Committee, City University of Hong Kong, \$76,000</p> |
| <p>慶祝香港回歸十周年 — 中華情：全球華人書畫世紀大聯展 文匯報，\$300,000</p> | \$300,000 | <p>Exhibition Featuring Artists from the Mainland, Hong Kong, Macau, Taiwan and Overseas Wen Wei Po, \$300,000</p> |
| <p>燈陸 · 亞高高：聲光互動媒體藝術展</p> | \$1,800,000 | <p>A Glow Glow: Marco Interactive Media Arts Exhibition</p> |
| <p>中國中學生作文大賽(香港區賽) — 香港文學之星： 香港中華文化促進中心有限公司，\$300,000</p> | \$310,000 | <p>Star of Literature - Hong Kong Essay Competition for Secondary Students: The Hong Kong Institute for Promotion of Chinese Culture Limited, \$300,000</p> |
| <p>第三屆鮮浪潮短片競賽</p> | \$1,700,000 | <p>The 3rd Fresh Wave Short Film Competition</p> |

藝術教育及推廣 Arts Education and Promotion

| | | |
|--|-----------|---|
| <p>《am post》合作伙伴先導計劃2 藝術地圖有限公司，\$245,000</p> | \$250,000 | <p>《am post》Partnership Pilot Scheme 2 Art Map Limited, \$245,000</p> |
| <p>藝術評論發展推廣計劃 部份計劃已於第49期藝發局通訊刊出，其他獲支持的計劃： 香港電影評論學會：遊遊牧·圍圍評，\$300,000 香港演藝文化有限公司：藝評新人類計劃，\$40,000</p> | \$920,000 | <p>Arts Criticism Development and Promotion Scheme Some of the projects were listed in the 49th ADC News. The other projects under this scheme are: Hong Kong Film Critics Society Limited: Art Criticism Project 2007, \$300,000 Arts Culture (Hong Kong) Limited: Critic New Generation, \$40,000</p> |
| <p>活在藝術中 — 西九龍中心藝術節</p> | \$314,150 | <p>Arts for All - Dragon Centre Arts Festival</p> |
| <p>藝術獎學金2007/08</p> | \$370,250 | <p>Arts Scholarships 2007/08</p> |
| <p>觀眾拓展計劃 部份計劃已於第49期藝發局通訊刊出，其他獲支持的計劃： 1a空間：1a空間觀眾拓展試驗計劃，\$160,000 香港展能藝術會：藝術同參與觀眾拓展試驗計劃，\$175,000 鄭惠森：伙炭觀眾拓展試驗計劃，\$79,000 戲曲品味有限公司：粵劇觀眾拓展計劃，\$160,000</p> | \$574,000 | <p>Audience Development Project Some of the projects were listed in the 49th ADC News. The other projects under this scheme are: 1a Space: 1a Space Audience Development Pilot Project, \$160,000 Arts with The Disabled Association Hong Kong: Arts for Everyone Audience Development Pilot Project, \$175,000 Cheng Wai-sum: Fotanian Audience Development Pilot Project, \$79,000 Hongkong Opera Preview Limited: Cantonese Opera Audience Development Project, \$160,000</p> |
| <p>音樂培訓計劃 亞洲青年管弦樂團，\$150,000</p> | \$150,000 | <p>AYO / Hong Kong Music Summer Asian Youth Orchestra, \$150,000</p> |
| <p>香港書展2007</p> | \$500,000 | <p>Hong Kong Book Fair 2007</p> |

| | | |
|---|-------------|--|
| 香港青年舞蹈季 香港舞蹈聯盟，\$1,100,000 | \$1,140,000 | Hong Kong Youth Dance Season Hong Kong Dance Alliance, \$1,100,000 |
| 學校戲曲教育計劃(二) 香港中華文化促進中心有限公司，\$133,000 香港偶影藝術中心，\$150,000 黃肇生製作公司，\$200,000 | \$483,000 | School Xiqu Education Project 2 The Hong Kong Institute for Promotion of Chinese Culture Limited, \$133,000 Hong Kong Puppet and Shadow Art Center, \$150,000 Wong Siu Sang Production Company, \$200,000 |
| 上海街視藝空間2008 四零四，\$340,000 | \$400,000 | Shanghai Street Artspace 2008 Four-zero-four, \$340,000 |
| 支援非牟利粵劇團體使用新光戲院計劃 第二階段的「戲曲場地伙伴計劃」共支持22個團體 使用新光戲院，進行戲曲演出，\$962,100 「學校戲曲推廣計劃」，\$500,000 計劃的第一階段及總批款已分別於第49及52期藝發局通訊內刊出 | \$2,500,000 | Venue Support at Sunbeam Theatre Project The second stage of the Partnership Scheme on Xiqu Venue supported 22 organisations to stage performances in the Sunbeam Theatre, \$962,100 Xiqu Promotion Project in School, \$500,000 The subvention amount of the project and first stage of pilot scheme were respectively listed in the 49th and 52nd ADC News |

文化交流 Cultural Exchange

| | | |
|--|-----------|--|
| 2008香港國際青少年合唱節 香港童聲合唱協會有限公司，\$500,000 | \$500,000 | 2008 Hong Kong International Youth and Children's Choir Festival Hong Kong Treble Choirs' Association Limited, \$500,000 |
| 第三屆中國(深圳)國際文化產業博覽交易會 | \$400,000 | The 3rd China (Shenzhen) International Cultural Industry Fair |

研究 / 保存 / 評論 Research / Archive / Criticism

| | | |
|---|-----------|---|
| 香港文學資料匯編(第二階段) — 香港文學史研討會 嶺南大學人文學科研究中心、中文系，\$314,000 香港大學中文學院，\$300,000 | \$614,000 | Compilation of Hong Kong Literary Information (Phase 2) - Conferences on History of Hong Kong Literature Centre for Humanities Research and Department of Chinese, Lingnan University, \$314,000 School of Chinese, The University of Hong Kong, \$300,000 |
| 香港戲劇年鑑2007 國際演藝評論家協會(香港分會)有限公司，\$250,000 | \$250,990 | Hong Kong Drama Yearbook 2007 International Association of Theatre Critics (Hong Kong) Limited, \$250,000 |
| 戲曲資料中心2007/08 香港中文大學粵劇研究計劃，\$400,000 | \$408,500 | Xiqu Information Centre 2007/08 Cantonese Opera Research Programme of the Chinese University of Hong Kong, \$400,000 |

計劃資助 PROJECT GRANT

卓越藝術及創作 Artistic Creation and Excellence

| | | |
|--|----------|--|
| 展覽 EXHIBITION | | |
| 1a空間，藝術公社，亞洲藝術文獻庫，Goethe-Institut HK，香港藝術中心，Osage Art Foundation，藝術空間，錄影太奇十月當代 | \$75,000 | 1a Space, Artist Commune, Asia Art Archive, Goethe-Institut Hong Kong Hong Kong Arts Centre, Osage Art Foundation, Para/site, Videotage October Contemporary |
| 香港中國老年書畫研究會 慶祝香港回歸祖國十周年，香港、福建兩地老年書畫展 | \$14,620 | China (Hong Kong) Painting, Calligraphy for the Aged Study Association Visual Arts Exhibition |
| 香港市美畫院同學會 市美雄風畫展 | \$42,000 | City Art Studio Student Union Visual Arts Exhibition |
| 蕙風閣國畫研究會 形內物外 — 蕙風閣國畫研究會會員畫展 | \$22,400 | Fair-Wind Chinese Painting Association Chinese Painting Exhibition |

計劃資助 PROJECT GRANT

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| 2007年藝術系畢業班籌委會 「中大藝術 2007」本科生畢業展 | \$16,000 | Fine Art Graduation Committee 2007, the Chinese University of Hong Kong CUHK Fine Art Graduation Show 2007 |
| 傅慧儀 跨媒介計劃 | \$120,000 | Fu Wai-ye, Winnie Project <RED> |
| 香港綠野書畫學會 香港綠野書畫學會創會十週年會員大展 | \$15,000 | Greenfield Calligraphy and Painting Society of Hong Kong Visual Arts Exhibition |
| 香港書法篆刻學會 香港書法篆刻學會會展2007 | \$16,000 | Hong Kong Calligraphy and Seal-carving Society The Hong Kong Calligraphy and Seal-Carving Society Exhibition 2007 |
| One Minute Before 我們的聲音 | \$62,000 | One Minute Before Our Voices |
| 司徒氏蒼城畫院 春風滿蒼城2008 | \$99,700 | Szeto's Cang Cheng Art Studio The Spring of Cang Cheng Art Exhibition 2008 |
| 香港書法愛好者協會 第十二屆會員作品聯展 | \$16,000 | The Hong Kong Association of Amateur Calligraphers Visual Arts Exhibition |
| 黃國才 流浪家居 | \$22,000 | Wong Kwok-choi Wanderer |
| 王天仁 忙·忘·茫 | \$74,000 | Wong Tin-yan Busy, Forget, then lost |
| 循道衛理楊震社會服務處彩虹長者綜合服務中心(長者服務單位) 飛躍彩虹藝術展 | \$29,000 | Yang Memorial Methodist Social Service Choi Hung Community Social Service For Senior Citizens Visual Arts Exhibition |
| 電影 / 錄像 / 媒體藝術製作 FILM / VIDEO / MEDIA ART PRODUCTION | | |
| 陳榮照 平衡地跑 | \$76,000 | Chan Wing-chiu Production |
| 緊急實驗室 跳格舞蹈錄像計劃2008 | \$150,000 | Emergency Lab Jumping Frames 2008 |
| 關本良 乘著光影旅行 — 李屏賓的攝影人生 | \$252,000 | Kwan Pun-leung In Search of Light - The Journey of Mark Lee |
| 林美儀 果果 | \$91,000 | Lam Mei-ye Guo Guo |
| 梁學彬 製作 | \$100,000 | Issac Leung Mechanical Morality, Robotic Love: The Representation Study of Sexual Reformation |
| 李健文 無碼機主 | \$81,000 | Li Kin-man Mobile Without Number |
| 廖劍清 蛋撻 | \$137,300 | Liu Kim-ching Pastry |
| 吳家龍 光華 | \$96,000 | Ng Ka-lung, Kal The Beautiful Light |
| 柏圖影像團 月重圓(月在變) | \$170,000 | Plastic Tomato Groups Full Moon Again |
| 翁志武 不如這樣 | \$90,000 | Yung Chi-mo The Tears We Shed |

文學創作及出版 LITERARY WORK AND PUBLICATION

| | | |
|---|----------|--|
| 陳用 陳語山書畫篆刻全集 | \$75,800 | Chan Yung Visual Arts Publication |
| 徐岱靈 旅遊與生活攝影文字集 | \$25,000 | Choi Toi-ling Visual Arts Publication |
| 左韋 文學出版：手心裡的星月 | \$26,600 | Chor Wai Literature Publication: Literature for Children/Teenage |
| 天地圖書有限公司 文學出版：2007 鑪峰文集 | \$18,000 | Cosmos Books Limited Literature Publication: Collection of Literary Works |
| 天地圖書有限公司 文學出版：富有·富有(小說) | \$18,000 | Cosmos Books Limited Literature Publication: Novel |
| 天地圖書有限公司 文學出版：日落調景嶺(長篇小說) | \$24,000 | Cosmos Books Limited Literature Publication: Novel |
| 天地圖書有限公司 文學出版：文苑繽紛(散文) | \$18,000 | Cosmos Books Limited Literature Publication: Prose |
| 天地圖書有限公司 文學出版：舊文新編(散文) | \$15,500 | Cosmos Books Limited Literature Publication: Prose |
| 天地圖書有限公司 文學出版：如寄集(散文) | \$24,000 | Cosmos Books Limited Literature Publication: Prose |
| 天地圖書有限公司 文學出版：九個故事 | \$18,000 | Cosmos Books Limited Literature Publication: Prose |
| 電影雙周刊有限公司 黎北海黎民偉兄弟研究 | \$45,760 | Film Biweekly Limited Film and Media Arts Publication |
| 石齋之友 傳承與新意——2007石齋之友書法展 | \$17,000 | Friends of Shizhai Visual Arts Publication |
| 夏智定 文學出版：遙遠的書房 | \$11,900 | Ha Chi-ting Literature Publication: Prose |
| 香港舞蹈聯盟 舞蹈手札(07) | \$53,000 | Hong Kong Dance Alliance Dance Journal/ HK (07) |
| Hong Kong Nepali Sahitya Parishad 文學出版：尼泊爾讀物 | \$14,000 | Hong Kong Nepali Sahitya Parishad Literature Publication: "Nepali Literary Works" |
| 匯智出版有限公司 文學出版：精點文庫《九個城塔》 | \$18,000 | Infolink Publishing Limited Literature Publication: Prose |
| 匯智出版有限公司 文學出版：精點兒童文學《小熊米米與出奇麵包店》 | \$21,900 | Infolink Publishing Limited Literature Publication: Literature for Children/Teenage |
| 匯智出版有限公司 文學出版：鏡花水月 | \$18,000 | Infolink Publishing Limited Literature Publication: Novel |
| 匯智出版有限公司 文學出版：琴影樓詩 | \$10,800 | Infolink Publishing Limited Literature Publication: Poetry |
| 江康泉 漫畫香港文學 | \$51,000 | Kong Khong-chang Visual Arts Publication |
| 關木銜 文學出版：看海的日子(關夢南詩集2) | \$10,500 | Kwan Muk-hang Literature Publication: Poetry |

計劃資助 PROJECT GRANT

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| 鄭龔子 文學出版：一日三秋 | \$18,000 | Kwong Yim-tze, Charles Literature Publication: Poetry/Lyric |
| 廖潔蓮 中文字體設計——里程碑：中文字體設計者訪問錄 (1949-2002) | \$60,000 | Liu Kit-lin, Esther Chinese Typography - Milestone: Chinese Typo |
| 廖東梅 真我顏色·廖東梅畫冊 | \$30,790 | Liu Tung-mui True Colours |
| 廖偉棠 文學寫作計劃：2007 香港漫遊 | \$50,000 | Liu Wai-tong Literature Writing Project: 2007 Hong Kong Oduusseia |
| 羅冠樵 羅冠樵的藝術《閃爍童心》 | \$46,000 | Lo Koon-chiu Visual Arts Publication |
| 盧偉力 出走戲游——盧偉力劇本初集 | \$21,000 | Lo Wai-luk Publication of Scripts |
| 麥欣恩 文學出版：夢黑匣 | \$21,900 | Mak Yan-yan Literature Publication: Novel |
| pH5 攝影連動 pH5 攝影半年刊 | \$75,000 | pH5 Photo Group pH5 Photo journal |
| Proverse Hong Kong 文學出版：英文詩讀物 | \$9,700 | Proverse Hong Kong Literature Publication: Painting the Borrowed House (Poetry) |
| 華南電影工作者聯合會 華南影聯六十年 | \$76,900 | South China Film Industry Workers Union Film and Media Arts Publication |
| 青年文學獎協會 第三十五屆青年文學獎 | \$74,600 | The Youth Literary Awards Association The 35th Youth Literary Award |
| 唐雅欣 文學出版：窮巷 | \$25,200 | Tong Nga-yan Callist Literature publication: Novel |
| Victoria Lynn Holmes 文學出版：英文詩集 | \$1,800 | Victoria Lynn Holmes Literature Publication: "Miss Moon's Class"(Poetry collection) |
| 麥穗出版有限公司 憶記戲院記憶 | \$48,600 | Wheatear Publishing Company Limited Film and Media Arts Publication |
| 麥穗出版有限公司 文學出版：優秀散文系列 | \$39,100 | Wheatear Publishing Company Limited Literature Publication: Collection of Literary Works (Prose) |
| 黃志華 追尋《曲帝》足跡——胡文森手稿整理及作品研究 | \$50,100 | Wong Chi-wah Xiqu Publication |
| 黃啟裕 萬籟有光 | \$38,000 | Wong Kai-yu Visual Arts Publication: Mandala after Dark |
| 詒耕書學社 書法篆刻展覽《詒耕書影》 | \$52,000 | Yi Geng Shu Xue She Visual Arts Publication |

演出 PERFORMANCE

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| 愛麗絲劇場實驗室 貝克特演出及推廣計劃：無聲與呢喃 | \$77,000 | Alice Theatre Laboratory Beckett on Stage: Silence and Whisper |
| 愛麗絲劇場實驗室 荒誕派劇場二重奏： 伊奧尼斯高《課堂驚魂》及品特《山嶽語言》 | \$79,720 | Alice Theatre Laboratory The Theatre of the Absurd Double Bill: Ionesco's the Lesson and Pinter's Mountain Language |
| 致群劇社 對決 | \$161,500 | Amity Drama Club Face to Face |

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| 亞洲民眾戲劇節協會 香港作動 — 香港國際行為藝術節 | \$120,000 | Asian People's Theatre Festival Society Hong Kong on the Move Performance Arts - Hong Kong International Performance Art Festival |
| 廣東粵劇推廣協會 省港澳曲藝同歌小明星 | \$20,400 | Cantonese Opera Promotion Association Cantonese Opera Concert |
| 香港中文大學崇基合唱團 崇基合唱團週年音樂會2008 | \$25,000 | Chung Chi Choir, the Chinese University of Hong Kong Chung Chi Choir Annual Concert 2008 |
| 雅樂合奏團 雅樂合奏團之木管五重奏 | \$16,200 | Concerto da Camera Concerto da Camera Chamber Music Concert - Woodwind Quintet |
| 馮菁萍 / 楊惠美 / Nicolas Sauret 舞蹈演出 | \$98,000 | Fung Ching-ping / Yeung Wai-mei / Nicolas Sauret Symbiosis (a performance-exhibition performance) |
| 香港中文大學邵逸夫堂香港戲劇工程 高行健藝術節 | \$244,700 | Hong Kong Drama Programme, Sir Run Run Shaw Hall, the Chinese University of Hong Kong Gao XingJian Festival |
| 香港雅詠團 樂聖傳韻 | \$46,800 | Hong Kong Chamber Choir Odes to St Cecilia |
| 香港作曲家聯會有限公司 音樂新文化2008 | \$108,000 | Hong Kong Composers' Guild Limited Musicarama 2008 - International Contemporary Music Festival |
| 香港舞蹈總會有限公司 香港舞蹈博覽2007 — 龍 | \$91,000 | Hong Kong Dance Federation Limited Hong Kong Dance Expo 2007 - Dragon |
| 香港低音大提琴協會 狂熱低音大提琴 | \$49,600 | Hong Kong Double Bass Society Jeff Bradetich with Bassmen-Base Mania |
| 香港聖樂團 海頓創世紀 | \$43,100 | Hong Kong Oratorio Society Haydn's Creation |
| 香港聖樂團 保羅·麥卡特尼之利物浦神劇 | \$43,600 | Hong Kong Oratorio Society Paul McCartney's Liverpool Oratorio |
| 香港獨奏家表演團 音樂演出 | \$52,000 | Hong Kong Soloists Handel - Judas Maccabaeus |
| 管樂雅集 管樂雅集夏季音樂會 | \$42,000 | Hong Kong Wind Kamerata Hong Kong Wind Kamerata Summer Concert |
| 香港愛樂管樂團 香港愛樂管樂團週年音樂會2008 | \$93,200 | Hong Kong Wind Philharmonia Hong Kong Wind Philharmonia Annual Concert 2008 |
| 舞台劇場 愛您拾分柒 | \$77,000 | Hook Dance Theatre LUV 70% |
| 獨音社 BlackWine音樂篇之《影子》 | \$26,600 | Indie Sound Union BlackWine's Shadow Live |
| 森林木偶劇團 吹小號的天鵝 | \$25,000 | Jungle Puppet Theatre Trumpet of the Swan |
| 金永成香港木偶劇團 掌中木偶再現舞台 — 孫悟空大鬧天宮 | \$28,200 | Kam Wing Sing Hong Kong Puppetry Puppetry Performance |
| 郭曉靈 Bare Stage 舞蹈計劃2008 | \$30,000 | Kwok Hiu-ling, Elaine Bare Stage Project 08 |
| 妙思舞動 雲流·點轉 | \$41,000 | Muse Motion Rhapsody |
| 吳詩韻 三Cs | \$45,000 | Ng Sze-wan 3Cs |

計劃資助 PROJECT GRANT

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| 無色實現劇團 《在香港求愛的七十七個理由》之講人自講 | \$20,000 | NoColourHere! 77 Reasons to Mess Around in Hong Kong |
| 詩人黑盒劇場 破地獄與白菊花 | \$33,000 | Princess' Blackbox My Grandmother's Funeral |
| 水果原作 水果村莊 | \$20,000 | Shui Guo Original The Fruit Village |
| 躍舞翩 光影舞蹈劇場 — 雨下 | \$57,000 | Spring Poetry Montage Dance Theatre - Beneath the Rain |
| 踢躂領域 舞蹈演出 | \$103,500 | Tap Ensemble A Place For Us 2 |
| 香港巴赫合唱團 香港巴赫合唱團聖誕音樂會 | \$57,200 | The Hong Kong Bach Choir Christmas with The Bach Choir |
| 香港歌劇社 香港歌劇社《十五周年音樂會 — 海頓創世紀》 | \$69,500 | The Opera Society of Hong Kong The Opera Society of Hong Kong 15th Anniversary Concert - Die Schopfung (The Creation) |
| 天邊外劇場 神曲香港版 (三部曲) | \$86,000 | Theatre Horizon Hong Kong Version of Divine Comedy - First Part of a Trilogy |
| 另劇場 核子反應堆內的微菌 | \$20,000 | Theatretour Germs in Nuclear Reactor |
| 天馬合唱團 戀戀梁祝世間情 | \$21,900 | Tien Ma Chorus Music Performance |
| 不加鎖舞蹈館 愛息 | \$58,000 | Unlock Dancing Plaza Whisper of Love |
| 竹韻小集 山村 · 牧笛 · 小放牛 — 劉森笛子藝術展 | \$22,900 | Windpipe Chinese Ensemble Dizi Recital by Liu Sen |
| 竹韻小集 竹韻 · 古風 — 絲竹音樂會 | \$35,000 | Windpipe Chinese Ensemble Echoes of the Past: A Concert of Silk and Bambo Music |
| 山崎理惠子 TRANCE | \$111,500 | Yamazaki Rieko TRANCE |
| 山崎理惠子 日本劇作系列作品之六一 近代能樂集《邯鄲》 | \$149,000 | Yamazaki Rieko Drama Performance |
| 楊嘉輝 電玩時光 | \$83,500 | Young Kar-fai, Samson Playtime: Live Audio/Video Performance |

藝術教育及推廣 Arts Education and Promotion

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| 藝術人家 南山面具節 | \$98,000 | Art Home Longevity Bun Mask Carnival |
| 香港中華基督教青年會 香港中華基督教青年會合唱團聖誕音樂“Fear Not” | \$13,100 | Chinese Young Men's Christian Association of Hong Kong Fear Not |
| 基督教家庭服務中心 布 · 包容 | \$80,000 | Christian Family Service Centre Piece and Whole |
| 四擊頭 四擊頭敲擊音樂會(港大及中大)及香港四擊頭敲擊音樂會(廣州) | \$80,000 | Four Gig Heads Hong Kong Four Gig Heads Percussion Concert(Guangzhou) and Four Gig Heads Percussion Concert(CU and HKU) |

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| 傅鸞陽 民間藝術院校教學推廣計劃(2) | \$150,000 | Fu Lou-yeung Folk and Traditional Arts Promotion Project (2) |
| 傅鸞陽 民間藝術院校教學推廣計劃(3) | \$120,000 | Fu Lou-yeung Folk and Traditional Arts Promotion Project (3) |
| 香港當代文化中心有限公司 創意校園頻道 — 校園博客 | \$127,500 | Hong Kong Institute of Contemporary Culture Limited Creatvie Campus Channel - Campus Bloggers |
| 香港戲劇協會 第十七屆香港舞台劇獎頒獎禮 | \$77,000 | Hong Kong Federation of Drama Societies The 17th Hong Kong Drama Awards Presentation Ceremony |
| 香港數碼攝影學會 普及視覺寫讀推廣計劃 | \$73,500 | Hong Kong Society of Digital Photography Visual Literacy Education Programme |
| 香港聯藝文化交流中心有限公司 2007年《國粹香江校園行》(崑劇崑曲藝術講座及示範表演) | \$169,000 | Hong Kong United Arts Cultural Exchange Centre Kunju Lecture Demonstration and Performance |
| 香港紅荔書畫會 第八屆芳草杯少兒書畫比賽 | \$23,000 | Hung Li Chinese Calligraphy and Painting Society HK "Scented Flowers Cup" of Youth Calligraphy and Painting Competition |
| 英翹創意有限公司 青少年動感聲藝匯演計劃 | \$103,000 | InTuition Creative Learning Company Speech Choir |
| 無界樂人有限公司 無界樂人學校巡迴演出 | \$108,800 | John Chen Ensemble Limited John Chen Ensemble School Touring Programme |
| 劍心粵劇團 《粵藝新苗》兒童及青少年粵劇培訓計劃 | \$65,600 | Kim Sum Cantonese Opera Association Cantonese Opera Training Programme |
| 灼華文字工藝坊 文學出版：韶華盛放 | \$21,900 | Language Power House Literature Publication: Novel |
| 朗暉粵劇團 兒童及少年粵劇訓練課程 | \$74,400 | Love and Faith Cantonese Opera Laboratory Children and Juvenile Cantonese Opera Training Course |
| 朗暉粵劇團 兒童及少年粵劇訓練課程 | \$73,000 | Love and Faith Cantonese Opera Laboratory Children and Juvenile Cantonese Opera Training Course |
| 微波有限公司 微波國際新媒體藝術節2007 | \$322,300 | Microwave Company Limited Microwave International New Media Arts Festival 2007 |
| 旺角區文娛康樂體育會有限公司 新春書法比賽參賽作品展 | \$38,400 | Mong Kok District Cultural, Recreational and Sports Association Limited Chinese New Year Calligraphy Competition Participant's Exhibition |
| 潘明珠 文學出版：童心妙筆 | \$19,500 | Poon Ming-chu Literature Publication: Literature for Children/Teenage |
| 梁信慕 進入藝術家的世界：香港藝術家與學生的互動 | \$60,000 | Samuel Leong Inside the Artist's World: Interactions between Students and Artists in Hong Kong |
| 飛鵬木偶團 《掌中天地寬》中國傳統掌中木偶演出暨示範講座 | \$67,200 | Sky Bird Puppet Group Chinese Hand Puppet Show and Talk Tour |
| 飛鵬木偶團 懸絲傀儡顯奇技 | \$87,600 | Sky Bird Puppet Group String Puppet Tricks Show |
| 躍舞翩 卡通奇幻迎聖誕2007 | \$30,100 | Spring Poetry The Amusing Journey to Cartoon World 2007 |
| 謝明莊 《當家》攝影探索計劃 | \$80,000 | Tse Ming-chong Arts Education - Tse Ming-chong |
| 黃暉木偶皮影 傳統木偶皮影表演 | \$43,600 | Wong Fai Puppet and Shadow Puppetry Performance |
| 黃奕雄 古典結他 — 校園巡禮2007 | \$51,400 | Wong Yik-hung Classical Guitar - School Tour 2007 |

計劃資助 PROJECT GRANT

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| 邱奕清 集體回憶：石硤尾 | \$40,700 | Yau Yik-yuk Collective Memory: Shek Kip Mei |
| 香港基督教青年會 港青青少年跨媒體藝術計劃：好年華·進化無限 | \$63,000 | YMCA of Hong Kong Youth YMCA Multi-media Arts Project |
| 余淑媚 構想歷史劇場 | \$23,970 | Yu Suk-mei, May This History of My Place |

文化交流 Cultural Exchange

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| 陳沛浩 研討會 | \$9,740 | Chan Pui-hoe, Howard Participation in Salzburg Seminar (Austria) |
| 秦慶生 國際雙簧會議2007 | \$35,000 | Chin Hing-sang International Double Reed Conference 2007 |
| 何翠芬 跨媒介文化交流計劃 | \$33,880 | Ho Chui-fun Reality Reverse (Illusion Crossover) |
| 香港舞台技術及設計人員協會有限公司 布拉格四年展2007：香港展館 | \$115,000 | Hong Kong Association of Theatre Technicians and Scenographers Company Limited Prague Quadrennial 2007: HK Booth |
| 香港舞蹈聯盟 《首屆中國現代舞蹈藝術尖峰論壇》演出 | \$100,000 | Hong Kong Dance Alliance Dance Cultural Exchange Project |
| 香港水彩畫研究會 在新疆和香港二地舉辦 《慶回歸——天山·香江——二地水彩畫交流展》 | \$20,000 | Hong Kong Water Colour Research Society Visual Arts Cultural Exchange Programme |
| 鄺珮詩 香港短片專題放映+座談會 | \$12,900 | Kwong Pui-see Independent Short Films and Advertisements from Hong Kong (Niezalezane Filmy Z Hong Kongu) |
| 林秀清 文化交流——浮華暫借 | \$25,000 | Anthony Lam Cultural Exchange - Solo Exhibition "Solomon's Fair" at Juming Museum, Taiwan |
| 林嵐 加拿大Tree Museum 十週年展覽 | \$16,000 | Lam Laam, Jaffa What is Place (The Tree Museum's 10th Anniversary Exhibition, Canada) |
| 梁志和 城市曲奇於巴西聖保羅展出 | \$35,000 | Leung Chi-wo, Warren Exhibition of City Cookie in PaCompanydas Artes, Sao Paulo |
| 梁美萍 斯里蘭卡駐留文化交流展覽 | \$19,380 | Leung Mee-ping Sri Lanka Artist Residency Culture Exchange |
| 上海音樂學院香港校友會 上海音樂學院國際比賽獲獎者音樂會 | \$38,790 | Shanghai Conservatory of Music Hong Kong Alumni Association Shanghai Conservatory of Music Concert by Winners of International Music Competitions |
| The AiR Association Limited 國際藝術家交流工作坊：4x4 | \$165,000 | The AiR Association Limited Hong Kong International Artists' Workshop: 4X4 |
| 香港愛樂合唱團 以樂會友高雄市合唱團與香港愛樂合唱團聯合演唱會 | \$45,000 | The Honour Chorus Hong Kong Music Outbound Cultural Exchange |
| Valérie Portefaix 視藝展覽 | \$29,000 | Valérie Portefaix City of Production |
| 黃暉木偶皮影 中港木偶匯演 | \$76,000 | Wong Fai Puppet and Shadow Puppetry Performance |

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| 黃岳東 駐日本信樂藝術家駐場交流計劃 | \$13,650 | Wong Ngok-tung, Antonio The Artist in Residence Programme at Shigaraki in Japan |
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