

ARTS
IN THE
NEW WORLD
藝術 · 新世界

**國際文化領袖
圓桌交流會**
**International Arts
Leadership Roundtable**

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藝術·新世界

國際文化領袖圓桌交流會

Arts in the New World

International Arts Leadership Roundtable 2016



在這個急速發展的新世代，國際城市都變得相像，如何能令我們的城市變得有趣而獨特是文化的課題。本局於 2 月 29 日及 3 月 1 日舉行第二屆國際文化領袖圓桌交流會，以「藝術·新世界」為主題，邀請了多位海內外講者就文化生態的發展、藝術空間的轉變、國際交流新思維三個專題分享經驗和見解，並邀請本地藝文領袖共同探討藝術文化邁步向前的方向。

In this new era of rapid development, international cities are becoming alike. How to make our city interesting and unique is a cultural issue. The Hong Kong Arts Development Council (ADC) held the second International Arts Leadership Roundtable with the theme, "Arts in the New World", on 29 February and 1 March, inviting local and overseas speakers to share their experiences and ideas in three plenaries, namely the Development of Cultural Ecology, the Change of Arts Spaces and New Thinking for International Exchange. Local arts leaders were also invited to participate in exploring directions for the advancement of the arts and culture.

可持續的藝術發展 Sustainable Arts Development



在首個專題討論中，新加坡國家藝術理事會理事長黎秀婷、澳洲藝術理事會主席 Rupert Myer 和香港康樂及文化事務署助理署長（演藝）楊芷蘭，就文化生態的發展分享了各所屬地區的經驗。黎秀婷指出，儘管新加坡政府持續支援各類藝術發展，但如何令藝術生態系統可持續發展才是關鍵。而「可持續發展」之道，幾乎貫穿兩天各個議題的核心。

黎秀婷說：「新加坡這兩年正在倡議把藝術帶到大眾的門前。目前我們有 8,500 項的藝術教育活動，有 350 間學校參與；此外，我們也有為特殊兒童、長者等不同人士度身訂造的藝術項目和鄰舍藝術計劃。要達到全方位藝術教育，讓藝術無處不在，才能使藝術成為每人生活的一部分。即使你不去博物館，也可以接觸到高水平的藝術品，有這樣的環境，藝術才可有效地發展下去。」

In the first plenary, Kathy Lai, Chief Executive Officer of the National Arts Council Singapore, Rupert Myer, Chairman of the Australia Council for the Arts and Elaine Yueng, Assistant Director (Performing Arts) of the Leisure and Cultural Services Department of Hong Kong shared their experiences on the development of cultural ecology. Lai pointed out that, even though the Singapore government continuously supports the development of the arts, the key concern is how to facilitate a sustainable development of the artistic eco-system. The idea of "sustainable development" became a motif that ran through the two-day conference.

"In the last two years, Singapore has devoted to bringing arts to the doorsteps of different segments of society. We have an education programme in which 8,500 performances, workshops and shows have been brought into 350 schools. We have also been actively working with voluntary welfare organisations to bring the arts to the community. We launched customised arts projects and Arts in Your Neighbourhood scheme for specific segments of audience such as children with special needs and the elderly. Our arts advocacy campaign promotes all-round arts education and makes arts integral to everybody's daily life. People do not have to go to a gallery or museum to encounter high-quality artworks. Only with such an environment can arts continue to develop effectively," said Lai.

Rupert Myer 則指出，去年澳洲發佈了一份名為《Arts Nation》的研究報告，當中的數據反映了藝術在澳洲人生活中的影響力。他說：「報告顯示澳洲人很重視藝術，比如說，即使在經濟不景氣的 2009/10 年度，澳洲每個家庭平均仍花 380 澳元在音樂上，一年總額高達 20 億澳元。」而澳洲藝術理事會最近有一個新的計劃，希望進一步把藝術推廣至更多社區。Myer 說：「2015 年澳洲政府新增撥款作藝術發展，把藝術與不同界別如醫療、工商和礦業結合起來。以往我們曾資助一些讓精神病人、礦工、老人參與的藝術項目，用藝術讓邊緣人士或草根階層建立社交網絡，其中一個很大的益處，就是減低了自殺率。藝術的包容性，將會是澳洲未來的藝術發展方向。」

新興的藝術空間 Emerging Arts Spaces

接著有關「藝術空間的轉變」的討論，深入討論新興的藝術空間，將可如何永續發展，為整個城市提供更多選擇，迸發出更精彩的創造力。

香港建築師學會會長吳永順指出，近年在香港甚至是亞洲許多城市，都出現了不少新的展覽空間，當中有購物中心、公園等。這些地方存在的原意並非要做藝術展覽，而且也有其局限，那它們可如何與文化藝術結合健康發展？

Meanwhile, Myer pointed out, the data in a research report, *Arts Nation*, released last year in Australia, reflected the impact of arts on the life of the Australian. He said: "The report indicates that the Australian highly values the arts. For example, in 2009/10, each Australian household spent an average of AUD 380 on music despite the economic downturn, totaling over AUD two billion of the Australian economy in the year." The Australia Council for the Arts wishes to promote arts to more communities in a recent new project. Myer explained: "In 2015, the Australian government injected new funding for arts development, combining arts with different sectors such as medical care, industry, business and mining. In the past, we financed some arts projects for mentally ill patients, miners and the elderly. The marginalised and grass-root class could build a social network through arts. One of the great benefits was that the suicide rates were reduced. The inclusiveness of arts will be the future direction of the arts development in Australia."

Following the first plenary was a discussion on "the Change of Arts Spaces", which explored how nascent arts spaces could sustainably develop and provide more choices for the city to stimulate exciting creativity.

Vincent Ng, President of the Hong Kong Institute of Architects, remarked that many new exhibition spaces were built in Hong Kong and other Asian cities in recent years, including shopping centres and parks. These places were not originally intended for arts exhibitions and have their own limitations. How could they be incorporated with culture and arts for their healthy development?

中區警署建築群總監 Euan Upston 就以在 2016 年底開幕的大館為例，闡釋這具有歷史價值的建築群，將如何令中環成為藝術家的「聚腳地」，又如可令此空間變成自給自足的藝術區。Upston 指出：「整個建築群之中，有 16 棟歷史建築需要恆常的維修保養，因此有 27% 的空間需劃作商業發展，才能令整個藝術中心有效運作。而其他部分將會成為以香港作主題 (Hong Kong-centric) 的藝術空間，包括有 1,500 平方米的奧卑利美術館和一個有 200 座位的綜藝館。由於大館是一個古蹟群，它本身有一定的故事，從前的囚室既會變身成展覽空間。我們期望即使大館是一個現代藝術空間，也不忘它是一個歷史的載體，並藉其獨特的歷史和藝術價值，在中環建立一個藝術觀眾群。」

韓國文化藝術委員會主席朴明珍分享了南韓過去 20 年間政府的權力下放 (decentralisation) 如何令藝術在各區域遍地開花。以往，藝術家都集中在首爾發展，大學路更曾經是南韓全國的文化地標，不少年輕藝術家因低息貸款和稅務優惠而進駐該區。但隨著首都租金上揚，藝術家陸續移離首爾，再加上韓國藝術委員會積極增加各區的文化基金撥款，令近郊地區出現了不少另類藝術空間，如位於慶尚南道的密陽演劇村和江原道的 Potato Blossom Studio，就成功結合了藝術、農業和旅遊。朴明珍說：「政府的權力下放政策，令不同的地區和社區衍生出新的藝術空間，這既可加強當地經濟發展，也可創造不一樣的當地文化體驗。」

Euan Upston, Director of the architectural compound of the Central Police Station, introduced Tai Kwun, which will officially open by the end of 2016, as an example to illustrate how the historic architectural compound could turn Central into a hub for artists, as well as how the space will be transformed into a self-sufficient arts district. Upston pointed out: "In the whole architectural compound, 16 historical buildings require constant maintenance, so 27% of the space is designated for commercial development for effective operation of the whole arts centre. The rest of the compound will be used as Hong Kong-centric arts spaces, including the 1,500 sq. metres Old Bailey Galleries and the Arbuthnot Auditorium that can accommodate 200 people. Since Tai Kwun is a monumental compound, it has its own historical story; old prisons will be transformed into exhibition spaces. Our goal is to turn Tai Kwun into a contemporary art space that does not erase its identity as a historic site, and attracts an arts audience in Central through its unique historical and artistic values."

Park Myungjin, Chairperson of the Arts Council Korea, shared how arts flourished all over the districts in South Korea in the past 20 years under the decentralisation of the government's power. Previously, artists gathered in Seoul to develop their careers, and Daehangno had once become the national cultural landmark of South Korea. Many young artists settled in the district because of low-interest loans and tax concessions. However, as the rents of the capital went up, artists started to move out of Seoul. Thanks to the increase in the cultural funding provided by the Arts Council Korea to other districts, alternative arts spaces burgeoned in the suburbs. For instance, the Miryang Theatre Village in Gyeongsangnam-do and the Potato Blossom Studio in Gangwon-do successfully combined arts, agriculture and tourism. Park said: "The government's decentralisation policy encourages the emergence of new arts spaces in different districts and communities. This can boost local economic growth and create different local cultural experiences."



國際藝術交流新趨勢 New Trends in International Arts Exchanges

另一個精彩環節，就是「國際交流新思維」的專題討論。在全球化和數碼化時代，各國和各地區的文化藝術交流日益頻繁，也日趨容易，各國的藝術委員會也必須要重新定位，探索未來的路向。

加拿大藝術委員會總監兼行政總裁 Simon Brault 就一針見血地說：「所謂的交流，其實就是交流技術和創意。至於交流會否帶來競爭？我認為不會，相反，我們需要更多的合作平台。」

他指出，加拿大未來的藝術藍圖就是要建立國際藝術地位，因此，明年會有幾個新的計劃全面實施，包括「海外藝術計劃」(Arts Abroad Programme) 和為加拿大原住民而設、並由原住民作主導的藝術計劃，後者更是為了回應全球原住民權利運動的潮流而設的。

創意紐西蘭主席 Richard Grant 博士則表示，紐西蘭也面對類似的挑戰，就是如何在全球藝術版圖中融合紐西蘭的文化和藝術。紐西蘭的人口日趨多元，至 2026 年有一半人口是亞裔、毛利族和太平洋民族。因此，紐西蘭針對這些族群推出了「奧克蘭多元項目」(Auckland Diversity Project)，讓他們可申請藝術資助。Grant 說：「紐西蘭剛剛重新建立身份，因此也要有新的藝術資助模式去回應。」

而各國的藝術委員會作為重要的藝術資助者和相關政策制定者，也要因著瞬息萬變的社會價值而作出改變。Brault 表示：「未來的藝術資助趨勢，將不再只是以滿足藝術家的需要為主，而是所資助的項目，必須要反映藝術如何能為公民社會作出貢獻，甚至為國家、人類帶來希望。」



Another highlight of the conference was the plenary on "New Thinking for International Exchange". In this age of globalisation and digitalisation, international and inter-regional cultural and arts exchanges have become increasingly frequent and convenient. The arts councils of different countries must reposition themselves for exploring future directions.

Simon Brault, Director and CEO of the Canada Council for the Arts, discernibly commented: "Exchanges fundamentally concern the exchanges of technologies and creativity. Will exchanges bring competitions? I believe not, on the contrary, we need more cooperative platforms."

He pronounced that the future arts blueprint of Canada is to establish the country's international arts status. A few new projects will be fully implemented next year, including the "Arts Abroad Programme" and an arts project designed for and led by aboriginal Canadians. The latter is intended as a response to the global trend of indigenous rights movement.

Dr Richard Grant, Chairman of Creative New Zealand, indicated that New Zealand also confronts a similar challenge, which is how to integrate its local culture and arts into the global arts atlas. The population of New Zealand is becoming more diverse. By 2026, half of the population will be Asian, Maori and Pacific ethnic groups. In view of the trend, New Zealand launched the "Auckland Diversity Project" for these ethnic groups to apply arts funding. Grant said: "New Zealand has just re-established its national identity, and hence there must be new arts funding models to suit the new scenario."

The arts councils of different countries as important arts funders and relevant policy makers have to adapt to ever-changing social values. Brault stressed: "The future trend for arts funding will no longer be just catering to the needs of artists, but requesting the funded projects to show how arts can contribute to the civil society or even bring hopes for the country and the humanity."

讓年輕一代真正參與藝術

Let the Younger Generations Have Real Participation in the Arts

面對瞬息萬變的藝術世界和各式各樣新興的藝術空間，藝發局主席王英偉博士認為，我們必須有一個建基於信賴的平台，才能令這個藝術新世界健康發展。

而就兩天的討論，錄映太奇主席梁學彬博士回應：「這兩天我們一直提及兩個關鍵詞——『廿一世紀』和『年輕一代』，延伸的問題就是：我們應如何利用科技讓現今的年輕一代參與藝術？在香港尤其如是。藝術機構要思考的是如何讓新一代真正參與藝術，而非只是在藝術品面前『打卡』。廿一世紀不再是縱向的問題解決技術，而是要建立一個共享經濟體和網絡，讓每個人也可以參與文化藝術。」

此外，香港教育學院 EMA 課程聯合總監及兼任教授鄭新文教授亦提出建議：「我希望藝發局可更注重研究的工作，看到香港的研究結果，這樣我們才會知道香港有什麼缺失，以及怎樣發揮藝術與商界的協同效應。另外，我期望未來香港有更多關於本土文化生態及其策略的討論。香港的西九和東九龍文化項目如箭在弦，我們必須要為未來作出準備。」

在總結時，王英偉博士說：「這兩天的討論為我們帶來很多新的思考和概念。沒有顛覆就沒有重生，藝發局期望未來會與本地各藝術社群有更多更深入的交流。我們歡迎並希望更多年輕人參與藝發局的工作，有足夠的活力去面對活躍的藝術社群。」



In face of the rapidly changing arts world and various emerging arts spaces, Dr Wilfred Wong, Chairman of the ADC, believed that we had to create a platform founded on trust for a healthy development of the new arts world.

Reviewing the two-day discussions, Dr Isaac Leung, Chairman of Videotage, responded: "We have been repeating two key terms these two days: 'the 21st century' and 'the young generation'. An extension question will be: how can we make use of the technology to engage young people's participation in the arts? The question is particularly relevant to Hong Kong. Arts organisations have to consider how to let the young generation have real artistic participation but not just 'check in' in front of some artworks. The 21st century is no longer about linear problem-solving skills, but the establishment of a sharing economy and network for every citizen's participation in culture and arts."

Moreover, Professor Tseng Sun-man, EMA Co-Programme Leader and Adjunct Professor of the Hong Kong Institute of Education, also suggested: "I wish the ADC can put more emphasis on research. Research outcomes of Hong Kong-based studies will enable us to identify the deficiencies of Hong Kong's current situation and think about how to deploy the synergy of the interaction between the arts and business sectors. Besides, I wish there will be more discussions on the local cultural ecology and strategies for it. Hong Kong's West Kowloon and East Kowloon cultural projects are poised to launch, it is a good time for us to think of the future."

In his closing speech, Wong concluded: "The two-day discussions have brought us a lot of ideas, some of which are very mind-boggling. If there is no disruption, there will be no rebirth. The ADC hopes to organise more in-depth discussions with local arts communities. We welcome and wish more young people to join the ADC, so that we will have sufficient energy to interact with the vibrant arts community."



2015 香港藝術發展獎 一脈相承 薪火相傳

Hong Kong Arts Development Awards 2015
Passing on the Torch of Artistry



由藝發局主辦的「2015 香港藝術發展獎」頒獎禮，已於 4 月 21 日假將軍澳電視廣播城圓滿舉行，共頒發了 30 個獎項予本地藝術工作者、團體、學校及機構，以表揚他們在藝術方面的成就，以及在推動香港藝術發展方面的貢獻。

Organised by the ADC, the Hong Kong Arts Development Awards 2015 Presentation Ceremony was held on 21 April at the TVB City. A total of 30 awards were presented to local artists, arts organisations, schools and institutions in recognition of their unstinting support and contribution to the arts development in Hong Kong.



盧瑋鑾 (小思) 教授
Professor Lo Wai-luen (Xiao Si)



黎海寧
Helen Lai



阮兆輝
Yuen Siu-fai

「2015 香港藝術發展獎」共設七個獎項類別，包括「終身成就獎」、「傑出藝術貢獻獎」、「藝術家年獎」、「藝術新秀獎」、「藝術教育獎」、「藝術推廣獎」及「藝術贊助獎」。頒獎禮由行政長官梁振英先生、藝發局主席王英偉博士及副主席殷巧兒女士擔任主禮嘉賓，亦有多項演出展現香港藝術的多元化。

今年，最高榮譽的「終身成就獎」得主為資深文學研究、文化工作者盧瑋鑾教授 (小思)。她從事文學教育工作近 40 年，同時致力於香港文學研究和資料整理，並於 2002 年將有關資料檔案、文獻等悉數捐贈香港中文大學圖書館，先後創建「香港文學特藏」、「香港文學資料庫」，影響深遠。

而著名編舞家黎海寧女士及著名粵劇藝術家阮兆輝先生則獲頒「傑出藝術貢獻獎」。黎海寧以詩化的舞蹈劇場方式，呈現她對美学的追求，及對社會與人生的看法，為香港現代舞發展寫下重要的一頁。阮兆輝先生則擅演不同角色，有「萬能泰斗」之美譽，亦擔任粵劇編劇、藝術總監及顧問，致力推廣、傳承及革新粵劇藝術。

Seven award categories of the Hong Kong Arts Development Awards 2015 were presented, including Life Achievement Award, Award for Outstanding Contribution in Arts, Artist of the Year, Award for Young Artist, Award for Arts Education, Award for Arts Promotion and Award for Arts Sponsorship. Officiating by The Hon C Y Leung, Chief Executive of the HKSAR; Dr Wilfred Wong, Chairman of the ADC and Ms Lina Yan, Vice-Chairman of the ADC, the ceremony was celebrated with performances that showcased the diversity in the local arts scene.

The Life Achievement Award, the highest accolade, was conferred on Professor Lo Wai-luen (Xiao Si), scholar of Hong Kong literature and Hong Kong culture. She has engaged in Chinese literature education for around 40 years and devoted herself in researching and archiving of materials in Hong Kong literature and culture. In 2002, Xiao Si donated her entire collection of literary materials to the Chinese University of Hong Kong Library. The "Hong Kong Literature Collection" and the "Hong Kong Literature Database" were set up successively.

The Award for Outstanding Contribution in Arts went to renowned choreographer, Ms Helen Lai and renowned Cantonese opera artist, Mr Yuen Siu-fai. Lai infuses dance theatre with poetic touch in quest for the aesthetics and her thoughts on society and life. Her works form a significant chapter in the development of Hong Kong's contemporary dance. Yuen is renowned for his capability in acting different characters. People honour him as the "Universal Master" in Cantonese opera. In addition to performances, he is a scriptwriter, artistic director and consultant. Yuen is also committed to the promotion, innovation and education of Cantonese opera.



榮念曾
Danny Yung



翁子光
Philip Yung



余仁華
Yu Yan-wah, Jacky



何兆基
Ho Siu-kee



李奇峰及頒獎嘉賓汪明荃 (左)
Li Chi-kei, Danny and Liza Wang, award presenter (left)



(左起) 陳浩倫、黃炳及媒體藝術家蔡世豪
(From left) Chan Ho-lun, Fredie, Wong Ping and Choi Sai-ho, media artist



(左起) 洛楓 (陳少紅)、陳偉基 (肥力) 及嘉賓
(From left) Lok Fung (Natalia Chan), Chan Wai-ki, Felix and guests



(左起) 鍾國強、盧瑋鑾 (小思) 教授，及頒獎嘉賓葉建源議員
(From left) Chung Kwok-keung, Professor Lo Wai-luen (Xiao Si) and The Hon Ip Kin-yuen, award presenter

獎項 Awards

得主 Awardees

終身成就獎

Life Achievement Award

盧瑋鑾 (小思) Lo Wai-luen (Xiao Si)

傑出藝術貢獻獎

Award for Outstanding
Contribution in Arts

黎海寧 Helen Lai

阮兆輝 Yuen Siu-fai

藝術家年獎

Artist of the Year

藝術評論 Arts Criticism

舞蹈 Dance

戲劇 Drama

電影 Film

文學藝術 Literary Arts

音樂 Music

視覺藝術 Visual Arts

戲曲 Xiqu

洛楓 (陳少紅) Lok Fung (Natalia Chan)

余仁華 Yu Yan-wah, Jacky

榮念曾 Danny Yung

翁子光 Philip Yung

鍾國強 Chung Kwok-keung

余其偉 Yu Qiwei

何兆基 Ho Siu-kee

李奇峰 Li Chi-kei, Danny

藝術新秀獎

Award for Young Artist

藝術評論 Arts Criticism

舞蹈 Dance

戲劇 Drama

電影 Film

文學藝術 Literary Arts

媒體藝術 Media Arts

音樂 Music

視覺藝術 Visual Arts

戲曲 Xiqu

陳偉基 (肥力) Chan Wai-ki, Felix

徐奕婕 Tsui Yik-chit, Ivy

朱栢康 Chu Pak-hong

陳浩倫 Chan Ho-lun, Freddie

何麗明 Ho Lai-ming, Tammy

黃炳 Wong Ping

楊欣諾 Yeung Yan-lok, Felix

徐沛之 Chui Pui-chee

謝曉瑩 Tse Hue-ying, Dianna

藝術教育獎 (學校組)

Award for Arts Education
(School Division)

胡素貞博士紀念學校 Dr. Catherine F. Woo Memorial School

靈實恩光學校 Haven of Hope Sunnyside School

香港基督教服務處雋匯幼兒學校 Hong Kong Christian Service Central Nursery School

藝術教育獎 (非學校組)

Award for Arts Education
(Non-School Division)

賽璐珞影像文化 Fotologue Culture

音樂兒童基金會 Music Children Foundation Limited

鄧樹榮戲劇工作室 Tang Shu-wing Theatre Studio

藝術推廣獎

Award for Arts Promotion

香港建築中心 Hong Kong Architecture Centre

香港文學館有限公司 The House of Hong Kong Literature Limited

一舖清唱有限公司 Yat Po Singers Limited

藝術贊助獎

Award for Arts Sponsorship

太古地產有限公司 Swire Properties Limited



鮮浪潮耕耘十載 延續香港光影夢

A Decade of Fresh Wave, a Cascade of Silver Screen Dreams



自 2005 年起，「鮮浪潮」十年來深耕厚植，致力發掘及培育具潛質的本地年青電影創作人才，既為他們提供學習及發聲平台，亦為香港電影界注入新力量，掀起一浪又一浪的創作浪潮。

Fresh Wave was born out of the vision to unearth and nurture filmmaking aspirants a decade ago. Since 2005, the creative platform has enabled local talent to explore and develop their full potential as filmmakers and provide the local film industry with a continuous pool of fresh talent, generating rippling splashes in filmmaking.



為期十四天的「鮮浪潮 2015」國際短片展已於去年 12 月圓滿結束。本屆短片展邀得著名日本導演原田真人主持開幕禮及大師班，並以其新作《投靠女與出走男》為開幕電影。展期內放映了 26 部海外年輕導演短片、34 部本地參賽作品，以及九部鮮浪潮十周年精選作品，盡顯「鮮浪潮」的多元性。

「本地競賽部份」設公開組及學生組，各參賽者獲七萬元的資助，由陳慶嘉、張婉婷、羅啟銳、曾翠珊、邱禮濤、應亮等十二位香港導演指導，於六個月內製作一部 5 至 25 分鐘的短片，競逐九個獎項。當中，「鮮浪潮大獎」得主將獲資助拍攝一齣全新短片於來屆放映，其餘得獎者亦可獲資助出席海外電影節觀摩交流。

在「鮮浪潮十周年誌慶暨 2015 年頒獎禮」上，藝發局主席王英偉博士宣佈，「鮮浪潮」將脫離藝發局作獨立發展，並由「鮮浪潮」發起人杜琪峯、香港演藝學院電影及電視學院院長舒琪、高先電影有限公司創辦人曾麗芬、藝發局主席馮美華、香港大學社會學系副教授吳俊雄博士、作家岑朗天、資深電影演員古天樂及律師王瑞沁組成董事局，繼續開創下一個十年。杜琪峯感謝政府、藝發局和業界的支持，希望「鮮浪潮」能進一步協助年青電影人才進入電影工業、拍攝長片。他又稱現今有較多資助拍片的渠道，希望年輕人把握機會發揮才華。



1 日本導演原田真人
Japanese director
Masato Harada

2 「鮮浪潮 2015」
得獎者
Awardees of Fresh
Wave 2015

Renowned Japanese director Masato Harada unveiled the 14-day Fresh Wave 2015 – International Short Film Festival with his latest work, *Kakekomi*, as well as hosted a master class. When the curtains closed last December, Fresh Wave has presented a rich, varied programme comprising 26 shorts by international up-and-coming filmmakers, 34 entries from the Local Competition Section and nine winning works selected from previous editions of Fresh Wave.

The Short Film Festival was preceded by a competition divided into two divisions: Student and Open. Each team received a subsidy of \$70,000 to produce a short film of 5 to 25 minutes in length, and through the six-month shepherding of stellar mentors Chan Hing-kai, Mabel Cheung, Alex Law, Jessey Tsang, Herman Yau and Ying Liang, among other well-known Hong Kong directors, compete for nine awards. The Fresh Wave Award grants the winner a subsidy to produce another short film for the next edition. Other awardees will also have the chance to attend overseas film festivals.

At the Fresh Wave 10th Anniversary Cum Award Presentation Ceremony, Dr Wilfred Wong, Chairman of the ADC, announced that Fresh Wave would forge ahead as an independent, non-profit organisation. The new organisation will be governed by a Board comprising of Johnnie To, Founder of Fresh Wave; Shu Kei, Chair of School of Film and Television, The Hong Kong Academy for Performing Arts; Winnie Tsang, Founder of Golden Scene Company Limited; May Fung, Chair of Art and Culture Outreach; Dr Ng Chun-hung, Associate Professor, Department of Sociology, The University of Hong Kong; Shum Long-tin, writer; Louis Koo, veteran film actor and Susan Wong, lawyer. To expressed his gratitude to the government, the ADC and the film industry for their dedicated support. He also spoke of his earnest hope that resources would continue to be pledged to up-and-coming filmmakers to make the leap into the film industry and feature filmmaking. Newcomers nowadays are presented with a wide range of financing sources and options, To remarked, urging newcomers to make the most of any opportunity and bring their talents to the fore.

對年青電影工作者的寄語 Words of Wisdom Imparted to Aspiring Filmmakers

本屆總評審團包括資深電影工作者楊紫燁、東京銀座電影節目總監市山尚三，及倫敦大學伯貝克學院電影及媒體歷史系教授 Ian Christie。市山尚三在會上分享他對創意的看法，認為具創新性的作品，必然是他沒看過的東西。若創作者從大師的傑作或喜歡的作品獲得靈感進行創作，亦是創作的一種。

Ian Christie 則提及編劇在電影創作中的重要角色。他說，寫劇本是困難的，製作從劇本開始，但完成拍攝後，一劇之本卻被拋諸腦後。他還妙用象徵本地傳統文化的竹棚比喻編劇，帶出其重要性。楊紫燁同樣重視劇本：「不管拍攝任何類型的電影，劇本、導演的個人修養、對該主題的深入了解都很重要。」她認為，拍短片的困難處在於以有限的篇幅，清晰、明朗地講好一個故事，並抓住觀眾的眼球；對新進導演來說，「用短片說故事是很好的練習。」她鼓勵本地年青導演，香港現實環境愈艱難，他們愈要「抱著踩鋼線的心態不斷嘗試、擦邊、創作。」

台灣電影大師侯孝賢亦親臨頒獎禮，寄語有志成為導演者：「要當一個導演其實最重要的是，你對生活周遭、對人要有興趣。這不是說為了拍電影而有興趣，而是平常就有興趣，而且你會關心那些人。」他又鼓勵年青人培養閱讀的習慣：「看書會讓你重看身邊的人和事變得不一樣，很容易從現實裡找到素材。」

This year's adjudication panel was made up of Ruby Yang, veteran filmmaker; Shozo Ichiyama, Programme Director of Tokyo FILMeX; and Professor Ian Christie, Anniversary Professor of Film and Media History at Birkbeck, University of London. Ichiyama shared with the attendants his views on creativity, arguing that a truly innovative work is something never seen before. He added that creativity also comes in the form of an individual drawing inspiration from the masterpieces of cinema or other films that take one's fancy into work creation.



Professor Christie stressed the importance of script in the filmmaking process. He said screenwriting is difficult because "you can't make a film without a script, but when the film is made, people forget about the script." He further used a concept in local culture – bamboo scaffolding – as a metaphor for screenwriting. Also placing the utmost importance on script, Yang explained, "Whatever the genre of the film, the script, together with the director's artistic cultivation and knowledge of the subject matter, are the key." The challenge of making a short film, she noted, is telling a story well enough to grab the audience's attention, with clarity and succinctness, given its inherent time frame; for newcomers to the subject, "using short films to tell stories is an excellent way of practising the art." Yang encouraged them "to experiment, push the envelope and channel the daring spirit of high-wire acts", especially when the social odds are stacked against them.

Taiwanese film master Hou Hsiao-hsien made a special appearance at the ceremony and offered some sage advice to the newcomers: "It is most important for a director to have the ability to show an interest in the surroundings and people. This interest is not one that merely serves filmmaking but is rather rooted in the everyday, coupled with a genuine care for the people." Hou also encouraged newcomers to cultivate a lifetime reading habit, saying, "Books enlighten readers, allowing them to see people – and themselves – in a different light and affording an ease of drawing materials from real life."

鮮浪潮 2015 得獎者 Winners of Fresh Wave 2015



學生組
Student Division
最佳電影、最佳劇本
Best Film, Best Script



陳淦熙
Chan Kam-hei
香港演藝學院
Hong Kong Academy
for Performing Arts



《若男》
Conditioned

鮮浪潮
大獎
Fresh Wave
Award

電影是抒發情緒的出口 Films as an Outlet of Emotions

現為香港演藝學院電影電視學士課程三年級生的陳淦熙，其作品《若男》聚焦一位圍村少女的成長，講述女性在封建社會下的生活壓迫。

《若男》對社會中性別不公的關注及探討是合編王穎瑤的想法，於陳淦熙而言，主角若男女扮男裝是「委屈自己，不願面對現實的外化」。片中母親覺得丈夫離家出走是因為她生不了兒子，這種壓力令她幻想其女兒若男是男兒身；若男為了安慰有精神病患的母親，故強迫自己裝扮成男生上學去。陳淦熙說：「某程度上，若男是共犯，與母親一同逃避現實。若男換上裙子是痛苦的開始，但這是她面對現實、做回自己的勇敢表現。」

《若男》是陳淦熙的情感記憶，他想透過電影抒發抑壓的情感，並實現在現實生活中不能做的事。「有些家裡的遺憾我解決不了，逃避了。我希望戲中角色生活得比我好、比我勇敢。在電影的結尾，若男本可一走了之，就如我當年處理自己的問題，可她選擇了留下來，勇敢面對自己的傷痕；如此經歷過痛苦，才是真正的成長。」

Chan Kam-hei is currently a third-year student of the School of Film and Television at the Hong Kong Academy for Performing Arts. *Conditioned*, triple winner of Fresh Wave (for the grand Fresh Wave Award; Best Film and Best Script in the Student Division), centres on a girl who grows up in the oppressive environment of a traditional walled village, spotlighting how women, even in modern times, are afflicted by the shackles of age-old customs and beliefs.

Co-screenwriter Wong Wing-yiu is the voice behind the reflective concern and examination of gender inequality in the film. According to Chan, Nam being pressured to dress as a boy is an act of "wronging herself and externalising an evasion of reality". While the mother attributes her husband's leaving to her inability to bear him a son, an emotional strain that gives rise to the delusional thought of Nam being a boy. Nam herself is afraid to upset her mother further and forces herself to go along with the pretence. Chan explained, "To a certain extent, Nam is an accomplice in their escapade. The real pain doesn't set in until she puts on her dress again, bracing herself for the reality and daring to be true to herself."

Conditioned holds a cache of memories for Chan, who makes films as an outlet to release his emotions and do things not possible in real life. "There were past regrets that I failed to make amends for and ran away from. I want a better life and greater courage for my characters. Nam could have walked away at the end - my solution back then - but she chooses to stay and bears her wounds and hurts bravely; you cannot truly grow up until you have experienced pain."

陳淦熙感激女主角伍詠詩的努力演出。這部電影對演員的要求甚高，尤其是情緒方面，幸而初次拍戲的她具備演員特質，演出投入，對辛苦的拍攝工作毫無怨言。他亦表示，很多事情單憑一個人的力量完成不了，非常感謝台前幕後工作人員無償的付出，陪他度過了一個瘋狂的暑假。



創作過程令陳淦熙更了解自己的能力和，勇於嘗試，放膽創作。他也從中學學習於傾聽他人意見與相信自己之間取得平衡，如他堅持不在電影中加上配樂，因他相信音樂有喧賓奪主之嫌：「配樂太煽情，很容易凌駕劇本，我希望觀眾專注於故事本身。我要思考的，是如何準確地將抽象的情感傳達給觀眾。這是電影創作者必須學習的技巧。」

此外，這次拍攝經驗讓陳淦熙學習在財政預算及能力限制下創作，他更體會到劇本的重要性，任何崗位皆不可凌駕劇本之上。雖然《若男》獲頒學生組「最佳劇本」，但他認為劇本還有改進的空間。在未來的日子，他想要磨練編劇的能力，「認識自己、認識他人，並多看書，提升個人修為，期望了解更多人和事。」

Chan praised his leading lady, Ng Wing-sze, for delivering an impressive performance. *Conditioned* was a challenge for the actors, especially the expression of emotions, but Ng, who has a natural flair for acting, rose eloquently to the occasion and threw herself into her screen debut, never once complaining about the arduous task of filming. Acknowledging that many things cannot be created by the efforts of one man alone, the director had the tireless efforts of his cast and crew to thank for what turned out to be a delirious summer of filmmaking.

Chan emerged from the making of *Conditioned* with a better appreciation of his ability and the courage and boldness to experiment and create. He also learned to strike a balance between having faith in himself and listening to opinions of others. For instance, he insisted on doing away with music accompaniment to his film, believing that the scores would overwhelm the visuals. "With music accompaniment, you run the risks of getting over-sentimental and compromising the story, when you want the audience to focus on the story itself. What went through in my mind was how to convey abstract emotions accurately and precisely to the audience. This is a must-learn technique for any filmmaker."

Making *Conditioned* also taught Chan to create within the constraints of budget and ability, and that the script reigns above everything else. Though his script was deservedly recognised with the Best Script Award in the Student Division, to the perfectionist, there is always room for improvement. He vowed to continue honing the craft of screenwriting "to understand myself, understand other people and read more books for self-cultivation, personal betterment and an astute grasp of people and things."



公開組
Open Division
最佳電影
Best Film



羅倩欣
Law Sin-yan



《後來怎麼了》
And Afterwards

以影像叩問生命、電影本身的可能性 Filmmaking to Probe Life and Possibilities in Cinema

羅倩欣於香港城市大學創意媒體學院畢業後投身電影界，一直在不同崗位學習電影。其得獎作品《後來怎麼了》訴說一個站在社會邊緣的人如何看比自己更弱勢的人的故事，揭示被社會標籤為「失敗者」的青年所受的欺凌。

一手包辦編劇及導演的羅倩欣坦言，劇本是根據個人經歷改編，她期望透過參加「鮮浪潮」，整理放在心裡十年的東西。她憶述，以前遇到一位有特殊需要的同學對她非常信任，惟她當年還未懂事，沒有理會該同學，甚至跟著其他同學一起取笑對方。她在往後的成長期間不時想起該同學，埋下創作的種子。去年她讀到一則台灣新聞，報導一位有特殊需要人士在男童院被欺凌至死，卻無人調查死因。她對此事耿耿於懷，把死者「希望再嘗婆婆做的菜」的卑微願望記在心裡，並把這細節放進劇本裡。

A graduate from the School of Creative Media at the City University of Hong Kong, Law Sin-yan has since been perfecting the craft of filmmaking by applying herself to various positions in the industry. Her winning work, *And Afterwards*, hands the audience a double dose of reality with a poignant portrayal of the disadvantaged painted from a man on the fringes of society, an exposé of bullying and victimisation of young people ostracised by their peers and branded as losers.

The Fresh Wave Best Film (Open Division) was inspired by the screenwriter and director's personal experience, an emotional baggage she has been carrying around for a decade that she hoped to unload through Fresh Wave. Law recalled that she had a special-needs classmate who placed total trust in her, but being young and ignorant, she ignored the classmate and betrayed her confidence by ganging up with other classmates to torment her. Yet memories of this classmate would come back to haunt her and plant the seeds for her future calling. Last year when she read a news story of a special-needs boy in Taiwan who was bullied to death in a boys' home while the cause of his death was never properly investigated, she took the incident to heart and couldn't let go. Details such as the boy's humble wishes of "tasting Granny's cooking again" would find their way into her script.

羅倩欣視製作《後來怎麼了》為學習電影創作的重要過程，她在寫劇本時不斷反思自己的過去和能力。在拍攝過程中，她遇到不少困難，其中一大挑戰為拍攝群戲：「以前拍片時通常只處理兩三人的關係，這次是首次處理群戲，在導戲及演員調度方面有所學習成長。而選角得宜也是拍攝工作能順利完成的關鍵。」她感謝整個製作團隊的幫助，讓電影得以完成。她特別鳴謝飾演自閉症角色的男演員黃以謙，因他本身有自閉症傾向，不擅長與人溝通、討論劇本，可是他演出認真，盡力達到導演的要求，是她見過最好的演員。

「即使大費周章去拍一部好電影，它在人的生命中所佔的份量其實很小；反之，若我們能全心全意關懷身邊的人，其影響力將比電影更大。就如片中的主角，當年只要主角願意跟患自閉症的同學做朋友，可能已經拯救到他的世界。」羅倩欣希望觀眾在觀影其作品後，回到現實層面關懷身邊的人；她對弱勢的關懷流露了創作者對肩負社會責任的自覺。

羅倩欣對得獎感到意外及高興，認為「鮮浪潮」無疑為創作者提供了自主創作空間，而得獎亦能增加向本地及外國觀眾展示作品及交流的機會。她期望，「鮮浪潮」能為參賽者營造更長期穩定的放映平台，讓更多觀眾能接觸到百花齊放的獨立電影文化。

Law saw the making of *And Afterwards* as pivotal in her filmmaking education, compelling her to ruminate on her past and ability throughout the screenwriting process. The filming came with its own set of obstacles to overcome, with directing the ensemble scenes the most daunting task. "I was used to handling relationships involving two or three characters and this was my first attempt at directing ensemble scenes, making huge strides in mastering the art of directing and staging of characters. The process was smoothed considerably by the spot-on casting." As well as crediting her production crew for the film's successful completion, Law singled out Wong Yi-him, who plays the autistic boy, for gratitude and praise. Wong, who was born with autistic tendencies, was less adept at engaging in communication and discussing the script with the rest of the cast, but more than made up for it with his professionalism and zeal to live up to her expectations. Law called him the best actor she has worked with.



"For the myriad efforts that go into making a good film, it occupies no more than a tiny spot in a person's life. But when we wholeheartedly care about someone, it would make an impact far greater than any film. If only the man in *And Afterwards* could reciprocate the friendship extended to him by the autistic classmate, he would be able to deliver the boy from his solitary world," Law mused. To Law, it's important for the audience to walk away from the film with genuine care for people around them in the real world. Her heartfelt concern for the disadvantaged, in turn, suggests a strong sense of social responsibility embraced by a conscientious creator.

The award came as a surprise – and utter joy – to Law. Fresh Wave undoubtedly provides a liberal creative space for up-and-coming filmmakers and the awards will open many doors for the winners to present their works on the international scene and build connections with the wider filmmaking community. She hoped that Fresh Wave would be sustained as an exhibiting platform for participants in the long term, so that the culture of independent filmmaking would reach more audience and continue to thrive in diversity.

鮮浪潮 2015 得獎作品

Fresh Wave 2015 Award-winning Films

學生組 Student Division



最佳電影 Best Film

《若男》Conditioned

陳淦熙 / 導演

Chan Kam-hei/Director

香港演藝學院

Hong Kong Academy for Performing Arts



最佳劇本 Best Script

《若男》Conditioned

王穎瑤、陳淦熙 / 編劇

Wong Wing-yiu, Chan Kam-hei/
Screenwriter

香港演藝學院

Hong Kong Academy for
Performing Arts

最佳創意 Best Creativity

《陳太人頭失竊案》
Where's the Head?

呂美鳳 / 導演

Lui Mei-fung/Director

香港演藝學院

Hong Kong Academy for
Performing Arts

最佳攝影 Best Cinematography

《陳太人頭失竊案》
Where's the Head?

鄧倩瑩 / 攝影

Tang Sin-ying/Cinematographer

香港演藝學院

Hong Kong Academy for
Performing Arts

公開組 Open Division



最佳電影 Best Film

《後來怎麼了》And Afterwards

羅倩欣 / 導演

Law Sin-yan/Director



最佳劇本 Best Script

《相濡以沫》Fish in Puddle

黃淑雅 / 編劇

Wong Suk-nga/Screenwriter



最佳創意 Best Creativity

《安琪兒》Angela

陳上城 / 導演

Chan Sheung-shing/Director



最佳攝影 Best Cinematography

《捕快》Blade of Enforcer

盧焯麟 / 攝影

Lo Wai-lun/Cinematographer

特別表揚 Special Mention

《青春漫遊》Two of Us

李嘉欣 / 導演

Lee Ka-yan/Director

香港演藝學院

Hong Kong Academy for
Performing Arts

《自主時代》The Autonomous Era

姚仲匡 / 導演

Iu Chung-hong/Director

《星星的孩子》An Indigo

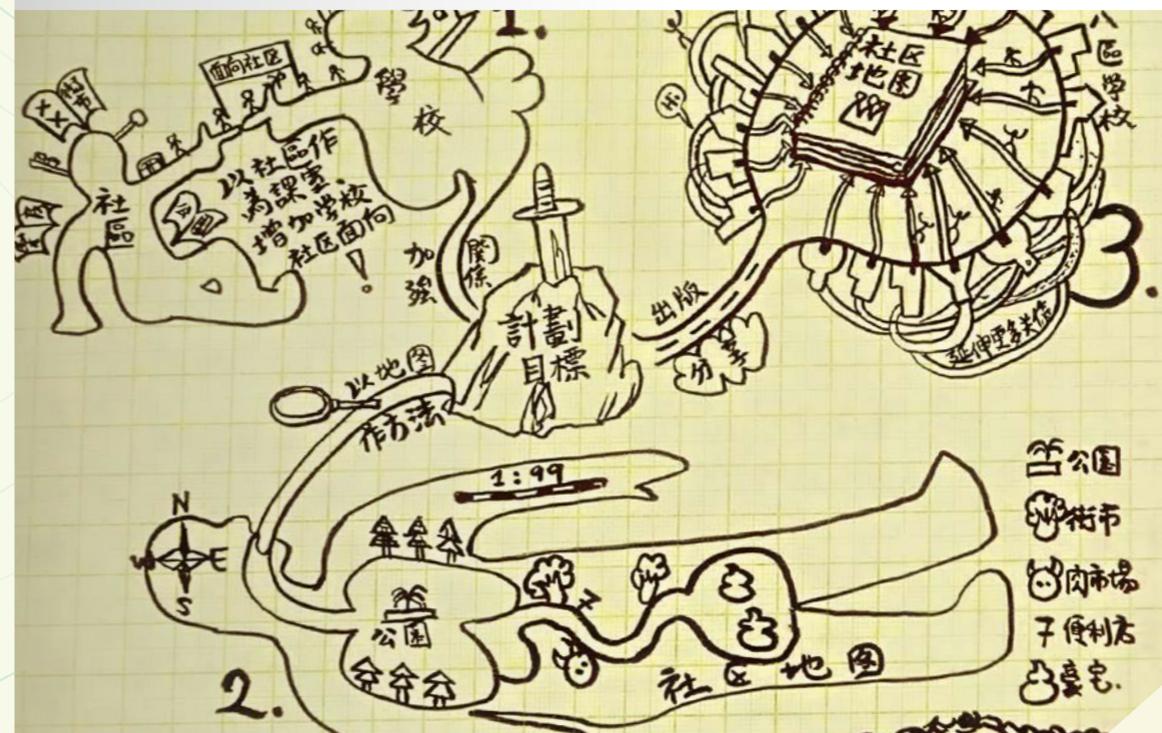
潘健豪 / 導演

Poon Kin-ho/Director



校園藝術大使計劃

《社區藝術地圖》

Arts Ambassadors-in-School Scheme:
Community Arts Maps

「校園藝術大使計劃」去年推出《社區藝術地圖》視藝出版計劃，結集全港 18 區近 60 間中小學的 85 幅作品，以藝術呈現各區的經驗與想像。在製作的過程中，不論是社區藝術地圖策劃小組的導師，還是參與學校的師生，也可共同探討如何把社區得來的觀察，轉化為可分享和流傳的知識。

Arts Ambassadors-in-School Scheme (AAiSS) organised the Community Arts Map Visual Arts Publication Project in 2015, which has amassed 85 maps from some 60 primary and secondary schools across the 18 districts of Hong Kong. Presenting a collage of community-inspired experiences and imaginations, the creation process engaged both the curatorial team and the participating teachers and students in exploring ways to spread the knowledge gleaned from their observations of the communities.

透過藝術地圖重新認識社區

Re-acquainted with the Community through Arts Maps

整個計劃由社區藝術地圖策劃小組的五位導師推動，程展緯是其中一員。他說：「2014年對香港來說十分重要，大家也在思考社區營造是甚麼回事，還有如何建立社區連結，於是我們想出社區藝術地圖的概念，製作不同教材套和舉辦工作坊，並希望透過校園藝術大使計劃把這個概念推廣到學校。」



2015年，導師們透過工作坊開始向學校介紹社區藝術地圖，全港各區都有學校參與。要統籌這個大型活動，絕非易事。導師方韻芝說：「由發佈到活動開始，我們只有三次工作坊，真正和老師見面的次數不算多。可幸的是大家也很積極在不同的群組保持聯絡，最終各地圖也順利完成。」

任何項目，最重要的是後續工作。這些社區藝術地圖，將來可以如何應用呢？為此，在完成地圖後，策劃小組又舉辦了兩個工作坊，邀請市民一同使用地圖。

程展緯說：「最難忘是我們用了香港四邑商工總會陳南昌紀念中學的『荔景老人行動便利圖』舉辦一個活動，有參與同學為了體驗該區老人家每天要上下山的苦況，想出了在腿上綁上沙樽一起徒步走上山，親身感受。」

方韻芝補充：「這些地圖不但告訴你學生們的主觀世界是怎樣，也反映了要關心社區才會真正認識社區。我們很希望老師之後會繼續使用這些教材套，把社區的觀察和知識流傳下去。」

Ching Chin-wai, Luke was one of the five tutors of the curatorial team. As part of the driving force behind the project, Ching explains, "2014 was a momentous year in Hong Kong history. Everyone was contemplating what shaping of a community means and how to foster community links. It planted in us the vision of creating a community arts map, to be complemented with a teaching kit and a series of workshops, which could be promoted to schools through the AAiSS."

First introducing the project by means of teachers' workshops in 2015, the team attracted participation of local schools territory-wide. Organising an event on a sizable scale was no easy feat. Tutor Fong Wan-chi, Vangi remarks, "Since announcing the project, we had only three workshops to reach out to teachers. This was, however, more than made up by their initiative to stay in close contact through online social tools in bringing the various community arts maps to fruition." But perhaps the most important question is: What happens after the project is implemented? It was with making these creative maps applicable for the greater good in mind that two post-project workshops were held to establish the involvement of the wider community.

Ching remembers, "The most memorable moments of the project were our adaptation of the 'Lai King Old People Mobility Map' created by the HKSVC&IA Chan Nam Chong Memorial School. Turning it into an uphill challenge, literally, students had a sandbag strapped to their legs and experienced first-hand challenges faced by the elderly arduously hiking up and down the hilly paths for their daily round of chores."

"The map not only tells us the students' unique and subjective view of the world, but also shows that understanding is caring for the community. We earnestly hope to see teachers continue to making use of the teaching kit to impart their observation and knowledge of the communities to many more in future," Fong adds.

啟發學生在社區發掘題材

Inspiring Students to Discover Topics from Local Communities

參與的師生認為，創作社區藝術地圖除了讓大家重新認識自己的社區，還讓同學們有所成長。沙田圍胡素貞博士紀念學校的陳齊欣老師表示，創作「懷舊乙明與活化沙角大比拼」的七名六年級生，從實地考察中獲益良多。「他們到街市考察和訪問時，學習如何仔細觀察商品的特徵，還有貨品擺放的位置有何特別。他們也觀察到沙角商場這幾年的變化，從中加深了對社區的了解。同時，由於他們嘗試訪問時經常被拒絕，無形中也令他們膽子大了。地圖製作過程雖然辛苦，但大家也很開心，學生們學到很多新事物，未來我們會把教材放入視藝課程中。」

Participating students and teachers agreed in unison that the creative map-making process allowed them to reacquaint with their own communities and stimulate personal growth and development. According to Chan Chai-yan, art teacher from Sha Tin Wai Dr Catherine F Woo Memorial School, the seven six-formers creating the "Nostalgic Jat Min Chuen vs Revitalised Sha Kok Estate" have specially benefitted from the field trips. "When they visited the wet markets to conduct interviews, they learned to take in the special features of various products and the science and art of stocking shelves, alongside a deeper appreciation of their community as their observant eyes turned to the changes Sha Kok Shopping Centre was going through in recent years. The numerous refusals to their interview requests served to bolster their courage. The mapping process was a painstaking but joyously rewarding one. The wealth of knowledge they soaked up will, in turn, enrich the educational materials of our visual arts curriculum," Chan explains.



沙田圍胡素貞博士紀念學校的「懷舊乙明與活化沙角大比拼」
Sha Tin Wai Dr Catherine F Woo Memorial School's "Nostalgic Jat Min Chuen vs Revitalised Sha Kok Estate"

將軍澳循道衛理小學的「危險地帶」
Tseung Kwan O Methodist Primary School's
"Danger Zones"



至於將軍澳循道衛理小學所創作的「危險地帶」地圖，也叫人眼前一亮。參與老師梁穎訢說：「將軍澳是新社區，沒有歷史遺留下來的東西，最初我們也不知如何是好。但在數次討論和考察過程中，學生們看到學校附近一帶都是地盤，因而有了製作危險地標的念頭。原來童眼看到的危險和成年人很不一樣，例如他們認為老人家在公園打牌是很危險、補習社到晚上十時仍有人補習也很危險。這些都成了有趣的元素，我們也一一把他們的觀察紀錄在地圖上。我校今年其中一級的課程也會加入社區為本的元素。」

The "Danger Zones" map, created by Tseung Kwan O Methodist Primary School, is eye-catching. Teacher Leung Wing-yun says, "Tseung Kwan O is a new community with no historical legacy. We were at a loss at first. But after a few discussions and field trips, our students' attention was drawn to the construction sites dotted the area and the idea of mapping out the danger zones sprang to mind. Children's perception of danger is very different from that of adults. In their eyes, old folks playing cards in the park or a tutorial centre staying open for business until 10 pm constitutes a dangerous situation. These interesting elements were captured and, together with their newfound cognizance, duly recorded on the map. In fact, a unit on the theme of the community will be introduced to the curriculum for our students from one of the forms."

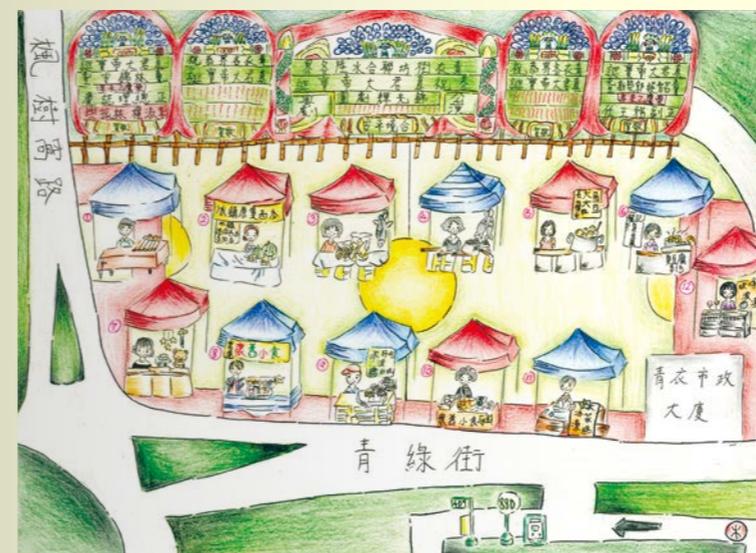
學生全程投入創作 Immersed in Creative Expression

學生是校園藝術大使的主角，也是創作社區藝術地圖的靈魂人物。在創作和學習過程中，他們自己又有甚麼體會？

聖公會青衣主恩小學的學生，就把握了一年一度的真君大帝聖誕和天后誕兩個盛會，創作了「吃喝玩樂盡在青衣戲棚」。製作小組成員之一張恩晴同學說：「青衣很多人也介紹過了，於是我們到圖書館找靈感，嘗試發掘有趣的題材。最後我們借來一些地圖和圖書，發現了青衣獨有的一棚兩誕，於是就決定以青衣戲棚為題材。」

Students are the mainstay of the AAISS and the creative heart and soul of Community Arts Maps. What are their thoughts and feelings about this creative learning process?

Students from the SKH Tsing Yi Chu Yan Primary School created "Eat, Drink, Play & Fun at Tsing Yi Cantonese Opera Stage", inspired by the auspicious occasion of the annual birthday celebrations of Chun Kwan (a soldier famed for suppressing pirates and was subsequently deified) and Tin Hau (Goddess of the Sea and patron saint of fishermen). Cheung Yan-ching, a core member, explains, "Tsing Yi is a well-established community that needs no introduction. Therefore, we looked to the library for inspiration and brand new topics of interest. We were browsing the maps and books borrowed when we stumbled upon the information on the twin birthday celebrations held on a Cantonese opera stage, an occasion unique to Tsing Yi. Once the information was found, the theme 'Tsing Yi Cantonese Opera Stage' was born."



聖公會青衣主恩小學的
「吃喝玩樂盡在青衣戲棚」
SKH Tsing Yi Chu Yan Primary School's
"Eat, Drink, Play & Fun at Tsing Yi
Cantonese Opera Stage"

同學們全情投入創作期間，也發生了不少趣事。冼穎欣同學說：「臨近提交作品的日期，我們都留校工作到晚上。我們離開時才發現校門已上鎖，原來學校以為我們全都離開了，最後要致電老師找校工開門，這是我們製作地圖時最難忘的經歷。」

The process of getting totally immersed in creative expression was not without its amusing moments. Student Sin Wing-yan remembers, "With the deadline fast approaching, we were working late at school and were in a big surprise one night when we found the school gate locked just as we were leaving. We had to ring our teacher, who had one of our school janitors come back and set us free. This accidental lockup surely goes down as the most unforgettable episode in our map-making process."

陳楚璇老師補充說：「在兩個節慶的訪問期間受天雨影響，同學們不怕日曬雨淋，完成了數十個攤販的訪問和拍攝，從中又發現了不少市面上已難得一見的懷舊小吃，對我們是相當難忘的經歷，我深信這次創作社區藝術地圖的活動，無論是對培養學生對藝術的興趣還是個人成長，也有莫大的裨益。」

Teacher Chan Chor-shuen adds, "The students' interviews were affected by the heavy rain during the two festivals but their spirits were not dampened in the slightest. They braved the elements and finished the filming of dozens of interviews with the street hawkers, while sampling old-fashioned snacks that are fast disappearing from the streets of Hong Kong. A creative process both enriching and memorable, Community Arts Maps contributed significantly to their artistic development as well as personal growth."

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海外實習計劃 豐富藝術行政經驗

Internship Programmes Offer Arts Professionals an Enriching and Rewarding Experience Overseas



為培育出色的本地藝術行政人才，藝發局與世界各地多間藝術機構合作推出獎學金及實習計劃，當中包括「台北當代藝術館實習計劃」及「東京森美術館實習計劃」。2014/15 年度，本局支持了三位藝術行政人員分別赴台灣及日本進行實習，汲取藝術策劃、研究、教育和推廣的知識和經驗。

The ADC has partnered with arts organisations worldwide to offer budding local arts administrators with an array of scholarship and internship programmes. Among them, there are Museum of Contemporary Art Taipei (MOCA Taipei) Internships and the Mori Art Museum Internship. In 2014/15, three arts administrators were selected to undertake these internships in Taiwan and Japan respectively, an immensely valuable experience to further their knowledge and improve their practice in arts curation, research, education and promotion in a cross-cultural context.

台北當代藝術館實習計劃 MOCA Taipei Internships

關注社區與藝術 Community and Arts Concerns

具豐富市場推廣經驗的胡敏儀，於台北當代藝術館展覽組實習，負責佈展工作之餘，也要參與館內日常運作。她指出，藝術館的員工只有 20 多人，但義工就多達 120 人，日常很多工作都是靠義工來運作，這種運作模式令她頗難忘：「館方非常信賴義工團隊，而且義工值班相當穩定，每天特定某一組義工值班，不會時常變動。」

藝術館一直只提供普通話導覽活動，有見及此，她主動提出為藝術館提供英語導賞服務。「館方初時也有猶豫，主要是考慮到我實習期完結後，可能沒有人能繼續提供英語導賞服務。但在爭取之下，加上剛好關渡雙年展的訪客來訪，正需要英語導賞，於是順理成章，每天定時有一個英語導覽團。」

在實習期間，胡敏儀為數個展覽佈展，其中包括台北誠品站前店 K1 及 K2 展場。不過，得著最多的，反而是在實習期間有機會接觸不同社區和觀眾，讓她大開眼界。

她說：「藝術館很重視和社區的關係，館的附近就有兩個『里』，我跟著導師去探訪里長，了解搞社區藝術的情況，也走入學校進行工作坊。從中，我了解到台北整個藝術圈的生態，還有藝術與社區可如何聯繫。未來，我希望可在香港籌辦社區計劃，了解社區本身如何看藝術，做一些更在地貼身的項目。」



Wendy Wo brought her extensive knowledge of marketing and promotion to the Exhibition Department at MOCA Taipei during her internship. As well as responsible for curating exhibition spaces, she also assisted with the daily operations of the museum. As Wo points out, MOCA Taipei is run by a small team of just 20 staff members. Volunteers – a community currently 120-strong and counting – are the backbone of the museum and contribute significantly to the daily running of the venue. Its mode of operation was an eye-opener for the intern. "MOCA puts tremendous trust and confidence in its volunteer team; in return, the team prides itself on the stability and reliability of its staff roster that can always be counted on to maintain the schedules day in and out."

Guided group tours of exhibitions, accompanied by a Mandarin-speaking docent, are a regular fixture at MOCA Taipei. Seeing a gap in services, she took the initiative to fill it by offering her services as an English-speaking docent. "The management was hesitant at first and reasonably so. The English-speaking docent service would very likely come to an end at the conclusion of my internship without prospective English-speaking docents filling in my shoes. But I persevered and, as luck would have it, a horde of international visitors were coming to the Kuandu Biennale and a daily English-speaking guided tour was subsequently offered," Wo remembers.

Wo helped set up several exhibitions during her internship, including the shows at the K1 and K2 squares of Elite Taipei Station Store. However, it was the opportunities to reach out to the local communities and audiences that she found most rewarding and mind-broadening.

"MOCA Taipei values its ties with the community. As the museum is situated between two boroughs, I tagged along with my mentor on visits to the borough chiefs in order to gain insights into the practicalities of community arts and organised some workshops in local schools. I emerged from the outings with a full appreciation of the ecology of the arts scene in Taipei and how it draws upon its roots in the communities. My sights are now set on organising community-based projects in Hong Kong, to understand how communities respond to the arts and use this knowledge to inform the design of future projects that better address their interests," she concludes.

重視藝術教育的持續性 Emphasis on the Sustainability of Arts Education

另一位實習生黎佩怡曾在香港藝術中心從事藝術教育工作，現為香港藝術館博物館中國書畫組的見習員。

黎佩怡於台北當代藝術館的教育推廣暨發展行銷組實習，除了在展場當值、校對出版物外，也身兼藝術館的導賞員。原來，在台灣每有新展覽，義工和實習生要考試合格才能成為導賞員。她說：「那時剛好就有一個原住民藝術展，由於他們的名字太長了，我記不下來，結果考了兩次才合格。」

她亦參與藝術館與學校合辦的活動。「藝術館於 2007 年成立教育組，與學校合作推動藝術。在我實習期間，就分別與一間中學和一間小學合作，校長和老師都十分支持和重視我們舉辦的工作坊。高中生完成活動後，繼續當導賞員導覽活動，校長冒大雨也來支持；而小學的展覽在學校舉辦過後，作品再在捷運站展出，令學生作品的接觸面更廣。」

黎佩怡表示，展覽組和教育組常與藝術家交流，共同決定展覽和藝術教育活動怎樣做，環環相扣。「這次實習讓我了解到台北十分著重藝術教育的持續性，這些新衝擊會令我更有創造力。除了校內的藝術教育外，未來我更想涉獵有關藝術的資料庫工作。香港將會有幾個大型藝術項目落成，如 M+ 和中區警署，我相信全面且持續的藝術教育，可讓我們更有準備迎接未來的挑戰。」



Madeline Lai was the other candidate for the MOCA Taipei Internships. A former coordinator of arts education projects at the Hong Kong Arts Centre, she is now a museum trainee with the Chinese Fine Art Section at the Hong Kong Museum of Art.

Lai was attached to the Communications and Education Department at MOCA during her internship. Alongside on-site duties and the proofreading of museum publications, she also served as a museum docent. To prepare docents for leading tours of a new exhibition, volunteers and trainees alike are required to pass a test will they be qualified to provide guided tours. "There was an exhibition about aboriginal arts and they had these long names that I struggled to memorise. It took me two attempts to pass the test," she recalls.

Lai also took part in activities jointly organised with local schools. "The Education Department at MOCA was set up in 2007 to promote the arts in collaboration with local schools. During my internship, I'd joined hands with a primary school and a secondary school in organising workshops. Their unstinting support and enthusiasm were unparalleled. It's especially encouraging to see high school students progressing from workshop participants to docents of the series in their own right, not to mention that the principal came to pledge his support for us despite the pouring rain. The primary school exhibition was transplanted from the campus to metro station, showcasing students' artworks on a wider public platform."

Lai credits the free-flowing interaction between the MOCA exhibition and education teams and the local artists for the cohesive and holistic impact of their programmes. "Through my internship I came to realise how deeply sustainability is embedded into arts education in Taipei. It unleashed a torrent of cultural clashes fuelling my creative energies. As well as arts education in schools, I hope to try my hand at work related to arts archive. With the upcoming unveiling of M+, the revitalisation of Central Police Station Compound and several other large-scale infrastructure projects, I believe that comprehensive and sustainable arts education programmes will better prepare us for the challenges ahead," she remarks.

東京森美術館實習計劃 Mori Art Museum Internship

世彩有限公司創意總監及策展人李家焯是資深的藝術行政工作者，去年獲藝發局資助，前往日本東京森美術館進行 24 星期的全職實習。

李家焯於去年 3 月抵達東京，協助森美術館策展人片岡真實 (Mami Kataoka) 進行有關展覽空間的研究，當中包括以研究為基礎的展覽 (research-based exhibition) 及亞洲的藝術運動 (art movement)。



期間，森美術館聯同紐約大學及東京大學舉行「Global Art and Diasporic Art in Japan and Asia」研討會，李家焯協助籌劃整個活動。他說：「研討會最重要的主題是全球藝術，但我看到日本的藝術有自己的特色，而且森美術館很著重有研究基礎的展覽，目的是要給世界知道亞洲也有屬於自己的藝術運動。」

森美術館的專業和日本的藝術氛圍，也令他有深刻的感受。「森美術館是私人博物館，位於六本木新城森大廈的 53 樓，是租金最貴的樓層，可見日本人十分重視對藝術的投資；這做法也啟發了其他集團陸續作出類似的文化投資。此外，森美術館的每個展覽都是獨一無二的，不會有既定的程式和模樣，每一次也有驚喜。有這種自由和澎湃的創意，才能發展出有自己風格的藝術，孕育出像村上隆這樣最能代表日本現代藝術的人物，值得香港借鏡。」

Aidan Li, creative director and veteran curator of Sheen Choice Limited, was awarded the Mori Art Museum Internship 2015 to undertake a full-time placement for 24 weeks with the museum in Japan.

Aidan arrived in Tokyo in March last year to assist Mami Kataoka, Mori's curator, in his research on exhibition spaces, in particular, research-based exhibitions and art movements across Asia.



His talents were put to good use shortly, assisting in organising the symposium on "Global Art and Diasporic Art in Japan and Asia" that Mori co-organised with New York University and the University of Tokyo. Managing the event from its conception to its completion, the intern remarks, "The symposium focuses on stimulating a broad re-examination of the global art, and yet Japanese art has always embraced a uniqueness and veracity that stands them in good stead. It just goes to show that Mori holds research-based exhibitions in high regard for demonstrating to the world that Asia too has its share of art movements."

Li was also immediately impressed by the professionalism of the Mori team, which blends well into the captivating artistic aura of Japan. "A private contemporary art museum, Mori is located on the 53/F of the Roppongi Hills Mori Tower, a prime location that commands premium rents. This fact alone speaks volumes about their commitment to invest in the arts. Indeed, their cultural undertakings have inspired other businesses to follow suit. What puts Mori in a league of its own is that no two exhibitions are the same; there are no formulas or hard and fast rules, only plenty of surprises. It is a culmination of unhindered freedom and a flurry of creativity that gives birth to one's signature artistic style and to such an internationally acclaimed icon of Japanese pop art as Takashi Murakami. In every success story there lies a lesson for those of all in Hong Kong," Li concludes.



凌藝廉 香港創樂團

William Lane
Hong Kong New Music Ensemble

2008年，凌藝廉由澳洲移居香港，開展其音樂生涯。他看到香港的文化活力和本地人才的創造力，決心留在這裡推動現代音樂及室樂。在這次訪談中，他談及如何通過分享音樂，培養城市的文化景觀及建立人與人、人與文化之間的聯繫。

William Lane began his musical career in Hong Kong in 2008. He sees the cultural vitality of Hong Kong and the creativity of local talents and is determined to play a part in promoting contemporary music and chamber music here. In this conversation, he talks about his endeavours to cultivate the city's cultural landscape and forge connections between people and cultures through sharing music.

中提琴獨奏家，常與管弦樂團和室內樂團合作到世界各地演出，足跡遍佈澳洲、亞洲、歐洲及北美。曾獲頒多個獎學金及國際獎項。2008年來港發展其音樂事業，加入香港管弦樂團擔任中提琴手（2008-2010），同時成立香港創樂團。現為香港創樂團的藝術總監和中提琴手，以及現代學院總監，致力推廣新音樂。

Lane performs as a soloist, orchestral player and chamber musician all over Australia, Asia, Europe and North America. Having received a number of scholarships and prizes at various international competitions, he started his musical career in Hong Kong in 2008 as Violist in the Hong Kong Philharmonic Orchestra (2008-2010) and simultaneously founded the Hong Kong New Music Ensemble (HKNME). As a new music advocate, he is now the Artistic Director and Violist of the HKNME and Director of its educational initiative, The Modern Academy.

凌藝廉
William Lane

01 你會如何描述創作音樂的過程？ How would you describe your process of creating music?

我通過演奏音樂、策劃特別項目和教育下一代來進行創作。

I create by performing music, curating special projects and educating the next generation.

02 你喜歡香港嗎？這個城市如何給你創作靈感？ How do you like Hong Kong? In what specific ways does this city inspire you?

我對香港又愛又恨，但愛較多。生活在香港，永遠不乏靈感。這個城市的文化景象不斷在變，藝術圈也有一些優秀的人才。但若一不留神，就會被這裡的忙碌生活及昂貴的生活成本扼殺創意。[這個城市]讓人很難集中注意力，你必須提高自律和鍛煉毅力。

My relationship to Hong Kong is love/hate. Mostly love. One never lacks inspiration in this city. It's a cultural scene in the process of becoming. There are some amazing people working in the arts field here. However the obsessive busyness and excessive costs of living in Hong Kong can overwhelm and stifle creativity if one is not careful. It is hard to maintain focus and one must have discipline and exercise perseverance.

03 至今，哪個項目令你印象最深？ Which project has left the strongest impression so far?

太多了，每個項目在推動樂團發展方面皆扮演著不可或缺的角色。但對我來說，《利就係佢！》是比較突出的項目。2013年，我們精心策劃一場向匈牙利作曲家 György Ligeti (1923-2006) 致敬的音樂會，當中包括委約本地作曲家林丰為音樂會編寫新作，同時邀請 100 名不同年紀的參加者以 100 台節拍器演奏 Ligeti 的《節拍交響詩》(1962)。這個項目的流程安排極富挑戰性！

There are too many to list. Each project has played a special integral role in the HKNME's development. One that stands out for me is *Ligeti's It!*, a portrait concert we did in 2013 dedicated to the work of Hungarian composer György Ligeti (1923-2006). We commissioned local composer Lam Fung to write a new composition for the occasion, and also involved 100 participants of all ages to set off 100 metronomes for Ligeti's *Poème symphonique* (1962). It's a programme with logistic challenges!

我們也在西貢鹽田梓舉辦了幾場音樂會，參加者乘船遊覽，品嚐傳統客家午餐，以及在島上一座歷史悠久的天主教堂內欣賞音樂會。

We have also done several concerts on Yim Tin Tsai Island in Sai Kung, where we combined a boat trip, traditional Hakka lunch, followed by a concert in the historic Catholic church there.



《利就係佢！》
Ligeti's It!



鹽田梓聖若瑟小堂的音樂會
Concert at St. Joseph's Chapel in Yim Tin Tsai

04 在過去兩年，你成立了現代學院，並分別於香港大學和香港中文大學任教。你如何推動音樂教育？

For the last two years, you have kicked off The Modern Academy and took various teaching posts at The University of Hong Kong and The Chinese University of Hong Kong. Can you tell us more about these educational endeavours?

由香港創樂團籌劃的「現代學院」，是亞洲首個及唯一的現代音樂課程，為新進專業音樂家或程度較高的演奏和作曲學生提供專業訓練。現代學院每年舉辦不同的短期課程，以作曲技法、跨界別合作及當代古典音樂的演奏技巧為重點。導師來自世界各地著名的音樂學府，學員在完成課程後有機會參與音樂會，發表個人創作，並與世界知名藝術家同台演出。自 2014 年成立以來，已有超過 100 名來自 17 個國家的年青樂手及音樂學生報讀，參與多元及跨界別的演出和音樂會。

Organised by the HKNME, The Modern Academy is a unique modern music training programme for emerging professional or advanced student performers and composers. As the foremost course of such type in Asia, short course modules throughout the year focus on extended research in compositional craft, transdisciplinary collaborative projects, and the performance practice of contemporary classical music. Academy faculty comes from top institutions and conservatories, including respectable musicians from all over the world. Fellows of the Academy are given the opportunities to participate in concerts, present their own works, and perform with internationally renowned artists. Since the first edition in 2014, over 100 young professionals and advanced music students from 17 countries have joined the Academy and participated in various types of innovative presentations and concerts.



現代學院的綠排
Rehearsal of The Modern Academy

05 香港創樂團及現代學院將來有甚麼新的動向？ What can we look forward to from HKNME / The Modern Academy in the near future?



雄仔叔叔(阮志雄)
Storyteller Uncle Hung
(Yuen Che-hung)

我們將會有幾個令人興奮的項目，包括：

- 《唏，前面個位……》：雄仔叔叔（阮志雄）將聯同作曲家鄭展維及香港創樂團樂手，在現場演奏的原創音樂下，跟大朋友小朋友一起講故事
- 《創樂紀》：探討美國前瞻性作曲家、理論家暨樂器發明家 Harry Partch (1901 - 1974) 之音樂的講座演出
- 現代學院的兩個課程：以探索在非傳統場景創作音樂為重心的「空間，軌跡，場境」；以及與瑞士蘇黎世藝術大學攜手合作的網絡平台「遠程信息處理與跨界製作」
- 韓國統營和捷克布拉格的巡迴演出

We have several exciting events coming up. Highlights include:

- *Let's Go On An Adventure!*: A kids production where storyteller Uncle Hung (Yuen Che-hung) join composer Charles Kwong and musicians from HKNME, to offer a performance where storytelling and original live music intertwine
- *Genesis of a Music*: a lecture-demonstration dedicated to Harry Partch (1901-1974), the visionary American composer, theorist and creator of innovative musical instruments
- Two Modern Academy modules: "Spaces, Traces, Places", dedicated to music-making in non-traditional settings; and "The Telematic and Transdisciplinary", an collaborative project via the Internet with the Zurich University of the Arts in Switzerland
- Tours to Tongyeong, Korea and Prague, Czech Republic

www.hongkongnewmusic.org
www.themodernacademy.org

www.facebook.com/hongkongnewmusicensemble

圖片由香港創樂團、Kurt Chan 及夏永康提供
Image courtesy of Hong Kong New Music Ensemble,
Kurt Chan and Wing Shya

與澳洲阿德萊德藝術中心 簽署合作備忘錄

Signing of MoU with Adelaide Festival Centre



藝發局於本年4月9日與澳洲阿德萊德藝術中心假政務司司長官邸簽訂合作備忘錄，在政務司司長林鄭月娥女士及南澳州州長魏杰見證下，由藝發局主席王英偉博士及阿德萊德藝術中心首席執行官兼藝術總監高德禮先生代表簽署。出席簽署儀式的包括民政事務局長劉江華先生、澳洲駐港總領事館副總領事胡如碧女士、藝發局副主席殷巧兒女士與委員，以及本地藝術界代表等。

合作備忘錄有效期為兩年，藝發局未來兩年將參與藝術中心主辦的澳亞藝術節合作，把香港優秀的藝術作品介紹給南澳觀眾，並致力鼓勵和推動兩地的藝術和文化交流。

The ADC signed a Memorandum of Understanding (MoU) with Adelaide Festival Centre (AFC) on 9 April at the Official Residence of Chief Secretary for Administration. With the witness of Mrs Carrie Lam, Chief Secretary for Administration, and Mr Jay Weatherill, Premier of South Australia, the MoU was signed by Dr Wilfred Wong, Chairman of the ADC, and Mr Douglas Gautier, CEO & Artistic Director of AFC. Mr Lau Kong-wah, Secretary for Home Affairs, Ms Jalandie Oh, Deputy Consul-General of Australian Consulate General in Hong Kong, Ms Lina Yan, ADC's Vice Chairman, ADC's Council Members as well as representatives of the local arts community also attended the signing ceremony.

The MoU will be effective for the coming two years, during which the OzAsia Festival of AFC will cooperate with ADC to present outstanding Hong Kong artworks to South Australian audience. Meanwhile, under mutual understanding of both parties, ADC and AFC will encourage and facilitate exchanges and cooperation in arts and culture between the two regions.

常設資助改革

Reform on Grant System

藝發局藉著多元化的資助計劃，支持本地藝術工作者及本地中小型藝團進行不同的藝術活動。為理順和減省現時業界的資助申請工作，藝發局於今年2月開始至2017年中，將就常設資助分階段進行下列四項改革：

- 擴闊「計劃資助」的包容度
- 合併「一年 / 二年 / 三年資助」及「多項計劃資助」
- 將文化交流計劃資助每年分四期申請
- 引入場地資助計劃新安排

同時，所有計劃的截止時間將更改為截止日期當日的下午6時正。本局期望每年兩次計劃資助、一次年度資助及四次文化交流資助的模式，能方便藝文團體及從業員。透過橫跨兩年的改革，讓業界有充分時間理解及適應各項常設資助申請。詳情請瀏覽本局網站。

With a diverse range of funding schemes, the ADC supports local arts practitioners and small-and-medium-sized local arts groups to initiate various arts activities. To streamline and reduce applicants' workload in making grant application, the ADC will launch a grant reform in the following four phases from February 2016 to mid-2017 in a progressive manner.

- Expansion of the scope of Project Grant
- Combination of One-Year/ Two-Year/ Three-Year Grant and Multi-Project Grant
- Four rounds of applications for Cultural Exchange Grant
- Introduction of new arrangements on Venue Subsidy Scheme

Meanwhile, the closing time for all proposal submissions will be changed to 6pm on the closing day. It is expected that the mode of two Project Grant applications, one One-Year/ Two-Year/ Three-Year Grant application and four Cultural Exchange Grant applications each year will bring more convenience to arts organisations and arts practitioners. The reform spanning two years will allow sufficient time for the sector to understand and to adapt to the various reformed grant schemes. Please visit our website for further details.

