



第十八屆香港藝術發展獎  
THE 18<sup>TH</sup> HONG KONG  
ARTS DEVELOPMENT AWARDS



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Vol.38

08.2024

香港藝術發展局  
Hong Kong Arts Development Council

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## 第十八屆香港藝術發展獎 The 18<sup>th</sup> Hong Kong Arts Development Awards



香港藝術發展局（藝發局）主辦的「第十八屆香港藝術發展獎」頒獎禮於 6 月 11 日假香港大會堂圓滿舉行，頒發七個獎項類別，包括「終身成就獎」、「傑出藝術貢獻獎」、「藝術家年獎」、「藝術新秀獎」、「學校藝術教育獎」、「藝術推廣及教育獎」，以及「藝術贊助獎」，合共 31 個獎項予本地傑出藝術家、團體、學校及機構，表彰他們在各藝術範疇的卓越成就及推動香港藝術發展的貢獻。

The 18<sup>th</sup> Hong Kong Arts Development Awards, organised by the Hong Kong Arts Development Council (HKADC), was held successfully on 11 June at the Hong Kong City Hall. Seven award categories were presented at the ceremony, including the Life Achievement Award, Award for Outstanding Contribution in Arts, Artist of the Year, Award for Young Artist, Award for Arts Education in Schools, Award for Arts Promotion and Education and Award for Arts Sponsorship. A total of 31 awards were given to local artists, organisations, schools and institutions in recognition of their exceptional achievements in various artistic fields and contributions to Hong Kong arts development.



◀（左起）藝發局副主席楊偉誠博士、政務司副司長卓永興先生、時任署理文化體育及旅遊局局長劉震先生及藝發局主席霍啟剛先生主持開幕儀式。

(From left) Dr Frankie Yeung Wai-shing, Vice Chairman of HKADC; Mr Warner Cheuk Wing-hing, Deputy Chief Secretary for Administration; Mr Raistlin Lau Chun, the then Acting Secretary for Culture, Sports and Tourism and Mr Kenneth Fok Kai-kong, Chairman of HKADC, officiate the opening ceremony.



▲ 查篤撐兒童粵劇協會表演《花旦元帥續新苗》。  
The Cha Duk Chang Children's Cantonese Opera Association showcases *Small Marshals & Actress - Acting to Inherit*.



▲ 香港中樂團三弦首席趙太生先生（右）聯同青年口琴家李俊樂先生演出《三弦口琴合奏》。  
*Fusion of Sanxian and Harmonica* by Mr Zhao Taisheng (right), Principal Sanxian of the Hong Kong Chinese Orchestra and young harmonica player Mr Lee Chun-lok.

「第十八屆香港藝術發展獎」頒獎禮由政務司副司長卓永興先生、藝發局主席霍啟剛先生、時任署理文化體育及旅遊局局長劉震先生及藝發局副主席楊偉誠博士擔任主禮嘉賓。今屆「終身成就獎」由從藝超過 50 年的著名演藝及戲曲界全才藝人汪明荃博士獲得，而「傑出藝術貢獻獎」的三位得主分別為世界知名男高音歌唱家莫華倫博士、資深電影製作人吳思遠先生，以及蜚聲國際建築師嚴迅奇博士。

大會今年特別採用沉浸式舞台設計，精彩的表演配合富有科技感的舞台效果，展現年輕一代投身於多元藝術，突顯香港藝術生態的蓬勃發展。藝術家及團體於台上的盡情演繹，為在場觀眾帶來獨特觀賞體驗，令今屆頒獎禮生色不少，當中包括香港中樂團敲擊助理首席錢國偉先生的敲擊樂開幕表演、查篤撐兒童粵劇協會向「終身成就獎」得主汪明荃博士致敬的粵劇表演——《花旦元帥續新苗》、香港中樂團三弦首席趙太生先生聯同青年口琴家李俊樂先生的《三弦口琴合奏》，以及歌手馮允謙先生壓軸呈獻的歌唱表演。

The ceremony was officiated by Mr Warner Cheuk Wing-hing, Deputy Chief Secretary for Administration; Mr Kenneth Fok Kai-kong, Chairman of HKADC; Mr Raistlin Lau Chun, the then Acting Secretary for Culture, Sports and Tourism and Dr Frankie Yeung Wai-shing, Vice Chairman of HKADC. This year, the Life Achievement Award was conferred to Dr Elizabeth Wang Ming-chun, a renowned and versatile artist in the performing arts and Cantonese opera with over 50 years dedicated to arts. The three awardees of the Award for Outstanding Contribution in Arts are world-renowned tenor Dr Warren Mok, veteran film producer Mr Ng See-yuen and globally recognised architect Dr Rocco Yim.

This year, the ceremony adopted an immersive stage design, combining spectacular performances and technologically advanced stage effect, to demonstrate the involvement of younger generation in diverse arts and highlight the vibrant development of Hong Kong's arts ecosystem. The artists and organisations delivered enthralling performances that provided a unique artistic experience for the audience, including an opening percussion performance by Mr Chin Kwok-wai, Assistant Principal Percussion of the Hong Kong Chinese Orchestra; a Cantonese opera performance *Small Marshals & Actresses - Acting to Inherit* by the Cha Duk Chang Children's Cantonese Opera Association in tribute to the recipient of the Life Achievement Award, Dr Elizabeth Wang; *Fusion of Sanxian and Harmonica* by Mr Zhao Taisheng, Principal Sanxian of the Hong Kong Chinese Orchestra, and young harmonica player Mr Lee Chun-lok; and a closing singing performance by singer Mr Jay Fung.

## 終身成就獎 Life Achievement Award

汪明荃博士  
Dr Elizabeth  
Wang Ming-chun



著名演藝及戲曲界全才藝人，多年來積極弘揚傳統粵劇，出任香港八和會館主席，推動戲曲保育、承傳、培育及觀眾拓展，為業界默默耕耘逾 20 年，致力促進粵劇藝術發展，提升本地粵劇藝術水平，對香港藝文發展卓有貢獻，藝術成就備受尊崇，獲獎無容置疑。

Renowned and versatile artist in the performing arts and Cantonese opera, and a tireless advocate for traditional Cantonese opera. As Chairman of the Chinese Artists Association of Hong Kong, Dr Wang has devoted more than two decades to the preservation, inheritance, cultivation and audience expansion of Cantonese opera, aiming to advance and elevate the standards of local Cantonese opera. Dr Wang's remarkable contributions to the development of arts and culture in Hong Kong, along with her esteemed artistic achievements, make her a truly deserving recipient of this award.

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

莫華倫博士  
Dr Warren Mok



世界知名男高音歌唱家，被譽為「中國三大男高音」，演唱超過 60 個角色，足跡遍及世界著名歌劇院。2003 年創立香港歌劇院，弘揚歌劇藝術，為業界培育新一代音樂人才功不可沒。

World-renowned tenor hailed as one of "China's Three Tenors." Dr Mok's repertoire includes over 60 opera roles and he has graced the stages of the world's renowned opera houses. Dr Mok founded Opera Hong Kong in 2003 and contributed greatly to promoting opera and nurturing new musical talents.

吳思遠先生  
Mr Ng See-yuen



香港電影界翹楚、國際知名電影製作人，香港電影導演會創會會長，曾製作多齣膾炙人口的經典作品，憑創新的發行策略將香港電影推上國際舞台，堪稱「影壇教父」。

A luminary in Hong Kong's film industry and internationally renowned film producer, Mr Ng is the founding president of Hong Kong Film Directors' Guild. He produced many film classics and took Hong Kong films to the global stage with innovative distribution strategies, earning him the title of the "Godfather of the Film Industry."

嚴迅奇博士  
Dr Rocco Yim



蜚聲國際建築師，建築設計揉合中西文化、傳統與現代；多年來獲獎無數，四度獲邀參與威尼斯建築雙年展，近年積極到內地及海外參與學術交流，為培育未來建築界棟樑作出貢獻。

Architect of international acclaim, evoking a sense of history in contemporary architectural designs while seamlessly blending the Eastern and Western cultures. Dr Yim won numerous prestigious awards and has been invited to participate in the Venice Biennale of Architecture four times. In recent years, Dr Yim actively promoted exchanges within the industry in mainland and overseas, and dedicated himself to cultivating the future pillars of the architectural industry.

## 藝術家年獎 Artist of the Year

### 舞蹈 Dance

桑吉加先生  
Mr Sang Jijia



### 媒體藝術 Media Arts

林欣傑先生  
Mr Keith Lam Yan-kit



### 戲劇 Drama

黃龍斌先生  
Mr Wong Lung-pun



### 音樂 Music

趙太生先生  
Mr Zhao Taisheng



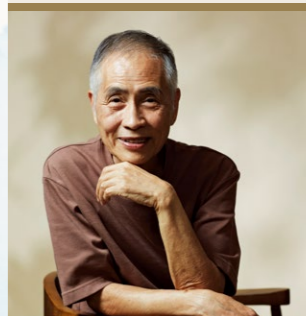
### 電影 Film

邱禮濤博士  
Dr Herman Yau Lai-to



### 視覺藝術 Visual Arts

黃孝達先生  
Mr Wong Hau-kwei



### 文學藝術 Literary Arts

葛亮教授  
Prof Ge Liang



### 戲曲 Xiqu

廖國森先生  
Mr Liu Kwok-sum



## 藝術新秀獎 Award for Young Artist

### 藝術評論 Arts Criticism

曾繁裕博士  
Dr Gabriel Tsang Fan-yu



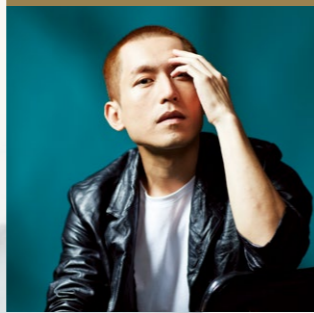
### 媒體藝術 Media Arts

董永康先生  
Mr Tung Wing-hong



### 舞蹈 Dance

曾景輝先生  
Mr Tsang King-fai



### 音樂 Music

李俊樂先生  
Mr Lee Chun-lok



### 戲劇 Drama

林倩嬌女士  
Ms Lam Sin-kiu



### 視覺藝術 Visual Arts

鄺鎮禧先生  
Mr Kong Chun-hei



### 電影 Film

何爵天先生  
Mr Ho Cheuk-tin



### 戲曲 Xiqu

梁非同女士  
Ms Leung Fei-tung



## 第十八屆香港藝術發展獎得獎名單

### The 18<sup>th</sup> Hong Kong Arts Development Awards List of Awardees

獎項 Awards	得主 Awardees
終身成就獎 Life Achievement Award	汪明荃博士 Dr Elizabeth Wang Ming-chun
傑出藝術貢獻獎 Award for Outstanding Contribution in Arts	莫華倫博士 Dr Warren Mok 吳思遠先生 Mr Ng See-yuen 嚴迅奇博士 Dr Rocco Yim
藝術家年獎 Artist of the Year	舞蹈 Dance 桑吉加先生 Mr Sang Jijia
	戲劇 Drama 黃龍斌先生 Mr Wong Lung-pun
	電影 Film 邱禮濤博士 Dr Herman Yau Lai-to
	文學藝術 Literary Arts 葛亮教授 Prof Ge Liang
	媒體藝術 Media Arts 林欣傑先生 Mr Keith Lam Yan-kit
	音樂 Music 趙太生先生 Mr Zhao Taisheng
	視覺藝術 Visual Arts 黃孝達先生 Mr Wong Hau-kwei
	戲曲 Xiqu 廖國森先生 Mr Liu Kwok-sum
藝術新秀獎 Award for Young Artist	藝術評論 Arts Criticism 曾繁裕博士 Dr Gabriel Tsang Fan-yu
	舞蹈 Dance 曾景輝先生 Mr Tsang King-fai
	戲劇 Drama 林倩嬌女士 Ms Lam Sin-kiu
	電影 Film 何爵天先生 Mr Ho Cheuk-tin
	媒體藝術 Media Arts 董永康先生 Mr Tung Wing-hong
	音樂 Music 李俊樂先生 Mr Lee Chun-lok
	視覺藝術 Visual Arts 鄺鎮禧先生 Mr Kong Chun-hei
學校藝術教育獎 Award for Arts Education in Schools	梁非同女士 Ms Leung Fei-tung
	景林天主教小學 King Lam Catholic Primary School
	閩僑小學 Man Kiu Association Primary School
	聖公會聖馬利亞堂莫慶堯中學 S.K.H. St. Mary's Church Mok Hing Yiu College
藝術推廣及教育獎 Award for Arts Promotion and Education	東華三院特殊學校 TWGHs Special Schools
	元朗朗屏邨惠州學校 Yuen Long Long Ping Estate Wai Chow School
	創不同協作 Make a Difference Institute
	大館文化藝術有限公司 Tai Kwun Culture and Arts Company Limited
藝術贊助獎 Award for Arts Sponsorship	香港華人基督教聯會廣蔭頤養院(綜合安老服務) The Hong Kong Chinese Christian Churches Union Kwong Yum Care Home (Integrated Aged Care Service)
	香港文學館有限公司 The House of Hong Kong Literature Limited
	桃花源粵劇工作室有限公司 Utopia Cantonese Opera Workshop Limited
和記電訊(香港)有限公司 Hutchison Telecommunications (Hong Kong) Limited	



第十八屆  
香港藝術發展獎  
紀念特刊  
Souvenir Book



得獎者  
受訪片段重溫  
Awardee's Interview  
Videos Archive



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## 「青藝週」展現藝術新力量

### Youth Arts Week Unleashes New Arts Power



《鼓舞飛揚》中國鼓樂演出  
Chinese drum performance

「校園藝術大使計劃」今年踏入第 16 個年頭，歷年委任超過 17,000 位中、小學及特殊學校的學生擔任藝術大使，帶領他們探索藝術的無限可能，展現藝術新力量。今年，計劃以「中國傳統文化 x 當代藝術」為主題，在 2 月至 7 月期間舉辦一連串的活動，讓藝術大使參加，擴闊他們的藝術視野。

In its 16<sup>th</sup> edition, the Arts Ambassadors-in-School Scheme (AAiSS) has amassed an alumni of over 17,000 ambassadors from primary, secondary and special schools. Themed on traditional Chinese craftsmanship and contemporary art, this year's AAiSS offered an exciting series of activities held from February to July for the arts ambassadors to expand their artistic horizons and explore the infinite possibilities of art.

### 多角度學習 發揮藝術才華

計劃首個核心活動「敢創·藝術營」在復活節期間舉行。小學及特殊學校組的藝術大使有機會體驗傳統剪紙、變臉、岩彩繪畫、數碼藝術等不同範疇的創作，而中學組的藝術大使則走入社區，發掘多元的創作素材。計劃在 5 月至 7 月期間推出「深化藝術課程」，涵蓋南音、水墨畫以及紮作，讓同學在專業導師的指導下深入認識藝術專業的理論，發揮藝術潛能。

此外，教育局、香港文化博物館與藝發局聯合主辦「藝術同行 2024」，讓大使透過座談會、工作坊等活動提升欣賞及推廣藝術的技巧。

### Multi-faceted Learning to Develop Artistic Talents

Creative+ Arts Camp, the scheme's first core activity, was held during the Easter holidays. Arts ambassadors from primary and special schools were able to experience a variety of art creations including traditional paper cutting, face-changing, mineral-pigment painting and media arts while arts ambassadors from secondary schools were guided to step into the community to explore ideas and materials for artistic creation. Arts Enhancement Courses were held from May to July, covering art forms including Naamyam, Chinese ink painting and paper crafting. Students were able to explore their artistic talents and acquire theoretical knowledge as well as practical experience under the guidance of professional instructors.

Jointly organised by the Education Bureau, Hong Kong Heritage Museum and HKADC, Arts Buddies 2024 enhanced the arts ambassadors' skills in appreciating and promoting the arts through talks, workshops and other activities.



參與「敢創·藝術營」中國舞蹈工作坊的藝術大使。  
Arts ambassadors participate in Chinese dance workshops at Creative+ Arts Camp.



徐沛之博士教導藝術大使如何應用中國傳統繪畫技法。  
Dr Chui Pui-chee teaches arts ambassadors the application of traditional Chinese painting techniques.



在「藝術同行 2024」中，藝術家楊秀卓先生(右)帶領藝術大使欣賞展覽，學習藝術導賞的技巧。  
In Arts Buddies 2024, artist Ricky Yeung Sau-churk (right) guides arts ambassadors on appreciating an exhibition and learning the skills of being an docent.



藝術大使集  
Arts Ambassador Bazaar



《南音研究室》南音唱作演出  
Naamyam performance "Creative Society of Naamyam"



「花開有期 花落有期」藝術體驗  
"In the Time of Blooming and Apart"  
arts experience

### 多元藝術體驗 擴闊藝術視野

計劃另一核心活動「青藝週」於7月26日至8月18日在南豐紗廠舉行，焦點活動包括「藝術大使集」和「花開有時 花落有期」藝術體驗。今年「青藝週」首次舉辦藝術市集，邀請十多位現從事不同媒介創作的歷屆大使參與，設置攤檔，展示他們的藝術創作，同時更帶領一眾師弟师妹進行創作。

而「花開有期 花落有期」藝術體驗是由世界之約團隊策劃，邀請傳統紮作藝術家杜煥與編織藝術家 Breakthrough Art Studio 合作，帶領藝術大使以竹篾與編織，創作以木棉花成長週期為靈感的藝術裝置。作品結合傳統與現代、自然與人文，呈現傳統工藝的當代價值與美感。除了欣賞藝術裝置，公眾亦可以參與不同工作坊，一嚐紮作、藤編、織帶等創作，體驗中國傳統文化與藝術的樂趣。

### Broadening Artistic Horizon Through Diverse Arts Experiences

Youth Arts Week, core activity of AAiSS, was held from 26 July to 18 August at the Mills with highlighted events including the Arts Ambassador Bazaar and "In the Time of Blooming and Apart" arts experience. The first-ever Arts Ambassador Bazaar featured a dozen former arts ambassadors who are now practising in different arts genres. In addition to hosting workshops for the ambassadors, they showcased their arts creations in the bazaar.

"In the Time of Blooming and Apart" arts experience curated by "In Time Of" featured a collaboration between traditional bamboo sculpting artist Louis To Wun and weaving artist Breakthrough Art Studio. Working together with the arts ambassadors, bamboo strips were transformed into cotton flowers at different stages of growth. The artwork is infused with richness and diversity by blending tradition with the modern world and nature with humanity. Workshops on various art forms including paper crafting, rattan weaving and weaving were also open to the public to create and experience the joy of traditional Chinese culture.

更多關於計劃及各項活動詳情，歡迎瀏覽計劃網站。

For more details on the scheme and activities, please visit the AAiSS website.

[www.aaiiss.hk](http://www.aaiiss.hk)



## ADC 藝術空間 提升南區藝術氛圍

### ADC Artspace Elevates Cultural Ambience in the Southern District



繼去年7月本局黃竹坑新址正式啟用，並以《南區旁注》展覽作為多用途藝術空間「展藝館」的首項開幕節目後，本局緊接呈獻第二階段開幕節目，於今年1月至4月舉辦了三個演出節目，分別為《漁生請你指教》南音故事劇場、《創》爵士音樂會和《寂靜喧動》跨媒介舞蹈演出，以及一系列教育及社區活動，透過不同形式的藝術觀賞及體驗活動，讓大眾認識及欣賞本地藝術家的創作，同時帶領區內外人士以多角度了解黃竹坑，以至南區的過去與現在，讓藝術走進大家的生活。

Following the official opening of HKADC's new premises at Wong Chuk Hang in July last year and the first presentation of opening programme, *Marginal Notes* exhibition, at the multi-purpose arts space SHOWCASE, HKADC proudly presented the second series of opening programme. The series, held from January to April this year, consisted of three programmes: Naamyam Theatre "To Meet You in a Briny Sea", Jazz Concert "Originals and Fusions", and multi-disciplinary dance performance "Still, Not Still". In addition, a series of educational and community activities were held, as these diverse forms of arts appreciation activities and experiences not only allowed the public to understand and appreciate the creations of local artists, but also served as a bridge for individuals within and beyond the district to explore the past and present of Wong Chuk Hang and the Southern District from different perspectives.

第二階段開幕節目：  
Opening Programme (Phase II):



《漁生請你指教》南音故事劇場  
Naamyam Theatre "To Meet You in a Briny Sea"  
以南音說唱融合戲劇，將水上人乘風破浪，百折不朽的故事娓娓道來。  
Naamyam theatrical production unveils the inspiring journey of the floating families' triumph from the depths of the ocean to the vibrant shores of Hong Kong.

圖片來源：康彥博 @ Moon 9 image  
Photo Credit: Eric Hong @ Moon 9 image



《創》爵士音樂會  
Jazz Concert "Originals and Fusions"  
本地爵士鋼琴家張貝芝伙拍本地音樂家，糅合傳統與創新，重新編排多首民謠，徐徐唱出我城的今昔情懷。  
Hong Kong jazz pianist Joyce Cheung collaborated with local musicians in blending tradition and innovation by rearranging Cantonese folk music, interpreting our city's past and present through music.



林俊浩跨媒介舞蹈作品《寂靜喧動》  
"Still, Not Still", a multi-disciplinary performance by Ivanhoe Chun-ho Lam  
結合肢體劇場、中國民族舞、詩句、電子音樂和錄像，講述自身與家的故事。  
Vivid portraits of people and home, merging physical theatre, Chinese dance, poetry, electronic music and video for an immersive experience.

為延續南區藝術氛圍，並響應香港藝術界年度盛事「巴塞爾藝術展香港展會 (Art Basel Hong Kong)」，ADC 藝術空間 (黃竹坑 Landmark South) 的藝術工作室於 3 月 29 至 31 日舉行了首次開放日活動，讓公眾深入認識更多香港本地藝術家外，並一睹他們的創作空間。

位於藝發局新址的 ADC 藝術空間 (黃竹坑 Landmark South) 共有 27 間面積約 260 至 760 平方呎的藝術工作室，為從事視覺或媒體藝術的本地藝術家提供租金相宜的創作空間。進駐的藝術家涵蓋各個範疇及領域，包括雕塑、書藝、聲音裝置和霓虹燈創作等。開放日中，參與的藝術家不僅「打開藝術大門」，讓大眾一探他們的創作日常，還準備了不同活動如小型展覽及創作體驗環節等，讓到訪人士從各方面了解他們的創作理念及作品誕生的歷程，並與本地藝術家進行深入和具啟發性的交流。為期三天的藝術工作室開放日反應熱烈，共吸引近 500 人次參與。

To sustain the artistic momentum within the Southern District and as a response to the signature annual art event Art Basel Hong Kong, the studios at ADC Artspace (Landmark South, Wong Chuk Hang) held their first Open Day from 29 to 31 March. The event allowed the public to gain deeper insights into Hong Kong artists and explore their creative spaces.

The ADC Artspace (Landmark South, Wong Chuk Hang), located at HKADC's new premises, offers 27 visual / media arts studios ranging from 260 to 760 ft<sup>2</sup> at concessionary rates as creative spaces for local artists and arts groups. The current tenants encompass a variety of art disciplines including sculpture, calligraphy, sound installations and neon light art. During the Open Day, the participating artists not only "opened the doors to arts" by allowing the public to explore their daily creative endeavours, but also prepared a number of activities including small exhibitions and creative experience sessions for the visitors to better understand the creative philosophy and process behind these arts creations. Visitors were able to have in-depth and inspiring exchanges with local artists. The three-day Open Day was enthusiastically received with an attendance of nearly 500.



曹京陶藝工作室  
Janet TSO Ceramics/Pottery Studio



南 Y 罇罇  
LammaMugMug



九龍霓虹  
Kowloneon



「藝術 · 科技」展覽 2.0

跨界探索新領域

ARTS · TECH Exhibition 2.0

Explores New Realms Across Creative Disciplines



「藝術 · 科技」展覽 2.0 於 2023 年 10 月至 2024 年 4 月期間，呈獻三個主題展覽及 22 場延伸活動，吸引逾百萬市民參與。繼首個主題展「見幽見微」後，「同謀合裝」及「過化存神」展覽分別於大館及本局展藝館舉行，展現藝術與科技的創新融合。

From October 2023 to April 2024, ARTS · TECH Exhibition 2.0 features three exhibitions and 22 fringe programmes attracting over a million audience. Subsequent to the opening exhibition *Fill in the Blanks*, the exhibitions *Make & Believe* and *Beyond the Singularity* were held at Tai Kwun and SHOWCASE of HKADC respectively, introducing to the audiences the innovative integration of arts and technology.



### 虛實交錯 重塑感官的跨媒介體驗

第二個主題展覽「同謀合裝」由黎蘊賢策劃及監製，與聯創藝術家運用各自擅長的媒介，包括董永康（機動裝置）、吳子昆（機動裝置）、何倩彤（文字／繪畫／裝置）、吳鐵流（場域構作）、林儷（聲景）及劉銘鏗（燈光），共同形塑一場整體藝術（Gesamtkunstwerk）。

### Merging Reality and Illusion to Create Cross-Media Experiences that Reshape the Senses

The second exhibition *Make & Believe* was curated and produced by Orlean Lai who joined hands with other artists with different expertise including Tung Wing-hong (mechanical installation), Ng Tsz-kwan (mechanical installation), Ho Sin-tung (text/painting/installation), Human Wu (scenography), Lam Lai (music/soundscape) and Lau Ming-hang (lighting) to stage a Gesamtkunstwerk (total work of art).



「同謀合裝」展覽  
Make & Believe Exhibition

觀眾在充滿「劇場」氛圍的「展覽」欣賞藝術家悉心構作的場景，探索「虛構」與「真實」的概念。展覽同時設有音樂表演及現場表演，讓觀眾以多角度、多感官，詮釋屬於自己的獨特藝術體驗。

Expanding the theatrical aesthetic into an exhibition space, the audiences were invited to delve into this "staged exhibition" and enjoy the meticulously crafted scenography while pondering the concepts of fiction and reality. Featuring music and live performances, the exhibition sculpted a unique and cohesive arts experience for the audience derived from multiple perspectives and senses.



◀ 現場表演由四位演員以自身經驗、展演空間以及第三者視角為靈感，打造出獨特創作表演。

Live performance by four actors inspired by personal experiences, the performance space and third-party perspectives to craft a unique creative performance.

▼ 音樂表演由三位樂手配合現場裝置的聲景合奏演出，呈獻藝術家林儷編寫的全新樂章。

Soundscape ensemble with three musicians performing on-site the latest composition by artist Lam Lai.



### 探索藝術創作新維度

由梁學彬策展的「過化存神」壓軸登場，匯聚十個來自不同年代和領域的藝術家及藝術單位，跨世代地共同探索以人工智能為核心的世界，包括陳育強、周耀輝、徐沛之、麥影彤二、蘇慶強、黃小燕、黃進曦、陳子豐及盧宜敬、蛙王及蛙后（郭孟浩及趙顯才），以及真善美村。部分藝術家甚至是首次應用於其創作之中。展覽展出經由藝術家學習並結合人工智能工具所創作的作品，旨在探討科技和創意之間相輔相成及互相影響的關係。

### Exploring New Dimensions of Arts Creations

The finale exhibition *Beyond the Singularity*, curated by Isaac Leung, brought together ten artists and arts units from different eras and art forms to spark discussions on how artificial intelligence (AI) is revolutionising the arts and explore how artists perceive and engage AI in creation. Participating artists included Kurt Chan Yuk-keung, Chow Yiu-fai, Chui Pui-chee, Mak2, So Hing-keung, Phoebe Wong, Stephen Wong Chun-hei, David Chan and Kingston Lo, Frog King & Frog Queen (Kwok Mang-ho & Cho Hyun-jae), and Virtue Village, some of which incorporated technology into their works for the first time in this showcase of art objects crafted in collaboration with AI tools. The complex interplay of technology and creativity, which mutually influence each other, stood at the heart of the exhibition.



展覽亦舉辦了一系列延伸活動，包括工作坊、藝術家講座及導賞團，藉此拉近市民與科技的距離，一同探索將人工智能應用於藝術的多種可能性。

In conjunction with the exhibition, a series of fringe programmes including workshops, artist talks and guided tours were organised to bring the public closer to technology and explore the possibilities of AI applications in art.



### 拓展藝術科技的無限潛力

「藝術·科技」展覽系列支持不同領域的藝術家發揮創意、實驗協作，充份展現藝術科技的多重面向，為市民和遊客帶來耳目一新的藝術體驗。立即關注計劃網站及追蹤我們的社交媒體緊貼最新動態。

### Developing the Unlimited Potential of Arts Tech

The ARTS · TECH exhibition series supported artists from different disciplines to showcase their creativity through experimentations and collaborations, fully demonstrating the numerous exciting aspects of arts technology while offering the public refreshing art experiences. The public can stay tuned for the latest updates by following the programme website and social media channels.

🌐 [www.arts-tech.hk](http://www.arts-tech.hk)

📱 @arts.tech.exhibition



## 「城中藝遊：圓壘食誌」

### 以吃走訪 藝遊元朗

#### Arts in the City: On the Plain of Plenty Depth of Flavour in a Loaded Place



開幕導賞團  
Guided tour at programme opening

「城中藝遊」是一個糅合藝術文化與旅遊的項目，帶領香港市民及遊客以嶄新的視角探索香港的獨有魅力。繼「大坑小城」後，「城中藝遊」在3月推出第二條位於元朗的藝遊路線——「圓壘食誌」，帶來一頓藝術盛宴。

Arts in the City Scheme is a public initiative incorporating the uniqueness of arts, culture and tourism to provide a novel arts and cultural experience for both locals and travellers as they explore the unique charms of Hong Kong. Following the success of *Small Valley TAI HANG*, Arts in the City launched its second art walk — *On the Plain of Plenty* at Yuen Long in March for participants to experience an unparalleled artistic feast.

元朗在發展為新市鎮前，曾是魚米之鄉。這片豐饒的土地昔日被稱為「圓壘」。「圓壘食誌」由本地策劃人張慧婷聯同陳子琳、項淑儀策劃，邀請六位藝術家從「吃」出發，呈獻地方風味十足的藝術作品，訴說元朗的故事。

Before Yuen Long developed into a new town, it was hailed as the plain of the plenty which was reflected in the Chinese characters of Yuen Long. Designed by local curators Stephanie Cheung, Chan Tsz-lam and Zoe Hong, *On the Plain of Plenty* featured six site-specific artistic creations for visitors to discover Yuen Long through the lens of art and gastronomy.

六位藝術家包括陳思光（陶瓷藝術）、陳庭章（聲音藝術）、黎慧儀（環境藝術）、曹穎祺（版畫藝術）、鄧國騫（混合媒介藝術）及葉啟俊（媒體藝術）以藝術創作切入多個與食物有關的場景，串連地方氏族、農田魚塘、百年老字號等。在3月9日至31日期間，一系列藝術導賞團和工作坊全數額滿，團隊隨即加開工作坊，回應公眾熱烈的支持。

除了在地藝術創作和活動外，香港演藝戲劇學院劇場構作學生李浩生亦創作了一道「小食拼盤」，搜集由元朗大馬路到流浮山沿路不同小食的故事。一路走來的藝文工作者則合編了「廚師推介」，分享個人與元朗食物「景點」的故事。市民和旅客可以從「城中藝遊」網站展開藝遊旅程，按照自己的喜好和步伐細味元朗的大小故事，更可以在資訊站換領明信片及印有「圓壘食誌」地圖的精美毛巾。

Six artists including Ray Chan See-kwong (ceramic art), Tim Chan Ting-cheung (sound/installation), Monti Lai Wai-yi (environmental art), Cho Wing-ki (printmaking), Tang Kwok-hin (mixed media) and Yip Kai-chun (media arts) each brought their unique artistic expressions to the food-related sites including rural clans, farms and fish ponds, and century-old shops. Held from 9 to 31 March 2024, the art guided tours and workshops were fully booked, and additional workshops were added immediately in response to the public's enthusiastic responses.

In addition to on-site arts creations and activities, "On the Side" is a dramaturgical presentation of small bites en route from Yuen Long town centre to Lau Fau Shan created by Lee Ho-sang from the internship programme of the Hong Kong Academy for Performing Arts. The collaborating arts and cultural practitioners also compiled a buffet of culinary mementoes in the "Chefs' Recommendations" in which they shared memorable flavours in the arts tour. Locals and travellers may make use of the Arts in the City website to design their own art walks and savour the charms of Yuen Long based on their own preferences and pace. Visitors were also able to redeem souvenir postcards and towels printed with the *On the Plain of Plenty* map at the information point.



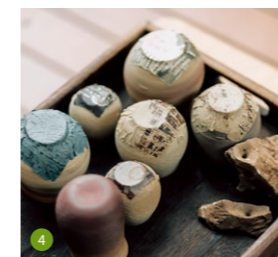
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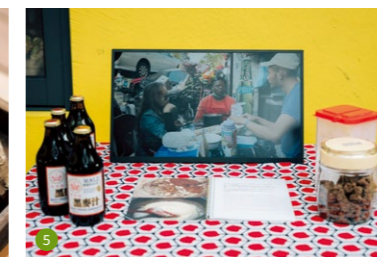
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1 (左起)「圓壘食誌」的藝術家陳思光、鄧國騫、黎慧儀、陳庭章、曹穎祺及葉啟俊  
(From left) Participating artists of *On the Plain of Plenty* Ray Chan See-kwong, Tang Kwok-hin, Monti Lai Wai-yi, Tim Chan Ting-cheung, Cho Wing-ki and Yip Kai-chun

2 《荷鴨之塘》田野錄音工作坊由藝術家陳庭章帶領參加者到大生園，以手機和耳筒發現環境聲音中平常未見的事物。Artist Tim Chan Ting-cheung leads participants of "In the Pond of Indifference: Field Recording" workshop to turn regular mobile phones and earphones into artistic media and listen to sounds in the environment and discover the unseen.

3 《屋企有塊小稻田》工作坊由藝術家黎慧儀帶領參加者到 Seeds Lab 田邊觀望，從雞公嶺下找養份，播一片穿透城市的米田。  
In the "Paddy-Go-Home" workshop, artist Monti Lai Wai-yi takes visitors to Seeds Lab to look for nourishment under Kai Kung Leng for a city-wide rice field by observing from the side.

4 藝術家陳思光以3D打印技術為比比屋製作了一批形狀獨特的陶器作品《總有一罌嘅屋企》，讓訪客可以品嚐變化微妙的地方風味。  
In "Always A Bottle At Home", artist Ray Chan See-kwong has tailor-made a series of vessels using 3D printing technology for visitors to taste the nuanced flavours of a place.

5 在香港非洲人協會穿針引線之下，藝術家葉啟俊的裝置作品《小鄉有大洲》展示了或近或遠的流動影像，讓大眾認識小村中的大洲國度。  
Through the connections of the Hong Kong African Association, artist Yip Kai-chun's installation "in the village lies a continent" showcases the so-far-yet-so-close in moving images, allowing the audience to encounter a continent in a village.

6 《珍珠傳千里》導賞及醬油版畫體驗由藝術家曹穎祺帶領參加者到訪品醬園，了解珍珠背後的耐心耕耘和版畫作品裏的動人故事。  
In the "Enduring Taste" Guided Tour & Sauce Printing Experience, artist Cho Wing-ki leads participants to visit the Pun Chun Sauce & Preserved Fruit Factory and to learn about what gives the condiments and the artist's print works their nuanced taste.

7 藝術家鄧國騫於一間青年館擺設了他的混合媒介裝置作品《走神》，讓偶過者回想及書寫「生命裡難忘的一頓飯」，感知聚餐與聚餐關係中不同的意涵和記憶。  
Artist Tang Kwok-hin creates the mixed media installation "Wander" at A Few Moments - Youth Hub which allows random acquaintances to recall "a most memorable meal" and reflect on the meanings and memories of gatherings in an artistic language.

更多關於計劃及各項活動詳情，歡迎瀏覽計劃網站。

For more details on the scheme and activities, please visit the website.

[www.artsinthecity.hk](http://www.artsinthecity.hk)



## 讓藝術走進校園 Bringing Arts into Campus



Rhythmaker 於聖保羅書院舉辦的敲擊樂演出。  
Percussion performance by Rhythmaker at St. Paul's College.

「學校與藝團伙伴計劃」有賴藝術界及學界的踴躍支持，自推行以來已成功配對 157 對學校及藝術單位成為合作夥伴，舉辦超過 1,940 場學校藝術活動。藝術團體和藝術家透過計劃走進校園，為師生舉辦不同藝術範疇的教育活動，拓展及培養觀眾群，同時讓學校開放空間和設施予藝術家進行創作、排練等，彼此共享資源。第五輪「學校與藝團伙伴計劃」於 2023/24 學年展開，參與的藝術單位與學校繼續結伴同行，將藝術帶到校園及社區的每一角落。

With enthusiastic support from both the arts and education sectors, the Arts-in-School Partnership Scheme has successfully funded 157 pairs of matched schools and arts units as partners with more than 1,940 school arts activities held. Through the scheme, arts organisations and artists are able to bring arts to school campuses through a variety of educational activities in different art forms for both teachers and students, expanding and nurturing the arts audience. The scheme promotes better use and sharing of resources as schools open their premises and facilities to artists for artistic endeavours including creations and rehearsals. The 5<sup>th</sup> Round of Arts-in-School Partnership Scheme already commenced in the 2023/24 school year as participating arts units and schools continue their collaborations in bringing the arts to every corner of the campus and community.



### 擴闊藝術空間 惠及學校師生

Rhythmaker 於伙伴學校聖保羅書院演出一場別開生面的敲擊樂實驗劇場，結合燈光和佈景裝置設計，並加入戲劇元素，將多個活動室搖身一變成為不同的場景，拉近演出者與觀眾的距離，引領學生透過聲音探索校園景觀，發掘聲音、空間和節奏的可能性。

校園藝術活動的對象除了學生，亦鼓勵教師參與。不加鎖舞蹈館邀請秀明小學的老師轉換角色，利用簡單的肢體練習認識自我及訓練團體合作，更可於課餘時間釋放壓力。經親身體驗後，老師可將經驗應用在教學上，達致教學相長，提升學生的觀察和專注力，從身體律動觸發無窮想像力。



秀明小學的老師寓學習於遊戲，透過身體律動釋放身心。  
Teachers at Sau Ming Primary School integrates learning into games, releasing the body and mind through body movements.

### Expansion of Arts Space Benefits School Teachers and Students

Rhythmaker presented a unique percussion experimental theatre performance at its partnering school St. Paul's College. Combining lighting and set installation design infused with theatrical elements, multiple activity rooms were transformed into various of scenes. The audiences and performers were drawn closer to each other as students were guided to explore the campus landscape through sounds and to discover the possibilities in sound, space and rhythm.

In addition to students, teachers are also encouraged to take part in arts activities in schools. For example, teachers of Sau Ming Primary School became students instead as they were guided by Unlock Dancing Plaza in learning simple body exercises. The practice helped teachers improve self-understanding and team collaboration in addition to relieving their stress in spare time. Teachers could apply their firsthand experiences in teaching to enhance mutual learning, improve students' abilities to observe and focus, and inspire imagination through body movements.



天主教聖母聖心小學的家長在「親子創意戲劇齊玩日營」見證學生的訓練成果。  
Parents of Sacred Heart of Mary Catholic Primary School students enjoy performances by students after attending the Parent-Child Creative Drama Day Camp.

### 戲劇融入學科 促進親子交流

大細路劇團與天主教聖母聖心小學迎來第二年合作，於校內舉辦「親子創意戲劇齊玩日營」，參與的師生與家長樂也融融。家長工作坊的導師透過戲劇練習，以課文《楊修之死》激發家長的想像力和表演慾，讓家長更了解戲劇的排練過程。同學亦在台上演出《名人傳記—李時珍的故事》，並於演出後席地而坐分享感受，素來活躍好動的同學表示參加活動為他帶來成功感，家長也能見證子女的成長，展現藝術教育的無限可能。

有關計劃內容，請瀏覽「學校與藝團伙伴計劃」網頁。

For more details on the scheme, please visit the Arts-in-School Partnership Scheme website.

### Integrating Drama into Studies and Promoting Parent-Child Interaction

In the second year of partnership between Jumbo Kids Theatre and Sacred Heart of Mary Catholic Primary School, the Parent-Child Creative Drama Day Camp was held at school and was thoroughly enjoyed by the participating teachers, students and parents. Through drama exercises, instructors of the parent workshops used the textbook passage, *The Death of Yang Xiu*, to ignite the parents' imagination and interests in performing while providing them with a better understanding of the rehearsal process in theatre. Students also performed on stage *Famous Historical Figures – The Story of Li Shizhen* and shared their feelings after the performance. Students who tended to be very active felt that the activity provided them with a sense of achievement while parents witnessed the growth of their children, giving testament to the infinite possibilities in arts education.

<https://aisps.hk>



## 上海演藝市場研習團

### Study Tour on Shanghai Performing Arts Industry

由本局藝術行政組籌備的「上海演藝市場研習團」(研習團)以「新業態·新空間」為題，於4月8至11日前往上海進行為期四天的考察，深入了解上海的演藝市場及最新發展趨勢。研習團由藝術行政組主席李易璇女士擔任團長，並邀得資深藝文工作者茹國烈先生擔任顧問，率領15名從事表演藝術的本地藝術行政人員拜訪上海多個不同的藝文單位和場地，及與當地的演藝專家會面交流，擴闊本地從業員的專業視野，並激發他們對藝文機構營運和管理的創新想法。

#### 借鑒上海「演藝大世界」 探索小劇場的可能性

為深入了解上海近年積極推動的「演藝大世界」政策，研習團與上海市黃浦區人民政府上海黃浦區委宣傳部王玉峰部長會面，了解該政策的背景和理念，並參觀在該政策推動下發展蓬勃的「星空間」小劇場。研習團隨後亦與很難滿意戲劇工作室負責人滿頂先生進行交流，認識小劇場創新的營運模式及所面臨的挑戰，從而啟發團員思考香港發展小劇場文化及營運模式的可能性及未來發展方向。

研習團亦先後拜訪了一些歷史悠久的「傳統」藝文場地，包括上海大劇院、上海文化廣場和由傳統劇場空間改造而成的 YOUNG 劇場，從中了解上海的藝文生態及轉型方向。



研習團參觀「星空間」小劇場。  
The Study Tour visits the small-scale theatre "XingKongJian".



研習團參觀上海大劇院，與上海大劇院總經理張笑丁女士交流。  
The Study Tour visits the Shanghai Grand Theatre and engages in conversations with Ms Zhang Xiaoding, General Manager of Shanghai Grand Theatre.

The Study Tour on Shanghai Performing Arts Industry (Study Tour) organised by HKADC's Arts Administration Group was held from 8 to 11 April in Shanghai. With the theme "New Ecology, New Arts Space", the four-day Study Tour aims to explore in depth the ecology and trends of the performing arts in Shanghai. The Study Tour was headed by Ms Heidi Lee Yik-shuen, Arts Administration Group Chairlady, while seasoned arts administrator Mr Louis Yu Kwok-lit served as consultant as they led 15 local arts administrators specialising in the performing arts to visit various arts and cultural units and venues in Shanghai, engaging with local experts in the performing arts. The trip broadened the professional horizons of Hong Kong practitioners and inspired them with innovative ideas on managing and operating arts institutions.

#### Exploring Potentials of Small-Scale Theatres by Studying Shanghai's "SHOW LIFE" Campaign

To gain a deeper understanding of the "SHOW LIFE" campaign actively promoted by Shanghai in recent years, the Study Tour met with Mr Wang Yufeng, Minister of the Publicity Department of CPC Huangpu District Committee of Shanghai's Huangpu Government, to learn about the campaign's background and philosophy. They also visited the small-scale theatre "XingKongJian" which flourished under the campaign. The Study Tour then met with Mr Lucas Wang, Director of More Production, to understand the innovative operating model of the small-scale theatre as well as the challenges it faces. The insights gleaned from the exchange inspired the participants to consider the possibilities and future direction of development in Hong Kong's small-scale theatres and their operating models.

To acquire more about Shanghai's art ecology and its direction of transformation, the Study Tour also visited several "traditional" art venues with long and revered histories including the Shanghai Grand Theatre, Shanghai Culture Square and Theatre YOUNG which was revamped from a traditional theatre space.

#### 文商旅融合 帶動藝文發展

研習團參觀了上海文廣演藝集團長演節目《不眠之夜》位於尚演谷的演出場地，並與總裁馬晨騁先生交流，了解這個結合文化、商業、旅遊元素的演藝項目成功因素，同時亦到訪全新的商業文化綜合體項目—交通銀行前灘31演藝中心，學習更多文、商、旅一體化的經營思維。

是次研習團除了成為連接港滬兩地不同藝文機構及從業人員之間的交流橋樑外，也期盼團員在研習團的所見所聞能成為他們的養份，激勵他們未來在各自的崗位上發揮所長，共同推動藝文界的可持續發展。

#### Integration of Culture, Business and Tourism Prompts Arts Development

The Study Tour visited ShangYanGu, the performance venue for *Sleep No More*, the resident performance of Shanghai Media Group Live (SMG Live). The participants also met with Mr Ma Chencheng, President of SMG Live, to grasp the success factors behind this performance arts project that combines cultural, commercial and tourist elements. They also visited the Bank of Communications New Bund 31 Performing Arts Centre, a new commercial and cultural complex, to be educated on the management approaches behind the fusion of culture, business and tourism.

The Study Tour served as a bridge connecting cultural organisations and practitioners in Hong Kong and Shanghai. Hopefully, the experiences and insights gained during the Study Tour will nourish its participants, inspiring them to excel in their roles and contribute to the sustainable development of the arts sector.



研習團與上海市黃浦區人民政府上海黃浦區委宣傳部會面。  
The Study Tour meets with the Publicity Department of CPC Huangpu District Committee of Shanghai's Huangpu Government.



藝術行政組主席兼研習團團長李易璇女士向上海市黃浦區人民政府上海黃浦區委宣傳部王玉峰部長致送紀念品。  
Presentation of souvenir to Mr Wang Yufeng, Minister of the Publicity Department of CPC Huangpu District Committee of Shanghai's Huangpu Government, by Ms Heidi Lee Yik-shuen, Arts Administration Group Chairlady and Head of Study Tour.



研習團回港後舉行分享會，總結是次旅程的學習成果。  
After returning to Hong Kong, the Study Tour holds a sharing session to consolidate their experiences and learnings acquired from the trip.



很難滿意戲劇工作室負責人滿頂先生(前排左四)與團員。  
The Study Tour members with Mr Lucas Wang, Director of More Production (fourth left).



# 藝術科技人才駐場計劃 Young Arts Tech Talents Residency Scheme



獲資助者於共享工作室舉行計劃簡介會。  
Grantees take part in the briefing session held at the co-working studio.

為配合近年科技發展及融合科技與藝術的新趨勢，本局推出首屆「藝術科技人才駐場計劃」，邀請年輕藝術科技人才就有意探索的項目提交計劃書。首屆合共支持 16 個具潛力發展的計劃，並安排與業內經驗豐富的藝術家及團體進行配對。計劃已於 4 月 1 日正式開展，為期一年。獲資助者亦開始進駐共享工作室（ADC 藝術空間黃竹坑 Landmark South）作實驗性創作、交流及分享。

In light of the growing trend of technological development and the integration of arts and technology, HKADC launched the "Young Arts Tech Talents Residency Scheme" through which young arts tech talents are invited to submit proposals for projects that they wish to explore. 16 projects with potential were supported by the first edition of the scheme. Local artists and organisations/groups with backgrounds and qualifications in arts tech were also matched with grantees. The 12-month scheme officially commenced on 1 April, and grantees also started to make use of the co-working studio at ADC Artspace (Landmark South, Wong Chuk Hang) for experimental creations, exchanges and sharing.

本局早前於共享工作室與 16 位獲資助者見面及舉行計劃簡介會，期待新晉藝術家們於創作中期及後期的成果分享。

HKADC also arranged a scheme briefing session earlier for the 16 grantees at the co-working space, and look forward to the sharing of creative works by these emerging artists during the middle and later stages of the scheme.



## 第 60 屆威尼斯視藝雙年展外圍展「楊沛鏗：雙附院，香港在威尼斯」 Collateral Event in the 60<sup>th</sup> International Art Exhibition – La Biennale di Venezia Trevor Yeung: Courtyard of Attachments, Hong Kong in Venice



藝發局主席霍啟剛先生（右四）及行政總裁周惠心女士（左二）聯同一眾嘉賓出席展覽開幕儀式。  
Mr Kenneth Fok Kai-kong, Chairman of HKADC (fourth right) and Ms Winsome Chow, Chief Executive of HKADC (second left) attend the exhibition's Opening Ceremony with guests.  
攝影：Winnie Yeung @ Visual Voices  
圖片由 M+ 提供  
Photography: Winnie Yeung @ Visual Voices  
Photo courtesy of M+



《（不是你的）逃避洞》，「楊沛鏗：雙附院，香港在威尼斯」展覽現場，2024 年  
Cave of Avoidance (Not Yours), installation view of Trevor Yeung: Courtyard of Attachments, Hong Kong in Venice, 2024  
作品由 M+ 委約創作，2024 年  
攝影：© Ela Bialkowska，OKNO studio  
圖片由 M+ 委約拍攝，2024 年  
Commissioned by M+, 2024  
Photography: © Ela Bialkowska, OKNO studio  
Photo courtesy: Commissioned by M+, 2024

由本局與西九文化區 M+ 攜手呈獻的展覽「楊沛鏗：雙附院，香港在威尼斯」在第 60 屆威尼斯視藝雙年展外圍展隆重開幕。

HKADC and M+ of the West Kowloon Cultural District present the exhibition *Trevor Yeung: Courtyard of Attachments, Hong Kong in Venice*, Collateral Event at the 60<sup>th</sup> International Art Exhibition – La Biennale di Venezia.

是次香港藝術家楊沛鏗的個展由 M+ 視覺藝術助理策展人周宛珣策劃。在展覽中，楊沛鏗以切身經歷和敏銳觀察，探索人類與水生生態系統之間的關係。其作品藉缺席和依附的觀念，深思建構我們生活的社會體制，並暗指當前的氣候危機。

This solo exhibition of Hong Kong-based artist Trevor Yeung is curated by Olivia Chow, Assistant Curator, Visual Art, M+. The exhibition articulates Trevor Yeung's intimate experiences and keen observations of the relationships between humans and aquatic systems. His works contemplate absence and attachment as a way to comment on the systems that structure our lives while alluding to the current climate crisis.

展覽由 2024 年 4 月 20 日至 11 月 24 日在意大利威尼斯免費開放予公眾參觀。回應展將於 2025 年在香港 M+ 舉行。

The exhibition is open to the public free of charge from 20 April to 24 November 2024 in Venice, Italy. The Venice presentation of Yeung's work will be shown in Hong Kong in a return exhibition at M+ in 2025.

有關展覽詳情，可瀏覽活動網站。  
For details on the exhibition, please visit the website.

<https://2024.vbexhibitions.hk>



## 《過化存神》展覽移師深圳 Beyond the Singularity in Shenzhen



藝發局副主席楊偉誠博士（右五）及行政總裁周蕙心女士（右四）與一眾嘉賓出席展覽開幕儀式。

Dr Frankie Yeung Wai-shing, Vice Chairman of HKADC (fifth right) and Ms Winsome Chow, Chief Executive of HKADC (fourth right) attend the exhibition's Opening Ceremony with guests.

圖片來源：海上世界文化藝術中心  
Photo Credit: Sea World Culture and Arts Center



《過化存神》展覽  
Beyond the Singularity exhibition

圖片來源：海上世界文化藝術中心  
Photo Credit: Sea World Culture and Arts Center

為積極推動內地與香港的藝術交流，本局把香港首個以人工智能為主題，並廣受好評的展覽《過化存神》移師深圳南山區海上世界文化藝術中心舉行，展期由8月2日至9月1日。展覽由藝術家梁學彬策展，集合不同年代和領域的藝術家，包括陳育強、徐沛之、麥影彤二、蘇慶強、蛙王及蛙后（郭孟浩及趙顯才）。在人工智能顧問的指導下，透過多月學習使用人工智能，展示出各式各樣運用人工智能工具製成的藝術作品，涵蓋水墨藝術、西洋繪畫、攝影及跨媒介藝術創作，與觀眾一起探索人工智能與藝術結合的可能性。

HKADC actively promotes arts exchange between the Mainland and Hong Kong. After making a successful chapter of ARTS · TECH Exhibition 2.0 in April, *Beyond the Singularity* – Hong Kong's premier AI-themed exhibition – is touring to the Sea World Culture and Arts Center from 2 August to 1 September in Shenzhen. Curated by Isaac Leung, *Beyond the Singularity* engages artists from across disciplines and generations including Kurt Chan Yuk-keung, Chui Pui-chee, Mak2, So Hing-keung and Frog King & Frog Queen (Kwok Mang-ho & Cho Hyun-jae). They were encouraged to incorporate technology that they had not tried before. At the exhibition, audiences immerse themselves in the exploration of the boundaries of arts and AI tools through media including ink art, western painting, photography and cross-disciplinary arts.



## Classical:NEXT 國際音樂博覽會 2024 International Music Expo Classical:NEXT 2024



Classical:NEXT 開幕典禮  
Opening Ceremony of Classical:NEXT

圖片來源：@Twinematics, Berlin  
Photo Credit: @Twinematics, Berlin

為加強本港藝術界與海外聯繫，本局自2018年起參與 Classical:NEXT 國際音樂博覽會。作為年度國際音樂盛會，Classical:NEXT 涵蓋古典及現代音樂藝術範疇，為世界各地的專業音樂工作者提供一個互相聯繫的交流平台。今年展期為5月13日至17日，共吸引1,400多位來自超過49個國家的音樂工作者到德國柏林參與。活動包括專題會議、攤位展覽、展演及作品推銷等。本局亦設置展覽攤位，向國際同業介紹香港的音樂面貌及人才，並推廣即將舉辦的首屆香港演藝博覽會。

To help Hong Kong artists establish international network, HKADC has participated in Classical:NEXT since 2018. Classical:NEXT is an annual global networking and exchange platform dedicated exclusively to classical and art music for all professionals. This year's Classical:NEXT, held on 13 to 17 May in Berlin, Germany, attracted over 1,400 music professionals from more than 49 countries worldwide. The music expo consisted of activities including interactive conferences, booth exhibits, showcase concerts, and project pitches. A HKADC booth was set up to introduce Hong Kong's music and talents, and to promote the upcoming inaugural Hong Kong Performing Arts Expo.

## 高級行政領袖發展培訓計劃 2024 Executive Leadership Development Programme 2024



藝發局行政總裁周蕙心女士、黑國強先生及伍常先生與學員合照。

Group photo of participants with Ms Winsome Chow, Chief Executive of HKADC, Mr Andy Hei and Mr Heiman Ng.

本局「高級行政領袖發展培訓計劃」載譽重推，計劃委約香港大學經管學院高層管理教育，為本地藝文領袖與具經驗的高級管理人員度身訂造課程，旨在培養藝文人才的領導才能及企業精神。本屆計劃於2月至6月共資助29名來自不同藝術範疇的藝文工作者參加，並於5月7日舉行「Great Leaders Talk」分享會，邀請典亞藝博創辦人及總監黑國強先生和 Art Prince Advisory 創辦人及總監伍常先生分享決策管理及策劃跨文化項目的經驗及心得。

HKADC is pleased to relaunch the Executive Leadership Development Programme. Executive Education of HKU Business School was commissioned to present the programme with an aim to cultivate more dynamic leadership and foster entrepreneurship. A total of 29 arts practitioners from different arts disciplines were funded to participate in the current programme which was held from February to June. The sharing session "Great Leaders Talk" was held on 7 May in which Mr Andy Hei, Founder and Director of Fine Art Asia, and Mr Heiman Ng, Founder and Director of Art Prince Advisory were invited to share their experiences and insights on decision management and planning of cross-cultural projects.

## 簡介

- ◆ 由香港藝術發展局(本局)主導的「藝文活動參加者的行為模式研究」分三個階段，透過不同的研究方法，分別於2021年新冠肺炎爆發期間及2022年疫情緩和後進行研究。
  - ◆ 第一階段「非實體形式參與藝術活動」的問卷調查於2021年1月進行，主要了解在新冠疫情爆發期間(2020年1月至2021年1月)，在活動場地關閉等防疫措施的限制下，本地觀眾透過非實體形式參與藝術活動的情況。問卷同時查詢疫情爆發前兩年(2018-19年)的參與情況，以作比較。
  - ◆ 第二階段的座談會於2022年7至9月進行，深入探討觀眾參與藝術活動前的決策過程，包括獲取藝文活動資訊的途徑，對活動宣傳的反應，以及購票前對不同因素的考量等。
  - ◆ 第三階段「藝術活動參與概況」的問卷調查於2022年8至9月進行，全面地了解市民於2021/22年的藝術參與情況，包括參與藝術活動的範疇和類別、形式、頻密度和支出。承接第一階段的調查結果，是階段的問卷調查提出以下問題：2020年的主要藝術活動參與形式—非實體形式(如網上、收費電視或DVD等)，於2021/22年在多大程度延續下來？就實體形式的藝術參與情況，是階段研究結果與本局於2014/15年間進行的「觀賞藝文節目及消費調查」之結果作對比，了解藝文活動參加者的行為模式的變化。除此之外，有見於藝術科技日漸普及，是階段研究又加入了市民對藝術科技的認知、體驗和態度等的調查。
  - ◆ 透過綜合比較分析以上三個階段的研究結果，「藝文活動參加者的行為模式研究」宏觀地分析了觀眾在過去幾年的藝術活動參與行為走勢，深入了解觀眾的心態及意見，從而為各藝團及藝術工作者提供參考建議，幫助他們於未來更好地建立及發展觀眾群。
- ◆ Initiated by the Hong Kong Arts Development Council (HKADC), the Behavioural Study on Arts Participants consists of three stages, conducted using different research methods during the COVID-19 outbreak in 2021 and the period after the pandemic eased in 2022.
  - ◆ The Stage 1 survey on Alternative Modes of Arts Participation took place in January 2021. Its primary objective was to understand local audience's participation in arts activities through alternative modes during the COVID-19 pandemic (from January 2020 to January 2021), when venues were closed and other prevention measures were imposed. The survey also examined the participation in the two years immediately before the outbreak of COVID-19 (2018-19).
  - ◆ Stage 2 consisted of focus group discussions held from July to September 2022. They delved into the audience's decision-making process prior to arts participation, including the channels through which they obtained information on arts and cultural activities, their responses to promotional materials, and the various factors they considered before purchasing tickets.
  - ◆ The Stage 3 survey on the Patterns of Arts Participation was conducted from August to September 2022. It aimed to gain a comprehensive understanding on the public's arts participation patterns in 2021/22, including the art forms and categories of activities participated in, participation modes, participation frequency, and expenditure on arts activities. Building on the results of the Stage 1 survey, the Stage 3 survey addressed the following question: To what extent did alternative modes of arts participation (such as online, paid TV, and DVDs), which were the primary participation mode during 2020, continue in 2021/22? Specifically, for physical-mode arts participation, the Stage 3 findings were compared with those from the Arts Participation and Consumption Survey conducted by the Hong Kong Arts Development Council in 2014/15, in order to understand the behavioural changes of arts participants. In addition, given the growing popularity of arts-tech, the Stage 3 study also investigated the public's awareness and experience of, as well as attitudes towards arts-tech.
  - ◆ Through comprehensive and comparative analysis of findings from the three stages, the Behavioural Study on Arts Participants gave an overview of the trends in the arts participation patterns of audience over the past few years, and examined the attitudes and opinions of arts audience. It sought to offer arts groups and practitioners references and recommendations in better establishing and developing their audience base in the future.

## INTRODUCTION

- ◆ 本研究以「2021/22年」表示2021年7月至2022年7月。其間，各藝文場地除了由2022年1月至4月因新型冠狀病毒疫情升溫而關閉外，其餘月份因疫情緩和而得以重開，惟各場地於重開期間仍受制於限聚令及入座率限制等防疫規定。「2020年」表示2020年1月(香港開始爆發新冠肺炎的時點)至2021年1月(第一階段調查進行的時點)；「2018-19年」表示疫情爆發前的兩年。
  - ◆ 除另有指明外，本研究中「參與藝術活動」僅指以觀眾身份參與以下任何一種藝術範疇的活動：舞蹈(包括hip hop、爵士舞等)、戲劇、音樂(不包括流行演唱會、流行表演)、戲曲(包括曲藝演唱)、跨媒體藝術、視覺藝術、電影及媒體藝術(包括電影節及專題放映活動、自行觀賞紀錄片、獨立電影、獨立短片或媒體藝術作品等，但不包括商業影片)、文學藝術(包括閱讀文學作品及參與文學活動)。
- ◆ In this Study, "2021/22" refers to the period from July 2021 to July 2022. During this period of time, various arts and cultural venues re-opened as the COVID-19 pandemic wound down, except from January 2022 to April 2022 when the venues were closed again due to the pandemic. During the periods when venues were re-opened, pandemic prevention measures such as group gathering bans and venue capacity limits were still imposed. "2020" refers to the period from January 2020 (the onset of COVID-19 outbreak in Hong Kong) to January 2021 (the time of the Stage 1 survey), and "2018-19" refers to the two years before the COVID-19 outbreak.
  - ◆ Unless otherwise specified, in this Study, "arts participation" refers to participation as audience in a programme of any of the following art forms: Dance (including hip hop and jazz dance), Theatre, Music (excluding pop concerts and pop shows), *Xiqu* (including Chinese operatic singing), Multi-arts, Visual Arts, Film and Media Arts (including film festivals and featured screening activities, as well as watching documentaries, independent films and short films, and media art pieces, but excluding commercial films), and Literary Arts (including Literary Reading and Literary Activities).

## 整體藝術活動參與之變化

- ◆ 調查發現，3,017名受訪者中，超過四分之三(77.5%)，即推算458萬15-74歲的人口，於2021年7月至2022年7月期間(2021/22年)以實體或非實體形式參與了至少一種藝術範疇的活動，不但自2020年回升，而且較2018-19年有所增加。
  - ◆ 單以實體或非實體形式計的參與度亦超越2018-19年。以實體形式的參與情況為例，於2014/15年，少於一半(43.9%)<sup>1</sup>的受訪者，或推算258萬年齡介乎15至74歲的人士，曾參與至少一種藝術範疇的活動。2021/22年，參與度升至54.3%(即推算人口321萬)，不僅自2020年(28.2%)大幅回升，更較2018-19年增加。
- ◆ The survey found that over three-quarters (77.5%) of the 3,017 respondents, equivalent to a projected population of 4.58 million individuals aged 15-74, participated in at least one art form either through physical or alternative modes during the period from July 2021 to July 2022 (2021/22). Not only did participation rebound from 2020, but it also increased compared to 2018-19.
  - ◆ The level of participation, whether in physical or alternative mode alone, also surpassed the 2018-19 level. For example, in terms of physical-mode participation, less than half (43.9%)<sup>1</sup> of the respondents in 2014/15, or a projected population of 2.58 million individuals aged 15-74, had participated in at least one art form. In 2021/22, the participation rate rose to 54.3% (equivalent to a projected population of 3.21 million), marking not only a significant rebound from 2020 (28.2%), but also an increase from 2018-19.

<sup>1</sup> 在「觀賞藝文節目及消費調查」的研究結果報告中，連同流行表演及綜藝節目的參與計算在內之觀眾參與率為54.6%。此處報告的參與率為撇除兩者後之主要藝術範疇參與率，以便與「藝文活動參加者的行為模式研究」的調查結果作比較。

<sup>1</sup> In the Arts Participation and Consumption Survey report, the audience participation rate was 54.6%, with participation in pop and variety shows included. The figure reported here referred to the participation level in core art forms after excluding these two categories, in order to allow for comparison with the results of the Behavioural Study on Arts Participants.

整體藝術活動參與之變化<sup>®</sup>  
Changes in Overall Arts Participation Incidence<sup>®</sup>

◆ 任何形式 Any Mode  
◆ 實體形式 Physical Mode  
◆ 非實體形式 Alternative Modes



<sup>®</sup> 注：受疫情所限，第一階段的調查(2018-19年及2020年的數據)只採用網上問卷的方式，因此受訪者的年齡層為16-64歲。

<sup>®</sup>Note: Affected by the pandemic, the Stage 1 survey (data for 2018-19 and 2020) was conducted exclusively online, limiting the respondents to be those aged between 16 and 64 years old.



個別藝術範疇的活動參與

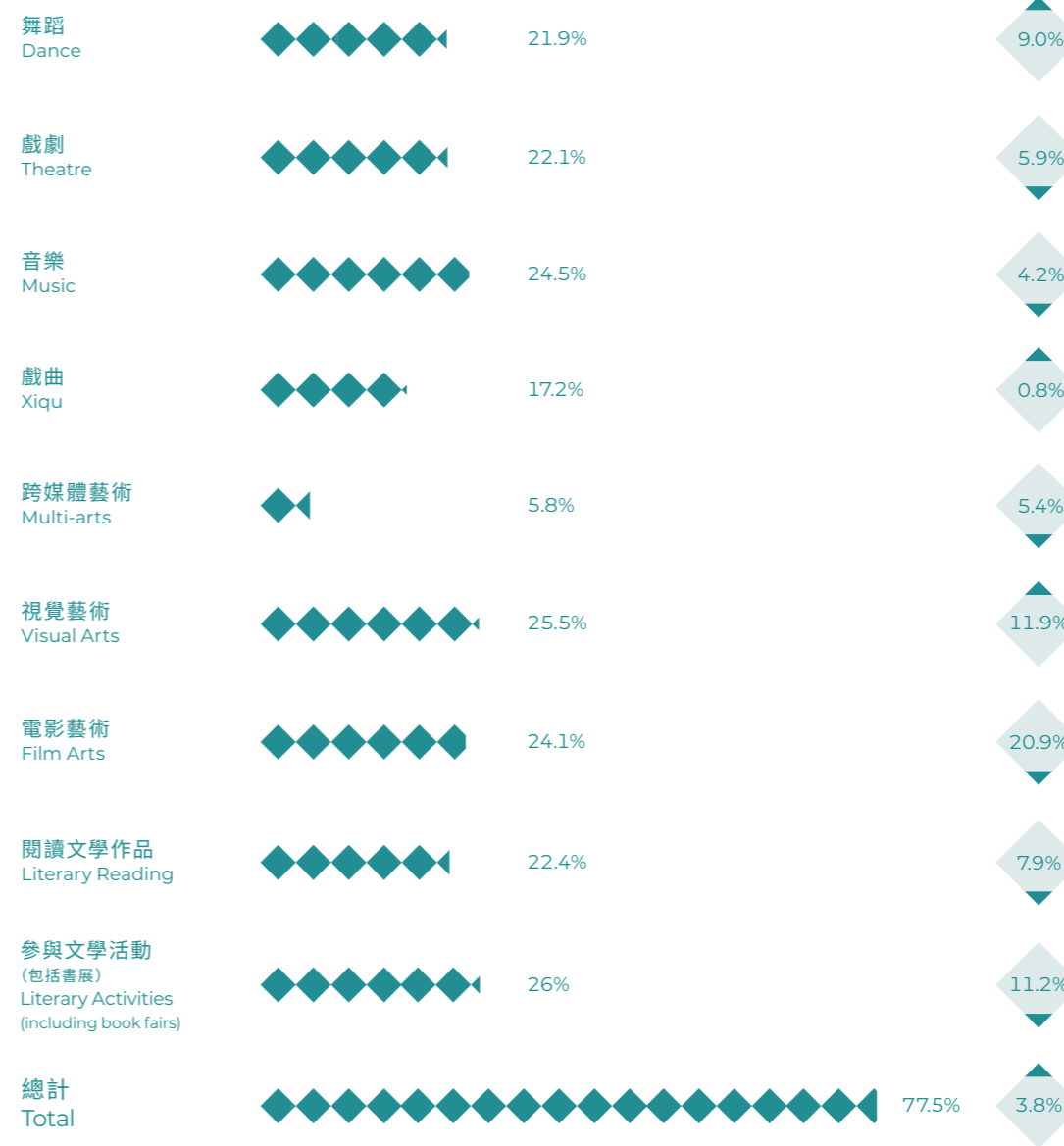
PARTICIPATION BY INDIVIDUAL ART FORM

- ◆ 於2021/22年，近一半(49%)受訪者曾透過實體或非實體形式參與多於一種藝術範疇，其中，音樂、視覺藝術、電影藝術和文學活動(包括書展)為最多受訪者所參與(24%-26%)。
- ◆ In 2021/22, nearly half (49%) of the respondents participated in more than one art form through either physical or alternative modes. Specifically, Music, Visual Arts, Film Arts, and Literary Activities (including book fairs) were the most commonly participated in by respondents (24%-26%).
- ◆ 與2018-19年比較，大部分藝術範疇的整體觀眾量於2021/22年都有所下跌，惟舞蹈和視覺藝術的觀眾錄得明顯增長，主要受到非實體形式參與的推動。
- ◆ Compared to 2018-19, most art forms saw a decline in the overall audience size in 2021/22, except for Dance and Visual Arts, which recorded significant growth in audience numbers, mainly driven by alternative modes of participation.

2021/22年的藝術參與率(任何形式) — 按藝術範疇劃分  
Arts Participation Incidence (Any Mode) in 2021/22 by Art Form

◆ 表示與2018-19年度結果的差距<sup>#</sup>  
Indicate gap versus 2018-19 results<sup>#</sup>

2021/22年之參與率  
2021/22 Participation Incidence



推算人口  
Projected Population

2021/22  
**4,580,858**

與2018-19年相差  
Gap versus in 2018-19  
**+1,380,328**

<sup>#</sup> 注：市民在2020年於各藝術範疇的參與率均較2018-19年下跌，詳情請參閱第一階段研究結果：《藝文活動參加者的行為模式研究—非實體形式參與藝術活動》。

<sup>#</sup> Note: The public's participation in activities of all art forms declined in 2020 compared to 2018-19. Please refer to the details in the summary of findings from the Stage 1 study "Behavioural Study on Arts Participants – Alternative Modes of Arts Participation".





- ◆ 不計算閱讀文學書籍，每名藝文活動參加者於2021/22年平均一年內，透過實體或非實體形式參與藝術節目（包括本地及非本地製作）13.8次，即每月略多於一個活動。其中，免費活動的次數（7.7次）略高於付費活動（6.2次）。
- ◆ Excluding Literary Reading, each arts participant on average participated in 13.8 arts programmes (including local and non-local productions) per year either through physical or alternative modes, i.e. slightly more than one programme per month in 2021/22. Notably, participation frequency in free activities (7.7 times) was slightly higher than that in paid activities (6.2 times).
- ◆ 戲曲活動參加者的參與頻密度較高，約每年7.8次，明顯高於其他藝術範疇活動的參加者（4.6-6.7次）。
- ◆ Participants in *Xiqu* activities showed a higher participation frequency with approximately 7.8 times per year, significantly higher than that of participants in other art forms (4.6-6.7 times).

2021/22年每年以任何形式參與藝術活動的頻密度（次）  
Annual Participation Frequency (times) in Arts Activities through Any Mode in 2021/22

參與頻密度  
Participation Frequency

舞蹈 Dance	6.7
戲劇 Theatre	6.2
音樂 Music	6.6
戲曲 Xiqu	7.8
跨媒體藝術 Multi-arts	5.9
視覺藝術 Visual Arts	5.2
電影藝術 Film Arts	6.3
參與文學活動 Literary Activities (包括書展) (including book fairs)	4.6

實體形式：  
個別藝術範疇的參與率  
及參與頻密度

PHYSICAL MODE: PARTICIPATION  
INCIDENCE AND FREQUENCY BY  
INDIVIDUAL ART FORM

- ◆ 實體形式的活動參與方面，於2021/22年參與電影藝術、視覺藝術和文學藝術活動（不包括書展）（14%-22%）的市民比參與表演藝術（舞蹈、戲劇、音樂、戲曲）活動（9%-11%）的市民多。
- ◆ In terms of physical-mode participation, there were more respondents who participated in Film Arts, Visual Arts, and Literary Arts (excluding book fairs) activities (14%-22%) than in Performing Arts (Dance, Theatre, Music, *Xiqu*) activities (9%-11%) in 2021/22.
- ◆ 與2014/15年度一樣，2021/22年最多人和最少人參與的藝術範疇分別為文學藝術（不包括書展）和跨媒體藝術。但是，兩者的觀眾參與度，連同戲曲，均較2014/15年下跌。其他藝術範疇活動的觀眾則有所增加（0.1%-3.2%），並以電影藝術和舞蹈節目的參與度提升相對明顯。
- ◆ Similar to 2014/15, the most and least participated art forms in 2021/22 were Literary Arts (excluding book fairs) and Multi-arts respectively. Nonetheless, these two art forms, along with *Xiqu*, experienced a decline in audience participation incidence compared to 2014/15. Audience participation in other art forms improved (0.1%-3.2%), with Film Arts and Dance programmes showing relatively notable increases in participation incidence.
- ◆ 各藝術範疇活動參加者參與實體活動的頻密度都有所增加（1.5-2.1次）。
- ◆ Participation frequency in physical-mode activities increased across all art forms (1.5-2.1 times).

2021/22年實體形式活動之參與率及參與頻密度  
Physical-mode Participation Incidence and Frequency in 2021/22

表示與2014/15年度結果的差距  
Indicate gap versus 2014/15 results

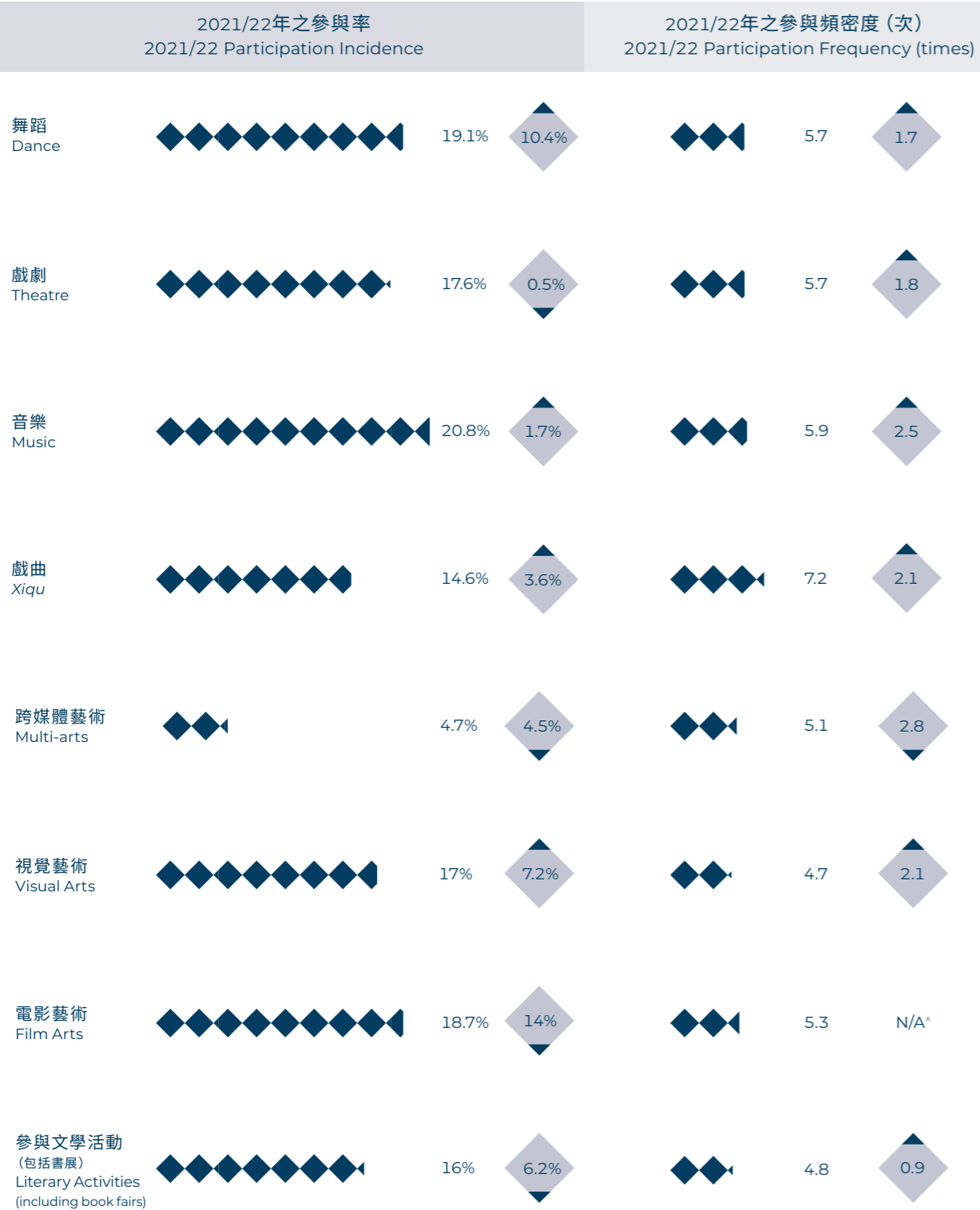
	2021/22年之參與率 2021/22 Participation Incidence		2021/22年之參與頻密度（次） 2021/22 Participation Frequency (times)	
舞蹈 Dance	9%	2.4%	4	2.1
戲劇 Theatre	10.1%	0.1%	3.6	1.9
音樂 Music	10.7%	0.3%	3.8	2
戲曲 Xiqu	8.2%	2%	3.6	1.5
跨媒體藝術 Multi-arts	2.8%	3.2%	3.8	1.5
視覺藝術 Visual Arts	15.2%	1.9%	3.4	1.7
電影藝術 Film Arts	13.6%	3.2%	3.9	1.6
文學藝術* (不包括書展) Literary Arts* (excluding book fairs)	22.1%	3.1%	N/A	N/A
參與文學活動 (包括書展) Literary Activities (including book fairs)	15.5%	N/A	2.8	N/A

\* 註：為與2014/15年度比較，閱讀文學作品及參與文學活動（不包括書展）合併為文學藝術。另外，因文學閱讀的參與頻密度以閱讀書本的數量計，因此不適合與其他藝術範疇活動的參與頻密度進行比較。

\* Note: To facilitate comparison with the 2014/15 findings, Literary Reading and Literary Activities (excluding book fairs) had been grouped under Literary Arts. In addition, as the participation frequency of Literary Reading was measured by the number of books read, it was not suitable for comparison with participation frequency in other art forms.

2021/22年非實體形式活動之參與率及參與頻密度  
Alternative-mode Participation Incidence and Frequency in 2021/22

表示與2020年度結果的差距  
Indicate gap versus 2020 results



<sup>^</sup> 註：2020年電影藝術的調查結果因題目設定不同，不適合比較。

## 非實體形式： 個別藝術範疇的 參與率及參與頻密度

- ◆ 除跨媒體藝術外，市民於2021/22年透過非實體形式參與各藝術範疇活動的參與度相近 (15%-21%)。
- ◆ 與2020年比較，以非實體形式觀賞舞蹈、音樂、戲曲和視覺藝術活動的觀眾量不跌反升，當中以舞蹈表演和視覺藝術展覽的增長最為突出。
- ◆ 反之，隨着電影院重新開放及取消觀眾人數限制，在線上參與電影藝術活動的人數比2020年大減。文學活動、跨媒體藝術和戲劇活動的線上參與情況亦然。
- ◆ 參與頻密度方面，除跨媒體藝術外，各藝術範疇活動參加者於2021/22年的平均參與次數均比2020年增加0.9至2.5次不等。

## 2021/22年藝術活動的 推算年度參與人次

- ◆ 綜合實體及非實體形式的活動參與 (不計算閱讀文學書籍)，2021年7月至2022年7月期間的推算活動參與人次為6,010萬。其中，逾七成來自非實體形式的活動參與。除了因為非實體形式的參與更靈活有彈性外，亦因為新冠疫情於2022年第一季再度升溫，導致活動場地關閉和觀眾入座率受限，影響實體活動的舉辦及參與。
- ◆ 以付費和免費節目的推算年度參與人次計，實體活動方面，除視覺藝術外，其他藝術範疇推算年度參與人次多數來自付費節目。非實體形式活動的情況則相反，推算參與人次多數來自免費活動。
- ◆ 於2021/22年親身入場參與電影藝術和視覺藝術活動的推算年度參與人次最多，分別為310萬和300萬，較2014/15年多逾一倍。

## ALTERNATIVE MODES: PARTICIPATION INCIDENCE AND FREQUENCY BY INDIVIDUAL ART FORM

- ◆ Apart from Multi-arts, the participation incidence in alternative-mode activities was similar across various art forms (15%-21%) in 2021/22.
- ◆ Compared to 2020, there were more audiences participating in Dance, Music, Xiqu, and Visual Arts activities through alternative modes, with the most prominent growth observed in Dance performances and Visual Arts exhibitions.
- ◆ In contrast, as cinemas re-opened and venue capacity limits were lifted, the number of online participants in Film Arts activities dropped significantly compared to 2020. Similarly, Literary Activities, Multi-arts, and Theatre activities also observed a decline in online participation.
- ◆ In terms of participation frequency, except for Multi-arts, the average times of participation across the various art forms in 2021/22 grew by 0.9 to 2.5 compared to 2020.

## PROJECTED ANNUAL ATTENDANCE FOR ARTS ACTIVITIES IN 2021/22

- ◆ Taking into account both physical and alternative modes of participation (excluding Literary Reading), the projected attendance from July 2021 to July 2022 totalled 60.1 million, with more than 70% driven by participation through alternative modes. This was not only due to the flexibility offered by alternative-mode participation, but also because the COVID-19 pandemic resurged in the first quarter of 2022, resulting in venue closures and capacity restrictions that impacted the organisation and participation in physical-mode activities.
- ◆ Looking at the projected annual attendance by paid and free programmes for physical-mode activities, apart from Visual Arts, the majority of projected annual attendance of other art forms came from paid programmes. Conversely, for alternative-mode activities, the projected attendance was primarily driven by free programmes.
- ◆ In 2021/22, the projected annual attendance for in-person activities was highest in Film Arts and Visual Arts, at 3.1 million and 3 million respectively, more than double the figures from 2014/15.

◆ 音樂活動的非實體形式參與自2018-19年以來逐年上升，成為2021/22年最受歡迎的藝術範疇，加上音樂活動參加者的參與頻密度高，其推算年度參與人次為各藝術範疇中最高(720萬)，其付費及免費活動之推算參與人次(分別為270萬和450萬)亦為各藝術範疇之首。

◆ 透過非實體形式參與舞蹈活動的推算參與人次(650萬)僅次於音樂，兩者的付費活動推算參與人次(270萬)則不相上下。

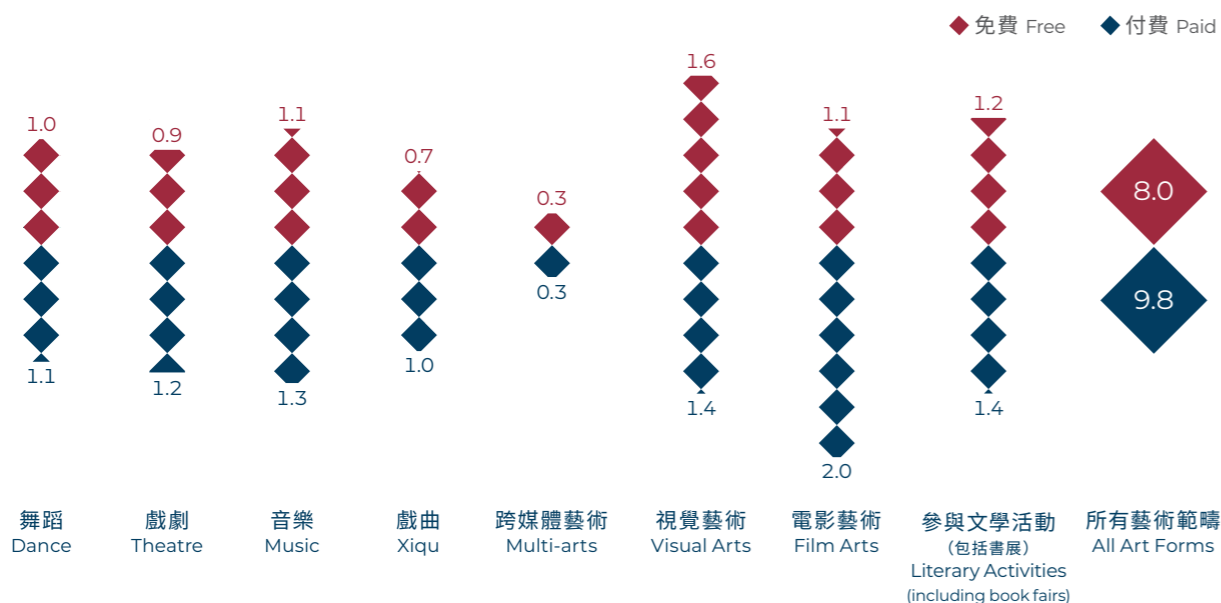
◆ 透過非實體形式參與戲曲活動市民雖較多數藝術範疇少，但戲曲參加者的參與頻密度卻為各藝術範疇活動參加者中最高，推高戲曲活動的推算參與人次(620萬)，而其免費節目的推算參與人次(410萬)亦僅次於音樂。

◆ Since 2018-19, participation incidence in Music activities through alternative modes has been growing every year, making it the most popular art form in 2021/22. Moreover, given the high participation frequency of Music participants, its projected annual attendance was the highest (7.2 million) among all art forms. The projected attendances for paid and free Music activities (2.7 million and 4.5 million respectively) also surpassed those of other art forms.

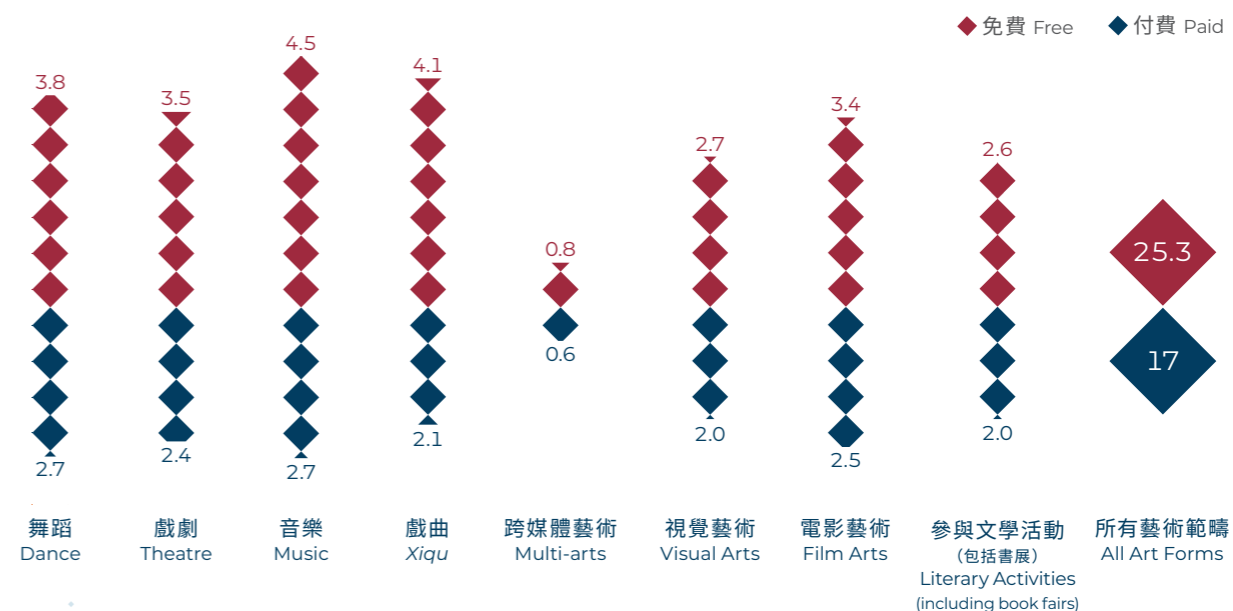
◆ The projected attendance for alternative-mode Dance activities (6.5 million) was second only to Music, and the two art forms had a similar projected attendance for paid activities (2.7 million).

◆ While fewer people viewed *Xiqu* programmes via alternative modes compared to most other art forms, *Xiqu* participants showed the highest participation frequency among all art form participants, contributing to a projected attendance of 6.2 million in *Xiqu* activities. The projected attendance for free *Xiqu* programmes (4.1 million) was also second only to Music.

2021/22年以實體形式參與藝術活動的推算年度人次(百萬) — 免費與付費  
Projected Annual Attendance (Million) for Arts Activities in Physical Mode in 2021/22 – Free vs. Paid



2021/22年以非實體形式參與藝術活動的推算年度人次(百萬) — 免費與付費



### 平均支出

◆ 連同實體及非實體形式的活動支出計算在內(包括購買實體文學書籍及電子書的費用)，每名藝文活動參加者於2021/22年的平均年度支出為\$1,381。整體而言，戲劇、音樂和舞蹈活動參加者的平均支出最高。

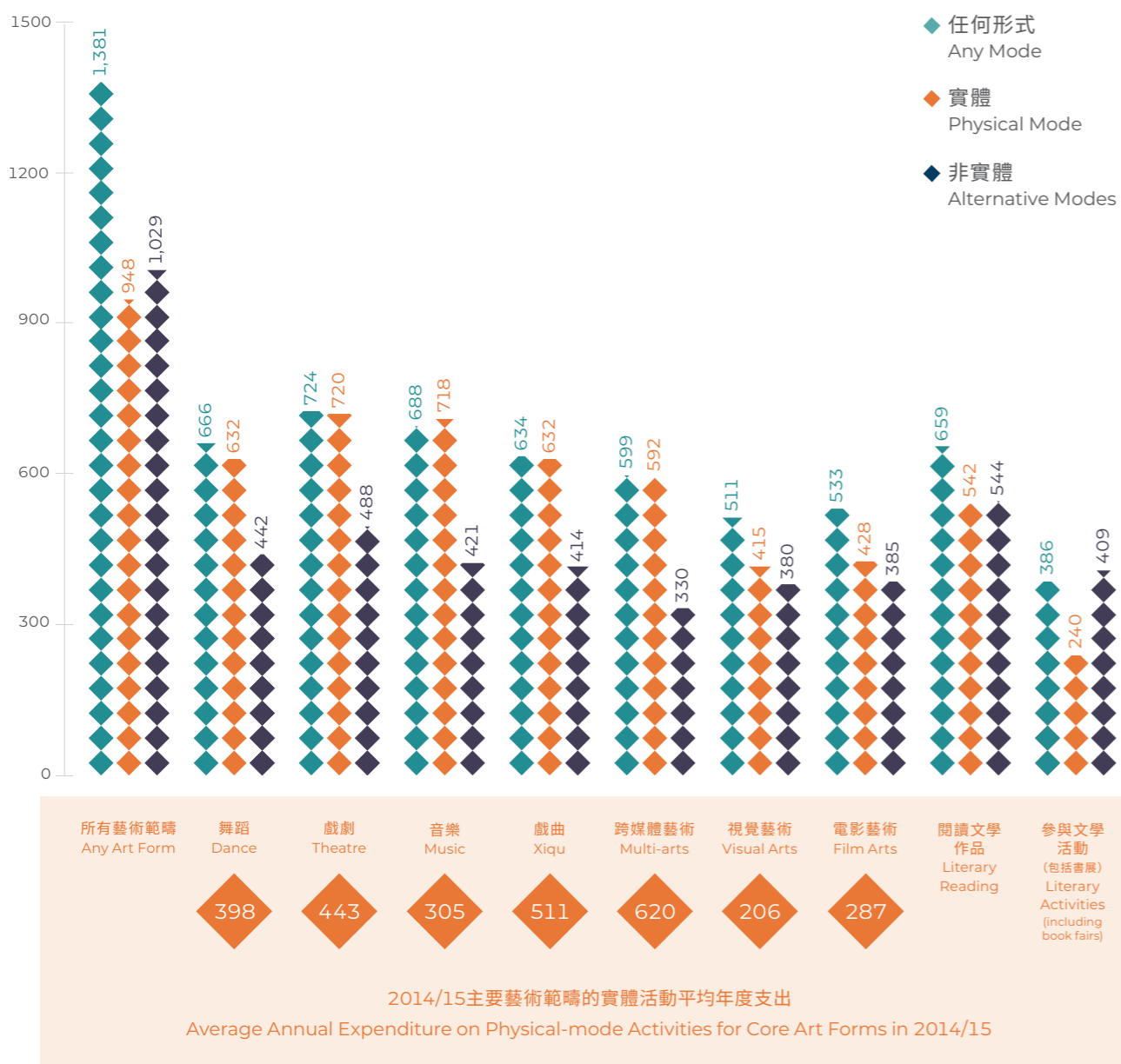
### AVERAGE EXPENDITURE

◆ Considering the expenditures on both physical- and alternative-mode activities (including the costs of purchasing physical literary books and e-books), the average annual expenditure per arts participant in 2021/22 was \$1,381. Overall, participants in Theatre, Music, and Dance activities had higher average spending.



- ◆ 實體活動的藝文活動參加者的平均支出 (\$948)，略低於透過非實體形式參與活動的參加者之花費 (\$1,029)。
- ◆ 就個別藝術範疇看，大多數實體形式活動的平均支出自2014/15年以來都有所增加，亦高於非實體活動的平均支出，尤其是音樂和跨媒體藝術。
- ◆ The average expenditure of arts participants in physical-mode activities (\$948) was slightly lower than that of participants in alternative-mode activities (\$1,029).
- ◆ On analysis of individual art forms, most art forms saw an increase in the average expenditure on physical-mode activities compared to 2014/15. In addition, the average expenditure on physical-mode activities was generally higher than that on alternative-mode, especially for Music and Multi-arts.

2021/22年主要藝術範疇的平均年度支出 (港元)  
Average Annual Expenditure for Core Art Forms in 2021/22 (HKD)



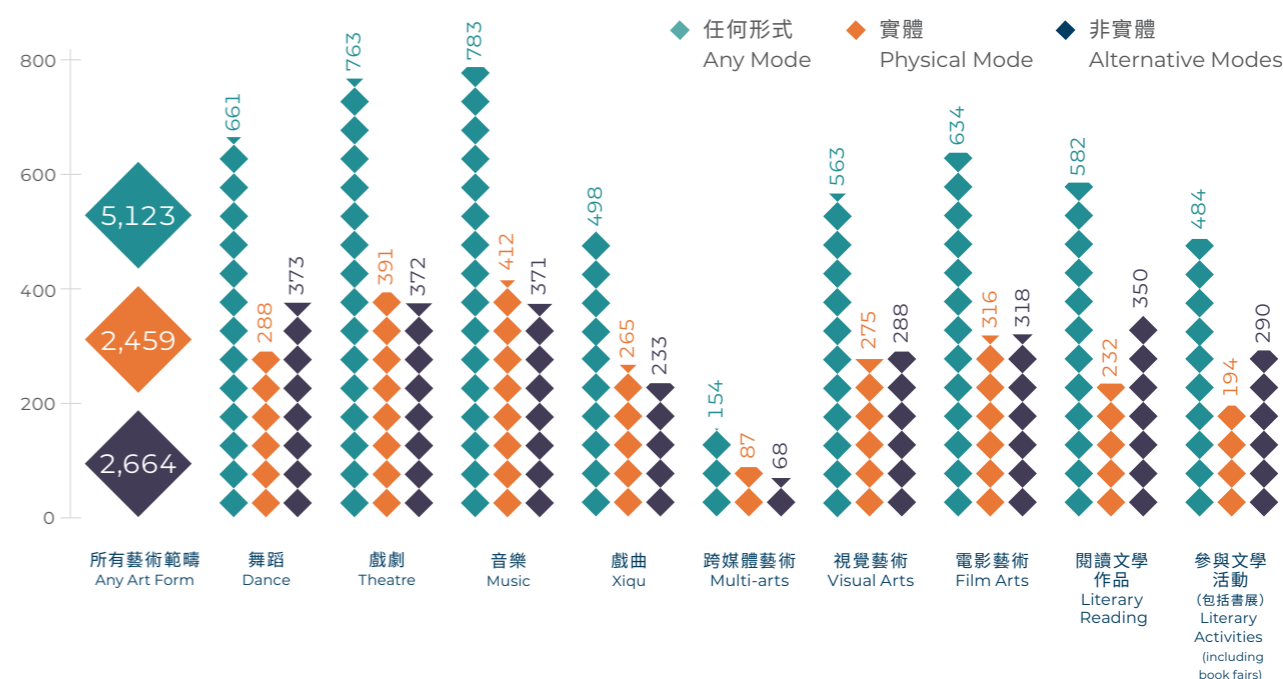
## 推算年度支出

- ◆ 連同實體及非實體形式活動的推算年度支出計算在內 (包括購買實體文學書籍及電子書的費用)，市民於2021/22年在藝術活動的推算總支出為51億元。其中，花費在音樂、戲劇和舞蹈活動支出最大。
- ◆ 由於2021/22年實體藝術活動的參與仍受疫情所限，實體活動的年度推算總支出較非實體形式的低。舞蹈、文學閱讀和文學活動 (包括書展) 的情況尤其如此。
- ◆ 實體形式的活動參與方面，由於音樂和戲劇活動參加者的平均花費最高，參與人數亦較為可觀，因此這兩種藝術範疇活動的推算年度支出最高。電影藝術活動參加者的平均花費雖較低，但因其付費觀眾數目多，因此推算年度支出亦頗高。
- ◆ 非實體形式的活動參與方面，因舞蹈、音樂及戲劇的付費觀眾人數及平均花費較多，三者的推算年度支出較其他藝術範疇高。

## PROJECTED ANNUAL EXPENDITURE

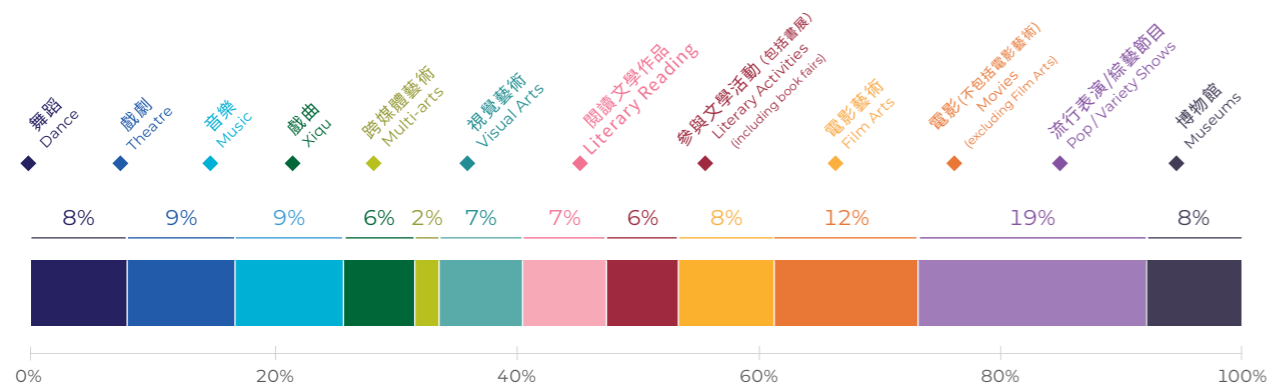
- ◆ Considering the projected annual expenditures on both physical and alternative-mode activities (including the costs of purchasing physical literary books and e-books), the total expenditure on arts activities in 2021/22 was projected to be \$5.1 billion. Among them, spending on Music, Theatre, and Dance activities was the highest.
- ◆ In 2021/22, as physical-mode arts participation was still restricted by the pandemic, the projected annual expenditure on physical-mode activities was lower than that on alternative modes, especially for Dance, Literary Reading, and Literary Activities (including book fairs).
- ◆ For physical-mode participation, Music and Theatre had the highest average spending per participant and relatively high participant numbers, resulting in the highest projected annual expenditures for these two art forms. Meanwhile, although the average spending per participant on Film Arts activities was relatively lower, the large number of paying participants contributed to a considerable projected annual expenditure.
- ◆ For alternative-mode participation, Dance, Music, and Theatre had relatively more paying participants with higher average spending, resulting in higher projected annual expenditures compared to other art forms.

主要藝術範疇的推算年度支出(百萬港元計)  
Projected annual expenditure (in million HKD) for core art forms



- ◆ 連同其他文化活動（例如看演唱會、參觀博物館和觀看商業電影）的費用計算在內，總推算年度支出為84億元，而藝術活動推算總支出（51億元）約佔整個藝文活動市場支出的六成。
- ◆ Including the expenses on other cultural activities (such as attending concerts, visiting museums, and watching commercial movies), the total projected annual expenditure was \$8.4 billion. Of the entire market expenditure on arts and cultural activities, approximately 60% came from the projected total expenditure on arts activities (\$5.1 billion).

推算支出佔比（任何形式）—按藝術範疇和購票文化活動種類劃分  
Share of projected expenditure (any mode) – by art form and type of ticketed cultural activities



2021年7月至2022年7月期間以任何形式參與藝文活動的推算支出（港元）：  
Projected annual expenditure (HKD) via any mode from July 2021 to July 2022:

84億

8.4 billions

藝術活動 Arts activities

(51億)  
(5.1B)

購票文化活動  
Ticketed cultural activities

(33億)  
(3.3B)

## 人生階段組別分析<sup>2</sup>

## LIFE SEGMENT ANALYSIS<sup>2</sup>

### 無子女的已婚/同居人士

### Married / co-habited persons without children

- ◆ 無子女的已婚/同居人士較其他人生階段組別更熱衷於參與實體藝術活動。與2014/15年相比，該組別於各藝術範疇活動的參與都有所增長。其中，他們在戲劇（18%）和音樂（14%）活動的參與度更從以往的較低位（4%和6%）增至目前最高。
- ◆ Compared to other life segments, married / co-habited persons without children were more enthusiastic in participating in physical-mode arts activities. Their participation incidence increased across all art forms compared to 2014/15. In particular, their participation incidence in Theatre and Music activities grew from the previous lows (4% and 6% respectively) to the current record highs (18% and 14% respectively).

<sup>2</sup> 有關藝術活動的參與率、頻密度及推算年度人次/支出的人生階段組別分析，可參閱第三階段研究「市場概覽」以下頁數：28-35、48、55-57，以及個別藝術範疇報告的詳細分析。

<sup>2</sup> For a detailed analysis on the incidence, frequency, and projected annual attendance / expenditure of arts participation by life segment, please refer to pages 28-35, 48, and 55-57 of the Market Overview section, as well as the individual art form reports of the Stage 3 study.

### 無子女的已婚/同居人士

### Married / co-habited persons without children

- ◆ 與2020年比較，該組別透過非實體形式的參與於2021/22年增加最多（+14%），除電影藝術外的藝術範疇活動參與均有所上升。
- ◆ When compared with 2020 figures, this life segment also exhibited the highest increase (+14%) in alternative-mode participation in 2021/22, with their participation incidence rising across all art forms except Film Arts.

### 育有0-4歲子女的家長

### Parents with children aged 0-4

- ◆ 育有0-4歲子女的家長於2021/22年的非實體活動參與較2020年顯著上升，參與度高於其他人生階段組別。他們不但在舞蹈、音樂、跨媒體藝術、電影藝術活動的參與更為活躍，而且更多以電子書的形式閱讀文學作品。
- ◆ Compared to 2020, parents with children aged 0-4 showed a significant increase in their participation in alternative-mode activities in 2021/22, with higher participation incidence than other life segments. They did not only participate more actively in Dance, Music, Multi-arts, and Film Arts activities, but also read more literary works in the form of e-books.
- ◆ 這組別參與非實體舞蹈、戲劇、電影藝術、視覺藝術和文學活動的次數最為頻密（5.3-7次）。
- ◆ This life segment had the highest participation frequency in alternative-mode activities of Dance, Theatre, Film Arts, Visual Arts, and Literary Activities (5.3-7 times).

### 育有5-14歲子女的家長

### Parents with children aged 5-14

- ◆ 連同實體及非實體形式的藝術活動參與計算在內，育有5-14歲子女的家長的參與度最高，尤其是在文學活動的參與。他們亦較其他組別更多透過非實體形式參加戲劇、視覺藝術和文學活動。
- ◆ When participation in both physical- and alternative-mode arts activities was taken into account, parents with children aged 5-14 had the highest participation incidence, especially in Literary Activities.
- ◆ 這組別除了在實體音樂（4.6次）和視覺藝術（4.3次）的參與頻密度較其他人生階段組別高，他們在實體及非實體形式文學活動的參與頻密度均最為突出（分別為3.3及5.3次）。
- ◆ Apart from a higher in-person participation frequency in Music (4.6 times) and Visual Arts (4.3 times), they also participated more in Literary Activities through both physical and alternative modes (3.3 and 5.3 times respectively) than other life segments.
- ◆ 這組別在非實體戲劇和舞蹈活動的推算年度支出亦最高。
- ◆ They also had the highest projected annual expenditures on alternative-mode Theatre and Dance activities.

藝術活動參與率——人生階段組別分析摘要

Arts Participation Incidence – Life Segment Analysis Highlights

- 整體參與度於各人生階段組別排名第一  
ranks the first in overall participation incidence across life segments
- 整體參與度於各人生階段組別排名第二  
ranks the second in overall participation incidence across life segments
- 整體參與度於各人生階段組別排名第三  
ranks the third in overall participation incidence across life segments
- 個別藝術範疇活動的參與率於各人生階段組別中最高  
Indicates the highest participation incidence in specific art forms across life segments

	無子女的已婚/ 同居人士 Married / co-habited persons without children	育有0-4歲 子女的家長 Parents with children aged 0-4	育有5-14歲 子女的家長 Parents with children aged 5-14	育有15歲以上 子女的家長 Parents with children aged 15+
參與率 (實體) Participation Incidence (Physical Mode)	<b>60%</b> 戲劇、音樂、 文學活動 Theatre, Music, Literary Activities	<b>55%</b> 跨媒體藝術、視覺 藝術、電影藝術、 文學閱讀 Multi-arts, Visual Arts, Film Arts, Literary Reading	<b>57%</b>	
參與率 (非實體) Participation Incidence (Alternative Modes)		<b>80%</b> 舞蹈、音樂、跨 媒體藝術、電影 藝術、文學閱讀 Dance, Music, Multi-arts, Film Arts, Literary Reading	<b>78%</b> 戲劇、視覺藝術 、文學活動 Theatre, Visual Arts, Literary Activities	<b>59%</b>
參與率 (實體+非實體) Participation Incidence (Physical + Alternative Modes)	戲劇、文學閱讀 Theatre, Literary Reading	<b>87%</b> 舞蹈、音樂、跨 媒體藝術、視覺 藝術、電影藝術 Dance, Music, Multi-arts, Visual Arts, Film Arts	<b>90%</b> 文學活動 Literary Activities	<b>79%</b>

參與頻密度及推算年度支出——人生階段組別分析摘要

Participation Frequency and Projected Annual Expenditure – Life Segment Analysis Highlights

個別藝術範疇活動的參與頻密度/推算年度支出於各人生階段組別中最高  
Indicates the highest participation frequency / projected annual expenditure in specific art forms across life segments

	育有0-4歲子女的家長 Parents with children aged 0-4	育有5-14歲子女的家長 Parents with children aged 5-14	育有15歲以上子女的家長 Parents with children aged 15+
參與頻密度 (實體) Participation Frequency (Physical Mode)		音樂、視覺藝術、 文學活動 Music, Visual Arts, Literary Activities	戲劇、文學閱讀 (書籍本數) Theatre, Literary Reading (number of books read)
參與頻密度 (非實體) Participation Frequency (Alternative Modes)	舞蹈、戲劇、電影藝術 、視覺藝術、文學活動 Dance, Theatre, Film Arts, Visual Arts, Literary Activities	文學活動 Literary Activities	文學閱讀 (書籍本數) Literary Reading (number of books read)
推算年度支出 (實體) Projected Annual Expenditure (Physical Mode)			所有藝術範疇 All art forms
推算年度支出 (非實體) Projected Annual Expenditure (Alternative Modes)		戲劇、舞蹈、跨媒 體藝術、視覺藝術 Theatre, Dance, Multi-arts, Visual Arts	音樂、戲曲、電影藝術 、文學閱讀、文學活動 Music, Xiqu, Film Arts, Literary Reading, Literary

育有15歲以上子女的家長

Parents with children aged 15+

- ◆ 育有15歲以上子女的家長較常親身參與戲劇活動(4.3次)。他們亦較熱衷於文學閱讀。無論是實體文學書籍(7.3本)或是電子書(7.8本)的閱讀本數上,這組別的閱讀量均較高,亦經常以非實體形式參與戲曲活動,參與度與頻密度(8.4次)僅次於退休人士/65歲以上人士(8.7次)。
- ◆ Parents with children aged 15+ participated more frequently in Theatre (4.3 times) through physical mode. They were also more avid in Literary Reading, having the highest number of books read for both physical literary works (7.3 books) and e-books (7.8 books). This life segment participated frequently in alternative-mode Xiqu activities as well, with a participation incidence and frequency (8.4 times) second only to retirees / persons aged 65+ (8.7 times).
- ◆ 不論實體或非實體形式,這組別在各藝術範疇活動(非實體形式的跨媒體藝術活動除外)的推算年度參與人次都高於其他組別。
- ◆ Regardless of physical or alternative modes, the projected annual attendance for this group in all art forms (except alternative-mode Multi-arts activities) was higher than that of other life segments.
- ◆ 這組別在各藝術範疇實體活動的推算年度支出所佔比例都最大,在非實體音樂活動及購買電子文學書籍的推算支出上亦最為突出。
- ◆ This group accounted for the largest share of projected annual expenditure on physical-mode activities across all art forms. Their projected expenditures on alternative-mode Music activities and purchasing literary e-books were also the highest.

## 對藝術科技的認識、 體驗和看法

## AWARENESS, EXPERIENCE AND ATTITUDES TOWARDS ARTS-TECH

- ◆ 第三階段的調查結果顯示，八成的受訪者表示曾聽聞過藝術科技，當中的七成人表示，他們希望藝術活動能夠提供宣傳短片，以展示藝術科技是如何與該藝術活動結合。

- ◆ Results from the Stage 3 survey found that 80% of respondents indicated that they were aware of arts-tech. Among them, 70% expressed a desire for arts activities to provide promotional videos demonstrating how arts-tech is incorporated into the activities.

**20%**  
不認識藝術科技  
Unaware of arts-tech



基數：所有受訪者（樣本數=3,017）  
Base: All respondents (n=3,017)

**80%**  
認識藝術科技  
Aware of arts-tech

**70%**

希望藝術活動能提供宣傳短片  
以助了解藝術活動是如何與藝術科技結合  
expressed a desire for arts activities to  
provide promotional videos demonstrating  
how arts-tech is incorporated into the activities.

- ◆ 逾七成（72%）的藝文活動參加者曾透過實體或非實體形式體驗藝術科技，當中，多數的人表示藝術科技改善了他們的藝術活動體驗。因此，超過七成體驗者（74%）表示，他們在選擇藝術活動時會留意藝術科技是否應用在藝術活動中。

- ◆ 72% of arts participants had experience with arts-tech through either physical or alternative modes. Among them, 60% expressed that arts-tech helped enhance their experience in arts activities. As a result, 74% of those who had experienced arts-tech indicated that they would pay attention to whether arts-tech was incorporated when choosing arts activities.

**28%**  
未曾體驗藝術科技  
Not yet experienced arts-tech



基數：各藝術範疇的藝文活動參加者（樣本數=2,405）  
Base: Participants of each respective art form (n=2,405)

**72%**  
曾體驗藝術科技  
Experienced arts-tech

**74%**

同意選擇藝術活動時  
會留意藝術科技是否應用在藝術活動中  
indicated that they would pay attention to  
whether arts-tech was incorporated when  
choosing arts activities.

- ◆ 同步串流和舞臺影像投射較常在表演藝術活動中所應用，因此較多被舞蹈、戲劇和音樂活動參加者所體驗，亦是反應最為正面的兩種藝術科技。沉浸式影像裝置和虛擬實景則最廣為視覺藝術參加者所體驗。

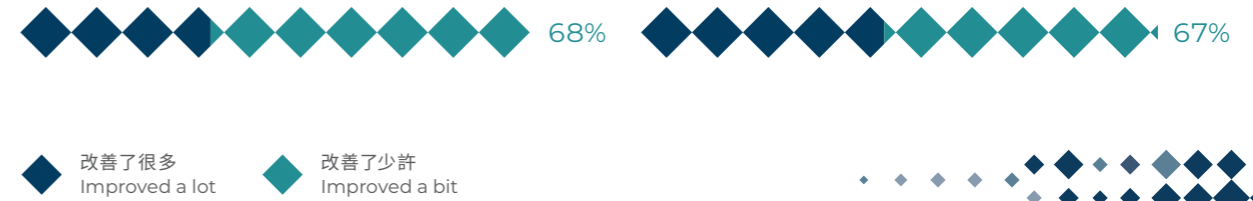
- ◆ Live Streaming and Image Projection were more commonly used in Performing Arts activities, and were therefore most experienced by participants in Dance, Theatre, and Music activities. These two arts-tech elements also received the most positive feedback from the participants. Meanwhile, Immersive Video Installations and Virtual Reality were most commonly experienced by Visual Arts participants.

## 藝術科技對藝文活動參加者藝術體驗的影響

## Impact of arts-tech on participants' arts experience

### 舞臺影像投射 Image Projection

### 即時同步串流 Live Streaming

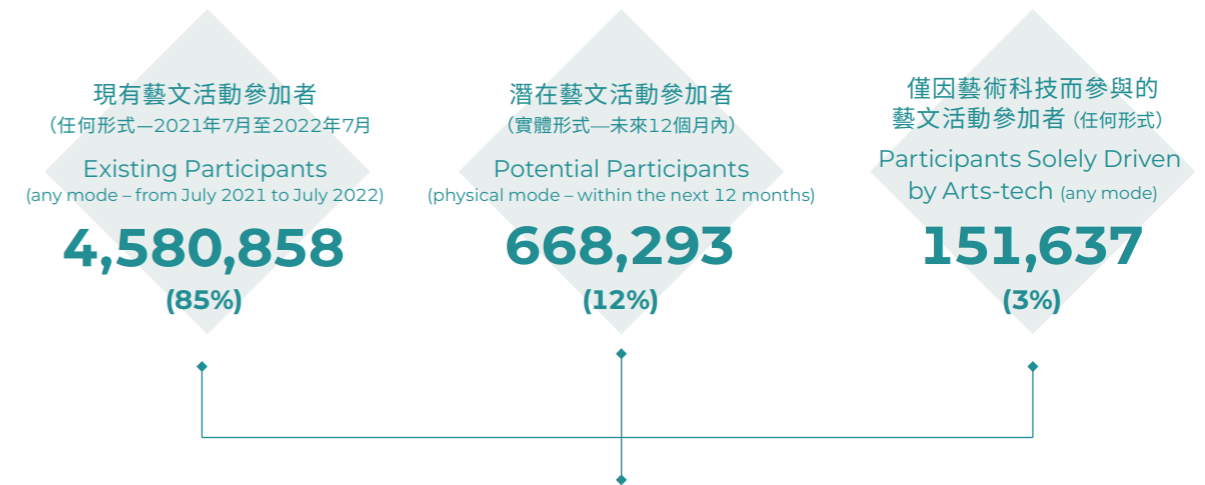


- ◆ 雖然藝術科技有助改善藝術參與體驗，但第二及第三階段的研究結果均顯示，這並不是觀眾最關注的元素，而經典作品、具啟發性/引人反思的題材，以及本地/國際知名創作或表演者/團體的吸引力遠高於藝術科技。

- ◆ While arts-tech helped improve the experience of arts participation, results from both the Stage 2 and Stage 3 studies showed that it was not the primary concern for audience. Instead, classic works, inspirational or reflective topics, and locally or internationally renowned creators, performers or groups were more appealing than arts-tech.

- ◆ 以推算人口計，撇除458萬透過實體或非實體形式參與藝術活動的市民，以及約67萬表示有興趣參與實體藝術活動的非參加者，僅因藝術科技而對藝文活動產生興趣的市民只有15萬。這是由於大多數對藝術科技感興趣的人本身已是現有或潛在的藝文活動參加者。

- ◆ In terms of projected population, excluding 4.58 million existing arts participants who participated either through physical or alternative modes, and approximately 670,000 non-participants interested in physical-mode arts activities, only 150,000 individuals were interested in arts and cultural activities solely because of arts-tech. This was because most people who expressed interest in arts-tech were existing or potential participants in arts and cultural activities.



對任何形式的藝術參與感興趣的推算人口  
Projected Population Interested in Arts Participation in Any Mode **5,400,788**

公眾希望未來親身入場參與更多的藝術活動

Public Desire for More In-person Participation in Future Arts Activities

- ◆ 受疫情所限，2021年7月至2022年7月期間藝術活動的推算總參與人次（不計算閱讀文學書籍），和推算總年度支出（包括購買實體文學書籍及電子書的費用），多數來自非實體形式的藝術參與。可見，以非實體形式參與藝術活動的觀眾不但數目龐大，而且願意花費。
- ◆ 雖仍受疫情所限，於2021/22年間親身入場參與藝術活動的15-74歲推算人口達321萬，較2014/15年增加62萬，顯示參與實體節目的人口呈上升趨勢。另外，於2021/22年間沒有親身入場參與藝術活動但表示未來有此興趣的推算人口達204萬，較2014/15年的77萬增加127萬。
- ◆ 2021/22年，表演/展覽場地重開，觀眾恢復了親身入場觀賞節目/展覽的意欲。第一及第三階段的追蹤調查顯示，有意在未來12個月內親身入場參與藝術活動的受訪者，由2020年的74%增加至2021/22年的85%。其中，於2021/22年度僅透過非實體形式參與藝文活動的參加者（推算為138萬人口）的興趣程度更高達95%<sup>3</sup>。
- ◆ 另外，2020年的防疫措施限制了外國表演團體來港表演，使觀眾比疫情前更關注本地的藝文活動。因此，如可將這些觀眾吸納為本地實體藝文活動的觀眾，潛在收益將不容小覷。
- ◆ Due to the pandemic, the projected total attendance in arts activities (excluding Literary Reading), and the projected total annual expenditure (including the costs of purchasing physical literary works and e-books) from July 2021 to July 2022 were primarily driven by alternative-mode arts participation. This indicated that the audience who participated in arts activities through alternative modes were not only numerous but also willing to spend.
- ◆ Despite the ongoing pandemic, the projected population aged 15-74 who attended in-person arts activities in 2021/22 totalled 3.21 million, an increase of 620,000 compared to 2014/15, which suggested a rising trend in the physical-mode participant population. Furthermore, the projected population of those who did not attend in-person arts activities in 2021/22 but expressed interest in doing so in the future reached 2.04 million, an increase of 1.27 million compared to 770,000 in 2014/15.
- ◆ In 2021/22, with the re-opening of performance / exhibition venues, the audience regained desire to attend programmes / exhibitions in person. Based on the tracking surveys from Stage 1 and Stage 3, the proportion of respondents who expressed interest in attending in-person arts activities in the next 12 months grew from 74% in 2020 to 85% in 2021/22. Among them, the interest level of those who participated in arts and cultural activities exclusively through alternative modes in 2021/22 (with a projected population of 1.38 million) was even higher, reaching 95%<sup>3</sup>.
- ◆ In addition, pandemic prevention measures in 2020 restricted overseas performing groups from visiting Hong Kong, prompting audiences to focus more on local arts and cultural events than before the pandemic. If these audiences could be attracted to attend local arts and cultural activities in physical mode, it could yield considerable potential revenue.

<sup>3</sup> 有關受訪者對未來親身入場參與藝術活動的興趣程度，可參閱第三階段研究「市場概覽」以下頁數之詳細內容：36、40-43、77，以及個別藝術範疇報告中，關於各藝術範疇子分類現有參加者和感興趣參加者的分布。

<sup>3</sup> For details on the respondents' interest in attending in-person arts activities in the future, please refer to pages 36, 40-43, and 77 of the Market Overview section, as well as the distribution of existing and potential participants in each arts subcategory in the individual art form reports of the Stage 3 study.

觀眾對藝術活動的期望

Audience Expectations towards Arts Activities

- ◆ 本地實體藝文節目的市場潛力巨大，那麼如何才能吸引觀眾入場呢？第二階段座談會中，觀眾對藝術節目、藝團和表演者/藝術家提出以下一些期望<sup>4</sup>。
- ◆ The market potential for local physical-mode arts and cultural programmes is enormous. So how can we attract audiences to attend? Below are what audiences from the focus groups of the Stage 2 study expect on arts programmes, arts groups, and performers / artists<sup>4</sup>.

題材  
Topic

- ◆ 具啟發性/引人反思 Inspirational / reflective
- ◆ 與香港本土相關 Related to Hong Kong

質素  
Quality

- ◆ 經典作品以及獲獎/重演作品 Classic works, and award-winning / re-run programmes
- ◆ 本地知名創作/表演者的作品 Works by locally renowned creators / performers
- ◆ 具口碑 Reputable

美感  
Aesthetics

- ◆ 從舞台、表演（尤其是舞蹈表演）、服飾（尤其是戲曲表演中的服裝和頭飾）到海報的設計上都呈現美感  
Showing aesthetic appeal from stage sets, performances (especially Dance performances), costumes (especially the clothing and headpieces used in Xiqu performances), to poster design

<sup>4</sup> 可參閱第二階段的座談會報告，了解觀眾對個別藝術範疇的詳細建議。

<sup>4</sup> For detailed recommendations made by audiences in the focus group discussions on individual art forms, please refer to the Focus Group Reports of the Stage 2 study.



互動  
Interactivity

表演/展覽期間 During the Performance / Exhibition

- ◆ 融入互動元素，加強觀眾和表演者/藝術家/展品的連結  
Containing interactive elements to strengthen the connection between the audience and performers / artists / exhibits

表演後 After the Performance

- ◆ 表演者/藝術家可透過社交媒體持續更新動態，增加與觀眾的日常互動及親和力  
Performers / artists may use social media to provide regular updates, enhancing their day-to-day interaction and rapport with the audience

表演藝術節目 Performing Arts Programmes

- ◆ 透過展示排練、預演、過往演出的片段，或小型表演，讓觀眾增加對演出的了解  
Enhancing audience understanding of the performances by showcasing rehearsals, previews, clips from past performances, or conducting mini-shows

視覺藝術展覽 Visual Arts Exhibitions

- ◆ 宣傳品應包括各種有關展覽的資訊，包括展覽規模等，讓觀眾能有充足的資訊作出決定及合理期望  
Promotional materials should include various information about the exhibitions, such as the exhibition scale, allowing the audience to make informed decisions and manage their expectations

宣傳  
Promotion



第一階段研究  
非實體形式參與藝術活動之調查報告

Stage 1  
Survey Report on Alternative  
Modes of Arts Participation



第二階段研究  
座談會報告

Stage 2  
Focus Group  
Report



第三階段研究  
藝術活動參與概況之調查結果

Stage 3  
Survey Report on Patterns  
of Arts Participation



