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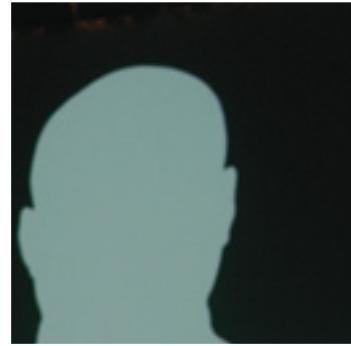
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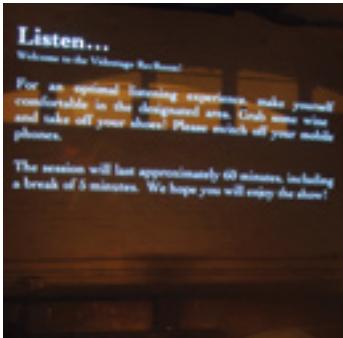
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靜待突破

Poised for a Breakthrough

藝團與場地之嶄新營運模式

A New Mode of Operation of Performing Arts Venues

表演藝術界與演出場地的合作，若要得到互惠協同效果，溝通、互信和默契是不可缺少的。尋找一個和場地合作的最佳模式，是表演藝術界一直的期望。

A synergistic partnership between performing arts groups and venue providers is built on mutual communication, trust and understanding, a quest long and ardently pursued by the performing arts sector.

鳴謝：許焯權教授及香港大學文化政策研究中心研究隊伍、PIP文化產業及香港藝術中心提供資料。

Our special thanks go to Prof Desmond Hui and the University of Hong Kong's Centre for Cultural Policy Research Team, PIP Cultural Enterprise and the Hong Kong Arts Centre for graciously providing the background information for this article.

為進一步探索跨越場地使用者和供應者的關係，2004年11月，香港藝術發展局（藝發局）與香港藝術中心及劇場組合（現為PIP文化產業）合辦為期三年的「PIP快樂共和—尋找藝團／劇院嶄新營運模式先導計劃」正式展開。計劃嘗試在教育、演出、管理文化、資源分配各方面長期和全面合作，為表演團體和場地管理者爭取更穩定和更大的發展空間。整項先導計劃已於2007年10月完成，劇場組合委託許焯權教授及香港大學文化政策研究中心就此進行了一項獨立評估工作。本文率先引述此項計劃的初步成果。

表演團體與演出場地的關係

在表演藝術界內，藝術創作團體、表演節目、表演場地和觀眾是最基本的文化藝術生產鏈之一。當表演藝術創作團體（以下簡稱表演團體）將創作意念寫成文本（劇本／舞蹈文本／曲本等），再製作為一齣售票節目後，須通過在劇院／影院等演出場地上演，才能在特定的時間內接觸到特定的觀眾，完成一次生產與消費過程，也是一次創作與觀賞過程。在經濟角度來說，表演團體接觸的觀眾愈多，其創作成本愈有機會降低；而表演場地安排愈多節目上演，亦可確保營運收支穩定。

在這個過程中，表演團體既是演出場地的內容提供者，又是演出場地的需求者，表演藝團與演出場地雙方的關係可謂唇齒相依。雙方可以用那種的合作關係來發揮最大的創作與表演潛力和經濟效益，相信是表演團體與場地管理者同樣關注的問題。



In this context, the "Exploration of a Collaboration between Theatre Ensemble as the Resident Performing Arts Company in Hong Kong Arts Centre – Pleasure-in-Play: A Pilot Project" was launched in November 2004 by the Hong Kong Arts Development Council (ADC) in collaboration with the Hong Kong Arts Centre (HKAC) and Theatre Ensemble (now reconstituted as PIP Cultural Enterprise). The three-year pilot scheme aimed to establish a long-term and all-round strategic planning for education, performance, management and resource allocation to promote strong and steady growth for both the performing arts group and the venue provider. As the project drew to a close in October 2007, Theatre Ensemble commissioned Prof Desmond Hui and the Centre for Cultural Policy Research at the University of Hong Kong to conduct an independent review. Their findings are outlined in this article.

Relationship between Performing Arts Groups and Venues

The major players and capacity of a basic art and culture production cycle are performing arts groups, performances, venues and the audience. The process begins with the conception of an artistic work, which is then translated into a text (a script, a dance choreography or a libretto) and rendered as a public performance. It is only when the work is staged in a performance venue, such as a theatre or cinema, that the creation can reach its target audience at a designated time to complete a production-consumption cycle when the creation and appreciation of art come full circle. A larger paying audience makes it more economical to put a performance into production. Similarly, higher demand and occupancy make venue management financially viable.

The dual roles of a performing arts group as content provider and venue user make it interdependent with the venue provider. Identifying the type of partnership to bring out the best in a work of art and the most cost effective solutions will be an issue that interests both parties.

海外經驗

綜觀一些較早發展表演藝術行業的歐美國家，表演藝團與演出場地的合作關係可分為三大類：Producing Theatre、Receiving Theatre 和 Repertory Theatre。

Producing Theatre 是指劇院同時是場地的內容提供者，製作自己的表演節目又或者長期上演某個藝團的節目，而劇目就是該個演出場地的品牌特色。香港現時並沒有這樣的合作關係，只可參考部分百老匯或英國的劇院：例如倫敦西區的 Her Majesty Theatre，管理者為 Really Useful Group，劇院主要上演的《歌聲魅影》亦屬這間公司的製作。表演團體同時是演出場地的負責人，所有行政決定自然以 Really Useful Group 集團利益為依歸。

Receiving Theatre 是指劇院並不製作藝術節目，不是場地的內容提供者，主要是上演不同藝團的表演節目。但這類場地並不單純以業主角色來接受藝團租用的申請，很多時候也會肩負起節目策劃的角色，策略性地挑選切合其場地形象的節目上演。本港大部分場地都屬這類，康樂及文化事務署（康文署）轄下的場地可說是箇中的代表。康文署有文化節目組負責策劃全年的節目，但同時接受表演藝團的演出申請。

Repertory Theatre 則指劇院固定長期上演某個藝團的節目，或以幾個劇目不斷交替重演。大部分的百老匯劇院就是 Repertory Theatre，例如 Imperial Theatre 上演過 *Les Misérables*, *Oliver*, *Billy Elliot* 等受歡迎節目。嚴格來說，香港沒有這類例子，較類似的是新光戲院與粵劇團體合作，雖然節目演出檔期並不如大部分百老匯劇院以年期來計算，戲院卻恆常與專業的粵劇團體合作，上演不同節目，故亦可歸類為 Repertory Theatre。



Overseas Reference

In Europe and the US where performing arts have taken early roots, three types of partnerships emerged — Producing Theatre, Receiving Theatre and Repertory Theatre — each taking their names after the venues.

Producing theatre is one that makes its own shows, design, rehearse and perform them or receive a theatre company that stages a production over a long period of time. Its repertoire becomes a canonical brand. Since there is no such theatre in Hong Kong, references can only be made to those on New York's Broadway and at London's West End. Take the example of Her Majesty's Theatre. Home to one of London's longest running musicals, *The Phantom of the Opera*, Her Majesty's Theatre is a West End theatre managed by the Really Useful Group. While embracing and balancing the dual roles of producing theatre as well as venue management, executive decisions made are naturally in the best interest of the group.

Receiving theatre presents shows by other arts companies instead of developing and producing new performances. These proprietors also assume a curatorial role, individually and collaboratively compiling a performance calendar to deliver a strategic and purposeful presentation of its identity. The majority of culture venues managed by the Leisure and Cultural Services Department (LCSD) falls into this category. The LCSD Cultural Presentations Section co-ordinates and curates its yearly programme while providing a platform for local performing arts groups.

Repertory theatre is a theatre in which a resident company presents works from a specified repertoire, usually in alternation. The Imperial Theatre hosting such popular musicals as *Les Misérables*, *Oliver*, *Billy Elliot* is among a score of big names on Broadway operating as repertory theatres. Hong Kong boasted no such repertory theatres, with the Sunbeam Theatre as the most comparable to its Broadway counterparts. Unlike Broadway theatres playing host to long-running shows that last years, the collaboration between Sunbeam and local Cantonese opera troupes produces a varied itinerary bused with short-term leases, making Sunbeam a repertory theatre of sorts.

本土概況

現時大部分的香港表演場地都是由康文署管轄，當中有15座大會堂及文娛中心，提供27個不同類型的演奏廳和劇場；另有5所大專院校管理共10個表演場地、香港藝術中心及藝穗會管理的5個演出場地、新光戲院，以及可按需要而改變用途的展覽中心設施，總共56個不同的表演場地¹。

許焯權教授及香港大學文化政策研究中心（以下簡稱研究隊伍）分析，政府表演場地可不需根據市場原則來運作，租金或門票收入、場地使用者的多寡不一定是場地最關注的問題。只要其存在滿足了公共服務的需要、支出在財政預算之內，便可繼續經營。於是，政府管理的表演場地較易視表演藝團為租客，較難推動長遠的合作。很多時候，政府的演出場地亦較易忽略獨立發展、回應社區的需要，與表演團體在合作上會較容易以自己的利益為依歸。

雖在合作上出現以上情況，但不少本地的表演藝團仍會選擇租用康文署轄下的場地進行演出，因為表演藝團可以非牟利團體身份獲得一定的場租減免。研究隊伍曾訪問一些經常租用政府表演場地的藝團，大部分受訪藝團反映與康文署合作過程中遇到困難，大都源於建制上，問題主要是欠缺靈活性以及檔期過短，不符合經濟效益。

香港文化中心是本港藝團主要的表演場地
The Hong Kong Cultural Centre is one of the major performance venues for local arts groups



Collaborations in Hong Kong

As the leading venue provider of arts and cultural facilities in the territory, the LCSD manages 15 performing venues — city and town halls and civic centres — representing a total of 27 concert halls and theatres which, together with the ten performing venues offered by the five tertiary institutions, the five facilities managed by the Hong Kong Arts Centre and the Hong Kong Fringe Club, the Sunbeam Theatre, and a variety of multi-purpose exhibition centres, add up to a total of 56 performing venues in the territory.¹

The findings and analysis by Prof Desmond Hui and his research team at the University of Hong Kong's Centre for Cultural Policy Research suggested that since government-run performing venues neither abide by market principles nor concern themselves with rent, box office receipts and leasing rate, they will open their doors to the public as long as they fulfill the roles of public service organisations and that expenditures entered in the budget stay within it. The fact that performing arts groups are regarded as tenants is hardly conducive to forging long-term relationships, the problem compounded by an inadequacy on the part of the operator to foster independent growth and respond to community needs, thus predisposing performing arts groups to act out of self-interest.

Despite these shortcomings, performing arts groups still prefer to use LCSD venues in order to take advantage of the special discount rates offered to non-profit-making organisations. In their interviews, the research team found that many of the problems arose from the inflexibility of the system, the most acute of which are short, punctuated lease terms making it unprofitable to stage a production.

節目伙伴計劃 — 藝團與場地的結合

2002年康文署推出「節目伙伴計劃」，主要是針對市區的表演場地出現供不應求的情況，期望遠離市區、使用率相對偏低的場地可盡量發揮使用²。根據香港年報的資料顯示，康文署於2002年開始在元朗劇院和北區大會堂試行「節目伙伴計劃」，一方面可盡量發展使用率低的場地，並協助場地發展出特色和形象；另一方面亦可進一步讓表演團體有機會參與籌辦節目。

計劃為期一年，邀請表演團體進行以場地為本的活動，拓展觀眾。經康文署選出之表演藝團與場地簽訂合約，訂明一年內提供節目的總數量，政府給予製作費、宣傳成本及免費提供三分一檔期給予藝團舉辦活動。計劃於翌年擴展至其他場地進行，此項計劃推行至2006/07年度已擴展至康文署轄下的5個場地進行，至今已有10個團體參與³。研究隊伍曾訪問了參與此項計劃的藝團，了解當中的利弊。

演出機會大增

受訪團體反映，「節目伙伴計劃」給予藝團更多檔期、場地和製作節目所需的成本，可作出較多的嘗試，提升藝術造詣及視野，增加演出機會。例如，劇團以往每年只能有最多4個劇目，但在「節目伙伴計劃」下有機會上演7個劇目，亦可安排在大堂及展覽廳舉行非正式表演，為藝團提高知名度、拓展觀眾，同時幫助場地拓展社區服務，教育和引導市民觀賞表演藝術。



「節目伙伴計劃」邀請藝團在遠離市區的表演場地進行以場地為本的活動，拓展觀眾
Programme Partnership Scheme aims to facilitate audience building by inviting arts groups to organise tailor-made arts programme at remote cultural venues

A Perfect Marriage: Programme Partnership Scheme

In response to the shortage of performing venues, the LCSD implemented the Programme Partnership Scheme in 2002 to shift the overwhelming demand away from the city to the New Territories where cultural facilities were underused.² According to data published in *Hong Kong Yearbook*, the LCSD introduced a pilot scheme in Yuen Long Theatre and North District Town Hall in 2002 to optimise usage of underutilised facilities by engaging arts groups in a curatorial role in a branding and positioning exercise.

The objective is to facilitate audience-building through organising tailor-made arts programmes at the venues for the community. Participating arts groups entered a one-year contract with the venue management whereby the government would provide one-third of rental spaces and lease terms for an agreed number of programmes scheduled for the year, as well as subsidies to cover part of the costs on planning, production, promotion, recruitment and administration. The scheme was subsequently expanded to include a total of five LCSD venues and ten participating arts groups in 2006/07.³ The research team interviewed the participating organisations to learn the pros and cons of the scheme.

Performance Opportunities

The participating organisations recognised the benefits of the scheme in providing financial stability and continuity in venue. The scheme not only propelled new attempts in artistic endeavours, but also provided arts groups new opportunities to perform and display their artistic vision to a wider audience. For example, an arts group with a yearly itinerary of four performances expanded to seven under the scheme. The newly introduced informal performances in the foyer and the exhibition hall commanded a great deal of popularity and audience appeal, integrating the performing venue into the community, educating and engaging the public in experiencing the diversity of our artistic wealth.

Lack of Flexibility, Communication and Trust

It was agreed that the scheme to a certain extent gave a character to the venue and created a more distinctive brand image for the arts groups. For the branding to reach fruition would require the right mix of the following variables: from venue location and audience make-up through to the positioning and artistic direction of the arts groups and their target audiences. A prime example is the Wan Chai Theatre. The theatre company took up residence at the Ngau Chi Wan Civic Centre and has since thrived and

缺乏彈性、溝通、互信

受訪團體認為計劃某程度上可促使場地性格化，同時又使藝團的形象更加鮮明，但要達到這樣的效果，場地的地理位置及其地區的觀眾必須與藝團的形象、戲劇方向和目標觀眾相配合。例如牛池灣文娛中心正能配合灣仔劇團的發展需要，令雙方的形象更加鮮明、有助拓展觀眾，但計劃只維期一年，效益未能繼續。翌年若由另一藝團進駐，該藝團又需花更大氣力，才能打造另一個場地性格和藝團品牌。

此外，不少受訪藝團表示需要被動地接受場地檔期的安排，沒有優先租場的權利。在推動表演節目或其他細節的安排上，場地的管理者都未有給予方便。雙方除基本合作的接觸外，並無任何溝通，在這樣的情況下，雙方伙伴關係難以建立，感覺與計劃開展前場地管理者和租用者關係並無太大分別。

至於場地管理者和藝團之間存著管理文化與創作思維的差異，與推出計劃的目標背道而馳。例如藝團在宣傳單張上的一切細節都得按照政府的標準和一定的格式編印，連日期的格式都有一定的規定。當藝團期望與場地管理者談創新演出時，場地管理者要向上級多層請示，最終錯過創新演出的時機。換言之，場地和藝團的合作上，研究認為場地只能擔當糾察角色，規範藝團的活動，卻沒有建立伙伴應有的信任。



場地伙伴計劃

2006年表演藝術委員會發表的建議報告中⁴，指出表演團體需要專用場地作長遠發展，故建議政府進一步推出「場地伙伴計劃」。康文署於2007年推出此項新計劃，以三年為一屆，挑選不同的表演團體進駐其轄下11個表演場地，讓團體可在一個較為穩定的環境進行創作、綵排及演出。該計劃預計於本年內正式開展。

gained popularity in the neighbourhood, rendering character to both resident theatre and venue itself. It is undoubtedly a drawback of a one-year scheme that the venue management would have to go through the process with a new occupant all over again the following year.

It had been revealed that participating arts groups were given no priority in venue allocation, nor did they receive any promotion and administrative support to help smooth out problems. In some cases, contact and communication between the two parties were kept to a necessary minimum. Partnership was a tall order, if not a lost cause. The distant landlord and tenant relationship did nothing to fostering partnership envisioned as an integral part of the scheme.

To make matters worse, incongruities in management culture and creative aspiration took both parties further away from the set objectives. Arts groups found themselves struggling to follow rigid guidelines laid down by the authorities. For promotional materials, the guidelines for design was often down to trifling detail, such as the date format. Opportunities for staging new productions were missed as venue management got entangled in bureaucratic red tape involving approval-seeking and authorisation within a multi-tier hierarchy. The study has critically pointed out that in assuming a monitoring role over the resident theatre, the venue management had effectively relinquished a partnership of trust.

Venue Partnership Scheme

The Committee on Performing Arts Recommendation Report issued in 2006 clearly identified the demand for specialised performing venues and residency programmes.⁴ The Venue Partnership Scheme introduced by the LCSD in 2007 was a direct response to the request from the performing arts sector, inviting performing arts groups/organisations to become a venue partner of one of its 11 performing arts venues as the creative base for performances, rehearsals and related activities over a period of three years. The scheme will be implemented this year.

PIP快樂共和－嶄新營運合作模式

除了政府對場地伙伴有相應措施外，藝發局與香港藝術中心及劇場組合早於2004年11月至2007年10月開展了一項「PIP快樂共和－尋找藝團／劇院嶄新營運模式先導計劃」（以下簡稱「PIP計劃」），藉由劇團進駐場地進一步在教育、演出、文化、管理文化、人才、資源分配各方面作長期和全面的合作（圖一），嘗試跨越一個場地使用者和場地供應者的關係，希望為本地的藝文發展尋求突破，讓藝團和場地雙方能爭取更穩定和更大的發展空間。

圖一：「PIP計劃」的運作模式要點

Figure 1: Mode of operation under the PIP Project

1	簽訂3年租務合約，劇場組合可在香港藝術中心設置辦公、排練、上課、儲物及會客地方。 Entering a three-year lease that allows Theatre Ensemble to set up facilities for administration, rehearsals, classes, storage and meetings at the Arts Centre.
2	劇場組合以香港藝術中心作為劇團的基地，可優先租用中心的場地進行不同活動。 Operating as a resident company, Theatre Ensemble enjoys rental priority of the Arts Centre venues for staging performances or organising activities.
3	簽訂3年演出合約，每年製作100場公開演出，製作費由劇場組合負責。 Signing a three-year contract that states an annual output of 100 public performances, the production cost would be borne by Theatre Ensemble.
4	劇場組合與香港藝術中心以拆帳形式代替場地租金，兩者共同承擔風險。 Accepting a profit-sharing arrangement in lieu of rental fees, making both parties risk bearers.
5	劇場組合在藝術創作及劇團發展上獨立自主。 Theatre Ensemble has artistic independence and control over its development.
6	劇場組合在票務、宣傳、尋求贊助等方面主力推動，香港藝術中心則擔任支持及配合的角色。 Theatre Ensemble plays a leading role in ticketing, promoting and sponsorship matters, with the Arts Centre adopting a supportive role.
7	香港藝術中心主辦的活動，劇場組合亦作出相應的配合、促進及交流。 Theatre Ensemble would contribute to events and activities organised by the Arts Centre to facilitate exchanges of experiences and practices.
8	訂立書面協議，由雙方機構職員組成工作小組，共同監察計劃。 Establishing under a written agreement a working committee formed by both parties to oversee the scheme.
9	這次合作是一個實驗性的模式，雙方會在各方面作出嘗試，也會因應雙方的需要而協調、整合。 Allowing adjustments and negotiations in view of changing circumstances as expected of a pilot project.

Pleasure-in-Play: A Pilot Project

Following the LCSD programme and venue schemes, the ADC, in collaboration with the Arts Centre, launched a new initiative in November 2004 to unleash the full potential of public-private partnership in performing arts. "Pleasure-in-Play" (PIP Project), a three-year pilot project that came to a close in October 2007, allowed Theatre Ensemble to operate as a resident company at the Arts Centre. Its aim was to expand community participation and audience base through a synergistic effect of long-term co-operation in promoting education, performance, management culture, human resources development, resource allocation, research and development (see Figure 1). Even more important was breaking the partnership deadlock between a facility provider and user and providing an environment that empowers growth, stability and sustainable development of the arts in Hong Kong.

At the start, Theatre Ensemble commissioned an independent review to identify conditions and practices that contributed to the success of the partnership. Conducted by the research team led by Prof Desmond Hui, the findings are encouraging: the PIP Project has a range of beneficial effects on the resident company, from expanding its audience base and artistic range, through raising the standard of education, training, human resources, management culture, corporate image, financial planning, to fostering a vibrant and distinctive theatre ecology and its development.⁵ (continue on page 12)

劇場組合在展開「PIP計劃」時特別委託了研究隊伍進行獨立評估工作，期望從計劃成效中整理出有助駐場計劃成功的一些條件和原則。獨立評估發現「PIP計劃」的合作模式為劇場組合帶來正面影響，在觀眾拓展、教育和培訓、藝術水平、人力資源和管理文化、品牌形象、財務策劃、本土戲劇水平、本土戲劇生態和發展各方面都有一定的正面影響⁵。

量的增長

1. 可試驗觀眾拓展的廣度

香港藝術中心在「PIP計劃」身兼業主、表演場地供應者及合作伙伴三重身分，處理劇場組合在場地上的要求時，因長期合作建立信任，在短期調動演出檔期上更為靈活。劇場組合亦利用中型劇場累積觀眾和口碑，適時將受歡迎節目搬到大的劇院演出，收成本效益之利。例如2005年3月推出的《男人之虎》反應熱烈，即可安排於5月份在香港藝術中心加演，6月又於香港演藝學院上演，嘗試接觸更多觀眾。單是《男人之虎》於「PIP計劃」首年已演出53場，接觸超過30,000人次。劇團自「PIP計劃」開始後，接觸的觀眾總人數較2003/04年度的29,982人增加接近四倍（圖二）。

因駐場之利而發展長壽劇目之外，劇場組合在開展「PIP計劃」後之新劇目亦每年增加，反映出計劃為劇場組合提供更多空間孕育新創作（圖三）（下接12頁）。

圖二：「PIP計劃」開展前後，全年舉行的演出場次及人數

Figure 2: Number of performances and audience prior to and under the PIP Project

演出類型 Types of performance	2003/04		2004/05		2005/06		2006/07	
	場次 No of performance	人次 No of audience						
公開 Public	35	14,310	131	60,133	195	109,698	140	104,377
外展 Outreach	29	3,870	42	9,934	37	4,253	47	5,547
教育 Educational	2	345	111	23,570	10	3,640	2	496
海外 Overseas	13	3,798	1	80	5	746	3	1,512
其他之合作演出 Other collaborative performances	3	7,659	18	25,017	-	-	-	-
小計 Sub-total	71	29,982	303	118,734	247	118,337	192	111,932

* 年度計算依「PIP計劃」的年度計算，即每月的11月至翌年的10月

This tabulation follows a PIP Project year, which runs from November to October of the following year



《男人之虎》自2005年推出至今已演出超過100場
Man of la Tiger has over 100 performances since its debut in 2005

圖三：「PIP計劃」開展前後上演的劇目名稱

Figure 3: Performances staged prior to and under the PIP Project

	2003/04	2004/05	2005/06	2006/07
公開 Public	兩條老柴玩遊戲 The Game	PIP 開幕演出 PIP Opening Performance	廁所詩歌劇（未沖廁階段） Chick Chick Opera (I)	蛇鼠一窩 Snakes and Rats
	密室攬作 — 纏 Happenings in a Closed Chamber: Entanglement	烏哩單刀 UBU	廁客浮士德 Faust auf dem Klosett - Epic Toilet Opera	棟篤交響樂 Standup Symphony
	虎鶴雙形 Of Minds and No-Mind	細路細路聖誕Show Kid Kid Christmas Show	查查茶篤擰 Legend of Naja	錫錫啤啤熊 Hugga Hugga Teddy Bear
	惡人谷 Quilly Kirky Lair	弊傢伙!巫婆靚靚唔見咗! Oops! Belle the Witch is Gone	月亮7個半 MOON 7½	惡人谷 Quilly Kirky Lair
		小紅帽的藍色世界 Secret Garden of the Red Hoodlet	阿里巴巴爸爸 Papa Alibaba	小紅帽的藍色世界 Secret Garden of the Red Hoodlet
		男人之虎 Man of la Tiger	男人之虎 Man of la Tiger	男人之虎 Man of la Tiger
		遊園 You Yuan	遊園 You Yuan	
			萬世歌王 L'Empereur du Chant	萬世歌王 L'Empereur du Chant
			劇讀工場 Play Reading Chamber	劇讀工場 Play Reading Chamber
			劇場裏的臥虎與藏龍 —— 一齊出手劇本創作計劃 Playwright Festival	一鳯戲 — 一人一物 喜劇藝術節 Comic One Festival
			PIP藝術學校PIPPOP 青年學生演出 — U & I PIP School / PIPPOP Student Show: U & I	PIP藝術學校PIPPOP青年 學生演出 — Planet WE PIP School / PIPPOP Student Show: Planet WE
			PIP藝術學校 — 兒童學生演出 PIP Theatre Kid Show	PIP藝術學校兒童學生演出 — 超人阿四放暑假 PIP School Young Student Show: Aiyah! Superboy
				PIP藝術學校 — 醜小鴨歷險記 PIP School: Adventures of the Ugly Duckling
外展 Outreach	小小小紅帽 Mini Teenie Red Hoodlet	小小小紅帽 Mini Teenie Red Hoodlet	小小小紅帽 Mini Teenie Red Hoodlet	小小小紅帽 Mini Teenie Red Hoodlet
	救救小海豚 Saving the Little Dolphins	救救小海豚 Saving the Little Dolphins	救救小海豚 Saving the Little Dolphins	救救小海豚 Saving the Little Dolphins
	搭爹騷 The Talk Show	搭爹騷 The Talk Show	搭爹騷 The Talk Show	搭爹騷 The Talk Show

	2003/04	2004/05	2005/06	2006/07
外展 Outreach	ING亮燈儀式 ING Light-Up Ceremony	好人學堂 Good Person Show		漫畫工地計劃 —— 動畫放映系列六 Comix Home Base: Animation Screening (6)
	飛利浦新產品介紹 Philips Product Launch	檯底Show A Show under the Table		神燈小故事 The Magic Lamp
教育 Educational		玩得喜 One Play Stand	玩得喜 One Play Stand	玩得喜 One Play Stand
	小巫師藝術嘉年華 (兒童學生演出) Little Witch Art Carnival (a Young Student Show)	無煙勁爆 Super Show Smoke-free Super Show	PIP藝術學校 — 兒童學生演出 PIP School Kids Presentation	PIP藝術學校兒童學生演出 —— 抱抱啤啤熊 PIP School: Mini Teddy Bear
		煙界歷險記 Smokeland Adventure	PIP藝術學校兒童學生演出 —— 小紅帽除夕夜的奇遇 PIP School Kids Presentation - The Adventures of Little Red Riding Hood on Christmas Eve	
			PIP藝術學校學生演出 —— 神經遊樂II PIP School Student Show: Pleasure in Play II	
			詹SIR互動教室PIP Jim Chim's PIP Interactive Classroom	
海外 Overseas	兩條老柴玩遊戲 (2004亞洲巡迴) The Game (2004 Asia Tour)	兩條老柴玩遊戲 —— 台灣國際讀劇節 The Game (at the International Stage - Reading Festival in Taiwan)	遊園 You Yuan	兩條老柴玩遊戲 (2007亞洲巡迴) The Game (2007 Asia Tour)
合作演出 Collaborative performances	大娛樂家 The Great Entertainer	大娛樂家 The Great Entertainer		
	畸人說夢 The Comedy of K	畸人說夢 The Comedy of K		
	音樂詞彙笑療法 Shortcut to Classical Music: Musical Terms "Therapy"	音樂詞彙笑療法 II Shortcut to Classical Music: Musical Terms "Therapy" Session II		
	雪人和大熊 The Snowman & the Bear	爺爺與大熊 Grandpa & the Bear		

* 年度計算依「PIP計劃」的年度計算，即每月的11月至翌年的10月

This tabulation follows a PIP Project year, which runs from November to October of the following year

2. 提供教學空間、增加收入

劇場組合於2005年1月正式進駐香港藝術中心，全力發展PIP藝術學校。研究隊伍比較了「PIP計劃」開展前後舉行各類表演活動的情況，從資料顯示，劇場組合在「PIP計劃」開展後積極進行外展及教育活動（見圖四）。

圖四：「PIP計劃」開展前後，全年舉辦的活動場次

Figure 4: Number of activities prior to and under the PIP Project

活動類型 Types of activities	2003/04		2004/05		2005/06		2006/07	
	場次 No of performances	人數 No of audience						
教育 - 工作坊 Education: workshops	6	263	383	833	97	1,786	88	1,557
教育 - 講座 Education: seminars	-	-	2	290	-	-	2	292
訓練 - 工作坊 Training: workshops	189	123	-	-	-	-	-	-
外展活動 - 工作坊 Outreach activity: workshops	-	-	-	-	6	312	-	-
海外交流 - 工作坊 Overseas exchanges: workshops	-	-	-	-	20	39	15	15
其他 - 研討會 Others (seminars)	-	-	-	-	5	115	-	-
小計 Sub-total	195	386	385	1,123	128	2,252	105	1,864

* 年度計算依「PIP計劃」的年度計算，即每月的11月至翌年的10月
This tabulation follows a PIP Project year, which runs from November to October of the following year



「PIP計劃」開展後，劇場組合積極進行外展及教育活動
Theatre Ensemble actively organises a series of education and outreach programmes since the launch of PIP Project

Greater in Quantity

1. Testing the Waters for Audience Expansion

Performing the multiple roles of venue management, provider and partner allows the Arts Centre flexibility to arrange facilities to accommodate a performance, even at very short notice, boosted by a trust built on long-term association. As the popularity of a performance grows by word of mouth, Theatre Ensemble needs to seek a bigger venue for an expanding crowd. An example is *Man of la Tiger*, a play which opened to great critical acclaim in March 2003. Theatre Ensemble capitalised on their initial success by rolling out additional shows at the Arts Centre in May, followed by extra shows staged at the Academy for Performing Arts (HKAPA) in June to reach a wider audience. Altogether *Man of la Tiger* managed as many as 53 performances, filling 30,000 seats in all. The number of audience rose four-fold from 29,982 in 2003/04 to 111,932 in 2006/07 during the implementation of the scheme (see Figure 2).

The residency not only allows the theatre to turn theatrical debuts into long-running franchises but also fills their yearly performance calendar with new productions, a testament that the scheme has acted as a catalyst for artistic endeavour (see Figure 3).

研究隊伍表示，劇場組合的收入來源比例亦出現明顯變化。2002/03年劇場組合的主要收入為政府及藝發局的資助（共佔59%），2003/04年由其他機構主辦或贊助的節目已佔了收入來源之37%，超越了藝發局（26%）或政府（24%）的資助。於2003/04至2004/05年票房收入亦增加了超過5倍，至「PIP計劃」開展了。自2004/05年開始，票房收入成了劇團的主要收入來源。至於隨「PIP計劃」而全力發展的PIP藝術學校，學費收入由2004/05年HK\$71,985增至2005/06年的HK\$2,939,047，增加接近41倍（見圖五）。

圖五：2003年度至2007年度劇場組合的收入來源及分佈*

Figure 5: Source and Make-up of Annual Income Theatre Ensemble's from 2002 to 2007*

財政年度 Fiscal Year	2002/03		2003/04		2004/05		2005/06		2006/07	
	HK\$	%	HK\$	%	HK\$	%	HK\$	%	HK\$	%
香港藝術發展局資助 ADC funding	1,536,640	25	1,509,000	26	1,697,000	20	4,467,000	21	5,200,000	17
其他政府資助 Other government funding	2,155,737	34	1,378,910	24	1,697,600	20	972,150	5	1,816,780	6
票房收入 Box office receipts	1,348,645	22	667,123	11	3,434,987	40	10,390,852	48	18,900,514	63
捐款及贊助 Donation and sponsorship	0	0	4,050	0	238,527	3	59,372	0	249,718	1
其他機構主辦/ 贊助節目 Sponsored / Co-hosted programmes	1,113,200	18	2,152,032	37	1,321,243	16	2,461,492	12	1,893,391	6
學費收入 Tuition fees	41,200	1	99,746	2	71,985	1	2,939,047	14	2,090,991	7

* 財政年度為每年的3月31日，與「PIP計劃」資助年度的計算不同。「PIP計劃」於2004年11月正式展開。2004/05財政年度只反映了「PIP計劃」開展後的5個月情況。2005/06財政年度則反映了「PIP計劃」開展5個月後至計劃第二年的首5個月情況。

This tabulation follows a fiscal year, which ends on 31 March. Since the PIP Project was launched in November 2004, the figures of 2004/05 have been calculated by taking the number collected in first five months of the project, while the figures of 2005/06 represent the income received from the 6th month onwards to the first five months of the following year.

2. Providing Teaching Facilities and Increasing Revenue

Theatre Ensemble took up residence at the Arts Centre in January 2005, establishing the PIP School for teaching and learning stage art. Research figures on the number of performances and extended activities over a period of four years show an encouraging rise in outreach and educational activities since the implementation of the PIP Project (see Figure 4).

The research team has reported changes in the components that make up Theatre Ensemble's gross income. In 2002/03, government and ADC funding were the major income source (59%), but the following year saw it drop to 26% (ADC funding) and 24% (government funding), eclipsed by sponsored programmes that accounted for 37% of the total income. The figure has increased five-fold from 2003/04 to 2004/05 during which the PIP Project was under way. From 2004/05 onwards, box office receipts replaced funding as the main source of income. The PIP School founded under the auspices of the PIP Project received HK\$71,985 in tuition fee in 2004/05 but has skyrocketed by almost 41 times, netting a total of HK\$2,939,047 in 2005/06 (see Figure 5).

質的影響

1. 幫助發展實驗性作品

研究隊伍指出，香港藝術中心與劇場組合的長期合作關係，有助放寬限制以配合劇場組合在藝術、技術、推廣及教育上的需要和嘗試。例如較高探索性的劇目《遊園》將觀眾席設於舞台上，讓觀眾從不同角度進入表演者的舞台世界。首輪上演的《男人之虎》在香港藝術中心大門外擺設地攤，以特別手法售賣紀念品，而某幾場演出前可在大堂內舞「虎」，吸引觀眾及途人圍觀，讓入場前的觀眾開始熱身。首次上演的《男人之虎》因反應熱烈即可安排於兩個月後加演。另外，免費的外展活動如《小小小紅帽》可於香港藝術中心的非繁忙時段運用其設施進行等。

2. 為新一代戲劇工作者開拓表演機會

研究隊伍訪問其他藝團時，有藝團表示欣賞劇場組合過去曾為年青的戲劇工作者提供更多演出機會。

「PIP計劃」的第二年，劇場組合聯同新域劇團和藝發局舉辦「劇場裏的臥虎與藏龍」計劃，為一班業界的編劇安排了三場講座及數次公開圍讀，然後在麥高利小劇場公開演出。計劃為編劇提供一個劇本創作平台，最後催生了17個原創作品。計劃反應熱烈，翌年再推出第二期的「劇場裏的臥虎與藏龍」計劃，邀請14位創作人參與。第二期計劃的參與者中有新進的年青編劇，亦有從未發表過劇本的劇場工作者。此外，劇場組合在「PIP計劃」第三年舉辦了《一篤戲——一人一物喜劇藝術節》，邀請本地11位戲劇工作者分別以棟篤笑表演，探討不同的喜劇表演形式。喜劇藝術節共舉行了12個晚上。

研究隊伍指出，這些計劃的出現說明了劇場組合有能力承擔更多實驗性的演出，發掘更多有潛質的戲劇工作者。



《游園》在舞台設計上作出大膽嘗試，讓觀眾從不同角度進入表演者的舞台世界
You Yuan invites viewers to the theatrical realm of the performers with bold stage setting

Richer in Quality

1. Impetus for Experimental Work

The research team has reached the conclusion that the long-term partnership helped ease restrictions and allowed Theatre Ensemble a freer vein to pursue bold, creative endeavours, technical virtuosity, publicity and educational initiatives. An experimental and exploratory play such as *You Yuan* situates the audience on the stage, thereby inviting the viewers to the theatrical realm of the performers. Setting up street stalls outside the Arts Centre selling souvenir programmes and other memorabilia during the preliminary screenings of *Man of la Tiger* was a stroke of publicity genius, so was the tiger-dancing in the foyer to get the audience worked up before the curtains lifted. The publicity stunts paid off: *Man of la Tiger* received an overwhelming response and additional shows were held two months later. Theatre Ensemble also took full advantage of idle resources during non-peak hours and organised free outreach programmes of *Mini Teenie Red Hoodlet* at the centre.

2. Performance Opportunities for Newcomers

During interviews, performing arts groups have expressed their appreciation to Theatre Ensemble for giving aspiring theatre practitioners the major break and stage experiences they sought.

Entering the second year of the PIP Project, Theatre Ensemble joined hands with Prospects Theatre Company and the ADC through the Playwright Scheme to organise three seminars for professional playwrights. A script began to take shape during the public play-reading sessions that followed, and the resulting work was fashioned into a public performance and later staged at the McAulay Studio of the Arts Centre. The scheme turned the centre into a hotbed of scriptwriting activities, begetting 17 original plays in all. Riding on its initial success, 14 writers representing an eclectic mix of talent were

3. 協助員工發展

研究隊伍曾向劇場組合的員工發出問卷調查，評估「PIP計劃」對劇場組合的管理文化、員工的發展，以及與藝術中心的員工之間的合作關係的影響⁶。接近九成受訪員工表示喜歡劇場組合進駐香港藝術中心；七成受訪員工表示對於辦公室設在藝術中心感到驕傲；六成以上受訪員工表示「PIP計劃」令員工對劇場組合更有歸屬感、給予更多機會去學習新的技能；五成七表示「PIP計劃」幫助員工多從場地提供者的角度去思考問題，只有10%表示「不同意」（見圖六）。

研究隊伍認為，「PIP計劃」令劇場組合的員工對劇團更有歸屬感，培養放遠目光的工作氣氛，在某程度上能幫助員工多從場地管理者的角度去衡量事物，有助持續的專業發展。

圖六：「PIP計劃」對員工帶來的影響

Figure 6: Impacts of PIP Project on Staff

	非常同意 Strongly agree	同意 Agree	不同意 Disagree	非常不同意 Strongly disagree	無意見 Neutral	沒回答 No answer
個人來說我很喜歡劇場組合進駐香港藝術中心 I personally favour Theatre Ensemble as a resident company of the Arts Centre	35%	54%	3%	0%	5%	3%
我對於辦公室設在香港藝術中心感到驕傲 I am proud of having the Arts Centre as home of our administrative office	28%	42%	5%	0%	20%	5%
「PIP計劃」令我對劇場組合更有歸屬感 I have a stronger sense of belonging to Theatre Ensemble under the PIP Project	15%	49%	13%	3%	17%	3%
「PIP計劃」給我更多機會去學習新的技能 The PIP Project affords me the chance to learn new skills	15%	47%	5%	0%	23%	10%
「PIP計劃」令我較多從場地提供者的角度去思考問題 The PIP Project allows me to look at issues from a venue provider's point of view	13%	44%	10%	0%	23%	10%

invited to join the second phase of the scheme, including emerging names and unpublished scriptwriters and theatre practitioners. A 12-night exposition, the Comic One Festival held in the third year was graced with stand-up comedy performances and other creative ventures inspired by the comedy genre performed by 11 attending stage workers.

The research team concluded that the emergence of these schemes attested to the capabilities of Theatre Ensemble to support experimental work and develop emerging stage workers to their full potential.

3. A Boost for Staff

A questionnaire was sent out to staff members of Theatre Ensemble to gather information on the impact the PIP Project had on the management culture, staff development and the work dynamic between the two partners.⁶ Ninety percent of staff responded positively to their residency at the Arts Centre; 70% were proud of having the Arts Centre as home of their administrative office; over 60% commended the scheme for instilling a stronger sense of belonging and affording them the chance to acquire new skills; 57% of the respondents agreed that the project allowed them to gauge issues from a venue provider's point of view, compared to 10% who disagreed with the statement (see Figure 6).

It is believed that the PIP Project instilled in Theatre Ensemble a stronger sense of belonging and created a work environment that fostered progress as a professional theatre company and a vision coalesced in the viewpoints of the venue management.

4. 建構品牌形象

當研究隊伍在《一篤戲》問卷調查中讓觀眾選出一個最有可能是劇場組合上演新劇目的場地時，較多觀眾在選項中指出是香港藝術中心，然後依次為香港演藝學院、香港文化中心、葵青劇院和沙田大會堂。研究隊伍指出，由2003/04年到2006/07年期間，即使劇場組合租用香港演藝學院演出大型節目，劇場組合與藝術中心的伙伴形象仍深入民心。

研究隊伍又在《一篤戲》、PIP藝術學校、劇場組合的員工問卷調查及各小組討論中，就「PIP計劃」如何幫助劇場組合和藝術中心建構各自的品牌作出調查。在問卷調查方面，74%受訪觀眾認為劇場組合進駐藝術中心有助劇場組合提高知名度（只有6%受訪觀眾選擇「不同意」⁷，沒有觀眾選擇「非常不同意」一項）。66%受訪觀眾認為駐場計劃有助提高香港藝術中心的知名度（約18%選擇「一般」；只有7%的觀眾選擇「不同意」）。研究隊伍進行的PIP學生問卷調查亦發現，認為「PIP計劃」令劇場組合的形象更加鮮明的人較認為令藝術中心的形象更加鮮明為多。

在小組討論中，大部分學員認為劇場組合進駐香港藝術中心之後令雙方的形象更鮮明。有學員表示，以前較多人誤把香港藝術中心等同香港演藝學院，又或者描述為「香港演藝學院對面那幢大廈」，但現在感覺上有較多人認識香港藝術中心。亦有學員表示，劇場組合進駐香港藝術中心之後，香港藝術中心的人流多了，形象上更加活潑創新。

研究隊伍指出，劇場組合和香港藝術中心作為伙伴形象是鮮明的，「PIP計劃」突出了雙方在教育方面的角色。



當代大師工作坊系列 – Philippe Gaulier
Master Workshop Series - Philippe Gaulier

4. Brand Building

In an audience questionnaire survey conducted at the Comic One Festival, respondents were asked to name the venue partner of Theatre Ensemble in order of likeliness: the Arts Centre comes first, followed by the Hong Kong Academy for Performing Arts, the Hong Kong Cultural Centre, Kwai Tsing Theatre and Sha Tin Town Hall. Although the HKAPA has played host to a number of major Theatre Ensemble productions from 2003 to 2007, the partnership forged between the theatre and the Arts Centre left a stronger impression on the audience.

The reactions of the audience at the Comic One Festival, and students and staff members of the PIP School and Theatre Ensemble to the brand building of both the resident theatre company and its host were investigated by means of self-completion questionnaires and group discussions. A majority of 74% of the attending audience agreed that the residency helped raise the profile of the theatre company, compared to 6% of respondents who disagreed (none chose the "Strongly disagree" option). Similarly, 66% percent said that the theatre-in-residence scheme helped raise the profile of the Arts Centre, compared to 18% and 7% who chose "Neutral" and "Disagree" respectively.⁷ Analysis of questionnaires completed by PIP students revealed that the brand building effect created by the PIP project was perceived as stronger for the theatre-in-residence than the host, the Arts Centre.

Most students of the PIP School participating in group discussions believed the residency programme lent a distinctive character to both the theatre company and the Arts Centre, the latter frequently got mixed up the HKAPA or conveniently referred to as "the building opposite to the HKAPA". Many respondents remarked that Theatre Ensemble's presence in the Arts Centre brought more people to the centre, bringing it a new energy and vibrancy.

「PIP計劃」之局限

1. 場地關係淡化

由於劇場組合的增長較預期快，劇場組合承著觀眾效應而調整了節目安排，將部分受歡迎的演出延伸至香港演藝學院公演。研究隊伍認為，雖然劇場組合仍依賴香港藝術中心作為教育、工作坊、實驗劇場的據點，但香港藝術中心作為表演場地伙伴的角色卻因大型演出減少了而被淡化，「PIP計劃」的成功就會讓人視為劇場組合的成功，利用受歡迎的演出來補貼高風險的或較低收入的演出，而忽略了成功背後與這個嶄新的合作模式有關。

2. 構成風險

研究隊伍又指出，香港藝術中心開展「PIP計劃」某程度上是為紓緩SARS期間面對經濟困難的一個變策，但隨著香港經濟復甦，香港藝術中心的財政狀況亦回復了以往水平。研究隊伍認為，單從資料顯示，「PIP計劃」對香港藝術中心帶來一定的正面影響，例如財政來源穩定、劇院的定位及形象更為清晰、人流增加同時吸引更多從事戲劇的租客。然而，三年的駐場計劃亦構成了一定的風險，尤其當經濟恢復繁榮、場地需求大增時，推動駐場計劃無疑會有更多的考慮。



The research team commended the PIP Project as a vivid example of the alliance between Theatre Ensemble and the Arts Centre as partners in strategic development and in education.

Project Constraints

1. Weakened Status as Venue Provider

The growth and expansion of Theatre Ensemble exceeded all expectations. Popular productions are moved to the HKAPA to accommodate a larger audience. Although the Arts Centre remained the base of education, workshops and experimental theatre, its role as venue partner was overshadowed by the success enjoyed by Theatre Ensemble's major productions. With the credits for the success attributed to Theatre Ensemble rather than the scheme, the theatre company was compelled to turn to blockbuster productions as a source of steady income to supplement their less lucrative and high-risk projects.

2. Risk Factors

It is understood that the PIP Project was initiated by the Arts Centre as part of the relief and economic revival measures introduced in the aftermath of SARS. While the Hong Kong economy bounced back over the course of the project, the Arts Centre also survived the turmoil with a healthy balance sheet. The data compiled from responses also indicated a range of benefits, from providing a source of stable income, through competitive positioning and imparting a distinctive character, to bringing in more visitors and theatre companies as tenants. However, along with the benefits came the risks — particularly those associated with higher demand for venues driven by the economic revival — which presented a major obstacle for a three-year theatre-in-residence project.

駐場合作條件

研究隊伍綜合了各場訪問、小組討論及「PIP計劃」之評估結果，歸納出一個理想的駐場計劃所需的八項條件，分別是平等互信、共同的財務誘因、多元的合作、合作時間、調校合作的彈性、目標觀眾及市場性、透明度和文化願景。

1. 平等互信

藝團和場地以長期合作為重點，雙方關係應有別於一般一次性的商務合作，過程中需要很多的妥協，甚至放棄眼前利益。因此，雙方要有同等的決策權和議商能力，這樣的平等關係中更少不了互相信任、尊重和包容，雙方抱持開放的態度才令伙伴計劃成功。

2. 共同的財務誘因

平等的合作關係要透過相應的財務目標實現出來，例如以票房分帳的形式合作，共同承擔風險。

3. 多元的合作

場地不單為藝團提供表演空間，還可提供空間作排練室、教學場地、儲物室、辦公室等，解決藝團的物流問題之餘，亦更有效建立品牌形象。而雙方對伙伴關係的依賴性增加亦有助建立緊密的關係。此外，藝團與場地雙方亦要建立全面的伙伴文化，在人才方面可以推廣員工交換計劃，讓雙方的員工可以切身處地，用對方的角度去思考問題，促進員工的專業發展。



Conditions of Success

Using the data gathered from the interviews, groups discussions and questionnaires, the research team identified eight conditions necessary for the PIP Project to reach fruition: -

1. Equality and Trust

The scheme distinguishes itself from one-off business ventures by putting the emphasis on long-term relationships at its core, a process involving constant negotiations and deferring and even forsaking short-term gains. A successful scheme is one in which both parties are endowed with equal rights and participation in decision-making and negotiation which are based on trust, respect, openness and accommodation of diversity.

2. Shared Financial Incentives

The equality in partnership should be reflected by financial arrangements and risk-bearing, such as a profit-sharing agreement in box office receipts.

3. Diversity

The venue management not only furnishes a place for performance, but also the space for rehearsals, teaching, storage and administration. Its role as a provider of logistics solutions is as instrumental as an advocate of brand-building. An increasing reliance on the partnership scheme also fosters a closer bond. A scheme that actively engages both partners creates a stronger bond between them. The two partners should develop a best practice model for partnership and promote workforce development through staff exchange programmes and sharing of common terms and conditions.

4. Optimal Duration

The ideal duration of a partnership scheme is three years, factoring in an adjustment period of planning and development of a programme and schedule that suit both partners. A partnership scheme should allow time for bonding, branding and audience expansion to take effect.



4. 合作時間

理想的伙伴計劃應至少以三年為一屆。因為藝團進駐場地後需要一段適應期，計劃和籌備最適合雙方的活動和演出檔期。假若駐場計劃太倉促，雙方難以建立深化的關係，對雙方的品牌建立和觀眾拓展亦較難發揮作用。

5. 調校合作的彈性

駐場伙伴計劃是一個可以令藝團和場地快速成長的計劃，所以在計劃開始時應設立檢討和修正的機制，當合作內容不適用時可作出修改，而修改時不應附帶懲罰性條件，應以維持互惠互利為大原則。

6. 目標觀眾及市場性

場地和藝團合作應考慮雙方以同樣或類似的目標觀眾為主，才能有效建立品牌。假如場地規模較大，應與一些有較多大眾化製作的藝團合作。假如場地規模較小，則應與一些以實驗性製作為主的藝團合作。

7. 透明度

理想的駐場計劃應具相當的透明度，讓公眾人士或業界了解伙伴關係的運作。由於地理位置較好的香港場地供過於求，高透明度可免卻不少外界的猜疑，避免變成私相授受的小圈子遊戲。

8. 文化願景

伙伴雙方除了要有各自的藝術理想，還應抱有為表演藝術界長遠發展作出貢獻的願景，積極提攜後進，樂於與本地藝團交流，共享資源。

5. Flexibility in Collaboration

Implemented properly, a venue partnership scheme can spur the growth of both the theatre-in-residence and the venue provider. It is necessary that the scheme contains provisions for a review mechanism to allow the option of making adjustments, without penalty, to the terms and conditions set out at the onset to accommodate changes occasioned by circumstances. All changes made will be strictly guided by mutual benefits and commitment.

6. Target Audience and Market

Brand-building is effective only if both partners set their eyes on similar or the same target audience group. Mainstream arts groups are perfect occupants of sizable venues, while a small-scale venue best suits arts groups majoring in experimental productions.

7. Transparency

A theatre-in-residence programme should strive for transparent operation and accountability to the industry and the public. Administrative transparency, in particular of some sought-after venues in Hong Kong, is useful for avoiding unnecessary speculation and insider dealings.

8. Cultural Vision

While embracing their own artistic ideals, the partners should also share a vision of promoting the arts, providing funding and education for artists, fostering exchange of information and sharing of resources.

駐場模式對香港的適切性



相對於政府管理的演出場地，香港藝術中心既集合多元與另類特色於一身，而在租用場地、節目策劃、配套活動（例如安排相關主題的展覽）、技術支援等管理文化，面對較少制肘，與劇場組合開展一個具鮮明路向的「PIP計劃」時，引證了合作關係上的突破。雖然這個合作過程未必能夠即時實現駐場計劃的所有好處，但「PIP計劃」無疑給予香港表演藝術界一個很有價值的參考，為場地和藝團的合作模式開拓更多想像空間。

然而，「PIP計劃」說明了劇場組合和香港藝術中心需要承擔風險。「PIP計劃」開展前面對SARS期間的經濟困難，加速了雙方構思合作的可能性和運作模式。當「PIP計劃」進行期間，香港經濟逐步復甦，租金上揚，雙方繼續進行計劃時面對的經濟成本大大提高，風險亦增大，劇場組合和香港藝術中心是否繼續這樣的合作將存著一定的考慮。處於通脹環境下，其他藝團與場地進行類似合作時，雙方具有共通的文化視野和方向將會是推動伙伴計劃的重要條件。

觀乎「PIP計劃」，香港藝術中心作為一個推廣當代藝術和藝術教育的文化機構，可有效發揮中心和劇場組合雙方的使命，建立更清晰的品牌和性格。相對於政府管轄的表演場地，若進行駐場計劃就存著一定的隱憂，因為政府的表演場地是為公眾服務，需兼顧公平原則，專業團體和社區團體都需要服膺於公平原則下分配表演場地空間。但駐場計劃中的合作藝團理應有使用場地空間的優先權，需要彈性的配合和協商，故此在資源分配上就會出現矛盾狀況。

發展專業表演場地或社區會堂的方向影響場地的管治模式，場地的定位若不清晰將阻礙品牌和劇場性格的建立。即使駐場計劃對藝團和場地雙方帶來很多好處，但是否能在康文署的表演場地上同樣發揮出來，那就必須先解決場地的定位問題，才能為駐場計劃提供一塊適合發芽的土壤。

Suitability of Theatre-in-residence for Hong Kong

The Arts Centre offers an alternative to government cultural facilities, managing multiple roles in rental, programming, extension activities (such as complementary exhibitions) and technical support without bureaucratic constraints. Embarking on a partnership scheme with clearly defined expectations and limits was itself a breakthrough for the Arts Centre. While the full potential of the scheme may not be realised during the course, the PIP Project is an excellent reference for the performing arts sector, leaving plenty of room for imaginative explorations in future venue partnership.

Certain risks are inherent in any project, particularly a pilot programme like the PIP. The collaboration was hastened by the economic downturn after the SARS outbreak. Shortly after its launch, the economy was on a steady rebound. Soaring rent and rent-related expenditures and their associated risks cast series doubts on the continuation of the scheme. A shared mission, vision and direction will be the hedges for the partners in art against a tightening environment hard hit by inflation in the coming years.

As a cultural institution dedicated to promoting contemporary art and arts education, the Arts Centre has an edge over government venues in translating mission into action and brand-building opportunities. Public cultural facilities exist to serve the public. But a public system by definition provides the same service for all; professional theatre companies and social groups alike are granted equal access to performance facilities. Granting flexibility and priority in rental services to a theatre-in-residence will likely give rise to irreconcilable conflicts among users.

後記：合作模式陸續出現

儘管政府場地的定位問題未能即時解決，香港的藝文環境於此時卻漸有改變，不同形式的藝團與場地營運如 Producing Theatre 或 Repertory Theatre 或許陸續出現。

劇場組合在「PIP計劃」完結後的半年內，宣佈由4月1日開始主動脫離政府的資助，成立「PIP文化產業」，把創作領域從舞台擴展至不同範疇，以配合劇團文化藝術發展的願景與步伐。「PIP文化產業」包含了「舞台表演」、「流行媒體」及「生活文化」三方面，其發展藍圖將出現九間子公司，以「藝術」與「生活」作為一種連結的文化產業模式，經營劇場、藝術學校、電影、音樂、創意、閱讀、生活及café。

發展局於本年初推出「活化歷史建築伙伴計劃」，邀請非牟利團體遞交建議書，就首批納入活化計劃的七幢歷史建築，包括雷生春、荔枝角醫院、北九龍裁判法院、舊大澳警署、芳園書室及美荷樓，提交活化再用的建議，以達至保存及發展歷史建築成為獨特文化地標的目標，其中五座建築更可考慮作為文化藝術發展之用。計劃中進駐團體需注入社會企業形式獨立營運，若有團體成功申請作藝術表演場地之用，將可出現 Producing Theatre 或 Repertory Theatre 類型的場地。

至於屬於二級歷史建築物的油麻地戲院，亦正有待立法會審批撥款，動工改建為戲曲中心，預計2011年完工時將成為一間獨特的小劇場，供粵劇新秀演出及培訓。日後的管理安排及特定的演出用途有望突破現行的社區文娛設施營運模式。



The initiative of developing performance venues or community civic centres into specialised, professional cultural facilities will have a profound effect upon its mode of governance. Venue providers need clear positioning strategy to build strong brands and corporate identity. It will also hold the key to whether the many benefits of the pilot scheme will be deliverable and repeated at LCSD venues and that conditions are favourable for the scheme to take off.

Postscript: New Modes of Partnership

The role that the government undertakes is an issue undecided as the cultural ecology of Hong Kong is quietly undergoing transformational changes, making conditions ripe for the emergence of producing theatres and repertory theatres.

Six months after the completion of PIP Project, Theatre Ensemble announced its financial independence from the government and expanded its creative frontiers to new limits in line with their development strategy and vision. Rebranded as PIP Cultural Enterprise, the theatre company is a conglomerate of the arts and living comprising theatre, art school, music, book store and café, providing a blended space of theatrical art, popular media and lifestyle.

Earlier this year, the Development Bureau launched the "Revitalising Historic Buildings Through Partnership Scheme" inviting non-profit-making organisations (NPOs) to submit proposals of revitalising some of the territory's listed historic buildings. The first batch of historic buildings selected are Lui Seng Chun, Lai Chi Kok Hospital, North Kowloon Magistracy, the Old Tai Po Police Station, Fong Yuen Study Hall and Mei Ho House. The scheme aims to preserve and transform historic buildings into unique cultural landmarks.

未來，西九文化區的管治模式將有別於康文署的直接管理模式，由獨立於政府架構之外的西九管理局管治。整個西九文化區將以公私營的合作模式展開，由立法會一筆過撥款支付興建費用，西九文化區內的商業用地租金將成為文化藝術設施的營運資金，為西九管理局提供穩定的資金來源。西九管理局亦將肩負起推動香港文化藝術發展、加強和促進商界與文娛藝術服務提供者之間的伙伴關係的角色。屆時或有更多營運方式的可能性出現。

此外，康文署將確定「場地伙伴計劃」的駐場團體，於2009年4月起全面推行計劃，屆時康文署轄下的11個場地將為遴選出來的駐場團體提供一個較長期的優先訂租安排。駐場藝團於計劃期內（至2012年3月底）將可策劃較長期的活動，穩健地發展，並協助建立場地特色。

相信這些轉變因素將令香港的表演藝團與演出場地的合作關係百花齊放，對整個藝文生態將帶來正面影響。 



藝術家眼下的西九

Artist's Impression of WKCD

Five of the abovementioned buildings are being considered for arts and cultural development purposes. Under the scheme, NPOs are invited to provide services or business in the form of social enterprise at the premises. It is conceivable that a producing theatre or a repertory will soon take up residence at these listed buildings should a performing arts group become a successful applicant.

A Grade II historic building, the former Yau Ma Tei Theatre, is to be converted into a Cantonese opera centre, subject to the Legislative Council's funding approval. Slated for completion in 2011, the centre will be a self-contained theatre offering performing and training facilities to aspiring Cantonese opera practitioners. Its new modes of governance and designated purposes will differ from traditional forms of community-based civic centres.

The West Kowloon Cultural District (WKCD) will be a significant step for a cultural facility to move from the direct management of the LCSD to an independent statutory authority. The core arts and cultural facilities of the WKCD will be built with lump-sum government funding, while rental proceeds from the retail/dining/entertainment component of the commercial sites will provide the WKCD Authority with a steady source of recurrent income to meet the operating costs of the core arts and cultural facilities. The future WKCD Authority will undertake the mission of promoting the development of arts and culture

註釋 FootNotes :

1. 15座政府文娛設施提供27個不同類型的表演場地包括：香港文化中心（設有音樂廳、大劇院、劇場）；香港大會堂（設有音樂廳、劇院、演奏廳）；荃灣大會堂、屯門大會堂和沙田大會堂（3座大會堂各設有演奏廳及文娛廳）；葵青劇院及元朗劇場（各設有演藝廳及演講室）；牛池灣文娛中心和西灣河文娛中心（各設有劇院和文娛廳）；上環文娛中心（設有劇院和演講廳）；高山劇場（設有劇院）；大埔文娛中心及北區大會堂（各設有演奏廳）；香港體育館及伊利沙伯體育館（各設有表演場）。

The 27 facilities provided by the 15 performing venues managed by the LCSD are: the Hong Kong Cultural Centre (equipped with Concert Hall, Grand Theatre and Studio Theatre); the Hong Kong City Hall (equipped with Concert Hall, Theatre and Auditorium); Tsuen Wan Town Hall, Tuen Mun Town Hall and Sha Tin Town Hall (all equipped with Auditorium and Cultural Activities Hall); Kwai Tsing Theatre and Yuen Long Theatre (both with an auditorium and a lecture room); Ngau Chi Wan Civic Centre and Sai Wan Ho Civic Centre (both have a theatre and a cultural activities hall); Sheung Wan Civic Centre (with a theatre and a lecture hall); Ko Shan Theatre (equipped with a theatre); Tai Po Civic Centre and North District Town Hall (both have an auditorium); Hong Kong Coliseum and Queen Elizabeth Stadium (both have an arena).

2. 資料來源 : Taoho Design Architects Ltd., (1999). "Study on the Feasibility of a New Performance Venue for Hong Kong". 香港旅遊協會及 Roger Tym & Partners, (1998). "Cultural Facilities: a study on their requirements and the formulation of new planning standards and guidelines". Working Paper 1. Planning Department.

From Taoho Design Architects Ltd, (1999). "Study on the Feasibility of a New Performance Venue for Hong Kong", Hong Kong Tourist Association and Roger Tym & Partners (1998). "Cultural Facilities: a study on their requirements and the formulation of new planning standards and guidelines". Working Paper 1. Planning Department.

3. 2003年度「節目伙伴計劃」擴展至牛池灣文娛中心、屯門大會堂、上環文娛中心、荃灣大會堂進行。而2006年度「節目伙伴計劃」在上述6個場地同時進行，不過元朗劇院與北區大會堂已合併為1個進行計劃的單一場地。

The Programme Partnership Scheme was expanded in 2003 to include Ngau Chi Wan Civic Centre, Tuen Mun Town Hall, Sheung Wan Civic Centre and Tsuen Wan Town Hall. In 2006, the scheme was running in these six venues concurrently, with Yuen Long Theatre and Tuen Mun Town Hall serving as a single venue.

4. 表演藝術委員會跟進2003年的《文化委員會政策建議報告書》對表演藝術有關的政策建議而進行了諮詢，並因應公眾意見作出修訂，於2006年發表了《表演藝術委員會建議報告》。

The Committee on Performing Arts launched a public consultation after the release of the Culture and Heritage Commission Policy Recommendation Report in 2003 to gather the views of the public, which was collected in the revised report, the Committee on Performing Arts Recommendation Report published in 2006.

5. 於2007年6月至2008年2月至3月期間，許焯權教授及香港大學文化政策研究中心研究隊伍為此項獨立評估進行了《一篤戲》觀眾問卷調查、PIP學校學生問卷調查及小組討論、劇場組合員工問卷調查、16位藝團負責人訪問（包括曾進駐香港藝術中心的藝團和固定租戶）及2位香港藝術中心員工訪問；亦參考了2006年劇場組合曾進行的觀眾問卷調查。

Prof Desmond Hui and the University of Hong Kong's Centre for Cultural Policy Research had conducted a series of surveys and interviews from June 2007 to October 2007 and from February to March 2008. They include a questionnaire distributed at the Comic One Festival, a questionnaire survey and group discussions among PIP students, a

questionnaire survey distributed to staff at Theatre Ensemble, interviews with chief administrators of 16 performing arts group (including resident groups at the Arts Centre and permanent tenants) and two Arts Centre staff members. The report also references an audience questionnaire survey conducted by Theatre Ensemble in 2006.

6. 問卷是以電子方式寄給劇場組合的員工及固定與劇場組合合作的員工（約70人），回收問卷40份，回收率約有57%。

The questionnaire was emailed to some 70 permanent and contracted staff members of Theatre Ensemble. A total of 40 staff members responded to the survey, a response rate of 57%.

7. 見註5
See Note 5

in Hong Kong and fostering public-private partnership between the business sector and cultural service providers. A new chapter of the modes of operation is just unfolding.

The LCSD will be launching the next instalment of the Venue Partnership Scheme in April 2009. The invited performing arts groups/organisations will take up a three-year residence at one of its 11 performing arts facilities until March 2012. These venues will provide a site for creative endeavours where the theatre-in-residence will take root and acquire a distinct identity that will carry both the theatre company and its host forward.

When fully implemented, these changes will contribute to a long and fruitful venue partnership, nourishing the soil of our cultural ecology, and the people and organisations sustained by it. ON



三贏的啟示

Triple Win – Insights from a Joint Initiative

由香港藝術發展局、香港藝術中心及劇場組合合辦的「PIP快樂共和 — 尋找藝團/劇院嶄新營運模式先導計劃」，是一項為期三年(2004-07)的藝團與劇院的伙伴計劃。為了解計劃的構思、成效，對計劃參與者以至整個香港藝壇的啟示及影響，本刊專訪了計劃的用家(劇場組合，現為PIP文化產業)、場地供應者(香港藝術中心)及支持者(藝發局)三方的代表。

“Pleasure-in-Play: A Pilot Project”, jointly organised by the Hong Kong Arts Development Council (ADC), Hong Kong Arts Centre (Arts Centre) and Theatre Ensemble, is a three-year (2004-07) partnership scheme exploring the collaboration mode between an arts group and a theatre. To understand the ideas behind and outcome of this pioneer project, and its impact on the project participants as well as the whole arts community in Hong Kong, we talked to representatives from the user of the Project (Theatre Ensemble, now reconstituted as PIP Cultural Enterprise), venue provider (Arts Centre) and supporter (ADC).

記：朱愛
Chu: Daisy Chu
詹：詹瑞文（PIP文化產業執行董事兼藝術總監）
Chim: Jim Chim (Executive Director and Arts Director, PIP Cultural Enterprise)
許：許日銓（香港藝術中心總幹事）
Hui: Alexander Hui (Executive Director, Hong Kong Arts Centre)
茹：茹國烈（香港藝術發展局行政總裁）
Yu: Louis Yu (Chief Executive, Hong Kong Arts Development Council)

雙贏方案

記：為何有此構思？

詹：當時，劇場組合已經做了十多年，正要思索未來要走的路 — 本身的發展、劇團和藝壇及社會環境的關係，以及整個藝術生態。我們的作品在台灣和日本演出，引起很大的迴響，尤其是日本的經驗令我更加清楚，一個劇團要發展，就要有一個劇院，一個基地。

碰巧我跟茹國烈（當時藝術中心總幹事）同往北京，討論到整個香港藝術的情況。藝術中心是香港唯一自主，不在政府思維下營運的場地，是否可以更主動？我於是大膽向Louis提出讓劇場組合駐場的可能性。

我的目標是要雙贏，因為藝術中心是倚靠租金及場地來營運的。首先，是不要令藝術中心有財政負擔，所以，我大膽提出要有票房保證，即使票房不理想，我都會付一個最低數額。對藝術中心來說，這不是一件純支持而無顧及營運的事。



A Win-Win Proposal

Chu: What was the inspiration behind such an idea?

Chim: Theatre Ensemble has been on show for over a decade, and we found it was time to think about its future – its self-development, the inter-relationship between arts groups, arts community and the social environment, as well as the situation and development of arts as a whole. Our shows in Taiwan and Japan had aroused overwhelming response, the experience we had in Japan, in particular, convinced me that a theatre, or a base, was vital for the development of a performing arts company.

Incidentally, Louis (the then Executive Director of Arts Centre) and I were on the trip to Beijing, we talked about the Hong Kong arts scene. We wondered if it was possible for the Arts Centre, the only local venue that operated on its own and not under government provision, to be more proactive? So I was emboldened to propose the idea of letting Theatre Ensemble operate as a resident company.

I was aiming for a win-win situation since the Arts Centre was operated on income from rent and venue. To prevent the Arts Centre having to shoulder any financial burden, I proposed a box office guarantee. A minimum amount would be paid even if ticket sales were not satisfactory. For the Arts Centre, this was a move taken not out of unconditional support but with sales and operational concerns.

嶄新嘗試

記：當時，藝術中心有什麼想法呢？

許：當時我仍未在位，但據我了解，藝術中心正面對成立以來最大的挑戰 — 適值沙士之後，藝術中心面對財政問題，需要精簡架構，減少節目策劃和委約製作等自主性較強的工作。這正是一個很好的時機，讓我們嘗試用最基本的資源 — 場地管理的能力和決策權，去為本地藝團作新的嘗試。

茹：我想補充少少。以往藝術中心的租場政策，是盡量讓不同的團體使用場地。相反，這個計劃是讓一個劇團每年佔用100場，表面上會導致可供其他團租用的時間減少，但事實卻不是，一年有300多天，他們只佔用了100場，著實還有空檔。因此，藝術中心也經過一番考慮才作出決定。原因之一正是Alex剛才所說，當時的藝術中心財政並不是很充裕。其次，是以往人人有份的做法，會造成大家長期發展不足。當時想，要不要冒這個險，只選一個藝團來做？抑或沿用以往的方法？最後還是選擇了前者。

藝發局的支持

記：是否構思時已是夥伴關係？既然做好了預算，為什麼還要找藝發局呢？

詹：對。那時候，我跟藝術中心已有共識，認為劇團要有劇院。其後，便開始計算成本，以便跟藝發局磋商。我們認為如果得到藝發局的支持，成效會更大。不過，即使是藝發局零資助，我們也會做，只是排練室，學校的設備就不會很好。

茹：我們是決定了做才找藝發局。如果得到藝發局的支持，我們要面對的風險就會較低，使我們可以有實驗的成份，不會是純市場運作。



A Brand New Experiment

Chu: What was the Arts Centre's stance at that time?

Hui: I was not working at the Arts Centre at that time. As far as I knew, the Arts Centre faced the biggest challenge since its establishment – being caught up in the wake of the post-SARS period. Financial problems had forced the Centre to streamline its structure and reduce the work on programme planning and production commissioning which involved greater autonomy. It was a golden opportunity for us to make new attempts for local arts groups by utilising the most basic resources – our expertise and decision-making power in venue management.

Yu: May I add a word on this. The policy of the Arts Centre in the past had been to enable as many groups as possible to hire and use its venues. This project, on the contrary, gave permission to one performing arts company to conduct 100 shows at its venue annually. It seemed that the chance for other groups to hire the venue was reduced, but the fact was that they had only used around 100 out of 300 days throughout the year.

Hence, it was after serious consideration that the Arts Centre made its decision. One of the reasons was what Alex just mentioned: the then financial situation of the Arts Centre was not ideal and did not allow it to treat everyone equally. Secondly, the conventional policy of giving everyone a share only led to long-term development deficiency for all. We therefore pondered over whether we should take the risk and just pick one arts group to support or stick to the conventional way. We chose the former in the end.

記：據你了解，藝發局其實用什麼角度和模式去支持這計劃？

茹：是一個藝團與場地合作模式的先導計劃（pilot project）。藝發局其實是支持一個指標性的計劃，所以，資助是逐年遞減。這個計劃是試驗一個新模式，包含研究的元素，就是說在香港這樣的藝術環境中，一個場地的合作計劃，三年下來結果會是怎樣呢？藝發局希望可以學到一些東西，給其他劇場運作者參考。

記：藝發局的資助額有多少？

茹：六百萬。這是劇場組合獲藝發局「三年資助」以外的額外資助。

詹：分三期，第一年三百萬，第二年二百萬，第三年一百萬。

記：資助額頗大。

茹：對。一次過承諾六百萬來做一個藝團的計劃，對藝發局來說，這是很大膽的。所以，當時我跟詹瑞文向藝發局解釋了很多遍。

詹：我認為由民間主導是很重要的。因為以往是根據一個資助架構去資助演出，這種想法是沒有出路的。某程度上我找藝發局不是要它贊助我，而是要它的支持，大家的關係跟以前的不同。



「PIP計劃」促成PIP藝術學校的成立，培育未來的觀眾群
The PIP Project has fostered the establishment of PIP School which aims at nurturing audience of the next generation

Support from the ADC

Chu: So you conceived it as a partnership from the very beginning? Why did you involve the ADC when you already had a plan in mind?

Chim: True. We had a consensus with the Arts Centre that our Company needed a theatre. Then we began calculating the cost in order to negotiate with the ADC. We did believe ADC's support would help boost the effort. Even if we did not receive any subsidies from the ADC, our Project would still be done, probably at the expense of poorer studio and school facilities.

Yu: Contact with the ADC was made with our decision to take up the Project. ADC's support would help reduce the risk we had to face, enabling us to have more room for experiment and to be less market-driven.

Chu: From what you know, what kind of perspective and mode of support did the ADC adopt for this Project?

Yu: As a pilot project on collaboration between a performing arts company and the venue, what ADC supported was an interactive project with decreasing subsidies year by year. It was an experiment, with research elements, on a new model, exploring the outcomes of a venue's three-year collaboration programme in an arts environment like Hong Kong. The ADC hoped to learn from it and use it as reference for other venue providers.

Chu: What is the amount of subsidy from the ADC?

Yu: Six million. This is an additional subsidy to Theatre Ensemble given by ADC apart from its Three-year Grant.

Chim: Split into three phases: \$3 million for the first year, \$2 million for the second and \$1 million for the third.

Chu: The amount is substantial.

Yu: Yes, indeed. It was a bold attempt for the ADC to subsidise an arts group with \$6 million to run a single project. Therefore, Jim and I had to do lots of explaining to the ADC.

為年輕演出者提供發展空間

記：當時社會的反應怎樣？

茹：第一、二年，坊間是有些疑問，為什麼詹瑞文會拿到這麼多資助？到第二年開始，地方旺了，就回復吸引力。有些人說是因為劇場組合在這裡演出，令他們有信心安排節目在藝術中心。當然，亦因為在第二、第三年時，詹瑞文在壽臣的演出已經沒有100場，反而給了很多年輕演出者空間，藝術中心真的變成了一個hub。而且，可以有發展。他們會先在麥高利做兩個星期，票房理想的話，就轉到壽臣做三場。

詹：再好就去演藝學院。



成效顯著 凸顯場地問題

記：現在計劃已經完結，你們覺得成效如何？

詹：對藝術中心或者對我們劇團，我覺得都是很正面的。

記：Alex，你來的時候計劃已近尾聲。作為旁觀者，你看這個計劃有什麼影響？

許：第一是阿詹跟Louis做了一個很重要的實驗。藝術中心是一個社會企業，這讓我們看到藝術中心可以怎樣運用它的決策力，知道如何做得更好，增加認識，令到我們學到更多和收集多方面的意見。

Chim: I believe community-driven is extremely important for the project. The conventional mode of subvention based on a subvention structure had led us nowhere. To a certain extent, I sought support instead of sponsorship from the ADC. Our relationship was different from what we had before.

Space for Young Performers' Development

Chu: What was the response in the society?

Yu: There were doubts in the first two years. Why did Jim get so much subvention? Starting from the second year, attraction was re-gained as the place had turned popular. Some said because of Theatre Ensemble's presence, they gained confidence to stage their shows at the Arts Centre. Admittedly, instead of having 100 shows by Jim at Shouson, many young performers were given the chance to perform during the second and third year. The Arts Centre thus turned into a genuine arts hub. What's more, further development is possible. They would play at McAulay Studio for the first two weeks; if box office went well, they would move to Shouson to stage three more shows.

Chim: With better results, they would then go to the Hong Kong Academy for Performing Arts.

Outstanding Results Exposed the Venue Problem

Chu: With the project's completion, how would you evaluate the outcome?

Chim: I didn't expect such tremendous impact which was positive for both the Arts Centre and our Company.

Chu: Alex, the Project was near the end when you joined the Arts Centre. As an observer, what impact did this Project generate?

Hui: First of all, Jim and Louis have undertaken a very important experiment. The Arts Centre is a social enterprise, we learn from the Project how to make use of its

第二，根深蒂固的問題很明顯沒有解決。我整天都說，香港不缺乏演藝場地，只是缺乏與市場價值無關的演藝場地。這個問題，阿詹剛才已經帶了出來，但沒有政策支持。阿詹現在嘗試將劇場藝術作為專業，不是用三十萬的資助盡量做好它，而是他有自己的市場價值。開劇場的人會不會有這麼一天呢？你看倫敦可以同時存在很多受資助的劇場，也有很多商業劇場；也有些是受資助加商業運作的劇場。究竟劇場的供應應該怎樣呢？而市場的調控又應該怎樣呢？作為藝術工作者，阿詹已經做了他可以做的，現在就看我們的政策，即我們的地政是否支持香港有劇場這門生意。

發展空間

記：阿詹，你又覺得成效如何？

詹：我覺得計劃在第一年就達標了，有很大的鼓勵作用。首年第二個月，《男人之虎》已經要轉去一個大場做。大家也沒有包袱，說一定要在藝術中心做，不然就不符合這個計劃了。《男人之虎》大受歡迎，令到很多獨立的藝團，好像三角關係、風車草劇團、W創作社，亦沒有申請資助，大膽租用藝術中心來演出。最重要是營造了一種氣氛，把信息傳遞給整個劇壇。

另外，這計劃給了劇團一個基地，令它可以發展視野，像劇場組合覺得應該有所學校，所以成立了PIP學校。然後，做自己自主的創作劇，全都是自己投資，沒有政府資助，亦做到成績。這對我們很重要，小朋友來看兒童劇就跟學校有關係，這是我們將來的觀眾。這三年印證了我們的想法。



《小紅帽的藍色世界》兒童劇演出

Children performance: Secret Garden of the Red Hoodlet

decision-making power to strive for better results and increase our knowledge. The Project enables us to learn more and collect opinion from different channels.

Secondly, deep rooted problems remain unresolved. I always say, we are not running short of venues for performing arts, what we lack are venues that do not live on market value. Jim has just brought out this problem, but there is no relevant policy. Jim treats theatre arts as a profession: instead of relying on the \$300,000 subsidy, he works hard to demonstrate his own market value. Could the owner of a theatre become like that one day? You see there are lots of subsidised, commercial as well as half-subsidised and half-commercial theatres that co-exist in London. What should be the ideal picture for the provision of theatres? What should be the role of market forces in this regard? As an arts practitioner, Jim has done his job. What is left is our policy, that is, whether our land policy is conducive to the development of the theatre business in Hong Kong.

Room for Development

Chu: What is your view, Jim? How do you evaluate the outcome?

Chim: I think the Project has attained its goal in the first year which is very encouraging. During the second month of the first year, *Man of la Tiger* had to move to a bigger venue. We had no burden and agreed that the show had to be played in the Arts Centre, otherwise, our plan was not in effect. The response to *Man of la Tiger* was overwhelming, and it induced many independent arts groups, such as Triangle Relationship, Windmill Grass Theatre, W Theatre to hire the Arts Centre for their performance, instead of applying for subsidies. The atmosphere was good. Changes were under way and the message had been passed to the whole arts community.

Moreover, this Project offered a base for our Company, allowing it to form its vision, like Theatre Ensemble thought it necessary to have a school, and the PIP

計劃經驗 日後參考

茹：藝發局資助這個計劃，是想看看一個劇團進駐一個劇場的效果。剛才阿詹提及，雖然使用場地的日數逐年減少，但劇場的租用率反而近滿。這就是一個劇團的形象帶旺了一個場地。

從藝發局角度看，再加上劇場組合最近變成PIP文化產業，這個計劃可以說完全是好的，但說回來，就算結果不是很好，都是難得的經驗。因為，即使是失敗，這個研究和整個經驗，對將來西九，或者場地營運模式可能更加有用。

詹：那三年是很好的實習期，計劃給予劇團的自主性，可以印證你的實力。

天時地利人和 成就計劃

記：計劃取得如此好的效果，為什麼不繼續呢？

許：是要求變了，因為現在環境又跟當時不同了。

茹：求變的意思就是，因為要做的已經做了。過去三年真的是天時地利人和，碰巧劇團想變，藝術中心又求變，社會都很想變，因此「成就」了這個計劃。

許：社會因素也很重要，那時候其實是增加關注的機會，以往的制肘如票房，場地等都消失了。還有，阿詹做的是劇場演出，還是要用廣東話的。

茹：這就是本土意識。沙士令整個社會覺得什麼都要變，不可以用以前的方法。要跟時代一起走，要有天時地利人和，接著才是模式和制度。



school was established. Then we thought we should run shows on our own without government subvention, and we did it with positive results. Kids who came to see our children's performance were also important to our school, because they would grow up to be our future audience. These three years were a good proof of our ideas and visions.

Experience for Future Reference

Yu: The ADC wanted to test out the effect of having a resident performing arts company for a theatre. As Jim has mentioned, although the venue usage by the resident company decreased by year, the hiring rate of the venue has almost reached its maximum. That is how the image of a performing arts company makes a performance venue popular.

From ADC's point of view, the Project is successful, especially with Theatre Ensemble's recent transformation into the PIP Cultural Enterprise. Even if the outcome was not satisfactory, the experience gained would be invaluable as it could serve as a case of reference for the development of West Kowloon Cultural District (WKCD) or the future operation mode of performing venues.

Chim: These three years were a good chance for practice, the Project granted autonomy to the Company to prove its competence.

Right Time + Right Place + Right People = Success

Chu: The Project is so successful, why don't you keep it going?

Hui: Time has changed; the situation now is different from then.

Yu: The need for change arises when what needs to be done is done. We were fortunate to have the right time, right place and right people in the past three years, a time when Jim's Company, the Arts Centre and the society desired for changes.

打破固有模式

記：藝發局回看這三年的成效是怎樣，對將來有什麼啟示？

茹：這個研究還未完結時，康文署已經提出場地伙伴計劃，我覺得伙伴計劃有點是被「PIP計劃」激發。但回想這個計劃，藝術中心跟康文署的場地管理的確真的完全不同。初步我覺得這個計劃是不能複製的，這個經驗具參考作用，讓我們可以從中學習。

我相信西九將來的管理模式會較靈活，雖然還未知未來的營運模式是怎樣，但2015年就會有場館建成，現在是時候構思由誰來營運、用什麼營運模式？所以，我覺得這個研究向前展開了第一步，我希望這次實驗的成功，可以使政府在訂立西九的營運模式時，可以大膽一些。

記：那即是說基本上這是一個獨立計劃，我們不可以一概而論。

茹：對，計劃讓我們知道模式是可以打破的，rules are meant to be broken（規則是要來打破的）。唯一的是要實驗，不試就沒有。

許、詹：是。ON



劇場組合在壽臣劇院內舉行的表演，突破一般劇院規限，讓小朋友可以一邊吃雪糕，一邊看演出
Breaking rules of cultural venues: Children enjoy ice-cream during Theatre Ensemble's performance at Shouson Theatre

Hui: Social factor is also important. There was an opportunity to arouse more concern as constraints from box office and venue etc, were absent. Moreover, Jim's show was a kind of theatre performance, and it used Cantonese ...

Yu: That is local consciousness. SARS has alerted the society that everything needs to be changed. We need to change with the time, and we need the right time, right place and right people. Models and systems come only after that.

Breaking away from the Conventional Model

Chu: How would the ADC review these three years and what insight do they have for the way ahead?

Yu: The Project has not yet finished. When the Leisure & Cultural Services Department (LCSD) proposed a venue partnership scheme, which I think, has been partly stimulated by the PIP Project. Looking back, Arts Centre's venue management style is totally different from that of LCSD. Initially, I believe this Project is not repeatable; rather, we can refer to and learn from its experience.

I believe the mode of operation for WKCD would allow more flexibility although we know nothing about it at this point. The new venues will be completed in 2015, and it is about time to think about who would operate and how. So I think this Project has taken the first step, and I hope the government is willing to take bolder steps in their decision on the operation mode for WKCD.

Chu: That is to say this is basically an independent project, and we should not generalise.

Yu: Right, the Project teaches us that existing mode can be replaced and rules are meant to be broken. What is important is experimentation, without which there will be no breakthrough.

Hui, Chim: Exactly. ON



「香港日」展示香港創意文化產業 A Debut Showcase of Hong Kong's Creative Industries

由商務及經濟發展局、民政事務局、香港藝術發展局及香港貿易發展局攜手合作，參與第四屆中國（深圳）國際文化產業博覽交易會（文博會），首次設立「創意香港」館及舉辦「香港日」活動，取得圓滿的成果。

A combined effort of the Commerce and Economic Development Bureau, Home Affairs Bureau, Hong Kong Arts Development Council (ADC) and Hong Kong Trade Development Council to showcase the best of Hong Kong's creative industries at the 4th China (Shenzhen) International Cultural Industries Fair (ICIF) came to a successful close earlier in May. The "Creative Hong Kong" Pavilion and activities of the "Hong Kong Day" were able to attract a large crowd.

創意香港 多元文化

「創意香港」館展示了香港創意和文化產業的成果，包括「建築及室內設計」、「設計、市場推廣及廣告業」、「影視娛樂業」，以及「文化藝術」，深受參觀人士歡迎。當中，藝發局主要負責「文化藝術」，並以「 聚多元創意 建構文化大都會 邁向西九文化區」為題，將香港百花齊放、多元蓬勃的文化藝術事業呈現於參觀者的眼前。為加強互動性，我們更邀請到本地藝術家洪強，以其新媒體及互動藝術作品「豐胸城市 瘦身文字」，與參觀者互動一番。

「香港日」活動還包括「創意商機 . 成功方程式」論壇，以及由深港兩地首次在文博會開幕日攜手合辦的香港中樂團音樂會。香港中樂團是首次到深圳演出，為內地觀眾帶來一場精彩的演出。



1	2
3	4

1. 一眾嘉賓在本局展區內欣賞介紹本地文化藝術的短片
Guests watching videos highlighting Hong Kong arts and culture
2. 參觀者置身洪強的作品《豐胸城市 瘦身文字》內，與影像互動，十分雀躍
Visitors are excited by the interactive visual experience in Hung Keung's work *Bloated City, Skinny Language*
3. 香港電影業界代表亦有出席「香港館」開幕儀式
Veterans of Hong Kong film industry attend the opening ceremony
4. 藝術家洪強向參觀人士介紹其新媒體及互動藝術作品
Hung Keung introducing his interactive media artwork to the visitor

An Eclectic Hub of Creative Cultures

The "Creative Hong Kong" Pavilion that showcased the best of Hong Kong's creative industries and its cultural offerings under the thematic areas of "Architecture and Interior Design", "Design, Marketing and Advertising", "Film and Entertainment" and "Arts and Culture" was an immediate crowd-puller. ADC's contributing programme, "Arts and Culture", was fittingly themed "A Cultural Metropolis in the Making — West Kowloon Cultural District", presenting visitors with an opportunity to discover the extraordinarily rich and diverse range of Hong Kong's creative industries, today and beyond. The display came complete with an interactive exhibit of new media arts to inspire the viewer's imagination — Hong Kong artist Hung Keung's *Bloated City, Skinny Language*.

"Hong Kong Day" featured the forum on "Creative Business Opportunities: the Formula of Success" and a concert presented by the Hong Kong Chinese Orchestra before a wildly appreciative audience. Performing on the opening day of the fair, the recital marked the orchestra's debut in Shenzhen.

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8 9

7. 「包以正四重奏」演奏多首爵士樂曲，令酒會生色不少
The performance by Eugene Pao Quartet has made the cocktail reception a celebrating one
8. 主禮嘉賓與各參與單位代表向嘉賓祝酒，慶賀這次文化交流活動成功
The toasting marks the beginning of this successful cultural exchange event
9. 在演奏《黃河暢想》時，香港中樂團帶動全場觀眾以小搖鼓拍和
The recital of *Free Imagination about the Yellow River* by the Hong Kong Chinese Orchestra got the audience spontaneously tapping their hands to the beat

中樂團載譽演出

音樂會由民政事務局常任秘書長尤曾嘉麗、深圳市文化局副局長劉焯鏗、深圳市人民政府文化產業發展辦公室主任郭永航和香港藝術發展局主席馬逢國主禮。

酒會上，馬逢國主席表示希望藉著是次音樂會，能夠進一步加強及深化中港兩地在文化藝術方面的交流，為本港藝團開拓更多在內地的演出機會，藉此推動整個區域的文化藝術發展，豐富兩地人民的文化生活。

為了讓內地觀眾欣賞到香港多元化的藝術，更邀請到國際知名的爵士樂組合「包以正四重奏」在酒會上演出，充分表現出香港中西文化 聚的特色。

出席是次音樂會的嘉賓除了有深港兩地的官員及文化界代表外，還有內地省市的文化部官員，以及來自哥倫比亞、保加利亞、坦桑尼亞、南非、新西蘭、美國等文化部官員及有關代表。

香港中樂團演奏具民族特色的民樂作品，深受內地觀眾歡迎。為了使觀眾更投入，香港中樂團更別具心思，在演奏《黃河暢想》時，帶動全場觀眾以小搖鼓拍和，將現場氣氛推至高 。 



An Evening of East-Meets-West Music

Carrie Yau, Permanent Secretary for Home Affairs; Liu Zhuo-keng, Deputy Director of Shenzhen Municipal Bureau of Culture; Guo Yong-hang, Director, Cultural Industry Development Office, the Shenzhen People's Municipal Government; and Ma Fung-kwok, Chairman of ADC, officiated at the opening of the concert.

At the reception, Chairman Ma expressed his hope that the concert would help steer Hong Kong arts groups into the limelight of the mainland arts scene and spark more future exchanges between the two places for the purposes of fostering the development of arts and culture across the region and offering the citizens of the two places a richer cultural life.

Like the host city, the evening was a celebration of cultures of East and West. The jazz pieces performed by the internationally renowned jazz ensemble, Eugene Pao Quartet, brought a touch of foreign panache to the reception, which was attended by cultural officials and prominent figures of the cultural industry from Hong Kong, Shenzhen, and other mainland cities to visitors from as far as Colombia, Bulgaria, Tanzania, South Africa, New Zealand and the US.

Live performance of folk music found an immediate audience. The highlight of Hong Kong Chinese Orchestra's performance was the recital of *Free Imagination about the Yellow River*. Tinged with the colours of folk music, the performance got the audience spontaneously tapping their hands to the beat, bringing the evening to a rousing climax. 



10	11		
12	13		
14	15	16	17

10. (左起) 酒會主禮嘉賓深圳市文化局副局長劉焯鏗、深
圳市人民政府文化產業發展辦公室主任郭永航、民政
事務局常任秘書長尤曾嘉麗、馬逢國主席與深圳市人
民政府副秘書長黃國強

(From left) Officiating guests of the cocktail reception:
Liu Zhuo-keng, Deputy Director of Shenzhen Municipal
Bureau of Culture; Guo Yong-hang, Director, Cultural
Industry Development Office of the Shenzhen People's
Municipal Government; Carrie Yau, Permanent Secretary
for Home Affairs; Ma Fung-kwok, Chairman of ADC;
and Huang Guo-qiang, Deputy Secretary of the Shezhen
People's Municipal Government

11. (左起) 民政事務局副秘書長梁悅賢、表演藝術委員會
主席陳達文、民政事務局助理秘書長嚴謝嘉莉及著名
作曲家陳永華

(From left) Esther Leung, Deputy Secretary for Home
Affairs; Darwin Chen, Chairman of Committee on
Performing Arts; Frances Yim, Assistant Secretary for
Home Affairs and Chan Wing-wah, renowned composer

12. 財政司司長曾俊華及前商務及經濟發展局局長馬時亨
亦有出席「香港館」開幕活動
Tsang Chun-wah, Financial Secretary and Frederick Ma,
former Secretary for Commerce and Economic
Development also attend the opening of the Hong Kong
Pavilion

13. 音樂會邀請到不同國家的文化部代表出席，場面熱鬧
The concert is well-attended by cultural officials of
different countries

14-17. 中港兩地嘉賓聚首一堂
Guests from Hong Kong and the Mainland



書香·港情

Scent of Books Scenes of Hong Kong



書香處處，細味港情。今年「香港文學節」以「書香·港情」為主題，一連18日的節期，為香港市民帶來一系列豐富、多元化的文學活動，從專題講座、展覽，以至藝術表演，多角度去探索本地文學藝術的最新面貌，讓我們深入了解香港文學的特色。

Themed "Scent of Books, Scenes of Hong Kong", the Hong Kong Literature Festival brings us an engaging, rewarding and quintessentially Chinese literary experience! For 18 days every two years, the Festival offered a rich cornucopia of symposia, exhibitions and fringe performances which celebrated the rich heritage of local literature, and provided a compendious review of its eclectic present and a far-sighted preview of its future.



今屆文學節以「書香・港情」為主題，透過本土文學凸顯香港情懷，讓市民從文學去認識香港的生活、人和情。今年是香港藝術發展局（藝發局）第四度與康樂及文化事務署攜手合辦這項本地文學界的盛事。

第七屆的「香港文學節」已於6月27日至7月14日舉行，期間舉辦了一連串與香港文學有關的活動，包括研討會、交流會、藝萃、香港文學行腳（由專人帶領尋找文學的跡）、專題展覽、與創作人對話、香港中文文學雙年獎作家講座、文學導讀、電影研討會、比賽等四十多項活動，期望藉此提高市民對文學作品的興趣和欣賞水平，推動文學閱讀及創作風氣。一如既往，藝發局負責籌辦「研討會」、「藝萃」及「交流會」這三項活動。

城市・空間・文學

「研討會」為香港文學節重點活動之一。為配合「書香・港情」這個主題，本局邀請多位本地及國內外著名學者參與，暢談本地文學的發展，以及討論兩岸三地文學作品的特色。此外，我們亦邀請了本地年青作家、文壇新秀，闡釋他們對文學的看法。

首場研討會為「香港空間：回憶與想像」，講者包括香港浸會大學中文系教授朱耀偉、香港浸會大學語文中心副教授胡燕青和嶺南大學文化研究系客席講師馬國明。會上，他們探討有關香港文化空間下誕生的文學及其發展概況。研討會的評論員為香港中文大學中文系高級講師張詠梅，主持為鄧永雄先生（古松）。

By focusing on literature that has its roots in the city's cultural traditions, the festival mirrors the unique lifestyle, people and sentiments of Hong Kong. "Scent of Books, Scenes of Hong Kong", as the 7th edition of the literary fiesta is themed, is the fourth collaboration between the Hong Kong Arts Development Council (ADC) and the Leisure and Cultural Services Department.

Running from 27 June to 14 July, the Festival featured over 40 activities under 10 categories namely Symposium, Interflow, Performances, Literary Walk and Talk, Thematic Exhibition, Dialogue with Creators, the Hong Kong Biennial Awards for Chinese Literature Winners' Talk, Guided Reading Club, seminars on film and competitions, all aimed at fostering interest and appreciation of reading and literary creation. As during previous editions, the ADC has hosted the "Symposium", "Performances" and "Interflow".

City, Space, Literature

Symposium is a key feature of the Hong Kong Literature Festival. Under the theme of "Scent of Books, Scenes of Hong Kong", local and mainland scholars provided an insightful historical account of the development and distinguishing features of the literary worlds of the mainland, Taiwan and Hong Kong. The spotlight also turned on a panel of young writers and literary aspirants, who shared with the audience their personal reflections about Hong Kong literature.

The first symposium, "Capsule Hong Kong: Reminiscences and Imagination", hosted by Chu Yiu-wai, Stephen, professor in the Department of Chinese Language & Literature at the Hong Kong Baptist University; Wu Yin-ching, associate professor in the Language Centre at the Hong Kong Baptist University; Ma Kwok-ming, Benjamin, visiting lecturer in the Department of Cultural Studies, Lingnan University. The three scholars unveiled a multi-faceted literature deeply rooted in the arts and culture of Hong Kong, reflecting on its past, celebrating its present and looking ahead to its future. Cheung Wing-mui, senior lecturer in the Department of Chinese Language and Literature at the Chinese University of Hong Kong, was the respondent, and Tang Wing-hung (Gu Song) as the moderator.



城市建構與文學創作息息相關，各個城市的空間差異，造就不同的文學風格和作品。第二場研討會以「城市空間：建築與文學」為主題，邀請到台灣建築師及文學創作人阮慶岳，以及文學作品經常以城市為主題的上海作家王安憶來港，與熟悉本地文學與社區關係的陳智德博士聚首一堂，剖析兩岸三地的人文價值，討論不同城市、街道、建築及文學的創作特色。藝發局文學組主席寒山碧擔任這場研討會的主持，並由香港浸會大學中文系教授黃子平擔任評論。

最後一場研討會以「青年作家眼中的香港文學」為題，邀請到香港青年作家謝曉虹、潘國靈，以及廖偉棠擔任講者，並由香港演藝學院人文學科系主任張秉權擔任主持及香港作家協會主席黃仲鳴作評論員，闡釋本地青年作家對香港文學的感情，與新一代年青創作者進行對話。

舞台上的文學作品

欣賞文學作品，可透過創意思維，從不同層面和角度入手。六場「藝萃」帶領觀眾遊走於不同感官或形體藝術之間，透過各式各樣的藝術表演，將文學作品呈現觀眾眼前，表達文學作品的精粹之餘，亦帶領觀眾探索文學與表演藝術的關係。

首日演出是由湛青劇社策劃的《長大了的玫瑰》，該劇選取本地著名作家亦舒的作品，包括《承歡記》、《我的前半生》、《流金歲月》、《一千零一妙方》、《小紫荊》等，以話劇形式將同年代女性的際遇重現觀眾眼前，重溫香港數十年的歷史風貌。

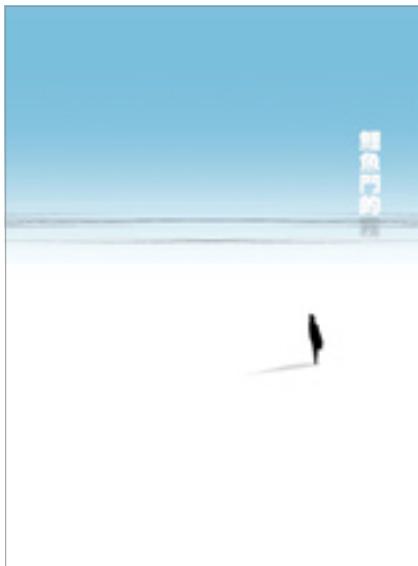
Architecture and literature are intricately interwoven into the fabric of a city; the cityscape in turn gives birth to and shapes the literary style and persona of a city. In the second symposium, "Among Cities' Space: Architecture and Literature", Taiwanese architect and writer, Roan Ching-yueh, joined by the Shanghai native Wang An-yi, whose hometown invariably serves as the backdrop of her stories, and Chan Chi-tak, whose expertise lies in the ties between local literature and the community, shed light on the cultural values of Hong Kong, Taiwan and China and examine their distinct cityscapes, architecture and literary identities. The moderator of the session was Hon Man-po, chairman of the ADC Literary Arts Group, and the respondent was Huang Zi-ping, professor in the Department of Chinese Language and Literature at the Hong Kong Baptist University.

Representing a new crop of emerging writers, Tse Hiu-hung, Dorothy, Lawrence Pun and Liao Wei-tang spoke at the third symposium, "Hong Kong Literature in the Eyes of Young Writers". The session moderator, Cheung Ping-kuen, head of Liberal Arts Studies of the Hong Kong Academy for Performing Arts and the session respondent, Wong Chung-ming, Chairman of the Hong Kong Writers' Association, expounded the sentiments of these young spirits and aspirants about Hong Kong literature in a hearty exchange.

Literary Creation on Stage

Great works of literature are best appreciated by following the train of creative thoughts that have led to their inception and creation. The six presentations of "Performances" took the audience on a journey of the senses through a variety of performing arts adaptations of contemporary literary texts. While fleshing out the nuances of the original, these dramatic renditions invited the viewers to contemplate their literary roots.

The theatre company Novice kicked off the fringe performance series with *Pieces of Rose*. Drawing from some of Isabel Ni's most popular works, including *The First Half of My Life*, *Golden Years*, and *Little*



《路中拾遺》是取材自年青作家王貽興的同名作品，由動藝以舞蹈及劇場形式演出，並輔以朗誦及互動表演。另一場演出「由蟲蛹到蝴蝶—城市故事《小李》到獨腳戲《人到無求品自高》」是由一條褲製作策劃，以作家滿道的作品《小李》(1982)及《人到無求品自高》(2005，改編自《小李》的獨腳戲劇本)為骨幹，講述公務員在巨大的政府制度下迷失了自己。除演出外，作家滿道更親自講述改編的過程。

以西西的作品《像我這樣的一個女子》為藍本，六樓后座劇團策劃的「像我這樣的一個應不應」，分為三部份，分別由三位編劇撰寫劇本、三位導演執導，為同一個主題創作不同意念的舞台劇，呈現不同人對相同故事的不同演繹。

另一場演出《行為藝術作動香港文學》是由亞洲民眾戲劇節協會策劃，以行為藝術來表現文學作品。他們取材自何福仁的《飛行的禱告》、劉以鬯的《對倒》等，透過自己閱讀香港文學的經驗，化成風格各異的閱讀報告，呈現文學演繹的多樣性，讓人更了解香港行為藝術及香港文學的人文風景。

浪人劇場把舒巷城的《鯉魚門的霧》呈現於舞台上，表現出土生土長的舒巷城對香港的真實體驗，並以戲劇及偶戲作媒介，真人與木偶交錯出現，將文學作品中的情景活現觀眾眼前。



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1. 《人到無求品自高》演出劇照
Performance of *Be a Gentleman of No Desire*
2. 浪人劇場的表演改編自《鯉魚門的霧》
Performance by Theatre Ronin is adapted from *The Fog*
3. 「藝萃」表演團體：動藝
DanceArt is one of the performing groups

Bauhinia, this stage rendition pieced together the life stories of women belonging to different eras and in the process mapped the historical landscape of Hong Kong over the past few decades.

Using *Lost Memories*, Ong Yi-hing's literary collection, as the common thread, the performance by DanceArt weaved together dance, drama, recital and interactive exchanges. Pants Production's *From Nymph to Butterfly: From the City Story "Xiao Li" to the Monologue "Be a Gentleman of No Desire"* based its story plot on the writer Man Du's *Xiao-li* published in 1982 and the monologue drama *Be a Gentleman of No Desire*, an extended reworking on the former for the stage seven years later. The title character was a civil servant facing an identity crisis in the bureaucratic system. Man Du made a special appearance to talk about the process of adaptation.

Xi Xi's *Story of a Girl Like Me* is the common source of inspiration; "fate" is the shared theme. Structured into three parts, Happy Poor Theatre's *Someone like Me...Should or Should Not* was a trilogy with each part penned and directed by a different screenwriter and director. The three renditions of the same theme exploited dramatic possibilities of literature to the full.

Hong Kong Literature on the Move was presented by the Asian People's Theatre Festival Society, employing the medium of performance art as an expression of action poetry. Adapting from Ho Fuk-yan's poetry collection, *Flying Prayer*, and Li Yi-chang's novella *Tête-bêche*, the artists translated their reading experiences into four stylised "book reports", unleashing not only the infinite possibilities of literary interpretations, but also opening our eyes to the cultural and humanistic landscape of Hong Kong's performance art and literature.

The stage adaptation by Theatre Ronin of Shu Hong-sing's *The Fog* was a mosaic of reflection, reportage and narrative of the author's memories of growing up in Hong Kong. Fusing drama and puppet play, human actors and a cast of puppet characters, *The Fog* re-enacted vividly the scenes envisioned in the literary work.

多角度探索文學

文學不僅只供閱讀，還可以與人分享。四場「交流會」從不同層面，如詩歌朗誦、行為藝術、兒童文學、電視媒介等，以互動形式，鼓勵參加者一起參與，從日常生活出發，以多角度探索閱讀文學作品的樂趣。

由字花（水煮魚文化製作有限公司）策劃的「文學撈飯—在電視媒體推廣文學經驗談」，邀請了作家王貽興及文化評論人梁文道擔任講者，整理、檢討文學及文化機構與電視台合作推廣文學的經驗，並鼓勵大眾嘗試製作與文學有關的錄像。

認識文學，從小開始。由兒童文學作家潘金英、潘明珠策劃的「甜酸苦辣香港地—兒童文學創作交流會」，以甜酸苦辣代表香港某處地方的回憶，旨在提升兒童對香港兒童文學之欣賞、創作興趣，並推動校園閱讀兒童文學及寫作風氣。交流會以朗讀、表演、即席創作、小組匯報及分享為形式，讓兒童親身感受文學創作的樂趣。

文學是可以用身體去表達的。由社區文化發展中心有限公司策劃的「香港文學『拉符呃』工作坊」，將香港文學文本化成即場演示的「閱讀報告」，透過身體、儀式、行動等呈現「書香·港情」。工作坊鼓勵參加者自備一篇文學作品，在幾位行為藝術工作者帶領下，以行為藝術去演繹文學，加深了解文本對參加者自身或香港社會的意義。

由香港散文詩學會策劃的「散文詩與詩歌朗誦交流會」，則介紹了散文詩及其創作技巧，豐富香港市民的文字生活和文字創作經驗。交流會由鄧紀生（夏馬）主講，嘉賓亦朗誦了反映香港生活為主題的詩歌。

香港有豐富的本土文學篇章，而文學欣賞和文學創作，既互動，又多樣化，亦能引發豐富的想像力。 



Exploration of Literature

Literature is as much for reading as for sharing. "Interflow" comprises a variety of interactive workshops such as poetry recitals, performance art, children's literature and television series to engage participants in all-round discussions to rediscover the joy of reading and encourage them to embrace literature as an integral part of everyday life.

Organised by *Fleurs des Lettres*, "Literature Conquers TV" gathered together writer Ong Yi-hing and cultural critic Leung Man-tao to take the participants behind the scenes for a look at the constraints and challenges of making arts and cultural programmes for television. The duo also offered encouraging words on making literary videotage.

Good habits start early. Making acquaintance with literature is no exception. Children's writers Poon Kam-ying and Pearl Poon, hosts of "Tastes of Literature: A Children's Workshop", fused tastes with places to evoke memories of old Hong Kong. Recitals, performances, improvised works, group discussions and sharings were spiced with local flavours to lure our young readers. This activity also simulated participants' imagination with fun characters and stories taken from the treasure-trove of our local children's literature.

Our bodies, too, can be a site for literary expression. "Live Art Workshop on Hong Kong Literature" revealed the impact of a literary text on the individual and society in a whole new light. Through an improvisation of sight and sound using their bodies, rituals and actions, the Centre for Community Cultural Development translated literary texts into live "book reports" on the theme of "Scent of



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4. 湛青劇社的演出，展現不同時代女性的故事
Drama play by Novice, gathers stories of women in different eras
5. 「甜酸苦辣香港地」交流會讓家長及兒童一同討論交流
“Taste of Literature” workshop engages parents and children in literary exchanges
6. 王貽興及梁文道大談文學與媒體的關係
Ong Yi-hing and Leung Man-tao discuss the relationship between literature and media

Books, Scenes of Hong Kong". Led by instructors, participants were inspired to enact a scene taken from their favourite literary work.

The "Prose Poem Recital Interflow" organised by the Prose Poem Society of Hong Kong offered an in-depth look at prose poetry, the writing techniques that shape its form and character, as well as the power of the genre to enrich life and literature. Guests with host Tang Kei-sang recited prose poems depicting the life in Hong Kong, followed by sharing of writing experiences and personal musings on literary appreciation and creation.

Hong Kong is endowed with a treasure-trove of literature. The appreciation and creation of literature is a process both stimulating and dynamic, tapping into the world of our imagination. The Literature Festival enables us to learn about Hong Kong culture and to understand literature through culture. ON

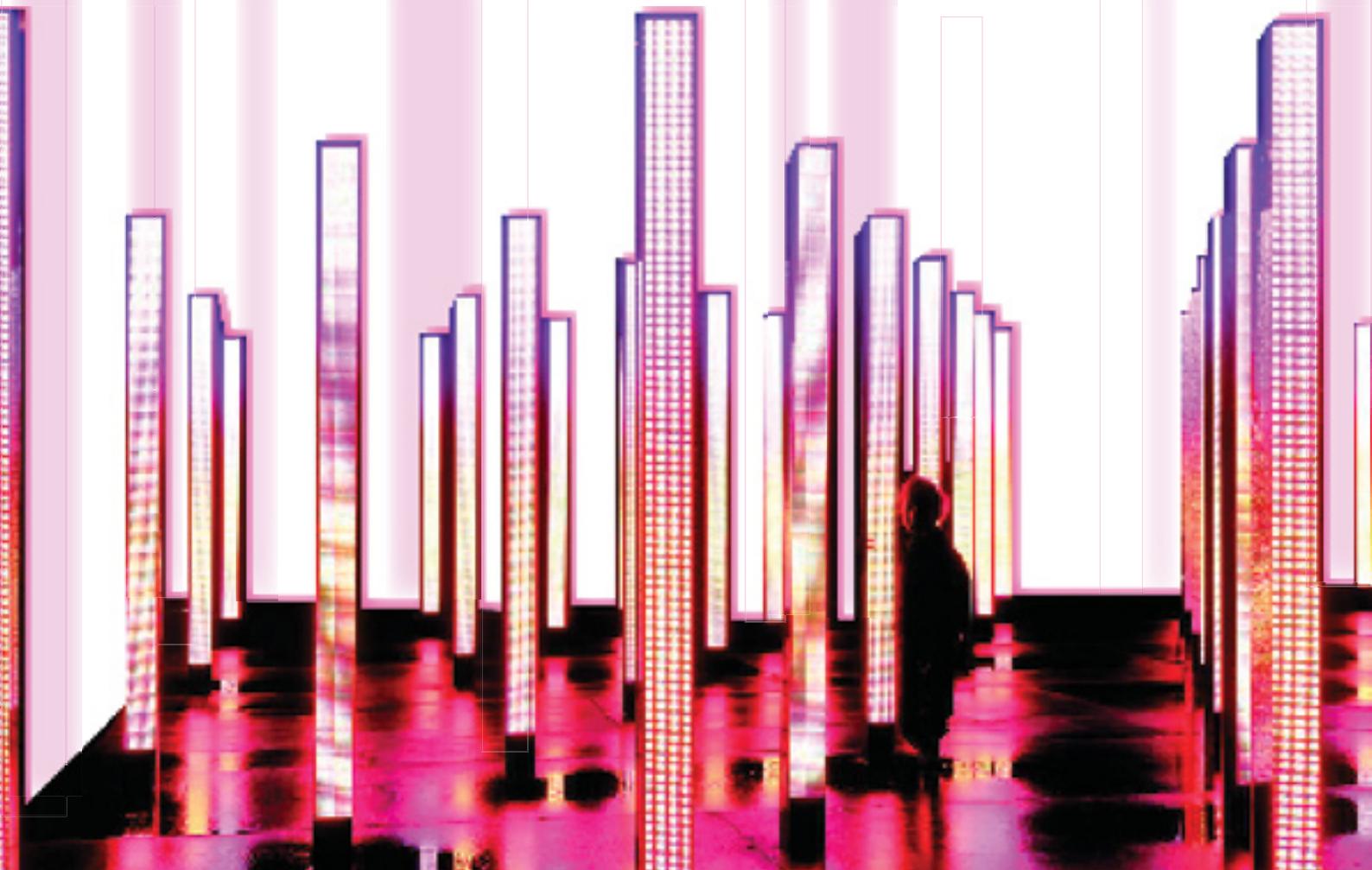
全城投入 聲光互動新體驗

A Brand New Experience of

Audio-Visual Interaction

走入「燈陸 · 亞高高」聲光互動媒體藝術展，你的一舉手一投足，都會跟光影和聲音產生互動，為你帶來一系列的視聽新體驗。

The A-Glow-Glow Macro Interactive Media Arts Exhibition delivered a spectacular audio-visual experience by which your every single movement would interact with the magical display of lights and sounds.





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1. 民政事務局局長曾德成與劉德華置身於幻化多變的光影效果之中
Tsang Tak-sing and Andy Lau surrounded by fascinating lighting effects radiated from the exhibits
2. 開幕禮邀請到眾多藝術界朋友為展覽揭開序幕
Friends from the arts sector attend the opening ceremony of the exhibition

由香港藝術發展局主辦、Microwave籌辦的「燈陸·亞高高」聲光互動媒體藝術展，是香港繼2006年全港矚目的「體·映·戲」(Body Movies in Hong Kong)之後第二個大型互動媒體藝術展，由4月11日至20日，在尖沙咀星光大道及香港藝術館外圍展出，來自英國的著名國際藝術團隊UnitedVisualArtists (UVA)的多媒體互動作品《Volume》，以及本地LED藝術家羅揚文(Teddy Lo)的最新作品《稀孔》(Phaeodaria)。計劃期望將媒體藝術帶入公眾社群，進一步帶動本地媒體藝術的發展。

奇妙的藝術經驗 登陸香江

首次於亞洲區展出的《Volume》是一個圍繞光與聲音的大型互動媒體作品，在一個約132平方米的台階上，排列了46支光柱，利用光影、聲音、頻率與參觀者產生互動，藉此衍生媒體藝術與參觀者之間幻化多變的關係。《Volume》現為倫敦維多利亞與亞伯特博物館的半固定展品。

UVA的代表Chris Bird說，為配合香港星光大道的環境及融入兩岸的夜景之中，他們已作出重新調節。當參觀者進入《Volume》時，光柱會感應到人體的挪動情況，然後產生燈光變化，接近光柱時又會引發不同的聲音效果，為參觀者帶來一系列視聽新體驗。所以，每位參觀者都會有著不同的體驗。

另一位參與展覽的本地藝術家羅揚文的LED互動作品—《稀孔》，為一個半球形結構，由多個突出的錐形組合而成，通過不同的無線訊號如GSM、3G及Wifi，結合LED技術及多媒體互動編製程式所製成。

Teddy說：「我一早就想創作一件與香港有關的作品。」今次，Teddy將香港的資訊和燈光融入《稀孔》的設計之中，他把在香港鬧市之中收集到的無線傳送的數據，轉化成燈光變化和音響設計。當參觀者走進《稀孔》的圓頂內，預設的動作感應器便會作出即時視效反應，帶來獨特的視覺效果，而預設的藍芽感應器亦會與參觀者作即時聲音互動，帶來不一樣的聽覺享受，讓人感受揉合視聽互動的奇妙之處。

Presented by the Hong Kong Arts Development Council (ADC) and organised by Microwave, the A-Glow-Glow Macro Interactive Media Arts Exhibition was the second of its kind since the widely acclaimed Body Movies in Hong Kong, a large scale interactive media arts exhibition, first held in 2006. Featuring renowned British UnitedVisualArtists' (UVA) multi-media interactive installation, *Volume* and the spectacular world premiere of *Phaeodaria* by Hong Kong-based LED artist Teddy Lo, the exhibition was staged from 11 to 20 April at the Avenue of Stars and Peripheral Area of the Hong Kong Museum of Art in Tsim Sha Tsui. This exhibition aimed at bringing media arts closer to the general public as well as promoting the local media arts scene to a higher level of development.

Exquisite Arts Experience Boarding Hong Kong

Volume, making its debut in Asia, was a large-scale sculpture of light and sound decorated with 46 light columns on a stage of about 132 square metres. It created a series of interchanging audio-visual experiences through interaction between lights, sounds and frequencies with the audience. *Volume* is now featured as a semi-permanent display at the Victoria and Albert Museum in London.

Chris Bird of UVA said their work was re-adapted to the environment of Hong Kong at the Avenue of Stars, blending it into the night sky over the harbour. Sensing the bodily movement of the visitors, the light columns in *Volume* sparked off visual changes and spectacular audio effect whenever the audience approached them, creating a series of extraordinary and yet individualised audio-visual experiences.

聲光互動 帶動全城參與

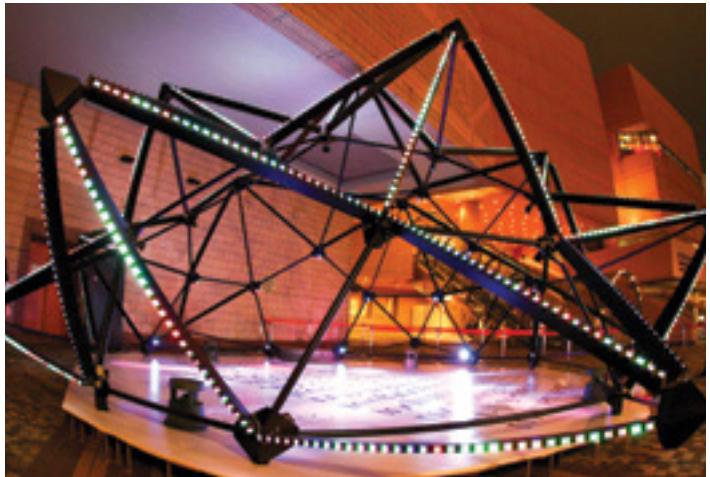
在4月11日開幕禮上，主禮嘉賓民政事務局局長曾德成及影視紅星劉德華均被展品帶來的聲光互動效果所吸引。曾德成局長認為這是一個難得的互動經驗，讓香港市民有機會認識到外國藝術團隊，及一睹本地藝術家在這方面的成就。劉德華表示，香港很少有如此大型的媒體藝術作品，而且其互動元素令作品異常有趣。

一連十天的展覽，共吸引超過10萬名本地市民及遊客親身參與、接近20萬人士圍觀欣賞，一起感受互動媒體藝術的樂趣。

是次展覽除「燈陸·亞高高」聲光互動媒體藝術展外，大會更舉辦了2個DIY工作坊及2個講座，由UVA及Teddy現身說法，講解展品的精妙之處，觀眾可現場觀看LED商業作品及數碼程式的示範等，一睹互動媒體藝術的新思維。工作坊參加者更可親身參與構思藝術概念，有機會化為將來的公共藝術作品。此外，UVA及Teddy希望透過工作坊及講座，讓學生及公眾了解其作品的創作過程及背後理念。ON

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4. 參觀者在《稀孔》中紛紛啟動手提電話的藍芽裝置，體驗光影、聲音及科技帶來的互動藝術樂趣
Visitors activate the Bluetooth device of their mobile phones inside Phaeodaria to experience the interesting interactions brought by visual, sound and technology
5. 《稀孔》的創作概念來自香港鬧市的燈光及資訊流動
The creative concept of Phaeodaria comes from the dazzling lights and flow of information in bustling Hong Kong
6. 參觀者移動身體，與作品《Volume》互動
Visitors waving their bodies feedbacked by constantly changing lighting effects of Volume
7. 來自英國的UnitedVisualArtists
UnitedVisualArtists from UK

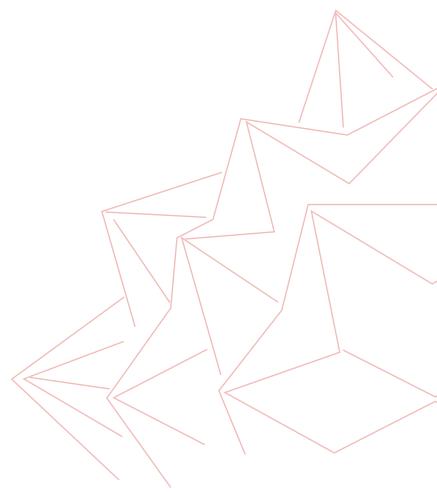


Also on display was Phaeodaria, a dome-shaped LED artwork by Hong Kong-based artist Teddy Lo. This was created with numerous protruding pyramids incorporating LED technology and multimedia interactive programme through wireless signals like GSM, 3G and Wifi.

"I want to tailor-make an artwork for Hong Kong a long time ago" Teddy remarked. To do this, Teddy incorporated information and light of Hong Kong into his Phaeodaria by collecting wireless signals at the city centre which he then decoded to create special audio-visual effects. When entering the dome-shaped installation, unique visual effect sprang from real time response of the preset motion sensor coupled with instant audio interaction between audience and the preset Bluetooth sensor programme, thus engaging the audience into a magical audio-visual experience.

Dwelling in the Unique Interaction of Light and Sound

At the Opening Ceremony on 11 April, officiating guests Tsang Tak-sing, Secretary for Home Affairs, and renowned artist Andy Lau were attracted by the fabulous effect generated from the audio-visual interaction of the exhibits. Mr Tsang considered it as an invaluable interactive experience which offered Hong Kong people exposure to foreign arts group and an opportunity to appreciate the achievement of local artist in this respect. "It is rare for Hong Kong to have such large scale media arts



參展藝術家介紹 About the Artists

UVA是著名的英國藝術家團隊，以集體才華創造創新的數碼藝術。他們的藝術作品專門融合科學與藝術以產生情緒上的反應。目前的工作包括建築裝置、現場表演和反應裝置。對他們來說，研究與發展是作品的核心部分，其過程使他們能夠不斷開拓新領域，以及重新審視一些舊方式。UVA的作品曾於多個著名地點展出，如倫敦泰特現代美術館及維多利亞與艾伯特博物館等，又多次與傑出音樂巨星作現場表演，包括U2、Massive Attack、Chemical Brothers及Kylie Minogue等。

Teddy是國際藝術圈子認可的科技藝術先鋒，其作品揉合精湛技術與美學，建構出獨特的光影王國。他現居香港，致力發展在商業和藝術領域的LED作品設計。他全力開拓LED創作領域，在發揮其藝術概念的同時，把作品推廣至廣泛的商業運用範疇，從而為LED的創新運作和照明工業作出貢獻。

UVA, a renowned artist group from the UK, builds on its collective talents to create innovative digital art. Specialising in the production of emotional response by blending science with the arts, their current practice spans architectural installation, live performance and responsive installation. As a core part of their process, the focus on research and development enables them to constantly explore new fields as well as re-examine more established ones. UVA's work has been extensively exhibited in world famous venues such as the Tate Modern and Victoria and Albert Museum, as well as being part of live performances with great musical stars including U2, Massive Attack, Chemical Brothers and Kylie Minogue.

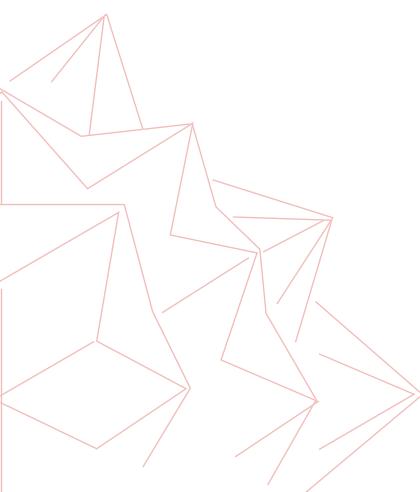
Internationally recognised as a pioneering artist in the 'Tech-art' scene, Teddy Lo's work incorporates groundbreaking technology and aesthetics that carve the boundary of a unique kingdom of light and shadow. Currently based in Hong Kong, Teddy devotes himself to develop LED product design in both the commercial and arts sectors. While his focus is on exploring new space for LED invention and application, he aims to promote his concept to the wider commercial realm apart from artistic exploration, thus making significant contribution to LED's innovative operation and lighting industry.



exhibits. The interactive elements of the two artworks in this exhibition were particularly amazing", observed Andy Lau.

More than 100,000 locals and tourists participated in this exhibition which spanned over 10 days, together with approximately 200,000 by-standers, who shared the fun of interactive media arts.

To coincide with the launch of the "A-Glow-Glow" Exhibition, UVA and Teddy were invited to share their first-hand experience at two DIY workshops and two seminars. Participants were introduced to the innovative concepts of interactive media arts through viewing commercial LED products and demonstration of digital programming. At the workshops, they were also offered the chance to join in developing their own concept and plan for an artwork that might go on public display in the future. Both UVA and Teddy hoped that the workshops and seminars could facilitate students and the public's understanding of the creative process and vision behind their work. **ON**





鏡頭下的真我

Real Self on Camera

由香港藝術發展局及香港國際電影節協會攜手合辦的「第三屆鮮浪潮短片競賽」已經圓滿結束，大部份入圍作品已於「第32屆香港國際電影節」舉行期間作公開放映，讓市民大眾有機會欣賞到一班年青電影創作者的作品。究竟這群年青人會如何透過鏡頭展現他們的創造力？

The 3rd Fresh Wave Short Film Competition, a joint collaboration between the Hong Kong Arts Development Council and the Hong Kong International Film Festival Society Limited, has come to a close. Most of the shortlisted films were screened during the 32nd Hong Kong International Film Festival. They provided the people of Hong Kong with a glimpse of the creative work of our young film-makers. How did these young people project their creativity on screen?

1 2 3

1. 陳兆禧執導的《行僧》
The Monk by Chan Siu-hei
2. 《物故》精心製作的道具，如按照玩具搭建的木屋及用品，為評審團帶來驚喜
The judges appreciate the creativity of *From End to End*, especially by its toy-like delicately made props
3. 公開組「最佳電影獎」《浪奔》
Someone's Running wins the Best Film Award in Open Division



真我呈現 讓人反思

行行重行行……，來自內地的「假」行僧穿梭於繁囂的街道，掛著笑臉向途人祝福化緣，但遇到無數的拒絕、嘲諷、驅趕，以及老婆婆的主動佈施，真我也變得模糊，一個又一個的問題充斥於腦海中。由香港演藝學院陳兆禧執導的《行僧》，以寫實的手法帶出反思真我的過程，贏得今屆「鮮浪潮短片競賽」一眾評審的讚譽，率先奪取學生組的「最佳電影獎」，然後再下一城，擊敗其他入圍對手，勇奪「鮮浪潮大獎」。評審團由國際及本地專家組成，包括米高·甘比、黎妙雪及翁子光。

陳兆禧認為創作就是要將潛藏於內心的自我呈現出來，「我們常扮演多個角色而忘卻真我。但通過反思、面對及重生，我相信沒有人會喜歡騙人，或遠離真正的角色」。

醉心電影創作的陳兆禧，矢志以電影工作為終身職業，並認為電影應真實自然，所以，過往的作品都離不開寫實與人情。是次獲獎更有機會獲推薦參加2009年德國柏林電影節的「新秀創作營」，與來自各國電影新秀互相交流及學習，擴闊視野。

Revelation and Reflection

As the bogus monk from the mainland worked his way through the busy streets, smiling at passers-by and giving them his blessings, he encountered countless rejections and taunts. People kept telling him to go away, but there was an old lady who gave him a donation unsolicited. His awareness of his true self became blurred as one question after another assaulted his consciousness. *The Monk*, a film directed by Hong Kong Academy for Performing Arts student Chan Siu-hei, traces the journey of self-reflection and the discovery of one's true self. This study in realism so impressed the judges of the 3rd Fresh Wave Short Film Competition that not only named it the Best Film in the Student Division, but it also went on to eclipse other shortlisted films to win the Grand Prize. The jury comprised international and local film luminaries including Michael Campi, Carol Lai Miu-suet and Philip Yung Tsz-kwong.

Chan Siu-hei believes that the process of creating art involves revealing the artist's true self that lies buried deep inside. "We often forget who we really are because we play so many different roles," he said. "With reflection, acceptance and renewal, I believe no one likes to deceive or be somebody too far removed from one's true self or nature."

With great passion for filmmaking, Chan Siu-hei is intent on carving out a lifelong career in film. He believes that films should be natural and real, and his previous films, with their themes of realism and human emotions, reflect that belief. His win at the 3rd Fresh Wave Short Film Competition gave him the opportunity to take part in the Berlinale Talent Campus in the 59th Berlin International Film Festival in 2009, a creative summit for up and coming film-makers from all over the world.



細膩感情 觸動心弦

同樣以寫實手法描述父子情的《彼岸》，亦得到評審團的一致稱許，獲頒今年新增的「特別表揚獎」（學生組）。

由香港城市大學黃瑋納執導的《彼岸》，也許是自己與父親的真實寫照，血雖濃，但情卻淡。以捕魚為生的父親，每天營營役役，為口奔馳，與兒子的關係日漸疏離。然而，兒子的一次手部受傷，恰巧遇上父親工作上的困難，崩缺的感情堤圍得以修補。

無怪乎黃瑋納會這樣介紹《彼岸》，「大海像是他們情感的反照，平靜淡然卻充滿暗湧。這也是我的真實寫照，面對疏離的人際關係，我們總是無能為力，藏於心底的情感，日積月累，變成彼此的傷痕」。

創意馳聘 帶出驚喜

至於其他獎項，包括由香港中文大學的何倩彤執導的《物故》獲得學生組的「最佳創意獎」、陳英尉執導的《浪奔》獲得公開組的「最佳電影獎」，賴億南執導的《散·不散》則獲得公開組的「特別表揚獎」。他們聯同黃瑋納都會獲安排前往其他同類的歐洲或亞洲的國際電影節，進行觀摩及交流活動。

評審團對於三位得獎者亦有不同的評價，他們認為由何倩彤執導的《物故》，雖然沒有完整的故事結構及純熟的技巧，但甚具創意，再加上精心製作的道具，為評審團帶來無限驚喜。由陳英尉執導的《浪奔》具有一股清新感覺，而賴億南執導的《散·不散》則以優美的攝影技術，贏取評審的讚賞。

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4. 《散·不散》憑優美的攝影技術贏得公開組「特別表揚獎」
The impressive cinematography of *Until the Weeping Day* wins the Special Mention Award in the Open Division
5. 學生組「特別表揚獎」作品《彼岸》是導演與父親的情感反照
Distance, conferred new Special Mention Award in the Student Division, narrates the relationship between the director and his father

Bridging the Distance

Distance, another film steeped in realism, narrates the relationship between father and son. It was chosen unanimously by the jury for the new Special Mention Award in the Student Division.

Directed by City University of Hong Kong student Wong Wai-nap, *Distance* was perhaps an account of the director's relationship with his own father. In the film, the fisherman worked hard to make a living, but the emotional distance between him and his son grew wider day by day. It took his son's injured hand, coupled with his own difficulties at work, to finally remedy their relationship.

Wong Wai-nap described his film *Distance*: "The sea is a reflection of their emotions – calm on the surface but raging underneath. This, too, is a reflection of my life. We are always helpless in face of waning relationships. The bottled emotions build up and ultimately inflict their wounds on us."

Creative Surprises

Other prize-winning films included the Student Division's Best Creativity winner *From End to End*, directed by Ho Sin-tung of the Chinese University of Hong Kong; the Open Division's Best Film *Someone's Running*, directed by Chan Ying-wai; and Lai Yat-nam's *Until the Weeping Day*, which took a Special Mention award in the Open Division. Together with Wong Wai-nap, the three will attend international film festivals in Europe or Asia where they will interact with other film-makers.

成效顯著 反應熱烈

在今屆19套參賽作品中，評審團認為今年「學生組」的參賽作品特別出色，甚為值得鼓勵。當中，「公開組」部分更收到較去年多出三倍的參賽申請，可見計劃為年青的電影工作者所認同。

今年，「學生組」的參賽院校包括香港中文大學、香港理工大學、香港城市大學、香港浸會大學、香港專業教育學院（觀塘分校）、香港演藝學院、香港樹仁大學、香港藝術中心藝術學院及嶺南大學。

「公開組」入圍參賽者名單包括：賴憶南、胡嘉樂、陳英尉、韋亦斌、龔兆平、凌志民、黃永昌、陳威文、陳展幹及波基。

是次計劃的頒獎禮已於今年3月24日及26日舉行，並邀請到張艾嘉出席於3月26日舉行的「第三十二屆香港國際電影節 — 頒獎禮之夜」，頒發「鮮浪潮大獎」。ON



「第三屆鮮浪潮短片競賽」以比賽形式，發掘和培育具潛質的年青電影創作人材。競賽設「學生組」及「公開組」兩部分，經初選後，入圍者會參加由藝發局提供四堂電影講座，跟三位業界資深人士，包括杜琪峯、張艾嘉及舒琪，分享他們的豐富經驗及剖析經典作品，從而啟發各學員的創作意念、發揮他們的創作潛力。然後，拍攝一套片長不多於30分鐘的劇情片，角逐各個獎項。

The 3rd Fresh Wave Short Film Competition aims to discover and cultivate young film-making talent through competitions in the Student and Open Divisions. After the initial selection, shortlisted film-makers attended four film-making seminars organised by the Hong Kong Arts Development Council, where three professionals from the film industry – Johnnie To, Sylvia Chang and Shu Kei – shared their experiences in film-making and analysed scenes from film classics. The seminars were meant to stimulate and inspire these aspiring film-makers. Following that, they had to compete for the prizes by making a drama film running no longer than 30 minutes.

The jury had different comments about these three filmmakers. They felt that Ho Sin-yung's *From End to End* was very creative despite the lack of plot structure and artistry. They were especially thrilled by the sets, which had been painstakingly made. Chan Ying-wai's *Someone's Running* was a breath of fresh air, while Lai Yat-nam's *Until the Weeping Day* impressed the jury with its beautiful cinematography.

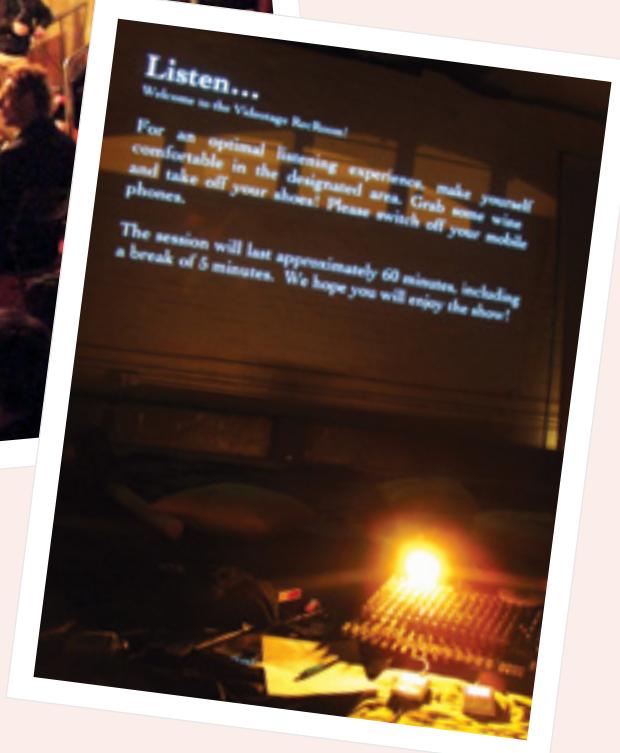
Overwhelming Response

Among the 19 entries submitted this year, the jury felt that those in the Student Division were especially outstanding. This year, the Open Division received three times more entries than last year, an indication of this competition's growing recognition from film-makers.

Participating institutions in the Student Division this year included the Chinese University of Hong Kong, Hong Kong Polytechnic University, City University of Hong Kong, Hong Kong Baptist University, Hong Kong Institute of Vocational Education (Kwun Tong), Hong Kong Academy for Performing Arts, Hong Kong Shue Yan University, Hong Kong Art School and Lingnan University.

The shortlisted film-makers in the Open Division were Lai Yat-nam, Fan Wu, Chan Ying-wai, Ivan Vai, Kung Siu-ping, Ling Chi-man, Wong Wing-cheong, Chan Wai-man, Chan Chin-kon and Ballkei.

The prizes were handed out on 24 and 26 March. Famous director-cum-actress Sylvia Chang presented the Grand Prize of the 3rd Fresh Wave Short Film Competition at the Awards Gala of the 32nd Hong Kong International Film Festival on 26 March. ON



續談「一年資助」團體 — 電影及媒體藝術 One-Year Grant Recipients FILM & MEDIA ARTS

香港藝術發展局「一年資助」的電影及媒體藝術團體，除了著重創作外，還十分重視向外推廣及教育的工作，且細閱他們的簡單介紹。

While focusing on creative work, the recipients of the ADC's One-Year Grant for film and media arts groups also attach great importance to promotion and education. Let's take a look at these groups.

影意志 — 獨立而不小眾

成立超過十年的影意志，專注策劃電影節（香港亞洲電影節）、影院發行，影碟出版，開拓欣賞及創作獨立電影的渠道，並做出了一定的成績，如黃修平的《當碧咸遇上奧雲》、黃精甫的《福伯》以及崔允信的《憂憂愁愁的走了》均透過影意志，令投資者認識他們首部長篇的作品，繼而正式走進電影行業。

去年，影意志為四套本地電影做發行代理，並協助推廣，包括麥海珊執導的《唱盤上的單行道》，以及五月上映的譚國明執導的《七月好風》。但由於資源有限，沒有主導性的投資或製作計劃，困難不少；尤其是在控制作品數量上比較被動，獨立電影並非每套都起用知名藝人作演員，在推廣上亦較商業電影困難。

而去年的「香港亞洲電影節」已是第四屆，為期十八天，共放映了八十部電影，是目前本港最大型的亞洲電影節目。為了讓觀眾認識新進導演，以一部國際著名的電影配一部獨立電影為策略，如開幕、閉幕電影為《色，戒》及《七月好風》，以及邀請著名導演李安出席新導演論壇，以增加交流的機會。來年，影意志將加強教育工作，藉以提拔新力軍；同時，亦會策劃更多跟中國內地及其他地方的電影交流活動。

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1. 去年「香港亞洲電影節」的新導演論壇
Forum with new directors hosted by Ying E Chi in last year's Asian Film Festival
- 2 - 3. 電影節邀請參展電影導演及演員出席座談會，與本地觀眾交流
Directors and actors are invited to host the sharing sessions to meet local audiences



Ying E Chi Ltd – Independent but Mainstream

Ying E Chi, which was set up over a decade ago, is involved principally in organising the Hong Kong Asian Film Festival, distributing movie productions, publishing videos, opening up new audiences for independent films, and cultivating independent film-makers. The group has chalked up a string of successes, including Adam Wong Sau-ping's *When Beckham Met Owen*, Wong Ching-po's *Fu Bo*, and Vincent Chui's *Leaving in Sorrow*. Through Ying E Chi, investors grew aware of the debut features of these film-makers, all of whom have since entered the film industry.

Last year Ying E Chi was the distribution agent for four locally made films, and assisted in their promotion. These included Anson Mak's *One-Way Street on a Turntable* and Stanley Tam's *Breeze of July*, which opened in cinemas in May. However, limited resources and the lack of proactive investment or production plans meant a lot of difficulties for the group, especially in terms of determining the volume of production. Moreover, without the support of famous artists, independent productions are more difficult to market than commercial films.

Last year the 4th Hong Kong Asian Film Festival screened a total of 80 films over a period of 18 days. It is currently the largest Asian film festival in Hong Kong. To introduce an up and coming director to movie audiences during the film festival, Ying E Chi paired an international blockbuster with an independent film. For example, the opening and closing films were *Lust, Caution* and *Breeze of July* respectively. Renowned director Ang Lee was also invited to attend a forum with new directors. In the coming years, Ying E Chi will pay more attention to educational work with the aim of nurturing new talents. At the same time, it will organise more film events with the mainland and other regions.

影行者 — 發掘草根創造力

今年，影行者首度獲藝發局「一年資助」。該團性格鮮明，藝術理念明確：揉合寫實與先鋒的前人經驗，在創作中注入「對話」和「參與」的概念，為創作條件最匱乏的基層民眾開發參與藝術創作的可能，並發掘本土文化特色所在，正如其網誌精簡的一句：「把藝術還給人民」。如計劃「兩個佬的公路電影」，以長期的滲透互動，進入中港司機的生活狀態（如跟他們一起出車、上公路）來鼓勵司機透過影像發掘自己的工人影像與聲音，以成就香港本土基層特有的「公路電影」。總監李維怡說：「要把藝術創造的意願交給原本覺得自己與之無關的人，便要努力在他的日常生活中尋找創作的接合點。」—相信這殊不容易。

影行者亦致力拉闊創作工具的想像，即拍片不一定要高科技、買貴機，以便宜、土砲的方法結合民間小智慧更適合草根創作。如他們跟年過七十、一生在深水 舊區經營木頭車的老夫婦合作，互動地設計一個簡單「DOLLY」（手推車）。李維怡指出：「過程本身已是創作重要的一環，希望工作坊可讓基層手藝者的手藝找到新用途，讓本土文化因而得到可持續的發展。」

未來一年，他們會繼續發掘草根的創造力，以一導師一學員的陪伴拍攝方式，鼓勵基層市民去嘗試拍出自己的愛情故事片、實驗短片、紀錄片。



V-artivist Company Ltd – Exploring Grassroots Creativity

V-artivist, a first-time recipient of the ADC's One-Year Grant, has a very clear direction and specific artistic goals. By combining realism with the experience of film pioneers that came before them, and injecting elements of "dialogue" and "participation" into their work, V-artivist aims to provide opportunities for the grassroots to participate in the creation of arts. By empowering the very people for whom art and its creation are often out of reach, V-artivist aims to uncover the very essence of local culture. As they put it so pithily in their blog: "Return art to the people." Their project "*Road Movie of Two Truck Drivers*" involved long periods of immersion and interaction with the lives of drivers who ply the routes between the mainland and Hong Kong. By hitting the road with them, they encouraged the drivers to discover their own images and voices through video, and create Hong Kong's own road movie. The Director of V-artivist Lee Wai-yi said, "To hand the wish to create art over to someone who feels that art has nothing to do with him, one must work hard to locate the point in his daily life that converges with art creation." This surely is easier said than done.

V-artivist has an imaginative take on the tools of the trade. For them, making a film does not necessarily have to involve high technology or expensive equipment. Cheap and rough-hewn methods, combined with a little bit of folk wisdom, are more suitable for grassroots productions. For example, they worked together with a couple in their 70s, who had spent most of their lives selling wooden carts in Sham Shui Po, to design a simple dolly. Lee Wai-yi said, "The process itself is an important aspect of creation. We hope that the workshops will allow grassroots artisans to find new avenues and uses for their skills, and allow local culture to continue to develop."

In the coming year, they will continue to mine the creative potential of the grassroots. By pairing every student with one instructor, they hope to encourage the common folk to make their own romance movies, experimental films and documentaries.

香港電影評論學會 — 深度影評

自1995年成立以來，香港電影評論學會以有系統、有連續性的方法，從深化、積極、宏觀的角度評論香港電影的變化、成長，例如有關97前後的電影探討及評價，以及探索香港電影及社會之間的關係、意義，跟坊間的影評有明顯的分別。

學會對2007年出版的《電影文化季刊HKinema》十分重視，第一期專題：「消失中的電影文化」、第二期「點解香港冇科幻？」，即將出版的第三、四期將會是「香港電影片樂縱橫談」及「香港電影中的三國」，均以專題及深化的角度去探索及研究香港電影。此外，學會協力出版《香港電影》，增加會員出版影評的機會，提升會員撰寫影評的熱衷度。

評論教育方面，去年年底完成的「遊遊牧·圍圍評—2007藝評發展計劃」，被認為是小試牛刀的經驗，學會表示：「我們需要發掘更多新思潮、新角度去促進電影評論的發展，所以將電影評論向外推廣是必然的。總結我們以往的電影理論、評論方法、評論態度，藉著我們正構思舉辦青少年的影評比賽，灌輸給有志從事影評工作的年輕人，培育更多新血。」



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- 4. 《兩個佬的公路電影》放映及分享會
Screening and sharing session of *Road Movie of Two Truck Drivers*
- 5 - 6. 香港電影評論學會出版的刊物
Publications of the Hong Kong Film Critics Society Limited



The Hong Kong Film Critics Society Ltd – Taking Film Criticism Further

Since its founding in 1995, The Hong Kong Film Critics Society has systematically and continuously commented on the transformation and growth of Hong Kong film from a deeper, more proactive and wider perspective. It has studied and commented on pre- and post-handover local films, for example, and explored the relationship between Hong Kong films and local society. Its concerns are quite different from the film reviews in the popular media.

The society places great value on its quarterly journal *HKinema*, which was first launched in 2007. The topic for the first issue was "The Disappearing Film Culture", followed by "Why Doesn't Hong Kong Do Sci-Fi?" in the second issue. The third and fourth issues will focus on "Music in Hong Kong Films" and "The Three Kingdoms in Hong Kong Films" respectively. These topics are studied and discussed in a mature and insightful way. The society also publishes *Hong Kong Film*, to provide an avenue for its members to publish their reviews and encourage them to pen more film critiques.

In the field of education, the Art Criticism Project 2007, completed late last year, was seen as a taster of things to come. According to the society, "we need to find new ways of thinking, new angles to encourage the development of film criticism, which is why promotion of film criticism is essential. We must consolidate all the film theories, the ways we critique and our attitudes towards film criticism in the past, and pass these on to young people who want to be film critics. This can be done through a film criticism competition, which we are thinking of organising, to nurture new talents."

錄影太奇 — 媒體演義

近年，媒體硬件急速發展，加上新媒體的普及，對二十年來致力推廣媒體藝術的錄影太奇來說，有什麼影響？前項目經理黃詠欣說：「事實上，我們開始見到大眾愈來愈接受媒體是作為藝術形式的一種，但只限於理解為跟科技、創作、速度有關的創作，卻未有更廣闊的想像，他們還未看到媒體藝術其實是複雜、多樣性的，可以是互動藝術、網絡藝術、電子藝術等，跟建築、音樂、表演藝術都有關。」香港作為國際城市，對外交流頻密，卻沒有培育更多藝術家。她續說：「大學裡的新媒體課程只側重商業及技術訓練，而不是鼓勵創新，少有實驗精神。學生畢業後也多從事商業設計而不是投身藝術。因此，錄影太奇努力建立一個本土及國際媒體藝術社區的平台，以展覽、教育及製作來促進藝術交流及分享。」

去年，錄影太奇為「拾月當代」引介澳洲著名藝術家Robin Fox來港展演《Lo<->NoTech》，便是一個成功的例子。當時，在牛棚的開幕表演已有超過300人到場欣賞。此外，錄影太奇將繼續發展為一個媒體藝術中心，拓展為一個研究、教育及發展亞洲媒體藝術的平台，同時開展歷史保存及整理的工作，將開放20年來已收集的錄影作品，並繼續支持創新的藝術創作、表演節目及意見交流。

7 8 9

7. 錄影太奇邀請澳洲藝術家Robin Fox 於去年舉行的「拾月當代」進行一個結合鐳射及聲音藝術的跨媒介演出

Australian artist Robin Fox was invited to stage a laser and sound multi-media performance at October Contemporary last year

8. 錄影太奇展覽 : Experience of Reading

The Experience of Reading Exhibition presented by Videotage

9. 去年8月舉行的Daydream Nation瑞典短片放映會

Screening of Swedish short film Daydream Nation was held in August 2007



Videotage Ltd – Building a Broader Base of Creative Media

What effects do the breakneck development of media hardware and the popularisation of new media in recent years have for Videotage, an advocate of media arts for the past 20 years? Ex-Project Manager Ashley Wong said, "Recognition of media as an art form has become more popular among the public. However, this tends to be restricted to works that relate to technology, creativity and speed. There hasn't been a broader perspective. They have yet to see the complexity and diversity of media arts, such as interactive art, online art, digital art and so on, which relate to architecture, music and the performing arts." Hong Kong is an international city with extensive links to the rest of the world, and yet there are not many homegrown artists. She said: "The new media courses in our universities focus only on the commercial aspects and technical training. They do not encourage innovation and experimentation. Graduates go into commercial design rather than the arts. For this reason, Videotage is building a platform to connect the media arts communities of Hong Kong and the rest of the world. Through exhibitions, education and productions, we can share and exchange our experience with one another."

Last year Videotage brought renowned Australian artist Robin Fox to Hong Kong for the October Contemporary, where he exhibited his work *Lo <-> No Tech*. It was a great success with more than 300 people attended the opening performance at the Cattle Depot Artist Village. Videotage will also continue to develop itself as a media arts centre for the research, education and development of media arts in Asia. At the same time, Videotage is engaged in organising and archiving its video productions it has accumulated over the last 20 years. It also continues to support innovation, performance and exchange in artistic creation.

錄影力量 — 為人民發聲

錄影力量希望將錄像藝術交到平民百姓手上，讓錄像藝術回到大家的生活現場，成為小眾和獨立的媒體，發掘不同的社會議題為創作題材，發出專屬香港民間的聲音，強調邊緣和基層的文化表達權利。

他們的工作涉及多方面，包括舉辦錄像工作坊、拍攝主題紀錄片（有關市區重建、塵肺病工人等）、舉辦放映、出版影碟及書籍。除了一年一度的社會運動電影節外，不時到不同地區中心、院校及民間團體作放映及討論；亦嘗試發展一些左鄰右里家庭式影院及街頭放映，讓更多人有機會接觸到獨立錄像製作。 

(文：Cally Yu)



Video Power Ltd – Voice for the People

Video Power hopes to place video art in the hands of the common folk, and allow it to become part of the everyday landscape of people's lives. It wants video art to become an independent and non-mainstream art-form which digs deep into the society for creative inspiration. Video art should become a genuine voice for the people in Hong Kong, especially for people in the margins or the lower rungs of society.

The works of Video Power covers a wide range of areas including organising video workshops and screenings, making documentaries (on urban renewal, pneumoconiosis among labourers and so on) and publishing CDs and books. Apart from organising the annual Hong Kong Social Movement Film Festival, Video Power also organises screenings and discussions in district centres, schools and community groups. It has also sought to develop neighbourhood cinemas and open-air screenings to enable more people to watch independent video productions. 

(Text: Cally Yu)

生活因藝術而喜

The Arts Bring Joy to Life

自2003年，本局與康樂及文化事務署攜手合辦「藝術品外借計劃」，邀請27位本地藝術家提供作品，以複製形式供公眾人士及團體借閱，讓藝術走進我們的生活。

計劃自推出以來，深受市民及學校的歡迎，迄今，借閱次數逾5,000次，更有超過90多間學校曾借用作品，於校內舉行迷你展覽，供學生欣賞。當中，更有不少學校邀請藝術家到校舉行工作坊，帶領學生一起進行藝術創作。

為提供更多優秀的藝術作品供公眾人士借閱，本局成功再邀請到33位藝術家參與，共借出154幅作品，包括中畫、西畫、水墨畫、裝置藝術、書法等。所有藝術品均複製成平面作品，方便借閱。作品分別於2008年5月、7月及10月分期推出。

首批推出作品的藝術家有朱興華、鍾永文、馮一峰、何紹基、簡志雄、靳埭強、梁秋白、廖仕強、鄧凝姿、溫錦輝及王齊樂。陳志偉、張煒詩、蔡海鷺、周順強、徐子雄、劉家勝、文鳳儀、Cédric Maridet、曾翠薇、黃孝達、容浩然的作品由7月起亦可供借閱。陳漢齊、程展緯、高雲州、劉昭君、劉浩然、呂豐雅、吳觀麟、譚阜基、天池、黃日燊及余寄撫的作品，亦將於10月推出。

如欲欣賞這些作品，請登入網頁 <http://www.hkegallery.com>



王齊樂，《文字畫創作》
Wong Chai-lok, Picture of Chinese Characters

Since its introduction in 2003, "Artwork on Loan", a scheme jointly organised by the Hong Kong Arts Development Council and the Leisure and Cultural Services Department, enables members of the public and education institutions to borrow duplicate versions of the works of 27 local artists for self-appreciation and educational purposes.

The response to the scheme has been overwhelming. The loan-out frequency reaches 5,000 and over 90 schools have availed of this service to stage mini exhibitions at their campus. Some of them have even invited the artists to conduct workshops to inspire the creativity of the students.

To increase the variety and volume of artwork collections, 33 artists have been invited to participate in the scheme and a total of 154 artworks are on loan, including traditional Chinese and western painting, ink, installation and calligraphy. The artworks will be reproduced into two dimensional works for easy delivery. These artworks will be available for loan under 3 phases in May, July and October 2008.

Artists whose collections are available for loan in the first phase include Chu Hing-wah, Chung Wing-man, Fung Yat-fung, Ho Siu-kei, Kan Chi-hung, Kan Tai-keung, Leung Chau-pai, Liu Sze-keung, Tang Ying-chi, Wan Kam-fai and Wong Chai-lok.

The works of Chan Chi-wai, Cheung Wai-sze, Choi Hoi-ying, Chow Shun-keung, Chui Tze-hung, Lau Ka-shing, Man Fung-yi, Cédric Maridet, Tsang Chui-mei, Wong Hau-kwei and Yung Ho-yin are also ready for borrowing in July. Artworks by Chan Hon-chai, Ching Chin-wai, Ko Yun-chow, Lau Chiu-kwan, Lau Ho-yin, Eddie Lui, Ng Kwun-lun, Tam Fau-kei, Tien Chi, Wong Yat-sun and Yee Kee-fu will be available this October.

To view their works, please visit the website <http://www.hkegallery.com>



朱興華，《永恆的愛》
Chu Hing-wah, Endless Love

華文文學發展趨勢交流晚會

Interflow Session on Trends of Chinese Literature Development

由本局文學組舉辦的「華文文學發展趨勢交流晚會」已於4月18日晚上假香港城市大學順利舉行。當晚，邀請了多位「城市文學節2008」的嘉賓講者出席及分享對華文文學發展趨勢之見解，包括李銳、張大春、張隆溪、陸灝、劉再復、閻連科、鄭愁予，以及鄭培凱等。是次交流會共吸引了近70位來自多個本地文學藝術團體的人士參與。

會上，討論氣氛熱烈，有意見指出網絡世界能為華文文學帶來廣泛性的交流活動。同時，亦有與會者指出香港為華文文學提供良好的發展條件。

Interflow Session on Trends of Chinese Literature Development, organised by the ADC's Literary Arts Group, was successfully staged in the City University of Hong Kong on 18 April 2008, attracting more than 70 participants from local literary arts groups.

Guest speakers of the City Literary Festival 2008, including Li Rui, Zhang Da-chun, Zhang Long-xi, Lu Hao, Liu Zai-fu, Yan Lian-ke, Zheng Chou-yu and Cheng Pei-Kai, were invited to share their views with participants.

The interflow session was able to generate heated discussion on the trend of Chinese Literature development. Some pointed out that the internet provides a platform to facilitate exchanges of Chinese literature works and information. Hong Kong, in particular, can provide sufficient support for the development of Chinese literature.



上海街視藝空間 Shanghai Street Artspace



2008年2月至7月期間，上海街視藝空間共舉辦了七個展覽，分別有張耀華、王天仁和盧樂謙的繪畫及混合媒介展《忙、忘、茫》、安杰路的攝影展《ECONSEQUENCES》、徐子雄、梁萬斯的水墨素描及攝影展《筆跡下、光影中—香港風情》、嚴穎嘉的裝置展覽《因藝術之名》、專業教育學院學生裝置展、吳文正的攝影展《鋪陳- 出遊篇》以及由救世軍油麻地青少年綜合服務的多媒體展覽《飛躍Teen空》。為加強與參觀者的交流，主辦單位更安排了工作坊、研討會等活動。展覽及活動共吸引超過3,300人次到場參觀。

Shanghai Street Artspace has held seven exhibitions between February and July 2008, including *Busy, Forgotten and Lost*, a painting and mix medium exhibition by Cheung Yiu-wah, Wong Tin-yan and Lo Lok-Him; *ECONSEQUENCES* photo exhibition by Evangelo Costadimas; *Hong Kong Scenes through Lines and Lenses*, a drawing and photography exhibition by Chui Tze-hung and Bendick Leung; installation exhibition, *In the name of Art* by Yim Wing-ka, Monique; IVE Student Installation Exhibition; *Orchestration – On the Road*, a photography exhibition by Simon Go and *Leaping in the City*, a multi-media exhibition by the Salvation Army Yaumatei Integrated Service for the Youth. To facilitate interaction between presenters and visitors, the Artspace organised a series of workshops and seminar during the period, attracting over 3,300 participants.

八月至十月的展覽 Upcoming Exhibitions from August to October

日期 Date	時間 Time	類別 Type	參展者 Exhibitor
2/8 - 30/8	Dear : 油麻地 — 另類繪畫嘉年華 Dear : Yau Ma Tei — Alternative Painting Play Room	繪畫及裝置 Painting & Installation	姚泊敦 Patrick Yiu
5/9 - 5/10	捕 Caption3	攝影 Photography	香港城市大學創意媒體學院副學士二年級攝影系學生 Year 2 students of Photography Stream, Associate of Arts in Media Technology, the School of Creative Media, City University of Hong Kong



