



藝能發展資助計劃
Arts Capacity
Development
Funding
Scheme

藝能發展新一頁



為提升藝術界的發展潛能，民政事務局在 2011 年推出「藝能發展資助計劃」，由藝術發展諮詢委員會就資助計劃提供意見及作出評審。此項資助計劃每年撥款約 3 千萬元，資助富創意及影響力，並以提升藝術工作者和藝團的能力、節目／藝術創作、拓展觀眾及藝術教育為目標的申請。

「藝能發展資助計劃」下設具有配對元素的「躍進資助」及提供直接資助的「項目計劃資助」，旨在補足現有的藝術資助計劃，鼓勵社會和企業支持及贊助文化藝術，尤其是為有潛質的藝團及藝術工作者，以及較大型及／或需較長時間推行的活動／計劃開闢新的資助門徑。

「藝能發展資助計劃」的首輪申請，獲得藝術界的踴躍支持，共收到 98 份申請，從中選出了 18 項高質素和多元化的計劃，於 2012 年至 2014 年期間推行，「躍進資助」和「項目計劃資助」各佔 9 項，涵蓋音樂、舞蹈、戲劇、視覺藝術、藝術行政、藝術教育，以及跨藝術類別。獲資助的藝團已經陸續展開其計劃，進展理想。

各項獲資助計劃能順利推行，有賴有關藝團的努力和付出，以及各贊助機構及有心人士的鼎力支持。我們希望透過此小冊子能讓 18 個獲資助藝團與大家分享其團體的理念和計劃的構思，以及闡述他們的藝術歷程和感受。



躍進資助

- 「躍進資助」以配對形式為藝術團體提供資助，以支持其整體發展，提升其專業運作至更高層次。
- 藝團預計可作配對的贊助或現金收入最少為 100 萬元，其中不少於 25 萬元須來自非政府贊助及／私人捐助。
- 獲資助團體將會得到兩倍（即 200%）的配對資助額，資助期最長可達兩年，最高資助額為 300 萬元。
- 表現優良者可申請第二期資助，資助期最長可達三年，最高資助額為 450 萬元。藝團預計可作配對的資助或收入最少為 150 萬元，其中不少於 37.5 萬元須來自非政府贊助及／或私人捐助。
- 兩期共五年資助的最高資助額為 750 萬元，以期令藝術團體茁壯成長。

項目計劃資助

- 項目計劃資助屬於直接資助，為藝術工作者和藝團提供 100 萬元至 200 萬元資助，以進行規模較大及／或須較長時間推行，並具影響力的計劃／項目。
- 獲資助的活動／計劃的財政預算須達 100 萬元或以上。
- 資助期最長可達兩年。



Turning a New Page in Arts Capacity Development

With a view to building the capacity of the arts sector of Hong Kong, the Arts Capacity Development Funding Scheme (ACDFS) has been implemented by the Home Affairs Bureau since 2011 with the Advisory Committee on Arts Development playing the advisory and assessment roles. An annual provision of around \$30 million is to be disbursed under the ACDFS to support innovative and impactful proposals that contribute to the objectives of capacity development of arts practitioners and arts groups, programme/content development, audience building and arts education.

Under the ACDFS, there are Springboard Grants with matching elements and Project Grants which offer direct grants. The ACDFS aims to supplement existing funding schemes for the arts, and in particular, to provide new funding opportunities to enhance capacity development for promising arts groups and practitioners, and activities/initiatives of a larger scale and/or of a longer time frame. It also seeks to foster a tripartite partnership among the Government, arts groups and the private sector to promote arts and cultural development in Hong Kong.

The first round funding exercise of ACDFS was met with encouraging response from the arts sector and a total of 98 applications were received. 18 Grantees, nine for Springboard Grants and nine for Project Grants, were selected for quality proposals of various art forms, including music, dance, drama, visual arts, arts administration, arts education and multi-disciplinary arts, to be implemented from 2012 to 2014. These proposals are making good progress.

The successful implementation of various funded proposals is a result of the dedicated efforts of the 18 ACDFS grantees as well as the generous support of the sponsoring organizations and patrons. We hope through this brochure our grantees can share the concepts of their proposals, along with their artistic journeys and reflections.

Springboard Grants

- Springboard Grants are matching grants that support arts groups in their overall development, elevating them to a higher level of professional operation.
- The minimum pledged sponsorship or income of arts groups is \$1 million, of which not less than \$250,000 has to come from non-government sponsorship and/or private donation.
- A 200% matching grant up to \$3 million may be provided, with the funding period lasting a maximum of two years.
- Successful applicants with proven performance may apply for a consecutive Springboard Grant up to \$4.5 million in a maximum funding period of three years. The minimum pledged sponsorship or income of arts group is \$1.5 million, of which not less than \$375,000 has to come from non-government sponsorship and/or private donation.
- A maximum grant of \$7.5 million for two terms of support in five years will help promote the growth of arts groups.

Project Grants

- Project Grants are direct grants that provide arts practitioners and arts groups with support ranging from \$1 million to \$2 million to organise larger scale and impactful projects, which may require longer time for implementation.
- The overall budget for the funded activities/projects should be at or above \$1 million.
- The funding period lasts for a maximum of two years.



香港藝術中心 Hong Kong Arts Centre

www.hkac.org.hk

香港藝術中心於 2012 年踏入第 35 周年，為非牟利及自負盈虧的藝術團體。中心樓高 19 層，設置劇場、電影院、畫廊、教室、工作室、餐廳以及辦公室，致力推廣當代藝術及文化至香港社區，包括視覺及錄像藝術、音樂，以及其他各類型藝術表演；同時亦策劃公共藝術計劃、藝術會議及其他相關節目。



The Hong Kong Arts Centre (HKAC), which is celebrating its 35th anniversary in 2012, has a strong heritage and is one of the most respected arts institutions in Asia. The 19-storey multi-functional HKAC building houses theatres, a cinema, galleries, classrooms, restaurants as well as office spaces occupied by local and international organisations, workplaces, and arts and culture practitioners' studios. The HKAC operates as a non-governmental organisation, employing a self-financing business model and adhering to its mission to promote appreciation of contemporary arts and culture within the Hong Kong community. It presents over 1000 arts showcases every year, covering visual arts, moving image, music and other performing arts, as well as public art projects, conferences and arts festivals.

藝無限

香港藝術中心在「藝能發展資助計劃」支持下，於今年5月起連續兩年透過新的「藝無限」計劃，以「培育藝術養分、越界藝術體驗」為目標方向，活用公共空間及時間，舉辦一系列嶄新的免費文化節目，帶來更豐富的本土藝術文化。「藝無限」以「開放舞蹈」、「午間藝萃」、「網上學習系列：『藝術你與我』」及「青少年藝術導賞員計劃」等精彩節目，擴展不同年齡及社區的藝術文化觀眾群，並加強中心作為培育本地藝術文化人才的專業機構的效能，為本地新進藝術家／團體和觀眾提供優秀藝術文化培訓及交流平台，為大眾帶來生活的藝術。



Arts Xperience

From May 2012, the HKAC's new "Arts Xperience" project, supported by the "Arts Capacity Development Funding Scheme", has been developing creative and free arts and culture programmes to enrich the local arts scene, enhance aesthetic appreciation and extend arts education. The project will run over two years. "Arts Xperience" strives for a "crossover experience in arts" and to build a wider and more diverse audience base from all walks of life. It also seeks to strengthen the HKAC's role as a professional incubator of artistic talents, offering a top training and exchange platform for emerging artists/arts groups and new arts audiences. "Arts Xperience" comprises four spectacular programmes, including "Open Dance", "Art@Lunch", "Online Learning Series: Discourse on Art" and "Junior Volunteer Docent Training Scheme". It is the HKAC's hope that "Arts Xperience" will encourage further public participation in arts and culture and encourage such activity to become a part of people's lifestyle. This will facilitate long-term organic and humanistic development of the arts in Hong Kong.



藝團的話

香港藝術中心獲「躍進資助」支持，得以連續兩年主辦新計劃「藝無限」，旨在「培育藝術養分，越界體驗藝術」，為市民舉辦嶄新的免費文化節目。「躍進資助」為中心提供有效的財政資源，將本來「不可能」的節目變為「可能」，使中心得以培育更多有才能的本地藝術工作者，讓公眾有更多機會欣賞到藝術文化。而 Y. K. Pao Foundation 則為此計劃提供配對資助。

Y. K. Pao Foundation 積極支持香港藝術中心將藝術推廣至社群及努力拓展觀眾群，而藝術中心的「藝無限」計劃不單可啟發大眾對美感之興趣，亦為公眾製造更多體驗不同類型的表演藝術及接觸藝術教育的機會，推動創意、開放思維；並為本土藝術家製造更多表演機會，有助本土藝術正面積極發展，是一個不可多得的藝術發展計劃。

Words from Arts Group

With the substantial financial support provided by the "Springboard Grant", the HKAC has been able to develop its two-year "Arts Xperience" project, providing more creative and free arts and culture programmes for the Hong Kong community. For the HKAC, the grant is useful and important as a start-up fund to enable activities that could not otherwise have got underway. A matching donation has been provided by the Y. K. Pao Foundation.

The Foundation strongly supports the HKAC's mission to actively promote arts to all walks of life and to reach out to build and expand arts audiences. "Arts Xperience" not only inspires the public's interest in aesthetics, it also gives our community more exposure to diverse performing arts and education, encouraging creativity as well as opening up minds. In addition, the project provides a unique platform for local artists, assisting positive and energetic arts development.



香港歌劇院

Opera Hong Kong

www.operahongkong.org

香港歌劇院於 2003 年成立，透過歌劇推動本地藝術及文化發展，並培養本地具潛質的演唱家。

促進歌劇藝術在香港的發展

《卡門》

由香港歌劇院與「法國五月」攜手呈獻的《卡門》，因反應熱烈，由原定演出四場加演一場，共演出五場。是次《卡門》的製作邀請了國際及本地優秀的演唱家，並由上海歌劇院交響樂團伴奏。《卡門》的聯合製作成功促進法國、香港及上海之間的藝術和文化交流。日場的演出，由本地年青演唱家領銜主演。此外，更邀請了四百多名學生及二百多名藝術大使出席綵排預演，正式演出前舉行歌劇講座及商場演出，這一系列的外展活動進一步讓大眾及年青一代認識歌劇藝術。

Opera Hong Kong (OHK) was established in 2003 to foster the arts and cultural development in Hong Kong through promoting opera and nurturing local music talents.

Enhancing Opera Development in Hong Kong

Carmen



OHK co-presented *Carmen* with Le French May 2012 and the overwhelming response resulted in an extra performance being added to the original four shows. The production featured the best local and international talents and was accompanied by the Shanghai Opera House Orchestra. *Carmen* enriched the arts scene and facilitated artistic and cultural exchange between France, Hong Kong and Shanghai. For its matinée, emerging local artists were provided with the opportunity to sing major roles. An open dress rehearsal was arranged, allowing over 400 students and 200 arts ambassadors to understand opera from behind the scenes. This, together with the pre-performance talk and preview conducted at a shopping mall, helped to inspire interest in opera among the younger generation and the public.





香港歌劇院夏令營 - 《樂器推銷員》

香港歌劇院夏令營的壓軸演出 — 《樂器推銷員》，由 113 位 5 歲至 18 歲的兒童及青少年擔綱演出，於 2012 年 8 月 18 至 19 日在青年廣場 Y 綜藝館演出三場。香港歌劇院的專業導師為參加者提供為期三星期的音樂、舞蹈、語言及舞台培訓，希望藉此提高年青人對表演藝術的興趣，培育他們的藝術潛能。

小型歌劇巡迴演出

香港歌劇院透過小型歌劇巡迴演出，讓學生們有機會接觸歌劇，有關演出內容包括歌劇演出、簡介及互動活動。



OHK Summer School-*The Music Man, Jr.*

As the grand finale of the OHK Summer School 2012, 113 youngsters aged five to 18 staged three shows of *The Music Man, Jr.* at the Y-Theatre, Youth Square, on 18 and 19 August 2012. Prior to the shows, the young performers received three weeks of music, dance, language and theatre training to nurture their artistic potential.

Mini Opera to School

OHK will tour schools to give engaging learning sessions on opera. The pedagogy involves mini opera performances, briefings and interactive activities.



藝團的話

香港歌劇院作為一非牟利藝術團體，有賴社會各界包括政府的財政資助，以實現我們的使命及願景，其中包括提升大眾對歌劇的欣賞能力、拓展觀眾群、培育本地具潛質的音樂人，及促使香港發展成為一極具活力的文化藝術中心。香港歌劇院為香港觀眾呈獻世界級的歌劇製作，推行教育及外展項目，並為本地的演唱家提供優質的培訓及演出機會。

香港歌劇院感謝「藝能發展資助計劃」給予資助，令本院有更多資源去實現我們的目標。

Words from Arts Group

OHK, a non-profit organisation, relies considerably on financial support from outside sources, including the Hong Kong SAR Government, to work towards its mission and vision. These goals encompass building appreciation of opera in Hong Kong, widening the audience base, nurturing local music talents and helping Hong Kong to become a dynamic arts and cultural hub. OHK also presents world-class operatic events for Hong Kong audiences, carries out education and outreach activities, and provides quality training activities and performance opportunities for emerging local music talents.

OHK is thankful for the support of the "Arts Capacity Development Funding Scheme", which has provided the organisation with the necessary resources to sustain the pursuit of its objectives.

外界迴響：

「難怪五重唱那麼傳神：可喜的是四名「本地薑」和莎威旗鼓相當」信報

「四幕戲中 Carmen 與 Jose 的情感互動，以及 Escamillo 的介入，主角們的戲藝及歌喉均向觀眾呈現無比深刻的戲劇張力。」MR Magazine

Feedback from Critiques:

"Be it the main or the supporting roles, most singing was focused and refined. In particular, Rinat Shaham as Carmen appeared to have the total package with her dramatic dark timbre, fierce temperament and compelling charm. Jean-Luc Ballestra was a credible Escamillo vocally and dramatically." Time Out

"The new production of *Carmen* presented by Opera Hong Kong as part of Le French May scored strongly with world-class performances." SCMP

藝術空間

Para/Site

www.para-site.org.hk

藝術空間是香港首屈一指的當代藝術空間，也是亞洲其中一所歷史最悠久、最活躍的獨立藝術中心。藝術空間透過不同的活動，包括舉辦展覽、出版刊物、籌劃議題富爭辯性的計劃，提升參與者對本地及國際藝術與社會現象的批判認識水平。



Para/Site is Hong Kong's leading contemporary art space and one of the oldest and most active independent art centres in Asia. It produces exhibitions, publications and discursive projects aimed at forging a critical understanding of local and international phenomena in art and society.



以富策略性的項目推展藝術空間的研究、教育及出版平台

藝術空間得到「藝能發展資助計劃」的資助，正拓展及加強已有的展覽平台，朝著深入研究為本及多元化的方向，籌備展覽及創作藝術。藝術空間已透過不同的公眾節目、講座及工作坊，比如由鄧富權策展的「太平天國展演節目」，就上述的研究作出嘗試。「太平天國展演節目」匯聚藝術家山下殘、Melati Suryodarmo 及 Xavier Le Roy 的行為藝術展演，本地觀眾不單可以欣賞節目，更可以透過演出後的對話環節，進一步作個別的深入研究。

藝術空間正期待開展全新計劃，例如重構官方網站，建立一個全新的視覺身份，不只發表藝術空間本身的最新動態，更向全球觀眾提供一個連貫統一的切入點，瀏覽不同的存檔文獻及研究資料。此外，為向當代視覺藝術研究提供更方便的瀏覽方式，藝術空間亦正鞏固一個連繫海外及本地研究員、策展人及理論學者的溝通網絡。網絡成員將會構成一個嚴謹課程的核心，在藝術空間計劃於 2013 年 3 月舉辦的公眾論壇中佔一席位。

最後，藝術空間正計劃出版一本刊物，成為藝術空間研究計劃的參考用書，並為將來藝術空間其他出版物奠定基調及方向。這本書刊旨在從生物學及文化人類學的觀點出發，將展覽中描繪的四位藝術家連結起來，探討不同關聯詞、軌跡和相關史料。



An Integrated Strategic Programme for Developing Para/Site's Additional Platforms for Research, Education and Publication

With the "Springboard Grant" from the "Arts Capacity Development Funding Scheme", Para/Site has expanded its existing exhibition platform and taken on a more research-driven and pluralistic approach to exhibitions and art. Para/Site has granted access to this research through different public programmes, lectures and workshops, such as the *Tai ping Tianguo Performance Programme* curated by Tang Fu Kuen. The programme featured live performances by artists Zan Yamashita, Melati Suryodarmo and Xavier Le Roy, as well as post-performance dialogue sessions with the audience, enabling participants to further their research.

Para/Site is looking forward to new projects, such as re-constituting its online presence by creating a visual identity that would not only address developments in contemporary art spaces but also provide a cohesive point of entry for global audiences to access archival and research materials. Advancing further its commitment to accessibility of research on contemporary visual arts, Para/Site is consolidating a network of overseas and local researchers, curators and theorists who will form the core of the rigorous curriculum that it hopes to present as part of a public forum in March 2013.

In addition, Para/Site is planning a book that would act as a resource for its research and serve as a reference for future publications. The work aims to explore the different conjunctions, trajectories and historical references that link together the four artists portrayed in the exhibition from both biological and cultural anthropological perspectives.



飛躍演奏香港 Premiere Performances of Hong Kong

www.pphk.org

飛躍演奏香港是由費詩樂女士於 2007 年創辦的慈善團體，致力透過舉辦國際級的獨奏會和室內樂音樂會等，促進本地古典音樂的多元發展，提升香港作為國際藝術文化大都會的地位。「藝能發展資助計劃」給予的資助，將用於 2013 年 1 月舉行的飛躍演奏香港旗艦活動「香港國際室內樂音樂節」。此外，音樂節很榮幸邀請得摩根大通集團成為此屆音樂節的冠名贊助機構。

香港國際室內樂音樂節 2013

「香港國際室內樂音樂節」自 2009 年開辦以來，已迅速成為香港文化界的盛事。音樂節邀請得多位享譽國際的音樂家，穿梭於香港各大小演奏廳和表演場地，演奏不同時期和風格的樂曲，以及參與一連串的教育和外展活動。「香港國際室內樂音樂節」創立至今一直積極以成為「東方的韋爾比耶音樂節」為目標。

音樂節為社區及青少年提供珍貴機會，是他們近距離接觸世界級古典音樂的平台。外展活動包括免費社區音樂會、特別為學生而設的個別課堂和工作坊，以及為年輕樂手安排大師班。此外，亦為弱勢社群提供資助或免費門票。

除了舉辦「香港國際室內樂音樂節」，飛躍演奏香港每年舉辦獨奏會系列和新推出的親子音樂會系列「PLAY!」。飛躍演奏香港致力為本港的藝術及文化作出貢獻，務求讓香港市民有機會接觸高質素的古典音樂，為大眾帶來不可多得的音樂體驗。

Premiere Performances of Hong Kong (PPHK) is a registered charity organisation founded in 2007 and dedicated to presenting world-class classical recitals and chamber music concerts in Hong Kong. Being PPHK's flagship event, supported by the "Arts Capacity Development Funding Scheme", the Hong Kong International Chamber Music Festival (HKICMF), will take place in January 2013 with J.P. Morgan confirmed as the festival's title sponsor.

Hong Kong International Chamber Music Festival 2013

Launched in 2009, the HKICMF is already becoming one of the city's cultural landmarks. The festival showcases leading musicians performing diverse repertoire in major concert halls and smaller boutique venues alongside a range of education and outreach programmes, while striving to become the "Verbier Festival of the East".

The HKICMF provides an unparalleled opportunity for community and youth engagement in the top standard music they present. Outreach activities include free community concerts, special workshops for students, coaching and masterclasses for young musicians, and free or subsidised tickets for disadvantaged students.

In addition to the HKICMF, PPHK also organises an annual Recital Series and has launched a Family Concert Series called "PLAY!". PPHK's vision for all its events is to enable Hong Kong audiences to enjoy world-class performances while its focus is firmly set on only presenting concerts of the highest international standards so that Premiere Performances can spark a musical movement in the city. PPHK wants to inspire musicians to pick up their instruments and play with joy and love, and inspire those who listen by providing an unparalleled concert experience.



藝團的話

「藝能發展資助計劃」不單提供了經濟上的支持，更對飛躍演奏香港的認同，確認我們為香港文化界所帶來的正面影響。「香港國際室內樂音樂節」已成為香港文化界盛事，獲得「躍進資助」肯定了我們過去在推廣高質素藝術方面的貢獻和我們未來的發展潛力。

「躍進資助」令我們得以聘請四位新職員，並於「香港國際室內樂音樂節」期間，邀請資深的室內樂教師到香港指導音樂學生和觀眾，以及邀請來自澳洲的 Musica Viva，首辦精彩的校園音樂教育計劃。

對於飛躍演奏香港的贊助商和合辦機構，獲得「躍進資助」印證了我們對香港文化發展的重要性，好讓我們可以滿有自信地接觸大型跨國機構，遊說它們參與和贊助，2013年我們很榮幸得到摩根大通集團應允，成為冠名贊助機構。

我們衷心感謝香港特別行政區政府設立「藝能發展資助計劃」及授與「躍進資助」，這對我們的發展無疑起了重大及積極的作用。



Words from Arts Group

The "Arts Capacity Development Funding Scheme" has given PPHK more than a financial boost. Receiving a "Springboard Grant" has also been a tremendous endorsement of the quality of the work we are doing and the positive impact that PPHK and the Hong Kong International Chamber Music Festival is making on the cultural landscape of this city. Our "Springboard Grant" acknowledges the artistic merit of our past and recognises the tremendous potential of our future.

Without the "Springboard Grant", PPHK would not have been in a position to hire four new staff members, bring dedicated chamber music teachers to Hong Kong to work with music students and members of the public during the Festival period, or launch our exciting school visit programme in collaboration with Musica Viva Australia.

The recognition provided by the "Springboard Grant" has enabled PPHK to demonstrate to potential sponsors and collaborators that the work we do is important to the cultural development of Hong Kong. PPHK has been able to approach large multinational corporations and enter into sponsorship discussions with confidence and success; and we are proud to report the sponsorship by J.P. Morgan for the coming year.

We are very grateful to the Hong Kong government for implementing the "Arts Capacity Development Funding Scheme", and for awarding PPHK a "Springboard Grant". It has made all the difference to our development.



香港小莎翁 Shakespeare4All

www.s4a.org.hk

香港小莎翁為本港表演藝術教育團體，角色獨一無二。香港小莎翁今年昂首邁進十周年，將一如既往，啟發學生精益求精，透過改編莎劇，從不同的程度豐富他們的生活經驗，同時期望能達致教學相長，讓六至十六歲的學生及其導師互相激發鼓舞，發掘本身的內在潛能。

莎士比亞現代化：學習與參與

九年來，香港小莎翁到學校教授英語，因應學生程度改編劇本，協力籌辦校內表演，並培訓學生參演周年匯演，展現專業的演出水平。自去年，小莎翁更夥拍倫敦的莎士比亞環球劇場，呈獻嶄新的戲劇學習歷程。

創會以來，香港小莎翁與荔枝角、屯門和鑽石山等不同區域的多間中小學校合作。歷年參與周年大匯演的學生逾八百人，亦教授過五千多名學生，讓他們領會莎劇文本優美之處，享受戲劇帶來的樂趣。

今年環球劇場的演員導師更親臨香港，為學生及老師舉辦專業發展工作坊。此外，並會舉行家庭同樂日，特邀亞洲四個不同藝團參與「莎士比亞大匯演」，讓各地青年互相交流，將莎劇與當代生活連繫。

Shakespeare4All (S4A) is a unique Hong Kong performing arts education organisation. Celebrating 10th anniversary in 2012-2013, S4A continues to seek to inspire young people at local schools to aspire to excellence and to provide them with enriching life experiences through quality Shakespearean English drama adapted for multiple levels. Through its stimulating range of activities, tailored to local needs, students from six to 16 and their teachers have risen to the challenge, gaining deeper self-understanding, uncovering hidden potential, and heightening awareness of the beauty and drama in Shakespeare's plays.

Shakespeare Our Contemporary: Learning and Participation

Over the past decade, S4A has created a brand that enables educators and Hong Kong's younger generation to learn and shine. A registered charity, S4A works year-round with schools with diverse learning requirements and involve them in school-based performances, as well as presenting a professional-standard annual Gala, held in a public theatre. In 2011, S4A introduced the pilot Learning and Participation Festival with Shakespeare's Globe in London for further know-how and experience of putting together a drama production.

S4A works with a broad range of primary and secondary schools – some of whom started out with S4A a decade ago – in different areas of Hong Kong, Kowloon and the New Territories. A total of 800 students have participated in its Gala productions and an additional 5 000 students have enjoyed and benefitted from S4A's high-quality drama classes.

In this celebratory 10th year, S4A is again working with the internationally renowned Globe Theatre to present a series of unique Teachers Professional Development workshops and classes for students. Other events include the Learning and Participation Festival, an open weekend of bilingual Shakespearean entertainment for families, and the Shakespeare in Asia Gala that sees young people from four Asian cities performing under the theme of Shakespeare Our Contemporary.





藝團的話

香港小莎翁成功獲發「藝能發展資助計劃」的「躍進資助」，深感自豪。蒙此資助，得以讓我們秉持理想，沿著一貫別具遠見的藝術教育方式，減低學費，開闊門檻，令更多兒童及青少年透過戲劇訓練，提升英語水平，同時豐富香港文化的發展。我們相信，香港潛力無限，我們的新一代可望成為香港文化的棟樑，堪值我們著力培育。

透過「躍進資助」，香港小莎翁能夠走進更多學校，藉著不同程度的莎劇文本，讓青少年體會語言與戲劇的樂趣，同時造就我們的未來發展空間。有關資助讓我們得以擴大團隊，悉心培育年青的藝術行政人員與實習生，讓他們在藝術和行政範疇，累積寶貴及實用的經驗。本計劃亦有助中小型藝團成就更佳的发展策略，規劃長遠路向，不致流於應付當前的狀況。此項資助亦可令小莎翁能穩妥運作，有助我們專注提升創作與教育的質素，全力投身其中，邁向國際，拓展教學規模。




Words from Arts Group

S4A is proud to have been awarded a "Springboard Grant" under the Arts Capacity Development Funding Scheme". Such support will enable S4A to continue our visionary approach to arts education and the enrichment of Hong Kong's cultural development by allowing us to reduce tuition fees, making access to English language drama training more affordable. We believe Hong Kong has great potential in the arts and our focus should be on our children and young people who are the pillars of the city's cultural future.

The grant enables S4A to build capacity through extending our reach to more schools, spreading the joy of language and drama through Shakespeare to a greater number of young people. We are growing as an organisation through expanding our team, nurturing young arts administrators and providing internships. The scheme allows small and medium-sized companies to develop longer-term strategic plans and alleviate the constant concern about the immediate future. With the stability offered by the grant, we are better able to focus on furthering the quality of our creative and educational responsibilities. This includes internationalising our context providing further scope for our teaching and learning.





鄧樹榮戲劇工作室

Tang Shu-wing Theatre Studio

www.tswtheatre.com

鄧樹榮戲劇工作室的藝術方向是形體劇場及簡約風格：形體劇場探索戲劇跟舞蹈及其他形體文化的跨界；簡約風格既是美學追求，也是生活智慧。

戲劇研究及創作計劃

工作室正成立一個戲劇研究及創作中心，展開一系列活動，希望將最優質的劇場作品帶給最多的觀眾。研創的最終目的是催生創意，使觀眾因參與藝術活動而追求有質素的生活。工作室有兩大目標，一是創作具持久性的地標式演出，為本港的文化產業作出貢獻；二是拓展本地及國際觀眾，促進文化交流，讓香港劇場在世界舞台上取得應有的位置。

是次成功申請「藝能發展資助計劃」之「躍進資助」，將有助工作室在未來兩年落實上述目標，包括製作及發展具持久性的地標式演出如《打轉教室》。除了藝術總監鄧樹榮之外，工作室更會聘請全職的導演及演員研究員。今年的重點研究是邀請意大利名演員 Enrico Bonavera 來港主持意大利即興喜劇工作坊，以增強本地藝術工作者的實力。



The artistic direction of Tang Shu-wing Theatre Studio (TSW) encompasses physical theatre and minimalist style. The former explores the inter-disciplinarity between theatre, dance and other physical performing arts while the latter is both an aesthetic pursuit and wisdom of life.

Theatre Research and Creation Project

For its "Arts Capacity Development Funding Scheme" project, TSW is setting out to establish a centre for theatre research and creation and launch a series of activities, bringing theatre works of the highest quality to the maximum number of people. The aim is to trigger creativity and help people enjoy better quality of life through participation in the arts. TSW has two visions: to create landmark, long-running productions, thus contributing to Hong Kong's creative industry; and to build up local and international audiences, and cultural exchange, so that Hong Kong theatre can take its place on the world stage. With the Scheme's "Springboard Grant", TSW now has better resources to move further towards these goals in the next two years. The focus of this year's research workshop was commedia dell'arte to strengthen local performance skills. It was conducted by Italian actor Enrico Bonavera. In addition, the non-verbal physical theatre comedy, *Detention*, has been developed into a long-running show. The creative team of TSW includes artistic director Tang Shu-wing, and will expand with one full-time research-director and three research-actors.





藝團的話

資助模式對藝術發展形態有奠定性的影響。「藝能發展資助計劃」的「躍進資助」是一個新的資助概念，有助推動新的藝團營運模式及新的藝術發展方向。鄧樹榮戲劇工作室作為一個戲劇研創中心，一方面著力以打進國際舞台及製作地標式具持久演出價值的節目為本，創作高藝術水準的劇場節目。另一方面亦銳意研究形體劇場及簡約美學的不同實踐面向，整個計劃以發展模式為主導，當中所需投放的資源及時間也非現有的藝術資助可以提供。而「藝能發展資助計劃」的出現正好為這個計劃提供得以落實及開展的條件。

在接受資助後，工作室設立辦公室、聘請全職行政人員及進行發展項目，如本年《打轉教室》於愛丁堡藝穗節上演 21 場，在香港三度公演，並將在國內五大城市巡演。

另外，作為民政事務局的直接資助機構，有助工作室建立團體形象。在營運資源安排方面，工作室於獲得「躍進資助」後積極尋找各方資源，一方面為了配合配對資助的要求，另一方面亦為應付工作室運作的實際需要。在過程中，我們接觸過不少潛在贊助者，特別是非藝術文化範疇的潛在合作者，會因著工作室是「躍進資助」資助機構而對我們更有信心，增加事成機會；同樣在宣傳推廣上，亦有相同的效果。

外界迴響：

「……具指標性的《三星期報》打五星，英國劇場報章《舞台》讚揚『充滿創意』。」

「……追求表演訓練的多元性是方式，目的在於去蕪存菁地讓表演者找到台上存在的狀態，讓觀眾即使來自不同的地方與文化背景，仍能感應到源於表演者的能量與生命力。」

「……已讓鄧樹榮為國際劇場界所進一步認識與認同。」

——陳國慧評《打轉教室》

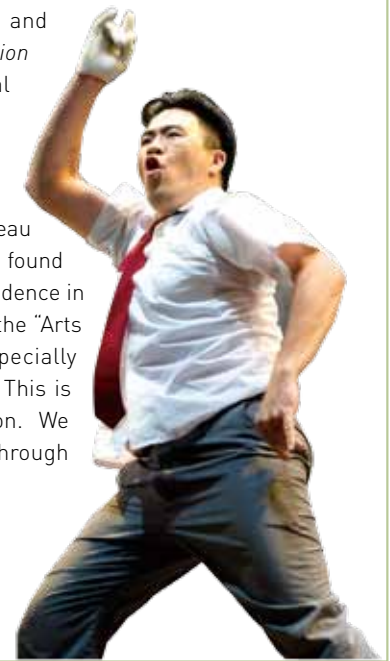


Words from Arts Group

The new mode of support provided by the "Springboard Grants" under Home Affairs Bureau's "Arts Capacity Development Funding Scheme" has created a significant impact on the arts scene, driving forward a new management approach and innovative direction for cultural development. Through its theatre research and creation project, TSW's vision is to create long-running, high-quality productions, to expand Hong Kong's international presence in the theatre world, and to research into physical theatre and minimalist aesthetics. While existing fundings for the arts cannot support the resources and time that need to be put into such a project, the "Arts Capacity Development Funding Scheme" provides the conditions that have enabled TSW to take the proposal forward.

With the Springboard Grant, TSW has set up an office. Full-time administrators have been employed and development projects are in progress. *Detention* performed 21 shows at the Edinburgh Festival Fringe. It has had two runs in Hong Kong and is set to embark on a tour of six mainland cities.

Being a direct grantee of the Home Affairs Bureau has also helped to boost TSW's image. We have found that many potential sponsors have greater confidence in us as a recipient of a Springboard Grant under the "Arts Capacity Development Funding Scheme", especially partners outside the arts and culture sector. This is opening up more opportunities for collaboration. We also have more chances to raise our profile through promotion.



Feedback from Critiques:

"Rating: * * * *" by The Scotsman

"A mass-appeal piece about the mischief and fun of youth, the Hong-Kong based play is a Fringe debut to be proud of, and a breath of fresh air away from Summerhall's more 'traditional' offerings." – by Eve Livingston, FreshFringe

"Rating 5/5 : Given the Olympic fever currently gripping Britain it could hardly be more appropriate to take in a show which contains both gymnastic grace and sharp comedy, so I urge you to buy a ticket for *Detention*." – by Nicholas Jones, Three Weeks (Edinburgh)

"Director Tang Shu-wing scores a Fringe triumph with his youthful Hong Kong company in this very inventive and highly amusing show." – Brian G Cooper, The Stage, (UK)



風車草劇團 Wind Mill Grass Theatre

www.windmillgrasstheatre.com

風車草劇團於2003年，由邵美君、梁祖堯及湯駿業創辦。劇團以香港為創作基地，製作多元化舞台演出，以不同形式創作具有本土特色及與香港人心靈緊扣的作品；為觀眾開拓新的觀賞角度，讓他們感受劇場內那份像「草」一般的無比生命力。劇團認為劇場與生活是息息相關的。

風車草劇團平原計劃

多年來，風車草劇團以高質素的節目發展出一個年輕、具有藝術鑒賞能力的文化圈，一個屬於香港的文化社群——「風車草好朋友會」。劇團深明藝術不能獨善其身，單單為求自足、自生，並不足以長遠存活，因此要將這些觀眾化為一個可發展的社群，為未來香港的文娛藝術提供基本條件，共同分享生命點滴。

「風車草劇團平原計劃」是文化社群的初體驗，藉著提供和分享舞台演出以外的藝術資訊、生活品味交流、劇場教育、社區藝術推廣等延伸活動，將藝術生活的種子，一顆一顆地栽種在觀眾的心田，再將分散的觀眾凝聚成一片豐盛的文化平原。



Wind Mill Grass Theatre (WGM) was founded in 2003 by Shaw Mei-kwan, Joey Leung and Edmond Tong. Having its base in Hong Kong, WGM presents theatrical productions with a wide range of diversities, with the essence of local characteristics that are close to Hong Kong people's heart. WGM wishes to broaden our audiences' horizon in theatrical arts appreciation and let them experience the lively spirit of "Grass" through its theatrical works. WGM believes that theatre is closely connected to people's lives.

Wind Mill Grass Theatre Grassy Plain Project

Through its quality productions, WGM has continuously sought to build a core group of Theatre enthusiasts among young people. WGM's goal is to bring individuals who are aware of their local identity and have their own artistic taste together to form a distinctive Friends of Wind Mill Grass cultural community.

WGM believes that artists should not only strive for their own survival, but should also improve social conditions for nurturing arts and culture. In line with this, it sees experience sharing as one of the best ways to bridge the gap between artists and audiences, and to create a more favourable environment for cultural development. WGM's "Grassy Plain Project" therefore focuses on developing Friends of Wind Mill Grass into a sustainable platform to reach its young and energetic audience through a series of nourishing artistic activities related to its productions. Via the Friends' network, a host of information about the arts, lifestyles, theatre education and community arts activities can be shared. WGM also believes this club can encourage young people to become key members and supporters of the arts and to work with artists to expand the cultural community.





藝團的話

在「藝能發展資助計劃」的支持下，我們有效重整已累積的觀眾群，成功開展「好朋友會」，以及籌辦不同的文化活動，與享譽本地的進劇場合作製作《狂情》，為香港觀眾帶來嶄新的觀劇體驗。為此，劇團透過「好朋友會」舉辦演前講座、導賞、演後座談等活動，與觀眾直接交流，進行更多的深化討論，令演出跨出劇場，走入生活。

另一重頭戲是「好朋友會戲劇教育計劃」。「我們的第一次——夏令戲劇體驗營」配搭年青品牌，參加者透過生活分享，從而創作出屬於他們獨有的戲劇片段，把戲劇藝術橫向覆蓋到不同的層面。而青少年劇場方面則著重縱向的深化，活動包括一系列為期個半月的專業工作坊及排練，讓年青人發揮他們的表演藝術潛能。

Words from Arts Group

With the support of the "Arts Capacity Development Funding Scheme", Wind Mill Grass Theatre has been able to organise the Friends of Wind Mill Grass Scheme and arrange other cultural activities more effectively. Our recent joint production with Theatre du Pif, *CRAVE*, for example, offered a new theatrical experience to Hong Kong audiences. To enhance understanding of the play, we conducted pre-show talks, guided tours and post-performance discussions, engaging in dialogue to inspire audience members to consider creativity in their daily lives.

Another highlight of the project is our educational programme, "My First Time - Summer Camp", a crossover activity to extend our reach among the younger generation and people from all walks of life. To encourage young people to get involved in youth theatre, we are also devising a series of workshops and rehearsals, which aim to nurture students' potential in the performing arts.

外界迴響：

「首演當晚，梁祖堯、邵美君、湯駿業與黃呈欣四個年輕演員，在小小的舞台上瘋狂地念誦台詞，配上十分形式化的肢體動作，營造出充滿能量的舞台空間。有時似乎是自言自語，有時似乎是你問我答，有時又似是集體的沉默與文字的空響。那些語言，不是溫柔的詩，而是充滿了痛苦、狂迷、悲鳴、進退維谷與虛無，極度直率得幾乎能夠割傷皮膚。於是在小小的舞台空間中，好像充滿了不安定的靈魂，扭打著逼近情感的邊緣，就要崩潰。」

「……（導演）陳麗珠的確看到演員離開自己的界線往前跨進一步……對大家來說都是一次成長。」

— 評《狂情》尉璋

參加者感想：

「這個 camp 不只是單單學習戲劇，更是學習做人……這個營正正就是從戲劇認識自己。」 — 連靖兒「我們的第一次」夏令戲劇體驗營參加者



無極樂團 Wuji Ensemble

www.wuji.org.hk

無極樂團致力為聽眾帶來優質的音樂節目，實現弘揚藝術的理念。傳統書法、戲曲、太極、氣功、禪坐等等，向來都是無極樂團成員的修煉功課，通過不斷「用心」的演出，樂團相信洗滌心靈、傳揚文化的樂團方向，將可為社會帶來深遠的教化作用。今後無極樂團將全力履行藝術使命，推動優雅文化、連繫藝術精英，亦會以青年文化楷模形象與香港的不同文化、教育機構，緊密聯繫。

意象敦煌

「意象敦煌」是一個為期五年的創作計劃，無極樂團會從敦煌石窟裡的精選壁畫及彩塑原作內容開始，漸進地以原創音樂、敦煌圖像、水墨畫、書法及太極拳等各種藝術疊加轉化，以期在音樂舞台上、在元素自由組合之間，展現今古迴旋的敦煌神韻。本計劃將以半年為一個階段，分10個階段逐步完成，為確保藝術質素及演出水平，所有原創音樂及舞台元素都會分次遞增，令作品有不斷實踐及修改的機會。最後將完成一個大型多媒體音樂演出，此作品日後更會作長期演出。

未來本樂團的活動除音樂會、講座、展覽之外，還包括出版光碟、數碼影音光碟，以及「意象敦煌」專書，用以紀錄參與此計劃的藝術家們創造這件心血結晶的歷程，好讓後來者參考、補充，更讓敦煌精神以嶄新的面貌，走向發展與延伸。



Wuji Ensemble (Wuji) is dedicated to bringing quality concerts to the public and promote Chinese culture. Wuji's scope is not limited to music alone. It believes that all-round training steeped in Chinese culture cleanses the soul and allows an artist to perform from the heart. Thus, all Ensemble members follow a regimen that includes Chinese calligraphy, Chinese opera, *taichi*, *qigong* and transcendental meditation. Such systematic training aims to exert a positive influence on society, enabling members to gain community recognition, especially within the cultural and educational sectors, while serving as role models for the younger generation.

Images of Dunhuang

"Images of Dunhuang" is a major project spanning five years. In this initiative, specially selected murals and colourful figurines from the Dunhuang grottoes act as a catalyst and source of inspiration for original compositions. These compositions will then be integrated with art forms such as Chinese ink painting, calligraphy, *taichi* and moving images to elicit a creative interplay of aural and visual elements. The project comprises 10 phases, each of which will last six months and conclude with a performance of the work-in-progress. This form of gradual composition, allowing for revisions and refinement in the overall presentation, will culminate in a large-scale multimedia production that will become a staple part of the Ensemble's repertoire.

The project also features a series of lectures and exhibitions, a CD and DVD, and a book which will serve as a record of the overall creative process to provide new points of departure for other artists.





藝術總監：一人劇場
Artistic Director: Solo Theatre



藝團的話

無極樂團的「意象敦煌」計劃獲得香港特別行政區政府「藝能發展資助計劃」為期兩年的「躍進資助」，樂團除將履行計劃中各項相關活動外，也向熱心人士募捐，籌得款項按比例配對政府撥款。由於計劃致力傳承和弘揚敦煌文化藝術，與敦煌文化弘揚基金會宗旨相符，因此獲得基金會鼎力支持，企盼攜手共建中華文明。是項計劃引起熱心社會人士對文化藝術的關注與贊助，也引證了政府資助計劃的成功，更令本樂團自知自覺，努力不懈，為未來兩年結集資金盡最大努力。

料此大型音樂計劃將可高度提升無極樂團的藝術潛能，讓新的美感經驗激發起本樂團在演藝發展道路上的蓬勃生機，對發揚中國藝術文化、探索中樂器的組合形態，以及對中樂小型樂隊的發展形式等方面，將帶來深遠的影響。發展至今，無極樂團台灣及北京分團已於去年9月及今年3月，在台灣高雄及北京正式成立，全體團員的目標是以修煉之所得，回饋社會，並懇切期盼各方有心人士的鼓勵與支持。樂團不斷茁壯成長，足以證明政府資助計劃能夠成功實現。

Words from Arts Group

As the recipient of a two-year "Springboard Grant", a matching grant under the "Arts Capacity Development Funding Scheme", Wuji has been seeking donations along with other project-related activities. Substantial support for "Images of Dunhuang" has come from Dunhuang Culture Promotion Foundation, which has similar aims to the Ensemble's project in its promotion of Dunhuang arts and cultural heritage. This affirms the Hong Kong Government's success in fostering support for arts and culture among different sectors of the community, and in raising awareness within the Ensemble of the need to consolidate our financial situation in the next two years.

"Images of Dunhuang" is expected to greatly enhance the Ensemble's artistic potential, encourage the development of a new aesthetic experience and drive forward development of the performing arts. We hope this major project will have a profound influence on the promotion of Chinese arts and culture, leading to exploration of creative combinations of Chinese musical instruments and the evolution of small Chinese music groups. Indeed, Wuji's Taiwan and Beijing sub-ensembles have already been established in September 2011 and March 2012 respectively, with all of our members seeking to contribute to society through their training and approach. We sincerely hope that our endeavour will be encouraged and supported, and the Ensemble's robust growth will effectively bear witness to the successful implementation of the Funding Scheme.



一舖清唱 Yat Po Singers

www.facebook.com/yatposingers

Photo: Yvonne Chan

一舖清唱為香港首個專業無伴奏合唱劇團，專注發展原創音樂劇目。2008年創作首個無伴奏合唱劇《石堅》，演出極為成功，得到各方讚許。《石堅》的音樂創作更榮獲香港作曲家及作詞家協會頒發2009 CASH「最佳正統音樂作品」金帆獎。2010年4月，一舖清唱獲邀重演《石堅》，作為香港2010國際無伴奏合唱節閉幕節目；同年5月參與中國2010年上海世界博覽會，代表香港為文化展演揭幕，於上海大劇院戲劇院演出。

三位聯合藝術總監——音樂創作伍卓賢、合唱指導趙伯承、舞台指導及設計伍宇烈，聯同義務行政總監吳嘉美，組成強大團隊，以推動本地無伴奏合唱藝術發展、推廣本地原創音樂及探討新穎的表演模式為劇團的首要宗旨，成立了一舖清唱。藝團致力創作富香港本土特色的無伴奏合唱新劇目，培育新一代創作人，並舉辦不同的課程及工作坊，肩負培訓專業表演藝術家及教師的使命。

Yat Po Singers (YPS) is the first professional a cappella choral theatre company in Hong Kong, with a focus on developing original works. The group was formed in 2008, the same year as *Rock Hard*, its first enterprising production, was created. The work gained both critical and popular acclaim. In 2009, *Rock Hard* received the Golden Sail Music Award in the Best Serious Music Composition category from the Composers and Authors Society of Hong Kong. The show's rerun was presented as the closing event of Hong Kong 2010 International A Cappella Festival. The work was also selected as the opening event of the Hong Kong cultural programme at Expo 2010 Shanghai.

The founding team behind YPS comprises three co-artistic directors – composer Ng Cheuk Yin, choral director Patrick Chiu and stage director/designer Yuri Ng – and honorary executive director/administrator Kathleen Ng. The group's artistic mission is to promote the a cappella art form in Hong Kong, especially to young people, through original works by local artists which demonstrate innovative interaction between music and theatre. In addition to providing inspiration and encouragement through its productions, YPS also fosters young artists by developing their professional performing and teaching skills via activities such as workshops and public performances. In the future, the group envisions providing a training platform to promote arts education.





藝團的話

透過「藝能發展資助計劃」的「躍進資助」，一舖清唱得以成為香港首個專業合唱藝團，同時亦體現了外界對本團藝術成就的肯定。藝團現在擁有獨立的排練空間，可以專注培訓全職藝人，發展成為一支高水準的無伴奏合唱團隊；同時也製造了機會，讓已具有專業水平的合唱演員能全職專注發展藝術才華，藝團亦藉有關資助，開展全面的表演藝術培訓計劃，為香港培育新晉的表演藝術人才，對業界未來的發展有莫大的幫助。此外，在藝術創作方面，藝團亦得到所需資源，創作富香港本土特色的無伴奏合唱新劇目；藝團亦以本身作為創作及試驗平台，鼓勵及支持新一代的藝術家創作高質素的劇場作品；又與不同界別的藝術家合作，把無伴奏合唱劇場的新概念，跨越界限介紹給不同層面的觀眾，擴展了觀眾群之外，亦擴闊觀眾的眼界。透過此「躍進資助」，一舖清唱鞏固了其藝術教育團隊，訓練藝人成為專業的合唱老師，為香港的中小學提供教學輔助，舉行無伴奏合唱的課程及工作坊，促進本地的藝術發展。

Words from Arts Group

Receiving a "Springboard Grant" under the "Arts Capacity Development Funding Scheme" has not only helped Yat Po Singers to become the first professional a cappella choral theatre company in Hong Kong, but also enabled the group to raise its public profile. It now has a home base and can focus on nurturing young full-time artists and furthering its artistic development. As a professional performing arts group, YPS can attract young artistic talents keen to work full-time in order to focus on developing their skills. Aside from training newcomers in performance areas, the grant also enables YPS to serve as a platform for creative staging and compositions, cross-media collaboration, and to develop new arts education models for students and teachers. Such facilitation of the group's innovative ideas on theatre productions, audience expansion, arts education and capacity development shows commitment to enhancement of the arts in Hong Kong at large. With the support of the grant, YPS has been able to consolidate its arts education team and provide training programmes to strengthen artists' skills in teaching choral singing, to offer assistance in designing activities in local primary and secondary schools, and to conduct a cappella choral singing courses and workshops, all of which add to overall arts development in Hong Kong.



Photo : Yvonne Chan



Photo : Yvonne Chan



香港展能藝術會 Arts with the Disabled Association Hong Kong

www.adahk.org.hk

香港展能藝術會成立於 1986 年，本著「藝術同參與·傷健共展能」的宗旨，致力透過藝術創作和欣賞，無分傷健，讓每一個人都有空間發揮潛能。香港展能藝術會活躍於復康界和藝術界，經常與不同機構及人士合作，舉辦各類藝術活動，向殘疾和非殘疾人士推廣藝術，並以展能藝術家的卓越成績作為示範，發揮激勵和啟發作用。透過多元的藝術欣賞和創作活動，努力不懈地深化社會共融。

Established in 1986, Arts with the Disabled Association Hong Kong (ADA) is dedicated to the promotion of arts for people with and without disabilities. Believing that "Arts are for Everyone", ADA works with different organisations and individuals in the arts and rehabilitation sectors to promote equal access, foster opportunities for artistic excellence, and advocate an inclusive society through the arts.





第二屆共融藝術節

第二屆共融藝術節是本港獨一無二的藝術盛事，透過一連串精彩活動，讓社會各界人士互動交流，共同發揮藝術才華、分享藝術樂趣，推動社會共融。

活動包括：

- 聚星夜 — 兩場由本地及海外的傷健藝術家傾力演出的中西音樂、劇場及舞蹈表演
- 共融藝術展 — 讓觀眾透過視覺藝術作品，體會不同能力的人士在藝術世界的心路歷程
- 藝術工作坊 — 藉著連串活動，啟發參加者對藝術及共融社會的新思維



The 2nd Festival of Inclusive Arts

The 2nd Festival of Inclusive Arts is a unique festival in Hong Kong, where people with or without disabilities can showcase their work, gain access to and participate in the arts.

Programme highlights:

- Gala Performance – two shows, including Chinese and Western music and a variety of theatre and dance works, performed by local and overseas artists with and without disabilities
- Inclusive Exhibition – outstanding works by artists with and without disabilities take visitors on a journey into the fascinating world of arts, exploring the emotions and techniques behind the creations
- Workshops – a series of interactive workshops to inspire fresh perspectives on arts and inclusiveness



藝團的話

作為第二屆共融藝術節的主辦機構，香港展能藝術會在民政事務局「藝能發展資助計劃」「項目計劃資助」支持下，得以藉著這次藝術觀摩和合作盛事，為香港帶來海外和本地展能藝術家的精湛演出及創作，豐富香港市民的藝術和文化生活。香港展能藝術會是一個非政府和非牟利的藝術機構，得到「項目計劃資助」，不僅可為眾多殘疾人士帶來優質的藝術演出和參與機會，鼓勵他們發憤圖強及回饋社會，亦能讓非殘疾人士藉著共同參與演出、展覽和工作坊等，為香港開拓新的文化藝術領域，促進社會融和關愛。

我們期望透過一系列高質素的藝術活動，吸引眾多的傷健人士踴躍參與，為推廣共融訊息建立重要的里程碑。更期望將來可以定期舉辦此藝術節，肩負推廣文化藝術的使命，及進一步推動社會共融。



Words from Arts Group

Through the invaluable support of a "Project Grant" under the "Arts Capacity Development Funding Scheme", Arts with the Disabled Association Hong Kong, a non-governmental organisation, has been able to turn the innovative 2nd Festival of Inclusive Arts into a reality.

The Festival seeks to enrich the arts and the cultural lives of Hong Kong people. A showcase of outstanding performances and artworks jointly presented by local and overseas artists with and without disabilities, the Festival brings quality arts events to a large group of people with disabilities and enables them to contribute to the community by expanding appreciation of the arts and participating in performances. It also encourages a significant number of people without disabilities to join in performances, exhibitions and workshops, widening horizons for arts development in Hong Kong and promoting understanding and respect within the community.

Through a series of high-quality, inclusive arts programmes, we aim to reach a wide range of people with and without disabilities in various sectors and make a positive contribution to inclusiveness in our society. We also hope that the Festival can be organised on a regular basis in the future, emboldening its pioneering spirit, extending its impact, and driving forward the vision of "Arts are for Everyone".

亞洲藝術文獻庫

Asia Art Archive

www.aaa.org.hk

亞洲藝術文獻庫旨在紀錄和保存當代亞洲藝術資訊，它不僅是一個靜待開拓的資料庫，更是區內具前瞻性的當代藝術研究和交流平台。自創辦以來，文獻庫定期籌辦教育及公開活動，致力引發討論與反思，並透過它的圖書館和網站與大眾分享其豐富的館藏，推動多元詮釋之同時，亦持續擴闊大眾對「文獻庫」的認知與想像。

Through collecting, preserving, and making information on the recent history of contemporary art in Asia publicly accessible through its physical library and website, Asia Art Archive (AAA) aims to facilitate understanding, research, and writing in the field. AAA is the region's foremost public platform, instigating critical thinking and dialogue, bringing people together, and organising a diverse slate of programmes that generate new ideas and works that continually reshape the Archive itself.





從展覽實踐看藝術史的構成 —— 國際學術研討會及藝術紀錄片影展

亞洲藝術文獻庫獲得「藝能發展資助計劃」的支持，將舉辦一連三天的學術研討會，邀請海內外專家一同檢視亞洲區內的展覽空間，由博物館、藝術博覽會、非牟利的獨立藝術空間，以至數碼平台，探討由它們日積月累的展覽實踐所建構出來的藝術史論述。文獻庫將同時舉辦香港首個藝術紀錄片影展，配合一系列映後座談會，務求吸引更多觀眾參與。

文獻庫期望藉著是次活動，進一步擴闊本地文化藝術觀眾群，以確立香港成為亞洲當代藝術研究及評賞中心的地位。



藝團的話

過去二十年，亞洲區內各式各樣的雙年展和藝術博覽會相繼湧現。與此同時，當代藝術館再不僅是某些城市獨有的地標，也是能否晉身區內重點城市的指標。觀乎我們身處的香港，大眾都期望籌劃中西九文化區的 M+，將可帶領區內二十至廿一世紀的視覺文化發展；而活化後的中區警署，則可成為一個別開生面的當代藝術中心。面對這些現象，我們除了熱切期待之外，是能否夠同時認真探究和審視這些「展覽機器」擔當著怎樣的社會和歷史角色？文獻庫深信，與此相關的討論對香港文化發展，意義尤深。

文獻庫一直致力促進有關當代亞洲藝術的深度討論，也希望同時兼顧、接觸更廣闊的觀眾層。是次的國際學術研討會及藝術紀錄片影展，乃文獻庫其中一次重要嘗試，幸獲「藝能發展資助計劃」支持，得成其事，謹此致謝。

Art History, Its Exhibitions and Other Sites of Display – An International Academic Conference & An Art Documentary Film Festival

With the support of the “Arts Capacity Development Funding Scheme”, AAA will organise a three-day academic conference with local and international experts to examine and historicise exhibition practices and platforms in Asia – from museums and art fairs to artist-initiated spaces and digital platforms – and to address the historical narrative being written as a result.

To embrace a broader audience and highlight the recent practice of documentary film as an alternative medium for art historical documentation, AAA will also organise the first art documentary festival in Hong Kong, to include screenings of over 20 documentary films, premieres to highlight new and important works, and meet-the-filmmaker/artist sessions.

The conference and film festival are aimed at multiple audiences, including art academics, professionals, students, and the general public, and seek to establish Hong Kong as the regional centre for discourse on contemporary art.



Words from Arts Group

Throughout the past two decades in Asia, mega-exhibitions such as biennales and art fairs have proliferated. Meanwhile, “Museums of Contemporary Art”, commonly abbreviated to MoCA, are no longer the signature of any particular city, but the benchmark of an up-and-coming metropolis. Hong Kong, for example, is planning its first major space dedicated to 20th and 21st-century visual culture with M+ in West Kowloon, and the revitalisation of the Central Police Station into a contemporary arts hub.

Despite such growth, there has been a lack of serious discussion or research scrutinising the role of these “exhibition machines” as contributors to the cumulative art history of the region. AAA believes such discussion is not only timely but essential to the cultural development of Hong Kong.

AAA is committed to instigating quality debates concerning contemporary art in Asia, while reaching out to diverse audiences. The International Academic Conference & Art Documentary Film Festival is one of our milestone events to deliver the best of both. The scope of the event would not have been possible without the support of the “Arts Capacity Development Funding Scheme”, to which we are truly grateful.



非常林奕華 Edward Lam Dance Theatre

www.eldt.org.hk

2012年5月《賈寶玉》中國巡演北京站

創新香港 · 培訓人材

「成長」和「創造」是非常林奕華素來關注的命題，新作音樂劇《The Art School》將以藝術學院為象徵，借著這個追求人生真善美、並提供不同背景的人一同學習和融合的場域，呈現兩岸三地新生代，透過參與藝術創作來創造自我、創造未來、創造潮流、創造歷史。

注重「成長」和「創造」，是因為藝術總監林奕華相信，文化與社會的發展，需要視野和遠見——「成長」才能明白與懂得掌握自己的條件，「創造」才能為自我條件增值。這兩個主題，不管放在兩岸三地哪一座城市，都有啟發意義。因此，自七零年代學生時期起便一直浸淫於中港台三地流行文化的林奕華相信，以他獨特的跨文化背景（迄今他的劇場作品已在歐美及亞洲二十多個城市上演逾五百場），其創作將更具廣度、深度和包容性，並且以跨區域合作的方式來進行；同時，作品亦能匯聚兩岸三地的菁華。新作《The Art School》，將與觀眾分享林奕華的30年戲劇經驗，以及對未來華語劇壇的視野。

Enlightening Hong Kong, Nurturing Our Talents

"Growth" and "creation" are two key elements in Edward Lam Dance Theatre (ELDT)'s approach to cultural development. Established over two decades ago, the group's new project *The Art School* (The Musical) centres on a place where people from different backgrounds come together and learn to pursue truth, goodness and beauty. The work serves as a metaphor for the way the new generation creates itself, the future, trends, and history, through participation in art. Artistic director Edward Lam believes that social and cultural evolution stem from vision and ambition: "growth" brings understanding of one's own strengths and weaknesses; "creation" enables an individual to develop his or her capacity. Both have a significant role to play in locating inspiration and meaning in Hong Kong and cities in Mainland China and Taiwan. With Lam's cultural background and experience – he has been absorbed in the "pop culture" of Greater China since the 1970s and his works have been staged more than 500 times in over 20 cities in the US, Europe and Asia – he believes this new production will be broad and inclusive. It will also create opportunities for collaboration across borders by attracting artists from various regions to showcase their talents. In this way, *The Art School* (The Musical) will present a novel vision of drama for Chinese communities.





藝團的話

「中港台三地有著不同步調而成就今日各自璀璨的面貌，各自發展出由在地文化語境而產生的『通俗文化』，以及由豐富民族傳統、歷史，以及家族統治交織而衍生的『精緻文化』——這恰恰是華人情感最與眾不同和複雜的表情：既優雅又粗野、既強悍又柔情似水。香港，位於中國和台灣之間，地理上，可作為兩岸文化交流的橋樑；歷史上，也帶來東西融合的處境。中港台三地，處於同一種語言得以溝通的情境之下，彼此若能攜手同行，更能一起飛揚，相信我們的戲劇，在未來將擁有更多的可能性。」林奕華如是說。

Words from Arts Group

While Mainland China, Hong Kong and Taiwan have each been through different cultural development, what they have in common is a “pop culture” arising from their local context and a “high culture” arising from national traditions, history and their political backgrounds. This is why Chinese people may appear subject to a tangle of complex emotions: they are elegant but rough, tough but delicate. Hong Kong has served as a bridge for cultural exchange between Mainland China and Taiwan. Historically, the city has also provided an example of an amalgam of cultures. “If these three places can collaborate using their common language, I believe we can open up many more possibilities in drama in the future,” ELDT artistic director Edward Lam said.

外界迴響：

「非常林奕華」獨步華人世界新劇場品牌
— 台北兩廳院

林奕華是兩岸三地「大眾劇場」的領軍人物
— 李立亨（前台北藝術節藝術總監）

屬於今天和明天的另類藝術
— 楊紹林（中國國家一級演員、上海話劇藝術中心總經理）

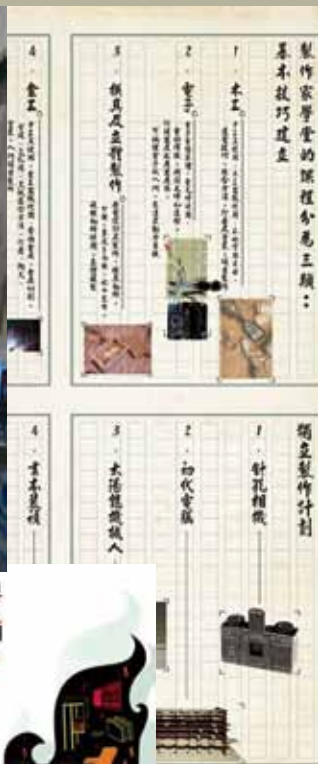
Feedback from Critiques:

“Edward Lam Dance Theatre is a unique new theatre brand in the Chinese-speaking world”
Taipei National Theatre and Concert Hall

“Edward Lam is the pioneer of the popular theatre in the Chinese-speaking world”
Lee Li-Heng, Former artistic director of the Taipei Art Festival

“Alternative art that is current and forward-looking”
Yang Shaolin, National first-level actor of China, General Manager of Shanghai Dramatic Arts Centre





伙炭是一個經過十年發展的有機藝術群聚，現由約一百個獨立的藝術工作室及超過三百位藝術家組成。

Fotanian is an organic art community that has been evolving for more than 10 years. There are now around 100 independent art studios and more than 300 artists within the community.



伙炭藝術推廣計劃

伙炭期望透過「藝能發展資助計劃」支持「伙炭藝術推廣計劃」，群聚的現有資源將可得到有效整合，以實現下列計劃及目標。

第一階段：

- 聯合藝術家籌辦工作室開放日 2013，擴大既有規模並增加日數以提升活動容量，令更多公眾能通過參觀工作室及與藝術家直接交流，而對香港藝術環境及作品有更全面和深入的認知。
- 邀請圈外機構及團體參與藝術導賞團，擴展藝術推廣層面。
- 於開放日期間舉辦伙炭講堂，以一系列講座深化觀眾對個別藝術範疇的認識。
- 運用 4 輛貨車設置大型裝置藝術品，遊走香港不同行人專用區作展示，以開拓新觀眾群，並提升香港藝術面向遊客的形象。



第二階段：

- 承接開放日的藝術推廣效果，以培養長期伙伴為目標，針對個人及相關產業舉辦深化活動，拓展藝術與他們的業務或生活互動的可能性。
- 開設製作人學堂，邀請伙炭藝術工作者傳授製作技術、藝術媒介及獨立項目等三類課程，以獨特性為授課原則，提供公眾學習親自動手製作物品和創作藝術品的機會。
- 舉辦 Artdea Night，針對與藝術相關產業人士，邀請藝術工作者分享藝術應用於不同行業或領域的最新創意，以激發跨產業合作的思維，提升香港藝術的社會功能。
- 組織產業交流團，此為 Artdea Night 的後續活動，為相關業界人士提供深入認識特定藝術應用媒介產業鏈的機會，以促進長遠跨界別合作。

Fotanian Arts Promotion Project

The grant from the "Arts Capacity Development Funding Scheme" has enabled Fotanian to launch the "Fotanian Arts Promotion Project", which will allow the art community to make better use of resources and achieve the following:

First phase

- Enhance Fotanian Open Studios 2013 – with greater event capacity, visitors will have more chance to visit artist studios and gain a better understanding of the Hong Kong art scene
- Invite groups and organisations to join guided tours, promoting art to a wider range of people and communities in Hong Kong
- Organise seminars during Fotanian Open Studios to increase public understanding of specific disciplines/areas of art
- Create large-scale art installations in four trucks, parked in pedestrian zones all over Hong Kong, to broaden the viewer base and raise awareness of Hong Kong visual arts among overseas visitors



Second phase

- Fotanian Open Studios Extension – activities organised to further promote interaction between artists and professionals in related industries, paving the way for future collaborations
- Maker's College – distinctive courses to teach basic art and craft techniques, giving individuals an opportunity to build up their creative skills
- Artdea Night – targets professionals working in non-art industries. The event invites artists to share their latest ideas on how art is applied in different industries, facilitating cross-industry dialogue and fulfilling the social function of art by contributing to society
- Art Industry Tour – an extension of Artdea night, the tour provides professionals in related industries with an opportunity to build up their understanding of the supply chain in specific art media and fosters opportunities for creative collaboration



photo: Wong Yuen Yan (wvianwong_vivian@yahoo.com.hk)

香港藝術行政人員協會 Hong Kong Arts Administrators Association

www.hkaaa.org.hk

香港藝術行政人員協會成立於 1985 年，是香港唯一以推廣、發展、代表及支援本地藝術行政從業員為定位的機構。協會的使命是提升藝術行政人員的專業水平，促進行業的發展，並為藝術行政人員提供培訓及專業發展的機會，為藝術行政及藝術從業員提供溝通及交流的平台，亦代表業界與政府及相關機構溝通，提出倡議以維護行業權益，同時促進本地文化藝術在香港、亞洲及國際的發展。

Established in 1985, Hong Kong Arts Administrators Association (HKAAA) is the only institution in Hong Kong to promote and develop the profession of arts administration and to represent and support local arts administrators and practitioners. Its mission is to promote good arts administration practice through advocacy, professional development, communication, networking support and collaboration among arts managers and other stakeholders; and to serve as a platform and representative voice in order to support the advancement of a flourishing arts scene, bringing social and economic benefits to all sectors of society in Hong Kong.





藝術行政人員海外培訓計劃

立足香港 放眼世界

西九文化區為本港藝文界帶來了發展機遇，隨著本土藝文活動及場地如雨後春筍般蓬勃增長，業界對藝術行政人才（尤其是中高層人員）的渴求亦急速上升。

為配合業界的發展需要，香港藝術行政人員協會在「藝能發展資助計劃」的資助下，推出了為期兩年的「藝術行政人員海外培訓計劃」（FAME）。

FAME 成員有機會：

- 在國際著名藝術機構駐留 12 星期
- 與國際資深的藝術行政經理合作
- 參與當地的節目策劃、市場推廣、觀眾拓展、籌募經費或客戶服務等工作
- 獲得港幣 \$50,000 至 \$98,000 的獎學金支付海外培訓費用
- 擴闊個人視野，並將專業知識和經驗回饋本地藝壇

FAME 成員所屬機構亦可獲資助聘用暫代人員。2012-13 年度 FAME 成員將出訪中國、澳洲、新加坡及台灣著名藝文機構。

Fellowships for Arts Management Experience

Soaring High....

With the West Kowloon Cultural District project and ongoing development of the local arts scene, there is rising demand for arts administrators in Hong Kong, especially middle and senior arts managers. To assist the training of mid-level managers, HKAAA has received a "Project Grant" under the "Arts Capacity Development Funding Scheme" which will help to support a two-year "Fellowship for Arts Management Experience" (FAME) programme, providing valuable learning opportunities for arts administrators.

FAME Fellows will have the opportunity to:

- go on 12 weeks' full-time attachment to internationally renowned arts organisations in major international cities
- gain insights from veteran arts managers and work with them on signature projects
- participate in a particular placement area, such as marketing, audience development, arts learning and community participation, fundraising, venue management, programming, event management, customer services, among others
- a bursary of \$50,000-\$98,000 will be provided to cover the costs of the training programme
- develop professional knowledge and experience, widen their perspective and contribute their expertise to the local arts field

An allowance will also be given upon request to employers to help them to find temporary cover while FAME Fellows are on attachment. The 2012-13 FAME Fellows will undertake placements in arts organisations in China, Australia, Singapore and Taiwan.

藝團的話

這是面向國際的一扇窗戶，是寶貴的實地考察體驗，亦將會是香港與海外文化管理人員共同築起的長期溝通平台。「藝能發展資助計劃」就是我們搭建這個平台的鑰匙。

Words from Arts Group

Opening a window on the world, FAME offers valuable opportunities for arts managers to experience how renowned arts organisations work, and provides a platform for local and overseas arts managers to build long-term relationships. Thanks to the "Arts Capacity Development Funding Scheme" for providing the foundation for such a platform.





光影作坊 Lumenvisum

www.lumenvisum18x24.org
www.lumenvisum.org

光影作坊是香港註冊之非牟利慈善文化團體，自 2007 年成立以來，致力推動本地攝影文化發展，為本地唯一以攝影為主的教育、交流、推廣和資源匯集平台。光影作坊定期舉辦不同主題的展覽、講座、課程和各種交流活動；設施包括展覽廳、圖書館和黑房等。



Lumenvisum is a registered non-profit cultural organisation established in 2007 to promote local photography. Hong Kong's only art space encompassing photographic resources, education, and creative interaction, Lumenvisum organises regular exhibitions, talks, courses and arts exchange activities. Its facilities include an exhibition gallery, library and darkroom.





18 X 24 全城起動齊齊拍

「18 X 24 全城起動齊齊拍」是一個為期 24 個月，覆蓋全港 18 區的大型社區攝影計劃。內容包括：「攝影工作坊」、「24 小時攝影活動日」及於網上設立「民間圖片資料庫」，讓公眾投票選出最具人氣作品等活動，而獲選作品更會在巡迴攝影展中展出。

相片是一扇窗戶，讓大眾認識社會，同時它也是一面鏡子，反映拍攝者自己。光影作坊希望通過此計劃，在全港 18 區招募共 5 400 位參加者，藉著舉辦工作坊和社區實地拍攝，讓他們重新認識攝影這個普及媒介之餘，也能從多角度審視自己與其社區之間的關係，以拉近各群體間的距離，提升社會凝聚力。光影作坊亦希望透過此計劃為社會建立一個民間圖片資料庫，不單可為將來建立具參考價值的圖片資料庫奠定基礎，並能整合成為學校通識科教材。

18 x 24 Photo Adventure in Hong Kong

This 24-month project reaches out to people in Hong Kong's 18 districts through photography workshops and the creation of a communal photo archive. In each district, participants create their own photos within 24 hours after joining one of the photography workshops. All photos are uploaded onto an online archive, with the pictures receiving the highest votes displayed in a large-scale touring exhibition.

Photography is both a window and a mirror to look into society and to reflect the person behind the lens. With the prevalence of snapshots today, the project aims to recruit 5 400 participants from the city's 18 districts and build awareness of different aspects of photography. It sets out to foster wider interest in creativity through community art activities, encourage participants to understand and raise community concerns and strengthen social cohesion. In addition, the photo archive can serve as a source of images for community use and liberal studies material for schools.



前進進戲劇工作坊

On & On Theatre Workshop

www.onandon.org.hk

前進進戲劇工作坊創立於 1998 年，2001 年遷入牛棚藝術村，並於村內創立「前進進牛棚劇場」，成為本港首個由劇團獨立營運的公開表演場地，致力推動劇場創作。

2006 年，前進進開始向本地劇場引介當代歐陸「新文本」；新文本源於 90 年代末的英國及歐洲，湧現了一批以創新形式與關懷社會為藝術理念的劇作家，催生出這股劇作思潮。承接過往經驗，「新文本運動 2012-2014」於 2012 年正式啟動。

新文本運動 (2012-2014)

劇壇共享新文本 —— 文本到演繹，開拓當代戲劇視野

前進進在「藝能發展資助計劃」的資助下，展開了為期兩年的「新文本運動 2012-2014」——一個結合演出、文本創作、劇本翻譯、表演研究及教育推廣的戲劇藝術計劃。前進進期望透過此計劃，引介更多具備全球視野的優秀文本，建立可持續的探索系統，為本土創作提供更豐富的養分，裨益香港劇場。

頭炮節目是第一屆「新文本戲劇節」，於 2012 年 5、6 月期間舉行，呈獻了三個劇作，包括馮程程編劇及導演的《誰殺了大象》、甄拔濤改編及導演的《西夏旅館》、李鎮洲執導英國劇作家 Sarah Kane 的《驚爆》(*Blasted*)；三個作品皆以創新的文本形式和寫作手法聚焦討論社會性議題，拓寬文本的演繹空間。

除了每年一度的「新文本戲劇節」，「新文本運動」還包括「讀劇沙龍」、講座、工作坊及表演藝術研究平台「新文本資料庫」(www.newwritinghk.net)，2013 年年底更會舉辦「兩岸三地新文本研討會議」，廣邀中港台資深劇場創作人及學者，分享新文本的實踐經驗及研究，促進華語地區戲劇交流，把「新文本運動」的影響力推至更寬更廣的層面。

On & On Theatre Workshop (On & On) was founded in 1998. The group moved into Cattle Depot Artist Village in 2001. There, it set up the Cattle Depot Theatre, which is dedicated to theatrical creativity and is the first artist-run theatre space in Hong Kong.

In 2006, On & On pioneered the introduction of European New Writing in Hong Kong theatre. "New Writing" draws inspiration from theatre practices that have emerged in the UK and Europe since the 1990s in which themes related to contemporary life and immediate social issues are delivered in a diversity of voices and forms. Riding on the past experience, the Contemporary Writing for Theatre 2012-2014 project was launched in 2012.

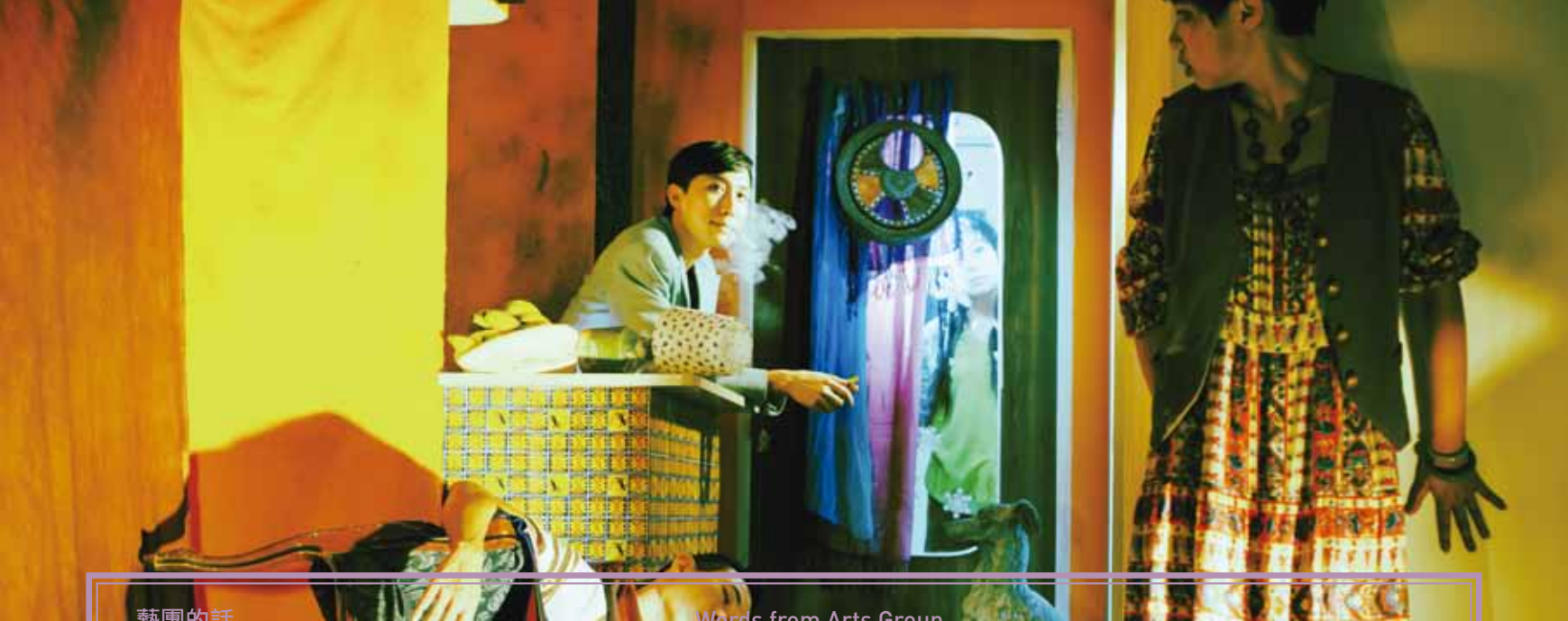
Contemporary Writing for Theatre (2012-2014)

Currently underway with the support of the "Arts Capacity Development Funding Scheme" is the Contemporary Writing for Theatre (2012-14) project, integrating theatre performances, new writing creations, translation of European new writing, performance research and education. Through this two-year endeavour, On & On aims to introduce more visionary new writing to Hong Kong, and to develop a sustainable platform for research and sharing for the benefit of Hong Kong theatre.

The project kicked off with the New Writing Festival in May and June 2012. The festival featured original local play *Who Killed the Elephant*, written and directed by Vee Leong; *Western Xia Hotel*, adapted from a Taiwanese novel and directed by Ryan Yan; and *Blasted*, by Sarah Kane (UK), a translated European text directed by Lee Chun-chow. These productions successfully broadened theatrical dimensions with their innovative writing and approach to controversial social issues.

In addition, the project includes a Play-reading Salon, talks and workshops, and a New Writing Archive (www.newwritinghk.net), an online platform providing straightforward public access to performance research and sharing. At the end of 2013, a Conference on New Writing will be organised as part of the project. At the conference, experienced theatre practitioners and scholars from Mainland China, Taiwan and Hong Kong will be invited to discuss their research on New Writing, providing a great opportunity for cultural exchange between Chinese-speaking cities and helping to take the development of New Writing to the next level.





藝團的話

前進進戲劇工作坊蘊釀「新文本運動」的構思已有一年多的時間，有幸得到民政事務局對此計劃理念的認同及資助，方能順利全面展開。

「藝能發展資助計劃」支持較長遠及大型的文化活動，這正好與「新文本運動」的構思不謀而合。因此，計劃除了提供劇作展演的機會，更強調可持續的研究項目，提供平台，讓劇界同業及觀眾能夠具體深入了解新文本的完整面貌。

前進進期望藉著推動新文本的創作，催生破格的詮釋及表現方式，引發劇場發展的更多可能，我們相信新的劇場語言能帶來新的審美角度與經驗，豐富香港劇壇作品類型，為觀眾提供更多選擇。

Words from Arts Group

The idea to advocate a "New Writing Movement" in Hong Kong theatre incubated at On & On Theatre Workshop for over a year. Now, thanks to the "Arts Capacity Development Funding Scheme" and the support of the Home Affairs Bureau, the idea is finally being realised.

Through this funding scheme, which encourages long-term and large-scale cultural projects, the Contemporary Writing for Theatre project can operate on a more sustainable basis. In addition to theatre productions featuring new writing, the project is able to focus on research and development, serving as a platform to enhance theatre practitioners' and audience members' understanding of such theatrical trends.

Through this project, On & On is attempting to foster more cutting-edge plays and genres, generating a new aesthetic sensibility to suit the needs of different theatre-goers, particularly those looking for experimental and thought-provoking works. We believe such innovation can build a more diverse local theatre scene, offering new vision and experiences to audiences.

外界迴響：

「跟馮程程在《誰殺了大象》一樣，甄拔濤在這《西夏旅館》的版本二中，也展示了他臨摹新文本技巧的慾望。劇中以諸如敘事體和對話體交叉運用、演員和角色之間對應關係的模糊化、戲劇行動從劇本處剝落、還有敘事高度片碎化等，的確仍然能使演出維持了一定的「後戲劇劇場」(post-dramatic theatre)美學氣氛。」——鄧正健評《西夏旅館》(藝PO!)





聲音掏腰包

soundpocket

www.soundpocket.org.hk

Performance *Typhoon Shelter* @ Object Factory 2010
演出《避風塘》@ Object Factory 2010

聲音掏腰包扮演宣傳、教育、促進與收集的角色，涉足聲音、藝術與文化，發掘聲音於不同的藝術形式（包括視覺藝術、裝置藝術、音樂、戲劇、舞蹈等）的多樣化動態；以及在不同的文化背景下，聲音怎樣為生活賦予意義。聲音掏腰包希望與所有對聲音有同樣興趣的人共事。

聲音掏腰包支持的，並非止於某一個單一的藝術形式，而是跟美感體驗與文化肌理有關係的所有聲音活動，聲音掏腰包相信，通過聆聽，能認識自己、他人，以至生活經驗的種種。

聲音掏腰包由香港藝術發展局資助。

掏聲館

「掏聲館」（名稱待定）是獲民政事務局「藝能發展資助計劃」資助，由聲音掏腰包建立的網上公共平台，旨在推動聲音藝術及聆聽文化發展，並鼓勵大眾多用耳朵來感受所身處社會的人和事。

在「掏聲館」網站開放之前，聲音掏腰包透過一系列的「採聲」活動來匯聚一班積極活躍的聆聽份子；深信「採聲」是需要經歷時間沉澱與深化的創作過程，聆聽讓人尋回自我，同時觀照彼此。在「掏聲館」這個自由的平台，人們以一個共享的形式，相濡以沫地溫潤這個屬於所有人的聲音交匯點，讓它成為一個持續成長的寶庫。

「掏聲館」將於 2013 年初正式對外開放。

soundpocket is a promoter, educator, facilitator and gatherer, working in the fields of sound, art and culture. soundpocket explores sound in diverse and dynamic relations with many different art forms (visual art, installation art, music, theatre, dance, among others), and within a variety of cultural contexts that give meaning to people's lives. soundpocket is keen to work with all those who share this active interest in sound.

soundpocket supports not just an art form, but ideas and possibilities that engage in aesthetically meaningful, culturally grounded and publicly relevant sonic practices.

soundpocket is financially supported by the Hong Kong Arts Development Council.

The Library

"The Library" is a new soundpocket project, generously supported by the Home Affairs Bureau's "Arts Capacity Development Funding Scheme". The project creates a website of sounds that tell stories about the society and its culture. It aims at developing a community of active listeners who are curious about listening as a way of knowing ourselves and others. It also contributes to the public culture of listening.

"The Library" begins from the activity of listening to learn, learning to listen. It then facilitates endeavours to collect sounds in ways informed by knowledge and sensitive to people and nature. To collect is to gather together. It is an active, detailed and creative process. When one person collects, it becomes a personal album. When many people collect and share their collections, a library takes shape. When The Library is inhabited, it becomes a living and sustainable learning community.

"The Library" will be fully launched in early 2013.





藝團的話

「掏聲館」是聲音掏腰包於今夏啟動的計劃，旨在收集聲音故事、推動香港聆聽文化的發展；並以網絡作為平台，探討「藝術的實踐」與生活、社會連結的可能。

透過「藝能發展資助計劃」的資助，我們現時已完成第一階段的研究，並設計了一連三日的「喚你隻耳」工作坊，募集了不同背景的朋友，為「掏聲館」作專題式的採聲活動。於不久將來，我們會再一次舉辦工作坊，並把計劃推廣至中學校園。

與此同時，我們已著手進行田野錄音的藝術家調查，並研究如何借鑒他們的專業知識，把聲音與藝術普及至大眾層面。附以「用者為先」的聲音分類原則，這個網上平台將更利於使用。

「掏聲館」正開始協助來自不同背景的人深耕聆聽，發揮藝術的公共潛能。



Sound collecting workshop 2012 *How sound recordings become an impression of our surroundings* by Anthony Yeung
《喚你隻耳》工作坊 2012 - 「趣智捕聲」研習班，導師楊我華

Words from Arts Group

soundpocket's project, "The Library", an online collection of stories about listening and found sound from Hong Kong, got off to an exciting start in the summer of 2012 when we completed the preliminary stage of our research. This included a survey of artists working with field recordings; and studying how to bring their knowledge into the everyday lives of people from various walks of life. The research also looked at the many possibilities of organising and classifying sonic materials (found sound, field recordings, voices, silence, etc), and how to present them digitally in a user-friendly way.

With the help of this research, "The Library" designed and presented a three-day workshop in which valuable insight on listening was shared by art practitioners and non-art practitioners alike. This allowed us to review the relations between our artistic practices and society, an ongoing soundpocket concern. We recently completed the evaluation of these programmes and are planning another series of workshops with the general public and secondary schools. In doing so, we will engage with a wider variety of listening experiences in specific historical and cultural contexts. We will keep topics open and continue to work towards the goal of making "The Library" an accessible and open-ended web resource for those just starting to hear more about the art of sound, as well as a source of inspiration for those who are already active listeners.

Overall, "The Library" opens a window through which art is let into the lives of a growing number of people. By doing so, "The Library" enhances awareness of sonic experience, making it pertinent to our experience of art itself. Our goal is to touch others through deep listening and to keep seeking the poetry of its truth. The Project Grants provided by the "Arts Capacity Development Funding Scheme" is thus enabling us to fine-tune the social and civic contexts in which the group's growth can best be sustained.

參與者感想：

「導師為我帶來很多我從未聽過的想法和思考方式，很感謝他！」

「這是我第一次細心留意身邊的聲音，這令我大開『耳』界。」

Sound Collectors' Words:

"Thanks to the tutors who brought me to a new way of listening and ways of thinking!"

"This is the first time I have ever paid attention to the sonic world around me. My ears are now wide open!"



Durational Performance *Small Music* by Rolf Julius, Around sound art festival and retreat 2010

Rolf Julius 現場演出《微小音樂》
《聽在》聲音藝術節及聆聽體驗營 2010



Installation *Jing Ting* by Joe Chan, Around sound art festival and retreat 2010
陳翹康裝置藝術作品《靜聽》
《聽在》聲音藝術節及聆聽體驗營 2010





不加鎖舞踊館

Unlock Dancing Plaza

www.unlock.com.hk

Photo: Leecat

不加鎖舞踊館自 2002 年成立以來，一直積極與不同媒介的藝術家透過互動創作，致力解放舞台的束縛，為觀眾開闢嶄新的現代舞體驗。舞團同時推廣創意舞蹈教育，到社區和學校舉辦外展活動，把多元的舞蹈藝術帶給各藝術愛好者。舞團於 2009 年榮獲香港舞蹈年獎，同年更獲香港藝術發展局資助，並與駐團藝術家緊密合作。



Founded in 2002, Unlock Dancing Plaza (Unlock) is a promising modern dance company with its own characteristic style. Bold to innovate, Unlock is keen to collaborate with artists from different disciplines in order to explore the intricacies of life and beyond. By liberating dance from the constraints of the stage, Unlock strives to display new ways to appreciate the art. Unlock is committed to creative dance education, organising outreach activities and performances, and proactively highlighting the diversity of dance to schools and the wider community. It also collaborates closely with its resident artists. Unlock has been financially supported by the Hong Kong Arts Development Council since 2009. The same year, Unlock received a Hong Kong Dance Award.



連續舞蹈劇場 — 《牆 44》

《牆 44》是香港首個連續舞蹈劇場作品，共三集，人物與劇情緊扣、具黑色風格的故事，開拓本地「連續」劇場的全新風貌。舞蹈融合特定環境，交織不同歷史時空，呈述屋中人奇詭的精神面貌與身世，同時也暗喻一座城市的身世。創作以現代舞為依歸，融合戲劇、雜耍、時裝、音樂及錄像等多元藝術風格。是次製作邀請多位不同界別的藝術家和創作團隊合作，包括香港著名舞者陳敏兒、人氣急升的獨立音樂唱作人王靖及舞蹈錄像藝術家黎宇文等，是2013年香港現代舞的焦點節目。

Serial Dance Theatre – Walls 44

Walls 44 is the first serial dance theatre work produced in Hong Kong, linking characters and plot across three episodes to form a dance noir. In this groundbreaking production, the choreographer embraces the possibilities of a “serial”, taking advantage of the performance venues to depict different scenes in history and allowing members of the audience to transcend time and space. While modern dance forms the artistic foundation of the work, drama, juggling, fashion, music and video are also showcased. Artistic talents involved include acclaimed Hong Kong dancer Abby Chan, singer-song writer Jing Wong and dance video artist Maurice Lai. *Walls 44* will be one of the highlights of Hong Kong’s 2013 modern dance programme.



藝團的話

在「藝能發展資助計劃」的支持下，我們得以全力開展更大型的多元化創作，是次非單一大型製作，不單是香港首個舞蹈連續劇場，引入新創作概念，分三階段橫跨達五個月，將舞蹈呈現於非常規及正規的表演空間，以本地舞台上屬鮮見的形式，突破一般舞蹈劇場的界限。此製作除了擴闊及提升我們的藝術視野，也展現出舞團自由開放的創作風格，同時並鞏固舞團形象，讓大眾更深入地認識舞團。是項資助亦有助我們與不同團體及藝術家合作，使舞團在藝術追求及觀眾拓展上得以全面發展。

Words from Arts Group

The “Arts Capacity Development Funding Scheme” has provided valuable support for Unlock Dancing Plaza, enabling us to extend the range and scope of our productions. The large scale of *Wall 44* will see Unlock involved in a series of performances divided into three stages and spread across five months. Employing a wide range of artistic forms and techniques rarely found on the local dance scene, the work will be performed in unconventional and conventional venues, resetting the boundaries of dance theatre and consolidating the company’s pioneering image. The production will broaden Unlock’s artistic vision, allowing us to further extend our creativity. It will also foster our collaborative ventures with a range of different organisations, helping us to balance artistic development with audience building strategies.

齊來支持藝術

Supporting the Arts



藝術源於生活，並蘊藏令生活更豐盛的力量。文化藝術發展反映一個城市的人文質素和創意活力。要推動及提升本港的藝文發展，除了政府投入資源外，社會各界和企業，以及大眾的積極參與和支持亦極為重要。

贊助藝術

藝術創意無限，企業及商業機構可透過不同的方式贊助藝術（例如：現金贊助、實物贊助如場地、設施、器材、服務、網絡等），並與藝團 / 藝術家締結伙伴關係，從而取得雙贏的成效。贊助藝術的裨益包括：

- 提升品牌的形象及認受性
- 建立新穎及獨特的市場推廣和宣傳平台
- 接觸及開拓新市場和網絡
- 透過鼓勵員工參與藝術，提升團隊精神及企業文化
- 企業以此別具意義的方式履行社會責任及回饋社會，不但可讓市民享受更豐盛的文化生活，更可為推動香港成為國際文化大都會作出貢獻

人人均可支持藝術

觀眾及市民的積極參與和支持是對藝術工作者的最大鼓舞，也是文化藝術發展的重要動力。你可以：

- 參與藝術團體 / 藝術家舉辦的文化藝術活動，並向親友推介
- 購票支持藝術團體 / 藝術家的活動及購買其作品
- 捐助藝術工作者及團體
- 為藝術活動擔當義務工作

讓我們齊心灌溉，令文化藝術繼續茁壯成長，使我們的城市更添活力及姿采。

Artistic vision springs from life and has the power to enrich lives. Arts and culture reflect a city's creativity and humanistic qualities. To boost the development of culture and the arts in Hong Kong requires not only resources from the government, but also active contribution and participation of the business sector and the community at large.

Arts Sponsorship

Creativity in the arts knows no boundaries. The same goes for arts sponsorship. Companies and business organisations can create a win-win situation by providing sponsorship in cash or in kind (e.g. venues, facilities, equipment, services or network) and by working in partnership with arts groups/practitioners. Benefits of arts sponsorship include:

- Improving the image and recognition of your brand
- Creating a unique marketing and engagement platform
- Reaching out to new audiences and markets
- Building team spirit and company culture by encouraging your staff to participate in arts activities
- Enabling the public to enjoy a richer cultural life and raising Hong Kong's profile as a cultural metropolis by fulfilling corporate social responsibility in a meaningful way

Community Support

Audiences' and public's participation and support are among arts practitioners' greatest rewards, and an important impetus for the development of culture and the arts. You, too, can play your part by:

- Participating in arts activities organised by arts groups/artists and inviting family and friends to come along
- Patronising shows by arts groups and artists
- Making donations to arts practitioners and groups
- Volunteering in arts activities

In this way, we can all foster the ongoing development of culture and the arts in Hong Kong, and add colour and vibrancy to our city.





藝能發展新一頁 2 Turning a New Page in Arts Capacity Development

躍進資助

Springboard Grants

香港藝術中心	4	Hong Kong Arts Centre
香港歌劇院	6	Opera Hong Kong
藝術空間	8	Para/Site
飛躍演奏香港	10	Premiere Performances of Hong Kong
香港小莎翁	12	Shakespeare4All
鄧樹榮戲劇工作室	14	Tang Shu-wing Theatre Studio
風車草劇團	16	Wind Mill Grass Theatre
無極樂團	18	Wuji Ensemble
一舖清唱	20	Yat Po Singers

計劃資助

Project Grants

香港展能藝術會	22	Arts with the Disabled Association Hong Kong
亞洲藝術文獻庫	24	Asia Art Archive
非常林奕華	26	Edward Lam Dance Theatre
伙炭	28	Fotanian
香港藝術行政人員協會	30	Hong Kong Arts Administrators Association
光影作坊	32	Lumervisum
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