

# ON

藝  
雲  
萃

artnews

新展望  
On the  
Way  
Forward

藝發局主席王英偉專訪  
Interview with ADC's Chairman Wilfred Wong  
校園藝術大使藝趣部落  
The AAiSS Funfair  
台下一分鐘：「演戲家族」彭鎮南  
Offstage: Victor Pang of Actors' Family

## 編者的話 Editor's Words

今期《藝萃》，絕對讓人耳目一新！

香港藝術發展局（藝發局）2011-13年度新一屆全體委員首次跟讀者見面，既向大家細說對本局未來發展的新展望，亦不忘表達對本地藝術界的期盼。

此外，新屆主席王英偉接受了《藝萃》的專訪，由他親自講述如何藉其豐富的管理經驗和視野，全力推動本地藝術界的發展。

在欄目「焦點」裏，我們為大家介紹了本地文壇的一本嶄新讀物——《香港中學生文藝月刊》。這本由藝發局資助出版的雜誌甫推出即廣受學生、作家與老師們的歡迎，足見其魅力非凡。

跳出香港，到外地走走，我們有「Clare領袖培訓計劃獎學金」得主之一，亦即誇啦啦藝術集匯行政總監邱歡智，由她介紹於英國學習時的全新體會。

《藝萃》自今期起增設兩大全新欄目：「校園藝術大使藝趣部落」除了為讀者報道校園藝術大使計劃的最新活動外，更有展示大使創作成果的「藝術大使創作室」及由大使親身分享體會的「學生聊天室」部分。另一個新欄目名為「台下一分鐘」，每期找來一位藝術家，由他分享藝術上與生活上的趣事、見聞。率先跟大家見面的，是演戲家族的藝術總監彭鎮南。

最後，不得不提的還有藝發局之年度盛事「2010香港藝術發展獎」，頒獎禮已於4月27日晚順利舉行。我們在此再次恭賀各得獎者，他們在不同範疇上致力推廣藝術，成績受到肯定。市民可瀏覽網頁<http://artaward.hk>，欣賞頒獎禮當晚的現場盛況。

This issue of *Artnews* is a feast of newness!

As the Hong Kong Arts Development Council (ADC) has begun its new term for 2011-13, all members will be meeting the readers in this issue for the first time. They will present their new vision for the ADC's future, and their hopes for the Hong Kong's artistic and cultural community.

The new issue features an exclusive interview with the ADC's new Chairman, Mr Wilfred Wong, who tells us how he will draw on his management experience and vision to promote the development of local arts.

In the "Focus" column, we introduce a brand new local publication, *ssissue*. This monthly literary magazine for secondary students is being published with sponsorship from the ADC; it has proved very popular with students, writers and teachers.

Outside Hong Kong, we have the Chief Executive Officer of The Absolutely Fabulous Theatre Connection, Ms Lynn Yau, a recipient of the Hong Kong Scholarship on the Clare Leadership Programme, to give us a glimpse of her new training experience in the United Kingdom.

In addition, two new columns make their debut in this issue. Apart from reporting the latest events and activities of the Arts Ambassadors-in-School Scheme, "The AAiSS Funfair" column features the ambassadors' artworks in the "The AAiSS Studio" and their experiences as arts ambassadors in the "Chat Room" sections. Another new column is "Offstage", in which a particular arts practitioner will be invited to share his or her life and work experiences and encounters with the readers in every issue. The first to be profiled is the Art Director of Actors' Family, Mr Victor Pang.

Finally, we must mention the Hong Kong Arts Development Awards 2010, one of the ADC's biggest annual events. The presentation ceremony has been successfully held on the evening of 27 April. Once again, we congratulate the winners for their recognised achievements in arts promotion in different areas. For details and photographs of the event, please visit <http://artaward.hk>.

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專訪 Interview

## 求同存異 · 灌溉藝術土壤

藝發局新任主席王英偉專訪

### Seeking Common and Fertile Ground for the Arts to Blossom

An interview with Wilfred Wong, new Chairman of the ADC



在政府部門、工商界及社會公益服務方面均擁有深厚經驗的王英偉，於本年初起擔任藝發局的新一屆主席，憑藉對文化藝術的鍾愛，加上多年來在工作上累積的管理經驗和視野，他會如何協助藝發局發揮其功能，推動香港藝術的發展？

Mr Wong Ying-wai, Wilfred, who has vast experience in government, business and community service, was appointed the new Chairman of the ADC early this year. With his fondness for the arts and his many years of management experience and vision, how will he help the ADC in fulfilling its role in promoting arts development in Hong Kong?



要推動藝術發展，王英偉認為需要為藝術家及藝團提供良好的土壤，讓他們萌芽生長。

To promote arts development, Wilfred Wong believes that it is essential to provide a fertile soil for artists and arts groups to sprout and grow.

藝：《藝萃》 王：王英偉

A: Artnews W: Wilfred Wong

藝：作為藝發局的新任主席，你有甚麼工作大計？

A: What are your plans as the Chairman of the ADC?

王：首先要了解藝發局的整體運作，認識各委員及他們所代表的界別的訴求。

W: First of all, I need to understand the ADC's overall operations, and get to know its Members and the appeals of the community segments they represent. I hope all of us will seek a common ground despite our differences and work towards the same goal. We will hold a Council Retreat, where I hope members of the new Council will express their views without inhibition, and together we will formulate the future development strategy for the ADC.

我希望大家能夠朝着同一方向去工作，求同存異。我們將會舉行集思會，希望新一屆委員能儘量表達他們的想法，共同為藝發局制定未來的發展策略。

Since I had been an Administrative Officer for 17 years, I have understanding of how the government works, the allocation of government resources and certain guiding issues. I hope that my experience in these areas will help bring the arts community and the government closer together and enable me to maintain good communication with the government. As Chairman, willingness to listen is very important. I hope to hear different views from different segments of the arts community and understand their real needs. And then, I will make concrete suggestions to the government to allocate resources to help the arts community.

我曾任政務官達17年，比較了解政府的運作、政府資源的投放及一些導向性的問題。我希望憑着這方面的經驗，能夠作為藝術界與政府之間的橋樑，與政府有良好的溝通。在主席這崗位上，「願意聆聽」是十分重要。我希望聽取不同藝術界人士的意見，了解他們的真正所需。然後，向政府作出具體建議，調撥資源協助藝術界。

要推動藝術發展，我們需要為藝術家和藝團提供良好的土壤，讓他們可以得到充足的養分，萌芽生長，發揮所長。

To promote arts development, we must provide a fertile soil for artists and arts groups. With sufficient nutrients, they will sprout and grow, and realise their best potential.

培養觀眾、擴大藝術市場是協助藝術家和藝團發展的其中一項重要工作。我認為藝發局的未來工作重點之一，是在現有的資助模式下，向政府爭取更多資源，協助藝術家和藝團拓展觀眾層面，讓更多人可以欣賞到他們的創作成果。此外，我們亦需要協助他們建立自我發展的能力，例如，如何加強企業管治、有效的運用資源等工作。我們會探討如何團結不同力量、如何有效地支持他們進行不同項目。我希望以不妨礙藝團自由發展為基礎，為他們製造發展的平台。

Cultivating audiences and enlarging the arts market is one of the important tasks in helping artists and arts groups to grow. I believe one of the ADC's key tasks in the future is to obtain more resources from the government under the current funding model, to help artists and arts groups expand their audience base and allow more people to enjoy the fruits of their creativity. We must also help them build up their ability for self-development, e.g. improving their corporate governance, using their resources effectively, etc. We will examine ways to pool different strengths together to support them in their different projects. I hope to create a platform for growth and development without impeding the free development of arts groups.



為促進與藝術界的溝通，王英偉早前與獲一年/兩年資助之藝團會面。

To enhance communication with the arts community, Wilfred Wong invited the recipients of 1-Year / 2-Year Grant for an exchange session earlier.

**藝：你怎樣看藝發局與藝術界的關係？**

王：藝發局向來以培育藝團為宗旨，以撥款形式支持一些新進藝團，又或是持續支持已具一定規模的團體，希望他們茁壯成長。我們期望香港能有更多具規模的藝團出現。在扶助、培育具潛質的藝團方面，藝發局責無旁貸。香港目前已有九大表演藝團，由政府直接撥款支持。我們希望能栽培出更多優秀的藝團，成為另一批的「九大藝團」。

**藝：藝發局的未來發展方向會是如何？**

王：我們目前主力培育一些中小型的藝團，但亦在不同界別給予支持。也許大家較常接觸表演藝術，如舞蹈、音樂、話劇；但較靜態的範疇如文學、書畫等，在藝術領域上也同樣重要，因此我們亦會兼顧。

**A: How do you view the relationship between the ADC and the arts community?**

W: The ADC's mission has always been to nurture arts groups. Whether this involves providing funding support for budding groups or continuing with our support of established groups, we hope that they will all grow from strength to strength. It is our hope that there will be more established arts groups in Hong Kong. In the assistance and nurturing of arts groups with potential, the ADC has always been very dedicated. Currently, there are nine major performing arts groups in Hong Kong that are directly funded by the government. We hope to nurture more outstanding groups to form the next Big Nine.

**A: What is the ADC's direction of future development?**

W: We are currently focusing on the nurture of small-to-medium sized arts groups while giving support to different segments of the arts community at the same time. Perhaps we come across performing arts like dance, music and drama more often, than some static art forms like literature and paintings, etc., they are indeed equally important. Therefore, we will take care of all of them.



王英偉希望能夠鼓勵更多藝團在學校與社區內工作，培育年青觀眾。  
Wilfred Wong hopes to encourage more arts groups to work in the schools and the community, so as to cultivate young audiences.

我們未來另一個工作重點，是讓藝團得到適切的支持，創作更多更好的作品，給市民欣賞和參與。沒有文化藝術的城市是沒有靈魂和性格的。香港要成為國際大都會，不能不關注「保育」問題，亦即我們的「根」，那包括建築物、文化水平與整個社會的藝術氛圍。藝術不單是一少撮人的事，它能賦予一個現代都市生命力。我希望藝發局能與不同團體一起合作，共同推動本地文化藝術的發展。

Another focus of our future work is to provide arts groups with the appropriate kind of support so that they can create more and better works for the public to enjoy and participate. A city without arts and culture is a city without soul and character. To be a metropolitan city, Hong Kong cannot neglect the issue of conservation. These are our roots, the architecture, level of culture and the overall artistic milieu of the city. Art is not something for merely a few people; it can breathe life into a modern city. I hope the ADC will work together with different groups to promote the development of local arts and culture.

**藝：**在西九的未來發展方面，藝發局將會扮演怎樣的角色？

**A: What role will the ADC play in the future development of the West Kowloon Cultural District (WKCD)?**

王：在西九整個規劃過程中，藝發局會就不同方面提出意見，包括我們認為在設施上所需要的配合，讓更多本地藝團日後能夠使用。此外，我們需要栽培更多的團體，讓藝術工作者將來可以使用這些設施；因為除了設施這類硬件外，軟件亦同樣重要，藝發局的工作就是讓軟件亦能夠同時跟上。若將來西九的設施供不應求，那便表示成功了。

W: In the entire planning process for the WKCD, the ADC will make suggestions in different areas, including what facilities are necessary for local arts groups. In addition, we need to nurture more arts groups so that they can make use of the facilities in the future. Apart from hardware like infrastructure, software is equally important. If facilities of the WKCD were insufficient to meet the demand in the future, that would be a success!

**藝：**隨着西九的出現，你認為香港能否發展成為亞洲的文化重鎮？

**A: With the arrival of the WKCD, do you believe Hong Kong could become a major arts hub in Asia?**

王：單是設施並不能令香港成為文化重鎮；那需要社會的整體發展作配合。西九只是一種催化劑，可提供具水準的設施供大家使用；但更重要的，是要提昇大眾的欣賞水平。這是教育的一種。我希望在未來能夠鼓勵更多團體在學校與社區內工作，與觀眾更加互動，增加趣味性，在年青觀眾培育方面下工夫。

W: Infrastructure alone cannot make Hong Kong an arts hub; the community at large must grow at the same time. The WKCD is only a catalyst that provides high quality facilities for the public to make use of. What is most important, however, is to improve the level of arts appreciation among the people of Hong Kong. This is a form of education. I hope to encourage more groups to work in the schools and the community, and interact with their audiences to make the arts more enjoyable. I hope they will work on cultivating young audiences.

# On the Way 新展望 Forward

藝發局新一屆大會委員（2011-13年）首次在《藝萃》跟讀者見面。現在就讓各委員藉着這個機會，細說他們對藝發局未來發展的展望，以及對藝術界的一些期盼。

This is the first time for the Members of the new ADC Council (2011-13) to greet the readers of *Artnews*. They would like to take this opportunity to share with you their visions for the future development of the council, as well as their hopes for the arts community.

「為藝術界提供良好的土壤，培育藝術工作者及藝團茁壯成長。」  
 “To provide a fertile ground for the nurturing of arts practitioners and arts groups.”



主席 王英偉先生  
 Chairman Mr Wong Ying-wai, Wilfred

「加強青少年文學教育，培育創作新人，推動文學場館設施建設，增進本土與海內外文學界的交流。」

“Improve literature education among youths, nurture new writers, promote the construction of facilities for literary arts venues, and increase the links between local and overseas literary groups.”



蔡益懷先生  
 Mr Choi Yick-wai

「凝聚各方力量，展現藝文光芒。」

“To cohere the converging strengths and to reveal the brightness of elevating arts and culture.”



副主席 殷巧兒女士  
 Vice Chairman Ms Yan Hau-yee, Lina

「為藝術發聲，為本土 Fill in the Blank!」

“Give the arts its voice. Fill in the blank for local arts!”



蔡芷筠女士  
 Ms Choi Tsz-kwan

「願盡最大努力為香港各藝術界別之發展出一分力。」

“I hope to put in my best effort to help develop the various art-forms in Hong Kong.”



區永熙先生  
 Mr Au Weng-hei, William

「繼續為藝術界服務。」  
 “I’ll continue to serve the arts community.”



鍾樹根先生  
 Mr Chung Shu-kun, Christopher

「同心同德，共建藝都。」  
 “Building a city of art with one heart and one mind.”



鄭錦鐘博士  
 Dr Cheng Kam-chung, Eric

「希望做得更好，令香港的藝術文化發展得更蓬勃。」

"I hope we will do even better and take arts development in Hong Kong to greater heights."



費明儀女士  
Ms Fei Ming-yee, Barbara

「憑着我的戲劇及音樂背景，我希望讓更多人能夠親近藝術，並提升本地藝術界的活力、品味和持續發展能力。」

"From a background of theatre and music, I hope to promote the art to be more accessible, revitalised, tasteful and sustainable."



高世章先生  
Mr Ko Sai-tseung, Leon

「共同努力促進藝術多樣化及多元化發展，並透過藝術提高香港市民的生活及心靈質素。」

"Working together to promote the variety and diversity of the arts at the same time as improving Hongkongers' soul and their quality of life through the arts."



方文傑先生  
Mr James Mathew Fong

「推動藝術教育的發展、培育人才、鼓勵全民參與藝術。」

"Promote the development of arts education, cultivate talent and encourage community involvement in the arts."



古天農先生  
Mr Ko Tin-lung



「創製卓越藝術精品：普及推廣舞蹈藝術。」

"Create outstanding dance pieces and promote the art of dance."

何浩川先生  
Mr Ho Ho-chuen

「藝術應該由生活來，往生活去。我們將藝術與生活的關係重新建立起來。」

"Art is a way of life, even life itself. We want to re-establish the link between art and life."



林沛理先生  
Mr Lam Pui-li, Perry



「望下一代能有更多的空間和機會創作。」

"I hope future generations will have more space and opportunities to create art."

洪強先生  
Mr Hung Keung

「推行藝術教育，以此普及藝術；重視藝術評論，以提升藝術水平。」

"Promote arts education to popularise the arts. Focus on arts criticism to elevate the quality of the arts."



李錦賢先生  
Mr Lee Kam-yin

「我熱切期待進一步提升本地觀眾的質素，以迎接西九文化區這個亞太區內最重要的文藝設施項目。歸根結底，西九必須以服務香港市民為首要目標。」

"I look forward to further strengthening the local audience in anticipation of the imminent West Kowloon Cultural District, one of the most important cultural infrastructure projects in the region, as WKCD is first and foremost here to serve the Hong Kong people, our people."



羅揚傑先生  
Mr Lo Yeung-kit, Alan

「期望藝術評論能在香港康莊地成長，並結合文化及場境研究等新視野，成為藝術教育不可或缺的一環。」

"I hope arts criticism will see healthy growth in Hong Kong, and become an indispensable aspect of arts education through the incorporation of new visions in cultural and contextual studies."



文潔華教授  
Prof Man Kit-wah, Eva

「積極發揮藝術的正能量，令香港市民活於藝術的氛圍，好讓更多香港人的生命充滿真、善、美和愛。」

"To actively promote art's positive energy, so that Hong Kong people can live in an artistic environment that is filled with love, beauty, goodness and truthfulness."



莫鳳儀女士  
Ms Mok Fung-ye, Emily

「爭取建立『香港藝術村』，開拓觀眾群，營造良好藝術氛圍。」

"To lobby for the construction of the Hong Kong Artist Village, cultivate more audiences and create a better artistic milieu."



吳壽南先生  
Mr Wu Shou-nan

「衷心期望藝發局能進一步促進本地藝術文化界別的緊密合作，推動和支持更多富創意、多元化及世界級的藝術文化活動，並且着重加強推廣青少年的藝術教育。」

"I sincerely hope the ADC will foster even closer collaborations with local arts communities, support more creative, diverse and world-class cultural activities and arts events, and in particular promote arts education for our youth."



黃敬華女士  
Ms Ng Mien-hua, Nikki

「希望新一屆更踏實地發展戲曲藝術，更實質地支持戲曲藝術家發揮最大的作用。」

"I hope the new Council will develop xiqu in a steady and practical way, and give genuine support to xiqu artists so that they can maximise their contribution."



阮兆輝先生  
Mr Yuen Siu-fai

「盡我所能，給予年青一代發展創意潛能的機會。」

"To give my best to provide youths with opportunities to develop their creative potential."



杜琪峯先生  
Mr To Kei-fung, Johnnie



(左) 康樂及文化事務署署長代表廖昭蕪女士  
(left) Ms Liu Chiu-fan, Cythia, Representative for the Director of Leisure and Cultural Services  
(中) 民政事務局局长代表甄美薇女士  
(middle) Ms Yan Mei-mei, Salina, Representative for the Secretary for Home Affairs  
(右) 教育局常任秘書長代表戴傑文先生  
(right) Mr Tai Kit-man, Representative for the Permanent Secretary for Education

**王英偉先生 SBS, JP (主席)**

新昌營造集團及新昌管理集團常務副主席。現為第十一屆全國人民代表大會香港區代表，同時亦為香港國際電影節協會有限公司主席、香港浸會大學諮議會及校董會主席、香港特區政府策略發展委員會委員、香港機場管理局成員、香港旅遊發展局成員及香港電影發展局成員等。

**殷巧兒女士 MH, JP (副主席)**

資深教育及戲劇工作者。曾任香港電台教育電視總監，退休後投身服務於各類教育及文化事務，亦有參與戲劇活動。現時擔任多項政府及非牟利慈善團體公職。

**區永熙先生 BBS, JP**

合盈國際集團有限公司主席。現任中國人民政治協商會議第十一屆全國政協委員、中華文化藝術基金會主席、香港大學基金名譽董事等。

**鄭錦鐘博士 MH, JP**

多利安投資有限公司董事長。現任安老事務委員會委員、互聯網專業協會副會長、深水埗區撲滅罪行委員會主席、保良局副主席等。

**蔡益懷先生**

本地作家、詩人，多年來積極從事文學創作與香港文學研究及文化評論。現為香港作家聯會副會長及《東方日報》編輯。

**蔡芷筠女士**

藝術教育工作者、行為藝術家、社會運動參與者。現於多間私人機構從事藝術教育工作，並為香港理工大學兼職客席講師，現正籌辦「今日香港」博物館。

**鍾樹根先生 BBS, JP**

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

**費明儀女士 BBS**

著名女高音歌唱家，明儀合唱團創辦人、音樂總監兼指揮，香港合唱團協會主席，香港民族音樂學會會長，康樂及文化事務署音樂顧問，以及香港中樂團資深顧問等，對於推廣音樂藝術不遺餘力。2001年獲頒授銅紫荊星章，2006年獲委任為中國文聯全國委員會委員，2008年和2010年榮獲香港演藝學院及香港教育學院頒授「榮譽院士」之名銜。

**方文傑先生**

企業財務律師，霍金路律師行之合夥人。擔任不同類型之社會服務工作，現為社會工作者註冊局紀律委員會備選委員小組成員，以及靈糧堂怡文中學與靈糧堂秀德小學校董。

**何浩川先生**

資深舞蹈藝術家。現任中國藝術研究院學術委員、香港舞蹈團董事局董事、香港舞蹈聯會副主席、香港兒童合唱團藝術顧問（舞蹈）等。2010年獲頒「民政事務局長嘉許獎狀」。

**Mr Wong Ying-wai, Wilfred, SBS, JP (Chairman)**

Executive Deputy Chairman of the Hsin Chong Construction Group Ltd and Synergis Management Services Limited, Mr Wong currently serves as a Hong Kong Deputy to the 11th National People's Congress, Chairman of the Hong Kong International Film Festival Society; and Chairman of the Council and Court of the Hong Kong Baptist University. He is also a member of the Commission on Strategic Development of the Government, Airport Authority Hong Kong, Hong Kong Tourism Board and Hong Kong Film Development Council.

**Ms Yan Hau-ye, Lina, MH, JP (Vice Chairman)**

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

**Mr Au Weng-hei, William, BBS, JP**

Chairman of Hop Ying International Holdings Limited, Mr Au currently serves as a member of the National Committee of the Chinese People's Political Consultative Conference, Chairman of China Culture and Art Foundation and Honorary Director of the University of Hong Kong Foundation.

**Dr Cheng Kam-chung, Eric, MH, JP**

Chairman of Glory Honest Investment Limited, Dr Cheng is a member of the Committee for Elderly Commission, Vice Chairman of Internet Profession Association, Chairman of Sham Shui Po District Fight Crime Committee and Vice Chairman of Po Leung Kuk.

**Mr Choi Yick-wai**

Poet, writer and long-time devotee of literature as well as the studies of Hong Kong literature and cultural criticism. Mr Choi is also Vice Chairman of the Federation of Hong Kong Writers and the editor of the Oriental Daily.

**Ms Choi Tsz-kwan**

Arts educator, practitioner of performance art and social activist, Ms Choi also serves as an arts educator for private institutions as well as a guest lecturer for the Hong Kong Polytechnic University, currently organising the Museum Minus.

**Mr Chung Shu-kun, Christopher, BBS, JP**

Vice Chairman of Eastern District Council, Mr Chung is also a member of Board of Governors of Hong Kong Arts Centre and Hong Kong Sinfonietta; and Board of Councillors of Hong Kong Public Art. He is Chairman of Eastern District Arts Council and Treasurer of Hong Kong Repertory Theatre's Council.

**Ms Fei Ming-ye, Barbara, BBS**

Founder, Music Director and Conductor of the Allegro Singers, Chairperson of the Hong Kong Association of Choral Societies, Chairperson of the Hong Kong Ethnomusicology Society, Advisor of the Leisure and Cultural Services Department and Senior Advisor of the Hong Kong Chinese Orchestra, etc., Ms Fei is an accomplished soprano who is dedicated to the promotion of music. She was awarded the Bronze Bauhinia Star in 2001, appointed as a member of the National Committee of the China Federation of the Literary and Art Circles by the PRC Government in 2006, and awarded the Honorary Fellowship by the Hong Kong Academy for Performing Arts and Hong Kong Institute of Education in 2008 and 2010 respectively.

**Mr James Mathew Fong**

A partner of Hogan Lovells. Mr Fong serves a variety of community services. He is currently a member of the Disciplinary Committee Panel of Social Workers Registration Board and School Manager of Ling Liang Church E Wun Secondary School and Ling Liang Church Sau Tak Primary School.

**Mr Ho Ho-chuen**

Veteran dance artist, Mr Ho is currently a member of Chinese National Academy of Arts, a Board Member of the Hong Kong Dance Company, Vice Chairman of Association of Hong Kong Dance Organisation, Honorary Adviser (Dance) of the Hong Kong Children's Choir, etc. He was awarded a Certificate of Commendation by the Secretary for Home Affairs in 2010.

**洪強先生**

「燕老米的雅實驗室」創辦人，致力於獨立短片、數碼錄像及新媒體創作。現為瑞士蘇黎世藝術大學博士生，並為香港理工大學設計學院助理教授。

**Mr Hung Keung**

Founder of the imhk lab, Mr Hung is dedicated to independent short film-making, digital video filming and new media productions. He is currently a PhD candidate of the Zurich University of the Arts and an assistant professor at the School of Design of the Hong Kong Polytechnic University.

**高世章先生**

電影及音樂劇作曲家，並擔任多套音樂劇的音樂總監。曾奪得金馬獎與香港舞台劇獎等多個音樂獎項。

**Mr Ko Sai-tseung, Leon**

Composer for film and musical theatre, Mr Ko also serves as musical director for many musical productions. He is the winner of several music awards including Taiwan's Golden Horse Film Awards and Hong Kong Drama Awards.

**古天農先生**

香港資深舞台劇演員和導演。自1993年起出任中英劇團藝術總監，2006年獲頒「民政事務局長嘉許獎狀」。

**Mr Ko Tin-lung**

Veteran theatre actor and director in Hong Kong, Mr Ko has been the Artistic Director of Chung Ying Theatre since 1993. He was awarded a Certificate of Commendation by the Secretary for Home Affairs in 2006.

**林沛理先生**

牛津大學出版社副總編輯，《信報》、《亞洲週刊》及《南方都市報》專欄作家。著有多本文化評論集。

**Mr Lam Pui-li, Perry**

Assistant editorial director of Oxford University Press and columnist of Hong Kong Economic Journal, Yazhou Zhoukan and Southern Metropolis Daily, Mr Lam has published several collections of cultural criticisms.

**李錦賢先生 MH**

從事中國書法及國畫創作，致力推廣香港文化藝術。現任香港蘭亭學會主席及廣東省文學藝術界聯合會委員會委員。

**Mr Lee Kam-yin, MH**

An artist specialising in Chinese calligraphy and Chinese painting, Mr Lee is committed to the promotion of arts and culture in Hong Kong. He is the Chairperson of Hong Kong Lan Ting Society and a committee member of the Guangdong Federation of Literary and Art Circles.

**羅揚傑先生**

香港餐飲集團Press Room Group創辦人兼董事，現為本地非牟利慈善組織香港設計大使主席，並擔任多間機構之諮詢委員會成員，如香港國際藝術展及藝術空間等。

**Mr Lo Yeung-kit, Alan**

Co-founder and director of Hong Kong-based food and beverage operator Press Room Group, Mr Lo is also Board Chairman of local charity and NGO Hong Kong Ambassadors of Design and serves on a number of advisory bodies including ART HK (Hong Kong International Art Fair) and Para/Site Art Space.

**文潔華教授**

香港浸會大學人文學教授。同時為專欄作家，亦於香港電台文化節目擔任主持。

**Prof Man Kit-wah, Eva**

Prof Man is presently Professor of the Humanities Programme of the Hong Kong Baptist University. She is also writing newspaper columns and hosting cultural programmes for Radio Television Hong Kong.

**莫鳳儀女士 MH, JP**

資深教育工作者，積極推動青少年兒童教育及文藝工作達三十多年。現任九龍地域校長聯會主席、教育局教育電視節目發展委員會主席、香港舞蹈團藝術顧問及香港兒童合唱團董事等。

**Ms Mok Fung-ye, Emily, MH, JP**

Veteran educator, Ms Mok has been an active promoter of children's arts and education for several decades. She is the Chairperson of Kowloon Region School Heads Association as well as the Education Bureau's Development Committee of Educational TV, the Arts Advisor of the Hong Kong Dance Company and also Board Director of the Hong Kong Children's Choir.

**黃敏華女士**

信和置業有限公司集團總經理。現任藝術博物館諮詢委員會成員、香港藝術節執行委員會委員及亞洲青年交響樂團董事。

**Ms Ng Mien-hua, Nikki**

Group General Manager of Sino Land Company Limited, Ms Ng also serves as a member of the Art Museum Advisory Panel, Executive Committee Member of the Hong Kong Arts Festival and board member of the Asian Youth Orchestra.

**杜琪峯先生**

香港著名電影導演、監製。曾獲香港電影金像獎、台灣金馬獎最佳導演，作品亦多次參展各大國際電影節。2009年獲法國文化部頒發「藝術及文學勳章」，2010年獲嶺南大學頒授榮譽院士。

**Mr To Kei-fung, Johnnie**

Johnnie To is one of Hong Kong's leading directors and producers and winner of the Best Director Award in Hong Kong Film Awards and Taipei Golden Horse Awards. Besides, his films were shown in various international film festivals throughout the years. In 2009, he was awarded the Officer of the National Order of Arts and Letters by the French Ministry of Culture and in 2010, he was conferred the Honorary Fellowship by the Lingnan University.

**吳壽南先生**

資深文化藝術工作者。現任香港文化藝術基金會顧問、香港藝術行政人員協會常務委員及香港資深傳媒人員聯誼會副理事長。

**Mr Wu Shou-nan**

An arts and cultural veteran, Mr Wu is currently the Advisor of the Hong Kong Culture and Art Foundation, committee member of the Hong Kong Arts Administrators' Association and Vice President of the Hong Kong Association of Media Veterans Ltd.

**阮兆輝先生 BH**

資深粵劇表演藝術家，7歲開始從事電影工作，繼而踏上粵劇舞台，拜名伶麥炳榮為師。現為香港八和會館副主席，致力推廣傳統戲曲藝術。

**Mr Yuen Siu-fai, BH**

An eminent Cantonese opera performer, Mr Yuen started his stage career at the tender age of seven and learned from opera master Mr Mak Bing-wing. He is the Vice Chairman of the Chinese Artists Association of Hong Kong, dedicates to the promotion of Cantonese opera.

**民政事務局長代表 甄美薇女士****教育局常任秘書長代表 戴傑文先生****康樂及文化事務署署長代表 廖昭薰女士****Ms Yan Mei-mei, Salina**, Representative for the Secretary for Home Affairs**Mr Tai Kit-man**, Representative for the Permanent Secretary for Education**Ms Liu Chiu-fan, Cythia**, Representative for the Director of Leisure and Cultural Services 

焦點 Focus

# 《香港中學生文藝月刊》 栽種青年文字夢 Sowing Literary Seeds among the Young - ssissue

踏下石階，街燈  
我踏上去，告訴它，原來秋天  
右邊大廈圍起了綠色的網，籠罩  
這是一道很長的石階，淺窄而破  
天空上掛起九月落霞，浮雲像虛  
我想世上可能本來有四種橙色  
最後卻被一種橙色吞掉

無人



記》。」  
三讀四讀《紅樓夢》  
坐擁四大名著，堆起來  
高，校長怎麼消化它們？  
「其實小學六年級起我  
些書了。」校長說。

深山裏的寺廟  
黃冬宇 中一  
山裏的寺廟  
木魚  
的寺廟

深山裏的  
徐以倫 中  
但初中的同學，充分發揮了想像的優勢，在短短的十幾分鐘，  
深山裏的寺廟字與徐以倫分別以「深山裏的寺廟」為題，寫出了遊戲  
沒有經書其結句，好像完了，又好像仍有很多隱藏的意思。另外兩首  
深山裏的寺廟不完全是敘事，黃顯晴的「距離」甚佳：「我與你只有/  
地球的一半……」誇張得很有趣。還有胡可蓓的無題  
時候 / 小貓用尾巴 / 北窗窗外的夜空說



喜歡看書才有HONG

左起：圖書館助理林美莉小姐、潘少劍校長、圖書館主任陶綺琪小姐、李紹基老師。





事物的成長往往都存在一個黃金期，好像語言學習、運動員生涯、經濟發展等，只要能夠把握時機多下工夫，定能事半功倍。文字創作的夢想，當然也不例外。剛創刊的《香港中學生文藝月刊》(下稱《月刊》)以「中學生」為對象，銳意為他們開闢筆耕新園地，讓文字萌萌芽。

There is often a critical period in every endeavour, including learning a language, an athlete's career and economic growth. The battle is always half won if an extra effort is made at the right moment. Creative writing is the same. The target readers of *ssissue* – a new literary magazine in Hong Kong – are local secondary school students. The monthly publication aims to provide more writing opportunities for the young, so that the seeds of literary writing may sprout and blossom.

圖片提供：《香港中學生文藝月刊》  
Images provided by *ssissue*

《月刊》已於2月下旬面世，創刊號共賣出三千本，成為本地文壇一時佳話。雜誌由藝發局資助出版，由文壇前輩關夢南夥拍李洛霞、袁兆昌合編，更獲一眾著名作家大力支持。《月刊》的創辦人關夢南表示：「中學生對寫作仍有夢想。他們希望成為詩人，成為作家，也渴望表達自己。」因此，在這本約120頁的雜誌裏，關夢南決定騰出三分之一的篇幅讓中學生發表創作；在青少年筆耕園地相對匱乏的今天，這更是難能可貴。

關夢南講解，這個投稿園地不拘文體，只要內容達到水準便可獲得刊登。作品除有作家於篇末點評，使學生從中得益外，還略備稿酬作為獎勵。「每一期我們都會從大約三十篇刊登的作品中選出三篇佳作，予以鼓勵；待一年過去，又會邀請外界的評判在佳作中再加評選，設立大獎。」

### 內容緊貼學生所需

除了提供投稿的篇幅，《月刊》亦會報道跟中學生息息相關的校園資訊。雜誌每期會走訪數間學校，訪問校長、中文科主任和圖書館主任等推動學生寫作的重要人物；也有由名人和學生細說自己的中學生活。而為了幫助學生應付考試，雜誌還會登載名作家與名作分析、邀請老師撰寫應試技巧，亦會找來曾經考獲A級的學生分享取得佳績的訣竅。

The inaugural issue of *ssissue* was published in late February and 3,000 copies were sold. This feat created a buzz in the local literary circle. The magazine is sponsored by the ADC and jointly edited by veteran writer Kwan Mong-nam, Lee Lok-ha and Yuen Siu-cheong. It is also supported by many renowned local writers.

"Secondary school students still harbour dreams of writing," said Kwan, the founder of *ssissue*. "They want to be poets and writers, and they have a desire to express themselves." For this reason, he decided to devote one-third of the 120-page magazine to the work of students. At a time when there is very little space for young people to get their work published, this magazine is a godsend.

According to Kwan, *ssissue* welcomes all types of writing. Works reaching a certain level of standard will have a chance to be published. Students will benefit from the comments of established writers at the end of their published works and those whose work appears in its pages will be rewarded with a fee. "In addition, we will select three outstanding pieces of work from the 30 or so published in each issue as a form of encouragement. After a year, we will invite an external panel of judges to select the best of those outstanding works."

### Close to the Needs of Students

Besides providing space for creative writing, *ssissue* features school news and information that are important to secondary students. Every issue will feature interviews with people that play major roles in promoting creative writing in different schools, such as school principals, Chinese Language subject heads and school librarians. Celebrities and students will also talk about their own experiences in school. To help students with examinations, the magazine will feature analyses of notable writers and works, examination strategies written by teachers and study tips given by Grade-A students.

## 名家分享

若果扶助滿有寫作夢想的年青人，讓他們在文學的領域裏全面地有所提昇，單是提供發表的空間又豈會足夠。有見及此，《月刊》的另一重點部份是刊登本地名作家的作品，包括小說、散文和新詩等。關夢南深信，名家的作品能讓學生參照比對，令他們的文學修養有所提昇。雜誌目前已邀得的作家有董啟章、潘國靈、韓麗珠、鄧小樺、朱艷紅、鄭政恆等，有較年輕的也有較資深的，力求可兼顧不同學生的需要。此外，關夢南表示：「從前作家們的文章在文藝刊物發表，可能較少讀者看到；但要是我們的雜誌能夠擁有三千甚至五千位讀者，那便是對作家們最大的尊重，同時也在鼓勵香港文學寫作上出了一分力。」

## Works by Famous Writers

Simply providing young budding writers with a space for publication is not enough to improve their writing. The magazine also publishes novels, essays, poems and other works by well-known local writers. Kwan believes these writings by eminent authors will provide students with points of reference and comparison, which can help improve their literary sensibilities. To date, *ssissue* has invited writers like Dung Kai-cheung, Lawrence Pun, Co Co Hon, Tang Siu-wa, Chu Yim-hung and Cheng Ching-hang to publish their work in the magazine. The deliberate choice of a mixture of established and young writers caters to the needs of different students. Moreover, as Kwan said: "Writings that published in literary journals might not have an extensive reach. But if our magazine could have 3,000 or even 5,000 readers, that would be the greatest respect for the writers. At the same time, we can do our bit to encourage literary writing in Hong Kong."

## 作家感想 Writers' Thoughts



董啟章  
Dung Kai-cheung

在《月刊》創刊號中寫了一篇暢談中學生活的文章，當中談及他日後為何開始寫作，將來亦會定期為雜誌寫介紹外國文學名著的短文。

「《月刊》是現在僅有的專門為中學生而設的文學雜誌，當中內容既豐富多樣，又同時照顧到中學讀者的興趣和需要。它一方面引導學生認識文學，另一方面也提供學生投稿的園地，學習和實踐兼備。我相信這樣將會培養出新一代的文學讀者和作者，令香港整體的文學氣氛更為活潑。」

Penned an essay describing his secondary school life in the first issue of *ssissue*, which also explains why he began writing. He will contribute regular short essays about famous foreign literary works for future issues.

"*ssissue* is currently the one and only literary magazine aimed at secondary school students. It has a lot to offer them, and it is relevant to their interests and needs. It also guides students on their journey to literature and provides them with a space to get their writings published. The magazine is a means for both learning and application. I believe it will nurture a new generation of readers and writers of literature, giving new life to Hong Kong's literary scene."



潘國靈  
Lawrence Pun

在《月刊》創刊號寫了一篇短篇小說，往後會寫關於文學與電影的文章。

「文學的種子由中學開始播種，這是很重要的；中學生有這需要，反過來說，中學也可能是香港文壇的希望所在。在『純文學』之外，我想《月刊》也會針對現時中學語文、文學教育等來設計內容，有一定的『實用性』。學生以外，語文老師也能以《月刊》作參考，部份內容甚至可作教材。」

Contributed a short story to the first issue and will write about literature and film in subsequent ones.

"It is important that the seeds of literature are sown in secondary schools. Secondary students need this. Conversely, secondary schools may also be the hope of the Hong Kong literary scene. Apart from 'pure literature', I think the magazine will shape its content around the current secondary school language and literature curricula. So, it has a certain degree of 'practicality'. Like their students, language teachers can use it as a reference. Some of its contents can even be adapted into teaching materials."

## 坊間反應良好

隨着這本雜誌誕生，關夢南另外還有很多推廣文學的構想，例如邀請不同作家到學校舉行創作坊、為學校訓練「小記者」，以及在暑假舉辦文學營等；但這一切都要待雜誌銷量較穩定才能多作安排：「目前大家的反應很正面。有學校為每班訂購兩本，亦有校長請科主任向學生特地推介，這些實際的行動是很大的鼓勵。」

關夢南期望年底雜誌銷量可達五千本；要是將來可售出一萬本以上，讓雜誌最終能自給自足更是理想不過。聽來看似殊不容易，但正如他說：「香港有四百多間中學，其實只要每間訂購三十本，衝破一萬大關一點都不困難。」扶助學生、培育文壇生力軍、推動香港文學——《月刊》無疑是個可塑性高的文學新搖籃。

## Positive Public Comments

Following the launch of this monthly magazine, Kwan has other ideas for promoting creative writing, such as inviting different writers to hold on-campus creative writing workshops, training “student reporters” and organising literature camps during the summer holidays. However, all these will have to wait until its circulation becomes more stable. “Up to now, the response has been very positive. Some schools have subscribed for two copies per class and there are principals who got their subject heads to recommend it to their students. These positive actions are most encouraging!”

Kwan hopes the magazine’s circulation will reach 5,000 copies by the end of the year. If it goes up to 10,000 in the future, the magazine can become self-reliant financially. That would be the ideal situation. It sounds rather difficult but, like he said: “Hong Kong has more than 400 secondary schools. If each school orders 30 copies, surpassing the 10,000 mark won’t be hard at all.” Helping students, nurturing new writers and promoting Hong Kong literature – *ssissue* definitely is a new hotbed of literary writing with potentials. 

## 學生感想 Students’ Thoughts

以下兩位同學的作品獲刊登於《月刊》創刊號，文末更附名家點評，且由他們親身分享箇中體會：  
The following students had their works published in the first issue of *ssissue*, with comments by well-known writers appended at the end of their writings. Here are their thoughts:

袁敏琪  
Yuen Man-ki

寫作是她與自己溝通的橋樑，也是她與生活、生命的對話。

「《月刊》不但提供一個平台讓我們投稿，還設有名家點評，讓投稿的同學能精益求精，同時讓其他同學觀摩學習，砥礪切磋。這是一個改善語文、磨練文筆、讓寫作的夢飛翔的好地方！能夠得到關先生的評語、點撥，對我而言是莫大的鼓勵，機會難得。」

Writing is her means of communicating with herself. It is her dialogue with life.

“*ssissue* not only provides us with a platform to publish our writings; famous writers also comment on our works. That helps student contributors to improve their standards. At the same time, students can look at their peers’ works and learn from each other. It is a great place to improve one’s language, hone one’s writing skills and let one’s writing dreams fly! It’s a rare opportunity to have my work commented by Mr Kwan. I feel deeply encouraged.”



蔡俊傑  
David Choi

當他對周遭事物有所喜悅或感嘆，便會抒之以文。

「《月刊》為年青人打造了一個寫作平台，讓喜歡創作的中學生得到難得的發揮機會。月刊中也收錄了名家的作品，供學生欣賞和學習。我閒時喜歡寫作和閱讀，所以十分支持此月刊。聽取各方意見是提升寫作水平的關鍵。我的文章有幸獲得名家的評語，使我明白到自己寫作的優劣之處，當中的讚賞也有鼓勵的作用。名家的認同使我更熱愛寫作。」

Whenever he experiences joy or melancholy in the things around him, he puts them into writing.

“*ssissue* creates a space for young writers to express themselves, which is a precious opportunity. The magazine also features works by well-known writers, which students enjoy and learn from. In my free time, I like to write and read, so this monthly magazine has my full support! Feedback is the key to raising one’s writing standard, I was privileged to have a well-known writer comment on my work, pointing out my good and bad points. The commendations are very encouraging too. A famous writer’s recognition makes me want to write even more.”



## 藝術領袖加油站

Clore領袖培訓計劃獎學金得主邱歡智訪問

### Base Camp for Arts Leaders

An Interview with Lynn Yau, Clore Leadership Programme Fellow



「領袖」，就是要帶領團隊迎接種種挑戰，既需要勇氣，亦要有豐富的實戰經驗。但在領導別人的同時，作為掌舵者亦需不斷自我增值，才能釋放出更大的能量。誇啦啦藝術集匯行政總監邱歡智是2010/11年度「Clore領袖培訓計劃—香港獎學金」的得主之一。正於海外進行培訓的她說，如此精彩的學習計劃，她期待已久。

A leader is a person who leads others through towards the achievement of goals. It is a challenging role that demands courage and a wealth of practical experience. While steering a team, the helmsman also needs to expand his or her own knowledge and expertise continuously, in order to increase empowerment. Lynn Yau, Chief Executive Officer of the Absolutely Fabulous Theatre Connection, is one of the fellows of the Hong Kong Scholarship on the Clore Leadership Programme (CLP) in 2010/11. Currently undergoing overseas training, she recalled how she had been waiting a long time for such a wonderful learning programme to come along.

「Clore領袖培訓計劃—香港獎學金」由藝發局與英國 Clore領袖培訓計劃攜手合辦，並獲民政事務局撥款支持，挑選具領導才能和表現超卓的藝術界精英參加。去年9月於英國完成了首階段學習的邱歡智說：「我們這一屆共有21位學員，18位來自英國，香港的學員包括我和陳煥偉（康樂及文化事務署文化事務部副經理），還有一位匈牙利人。」

### 藉計劃重新認識自己

培訓計劃的第一階段學習為期三個多星期，主要在英國薩塞克斯一個環境優美的有機農莊裏度過。邱歡智憶述：「那裏不能上網，手提電話也無法接通。起初我很不習慣，但過了不久我覺得感覺實在太好了！」

她強調，那絕非一般單向性、只着重派發講義的課程；而是大夥兒一起花時間在分享、討論和反思上——有時候總動員，有時候以小組形式，又或是遊戲模式，務求讓大家重新認識自己。邱歡智對這種手法非常欣賞：「計劃中，並沒有對文化藝術領袖作出任何假設，認定他們是某個模樣。我從事藝術教育，深知每個學生都不一樣，不能以同一把尺去量度他們。這個計劃的理念是要幫助學員找出自己的長處和短處。」

### 向頂尖領袖學習

領袖培訓計劃中最叫邱歡智感到珍貴的，是每晚六時由各界別之頂尖領袖級人物的經驗分享。她說：「他們包括泰特現代美術館館長Nicholas Serota、皇家國家劇院的前行政總監Genista McIntosh，還有奧運交付管理局的藝術與文化部門長官Sarah Weir等。他們並不是以高高在上的領導者姿態去演講，而是真誠地向我們道出自己求突破的過程，有辛酸的經歷，也有失敗的片段。在香港，失敗會令人覺得不濟，大家側重於『票

Funded by the Home Affairs Bureau, the Hong Kong Scholarship on the UK Clore Leadership Programme is co-organised by the ADC and the UK Clore Leadership Programme. It is open to elite professionals who demonstrate exceptional leadership potential and excellence in their work performance in the local artistic and cultural sector. "There are altogether 21 fellows for this year, include 18 from the UK, Chan Woon-wai (Assistant Manager in the Cultural Services Branch of the Leisure and Cultural Services Department) and myself from Hong Kong, plus another fellow from Hungary," said Yau, who completed the first phase of her programme last September.

### New Self Knowledge

The first phase of the CLP training programme took place on an organic farm set in the idyllic surroundings of Sussex. Yau remembered her experiences during the three-week farm stay: "There was no Internet connection available. We couldn't even get a signal for our mobile phones. I had a hard time getting used to it at first, but it felt so great after a little while!"

The programme was far from a one-sided affair full of handouts. Instead, it revolved around sharing, discussion and contemplation by the participants, sometimes as a large group, other times in a few smaller groups. Frequently, they played games that aimed to achieve one common goal – to evoke new knowledge about themselves. "The programme made no assumptions about artistic and cultural leaders, nor assertions about whom and what they are. As an arts educator myself, I know too well that you can't use the same standards to judge every individual. The aim of the programme was to help the fellows recognise their strengths and weaknesses," said Yau in its praise.

### Learning from Movers and Shakers

One of the course's components that Yau cherished the most was the sharing sessions at six every evening. These were hosted by distinguished and influential leaders in the creative community. "The guest speakers included Nicholas Serota, the Tate's Director; Genista McIntosh, former Executive Director of the Royal National Theatre; and Sarah Weir, Head of Arts and Cultural Strategy of the Olympic Delivery Authority. They spoke candidly about their journeys of breakthroughs and obstacles, of bitter disappointments and failures. In Hong Kong, failures make people feel useless, because box office

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- 1 講者之一奧運交付管理局藝術與文化部門長官Sarah Weir。  
Sarah Weir, Head of Arts and Cultural Strategy of the Olympic Delivery Authority, speaks during the programme.
- 2 培訓計劃中的早上集會。 A morning sharing session during the training programme.
- 3 邱歡智(前排右一)與一眾2010/11年度的Clore領袖培訓計劃學員。 Lynn Yau (front row, far right) with other Clore Fellows of 2010/11.

房數字』；但在計劃裏我們看重的是素質。藝術工作者必須去嘗試，不然只能做出安全平穩但卻沉悶不堪的東西。」

邱歡智直言Clore領袖培訓計劃是她事業上一個很大的轉捩點，更使她思索到自己未來十年的重心。她說，這個課程藉着人與人之間的互動，讓她停下來有所反思，重整視野。

由現在至7月中旬，邱歡智會於英國和美國展開第二階段的學習，行程主要由她自行設計——除了造訪十多間文化藝術機構外，她亦會在倫敦一個機構裏實習兩個多月。培訓過後，她期望能夠將吸收所得之經驗應用於香港，不但讓自己的劇團獲益，也為整個藝術圈子注入新氣象。

figures mean everything. But the programme showed us that quality takes front seat and we have to experiment and break the habit of keeping things safe and boring in the arts," she noted.

Yau also acknowledged that winning a place on Clore was a turning point in her career; it gave her a clear vision of her next decade. The myriad personal interactions during the programme helped her to pause, reflect and refocus her vision.

Yau is now embarking on the second phase of the programme, which will take her to the UK and the US on a personally tailored itinerary of visits and an internship between now and mid-July. Apart from visiting more than 10 artistic and cultural institutions, she will undertake an internship in a London organisation for two months. She hopes the experiences she gains from the tour can be applied to and be useful for Hong Kong – not only in terms of shaping the future of her theatre but also as a reinvigorating force for the local artistic and cultural scene.

ON

## 密切留意下期《藝萃》

在下期《藝萃》，邱歡智會繼續跟大家分享於第二階段培訓計劃中的寶貴經驗；此外，亦會採訪2010/11年度「Clore領袖培訓計劃——香港獎學金」的另一位得主陳煥偉，由他分享箇中的體會。

### Stay Tune with the next *Artnews*

Lynn Yau will continue to share her valuable experience on the second leg of her journey with the CLP in the next issue. More you can get is Chan Woon-wai's insights obtained in the Clore Leadership Programme.

## Clore領袖培訓計劃——香港獎學金

由藝發局與英國Clore領袖培訓計劃合作，獲民政事務局的支持，本獎學金自2009年起成立，支持具領導才能及卓越表現的本地藝術界人士，前往英國參與一系列為他們度身訂造及具彈性的領袖培訓課程，以開拓國際視野。

獎學金得主有機會前往英國修讀由Clore領袖培訓計劃舉辦、為期六個月的全日制培訓課程及進行實習。計劃內容包括兩個寄宿課程、一系列的專業培訓課程與工作坊，並在導師指導下進行學習，以及於當地的文化藝術機構實習。

### The Hong Kong Scholarship on the Clore Leadership Programme

Launched in 2009, the Hong Kong Scholarship on the UK Clore Leadership Programme is co-organised by the ADC and the UK Clore Leadership Programme, with funding support from the Home Affairs Bureau. The Scholarship supports candidates with leadership potential to undertake a series of tailor-made and flexible leadership training programmes in the United Kingdom to broaden their international exposure.

Successful candidates will be able to take part in a programme of intensive leadership training and secondment in the UK for a period of up to six months on a full-time basis. The programme encompasses two residential courses, a variety of individually selected professional training courses and workshops, together with professional development through mentoring and coaching, as well as placement in a UK cultural institution during the periods.

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Different interactive online platforms are now available for you to receive up-to-the-minute information of the ADC and the arts scene. Simply choose the ones you like best to link up with us, anytime, anywhere.

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## 大使藝趣部落 The AAiSS Funfair



「大使藝趣部落」是《藝萃》的全新欄目，內容圍繞藝發局專為廣大學生而設的「校園藝術大使計劃」，貼身報道各項活動的最新消息、展示大使們的創作成果、由學生親自分享作為大使的珍貴體會、以及預告即將舉行的精彩活動。這次，我們先跟「校園藝術大使義工團」到綠草如茵的迪士尼去，見證同學們如何透過藝術，將喜悅帶給他人。

“The AAiSS Funfair” is a new column in *Artnews*. Focusing on the ADC’s Arts Ambassadors-in-School Scheme (AAiSS) dedicated to local students, it brings you the latest news about the Scheme, our arts ambassadors’ creative works and the valuable experience they have gained in their role, and a preview of exciting events ahead. To start with, we head for the lush greenery of Hong Kong Disneyland with the AAiSS Volunteers and find out how the students bring joy to people through art.





**AAiSS**  
Volunteers  
校園藝術大使義工團

## 活動剪影 Activities Highlights



## 善用藝術才能 服務社會 Serving the Society with Artistic Talents

藝術不只是一種技巧，透過與別人分享，能夠將藝術的喜悅感染他人，回饋社會。校園藝術大使義工團成員及好友，參與「拍出耆妙旅程」活動，善用攝影作為溝通的媒介，用心紀錄人生不同階段的歷程，並透過攝影展覽，與市民大眾分享是次活動的意義。

Art is more than a kind of technique. By sharing the joy of art with others, we can serve the society as well. Communicating through their cameras, members of the AAiSS Volunteers and friends connected with participants of the event “A Wonderful Life Journey”, capturing different stages of the journey of life. Photographic works are shown to the public via exhibitions, highlighting the essence of the entire event.

「拍出耆妙旅程」由藝發局及香港耆康老人福利會(耆康會)合辦，香港迪士尼樂園度假區全力支持，於2010年11月21日長者日舉行。101位0-100歲的參與者，與超過100位校園藝術大使義工團成員及好友同遊迪士尼，以攝影展現人生不同階段的成長歷程，宣揚長幼共融的理念。

101 participants with ages ranging from newborn to 100 were joined by a group of over 100 members of the AAiSS Volunteers and friends in the event “A Wonderful Life Journey” on 21 November 2010, which was also the Senior Citizen’s Day. A collaborative project between the ADC and the Hong Kong Society for the Aged (SAGE), with the support of the Hong Kong Disneyland Resort, the event promoted the idea of intergenerational harmony and presented different stages of life through the art of photography.



## 攝影實驗 勇敢嘗新

每位成功的藝術家都曾經是一位學生，經過不斷的探索、練習、改進，從而累積經驗，啟發創作新意念。為了準備攝影日的活動，藝發局特別為校園藝術大使義工團及好友，於2010年11月7日舉辦了一節「創意攝影工作坊」，由資深攝影師張志偉主持，學員們於工作坊中進行多個攝影練習，運用手上的相機好好認識和表達自己，細心感受身邊的環境和事物，以影像說話。

## Bold and Innovative Photographic Experiments

Every artist was once a student. It is a dynamic journey of building experiences and igniting sparks of creation by constant exploration, practice and improvement. As a warm-up session for the photo-taking event, the ADC organised the Creative Photography Workshop on 7 November 2010 for members of the AAISS volunteers and friends. Under the guidance of veteran photographer Cheung Chi-wai throughout a series of exercises, the participants learned to master photography as a form of self-expression; not only to see the world around them through the lens but also articulate ideas using images as words.



### 校園藝術大使及好友於工作坊中的作品： Here are the works by the Arts Ambassadors and friends at the Creative Photography Workshop:

- 1 於攝影機鏡頭前加上一塊自製的彩色膠片，眼前的景像變得既熟悉又陌生。  
A simple plastic sheet placed in front of the lens turns the expected into the unexpected in an instant.
- 2 透過鏡頭，觀察我們身體的不同部位，拍下它的大特寫。  
Getting close-up and personal with our body – under the camera lens.
- 3 運用小鏡子，反映眼睛看不到的角度，發掘生活有趣的另一面。  
Reflecting alternative perspectives, a small mirror allows participants to look past blind spots and see life from fun angles.
- 4 因應不同的環境，共同創作，拍出非一般的集體照。  
A site-specific group photo taken under collective creation.



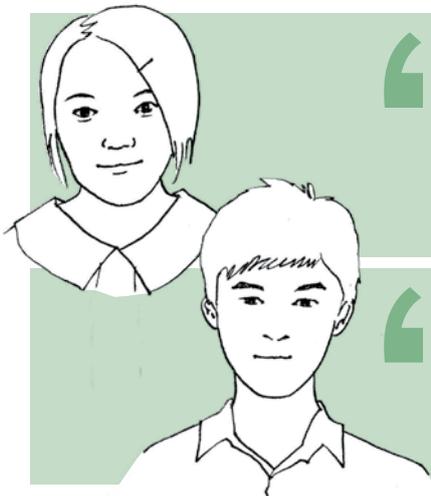
## 遊園記趣 締造難忘時刻

長者日當天，校園藝術大使義工團及好友，連同101位0-100歲的參與者齊集香港迪士尼樂園，一同在藍天草坪上拼出「100」字樣的大合照，締造難忘時刻。其後，藝術大使更善用曾於攝影工作坊中學到的技巧，與0-100歲的參加者及其家人同遊迪士尼，攜手拍下段段歡樂時光。過程中彼此交流與學習，讓藝術變得更平易近人。

## Memorable Moments at the Park

Members of the AAISS Volunteers and friends celebrated the Senior Citizen's Day with 101 participants aged from 0 to 100 at the Hong Kong Disneyland. Forming the numeral 100 on the green pasture, the participants jointly created a stunning spectacle. After taking the group photo, Arts Ambassadors also applied photographic skills and techniques learned from the workshop to capture joyful moments of the participants and their families. The fun of art doubled when learning met sharing!

## 大使有感 Sharing from the Ambassadors



第二屆校園藝術大使 吳頌恩  
Ng Chung-yan 2nd Arts Ambassadors-in-School

雖然黃伯伯已經94歲了，但依然沉着氣的走每一段長長的路，而他的兒子亦不離不棄的照顧着爸爸，讓我很感動！

Although Uncle Wong is already 94 years old, he insisted on walking every stretch of road. I was also very moved by his son, who took care of Uncle Wong all the way.

第二屆校園藝術大使 翁靖博  
Yung Ching-pok 2nd Arts Ambassadors-in-School

高兄，近百歲的你還能抽空出席活動，確實『人老心不老』！

Brother Ko, although you are close to a hundred, you still took the trouble of taking part in this activity. You may be old in the flesh but you're still as feisty as a young man in spirit!

### 延續歡笑 將喜悅帶進社區

為了讓市民大眾分享活動的意義，將攝影日的喜悅帶進社區，藝發局特別為這次活動舉辦攝影展覽，於2月28日至3月11日在中環「綠州藝廊」及3月13日至27日在荃灣「荃新天地」舉行。透過攝影展覽，充分展示出校園藝術大使的創意和活力，延伸活動的果效。

### Extending Laughter & Joy into the Community

In order to share with the public the essence of the event and the joyous moments of the photo-taking day, the ADC organised a roving photo exhibition, which was first carried out in Central Oasis between 28 February and 11 March, before moving to Citywalk in Tsuen Wan from 13-27 March. The exhibition not only showcases the creativity and vitality of the Arts Ambassadors but also spreads the good vibes into the community.





### 攝影展開幕禮 重溫活動喜悅

攝影展的開幕禮於3月13日於「荃新天地」舉行，由藝發局藝術推廣委員會主席古天農、耆康會義務秘書關慧賢及香港迪士尼樂園度假區傳媒關係總監黃婉筠主禮，並由兩位參與活動的校園藝術大使林雪怡及黃琬懿同學，連同耆康會的參加者——81歲的王婆婆，一同與在場人士分享攝影日的難忘趣事，重溫活動當日的喜悅。

### Reliving Joyous Memories at Photo Exhibition Opening

The Opening Ceremony of the photo exhibition was held at Citywalk in Tsuen Wan on 13 March, with Mr Ko Tin-lung, Chairman of the ADC's Arts Promotion Committee; Ms Hilda W Y Kwan, Honorary Secretary of SAGE and Ms Lana Wong, Director of Media Relations of the Hong Kong Disneyland Resort as the officiating guests. Also at the ceremony, Arts Ambassadors Lam Suet-yi and Wong Yuen-ye as well as the 81-year-old participant from SAGE, Auntie Wong, also took to the stage to share their fond memories and interesting anecdotes of the outing.



### 第三屆校園藝術大使計劃 「藝術電車：夢幻遊樂場設計比賽」 創作講座

「第三屆校園藝術大使計劃」得到全港學校的廣泛支持，共有656間本港中、小學及特殊學校提名學生參與。今屆新增活動之一「藝術電車：夢幻遊樂場設計比賽」的創作講座已於2月26日假香港演藝學院香港賽馬會演藝劇院順利舉行，講座的嘉賓為是次比賽的藝術顧問團成員，包括黃國才、江康泉及李香蘭。三位講者與出席的藝術大使及同學分享創作經驗；同學們把握機會，踴躍提出有關藝術創作上的各種疑問，藉此交流心得，啟發創作新意念。

比賽以「舊日新玩意」及「原創遊樂場」為創作主題，每個主題各設大獎最多三名，每隊得獎隊伍獲發獎金1,500元及獎狀。參賽隊伍需於5月3日或之前，提交完成作品的相片供首輪評分；得獎作品將於電車車身上展示，獲選作品更有機會於K11購物藝術館內公開展出。

### The 3rd Arts Ambassadors-in-School Scheme Creative Seminar for ArTram: Fantasy Playground Design Competition

The 3rd AAiSS received overwhelming response with a total of 656 students from local primary, secondary and special schools enrolled as Arts Ambassadors. On 26 February, a creative seminar of the newly launched event this year, "ArTram: Fantasy Playground Design Competition", was successfully held at the Hong Kong Jockey Club Amphitheatre of The Hong Kong Academy for Performing Arts. Arts advisers Kacey Wong, Kong Khong-chang and Rainbow Leung took the opportunity to share their insights in artistic reaction with the Arts Ambassadors and students. The youngsters raised a variety of questions about arts creation, turning the seminar into an inspiring and engaging experience.

"New Toys of Old" and "Original Playground" are the themes of the competition. The Grand Award of \$1,500 cash prize and a trophy will be presented to up to three winning teams of each category. Photos of the completed artwork must be submitted on or before 3 May for preliminary judging. Winning entries will be displayed on tram bodies while a selection of designs will be showcased at the K11 Gallery.

## 藝術大使創作室 The AAiSS Studio

### 第三屆校園藝術大使：林舒嵐 聖公會青衣主恩小學

這是一幅我在聯合國兒童基金會「小畫家大夢想繪畫比賽」獲獎的作品，畫作後來成為一本名叫「童夢飛藍天」之小冊子裏的作品之一。小冊子被放進禮品包，送給遠在四川地震災區的小孩子。這活動希望藉着一連串的项目讓香港和四川兩地的小朋友互動互勉，啟發兒童對生命的熱愛，並能積極面對未來的生活。這活動極具意義，非常高興可以參與其中，也擴闊了我的藝術視野！

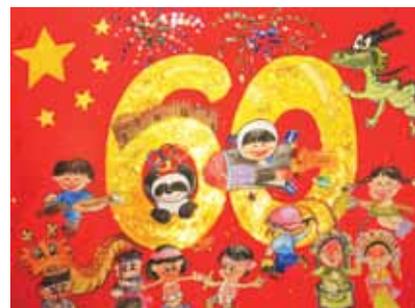
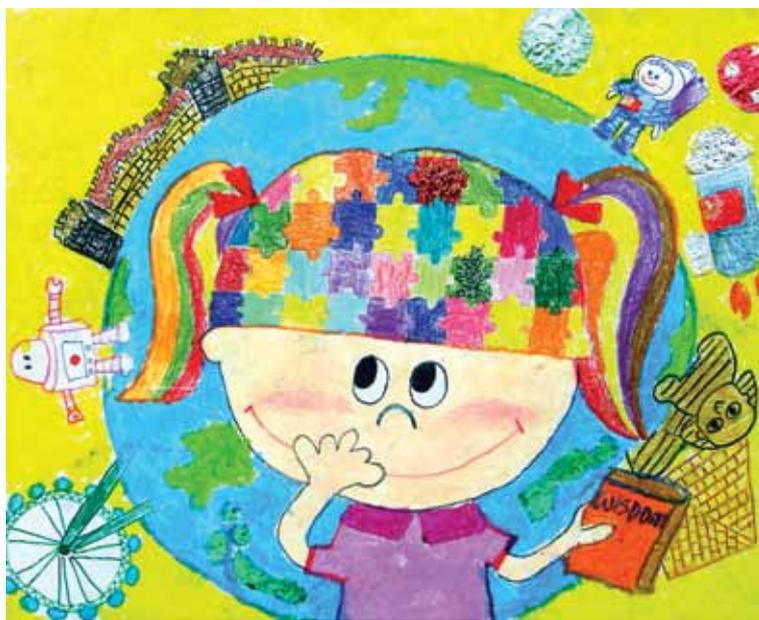
我的作品以一位活潑可愛的小女孩為主角，她的腦袋是由七彩繽紛的砌圖拼砌而成，象徵小孩子們多元的智慧。小女孩身後的地球代表着全世界智慧的共融；上面的中國萬里長城、太空人（中國的航天科技）、埃及的金字塔、人面獅身像和英國的倫敦眼，也就把部份人類智慧的結晶與成就展示出來！謹藉這幅以「智慧」為題的畫作送給四川的小朋友，祝願他們在未來的歲月裏，憑着智慧與決心，在重建家園及成長路上勇敢上路！



### 3rd Arts Ambassadors-in-School: Sue Lam S.K.H. Tsing Yi Chu Yan Primary School

This is the piece of work I did which won a prize at the UNICEF Little Artists Big Dreams Drawing Competition. Later it was used in a booklet called "Dreaming over the Bright Blue Sky". The booklets were part of the gift packs for the children affected by the earthquake in Sichuan. The series of activities hoped to give encouragement to children in Hong Kong and Sichuan and also ignite their passion for life and future. This was a meaningful activity and I am very happy to be a part of it. Also, it broadened my artistic perspective!

My drawing depicted a lively and lovable girl, whose brain is a multicoloured jigsaw puzzle. This symbolises the multi-faceted wisdom of children. The earth behind the girl represents the co-existence of all the different manifestations of wisdom in the world: the Great Wall of China, astronaut (China's aeronautical technology), Egypt's pyramids and sphinx, and the London Eye in the United Kingdom. This is a display of the culmination of a part of human intelligence and achievements. I presented this drawing symbolising "wisdom" to the children of Sichuan, wishing them courage, wisdom and determination in their future growth and reconstruction of their homes.





### 第三屆校園藝術大使：李婕鈴 妙法寺陳呂重德紀念中學

在學習藝術的過程中，我有很多難忘的經歷，其中最難忘的就是到國內交流。我參加了去年3月的「香港—梅洲中學生交流團」，當中有我們學校帶領的現代抽象水墨畫交流環節，我跟幾位當地同學一同創作水墨畫，還利用牙刷來繪畫出不同的線條、以潑墨來營造不同效果，帶來不少樂趣。當時只有五分鐘的時間即興創作，完成後還得到老師跟同學們的讚賞呢！

有了這次的寶貴經歷，其後我在參加「2010薪火相傳：情繫巴蜀」交流團時，信心亦增加不少，更與同學合力負責藝術活動，與當地學生分享。

### 3rd Arts Ambassadors-in-School: Li Tsit-ling MFBM Chan Lui Chung Tak Memorial College

In my journey of learning art, I have had many memorable experiences, in particular the exchange programme in the Mainland. In March last year, I joined the Hong Kong-Meizhou Secondary School Students Exchange Delegation. Included in the programme was an exchange session of modern abstract Chinese ink painting, which was led by my school. Pairing with a few local students in Meizhou, we did an ink painting using toothbrushes to create different lines and the splashing ink technique to produce various effects. It was a fun process. We only had five minutes for the impromptu assignment and our finished product was praised by both teachers and students.

With this experience behind me, I was more confident when I joined the "Passing on the Torch: Affection for Sichuan 2010" exchange programme. My schoolmates and I were in charge of organising artistic activities, sharing with the students in Sichuan.

學生聊天室 Chat Room

## 大使路上的驚喜 Delightful Surprise on an Ambassador's Journey



校園藝術大使黃琬懿(左)與阮泳茵。  
Arts Ambassadors Wong Yuen-yee (left) and Yuen Wing-yan.

「校園藝術大使計劃」讓來自不同學校的學生透過藝術交流與接觸。第二屆校園藝術大使黃琬懿與阮泳茵各在自己所擅長的藝術領域上勇於嘗試，讓生活變得更豐盛，更富意義，同時亦深切體會到藝術所帶來的喜悅。

The Arts Ambassadors-in-School Scheme (AAiSS) enables students from different schools to get together and interact through the arts. Wong Yuen-yee and Yuen Wing-yan, Arts Ambassadors of the 2nd AAiSS, have made their lives more fruitful and meaningful with their willingness to face challenges in the art forms they are good at. At the same time, they have felt deeply the joy their artistic pursuits bring.

現年16歲的阮泳茵熱愛舞蹈，擅長Jazz Funk。看她的「舞蹈履歷表」甚是豐富，曾在不少社區活動中擔任表演嘉賓。其中最難忘的一次，是參與藝發局主辦的「快閃舞」活動，她被挑選為一百名「起舞大使」之一，於全港不同鬧市出動。起舞大使混入途人之中，在人們不為意間，音樂一起便現身起舞，令繁華鬧市增添一道動感風景。

阮泳茵憶述時仍難掩興奮：「這次活動令我有機會跟隨著著名舞蹈家學習，又認識了一班不同背景、對跳舞充滿熱誠的朋友，更可與不同社會人士分享跳舞的樂趣，真的很開心！」作出過不同的嘗試，阮同學更清楚認定將來的方向——投身跳舞表演事業。現在，支持她每周末風雨不改、長途跋涉由屯門到港島學跳舞，背後動力正是這份追求夢想的決心。

跟阮泳茵一樣就讀中五的大使黃琬懿興趣廣泛，涉獵戲劇、美術、舞蹈和攝影。雖然她本身並非舞蹈員，不過她卻以相機拍下舞動的樂趣。背着相機、捧着腳架，她一個人往長洲海邊跑，捕捉自己一連串大笑大跳的模樣——這就是她在藝發局舞蹈節2010「喜跳快拍」攝影比賽的參賽作品《世界真細跳跳跳》，為她贏得學生組「最受歡迎獎」。

16-year-old Yuen loves dancing and is particularly good at Jazz Funk. She has an impressive "Dance Resume", with experiences of being the guest performer in various community events. She said, the most unforgettable experience was taking part in the ADC's Flash Dance Project as one of 100 selected volunteer dancers. They were mobilised in busy areas in Hong Kong, where they first blended in with the crowds. When the music started, they sprang into action, surprising the people around them with their dancing and adding a dynamic backdrop to the city.

Barely concealing her delight, Yuen recalled: "The event gave me an opportunity to train under famous dancers and I got to know a group of friends with different backgrounds, but who are all crazy about dancing. I could also share the joy of dancing with so many different people in the community. I had so much fun!"

Having tried different things, Yuen is now more certain of what she wants to do in the future – and that is, to pursue a career as a dancer. Right now, what motivates her every weekend, when she has to travel from Tuen Mun to Hong Kong Island for dance lessons come rain or shine, is her determination to pursue her dream.

Wong, who like Yuen is a Form 5 student, has many interests like drama, art, dance and photography. Although she is not a dancer, she finds great joy in capturing dance movements with her camera. She carried her camera and tripod to Cheung Chau where she took photographs of herself laughing and jumping about on the beach. This constituted her entry *It's a Small World Jump Jump Jump* in the Dance Delight Snapshot Competition, which was part of the ADC's Dance Festival 2010. Wong's entry won the Most Popular Award in the Student Division.



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- 1 旺角朗豪坊「快閃舞」現場，阮泳茵（左一）正投入地起舞。  
Yuen Wing-yan (far left) dancing during a Flash Dance performance at Langham Place in Mong Kok.
- 2 黃琬懿（椅子上紅衣者）在去年校園藝術大使嘉許禮中演出戲劇《紅/椅》。  
Wong Yuen-yee (in red, standing on the chair) in the play *Red/Chairs* at last year's Recognition Ceremony of the AAiSS.

黃琬懿喜歡演戲，而攝影則是她最輕鬆享受的過程。她曾參與由藝發局和耆康會合辦的「拍出耆妙旅程」活動，當日每位藝術大使獲配對一位拍攝對象，一起同遊樂園並為其拍照。由於被配對了一位特別的長者——剛喪偶的74歲伯伯，令她在活動前緊張不已，因她擔心他的心情。幸而伯伯原來是個開朗健談的人，當天一切順利愉快，更為他拍下與家人幸福開心的時刻，伯伯也很滿意她的照片呢！黃同學說，透過這些活動，不只讓她在技術上獲益，更令她有機會關心其他人，將自己對藝術的喜好貢獻社群。

阮泳茵和黃琬懿均認為，在成為校園藝術大使之後，參與的活動更多，視野大大擴闊。「我覺得趁着讀書時，能發展自己喜歡的藝術專長，日後才不會後悔！」黃琬懿說。各種藝術活動帶給她精彩的校園生活，在當中得到的滿足感、獲獎的鼓勵、同學老師的肯定，都成為她背後的支持。而在另一邊廂，阮同學亦體會到

Wong likes acting, but photography is something that she finds she can enjoy in a relaxed manner. She took part in "A Wonderful Life Journey", a photo-taking event co-organised by the ADC and Hong Kong Society for the Aged. Each Arts Ambassador was paired with a participant of the event to take photographs of, during his or her visit at the Hong Kong Disneyland.

Wong had been paired with a 74-year-old man who had just lost his wife. She was nervous before the event since she was worried that he might be depressed. Fortunately, the elderly man turned out to be a cheerful and talkative person, and the day went off brilliantly. Wong took photographs of the man and his family during their happy moments, and he was very happy with the results. Wong confided that not only had her technique improved with these activities, but they also allowed her to care for other people and use her love for the arts to make a difference to the community.

Both Yuen and Wong feel that after taking up their roles as Arts Ambassadors, they are having more opportunities in joining activities and have a broader world view. "I feel that I should develop my artistic expertise when I am still in school so that I won't regret it in the future," Wong said. The various arts



黃琬懿的《世界真細跳跳跳》，贏得「喜跳快拍」攝影比賽學生組「最受歡迎獎」。  
Wong Yuen-yee's *It's a Small World Jump Jump Jump* won the Most Popular Award in the Student Division of the Dance Delight Snapshot Competition.



- 1 阮泳茵去年在校園藝術大使計劃之「創意藝術工作坊」中，以椅子作為「舞伴」。  
Yuen Wing-yan dancing with a chair at last year's Creative Arts Workshop of the AAiSS.
- 2 黃琬懿參與「拍出美妙旅程」攝影活動時所拍的作品。  
A photograph taken by Wong Yuen-yei during the event "A Wonderful Life Journey".

跳舞令她的人生有更多色彩，也令她增加自信；比起同齡的人，她的見聞更多。自小成長於屯門區的她分享說：「由於學跳舞和參與不同活動的關係，我有更多機會『出市區』，開闊了視野。」因此，她樂於跟朋友分享有關跳舞和表演的經歷，希望他們亦能感染這份藝術的樂趣。

activities have given her an exciting life in school. The satisfaction she gets, the encouragement of awards and the acknowledgement from her teachers and school friends all keep her going.

In the same vein, Yuen also feels that dance has given her a more exciting life and more confidence in herself. Compared to her peers, she has seen so much more. Having grown up in Tuen Mun, she said, "Because of my dance lessons and a variety of activities, I have more opportunities to go downtown and broaden my horizons." Therefore, she is more than willing to share her dancing and performing experiences with her friends, in the hope that they too will experience her joy.

ON



## 動態預告 Upcoming Events

### 第三屆校園藝術大使計劃 精采活動預告

#### Upcoming Activities of the 3rd AAiSS

7月  
July

第三屆校園藝術大使嘉許禮，於香港伊利沙伯體育館舉行  
The 3rd Arts Ambassadors-in-School Recognition Ceremony at the Queen Elizabeth Stadium

「魔幻舞台」，由香港演藝學院籌辦  
The Theatre Magic organised by the Hong Kong Academy for Performing Arts

8-9月  
August -  
September

「藝術電車：夢幻遊樂場設計比賽」作品展覽，於K11購物藝術館舉行  
The ArtTram: Fantasy Playground Design Competition Exhibition at K11.

有關最新活動消息，歡迎瀏覽：[www.aais.hk](http://www.aais.hk)  
For the latest news of the events, please visit: [www.aais.hk](http://www.aais.hk)

## 台下一分鐘 Offstage

### 彭鎮南

演戲家族藝術總監、城市大學創意媒體學院客席講師。曾憑《錯吻情真》獲香港舞台劇獎最佳男配角（悲/正劇），亦經常參予不同劇團的演出。近年專注導演工作。重要音樂劇創作《邊城》、《四川好人》及《一屋寶貝》均獲香港舞台劇獎最佳整體演出獎；近作有《黑天鵝》（香港藝術節委約作品）、《車你好冇》及《戀愛輕飄飄》（回歸版）等。

### Pang Chun-nam, Victor

Artistic Director of Actors' Family and guest lecturer at the School of Creative Media of the City University of Hong Kong, Victor Pang often takes on acting roles in the productions of different theatre groups. He was awarded the Best Supporting Actor (Tragedy/Drama) at the Hong Kong Drama Awards for his role in *Prelude to a Kiss*. In recent years, he has focused on directing and his important musicals include *The Border Town*, *The Good Person of Szechwan* and *The Passage Beyond*, all of which won Best Production Awards at the Hong Kong Drama Awards. His most recent productions include *Black Swan* (commissioned by the Hong Kong Arts Festival), *Bloody Hell* and *The Love Story of Sam and Sally*.



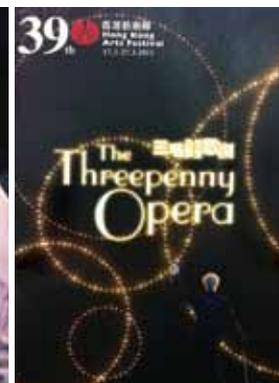
究竟藝術人日常所關注的是甚麼東西？他們腦袋裏有何新奇、有趣的點子？公餘時候，他們又被哪些藝術家或藝術創作所吸引？為了讓大家近距離一探藝術工作者的台下生活，《藝萃》藉新增設欄目「台下一分鐘」走訪不同藝術人，由他們輕輕鬆鬆跟讀者分享不同趣事與見聞。這期，我們率先找來演戲家族的藝術總監彭鎮南。

What are artists concerned about on a day-to-day basis? What fun, interesting ideas go through their minds? When they are not working, which artists or what artistic creations do they find attractive? We closely examine the off-the-stage lives of different artists in our newly-added column "Offstage" where they share their interesting experiences and encounters with our readers in a light-hearted manner. Here we start with an interview with Victor Pang, Artistic Director of Actors' Family.

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1 《四川好人》 *The Good Person of Szechwan*

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2 《一屋寶貝》 *The Passage Beyond*相片提供：彭鎮南  
Photos provided by Victor Pang

### 最近，你在忙些甚麼？

剛完成《一屋寶貝》的演出，很快又要投入音樂劇《四川好人》的排練。回想當年創作《四川好人》時，有人問我：「這個布萊希特的作品情節複雜，適合改編為音樂劇嗎？」其實當時也沒有想太多，只知道自己喜欢這個故事，亦被內容感動，想做便做！創作時的確遇到很多需要認真考慮的地方及困難，例如如何化繁為簡並清楚點出劇情重點，如何為曲詞定位等等……也許因為很喜歡自己的工作吧，所以很樂意去解決難題，亦因為「喜歡」，所以過程是愉快的！現在重導八年前的作品，有時重看影碟，舊日記憶蜂擁而至，看到很多不是，同時亦尋回當年的創作衝勁與情感。

### 近日有甚麼吸引你的藝術表演？

無獨有偶。最近令我看罷覺得興奮的舞台劇也是布萊希特的作品，那就在藝術節裏由德國柏林劇團製作、

### What are you busy with these days?

*The Passage Beyond* had just finished its run and very soon, rehearsals for the musical *The Good Person of Szechwan* will begin. I recall someone asking me when I was writing *The Good Person of Szechwan* back then, "Do you think this complex work by Bertolt Brecht is suitable for a musical adaptation?" I didn't think too much about it actually; I only knew that I liked the story and was moved by it. So I went right ahead and did it! In the process, there were certainly a number of areas and difficulties that had to be given serious thought. For example, how to abridge the story while still retaining the key elements of the drama, how to pitch the music and lyrics at the right level, and so on. Perhaps because I really liked my job, I was happy to tackle these problems. And because I liked my job, the process was a happy one! Now that I am directing the eight-year-old work again, many memories come flooding back whenever I watch the DVD of the previous production. There are many faults but at the same time, I can re-live the creative drive and emotions that inspired me then.

### Are there any recent arts performances that you find interesting?

It is a coincidence, but a recent play that I watched and found exciting was also a work by Brecht. I am talking about *The Threepenny Opera*, a Berliner

「台下一分鐘」每期找來一位藝術人，由他分享藝術上與生活上的趣事、見聞。

In every issue, "Offstage" features an artist who shares interesting moments that he or she has encountered in arts and in life.

由美國導演Robert Wilson所執導的《三毛錢歌劇》。整體演出及藝術風格的一致叫人嘆為觀止，由形體、佈景、燈光或聲效組配而成的舞台意象精彩、奇特，含意深刻，令我一看難忘！如此創作不單創作人需要有獨特的藝術觸覺，演員亦需受過形體及歌唱訓練，更重要的是默契和共同的表演語言。要同時擁有以上的條件，並得到良好的磨合，是多麼的難得！

### 最近看的書？

最近看了一部非常吸引的小說《赤朽葉家的傳說》，是日本女作家櫻庭一樹的作品，一部以日本近代歷史為背景，描寫三個不同世代女人的故事。小說開始時敘述有預知能力的外婆如何嫁入豪門的經歷，充滿預言異境的世界，氣氛奇詭，令人著迷。我向來喜歡傳奇性或充滿夢境色彩的小說，此類作品很容易會激發起我的創作慾及創作靈感。



### 工作以外，最近迷上了甚麼事物？

最近迷上了「花生」，那是一隻性格像狗的貓，是朋友家裏養的！開餐的時候，花生像狗般蹲在桌旁，瞪着一雙大眼看著我們吃飯，還不時用爪拉牠主人的腿，「喵喵」的叫着要吃，更搖動着尾巴！此時我心裏在說：「牠真是一隻披了貓皮的狗啊……」花生還喜歡被人撫摸，是任何人士都無任歡迎的。這樣的貓叫人怎不迷上！幸好花生還保留着一些貓的特性，牠喜歡撲羽毛、玩紙條、追繩索。這些東西都可以跟牠玩上半天，有時候發覺自己玩得比牠還要狂！跟花生在一起確實令我找回了不少童真！

### 若能超越時空，你會希望遇上哪位藝術家、談些甚麼？

我最希望遇上布萊希特，與他邊吃着德國的香腸、飲德國的啤酒，邊談論他的著作，當然亦會向他討教《四川好人》。如果他願意的話，還會邀請他做《四川好人》的戲劇顧問呢！

Ensemble production at the Hong Kong Arts Festival, directed by Robert Wilson, an American. The overall performance and artistic style were simply breathtaking! The images on stage, which were a combination of forms, settings, lighting or sound effects, were exciting, bizarre and evocative. It was unforgettable! Such a production not only requires its creator's unique artistic vision, it also demands that its actors receive physical and voice training. But what is most important is a performing language that is shared and understood by the performers and crew. A performance possesses all these qualities which work so well together, is truly the rarest of gems.

### Any books you have read lately?

Recently I read a novel which I found very appealing called *The Legend of the Akakuchiba Family*, by Japanese female writer Kazuki Sakuraba. The novel, set in modern Japan, traces the stories of three generations of women. It begins with the maternal grandmother, who had psychic powers, marrying into a wealthy family. It was a world of prophecy and fantasy, of strangeness and mystery. I was smitten all at once. I have always liked novels that are enigmatic and dreamlike. They tend to give me the inspiration and urge to create arts.

### Apart from your work, what else are you into lately?

Lately, I am really into a cat called Peanut. It is a friend's cat, who has the personality of a dog! When we were eating, Peanut sat by the table watching us eat with its big eyes. At times, it pawed its owner's leg and mooched for food by meowing. It even wagged its tail! I thought, "It is simply a dog in cat's fur..." Besides, Peanut loves being touched by anyone and everyone. How can I not fall in love with such a cat! Fortunately Peanut still retains certain feline characteristics. It likes jumping at feathers, playing with bits of paper and chasing pieces of string. I can spend half a day playing these things with Peanut. Sometimes I find myself having more fun than Peanut does! Being with Peanut makes me a child again.

### If you could travel through time, which artist would you like to meet and what would you talk about?

I would most like to meet Bertolt Brecht. I would eat German sausages and drink German beer with him as we discuss his works. Naturally, I would ask him about *The Good Person of Szechwan*. If he was willing, I would even invite him to be the dramatic consultant for my production of *The Good Person of Szechwan*!

藝發局快訊 ADC Express

## 「2010香港藝術發展獎」頒獎禮

### The Hong Kong Arts Development Awards 2010 Presentation Ceremony



由藝發局主辦之本地藝術界年度盛事「2010香港藝術發展獎」頒獎禮，已於4月27日晚上假香港大會堂順利舉行，當晚由行政長官曾蔭權擔任主禮嘉賓。

2010香港藝術發展獎設有七個獎項類別，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」，以表揚在藝術方面有卓越成就的藝術工作者、藝團、學校及機構。

本年度「終身成就獎」之得主為著名作曲及編曲家顧嘉輝；而「傑出藝術貢獻獎」則由著名電影導演許鞍華獲得。亞洲電視本港台於5月22日晚上七時將播出「2010香港藝術發展獎」電視特輯，報道頒獎禮當晚的盛況。

此外，藝發局將於五月出版「2010香港藝術發展獎」專輯，記錄頒獎禮的現場盛況及列出所有獎項之得獎名單。市民也可選擇瀏覽網頁<http://artaward.hk>，當中亦有頒獎禮當晚之相片集及「2010香港藝術發展獎」的相關資料。



The Hong Kong Arts Development Awards 2010 Presentation Ceremony, an annual flagship event organised by the ADC, was successfully held on 27 April at the Hong Kong City Hall, with Chief Executive of the HKSAR Government Donald Tsang as the officiating guest.

To recognise the outstanding achievements of local artists and arts groups, as well as the contribution of schools and organisations in promoting art, awards were presented in seven categories, namely the Life Achievement Award, Award for Outstanding Contribution in Arts, Award for Best Artist, Award for Young Artist, Award for Arts Education, Award for Arts Promotion and Award for Arts Sponsorship.

The winner of this year's Life Achievement Award was the renowned music composer and arranger Koo Ka-fai, Joseph and the Award for Outstanding Contribution in Arts went to the famous film director Hui On-wah, Ann. A TV programme on the Awards will be broadcasted on the ATV Home Channel at 7:00pm on 22 May.

The ADC will also publish a special supplement in May, featuring the highlights of the Awards. You may also go to the website <http://artaward.hk> for photographs and related information about the Awards 2010.

## 「威尼斯雙年展」2011雙重驚喜

### Double Surprise of the Venice Biennale in 2011

自2001年起，藝發局開始參與「威尼斯雙年展」（視覺藝術），歷來為不少本地藝術家開拓了國際性的藝術展示與交流平台。2011年，香港的代表參展藝術家為「蛙王」郭孟浩，其展覽名為「蛙托邦 鴻港浩搞筆鴉」，由本港三位資深策展人謝俊興、曾德平與王純杰策展，並由香港藝穗會聯合策劃。是次展覽將於6月4日至11月27日在意大利威尼斯舉行。

而在香港，「威尼斯雙年展國際建築展——香港回應展」由現在起至6月11日在中環前中區警署舉行。是次展覽除展示去年8月至11月於威尼斯舉行的第十二屆威尼斯雙年展國際建築展之內容外，當中亦會有新添的元素。12個參展單位將繼續以「衣食住行」為題，探討人類如何創造出對社會和居住環境友善的建築。大家萬勿錯過。

The ADC has taken part in the Venice Biennale (Visual Arts) since 2001, with the aim to provide an international exhibition and exchange platform for Hong Kong artists. In 2011, the ADC will present the exhibition "Frogtopia. Hongkornucopia" at the Venice Biennale (Visual Arts) from 4 June to 27 November in Venice, Italy. Featuring the works of local artist Kwok Mang-ho (a.k.a Frog King), the exhibition is under the curatorship of Benny Chia, Tsang Tak-ping and Wong Shun-kit in association with the Hong Kong Fringe Club.

Back to Hong Kong, the Response Exhibition of Venice Biennale's International Architecture Exhibition is now open until 11 June at the Former Central Police Compound in Central. Apart from exhibiting the works featured in the 12th Venice Biennale International Architecture Exhibition, which was held from August to November last year in Venice, the response exhibition will incorporate new elements. The twelve exhibitors will keep the themes of "Quotidian Architectures" and explore how mankind construct buildings that are socially and environmentally responsible. It is an exhibition not to be missed!



## 「鮮浪潮2011」現已全面展開 Fresh Wave 2011 in Full Swing



由藝發局主辦的「鮮浪潮2011」已經全面展開，旨在為具潛質的年青電影人提供創作及展示作品的平台。活動分為「本地競賽部份」及「國際短片展」，前者設有「公開組」及「學生組」兩個組別，早前評審團已為公開組挑選出15隊入圍參賽隊伍。

兩個組別共30個參賽隊伍各須於8月前提交一套不多於30分鐘的劇情短片作品，以角逐「最佳劇本」、「最佳攝影」、「最佳創意」、「最佳電影」及「鮮浪潮大獎」等獎項。所有短片將有機會於12月舉行之「鮮浪潮2011—國際短片展」中放映。

在2月15日舉行的參賽者簡佈會上，藝發局電影及媒體藝術組主席杜琪峯親臨為各參賽隊伍打氣。此外，於3月12日，本年度首場「中學生短片講座」亦已在灣仔藝術中心 Agnes b. 電影院展開，影評人馮家明及去年得獎者於會上跟在場學生交流心得。

一如過往，本屆邀請了多位電影界資深人士擔任指導師，包括陳果、陳木勝、陳慶嘉、張婉婷、羅啟銳、劉國昌、黎妙雪、舒琪、邱禮濤及游乃海，就劇本創作、短片攝製及後期製作等方面為參賽隊伍給予指導。本年度之首個工作坊於4月8日順利舉行。

Organised by the ADC, Fresh Wave 2011 is now in full swing. The event, which offers budding young filmmakers opportunities and a platform for showcasing their works, comprises the Local Competition Section and the International Short Film Festival. The Local Competition Section has two divisions - Open and Student, and the adjudication panel had earlier selected 15 teams for the finals of the Open Division.

Each of the 30 teams in both divisions must submit by August a short feature film of less than 30 minutes. The awards they will compete for are Best Script, Best Cinematography, Best Creativity, Best Film and the Fresh Wave Award. All the short films submitted will have the chance to be screened at the Fresh Wave 2011-International Short Film Festival in December.

To Kei-fung, Johnnie, Chairman of ADC's Film and Media Arts Group, attended the briefing session on 15 February to boost the morale of the participants. In addition, the first of this year's seminars for secondary school students was held on 12 March at the Hong Kong Arts Centre Agnes b. Cinema, where film critic Fung Ka-ming and the previous year's winners shared their thoughts and experiences with the students.

Similar to previous years, veteran filmmakers will be invited to be mentors for providing guidance to participants in scriptwriting, the making of short films and post-production. They include Fruit Chan, Benny Chan, Chan Hing-kai, Mabel Cheung, Alex Law, Lawrence Lau, Lai Miu-suet, Shu Kei, Herman Yau and Yau Nai-hoi. The first workshop was successfully held on 8 April.

## 一年/兩年資助藝團交流茶聚 Meeting with 1-Year/2-Year Grant Recipients

新一屆藝發局大會於2011年年初成立，為促進與藝術界的溝通，了解各方所需，本局主席王英偉、委員以及行政總裁周勇平，於3月初邀請了獲一年/兩年資助之表演藝術及視覺藝術團體出席交流聚會。

聚會中，本局分享了現時的工作及未來的資助方向。各藝團於席間踴躍反映在現時的藝術生態環境下，經營上所面對的種種困難，包括租金上漲、資源不足及前線行政人員流失等。本局已收集意見，現正積極研究對策，期望能協助業界解決當前問題。

To enhance communication between the ADC and the arts community and to understand their needs, Wong Ying-wai, Wilfred, Chairman of the ADC; Council Members and ADC's Chief Executive Chow Yung-ping invited the recipients of the 1-Year/2-Year Grant for an exchange session in early March.

During the session, the ADC shared its current work and future directives of arts funding with the participants. The arts groups were also keen to reflect the various operational problems they were facing in the current environment, including rising rents, insufficient resources and the attrition of frontline administrative staff. The ADC collected all the views and in the hope of seeking solutions to help the arts community resolve these pressing problems.



## 獲資助項目 Grant List

主導性計劃		Proactive Project
「香港藝術發展局及亞洲文化協會合作藝術家駐場計劃(紐約)」 回應展覽 黃慧妍	\$100,000	<b>ADC and ACC Artist-in-Residence Fellowship (New York) - Response Exhibition</b> Wong Wai-yin
城市文學節 2011 香港城市大學文康委員會	\$98,000	<b>City Literary Festival 2011</b> Cultural and Sports Committee, City University of Hong Kong
2010-11社區文化藝術活動深化計劃 灣仔區文娛康樂體育會：灣仔兒童合唱團2010年舞藝歌唱匯演，\$60,170 中西區文化藝術協會：載歌載舞•薈萃中西，\$60,000 南區文藝協進會：南區少兒詠新姿音樂訓練計劃，\$60,000 旺角區文娛康樂體育會：遊遊樂寫生及作品展，\$53,360 深水埗文藝協會：深水埗硬筆•毛筆書法藝術交流工作坊，\$59,073 九龍城區文娛促進會：九龍城區精英欣賞大匯演，\$52,390 觀塘區文娛康樂促進會：舞出關愛，\$51,750 香港離島文化藝術協會：舞蹈展新姿 - 第八屆離島區舞蹈比賽暨舞動大嶼藝術深化教育及培訓計劃，\$42,200	\$438,943	<b>2010-11 Community Arts Activities Enhancement Scheme</b> Wan Chai District Arts, Culture, Recreational & Sports Association Ltd: Wan Chai Children's Choir Concert, \$60,170 Central and Western District Association for Culture and Arts: Choir and Dance Intensive Courses for Teenages, \$60,000 Southern District Arts and Culture Association Ltd: Southern District's Children and Teenage Choir Training Programme, \$60,000 Mong Kok District Cultural, Recreational and Sports Association Ltd: Stroll Community Sketch and Exhibition, \$53,360 Sham Shui Po Arts Association Ltd: Calligraphy Workshop, \$59,073 Kowloon City District Arts and Culture Council, The Concert for Music Talents in Kowloon City, \$52,390 Kwun Tong District Culture and Recreation Promotion Association: Love•Dance, \$51,750 Hong Kong Islands Cultural & Art Association: Dance Competition and Enhancement Training Programme, \$42,200
社區文化藝術深化及推廣計劃 R&T(Rhythm&Tempo)：《街頭•舞•Tap•Jam》融合進化篇，\$60,000 影意志有限公司：走入社區 - 文化錄像導賞工作坊，\$60,000 民間博物館：家變，\$60,000 黑犬劇團：《神筆馬良(幼兒版)》默劇演出，\$60,000 劇場空間基金有限公司：我住天水圍，\$60,000 思拔中心：轉變 - 西營盤的新面貌，\$36,000 蒲窩青少年中心：從地下到社區 - 香港塗鴉藝術2011，\$60,000 協青社 - 蒲吧：樂•動生命，\$60,000 社區文化發展中心：不一樣的文化旅程(社區藝術篇)，\$70,900	\$526,900	<b>Community Arts Enhancement and Promotion Scheme</b> R & T (Rhythm & Tempo): Tap Dance Street Jam, \$60,000 Ying E Chi Ltd: Video Taking Workshop, \$60,000 Community Museum Project: Dislocated - Home on the Move, \$60,000 Heiquan Theatre: Mime Performance for Kindergarten Students, \$60,000 Theatre Space Foundation Ltd: I live in Tin Shui Wai, \$60,000 The Nesbitt Centre Ltd: Changes - A Fresh Look at Sai Ying Pun, \$36,000 The Warehouse Teenage Club Ltd: From Underground to Community - Graffiti Art Hong Kong 2011, \$60,000 Youth Outreach - The Hang Out: Rock Your Life, \$60,000 Centre for Community Cultural Development: A Unique Cultural Tour in Sham Shui Po (Community Arts), \$70,900
2010香港藝術發展獎 透過嘉許計劃，表揚傑出的藝術工作者、藝團，以及支持藝術活動的機構及團體。	\$4,328,000	<b>Hong Kong Arts Development Awards 2010</b> It gives formal recognition to accomplished artists and arts groups, and organisations that have made significant contribution to the arts development in Hong Kong.
2010年香港攝影節 - 《四度空間 - 兩岸三地當代攝影展》 香港攝影文化協會有限公司	\$1,053,800	<b>Hong Kong Photo Festival 2010 - "Four Dimensions - Contemporary Photography from China, Hong Kong, Taiwan and Macau"</b> Hong Kong Photographic Culture Association Ltd
香港戲劇年鑑2010 國際演藝評論家協會(香港分會)有限公司	\$540,000	<b>Hong Kong Drama Yearbook 2010</b> International Association of Theatre Critics (Hong Kong) Limited
香港戲曲年鑑2010 國際演藝評論家協會(香港分會)有限公司	\$518,000	<b>Hong Kong Xiqu Yearbook 2010</b> International Association of Theatre Critics (Hong Kong) Limited
2010文學雜誌資助計劃 水焗魚文化製作有限公司：《字花》，\$600,000 諸子出版社有限公司：《百家》，\$500,000 香港文學評論出版社有限公司：《文學評論》，\$480,000 香港學生文藝月刊有限公司：《香港中學生文藝月刊》，\$569,000	\$2,229,000	<b>2011 Literary Arts Magazine Scheme</b> Spicy Fish Cultural Production Limited: Fleurs des Lettres, \$600,000 Experts Press Company Limited: Park Literary Magazine, \$500,000 Hong Kong Literature Study Publication Co. Ltd: Hong Kong Literature Study, \$480,000 Hong Kong Pupil Literature Monthly Magazine Company Limited: Hong Kong Pupil Literature Monthly Magazine, \$569,000

<b>2010/11上海街視覺藝術空間策展及管理計劃</b> 活化廳	<b>\$400,000</b>	<b>2010/11 Shanghai Street Artspace Exhibition Hall</b> Woofar Tena
<b>香港劇場工作者現況調查</b> 香港戲劇協會：\$381,500 行政費：\$18,500	<b>\$400,000</b>	<b>Survey on the Working Status of the Theatre Practitioners</b> Hong Kong Federation of Drama Societies: \$381,500 Administration fee: \$18,500
<b>第三屆大型互動媒體藝術展</b> 微波有限公司	<b>\$2,000,000</b>	<b>The 3rd Large Scale Interactive Media Arts Exhibition</b> Microwave Company Limited
<b>戲曲新編劇本指導及演出計劃 (二) - 第一階段：新編劇本指導</b> 關幸姬：\$42,000 李文顯：\$42,000 胡國賢：\$42,000 張澤明：\$35,750 周潔萍：\$42,000 廖玉鳳：\$57,000	<b>\$260,750</b>	<b>Xiqu Playwright Mentoring and New Play Performance Project 2 - Phase I: Playwright Mentoring</b> Kwan Hang-kay: \$42,000 Li Man-hin: \$42,000 Woo Kwok-yin: \$42,000 Cheung Chak-ming: \$35,750 Chow Kit-ping: \$42,000 Liu Yuk-fung, Flora: \$57,000
<b>戲曲新編劇本指導及演出計劃 (一) - 第二階段：新編演出計劃</b> 鳴芝聲劇團 (香港) 有限公司：\$75,000 高陞劇團：\$75,000 錦昇輝粵劇團：\$75,000	<b>\$225,000</b>	<b>Xiqu Playwright Mentoring and New Play Performance Project 1 - Phase II: New Play Performance</b> Ming Chee Sing Chinese Opera (HK) Limited: \$75,000 Go-Sing Cantonese Opera Troupe: \$75,000 Kam Sing Fai Cantonese Opera: \$75,000
<b>戲曲資料中心2010/11</b> 香港中文大學粵劇研究計劃	<b>\$500,000</b>	<b>Xiqu Information Centre 2010/11</b> Cantonese Opera Research Programme of CUHK
<b>音樂新進演出計劃</b> 香港作曲家聯會有限公司：\$500,000 香港演藝學院：\$500,000	<b>\$500,000</b>	<b>Young Musicians Performance Platform Series</b> Hong Kong Composers' Guild Ltd.: \$500,000 Hong Kong Academy for Performing Arts: \$500,000

<b>賽馬會表演藝術場地資助計劃</b>		<b>Jockey Club Performing Arts Venue Subsidy Scheme</b>
<b>同流</b> 同流創意習作	<b>\$30,530</b>	<b>We Draman Group</b> Creative Works
<b>戲隨意集</b> 自編易導	<b>\$17,270</b>	<b>Freeatre</b> J.A.S
<b>嗰個劇社</b> 劇場臥底	<b>\$14,410</b>	<b>That Drama Society</b> Undercover Theatre
<b>陳裕君</b> 陳裕君獨步劇壇 - 色·香·味之色	<b>\$63,780</b>	<b>Chan Yu-kwan</b> Taste the Life I
<b>音樂劇作</b> 走出掛念里	<b>\$26,190</b>	<b>Musical Trio</b> Take One Step
<b>The Radiant Theatre</b> 有去冇回頭	<b>\$34,250</b>	<b>The Radiant Theatre</b> Going Going Gone
<b>黑犬劇團</b> 一梯一伙 (重演)	<b>\$18,000</b>	<b>Heiquan Theatre</b> Think out of the lift
<b>俳優劇場</b> 工廠皇后	<b>\$27,420</b>	<b>Pai Yeo Theatre</b> Factory Queen
<b>A.T. Workshop</b> 計劃37	<b>\$50,040</b>	<b>A.T. Workshop</b> Project 37
<b>YMCA創藝傳音</b> 教我如何不愛爸	<b>\$32,580</b>	<b>YMCA Art Mission</b> I Never Sang For My Father
<b>阮志雄</b> 麵包和黑玫瑰·路上的詩—雄仔叔叔的故事和他的年代	<b>\$39,450</b>	<b>Yuen Che-hung</b> Bread and Black Roses: Uncle Hung's Stories and His Time
<b>李志文</b> 童牛	<b>\$28,340</b>	<b>Lee Chi-man</b> Cowboy
<b>香港舞蹈聯盟有限公司</b> 澳洲/香港舞蹈交流	<b>\$26,690</b>	<b>Hong Kong Dance Alliance Limited</b> Australia/Hong Kong Dance Exchange Project

<b>Ee Phei-san, Jovienne</b> 幻覺	<b>\$16,770</b>	<b>Ee Phei-san, Jovienne</b> Illusions
<b>趙浩然</b> 結界達人	<b>\$25,520</b>	<b>Chiu Ho-yin</b> The Story of Autistic Genius
<b>烏都鄰舍中心有限公司</b> 「光的兒女」土瓜灣藝幫主辦	<b>\$26,940</b>	<b>Urdu Neighbour Centre Limited</b> "Children of the Light" presented by Earth Melon Bay Theatre Troupe
<b>新生精神康復會</b> 「一樣·不一樣」互動舞台Live Show	<b>\$49,450</b>	<b>New Life Psychiatric Rehabilitation Association</b> "The Same · Not The Same" Live Show"
	<b>\$527,630</b>	

<b>新光場地戲曲演出資助計劃</b>		<b>Sunbeam Theatre Venue Subsidy Scheme</b>
鳴芝聲劇團 (香港) 有限公司	<b>\$93,000</b>	Ming Chee Sing Chinese Opera (HK) Limited
鳴芝聲劇團 (香港) 有限公司	<b>\$255,000</b>	Ming Chee Sing Chinese Opera (HK) Limited
萬丈紅粵劇團	<b>\$78,000</b>	Man Cheung Hung Chinese Opera
彩鳳鳴劇團	<b>\$32,000</b>	Choi Fung Ming Cantonese Opera Troupe
盈蘭逸興舞集	<b>\$8,000</b>	Nancy Dance Association
鳴芝聲劇團 (香港) 有限公司	<b>\$93,000</b>	Ming Chee Sing Chinese Opera (HK) Limited
揚鳴粵劇團	<b>\$78,000</b>	Yeung Ming Cantonese Opera Troupe
	<b>\$637,000</b>	

<b>多項計劃資助 (2011- 2013)</b>		<b>Multi Project Grant (2011- 2013)</b>
愛麗絲劇場實驗室有限公司	<b>\$197,700</b>	Alice Theatre Laboratory Limited
藝術人家	<b>\$287,900</b>	Art Home
香港展能藝術會	<b>\$290,000</b>	Arts With The Disabled Association Hong Kong
亞洲民眾戲劇節協會	<b>\$328,000</b>	Asian People's Theatre Festival Society
美聲曲藝社	<b>\$141,300</b>	Bel Canto Singers
影話戲有限公司	<b>\$329,400</b>	Cinematic Theatre Ltd.
香港城市室樂團有限公司	<b>\$282,900</b>	City Chamber Orchestra of Hong Kong Ltd.
7A班戲劇組	<b>\$216,700</b>	Class 7A Drama Group Limited
點出版有限公司 (文化工房)	<b>\$70,000</b>	Click Press Limited (Culture Plus)
CNEX Foundation Limited	<b>\$247,000</b>	CNEX Foundation Limited
雅樂合奏團	<b>\$84,000</b>	Concerto da Camera
生輝粵劇研究中心	<b>\$292,400</b>	Glory Chinese Opera Institute
哈哈舞台概念樂團	<b>\$80,200</b>	Hahaha Concept Band For Theatre
黑犬劇團	<b>\$37,200</b>	Heiquan Theatre
香港作曲家聯會有限公司	<b>\$304,300</b>	Hong Kong Composers' Guild Ltd.
香港舞蹈聯盟有限公司	<b>\$161,900</b>	Hong Kong Dance Alliance Limited
香港舞蹈總會有限公司	<b>\$389,800</b>	Hong Kong Dance Federation Limited
香港兆基創意書院	<b>\$274,000</b>	Hong Kong Institute of Contemporary Culture Lee Shau Kee School of Creativity
香港文學評論出版社有限公司	<b>\$167,900</b>	Hong Kong Literature Study Publication Co. Ltd
香港油畫研究會	<b>\$216,600</b>	Hong Kong Oil Painting Research Society
香港版畫工作室	<b>\$108,900</b>	Hong Kong Open Printshop
香港偶影藝術中心	<b>\$211,100</b>	Hong Kong Puppet and Shadow Art Center
匯智出版有限公司	<b>\$41,000</b>	Infolink Publishing Ltd.
無界樂人有限公司	<b>\$102,900</b>	John Chen Ensemble Limited
麗晶粵劇研究社	<b>\$245,200</b>	Legend Cantonese Opera Association
光影作坊有限公司	<b>\$221,800</b>	Lumenvisum Co. Ltd.
簡亦樂有限公司	<b>\$138,500</b>	MCCM Limited
明日藝術教育機構有限公司	<b>\$320,100</b>	Ming Ri Institute For Arts Education Ltd.
妙思舞動	<b>\$80,500</b>	Muse Motion
非凡美樂有限公司	<b>\$299,800</b>	Musica Viva Limited
前進進戲劇工作坊有限公司	<b>\$278,500</b>	On & On Theatre Workshop Co. Ltd.
香港歌劇協會有限公司	<b>\$447,000</b>	Opera Hong Kong Limited
一條褲製作	<b>\$117,200</b>	Pants Production
R&T (Rhythm & Tempo)	<b>\$412,600</b>	R&T (Rhythm & Tempo)

飛鵬木偶團	\$185,600	Sky Bird Puppet Group
草書藝術研究社	\$125,800	Society of Cursive Calligraphy Studies
水煮魚文化製作有限公司	\$139,500	Spicy Fish Cultural Production Limited
春暉粵藝工作坊	\$396,300	Spring Glory Cantonese Opera Workshop
香港中華文化促進中心有限公司	\$171,800	The HK Institute for Promotion of Chinese Culture Ltd.
香港巴赫合唱團	\$286,200	The Hong Kong Bach Choir
新城劇團有限公司	\$212,800	The Prospects Theatre Co. Ltd.
劇場空間基金有限公司	\$379,700	Theatre Space Foundation Ltd.
天馬音樂藝術團有限公司	\$64,800	Tin Ma Music and Opera Association Ltd.
東凌粵劇推廣中心	\$68,100	Tung Ling Chinese Traditional Opera Centre
影行者有限公司	\$209,700	v-artist Company Limited
采風電影有限公司	\$230,100	Visible Record Limited
影意志有限公司	\$302,200	Ying E Chi Limited
	<b>\$10,196,900</b>	

計劃資助 (2011- 2013)		Project Grant (2011- 2013)
<b>卓越藝術及創作</b>		<b>Artistic Creation and Excellence</b>
<b>展覽</b>		<b>Exhibition</b>
黎明海	\$55,500	<b>Lai Ming-hoi, Victor</b> Group Exhibition "Hong Kong Painters Revisited"
香港畫家再探		
文晶瑩	\$52,000	<b>Man Ching-ying</b> Rewrite the History - Phoebe Man Installation Art
重寫歷史 - 文晶瑩裝置藝術		
王浩然	\$80,000	<b>Adrian Anthony Wong</b> Troglodyte See the Light
穴居人看光		
甲子書學會	\$42,700	<b>Jiazi Society of Calligraphy</b> "The Analects of Confucius" - Jubilee Exhibition of The Jiazi Society of Calligraphy
甲子書學會銀禧作品展 - 「《論語》精選」		
劉美延	\$43,300	<b>Lau Mei-yin, Yvonne</b> Ink Color Pop
色墨如今		
鄭志明	\$25,900	<b>Cheng Chi-ming</b> Worn Out
踏破		
黃瞻遠	\$32,500	<b>Wong Chim-yuen</b> Visual Arts Exhibition
嶺南畫派新姿黃瞻遠創作展		
胡家欣	\$57,500	<b>Wu Ka-yan, Jamie</b> From Drawings to Performance - Hoi Chiu Solo Drawings Exhibition
《繪戲•海潮首個個人畫展》		
戴秀慧	\$53,000	<b>Tai Sau-wai, Rosabella</b> Fire and Water
火•水		
香港春潮畫會	\$35,800	<b>Hong Kong Springtide Art Society</b> Visual Arts Exhibition
春潮畫會 - 辛亥革命百年紀念		
星期一工作室	\$34,500	<b>Hong Kong Monday Visual Arts Association</b> Visual Arts Exhibition
《星期一工作室》年展2011		
<b>電影/錄像/媒體藝術製作</b>		<b>Film/Video/Media Art Production</b>
陳敏兒	\$79,200	<b>Abby Chan</b> Miss Happiness - Dance Video Project
歡樂小小姐 - 舞蹈錄像計劃		
許雅舒	\$500,000	<b>Hui Nga-shu, Rita</b> Keening Woman
哭喪女		
董然/楊梅媛	\$89,600	<b>Dong Ran/Yang Mei-yuan</b> Wives of Gay
同妻		
<b>演出</b>		<b>Performance</b>
趙浩然	\$57,200	<b>Chiu Ho-yin</b> The Story of Autistic Genius
結界達人		
盈楓舞蹈團	\$86,100	<b>Zephyr Dance Troupe</b> The Dance Authentic 2010
盈彩楓姿2010 - 樂韻舞躍宋王台		

星榆舞蹈團 香江畫圖	\$86,400	<b>Starwave Production</b> Dance Performance
林偉源 《人權舞台》“Human Rights”多媒體藝術作品演出	\$122,200	<b>Lam Wai-yuen, Allen</b> “Human Rights”
黑目鳥劇團 星期8的逍遙遊	\$75,800	<b>Black Bird Theatre</b> Travel By.....
聖約翰座堂 聖樂音樂會及工作坊	\$32,000	<b>St John's Cathedral</b> Dolce Requiem
香港巴赫合唱團 Faure Requiem	\$58,400	<b>The Hong Kong Bach Choir</b> Faure Requiem
劍心粵劇團 劍心粵藝新苗戲曲匯演2011	\$60,000	<b>Kim Sum Cantonese Opera Association</b> Cantonese Opera Performance
天馬音樂藝術團有限公司 新編粵劇薈萃	\$142,000	<b>Tin Ma Music and Opera Association Ltd.</b> Cantonese Opera Highlights
<b>出版</b>		<b>Publication</b>
陳家樂 政治、類型、電影文化：香港電影研究	\$31,600	<b>Chan Ka-lok, Sobel</b> Publication
容國維 文學出版：《往事如煙》	\$23,900	<b>Yung Kwok-wai</b> Literature Publication: Prose
蔡炎培 文學出版：《小說、隨筆、詩》	\$12,700	<b>Tsai Yim-pui</b> Literature Publication: Prose
區佩嫦 文學出版：《為未來畫上漂亮的一筆》	\$23,000	<b>Au Pui-sheung</b> Literature Publication: Literature for Children/ Teenagers
駱適然 文學出版：《屋不是家·混聲合唱》	\$23,000	<b>Lok Sik-yin</b> Literature Publication: Novel
廖建中 文學出版：《連花開的聲音都沒有》	\$23,000	<b>Liu Kin-chung</b> Literature Publication: Poetry
黃慶雲 文學出版：《黃慶雲作品選集》	\$50,000	<b>Huang Ching-yuen</b> Literature Publication: Literature for Children and Teenagers
水焯魚文化製作有限公司 文學出版：《書寫的人》	\$23,000	<b>Spicy Fish Cultural Production Limited</b> Literature Publication: Prose
科華圖書出版公司 文學出版：《嘸吟齋瑣記》	\$20,200	<b>Forward Book Co.</b> Literature Publication: Prose
譚惠貞 文學出版：《遍地黃花》	\$41,000	<b>Tam Wai-ching</b> Literature Publication: Novel
天地圖書有限公司 文學出版：《鏞峰文集2010》	\$24,000	<b>Cosmos Books Ltd</b> Literary Publication: Prose
梁品亮 文學出版：《細說》	\$23,000	<b>Leung Ban-leung</b> Literature Publication: Novel
阮佩儀 文學出版：《行在地上》	\$16,300	<b>Yuen Pui-ye</b> Literature Publication: Prose
鄭晴翹 文學出版：《睡在路軌旁的兩（三）隻山羊》	\$23,000	<b>Cheng Ching-huen</b> Literature Publication: Novel
羅貴祥 文學出版：《羅貴祥詩集》	\$16,300	<b>Lo Kwai-cheung</b> Literature Publication: Poetry
鄺龔子 文學出版：《瀟湘月》	\$18,000	<b>Kwong Yim-tze, Charles</b> Literature Publication: Poetry
黃南翔 文學出版：《晚晴心影》	\$20,100	<b>Wong Nam-cheung</b> Literature Publication: Prose
謝越芳 文學出版：《紅粉奇緣》	\$11,400	<b>Tse Yuet-fong</b> Literature Publication: Novel
岑崑南 文學出版：《80後香港十位女詩人：詩性家園》	\$23,000	<b>Shum Kwan-nam, Quanan</b> Literature Publication: Poetry
香港文學評論出版社有限公司 文學出版：《黃慶雲評傳》	\$18,000	<b>Hong Kong Literature Study Publication Co. Ltd</b> Literary Publication: Biography

嚴惠蕙 <LvLn病毒>	\$56,300	Yim Wai-wai, Florence 'LvLn virus'
周有靜 扇之變奏 - 如何將一把大扇變為藝術品 (畫冊)	\$25,000	Chow Yau-ching Visual Arts Publication
歐陽乃霽 我畫我家 - 歐陽乃霽素描香港四十年出版及展覽計劃	\$76,500	Au Yeung Nai-jim Visual Arts Publication
香港版畫工作室 香港圖像藝術節2010 - 歧流匯聚國際版畫交流展出版計劃	\$95,000	Hong Kong Open Printshop Hong Kong Graphic Art Fiesta 2010 - Convergence . Divergence Exhibition Catalog
李澤文 樂山樂水 - 李澤文作品集	\$47,000	Lee Chak-man Visual Arts Publication
杜增祥 成語粵曲新編	\$33,500	To Tsang-cheung Cantonese Opera Songs Publication
<b>藝術教育及推廣</b>		<b>Arts Education and Promotion</b>
<b>藝術教育</b>		<b>Arts Education</b>
水煮魚文化製作有限公司 在雲上播種 - 中學詩歌多媒體巡迴表演	\$81,700	Spicy Fish Cultural Production Limited School Performances
黃暉木偶皮影 戲偶、偶戲	\$90,000	Wong Fai Puppet and Shadow Puppetry School Touring Performance
金永成香港木偶劇團 掌中奇遇：小小掌中木偶師培訓及藝術推廣計劃	\$90,000	Kam Wing Sing Hong Kong Puppetry Puppetry Performance Training and Promotion Project
飛鵬木偶團 「白蛇傳遊校園」中國傳統木偶演出暨示範講座	\$90,000	Sky Bird Puppet Group "White Snake Story" Puppet Show School Tour
<b>藝術推廣及服務</b>		<b>Arts Promotion and Services</b>
香港戲劇協會 第二十屆香港舞台劇獎頒獎典禮	\$145,000	Hong Kong Federation of Drama Societies The 20th Hong Kong Drama Awards Presentation Ceremony
香港藝術中心 媒體藝術社區推廣計劃	\$218,700	Hong Kong Arts Centre Cinema 2.0
采風電影有限公司 華語紀錄片節2011	\$171,700	Visible Record Limited Chinese Documentary Festival 2011
許恒峰 杏林粵韻	\$75,400	Hui Wun-fung Chinese Music Concert
香港青年協會 青少年文化藝術義工計劃 - 2010年無伴奏冬季送暖計劃	\$122,000	The Hong Kong Federation of Youth Groups Arts and Culture Youth Volunteer Scheme - 2010 a cappella Project
香港書法愛好者協會 第十屆“余寄梅盃”全港書法公開賽	\$47,900	The Hong Kong Association of Amateur Calligraphers "Yee Kee Mui Cup" 10th Hong Kong Open Chinese Calligraphy Competition
香港警察書畫學會 香港警察書畫學會廿八周年書畫作品展覽	\$29,300	Hong Kong Police Painting & Calligraphy Club 28th Anniversary Exhibition of Hong Kong Police Painting and Calligraphy Club
李蕙如 《I See》- 大專聯校藝術展2011	\$ 15,700	Li Wai-yu, Vivian Visual Arts Exhibition
旺角區文娛康樂體育會有限公司 青少年文化藝術義工計劃 - 書法系列	\$ 79,100	Mong Kok District Cultural, Recreational and Sports Association Ltd. Arts and Culture Youth Volunteer Scheme - Chinese Calligraphy Series
<b>社區藝術發展</b>		<b>Community Arts Development</b>
香港舞蹈總會有限公司 國際舞蹈日2011	\$108,800	Hong Kong Dance Federation Limited World Dance Day 2011
寇比力克詩會 文學社區藝術/推廣：寇比力克詩會	\$18,900	Kubrick Poetry Society Literary Arts Promotion/ Community Arts: Kubrick Poetry
藝術人家 「港式九大盞」	\$75,200	Art Home Table for Life

培訓		Training
香港兒童/少年粵劇團有限公司 兒童及少年粵劇訓練計劃 (2011年1至6月)	\$100,000	<b>Hong Kong Children and Juvenile Chinese Opera Troupe Limited</b> Children and Juvenile Cantonese Training Programme (Jan to Jun 2011)
<b>文化交流</b>		<b>Cultural Exchange</b>
香港公開大學人文社會科學院 文化與翻譯：中文文學的世界面貌	\$55,200	<b>School of Arts and Social Sciences, The Open University of Hong Kong</b> Culture in Translation: The Reception of Chinese Literature in the World (Conference 2011)
香港童聲合唱協會有限公司 2011香港國際青少年合唱節	\$196,000	<b>Hong Kong Treble Choirs' Association Ltd.</b> 2011 Hong Kong International Youth & Children's Choir Festival
香港青年協會 香港2011國際無伴奏合唱節	\$204,400	<b>The Hong Kong Federation of Youth Groups</b> Hong Kong 2011 International a cappella Festival
林慧潔 視覺藝術文化交流計劃	\$109,600	<b>Lam Wai-kit</b> "Destination Berlin"
梅卓燕 Wittenburg University - 大學駐校藝術交流計劃	\$24,500	<b>Mui Cheuk-yin</b> Wittenburg University-Artist in Residence (USA)
彭秀慧作品 29+1 (北京演出)	\$159,000	<b>Kearen Pang Production</b> 29+1 (Beijing Tour)
香港舞台技術及設計人員協會有限公司 布拉格四年展2011	\$91,800	<b>Hong Kong Association of Theatre Technicians &amp; Scenographers Co Ltd</b> PQ 2011 The Prague Quadrennial 2011
鄧樂妍 年輪曲	\$10,000	<b>Tang Lok-yin</b> Tree Rhapsody
梁志和 差不多教育－梁志和於新加坡M1藝穗節之展覽項目	\$63,800	<b>Leung Chi-wo, Warren</b> Something about education but not exactly...
麥翠影 參與第二十五屆亞洲國際美術展覽會開幕禮及交流活動 (蒙古)	\$61,530	<b>Mak Chui-ying, Winnie</b> Participating in the 25th Asian International Art Exhibition (Mongolia)
<b>獎助</b>		<b>Fellowship/Awards</b>
青年文學獎協會 第三十八屆青年文學獎	\$99,900	<b>The Youth Literary Awards Association</b> The 38th Youth Literary Awards
<b>珠三角文化交流計劃</b>		<b>Pearl River Delta Cultural Exchange Project</b>
藝術到家 《求生術》裝置藝術展覽	\$35,900	<b>Art Together</b> "Art for Survive" Installation Art Exhibition
香港藝術中心 1+1：偶 - 兩岸四地藝術交流計劃	\$150,000	<b>Hong Kong Arts Centre</b> 1+1: Even - An Artistic Exchange Project of Cross-Strait Four-Regions
香港聖樂團 香港聖樂團與廣州基督教東山堂聖樂團聯合舉行聖樂讚美會	\$45,900	<b>Hong Kong Oratorio Society</b> Appreciation of Oratorio concert co-organized by HKOS & Choir of the Guangzhou Dongshan (GZDC)
香港藝穗節 「粵港聯展：行路上省城 X 廣東主義」 (廣州站)	\$70,000	<b>Hong Kong Festival Fringe Ltd</b> Joint Exhibition HK+GZ: Walking to Canton X Canton Canton
焦媛實驗劇團 舞台劇《金鎖記》廣州演出	\$113,000	<b>Perry Chiu Experimental Theatre</b> Drama Performance
前進進戲劇工作坊有限公司 《哈奈馬仙》(2010新版) - 廣州演出交流計劃	\$132,500	<b>On &amp; On Theatre Workshop Co. Ltd.</b> hamlet b. - Guangzhou Cultural Exchange Project

研究/保存/評論		Research/Archive/Criticism
<b>黃仲鳴</b> 文學研究/保存計劃：「鴛鴦蝴蝶：粵港派作家的傳承與衰落」	<b>\$83,300</b>	<b>Wong Chung-ming</b> Literature Research/ Archives
<b>香港舞蹈界聯席會議</b> 香港舞蹈座談會2010	<b>\$30,600</b>	<b>Hong Kong Dance Sector Joint Conference</b> Hong Kong Dance Assembly 2010
<b>藝鶴有限公司</b> 大澳棚屋研究及出版計劃 - 《棚屋上下：大澳水鄉空間傳統》	<b>\$74,900</b>	<b>Art and Culture Outreach Limited</b> Visual Arts Publication
<b>懿津企業有限公司</b> 香港粵劇之路 - 申遺成功之後	<b>\$37,500</b>	<b>Legend Enterprises Co. Ltd.</b> Xiqu Publication
新苗資助		Grant for Emerging Artists
<b>傅詠欣</b> 跨媒介藝術計劃	<b>\$20,000</b>	<b>Fu Wing-yan, Lilian</b> An ever-changing monument
<b>周凱兒</b> “人•墨水” - 周凱兒個人展覽	<b>\$15,000</b>	<b>Chau Hoi-ye</b> Humans•Ink - Chau Hoi Yee Solo Exhibition
<b>謝諾麟</b> ... 日夜... (2.7) - (謝諾麟作品展覽)	<b>\$20,000</b>	<b>Tse Lok-lun</b> ...daynight... (2.7) - Laurence Tse Exhibition
<b>音樂劇作</b> 出走掛念里	<b>\$30,000</b>	<b>Musical Trio</b> Drama Performance
<b>A2創作社</b> 作死	<b>\$35,000</b>	<b>Actors' Square</b> DEATH
<b>蔡運華</b> A Missing Story	<b>\$35,000</b>	<b>Tsoi Wan-wa, Shirley</b> A Missing Story
<b>盛夏劇團</b> 我活著是為了咬著一支筆在旺角街頭寫字	<b>\$35,000</b>	<b>Shingha Theatre</b> Drama Performance
<b>鄧智堅</b> 80's驕雄	<b>\$40,000</b>	<b>Tang Chi-kin</b> Drama Performance
<b>林倩嬌</b> 末世愛情啟示錄	<b>\$35,000</b>	<b>Lam Sin-kiu, Cathy</b> Drama Performance
<b>李璋欣</b> Fool That I am	<b>\$35,000</b>	<b>Li Wai-yan</b> Fool That I am
<b>柯嘉琪</b> 飛得喜	<b>\$40,000</b>	<b>Or Ka-kee</b> Happy Fly-day
<b>郭子雲</b> 回到•未來	<b>\$30,000</b>	<b>Kwok Chi-wan</b> Drama Performance
<b>莫頌靈</b> Pianovel	<b>\$20,000</b>	<b>Mok Chung-ling, Jolene</b> Pianovel
<b>何健汶</b> 放過活	<b>\$40,000</b>	<b>Ho Kin-man</b> Release Relive
<b>葉思思</b> 音樂表演計劃	<b>\$35,000</b>	<b>Ye Sisi</b> Music Performance



## 藝術服務中心 Arts Service Centre



藝術服務中心位於藝術發展局辦事處，設多間會客室及會議室，間隔靈活，會議設施齊備，適合各類會議、培訓、工作坊及發布會。

歡迎獲藝術發展局資助的團體、雜誌、政府資助的九個演藝團體，以及其他獲推薦的團體或人士借用場地，舉辦非牟利、不設收費及已預先登記參加者資料的藝術活動；以推廣藝術為目的的活動，將可獲優先考慮。

Located in the administration office of Hong Kong Arts Development Council, Arts Service Centre is well-equipped with conferencing equipment and is flexible in setting for different functions such as meeting, seminar, workshop and press conference.

Recipients of ADC's Grant and the nine government-sponsored arts organisations as well as recommended arts practitioners and arts groups, are welcome to rent the Arts Service Centre for non-profit making, free of charge or attendant pre-registered activities. Activities aiming at promoting arts will be given priorities.

查詢及申請表格  
Enquiries & Application Form

2820 1013  
[www.hkadc.org.hk/tc/aboutus/asc](http://www.hkadc.org.hk/tc/aboutus/asc)

# 藝發局研究 調查摘要

藝術界年度調查  
Annual Arts Survey  
使用工廈進行藝術活動  
Industrial Buildings for  
Arts Activities  
334 藝術學習  
Arts Subjects in 334  
Curriculum

Highlights of ADC Surveys Findings



作為政府、藝文界以至社會人士的橋樑，藝發局近年加強有關藝術生態方面的調查和研究，不單為業界提供種種具參考價值的資料與數據，並直接向政府反映藝文界的現況與訴求，締造有利藝文發展的空間。

2009/10年度，本局完成了三項研究計劃，包括：「香港藝術界年度調查2008/09」、「使用工廠大廈進行藝術活動的現況及需求調查」、「334藝術學習概況——藝術教師調查」。本文將重點介紹上述三項研究結果摘要，報告全文可於本局網頁下載。

欲下載上述研究報告，請瀏覽<http://www.hkadc.org.hk>，選擇「資源中心」內的「研究與報告」部分。

As a bridge between government, the arts community and the public, the Hong Kong Arts Development Council (ADC) strengthens its research and study on arts ecology, with the aim of providing the arts community with reference and data, as well as facilitating the Government in understanding the arts sector so as to cultivate the sector development.

In 2009/10, ADC conducted three studies, namely the Hong Kong Annual Arts Survey 2008/09, the Survey on the Current Status of Industrial Buildings for Arts Activities, and the Survey on Arts Subjects in 334 Curriculum – Arts Teachers. The following chapters are an overview of the findings covered by the three studies. Full reports can be downloaded at ADC's website.

To download the full reports of the above surveys, please go to:  
<http://www.hkadc.org.hk>, choose "Research & Reports" under "Resources Centre".

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23	334藝術學習概況 — 藝術教師調查 Survey on Arts Subjects in 334 Curriculum: Arts Teachers



香港藝術界年度調查  
Hong Kong  
Annual Arts Survey  
2008/09

藝發局在2008年中決定開展一項恆常的「香港藝術界年度調查」計劃，期望建立一套資料搜集的指標藍圖，為業界提供更新的資料，以持續跟進了解及觀察本港文化藝術生態環境及發展趨勢。自2010年初出版了《香港藝術界年度調查報告2007/08》後，本局今年繼續出版《香港藝術界年度調查報告2008/09》，除了蒐集2008年4月至2009年3月期間進行的表演藝術（戲劇、戲曲、舞蹈、音樂）節目、視覺藝術展覽外，是次亦將電影節目加入同期的資料<sup>1</sup>。調查範圍包括節目/展覽/電影放映數量及場次、節目之票價、觀眾人次及票房紀錄等。從2008/09年度的資料顯示，表演藝術的整體觀眾人次、本地藝術界進行的表演節目和展覽數量、主辦/製作單位數目等範疇均錄得增長的情況，本地藝術界的發展潛力不容置疑。

ADC initiated in 2008 the first of its “Hong Kong Annual Arts Survey” project with the aim of establishing a set of blueprints for data collection standards, which would enable the ADC to provide up-to-date information on the arts sector and continue to observe and understand the local arts and culture milieu and its development. Since the *Annual Arts Survey Report 2007/08* published in early 2010, the *Annual Arts Survey Report 2008/09* continues to collect performing arts (Theatre, Xiqu, Dance and Music) programmes and visual arts exhibitions, as well as films held or screened between April 2008 and March 2009<sup>1</sup>. The data range includes the number of productions and performances staged, the number of exhibitions held and the number of films screened, as well as the ticket prices, audience attendance, and box office records etc. The 2008/09 data showed that the increases in overall attendance of performing arts, number of performing arts productions and exhibitions by local arts sector, and number of presentation/production units that revealed the potential of local arts sector development.

<sup>1</sup> 各藝術類別之定義：「舞蹈」指現代/傳統舞蹈、民族舞、芭蕾舞，但不包括體育舞蹈。「戲劇」指中西方話劇、現代偶劇、音樂劇，但不包括歌劇、傳統偶劇。「音樂」指中西古典/傳統音樂、聲樂、歌劇，但不包括流行音樂。「戲曲」指中國各地方戲曲、戲曲演唱會、傳統偶劇。「綜藝」指於一個演出節目中包含多於一場表演藝術類型的節目，例如一個節目的其中一節是舞蹈表演，另一節是演奏等，但不包括跨媒體藝術、電影、流行音樂演唱會、體育舞蹈之節目。視覺藝術展覽包括：書畫篆刻、繪畫、版畫、雕塑、陶藝、攝影、混合媒介及裝置、電子媒介、行為藝術、綜合展、建築、設計、兒童藝術及文物等。電影節目暫只計算公開宣傳放映的節目。一般來說，一個電影節目（如《天水圍的日與夜》）於一場放映中播放一齣影片，亦有部分電影節目（如《鮮浪潮公開短片節目(一)》），或會於一場放映中播放多於一齣影片。

<sup>1</sup> Definition for arts genres: “Dance” refers to modern/traditional dance, folk dance and ballet. It does not include sports dance. “Theatre” refers to Chinese and western plays, contemporary puppetry and musicals. It does not include opera and traditional puppetry. “Music” refers to Chinese and western classical/traditional music, vocal and opera. It does not include pop music. “Xiqu” refers to Chinese operas, Chinese operatic songs and traditional puppetry. Visual arts exhibitions includes Calligraphy, Painting and Seal Carving, Drawing, Block Printing, Sculpture, Ceramics, Photography, Mixed Media and Installation, Electronic, Performance Art, Combined, Architecture, Design, Children Art, and Antiquities. “Film programmes”, at this stage, include only those which were public screened. Normally, only one film was screened for each film programme (e.g. *The Way We Are*). In some programmes, however, (e.g. *Fresh Wave Open Division Programme 1*) more than one film was played.

## 表演藝術情況

### 整體觀眾人次微增

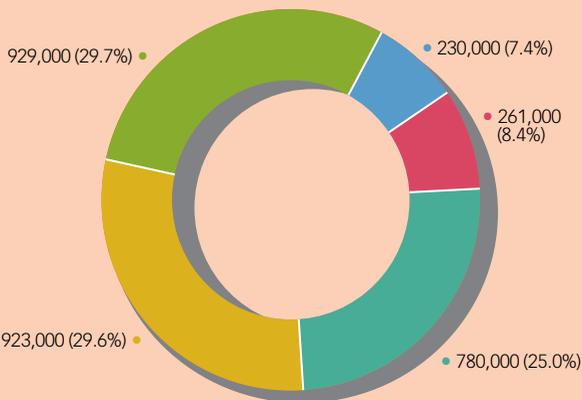
2008/09年度本計劃增加收集葵青劇院黑盒劇場及牛棚劇場的記錄，且資料更全備<sup>2</sup>，共錄得6,866場演出，接觸超過312.3萬觀眾人次<sup>3</sup>。戲曲觀眾人次最多，接近92.9萬人次（參見圖1）。

## Performing Arts

### Slight increase in overall audience attendance

The 2008/09 survey covered records from the Black Box Theatre at Kwai Tsing Theatre and the Cattle Depot Theatre, and the collected data was more comprehensive and complete<sup>2</sup>, a total of 6,866 performances were being recorded, reaching an audience attendance of more than 3.123 million<sup>3</sup>. Of which, Xiqu reached out almost 0.929 million attendances was the highest record (see Chart 1).

圖1 表演節目觀眾人次\*  
Chart 1 Attendance of Performing Arts\*



\* 以最接近之千位數字計算  
figures were rounded to the nearest thousands

<sup>2</sup> 2007/08年度部分資料只能從場地管理者取得整體的觀眾人次及場次數字，未能得悉屬後期加演或取消的詳細資料，或由於未能進一步提供詳細分類的資料，故統計節目數字與場地管理者提供的整理數字略有出入。2008/09年度相關的情況已由場地管理者協助完善。

<sup>3</sup> 新光戲院未能提供任何資料，故300場演出記錄只從香港中文大學戲曲資料中心及《香港戲曲年鑑2009》取得，而其觀眾人次則以2007/08年度的平均人次估算，已計入總觀眾人次中。所有數字均以18座演藝設施合共36個場館計算，於附屬設施內（如大堂、露天劇場等）進行的表演節目並不計算在內。有關36個場館之名單可參閱《香港藝術界年度調查報告2008/09》。

<sup>2</sup> The 2007/08 survey only obtained overall audience attendance figures and numbers of performances from site operators. There were some discrepancies between the processed statistics and the data collected from the site operators, either because details of additional performances were not available or no further classification information was made in the data obtained. The issue was addressed in 2008/09 with the help of the site operators.

<sup>3</sup> Sunbeam Theatre could not supply any data. The statistics about the 300 performances were obtained through the Chinese Opera Information Centre at the Chinese University of Hong Kong, and the *Xiqu Yearbook 2009*. The audience attendance figures were estimates based on the average attendance in 2007/08 and were counted toward the total audience attendance.

若以2007/08年度的相同方法計算，扣除未能提供的同類數字來比較，2008/09年度總觀眾人次淨增加超過4萬人次，當中最多為音樂觀眾人次（估計淨增加接近7萬人次），其次為戲劇觀眾人次（超過5萬人次）<sup>4</sup>。出現淨增長與主辦/製作單位、節目數量及場次量均增加有關。至於舞蹈觀眾人次減少，與主辦/製作單位和演出量同時減少有關。而戲曲觀眾人次減少則與個別大型場館減少演出場次有關。

若按整體觀眾人次計算全港人口入場數值，則700萬人口每人全年平均進入劇場約0.45次，較上年度多0.05次。

Based on the same calculation methods as used in 2007/08, i.e. the 2008/09 data in same category which cannot be provided in previous year were disregarded, the net increase in the total attendance was around 40 thousands. Of which, Music attendance registered the biggest growth (net increase almost reached 70 thousands), followed by Theatre attendance (over 50 thousands). The rise in number of presentation/production units and number of productions and performances could be one of the key sources driving up the net attendance<sup>4</sup>. On the other hand, the Dance attendance dropped was related to the decrease in numbers of presentation/production units and programmes. The decline in number of Xiqu attendance was related to the decrease number of performances at certain large sized venues.

Given the total audience attendance figure and the size of the Hong Kong population, each of the 7 million Hong Kong residents had entered theatres 0.45 times during the year on the average, 0.05 times more than in the previous year.

<sup>4</sup> 2007/08年度綜藝節目未有觀眾人次數字，且部分節目資料因未能按計劃分類而從缺。2008/09年度，有關資料已由場地管理者完善提供。比較兩個年度時，只集中檢視舞蹈、戲劇、音樂及戲曲的情況。2008/09年度的淨增/減幅，即扣除2008/09年度兩個新增場館、綜藝節目及上年度未能提供的同類數字計算。

<sup>4</sup> Variety Show attendance and details of some productions in 2007/08 were unavailable as they were classified in a different manner as compared to this Survey. Relevant data for 2008/09 have now been completed by site operators. The comparison between two years was based on Dance, Theatre, Music and Xiqu only. Net increase/decrease disregarded the two newly included venues and Variety Show in 2008/09 and the data in same category which cannot be provided in previous year.

### 本地演出增加

上述6,866場演出中超過九成為本地節目<sup>5</sup>（參閱表2）。本地節目升幅最高的是音樂節目，增加約28.3%，而本地節目場次升幅最高的是戲劇場次，增加約34%。只計算舞蹈、戲劇、音樂及戲曲的本地節目量，2008/09年度較上年度增加約19.9%。

### Local programmes increased

Over 90% of the 6,866 performances were local programmes<sup>5</sup> (see Table 2). The number of local Music productions grew by 28.3% was the largest within local productions category. Local Theatre performances also took the lead in the number of local performances, went up by 34%. As far as Dance, Theatre, Music and Xiqu were concerned, the number of local productions increased by 19.9% in 2008/09.

表2 演出節目及場次分布

Table 2 Numbers of local and non-local productions and performances

		舞蹈 Dance	戲劇 Theatre	音樂 Music	戲曲 Xiqu	綜藝 Variety Show	總數 Total
節目 Number of productions	本地 Local	173	503	1,229	1,146	410	<b>3,461</b>
	訪港 Visiting	25	35	79	99	23	<b>261</b>
	混合 Mixed	-	-	3	8	-	<b>11</b>
	<b>總和 Total</b>	<b>198</b>	<b>538</b>	<b>1,311</b>	<b>1,253</b>	<b>433</b>	<b>3,733<sup>#</sup></b>
	百分比 Percentage	5.3%	14.4%	35.1%	33.6%	11.6%	100%
場次 Number of performances	本地 Local	401	2,265	1,967	1,312	475	<b>6,420</b>
	訪港 Visiting	47	108	103	123	39	<b>420</b>
	混合 Mixed	-	-	4	9	-	<b>13</b>
	<b>總和 Total</b>	<b>448</b>	<b>2,373</b>	<b>2,074</b>	<b>1,444</b>	<b>514</b>	<b>6,853<sup>#</sup></b>
	百分比 Percentage	6.5%	34.6%	30.3%	21.1%	7.5%	100%

<sup>#</sup> 另有9個節目13場演出因資料不詳未能分類  
13 performances for the 9 productions were not classified due to insufficient data.

至於訪港節目數量則較上年度減少約三成，境外機構來港主辦/製作的紀錄在各藝術組別中均有減少，主要為沒有獲得本地政府任何資助/贊助形式的演出數量，較上年度大幅減少。不排除境外機構早於美國次按危機爆發後，歐美國家的私人/機構贊助減少，表演團體訪港演出的機會也陸續減少。

However, a decline in 30% of visiting productions due to the drop in overseas presented/produced units across all art forms, mainly consisted of productions that did not receive any subvention/sponsorship from the local government. The decrease in the amount of private/institutional sponsorships in Europe and the US following the subprime crisis could have been one of the reasons, resulting in reduced opportunities for art groups to perform in Hong Kong.

<sup>5</sup> 「本地節目」指整個節目由本地單位製作演出。「訪港節目」指整個節目由外地單位製作演出。「混合節目」指整個節目包括了本地團體及外地團體製作演出，外地演員/音樂家個別參與某環節演出並不在考慮之列。

<sup>5</sup> "Local programmes" refers to any production that is performed by a local group(s). "Visiting programmes" refers to any production that is performed by a non-local group(s). "Mixed programmes" refers to any programmes that is performed jointly by local and non-local groups. Classification is based on the presentation/production organisation, not individual artists participated in a production.

訪港節目及本地節目量在此消彼長的情況下，再扣除未能提供的同類數字比較兩個年度的情況，2008/09年度的整體演出節目淨增幅約5%，場次的淨增幅約1.7%<sup>6</sup>。

#### 主辦/製作表演節目單位增加約兩成

至於6,866場演出涉及2,061個不同單位<sup>7</sup>主辦/製作的3,742個節目。與上年度比較，主辦/製作單位的整體淨增幅約11.2%<sup>8</sup>。二千餘個主辦/製作單位中接近六成為藝術組織<sup>9</sup>。錄得的1,221個藝術組織進行了2,128個節目合共3,688場演出，分別佔總節目量56.9%及總場次53.7%。

雖然藝術組織於場館內的演出比例較上年度減少（節目量減少約5%，場次減少約6%），但非場館演出的活動卻增加。單以康文署觀眾拓展辦事處推行藝術教育及觀眾拓展計劃，項目數量已較上年度增加約16%，形式包括由藝術組織進行工作坊及籌備學員演出，或在社區場地演出和進行教育活動等。有記錄顯示，2008/09年度的社區演出節目至少有615項<sup>10</sup>。

On the whole, the decreased non-local productions offset the increased local production which finally made a net increase in overall number of production with 5% and the number of performances with 1.7% in 2008/09<sup>6</sup>.

#### Twenty percent growth in presentation/production units

The 6,866 performances for the 3,742 productions were presented by 2,061 different units<sup>7</sup>. The overall net increase was around 11.2%<sup>8</sup>. Almost 60% of all presentation/production units were arts organisations<sup>9</sup>. For those 1,221 arts organisations, a total of 3,688 performances for the 2,128 productions were recorded, accounted for 56.9% and 53.7% of all productions and performances respectively.

Although programmes held inside performance venues by arts organisations dropped (the number of productions decreased by around 6% and the number of performances decreased by around 5%), the number of activities held outside performance venues by arts organisations grew. Take the arts education and audience development programmes organised by the Audience Building Office of Leisure and Cultural Services Department (LCSD) as an example. Its number of programmes increased by around 16% compared with the previous year. The programmes took the form of workshops or student performances organised by arts organisations, or performances and educational activities in community facilities<sup>10</sup>.

<sup>6</sup> 已按2007/08年度的後期加演場次及估算涉及的節目量計算在內，再扣除2008/09年度兩個新增場館、綜藝節目的演出量而作出比較。

<sup>7</sup> 主辦/製作單位包括：藝文機構、社區組織、社會服務機構、學界團體、其他政府部門/公營機構，及以個人名義為主辦或製作節目的單位。

<sup>8</sup> 已按2007/08年度的後期加演場次估算涉及的主辦/製作單位數量計算在內，再扣除2008/09年度兩個新增場館的演出記錄而作出比較。

<sup>9</sup> 藝術組織的界定，是指藝團、藝文組織或協會，例如：動藝有限公司、香港舞蹈聯盟、7A戲劇組、香港戲劇協會、香港城市室樂團、沙田文藝協會、京崑劇場有限公司、香港八和粵劇學院有限公司、美聲曲藝社、法國文化協會、香港藝術節協會有限公司、藝穗會等等。

<sup>10</sup> 康文署與各區區議會合作舉辦的免費文娛節目包括中國傳統表演藝術、音樂及舞蹈等演出。資料來源：康樂文化事務署年報2008/09。

<sup>6</sup> The number of additional productions were estimated and counted in the 2007/08 figures while calculating the net increase. The two newly included venues and Variety Show in 2008/09, and the data in same category which cannot be provided in previous were also disregarded.

<sup>7</sup> This includes arts organisations, community organisations, community service organisations, educational institutions, other government/public bodies and individuals presenting/producing programmes.

<sup>8</sup> The number of presentation/production units involved in additional performances were estimated and counted in the 2007/08 figures while calculating the net increase. The two newly included venues and Variety Show in 2008/09, and the data in same category which cannot be provided in previous were also disregarded.

<sup>9</sup> Arts Organisations refer to arts groups, arts and cultural organisations or associations, such as: Dance Art Hong Kong Ltd., Hong Kong Dance Alliance Ltd., Class 7A Drama Group Ltd., Hong Kong Federation of Drama Societies, City Chamber Orchestra of Hong Kong Ltd., Sha Tin Arts Association, Jingkun Theatre Ltd., The Cantonese Opera Academy of Hong Kong Ltd., Bel Canto Singers, Alliance Française de Hong Kong, Hong Kong Arts Festival Society Ltd. and Hong Kong Fringe Club etc.

<sup>10</sup> Free cultural programmes co-organised by LCSD and District Councils included performances of Chinese traditional performing arts, music and dance etc. Source of data: *Leisure and Cultural Services Department Annual Report 2008/09*.

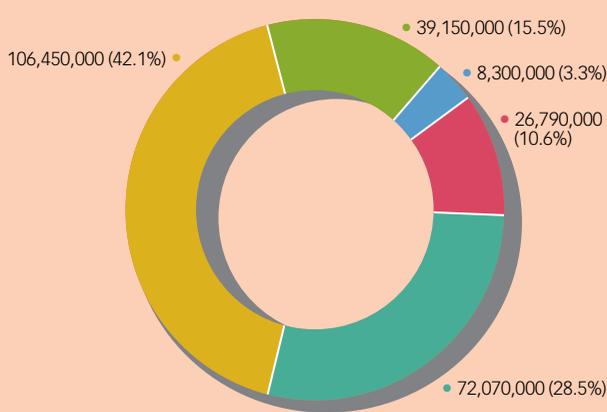
### 表演節目累積票房二億半

2008/09年度首次取得全港主要場地進行的表演節目票房紀錄。總票房錄得\$2.528億<sup>11</sup>，四成收益來自音樂節目(參見圖3)。該二億半票房紀錄來自4,524場公開收費場次(佔總場次66%)。粗略估算下，並扣除新增場館及綜藝節目的因素後，售票場次較上年度淨增加約0.3%，售票觀眾人次增加3.6%<sup>12</sup>。

### Accumulated HKD250 million from performing arts productions

This is our first year to obtain the box office income of performing arts productions in major venues in Hong Kong. A total of 4,524 paid public performances were recorded in 2008/09, returning a total box office income of HKD252.8 million<sup>11</sup>. Nearly 40% of the income came from Music productions (see Chart 3). By rough estimations, a net increase in paid performances was 0.3% and a net increase of paid attendances was 3.6%<sup>12</sup>.

圖3 表演節目票房紀錄\*  
Chart 3 Box Office Income of Performances\*



\* 總票房收入為\$2.528億

The box office income of 593 performances were missing. 300 performances were staged at Sunbeam Theatre.

### 每周有多少節目可供選擇？

以全數3,742個表演節目平均計，每周約有72個節目在36個場館內上演。公眾每周可選擇的表演節目比例大致如下：舞蹈節目約3.8個、戲劇節目約10.3個、音樂節目約25.4個、戲曲節目約24.1個、綜藝節目約8.3個。

### Number of productions to choose from each week

Given that the total number of production was 3,742, on average 72 productions were staged per week at 36 venues. The approximate ratio between the different art forms in terms of the number of productions for the public are as follows: Dance 3.8, Theatre 10.3, Music 25.4, Xiqu 24.1, Variety Show 8.3.

<sup>11</sup> 6,866場演出中共有736場次未能提供票房數字。

<sup>12</sup> 2007/08年度的後期加演場次已計算在內，再扣除2008/09年度兩個新增場館、綜藝節目及上年度未能提供的同類數字作出比較。

<sup>11</sup> The box office income of 736 performances were missing.

<sup>12</sup> The number of additional performances were counted in the 2007/08 figures while calculating the net increase. The two newly included venues and Variety Show in 2008/09, and the data in same category which cannot be provided in previous were also disregarded.

## 視覺藝術情況

### 展覽數量及展期天增加

2008/09年度共有1,444個本地展覽，較上年度1,404個增加3%。累積展期天數共37,138天，較上年度增加11.6%。展覽數量增加與展覽場地及主辦/策展單位增加有關。

### 展覽場地增加

上述本地1,444個展覽曾於365個不同場地舉行，較上年度錄得的299個場地為多。從記錄顯示，365個場地可按管理者歸納為八類<sup>13</sup>，當中以畫廊數目較多，其次為商業機構（參閱圖4）。與上年度比較，藝文機構的場地數量增加兩倍以上，原因之一是賽馬會創意藝術中心啟用後有更多藝文機構利用其創作室舉行展覽。

## Visual Arts

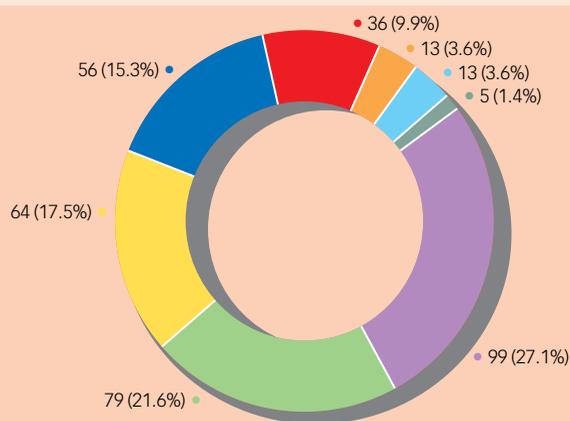
### Increase in number of both exhibitions and exhibition days

There were 1,444 local exhibitions in 2008/09, which increased by 3% compared with 1,404 exhibitions in the previous year. The total cumulative exhibition days were 37,138 days, which went up by 11.6%. The increase in the number of exhibitions was related to the increase in number of organising/curatorial unit and exhibition sites.

### Increase in number of exhibition sites

The 1,444 exhibitions were held in 365 different venues during 2008/09, more than in the previous year during which 1,404 exhibitions were held in 299 different venues. Records showed that the 365 venues in Hong Kong can be classified into 8 categories by nature of the site operators<sup>13</sup>, with Galleries taking the biggest share followed by Business organisations (see chart 4). Compared with the previous year, the number of arts and cultural organisations exhibition sites grew more than two times was the highest, mainly because of the increased number of arts organisations holding exhibitions in their own studios since the Jockey Club Creative Arts Centre commenced operation.

圖4 展覽場地總數目  
Chart 4 Number of Sites



<sup>13</sup> 365個場地舉行展覽可按場地管理者歸納為以下八類：(一) 藝文機構場地，如香港藝穗會、牛棚藝術村、香港藝術中心、賽馬會創意藝術中心等；(二) 畫廊，如奧沙官塘、10號贊善里畫廊等；(三) 政府場地，如香港視覺藝術中心、香港藝術館等；(四) 公營機構場地，如公立醫院畫廊；(五) 教育機構場地，如香港大學美術博物館、香港中文大學新亞書院錢穆圖書館等；(六) 商業機構場地，如置地廣場、商務印書館等；(七) 非牟利機構場地，如東華三院文物館、長春社文化古蹟資源中心等；(八) 私人地方，如屋苑範圍或私人單位。

<sup>13</sup> The 365 venues can be classified into the following 8 categories by their nature of the site operators. They are: (a) Arts Organisations, such as Hong Kong Fringe Club, Cattle Depot Artist Village, Hong Kong Arts Centre and Jockey Club Creative Arts Centre. (b) Galleries such as Osage Kwun Tong and 10 Chancery Lane Gallery. (c) Government venues such as Hong Kong Visual Arts Centre and Hong Kong Museum of Art. (d) Public Bodies such as galleries in public hospitals. (e) Educational Institutions such as University Museum and Art Gallery, the University of Hong Kong and Ch'ien Mu Library of the New Asia College, the Chinese University of Hong Kong. (f) Business Organisations such as The Landmark and Commercial Press (HK) Ltd. (g) Non-profit Organisations, such as Tung Wah Museum and the Conservancy Association centre for Heritage. And, (h) Private Owners, such as spaces within private properties or organisations.

### 主辦/策展單位增加

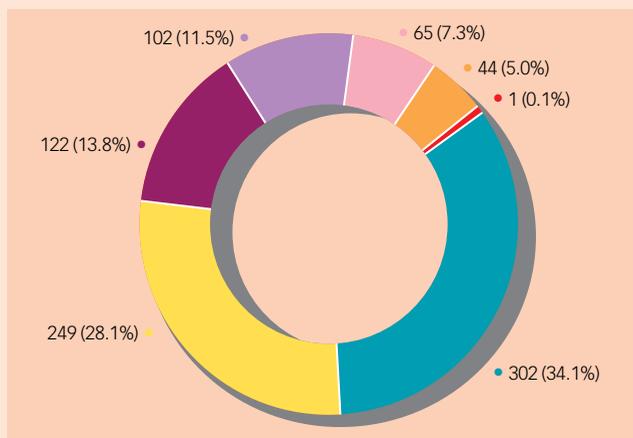
若按1,444個展覽的主辦/策展單位來劃分，可歸納為八類<sup>14</sup>。根據記錄顯示，大部分個展或聯展均未有錄得主辦/策展資料。若撇除個展或聯展後計算，主辦/策展單位數量共有885個，較上年度增加16.3%。從資料顯示，不同類型機構（即「混合」，指主辦/策展單位中涉及多於一種機構類型合作）主辦展覽的升幅最高，達54.9%，而減幅最大的是境外機構。若翻查記錄，雖然境外機構來港獨力主辦展覽的單位由上年度12個減至2008/09年度1個，但境外機構參與本地展覽活動實際有增。上年度共有54個，2008/09年度共有66個，只是形式轉為與本地機構合辦展覽，獨力在港主辦的情況減少。

### Increase in number of presenters /curatorial units

The 1,444 exhibitions can be classified into 8 categories under various types of presenters/organiser<sup>14</sup>. According to the records, most individual/joint exhibitions lacked presenter/organiser information. Disregarding individual/joint exhibition data, there were 885 organising/curatorial units, which increased by 16.3% compared with the previous year.

According to the findings, the growth rate of number of exhibitions co-organised by different types of organisations is the highest, up to 54.9% (refer to "Mixed", where the presenters/organisers of the exhibition come from more than one of the categories). A sharp decline in the number of overseas organisations was found. Although the number of exhibitions presented by overseas organisations decreased from 12 in the previous year to 1 in 2008/09, overseas organisations have increased their participations in local exhibition activities through collaborating with local organisations instead. There were 66 overseas organisations in 2008/09 compared with 54 in previous year.

圖5 主辦/策展單位總數目\*  
Chart 5 The number of Presenter/Curatorial Units\*



\* 不包括個展/聯展  
Excluding Individual/Joint Exhibitions

<sup>14</sup> 根據展覽而歸類的主辦/策展單位共有下列八種情況：(一)「畫廊」，如奧沙官塘、10號贊善里畫廊等；(二)「藝文機構」，如藝術空間、香港展能藝術會、香港美術教育協會等；(三)「教育機構」，如香港視覺藝術院、香港教育學院體藝學系、各中小學等；(四)「政府/公營機構」，如香港藝術館、各區議會等；(五)「境外機構」如故宮博物館等非本地機構；(六)「其他機構」，包括商營或非牟利機構如本地基金會、社會福利團體、報館、書店等；(七)「混合」指主辦/策展單位中涉及多於上述一種機構類型。例如主辦單位是香港藝術館及故宮博物館。若主辦/策展單位是藝術空間及香港展能藝術會，則仍歸入「藝文機構」；及(八)「個人/聯展」包括了主辦/策展資料從缺而展覽註明屬個人作品或聯合展。

<sup>14</sup> Exhibitions are classified into the following 8 categories by nature of the exhibitions presenters/curatorial units. These are: (a) "Galleries", such as Osage Kwun Tong and 10 Chancery Lane Gallery. (b) "Arts Organisations", such as Para/Site Art Space, Arts with the Disabled Association Hong Kong and Hong Kong Society for Education in Art Ltd. (c) "Educational Institutions", such as Hong Kong Academy of Visual Arts, Department of Creative Arts and Physical Education, Hong Kong Institution of Education and various secondary and primary schools. (d) "Government/Public Bodies", such as Hong Kong Museum of Art and various district councils. (e) "Overseas Organisations", i.e. non-local organisations like National Palace Museum. (f) "Other Organisations", such as foundations, social security agencies, news agencies and book stores in the local area. (g) "Mixed", where the presenters/curatorial units come from more than one of the categories listed above, e.g. where the exhibition is presented by both Hong Kong Museum of Art and National Palace Museum. If an exhibition is presented/organised by Para/Site Art Space and Arts with the Disabled Association Hong Kong, it shall be counted under the "Arts Organisation" category. And, (h) "Individual/Joint Exhibitions", where the information about the organiser is missing and the exhibition is marked as an individual or joint exhibition.

### 平均每每周約有多少個展覽？

公眾全年有5個常設展可參觀外，平均每每周另有27個常設展以外的展覽可供選擇，較上年度每周26個為多。若以藝術媒介分類，以繪畫的展覽數量及累積展期天數最多，與上年度相同；其次為綜合展，較上年度增加兩成多。

### 電影節、專題/獨立放映情況

#### 逾千部影片放映

2008/09年度增加收集電影節、獨立/專題放映節目的資料，顯示49個公開的電影節、獨立/專題放映活動共提供了808個放映節目。該49個放映活動包括最大型的香港國際電影節，以及一些規模較小的獨立放映，例如由香港藝術中心主辦的每月精選放映活動。2008/09年度共錄得1,461放映場次，全年度共放映了659部長片及545部短片<sup>15</sup>，接觸23.7萬人次，票房收益\$907萬<sup>16</sup>。

若平均每每周計，公眾每周除了可選擇約5齣主流的商業放映節目<sup>17</sup>外，亦約有15個電影節、獨立/專題放映節目供選擇。

### How many exhibitions were held each week on average?

Apart from 5 permanent exhibitions, the public also had other 27 exhibitions to choose from each week, more than the previous year's average number of 26. If we look at the distribution of the exhibitions in terms of number and cumulative exhibition days by medium, "Drawing" was the highest of all categories as was the case in the previous year, followed by "Combined", which experienced an increase of more than 20% over the previous year.

### Film Festivals and Special/Independent Screenings

#### Over a thousand independent/special films screened

Data on film festivals and independent/feature screenings were collected in 2008/09. There were 49 public film festivals and independent/special screening events provide 808 screening programmes. The 49 screening events included the Hong Kong International Film Festival, the largest event in scale, and some smaller scale independent screening events, such as the monthly highlighted screening programmes organised by Hong Kong Arts Centre. Overall, there were 1,461 screenings of the 659 feature films and 545 short films presented<sup>15</sup>, reaching 0.237 million attendances and returning a box office income of HKD9.07 million<sup>16</sup> in 2008/09.

On average, the public had about 15 of such independent/feature screenings programmes to choose from in addition to the 5 commercially screened films<sup>17</sup> on the mainstream which were available to them.

<sup>15</sup> 「長片」指在各大小電影節、專題性或獨立放映活動中上映一部六十分鐘或以上長度的影片。相對而言，「短片」指在上述放映活動中上映一部/多部少於六十分鐘長度的影片，或節目已註明屬短片精選。

<sup>16</sup> 整體數字由各主辦單位、場地管理者提供，放映場次亦已包括後期加映的數量。

<sup>17</sup> 「商業放映」節目指在香港的商業影院正式放映商業發行影片的節目。商業發行影片的定義由香港影業協會界定，開畫日子以正式上映日期為準，不計算午夜場或優先場，並作公開售票，而影片長度必須是六十分鐘或以上。2008/09年度的商業放映例子計有《蝙蝠俠—黑夜之神》、《赤壁》等，共249齣。

<sup>15</sup> "Feature film" refers to a film which lasts 60 minutes or longer and was screened at a film festival or special/independent screening event. In contrast, "short film" refers to a film or several films that last(s) less than 60 minutes and was screened at any of the above events or where the programme is stated to be a "selected short films" programme.

<sup>16</sup> The overall figures were provided by presenters and site operators and the additional screenings were counted.

<sup>17</sup> "Commercially screened" programmes refer to commercially released films that are officially screened in commercial cinemas in Hong Kong. The definition of commercially released films is given by the Hong Kong Motion Picture Industry Association Ltd. The official premiere date is considered as the first day of screening. Midnight or preview screenings are not considered. Tickets must be publicly sold. The duration of the film must be 60 minutes or longer. Examples of commercially screened films include *The Dark Knight* and *Red Cliff*. There were 249 commercially released film in 2008/09.

## 觀察所得

綜合各藝術界別的情況，2008/09年度公眾平均每星期有27個展覽、72個表演節目及15個專題/獨立放映節目供選擇，亦可隨時參觀5個常設展覽。所有表演節目及電影節、專題/獨立放映節目合共接觸了336萬人次。從2008/09年度的數字顯示：

### 1 舞蹈節目改用中、小型場館

與上年度比較，舞蹈節目於大型場館的演出場次減少（如香港演藝學院歌劇院、荃灣大會堂演奏廳等），於中、小型場館演出則略有增加（如葵青劇院黑盒劇場、香港文化中心劇場等），但整體的舞蹈場次減少約一成多。舞蹈界的主辦/製作單位數量同時較上年度減少，節目量亦減少約一成半，故此觀眾人次同時減少。

### 2 戲劇界有潛力發展

四個表演藝術組別中，戲劇節目的公開收費場次比例最高，情況與上年度相同，於4,524場公開場次中佔了2,084場次，當中超過四成半場次以其他經費<sup>18</sup>演出。沒有獲得政府任何形式的資助/贊助進行的演出比例最高，亦是四個表演藝術組別中最高。檢視最高票價時，定於\$70及以下的場次較上年度減少，其餘的票價組別均有增加，當中以\$211-\$280的場次量增加最多，其次是設定於\$420以上的場次。合共2,084場公開收費場次錄得超過七千萬票房紀錄。

## Observations

To sum up the arts activities in all forms that took place in 2008/09, the public had on average 27 exhibitions, 72 arts performances and 15 special/independent screenings to choose from each week, alongside 5 permanent exhibitions which they can visit at any time. On the whole, the performances, film festival and special/independent screening events attracted a total attendance of 3.36 million. The data showed that:

### 1 More dance programmes were staged in medium and small sized venues

The number of Dance performances at major venues (e.g. the Lyric Theatre at the Hong Kong Academy for Performing Arts and the Cultural Activities Hall at Tsuen Wan Town Hall) dropped, while the number of Dance performances at small and medium sized venues (e.g. the Black Box Theatre at the Kwai Tsing Theatre and the Studio Theatre at Hong Kong Cultural Centre) increased slightly in contrast, the total number of Dance performances declined more than 10%. At the same time the numbers of presentation/production units and the programmes in the Dance sector decreased compared with the previous year, it is not surprising to witness a decline in more than 10% of attendances.

### 2 Potential development in Theatre sector

Of the four art forms, Theatre formed the biggest portion of public paid performances. The situation remained the same as during the previous years. There were 2,084 out of the 4,524 public paid performances were in Theatre category. Theatre performances, accounted the highest ratio of more than 45% were supported by Other Funds<sup>18</sup>, which were also the highest among the four art forms. The number of performances with top price tickets selling for HKD\$70 or less decreased from the previous year while there were increases in all other top ticket price brackets. The growth in top price ticket was most significant in the ranged HKD\$211-\$280, followed by the ranged HKD\$420 above. Altogether, the 2,084 public paid performances generated a total box office income of more than HKD70 million.

<sup>18</sup> 「其他經費」指未有獲得「公帑資助」的節目，但可包括獲得不同基金會或政府以外的其他機構贊助而主辦/製作的節目。「公帑資助」的形式包括：(一)「行政資助」即由民政事務局直接撥款資助的藝團，及獲得藝發局「一年資助」的表演藝團，主要資助藝團的運作，同時亦包括資助這些藝團主辦/製作的部分節目；(二)「節目資助」指由康文署主辦/贊助的節目、獲得粵劇發展基金及/或藝發局各項計劃資助的節目、由其他政府部門/公營機構（如教育局、區議會等）主辦/合辦的節目、香港演藝學院及香港藝術節主辦/製作的節目；以及(三)「場地資助」指獲得康文署減免場租計劃或場地贊助等優惠的節目。

<sup>18</sup> "Other funds" refers to productions that did not receive any public subvention/sponsorship. However they might receive funding from various foundations and non-government organisations. "Public Funds" refers to the following three types of public subvention/sponsorship: (a) "Administrative Grant" applies to performing arts groups which were directly funded by the Home Affairs Bureau, and arts groups which received a One-year Grant from ADC. Such funding mainly supports the operation of the arts groups, and parts of the programmes organised/produced by them. (b) "Project Grant" applies to programmes presented/sponsored by the Leisure and Cultural Services Department (LCSD), programmes receiving subvention from the Cantonese Opera Development Fund and/or the Arts Development Council's (ADC) Project Grants, programmes presented/jointly-presented by other governmental departments/statutory bodies (e.g., Education Bureau, District Council etc.) and programmes presented/produced by the Hong Kong Academy for Performing Arts and Hong Kong Arts Festival. And, (c) Rental Subsidy applies to programmes which were covered by the Rental Subsidy Scheme or Hire Charge Reduction Scheme or any venue sponsorship from LCSD.

**3 本地團體活躍**

不論表演節目及展覽活動的主辦/製作/策展單位均有增加。從資料顯示，雖然訪港節目減少約三成，但本地團體主辦/製作的演出量增加，最後更可令整體的演出量微升，反映了本地團體的發展潛力。至於境外機構來港獨力主辦展覽的情況減少，但與本地機構合辦展覽的情況增加，表示本地團體可促進更多合作機會。

**4 整個藝術界錄得增長**

2008/09年度沒有公帑資助而進行的收費表演場次共1,463場，約佔總收費表演場次32.3%，較上年度淨增加34.5%。至於獲得公帑資助而進行的收費表演場次共3,061場次，較上年度淨增加7.9%。回顧2008/09年，美國次按危機的負面影響陸續浮現，全球經濟體系陷入衰退，香港各行業的發展均在2008年下半年急速放緩，在社會氣氛明顯轉差之下，沒有公帑資助而進行的收費表演場次仍錄得三成以上的增長，值得高興。

**3 Local organisations remain active**

There were an increase in number of productions and presentation/production/curatorial units of exhibitions. From the records, visiting productions dropped by around 30% but the number of local productions increased. This made a slight increase in overall number of productions, which reflected the development potential of local groups. Besides, the number of exhibitions presented by overseas organisations decreased but there was an increase in co-organising exhibitions among local organisations and overseas organisations, implying that local organisations can encourage more co-operation opportunities.

**4 Growth in overall performing arts sector**

There were 1,463 paid performances did not receive any Public Funds, accounting for 32.3% of the total paid performance, with a net increase of 34.5% compared with the previous year. On the other hand, there were 3,061 paid performances supported by Public Funds, with a net increase of 7.9%. Given that the rapid economic recession in the second half of 2008 in Hong Kong, it is encouraging to see a 30% growth in performances without any support from Public Funds.



使用工廠大廈進行  
藝術活動的現況及  
需求調查  
Survey on the  
Current Status of  
Industrial Buildings  
for Arts Activities and  
Future Demand

2010年4月，本局展開「使用工廈大廈進行藝術活動的現況及需求調查」計劃，主要為了解藝術界使用工廈大廈的現況、遇到的困難和限制，並對使用工廈大廈的潛在需求及考慮因素，藉此向政府反映業界使用工廈大廈的實況。

調查對象包括收集進駐工廈大廈的藝文工作者/團體資料，同時隨機抽樣調查使用非工廈大廈的藝文工作者/團體<sup>19</sup>。於2010年11月以電話訪問形式成功接觸434個進駐工廈大廈的受訪者及369個非工廈大廈受訪者，回應率分別達73.9%及67.6%。

### 工廈大廈受訪者屬藝文活動的新力軍

從結果所得，使用工廈大廈的藝文工作者，不論年齡及年資均為較年輕一代，可承擔的租金為非工廈大廈使用者的三分之一；進駐工廈的藝文機構主要屬規模較細的組織，可承擔的租金為非工廈大廈藝文機構的四分之一。可以說，工廈大廈單位可為從事藝文活動的新力軍提供一個相對較便宜的發展空間。

### 超過六成工廈受訪者面對加租情況

工廈大廈使用者多為租戶，單位的平均面積較小，合租的比例和合租戶的數量又較非工廈大廈使用者多，每個合租戶支付的租金相對較少，而可使用的空間亦較少。

In April 2010, the ADC launched the “Survey on the Current Status of Industrial Buildings for Arts Activities and Future Demand” to examine the status and difficulties of the arts occupants housing in industrial buildings, and the potential demand and considerations on using industrial building space. Result of the survey will be forwarded to relevant bureaus to reflect the difficulties and constraints faced by arts practitioners and groups.

Target respondents are arts practitioners and groups housing in industrial building as well as non-industrial building<sup>19</sup>. Telephone survey was conducted in November, a total of 434 interviews from industrial buildings and 369 interviews from non-industrial building were successfully enumerated, representing a response rate of 73.9% and 67.6% accordingly.

### Emerging artists housing in industrial building

The survey showed that most of the artists housing in industrial buildings were younger generation in terms of age and year of experience. The maximum affordable amount of monthly rental was one-third of the non-industrial buildings users. For organisations in industrial buildings, the majority of them was small organisations/groups and the maximum affordable amount of monthly rental was a one-fourth of those in non-industrial buildings. In other words, industrial building provides budding artists with relatively low-rent units for arts and creative activities.

### Over 60% industrial buildings users faced increasing rent

The survey also showed that the majority of industrial buildings users was tenants. The average size of units was relatively small. The proportion and numbers of co-tenants/sub-tenants were higher than that of non-industrial buildings users. Hence, the monthly rental for each co-tenant was relatively low and the usable space was limited.

<sup>19</sup> 藝文工作者/團體是指進駐工廈大廈及非工廈大廈、主要從事表演藝術、視覺藝術、電影及媒體或文學藝術創作活動（包括行政/辦公、排練/培訓、展演活動），但不包括支援上述藝術類別的服務行業，例如沖印/印刷、排版、發行、運輸、廣告/宣傳、顧問服務等商業機構，亦不包括主要作為倉存用途。

<sup>19</sup> Arts practitioners and groups in the arts and cultural sector [i.e. dance, drama, music, xiqu, film and media art (including animation), visual art, literary art and others] that owned/solely rented/ co-rented a unit in industrial buildings and non-industrial buildings for purposes of arts creation, rehearsal/ training, and exhibition/ performance were included in this study.

過去一年內曾續租目前工廈單位的受訪者中，超過六成均面對加租情況，比例較續租的非工廈單位受訪者高。雖然資料顯示，工廈單位的平均加租幅度為百分之十四，較非工廈單位的幅度少，但上述結果已顯示工廠大廈使用者可承擔的租金，為非工廠大廈使用者的三分之一，工廠大廈使用者對於可接受的加租幅度範圍將較窄。

### 較重視已產生的協同效應

不論工廠大廈或非工廠大廈使用者，租金/售價及交通方便均為最主要的租用/使用考慮因素。不同之處，是工廠大廈使用者更重視已產生的協同效應。（參閱表6）

For industrial buildings users who renewed the contract in the past 12 months, over 60% indicated that the rent increased, the proportion was higher than that of non-industrial buildings users. Although the findings showed that the average rental increase of industrial buildings users (14%) was lower than that of non-industrial buildings, the findings above has already showed that the maximum affordable amount of monthly rental of industrial building users was only one-third of non-industrial buildings. In other words, their affordable level of rental increase is relatively low.

### Industrial buildings users more concerned synergistic effect

According to the findings, both users of industrial buildings and non-industrial buildings indicated “reasonable rental/selling price” and “accessibility” as the most important reasons for consideration of using industrial buildings. The only difference was that users of industrial buildings considered more about “synergistic effect”. (see Table 6)

表6 使用工廈單位之考慮

Table 6 Considerations when using industrial buildings

	工廠大廈使用者 Industrial buildings users	非工廠大廈使用者 Non-industrial buildings users	
樓底高度的最低要求 Required minimum ceiling height	10.9呎 10.9 sq. feet	11.5呎 11.5 sq. feet	
使用現單位時的限制 Limitations of the exiting unit	沒有限制 No limitation	71.7%	
	有有限制 Having limitations	76.7%	
	隔音設備不足7.1% Insufficient sound isolation 7.1% 大廈設施不理想5.8% Building facilities are not ideal 5.8%	單位面積不足10.8% Insufficient area 10.8% 大廈設施不理想4.1% Building facilities are not ideal 4.1%	
未來一年繼續/考慮使用工廈 Consider using industrial buildings in the next 12 months	會 Yes	89.6%	
	不會 No	33.3%	
	原因 Reasons	租金增加32.5% Rent increased 32.5%	62.1%
		業主終止租約12.5% Owner terminated the contract 12.5%	沒有需要31.9% No need 31.9% 沒有資金7.4% No financial supports 7.4%
考慮使用工廈的因素（按重要程度排列） Ranking the important reasons for using industrial buildings	(1) 租金/售價合理59.9% Reasonable rental/selling price 59.9%	(1) 租金/售價合理63.4% Reasonable rental/selling price 63.4%	
	(2) 交通方便37.2% Accessibility 37.2%	(2) 交通方便38.2% Accessibility 38.2%	
	(3) 協同效應16.2% Synergistic effect 16.2%	(3) 單位的面積大21.5% Large unit size 21.5%	

### 「活化工廈措施」之影響

工廠大廈使用者中約81.6%聽聞「活化工廈措施」。當中57.6%認為計劃帶來負面影響，只有3.4%認為帶來正面影響。認為帶來負面影響的主要原因是「租金增加/負擔重」（82.4%）和「被迫搬遷」（4.4%）。至於3.4%認為帶來正面影響的受訪者指出主要原因是「未來發展更好」和「改善環境」。所有受訪租戶中，超過七成半「擔憂現時的工廈不獲續租」；超過八成半「擔憂現時的工廈加租，難以負擔」。

至於非工廠大廈使用者中，約74.8%聽聞「活化工廈措施」。當中67.4%認為計劃對他們沒有影響。認為帶來負面影響的受訪者（16.7%）與正面影響的受訪者（15.9%）比例相若。認為帶來負面影響的主要原因是「租金增加」和「被迫搬遷」；而認為帶來正面影響的主要原因是「市場上有更多選擇」和「租金減少」。

### Impact of the Revitalising Industrial Buildings Policy

For users of industrial buildings, about 81.6% heard of “the Policy of Revitalising Industrial Buildings”. Among them, 57.6% considered that there were negative impacts but only 3.4% considered positive impacts. The major reasons of considering negative impacts were “rental increase/heavy burden” (82.4%) and “forced to move away” (4.4%). The major reasons of considering positive impacts (3.4%) were “greater future development” and “improved the environment”.

For users of non-industrial buildings, about 74.8% heard of “the Policy of Revitalising Industrial Buildings”. Among them, 67.4% considered that there was no impact. The proportion for those considered negative impacts (16.7%) and positive impacts (15.9%) was closed. The major reasons of considering negative impacts were “increasing rental fee” and “forced to move away”. The major reasons of considering positive impacts were “more choices in the market” and “rental decrease”.

## 對於目前的觀察及建議

### 1 藝文界的憂慮

雖然自2010年4月至11月底，地政總署只接獲8宗重建及28宗整幢改裝工廈的申請，但從《香港物業報告》的數字可得悉，「活化工廈措施」已經刺激了工廈的買賣情況。從表7的數字看，2010年10月的私人分層工廠大廈買賣宗數較一年前增加了291宗，而同期的私人寫字樓只增加96宗。自「活化工廈措施」消息公布一年多，私人分層工廠大廈較寫字樓的買賣增長多出三倍，比例較往年高。

## Current Status and Recommendations

### 1 Art & Cultural Sector's Concern

Although the Lands Department only received 8 cases of redevelopment and 28 cases of whole premises conversion applications on industrial buildings respectively between April and November 2010, *Hong Kong Property Review's* statistics revealed that the policy activated industrial property transactions. According to the figures in Table 7, the transactions of private flatted factory increased by 291 cases in October 2010 over the same month a year earlier whilst the transactions of private office edged up by 96 cases. Since the Policy of Revitalising Industrial Buildings announcement in around one year's time, the rate of increase in private flatted factory transaction is 300% higher than private office, exceeding the factory/private office ratios in the preceding year.

表7 物業買賣宗數  
Table 7 Number of Property Transactions

	分層工廠大廈 Flatted Factories	增/減 Increase/decrease	寫字樓 Office	增/減 Increase/decrease
2008年7月 2008 - July	498	-	216	-
2008年11月 2008 - November	194	-304	76	-140
2009年10月 2009 - October	547	+353	282	+206
2010年3月 2010 - March	637	+90	342	+60
2010年4月 2010 - April	691	+54	308	-34
2010年10月* 2010 - October*	838	+147	378	+70

\* 2010年5月至10月的物業買賣宗數屬臨時數字。資料來源：差餉物業估價署《香港物業報告—每月補編》。2010年12月。  
Provisional figures on number of transactions from May to October 2010. Sources: *Hong Kong Property Review – Monthly Supplement*. December 2010 issue.

經濟復甦、市區更新計劃、物業位置鄰近公共交通設施等，均能刺激買賣及租賃的供求。位於九龍市區的前工業地帶，差不多已改劃作非工業用途，這些地帶內的工廈單位除了吸引各行業進駐使用外，再加上「活化工廈措施」的因素影響將更具潛力改作其他經濟效益的用途，吸引投資者進入租賃和買賣市場。這些呎價較低的單位一旦出現供求轉變，將影響藝術工作者/團體租用的議價能力。事實上，已有六成受訪者在過去一年續約工廈單位時需增加租金開支，部分受訪者更表示被迫遷。從調查顯示，大部分進駐觀塘工廈的續租受訪者均被加租。

## 2 藝文界對創作生產空間的需求

政府推出「活化工廈措施」，期望藉此善用土地資源，以便把空置的工廈重新發展，提供更多可用樓面，屬整體的社會利益。推出的優惠措施旨在推動整幢工廈裝改或重建，令更多行業界別有更多土地空間使用。

但過去十年，經濟衰退浪潮相繼出現，工廠大廈單位持續大量空置，已為藝術工作者/團體提供相對便宜的空間進行藝術創作。伙炭群聚自2000年的經濟衰退浪潮開始逐步自然地發展，至今已有接近60個工作室超過200名藝術工作者從事創作。新蒲崗自2001年至今亦逐漸形成一個藝術圈子，活躍進行各類創作、排練及表演活動。

Economic recovery and urban renewal plan, combined with accessibilities of public transportation, help boost property selling as well as rental. Amid different pre-industrial zones, Kowloon urban has largely changed to non-industrial usage. Establishments located in this region not only attract companies engaged in different sectors to set their offices, they also capture investors to enter into the sales and lease market, partly because the Policy is value-added in the sense that handsome economic benefits can be realised upon property re-development. The gradual change in low rental flat supply will somehow weaken arts practitioners/groups' negotiating power. In reality, over 60% of the respondents in industrial buildings faced rental increase during the past year, and some were forced to quit their units. Statistics indicated that the majority tenants had to pay higher rental upon lease renewal.

## 2 Art & Cultural Sector's Needs for Creative and Production Space

The Government introduced the Policy of Revitalising Industrial Buildings with an aim to better utilise land resources through the re-development of vacant industrial buildings. This will undoubtedly benefit the whole economy with the increasing supply of usable floor space. The objective of the new incentive measures helps motivate the redevelopment and wholesale conversion of industrial buildings, so as to increase usable spaces that meet the needs of different business sectors.

However, the successive economic recessions in the last ten years sustainably sprang a large amount of vacant industrial units, enabling arts practitioners/organisations to rent space for creation at relatively lower costs. For example, the clusters in Fo Tan started its development in the year 2000 and it now has over 200 artists working in nearly 60 studios. While San Po Kong has also started taking shape since 2001 and it now becomes an area where artists and arts groups gathered to stage rehearsals and performances actively.

從是次調查所得，工廈單位的使用者均為從事藝文活動的新力軍，可承擔的租金有限。若呎價較便宜的發展空間持續減少，將會增加從事藝文活動的難度。從受訪者中可得悉，部分租用者使用現工廈單位前未有進行任何藝文活動/業務，假若將來不能使用工廈單位，將有更多藝術工作者/團體難以進行有關的活動/業務。

### 3 法定規劃圖則規定的適切性

雖然城市規劃委員會在過去二十年間修訂《法定圖則註釋總表》，擴大「工業用途」的定義，較《工廠及工業經營條例》中「工廠」的定義涵蓋範圍更廣，但現時仍有不少藝文團體及工作者使用的工廈單位屬於未符合規劃許可，只能透過申請取得准許臨時改變用途而繼續進行藝文活動/業務。

目前的《法定圖則註釋總表》是城市規劃委員會於2003年修訂的版本，當時文化創意產業仍屬於新興的概念和議題，近年政府和社會各界因着發展西九文化區才增加了討論。要發展新興產業，不能單提供土地空間用作辦公或陳列、研發或貯存就足夠，更要提供足夠空間供整個產業的製作生產流程使用，才能得以逐步發展。城市規劃委員會及有關部門應重新檢視各種相關條例，配合不斷轉變的社會需要和期望。

The survey showed that most of the artists housing in industrial buildings were younger generation, who has limited capacity to counteract rising rental. The continuous shrinkage of budgeted spaces increased difficulty in the engagement of arts and cultural activities. Amongst the interviewees, part of the industrial buildings users had never taken part in arts and cultural activity/business prior to accommodating in the industrial units. More arts practitioners/organisations will be deprived of the opportunity to engage in related activities/businesses if they were not able to use the industrial flats.

### 3 The Adaptability of Master Schedule of Notes

Over the past twenty years, despite the Town Planning Board periodically revised the *Master Schedule of Notes to Statutory Plans*, which adopts a broadened definition of “industrial use” than what has stipulated in the *Factories and Industrial Undertakings Ordinance* as “factory”, many arts practitioners/groups industrial premises’ users still failed to meet with the regulations of the Master Schedule and had to apply for temporary permits in order to facilitate the art and cultural activity/business.

The latest *Master Schedule of Notes to Statutory Plans* was revised by the Town Planning Board in 2003, an era in which creative industry was conceptually and thematically new. Until recent years the Kowloon West Cultural District stimulated the concept discussions among the government and the general public. To support the development of an emerging industry, it is by no means sufficient to provide spaces for office or exhibit, research or storage but must also allow space for creation. The Town Planning Board and related authorities should step up their effort to examine all relevant rules in order to cope with the changing needs and expectation of our community.

#### 4 藝發局的意見

藝術界認同工廈可用作藝術發展空間，對於租金/售價合理、交通方便的單位普遍有潛在需求。由舊式廠廈改建成的「賽馬會創意藝術中心」，啟用時出現超額申請租用，反映出藝術工作者對創作生產場地需求非常大。創作生產空間對於每個產業的發展均屬基本條件。藝術行業是整體文化創意產業的一部分，促請政府關注藝術行業所需的創作生產空間，提供適切協助扶植產業發展。

對一個行業發展，新力軍不斷加入才能有質和量的提升。目前藝術界新力軍可承擔的租金有限，隨着「活化工廈措施」及經濟復甦，藝術界因租金上升而受到負面影響，促請政府關注藝術行業生態的長遠發展。

面對「活化工廈措施」及藝文界對創作空間的需求，藝發局有以下建議：

- i 政府應檢討及考慮修訂《法定圖則註釋總表》及相關的管制規例，擴大「工業用途」的涵蓋範圍，使其包括藝術創作、製作、排練等過程中的文化活動，讓藝文工作者/團體在「工業」地帶的工廈單位合法地進行相關活動。
- ii 應在工廈活化的圖則內考慮保留一定的面積比例給予文化創意團體租用。
- iii 為租用工廈的年青/新進文化創意工作者/團體提供資助。
- iv 將政府轄下的空置建築物翻新改裝/發展為創意中心或藝術村，模式可參考賽馬會創意藝術中心或其他合適的範例。

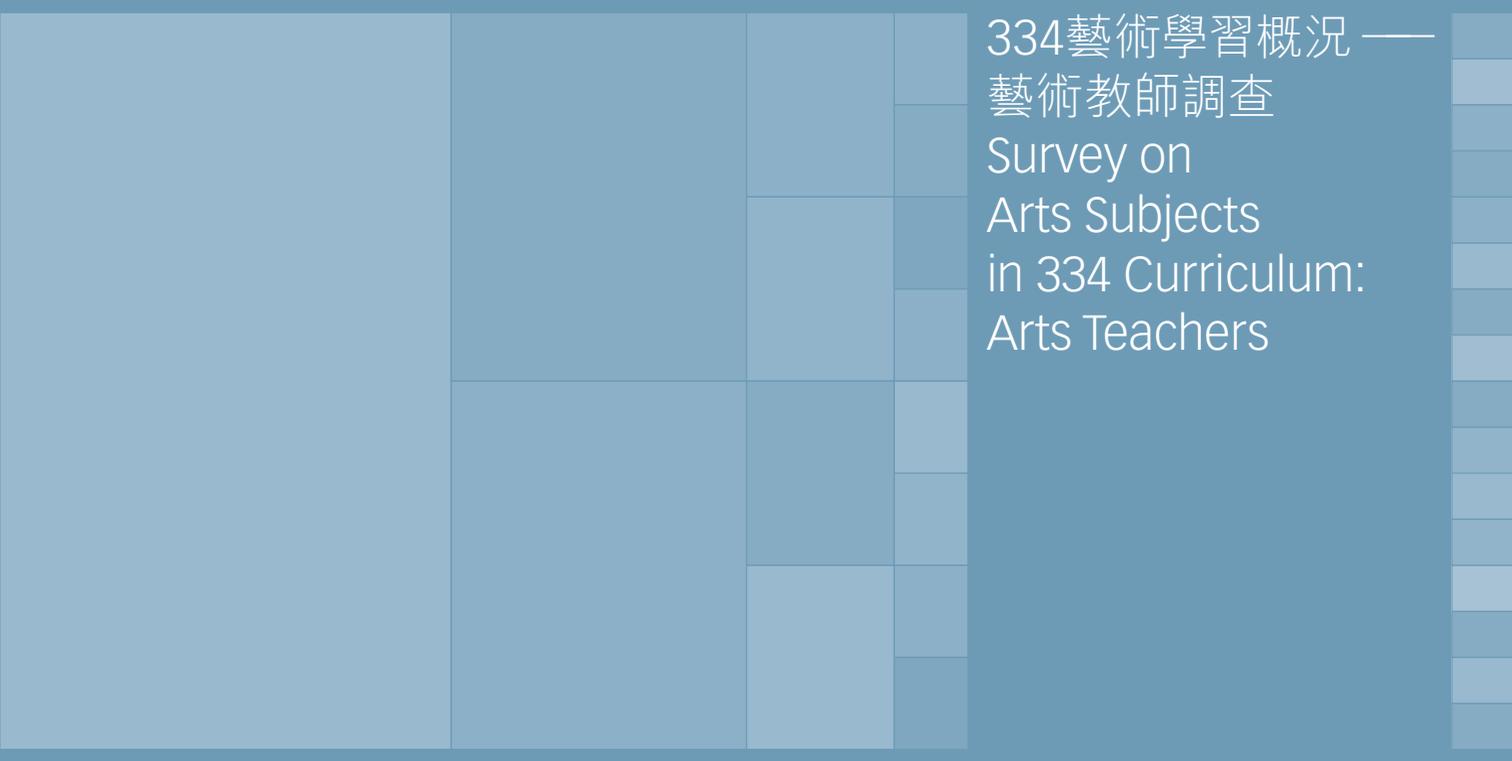
#### 4 Recommendations from ADC

The arts community generally admits that industrial buildings can be a hub for art development. Hidden need comes to surface when a particular flat is reasonably priced in terms of rental or sales, and traffic convenient. The Jockey Club Creative Arts Centre, renovated from an old factory premises, received tenant applications in excess of rental units during its opening, reflecting the hectic demand in creative and production units among arts workers. Creation and production space is fundamental to the development of all industries. Arts industry is part of the creative cultural industry, thus it is essential for the Government to pay due diligence to their need for creation and production space, and offer suitable assistance to nurture industry development.

An industry must rely on the participation of new blood to raise its quality and scale. At present, the affordable level of rental increase for the young generation in the arts sector is limited. With the impacts of the Policy of Revitalising Industrial Buildings and economic recovery, the arts community has already been adversely affected by the increasing rentals. Government is urged to pay more attention to the ecology of the arts industry and its long-term development.

Given the impacts of the Policy of Revitalising Industrial Buildings and the demand for arts space from the arts community, the Hong Kong Arts Development Council has the following recommendations:

- i The Government should consider reviewing and revising the *Master Schedule of Notes to Statutory Plans* and its related regulations. Definition of "Industrial Use" should include artistic activities such as creation, production and rehearsals. It should also allow arts practitioners/groups to legitimately carry out correspondent activities in industrial buildings within the "Industrial Zone".
- ii The Government should consider retaining a certain proportion of areas for arts and cultural activities under the Policy of Revitalising Industrial Buildings.
- iii The Government should consider providing support to young emerging artists and small-sized arts groups who are currently housing in industrial buildings.
- iv Take the Jockey Club Creative Arts Centre as a reference, the Government should consider renovating vacant premises and develop them into creative centre/arts village.



334藝術學習概況 ——  
藝術教師調查  
Survey on  
Arts Subjects  
in 334 Curriculum:  
Arts Teachers

2009/10學年新高中課程正式實施，藝發局於2010年3月，向全港574間中學發出問卷，進行「334藝術學習概況」調查計劃，以了解新高中課程的架構下，課程改革為藝術教育帶來的變化<sup>20</sup>。調查計劃邀請任教藝術課程的教師提供學校開辦相關課程的考慮因素、學生選科、師資，以及校本課程安排等資料。是次計劃從169間中學合共收回410份問卷。根據教育局完成的一項「新高中科目資料調查」資料計算，開辦新高中視覺藝術選修科的學校回應率為35.2%，在預期之內；開辦新高中音樂選修科的學校回應率為26.9%，較預期的三成回應略低。

### 新高中藝術課程實施情況

無論音樂科或視藝科教師，實施新高中藝術選修科課程（包括設計校本課程、評分準則等方面）大致上都表示有信心，而較明顯缺乏信心的課程項目是音樂教師帶領學生作曲及改編樂曲環節。

整體而言，需要任教新高中藝術選修科的老師傾向於較認同新高中藝術課程的資源配套和評分準則，但從結果顯示，仍有56%音樂科教師及40%視覺藝術科教師表示學校為新高中藝術課程所提供的資源仍未充足，最需要支援的是教師/教學人手安排/編制/師生比例，其次是學生津助/財政資助/教材指引/參考資料。

The New Senior Secondary (NSS) curriculum was introduced in 2009/10 academic year. In March 2010, the ADC launched the *Survey on Arts Subjects in 334 Curriculum* to examine the influence of the NSS on arts education<sup>20</sup>. Questionnaires were sent out to all 574 secondary schools in Hong Kong. Teachers currently teaching the NSS arts curriculum were invited to provide information with respect to the offering of related curriculums in schools, which included elements such as considerations, subject selection by students, manpower allocation, and arrangements for school-based curriculums. The survey collected 410 questionnaires from 169 secondary schools. With the findings of the “Survey on New Senior Secondary Subject Information” conducted by Education Bureau, the response rate from schools which offer Form 4 visual arts subject, calculated as 35.2% of all secondary schools which offer the said elective subject, was within the expectation. While the response rate from schools which offer Form 4 music subject, calculated as 26.9% of all secondary schools which offer the said elective subject, was slightly lower than the expected 30%.

### Implement the NSS Arts Curriculum

The responding arts teachers generally expressed a good grasp of the NSS arts curriculum, areas including school-based curriculum and assessment criteria etc., and had confidence in the implementation. Subject areas where the lack of confidence was more strongly indicated were the sessions of music composition and music arrangement.

Overall, teachers who were required to teach the NSS arts curriculum tended to agree with the supporting resources and assessment criteria of the NSS curriculum. However, 56% of the music teachers and 40% of the visual arts teachers stated that resources for implementing the NSS arts curriculum were insufficient. The areas that the teachers most needed support in sequence was teaching staff/teacher-student ratio, student subsidies/financial assistance and teaching material guidelines/references.

<sup>20</sup> 據教育局公布的資料顯示，新高中課程的藝術學習途徑有四種，包括：(一)參與「藝術發展」的學習經歷；(二)選修音樂科及視覺藝術科；(三)修讀與藝術相關的「應用學習」課程；以及(四)選擇「藝術」作為通識教育科「獨立專題探究」的主題。以上四種途徑中，第一種屬所有新高中學制下學生必須完成的部分，其餘則可因應學生和學校的情況而自由選修/開辦。前三種途徑為學生提供更多藝術學習的機會，是探究學校開辦新高中藝術科目為藝術教育帶來變化的調查範疇。

<sup>20</sup> According to Education Bureau, arts curriculum is introduced in four different ways: (a) the NSS Aesthetic Development in Other Learning Experience, (b) elective subjects in music and visual arts, (c) Apply Learning courses related to arts education, and (d) select Art theme under the Independent Enquiry Studies of the Liberal Studies curriculum. The first path is compulsory curriculum while the other three are optional. The first three paths which provide more opportunities to raise student's exposure levels to the arts, are the focus to examine the influence on arts education in the survey.

調查結果顯示，新學制實施首年開設新高中音樂科、視覺藝術科的學校數量均有增加。超過一半藝術教師認為，學生興趣和學校管理層意向是學校開設這兩個選修科的首要及次要考慮因素。

分析發現，學校傾向安排經驗較豐富的藝術科教師任教新高中音樂/視覺藝術選修科目及「藝術發展」學習經歷課程，但整體仍有65%受訪教師因教擔未滿而需要任教其他學科。

### 藝術科教師的建議和期望

問卷的最後一個部分設有開放式的問題，收集教師對藝發局提倡藝術教育和普及藝術方面的意見。當中有不少回應是對整個政府推行藝術教育的建議和期望，需要多個部門及單位同時關注。從歸納中，最多提及的範疇包括：增加藝術節目/活動（23%）；提供經費、給予學生資助（22%）；支援教師安排活動/減輕工作量（14%）。

### 本局的跟進及建議

從調查所得，實施新高中藝術課程後，藝術科學生人數、課堂節數及教師人數都未有明顯縮減的情況，可見首年實施新高中藝術課程的情況尚算穩定。

現時在新高中課程架構下，所有學生都必須於三年內完成135小時的「藝術發展」學習經歷，相對於舊學制而言，無疑有更多學生可透過藝術欣賞、創作、表演等活動接觸不同的藝術形式。若藝術活動配合得宜，且有更多不同種類的範疇及內容供學生接觸，將可有更多機會拓展學生的藝術接觸面。

The survey showed that there were an increasing number of schools in offering the NSS arts curriculum on music and visual arts for the first year of the implementation. More than half of the arts teachers responded that students' interests and the preference of school management are the first two considerations for the school in offering the two elective arts subjects.

The survey also found that schools intended to assign experienced arts teachers to teach the NSS elective subjects (music/visual arts) and the NSS Aesthetic Development Learning Experience. However, 65% of the responding teachers required to teach other subjects given their teaching capacity are still not full.

### Recommendations and Expectations of the Arts Teachers

The final section of the questionnaire contained open-ended questions, which gathered teachers' opinions on the promotion of arts education and the popularisation of the arts. Many of the responses included recommendations and expectations regarding the implementation of arts education by the Government, which will at the same time require attention from a number of departments and units. To summarise it, the areas most often proposed includes the following three categories: increase the number of arts programmes/activities (23%), provide funding and offer students financial aid (22%), and support teachers in arranging activities/reducing workload (14%).

### Follow-up and Recommendations from ADC

According to the result, the introduced NSS curriculum did not lead to a decrease numbers of students who taking arts subjects, the lesson time of the arts subjects and the arts teachers. The arts education is generally stable at the first year implementation.

Under the NSS curriculum framework, all students are required to complete 135 hours of Aesthetic Development Learning Experience within three years. Compared to the preceding academic system, more students are indeed able to obtain exposure in various types of art forms through activities involving arts appreciation, creation and performances. If the arts activities are coordinated appropriately with a wider scope and variety of content, more opportunities to raise student's exposure levels to the arts will be resulted.

然而，藝術不止於一門形式化或技術性學科，不應停留於培育個人對各種精緻藝術如繪畫、彈奏、演繹、設計等狹義的層面，藝術表達的內容和情境還包含社會面向，故可通過藝術來理解社會價值、歷史文化、欣賞和審美角度等廣義範疇，藉以融匯知識、建立批判思考、培育美感，促進群育的作用。因此，學校實施「藝術發展」學習經歷課程時，應要確保學生不只是參與欣賞藝術節目或展覽等活動，而應藉着這些活動加以反思和討論去學習。

另一方面，大學校長會於2008年10月發表聲明，確認「其他學習經歷」將成為大學收生參考，這是社會確認新課程理念，並有效落實推行的重要一步，亦有助改變家長及學生修讀科目的傳統取態。而要社會正視藝術教育是體現全人教育理念的重要一環，必須透過多種渠道向社會各界推廣宣傳、展示成果，才能逐漸改善大眾的價值取態。擴闊參與及欣賞藝術的層面、提倡藝術教育和普及藝術是香港藝術發展局的發展目標之一，藝發局將繼續與不同的機構伙伴藉各種渠道推動藝術教育。

The arts, however, is not merely a formal or technical discipline and should not be restricted to the cultivation of individuals within a narrow scope of the fine arts in areas such as painting, instruments playing, performing, design and so on. The content and context of artistic expression encompasses a social dimension, hence general topics such as social values, history & culture, appreciative and aesthetic perspectives, may be understood through the arts, which will serve a role in integrating knowledge, developing critical thinking, cultivating a sense of aesthetics, and widening their horizon. Therefore, during the schools' implementation of the Aesthetic Development Learning Experience, they should ensure that students not only participate in and appreciate activities such as arts programmes or exhibitions, but also learn from these activities through reflections and discussions.

On another note, the Head of Universities Committee (HUCOM) issued a statement in October 2008 which confirmed that Other Learning Experience will serve as a reference for university admission. This represented the society's recognition of the ideologies behind the new curriculum, and was an important step to the effective NSS implementation. It will also help parents and students to alter their traditional attitudes towards subject selection. To have the society view arts education as an important component reflecting a holistic education philosophy, it must be promoted, publicised and have its results shown to the community through various channels, so that their values and attitudes will gradually improve. ADC undertakes the responsibility of promoting arts education and popularising the arts, and shall continue to raise the level of public participation and arts appreciation through various channels and with various institutional partners.

新高中藝術課程仍在起步階段，具體成效仍有待觀察，藝發局認為前線教師在首年的觀察和經驗亦不能忽視。若能確保藝術教師有充足資源實施新課程，及早解決前線教師面對的困難，則新課程可有效持續發展。因此本局建議下列措施來強化落實新課程：

#### 學校層面

- a) 考慮調配教學/活動助理，協助藝術教師籌劃參觀活動、整理教材，讓藝術教師有較充裕的資源投放在活動後的討論及反思環節。
- b) 確保藝術教師掌握評分準則進行校本評核工作。
- c) 確保以專科教師負責該學科的教學工作，減少藝術教師教擔不足的情況，善用專才。

#### 教育局層面

- d) 定期檢視網上資源，確保可為教師（包括任教特殊學校）提供更多不同種類、學習層次的示例與教學資源，並提供籌備校內及校外藝術活動的工作資料夾，協助教師取得適時的資訊。
- e) 檢討教師培訓課程，包括針對特殊學校而提供課程支援，針對教師對作曲及改編樂曲課程內容提供培訓機會。
- f) 與康文署協作進行藝術教育推廣活動時，可提供具教學用途的資料給教師，以協助編撰反思/討論的教學內容。
- g) 考慮調配或增加校外資源，支援學生參與「其他學習經歷」的課程津貼，協助學校解決安排場地、交通、活動的問題。

The implementation of the NNS arts curriculum is still at its early stage and the overall impacts are yet to be seen. However, the ADC pointed out that the first year experience and observation of the front line teachers should not be ignored. To ensure the sustainability of the NSS arts curriculum, sufficient resources for the arts teachers were necessary and it was also of equal importance to help resolve the existing problems the teachers faced. Therefore, the ADC gives the following recommendations:

#### School Level

- a) Consider deployment of teaching/programme assistants, who will assist arts teachers to plan visits, organise teaching materials, hence allowing arts teachers to devote more resources to post-activity discussions and reflections.
- b) Ensure that arts teachers understand the assessment criteria and carry out school-based assessment work.
- c) Ensure that specialised teachers are teaching their respective subjects, thus improving the issue of arts teachers bearing insufficient teaching capacity and properly utilising the available expertise.

#### Education Bureau Level

- d) Review online sources regularly, ensuring that teachers (including those teaching in special schools) are provided with examples and teaching resources which are more diverse and covers more learning levels; and provide reference materials for the preparation of school and external arts activities, which will assist teachers in obtaining up-to-date information.
- e) Review teachers training programmes, including support for special schools teachers, and training opportunities for teachers in the music composition and music arrangement.
- f) Provide teaching materials for the arts promotional activities in collaborating with the Leisure and Cultural Services Department, so as to facilitate the compiling of educational materials for discussions.
- g) Consider deploying or increasing non-school resources, support students in participating Other Learning Experience with subsidies, assist schools in solving issues such as venues, transportation and activities arrangement.

**藝發局層面**

- h) 教師對於本局推行的「校園藝術大使計劃」均屬正面回應和建議，本局將檢討及強化「校園藝術大使計劃」，讓藝術教育由校內、校外進一步擴展至社會層面，以發揮更大的影響力。
- i) 鼓勵藝術工作者/藝團提供更多適合不同類型的活動及節目予學校及學生選擇。
- j) 將推出「藝術教育工作者與學校合作手冊」，供藝術教育工作者/藝團及學校參考，一方面協助藝術教育工作者/藝團準確掌握藝術教育課程的新方向，了解校方的需要和期望，從而促進溝通及提升合作成效。另一方面有助學校及教師了解藝術教育的生態轉變，改變對教育管理的固有觀念，引入合適的藝術教學模式。
- k) 與教育局合作，舉辦交流會議/講座，讓學校管理層了解境內境外最新的藝術課程發展、教育理論及實踐示例，促進學校從上而下積極推行及配合新高中課程。
- l) 積極進行更多與藝術教育相關的研究計劃。
- m) 尋找新資源，並與教育局、教育培訓機構、社會服務組織和大眾傳媒等，保持緊密的伙伴合作關係，提供藝術界資訊、推動普及藝術教育。

本局就上述的調查結果，接觸了教育局及部分教育團體，以及進行了一次藝術教師聚焦小組會議，邀請各方的持份者就報告建議內容提出意見，詳細內容可登入本局網頁閱覽（只有中文版）。

**ADC Level**

- h) With respect to the teachers' positive responses and recommendations for its Arts Ambassadors-in-school Programme, the ADC will review and strengthen the said programme, extending the influence of arts education from school to the community level.
- i) Encourage arts workers/arts groups to provide a more diverse range of activities and programmes for schools and students to select from.
- j) Impending release of the *Publication on Partnership between Schools and Teaching Artists*, which will serve as a reference for arts educators, arts groups and schools. On one hand, this will assist arts educators/arts group to accurately grasp the new direction of the arts education curriculum, understand the requirements and expectations of the schools, and thus promote communication and raise cooperative effectiveness. On the other hand, this will also assist schools and teachers to understand changes of the ecology of arts education, alter their concept of education management, and introduce suitable arts education models.
- k) Cooperate with Education Bureau to organise conferences/seminars for schools' management to understand the latest local and foreign arts curriculum development, educational theories and practical examples, thus actuate the schools' implementation and support of the NSS curriculum.
- l) Actively conduct more research projects related to arts education.
- m) Seek new resources, and maintain strong partnerships with organisations such as Education Bureau, educational training institutions, social service organisations and the mass media, provide information on the arts sector, promote and popularise arts education.

With respect to the survey results, the ADC also contacted Education Bureau and other educational bodies, as well as conducted a focus group meeting for arts subject teachers, for collecting the view of stakeholders. Their detail responses can be downloaded at the ADC's website (Chinese version only).



