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 香港藝術發展局
Hong Kong Arts Development Council

綜觀藝發局人才培育計劃

An Overview of ADC's
Internship Schemes



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香港藝術發展局
Hong Kong Arts Development Council

香港英皇道979號太古坊和域大廈東翼14樓
14/F, East Warwick House, Taikoo Place, 979 King's Road, Hong Kong

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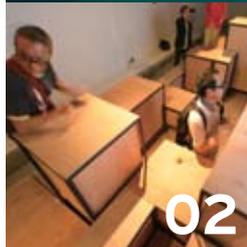
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香港藝術發展局 香港英皇道979號太古坊和域大廈東翼14樓 電話：2827 8786
傳真：2519 9301 電郵：hkadc@hkadc.org.hk 網址：www.hkadc.org.hk
設計顧問：黃炳培(又一山人)八萬四千溝通事務所
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Hong Kong Arts Development Council 14/F, East Warwick House, Taikoo Place, 979 King's Road, Hong Kong Tel: 2827 8786 Fax: 2519 9301 E-mail: hkadc@hkadc.org.hk
URL: www.hkadc.org.hk Design Consultant: Stanley Wong (anothermountainman) 84000communications Design: Speedy Design Communications Limited
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成就人才迎戰未來

綜觀藝發局人才培育計劃

Grooming Tomorrow's Talent:

An Overview of the Hong Kong Arts Development Council's Internship Schemes



隨着西九文化區計劃的展開，加上特首曾蔭權去年宣布發展文化及創意產業，社會對藝術人才的需求大增。除了一些大專院校和藝術團體外，香港藝術發展局推出多個培育人才計劃，為一眾有志於藝術文化方面發展的人士提供培訓或資助，為培育未來藝術人員作好準備，迎接未來的挑戰。

The progress made on the West Kowloon Cultural District (WKCD) project and last year's announcement by Chief Executive Donald Tsang about developing the cultural and creative industries mean that demand for artistic talent has grown significantly. Along with several tertiary institutions and arts bodies, the Hong Kong Arts Development Council (ADC) offers a number of internship schemes for those interested in pursuing an artistic career. By providing training or funding, such schemes are preparing Hong Kong's up-and-coming arts practitioners for the challenges of the future.



西九文化區設施預計於2015年完成首期工程，屆時將大大增加藝術文化人才的需求
 There is a growing need for artistic talents with the first phase of WKCD project scheduled for completion in 2015

長久以來，香港在藝術人才的培訓和資源並不多。隨着社會對藝術人才的需求日增，近年，不管政府或坊間亦多了培訓計劃，務求在軟件方面先作好準備，為社會培育新血。

西九落實 藝術人才需求大增

西九文化區是政府推行文化藝術政策的一項重要措施，它將發展為一個綜合文化藝術區，期望成為吸引和培育人才的文化樞紐。西九共有15個表演藝術場地、Museum Plus 博物館、一個最少 30,000 平方米廣場等，而首期工程預計2015年完成，屆時12項表演藝術設施將率先竣工。

連同現時康文署轄下18個博物館，以及其他坊間的美術館和演藝場地等，社會對藝術人才，特別是管理、行政方面的，可說相當迫切，而專業藝術文化人才的培育更非一朝一夕可成。面對未來龐大的需求，的確要加快培訓的步伐。

Hong Kong has long suffered from a shortage of training and resources for artistic talent. To meet the growing need for its development, the number of government and privately-run training programmes has increased in recent years. These initiatives are helping to put in place the necessary software to cultivate fresh new talent.

Increasing demand for artistic talent

The WKCD project is an important aspect of the government's arts and culture policies. It will be developed as an all-encompassing cultural district and arts hub that will attract and nurture artistic talent. The District will feature 15 performing arts venues, M+ and a 30,000-sq-m piazza. The project's first phase, incorporating 12 performing arts venues, is scheduled for completion in 2015.

Alongside the 18 museums under the Leisure and Cultural Services Department (LCSD) and other private arts museums and performing venues, the WKCD indicates the urgent need to ensure an adequate local supply of arts professionals, especially managers and administrators. Nurturing professional arts practitioners takes a long time, so it is imperative to expedite their training to meet the massive demand.



1

2

3

- 1 Para/Site 藝術空間 - 日本藝術家折元立身
「法包人香港漫遊 - 表演」
Performance: Bread-men Walking in Hong Kong City, Tatsumi Orimoto, Para/Site Art Space
- 2 香港歌劇協會《曼儂》
Manon, Opera Hong Kong
- 3 多空間《綠舞場14 - 十月四步曲之胴》
Improvisation Land XIV - Inward Journey, Y Space

培育人才 促進發展 Grooming talent and promoting its development

為促進本地藝術人才培育，回應社會需求，藝發局近年推行多個培育人才的計劃，對具潛質的新進，及有志從事藝術文化上專業發展的人士提供資助、培訓、實習或海外交流機會；同時亦以比賽和獎勵式計劃如「校園藝術大使計劃」及「鮮浪潮2010」的本地競賽部分，讓藝術的種子散布社會不同層面，培育新進。

Given the growing demand for artistic talent, the ADC has in recent years launched a number of internship schemes to cultivate local talent. These provide up-and-coming talented artists and others interested in an arts career with funding, training, internships and overseas exchange programmes. At the same time, competitions and incentive schemes like the Arts Ambassadors-in-School Scheme and the Fresh Wave 2010 sow artistic and cultural seeds among different sectors of the local community.



光影作坊「當家續篇」攝影分享會
Dang Jia 2 - photo sharing, Lumenvisum

現時培訓途徑

除藝發局外，現時提供藝術相關培訓的途徑大概有：

- 香港演藝學院：每年畢業學員逾300名，為舞蹈、戲劇、電影電視、音樂、舞台及製作藝術，以及中國戲曲的本地及非本地學生
- 8間大專院校：提供逾2,000個相關學額
- 康樂及文化事務署：於本年初推出，分兩階段聘請26人，在本地的表演藝術場地和博物館實習
- 各國文化協會：提供不同獎學金計劃，讓有志藝文工作者於不同地方交流
- 其他：如藝團、學校等

Current training avenues

Apart from the ADC, the following organisations provide arts-related training:

- The Hong Kong Academy for Performing Arts (HKAPA), from which more than 300 local and overseas students graduate each year in dance, drama, film and television, music, theatre and entertainment arts, and Chinese traditional theatre.
- Eight tertiary institutions offering over 2,000 places in related fields.
- The LCSD internship programme, launched earlier this year with 26 interns recruited in two phases. They will serve their internships at local performing arts venues and museums.
- Cultural associations in various countries provide various scholarship schemes, allowing arts practitioners to participate in overseas exchange programmes.
- Other arts groups, schools, etc.



香港城市室樂團首席指揮尚托勞與豎琴家Catrin Finch合作演出
City Chamber Orchestra of Hong Kong performs with royal harpist
Catrin Finch and chief conductor Jean Thorel

新苗資助計劃 Grant for emerging artists

計劃目標是支持年青、資歷尚淺，剛完成藝術課程或正統訓練，而又有志開展其藝術專業的新進藝術工作者，為他們提供創作和表達的機會。計劃透過資助，鼓勵藝術家積極進行各項藝術創作計劃，以實踐累積經驗，為藝壇注入新動力。計劃始於2007/08年，至今已資助逾20名新進藝術工作者，協助他們完成出版、展覽、表演，以至駐場交流等計劃。

This scheme aims to support young and inexperienced artists who have just completed their arts courses or training and who are keen to pursue professional careers as artists. It provides them with opportunities to create artistic works and express themselves. The grant encourages artists to gain experience by engaging in artistic pursuits, and in the process it breathes new life into local arts and culture. The scheme began in 2007/08. To date, more than 20 up-and-coming arts practitioners benefited from the grant. They have published books, held exhibitions, performed, and enrolled in artists-in-residence programmes.



1a藝團「從事雕塑」展覽
Work in Sculpture Exhibition, 1a Group

人才培育計劃 Internship schemes

計劃以嶄新概念為有志於音樂、戲曲、戲劇界發展的新秀，提供一個實踐機會，讓他們累積經驗，並加深他們對藝團運作的了解，協助他們在業界的專業發展。

藝文人才「孵化器」

這項新計劃去年啟航，緣起於兩年前的集思會。身兼藝發局藝術推廣委員會主席、戲劇組主席和策略委員會委員的古天農，電光火石間想出「孵化器」概念，着眼於改善演藝畢業生就業及為西九文化區培育人才。

古天農說：「以現在演藝學院戲劇畢業生為例，每年都有不少畢業生，哪有足夠劇團聘用這些人？我知道有些畢業生去了當空姐，有些去當保險從業員，這是耗費資源。我們面對着人才的流失，不想法子不行，因為他們轉了行便很難回頭。」

古天農、阮兆輝……這群有心人跟藝發局相關部門坐下來，經過多次腦震盪，孵化器終於完成，現階段分戲劇、戲曲和音樂三方面。古天農形容計劃兩全其美：「由藝發局出人工，畢業生立刻有工作有收入。藝團多了工作人員又不用額外支出，為期一年。我們公開讓藝團參加，大型的、小型的都歡迎。例如戲劇人才培育計劃，有14個實習生名額，一年後所有人要讓位給新畢業的同學。於是實習生這一年要努力表現自己。做得好，人家將來可能長工或部頭請你。畢業生至少有一年收入，有工作，之後就有工作經驗。有了這平台，下一年有新畢業生，計劃可以延續下去。」古天農認為最少要連續舉辦5年才看到成效。



古天農
Ko Tin-lung

These innovative schemes provide hands-on opportunities for talented artists in music, xiqu and drama, thus supporting their career development by enabling them to gain professional experience and foster a better understanding of arts groups.

“Incubator” for artistic talent

Launched last year, this new scheme was first mooted at the Council’s Retreat two years ago. With a flash of intuition, Ko Tin-lung, Chairman of ADC’s Arts Promotion Committee, came up with the “incubator” concept to improve employment opportunities for fresh performing arts graduates and nurture talent for the WKCD. Mr Ko is also the Chairman of the Drama Group and a Member of the Strategy Committee.

“Take the current batch of drama graduates from the Hong Kong Academy for Performing Arts as an example,” says Ko. “Every year, the number of graduates is far more than local drama companies can hire. I know for a fact that some of these graduates go on to become flight attendants and insurance salespersons. That is an appalling waste of resources. We must come up with a solution for this brain drain because once they switch careers, it will be very hard for them to turn back.”

Ko Tin-lung and Yuen Siu-fai sat down for rounds of brainstorming with the ADC staff, and the incubator concept finally took shape. It is currently divided into drama, xiqu and music. Ko describes the scheme as offering the best of both worlds: “Students got a job right after graduation while the arts groups increase their manpower without having to cough up extra costs for one year., as the ADC will bear the labour cost. The scheme is open to all arts groups, large and small. For instance, the Drama Internship Scheme has 14 places, and all 14 interns must give up their internships to other new graduates after one year. During that year, they must do their best to shine. If they do, people may hire them full time or on a contract basis. And for that one year after graduation, they have a job and gain work experience. The programme is also sustainable, with successive generations of graduates year after year.” Ko believes the scheme must be implemented for five consecutive years before any results are seen.

戲劇 Drama

實習生：薛海暉

參與藝團：7A班戲劇組

Intern: Sit Hoi-fai, Harvey

Participating arts group: Class 7A Drama Group



參演7A班戲劇組《灰關》
Acting in *The Chalk Circle in China* by
Class 7A

最興奮的發現

演藝畢業後便想做演員，想過演員生活。在7A三個月試用期裏，幾乎所有大小演出我都參與了：《櫻桃帝國》我演一個80年代游水偷渡來港的文盲變成富豪；《灰關》我演主角身邊的忠心士兵，由懷疑主角演到信服他，當然還演了一些群眾角色。在7A演出，發覺自己在演出方面多了很多可能性。

變成海綿吸收經驗

我鍾意演戲又喜歡教書；我在教育學院畢業後，入讀演藝，發現有轉換的可能，我享受遊走。一休（7A班戲劇組藝術總監梁承謙）幫學校構思有趣和新穎方法教學，我協助他培訓教師。現在我可以換個角度看教師，理解他們的想法。協助一休教學，我變成海綿，大力吸收他的經驗。

我的感悟

所有事情都是因緣際會。機會可以隨意，你幹了，幹得不是一團糟，可能就有下一次。

Most exciting discovery

After finishing the study in the Hong Kong Academy for Performing Arts (HKAPA), I wanted to live as an actor. During the three-month probation period with Class 7A, I took part in almost every performance. In *Cherry Inc.*, I played an illiterate illegal immigrant who swam to Hong Kong in the 1980s and then went on to become a tycoon. In *The Chalk Circle in China*, I was the protagonist's loyal aide, who went from doubting the protagonist to trusting him. Of course, I was also in crowd scenes. I discovered many possibilities for my acting while I was with Class 7A.

Becoming a sponge that soaks up experience

I like acting as well as teaching. After graduating from the Hong Kong Institute of Education, I went on to the HKAPA. I discovered that change is possible and that I enjoyed not being tied to one place. Leung Shing-him (alias Yat Yau, the Artistic Director of the Class 7A Drama Group) helps schools to design fun and innovative teaching methods, and I helped him by training the teachers. Now I can put myself in the shoes of teachers and understand how they see the world. By helping Yat Yau with his teaching, I became a sponge that soaked up his experience.

My thoughts

There is an element of chance in everything. You must take opportunities in your stride. If you do that, and don't do it badly, there is always the possibility of a next chance.





阮兆輝
Yuen Siu-fai

鋪橋搭路 開創培訓新模式

以這種方式支持演藝畢業生實習，香港是第一次，據說法國也有類似計劃。根據計劃，在藝團工作的實習生每人每月支薪八千元，為期一年。實習內容由藝團自行決定，因為藝團各自有工作方式。以戲劇培訓計劃為例，申請劇團要就演、導、編及藝術行政策劃相關培訓活動。他說：「藝發局的角色主要是搭路，未來的路由畢業生自己走出來。藝團會面試申請者，因為你揀團，團都可以揀你。」

古天農強調實習生不是廉價勞工，亦不是普通員工，藝團要盡量向他們提供訓練。古天農稍後會請實習生來分享，看看計劃有哪些方面需要改善。這邊廂，藝發局委員及戲曲組主席阮兆輝亦會跟8位戲曲新進演員會面，了解他們的實習情況。

讓新進演員入班

新進戲曲演員進修及實習計劃的實行方式跟戲劇和音樂不同，後者是進入藝團實習，而戲曲人才培育分兩階段。第一階段為進修計劃，資助新進演員自行找認可名師深入及密集培訓，提升唱、做、唸、打水平。第二階段是實習演出，讓新進演員得到磨練機會，熟悉劇團運作。

阮兆輝強調，最重要是建立聯繫。「我們戲行人從小在戲班裏長大，我們認為新進演員一定要進入戲班。當然不是叫他們去現時的專業戲班當主角，因為每個戲班已經有台柱。我們現在為戲班提供這批新進演員，而戲班則給他們演出和觀摩的機會。」

Building bridges for a new training model

This form of support for new performing arts graduates is a first for Hong Kong, although France is said to be running similar schemes. Under the ADC's one-year Internship Scheme, interns working in arts groups earn HK\$8,000 a month. Given that different arts groups have different working practices, the scope of training is determined by the individual arts groups themselves. For example, companies applying for the Drama Internship Scheme must plan training activities in acting, directing, script-writing and arts administration. "The ADC's role is to build bridges; graduates must blaze a trail for themselves," Ko explains. "The arts groups will interview the applicants. That's fair because, while the graduates can choose the arts groups they join, the arts groups can also choose the people they take in."

Ko stresses that interns are not cheap labour. But they are not ordinary employees either, because arts groups must provide them with training. He will invite interns to share their experiences at a later date, to see how the scheme can be improved. Meanwhile, Yuen Siu-fai, a Council Member and Chairman of the Xiqu Group, will meet eight promising young xiqu performers to find out more about their internship experiences.

戲曲 Xiqu

實習生：王希穎

第一階段「進修計劃」：師隨劉洵、梁少芯

Intern: Wong Hai-wing

Initial "study" phase: Studying under masters Lau Shun and Leung Siu-sum



我看戲曲

在演藝學了5年，回頭看，覺得才學了一點點。粵劇博大精深，愈讀愈喜歡。我享受學習，覺得學得夠多才可演出，而且學習和實習要相結合才演得好。

演出經驗

畢業後，演出或站台機會不多。站台時要專注，沒想甚麼，因為臨場可能發生意想不到的事情，要隨機應變。站台可以學戲，看老倌怎樣演。

我的進修體驗

這個計劃裏，我師隨劉洵和梁少芯，他們一個教基本功、身段，一個教唱。每當我在外面演出遇到難題時，就向梁老師請教。以前曾經在演藝上過劉洵老師的課，不過那是一班同學上課，老師沒法仔細執教每個學生；但這個計劃老師可以專門教我。我現在學了3個月，一星期上3課，極享受！

How I see xiqu

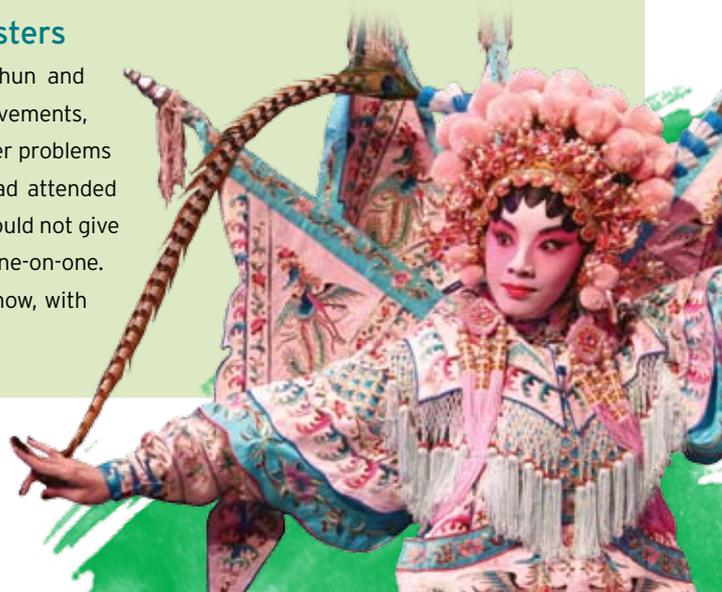
After studying for five years at the HKAPA, I realised I was only scratching the surface. Cantonese opera is a rich and profound art form, and the more I study it the more I like it. I enjoy studying, and I believe one can only perform when one has sufficient knowledge. A good performance depends on a combination of learning and practice.

Performing experience

After graduation, I had few opportunities to perform or get a bit part on stage. When you are on stage as a bit-part actor, you must concentrate totally; you must also keep your eyes open for the unexpected, and react appropriately. As a bit-part actor on stage, I can learn by watching the professional performers.

My experience of studying under xiqu masters

In this scheme, I am studying under xiqu masters Lau Shun and Leung Siu-sum. One of them teaches me basic skills and movements, while the other gives me vocal training. Whenever I encounter problems in performing, I go back and ask Ms Leung for advice. I had attended Mr Lau's class at the HKAPA, but it was a large one, and he could not give us individual attention. Under this scheme, he teaches me one-on-one. I have studied under these two teachers for three months now, with three classes per week. It has been very enjoyable!





前進進戲劇工作坊《三姊妹》
3 Sisters, On & On Theatre Workshop

與戲曲專業班接軌

每個行業都有不成文規矩，有自己一套文化和特定程式，戲班亦然，而且戲班文化尤其根深蒂固，因為戲曲是一門傳統的表演藝術。阮兆輝直言學院派較難與專業班接軌，畢業生參與專業班演出的機會亦較少。他打趣地說：「關漢卿是文豪嗎？莎士比亞是嗎？他們都是戲班人，都跟戲班有共通語言。」阮兆輝希望藉着培訓計劃，按新進演員的發展路向配對適合的戲班，讓他們在業界內能找到可請教和觀摩的人。

新進演員站台多是站在主角背後飾演家丁、士兵、宮女或侍婢，如果站得精精神神，交到戲，絕對發揮到綠葉作用。「行內很缺乏新進演員，給新進演出機會不是剝奪吃開這口飯的人的演出，當然長遠會汰弱留強，戲行人亦應趁機會做醒自己。」輝哥說。

Enabling new performers to join xiqu troupes

The Xiqu Internship Scheme differs from the ones of drama and music. Instead of serving an internship in an arts group, it is divided into two phases. The first one is the study phase, in which new xiqu performers are given funding to study under a recognised xiqu master of their choice. They will undergo intensive training to improve their mastery of the four basic xiqu skills of singing, acting, dialogue and acrobatics. The second is the understudy phase, where they are given a chance to go on stage and familiarise themselves with the workings of a xiqu troupe.

Yuen emphasises the importance of building networks. “We xiqu denizens grew up in xiqu troupes. We feel that new performers must join a troupe. Naturally, we are not asking them to become the principals in professional troupes, because each of them already has its own star performers. Instead, we are offering troupes a group of new performers, and the troupes are offering them a chance to perform and understudy the professionals.”

Connecting with xiqu professionals

Every profession and art form has its own set of unwritten rules, culture and practices. Xiqu is no different. In fact, they are even more ingrained in xiqu, because it is a performing art form with a very long history. Yuen is frank in his belief that it is difficult for “academic” xiqu to connect with professional xiqu; and very few graduates have the chance to perform in professional xiqu troupes. “Did Guan Hanqing write as a great man of literature? Did Shakespeare?” he asks in jest. “No. They lived and worked among actors and shared a common language with them.” Yuen hopes the internship scheme will match new performers with suitable xiqu troupes, and allow them to observe and learn from the professionals.

On stage, new performers are usually the servants, soldiers, palace ladies or maids who stand in the background, behind the principal performers. If they strike the appropriate poses and look good, they can enhance the principals’ performances. “There is a lack of new xiqu performers. Giving new performers a chance to perform doesn’t mean we are depriving longstanding professionals of their livelihoods. In the long run, only the fittest will survive. Xiqu denizens would do well to remind themselves of this.”

音樂 Music

實習生：羅芷欣

參與藝團：香港管弦樂團

Intern: Law Chi-yan, Christy

Participating arts group: Hong Kong

Philharmonic Orchestra (HKPO)



到不同學校推廣音樂
Promoting music in different schools

最難忘的體驗

去年11月參與「港樂·星夜·交響曲」。音樂會規模很大，牽涉多個機構、團體，許多仔細的分工，讓我見識到樂團不同部門或一些大製作的編制和分工。

最有意義的實踐

我有份參與教育和外展部項目，帶音樂小組去中小學和特殊學校演出。我擔任司儀，介紹樂器和樂曲，負責寫講稿和搜集資料，期間學到很多東西。我覺得去特殊學校演出很有意義，那裏的學生較少機會接觸音樂。老師反映學生欣賞演出比平時安靜，他們應是享受的，我看到音樂對學生的幫助很大。

我的理想

這計劃讓我有機會認識表演工作，知道背後其實是很多人的構思，具體又仔細。我喜愛搞演出，希望可以再在藝術行政方面進修。

Most memorable experience

I look part in the Swire Symphony Under the Stars last November. It was a major concert with many participating organisations and groups, and it involved a very detailed division of work. It allowed me to see the management of a large production, and the division of labour between different sections of an orchestra.

Most meaningful experience

I had the chance to participate in the HKPO's education and outreach programmes, in which I led a small ensemble to perform in secondary, primary and special schools. I was the MC who introduced the musical instruments and the music to the audience, and I was in charge of writing my lines and conducting research. I learned a lot from it. I found the performance at the special school particularly meaningful. Its students had few opportunities to listen to classical music, and their teachers told us that the students were quieter than usual during our performance. This indicated they were probably enjoying the music. At least I could see the positive effect it had on them.

My dream

Through this scheme, I have come to know more about the work that goes into a performance. I realise it is actually the result of putting together concrete and detailed ideas from many people. I like producing performances, and I hope I can go on to study arts administration.



文化實習計劃 Cultural Internship Scheme

於2009年推出的「文化實習計劃」，每年都會支持本地具潛質的藝術工作者往海外實習，汲取經驗，為香港藝文界培訓未來的文化領袖人才，以應付社會上日益殷切的需求。現時，計劃下分別有為高層藝術管理人員而設的「Clore領袖培訓計劃 — 香港獎學金」，以及為中層藝術管理人員提供實習機會的「The Sage Gateshead實習計劃」。

Clore 領袖培訓計劃 — 香港獎學金

計劃由藝發局與英國 Clore 領袖培訓計劃合作推出，並得民政事務局支持。Clore 領袖培訓計劃旨在培育文化藝術界領袖的才能。參加者須前赴英國參加專業培訓，包括工作坊、實習計劃。計劃的學習範疇十分個人化，並着重思考，目標是讓學員可以各自發揮潛能，得以成長。因此，參加者需要在參與計劃前提交個人學習的計劃書，想想自己希望在哪方面進行學習和實習。



楊惠(第二行左一)與今屆Clore學員
Clore Fellows with Margaret Yang (2nd row, far left)

與藝文界殿堂領袖面談

計劃首屆(09/10年度)香港得獎者為香港小交響樂團行政總裁楊惠，她於去年9月到英國肯德郡農場接受為期兩周的訓練，再於本年6月前往英國完成兩星期最後階段總結。楊惠分享經驗：「計劃基本上以討論或與來自各地著名的CEO對談。一天至少有4部分討論/面談會，會上演講者分享藝術行政經驗。」她那屆曾出席的文藝界著名領袖包括英國皇家歌劇院的 Tony Hall、英國藝術委員會的 Alan Davey 及泰德藝廊的 Nicholas Serota 等，能細聽他們的故事和經驗，的確難能可貴。

楊惠又從演講者的分享中，令她反思多了，將事情想得更深：「這種在短時間內發生的豐富經驗，最深刻的是讓我明白搞藝術的那份堅持和信念，是不應該因其他因素而改變。」

The Cultural Internship Scheme was introduced in 2009. Every year, it provides promising local arts practitioners with funding for overseas internships. The scheme gives them training and experience, and it provides Hong Kong's artistic and cultural community with its future leaders. That will meet society's growing demand for such arts professionals. The Cultural Internship Scheme currently features the Hong Kong Scholarship for the Clore Leadership Programme, which is for senior arts administrators, and the Sage Gateshead Internship for middle-management arts administrators.

Hong Kong Scholarship for the Clore Leadership Programme

This is a joint initiative between the ADC and the United Kingdom's Clore Leadership Programme (CLP), with support from the Home Affairs Bureau. The CLP is designed to nurture leaders of the artistic and cultural world. Participants go to the UK for professional training activities that include workshops and internships. The programme's scope of learning is personalised, with a focus on thinking skills and the objective of helping participants to realise their potential and grow. Participants must submit a personal study plan beforehand, in order to indicate which areas they wish to concentrate on.



英國皇家歌劇院的Tony Hall與學員分享經驗
Tony Hall, Chief Executive of the Royal Opera House, shares his experience with Clore Fellows

Conversations with doyens of the artistic and cultural world

The recipient of the Hong Kong Scholarship in the programme's first year (2009/10) was Margaret Yang, the CEO of the Hong Kong Sinfonietta. Last September, she went to a farm in Kent where she underwent two weeks of training. In June this year, she was in the UK again for two weeks to attend the programme's final stage. "Basically, the programme involved discussions and conversations with famous CEOs from all over the world," she says. "There were at least four discussions or conversations a day, during which the speakers shared their experience in arts administration."

During Margaret's year they included famous leaders in the artistic and cultural world, such as Tony Hall, the Chief Executive of the Royal Opera House; Alan Davey, the Chief Executive of Arts Council England; and Nicholas Serota, the Director of the Tate. It was a rare and valuable opportunity for her to listen to their stories and experience.

The speakers' presentations gave Margaret much food for thought. She began to see things at a deeper level. "The intense experience I gained within such a short time made me realise that, when I am committed to pursuing a career in the arts, I should not change my plans easily because of circumstances."

「Clore 領袖培訓計劃」知多少

- 2004年，由 Clore Duffield 基金會創立
- 旨在培育文化藝術界領袖的才能，範疇涵蓋視覺及表演藝術、電影、文物、圖書館、資料館、創意工業，以及文化政策與管理
- 每年約有20位來自世界各地，並擁有至少5年高層藝術管理經驗的人士獲選
- 計劃至今已有157位成員
- 課程特色摘要（2009/10年）：
 - 每年獲選人士都會在基金會的協助下，「度身訂造」一套切合他們個人未來發展的課程
 - 兩個為期兩星期的住留課程；以09年例，首個課程於肯德郡農場*舉行，學員要參與一系列的工作坊、討論及分享環節
 - 一個為期三個月的工作機會，必須與所屬藝術界別不同

* 肯德郡農場全選用有機食材，讓每位學員都食得開心又健康，以最「fit」的狀態應接密集的課程。

Quick Facts about The Clore Leadership Programme

- Established by the Clore Duffield Foundation in 2004.
- Its aims is to nurture leaders of the artistic and cultural world, and it covers visual and performing arts, film, heritage, libraries and archives, creative industries, and cultural policy and administration.
- Around 20 participants from all over the world are selected to participate every year. They must have at least five years of senior arts administration experience.
- To date, 157 participants have enrolled in the programme.
- Course features (2009/10):
 - The Foundation helped each participant to design a bespoke course that addressed his or her future development.
 - Two courses in residence, each lasting two weeks. In 2009, the first course was held at a farm in Kent*. Participants had to participate in workshops, discussions and sharing sessions.
 - A three-month work opportunity that had to be different from the participant's own field.

* All the food on the farm in Kent was organic, which helped the participants to attend the intensive programmes and courses in a healthy state of body and mind.

Sage Gateshead 實習計劃

計劃由藝發局與英國文化協會及 The Sage Gateshead 合作，並得民政事務局支持。The Sage Gateshead 於2004年成立，是位於英國東北部蓋茨黑德的音樂中心，集音樂演出與教育於一體。實習計劃為期約12星期，旨在提升藝術專業人士的管理及領袖策略技巧，實習範疇涵蓋市場推廣及傳訊策略、觀眾拓展、籌募、場地管理、節目、會議等活動管理及客戶服務多個方面作學習及參與，並由雙方商議。參加者將被安排到英國 The Sage Gateshead 的相關部門內參與特定專案的工作，以汲取藝術管理經驗；同時，他們也會被安排參觀及會見紐卡素及倫敦的文化機構，以加強文化交流及建立人際網絡。

計劃今年才引入，兩位獲選者分別為康樂及文化事務署文化節目組高級經理（音樂節目）黃麗珊及進念二十面體藝團經理（節目）簡溢雅。她們對 Sage Gateshead 與駐場藝團北方小交響樂團特別感到興趣，尤其是兩者的關係、駐場藝團的推廣策略。



The Sage Gateshead Internship

This is a joint effort by the ADC, the British Council and The Sage Gateshead, with support from the Home Affairs Bureau. Established in 2004, The Sage Gateshead is both a live music venue and a centre for music education located in Gateshead in northeastern England. The internship lasts for about 12 weeks, and it aims to enhance the management and leadership skills of arts professionals.

The areas in which participants can learn and take part include marketing and communications strategy, audience development, fundraising, venue management, management of events such as programmes and conferences, and customer service. The programme's actual content is subject to mutual discussion. Specific work is assigned to the participants in relevant departments of The Sage Gateshead, which will give them experience of arts administration. At the same time, arrangements are made for them to visit arts organisations in Newcastle and London, in order to promote cultural exchange and build networks.

The programme was only introduced this year, and the two selected participants were Queenie Wong Lai-shan, Senior Manager (Music) of the LCSD's Cultural Presentation Section, and Doris Kan Yat-nga, Company Manager (Programme) of Zuni Icosahedron. The two are especially interested in the Northern Sinfonia, the resident orchestra of The Sage Gateshead, the relationship between the two entities, and the marketing strategies of resident arts groups.

Sage Gateshead 知多少

- 於2004年成立
- 首座由國際著名設計師 Norman Foster 設計的表演藝術中心
- 設施包括：
 - 2個逾千個座位的大型音樂廳
 - 26個多用途活動室
 - 3,500平方米的展覽場地
- 除舉辦音樂會和藝術會議外，還設有婚禮統籌服務，安排傳統馬車接載新人及場地佈置。

Quick Facts about The Sage Gateshead

- Established in 2004, it was the first performing arts centre to be designed by world-renowned architect Sir Norman Foster.
- Facilities include:
 - Two large concert halls that can seat over 1,000 people
 - 26 multipurpose activity rooms
 - 3,500 sq m of exhibition space
- Besides staging concerts and arts conferences, it offers a wedding planning service that includes arranging horse-drawn carriages for the bride and groom, as well as decorations for the wedding venue.



探討駐場藝團的營運方式

黃麗珊說，香港文化中心一樣有香港管弦樂團駐場，但關係卻不及北方小交響樂團與 Sage Gateshead 突出。她說：「我會看看他們怎去強化駐場藝團與音樂廳的關係。」黃麗珊了解西方人視藝術為生活一部分，總覺得除了文化因素，也跟推廣策略有關係：「他們不止提供場地，也把它搞得很活，介紹景色和設施，也提供周邊名勝古蹟資料。」

簡溢雅希望可藉此把握機會，多發掘、了解和分析 Sage Gateshead 與其駐場藝團的合作。她注意到北方小交響樂團會向觀眾派發藝術欣賞單張，覺得樂團在觀眾培養方面可能有值得學習的地方。「他們說提供的音樂適合2至92歲，我會看看有甚麼節目，看他們怎做策劃。」她續說：「進念近年在創作和節目上盡量找資源，有意識地同時開拓教育空間，連繫學校，讓學生參與，希望培養觀眾。」

為配合未來藝文界的發展，藝發局會定期檢討現行的計劃成效，並回應實際需要，優化現行的資助、培訓、獎勵計劃等，一方面讓藝術融入社會，栽培幼苗，一方面給新進和人才提供培育，進一步推動本地藝術發展。ON

The operational model of resident arts groups

Queenie said that the Hong Kong Cultural Centre also has the HKPO as its resident orchestra, yet their relationship is not as close as the one between the Northern Sinfonia and The Sage Gateshead. "I will look at how they go about strengthening the relationship between the resident orchestra and the music venue," she says. Queenie believes it is more than just a cultural thing that makes Westerners regard the arts as a part of their lives. It also has something to do with marketing strategy. "They not only provide the venues, they make it come alive. They provide information about the scenery, facilities and sights around the venue."

Doris wants to take the opportunity to learn, understand and analyse the cooperation between The Sage Gateshead and its resident orchestra. She notes that the Northern Sinfonia distributes pamphlets about artistic appreciation to its audiences, an aspect of audience development she can learn from. "They make music for people aged from 2 to 92. I'll see what programmes they have and how they go about planning them," she says. "In recent years, Zuni Icosahedron has been seeking resources for creative work and programming. We are consciously opening up the educational space, linking up with schools, and allowing student participation with the aim of cultivating our audience."

In line with the arts and culture community's future development, ADC will regularly review the effectiveness of its existing schemes. In response to practical needs, ADC will also improve its current funding, training and award programmes. At the same time as we incorporate the arts into the community and nurture emerging artists, we are promoting the development of local arts by training new talent. ON

鳴謝以下團體 / 人士提供相片：

1a藝團、香港城市室樂團、7A班戲劇組、光影作坊、前進進戲劇工作坊、香港歌劇協會、Para/Site藝術空間、西九文化區管理局、多空間、羅芷欣、薛海暉、王希穎、黃麗珊、楊惠

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2009 香港藝術發展獎頒獎禮

表揚傑出藝術工作者

Hong Kong Arts Development Awards 2009

Celebrates Excellence in the Arts



年度盛事「2009香港藝術發展獎」頒獎禮已於4月27日舉行。當日頒發了30個獎項，表揚多位在藝術方面成就非凡的本地藝術工作者，以及學校和機構，亦見證了本地藝術界的發展。

The outstanding achievements and contributions of arts practitioners, and supporters and advocates of the arts from the educational and business sectors were commended during the presentation ceremony of the annual Hong Kong Arts Development Awards, which was held in the Concert Hall of Hong Kong City Hall on 27 April.

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- 1 年度最佳藝術家獎得主
Recipients of Award for Best Artist
- 2 唐英年頒發終身成就獎予查良鏞
Louis Cha receives the Life Achievement Award from
Henry Tang

- 3 壓軸表演是由年度最佳藝術家(舞蹈)得主楊雲濤編舞，香港舞蹈團演出的《天上·人間》選段：「樂」、「離」、「抗」
The ceremony concludes with "Joy", "Parting" and "Resistance" from *Everlasting Love*, which was choreographed by Yang Yun-tao, Best Artist in Dance, and performed by members of the Hong Kong Dance Company

- 4 年度最佳藝術家(音樂)黃安源及其兒子黃晨達的二胡二重奏《廣東音樂聯奏》為頒獎禮揭開序幕
A medley of Cantonese music favourites - an *erhu* duet performed by Wong On-yuen, Best Artist in Music, and his son Wong Sun-tat, Sunny - raises the curtain on an evening of dazzling performances



頒獎禮於4月27日晚上在香港大會堂音樂廳舉行，表揚本地藝術工作者、團體、學校及商業機構在藝術方面的成就及貢獻。署理行政長官唐英年、民政事務局局长曾德成亦親臨主禮，以示對本港文化藝術界的支持和重視。

典禮在黃安源(年度最佳藝術家獎(音樂)得主)與兒子黃晨達的二胡二重奏之下掀起序幕。當晚頒發的獎項包括終身成就獎、傑出藝術貢獻獎、年度最佳藝術家獎、藝術新秀獎、藝術教育獎、藝術推廣獎及藝術贊助獎等7個類別30個獎項。

Numerous trailblazers and witnesses of the development of the arts in Hong Kong attended the gala evening, which was opened by Acting Chief Executive Tang Ying-yen, Henry and Secretary for Home Affairs Tsang Tak-sing. Then an *erhu* duet performed by Wong On-yuen, the Best Artist in Music, and his son, Wong Sun-tat, Sunny, formed the prelude to a spectacular showcase of live entertainment.

The 30 awards were presented in recognition of the excellence and outstanding commitment of individuals and organisations in seven categories: Life Achievement, Outstanding Contribution in Arts, Best Artist, Young Artist, Arts Education, Arts Promotion and Arts Sponsorship.

- | | |
|---|---|
| 1 | 1 (左起) 藝發局主席馬逢國、署理行政長官唐英年、民政事務局長曾德成及藝發局副主席李偉民為頒獎禮主持開幕儀式 |
| 2 | The celebration of the arts was opened by (from left) ADC Chairman Ma Fung-kwok, Acting Chief Executive Henry Tang, Secretary for Home Affairs Tsang Tak-sing and ADC Vice-chairman Maurice Lee |
| 3 | 2 藝術新秀獎得主
Recipients of Award for Young Artist |
| 4 | 3 傑出藝術貢獻獎得主
Recipients of Award for Outstanding Contribution in Arts |
| | 4 藝術推廣獎(個人)得主
Award for Arts Promotion (Individual) recipients |

今年最高榮譽的終身成就獎得主為著名文學家及學者查良鏞。現年86歲的查良鏞，其武俠小說除了多次被改編成電視劇、電影、舞台劇及舞劇等，在華文世界深入民心，影響深遠，更被翻譯成多國文字，風靡不同階層、國籍人士。此外，他亦涉足文學創作、翻譯，以至評論、研究，近年積極從事研究及教學工作，對本港學術及文化藝術界貢獻良多。

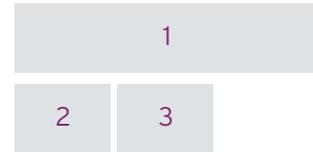
Representing the culmination of a lifetime's work in and contribution to the arts, the Life Achievement Award went to Louis Cha, a giant in the canon of Chinese literature. Cha's profound impact on the literary world extends beyond his martial arts novels, which have been translated into many languages and adapted in a number of renditions for television, the cinema and dance drama. The 86-year-old has been equally prolific in literary translation and criticism. In recent years, he has also been applying his genius to research and educational work, thereby blessing the academic and cultural worlds, as well as the wider community, with his knowledge, experience and wisdom.





傑出藝術貢獻獎為今年新增獎項，表揚在過去數十年於各個藝術範疇內有傑出貢獻的藝術工作者，今年得主分別為資深舞台劇及電視演員鍾景輝、著名舞蹈家及演員劉兆銘，以及資深文學研究、文化工作者盧瑋鑾（小思）。

Newly introduced to honour professionals who personify excellence and commitment to their arts through decades of consummate work, the Award for Outstanding Contribution in Arts went to veteran stage director and television actor Chung King-fai; renowned dancer and actor Lau Siu-ming; and noted writer and researcher on literature and culture Lo Wai-luen.



- 1 藝術教育獎得主
Award for Arts Education recipients
- 2 藝術新秀獎（戲曲）得主徐倩殷（御玲瓏）聯同東昇粵劇團演出《洛神》之「洛水夢會」
Tsui Sin-yan, Young Artist in Xiqu, teams up with the cast of East Sing Opera Troupe in a performance of *Rendezvous at River Luo in a Dream*
- 3 藝術新秀獎（音樂）得主張緯晴演奏蕭邦的樂曲
Cheung Wai-ching, Rachel, Young Artist in Music, charms the audience with her Chopin recital

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- 1 眾聲歡呼，一同分享獲獎的興奮
Hong Kong arts at their proudest and best!
- 2 出席嘉賓逾千
Over 1,000 people attend the ceremony
- 3 (由左起)：古天農、查良鏞、馬逢國和李偉民
(From Left): Ko Tin-lung, Louis Cha, Ma Fung-kuok and Maurice Lee
- 4 楊雲濤及黃國才(右二)與藝發局正副主席
Yang Yun-tao and Kacey Wong (second from right)
pose with ADC's Chairman and Vice-Chairman
- 5 藝術贊助獎得主信興集團多年來贊助不少音樂活動
An ardent sponsor of the arts, the Shun Hing Group has supported an array of musical events over the years



頒獎禮亦安排了幾個表演項目，展示得獎者的才華，除了揭幕的二胡二重奏外，亦有御玲瓏（藝術新秀獎（戲曲）得主）聯同東昇粵劇團演出粵劇《洛神》之「洛神夢會」，張緯晴（藝術新秀獎（音樂）得主）鋼琴獨奏，以及由楊雲濤（年度最佳藝術家（舞蹈）得主）編舞，香港舞蹈團演出的《天上·人間》選段「樂」、「離」、「抗」。

關於頒獎禮更多精采片段，請瀏覽<http://artaward.hk>，而2010香港藝術發展獎即將於9月接受提名及報名，詳情即將公布。 **ON**

The ceremony was interspersed with an array of live performances. Besides the opening *erhu* duet, Tsui Sin-yan, Young Artist in Xiqu, led the cast of the East Sing Opera Troupe in performing the operatic classic, *Rendezvous at River Luo in a Dream*. Cheung Wai-ching, Rachel, Young Artist in Music, brought a melodic vibe with her piano recital; and members of the Hong Kong Dance Company performed three excerpts from *Everlasting Love* - "Joy", "Parting" and "Resistance" - choreographed by Best Artist in Dance Yang Yun-tao.

Visit the Hong Kong Arts Development Awards website at <http://artaward.hk> to see highlights of the ceremony. Nominations and applications for the 2010 Awards will be accepted from September onwards. Look out for more details about them. **ON**

得獎名單 Awardee List

終身成就獎 Life Achievement Award	查良鏞 (金庸) Louis Cha		
傑出藝術貢獻獎 Award for Outstanding Contribution in Arts	鍾景輝 Chung King-fai 劉兆銘 Lau Siu-ming 盧瑋鑾 (小思) Lo Wai-luen		
年度最佳藝術家獎 Award for Best Artist	舞蹈 Dance 楊雲濤 Yang Yun-tao		
	戲劇 Drama 何偉龍 Ho Wai-lung, Jeffrey		
	電影及媒體藝術 Film & Media Arts 張經緯 Cheung King-wai		
	文學藝術 Literary Arts 黃慶雲 Huang Ching-yuen		
	音樂 Music 黃安源 Wong On-yuen		
	視覺藝術 Visual Arts 黃國才 Wong Kwok-choi, Kacey		
藝術新秀獎 Award for Young Artist	戲劇 Drama 陳焯威 Chan Cheuk-wai, Octavian		
	電影及媒體藝術 Film & Media Arts 麥曦茵 Mak Hei-yan, Heiward		
	音樂 Music 張緯晴 Cheung Wai-ching, Rachel		
	視覺藝術 Visual Arts 陳嘉琬 Chan Ka-yuen		
	戲曲 Xiqu 徐倩殷 (御玲瓏) Tsui Sin-yan		
藝術教育獎 Award for Arts Education	<u>學校組 (School Division)</u> 金獎 Gold Award 香港道教聯合會雲泉學校 Hong Kong Taoist Association Wun Tsuen School 銀獎 Silver Award 大埔舊墟公立學校 (寶湖道) Tai Po Old Market School (Plover Cove) 風采中學 (教育評議會主辦) Elegantia College (Sponsored by Education Convergence) 銅獎 Bronze Award 救恩書院 Kau Yan College <u>非學校組 (Non-School Division)</u> 金獎 Gold Award 樂施會 Oxfam Hong Kong 銀獎 Silver Award 香港耀能協會 SAHK 銅獎 Bronze Award 香港展能藝術會 Arts with the Disabled Association Hong Kong 香港大學教育學院中文教育研究中心 The Centre for Advancement of Chinese Language Education and Research, Faculty of Education, the University of Hong Kong		
	藝術推廣獎 Award for Arts Promotion	<u>個人組 (Individual)</u> 銀獎 Silver Award 黃智龍 Wong Chi-lung 銅獎 Bronze Award 李志雄 Lee Chi-hung、龐繼民 Pong Kai-man <u>機構 / 團體組 (Group)</u> 金獎 Gold Award 香港雕塑學會 Hong Kong Sculpture Society 銀獎 Silver Award 香港展能藝術會 Arts with the Disabled Association Hong Kong 銅獎 Bronze Award 小書局 MGuru Limited	
		藝術贊助獎 Award for Arts Sponsorship	信興集團 Shun Hing Group

第二屆校園藝術大使計劃

創意藝術工作坊

Arts Ambassadors-in-School Scheme Kicks Off with Creative Arts Workshops



校園藝術大使計劃自推出以來，得到學校、家長及同學支持。透過精采多姿的活動，同學對不同藝術媒介的認識深了，同時又藉着互相分享和學習，開拓視野。計劃第二屆亦進行得如火如荼，4月份舉行的創意藝術工作坊中，同學們都投入活動，實行享受藝術，活出藝術。

The second edition of the Arts Ambassadors-in-School Scheme – which encourages young learners to develop new perspectives, enjoy art, and experience it in their lives through sharing and learning – opened its dynamic programme of activities for 2010 with two Creative Arts Workshops in April.



第二屆校園藝術大使計劃得到全港學校的廣泛支持，今年共有639間中、小學及特殊學校參與，比去年增加約三成。一如往年，所有獲提名的藝術大使將獲邀請參加多個藝術活動，透過活動擴闊視野，認識來自不同學校的藝術同好，主動與人分享藝術的喜悅。

This year's Scheme has been blessed with enthusiastic support from schools, parents and students. It was inundated with responses, there was a 30% jump in the number of applications, and 639 primary, secondary and special schools are participating. This new cohort is finding great companionship and fun by sharing their passions through creative discovery of the arts.





計劃的首項大型藝術活動，為4月份復活節期間舉行的「創意藝術工作坊」。工作坊分為小學組及中學組，邀請所有藝術大使參與。小學組工作坊於4月7日及10日舉行，由香港美感教育機構統籌及執行，包羅戲劇、舞蹈、音樂、視覺藝術及動畫等藝術形式的活動，每位藝術大使可參加兩個組別的活動。工作坊以活潑的體驗式活動進行，讓藝術大使接觸不同的藝術媒介之餘，亦啟發他們的想像力，加強他們溝通和表達的能力。



中學組工作坊於4月8日至9日舉行，由誇啦啦藝術集匯統籌及執行。工作坊分為音樂、戲劇、舞蹈及視覺藝術4個組別，每個小組各自運用一張「椅子」作為創作主題，並由資深藝術家擔任導師，通過示範、構思、練習、整合、應用、探討的過程，即場創作藝術作品，並於工作坊完結時，與其他組別的同學一同分享，互相啟發和鼓勵。

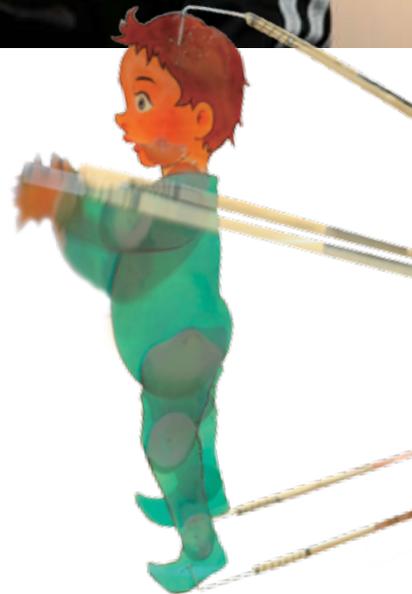
第二屆校園藝術大使嘉許禮於7月3日在香港伊利沙伯體育館舉行，由多位資深及年輕藝術家與藝術大使合作多項演出，並邀請所有藝術大使、老師及家長一同參與，分享藝術的喜悅。CN

The post-Easter week in April saw the launch of the scheme with Creative Arts Workshops. Organised and conducted by the Hong Kong Institute of Aesthetic Education, the workshops on 7 and 10 April incorporated content that catered specially for primary students. Participants were invited to try their hands at two activities chosen from the five drama, dance, music, visual arts and animation sessions. During the workshops, arts ambassadors from primary schools got up close and personal with different art-forms, allowing their imaginations free rein during interactive and engaging experiences of communication and expression.



The secondary group workshops on 8 and 9 April were organised by the Absolutely Fabulous Theatre Connection. Working around the theme of a chair, the arts ambassadors formed small groups to explore the infinite possibilities of the music, drama, dance and visual arts disciplines. Guided by seasoned arts practitioners, they were taken through the entire creative process, from demonstrations, brainstorming, practice, integration and consolidation to application and exploration, all inspired by a single piece of furniture. The sessions concluded with group presentations and wonderful opportunities to inspire and be inspired.

The Arts Ambassadors-in-School Scheme 2010 Recognition Ceremony was held at Queen Elizabeth Stadium on 3 July. Arts ambassadors were joined on the stage by veteran and up-and-coming arts practitioners, and given a chance to display their talents and share their joy about art with an audience of teachers, parents and other guests. **ON**



走進白雙全的 驚喜國度

Stepping into Pak Sheung-chuen's “Land of Wonder”



藝術家白雙全說：「生活中有許多驚喜。只要你願意花時間去思想，並且有心去尋找，驚喜就會常常出現。」他把這些原來就在我們四周、我們卻每每視而不見的驚喜帶到去年在意大利舉行的威尼斯雙年展中，也帶到今年分別在廣州和香港舉行的回應展裏。

“Life’s full of surprises. When you find time to think and you start looking for them, you’ll discover surprises everywhere.” That is artist Pak Sheung-chuen’s belief; and he took with him a dose of the daily whimsy that many of us tend to overlook when he travelled to last year’s Venice Biennale, and then to this year’s Response Exhibitions in Guangzhou and Hong Kong.



第一站
First Stop

在威尼斯
製造完美世界
Making
(Perfect) World
in Venice

地點：威尼斯視覺藝術雙年展
中國香港館

日期：2009年6月7日—11月22日

Destination: Hong Kong, China Pavilion,
53rd Venice Biennale

Date: 7 Jun to 22 Nov 2009

去年，白雙全代表香港參加第53屆威尼斯視覺藝術雙年展。這一屆的大會主題是「製造世界」，而白雙全則為自己的展覽命名為「製造(完美的)世界：海洋、香港、異邦的城市和夢」，單從命題前半部多添了「完美的」三個字，已可窺見藝術家的創作理念。

Pak Sheung-chuen represented Hong Kong at the 53rd Venice Biennale with his entry entitled Making (Perfect) World: Harbour, Hong Kong, Alienated Cities and Dreams. Besides offering a personal take on the Biennale’s theme, Making Worlds, the title with the extra word enclosed in brackets also read like an artist statement.



白雙全說：「我是一個悲觀的人，但反正要生存，何不找一個較好的方向讓自己活得快樂些？所以我大多數的作品都傾向使世界在經過想像後，變得較為美好。」

他在日常生活中尋找靈感，以簡約的手法給細微事物賦予意義和作用，將生活變成種種遊戲，令生活洋溢詩意和幽默感，同時也為他帶來生活的方向和秩序，讓他得以刻畫空泛的時間，建立人與人、身體與環境之間的聯繫，寄以心靈的付託。在威尼斯，白雙全於不同角落拾來石頭，並把它們分成兩半，稍重那組把另一半拉在半空。兩組石頭重量加起來是63.4公斤，也就是白雙全的體重，這作品名為《一半身體，一半靈魂》。

展覽重點在於表達觀看世界的方法，白雙全希望大家領略作品中展現的生活態度：「只要換一個角度去看日常生活，眼中所見便會大大不同。即使實際環境不變，你對那個地方的想像是可以改變的。」



展品分成4個部分：海洋、香港、異邦的城市和夢，大約30件，是白雙全從2003年至今的創作。他指出：「有些作品是概念性的，和思考有關，只閱讀文字的描述也會明白。但單看文字未免枯燥，所以我放置作品時刻意讓它們像一幅立體的抽象畫，有不同的形狀、顏色、線條，不但思考上有一種美，視覺上也有一種美。可以說這個展覽同時盛載了兩個展覽，一個是與思考有關的概念藝術展覽，一個是展呈視覺元素的展覽。」

"I'm a pessimist, but if you have a life to live, you might as well live it happily. Therefore, many of my works are visions of a world that has been made better," Pak reasons.

Drawing inspiration from ordinary daily life, Pak accentuates the significance and functions of the most nitty-gritty details in his works with the simplest of methods. Oozing poetic lyricism and humour, these playful creations paradoxically give the artist a sense of order and direction, drawing him to a real sense of time and helping him to forge bonds between people, the body and the environment, which are otherwise inward-looking and devoid of meaning. In short, finding a sanctuary for the artist's soul. In Venice, Pak created an artwork named *Half Soul, Half Body*. He picked stones at different places in Venice and divided them into two halves with the slightly heavier half rest on the floor and hauled the lighter half in the air. The stones weighed 63.4kg which is exactly the same as Pak.



By portraying the many different ways one can see the world, Pak displays a range of attitudes towards life for the viewer to reflect upon: "If you try adopting a fresh perspective on daily life, you'll see a completely different world. Objective circumstances may remain unchanged, but your imagination may change accordingly."

The exhibition is conceptually divided into four sections: Harbour, Hong Kong, Alienated Cities and Dreams. The approximately 30 exhibits on display constitute Pak's body of work from 2003 to the present. "Some of the works are conceptual and invite contemplation. In such cases, a caption will explain everything to the viewer," he says. "But where text alone is not enough, I have chosen to display exhibits like a stereoscopic abstract painting, presenting

them in all shapes, colours and lines to create an aesthetic feast for the mind and eyes. This is essentially a two-in-one exhibition: a conceptual display for the imagination and a visual offering for enjoyment."

1

1 一半身體，一半靈魂
Half Soul, Half Body
63.4Kg的石頭
63.4 kilos worth of stones

2

2 關於172cm
About 172cm

3

3 一隻眼睛，半個月亮
One Eye, Half of the Moon

4

4 雙線的展覽，威尼斯雙年展香港展館內部
Bilinear design of the Venice Biennale Hong
Kong Exhibition, view from inside.

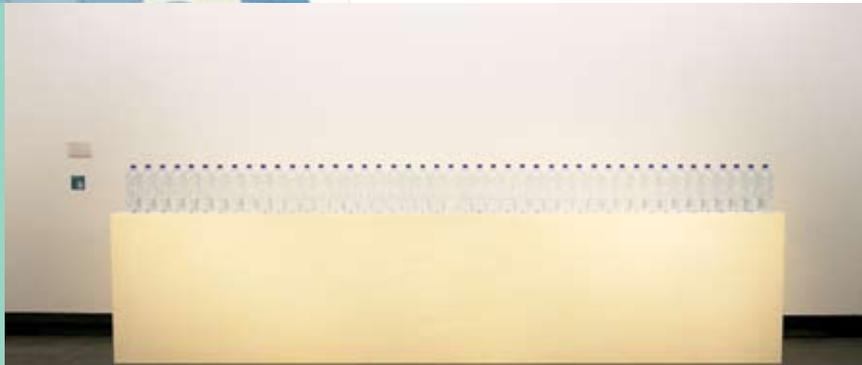




第二站
Second Stop

在廣州踏上與
視覺無關之旅
A Travel Without
Visual Experience
in Guangzhou

地點：廣東美術館
日期：2010年3月12日－4月4日
Destination: Guangdong
Museum of Art
Date: 12 Mar to 4 Apr 2010



廣州的回應展是威尼斯雙年展中視覺美的延伸。白雙全重新組合「異邦的城市」和「海洋」兩個部分的一些作品，並加上在廣州城中村的創作。白雙全強調「在不同的展場中要為作品賦予不同的符號」，而他這次藉着「旅行」這主題，進一步思想不同的課題，例如：由眼睛到身體到心靈的想像，如何處理在異國環境中的陌生感及迷失？倘若可以改變旅行的態度，旅行會變成甚麼一回事？



Entitled A Travel Without Visual Experience, the first instalment of the Response Exhibitions was held between March and April 2010. Through works created during his overseas travels, the artist explored an individual's imagination and response to his sense of strangeness and disorientation in a foreign land.

Re-assembling the Harbour and Alienated Cities exhibits, together with works created on-site at the Village in the City in Guangzhou, the Guangzhou Response Exhibition is an extension of the visual spectacle at Venice. Pak's emphasis on "making each work a signifier in each display" highlights the theme of journey, and it sparks a deeper questioning - an imagination that encompasses the eyes, body and soul; reactions to the sense of strangeness and disorientation in a foreign land. And, if one were to travel with a different perspective, what would emerge from the journey?

The viewer can choose to embark on his or her journey through one of two entrances: a journey by day (Journey) or by night (Travel Without Visual Experience). The "day trip" is an extraordinary journal that chronicles the artist's explorations and discoveries during his travels in New York, Busan and Tokyo. The common thread of the horizon binds the different episodes together. At the seaside in Busan, the artist and his wife had their snapshots taken by beach-frolickers, with the horizon either high or low in the background.

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- 1 擺放在家中的海平線
The Horizon Placed at Home
45樽在香港維多利亞港收集的海水
45 plastic bottles filled with seawater collected from Victoria Harbour, Hong Kong
- 2 與視覺無關的旅行
A Travel without Visual Experience
07-11/10/ 2008 馬來西亞五日四夜旅行團
Malaysia 5-day/4-night tour
- 3 夜間的旅行部分
Night-time Travel
- 4 日間的旅行部分
Day-time Travel

展覽是一個旅程，分「白天」（旅行）及「黑夜」（與視覺無關的旅行）。「白天」是白雙全在紐約、釜山和東京等地，以異想天開的方式，體驗、記錄及發現旅行的樂趣。這些作品中，海平線是重要的意象：白雙全和他太太在釜山海灘邀請遊人幫他們在海平線前拍照，所有人拍下的海平線都有不同的高度，白雙全就把這些照片中的海平線重新排列成弧形，這就是作品《關於海平線的弧度》，而這個弧度最終劃出的圖形海洋「負空間」，則在紐約圖書館創作的《一個收藏在圖書館內的海洋》出現。

至於「黑夜」就是回應展也以此為名的《與視覺無關的旅行》：白雙全蒙上雙眼參加馬來西亞5天4夜之旅。這趟旅程讓他體會距離和想像，同時實踐眼睛與身體感覺的「時差」。

白雙全表示平日我們的視覺往往蓋過別的感官，使我們失去想像力。此行，他對「看」的層次、想像和回憶有了新的體會：「我聽大家說某個地方好美，也會照樣拍照。閉上眼睛好像甚麼都沒看見，但按快門那一下，眼底會湧出許多影像。旅程結束後我去看照片，才發覺之前的想像往往並不準確，那大概是從前旅遊的回憶。」參觀者就在漆黑一片的展館裏，靠着相機閃光燈亮滅間的一剎，從牆上的照片去感受他這個連自己都沒有親睹卻經歷過的旅程。



Then, the snaps were aligned to form *About the Curve of the Horizon*, before being reworked into the circular “negative space” of the ocean and reincarnated in *Measuring the Size of the Sea Storing in a Library*, an installation created on-site at the Ottendorfer Branch Public Library, New York.

The “night journey” refers to *Travel Without Visual Experience*. This is a travelogue of the artist’s five-day and four-night exploration of Malaysia while wearing a blindfold. It allowed him to imagine and experience distance, as well as feel the discrepancy between visual and corporeal time.

Humans are a visual species. Our visual sense is so overwhelming that it robs us of our imagination. If anything, Pak ended this journey with a new understanding of seeing, in depth, imagination and memories. “I did snap away at a site which everyone else said was beautiful. However, when I put on my blindfold and pressed the shutter button, my eyes were immediately inundated with a mesmerising ebb and flow of images. It wasn’t until I got back home that I discovered the images I had captured were nothing like the creatures of my imagination. I guess they were memories from my previous travels.” As the viewer enters the pitch-dark gallery, flashes of light cast by his accompanying camera illuminate images on the wall and take him or her on a journey that is unseen, yet nonetheless experienced.



第三站
Third
Stop

在香港發掘
生活趣味
Hong Kong
Diary

地點：香港藝術館
日期：2010年6月12日－8月1日
Destination: Hong Kong
Museum of Art
Date: 12 Jun to 1 Aug 2010

白雙全作品《與視覺無關的旅行》(2008)今年剛被英國泰特現代美術館收藏，成為近900件藏品的一員。自2000年，泰特美術館收藏品達4,000多件，當中只有35件由亞太區藝術家創作。這件作品同時被挑選參加瑞士的大型攝影展 Images' in Vevey (2010)。

另一件作品《呼吸一間屋的空氣》(2006)在雙年展期間被挑選入另一個國際雙年展 Biennale Cuvee 2010 (奧地利)。

A *Travel Without Visual Experience* (2008) was among 900 works collected by the Tate Modern in 2010. Only 35 artists from the Asia-Pacific region have been represented in the 4,000-piece Tate Gallery collection since its inauguration in 2000. The same work was also chosen to appear in Images' in Vevey, a large-scale photography exhibition held in Switzerland this year.

While it was on display at the Venice Biennale, Pak's *Breathing in a House* (2006) was selected for Austria's Biennale Cuvee 2010, another international art festival.

廣州的回應展着重視覺元素，香港的回應展「香港生活雜記」卻側重展呈概念。白雙全的作品不會真正在展館的空間內出現，而是借助這個場地作示範，展覽他的「方法」。同時，他亦藉此叫大家反思一個問題：是否一定要踏足美術館才能夠接觸藝術？

白雙全選擇了以一種比較間接的方式呈現他對香港的思考和想像，以及藝術家的面貌。展場除了展示他昔日為《明報》創作的專欄，也播放他在一些電視節目中亮相的片段，讓參觀者看到藝術家投射出不同的公眾形象。「即使是同一件作品，也會因各人以不同的角度為切入點，最終接收到不盡相同的信息。」他也想告訴大家，就是待在家裏也可以藉着媒體與藝術接軌。



While the Guangzhou Response Exhibition focuses on the visual, the emphasis of Hong Kong Diary is on the presentation of concepts. In the latter, the artist intends the gallery space to be used to display his methods rather than his works, thereby inviting the viewer to ask: "Does one need to enter a museum or a gallery in order to see art?"

1

1 呼吸一間屋的空氣
Breathing in a House
01-10/09/2006 (10日 / Days) 韓國釜山 Busan, Korea

2

2 展覽留言區的巨型積木讓參觀者砌出不同句子
In the feedback zone, visitors can make their own sentences
with dices printed with Chinese characters

3

3 展覽展出白雙全以往在報章專欄上的創作
The exhibition showcases Pak's works previously
published in newspapers' supplement.

4

4 \$132.30的神蹟
The Miracle of \$132.30
13/11/2003 (12:46) 香港CRC超市 CRC Supermarket, Hong Kong

展覽中，白雙全又示範了藝術與生活的一致性，展示想像力在生活的龐大力量，為生活灌注美妙和驚喜，例如《\$132.30的神蹟》驟眼看來不過是一張超市購物收據，但只要把收據中貨品名稱的第二個字由上而下直讀下去，就會拼出完整句子「信他的人必得永生」。這些忽發奇想的「妙思」，其實就是人能製造的「神蹟」。

創作可以融入生活每個元素。展覽將藝術館大堂轉化成休憩空間，人可以在這兒讀報、看電視、砌積木、隨意地遊戲和休息，正好與香港太擁擠太壓抑、使人沒有多大思考空間的環境相反。白雙全希望以場館作為一個起點，讓大家取得資訊，並把吸收到的應用在生活上。他笑言：「我們並不需要很多能量，只要多加少許，那一天已經很不一樣了。」回應展期間，也會定期舉辦工作坊，引導參加者一同參與和發掘生活的好主意。 **QIN**



Pak Sheung-chuen opted for a more indirect approach to sketching a profile of the artist himself and presenting his thoughts and imagination about Hong Kong. Drawn from his past contributions to the "Sunday Life" supplement of *Ming Pao*, the textual exhibits are interspersed with clips of his television appearances. It presents the viewer with many reincarnations of his public personae. "This serves to demonstrate how the same work of art can send different messages relating to the viewer's perspective," Pak explains. He believes that, through different media, one can access art at any time and in any way one wishes, even in the confines of one's home.

Pak's work also demonstrates that art and life are at one with each other, and that the free imagination has a mighty power to bring about a world of wonders and surprises. *Miracle of \$132.30* is a case in point. At first glance, it looks like any supermarket receipt. But, when you begin to read the second word in each item, from the first to the last, you will discover something extraordinary: the Biblical verse "Whoever believes in him... have eternal life", in Chinese! This shows that it takes no more than just a quick hunch or a caprice to create a little miracle.

Creativity can be seen in every aspect of life. The foyer of the Hong Kong Museum of Art provides a perfect lounge setting for people to read the papers, watch television, do puzzles, play, or simply relax. This oasis offers a stark contrast to a crowded, oppressive city that leaves its people with no space for thinking. The artist sees the exhibition as a starting point where people can absorb information and apply it to their daily lives. "We don't need a flame. We just need a spark to be ignited and make a difference, one day at a time," Pak wittily remarks. The artist will hold a series of workshops during the period of the exhibition, and he will guide visitors who are seeking bright, glittering new ideas about life. **QIN**

京港滬劇團聚首

世博會匯演交流

Exchanges for Beijing, HK and Shanghai Theatre Groups @ World Expo



上海世界博覽會是今年的國際矚目盛事，除了別具特色的各地展館外，更是各地交流的良機。藝發局首次與北京及上海戲劇單位合作，協辦「京港滬三城青年戲劇導演作品世博展演季」，促進京港滬三城的戲劇交流。代表香港參與是次交流的三個劇團分別分享他們籌備是次演出及文化交流的經驗。

Expo 2010 Shanghai China is more than one of this year's international hallmark events featuring pavilions with different designs, it also provides good opportunities for cultural exchanges between different countries. In its first partnership project with theatre groups in Beijing and Shanghai, the ADC co-organised the Beijing - Hong Kong - Shanghai Young Directors' Showcase @ Modern Drama Valley Expo Season as a way to promote theatrical exchanges between the three cities. The three groups representing Hong Kong in this initiative share with us how they prepared for their performances and cultural exchanges in Mainland China.

由上海現代戲劇谷主辦，藝發局及北京戲劇家協會協辦的「京港滬三城青年戲劇導演作品世博展演季」，提供了一個平台，通過綜合性演出、論壇及研討等活動，讓京港滬三城的青年戲劇工作者進行戲劇藝術實踐，促進戲劇交流。展演季已於5月8日至17日圓滿舉行，三城共推出9台劇目、合共18場戲劇演出，分別在上海不同表演場地上演。

Staged by Shanghai Modern Drama Valley in collaboration with the Beijing Theatre Association and the ADC from 8-17 May 2010, the Beijing-Hong Kong-Shanghai Young Directors' Showcase @ Modern Drama Valley Expo Season provided a platform for practice and exchanges between young theatrical artists from Beijing, Hong Kong and Shanghai through variety performances, a forum and interactive session. The programme included a total of 18 performances of nine drama productions at different venues in Shanghai.

從籌備說起

代表香港的三個劇團 - 影話戲、愛麗絲劇場實驗室及7A班戲劇組均為藝發局一年/兩年資助團體。其中愛麗絲劇場實驗室及7A班戲劇組更是首次到內地演出。三個劇團的預備及排練均在香港進行，舞台布景則在上海當地製作。

將演出帶到上海，語言是首要解決的一環。影話戲的劇目《獨坐婚姻介紹所》今次首度以普通話演出，藝術總監兼導演羅靜雯表示：「由於觀眾大部分是上海當地市民，故希望以他們熟悉的普通話演出，拉近與當地觀眾的距離，和上海市民有更多溝通。」

7A班戲劇組的劇目是哲理思辨作品《想死》（上海版），演出兼用普通話及廣東話（附字幕），藝術總監兼編劇梁承謙（一休）解釋，由於劇中有不少是香港地道生活的情節，因此兩位主角以廣東話演繹較為適合，而劇中「第三者演員」的樂師在旁邊分析及製造現場音效，角色較為獨立，故其部分以普通話演出。

愛斯絲劇場實驗室的經典文學創作劇《卡夫卡的七個箱子》則選擇以廣東話演出，藝術總監兼導演陳恆輝表示希望保持劇目本身的節奏，加上廣東話也是中國五大方言之一，故決定以廣東話進行演出，再配以字幕。

Getting started

All the three theatre groups who represented Hong Kong - Cinematic Theatre, Alice Theatre Laboratory and Class 7A Drama Group - are either one-year or two-year ADC grant recipients. It was the first time Alice Theatre Laboratory and Class 7A Drama Group had staged performances on the Mainland. The groups made their preparations and conducted their rehearsals in Hong Kong, while their stage backdrops were produced in Shanghai.

Recognising language would be the biggest barrier to overcome when performed in Shanghai, Cinematic Theatre staged its play, *Waiting for the Match*, in Putonghua for the first time. Lo Ching-man, the group's Artistic Director and Director of the play, explained: "Most of the audiences were local Shanghai residents, and we wanted to get closer to them and improve our communication with them by performing our play in a language they were familiar with."

For its part, Class 7A Drama Group staged a philosophical play, *Death* (Shanghai version), in a combination of Putonghua and Cantonese with surtitles. Its Artistic Director and playwright, Leung Shing-him, said that it was more appropriate for the two protagonists in the play to speak Cantonese, as many of its scenes depicted typical local life. Meanwhile the musician played the role as independent "third-party actor" responsible for producing the special sound effects on stage and reading the lines in Putonghua.

Seven Boxes Possessed of Kafka, a classic literary drama, was staged by Alice Theatre Laboratory in Cantonese. Its Artistic Director and Director of the play, Andrew Chan Hang-fai, decided to perform the play in Cantonese with surtitles, in view of the need to maintain its tempo and the fact that Cantonese is one of China's five major dialects.

影話戲《獨坐婚姻介紹所》
Cinematic Theatre's production of
Waiting for the Match





7A班戲劇組《想死》(上海版)
Class 7A Drama Group performs *Death*
(Shanghai version)

文化差異與觀眾反應

三個劇團帶到上海的劇目，對當地觀眾來說不論在形式及題材上也是較新鮮及特別的。他們都認為觀眾在欣賞本港劇團的演出時很專心，可見劇目對當地觀眾有一定吸引力。雖然兩地由於文化背景的差距，致使一些預期的觀眾反應沒有出現，但是羅靜雯認為這種差異亦未嘗不是好事，觀眾可帶着平靜的心情及較嚴肅的態度去思考演出。

比較三地劇戲發展

展演季期間，香港劇團有機會與內地戲劇工作者交流。陳恆輝看到三地的藝術資源及藝術家生活環境的不同，相比之下，香港的戲劇工作者在從事創作以外有較多出路，如從事戲劇教育，在創作及演出方面亦有較大空間。

對於上海戲劇市場發展，羅靜雯感到競爭很大，也許因為大部分團體需自負盈虧，發展也較緊張。一休亦認為上海的商業跟小眾劇場/藝術性走向相對較兩極化，他指出：「相比之下，香港有較佳的藝術資助體制，容許藝術家作較多元化的發展及從事不同形式的創作。」



互動式研討
Interactive session

Cultural differences and audience reactions

The three plays impressed local audiences with their innovation and uniqueness, in terms of their forms and themes. The rapt attention they received from the audience reflected their appeal. While Cinematic Theatre's play may have failed to draw the audience response it expected, due to cultural differences, Lo did not see this a drawback. It was precisely those differences which enabled the audiences to distance themselves from the play and reflect on its message in a calm and earnest way.

Theatrical development in three cities

During the Season, the Hong Kong arts groups enjoyed opportunities to exchange experiences with their Mainland counterparts. According to Chan, there are differences between the three cities as far as arts resources and living conditions for artists. Hong Kong's theatrical artists have comparatively more opportunities in areas such as drama education and creative activities. They also enjoy greater space for creativity and performances. As for the development of theatrical arts in Shanghai, Lo perceived that there is intense competition, probably because most local arts groups are responsible for their own finances. He sees Shanghai's commercial and niche theatre and arts movements as being at two extreme ends of the spectrum. "Relatively speaking, Hong Kong has a better arts-funding system. Also, its artists enjoy greater diversity, in terms of their chances to pursue artistic development and different forms of creative art."

研討活動促進交流

除戲劇表演外，展演季期間亦舉辦了以「城市與青年戲劇」為題的主題演講，邀請來自京港滬三地的戲劇界專家，包括代表香港藝術發展局藝術推廣委員會兼戲劇組主席古天農、北京戲劇家協會副主席兼秘書長楊乾武、上海戲劇學院戲文系教授丁羅男、上海話劇藝術中心副總經理喻榮軍及何念戲劇電影工作室導演何念，分享近年青年戲劇工作者在三地的發展狀況。

演講當日亦舉辦了一節研討，主題為「戲劇創新與城市未來」，由三城9位青年導演/編劇作交流分享。除分享劇目的創作背景外，他們亦分享了三城青年戲劇工作者在發展上分別面對的困難及挑戰。台下觀眾亦踴躍回應，參與討論。

期待更深層交流

總結今次活動，三位藝團代表均希望未來能與內地劇團有更深層次的交流。一休建議日後可與內地舉辦駐團藝術家活動，內地演員有較佳的文字基本功，而香港戲劇工作者在舞台方面具系統化的訓練及國際視野，故可讓兩地的演員及導演駐團交流，互增裨益。羅靜雯亦認為現時三城導演手法很不同，建議可考慮由香港導演參與執導由上海編劇的演出，用另一個角度為內地戲劇工作者及觀眾帶來不同看法。她又建議可與內地一起舉行劇本圍讀/發布會等活動，讓兩地在戲劇藝術上有更深入的交流。ON

Seminar promotes exchange

Besides its drama performances, the Season included a seminar with keynote speeches entitled "Cities and Youth Drama" by drama experts from Beijing, Hong Kong and Shanghai, who had been invited to attend the event and discuss the development of young performing artists in the three cities during recent years. Among the speakers were Ko Tin-lung, Chairman of the ADC's Arts Promotion Committee and Drama Group; Yang Qianwu, Vice-Chairman and General Secretary of the Beijing Theatre Association; Professor Ding Luonan from the Department of Dramatic Literature at the Shanghai Theatre Academy; Yu Rongjun, Deputy General Manager of the Shanghai Drama Arts Centre; and He Nian, Director of the He Nian Cinematic Theatre Studio.

The day's programme also encompassed a discussion on the theme of "Theatrical Innovations and the Future of Cities", in which nine young directors and playwrights from the three cities shared their experiences. They also talked about the background of drama creations, as well as the problems and challenges they faced in their professional growth. The audience enthusiastically participated in the discussion too.

Looking forward to more in-depth dialogues

Summing up, the representatives of the three arts groups expressed their wish for more in-depth exchanges with their Mainland counterparts. Leung proposed that artists-in-residence projects should be organised with the Mainland as a way to generate mutual benefits for actors and directors, since Mainland performing artists have a more solid grounding in written language, whereas their Hong Kong counterparts are known for their well-structured training programmes and international exposure. Given the different approaches of arts directors in the three cities, Lo suggested Hong Kong directors could involve in directing performances based on scripts by Shanghai playwrights, as this would provide mainland theatrical artists and audiences with different perspectives. She further suggested organising script-reading and briefing activities with Mainland theatrical artists as a channel to facilitate more in-depth cross-border exchanges. ON

鳴謝以下團體提供相片：

愛麗絲劇場實驗室、影話戲、7A班戲劇組（攝影：梁承謙）

Photo Acknowledgements:

Alice Theatre Laboratory, Cinematic Theatre, Class 7A Drama Group (Photographer: Leung Shing-him)



愛麗絲劇場實驗室《卡夫卡的七個箱子》
Seven Boxes Possessed of Kafka, staged
by Alice Theatre Laboratory

「工廠大廈創意空間」公開論壇

Public Forum on “Creative Space in Industrial Buildings”



藝發局於2010年6月2日舉行「工廠大廈創意空間」公開論壇，邀請政策局與藝文界互相交流。論壇由藝發局前行政總裁茹國烈主持。

發展局代表羅志康於論壇上向藝文界介紹「善用工業大廈新措施」，包括工廈的准許用途、鼓勵重建的政策措施等，而發展局正聯絡有意申請整幢工廈改裝的業主，鼓勵他們考慮預留部分改裝樓面，於過度期內以優惠租金，出租予可能受新措施影響的文化創意經營者。民政事務局代表羅莘校及商務及經濟發展局代表李碧茜亦有出席回應，並聽取過百名與會者的訴求及意見。

藝發局同時簡介一項「使用工廠大廈進行藝術活動的現況及需求調查」計劃，以了解藝文界使用工廈的現況，以及使用者對此類工廠大廈的潛在需求及考慮因素，並比較不同工廠大廈類別、地帶及交通網絡配套等對使用者帶來的難題與限制，為政策部門提供參考資料。調查計劃主要分兩個階段進行，第一階段為基本資料徵集。本局於6月開始透過通函及電郵等途徑，收集進駐工廈的藝文工作者的資料。8月將展開第二階段隨機抽樣問卷調查，對象包括現時使用工廈以及非工廈的現行藝術機構/團體、藝術工作者。整項調查計劃預計於本年底完成。

藝術求職廣場 Arts Job Market



為提供更全面的資訊，藝發局網頁增設「藝術求職廣場」一欄，為有志投身藝文界工作的人士及尋找合適人才的僱主，提供職位空缺資訊。網頁現已啟用，歡迎本局一年/兩年/多項計劃資助藝團，以及本局邀請團體刊登職位空缺資料。詳情可與本局聯絡或瀏覽 www.hkadc.org.hk。

The ADC website has created a new page: “Arts Job Market”. It is a one-stop job board for both employers seeking talents and talents seeking potential employers in the arts. A new source of information on art and cultural-related job openings, the on-line service is available to recruiters from all One-Year/Two-Year/Multi-project Grantees and arts groups invited by the ADC. For details, please contact the ADC or visit www.hkadc.org.hk.

The ADC organised an open forum entitled “Creative Space in Industrial Buildings” on 2 June 2010, with more than 100 people attended. Louis Yu, former ADC’s Chief Executive, facilitated the session.

Representing the Development Bureau, Lo Chi-hong, Laurie opened the panel discussion by outlining the main features of “Optimising the Use of Private Industrial Buildings”. They include broadening the permissible uses of industrial buildings and offering special waivers for the wholesale conversion of industrial buildings. Lo explained that the Bureau is encouraging industrial building owners who intend to apply for wholesale conversion to set aside floor areas and lease them at a concessionary rent to operators in the cultural and creative industries who may be affected by the new measures during the transition period. Also attended Law Sun-on from the Home Affairs Bureau and Lee Bik-sai from the Commerce and Economic Development Bureau responded to questions and issues raised by the audience.

The Forum then continued with an introduction of the “Survey on the Current Status of Industrial Buildings for Arts Activities and Future Demand”, which was launched in June by the ADC to identify the occupancy and use of industrial buildings for arts and creative activities. The Survey aims to assess the potential demand for these industrial premises and other relevant factors. To gain insights into the difficulties and constraints tenants face, a comparative assessment of the different types of industrial buildings, their locations and transportation networks will be conducted.

The first instalment of the two-phase survey is focusing on collecting background information about arts practitioners and organisations. A circular questionnaire for this purpose was sent by post or email to artists who are tenants of industrial buildings. The second stage of the survey will be launched in August. It will employ random sampling from a pool of arts practitioners and groups who are currently tenants of both industrial and non-industrial buildings. The entire survey is scheduled for completion by the end of 2010.

香港舞蹈節2010 跳出創意 舞在生活

Hong Kong Dance Festival 2010 – Dance to Create Dance to Live



藝發局將於本年11月11日至12月18日首度主辦香港舞蹈節2010，通過「跳出創意 舞在生活」的主題，積極推廣舞蹈藝術。為期6周的舞蹈節將全面展示香港舞蹈藝術的原創性及多元面貌，活動包括國際舞蹈研討會、舞台演出、比賽、工作坊、講座、社區舞蹈活動及攝影比賽等，總數超過100場次，並涵蓋各種舞蹈類型，例如芭蕾舞、現代舞、中國舞、民族舞、爵士舞、街頭舞、標準舞及拉丁舞等。

攜手打造這全港最大型舞蹈節的10位策略伙伴包括：香港舞蹈聯會、城市當代舞蹈團、香港舞蹈聯盟、香港舞蹈團、香港舞蹈總會、香港體育舞蹈聯盟有限公司、康樂及文化事務署、香港演藝學院、香港芭蕾舞團及香港芭蕾舞學會，他們聯同其他演出團體，提供精彩的節目和活動。

香港舞蹈節2010的詳盡節目內容，將於9月假香港文化中心地下大堂舉行的記者招待會中全面發放，或登入 www.hkdancefestival.org.hk，發掘更多最新動態。

Join first-time host ADC at the Hong Kong Dance Festival 2010 to promote and celebrate this year's theme, "Dance to Create. Dance to Live", from 11 November to 18 December. The six-week extravaganza will showcase the art of dance in Hong Kong in its most dynamic and original forms, featuring an exciting array of dance styles - from ballet to jazz, folk to modern, Chinese to Latin, and street to ballroom - in more than 100 events of international conferences, live performances, competitions, workshops, community activities and a photo competition.

A long list of high-profile strategic partners has rallied to support what will be the biggest-ever celebration of dance in Hong Kong. They include Association of Hong Kong Dance Organizations, City Contemporary Dance Company, Hong Kong Dance Alliance, Hong Kong Dance Company, Hong Kong Dance Federation, Hong Kong DanceSport Association Limited, Leisure and Cultural Services Department, The Hong Kong Academy for Performing Arts, The Hong Kong Ballet and The Hong Kong Ballet Group.

The Festival's full programme will be unveiled at a press conference at the Hong Kong Cultural Centre during September. You can also keep up to date with the latest thrilling news about it at www.hkdancefestival.org.hk.

上海市創意產業協會訪港

Shanghai Creative Industry Association visited the ADC



上海市創意產業協會於6月期間訪港，向不同團體介紹上海的創意產業。訪港期間，協會常務副會長孫福良率領5位代表到訪藝發局，與本局主席馬逢國及前行政總裁茹

國烈會面。會上，雙方介紹組織在推動文化藝術及創意產業方面的工作和未來計劃，以及兩地現時創意產業的發展概況。創意產業的發展在兩地均日益受注視，也是政府近年主力推動的項目之一，雙方亦就兩地在創意產業方面的交流合作交換意見。

A group of representatives from the Shanghai Creative Industry Association visited Hong Kong in June to promote the development of Shanghai's creative industries. Led by Executive Vice Chairman Sun Fuliang, a five-delegate party visited the ADC, where they were welcomed by Chairman Ma Fung-kwok and former Chief Executive Louis Yu of the ADC. While introducing current work and future plans for promoting arts and culture and related industries, the two parties also gave an overview of the development of creative industries in their respective cities. With creative industries growing in importance and becoming a key element in a knowledge economy both recognised and supported by the two governments, it was particularly timely to exchange idea and propose future collaborations in creative industries between the two cities.

