



二十年丰盛艺术生活
Bringing Art to Life for 20 years



細說從頭

香港藝術中心的成立，實有賴一群熱心的藝術喜好者。

六十年代香港，在國際間工商業及金融樞紐的地位已開始建基，然而文化上仍普遍被視為一片荒漠。當年的大會堂可說是唯一稍具規模的藝術活動場地，舉辦的各類活動均有甚高的入座率，證明其時的市民對文化藝術活動已是需求極殷，反映了增設其他文藝場地的急切需要。當時任職政府公務員的白懿禮先生，率先發起了成立一所藝術中心，以補足不敷應用的大會堂。

一九六九年，一項就興建藝術中心可行性的研究計劃正式展開，香港藝術中心有限公司於兩年後遵照香港公司條例正式成立，同期亦向政府申請撥地以建立中心大樓。一九七二年初，一幅位於灣仔北、面積 30.3 x 30.3 米的填海土地，獲得政府批核撥作興建香港藝術中心之用，而一連串籌募建築經費的活動亦同時展開。

BEGIN WITH THE BEGINNING

Hong Kong in the Sixties was a thriving international centre for trade, industry and finance. Yet at that time it was widely perceived to be a cultural desert as well. The City Hall complex constituted the only arts venue of any importance in the territory. Consistently high attendance at many different events held there, coupled with high demand for use of its concert hall and theatre, pointed to the urgent need for more facilities.

Hong Kong Arts Centre owes its existence to a group of visionary arts enthusiasts led by English civil servant, Mr Bill Bailey, who lobbied persistently during the late Sixties for the establishment of an arts centre to supplement the over-utilised City Hall.

A feasibility study was commissioned in 1969, two years later the Hong Kong Arts Centre Ltd was registered under the Companies Ordinance and application was made to the Hong Kong Government for a site on which to build. Early in 1972 a 30.3m x 30.3 m plot on the new Wanchai North reclamation was granted by Government and fund-raising began in earnest.



空中樓閣

BUILDING THE CASTLE IN THE AIR

The Art Centre's brief was ambitious, involving the provision of facilities for public performances and presentations of the performing, cinematic and visual arts, as well as additional facilities for education, training and practice. Yet the site was very small – just over 900 sq m – posing a considerable challenge to the architect, Mr Tao Ho.

His ingenious, award-winning design maximised the minimal space available in order to develop the site's potential to its fullest extent. Although high-rises are hardly a phenomenon in Hong Kong, the Arts Centre's vertical design is unique for a multi-usage building when contrasted against arts centres around the world. The main theatre interlocks with the three-level exhibition galleries, whilst the main foyer extends over five floors. Most importantly, additional office space on the upper floors provides a valuable source of recurrent income from leasing.

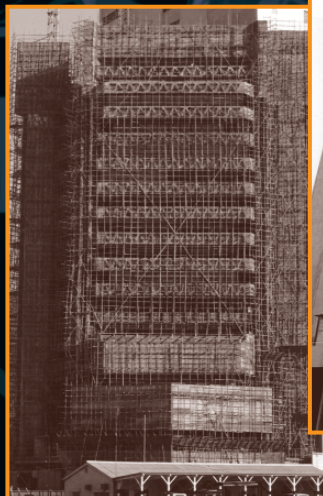
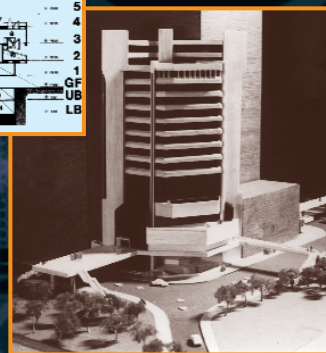
The original concept of an independent, self-financing high-rise cultural complex, in which commercial office space would generate enough revenue to pay for the arts accommodation below, constituted a serious challenge to the traditional view that substantial public subsidy was a prerequisite for the operational costs of an arts facility. Over time, this challenge has sadly proved impossible to realise on a successful and continuous basis. Despite this, it did provide for the extraordinary range of facilities in a 19-storey building, including three auditoria, two gallery spaces, a rehearsal room, ancillary classroom/workshop space, shops and restaurants.

Construction got underway in 1972 and was completed in mid-1977. The official opening of Hong Kong Arts Centre by the then Governor, Sir Murray MacLehose was on 14 October 1977, launching four weeks of Opening Celebration programmes featuring a carnival of multi-cultural and multi-disciplinary events.

一九七二年，藝術中心大樓的建築工程正式展開，一九七七年中期宣佈完成。並於同年十月十四日，由前港督麥理浩爵士為香港藝術中心正式主持開幕典禮。為隆重其事，藝術中心更連續四週舉辦各式文化、多媒體的藝術活動，以誌慶中心開幕。這座十九層的大樓，為大眾提供了多方面的設施，包括三個劇場、兩個展覽館、一個排練室、多個課室／工作室及商店、餐廳等。

成立藝術中心的構思可說是雄心勃勃，擬包羅不同的設施及盡量配合各類藝術活動的需要，使演藝、電影、視覺藝術等多類型活動均有公開表演場地，同時亦有教育、培訓及練習的場所。然而藝術中心佔地僅大於 900 平方米，對建築師何弢來說實是極大的挑戰。

結果何氏的設計善用了每寸的空間，地盡其用，為他及藝術中心贏取不少的榮譽及喝采。世界各地知名的同類型機構多是向橫延展，佔地廣闊；香港藝術中心卻秉承香港向高空發展的特色，匠心獨運的垂直式設計，麻雀雖小，五臟俱全，實在是別樹一幟。更重要的是闢出了多層高層空間予租戶作辦公室之用，大大補助了藝術活動的開支。





沙漠行舟

SAILING IN THE DESERT



1977



香港藝術中心的運作，乃以獨立經營、自給自足為本，一反傳統必須動用大量公帑以營運藝術機構的做法；然而要成功地將這理想付諸實行，亦可說是困難重重。藝術中心開始動工興建的時候，籌款活動亦同步展開。一九七七年初，建築工程將近完成，而籌得的款項亦達一千五百五十萬港幣，其中的捐款大部份來自邵逸夫爵士的邵氏基金、包玉剛爵士暨包氏集團、周壽臣爵士基金及何鴻章先生。總建築費達三千一百五十萬，餘數則悉由香港賽馬會及香港政府（通過借貸）補足。

自負盈虧是香港藝術中心的一大特色，亦因此，藝術中心必須倚重來自租金、票房、場地出租的收入，還有來自各大機構的贊助及捐款等以支付各項開支。香港藝術中心遵照一九七四年成立的「香港藝術中心條例」營運，其後因應以一九八六年的「香港藝術中心條例」取代，並依循該條例，將藝術中心的日常運作交由監督團管理。

香港藝術中心從成立之初，便孜孜不倦地實踐一個理想——讓社會上不同人士均可享用及受益；而中心大樓的租客乃以文化、教育或慈善團體為主（以回饋政府撥捐的土地），中心內的一切設施更開放予公眾租用。這個早期釐訂的工作方針一直沿用至今。香港藝術中心的會員計劃從早期開始已是佔了一個不容忽視的位置，直至今日，監督團中亦分別各有個人會員代表兩位及公司會員代表兩位；另一方面，自一九九二年至今，來自信託基金會員捐獻以支持籌辦活動的經費亦累積達七十八萬。



Major fund-raising campaigns went hand in hand with the construction of the Arts Centre. By early 1977, with the building nearly complete, donations totalled HK\$15.5 million. This figure included notable contributions from Sir Run Run Shaw's Shaw Foundation, from Sir Y K Pao and the Pao Group of Companies, from the Estate of the Honourable Sir Shouson Chow and from Mr Eric Hotung. The remainder of the HK\$31.5 million construction costs were subsequently met from generous contributions by the Hong Kong Jockey Club and the Government (through redemption of the building loan).

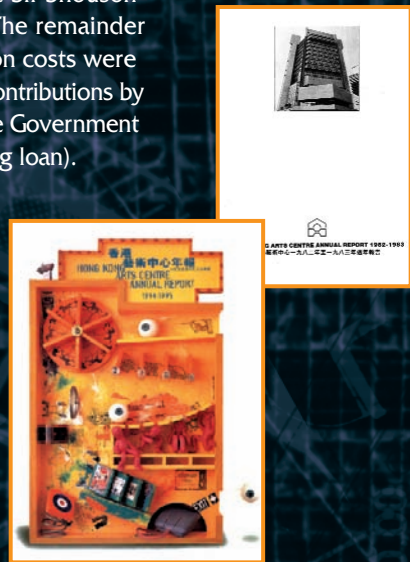
The Hong Kong Arts Centre prides itself on its independence and has never received recurrent subsidy for its operating costs from public funds. Rather, the Arts Centre remains heavily reliant on income from rental, box office and venue hiring in addition to sponsorship and donations from the private sector.

Hong Kong Arts Centre is governed by the Hong Kong Arts Centre Ordinance, first passed in 1974, and subsequently repealed and replaced by the Hong Kong Arts Centre Ordinance 1986, which placed the day-to-day running of the Arts Centre in the hands of its Board of Governors.



1995

From the outset, Hong Kong Arts Centre was conceived for the community's use and benefit. Tenancies were originally let to cultural, educational and charitable organisations (a stipulation of the Government Grant of Land), and the facilities were made available to the community for hire. The latter practice still continues to the present day. Members of the Hong Kong Arts Centre Membership scheme played a key role in the running of the organisation in the early days. Even today, two Individual Members and two Organisation Members sit on our Board of Governors. Our highly valued Trust Fund Members have contributed \$780,000 since the Trust Fund was established in 1992 in order to support programming activities.



BRINGING ART TO LIFE

藝術生活

隨著香港社會的變遷，及其經濟、文化的迅速成長，藝術中心的節目路向在過去二十年間一直不斷改進。因應當時的需求，早期舉辦的活動以展覽及演藝節目為主，成立後數年間舉辦了一連串大型及高質素節目（當中既有來自本地的團體，亦有來自世界各地的名家）。踏入八十年代，獨立的電影及課程部先後應運而生。

近年，為呼應多個相繼落成的新藝術場館以及繼續積極推動本土藝術的發展，藝術中心的節目方針亦趨向非主流，更致力栽培本地新進創作精英，使他們都得到展露才華的機會。

Since the Arts Centre's inception, its programming has undergone significant developments reflecting the changes and shifts of Hong Kong's society, along with its economic and cultural growth. Focus in the early years was on exhibitions and performing arts due to the establishment of our professional venues that provided a badly needed alternative to the spaces at City Hall. A broad spectrum of glamorous and high-profile exhibitions and performing artists (both regional and international) were presented in the first few years of the Arts Centre's life. It was not until the Eighties that the need for separate Education and Film Departments was met.

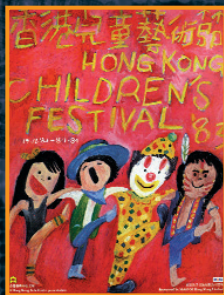
In recent years, facing new challenges such as the advent of other arts venues and the need to develop the local arts scene, our programming directions have turned towards the non-mainstream and alternative, allowing local artists room to experiment, develop and find a platform for their work.



1978



1980



1983



1987

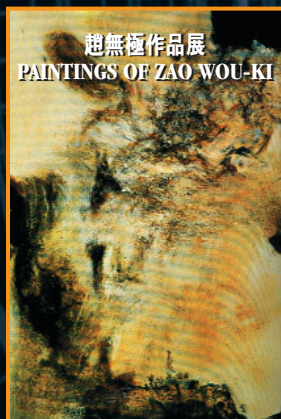


畫廊盛筵

AN ON-GOING FEAST FOR THE EYES

藝術中心的包氏畫廊已被公認為本港最著名的視覺藝術展覽場地之一。畫廊在安排節目政策方面，在著重鼓勵及扶植本地新進的視覺藝術工作者之餘，同時亦為本港藝術愛好者推介不同的國際當代藝術媒體及潮流創作。

一九七七年十月，一個搜羅歐洲近代藝術名家的作品展正式為包氏畫廊揭幕，展出的藝術家包括柯洛、莫內、L·佛洛依德、傑克梅第、克利等。其後十年間，舉辦過的展覽有本土的藝術精萃、傳統的國畫展，以至來自歐美的大型藝術作品展。其中特別是亨利·摩爾及趙無



1982

極兩個展覽，至今仍為人所津津樂道。藝術中心亦經常將海外高質素的攝影展帶到香港，成為本地殿堂級的攝影展覽勝地，如美國的攝影大師安素·阿當斯的作品展便曾於包氏畫廊舉行。

近年，精采的展覽包括〈包浩斯〉、〈十九世紀英國繪畫展〉、〈林風眠作品展〉、〈羅伯特·卡帕攝影回顧展〉、〈大師相展〉、〈掠影夢工場—密林圖片社作品展〉、〈現代藝術經典—Würth珍藏〉。此時期，部門本身亦開拓出兩個新路向：一方面將展覽帶出本中心，走入社區，讓更多人可接觸到藝術，如〈藝術在公屋〉、〈愛之祭帳展覽〉、〈流動藝術〉、〈走出畫廊〉及每年均全力推動的節目〈藝術在醫院〉；另一方面，為了回應九七年

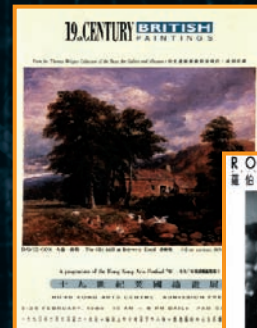
香港回歸中國，部門亦將焦點著眼於本地文化源流、身份的探索上，一連串圍繞香港藝術發展的研究及展覽包括：〈李鐵夫作品展〉、〈香港漫畫回顧展〉、〈陳福善作品展〉及曾引起熱烈反應的〈香港六十年代〉。

The Pao Galleries are widely recognised as the territory's leading visual arts exhibition venue. The galleries have a unique artistic policy that combines encouragement and support for new local visual arts talent with the provision of a platform for major contemporary international art forms and trends.

The inaugural exhibition in October 1977 was one of major European art featuring artists such as Corot, Monet, Lucian Freud, Giacometti, Klee and others. In the first ten years, a wide range of exhibitions featured everything from local art and sculpture, traditional Chinese painting to contemporary European art. Two examples of such prominent exhibitions were of Henry Moore and Zao Wou-ki. In this period the Arts Centre was also firmly established as an important platform for the display of photography, being active in bringing high quality photography exhibitions to Hong Kong. Of particular note was the exhibition of the American master, Ansel Adams.

In the last decade, exhibition highlights have included *Bauhaus*, *19th Century British Painting*, *The Art of Lin Feng Mian*, *Post '89: China's New Art*, *Robert Capa, Master Photographs*, *Magnum Cinema and Modern Classics & Contemporary Art from the Würth Collection*. During this period, the department also diversified in two other distinct areas. Firstly, the department's programming moved beyond the gallery space in seeking to make art more approachable for the community. Projects

such as *Art in Public Housing*, *Aids Memorial Quilt Project*, *Mobile Art*, *Outside the White Cube*, and most importantly, *Art in Hospital* have become a regular feature in our annual programme. Secondly, in response to Hong Kong's return to China in 1997, the department began to focus on local cultural heritage and cultural identity, researching and curating many exhibitions to reveal the history of Hong Kong art. Outstanding examples in this area included *The Art of Li Tie Fu*, *History of Hong Kong Comics*, *Journey of an Artist: The Art of Luis Chan*, and the highly popular *Hong Kong Sixties: Designing an Identity*.



1990



1989



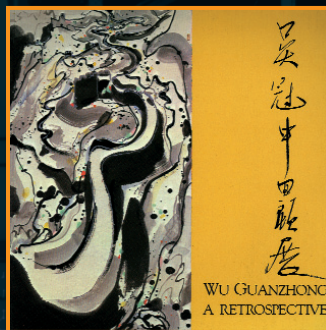
1995



1988



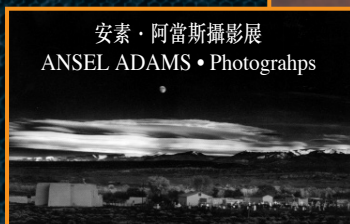
1985



1987



1988



1983



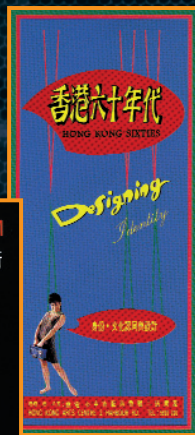
1988



1992



1993



1994



1997



1996



1994



1996



1992

舞台春秋

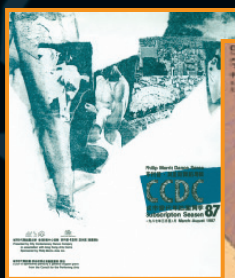
20 YEARS ON STAGE

藝術中心的三個表演場地均以捐助者的名義命名：其一是設有四百三十九個座位的壽臣劇院，其二是麥高利小劇場，設有八十個座位，以及林百欣電影院，共設座位一百九十六個（前稱演奏廳）。自一九七七年以來，這些表演場地的節目編排政策經歷了不同的發展：早期舉辦的活動種類繁多，由室樂以至粵劇、西方話劇以至現代舞，定期均有國際知名藝術家表演；踏入八十年代，藝術中心面對本港多個新近落成的劇場，亦開始重新檢討節目策略，將重點放在本土表演藝術家，著重栽培那些根基未穩，難以覓得表演場地的團體。不少現在本地著名的表演藝術團體均由藝術中心積極支持或協助成立，如城市當代舞蹈團、中英劇團、

The Arts Centre incorporates three superbly equipped auditoria, named after major benefactors: the 439-seat Shouson Theatre, the 80-seat MacAulay Studio, and the 193-seat Lim Por Yen Film Theatre (the previously named Recital Hall). Since 1977, the programme policy has undergone major development; in the early years the department presented an extraordinarily wide range of activities, from chamber music to Cantonese opera, western drama to contemporary dance, with renowned international performers visiting on a regular basis. Facing the challenge of new well-equipped arts venues in the mid-80s, our performing arts direction was accordingly re-appraised. Since that time the department has focused on nurturing local artists, most notably non-established groups who would otherwise be unable to find a platform for their work. The Arts Centre was

instrumental in the encouragement and development of now famous performing arts groups such as City Contemporary Dance Company, Chung Ying Theatre Company and Zuni Icosahedron. Our own presentations include such memorable programmes as *Dow Summer Arts Festival*, *Mobil Children's Festival*, *Caltex Youth Drama Project*, *Festival*

2000, *Nescafe Showtime* and *Climatic Shorts*. In 1995, *Climatic Shorts*, a local theatre festival, expanded into a performing arts festival—*NOW '95*, introducing music and dance programmes as well. Capitalising on our unique position to organise and present multi-disciplinary programmes, *Festival NOW '96* became Hong Kong's first local, contemporary arts festival, a multi-disciplinary collaboration with the other three programme departments. A clear set of objectives have been established:



1987



1986



1983
進念·二十面體等。

歷年來，藝術中心亦製作了好些令人難忘的節目，如〈陶氏夏日藝術節〉、〈美孚兒童藝術節〉、〈加德士青年戲劇計劃〉、〈二千藝風流〉、〈雀巢咖啡演藝閒情夜〉及〈短劇戲流〉等。一九九五年，屬本土劇場創作的〈短劇戲流〉更擴展成包羅音樂、舞蹈的表演藝術節〈今天舞台系列〉。九六年與其他三個部門合作，將此節目推進一步成為香港首個全本土、原創作、多媒體的當代藝術節：〈艺术·香港·今日〉，這個藝術中心每年度的旗艦節目特色如下：

- 以展示百分百全本土的當代藝術創作為主。
- 為本土藝術工作者提供展覽及表演空間。
- 通過鼓勵藝術工作者發揮及創作，推動本土藝術的發展。
- 讓不同媒介通過創作互相合作、切磋及交流。
- 將《艺术·香港·今日》推廣至國際藝壇，為本土的創作精英爭取曝光的機會，使他們獲得國際間的廣泛注意及認同。

Festival 2000, *Nescafe Showtime* and *Climatic Shorts*. In 1995, *Climatic Shorts*, a local theatre festival, expanded into a performing arts festival—*NOW '95*, introducing music and dance programmes as well. Capitalising on our unique position to organise and present multi-disciplinary programmes, *Festival NOW '96* became Hong Kong's first local, contemporary arts festival, a multi-disciplinary collaboration with the other three programme departments. A clear set of objectives have been established:

- a festival of 100% local, contemporary and new works
- a showcase of local talent
- to play a developmental role for local artists through encouraging innovation and creativity
- to encourage cross-disciplinary dialogue and collaboration
- to gain an international reputation in order to facilitate overseas exposure for *Festival NOW* artists and programmes for their further development



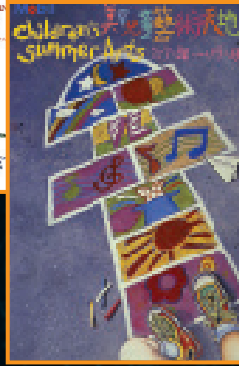
1991



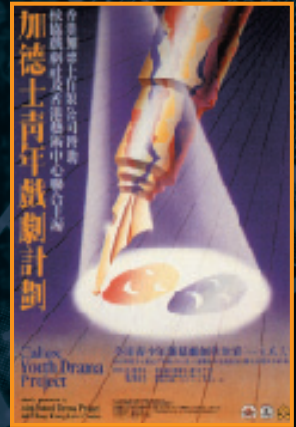
1978



1984



1988



1988



1995



1996



PETER SUPT
彼得小話
OF FACE
AND THE
HOLE
IN THE
FACE
優美與西騎士



光影情事

FANTASTIC SHADOW-PLAYS

一九八八年藝術中心電影部正式成立，大規模的藝術電影節目陸續推出。之前，藝術中心每月只有數部電影上映，並且大都是與外間的團體或本地的電影會合辦，如火鳥電影會、第一映室、歌德學院及法國領事館文化署。電影部成立以後，節目的編排主要以「專題」或「回顧展」的形式為主，旨在引導觀眾瞭解和賞析各類電影流派的風格、各國電影的特色、以及著名導演、電影工作者和名演員的作品。林百欣電影院一年十一個月每晚播放不同的電影作品，迎合電影愛好者的不同喜好。很多節目還配合以講座、研討會及出版，務使大眾對電影藝術有更深入的認識。

一九九二年，當電影節目已鞏固根基，成為藝術中心的主要活動之一，電影部遂將目標擴闊，著力扶植本地的獨立電影及錄像製作，並將部門正式易名為電影及錄像部。在推動本地製作方面，藝術中心成立了設備完善的媒體製作中心，為外界提供廉宜的製作及後期製作設施，同時更與市政局合辦〈香港獨立短片及錄像比賽〉節目。另一方面，媒體製作中心亦不斷擴張服務，如新設立的電影及錄像電腦資料庫；舉辦一系列課程以培育新一代影視人才；以及將本地的獨立電影及錄像製作積極推廣至外國，給予製作人與海外切磋及交流的機會。

近年電影及錄像部舉辦過的精采節目包括羅拔·布烈遜、安納徒·杜文、安東尼奧尼、鈴木清順、英瑪·褒曼的回顧展，與及〈荷里活歌舞片特輯〉、〈光影裏的政治〉、〈女性導演作品選〉、〈假如這是真的之…唔係禁片〉等專題展。一些定期舉辦的電影節目如〈歐洲電影節〉、〈同志電影節〉、〈極品廣告片〉、〈自主特區〉等，均成為電影及錄像部具代表性的製作。



It was not until 1988 that the Arts Centre decided to launch a full-scale art film programme by formally establishing the Film Department. Prior to that, film screenings were restricted to a few each month, normally organised in conjunction with local film clubs or organisations such as Phoenix Cine Club, Studio One, the Goethe-Institut and French Consulate General. The department's programming direction is distinguished by its thematic and retrospective nature that aims at fostering public understanding and appreciation of major cinematic genres, national cinema and works by acclaimed directors, cinematographers, actors and actresses. The Lim Por Yen Film Theatre is unique in providing the public with daily film screenings outside the mainstream eleven months of the year.



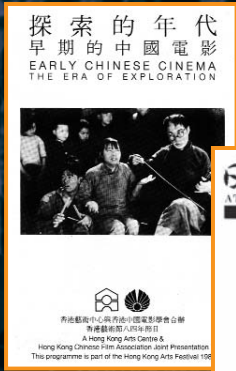
By 1992, with the screening programme well established, a broader vision to cultivate a favourable environment for the development of local independent film and video arts was adopted. The department was renamed the Film and Video Arts Department and a Media Centre was set up to provide production and post-production facilities at nominal cost for independent film and video-makers. The Media Centre also co-presents the annual HK Independent Short Film & Video Awards with the Urban Council. In 1996, it expanded its services further to include the building of an Indies' databank and archive, the organisation of training courses and programmes, the distribution of local independent films and videos and the provision of a platform for Indies to express their views and discuss media policy.

1997 sees another new direction in view of the increasing number of art house cinemas; the department decided to reduce the number of its programmes to focus on bringing a deeper understanding of the films through extensive programme notes, in-depth discussions and publications.

Film series in recent years have included major retrospectives of Robert Bresson, Anatole Dauman, Michelangelo Antonioni, Suzuki Seijun and Ingmar Bergman, as well as thematic series including *Hollywood Musicals*,

Women Film Making, *To Fake or not too Fake* and *Politics and Films*. Annual programmes have become a regular feature, such as *European Film Festival*, *Gay & Lesbian Film Festival*, *The Art of Commercials* and *Independently Yours*.





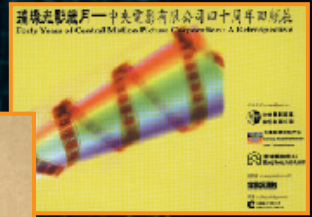
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1985



1992



1995



1997



1996



1992



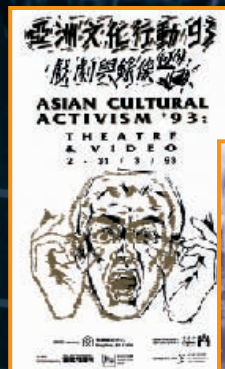
1997



1993



1996



OUT OF THE IVORY TOWER

象牙塔外

藝術教育在藝術中心的活動中一直擔當了重要的角色。早期，個別導師經常租用藝術中心以舉辦不同的課程，而藝術中心間中亦有組織一些和其他節目相關的講座。一九八四年，藝術中心自行推出一連串的教育課程，其中包括證書課程及非證書課程。而自藝術中心正式成立課程部以來，更舉辦了三千多個特別教育計劃，既有入門課程，也有專業講座；既可以深入淺出地引發興趣，亦有提供繼續進修、精益求精的機會。



自一九九五年藝術中心將十樓撥作教育中心（現名為香港賽馬會藝術教育館）以後，更著力地推動及參與藝術教育活動，除了將一些原有的設施如陶瓷製作室及媒體工作室內的設備不斷擴充、添置外，亦成立了一個嶄新科技的新電腦中心。為了配合急速發展的電腦美術潮流，電腦中心更定期提供訓練課程，讓學員可以掌握日新月異的電腦科技，及善用國際網絡 (Internet) 設施。一九九四年，部門開始放眼文學創作，除了組織不同的課程及工作坊外，亦積極進行研討香港的本地文化及發表刊物。首個〈香港國際詩歌節〉於九七年一月舉行，成為課程部當年的大盛事。

一些對本地未來藝術及文化發展路向提供了重要貢獻的計劃亦值得一提，如〈攝影誕生一百五十週年紀念〉、〈當代香港之視覺探索〉、〈電影創作歷程〉、〈歐洲藝壇新貌——東中歐藝術文化轉顏面面觀〉，定期舉辦的活動則有〈暑期藝術營〉及每兩年一度的〈導師作品展〉。

Arts education has always been a feature of the Arts Centre's work. In the early years, individual tutors hired classroom and workshop facilities as an extension to their own teaching activities. Seminars relating to the Arts Centre's presentations were conducted on an ad-hoc basis. It was not until 1984 that the Arts Centre launched its own education programme. A multitude of classes, courses (certificate and non-certificate) and special projects have been arranged numbering some 3,000 since the department's inception. They range from beginners' courses to professional seminars, from the development of basic interest and appreciation to the enhancement of advanced skills under the specialised guidance of professional artists.

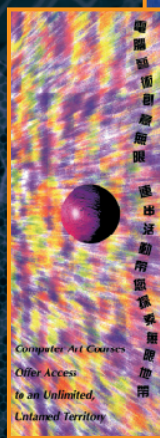
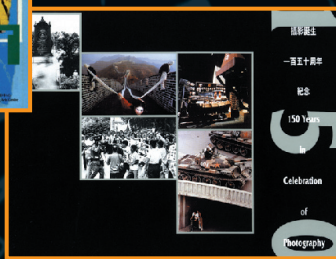
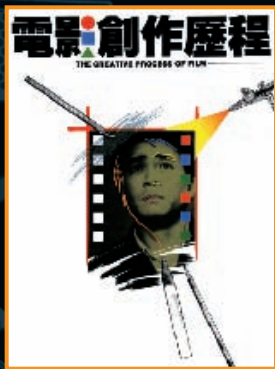
The strength of the Arts Centre's commitment to arts education was further demonstrated in 1995 when the entire 10th floor was turned into an Education Centre (now known as the Hong Kong Jockey Club Arts Education Floor). Workshop facilities such as the ceramic and media studios were expanded and upgraded, and a brand new computer centre was established. In recognition that computer art was a major new genre, the computer centre runs courses and gives public access to computer technology for training and arts information through the Internet.

Since 1994, the department has moved into the field of literary arts. In addition to organising courses and workshops, books on Hong Kong culture and creative writing have been published by the Arts Centre. The first *Hong Kong International Poetry Festival* organised in January 1997 marked the most significant literary event organised by the department to date.

Special projects make an important contribution towards the healthy exploration and development of the local arts scene. Memorable projects include *150 Years in Celebration of Photography*, *Visual Research into Contemporary Hong Kong*, *The Creative Process of Film and The New Spirit of Europe – Art and Culture in Central and Eastern Europe*. Regular

highlights are the *Summer Art Camps* and the biennial *Tutors' Exhibition*.





更上層樓 LOOKING BEYOND THE HORIZON

為本土藝術建立通向國際藝壇的橋樑
我們有著明確的目標，今後一方面繼續栽培、鼓勵及展示本土藝術家，更將他們推介予國際藝壇，積極地為他們爭取獲得國際認同的最佳機會。通過每年一度的「今日」系列、國際性的研討會、比賽及出版等，使香港藝壇開創一個更豐盛、更璀璨的未來。

探索文化身份

香港正步入一個新紀元，展望未來，我們了解到探討本地文化身份的重要性。隨著與中國的接觸日漸緊密，相信在未来的日子，香港將面臨更多新轉變、新挑戰，藝術中心將繼續努力不懈地研究及探索本地文化藝術的發展路向。

建立文化聯繫

香港可說是亞太區的交通匯點，藝術中心將不遺餘力地促進本港與中國及東南亞各國的文化交流，不僅提供了可供互相交流切磋的機會，亦同時積極發展新聯繫，以推動文化友誼為己任。

開拓外展計劃

在未來的節目策略方面，我們會經常地與不同的社團組織合作，籌辦更多的外展社區計劃。自視覺藝術部開創先河後，其他各節目部門亦將相繼走出場館，接觸群眾。我們相信只有將藝術融入社會，才能令更多人認識及欣賞藝術。我們將通過舉辦更多元化的藝術外展活動，讓大眾都有機會接觸、參與，領略箇中樂趣。

以培植年青一代為己任

我們深深明白到藝術可提高每個人的生活質素，特別是幫助成長中的年青人有著平衡的發展。近年，要提高藝術教育的呼聲不斷增加，藝術中心將竭力提供不同的機會，讓年青一代可以親身體驗及參與各種富創意的藝術活動。一些節目如〈家長學堂〉、〈親子工作坊〉、〈駐校計劃〉、〈青少年錄像創作計劃〉等，均朝著這個方向進發。在培養更多的年青藝術愛好者之餘，亦為藝術中心帶來新一代的觀眾。



Local arts' platform for the world

Our commitment to the development of the local arts scene through nurture, encouragement, presentation of our local artists is strong. We will work towards raising regional and international awareness of the artists and their works through our presentation programmes such as the annual "NOW" series, the organisation of forums, seminars, and competitions, our publications and general advocacy. International awareness is raised through our commitment to helping artists take their works overseas for presentation.

Cultural Identity

Hong Kong has moved into a new era and there are many new challenges ahead. In recent years there has been a focus on the search for Hong Kong's cultural identity, and the Arts Centre has been one of the leaders in examining our cultural uniqueness. As we develop closer ties with China, new opportunities will emerge for the Arts Centre to search, examine and interpret the nature of Hong Kong's cultural identity.

Cultural Relationships

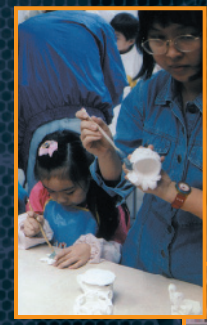
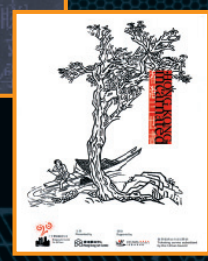
Hong Kong Arts Centre is strategically placed to play a leading role in cultural exchange within the Greater China and South East Asian regions. As a meeting place, the Arts Centre provides a platform for display and discussion. As a mediator, the Arts Centre can facilitate new contacts and the forging of new friendships.

Outreach Programmes

The Arts Centre holds strongly to the belief that outreach and community projects are an integral part of its programme direction. Following the lead of the Visual Arts Department, all our programme departments are moving into the community with programmes and expertise to open up the arts to a wider audience, particularly those who would not normally interact with art or visit arts institutions. We organise approachable events and activities that will let them engage a variety of artistic experiences and aim to nurture their own creativity or learn how to enjoy and appreciate arts.

Developing new audiences in the younger generation

We recognise the importance that arts can play in enriching people's quality of life, and helping develop well-rounded people. The urgent need for arts education in Hong Kong has only been realised in recent years. The Arts Centre is keen to encourage arts appreciation and awareness amongst the public, and particularly in children and youth. Programmes such as *Alternatives School for Parents*, parents and children workshops and art activities, school visits, *Youth Make Video*, are new initiatives aimed at introducing and encouraging arts awareness. From amongst these school pupils, families and young people, our audiences of future generations can be created.





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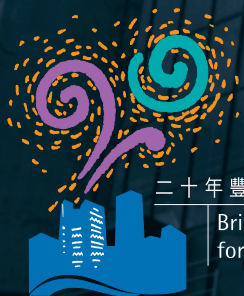
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