

**學校與藝團伙伴計劃
讓藝術走進校園**

**Arts-in-School Partnership Scheme
Bringing Arts into Campus**



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Vol.30

06.2019

香港藝術發展局
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學校與藝團伙伴計劃 讓藝術走進校園

Arts-in-School Partnership Scheme
Bringing Arts into Campus



為促進本地藝術團體和學校善用校舍作藝術空間及培養學生對藝術的興趣，香港藝術發展局（藝發局）得到民政事務局撥款支持，於 2018 年推行為期三年的「學校與藝團伙伴計劃」，鼓勵本地中小學及特殊學校於非上課時間開放校舍和設施，供本地藝團租用；同時，亦希望促進學校與藝團的合作，讓藝術在校園遍地開花。

計劃的先導階段共配對了五對藝團及學校伙伴，於 2018/2019 學年展開為期一年的合作及相關活動。其中三對合作伙伴，包括敲擊襄及九龍塘學校（小學部）、藝術人家及香港管理專業協會羅桂祥中學、綠葉劇團及浸信會呂明才中學，率先分享他們的合作經驗。

With the funding support from Home Affairs Bureau, Hong Kong Arts Development Council (HKADC) launched the three-year Arts-in-School Partnership Scheme in 2018 to foster the collaboration between local arts groups and schools, with aims to promote the better use of school premises as arts space and nurture students' interests in arts. Primary, secondary and special schools are encouraged to lease their premises and facilities to local arts groups during non-school hours, weekends and school holidays which in turn may help bringing arts into the campus.

Five pairs of schools and arts groups were matched for a one-year collaboration in the 2018/2019 academic year at the pilot stage. Three arts groups and their partnering schools -- Toolbox Percussion and Kowloon Tong School (Primary Section), Art Home and The Hong Kong Management Association KS Lo College, Théâtre de la Feuille and Baptist Lui Ming Choi Secondary School, were invited to share their experiences on their collaborations.

為藝團提供創作 空間迸發創意

Freed Spaces Ignites Creativity

創作需要空間，而表演藝術團體尤其需要合適的排練環境，專注探索形體表演的綠葉劇團深表同意，劇團監製李宛虹表示要在坊間尋找符合劇團需求、財政上又能夠負擔的空間並不容易：「我們是特別需要空間的劇團，因為演出有不少動作需要演員以身體互相承托，也需要跑動，要找到合適的排練室很難。如果可以在學校偌大的禮堂裡排練，實在是太好了。」

敲擊襄所面對的卻是另一個問題，就是財政上未有能力購置價格高昂的大型敲擊樂器，例如馬林巴木琴、定音鼓等。為了配合排練，敲擊襄唯有租用坊間附設樂器的排練室，藝術總監邵俊傑指出，租用排練室不單增加了藝團的財政負擔，亦限制了表演節目的樂曲選擇：「有時我們要取捨，是否選擇需要那麼多樂器的樂曲？」九龍塘學校（小學部）的藝術教育發展成熟，校內的敲擊樂團擁有比較完整的敲擊樂組樂器，雙方一拍即合，敲擊襄在學校排練時就能夠省卻張羅樂器的煩惱。能夠得到學校的全力支持，對於仍在發展階段的藝團來說尤其重要。

解決了基本的空間需要，方能燃點協作的創意火花。藝術人家的藝術總監蔡錦濠與藝術教育總監何蕙詩從偌大的校園空間看到無限可能性，「這個計劃讓我們不只是使用某個課室，而是整間學校所能提供的資源，我們的想法就可以更有連貫性。」在蔡錦濠和何蕙詩的帶領下，學生在課室、操場、禮堂等空間體驗高蹺藝術，「不同的空間會有不同的地板，學生會變得謹慎，着重每個當下，而不再是習慣性地思考。」



Space is paramount for artistic creation. Who can better appreciate the need for physical space than a performing arts group such as Théâtre de la Feuille? Their producer, Lei Yuen-hung, explained how difficult it was to find a venue for rehearsal within their straining budget. "Space is especially important to us because our performances often involve physical movements of actors supporting each other or running the length of the stage. A suitable rehearsal space is hard to come by. A proper school hall makes a world of difference."

Toolbox Percussion was facing different challenges: large instruments such as marimba and timpani are simply beyond their means. Their way to get around the problem was to conduct rehearsals at a venue equipped with the instruments. Additional expenses aside, it greatly restricted the choice of repertoire for their performances. As Siu Chun-Kit, Louis, Founder and Artistic Director, explained, "We must weigh the pros and cons and ask ourselves if it's worth performing a piece that calls for an array of instruments." Their partnership with Kowloon Tong School (Primary Section) solved their problem as they could practise with the near-complete set of instruments of the school's percussion ensemble. It came as a timely lift for the budding arts group.

Merely when the basic need for space is addressed, creative sparks would be ignited. Artistic Director Choy Kam-ho, Lewis and Education Director Ho Wai-sze, Carol of Art Home were quick to see and embrace the infinite possibilities afforded by a sizable school campus. "Under the scheme, we can use not just a single classroom but a pool of resources of a school. This offers continuity to our ideas and a depth to our activities." Led by the duo, students got their first taste of walking on stilts in various locations on campus such as classroom, playground and the school hall. "The various spaces with their different types of flooring put students on their guard, prompting them to ponder from moment to moment rather than going about in their usual oblivious way."

伙伴同行 讓藝術走進校園 PARTnership: Arts Be a Part of School Life

互信而有機的伙伴關係，有賴長時間的距離交流，藝團得以深入了解學校，更名為學校度身訂造藝術體驗，邵俊傑形容這是一個「互相幫助」的過程。敲擊襄去年12月為九龍塘學校（小學部）籌辦了午間音樂會，結合校內弦樂團、敲擊樂團及敲擊襄的演出，楊美娟校長形容，藝團與特邀專業演奏家的演出水準超卓，學生能夠體驗專業音樂家的水平，深受啟發，「就像一把鑰匙啟動了我們的學生。」楊校長希望以敲擊襄進駐學校為契機，把敲擊樂介紹給更多學生和家長，發掘學生的潛能。「學校的理念是希望給予學生更多接觸面……我們希望學生認識藝術，不是要求每個人都當藝術家，而是在生活中、在人生中，『美』可以伴隨學生成長。」

已經把戲劇納入正規課程的浸信會呂明才中學，則期望通過伙伴計劃與藝團合作，讓學生能夠在課程以外接觸到藝術家。早前綠葉劇團於學校搬演原創劇作《爸爸》，附設面具體驗工作坊，同學從中獲益良多。李宛虹表示：「呂明才中學的戲劇發展很成熟，同學的問題和回應都很深入。他們跟我們說看完《爸爸》後，更啟發了他們如何在創作上應用身體。」戲劇科主任杜一選老師認為，由於戲劇學會與綠葉劇團的創作理念相近，同樣以編作劇場為基礎，他期望藝團將來能夠以其經驗豐富學生的創作，擴闊其識見。

A partnership that thrives on trust and grows organically requires time and close contact. The deeper the understanding of a school, the better their partnering arts group can customise an artistic experience for their students. This process is precisely what Louis Siu envisioned as 'mutual help'. Armed with this insight, Toolbox Percussion organised a lunchtime concert at the Kowloon Tong School (Primary Section) last December, bringing their musicians together with the school's percussion ensemble and string orchestra on the same stage and delivering a performance of musical excellence. The experience of performing alongside Toolbox and professional musicians specially invited for the occasion, as Principal Yeung Mee-kuen praised, was profoundly inspiring, like 'a car key that starts the ignition of the students'. She hoped to seize the partnership with Toolbox to open the door to percussion music for both students and parents and unleash the untapped potential of the young learners. "It's our vision to expose students to as many facets of learning as possible... We feel strongly that students learn art, not to become professional artists necessarily, but to appreciate the beauty of art that plays a part in their everyday lives as they grow up."

Baptist Lui Ming Choi Secondary School, a pioneer in incorporating drama into the formal curriculum, embraced the opportunity for their students to interact with arts practitioners outside the classroom. Théâtre de la Feuille's staging of *Papa*, their original production, at the school was accompanied by a mask drama workshop, offering the students with valuable learning experience. Lei Yuen-hung said, "Drama has firmly taken root in the school and there's depth to the many questions and feedbacks from their students. Students also talked about how *Papa* inspired them in the use of body on stage."



It was a coincidence that the school's drama club and Théâtre de la Feuille share the same interest in devising theatre. Du Ih-hsuan, Felix, Drama Panel Head of the school, hoped that the professionals would enrich the work and broaden the horizons of his drama students through the partnership.

在視藝科主任劉志豪老師安排下，藝術人家於上學期與香港管理專業協會羅桂祥中學的中二學生進行定期高蹠課。早前學生亦在藝團指導下，校內其他級別的同學及老師籌辦了「高蹠同樂日」。劉老師珍視的不單純是學生掌握到的高蹠技巧，還有學生在過程中的自我成長及個人形象建立，更讓他們對藝術有了新的體會：「高蹠藝術讓他們接觸了一些傳統以外的概念，對於藝術的見識有所提高。」

Teaming up with Art Home, Lau Chi-ho, Arthur, Visual Arts Panel Head of The Hong Kong Management Association K S Lo College, set in motion a stilt-walking course for his form two students last semester. Putting their knowledge into practice, these novices went on to organise a stilt art fun day for teachers and fellow students. To Lau, stilt-walking was not about the mastery of practical skills but the development of a positive self-image and personal growth, as well as a new perspective of viewing art. "Stilt-walking introduces a new concept of art to students and at the same time, broadens their artistic horizon."



「學校與藝團伙伴計劃」先導階段中另外兩對合作伙伴——軸物行者與匡智屯門晨輝學校、大細路劇團與大角嘴天主教小學（海帆道）亦正進行計劃內的相關活動。兩個藝術團體都積極為其伙伴學校帶來度身訂造的藝術活動，如適合特殊教育需要學生程度的工作坊、可讓年幼學生和家長一同參與的戲劇日營等。

Wheel Thing Makers and Hong Chi Morninghope School, Tuen Mun, Jumbo Kids Theatre and Tai Kok Tsui Catholic Primary School (Hoi Fan Road), who are matched also under the pilot stage of the Arts-in-School Partnership Scheme, are carrying out their collaboration respectively. Both arts groups have curated tailored arts activity for their school partners, such as workshops especially designed for students with special education needs and a drama day camp for young students to participate with their parents etc.



加強合作 面向社區 Closer Ties with a Vision of Serving the Community

展望將來，三對藝團及學校伙伴皆視計劃為未來合作的起步點，在累積相當程度的了解後，汲取過往經驗，攜手發展更多創新形式的藝術教育項目。例如九龍塘學校（小學部）與敲擊樂就利用學校進行電子教學的優勢，籌備了一個「電子音樂創意編程工作坊」，讓學生利用平板電腦及積木，製作獨一無二的樂器，並於校內午間音樂會與專業樂手一同演出。浸信會呂明才中學將為四十周年校慶籌辦音樂劇，綠葉劇團亦會為學生提供形體工作坊，為演出錦上添花。

至於香港管理專業協會羅桂祥中學及藝術人家就於早前的文化周演出高蹠，直至暑假，藝團亦為學校安排了一系列聚焦不同議題的演出節目及親子活動，並積極探索透過活動與相關社區團體合作的可能性。劉老師對此表示支持：「在伙伴計劃裡，大家都有使命感，不應該只想藝團如何發展，而是應該想想如何服務社區，為社會謀求福祉。藝團在香港的經營成本很高，今次藝發局能夠釋放社區資源，讓學校提供空間給藝團發展，當藝團發展得越好，香港整體社區受惠的人就會越多。」

To the three matched groups, the understanding and experience accumulated over the course of the partnership serves as a starting point from which to develop more innovative arts education projects. One of such future collaborations sees Toolbox Percussion and Kowloon Tong School (Primary Section) joining hands again. Utilising their school-based e-learning platform, students were crafted unique musical instruments with tablets and woodblock puzzles to be played at a lunchtime concert featuring both students and their professional counterparts. Meanwhile, preparations are underway for a musical performance to celebrate the 40th anniversary of Baptist Lui Ming Choi Secondary School and Théâtre de la Feuille will contribute to the gala event by prepping students with a body movement workshop.

At The Hong Kong Management Association K S Lo College, students participated a stilt-walking performance during their Culture Week with Art Home earlier. In fact, their art and cultural calendar is packed with performances and students-parents activities that run until summer vacation. The two partners are also actively exploring the possibility of collaborating with community organisations. Arthur Lau voiced his support, "Working in partnership, we are less concerned with achieving success than a sense of mission to serve the community and the greater good of society. Still, money is always tight for arts groups in Hong Kong. By uncovering the underused school resources, the HKADC provides arts groups with the much-needed space for their development and creates positive changes that ripple across society."



新加坡考察之旅 Study Visit to Singapore



視藝博覽會
S.E.A FOCUS

為加強與鄰近地區的聯繫，藝發局於今年 1 月 23 至 26 日組成一個 23 人的代表團前赴新加坡考察，以了解當地藝術機構的運作，並藉此建立更緊密的聯繫。考察團由王英偉主席率領，成員包括大會委員及多位藝術顧問。

Led by chairman Dr Wong Ying-wai, Wilfred, a 23-member strong delegation comprising council members and arts advisors paid a visit to Singapore between 23-26 January as an initiative to strengthen relations, develop cooperation with neighbouring regions and gain insight into the operations of arts organisations in the island city-state.





代表團與新加坡文化、社區及青年部兼交通部高級政務次長馬炎慶先生 (右)
Delegates with Mr Baey Yam-keng (right), Senior Parliamentary Secretary for MCCY and MOT.



王英偉主席向國家藝術理事會主席陳慶珠教授致送紀念品
Chairman Dr Wong Ying-wai, Wilfred presenting a souvenir to Prof Chan Heng-chee, Chairlady of the National Arts Council.



史丹福藝術中心藝團的分享
Sharing session by an art group at the Stamford Arts Centre.



於 Goodman 藝術中心欣賞現代舞
Watching a modern dance performance at Goodman Arts Centre.

在國家藝術理事會 (新加坡) 的安排下，考察團拜訪了多個藝文機構及地點，包括國家藝術理事會、濱海藝術中心、藝術之家、Goodman 藝術中心、新加坡國家美術館、史丹福藝術中心、吉爾曼軍營藝術區及新加坡美術館。藝發局亦於當地舉行午宴，邀請新加坡業界人士出席，促進彼此的交流和聯繫。

The National Arts Council (Singapore) introduced the delegates to a cluster of local organisations and cultural hotspots, including the Council itself, Esplanade – Theatres on the Bay, The Arts House, Goodman Arts Centre, the National Gallery Singapore, the Stamford Arts Centre, Gillman Barracks and the Singapore Art Museum. The delegation also held a lunch reception where they exchanged views and networked with arts practitioners in Singapore.

在訪問期間，考察團更與新加坡文化、社區及青年部兼交通部高級政務次長馬炎慶先生，國家藝術理事會主席陳慶珠教授及多位理事會委員會面。理事會表示近年在專注發展優秀藝術的同時，亦增加資源培育年輕新一代及拓展新的觀眾群，例如在藝術空間內招募專注發展兒童藝術的藝團進駐，培育藝團利用新科技進行創作及市場推廣等工作，讓觀眾有全新的藝術體驗之餘，亦期望能開拓及接觸更廣的觀眾群。此外，他們亦開展及管理多個藝術空間計劃，為藝術家提供創作空間，拉近與社區的關係。

The delegates also met with Mr Baey Yam-keng, Senior Parliamentary Secretary for Ministry of Culture, Community and Youth (MCCY) and Ministry of Transport (MOT), and Professor Chan Heng-chee, Chairlady of the National Arts Council. In recent years, the National Arts Council not only focused on developing high quality art, but also invested in nurturing the younger generation and cultivating new audience. Their initiatives include offering arts spaces to organisations specialising in children's arts and nurturing arts organisations to leverage the latest technologies for creative and marketing strategies. All these aim to offer brand new arts experiences and reach out to a wider and more diverse audience base. Moreover, the Council established and managed a number of arts spaces to offer artists more spaces for their creative endeavours and foster a stronger bond with the community.



考察團試用新加坡國家美術館的多媒體設備
The delegates learning about the multimedia facilities at the National Gallery Singapore.



史丹福藝術中心內的傳統音樂工作室
A studio for traditional music at the Stamford Arts Centre.



第二屆賽馬會藝壇新勢力

JCNAP in its 2nd edition



探索藝術多面體

Exploring Limitless Possibilities of Arts

為期五個月的第二屆《賽馬會藝壇新勢力》於今年一月圓滿結束，期間舉行逾 200 場藝術活動，形式涵蓋音樂、劇場演出、戲曲、多媒體藝術及當代舞，吸引超過 15 萬人次參與。《賽馬會藝壇新勢力》旨在把揚名海外的本地藝術家及作品帶回香港舞台，與香港觀眾共同探索更多藝術與生活的可能性。

今屆的售票表演藝術節目多達 29 場，參與的藝術單位共 12 個，多個演出運用新穎的手法重塑經典之餘，亦移師至新場域來演繹作品，為觀眾帶來耳目一新的藝術體驗。首次於香港公演的《爸爸》也為了吸引本地觀眾特別做了一些小改動，「今次的演出加入一些本土元素，加插了大量的粵語流行曲及一些香港人的集體回憶，例如不少觀眾的父母輩當年從內地游水來港的情節，令大家更有共鳴。」綠葉劇團監製李宛虹指出。另一節目《戲裡戲外看戲班 2018》除了創新地以英語介紹粵劇精髓，更邀請觀眾上台試畫大戲妝容。

The second edition of JOCKEY CLUB New Arts Power (JCNAP) drew to a successful close in January 2019. Over a five-month period, the event consisted of more than 200 arts activities including music, theatre, xiqu, multimedia arts and contemporary dance, and engaged more than 150,000 participants. JCNAP aims to bring the excellent works of local artists and performance groups back to Hong Kong where they could explore the exciting possibilities of arts in everyday life with local audience.

The event presented 29 ticketed performances by 12 celebrated Hong Kong artists and performance groups. To present new perspectives and refreshing experiences for the audience, new techniques were employed for some performances while new venues were adapted for others. For *Papa* which premiered in Hong Kong, small adjustments were made to increase its appeal for local audience. Lei Yuen-hung, producer at Théâtre de la Feuille, pointed out that "certain local elements were incorporated into the programme, including a number of Cantonese pop songs and collective memories of Hong Kong people. For example, the plot about illegal immigrants fleeing to Hong Kong by swimming from the Mainland strikes a chord with the audience as this is what happened to their parents." *Backstage 2018*, another programme, took an innovative step by introducing the essence of Cantonese opera in English and inviting the audience on stage to apply makeup used in Cantonese operas.



《爸爸》
Papa



《戲裡戲外看戲班 2018》
Backstage 2018

全新視聽體驗 迸發創意新火花

New Sparks of Creativity in Original Audio-Visual Performances

今屆的音樂節目亦帶來超乎想像的體驗，有無極樂團的《一色一香》，以現代劇場手法，結合古典樂器、詩詞、中樂、舞蹈與各種視覺元素，營造耐人思酌的東方意境及韻味，從而引導大家思考人生在「食色性也」外的重要之事。藝術家林丰、張駿豪及黎智禮攜手創作的《禾·日·水·巷》結合爵士樂與古典音樂，配上香港影像片段，按字拆解「香港」，重塑我城的印象。藝術家梁基爵的多媒體音樂演出《順時針逆行》更超脫時間概念，把時針搬到舞台，變成結合視聽效果的裝置，與觀眾反思過去與未來。非凡美樂的《流水行雲－東西音樂對話》與 Music Lab 的《指魔俠 × 琴戀克拉拉 × SMASH》亦為觀眾帶來新的藝術體驗。

Imagination runs high in this edition's music programmes. In *Beyond the Senses (2019 edition)* by the Wuji Ensemble, contemporary theatre is coupled with poetry, songs, music, dance and various visual elements to cultivate a mood for reflection as well as a taste for Oriental aesthetics, eliciting reflections on important matters in life other than our basic desires. Artists Fung Lam, Teriver Cheung and Anthony Lai joined hands in *Hong Kong Episodes* to weave a unique impression of Hong Kong through jazz-classical cross-over pieces accompanied by original video images of the city. In the multimedia music performance *Another Music in Anticlockwise* by artist Gaybird voyaged through the time tunnel of "now" and led the audience to wander along the past and the future through audio-visual installations on stage. *Music Interflow - a Dialogue between East and West* by Musica Viva and *Fingerman × Beloved Clara × SMASH* by Music Lab also reconsidered music boundaries and provided refreshing experiences to the audience.



《順時針逆行》
Another Music in Anticlockwise



《禾·日·水·巷》(重演)
Hong Kong Episodes (Re-run)

突破界限 把藝術帶進不同角落

Bringing Arts to Every Corner of the City

以「貼地」的方式把藝術帶進不同社群，也是《賽馬會藝壇新勢力》的重點。今屆合共舉辦超過 150 節社區藝術活動，在中小學、大專院校、社福機構等地舉行多場公開綵排、座談會、分享會、工作坊，學校巡演、流動音樂會、流動舞蹈劇場及展覽。社區藝術活動的形式與受眾廣泛，成功凝聚和培養不同社群的藝術觀眾。

JCNAP also focused on outreach in ensuring a presence for local arts in every corner of the city. More than 150 diverse artistic and educational activities were held in schools, tertiary institutions and social welfare organisations, including open rehearsals, talks, sharing sessions, workshops, school tours, mobile concerts, mobile dance theatre and exhibitions. The scope and diversity of the activities were successful in nurturing arts audience from all walks of life.



《遙遙之城》
Maybe Tomorrow

編舞黃靜婷的新作《遙遙之城》遊走各區巡演，舞者在鬧市中滾動大石般的銀色大球，更邀請觀眾與「大石」互動，在城市中想像生存與生活的各種可能。黃靜婷說：「戶外場地雖然有很多規範，但我們一邊挑戰一邊作出新嘗試，成功做到和城市風景互動，觀眾也十分投入一起去創造這個作品。」黃靜婷更與香港懲教署及青年學院（飛躍計劃）合作，為屯門兒童及青少年院的學員舉辦舞蹈工作坊及表演。「學員由最初不願意參加，到身體力行嘗試用舞蹈表達自己和自發去探索，學員在整個過程中的反應，亦為我的創作帶來正面的影響。」

In the community touring performance of the new dance work *Maybe Tomorrow* by choreographer Chloe Wong, the dancers performed with silver-coloured inflatable giant balls on the street, and even invited the audience to interact with the "boulders", imagining all kinds of possibilities to live and to be alive. Chloe Wong recalled "Although there were constraints in an outdoor venue, we tackled the challenges and made new attempts, culminating into a successful interaction with the city landscape. The audience was also keen to participate in the creative process." Chloe Wong also collaborated with Hong Kong Correctional Services Department and Youth College (Project JUMP) to lead a series of dance workshops and performances for young residents in Tuen Mun Children and Juvenile Home. "The students were initially reluctant to participate, but they learned gradually to express and explore themselves through dance. Their reactions throughout the process also had a positive impact on my artistic creations."

從互動中擴闊藝術的可能性

Broadening the Possibilities in Art through Interactions

除了各類表演藝術外，今屆《賽馬會藝壇新勢力》也策劃了兩場別開生面的展覽，在互動的過程中啟發觀眾更深刻的思考。楊嘉輝的《那裡會是個天堂》邀請 12 位來自不同界別的朋友登上流動直播車，穿梭香港各地，透過大氣電波探討「烏托邦」的可能性。而梁基爵則以漢字「家」為創作概念：「宀」為頂，住進一「豕」，於鬧市策劃戶外展覽《家？》，以全新的角度思考「家」的定義。

This year also included two unique exhibitions in addition to the array of performing arts programmes. Through interactions, they inspired the audience to have deep reflections. In *It's a Heaven Over There* by Samson Young, he invited 12 friends on board his city-wide touring live broadcast van to debate openly the notion of "utopia" through various perspectives. *Home?* by Gaybird is inspired by the Chinese characters "家 (home)" representing a roof and a pig respectively. He invited the audience to interact with the installation in various spaces, and to question the idea of home from a new perspective.



《那裡會是個天堂》
It's a Heaven Over There



《家？》
Home?

連續五個月的藝術盛宴最後以壓軸節目《風平草動》作結，由獨立策展人黎蘊賢及其創作單位 orleanlaiproject 策劃及監製，聯合上屆及今屆共四組藝術家及藝術單位，透過四種完全不同形式的創作，以「藝術行」和「古蹟遊」與觀眾探視生存空間和體會不同狀態的變化。今屆各項活動反應熱烈，參與人數亦創新高，對所有參與的藝術家來說是莫大的鼓舞。

As the finale of this five-month event, independent curator Orlean Lai and the organising unit orleanlaiproject planned and produced *Wild is the Grass* in which four sets of distinctive artists and arts groups from the two editions of the event parted to examine the experience and reflection of life in multifaceted conditions. Through "Art Walk" and "Heritage" activities, the audience examined the living spaces and experienced changes in different states. The series of activities in the event were enthusiastically received while attendance rose, both of which were great encouragement for all participating artists.



風平草動《恨鐵不成鋼》
Wild is the Grass: Fe + C... ⇒ Steel?



開拓未來發展機遇 Carving Out Opportunities in Arts Development



2018 年 11 月 12 至 17 日，藝發局首次參與兩年一度的 CINARS 國際演出交易會，並以探索香港表演藝術為題，向來自世界各地的同業推廣香港優秀的表演藝術，同時，希望藉此建立聯繫網絡及發掘未來的合作機會。此行還包括 12 位獲本局資助的本地表演藝術工作者，包括獨立表演藝術家 / 製作人，以及藝團行政人員等。

The Hong Kong Arts Development Council (HKADC) took part in the CINARS Biennale for the first time from 12-17 November 2018. Under the theme of exploring Hong Kong's performing arts, the 12-member delegation comprising independent performing artists, producers and arts administrators supported by HKADC, attended the event in Montreal, Canada, aiming to promote Hong Kong's performing arts, connect with overseas counterparts and explore possibilities for future collaborations.

在為期六日的交易會期間，本局除了透過展覽攤位推廣香港的表演藝術外，還舉辦分享會和酒會等活動，讓香港表演藝術工作者可以與海外同業建立聯繫，促進彼此的溝通和交流。

During the six-day event, HKADC organised various activities including exhibition booth, sharing session and reception to promote the best of Hong Kong performing arts and foster professional networking and idea exchange between Hong Kong performing arts practitioners and their overseas counterparts.



藝發局行政總裁周蕙心於分享會上介紹香港藝術發展。
HKADC's Chief Executive Winsome Chow introduces Hong Kong's performing arts scene at a sharing session.

首度參與 CINARS 交流與互動並重 First Time at CINARS with Focus on Exchange and Interaction

對於首次參與 CINARS，參加者均有正面的評價。獨立製作人盧君亮認為，CINARS 首兩天舉行的講座能讓參加者從不同角度認識交易會及同業所關心的議題，這對於往後兩天的展覽攤位與海外同業交流、推廣藝術家和作品時都有一定的幫助。他認為大會安排的講座及討論小組有利於建立這種互動關係，而展覽場地也有足夠空間讓大家交流。

曾參與其他大型藝術博覽會的參加者均認為 CINARS 比其他地區舉辦的表演藝術交易會的氣氛更輕鬆，較着重有機性的交流及溝通，而非以作品買賣為主；因此更容易了解彼此藝術上的取向和製作上的偏好，這樣更能掌握未來合作的可行性。

Positive feedbacks were received for the first time participation in CINARS. Andy Lo, an independent producer, credited the inspiring talks in the first two days for bringing a diversity of perspectives to understanding the biennale and addressing issues common to stakeholders, which was beneficial to the ideas exchange and the promotion of Hong Kong artists and their works at the booth showcase later in the week. He also expressed his appreciation for the talks and small-group discussions hosted by the organiser, as well as the spaciousness of the exhibition hall, which were conducive to the interactions needed for professional networking.

Many experienced expo participants noted that compared with other large-scale arts fairs with a focus on commercial interests, CINARS offered a more relaxed atmosphere for organic communication and ideas exchange. As a result, they could better understand the artistic orientations and preferences of potential collaborators in order to assess the feasibility of future collaborations.

多位藝術總監、製作人及藝術家均認為參與 CINARS 除了能夠認識來自不同國家，包括美加地區的參加者，接觸到更多不同崗位的同業，如節目主辦單位及演出經紀外，亦可透過觀察了解其他國家及地區的宣傳方法及交流技巧，這有助他們將來如何更有效地推廣作品。

獨立製作人李海燕認為藝發局今次參與 CINARS 的定位清晰，能呈現香港藝術界不同類型的藝術工作者，讓與會者清楚知道及決定如何與個別香港藝術工作者開展對話。

總結是次經驗，參與 CINARS 能讓香港業界有機會接觸歐亞以外的藝術交流平台，進一步拓展海外網絡。他們亦能透過是次的參與更了解當代的表演藝術文化及運作，擴闊視野。

Other delegates including artistic directors, producers and practitioners found CINARS to be a hub for meeting counterparts from the US, Canada and over the globe, as well as different practitioners in the arts, such as arts event organisers and agencies. It provided a stimulating environment in which HKADC delegates studied and acquired marketing techniques from their counterparts and developed a cultural sensitivity towards more effective marketing skills.

Joanna Lee, an independent producer, remarked that, in putting forth a clear vision and positioning at CINARS, HKADC not only shone a spotlight on art practitioners from different areas of the Hong Kong arts community, but also opened the door to dialogues between these practitioners and their potential collaborators.

Summing up their experience, the HKADC delegates appreciated CINARS for serving as a platform that put them in touch with the wider performing arts community beyond Europe and Asia and expanded their artistic horizon with insights into the cultures and practices in contemporary performing arts in the world.



藝發局舉辦酒會促進交流
A reception hosted by HKADC to facilitate communications.

世界著名大型表演藝術交易會 A World-renowned Performing Arts Expo

自 1984 年起，CINARS 國際演出交易會每兩年於加拿大滿地可舉行，是世界著名的大型表演藝術交易會，也是各國表演團體及經紀公司經常參與的活動之一。為期六日的 CINARS，透過專題講座、研討會、演出，展覽及各類型的交流活動，從不同層面探討藝術，增強業界之間的交流。演出方面，CINARS 共有 23 個官方演出，及 223 個 OFF-CINARS 演出，涵蓋的藝術範疇包括舞蹈、音樂、劇場、跨界別藝術 / 雜技。今屆 CINARS 吸引逾 53 個國家及城市約 1,880 人參加，同時展出 170 個加拿大及海外作品，超過 250 場的演出。

Since 1984, every two years in Montreal, Canada, CINARS has been organising one of the most important showcases and networking events attended by performing arts groups and agencies from all over the world. It presents an array of thematic talks, seminars, performances and exhibitions alongside networking events over the course of six days to generate extensive discussions on the performing arts and strengthen ties in the field. The 18th edition in 2018 featured 23 official performances and 223 OFF-CINARS performances encompassing dance, music, theatre, multidisciplinary arts and circus. This year's CINARS attracted approximately 1,880 professionals from over 53 countries to participate. It showcased 170 works from Canada and abroad and presented over 250 performances.



ADC 藝術空間計劃 ADC Artspace Scheme



開拓空間 激發無限創意

Developing Spaces to Ignite Creativity

為回應本地藝術家對空間的需求，藝發局自 2014 年開展「藝術空間計劃」，為本地藝術家提供租金相宜的工作室及排練空間。現時，除了位於港島南區的黃竹坑 ADC 藝術空間（創協坊）外，兩個位於觀塘區的藝術空間亦於今年陸續入伙，再加上剛推出的大埔藝術中心，將能為藝術界提供更多的發展空間。

In response to the demand for creative spaces in the arts community, the HKADC implemented the ADC Arts Space Scheme in 2014, offering artists creative and rehearsal spaces at affordable rental fees. At present, apart from the ADC Artspace (Genesis) in Wong Chuk Hang in Southern District of Hong Kong Island, the two arts spaces in Kwun Tong will be put into operation this year. Together with the newly launched Tai Po Arts Centre, there will be more development space provided for the industry.



袁錦華埋首陶瓷創作
Ceramicist Yuen Kam-wa, Magus engrossing in his work.



洪彬芬期待與其他藝術家有更多的互動
Fanny Ang looks forward to more interactions with fellow artists.

藝術空間 促進交流與互動

Opening Doors to Foster Interactions

位於黃竹坑 ADC 藝術空間（創協坊）自推出以來，備受業界歡迎。現時，有 26 位藝術家進駐。今年，本局再度參與巴塞藝術展的其中一個活動——「南港島藝術日」，於 3 月 29 日舉辦「ADC 藝術空間（創協坊）開放日」，讓進駐的藝術家向公眾介紹自己的創作理念及作品。當日吸引了不少本地及海外遊客到訪，還提供了機會讓藝術家互相認識和交流，探索合作的可能。

ADC Artspace (Genesis) in Wong Chuk Hang has been much welcomed by the arts community since its launch, with 26 artists in residence currently. This year, HKADC again joined Art Basel Hong Kong's South Island Art Day and hosted the ADC Artspace (Genesis) Open Day on 29 March, giving its artist-tenants an opportunity to share their creative processes and works with the public. The arts space was transformed into a meeting hub for local and international art lovers and for tenants to mingle and explore future collaborations with each other.

陶藝家袁錦華邊揉泥邊說：「今天大家都把工作室的門打開了，我們可以有機會互相認識。同時，又可以舉辦藝術聚會及分享會等，與大家一起體驗藝術的樂趣。」同是陶藝家的洪彬芬也說：「來到這裡讓我認識到不少同路人，互相啟發，感覺很好。我甚至可以借用他們的窯去燒製陶瓷。」

With his hands busy moulding his clay, ceramicist Yuen Kam-wa, Magus explained, "We swing our doors open today so we can get to know each other. We're also hosting artist gatherings and sharing sessions so that everyone can experience the arts." Fellow ceramicist Fanny Ang echoed his sentiments, "Since taking residence here, I've met so many like-minded people, we support and inspire each other and it's amazing. Sometimes I even help myself to their firing kilns."

年青激發互動 發揮無盡創意 Empowering Young Minds to Unleash Creativity

在 26 位藝術家租戶中，不少是仍在學或剛畢業的藝術系學生，他們均認為藝術空間提供了舒適的環境讓他們創作。剛畢業的藝術家王昱珊興奮地說：「這裡既寬敞又簇新，還有足夠的配套。」藝術系學生陳煒彤亦指出：「這裡的空間比起學校的畫室大得多，可以放置較大型的裝置藝術，讓我可以自由進行創作。」

藝術家租戶亦享受彼此間的互動，周穎璇說：「這裡每位藝術家各有專長，當我遇到與攝影有關的問題時，我可以請教對面的影像工作室的朋友；有時候，又可以就日常生活事情跟其他租戶分享，激發我的創作靈感。」隨著第三期工作室的藝術家全面進駐，相信可以為南港島區的藝術發展帶來一番新的景象。



王昱珊與她的素描作品
Wong Yuk-Shan, Yuk and her sketches.



周穎璇希望參觀者身體力行體會藝術家的創作理念
Christy Chow wants visitors to get up close and personal with the artist's creative ideas.

Many of the 26 artist-tenants are fine arts students or recent fine arts graduates, who found the arts space to be an ideal environment for making art. Wong Yuk-shan, Yuk, a recent graduate, described it enthusiastically, "This place is new, spacious and comes fully equipped with the amenities we need." Fine arts student Jessica Chan concurred, "The space here is much larger than my school studio. There's plenty of space to house my large-scale installations and to work freely."

Many artist-tenants also enjoyed the synergy between artists in the arts space, Christy Chow was one of them. "Each tenant comes with his/her area of strength. If I have a question about photography, I could consult the visual artist across from my studio; at other times, I bounce ideas off my neighbours on everyday matters to get my creative juice flowing." As the artists have begun to move in for the third-term tenancy, the arts space is poised to bring wonderful additions to the arts development of Island South.



陳煒彤 (左) 與參觀人士交流創作心得
Jessica Chan (left) sharing her ideas and thoughts with visitors.

ADC 藝術空間 (創協坊) 第三期藝術工作室 ADC Artspace (Genesis) – Third-term tenancy

	工作室 Tenancy	藝術家 Artist	簡介 Introduction
01	人人辦館 Work Unit	列咏虹 Lit Wing-hung	以現成物作為主要創作元素，主要經營一切源自她對日常生活與人相關的觀察及跟進事務。 Using ready-made materials, Lit creates and manages works inspired by her daily observations and affairs.
02	天上遊雲 Tiana CloudLand	黃天盈 (天藍) Wong Tin-ying, Tiana	專研手工裝幀及造紙工藝，作品結合文學、設計及藝術元素。工作室同為香港迷你書協會及扭蛋迷你雙月誌《蛋誌》的出版基地。 Specialised in handmade bookbinding and papermaking, Wong's artworks combine literature, design and visual art. Her studio is also the base of Hong Kong Miniature Book Association and the publishing station of <i>eggwich</i> , a bimonthly miniature zine.
03	Studio Lights On	黃百亨 Wong Pak-hang, Samson	透過影像創作，探討城市與生活。 Explores the city and urban life through film.
04	水墨工作室 04 Ink Studio	馮倚天 Fung Yee-tin, Thomas 杜海銓 Tao Hoi-chuen, Jacky 王昱珊 Wong Yuk-shan, Yuk	進行當代水墨的研究與創作，探索水墨畫在當代藝術語境中的多種可能性。 Focuses on contemporary ink art research and creation to explore the diverse possibilities of ink art within the discourse of contemporary art.
05	菲與飛工作室 Goodnight Production	楊兩全 Yeung Leung-chuen	從事影像及文字創作為主，包括編導短片、音樂影片、廣告、劇本寫作及其他創作。 Committed to filmmaking and writing, works include short films, music videos, advertisements, scriptwriting and other creative productions.
06	六二二工作室 Studio 622	葉伊庭 Sal 楊穎欣 Angie 李頌暉 Jojo 伍韻文 fivedollars	各自透過舞台與繪畫與觀眾交流，述說他們的世界觀。 Engages in exchange with audience through painting and theatre, with an aim to portray the artists' worldviews.
07	好光 LightWell	唐景鋒 Kurt Tong	一個由藝術家主導，重視攝影藝術的策展機構。透過展覽、出版和工作坊，展示世界各地令人耳目一新的作品，並藉此拓展觀眾群。 An artist-led curatorial initiative with a strong emphasis on photographic work. Through exhibitions, publishing and workshops, it aims to present new and exciting work, both local and international, to a wider audience.
08	Window Shopper	陳煒彤 Chan Wai-tung, Jessica	以雕塑、裝置和媒體為主要創作媒介，作品探討記憶、親密性和當代與人與人之間既近且遠的關係。 Focuses on sculptures, installations and media works exploring memories, intimacy and relationships in contemporary society.
09	O 二 O 研究社 O 二 O Research Lab	余迪文 Solomon Yu 袁永賢 Thomas Yuen	以象形圖代表平行世界中的多重存在和聯繫，也標誌著本社研究中現象和訊息的方向。 Uses pictogram to represent the many existences and connections in parallel universes, signifying the general direction of the lab's research of phenomena and messages within these universes.
10	罌創作 ANG Studio	洪彬芬 Fanny Ang	從事建築、保育、陶藝創作。 Engages in architecture, conservation and ceramic art.

工作室 Tenancy	藝術家 Artist	簡介 Introduction
11 Concrete Lab	曾旭熙 Tsang Yuk-hei, Don	思想實驗室，創作上以影像為主但不限於此：思考媒體本質，實驗媒體藝術在概念、形式、內容和技術上的潛能，是思想實驗也是哲學實踐。 A conceptual laboratory that creates with film and other mediums: a conceptual experiment and philosophical practice that involves contemplating on the essence of media art and experimenting with its forms, contents and technologies.
12 Faraway Warehouse	陳梓桓 Chan Tze Woon 劉國瑞 Lau Kok Rui	將記憶擺在很遙遠的倉庫，是我們作為影像工作者的任務。 Fulfilling our mission as filmmakers, we store memories in distant warehouses.
13 在地 Happening Ground	劉菁兒 Lau Cathleen Ching Yee	一個關於「當下創作」的空間，是一個移動的當下。 A space for "in-the-moment creation", providing a platform emphasising the relationship between man and space.
14 勞動樂園 LABORLAND	周穎璇 Christy Chow	"勞動樂園" 結合勞動與玩味的創作理念，出產精巧而充滿玩味的作品，和大眾探討文化及社會議題。 A place where labour and play converge. Artistic creations are playful and experimental with a view to explore cultural and social topics.
15 聽石間 The Stone	李權峰 Lee Kuen-fung 黃勺嫻 Wong Cheuk-man	關於影像、聲音、時間、空間、人。 Invested in image, sound, time, space and human.
16 Small Tune Press	彭倩嫻 Beatrix Pang	藝術出版項目，專注獨立藝術書誌出版製作、舉辦及策劃相關的交流和教育活動，合作伙伴包括文藝圈人士、學生、社會小眾等。 An independent art publishing project focusing on artists' books and zine production, publishing, and exchange and education activities. Partners include arts and cultural practitioners, students and social minorities.
17 2M07	袁錦華 Yuen Kam-wa, Magus 周景豐 Chow King-fung, Rodrick	以藝術作為手段，研究多樣「表現性」的小空間。 A space for the study of diverse expressions by means of art.



人人辦館
Work Unit



Studio Lights On

空間與地利 配合藝團發展

Providing Ample Spaces and Prime Locations to Boost Development

為配合政府於 2017 年推出的「青年共享空間計劃」，藝發局積極與民政事務局合作，分別於 2018 年 4 月及 8 月在觀塘區推出 ADC 藝術空間 (柏秀中心) 及 ADC 藝術空間 (泛亞中心)，共提供三個供表演藝術團體租用的工作室、三個供各類藝術團體或藝術家合租申請的工作室，以及五個供視覺 / 媒體藝術家申請的工作室。

鄰近觀塘港鐵站的 ADC 藝術空間 (柏秀中心) 不但地理位置優越，高樓底的空間是最適合表演藝術團體使用。愛麗絲劇場實驗室行政總監陳瑞如說：「以前租用工廠租金昂貴，又要擔心安全問題，柏秀中心不但租金合理，藝發局亦資助了裝修費用，確實為劇團減省開支，不用再擔心業主隨時加租，讓我們減少了財政壓力，可全心投入藝術創作。」

偌大的空間和高樓底亦有助藝團的發展，敲擊裏可以有足夠的空間放置樂器及進行綵排，而另一租戶 iStage 劇團亦認為終於有正式工作的地方，讓他們有更大的創作空間。

ADC 藝術空間 (泛亞中心) 的藝術家租戶亦於 2019 年開始陸續進駐。

In complementary to the government's 2017 Space Sharing Scheme for Youth, HKADC collaborated with the Home Affairs Bureau to launch ADC Artspace (Po Shau Centre) and ADC Artspace (Pan Asia Centre) in Kwun Tong in April and August 2018 respectively. The two arts spaces provide three studios for performing arts groups, three shared studios for arts groups or artists of any discipline and five studios for visual or media artists.

Proximity to MTR Kwun Tong Station, ADC Artspace (Po Shau Centre) is not only conveniently located but also boasts high ceilings ideal for performing arts groups. Chan Shui-yu, Executive Director of Alice Theatre Laboratory Limited, agrees, 'We used to pay a fortune for a factory unit where security was always an issue. Reasonable rents aside, subsidies from HKADC towards renovating our unit at Po Shau also eased our finances. Freed from the constant worries about the next rent increment, we can focus on the creative process.'

The ample spaces and floor heights are beneficial to the growth of some of the Po Shau's performing arts groups in residence; Toolbox Percussion now has the space to fit in their large instruments and conduct rehearsals, whereas iStage, a theatre company, finally found themselves a proper premise that affords them a wider creative space.

Tenants of ADC Artspace (Pan Asia Centre) will move into their premises in 2019.



敲擊裏
Toolbox Percussion



iStage



愛麗絲劇場實驗室
Alice Theatre Laboratory Limited

連結藝術與社區

New Arts Space to Connect with the Community

剛於今年4月推出的大埔藝術中心是大埔區議會的社區重點項目，由停辦的大埔官立中學改裝而成，並將以表演藝術為主。大埔藝術中心共提供21間藝術工作室，並設有展演空間、音樂室、舞蹈室及藝術資源中心等設施。首期租約由2019年8月開始，為期三年。

大埔區議會於2013年透過民政事務局邀請本局合作，為大埔民政事務處提供大埔藝術中心的改裝建議，及邀請本局管理及負責招租事宜，並期望進駐的藝團/藝術家能夠積極與社區建立關係，加強地區參與，從而促進區內及周邊地區的藝術發展。

The newly launched Tai Po Arts Centre in April is the signature project carried out by the Tai Po District Council (TPDC) under the Signature Project Scheme. The Centre is established by retrofitting the ex-Tai Po Government Secondary School, focusing on performing arts, offers 21 arts studios and a range of facilities such as performance space, exhibition space, music rooms, dance studio and Arts Information Centre, etc. The first phase of the lease will start in August 2019 for a period of three years.

In 2013, TPDC invited HKADC via Home Affairs Bureau to participate in the retrofitting work, to manage and recruit tenants for the Centre and expects that resident arts organisations/artists will be able to connect with the local community and motivate community participation in a bid to foster the arts development in the district and the peripheries.



大埔藝術中心
Tai Po Arts Centre



大埔藝術中心的白盒
White Box at Tai Po Arts Centre



胡海輝 一條褲製作 Wu Hoi-fai Pants Theatre Production

胡海輝深知辦劇團絕非賺錢事業，要是劇作側重社會性尤其難獲資助，但他仍執意回應社會和時代，為一些人與事發聲，引領觀眾反思。

Wu Hoi-fai is resigned to the fact that running a theatre will not exactly make heaps of profits. Funding is even harder to come by with socially engaged theatrical works. Wu, however, remains steadfast in responding to society and the times, eliciting reflections from the audience while giving a much-needed voice to certain people and events.



01 戲劇最大的吸引力是甚麼？

What appeals to you most in drama?

我在中四時初次接觸戲劇，當時被老師選中成為主角，感受到眾人目光聚焦到自己身上，加上老師讚賞，令我覺得很好玩和有成就感；後來又曾隨海豹劇團排戲。但真正開始覺得這似乎不單是業餘興趣，還是入讀香港中文大學之後——那時在學校劇社的崗位不僅是演員，也涉足後台，甚至寫劇本和當導演。我發覺當導演的滿足感很大，看着作品逐漸成形，有點藝術家的感覺。

另一方面，我從小就覺得閱讀是很好的娛樂，每本書都是一個天空一個世界。我特別愛讀名人傳記，而戲劇就是講述人的故事，且比書本更能直接地參與其中；作為導演，可帶領一群人一起創作，接收即時反應，過程絕不刻板沉悶，每一齣戲都帶來新挑戰。

I first encountered drama in Form 4 when I was cast in a lead role. It was fun and there was a sense of achievement from the attention fixed upon me and from my teacher's compliments. I subsequently rehearsed for a work with the Seals Theatre Company. It was not until I entered the The Chinese University of Hong Kong that I realised this was not a mere amateurish interest. In the university's drama club, I did not just act — I was also engaged in playwriting and directing. There was great satisfaction in being a director, and I felt somewhat like an artist as the work gradually took shape.

Moreover, I always enjoy reading as an excellent source of entertainment. Every single book forms a world of its own. I love reading biographies in particular; Drama is in fact a form of narration of people's stories, and is more participative in nature when compared to reading. It is therefore never boring, as a director, to lead people in creative works that elicit instant reactions. Every single work comes with new challenges.



《金童子(重演)
Gweilo (Re-run)



《父子女一場……(重演)
My Dad, My Mom, My Son and My Daughter... (Re-run)

02

在「一條褲製作」擔任藝術總監，給你怎樣的創作空間和挑戰？

What are the opportunities and challenges for being the Artistic Director of Pants Theatre Production?

「立足舞台，放眼社會」一直是「一條褲製作」的宗旨。我和另外三位創團成員都不願意製作純粹談情說愛、讓人在劇院逃避現實的戲劇。我們希望劇作能呼應時代，所以致力探索與社會息息相關的主題。就像近年我們一再以「紀錄劇場」回應本地議題，例如《本來沒有菜園村》和《1967》等。由於沒有現成劇本，要由零開始採訪和搜集資料，再去蕪存菁「砌故事」，每次都有很多「未知」，相當費時。不過，這些事件實在很值得記錄保留，而當看見沒有平台為一些事和一些人發聲，我們便負責發聲。

帶領一個劇團令我可以做自己喜歡的選擇，但同時也有很多考量。例如大力發展「紀錄劇場」很容易令大家覺得那是「一條褲製作」的「招牌」，但我們欣賞和喜愛的表達方式還有很多，並不希望被局限，像今年1月上演的《大師的陰影——布萊希特背後的男與女》，就以「演讀劇場」形式跟觀眾見面。

"Grounded in theatre with focus on society" has always been the mission of Pants Theatre Production. All four of us (founding members) are not interested in producing romance or escapist theatrical works. As we aim to explore works that echo the era, we actively explore social topics. In recent years, for example, we responded to local issues through "documentary theatre" with works like *Once Upon a Time in Choi Yuen Chuen* and *1967*. Since there was no ready-made script on hand, we often started from scratch with interviews and research before "piecing a story" out of our research. The process was quite time consuming, as there were many "unknowns". Nevertheless, the issues and events are worthy of preservation. When there was no platform to give voice to these people and events, we have the responsibility to voice out.

There is flexibility in making my own choices when leading a theatre group — but there are many considerations as well. For example, our dedication to developing "documentary theatre" could lead the public to perceive the genre as a signature style of Pants Theatre Production. We actually appreciate a variety of dramatic forms and would never want to be pigeon-holed. For example, we presented *Silent Partner* in January this year as a staged reading.

03 你期望作品與觀眾產生怎樣的結連？

What kind of connections do you wish to forge between your works and the audience?

我希望觀眾不是在劇場裡覺得滿足便罷，而是走出劇場仍有反思。「一條褲製作」的每一齣劇作都具有社會性，我們嘗試透過戲劇，讓觀眾看到和思考一些問題；至於之後他們是否有行動回應，就不是藝術家的責任，不宜過於追求。否則，我們的戲劇就變成了宣導工具。

I hope the audience will not be satisfied by just watching the performances, and that there would be reflections after leaving the theatre. All works presented by Pants Theatre Production are socially engaged. We hope our audience are made aware of some issues and will contemplate on them through our works. Whether they take action or not falls outside the purview of the artist, nor should it be a mandate. Otherwise, our works will become propaganda vehicles.

04 以往的哪個作品最難忘？

What were some of your most memorable works?

《1967》。那是我們繼《菜園村》系列後第二個正式的「紀錄劇場」創作，因為汲取了經驗，處理上成熟了。此劇在2014年8月首演時，雨傘運動還未正式展開，但社會的氣氛已經很緊張，有人甚至以此比對1967年暴動，思忖歷史是否在重演。我沒有親歷1967年那重大的歷史事件，唸書時也沒有香港歷史可讀，最初試圖了解事件來龍去脈時發覺資料非常匱乏，許多事情都沒有官方紀錄，很多人對事件的認知可能只有從《當年今日》看到的一分鐘新聞片段，有時候某些呈現眼前的說法甚至可以是神話迷思。此時「紀錄劇場」就發揮另一作用——幫助破除神話迷思，即使這不是說我們找到的已經是絕對的真相。

1967. It was our second formal "documentary theatre" work after the "Choi Yuen Chuen" series. We gained some experience and the way we handled was more sophisticated. When 1967 premiered in August 2014, tension already ran high in society even before the Umbrella Movement started. People made comparisons with the 1967 riot and wondered if history will repeat itself. I never experienced in person the historical events in 1967, and Hong Kong history has never been a school subject. There is a dearth of information on the event when I initially tried to understand it in depth. There were hardly any official record on the related incidents. Many people only know it through one-minute news clips from the TV programme "One Day". Certain representations of what appeared before our eyes looked like nothing short of myths. At this point, "documentary theatre" plays a crucial role — to debunk myths even while we are not proclaiming to own the absolute truth.



《回溯重構：1967》
1967 (Re-run)



《時代記錄者》
On the Record

05 未來有甚麼工作計劃？

What is your future plan?

第二屆紀錄劇場節和探討臨終照顧者問題的一系列活動，是2019年至2020年的兩大項目：前者包括到外地考察、大師工作坊和論及西九發展史的演出等；後者以多種應用戲劇手法探索常被忽略的照顧者社群。今年5月我們有「紀錄劇場」創作《一個人的政治：長毛》；9月將上演《2047的上半場與下半場》，對照大專生和長者對這個年份的看法。我們還打算邀請10位編劇各自以短劇回應「2047」這個題目，在明年6月演出，但能邀請多少位編劇還得看看是否得到資助。

The two major projects for 2019/20 are 2nd of the Documentary Theatre Festival and the series of activities exploring topics on end-of-life carers. The former involves overseas field trips, master workshops and a performance about the history of West Kowloon. The latter project explores the often neglected community of caregivers through multiple theatrical techniques. We will be presenting in May this year *A Hongkonger's Political Journey: Long Hair*, another "documentary theatre" work. *First and Second Half of 2047* will be performed in September, in which we will juxtapose the thoughts of tertiary students and elderly about the year 2047. We also plan to invite 10 playwrights to respond to the topic of 2047 through short drama pieces to be presented in June next year. The number of playwrights to be invited will depend on the availability of funding.



胡海輝 Wu Hoi-fai

先後畢業於香港中文大學（主修英文）及香港演藝學院戲劇學院（主修導演），2008年獲英國倫敦大學中央戲劇及語言學院碩士，同年獲亞洲文化協會基金獎學金前往美國考察研究。現為「一條褲製作」藝術總監，近年導演作品有《本來沒有菜園村》、《1967》、《黃面佬》及《金童子》等；同時為香港科技大學、香港演藝學院及恆生管理學院擔任兼職講師。

Wu graduated with a BA in English from the Chinese University of Hong Kong (CUHK), a BFA in Drama – Directing from the Hong Kong Academy for Performing Arts (HKAPA), and an MA in Advanced Theatre Practice – Dramaturgy from the Central School of Speech and Drama, University of London in 2008. He received the Yiqingzhai Foundation Arts Fellowship from the Asian Cultural Council in the same year and continued his research in the United States. Currently the Artistic Director of Pants Theatre Production, Wu's recent directorial works include *Once Upon a Time in Choi Yuen Chuen*, *1967*, *Yellow Face* and *Gweilo*. He is also a Part-time Lecturer at the Hong Kong University of Science and Technology, HKAPA and Hang Seng School of Management.



優秀藝團計劃 Eminent Arts Group Scheme

藝發局於去年 11 月推出為期五年的「優秀藝團計劃」，共收到 23 份合資格的申請，經過獨立聯席評審會的審議，結果已於 5 月 6 日公布。獲選的優秀藝團（依筆劃序）包括：非常林奕華有限公司、香港歌劇協會有限公司（香港歌劇院）及鄧樹榮戲劇工作室有限公司。獲資助藝團將獲首年港幣 \$2,200,000 的資助；而為推動獲資助的藝團開拓不同資源，資助金額會於首年後逐年遞減百分之二，以支持藝團的一般行政支出及活動，讓其可以專注在藝術方面作持續穩定的發展。

本局於今年五月初特別舉辦了傳媒茶聚，簡介此計劃的目的和讓獲選藝團向媒體介紹未來五年的發展計劃。藝發局行政總裁周蕙心及三個藝團的藝術總監，包括非常林奕華有限公司林奕華、香港歌劇院莫華倫及鄧樹榮戲劇工作室有限公司鄧樹榮都有出席。

周蕙心表示是次計劃的目的是希望能進一步培養本地專業藝術團體和藝術工作者卓越成長，鼓勵藝團積極尋求其他資源及社會支持，以增強其自主及競爭能力。三位藝術總監均認為此計劃有助減低藝團的行政負擔，可以讓他們專注地「搞藝術」。林奕華表示：「獲選後將會很辛苦，但這是一個任務，希望可透過是次的資助幫助推行計劃中的活動。」莫華倫也認同資助額可穩定行政開支，讓他無須再四出尋找贊助。鄧樹榮的戲劇工作室董事局主席張華慶則寄望透過是次計劃可做到傳承，能找到對藝術具激情及視野的接班人。

HKADC has launched the five-year "Eminent Arts Group Scheme" (the "Scheme") last November with 23 eligible applications received and the result has been announced on 6th May. Based on the assessment by an independent joint adjudication panel, the three selected outstanding arts groups are (in alphabetical order): Edward Lam Dance Theatre Limited, Opera Hong Kong Limited (Opera Hong Kong) and Tang Shu-Wing Theatre Studio Limited. The selected arts groups will receive the grant in the amount of HK\$2,200,000 for the first year. To drive the arts organisations under the Scheme to explore different resources, the level of grant will be decreased by 2% each year after the first year so as to support the general expenses on administration and activities of the year and allow them to focus on their sustainable development.

To introduce the Scheme and the five-year development plan of the selected arts groups, HKADC organised a meet-the-press gathering in early May this year, with the presence of Winsome Chow, Chief Executive of HKADC and the Artistic Directors of the three arts groups, including Edward Lam from Edward Lam Dance Theatre Limited, Warren Mok from Opera Hong Kong and Tang Shu-wing from Tan Shu-Wing Theatre Studio Limited.

Chow said that the goal of the Scheme was to further cultivate the development of local professional arts groups and practitioners, and to encourage them to proactively seek other resources and support in society, in order to enhance their independence and competitiveness. The three arts directors also opined that the Scheme lightened the administrative burden of arts groups, enabling them to focus on the arts. Lam pointed out, "It will be tough after being selected but this is a mission. We hope to launch the activities in our programmes with the Scheme's financial support." Mok agreed that the funding support helped stabilises administrative expenditure and relieves them of the pressure of fundraising. Max Cheung, Chairman of the Tang Shu-wing Theatre Studio Limited, hoped that the Scheme would achieve continuity and identify the next generation who are passionate about and has broad perspectives on arts.



傳媒茶聚
Meet-the-press.



左起：林奕華、周蕙心、鄧樹榮和莫華倫
From left: Edward Lam, Winsome Chow, Tang Shu-wing and Warren Mok.

當被問及未來五年的發展時，林奕華介紹他們即將開始關於楊德昌與《一一》的新項目，同時也會與西九文化區探索長遠合作的機會。而香港歌劇院希望可邀請更多享負盛名的歌唱家、指揮與製作團隊來港，提升香港製作歌劇的質素。鄧樹榮則表示劇團將重點籌辦亞洲首個「香港國際莎劇節」，內容包括演出、工作坊、研討會和文獻紀錄等，希望為香港藝術工作者提供一個藝術平台進行國際性的交流及合作。

藝發局相信透過是次的大額資助，可讓獲選之優秀藝團有更穩健及長遠的發展，並持續提升本地藝術水平，促進本地文化發展。此計劃屬一次性形式推出的獨立試驗性計劃，藝發局會於未來審視計劃成效及考慮基金的儲備，決定五年後會否續辦。

When being asked about the plans in the coming five years, Lam said that they will start a new project which is about Edward Yang and *Yi Yi*. They are also exploring the long term collaboration with West Kowloon Cultural District. For Opera Hong Kong, they plan to invite more internationally renowned opera artists, conductors and production teams to Hong Kong to further enhance the quality of Hong Kong opera productions. Tang shared that they will focus on organising Asia's first-ever "Hong Kong International Shakespeare Festival". Consisting of performances, workshops, seminars, and archiving of documents, hoping that the event can provide Hong Kong arts practitioners with a sustainable arts platform for international exchange and collaboration.

HKADC believes that with this sizable grant, it will provide the selected outstanding arts groups a more stable and long-term development which will be conducive towards elevation of local artist standards and promotion of local arts development. The Scheme is an one-off independent scheme. HKADC will review its effectiveness and in light of the reserve held by the Fund, to decide whether to continue the Scheme after five years.

藝團介紹 Introduction of the Arts Groups

非常林奕華有限公司 Edward Lam Dance Theatre Limited

成立於 1991 年，以「舞蹈劇場」為概念，邀請不同的香港編舞家合作，將不同的藝術元素融入於作品裡。同時着力於推廣藝術教育，透過與不同機構及各大專院校合作，舉辦有關創作思維的講座、工作坊和各類課程，培育戲劇專業人士及推行公眾教育。此外，劇團亦重視文獻紀錄、劇目推廣和出版工作。

Founded in 1991 with the concept of "Dance Theatre", Edward Lam Dance Theatre Limited invites different Hong Kong choreographers to collaborate and to integrate a variety of artistic elements with their artworks. The group also dedicates to promoting arts education through working with different organisations and tertiary institutions to organise seminars, workshops and courses on creative thinking. Besides, the group focuses on archival and promotion of its works as well as publication works.

香港歌劇協會有限公司（香港歌劇院）Opera Hong Kong Limited (Opera Hong Kong)

自 2003 年成立以來，一直致力推動香港的歌劇藝術文化。劇院透過製作高質素及專業的歌劇、舉辦年青歌唱家的培訓項目、籌辦兒童歌劇教育及外展活動等，全方位推動歌劇藝術的發展。

Founded in 2003, Opera Hong Kong is dedicated to promoting the art of opera in Hong Kong. The group serves to promote the development and appreciation of opera through a comprehensive range of activities including production of high-quality and professional operas, training programmes for young singers, organisation of children opera education and outreach activities.

鄧樹榮戲劇工作室有限公司 Tang Shu-Wing Theatre Studio Limited

於 2008 年成立，前身為創立於 1996 年的「無人地帶有限公司」。劇團以「形體美學」及「簡約美學」為藝術方向，以現代角度演繹經典作品，並舉辦形體戲劇訓練課程以培育新血及建立具香港特色的訓練模式，廣受業界認可。

Established in 2008, Tang Shu-Wing Theatre Studio Limited was formerly known as No Man's Land which was founded in 1996. Having physical theatre and minimalist aesthetics as its artistic direction, the theatre group interprets classic dramatic texts from modern perspectives, organises Physical Theatre Training Programme to nurture new talents, and establishes training with local characteristics which are widely recognised by its peers.

