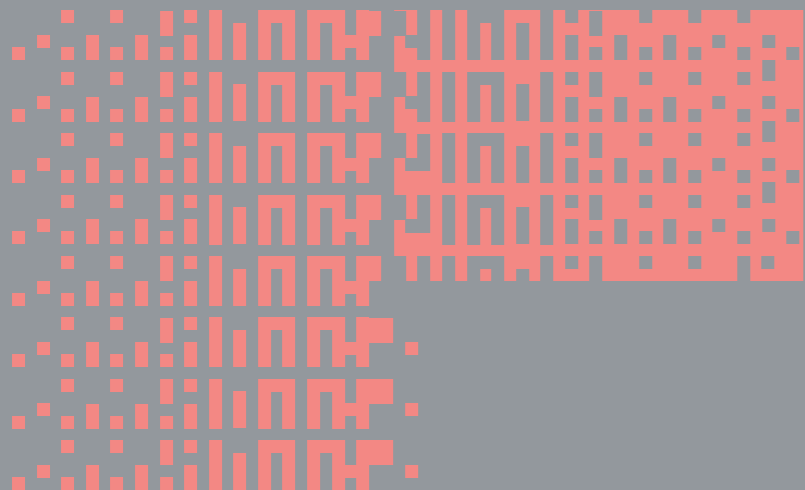


青藝週 – 藝術 x 科技

Youth Arts Week – Arts x Technology





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Hong Kong Arts Development Council

設計 Design
Signature Design
Ianick Design Studio (附錄部分 Appendix Part)

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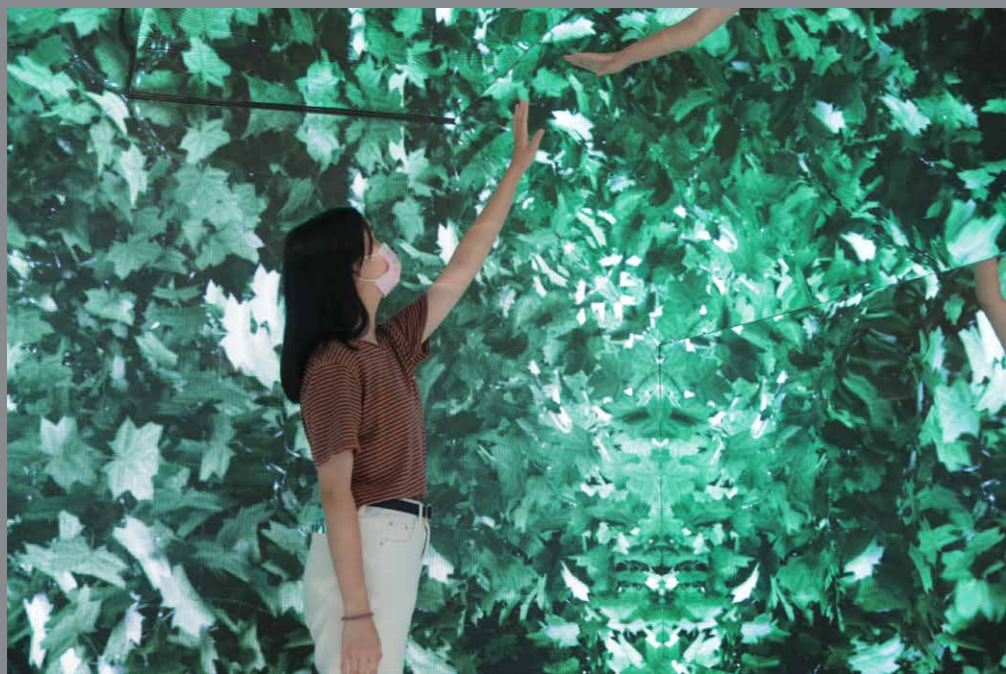
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藝術 X 科技 激發無限想像

Arts X Tech Inspires Boundless Imagination



創新科技為現代生活帶來轉變，同時更為藝文活動注入新穎元素，為觀眾帶來全新的藝術體驗。今年，「校園藝術大使計劃」進行革新，首次舉辦以「藝術 X 科技」為主題的「青藝週」，由實體走到線上、由虛幻走到真實，為校園藝術大使、其同學及朋友，打造一個不一樣的暑假。

「青藝週」活動豐富多元，涵蓋線上及實體形式，包括「藝術 X 科技」互動展覽、藝術工作坊、線上直播、線上藝術教室、展覽及放映等，部分項目更開放予公眾人士參與。

Innovative technology not only brings changes to our lives but also infuses cutting-edge elements into arts activities, offering novel arts experience to the audience. This year, the Arts Ambassadors-in-School Scheme (AAiSS) has undergone a facelift change and presented its first "Youth Arts Week" with the theme "Arts X Technology". A series of online and offline arts activities traversing between real and virtual spaces were organised for arts ambassadors, their schoolmates and friends to experience, creating a unique summer.

"Youth Arts Week" presented an array of online and offline arts activities including the "Arts X Tech" interactive exhibitions, arts workshops, live streaming, online arts classes, exhibitions and screenings. Some of the activities were open for public participation.

無懼阻隔 從線下到線上的連結 No Obstacle for Enjoying Arts Together

8月6日，「青藝週」於柴灣青年廣場Y綜藝館舉行開幕禮，並以Facebook Live串流形式直播及設有手語傳譯，讓歷屆校園藝術大使、市民大眾及有需要人士同步欣賞，一同分享藝術的喜悅。

開幕禮上，經過多個月的音樂劇培訓，十多位校園藝術大使為現場及線上的觀眾帶來由他們共同參與製作的原創音樂劇《有緣相見》(選段)，展現他們的努力和才華。就讀金文泰中學的吳依霖表示培訓課程讓她可以實踐音樂劇的夢想：「好感激計劃給予我這個機會，讓我可以上台演戲、唱歌和跳舞，發光發亮。」

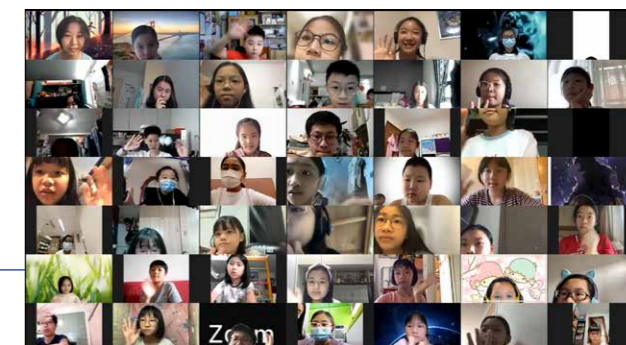
"Youth Arts Week" was inaugurated on 6 August at Y-Theatre, Youth Square, Chai Wan. The opening ceremony was broadcast simultaneously through streaming on Facebook Live with sign language interpretation to allow people from all walks of life to enjoy the event in real time.

One of the highlights in the Opening Ceremony was excerpts of an original musical - *Till We Meet Again* staged by more than 10 arts ambassadors after months of training. Ng Yee-lam from Clementi Secondary School praised that the musical course helped fulfill her dream of taking part in a musical: "I am grateful for the course which allowed me to act, sing and dance, giving me an opportunity to shine on stage."



主禮嘉賓與一眾校園藝術大使亮起手機參與揭幕儀式

Officiating guests and the arts ambassadors light up their phones to participate in the opening ceremony



線上線下同步欣賞
Online and offline enjoyment



主禮嘉賓時任民政事務局常任秘書長
謝凌潔貞女士為「青藝週」揭開序幕
Mrs Tse Ling Kit-ching, Cherry, the then Permanent
Secretary for Home Affairs, officiates the opening
ceremony of "Youth Arts Week"



原創音樂劇《有緣相見》選段演出
Excerpts from original musical *Till We Meet Again*

港式霓虹燈牌設計工作坊
Hong Kong-style Neon Signs Design Workshop



「後台攞乜鬼」工作坊：舞台化妝及特技化妝組
"Backstage" Workshop: Stage and Special Makeup



突破框框 走進「藝術 X 科技」新領域 Thinking Out of the Box into the World of "Arts X Tech"

只要有想像力和創意，藝術創作永遠都是充滿無限的可能性。計劃今年邀請 Pointsman Art Creation 擔任策展團隊，策劃兩個不同主題的「藝術 X 科技」互動展覽 — ARCH 及《元^4》，讓參加者置身於真實與虛幻的場景，讓校園藝術大使，其同學、朋友、家人，以至市民大眾一起體驗藝術科技所帶來的無限可能。

ARCH 於8月7日至10日假青年廣場Y展覽平台舉行，以「田野藝術及共生」為主題，參與藝術家郝立仁、陳朗丰、許芷璋及勞麗麗在搭建的帳篷下重塑大自然，以創新科技帶領參觀者走進田野，感受四時種植的變化。在導賞員的指引下，參觀者可以利用手提電話掃描展品，感受種植水稻、綠葉分蘖、稻花漸落的過程，然後再運用想像創作出屬於自己的作品，上傳至網上平台，跟朋友分享。

《元^4》於8月17日至22日假大埔藝術中心黑盒舉行，藝術家陳朗丰以立體空間和聲波為中心，讓觀眾穿梭於想像的立體空間之中。在互動的虛擬三維空間中，透過觸發互動裝置的機關以建構大氣聲波，讓觀眾沉浸於聲波光影中，感受不一樣的藝術體驗。

兩個「藝術 X 科技」互動展覽在短短的展期內，共吸引了逾4,000人參觀，反應理想。

Full of infinite possibilities, arts creations can go beyond imagination and creativity. Pointsman Art Creation was commissioned to organise two "Arts X Technology" interactive exhibitions, ARCH and D^4, to allow arts ambassadors, their schoolmates, friends and families as well as the general public to immerse in real and virtual spaces to experience the endless possibilities in the world of "Arts Tech".

ARCH was held from 7 to 10 August at Y-Platform, Youth Square. Themed on "Rural Art and Symbiosis", artists Hao Lap-yan, Benjamin, Lazarus Chan, Hui Gi-wai, Echo and Lo Lai-lai, Natalie created the "NATURE" through innovative technology. Participants can relax in the world of flora and experience the nuanced changes of the plant cycle. Guided by docents, the audience can scan the physical artworks with mobile phones and observe nature's fine details from the planting of paddy and the tillering of its shoots to the falling of its flowers. They can use their imagination to create their artworks and share with friends through online platforms.

D^4 was held from 17 to 22 August at Black Box, Tai Po Arts Centre. Artist Lazarus Chan invites the audience to immerse in an interactive and imaginary three-dimensional space constructed by ambience sounds with physical interactive installations. The audience savours how the advancement of technology creates an innovative arts experience when surrounded by a spectrum of sound and light.

The two "Arts X Tech" interactive exhibitions were well received with more than 4,000 visitors in a short period of time.

擴闊視野 培育藝術人才

Expanding Horizons and Cultivating Talents in the Arts

今年，計劃除了招募歷屆藝術大使擔任活動義工外，更首次培訓20多位藝術大使成為展覽導賞員，藉此擴闊他們的藝術視野和專業知識，加強他們的組織能力及溝通技巧，並希望能激發他們對藝術科技的興趣。

「青藝週」另一亮點是薪火相傳，經過十多年的發展，「校園藝術大使計劃」這個大家庭已經有接近13,000名的成員，不少同學已經成為新一代的藝術觀眾、參與者、支持者，有少部份更成為藝術工作者。為延續分享藝術的精神，「青藝週」邀請了兩位學兄學姐擔任工作坊導師，親自指導一眾學弟學妹進行藝術創作，他們是繪瓷工作坊的魏德龍和港式霓虹燈牌設計工作坊的陳佩彰。在開幕禮上，魏德龍(第五屆)表示計劃開闊了他的藝術視野，希望藉是次工作坊積極推廣「廣彩藝術」。

除了「藝術X科技」互動展覽，藝術大使及市民可以透過網上平台免費參加各項藝術活動，包括水墨藝術與數碼媒體工作坊、欣賞原創音樂劇《有緣相見》、「人體裝置—雕塑創作」線上藝廊、《我們在疫情中創作》短片及動畫展等。

藝術大使亦親身參與了由多位本地藝術家及藝術團體親授不同主題的工作坊，包括水墨畫與新媒體創作、電子樂器製作、港式霓虹燈牌設計等。多元化的藝術工作坊讓藝術大使探索更多的藝術領域，啟發他們的創意及想像力。

Besides recruiting past arts ambassadors as volunteers for the event, AAiSS also conducted its first-ever docent training for more than 20 arts ambassadors. The training expanded their artistic horizon and professional knowledge, strengthened their skills in organisation and communication, and hopefully inspired their interests towards arts technology.

Another highlight of the "Youth Arts Week" was passing on the passion of the arts. After more than a decade of development, AAiSS has amassed almost 13,000 arts ambassadors, many of them have become the new generation of arts audience, participants and supporters while a minority went on to become arts practitioners. To share the joys of art, "Youth Arts Week" invited two arts ambassador alumni to serve as workshop instructors. The two workshops were porcelain painting by Dixon Ngai and Hong Kong-style neon sign design by Chan Pui-cheung, Polly. During the opening ceremony, Ngai (5th AAiSS) shared his experiences of how AAiSS expanded his artistic vision and his wish to promote the art of hand-painted porcelain painting through the workshop.

Besides the "Arts X Tech" interactive exhibitions, arts ambassadors and the general public participated in a range of arts activities free of charge through online platforms including ink art and digital media workshop, the original musical *Till We Meet Again*, online gallery of "Body Sculpture Exhibition" and *We Create, Amid the Pandemic* short film and animation showcase.

Arts ambassadors also participated in a variety of workshops led by local artists and arts groups on different topics including ink art and new media creations, making of electronic musical instruments and designing Hong Kong-style neon signs. The diversified range of workshops allowed arts ambassadors to explore different art genres and inspire their creativity and imagination.

歷屆藝術大使擔任導賞員，為參加者講解作品創作意念及示範互動方法

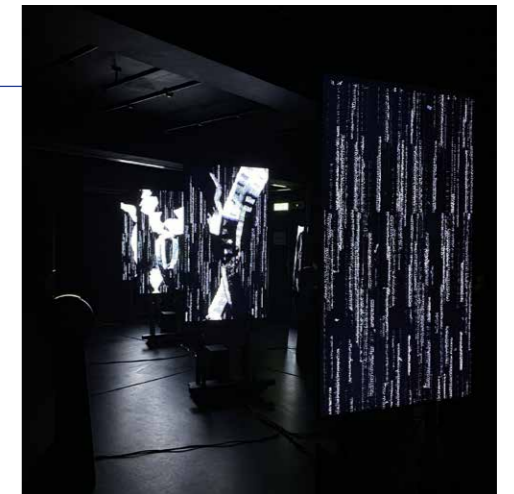
Past ambassadors as docents to explain the creative concept and demonstrate how to interact with the exhibits



ARCH「藝術X科技」互動展覽：
藝術家陳朗丰及許芷璋講解作品的創作概念

ARCH - "Arts X Tech" Interactive Exhibition: artists Lazarus Chan and Hui Gi-wai, Echo, introduce their creative concept

《元^4》「藝術X科技」互動展覽
D^4 - "Arts X Tech" Interactive Exhibition





第十五屆香港藝術發展獎 嘉許傑出藝術家及團體

The 15th Hong Kong Arts Development Awards Commends Outstanding Artists and Arts Organisations



香港藝術發展局（藝發局）主辦的「第十五屆香港藝術發展獎」頒獎禮於5月30日在九龍灣國際展貿中心圓滿舉行，共頒發了七個獎項類別，包括「終身成就獎」、「傑出藝術貢獻獎」、「藝術家年獎」、「藝術新秀獎」、「學校藝術教育獎」、「藝術推廣獎」及「藝術贊助獎」，合共31個獎項予本地藝術工作者、團體、學校及機構，以表揚他們在藝術方面的成就，以及在推動香港藝術發展方面的貢獻。

為了讓大眾對各個藝術範疇有更深入的認識，今屆特意邀請多位藝文界的知名人士包括導演杜琪峯、歌手林二汶、王菀之、粵劇名伶阮兆輝及歷屆得獎者接受訪問，並製作成頒獎禮前奏，以輕鬆的清談形式向大眾展示各種藝術的獨特性和分享受訪者創作的苦與樂。如欲重溫「第十五屆香港藝術發展獎」頒獎禮電視特輯及前奏，歡迎瀏覽本局的YouTube頻道。

Organised by Hong Kong Arts Development Council (HKADC), the Presentation Ceremony for the 15th Hong Kong Arts Development Awards was held on 30 May 2021 at Kowloonbay International Trade & Exhibition Centre. Awards were presented in seven categories including: Life Achievement Award, Award for Outstanding Contribution in Arts, Artist of the Year, Award for Young Artist, Award for Arts Education in Schools, Award for Arts Promotion and Award for Arts Sponsorship. A total of 31 awards were presented to local artists, arts organisations, schools and institutions in recognition of their unstinting support and contribution to the arts development in Hong Kong.

To enhance public understanding of the various art forms, arts and cultural celebrities including director Johnnie To, singers Eman Lam and Ivana Wong, Cantonese opera master Franco Yuen and past awardees were featured. The interviews were produced as preludes to the Presentation Ceremony. Through relaxed conversations, the interviewees explained to the public the uniqueness in different art forms and shared their joy and sorrow during the creative process. To watch the Presentation Ceremony's TV episode and preludes, please visit the HKADC YouTube Channel.

終身成就獎 Life Achievement Award

盧景文 Lo King-man

盧景文教授於藝壇默默耕耘逾半世紀，參演無數舞台演出，更參與編劇、製作、導演和設計等工作。作為本地藝文界的先驅，盧氏是首名於香港製作歌劇作品的華人，同時亦於高等教育及公共服務等領域無私奉獻，貢獻良多。

盧氏在大專教育界服務超過40年，即使已從校園工作退下來，但卻不言退，退休後成立了非凡美樂，致力製作高質素節目，又培育台前幕後及藝術行政人才，持續推動本地藝術發展，得獎眾望所歸。

Professor Lo King-man has dedicated himself to the arts sector for more than half a century, participating in countless stage performances in various roles including actor, playwright, producer, director and stage designer. Being a pioneer in the local arts and cultural scene, Lo has been the first Chinese to produce opera in Hong Kong. He continued to make numerous contributions by taking on multiple roles in tertiary education and public services.

Lo officially retired after 40 years of hard work in the tertiary education sector. He remained dedicated to the arts and established Musica Viva not only to produce quality programmes, but also to nurture talents on stage and in art administration. With his contributions to the arts development in Hong Kong, Lo's Life Achievement Award is widely anticipated with respect.



門生以精彩演出向盧教授致敬
Tribute performances by students of Professor Lo

傑出藝術貢獻獎 Award for Outstanding Contribution in Arts

許冠文 Michael Hui

許冠文先生集導演、編劇、演員於一身，所創作的電影作品膾炙人口，充滿香港本土文化特色，歷年來創下多個票房紀錄，更奪得多個電影獎項。在香港喜劇發展中，扮演着承先啟後的關鍵角色，啟發了不少電影人和喜劇演員。

Mr Michael Hui is renowned for his active involvements in film making as a director, a screenwriter and an actor. He has broken records in the box office time and again and garnered various awards for his highly popular films which encapsulate the features of local culture. Immensely rich in creativity and humour, Hui's comedies have inspired numerous film makers and comedians. Hui has played a key role in pioneering the development of comedy films in Hong Kong.



倪亦舒 Nee Yeh-su

倪亦舒女士為知名作家，寫作生涯近半世紀，出版著作不計其數。寫作文體涵蓋小說、散文及人物訪問等，作品具有敏銳的觀察力與觸覺，描繪人物角色性格鮮明，用字簡潔、精警且帶有睿智，深受全球華文讀者喜愛。

Ms Nee Yeh-shu, a renowned writer in Hong Kong, has published countless books in her writing career of nearly half a century. Nee's keen observation and insights are expressed in her works such as novels, short prose and profiles. Chinese readers around the globe are charmed by the vivid characters portrayed by Nee, as well as her concise, witty and enlightening writing.



鄧樹榮 Tang Shu-wing

鄧樹榮先生為著名劇場導演、演員及劇場教育家，擁有「簡約劇場煉金術士」的美譽，致力於跨界別及跨文化創作，將形體劇場發揮至極致，為形體美學在香港劇場的發展開闢新路向。鄧氏亦為劇場培訓大批新演員，桃李滿門。

Mr Tang Shu-wing, a celebrated theatre director, an actor and a drama educator, is reputed to be the "Alchemist of Minimalist Theatre". Being committed to multi-disciplinary and cross-cultural creation, Tang has exploited the full potential of physical theatre and opened up a new direction for the development of physical movement aesthetics in Hong Kong theatres. He has also nourished numerous emerging talents for the theatres.



藝術家年獎 Artist of the Year



藝術評論
Arts Criticism

朱少璋
Chu Siu-cheung



舞蹈
Dance

梅卓燕
Mui Cheuk-yin



戲劇
Drama

林沛濂
Lam Pui-lim



電影
Film

楊曜愷
Yeung Yaw-kae,
Ray



文學藝術
Literary Arts

劉偉成
Lau Wai-shing



媒體藝術
Media Arts

洪強
Hung Keung



戲曲
Xiqu

司徒旭(龍貫天)
Se-To Yok
(Loong Koon-tin)

藝術新秀獎 Award for Young Artist

「藝術新秀獎」得主：(左起)嚴瑞芳、阮文略、黃榮法及凌志豪 (由楊秀卓代領)
Recipients of the Award for Young Artist (From left): Yim Sui-fong, Yuen Man-leuk, Jacky, Morgan Wong, Lin Chi-ho, Jeffery (Yeung Sau-churk receives the award on behalf of Lin)



「藝術新秀獎」得主：(左起)陳定邦、馬師雅、葉浩堃及陳籽沁
Recipients of the Award for Young Artist (From left): Chan Ting-pong, Ma Sze-nga, Alice; Yip Ho-kwen, Austin and Chan Tsz-sum, Cecilia



(左起)楊偉誠副主席、時任政務司張建宗司長、王英偉主席及民政事務局徐英偉局長主持開幕儀式
(From left) The ceremony is officiated by Mr Yeung Wai-shing, Frankie, Vice Chairman of HKADC, The Hon Mr Cheung Kin-chung, Matthew, the then Chief Secretary for Administration of the HKSAR, Dr Wong Ying-wai, Wilfred, Chairman of HKADC and Mr Tsui Ying-wai, Caspar, Secretary for Home Affairs



陳定邦聯同著名名口琴家何卓彥 (CY Leo)、四擊頭擊樂團符一中及其團隊及英華小學鼓隊「鼓樂英騰」演奏《將軍令》
Boundless Music Performance of *The General's Command (Jiang Jun Ling)* by Chan Ting-pong, Ho Cheuk-yin (CY Leo), Fu Ye-chung and his team of Four Gig Heads Percussion Group and Ying Wa Primary School Drum Team "The Thunder-Makers"



第十五屆香港藝術發展獎 得獎名單 The 15th Hong Kong Arts Development Awards - List of Awardees

獎項 Awards

得主 Awardees

終身成就獎
Life Achievement Award

盧景文 Lo King-man

傑出藝術貢獻獎
Award for Outstanding Contribution in Arts

許冠文 Michael Hui
倪亦舒 Nee Yeh-su (Yi Shu)
鄧樹榮 Tang Shu-wing

藝術家年獎
Artist of the Year

藝術評論 Arts Criticism
舞蹈 Dance
戲劇 Drama
電影 Film
文學藝術 Literary Arts
媒體藝術 Media Arts
戲曲 Xiqu

朱少璋 Chu Siu-cheung
梅卓燕 Mui Cheuk-yin
林沛濂 Lam Pui-lim
楊曜愷 Yeung Yaw-kae, Ray
劉偉成 Lau Wai-shing, Stuart
洪強 Hung Keung
司徒旭 (龍貫天) Se-To Yok (Loong Koon-tin)

藝術新秀獎
Award for Young Artist

藝術評論 Arts Criticism
舞蹈 Dance
戲劇 Drama
電影 Film
文學藝術 Literary Arts
媒體藝術 Media Arts
音樂 Music
視覺藝術 Visual Arts
戲曲 Xiqu

凌志豪 Lin Chi-ho, Jeffery
馬師雅 Ma Sze-nga, Alice
陳籽沁 Chan Tsz-sum, Cecilia
黃綺琳 Wong Yee-lam
阮文略 Yuen Man-leuk, Jacky
黃榮法 Wong Wing-fat, Morgan
葉浩堃 Yip Ho-kwen, Austin
嚴瑞芳 Yim Sui-fong
陳定邦 Chan Ting-pong

學校藝術教育獎
Award for Arts Education in Schools

救恩書院
九龍塘學校 (小學部)
閩僑小學
仁濟醫院董之英紀念中學

Kau Yan College
Kowloon Tong School (Primary Section)
Man Kiu Association Primary School
Yan Chai Hospital Tung Chi Ying Memorial Secondary School

藝術推廣獎
Award for Arts Promotion

香港靈宵劇團
創新媒體藝術協會有限公司
甄詠蓓戲劇工作室及大館—古蹟及藝術館
聖雅各福群會 藝想
誇啦啦藝術集匯


Hong Kong Xiqu Troupe
Innovative Arts & Media Association Ltd
O Theatre Workshop and Tai Kwun - Centre for Heritage and Arts
St. James' Settlement St. James' Creation
The Absolutely Fabulous Theatre Connection


藝術贊助獎
Award for Arts Sponsorship

陳廷驊基金會
香港董氏慈善基金會及中國銀行 (香港) 有限公司

The D. H. Chen Foundation
The Tung Foundation and Bank of China (Hong Kong) Ltd

 香港藝術發展局
Hong Kong Arts Development Council

 hkadc_awards

 Hong Kong Arts Development Council



ADC藝術空間（創匯國際中心） ADC Artspace (The Globe)

繼2018年在觀塘區推出兩個ADC藝術空間項目，藝發局再於2020年推出位於荔枝角的ADC藝術空間（創匯國際中心），為藝術團體及獨立藝術工作者提供租金相宜的藝術工作室。

獨立電影製作人曾慶宏及視覺藝術工作者區凱琳都認為The Globe位置鄰近港鐵站，交通十分方便，寬敞的空間可以讓他們與合租的朋友有足夠的私人空間進行創作，同時又提供了互相交流的機會。新約舞流舞團經理林倩怡表示：「我們希望藉這空間為編舞家和舞蹈員提供一個穩定的場所，讓他們可以聚在一起，透過互相交流和分享，提升自己的技術，有更好的發揮。」

ADC藝術空間（創匯國際中心）的租戶已於2020年12月陸續進駐。

Following the launch of two ADC Artspaces in Kwun Tong district in 2018, HKADC launched a new arts space project – ADC Artspace (The Globe) in Lai Chi Kok in 2020 to provide studios at concessionary rent to arts groups and independent arts practitioners.

Independent filmmaker Tsang Hing-weng, Eric and visual arts practitioner Au Hoi-lam enjoy The Globe's proximity to the MTR station and the convenience in transportation. The units are spacious enough for co-tenants to enjoy private space for creations while having the opportunity to exchange ideas with each other. Shirley Lam, Company Manager of Passoverdance, added: "With this space, we wish to provide a stable venue for choreographers and dancers. This fosters exchange and sharing among the artists which in turn improves their abilities and elevates their performances."

Tenants of ADC Artspace (The Globe) moved into the premises in December 2020.

曾慶宏、朱凱浚及劉國瑞的電影作品
Films by Eric Tsang Hing-weng,
Chu Hoi-ying, and Lau Kok-roi

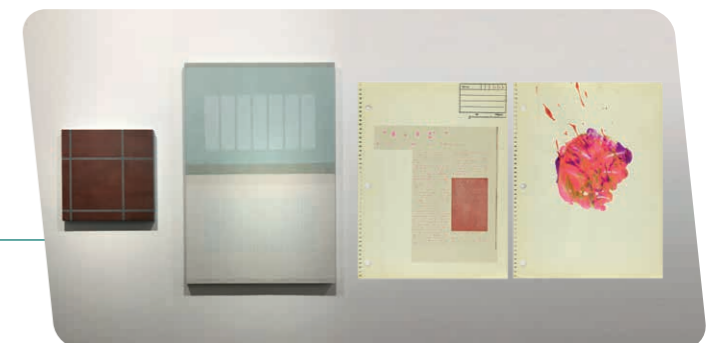


單位	藝術家/藝團	簡介
Unit B	曾慶宏 Tsang Hing-weng, Eric 朱凱浚 Chu Hoi-ying 劉國瑞 Lau Kok-roi	獨立電影人，近作包括《木已成舟》、《紅粟薏米花生》及《末路窮途》等。除了個人創作，亦致力於國際間探索合作機會。 Independent filmmakers with recent works including <i>A Thousand Sails</i> , <i>3 Generations 3 Days</i> , and <i>Have a Nice Day</i> . In addition to individual creative works, they are also committed to exploring international opportunities for collaborations.
Unit E	新約舞流有限公司 Passoverdance Limited	致力推廣及發展本地舞蹈藝術文化，並培養及發掘年青一代。舞團不斷尋求藝術上的可能性，探索每齣作品之純正及獨特，期盼使觀眾與作品之間有更深層次的交流和對話。 Dedicated to fostering and developing local dance culture, as well as discovering and nurturing new talents in the community. With its endeavour to explore the infinite possibilities in the art of dance, the group strives to reveal the purity and uniqueness in each work, creating a deeper dialogue and interaction between the audience and the work.
Unit F	區凱琳 Au Hoi-lam 潘蔚然 Vivian Poon	視覺藝術工作者。區凱琳探索繪畫的語言，注入日常察看的物象背景，意圖捕捉個體在世經歷的文章軼事。潘蔚然從日常生活收集材料，作品遊走於虛構與現實之間的沼澤地。 Visual arts practitioners. Au Hoi-lam explores the language of painting. Injected with objects and backgrounds from minute details of everyday life, Au tries to capture the anecdotes of individuals in their life experiences. Vivian Poon collects materials from daily life with the works roaming the swamp between fiction and reality.



新約舞流有限公司
Passoverdance Limited

區凱琳及潘蔚然的畫作
Paintings by Au Hoi-lam and Vivian Poon





學校與藝團伙伴計劃 線上線下 接觸藝術不停步

Arts-in-School Partnership Scheme Regaining Momentum through Online and Offline Programmes

隨着新冠肺炎疫情漸趨穩定，「學校與藝團伙伴計劃」的伙伴合作亦活躍起來。各伙伴藉疫情至今累積的經驗，因應不同情況舉辦實體或線上活動，讓學生不論在學校或是在家中都能參與其中。

一舊飯團與三水同鄉會禰景榮學校在暑假期間舉辦為期三日的「音樂劇工作坊」，以夏令營形式，讓初小學生親身體驗音樂劇演員的訓練過程，包括演戲、唱歌、跳舞、道具製作等。藝團同時透過舉辦「音樂劇製作及訓練學生教師工作坊」，讓伙伴學校老師在藝術導師的引導下實習，與學生排練音樂劇選段。參與老師均表示工作坊能讓學生多角度認識音樂劇，亦提供了不少實用的技巧，提升他們日後在校內製作音樂劇的信心。

As the pandemic gradually stabilises, the partnership activities in the Arts-in-School Partnership Scheme started to gain momentum again. With experiences accumulated during the pandemic, an exciting array of physical and online activities were held for students to participate either in school or in the comfort of their own homes.

During the summer holiday, Riceball Association and Sam Shui Natives Association Huen King Wing School organised a three-day "Musical Workshop". Held in the format of a summer camp, the workshop allowed junior primary students to experience in person the training process of musical performers including acting, singing, dancing and props making. Through the "Teacher's Workshop on Musical Production and Student Training", teachers at the partnering school practiced, under the guidance of the instructors, rehearsing excerpts of musicals with the students. According to the participating teachers, students gained knowledge in musicals from multiple perspectives. Practical skills for the teachers also helped boost their confidence in producing school musicals in the future.



三水同鄉會禰景榮學校的學生在「音樂劇工作坊」期間排演音樂劇選段
Students from Sam Shui Natives Association Huen King Wing School rehearse during the "Musical Workshop"

一桌兩椅慈善基金有限公司就為伙伴學校聖公會基樂小學製作了兩個錄播節目：《大戲班·小學堂》互動戲曲劇場及《一桌兩椅戲曲劇場美學講座》。節目以淺白的方式為學生介紹粵劇的基本知識如唱、做、唸、打和如何巧妙運用舞台上的一桌兩椅等，當中既有示範講解，亦有折子戲演出觀賞。

如希望了解更多計劃內容，以及各伙伴的合作和活動詳情，請瀏覽「學校與藝團伙伴計劃」網頁<https://aisps.hk>。

One Table Two Chairs Charitable Foundation produced two pre-recorded programmes including an interactive *Xiqu* theatre programme and the "One Table Two Chairs Mini Lecture – Cantonese Opera Theatre and Aesthetic Explanation Talk". Through demonstrations and appreciation of excerpt performances, the programmes made it easy for students to understand the fundamental skills of Cantonese opera including singing, speech, movement and martial arts as well as how one table and two chairs served as the basic set-up for traditional Chinese opera on stage.

For more details of the Scheme, the partnerships between the arts organisation/artist and partnering schools as well as their activities, please visit the "Arts-in-School Partnership Scheme" website at <https://aisps.hk>.



北派握槍

《大戲班·小學堂》影片中示範戲曲舞台握耙子的技巧
The video programme features demonstration on the skills of holding the long spear on stage

一桌兩椅慈善基金藝術總監阮兆輝教授向學生分享戲曲知識
Professor Fanco Yuen, the Artistic Director of One Table Two Chairs Charitable Foundations shares the knowledge of *Xiqu* with students



一桌兩椅慈善基金藝術總監
阮兆輝



城中藝遊 Arts in the City Scheme

重新出發 疫情下的社區藝術 Resuming Arts in the Community Amid the Pandemic

疫情之下，我們習慣與人保持社交距離，聚會次數寥寥可數，關係漸漸變得疏離，社區聯繫更幾乎斷絕。「城中藝遊」計劃支持藝術團體及藝術家，以他們獨特的角度切入，策劃嶄新的藝術活動，重新聯繫並喚醒社區活力。獲計劃資助的項目包括『土記日落後』、『重新連線中...』及『瘟疫的瞬間』，將會為不同社區帶來新的藝術體驗。

土瓜灣蘊含多元文化及歷史，不同的藝術社群在此扎根並帶來多樣的社區創作。「樂在製造」舉辦的『土記日落後』以前人累積的文化土壤作為根基，讓一眾藝文後浪以他們專長的藝術媒介介入和理解社區，播下全新的種子，為土瓜灣帶來新的機遇。



『土記日落後』— 漫漫夜攝影
藝術家何兆南帶領學員在黃昏後走入土瓜灣街頭，以舊式相機記錄土瓜灣霎時之美
"TO KEE after sunset"— Long Day's Photography into Night Artist South Ho Siu-nam leads participants to visit the streets of To Kwa Wan after dusk and capture the spontaneous beauty of To Kwa Wan with vintage cameras



We have accustomed to maintaining social distancing during the pandemic. Relationships fade over time as people are gradually isolated from each other with their ties to the community severed. "Arts in the City Scheme" supports arts groups and artists with unique perspectives to present new arts events that reconnect the community and rekindle its vitality. The funded programmes including "TO KEE after sunset", "Re-connecting..." and "A minute something else enters" are ready to present original arts experiences to the communities.

With its diversity in culture and history, To Kwa Wan becomes home to different arts communities that take root and flourish in the district. "TO KEE after sunset", organised by Making on Loft, was grounded on the cultural riches accumulated by the predecessors. It allowed the new generation of arts lovers to join and learn more about the community through their expertise in the arts and to explore further potential within To Kwa Wan.

『重新連線中...』— 真「我」萬花筒
導師鍾華壽及吳世豪結合手作與正念練習，讓學員在製作萬花筒的過程中學習觀察在與外在環境的關係，認識自己的情緒
"Re-connecting..." — Kaleidoscope of True Self
Instructors Ricky Chung and Rex Ng combine crafts and mindfulness exercise for participants to observe the relationship between the internal and external environment and to connect with one's emotions through the process of making kaleidoscopes



疫情反覆，長時間處於隔離和限制活動的狀態，人們的心理健康亦可能轉差。藝術家梁慧敏策劃的『重新連線中...』旨在透過共同體驗式工作坊，重新建立與人的連結，在過程中細察並釐清自己的感受，進行正念生活。

鼠疫及SARS的歷史建立了香港公共衛生意識的基礎，使我們在面對新冠病毒時不至於手足無措。「肥力創造」與香港大學醫學院合作『瘟疫的瞬間』，以香港經歷的三場瘟疫作藍本創作體驗劇場，以藝術的形式重新回顧疫症的歷史及發掘疫情下的社區故事。

As the pandemic remains volatile, people's mental health suffers after long periods of isolation and living with restrictions. Created by Artist Teresa Leung, "Re-connecting..." aims to reconstruct the connections among people and encourage people to live mindful lives by making careful observations while discerning one's own feelings through group experiential workshops.

The history of plague and SARS became the foundation of Hong Kong's public health awareness, making people alert and ready when faced with the pandemic. Felixism Creation and LKS Faculty of Medicine, The University of Hong Kong joined hands in "A minute something else enters" to create an experimental theatre work based on the three episodes of epidemic experienced by Hong Kong. The history of epidemic is revisited in the form of art while stories in the community during the pandemic are explored.



Arts Go Digital 藝術數碼平台計劃 Arts Go Digital Platform Scheme

藝術 x 科技 帶來全新的藝術體驗 Arts x Technology Creates Unprecedented Arts Experiences

本局獲香港賽馬會慈善信託基金捐助，於去年推出「Arts Go Digital藝術數碼平台」這個大型資助計劃，藉此鼓勵藝術家將科技糅合創作，為香港市民帶來全新的藝術體驗，拉近藝術與大眾的距離，同時推動社會共融。68個獲資助項目透過多元的平台和試驗模式，為藝術界及觀眾帶來多個線上線下的活動。

With the donations from the Hong Kong Jockey Club Charities Trust, HKADC launched the large-scale grant scheme "Arts Go Digital Platform Scheme" last year. The Scheme encourages artists to infuse technology into their artistic creations to create unprecedented arts experience for Hong Kong people, bringing arts closer to the public and to promote social inclusion. The 68 supported projects present an exciting array of online and offline activities for the arts sector and the general public through a variety of platforms and experiential models.



鄧樹榮戲劇工作室《第四夜》
The Fourth Night by Tang Shu-wing Theatre Studio



美聲匯《冰上〈冬之旅〉》
Winterreise on Ice by Bel Canto Singers



伍韶勁及創作團隊「再見Letting Go」
"Letting Go" by Kingsley Ng and Creative Team

藝術家們透過計劃，嘗試走出自己的舒適圈，利用不同形式的科技創作糅合過往不同的藝術作品。鄧樹榮戲劇工作室的《第四夜》將劇場結合數碼遊戲，發展成讓觀眾選擇多重結局的冒險遊戲。美聲匯《冰上〈冬之旅〉》則運用大型光雕投影術，集合古典音樂及花式溜冰，為觀眾帶來目不暇給的演出。而不同領域的藝術家亦嘗試應用擴增實境(AR)或虛擬實境(VR)技術，在虛、實之間建立連結。由伍韶勁帶領的新進視覺藝術家團隊創作了「再見LettingGo」，讓觀賞者透過電子裝置欣賞AR作品，在屬於自己的空間感受藝術的抗逆力。亦有藝術家希望透過數碼工具發掘另類藝術教育方式—香港教育劇場論壇的「應用劇場互動數碼資料庫：劇場遊戲數碼博物館」以輕鬆活潑手法，帶領觀眾暢遊網上「博物館」，引領觀眾學習劇場遊戲。

Supported by the Scheme, artists venture out of their comfort zones and create artworks new to their repertoires by leveraging on different technologies. *The Fourth Night* by Tang Shu-wing Theatre Studio combines elements of drama and digital games into a "Role-Playing Adventure Game" (AVG) with multiple endings. *Winterreise on Ice* by Bel Canto Singers features large-scale video projection and mapping to integrate classical music with figure skating, giving the audience a series of mesmerising performances. Artists in different genres make use of Augmented Reality (AR) or Virtual Reality (VR) technology to establish connections between virtuality and reality. Kingsley Ng led a team of emerging visual artists in creating "Letting Go" in which the audience can enjoy augmented reality experiences and performances through electronic devices to feel the resilience of art in their own time and space. Some artists pioneered alternative learning experiences in arts education through digital tools. In "Applied Theatre Interactive Digital Database: Digital Museum of Theatre Games", Hong Kong Drama/Theatre and Education Forum guides the audiences to visit the online "museum" in a lively way to participate in theatre games.

王志勇「王志勇探討跨學科系列：藝術與腦袋」
"Wong Chi-yung's Cross-Disciplinary Series: Exploring Arts & Minds"
by Wong Chi-yung



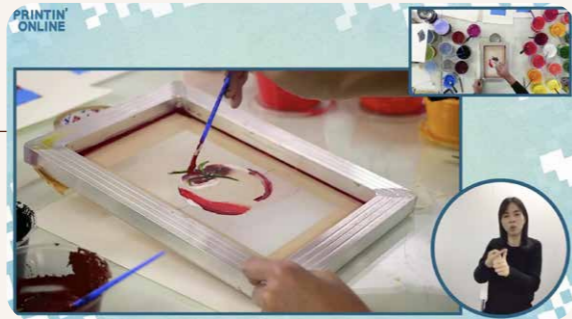
劉清華與擅長繪畫的拍檔林建才製作「碎屑地圖」網站，繪畫香港社區地圖配合環境錄音及歷史趣聞，讓觀眾在網絡上感受現場環境，鼓勵他們畫出屬於自己的社區和關心的事物，希望以線上作品與人及社會重新連結並解救心靈。跨學科藝術家及策展人王志勇的「藝術與腦袋」透過一系列網上專題文章、研討會、虛擬手機版的體驗裝置，讓大家可以了解靜觀與精神健康的議題，同時喚起大家關注藝文工作者的精神健康。香港版畫工作室則於「HKOP Printin' Online」網站，提供藝術通達的配套去照顧不同人士需要，讓所有人都可親身體驗不同印刷及書本裝幀工藝的樂趣，以達致社會共融。

所有項目現已在各大線上平台發佈，歡迎瀏覽「藝術D平台」網頁 www.artsgodigital.hk，了解項目詳情及欣賞作品。

Jess Lau and Lam Kin-cho, Lau's partner who is an illustration artist, produced the "Mapping Corner" website in which visitors can enjoy the hand-drawn street maps of Hong Kong along with recordings of the city's sounds and historical anecdotes to experience the live environment online. The programme in turn encourages website visitors to make their own maps, draw their own communities and things they care about, hopefully reconnecting people with society and nurturing their well-being through these online works. "Exploring Arts & Minds" by cross-disciplinary artist and curator Wong Chi-yung explores topics on meditation and mental health while increasing awareness of mental health of arts practitioners through a series of feature articles, seminar and mobile VR version of experiential installation. Hong Kong Open Printshop Limited created the "HKOP Printin' Online" website which is a resource hub equipped with arts accessibility services designed to meet different people needs, promoting social inclusion as everybody can experience in person the joy of various skills in printing and bookbinding.

All the projects are now available on various online platforms. Programme details and links to the works are available at the "Arts Go Digital" website www.artsgodigital.hk

香港版畫工作室「HKOP Printin' Online」
"HKOP Printin' Online"
by Hong Kong Open Printshop Limited

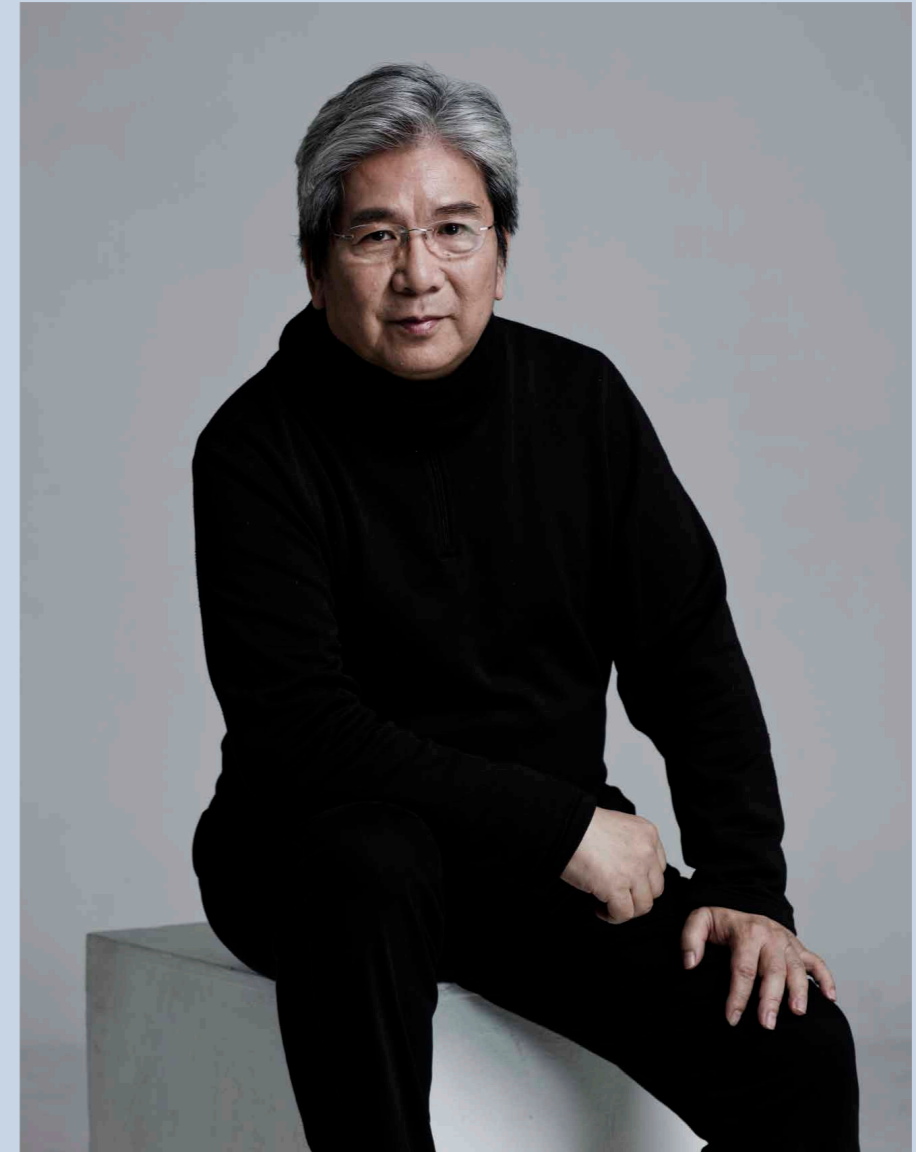


香港教育劇場論壇
「應用劇場互動數碼資料庫：劇場遊戲數碼博物館」
"Applied Theatre Interactive Digital Database: Digital Museum of Theatre Games"
by Hong Kong Drama / Theatre and Education Forum

劉清華及林建才「碎屑地圖」
"Mapping Corner" by Jess Lau and Lam Kin-cho



羅永暉 無極樂團 Law Wing-fai Wuji Ensemble



「心靈是藝術的泉源，科技只是工具。
心靈獨一無二而珍貴，工具卻可被更新的工具代替。」
"The mind is the source of inspiration for arts. Technology is merely a tool.
The mind is unique and invaluable whereas tools can always be replaced by new ones."

畢業於美國加州大學，主修作曲。回港後創作舞劇、也為話劇、廣告和逾30部電影配樂，屬本港少數跨界別作曲家。期間創立香港演藝學院作曲系，並擔任系主任多年，也曾為該學院駐校作曲家。1995年以訪問學人身分在美國史丹福大學從事講學及創作，回港後以嶄新的寫作風格發表多首大型中西樂器混合的作品。2003年與王梓靜創立「無極樂團」，擔任藝術總監。

Law Wing-fai graduated from the University of California with a Master's Degree in Music (Composition). After his return to Hong Kong, Law has written dance dramas as well as scored for dramas, commercials and more than 30 films, is one of the few cross-disciplinary composers in Hong Kong. Law is the founding Head of Composition of the Hong Kong Academy for Performing Arts (HKAPA), a position which he subsequently held for many years, and a former Composer-in-Residence at HKAPA. In 1995, Law was a Visiting Scholar at Stanford University where he gave lectures and wrote music. Upon returning to Hong Kong, he published a number of large-scale works in a new style with a mixture of Chinese and Western instruments. Law founded Wuji Ensemble in 2003 with Wong Chi-ching and he serves as its Artistic Director.

01

你當年放棄香港演藝學院作曲系的教席，與琵琶獨奏家王梓靜創立無極樂團，背後有何理念？
You stepped down from your teaching position at the HKAPA's Department of Composition and founded Wuji Ensemble with pipa soloist Wong Chi-ching. What is the idea behind?

香港演藝學院的藝術氛圍給我莫大的創作動力，很值得珍惜和懷念。十多年間，跨院的交流合作很多，無論是多元媒體演出或系內作品交流，都充實了我的藝術生活，激發起更多難以熄滅的創作之火。我希望走向自由作曲家之路，把音樂經驗更全面地發揮。

與王梓靜老師創立「無極樂團」的重要理念是培養心性。當代中國樂器的學習受西方影響，強調技術和樂譜上音符的準確度，缺少心靈培養；中樂隊又多以西方交響化為標準，細膩的樂韻和東方詩意語言表達不足。「無極樂團」強調技術以外還得有長期的心靈修煉。王老師從心靈及團隊訓練方向發展所長，我則負責創意及藝術路向規劃，相輔相成。

The artistic environment of HKAPA gave me tremendous inspirations in my creative endeavours which is worth cherishing and remembering. For more than ten years, there had been numerous exchanges and collaborations. Whether they were multi-media performances or internal presentations, the experiences enriched my artistic insight and fueled my unquenchable desire for more artistic creations. I wished to be freely and fully engaged as a composer to thoroughly present my experiences in music.

The cultivation of the heart and soul was the vision of founding Wuji Ensemble with Ms Wong Chi-ching. Contemporary training in Chinese musical instruments is greatly influenced by the West, which emphasises techniques and precision of notes with little concern for spiritual cultivation. At the same time, Chinese music ensembles often refer to the Western symphony orchestra as a standard, resulting in a lack of refined nuances in melody and the poetic sensibilities in oriental aesthetics. As such, in addition to techniques, Wuji Ensemble stresses a continuous cultivation of the mind. Wong is outstanding in developing the spiritual aspects and training for the ensemble while I am responsible for the planning of creative and artistic directions, with us complementing each other's efforts.

琵琶獨奏家王梓靜
Pipa soloist Wong Chi-ching



02

你如何形容樂團的藝術風格？
How would you describe the artistic style of the Ensemble?

我們以中西樂器現場演奏為主軸，通過現代劇場的表演手法，結合詩、歌、舞，以及燈光、錄像、裝置等多元視覺媒體，營造耐人思酌的韻味及神秘東方的空靈感受。例如在意境音樂劇場《人淡如菊》中，以寂靜詠嘆和緩慢節奏，配合不同唱腔如崑腔及美聲唱法，採用古典詩詞和我寫的散文新詩境進行音樂創作，在東、西、古、今之間，為觀眾帶來生命感悟。

東方音樂向來「從心而發，自然流露」，與「苦心經營，精雕細琢」的西方觀念不同，兩種文化值得相互探索。我們在音樂創作上予以彈性，加入偶發樂思，令作品產生不可預期的效果。就如《空塵》一劇有一首樂曲「舞天風」，樂譜沒有節拍，靠一眾演奏家臨場用心聆聽，互動呼應，效果是意想不到的好。

我會形容「無極樂團」的風格屬「東方藝術」，又或「多元文化聚集」——從東方傳統文化開始，加上現代藝術創作意識及西方劇場思維。

Our live performances are based on both Chinese and Western musical instruments. Through performance with contemporary theatre presentation, we combine poetry, songs, dance as well as different visual elements including lighting, video projection and installations to cultivate an ethereal mood for reflection as well as a taste of oriental aesthetics. For example, the Atmospheric Music Theater *Tranquil as a Chrysanthemum* features quiescent arias and slow rhythmic patterns coupled with a variety of singing styles including kunqu and Bel Canto singing. Music creations were based on both classic poetry and prose as well as writings and original poems by me, creating a realm between the east and west, past and present, bringing forth insight and enlightenment to the audiences.

Music from the east has always been "driven by the heart and performed with a natural spontaneity". It is in stark contrast with Western culture's "painstaking attention to precision and details", and both cultures are worth exploring into. We need to make room for flexibility and spontaneous musical ideas, allowing unexpected outcome. For example, my piece "Wind Dance" from *Sūnyatā* has no specified tempo in the score. The performance was solely based on the attentive listening and interactions among musicians on the spot, and the outcome surpassed all expectation.

I would describe Wuji's style as representing "oriental aesthetics" or "a convergence of multiple cultures". It is grounded on traditional oriental culture with awareness of contemporary artistic concept and Western theatrical thinking.



《人淡如菊》
Tranquil as a Chrysanthemum



《空塵》
Sūnyatā

面對疫情，樂團有何對策？如何看科技在當中的角色？

In face of pandemic, is there any strategy adopted by the Ensemble? What is your take on the role of technology in such strategy?

疫情是無可奈何的事，對演藝界傷害很大，但啟發也多。從積極角度看是團員休養生息、各自修行的大好時光。我們希望藉各個政府平台，錄播及發放音樂節目，既可保持曝光率，也讓團員不斷熱身及保持優質的演奏狀態。

疫情後，觀眾或有一段長時間慣性地不願親身參與表演類型節目，只有認真及具誠意的作品才會令他們走出來。估計一些體驗性或互動性強的新鮮演出形式將應運而生，彌補疫情中被限制的社交接觸。由於藝術工作者會依靠科技彌補人際間的疏離，將為開發科藝方向締造最佳時機，不過「無極樂團」暫無這方面的計劃。對我而言，心靈是藝術的泉源，科技只是工具。心靈獨一無二，工具卻可被更新的工具代替。

The pandemic is beyond one's control and gravely impacts the performing arts sector, however, it does provide some insights. From a positive perspective, it gives opportunities for Ensemble members to recuperate and to practise on one's own. Through the various government platforms, video and music broadcast programmes, we hope to maintain exposure while members can continue to keep up and sustain the good standard that is required for performances.

After the pandemic, it may take quite some time for the audience to be accustomed to attending live performances again, and only quality and genuine works will get to motivate them to come out. I would imagine certain new performance styles with experimental or strong interactive elements may emerge as a result to counterbalance the restrictions of social distancing during the pandemic. As arts practitioners become more reliant towards technology to counteract the alienation among people, this may be the best timing to pioneer arts technology. However, there is no plan from Wuji Ensemble in this regard at the moment. Personally speaking, the mind is the source of inspiration for arts whereas technology is merely a tool. The mind is unique and invaluable but tools can always be replaced by new ones.

最希望對樂團成員和有志投身音樂界的年輕人說甚麼？

What advice do you have for Ensemble members and young people interested in the music sector?

「無極樂團」向以靜修及養心為訓練基礎。疫情後除繼續定期正式演出，還希望籌劃更多活動如集訓、旅行、雅聚、禪修營和文化觀光等，讓團員培養樂觀心態和增廣見聞，在身心與技藝上多所進取，以面對未來大環境的改變和挑戰。

我也要對年輕藝術家說，在國際間多一位懂運用藝術語言的專家只是錦上添花；但在本土有多一位願發揚自身文化的藝術家，就有可能為當地創造不一樣的藝術風貌。我也曾強調藝術團隊比個人發揮更具魅力，願年輕藝術家盡快組團或歸隊，為觀眾呈現更全面的藝術。而仍然在學的藝術學生除把本科技術學好，還要對各門藝術多加關注和學習，機緣一到，就可全面發揮。

Wuji Ensemble has always been steadfast in its training of meditation and nurturing of the soul. Regular performances shall resume after the pandemic, hopefully with more activities such as training camps, trips, salon gatherings, meditation camps and cultural tours. These activities can cultivate a positive attitude while broadening the horizon of our members, equipping them in the heart and soul as well as techniques so that they can brace the changes and challenges in the macro environment in the future.

I wish to tell the young artists that having one more professional mastering a certain artistic language in the international arena is just the icing on the cake. However, if there is one more artist willing to promote our own culture, he can make his unique contribution to the local artistic scene. I have also emphasised that an artistic ensemble speaks more than an individual. I hope young artists can group together as soon as they can for more well-rounded presentations. For current arts students, I would like to remind them that while it is essential to master basic academic knowledge, be aware of and learn from other arts fields, so that when opportunities arrive, they are well equipped to fully unleash their potentials.

藝文活動參加者的行為模式研究

Behavioural Study on Arts Participants

非實體形式參與藝術活動 Alternative modes of Arts Participation

簡介

新冠肺炎疫情及相關社交距離措施，大大改變了市民的生活方式。在藝術文化方面，全球旅遊限制除令海外藝團難以來港，本地藝術界也無法到外地演出；加上活動場地間斷地關閉¹，本地藝文設施亦設下入場人數限制，藝術團體和藝術工作者開始嘗試以其他展演方式接觸觀眾。更多以「非實體形式」參與的藝術活動因而衍生，例如網上直播戲劇演出、透過視像會議應用程式舉辦藝術研討會、藝廊虛擬展覽等等。

有見及此，香港藝術發展局委託一家研究顧問公司，探討公眾對於以非實體形式參與藝術活動的看法和反應，並於2021年1月11日至22日，隨機抽樣1,500名16至64歲的香港市民進行網上調查。

本調查以「疫情期間」表示2020年1月（香港開始爆發新冠肺炎的時點）至2021年1月（調查進行的時點）、「2018至2019年」表示疫情爆發前的兩年。

除另有指明外，本調查中「參與藝術活動」僅指以觀眾身份參與以下任何一種藝術類別的活動：舞蹈（包括hip hop、爵士舞等）、戲劇、音樂（不包括流行演唱會、流行表演）、戲曲（包括曲藝演唱）、跨媒體藝術、視覺藝術、電影及媒體藝術（包括電影節及專題放映活動、自行觀賞紀錄片、獨立電影、獨立短片或媒體藝術作品等，但不包括商業影片）、文學藝術（包括閱讀文學作品及參與文學活動）。

Introduction

The COVID-19 epidemic and the associated social distancing measures have changed people's ways of life in many areas. On the arts and cultural front, the worldwide travel restrictions make it impossible for staging inbound and outbound arts productions, while the intermittent closure of event venues and the limit on seating capacity at local arts facility premises have inspired arts groups and practitioners to consider alternative ways of engaging their audience. More alternative modes of arts participation have therefore become available, for example, live streaming of theatrical performances, arts seminars via video conferencing apps, virtual exhibition of gallery collections, and many others.

In view of these developments, the Hong Kong Arts Development Council (HKADC) has commissioned a research consultancy to study the public perceptions of and behaviours on alternative modes of arts participation. An online survey was carried out from 11 to 22 January 2021 on a random sample of 1,500 Hong Kong citizens aged 16-64.

In the survey, “during COVID-19” denoted the period from January 2020 (the onset of COVID-19 outbreak in Hong Kong) to January 2021 (the time of the survey), and “in 2018-2019” denoted the two years immediately before the outbreak of COVID-19.

Unless otherwise specified, in this survey, “arts participation” refers to participation as audience only in a programme of any of the following art forms: Dance (including hip hop and jazz dance), Theatre, Music (not including pop concert and pop show), Xiqu (including Chinese operatic singing), Multi-arts, Visual Arts, Film and Media Arts (including film festival and themed screening activities and watching documentary films, independent films and short films and media art pieces but not including commercial films), and Literary Arts (including reading literary art works and attending literary arts related activities).

¹ 以康樂及文化事務署轄下的演藝場地為例，自2020年1月香港爆發新冠肺炎疫情以來，這些場館累計關閉共七個月（2020年1月下旬至2020年5月下旬、2020年7月中旬至2020年9月中旬、2020年12月中旬至2021年2月中旬）。即使場館重新開放，最初亦禁止現場觀眾參與，其後才放寬入場人數至可容納人數的50-85%。

¹ Take the performing arts venues under the Leisure and Cultural Services Department (LCSD) as an example. Since the onset of COVID-19 outbreak in Hong Kong in January 2020, these venues were closed for seven months cumulatively (late-January 2020 to late-May 2020, mid-July 2020 to mid-September 2020, and mid-December 2020 to mid-February 2021). Even at times of venue reopening, live audience attendance was first forbidden and later capped at 50-85% of original capacity.

疫情期間的藝術活動參與

Arts participation during COVID-19

調查發現，61%受訪者在疫情期間曾參與至少一種藝術類別的活動（包括實體及非實體形式）²，低於2018至2019年的74%。

It was found that during COVID-19, 61% of respondents participated in at least one art form (by either physical or alternative modes)², down from 74% in 2018-2019.

所有藝術類別的觀眾參與率均有所下跌，當中最低參與率為舞蹈（9%），最高則為電影及媒體藝術（35%）。

All art forms witnessed a drop in audience participation rate, with Dance having the lowest incidence at 9% and Film and Media Arts the highest at 35%.



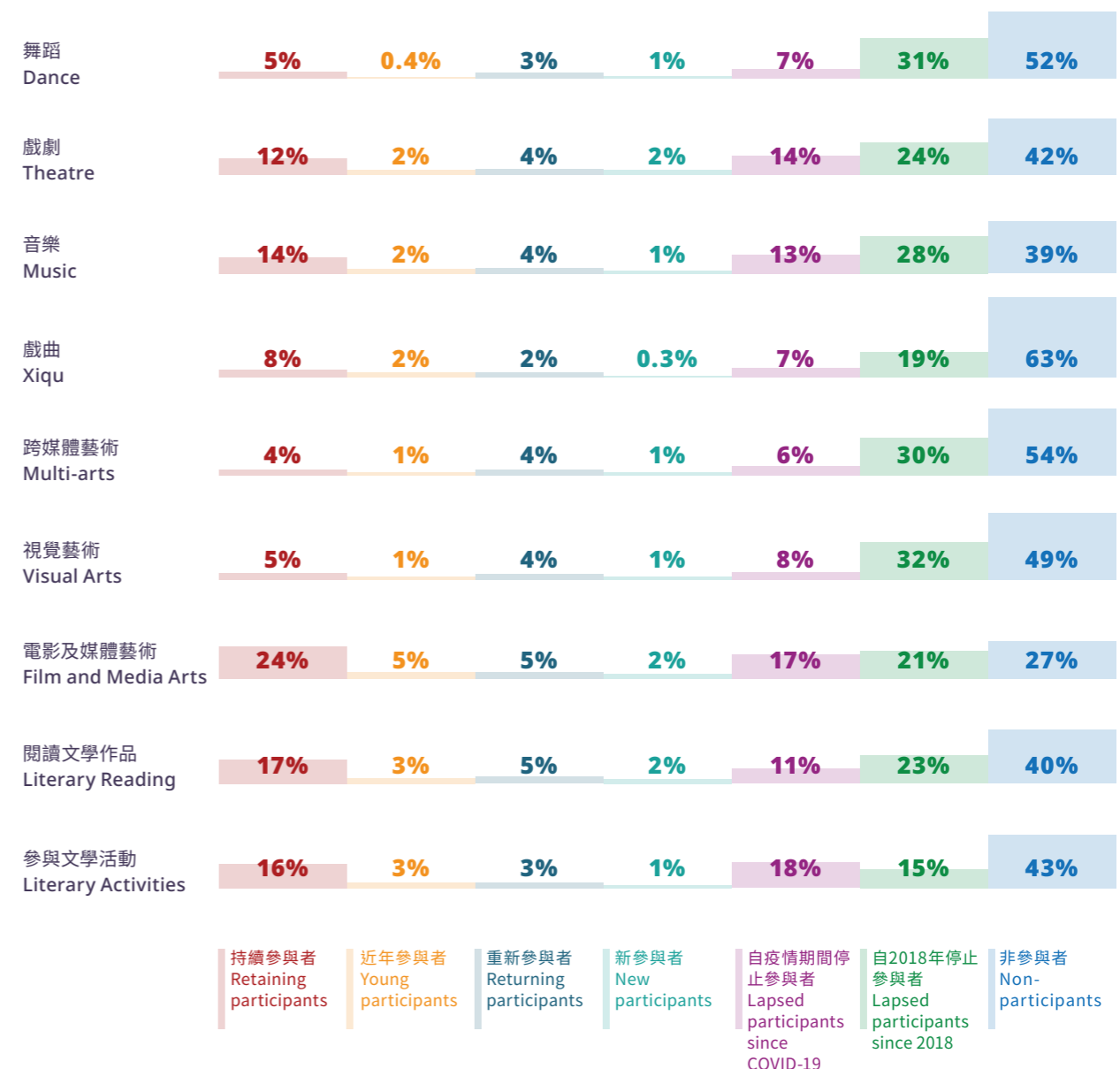
推算人口	疫情期間	與2018至2019年相差
Projected Population	During COVID-19	Gap versus in 2018-2019
	2,627,764	-572,766

² 視乎藝術類別，「實體形式」參與藝術活動可包括：親身入場參與或觀看，以及購買、借閱或閱讀實體文學作品；「非實體形式」則包括：電視／電台廣播、自選收費視頻渠道、分享平台（如Facebook、YouTube）、視像應用程式、特定官網、DVD/CD、收費或免費電子書，以及其他網上參與或觀賞渠道。

² Depending on the art form concerned, "physical modes" of arts participation may include in-person admission, and purchase, borrowing or reading of physical literature; whereas "alternative modes" may include TV/ radio broadcast, paid video-on-demand platforms, sharing platforms (e.g. Facebook, YouTube), video conferencing apps, designated official websites, DVD/ CD, paid or free e-books and any other online participation channels.

於各項藝術類別中，自疫情爆發後停止參與藝術活動的人數，多於疫情下開始接觸或重新參與該藝術類別的人數。綜合不同藝術類別，約三成新參與者及重新參與者的年齡介乎25-34歲（較該年齡層佔人口比例的20%為高）。學生亦佔新參與者總數的相當比例（15%）；重新參與者中，有四成為已婚人士並育有18歲以下子女。

In each art form, there were more people who had ceased participation since COVID-19 than who had picked up/ renewed interest in the art form. Looking at the aggregate sample of new and returning participants from different art forms, around 30% were aged 25-34 (higher than this age group's proportion of 20% among general population). Students also constituted a considerable portion of new participants (15%), whereas 40% of returning participants were married and had children under 18.



從2018年前以至疫情期間也持續參與某項藝術類別的人士（即「持續參與者」），佔總調查人數的4%（跨媒體藝術）至24%（電影及媒體藝術）不等。

The percentage of those who had continuously participated from before 2018 all through the COVID-19 outbreak (i.e. the retaining participants) in an art form ranged from 4% in Multi-arts to 24% in Film and Media Arts.

疫情期間，參與多於一項藝術類別的人數亦有所下降（參與三項或以上：由32%跌至23%；參與兩項：由17%跌至14%）。

There were also fewer people who participated in more than one art form during COVID-19 (multi-types: down from 32% to 23%; duo-types: down from 17% to 14%).

疫情期間的非實體形式藝術參與

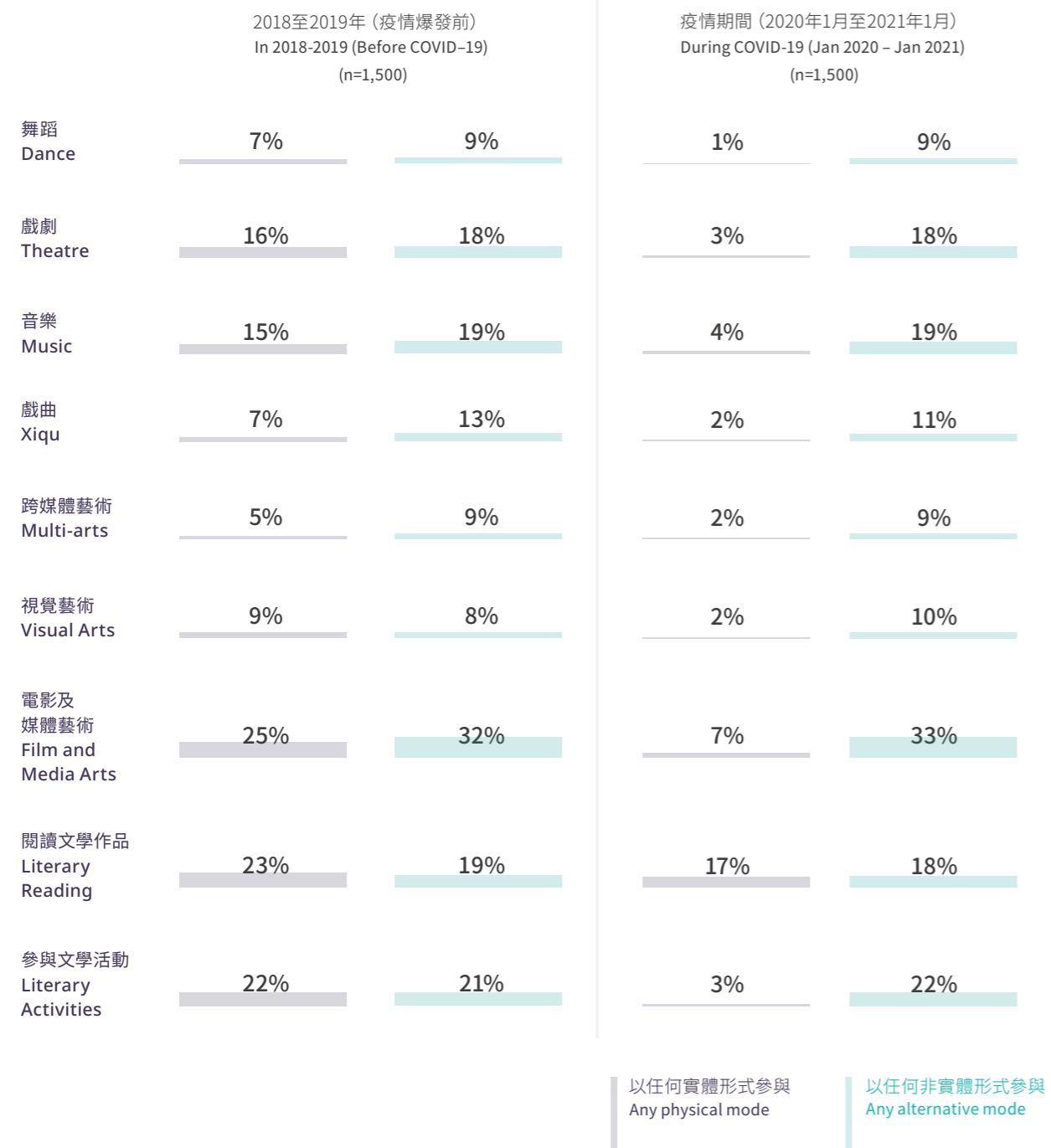
相比2018至2019年爆發疫情前，各項藝術類別中以實體形式參與活動佔整體的比率均有所下降，而以非實體形式參與的比率大致上維持不變。

換言之，相比透過非實體形式參與藝術活動的人數，有更多過往實體參與者於疫情期間停止參與藝術活動。

Alternative-mode arts participation during COVID-19

Compared to the pre-COVID-19 period in 2018-2019, while there was a drop in physical-mode participation in every art form among the entire sample, the participation rate in alternative modes remained largely the same.

In other words, there were more previous physical-mode participants who had lapsed than participants adopting alternative modes in the respective art form during COVID-19.



- 撇除受訪者對這些藝術類別不感興趣外，沒有參與非實體藝術活動的另一主因，是沒有收到相關資訊。
- 受訪者對非實體藝術活動的認知度，以電影及媒體藝術為最高 (51%)，戲曲 (18%)、跨媒體藝術 (19%) 和舞蹈 (20%) 則最低。
- 社交媒體平台是接收非實體藝術活動資訊的主要渠道 (64%)，其次是手機應用程式或網站廣告 (31%)，以及電子郵件 (30%)。

Apart from having no interest in the art forms, respondents not receiving related information was another major reason for their non-participation in alternative-mode programmes.

Awareness of alternative-mode programmes in Film and Media Arts was the highest (51%), and that in Xiqu (18%), Multi-arts (19%) and Dance (20%) was the lowest.

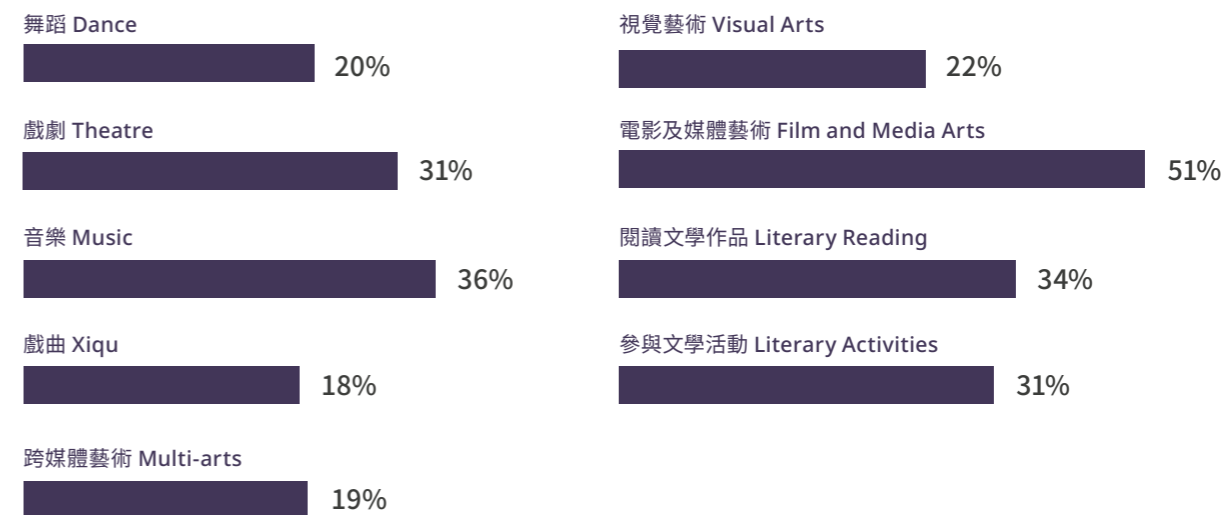
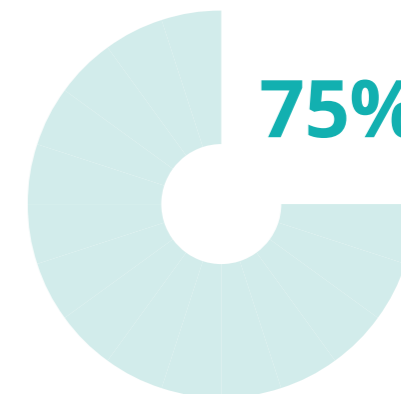
Social media platforms were found to be the dominant channel for receiving information on alternative-mode arts programmes (64%), followed by advertisements on mobile apps or websites (31%) and emails (30%).

疫情期間對非實體形式參與藝術活動的認知度 Awareness of arts appreciation in alternative modes during COVID-19



推算人口 3,252,031
Projected Population

整體認知度 Overall Awareness

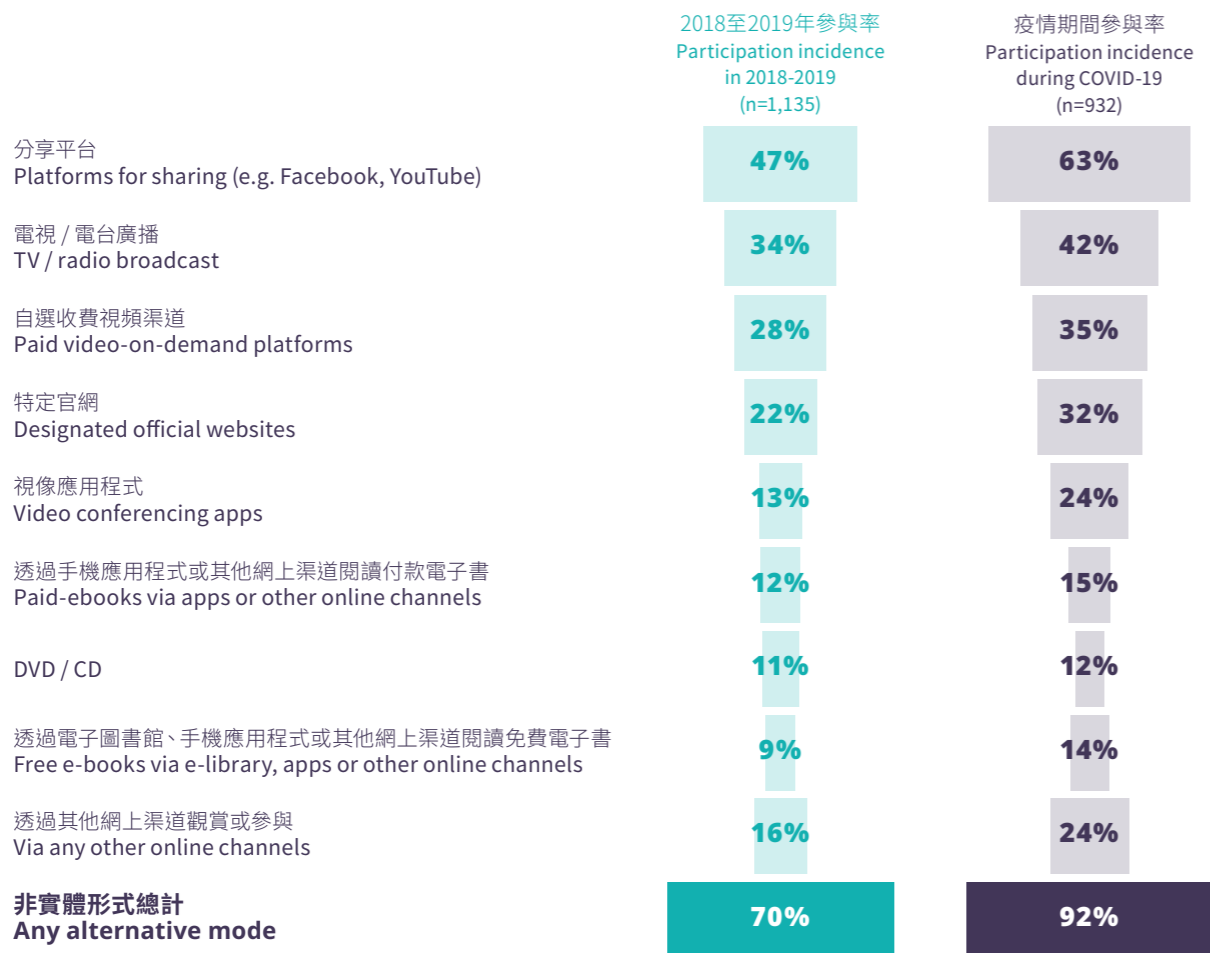


非實體參與藝術活動的模式和看法

Patterns and perceptions of alternative-mode participation

藝術活動參與者中，採用非實體形式參與的比率，由疫情前（即2018至2019年）的70%增加至疫情期間的92%。當中，最普遍的非實體參與渠道是Facebook和YouTube等分享平台（63%）、電視/電台廣播（42%），以及自選收費視頻渠道（35%）。

The percentage of arts participants who had engaged in alternative modes during COVID-19 increased to 92% from 70% before the epidemic (i.e. in 2018-2019). Sharing platforms such as Facebook and YouTube (63%), TV/ radio broadcast (42%) and paid video-on-demand platforms (35%) were the most popular channels of alternative modes.



更為頻繁
more frequent



更多免費節目
more free programmes



更多非本地製作
more non-local productions

疫情期間透過非實體形式參與藝術活動
Alternative-mode participation during COVID-19

整體而言，與2018至2019年的實體形式參與相比，疫情期間透過非實體形式參與藝術活動往往更為頻繁，亦涉及更多免費節目和非本地製作，惟視覺藝術和電影及媒體藝術除外——前者於疫情期間的非實體參與頻密度，較2018至2019年的實體參與略低（平均參與次數：疫情期間為2.6次，2018至2019年為每年3.0次）；後者則涉及更多本地製作節目（參與本地製作比率：疫情期間為52%，2018至2019年為49%）。

In general, compared to physical-mode participation in 2018-2019, alternative-mode participation during COVID-19 was more frequent and involved more free programmes and non-local productions – except in Visual Arts where alternative-mode participation during COVID-19 was slightly less frequent than physical-mode participation in 2018-2019 (average participation: 2.6 times during COVID-19 vs 3.0 times per year in 2018-2019), and in Film and Media Arts where more local productions were involved (% of local production: 52% during COVID-19 vs 49% in 2018-2019).

事實上，不少藝術活動參與者認為非實體形式進行的活動較方便和具彈性、涉獵更多非本地製作，且票價較低，是這些活動的優勢之一。

不過藝術活動參與者亦承認，現場參與的活動提供較為專業的音響和燈光設置（43%）；非實體參與的活動則令觀眾體驗不夠全面（34%），亦難以投入且容易分心（33%）。

In fact, the convenience/ flexibility of alternative-mode programmes, as well as their wider coverage of non-local productions and more affordable price range were seen as some of the biggest advantages of alternative modes.

Nonetheless, arts participants also admitted that physical attendance offered more professional stage sound and light setup (43%), and that it was hard to get a comprehensive experience (34%) and concentrate in alternative-mode programmes (33%).

活動形式 Programme Format related	優點 Advantages	缺點 Disadvantages
活動形式 Programme Format related	51% 可免除交通等考慮，較為方便 More convenient	43% 現場環境的音響、燈光等較為專業，透過電視、網上等其他途徑難以達到理想效果 More professional stage sound and lighting setup on-site
	50% 安坐家中即可參與藝術活動，更為舒適自由 More comfortable	34% 透過鏡頭畫面觀賞活動/藝術品，無法了解鏡頭外的整體情況，體驗不夠全面 Not comprehensive experience/ unable to get the whole picture
	45% 可於指定時段內自由參與，較具彈性 More flexible	33% 透過電視、網上等其他途徑難以投入藝術活動，容易分心 Hard to concentrate; easily to be distracted
活動體驗 Programme Experience related	32% 不受其他觀眾/參與者影響，令我可更專注投入活動 More focusing	26% 活動途中不時出現技術問題（例如Facebook直播斷線），影響參與效果 Experience being affected by technical issues
	25% 鏡頭畫面容許我較清楚觀察演出者的面部表情和肢體動作 Able to watch the facial experience and body movement clearer	25% 藝術活動需有其他現場觀眾一同參與，才能有更好的體驗 Better experience to participate with other audiences
	23% 可即時與表演者/藝術家/製作單位互動（例如透過Facebook直播讚好/留言） Able to instantly interact with the performer/ production unit	22% 無法親身與表演者/藝術家/製作單位交流 Unable to interact with the performer/ artist/ production unit in-person
	23% 可應用更多數碼、科技等新穎元素，進一步豐富體驗 Enriching experience	20% 以往現場參與藝術活動對我來說是一種社交活動，透過電視、網上等其他途徑無法滿足這方面 On-site participation of such kind of arts programmes serving as a social activity
		19% 不及現場參與可拍照留念並在社交平台分享動態 No photo opportunity for sharing on social media
活動選擇 Programme Options related	39% 無需親身到海外亦可觀賞非本地作品，大大拓闊參與藝術活動的選擇範圍 Non-local productions becoming more readily available	26% 宣傳不足，難以知道有哪些藝術活動可透過電視、網上等其他途徑參與 Lack of promotion
	36% 票價較低，令我有更大意欲接觸不同種類的活動 Lower price triggering me to expose to various kinds of programmes	22% 支持的表演者/藝術家/製作單位沒有或很少透過其他途徑舉辦藝術活動 Few/ none programmes
	30% 網上資源較豐富，更容易發掘感興趣的藝術活動 Easier to explore arts programme interested	

其他形式參與藝術

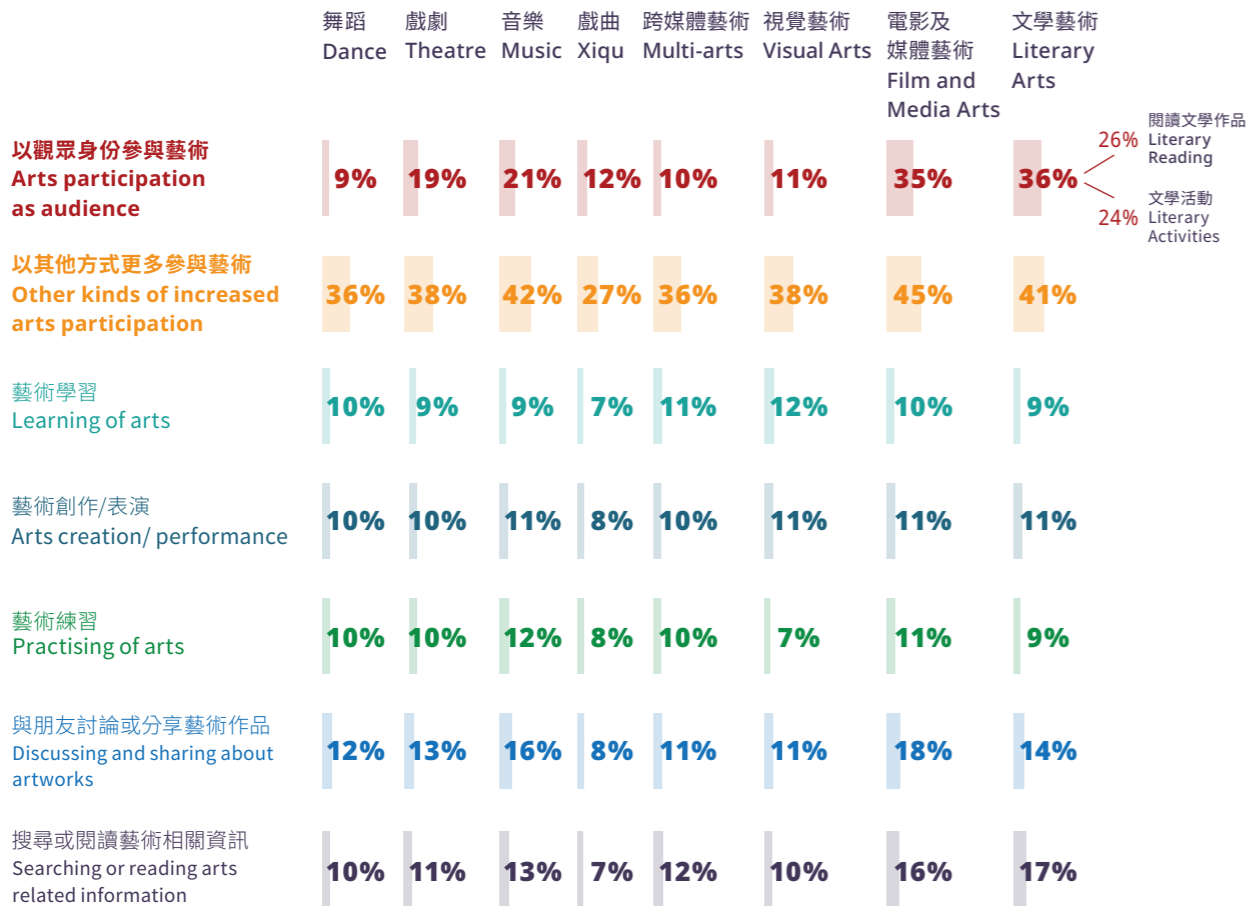
除了作為觀眾參與藝術活動外，市民在疫情期間亦有透過其他方式參與藝術，例如討論或分享藝術作品、搜尋或閱讀藝術相關資訊等。

值得注意的是，在各項藝術類別中，以非觀眾身份參與藝術的人數，較以觀眾身份參與的人數為高。換言之，於疫情期間沒有以觀眾身份參與藝術活動的人士中，部分仍有透過其他方式參與藝術。

Other kinds of arts involvement

Besides participating in arts programmes as audience, people also had other kinds of arts involvement during COVID-19, for example discussing and sharing about artworks, and searching or reading arts-related information.

Notably, in each art form, the incidence in other kinds of arts involvement was higher than that in arts participation as audience, meaning that some lapsed or non-participants in arts programmes during COVID-19 were still involved in arts in other ways.



疫情後以觀眾身份參與藝術活動的興趣

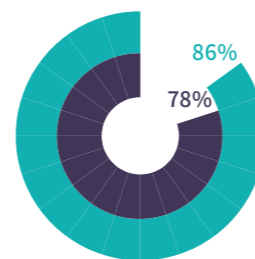
展望未來，高達86%受訪者表示有興趣參與藝術活動，較疫情爆發前（即2018至2019年）及疫情期間的實際總參與率（78%）更高。

Interest in post-COVID-19 arts participation as audience

Looking forward to the future, a high 86% of respondents expressed interest in arts participation – more than the actual net participation rate of 78% before and during the epidemic (i.e. in either 2018-2019 or during COVID-19).

2018年1月至2021年1月期間的實際參與 Actual participation in Jan 2018 – Jan 2021

推算人口
Projected population **3,363,795**

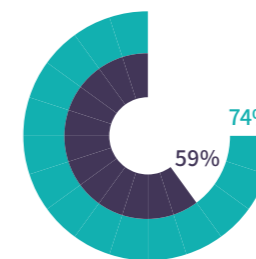


以任何形式參與
Any participation

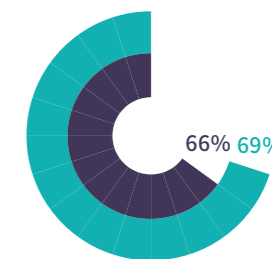
疫情後考慮參與的興趣

Claimed interest at post-COVID-19 period

推算人口
Projected population **3,744,393**



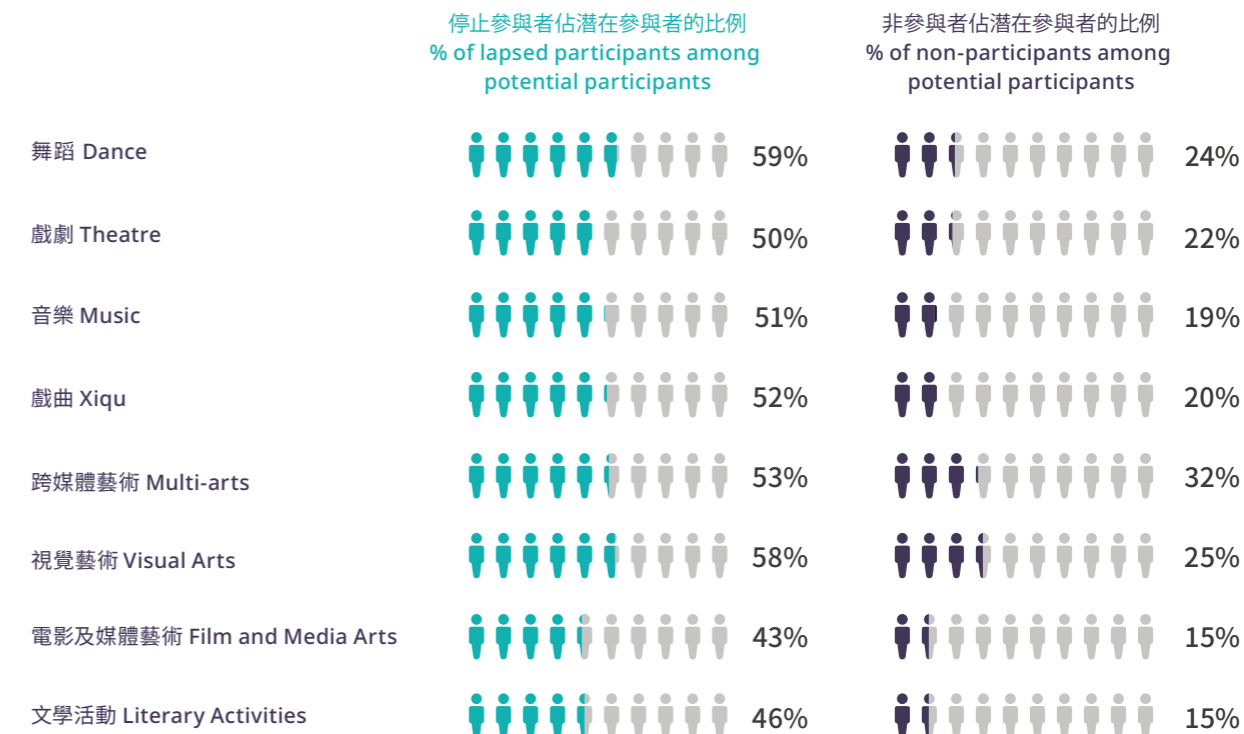
以任何實體形式參與
Any physical mode



以任何非實體形式參與
Any alternative mode

潛在的藝術參與者中，大部分在疫情期間並無參與相關藝術類別的活動（即「停止參與者」或「非參與者」）。該等停止參與者和非參與者佔潛在參與者的比率，由電影及媒體藝術的58%至跨媒體藝術的85%不等。

A large portion of these potential arts participants in fact did not participate in the respective art form programmes during the epidemic (i.e. lapsed or non-participants). The percentage of such lapsed and non-participants in potential participants ranged from 58% in Film and Media Arts to 85% in Multi-arts.



調查亦發現，過去幾年（即2018至2019年或疫情期間）曾參與藝術活動的人士，以及在疫情期間參加更多藝術學習的受訪者，均較有興趣在未來參與藝術活動。

市民對於疫情後參與藝術活動的興趣，不但在各個藝術類別均有增長，亦較傾向以實體形式參與活動，尤其是視覺藝術、舞蹈和戲劇類別，實體形式與非實體形式的偏好差距分別高達15、11和10個百分點。

綜觀各個藝術類別，受訪者對疫情後參與實體藝術活動的興趣，較疫情爆發前和疫情期間的實體參與率高出8至30個百分點不等。

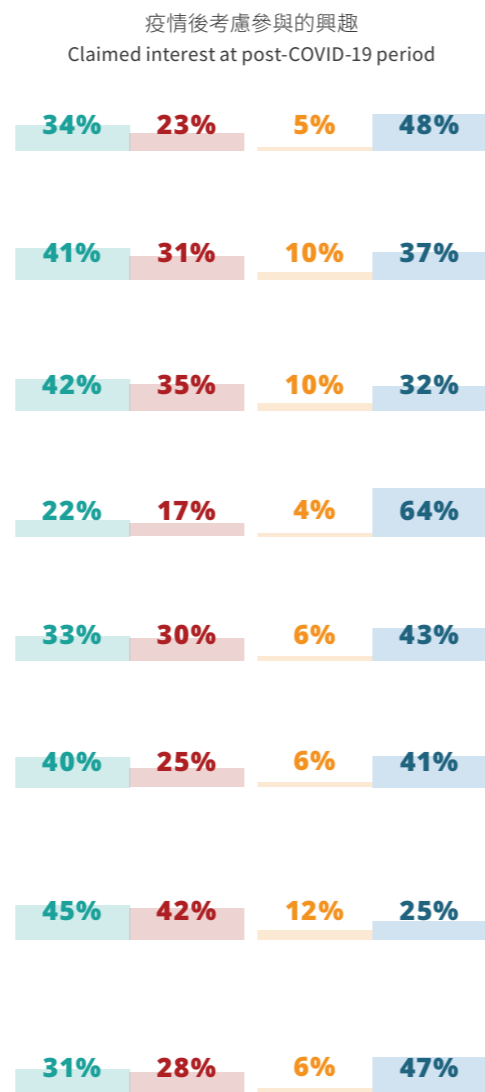
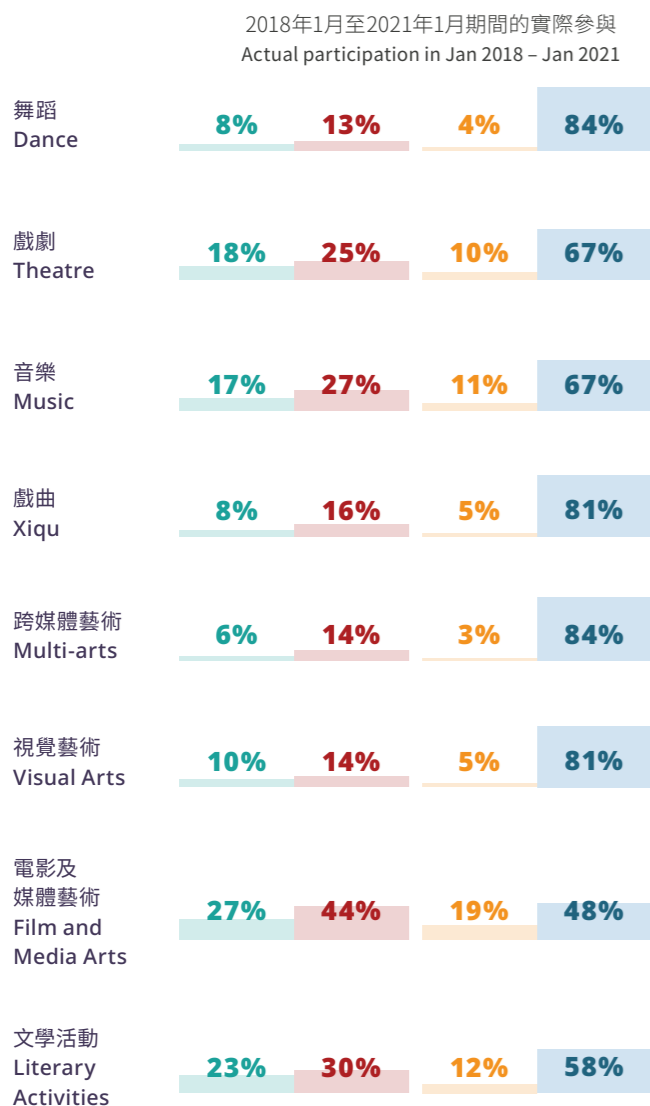
儘管受訪者相對不偏好非實體藝術活動，但在大多數藝術類別中，他們對於疫情後參與非實體活動的興趣，依然增長6至16個百分點不等，但戲曲 (+1)、電影及媒體藝術 (-2) 和文學活動 (-2) 則除外。

It was also found that past participants in recent years (i.e. in either 2018-2019 or during COVID-19), as well as respondents who had increased arts learning during the epidemic, were more eager to participate in the future.

The general interest growth was not only observed in every art form, but was also more inclined towards physical-mode programmes after the epidemic. In particular, in Visual Arts, Dance and Theatre programmes, the preference gap of physical modes over alternative ones could be as high as 15, 11 and 10 percentage points respectively.

Across all art forms, post-COVID-19 interest in physical-mode participation was 8 to 30 percentage points higher than the actual participation incidence in physical modes before and during the epidemic.

Although alternative modes were comparatively less preferable, in most art forms, there was still an interest growth of 6 to 16 percentage points in alternative modes at post-COVID-19 period. Exceptions were Xiqu (+1), Film and Media Arts (-2) and Literary Activities (-2).



以任何實體形式參與 Any physical mode
以任何非實體形式參與 Any alternative mode
同時以實體形式及非實體形式參與 Both physical AND alternative modes
不會參與 No participation

會考慮於疫情後參與非實體藝術活動的受訪者中，超過六成認為具彈性的節目時間和網上預告片，可吸引他們選用非實體形式參與活動。另一方面，如果活動涉及互動元素或知名藝術家/表演者/作者，較多的潛在參與者會選擇親身入場，或只有在無法現場參與時，方會考慮透過非實體形式參與。

潛在參與者普遍期望非實體藝術活動的票價，應低於同一活動的實體參與票價。

分組分析

性別

與男士相比，女士在疫情期間以觀眾身份參與藝術活動的比率，跌幅更為顯著（女性：從74%下降至59%；男性：從74%下降至62%）。在不同藝術類別中，女士以非觀眾身份參與藝術的比率，普遍亦較男士為低。

然而，兩性對疫情期間非實體藝術活動的認知度相近，只有在戲曲和電影及媒體藝術上，男士的認知度明顯高於女士。

疫情期間，受訪者主要透過社交媒體平台接收非實體藝術活動資訊，不過女士相對更依賴該等平台。另一方面，手機應用程式或網站廣告，以及電子郵件，則更有效接觸男性受訪者。

對於為何在疫情期間不參與非實體形式藝術活動，女性受訪者更常指該等活動「沒有現場氣氛/現場感」為原因之一（女性：47%；男性：39%）。

即使是曾經參與非實體藝術活動的受訪者，當中亦有較多女士關注非實體形式缺乏專業的舞台音響和燈光設置，以及直播斷線等技術問題；男士則相對更關注非實體藝術活動的定價。

疫情過後，男性和女性受訪者均傾向實體參與活動，多於非實體參與。

For those who would consider alternative-mode participation at post-COVID-19 period, over 60% found flexible programme time and online trailers to be attractive elements driving them towards alternative modes. On the other hand, if the programme involved interactive elements or famous artists/performers/ authors, more potential participants would instead consider physical participation, or would participate in alternative modes only if they were unable to attend the programmes in person.

In general, potential participants expected the price of an alternative-mode programme to be lower than that of the same programme in physical modes.

Segment analysis

Gender

Compared to men, women's participation as audience in arts programmes during COVID-19 dropped more significantly (F: from 74% to 59%; M: from 74% to 62%). Their arts involvement in other formats was also lower than men across different art forms in general.

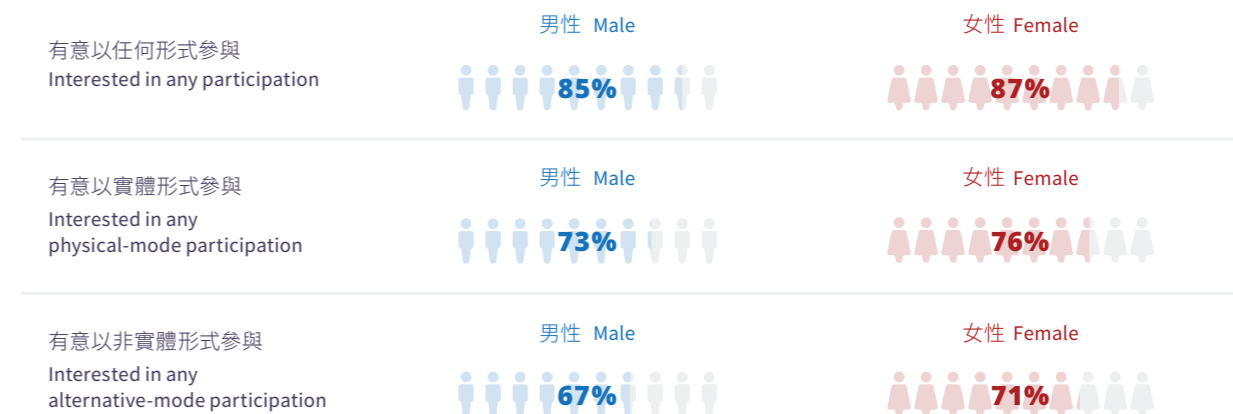
But both sexes were similarly aware of alternative-mode programmes during COVID-19, except for Xiqu and Film and Media Arts programmes where men's awareness level was considerably higher.

While social media platforms were the top channel for receiving information on alternative-mode programmes during COVID-19, women in particular relied more on such platforms than men did. On the other hand, advertisements on mobile apps or websites and emails reached better to men than women.

When asked of their reasons for not participating in alternative-mode programmes during COVID-19, women more often cited the lack of lively atmosphere as a reason (F: 47%; M: 39%).

Even among those who had ever participated in alternative modes, more women were concerned with the lack of professional stage sound and light setup, as well as technical issues such as network disruption. Men on the other hand were relatively more concerned about the price of alternative-mode programmes.

At post-COVID-19 period, both men and women preferred physical participation over alternative modes.



年齡組別

疫情期間，無論是以觀眾抑或非觀眾身份的形式，年輕成人（25-34歲）在各項藝術類別的參與均最為活躍。他們的藝術參與亦是最多元化，疫情期間有超過三分之一曾以觀眾身份參與三種或以上的藝術類別。

與其他年齡組別相比，年輕成人透過社交媒體平台、電視/電台廣播、自選收費視頻渠道和特定官網等非實體形式參與活動的比例亦最高。

同樣地，年輕成人對疫情後參與各項藝術類別的活動，亦是最感興趣。他們對實體參與活動的興趣高達83%，冠絕所有年齡組別；至於對非實體活動，年輕成人（76%）僅次於16-24歲的青少年（77%）。

另一方面，疫情期間，55-64歲的受訪者以觀眾或非觀眾身份參與藝術的比率普遍較低；他們對非實體藝術活動的認知度，亦是所有年齡組別中最低。除了社交媒體平台外，電視/電台廣播也是向這些受訪者發放藝術資訊的有效渠道之一。

55-64歲的受訪者對疫情後參與藝術活動亦最不感興趣，無論是實體形式還是非實體形式。

Age groups

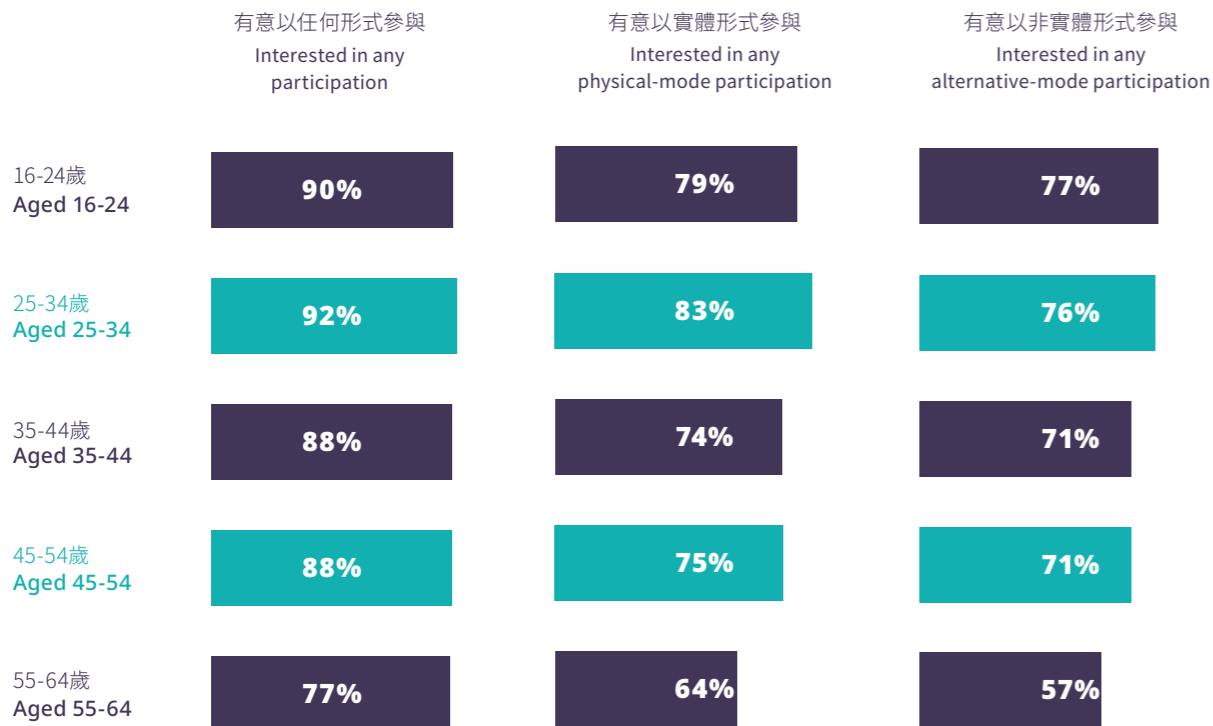
Young adults (aged 25-34) were the most active in arts during COVID-19 across all art forms – both in terms of participation as audience in arts programmes and other kinds of arts involvement. The group was also the most diversified in arts participation, with over one-third of them participating as audience in three art forms or above during the epidemic.

Compared to other age groups, young adults also had the highest participation in a number of alternative channels, including social media platforms, TV/ radio broadcast, paid video-on-demand and designated official websites.

Not surprisingly, young adults were the most interested in arts participation at post-COVID-19 period in different art forms. Their interest in physical-mode programmes was the highest among all age groups at 83%, whereas their interest in alternative modes (76%) was only second to adolescents aged 16-24 (77%).

On the other hand, those who aged 55-64 generally participated and involved the least in arts during COVID-19. Their awareness of alternative-mode programmes was also the lowest among all age groups. Other than social media platforms, TV/ radio could be an effective way of disseminating arts information to this age group.

This older age group of 55-64 were also the least interested in post-COVID-19 participation, both in terms of physical modes and alternative modes.



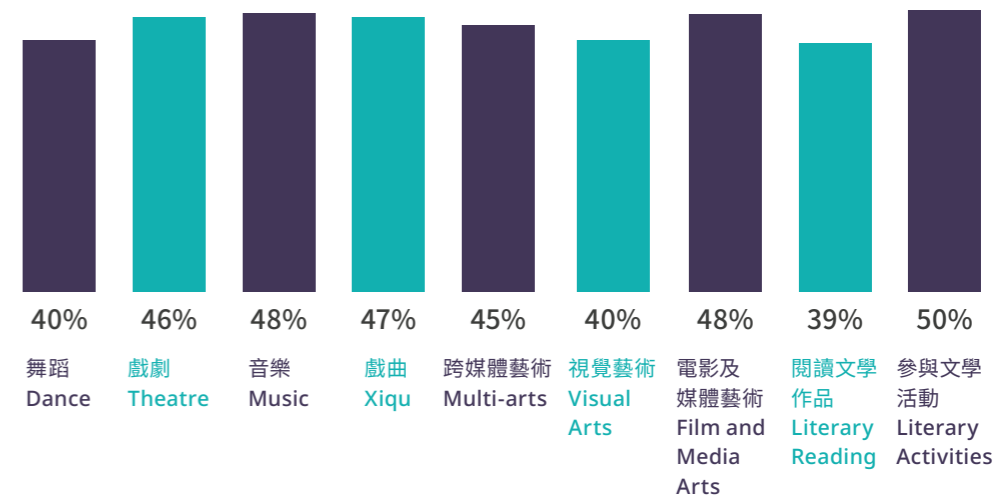
人生階段

疫情期間，育有18歲以下子女的已婚人士（當中三分之一為35-44歲，30%為45-54歲）以觀眾及非觀眾身份參與各項藝術類別，均最為活躍；他們對疫情期間的非實體藝術活動，整體認知度亦最高。

事實上，這些育有18歲以下子女的已婚人士在各項藝術類別中，均有很多屬於「持續參與者」，由閱讀文學作品的39%至參與文學活動的50%不等（註：育有18歲以下子女的已婚人士佔整體受訪者32%）。

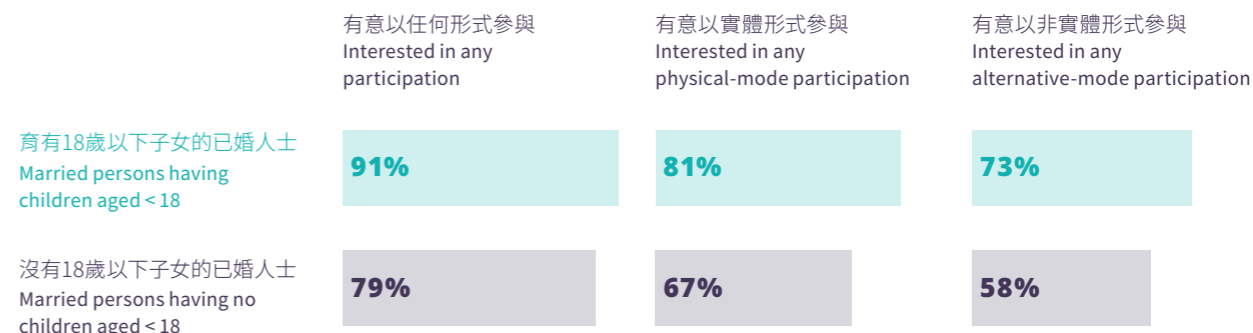
育有18歲以下子女的已婚人士佔持續參與者的比例

% of married persons having children aged under 18 among retaining participants



一如他們在疫情爆發之前和疫情期間的高參與率，這些育有18歲以下子女的已婚人士對於將來以實體和非實體形式參與藝術活動，亦較感興趣。

相比其他組別，育有18歲以下子女的已婚人士較少認為在家透過非實體形式參與藝術活動更為舒適。這或許解釋了為何於疫情過後，他們明顯傾向以實體形式多於非實體形式參與藝術活動。即使是對非實體形式有興趣者，當中也有不少人士表示只有在無法親身入場時，方會考慮透過非實體形式參與藝術活動。



Life stages

Married persons having children under the age of 18 (one-third of whom were aged 35-44 and another 30% aged 45-54) were the most active in arts participation as audience and other kinds of involvement across all art forms during COVID-19. They also had the highest overall awareness of alternative-mode programmes available during COVID-19.

Indeed, in all art forms, the retaining participants were largely comprised of married persons having children under 18 (ranging from 39% in Literary Reading to 50% in Literary Activities; compared to 32% of married persons having children under 18 in the overall sample).

In line with their high participation before and during COVID-19, married persons having children under 18 were also relatively interested in both physical- and alternative-mode programmes in the future.

Compared to other segments, fewer married persons having children under 18 agreed that it was more comfortable to participate in arts programmes via alternative modes at home. This might explain why married persons having children under 18 shown a clear preference for physical-mode programmes over alternative ones at post-COVID-19 period. Even for those who expressed interest in alternative modes, a considerable portion suggested that they would consider alternative modes only if they were unable to participate in person.

至於沒有18歲以下子女的已婚人士（大多較為年長，55-64歲佔53%，45-54歲佔26%），無論在疫情爆發前或疫情期間，均最少參與藝術活動。他們對於將來以實體形式或非實體形式參與藝術活動的興趣亦最低。

然而，這個組別中對疫情後有興趣參與非實體藝術活動者，不少人表示即使可親身參與藝術活動，他們仍願意選擇以非實體形式參與。

On the contrary, married person having no children under the age of 18 – a majority of whom were in the older age groups (aged 55-64: 53%; aged 45-54: 26%) – participated the least in arts programmes both before and during COVID-19, and had the lowest interest in future arts participation in both physical and alternative modes.

However, for those married persons having no children under 18 and who did express interest in alternative-mode programmes at post-COVID-19 period, a relatively large portion of them were willing to participate in alternative modes even when physical-mode participation would be available.

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