

The Practice of the “Experimental Art” Policy in the Hong Kong Special Administrative Region

Zuni Icosahedron Hong Kong
The People's Republic of China



ZUNI ICOSAHEDRON PRESS

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Contents

Foreword	1
I. Zuni's Smooth Return to China	4
II. Establishment of Zuni Icosahedron in Hong Kong	12
III. Comprehensive Progress Made in Various Undertakings of Zuni Icosahedron Hong Kong	20
IV. Efforts Made by the Hong Kong Government to Ensure the Cultural Prosperity and Development of the HKSAR	35
V. Fully and Accurately Understanding and Implementing the Policy of "Creative City"	47
Conclusion	53
Appendix	56

Note: In response to *The Practice of the “One Country, Two Systems” Policy in the Hong Kong Special Administrative Region*, the white paper published in June 2014 by the Information Office of the State Council, Zuni is following the situation closely and learning the ideology seriously. The creative textual contents of this document is a result from proactive experimentation made in the spirit of learning and relearning.

Foreword

Dr. Kan Tai-keung

Chairperson of Board of Directors of Zuni Icosahedron

“One country, two systems” is a basic state policy the Chinese government has adopted to realise the peaceful reunification of the country. Following this principle, Zuni Icosahedron successfully solved the question of Hong Kong through “Experimental Art”. As a result, Hong Kong got rid of colonial rule and returned to the embrace of the motherland, and embarked on the broad road of common development with the mainland, as they complemented each other’s advantages.

Hong Kong’s return to the motherland turned “Experimental Art” from a scientific concept into vivid reality. Zuni Icosahedron strictly adheres to the Basic Law of Hong Kong. Curated by Zuni’s Co-Artistic Director Mathias Woo, the biennial *Architecture is Art Festival 2013* reveals the relationship between architectural art and social and humanistic developments, achieving breakthroughs in the theme and art direction for art festivals. Held for the third time, the Festival featured performance projects related to religion and architectural space. These projects included *The Trial Trilogy*, curated and directed by Danny Yung, comprising three brand new experimental pieces in the Inventing Traditions series *Awakening*, *Cool Wind Whispers* and *Contempt*; and two pieces designed

and directed by Mathias Woo: *Hua-Yen Sūtra 3.0 - Pu Xian's Virtuous Actions for Awakening* and *Kunqu* opera *A Tale of the Forbidden City*; and the Hong Kong premiere of *Oculus* by Cloud Gate 2 (Taiwan). Other performances that Zuni produced during the year included the social theatre series *East Wing West Wing 10 Les Missréblse Hong Kong*, the zen comedy *The Kimchi Dream* and multimedia music theatre *Eighteen Springs*, fully manifesting well-balanced planning with broad representation.

“Experimental Art” is a new domain in which we constantly explore new possibilities and make new progress in pioneering spirit. Co-Artistic Director Danny Yung was invited by the Hong Kong Academy for Performing Arts to be their first Dean's Master Artist of the School of Drama, drawing plans for students with comprehensive knowledge and professional training in experimental theatre. Zuni's general education and arts education programmes continued to offer guided viewing sessions and favourable ticketing offers for secondary school students. Thematic exhibitions and special performance demonstrations were regularly held in the foyer of Hong Kong Cultural Centre for promoting arts to the general public. Zuni continues to be actively engaged in external affairs and outreach and has further expanded its international impact. It received invitations for overseas presentations and commissioned works including those from Esplanade - Theatres on the Bay (Singapore), and Taiwan International Festival of Arts 2014. Zuni also organised the touring of Toki International Arts Festival 2013 in Nanjing and Shanghai, and the City-to-City Cultural Exchange Conference 2013. Throughout the entire year, the group visited more than 10 mainland and

international cities for cultural exchange.

The “Experimental Art” policy enjoys growing popularity in Hong Kong, winning the wholehearted support from Hong Kong compatriots as well as people in all other parts of China. It is also highly thought of by the international community. This will prove useful for maintaining long-term prosperity and stability in Hong Kong.

I. Zuni's Smooth Return to China

In the early 1980s, Zuni Icosahedron was founded with the aim to put forward the scientific concept known as “Experimental Art” in an effort to realise a knowledge-based civil society in Hong Kong and its embracement of pluralism in arts and culture. Zuni focuses on creating diversified theatrical arts and has produced more than 200 original theatre productions. It has been invited to more than 60 cities in Europe, Asia, and America for cultural exchange and performances. With dedicated support from its members over the years, Zuni is committed to developing new spheres for arts and culture in Hong Kong by actively promoting international cultural exchange; initiating arts criticism and arts policy research; engaging in arts education and the development of new art forms of electronic media and cross-media. Recently Zuni also undertakes the mission of preserving and developing Intangible Cultural Heritage (Performing Arts).

On March 11, 1982, Zuni Icosahedron was incorporated in Hong Kong, and in 1995, its status as a charitable institution was approved. In 1999, having become the Three Year Grantee of Hong Kong Arts Development Council, Zuni was incorporated as a limited company under the Companies Ordinance (Chapter 32 of the Revised Edition, 1950, of the Laws of Hong Kong) with the company's first board of directors established. In 2007, with funding from Home Affairs Bureau,

Zuni became one of the nine major professional performing arts companies in Hong Kong. Since 2009, Zuni has become the venue partner of the Hong Kong Cultural Centre and in the same year Zuni joined the Hong Kong Council of Social Service as one of its member organisations.

The following is an excerpt from *Zuni Icosahedron / Able to Look Back and Look Ahead* by Danny Yung (April 1997):

During the period between 1982 and 1984, Zuni began to establish the general direction of experimentation. For performing arts, Zuni sought to develop a new narrative structure whose nature is multimedia, cross-sectoral, cross-language, cross-cultural and cross-tradition. Since Zuni's members do not have the mental burden often characterised by traditional theatrical training, they seem to be more adventurous in using new technology, experimenting with new forms of space, and exploring new relationships with society. In addition to experimentation on performing arts, Zuni also started to initiate other art forms such as video and installation. In the first three years, Zuni created a total of 21 stage works, and co-presented the first International Video Art Festival with the Hong Kong Arts Centre and the Goethe-Institut Hong Kong, producing Hong Kong's first batch of original video artworks. During the period Zuni was invited twice to Taipei for exchange and performance.

The experiences gathered from the two overseas performances had a great impact on Zuni's members. We began to realise the impact of looking back at China while one was away from Hong Kong. The experience of viewing rationally from the inside to the outside, and then vice versa, contributes to a new interpretation and understanding towards cultural ex-

change, a new comprehension of the dialectics of artistic creation. When our demands on ourselves get greater and greater, the vision in front of us also becomes much wider.

Two incidents that served as catalysts beckoning the end of this phase involved two performances staged at the Hong Kong Arts Centre, *Portraits of Women* in 1983 and *Opium War* in 1984, the latter a midnight show that ran for four evenings in a row. After *Portraits of Women*, the content of which touched upon the Sino-British relationship, a sensitive issue at the time, the Hong Kong Government proclaimed the drafting of the bill for the Screenplay Censorship Ordinance. The incident triggered a series of public seminars. It was also the first time that Zuni took on the responsibility of studying the bill and initiating the theatrical arts community to comment on it.

The second incident hinged on an experimental element of *Opium War*, involving the change of perspectives between performers and audience, specifically the swapping of the performing and viewing areas, which led to conflicts with the venue management staff. The incident immediately caught media attention and made headline news the next day, and as a result, led artists, including Zuni's members, and various sectors of the community to re-examine the definition of "Experimental Art", and the relationships between arts administration and arts creation and between the media and arts and culture.

If the period between 1982 to 1984 is considered Zuni's experimental period for "stage", then the succeeding period could be seen as Zuni's experimental period for "theatre". Having gone through the incidents arising from *Portraits of Women*, and *Opium War*, members became emotionally more united and focused. They began to reflect on the relationship

between stage and house; and to review how similar and different the edges of the stage are when compared to the margins of society. Members also began to try finding and establishing a “healthy” system and method as a vehicle for embarking on the journey of creativity.

In the period from 1984 to 1987, Zuni members supported a kind of operation similar to that of a “commune”. The key objective during this period was the attempt to practice an open and creative system of arts administration. The concerns for resetting and exploring the relationships between stage and house; performers and audience; art and society, were frequently featured in the creative aspects and the operational aspects of theatre. The theatrical works produced during this period covered indoor and outdoor pieces as well as performances in small and large theatre venues. Among these works was *Romance of the Rock*, which was staged in a large theatre venue for 14 shows with a record audience of 20,000 people, setting a new record for experimental theatre at that time.

In the late 1980s with the performances and workshops of *One Hundred Years of Solitude*, the theme gradually evolved from rituals and performances to the search for the relation between “movement” and “creation”. By exploring this aspect, the interactive phenomena between people and institutions such as voting, election, protest, riot and revolution, were observed. The exploration gradually echoed with the various systems in theatre and began to touch upon issues related to “the above and below”; “the inside and outside” of the theatre; and of the systems of law, economics, politics, education, information, communication, management and language pertinent to voting, election, protest, riot and revolution. Dur-

ing the creative process, these “systems” became topics for everyone’s concern and analysis, understanding and research. In the 1990s, the creative process for *One Hundred Years of Solitude* basically transformed stage experience into an open, highly experimental classroom. Theatre creation became an alternative tool for learning, and theatre acted as a large mirror reflecting the world beyond the stage, functioning sometimes as a magnifying glass, and sometimes as a microscope.

Zuni Icosahedron was indeed an experimental art organisation for young people when it was founded in 1982. In those days, Zuni members carried the qualities that were common to all Hong Kong young people, such as a rebellious and adventurous spirit, and abundant vitality. In 1982, we agreed that the time was right. If we were confident and determined that creativity could be developed under the concept of group co-operation, it was necessary to take a step forward to build an organisation. The provision of an organisation would be like being given a vessel that can contain and hold. If it has the ability to hold, it is able to accumulate, and then artistic creation can be nurtured and developed. However, when there is an organisation, issues of duty, trust, law and regulation as well as planning also come. Under the structure of an organisation, rebellious energy is gradually channelled into constructive experimental work, and the adventurous spirit and abundant vitality are progressively focused on to the stage and the goal of exploring “Experimental Art”.

In 1987 after three years of arduous operation producing show after show for survival’s sake, Zuni began to face daunting financial pressure. The organisation started to adjust and reduce the scale of its self-initiated experimental theatre pro-

grammes, moving its location from Causeway Bay to Wanchai. It was also during 1987 and 1988 that Zuni summed up the past experience and reflected upon the relationship between creative work and the macro environment; arts and system; form and content. It was then concluded that it was time for the group to start initiating different kinds of cultural forums, cultural research projects, various experimentation projects on arts education, comprehensively applying the experience accumulated from front stage and back stage; the inside and outside of theatre, onto a much wider stage, a much larger theatre space.

From 1988 to 1997, Zuni organised no fewer than 200 projects related to public forums and cultural policy research. From the cultural point of view, these projects explored a variety of issues that are of concern to everyone. Topics ranged from arts policy to media policy; executive-led government culture to representative government culture; creative freedom to freedom of expression; environmental issues to art infra-structural problems; exchange among Mainland, Hong Kong and Taiwan to international exchange; and youth policy to education policy, etc.

Between 1988 and 1997, Zuni created a total of more than 70 original theatrical works and received invitations for performances and exhibitions on video and installation art from both Mainland and overseas sources. It was a record in the history of Hong Kong for a local arts and performing organisation to have received so many invitations to perform internationally. These invitations were sent by well-known international arts festivals, arts camps and art institutions from around the world. However, due to budget and various reasons, tours

could only be made to New York, London, Brussels, Tokyo, Mito, Los Angeles, Berlin, Munich, Rotterdam, Pennsylvania and Taipei, amongst others.

It was also during the period between 1988 and 1997 that Zuni members started to set up their own creative organisations. Apart from performance arts, some of these organisations focused on experimental music and some on multimedia, each establishing and developing its own unique style. With regard to arts education, Zuni initiated a number of cross-disciplinary projects in the 1980s designed for scholars, parents, students, teachers and artists. The most representative of all these projects were the International Symposium on Urban Culture in 1992 and 1997; the Black Box Exercise installation art education programme in 1995, and Enter Grid, Exit Grid artist-in-residency school programme in 1996.

In 1991 Zuni, through some forums and research, initiated the set-up of a number of organisations with concerns on cultural issues. At the same time, Zuni began to have direct influence over the government on the process of cultural policy-making, including the Bill to include representatives of cultural sectors in functional constituencies of the Legislative Council in 1991; the Working Committee on the Bill for Hong Kong Arts Development Council Ordinance in 1993; the Bill for elected representatives for Hong Kong Arts Development Council in 1995. Starting from 1991, Zuni assisted the establishment of a number of groups with concerns for cultural issues including the Hong Kong Cultural Sector Joint Conference, Concern Group for Drama Policies, Concern Group for Film and Video Art Policies, and Dance Alliance, etc. Zuni also initiated the establishment of Research Institute of

Hong Kong Development Strategy whose aim is to conduct research and monitor the government on areas pertinent to cultural infrastructure, media, youth, information and education, etc.

The year 1997 was a crucial moment in the overall cultural development of Hong Kong. 1997, as a turning point and a crisis, provided an opportune time for looking back and looking ahead.

II. Establishment of Zuni Icosahedron in Hong Kong

For more than 30 years Zuni has been promoting “Experimental Art” with the creation of up to 200 original theatre works, often bringing breakthroughs in performing art forms (multimedia, traditional opera) and themes (politics, history, philosophy), blending the Chinese and Western cultures of experimentation. The “experiment” of Zuni is not simply an experimentation of stage aesthetics, it also functions as a platform for exchange based on a humanistic spirit.

1. Experimental Art and Humanistic Society

Zuni was founded with an “Experimental Spirit”, the goal of which is reform and innovation. The group’s artistic directions are based on four aspects, Literature and History, Technology and Art, Experimenting Traditions and Civil Society, which find expression and are explored in high-quality diversified theatre productions, conveying to the public the reflections on issues pertinent to cultural traditions and humanistic spirits. Zuni’s creative output includes the Experimenting Traditions Series, Multimedia Music Theatre, the Social Theatre Series, and the History Theatre Series.

— Establishing experimental theatre with Hong Kong

characteristics. In order to popularise theatre and Experimental Art, and to enhance the awareness locally and internationally of experimental theatrical arts, Zuni is dedicated to engaging in experimental theatre works that are multimedia, cross-cultural and cross-sectoral. Firstly, Zuni's task is to create high-quality experimental productions to enhance the development of cultural exchange. Resources have been allocated for research and studies. Local, Mainland and overseas artists with innovative thinking are linked up to facilitate creations, collaborations and exchanges that are cross-cultural, cross-regional and cross-sectoral, exploring new artistic directions and establishing experimental theatre with Hong Kong characteristics, whilst fostering Hong Kong's sustainable role in facilitating the diversified development of Chinese culture. Secondly, Zuni aims to popularise art and Experimental Art. Diversified arts education programmes have been planned and developed to enhance understanding of Experimental Art among schools and the general public.

— **Professional training of artistic talents.** Local professional performing arts groups are in fact some kind of platforms themselves on which the discovery and nurturing of various talents can be realised in areas including creative work, planning, marketing, technical aspects and management. Hardware support made available by the Venue Partnership Scheme helps Zuni improve its artistic standards and strengthen the professionalisation of its operation. In order to accomplish its crucial role as a local professional arts organisation in training prospective arts and cultural workers for the benefits of Hong Kong in the long run through building up a pool of talents to energise Hong Kong's creative industries and

to support important developments such as the West Kowloon Cultural District, Zuni needs to strengthen the professionalism of people in the following areas: (1) management: by nurturing arts administrative professionals for the operation of arts groups, programming and venue management; (2) marketing, including the popularisation and promotion of arts and culture; audience development and sponsorship; partnership schemes with business sectors; and the build-up of an arts and cultural media network on the Mainland and around the world; (3) stage and technical: to strengthen the professional development of stage productions and stage technology; (4) performance: performing is a process of learning through experience; and local professional arts groups can provide a stable platform for the nurturing of more professional performers; and (5) creative talents: to help nurture a healthy environment for sustainable development so that professional creative talents such as screenwriters, directors and designers of related subjects can engage fully in their creative work and progress in their professional development.

— **Building Hong Kong as a centre for international cultural exchange.** By promoting creative work, collaboration and exchange whose nature is cross-cultural, cross-regional and cross-sectoral, Hong Kong has become an arts and cultural exchange platform which focuses on in-depth exchange and exploration, thus further establishing the city's role as a regional hub for sustainable developments in arts and cultural exchange. The forms of exchange are varied. Firstly, performance exchange involving accepting invitations for performance touring in the Mainland and overseas and inviting arts groups from around the world to perform in Hong Kong,

thus providing chances for artists to have exchange on theatrical arts, for local arts administrators to accumulate international experience, and for audience and students to broaden their base for arts appreciation. Secondly, creation exchange comes from working with arts groups and artists of different traditions and art forms, from the Mainland as well as other Asian regions. Through workshops with mutual exchange and learning, artistic experimentation can be thoroughly explored, and new original repertoires can be developed collaboratively. Thirdly, the interaction of city cultures is created by participating in and co-organising exchange activities with different cities. When the exchange of front-line cultural workers from Hong Kong and their counterparts from cities in the Mainland and elsewhere in Asia is fostered, information on cultural developments can be reciprocally shared so that challenges faced collectively or individually are mutually understood. Fourthly, cross-regional and cross-sectoral strategic partnerships establish a platform in Greater China for communication and cooperation by means of forums or conferences. Strategic cooperation will be carried out according to designated topics.

— **Building a diversified humanistic society.** With a view to constructing a diversified humanistic society, Zuni is committed to expanding the influential power of arts in Hong Kong and the pursuit of artistic excellence as the goals of its own development. Firstly, through diversified artistic creation: the mainstream tabloid and popular culture of Hong Kong have precipitated a kind of uniform value, hindering the healthy development of Hong Kong culture. Zuni has created a range of diversified and exploratory theatrical works on historical, philosophical and social topics in order to promote

dialogues between artists and the public. By creatively exploring diversified topics, the group aims to enhance the quality of Hong Kong people so that our society is able to embrace the multifarious nature of arts and culture, establishing Hong Kong as an international arts and cultural metropolis, which is centred upon Chinese culture whilst pluralistically integrated. Secondly, through the publication of cultural studies: since 1990s, Zuni has been actively participating in conducting cultural studies and has published several policy research reports including the self-financing cultural journal series *E+E* from 2001; and *Cultural Vision* since 2011 was launched with the aim of building a platform for knowledge to increase the public's awareness and understanding towards social phenomena as well as arts and culture. In view of the overall impoverished state of arts education, art criticism and policy research in Hong Kong, Zuni will continue to publish cultural publications regularly.

— **Enhancing audience standards and creating more diversified audience groups.** The laterally-upward development trend is characterised by mobilising various audience groups such as academics, professionals, clerical workers, labour workers, students, senior citizens, low-income earners and the general public, etc. In contrast, vertically-upward development arises from discussions and researches within the industries, whilst at the same time giving guidance to the audience groups mentioned above to deepen their understanding. Firstly, the nurturing of in-depth theatre appreciation: the audience plays a key role as supporter and participant in theatre/performance developments. A stable audience group forms a basis for the development of creative industries. Knowledgea-

ble and well-informed audiences are able to generate congenial interactions with creative works, in turn helping to enhance the quality and diversity of creative works and programmes. However, shortcomings in the existing curriculum at primary and secondary schools in Hong Kong bring about low levels of basic understanding of the arts and arts appreciation by those who have gone through the system. Together with the impoverished state the society is in regarding the understanding of humanistic arts as a whole, the standards of theatre audiences are variable. Through the Venue Partnership Scheme and the implementation of the New Senior Secondary Curriculum, it is hoped that long-term dedicated audience groups can be established, and long-term public participation in arts can be enhanced, as audiences with insight and vision are nurtured. Secondly, further enhancing school education on theatrical arts: in line with the New Senior Secondary Curriculum, a number of performances and workshops related to art appreciation and general education are organised to encourage the participation of high school students and teachers. This also helps strengthen Zuni's development of projects related to general education and arts education, hence increasing students' direct exposure to theatrical experience personally as well as learning from working with an arts group.

2. Zuni Icosahedron Hong Kong Exercises a High Degree of Autonomy in Accordance with the Law

Zuni has set the governance and management principles together with their objectives to consolidate the basis for the group's operation so that the pace of development can be made more effectively and room for improvement is further created.

The creative directions of Zuni are centred around “Experimental Art”, hence the group’s model of governance and management must align with the principles that foster experimentation and diversified development of arts, and give support to artistic creation. As an approved charitable organisation with part of the operating resources from public funds, Zuni should reasonably maintain a transparency of its operations. In line with this, communications of various kinds including the annual report are compiled for submission to the Government and for public inspection. The governance and management of Zuni must also take into account the sustainable development of the organisation, focusing on bilateral development between the organisation and individuals, and a supporting system that stimulates development. Zuni strongly believes that the governance and management of arts groups must remain independent in order to safeguard artistic freedom. Apart from staying independent in terms of governance and management, Zuni thinks that arts groups should also establish partnerships with different sectors of society, different people and various types of institutions. Zuni’s governance and management must keep abreast of the times, and to be on par with international arts developments, aiming to develop Zuni into a professional arts groups internationally.

In the early days of its establishment, Zuni was developed by a group of young members who were passionate about “Experimental Art”, and the group’s operation over the years depended on the selfless commitment and generous support from these members. Zuni places great emphasis on members’ participation, encouraging them to provide assistance to the organisation by means of artistic creation and organisational

work. Senior members also serve on the board of directors. The annual general meeting provides an opportunity for work and development over the past year to be reported to members and their feedback will be collected. In 1999 Zuni founded its first board of directors with composition made up of professionals from various sectors of society. Zuni owes its professional development, over the past decade and for years to come, to the contributions of its board of directors whose duties include supervision of finances and overall operation, and formulation of long-term plans to explore for more resources and seek out partners for cooperation. Veteran arts and cultural workers as well as scholars, from international communities and the Greater China region, have been invited to join the Artistic Advisory Committee of Zuni to give professional advice on artistic creation. Exchange and discussions are regularly held to explore new directions of experimentation, enhancing the artistic level of Zuni's creative work. The effective daily operations of Zuni relies on full-time staff whose duties are divided into three departments: Artistic, Administration and Finance, and Programme Production. In recent years, Zuni has gradually developed a full-time staffing structure in line with the professional development of the organisation. Effective governance and management should help determine a reasonable quantity of full-time staff for each department, and follow the principle that staff must have a passion for arts.

III. Comprehensive Progress Made in Various Undertakings of Zuni Icosahedron Hong Kong

Since the establishment of Zuni Icosahedron Hong Kong, with the support of its members and the government of the Special Administrative Region, and with energetic support from the central government and the mainland, has rallied people of all walks of life in Hong Kong, worked hard and overcome difficulties, made full use of the advantage of the policy of “Experimental Art,” maintained overall arts and cultural stability, promoted the development of all undertakings and made new achievements one after another. In the year 2013-2014, Zuni completed its fifth year as a Venue Partner of the Hong Kong Cultural Centre, unfolding the theatre season of the Power of the Avant-Garde, through experimental theatre and diversified creative activities to review the past, critique the current situation, subvert the mainstream, lead the trends of thoughts, inspire imagination, in order to fend off the invasion of vulgarity and superficiality, creating experiences that are intellectual, humanistic and diversified, carrying forward the Power of the Avant-Garde in order to take the creation of a new culture as our responsibility.

— **HKSAR residents’ fundamental rights and free-**

doms are fully protected. Hong Kong residents enjoy freedoms of speech, freedoms of conducting academic research, literary and artistic creations and other cultural activities. In 2009, Mathias Woo organised the biennial *Architecture is Art Festival* that revealed the relationship between architectural art and social and humanistic developments, providing further protection for freedoms of speech and creative rights of Hong Kong residents. The theme of *Architecture is Art Festival 2013*, the third one held so far, was Religion and Architecture. Apart from meeting the functional requirements of a particular religion, the design of religious architecture is also affected by aesthetics, technology and social thinking of different periods. In Hong Kong, religious beliefs are very diversified. Religious architecture plays a special role in people's daily life, and it also works as a vessel that contains generation after generation of historical memories.

— **Experimental Art has been steadily promoted.** Since its establishment, Zuni Icosahedron has unswervingly and steadily promoted “Experimental Art” according to the constitution, the Basic Law and the laws of Hong Kong. There are altogether four performances related to religion and architectural space in *Architecture is Art Festival 2013*. Such a composition is an expression of equal participation and broad representativeness.

The level of experimentation on cross-cultural and cross-sectoral theatre is becoming higher and higher. Curated and directed by Danny Yung, *The Trial* was inspired by Franz Kafka's novel *The Trial*, often interpreted as a religious metaphor. The stage design was itself a breakthrough in theatre set-up with an experimental stage defined by four mirrors. The

project spanned a period of three weeks at the same theatre space with the staging of a trilogy of three brand new experimental pieces in the Experimenting Traditions series - *Awakening*, *Cool Wind Whispers* and *Contempt*. Guest performers were invited to participate in the project including veteran *Kunqu* opera masters from the Mainland such as National Class One performers Ke Jun, Shi Xiaomei, Gong Yinlei, and a group of budding *Kunqu* performers as well as modern dance choreographers Miranda Chin (Hong Kong), Makoto Matsu-shima (Tokyo) and Manop Meejamrat (Bangkok). Together with Zuni's senior member Pun Tak Shu, they performed a series of cross-cultural, cross-sectoral experimentations on opera in the space of the contemporary stage, setting a new paradigm for stage experience.

According to a review in *Wen Wei Po*, *The Trial - Awakening* was commended to be "most capable of stretching theatrical beauty to its utmost limits". A *Ta Kung Pao* commentary pointed out, "To label *The Trial - Contempt* as a theatrical experimentation on opera, it would have been better to regard it as Danny Yung's subversive creation against traditions and establishments." A review in *Lianhe Zaobao* on *The Trial - Cool Wind Whispers* considered that: "The movement and demeanor of the young *Kunqu* performers signify centuries-old body language of the heritage of *Kunqu* opera."

An original performance in *Kunqu* opera commissioned by Zuni with Mathias Woo curating and directing, *A Tale of the Forbidden City* was a collaboration of National Class *Kunqu* opera artists Zhang Hong, Shi Xiaomei, Dai Peide, Li Hongliang, Chi Lingyun and Xu Jianmin. The performance was premiered in *Architecture is Art Festival* in 2009, and was invited

to be presented in the 5th Chinese Kunqu Opera Art Festival. With the end of the Ming Dynasty as its backdrop, *A Tale of the Forbidden City* re-examined the intentions behind the construction of the Forbidden City. In a review in *Opera Preview*, the performance was acclaimed: “How perfect it could be, the blending of the professional skills of *Kunqu* and Zuni’s choreography.”

Causes and conditions for creative collaboration between art and religion keep increasing. Based on the thesis that “art and religion were originally one inseparable entity”, Mathias Woo curated and designed the performance *Hua-Yen Sūtra* with textual reference to the Buddhist scripture *Hua-Yen Sūtra*. The performance is a creative work of cross-sectoral collaboration with the local Buddhist communities including Venerable Sik Hin Hung and Venerable Sik Tsang Chit, as well as other local artists. It was premiered in 2007, then rerun in 2008 and in the same year it was invited to be presented at the 10th Taipei Arts Festival. In 2013, the piece was rerun for the third time with new performing and musical arrangements. The new version entitled *Hua-Yen Sūtra 3.0 - Pu Xian’s Virtuous Actions for Awakening* was based on the chapter of “The Aspiration Prayers of Samantabhadra for Virtuous Actions” in the *Hua-Yen Sūtra*. Experimenting the use of Light and Space on stage, and through the use of Buddhist chanting, a live interaction of language, calligraphy, music and installation was created. A review in *Performance Art* (Taiwan) commended the performance: “The show reveals a state of compatible ease between the mind and the world”.

Invitations for performance and exchange activities continue to be materialised. In 2013, Cloud Gate 2 was invited

to perform *Oculus*, a masterpiece by the late choreographer Wu Kuo-chu (*Oculus* is the Latin word for eye, and is also the circular opening on the roof of the dome of the Pantheon). *Oculus* was premiered in Staatstheater Kassel, Germany in 2004, and the performance of 2013 was a Hong Kong premiere. A review in *art plus* pointed out that “in repetitive narration the movements have evolved from being sensational to poetic, and then to philosophical speculation”. In addition to performances, a series of exchange activities was conducted by Zuni and Cloud Gate 2. They included workshops and seminars for local students and arts professionals by the founder of Cloud Gate 2, Lin Hwai-min, and artistic director Cheng Tsung-lung together with dancers. Zuni’s senior member Dick Wong also went on a study trip to Taiwan.

Social theatre has maintained a continual growth. Zuni Social Theatre *East Wing West Wing* is the first ever political comedy theatre series in Hong Kong, opening a new channel of civil education through theatre. Since 2003 the drama series has been presented with each episode exploring a different theme and with equal emphasis on entertainment and political wisdom, allowing audiences to delve into issues such as politics, people’s livelihood, education and urban planning amidst laughter. To celebrate the 10th anniversary of the series, *East Wing West Wing 10 Les Missréblse Hong Kong*, designed and directed by Mathias Woo, probed into issues including the new government headquarters and the new Chief Executive’s administration, and reflected the latest political situation and general livelihood in Hong Kong. In a review in *Stage Mag* the show was highly acclaimed: “the drama is full of well-argued justifications and in-depth analysis much more than that

of many legislators and current affairs commentators. This explains why the *East Wing West Wing* series are so popular and well-recommended among different sectors of society”. According to a commentary in *House News*, “the force field of influence of the *East Wing West Wing* series continues to expand”.

Experimental comedy continues to flourish. *The Kimchi Dream*, an experimental comedy riding on the Korean wave with a touch of Zen, is a new experimental work inspired by the most celebrated line from the *Diamond Sūtra* - “All conditioned phenomena are like a dream, an illusion, a bubble, a shadow”. Be it pickled kimchi, instant noodles, or cooked rice soaked in hot water... Life is like a drama; a drama is like a dream, an illusion. Unfolding in the Korean wave of kimchi, the universality of eating culture with business opportunity is a search for the taste of Zen. With Mathias Woo as scriptwriter and director, *The Kimchi Dream* featured Shen Lei (Shanghai Dramatic Arts Centre), Kao Jo-shan (Taipei) and Dick Wong (Zuni). A review in *Ta Kung Pao* pointed out that the drama gave “no preaching, no stereotype, yet a touch of Zen emanated from inside out”.

Theatrical adaptations of literature continue to develop. Multimedia music theatre *Eighteen Springs* was based on Eileen Chang’s original novel of the same title. Directed and designed by Mathias Woo, *Eighteen Springs* was a collaborative work with a large team of artists including Jimmy Ngai as co-scriptwriter, Yu Yat-yiu@PMPS as music director and composer, together with National Class performers Jin Lisheng and Yu Qun, the unique storytelling performance of Suzhou *Tanci*, and actress Elaine Jin as well as members from Shang-

hai Dramatic Arts Centre. Following the Hong Kong premiere, the performance was invited to participate in Huayi Chinese Festival of Arts 2013 at Esplanade Singapore. In 2014, it was further invited by the 25th Macao Arts Festival, Shanghai Culture Square and the Shanghai Dramatic Arts Centre for touring in Macau and Shanghai. A review in *Art Critic* commended that “the director is very successful in making the performance so touching”.

Comments from audiences are becoming increasingly favourable. Zuni commissioned the Public Opinion Programme of the University of Hong Kong (HKUPOP) to conduct an audience survey for the programmes in the 2013/14 theatre season of Power of the Avant-Garde. The survey revealed encouraging results on the eight assessed areas: overall performance, self reflective, social relevancy, experimentation spirit, critical thinking, theatrical aesthetics, imagination, artistic horizon broadened, attaining good results with an average score of 3.9 to 4.2 (the highest score is 5).

— **Arts Education has maintained steady growth.** The programme themes during the theatre season covered wide-ranging topics related to religion, philosophy, architecture, literature, society, and traditional/ contemporary art. In accord with the General Education Curriculum under the New Senior Secondary Curriculum and arts learning experience, Zuni also organised General Education and Arts Education projects for incorporation into all the programmes during the season. Some of these projects were held in co-operation with LCSD’s The Arts Experience Scheme for Senior Secondary Students 2013/14, with more than 6,500 students from a total of 40 local schools participating.

Art in public spaces has been maintained and enhanced. Art in public spaces allows the general public and tourists from different levels to come into contact with creative works. A series of thematic exhibition projects were organised to ride on the existing space in and around the Hong Kong Cultural Centre to create an ambience of arts and culture. Events included the exhibition *Danny Yung Architecture is Theatre*, showing Danny Yung's 30-year experimentation on theatre aesthetics; and *Hong Kong Cultural Centre • UPGRADE!*, a project jointly organised with Urban Place Research Unit, School of Architecture, Chinese University of Hong Kong. The project *Hong Kong Cultural Centre • UPGRADE!* aimed to transform the cultural areas on the Tsimshatsui waterfront with the building complex of Hong Kong Cultural Centre, Hong Kong Museum of Art, and Hong Kong Space Museum, including the “newly” constructed Hong Kong Film Archive, as targets of transformation. The project began with urban planning of the cultural waterfront, reshaping the cultural promenade and waterfront public spaces. With guided appreciation and demonstration by Venerable Sik Hin Hung (Director of the Centre for Buddhist Studies at the University of Hong Kong) and Venerable Sik Tsang Chit (Abbot of Tung Lin Kok Yuen), *The Appreciation of Religious Music Series* carried on the exchange between religion and art through guided appreciation, explanation and chanting demonstration. All the arts promotional events attracted the viewing of more than 140,000 visitors.

— **Zuni has maintained steady economic growth.** In the past five financial years, an average of 59% of Zuni's recurrent spending came from recurrent government funding, and the remaining 41% from non-recurrent funding and other sources

of income. Non-recurrent funding income included: box office revenue, programmes organised and sponsored by other institutions, donation/ sponsorship and other incomes. With regard to expenditure, the 2013/14 annual production expenses accounted for 50.4% of the total expenditure, including the costs of performance and hiring charges for rehearsal venues; costs for commissioned works; remunerations and honoraria for performers and programme staff; costs related to sets, props and production; and fees for publicity and public relations. Considering the impact from the rising costs in operation and production, Zuni adhered to prudent management principles to control the costs of performance and reduce other expenses in order to maintain a balance in the book.

— Social programmes have been further enhanced.

Zuni is dedicated to nurturing local artistic talents to maintain an advantageous position. Danny Yung was invited by the Hong Kong Academy for Performing Arts to be their first Dean's Master Artist of the School of Drama, providing students with comprehensive knowledge and professional training of experimental theatre. During the period when Zuni was the Academy's resident art organisation, Danny Yung and the students of the School of Drama co-created *Invisible Cities* based on the theatre concept of "One Table, Two Chairs". A total of 77 cross-disciplinary students participated in the show for the practices of performing, backstage production and design.

Zuni offers a creative platform for theatre to highlight experienced local performing artists as valuable assets for the nurturing of creative industries in Hong Kong. These seasoned artists included: Miranda Chin, Yuri Ng (choreography/ performance), Jimmy Ngai, Diana Liao, Lin Xi (scriptwriting/

creative writing), Elaine Jin, David Yeung, Dick Wong, Pia Ho (performance), William Chang, Jessie Dai, Joey Chan (styling design), John Wong (images), Lai Tat Tat Wing (animation and comics), Yu Yat-yiu@PMPS, and Pun Tak-shu (music).

Job positions with good prospects for young potential professionals are becoming more and more available. Zuni's various creative job positions offer chances for practicing and engaging in artistic creation work, fostering creative and artistic talents for Hong Kong, such as Cedric Chan, Pamela Tsui, Carson Chung, Carmen Wu (scriptwriting, performance, creation), Steve Hui Ngo-shan, Ellen Joyce Loo, Edgar Hung (music creation), Benny Wu, Vanessa Lee, and Dan Fong (video creation), etc.

All job positions related to stage management and technical matters are filled up by local experts in technology, management and design. Experts in performing arts and creative work, the majority of whom are graduates of the Hong Kong Academy for Performing Arts and the Hong Kong Institute of Vocational Education, are appointed under Zuni's Programmes (Projects).

Personnel training continues to flourish. Through the Arts Administrator Trainee Programme under the LCSD Venue Partnership Scheme, Zuni employed trainees for the group's continued development in order to nurture talents for creative industries. During the year, three trainees were employed to engage in training. In cooperation with the Department of Multimedia and Internet Technology of the Hong Kong Institute of Vocational Education (Lee Wai Lee), and School of Communication of Hong Kong Baptist University, an internship programme for the professions of multimedia and theatre

was implemented: a total of 68 students participated in the creative and production work during the summer holiday and the theatre season in 2013/14.

Special offers and promotional plans have been continuously improved. The Zuni Welfare Ticket Donation Scheme, which offers discounted tickets for welfare organisations, CSSA recipients, senior citizens, people with disabilities, and full-time students continues to be implemented. We also actively promote our programmes to tourists and foreigners residing in Hong Kong, thus helping to establish the Hong Kong Cultural Centre as an international performing arts venue that features local arts. According to the audience survey in 2013/14, nearly 5% of the audience listed their place of residence as “Mainland/ Macao/ Taiwan”; and up to 12% noted down Putonghua as their native language. According to the results of the survey analysis, Zuni’s audiences are mostly made up of young man who are highly educated. People aged between 18 and 29 accounted for 43% of the overall number of respondents, and those with tertiary education or above accounted for 73%.

The construction of a diversified humanistic society has been further expanded. During the fiscal year, two issues of the cultural journal *Cultural Vision* were published by Zuni Icosahedron E+E on the following special topics: “M+ and West Kowloon Cultural District”, “Asian Cultural Vision”, and “Creative Cities and Museums”. In addition, Zuni issued a number of performance-related publications as collections of creative materials, enriching the repository of local art. These collections included: *Danny Yung Architecture is Theatre - The Manuscripts of Danny Yung 1979-2006*; the *Hua-Yen*

Sūtra 3.0 - Pu Xian's Virtuous Actions for Awakening Special Issue; and the *East Wing West Wing Original Soundtrack Collection 2003-2013*.

— **Zuni's international exchanges and its international influence have become more extensive.** During the year, Zuni was invited by international arts festivals for various commissioned projects. Invited by Taiwan International Festival of Arts 2014, Mathias Woo and Zuni collaborated with Dance Forum Taipei to create *Dream Illusion Bubble Shadow*. Zuni also visited Singapore for a performing exchange in *Salute to Pao Kun - An evening of four experimental theatre pieces*.

During the year, the two co-artistic directors together with Zuni members visited more than 10 national and international cities for performances, conferences, visits and lectures. Among the Mainland cities were Beijing, Nanjing, Shanghai, Shenzhen and Macau whilst Tokyo, Seoul, Singapore, Taipei, Seattle (USA) and Jönköping (Sweden) were the international cities visited.

The development of international art networks has been further enhanced. Danny Yung attended the exchange conference at the Swedish Biennial for Performing Arts Festival in Jönköping, Sweden. He was also invited to give lectures by various educational and arts and cultural institutions in the Mainland and overseas, including the Balance Art Center and China Conservatory of Music in Beijing, and Frye Museum in Seattle.

Cooperation with arts organisations in the Greater China regions has been continuously strengthened. In addition to collaborative productions on new repertoire, Zuni sent delegations of creative artists and arts administrators to partnered

organisations for in-depth study and practice, establishing a city-to-city network of programme collaboration and exchange between arts professionals. Among these collaborations were: *Eighteen Springs*, a joint production with the Shanghai Dramatic Arts Centre; *The Trial* with Jiangsu Performing Arts Group Kun Opera House; *Oculus* with Cloud Gate 2 (Taiwan) who came to Hong Kong in a performance exchange; and an exchange visit to Taiwan by Zuni senior member Dick Wong to attend rehearsals and school workshops for further understanding of the creative process of Cloud Gate 2.

The inheritance and development of the Chinese intangible cultural heritage have been further intensified. During the year, Zuni invited a number of traditional performing arts masters for creative collaborations so that Hong Kong audiences could have the chance to appreciate performances by these grand masters of Chinese opera and gain a new understanding on the Chinese intangible cultural heritage from the perspective of contemporary theatre. Through contemporary theatre experimentation, young opera artists were able to develop new artistic visions, and hence explore the potential of inheritance and development of traditional performing arts. With Danny Yung as the Chief Curator, Toki International Arts Festival 2013 and *Toki Project: One Table Two Chairs 2014* were held in Nanjing and Shanghai, respectively, for experimentation on traditional and contemporary theatre.

Cooperation with traditional and contemporary artists from Mainland and overseas has further flourished. During the year Zuni collaborated with artists from Beijing, Shanghai, Suzhou, Nanjing, Tokyo, Singapore, Bangkok, Denpasar (Indonesia) and New York. They participated in activities includ-

ing creation, performance, design, seminars and workshops. In addition to the grand masters of Chinese traditional opera, performing artists and choreographers of contemporary theatre artists mentioned above, others included: Tsuei Tai-hao, a young actor from Taiwan; Hua Jueping, a *Tanci* artist from Suzhou; Liu Xiaoyi, Director and Actor of The Theatre Practice, Singapore; I Wayan Dibia, a traditional performing artist from Indonesia; Tong Yang-tze, a calligrapher from Taiwan; Chen Ko Hua, poet/ lyricist/ author from Taiwan; Vivienne Tam, fashion designer (Hong Kong/ USA).

Hong Kong was the hosting city for the City-to-City Cultural Exchange Conference 2013. The theme of the Conference, which was held during the *Architecture is Art Festival*, was “Creative Cities and Museums”. In addition to experts and scholars from the four member cities of Shanghai, Shenzhen, Taipei and Hong Kong, the conference was also attended by professionals related to arts/ academia/ media from Macau, Guangzhou, Zhejiang and Nanjing who came to Hong Kong to join and observe the events. Initiated by Danny Yung, the City-to-City Cultural Exchange Conference comprises arts and cultural workers at the cutting edge of the four cities. Each year, in turn, one of the four cities hosts the conference with discussions based on the theme of “city” and exploring the role of “culture” in endowing the times with new ideas and promoting the development of public environments and a civil society.

Artistic achievements have an impact on the development of society. Zuni’s artistic creations have captured the attention of arts circles and media nationally and internationally. Its artistic achievements and social impacts have also been highly

recognised among international creative peers. The two co-artistic directors Danny Yung and Mathias Woo were awarded Respectable Person of the Year Award and Arts and Cultural Figure of the Year Award, respectively, in “Shenzhen and Hong Kong Lifestyle Award 2013”, an annual event organised by *Southern Metropolis Daily*. Danny Yung was highly commended by *Southern Metropolis Daily*: “The humanistic genes of Danny Yung are multifold: creating unique stage aesthetics; innovating social awareness and insight; inventing artistic experimentation; nurturing the core team of arts and culture for Hong Kong; fostering the cultural bond between the Mainland and Hong Kong; criticism and construction”. Mathias Woo was praised for his contribution of “bringing architecture into theatre, and using theatre to attest to the times. The artistic practices of him and Zuni Icosahedron have become signs of humanistic developments in Shenzhen and Hong Kong”.

IV. Efforts Made by the Hong Kong Government to Ensure the Cultural Prosperity and Development of the HKSAR

Mathias Woo
Co-Artistic Director

The discussion of the current cultural development and cultural policy of Hong Kong should begin with the analysis of the government structure and funding allocation. The current cultural framework consists of the Home Affairs Bureau (HAB). Regarding allocation of resources, it can be seen that it has several important components including the Hong Kong Arts Development Council, the Hong Kong Academy for Performing Arts, the Leisure and Cultural Services Department (LCSD), and nine major professional performing arts groups such as Hong Kong Repertory Theatre and Zuni Icosahedron. The annual funding managed by HAB accounts for less than 1% of the government's annual budget. Most of this funding has gone to LCSD for expenditures on running museums, libraries, performing venues and public parks. With approximately 600 full-time students, the Hong Kong Academy for Performing Arts has a yearly expenditure of HK\$280 million, meaning each student has been subsidised for HK\$700,000 to 800,000 annually. The amount of funding allocated to the

Hong Kong Arts Development Council is negligible, less than HK\$ 100 million, hence the resources left over which can be allocated to small and medium-sized non-government teams are very scarce.

1. Supporting the HKSAR in Defusing Risks and Meeting Challenges

— Supporting event-based funding policies for culture.

The main cultural policy of Hong Kong now is based on organising events and activities. However, a holistic cultural policy does not mean the organisation of events and activities, but should be comprised of more components. To analyse and evaluate the cultural policies of a place, one should not just look at the amount of money spent. To take Taiwan as an example, their cultural budget is much less than that of Hong Kong. Yet how come Taiwan's arts and cultural developments thrive much more than Hong Kong's? We need to look at the educational resources in Taiwan. Libraries in Taiwan are managed by the Ministry of Education, and, in addition, there are many arts and cultural elements that have already been incorporated into the education system. The same is true for Japan. Though they may not have those nine professional arts groups like Hong Kong, their resources for creative work and research on arts and culture come plentifully from non-governmental bodies. To review arts and cultural policies, one should not just look at the funding policy. Hong Kong's cultural funding may be abundant, but it is event and activity-based. Cultural policies should not be like this.

— Supporting schools to attach no importance to sports

and arts. Education is an important component of cultural policies. We see the importance of education, yet what is taught in schools? National education is currently being discussed, but how come calligraphy is not taught in school? How much time do our schools allocate for the teaching of arts and literature? When it comes to studies and research, how many courses in the curriculum are arts-related in Hong Kong? Regarding arts and cultural subjects in tertiary institutions, e.g. the Department of Fine Arts of the Chinese University of Hong Kong, what sorts of things are they teaching? One aspect of studies and research is historical studies, which include the studies of history, art history, theatre history of Hong Kong at various times. Does our funding mechanism encourage people to conduct such kind of studies? Besides, there are also studies and research related to technology and creative work. For example, MIT Media Lab has conducted many research studies to develop different types of creative work and design using new technology.

— **Supporting the chitchat bragging kind of general education.** The education system of Hong Kong has not evolved at all. Although we often stress that education is very important, Hong Kong, as an international city, is the only place in the region whose schools pay no attention to sports and arts subjects. Resources for sports and arts education in Hong Kong schools are relatively few. Take a look and compare Hong Kong with other places, such as Taiwan, and understand the gap between the two. If there is no foundational arts education, there would not be any audience; and without any audience, market-driven developments become ridiculous.

The current education reform has arts education included into general education. However, general education has been abolished in the UK because British experts have found that general education tend to make students thick-headed. The situation of general education in Hong Kong is probably similar since the curriculum is basically just chitchat instead of knowledge-based — basically chitchatting first on newspapers, and then further chitchatting in textbooks. With basic knowledge so frail, how can our culture prosper?

— **Supporting cutbacks in history and philosophy departments in universities.** Hong Kong's education policy is more like vocational training and for this reason the proportion of postgraduate and undergraduate students in Hong Kong is very poor compared to other developed regions. The University of Hong Kong (HKU) always claims itself to be a top-notch university, yet the claim is often very much groundless. We have seen cutbacks in the departments of philosophy, fine arts, and history, and cutting back like this is definitely not a world-class university would do. When HKU is compared with other world-class universities, the proportion of postgraduates in other world-class universities is much higher, and the range of their research topics is also much wider and much more in-depth. Hong Kong's education system is simply a kind of vocational training that aims to produce batch after batch of graduates who are eager to find jobs and to make money, resulting in deficiencies in many aspects. Many problems Hong Kong is facing now are related to education to a great extent.

2. Supporting the Mediocrity of Mass Media

Media is another component. What kind of culture is being regularly presented in the media? When we turn on the radio and television, what kind of messages do we receive? Are there any arts and cultural programmes presented by experts like those on BBC and PBS? In Hong Kong, both TVB and ATV use public airwaves to provide free television broadcasting, hence their aired contents are subject to regulations of the government, for example the length of TV commercials, and the types of programmes, etc. Consequently, the government's media policy will affect public acceptance of the quality of arts and cultural information.

— **Supporting the mediocre “midway” television.** One of the manifested signs of globalisation in Hong Kong is the phenomenon of mediocrity. Things are quite dreadful, but they seem not that bad either, so it is all right. It should not be too extreme nor too cheap. If it is too sleazy, it may not pass censorship, but if it is too recondite, it may not be accepted by the market. One is not allowed to be too critical nor too flattering, hence everything is concentrated in the middle. For example, TVB is exactly this kind of “midway” television channel, a very mediocre one. For instance, when the public are interviewed about their opinions on the June 4th incident, answers normally do not go beyond: “Yes, I support the reverse of the verdict on the June 4th incident”, and by saying so, it seems people could live with it. Yet, what use does your support bring? They are merely words. Do you think you could form an army of volunteers on an expedition to the north like 100 years ago? They are just empty words without any actual radical action.

3. Supporting the Conservation and Revitalisation of Heritage Architecture through Food and Retail

— **Supporting cutbacks on cinemas and the absence of broadcasts of local cartoons on TV.** There are two components to conservation, i.e. hardware and software. The hardware part includes buildings and the like, whereas the software part covers the conservation of traditional handicrafts. However, the government's conservation policy now focuses mainly on the hardware part, and the revitalisation projects are always related to food and retail, which itself is a very funny logic. Conservation should be followed by urban planning, that is how much land is available for creative use. For instance, since the number of Hong Kong cinemas has dramatically declined, local movie productions are deprived of screening opportunities. Free TV channels do not play many local works either. How could local film industry ever recover?

Japanese cartoons are highly favoured by Hong Kong television because the marketing of Japanese cartoons is coordinated by local Japanese agents who are required to adhere to the regulations of the Japanese government, which demands that Japanese cartoons should be inexpensively sold to other countries with very favourable pricing for buyers. This accounts for the reason why Hong Kong television channels prefer to broadcast Japanese cartoons, while ignoring locally-produced cartoons even though they are locally popular, for example, the very popular McDull of Hong Kong. There are many ways similar to this that the Japanese government has adopted in promoting their cartoons. It is the same for Korean television dramas, their broadcasting rights are in fact very inexpensive. We thought it

is a free market, but actually the situations are monitored and controlled by many policies behind.

— **Supporting the development of a mall-style cultural city.**

The cultural policies of a place can be observed from its city planning. For example, if you visit the Hong Kong Museum of Art and the Hong Kong Cultural Centre, you can see the very “Hong Kong” culture — the architectural form, colour, and the ambience. If something like these were built in Paris, there will surely be great objection from the public. Hong Kong people’s objection to national education is mainly a political objection. We prefer to make objections to things that are relatively more simple, and political issues are relatively easier for objections to be targeted. If an issue comes up related to censorship, public outcry would easily be stirred up. However, for issues that require more in-depth discussion, e.g. city planning problems, it is much harder to mobilise public opposition. The number of streets is getting fewer and fewer in Hong Kong. We only see the building of complexes such as IFC, ICC and the like. City planning in Hong Kong is really in an off-balance state. The Government does not feel such an disorder, as Hong Kong is considered a commercial city, hence it should follow the development of a mall-style cultural city. Yet if one takes a closer look, one would discover that the number of streets is becoming fewer and fewer, and shop fronts are getting smaller and smaller, and rents are becoming too expensive. Compared to 20 years ago, if you aspire to own a piece of property to run your own business and realise the motto of “Shop Ownership Scheme”, the start-up costs now are simply too high for most people. Basically it is very hard for small businesses to survive in Hong Kong.

— Supporting property developers without interests in culture. In fact, economic policies are also part of cultural policies. Whether a country uses economic elements to support the development of culture or vice versa would to a large extent affect the way the government is employing its cultural resources. In the Mainland, since economic developments are ranked before that of culture, everything related to culture is hooked up with real estate developments. When you go to Beijing, Shanghai or other Mainland cities, you will see a lot of so-called “creative industries parks”. They are in fact real estate projects. This title is given just because a museum or a theatre is added in the site and then the site would become a park of creative industries. Just like those university towns and cities in the past, real estate developments are right next to the university, creating cultural developments that are driven by property business. How come those real estate developers would want to build cultural facilities? The propelling force is originated from an incentive offered by the government that if developers are willing to build a museum or other cultural venues in the site, the government will reduce the land premium or provide other preferential policies. So these developers really just want to engage in property, not culture. As long as there are opening ceremonies, who cares what would happen afterwards. This phenomena is related to the way development goes in the Mainland. It also explains why so many Mainland museums have ended in failure after coming into existence only for two to three years.

Cultural policies of some developed countries or advanced economies in the West are generally characterised by their aggressive nature that is forward going. For instance, in 1995 the

Australian government released a report entitled *Creative Nation* to outline a blueprint for development of three key areas: firstly, modernising the management of libraries to make them more community-based and integrated with education; secondly, building up Australia as a post-production base for movie industries; thirdly, putting emphasis on design and creativity. The report is not a full stop to itself. Dedicated reports are subsequently released to follow up on each area. The concept of libraries between Australia and Hong Kong is very different. Unlike the ones in Hong Kong that are entirely for leisure reading, libraries in Australia are divided into several types. There is the community type where you can borrow books, or even find a job and get some training programmes, for example, learn a language. It is almost like the integration of community service centres with libraries. Another type is research libraries, but in Hong Kong we only have one, that is the Central Library.

Then we come to the policies on movies. Since Australia started relatively early to plan and implement their policies on movie industries in 1995, and now you can already see the results. There are lots of actors, production staff and directors coming from Australia. Australia has taken many concrete measures to promote the development of the film industry. The first is on education: How to train up more actors and actresses for the screen? To this end, Australia has set up several excellent schools. Professional training is provided for various kinds of behind-the-scene technological support such as lighting, sound, editing, and special effects, etc.

4. Ensuring Secure and Stable Supplies of Basic Necessities to the HKSAR

In Hong Kong, economic issues including the creative industries are managed by the Commerce and Economic Development Bureau, and the Bureau also oversees policy matters on communication and media. Education and research studies are under the Department of Education; urban planning, we all know that it is the job of the Development Bureau. The Home Affairs Bureau actually has minimal impact on cultural policy matters as basically it is just involved in organising events and activities. In fact, the biggest problem of Hong Kong is that many of these bureaus should be concerned about cultural policy matters, yet they have overlooked many of these aspects. Let's visit the official website of the space and public art of the New York City and then compare that with the official websites of the Commerce and Economic Development Bureau and Development Bureau of Hong Kong. The observation is self-explanatory. Simply take a look at what the two governments are doing in terms of research and the resume of officials, everyone would know what the differences are.

— **Supporting no increase in the expenditure on the arts, and letting arts groups compete for funding.** Since the handover, Hong Kong's expenditure on the arts has not increased, still maintaining approximately 1% of the total government spending, i.e. about HK\$ 3 billion. One can tell if it is a huge or little sum simply by looking at the figure. Yet out of this sum, a large portion of 0.7% has been provisioned as salary expenditure for the LCSD staff. Only a total of about HK\$ 300 to 400 million actually reaches the community level, and it is distributed with

competition among a number of large, medium and small-sized arts groups.

— **Supporting the bazaar-going mode of participation in cultural events.** The development of cultural industries generally goes through several stages. First, the industry has to reach the professional stage, when there is an ample supply of professionals to prevail over the critical majority, and then it will be able to transform from professions to industries. For example, in Europe and America, to become a writer or a painter, one is required to go through some relatively fixed procedures before finally securely footed in the industry. The issues of industrialisation are far more complicated as they are no longer mere problems of the artist, since common people might not understand his work of art. Cultural activities in Hong Kong generate participation that is characterised by the bazaar-going attitude. For instance, after viewing the works of Picasso, then one goes on to view Emperor Qian Long, and then the animation of Miyazaki. Yet after viewing the exhibition on Picasso's works, have there been more discussions generated on Picasso? It does not seem so. The exhibition has been widely covered by the media, and society has gone crazy about the event, yet is there any increase in the number of people learning to paint? That being the case, why bother to organise the exhibition at all? Anyway, it has created no impact on society. You only need to know what is the talk of the town, and anyway no one is trying to give further explanation. Another example is that every year there are many opera performances at arts festivals, but have they motivated the general public of Hong Kong to love the arts more?

— **Supporting the reform of Hong Kong's overall cultural policy.** The criticism of Hong Kong cultural policy here is not intended to cast a pessimistic impression. It is hoped that this would enable everyone to know that Hong Kong has a chance to do well. By knowing what we are lacking and the cultural policies of other countries, we would be able to learn and make progress. If no effort is made to try to understand, we will probably end up being complacent with the status quo, and then Hong Kong will continue to go further downhill. To reform the overall cultural policy of Hong Kong, it is necessary to launch into the aforementioned aspects, namely, education, media, conservation, planning and economic aspects. We need a paradigm shift, but we also need talents, and it takes a long time for changes to take place. For example, for issues related to urban planning, we must first replace all those civil servants, but civil servants are not easy to be dismissed. At the same time, we must pay close attention to the West Kowloon Culture District (WKCD) since Hong Kong has already invested 21.6 billion on it, and secondly, it is the key to Hong Kong's cultural policy in the coming few years. If it is conducted poorly, it will affect the future cultural development of Hong Kong. Besides, the development of the WKCD can compel the government to attach more importance to arts education since the WKCD developments would need audience, and the nurturing of audience relies on education. For example, there is the Hong Kong Academy for Performing Arts in Hong Kong, but there is no academy for visual arts. We should consider the possibility of establishing one. For the arts industry, it is recommended to set up unions so that discussions can be better organised and channeled and the cultural industrial ecology in Hong Kong to be developed more healthily.

V. Fully and Accurately Understanding and Implementing the Policy of “Creative City”

Danny Yung
Co-Artistic Director

1. Fully and Accurately Understanding the Meaning of “Creativity”

It was 22 years ago that I founded the Center for the Arts at the Hong Kong University of Science and Technology (HKUST). I have never been a person easily content with assigned duties and it was never my interest to simply fill up the Center with recreational activities. In those days what I was most concerned about was the isolated and complacent manner, under the established system of a university, in which schools and faculties, fields and subjects, systems and setups all functioned. I hoped to use art to loosen the situation, to promote breakthrough, reflection and interaction, and to inspire creativity. I believe that all developments, whether related to technology, education, research or service, require dialectics, experiment, creativity and breakthrough.

So in 1993 the Center for the Arts began to organise a series of lectures and strategic activities focused on breakthroughs. The goal I set for the Center was to search through innovative

dialectics for a transcendence in the future of the arts as well as the so-called arts centre. The goal also represented the discourses and reviews I had with regards to the numerous arts and cultural centres in those days.

2. Resolutely Safeguarding the Authority of Cultural Exchange

In 1995, at the preparatory meeting for cultural exchange between Munich and Hong Kong, I emphasised the significance of cross-cultural exchange on the development of cultural interaction and cooperation. I also highlighted that cross-cultural exchange on a city-to-city level is much more flexible than on a nation-to-nation level, and that cross-sectoral exchange would bring new insights to the design of the exchange activity itself. These were the ideas 20 years ago, and these ideas also formed the basis for constructing cultural exchange platform on a city-to-city level. At the same time, the foundation for the preparatory work on the cultural exchange conference among the four cities in Greater China has been laid. Through this I hope to have more understanding of the 1997 handover, for example, on issues related to cultural development and creative freedom in the post-1997 era. More importantly, whether cultural sectors in Hong Kong are more conscious in reflecting on their situations; and how to construct infrastructure for cultural development.

On the eve of the 1997 handover, on behalf of the HKUST Center for the Arts, I invited representatives of the Hong Kong cultural sector who participated in the Munich conference to explore the mode of cultural exchange in cities of the Greater

China region. In the same year, a cultural brainstorming gathering was held at HKUST with participants from neighbouring areas including Rong Guangrun from Shanghai, Xiong Yuanwei from Shenzhen and Chen Kuo-tsi from Taipei. Hong Kong participants included Vicki Ooi, Lynn Yau, Selina Chow and Mathias Woo. The gathering confirmed the planning of the 4-city cultural exchange conference in terms of conception, organisation and project framework. The conference engaged mainly cultural NGOs from Taipei, Shanghai, Shenzhen and Hong Kong to promote comparative discourses and criticism and make concrete proposals that are cross-sectoral and cross-departmental. Each of the four cities would take turns to host the annual conference and a planning meeting was to be held during the year to define the theme and content for the next conference. The 4-city cultural exchange conference facilitated creative dialogue and criticism, and initiated breakthrough in the established mode of forums and conferences. Hence it also served as a critique to the established norm of academic, political and commercial forums.

3. The Culture of Criticism and Review should above all be Patriotic

Over the past 16 years, the 4-city cultural exchange conference has witnessed the rapid economic growth of the Greater China region. It has also witnessed the challenges brought by economic development to cultural construction. At each annual gathering, by comparison, we are able to strengthen the culture of reviews and criticism, and to inspire reflection on the deep structure of culture. Looking back with a macroscopic

ic view, we see a cumulative record of 16 years of discourses and reviews produced by frontline cultural practitioners of Chinese urban culture. At the same time the conference has created for the Greater China region an unprecedented design of cultural exchange platforms full of creative breakthroughs.

Every year at the conference, I hoped this loose network would become even bolder to move forward with an enterprising spirit towards more breakthroughs. Yet it all depended on the stability of the partnering organisations of the four cities and their forward-looking ability. The network was almost entirely dedicated to performing arts in 1997/1998. Then gradually it evolved into a network organisation for cultural policy and cultural advocacy.

4. Firmly Supporting Chief Executive and the HKSAR Government in Developing Crossover Commentary

The nature of art should not be categorized, and creativity should lead to the development of crossover commentary. In the year 2000, we initiated the discussion on exchange strategy for creative industries and urban cultural policy. Later on, the interaction between cultural development and public space was listed many times on the conference agenda. Cultural policy, urban construction, the relationships among the three departments and the commentaries on them became essential items on the annual agenda.

There have been numerous attempts to include various forms of exhibitions and performances with the participation of frontline practitioners including musicians, designers and multimedia video artists. The way to reform the culture

of conference is itself a challenge. Therefore, the design of the conference in relation to its form, combination, spatial arrangement and field study needs to be renewed every year. The visit to the cultural squares on the outskirts of Shenzhen, the cultural tours to the ancient towns on the outskirts of Shanghai, and the presentation of cultural conservation and development of urban and rural areas in Taichung and Kaohsiung during the conference in Taipei have all deeply impressed me.

5. Continuously Promoting Cultural Exchange and Cooperation Among Cities in the Greater China region

The content and form of the reports on the four cities each has its own characteristics. For example, in the early stage, the Shanghai report put more emphasis on data such as the number of museums, audience figures of art festivals, etc. Later on, in the interests of maximizing time for on-site communication and comments, we suggested that data of this kind be listed out in the report instead of presented at the Conference. The fact that cultural representatives of Taipei are more open and outspoken is related to the political situation of Taipei. When power hangs in the balance between the Democratic Progressive Party and the Kuomintang, the political situation in Taipei allows more opportunity for cultural dialectics, hence creating greater space for cultural sectors to participate in politics. The cultural system of Shenzhen is developing rapidly and Hong Kong is often a case for their study and reference. With regard to Hong Kong, we had enjoyed the advantage of global media attention and media monitoring prior to and after the 1997 handover. The way Hong Kong's cultural sectors engage

in discussion and debate on public policy matters often echoes that of Taipei. In fact, Hong Kong has always enjoyed the most favourable conditions to construct bridges of dialogues for communication in the Greater China region. Cultural metropolis and creative cities can then be constructed based on collective R&D initiatives on the bridging platform.

In order to push forward the future city cultural development of the Greater China region, there is a need for reciprocal reviews and self-appraisal to help enhance the systematization of the conference whilst avoiding a reactive approach. Experiences accumulated over the years should be put onto the agenda for long-term research and development so that knowledge gained can be applied. More importantly, the culture of equal interaction among the three departments should be promoted for the development and training of an urban cultural construction team that is more open, forward-looking and creative. This signifies the goal of establishing an urban cultural think tank, and also the direction towards which the 4-city cultural exchange conference should be obligatorily working.

The article was originally published in *City Magazine*, Dec 2013

Note: The City-to-City Cultural Exchange Conference 2013 - the Hong Kong annual meeting was held at Asia Society Hong Kong Center. With Creative Cities and Museums as the main theme, the Conference centered its discussion on four major topics covering Government and Public Policy, Museum Space, Non-government Organisations and Enterprises, Community and Social Networks to explore the diverse social and cultural forces that constitute the Creative City.

Conclusion

The implementation of the principle of “Experimental Art” in the HKSAR has achieved widely recognised success. This fully proves that “Experimental Art” is not only the best solution to the Hong Kong question left over from history but is also the best institutional arrangement for the long-term prosperity and stability of Hong Kong after its return to the motherland. Firmly advancing the cause of “Experimental Art” is the common wish of all the Chinese people, the Hong Kong compatriots included, and is in the fundamental interests of the country and people, the general and long-term interests of Hong Kong and the interests of foreign investors.

The endeavor to further the practice of “Experimental Art” requires both a comprehensive and accurate understanding and implementation of the policy to ensure that the practice moves forward on the right track and is a proactive and effective response to the difficulties and challenges confronting Hong Kong in its development. In its growth from a small and medium-sized arts organisation to its present scale, Zuni has been deeply appreciative of the tremendous support of various parties. We have not forgotten our roots or that arts and culture is a holistic professional industry. It is clear from the experiences of different small and medium-sized arts organisations over the years that the funding problems commonly faced by these groups have become increasingly grave over

the past decade and have now reached a critical point where they need to be solved by pooling the efforts of all sectors. Relations between small and medium-sized arts groups and the overall local arts and cultural developments are so closely linked that they survive in an interdependent manner, hence the existence, steady development and growth of these groups are also utterly important. A proper handling of these issues and further implementation of “Experimental Art” in Hong Kong will further demonstrate the strong vitality of the policy of “Experimental Art”.

Now, people all over the country are working hard with full confidence towards the “two centenary goals” — to complete the building of a moderately prosperous society in all respects. In the transition for Hong Kong to develop into a knowledge-based economy, the arts function like soil in which creative industries grow and flourish. The arts are social investment, not a kind of burden to society. The government should take the opportunity to review the existing allocation of public financial resources to increase overall investment in arts and culture for the development of creative industries in Hong Kong. This will enable local artists, all the arts groups and related professionals to obtain more abundant and more effective support for better development. Development of arts and education is an investment that helps raise the level of Hong Kong people. Through the support of the arts, the government can: (1) subsidise the general public so that they can enjoy arts and culture at affordable levels; (2) nurture artists / creators, and related professions of administration, production and technical staff; and (3) promote the development of differ-

ent art forms, and foster talents and audience, accomplishing the development of creative industries. We are convinced that the HKSAR will advance steadily forward under the principle of “Experimental Art” and the Basic Law, and work hand in hand with the mainland toward a better future for the Chinese nation.

Appendix

I. Statistics of Zuni Icosahedron Development in Hong Kong

Performances and Activities:

1. In the 2013/14 season, Zuni finished 9 ticketed programmes with 38 performances, including 5 premiere original productions and reaching an audience of 20000.

2. 4 performances of *Eighteen Springs* (Re-run) staged at the Grand Theatre of Hong Kong Cultural Centre in September 2013, reaching an audience of 4706.

3. 10 performances of *East Wing West Wing 10 Les Missréblse Hong Kong* staged at the Studio Theatre of Hong Kong Cultural Centre in October 2013, and two additional student matinee staged at the Grand Theatre in December, reaching an audience of 5165 in total.

4. 3 performances of *The Kimchi Dream* staged at the Studio Theatre of Hong Kong Cultural Centre and 1 post-performance talk was hosted by Mathias Woo in October 2013, reaching an audience of 795.

5. Zuni invited Cloud Gate 2 to give 2 performances of *Oculus* at the Grand Theatre of Hong Kong Cultural Centre in November 2013, reaching an audience of 2723; and collaborated to hold a student workshop instructed by Chen Qiu-yin and Yang Ling-kai, and a professional workshop hosted by Dick

Wong and instructed by Cheng Tsung-lung, Luo Shi-wei.

6. 10 performances of *The Trial Trilogy*, including *Awakening*, *Cool Wind Whispers* and *Contempt* staged at the Studio Theatre of Hong Kong Cultural Centre and 1 post performance talk was hosted by Danny Yung in November 2013, reaching an audience of 1073 in total.

7. 2 performances of *A Tale of The Forbidden City* (the 4th Run) staged at the Grand Theatre of Hong Kong Cultural Centre and 1 post-performance talk was hosted by Mathias Woo in December 2013, reaching an audience of 740.

8. 5 performances of *Hua-Yen Sūtra 3.0 – Pu Xian's Virtuous Actions for Awakening* staged at the Grand Theatre of Hong Kong Cultural Centre and 6 pre-and post-performance talks were hosted by Sik Hin Hung in December 2013, reaching an audience of 5729.

Education and Promotion:

9. Zuni held more than 470 art education programmes, including stage internships, workshops, seminars, demonstration performances, appreciation and post-performance talks, with the participation of more than 40 local secondary and tertiary colleges and 6600 students.

10. Danny Yung was invited to curate HKAPA Dean's Master Artist Programme 2013 and held seminars and workshops in June and September respectively. 7 performances and open rehearsal of *Invisible Cities* staged at the HKAPA in November, reaching an audience of 704.

11. Doris Kan gave a speech in a careers fair held by College of Theatre and Media Arts, HKAPA in May 2013.

12. In 2013, Zuni presented *The Appreciation of Religious Music Series* hosted by Sik Tsang Chit, including *Pu Xian's Virtuous Actions for Awakening, Entering the way to Wisdom – The Hua-Yen Siddham Alphabet Chanting* and *The Recitation for Avalokiteshavara Meditation* at the Foyer Stage of the Hong Kong Cultural Centre in June, October and December respectively, reaching an audience of 2400 in total.

13. Zuni collaborated with Eslite bookstore to hold seminars 'How to adapt *Eighteen Springs?*' hosted by Mathias Woo, Jimmy Ngai and Yu Yat-yiu and 'Cloud Gate 2 and Oculus' hosted by Lin Hwai-Min and Mathias Woo in Eslite Causeway Bay in July and August 2013 respectively.

14. Zuni collaborated with the Department of Multimedia and Internet Technology to hold Multimedia Theatre Seminar, Hong Kong Institute of Vocational Education (IVE) hosted by Cedric Chan, Lai Tat Tat Wing and Vanessa Lee, and Stage Workshop hosted by Law Kwok-Ho in September 2013.

15. Mathias Woo curated the exhibition *Hong Kong Cultural Centre • UPGRADE!* at the Hong Kong Cultural Centre, reaching an audience over 26000 in September to October 2013.

16. In November 2013, *Danny Yung Architecture is Theatre Exhibition* was held at the Hong Kong Cultural Centre during the *Architecture is Art Festival 2013*, reaching an audience of approximately 119440. Lam Woon-Kong, Convenor of the Executive Council was invited as the officiating guest in the opening ceremony.

17. Zuni collaborated with Chinese Civilisation Centre, the City University of Hong Kong to organize two *Kunqu*

appreciation and demonstration performances in November and December 2013 respectively, including ‘Young Kunqu Performers’ Experience in Operatic Experiments’ hosted by Sun Jing, Xu Sijia, Yang Yang, Zhao Yutao, Sun Yijun, Qian Wei, Zhu Hong, Cao Zhiwei and Liu Xiaoyun, and ‘The Creation of Kunqu Opera A Tale of the Forbidden City’ hosted by Zhang Hong and Shi Xiaomei.

18. Danny Yung gave the speech ‘Everyone is an artist? Molding creative Space in Hong Kong’ collaborated with CNEX Foundation, Renaissance Foundation, Good Lab in February 2014.

19. Danny Yung gave a lecture on cultural policy in Cultural and Heritage Management Programme, the City University of Hong Kong in February 2014.

Research and Development:

20. Zuni E+E published *Cultural Vision 02* and *Cultural Vision 03* on the topics of ‘M+ and West Kowloon District’, ‘Cultural Vision in Asia’ and ‘Creative City and Museum’ in May and December 2013 respectively.

21. In 2013, Zuni published performance-related cultural and creative products including *East Wing West Wing Original Soundtrack Collection 2003-2013*, *Wu Kuo-chu’s Notebook*, *Danny Yung Architecture is Theatre – The Manuscripts of Danny Yung and Hua-Yen Sūtra – Pu Xian’s Virtuous Actions for Awakening Booklet*.

22. In 2013, Zuni commissioned Public Opinion Programme of the University of Hong Kong to carry out an audience survey on ‘Power of the Avant-Garde’. The report is

very positive and shows nearly 98% of the audiences would continue supporting Zuni and more than 87% of them would purchase Zuni's performance tickets.

23. Zuni held a press conference 'Art is an investment but not burden in society' hosted by Kan Tai-keung, Michael Lai, Danny Yung and Chan Yuen-han in Legislative Council Complex in January 2014.

24. Zuni collaborated with On & On Theatre Workshop to carry out 'Zuni Icosahedron Cattle Depot: Scheme for Open Multi-purpose Space'. 13 performing art groups and individual artists held more than 500 activities.

25. 68 students from the Hong Kong Baptist University, the Hong Kong Institute of Vocational Education participated in Zuni's internship scheme in the areas of art administration, theatre production and multimedia design & technology.

26. Zuni participated in LCSD Venue Partnership Scheme – Arts Administrator Trainee Programme and hired 3 trainees successively.

27. For staff training, Zuni organized 3 movement workshops, 1 sound workshop, a retreat, and seminars including *Hua-Yen Sūtra*, New Companies Ordinance, Hong Kong Education Ordinance and Cloud Gate 2 *Oculus*.

II. Statistics of Exchanges and Cooperation between Zuni Icosahedron and The Mainland and International

1. Zuni participated in the programme ‘Salute to Pao Kun – an evening of four experimental theatre pieces’ in April 2013. Danny Yung created *According to Legend* and staged 3 performances at the Esplanade Theatre Studio in Singapore, reaching an audience of 543.

2. Danny Yung participated in ‘International Award for Public Art’ Presentation Ceremony and Public Art Forum held by Public Art (China), Public Art Review (USA) and College of Fine Arts, Shanghai University in April 2013.

3. In May 2013, Danny Yung participated in The Swedish Biennial for Performing Arts and attended as a member of jury of Music Theatre NOW 2012 Award. Music Theatre NOW was organised by the International Theatre Institute (ITI), which was established by the UNESCO in 1948.

4. Danny Yung participated in AIESEC Youth Sustainability Summit 2013 at the Hong Kong Baptist University in June 2013.

5. Danny Yung participated in Asia on the Edge 2013 (Hong Kong): Creative Mapping of Asia held by The Fringe Club, HKETO in Singapore, Singapore’s Old Parliament House and Intermedia Global (Singapore) in July.

6. Collaborated with the Jiangsu Performing Arts Group Kun Opera House and Japan Foundation, Danny Yung curated Toki International Arts Festival 2013 and held 18 contemporary performance workshops and preparatory meetings in July and October; 3 public performances and 7 workshops staged at the Lanyuan Theatre and the Jiangnan

Theatre (Nanjing) in December, reaching an audience of 670 in total.

7. Commissioned by the 2014 Taiwan International Festival of Arts (TIFA), Zuni collaborated with Dance Forum Taipei to present 3 performances of *Dream Illusion Bubble Shadow*, which was directed by Mathias Woo and staged at the National Theater (Taipei), 3 pre-performance talks were hosted by Roan Ching-Yueh (Taipei) and 1 post-performance discussion was hosted by Mathias Woo, Yu Yat-yiu, Ellen Joyce Loo, Ping Heng (Taipei) and Ray Chen (Taipei), reaching an audience of 2189 in total. From July 2013 to March 2014, Zuni collaborated with Dance Forum Taipei and Eslite Taiwan to hold workshops, a press conference and a seminar 'Experiment of Multimedia Theatrical Space – The Making of Dream Illusion Bubble Shadow' which were hosted by Mathias Woo, Yu Yat-yiu and Dick Wong.

8. Danny Yung gave a speech at the Frye Museum in Seattle in August 2013.

9. Dick Wong visited Cloud Gate 2 in August 2013.

10. Danny Yung hosted 'Metamorphosis Dance Training – Summer Camp' and 'One Hundred Years of Solitude 10.0 – Cultural Revolution Screening' at the Balance Art Center (Beijing) in August and September 2013 respectively.

11. Danny Yung hosted two seminars 'Experimenting Traditions – Retrospect of Danny Yung's Collaborative Theatrical Exploration' and 'Culture and Arts Forum: From Flee by Night to One Hundred Years of Solitude 10.0' at the Central Conservatory of Music (Beijing) in September 2013.

12. Danny Yung had a meeting with Seoul City Mayor Mr. Park Won-soon at Seoul City Hall in October 2013.

13. Mathias Woo hosted the 'One Theatre, Nine Hundred Thousand Children's Smiles' Seminar with speaker Wu Jing-ji in Taiwan Culture Festival 2013 held by Kwang Hwa Information and Culture Centre in November 2013.

14. Zuni participated in 'The Substation Directors Lab' programme sponsored by Singapore National Arts Council. A Singaporean producer Tan Shou Chen visited Zuni for an exchange from November to December 2013.

15. Danny Yung participated in International Public Design Symposium held by Ministry of Culture, Sports and Tourism, Korea, and Korea Craft & Design Foundation in November 2013.

16. Danny Yung hosted a seminar for Ningbo Municipal Party Committee Propaganda Department, Zhejiang Province in Hong Kong in November 2013.

17. Zuni held City-to-City Cultural Exchange Conference 2013 at the Asia Society Hong Kong Center in December 2013. The number of participants was 386.

18. Danny Yung took on the panel of Shanghai Design Awards in Shanghai Design Exhibition 2013 and the First Shanghai Art Design Student Exhibition held by Shanghai Federation of Literary and Art Circles, Shanghai Municipal Culture, Radio Broadcasting, Film and Television Administration and Shanghai Municipal Education Commission.

19. Collaborated with the Power Station of Art, Jiangsu Performing Arts Group Kun Opera House and the Japan Foundation, Danny Yung curated *Toki Project: One Table Two Chairs 2014* in January 2014. 3 performances and 4 workshops were held at the Power Station of Art (Shanghai), reaching an

audience of 648.

20. Danny Yung and Mathias Woo received Shenzhen and Hong Kong Lifestyle Award 2013 presented by *Southern Metropolis Daily* in January 2014.

21. Danny Yung participated in Developing Common Stage International Forum held by the Zurich University of the Arts at Run Run Shaw Creative Media Centre, School of Creative Media, the City University of Hong Kong in February 2014.

22. Mathias Woo attended Macao Arts Festival 2014 press conference in March and held seminar ‘Different Methods of Adapting Eileen Chang’s Works’ for promotion of *Eighteen Springs* performances in Macau.

23. Jacky Chan participated in the Taipei Cultural and Creative Industries Field Trip held by Ministry of Culture, Taiwan in March 2014.

24. Zuni and Danny Yung collaborated with *Shanghai Art World Magazine* to publish special edition *Snacks* in March 2014.

III. Organization Member

As at Oct 2014

Board of Directors:

Chairperson	Kan Tai Keung	Founder, KL&K Creative Strategies
Vice-chair	Michael Lai	Advisor, St. James' Settlement
Secretary	Glenis Wong	Watch Design Director, Mersey Manufacturers Limited, Timex Group B.V.
Treasurer	Jackie Tam	Senior Vice President, Yorkshire Capital Limited
Members	Johnny Au	Advertising Film Director
	Leo Cheung	Senior Manager (IT Portfolio Management), The Hong Kong Jockey Club
	Jason Choi	Founder and Director, People Mountain People Sea Productions
	Vivien Ku	CEO, Dr. C. F. Koo Foundation (Taipei)
	Ringo Lam	Founder and CEO, Anyplex Hong Kong Limited
	Dee Poon *	Board Member, Esquel – Y.L. Yang Education Foundation
	Stanley Wong	Founder and Creative Director, 84000 Communications Limited
	Anna Wu	Solicitor
	Paul Yip	Chairman, B & P Holdings Limited

Honorary Legal Advisor Vivien Chan & Co.

* Until Jul 2014

Artistic Advisory Committee:

Dietmar Lupfer	Munich	Artistic Director, Muffathalle Arts Centre
Gao Xing-jian	Paris	Cultural Worker
Hsia Chu-joe	Taipei	Professor, Architecture and City Research Institute, University of Taiwan
Lee Ou-fan, Leo	Hong Kong	Professor of Humanities, The Chinese University of Hong Kong
Lin Zhao-hua	Beijing	Theater Director
Makoto Sato	Tokyo	Artistic Director, Za-Koenji Public Theatre
Ping Chong	New York	Theatre Director
Tsai Ming-liang	Taipei	Film Director
Yoshiko Chuma	New York	Performance Art Director

Staff:

Co-Artistic Director

Co-Artistic Director cum Executive Director

Danny Yung

Mathias Woo

Creative and Artistic Department

Head of Creative Team

Performer-in-Residence

Artist-in-Residence

Cultural Vision Editor

Creative Coordinator (Script)

Creative Coordinator (Stage Design)

Creative Coordinator (Intangible Cultural Heritage)

Creative Coordinator (Performance)

Assistant Researcher

Cedric Chan

David Yeung, Carson Chung

Lai Tat Wing

Theresa Leung

Pamela Tsui

Liu Si

Danny Cheuk

Peter Lee

Nadia Lu

Programme and Production Department

Company Manager (Programme)

Manager (Programme and Venue)

Manager (PR and Partnership Development)

Manager (Marketing and Programme Development)

Stage Manager

Assistant Programme Manager

Doris Kan

Bowie Chow

Luka Wong

Kaki Li

Gavin Chow

Ho Yin Hei

Administration and Finance Department

Company Manager (Administration and Finance)

Programme and Art Administration Trainee

Jacky Chan

Clement Lai

Annual total remuneration of the administrative staff of the top three tiers for 2013-14

Annual total salaries	Number of positions
Above \$1,000,000	0
\$700,001 - \$1,000,000	1
\$400,001 - \$700,000	2
\$400,000 or below	4

IV. Financial Highlights

For the year ended 31 March 2014

Distribution of Income		
Income	Total (HK\$)	% Over Total Income
Government Subvention for the Year	11,495,614	59.4%
Box Office Income	3,352,986	17.3%
Revenues from Other Hired Engagements	1,565,403	8.1%
Donations and Sponsorship	2,099,366	10.8%
Other Income	848,071	4.4%
Total Income	19,361,440	100.0%
Distribution of Expenditure		
Expenditure	Total (HK\$)	% Over Total Expenditure
Production Costs	9,740,762	50.4%
Personal Emoluments	7,351,532	38.1%
General Overheads and Others	1,919,017	9.9%
Special Expenditure	304,273	1.6%
Total Expenditure	19,315,584	100.0%
Distribution of Production Cost		
Production Cost	Total (HK\$)	% Over Total Production Costs
Venue Rental	2,021,161	20.7%
Commission New Works, Artists and Direct Labour	2,788,286	28.6%
Set, Props and Production Miscellaneous	3,297,791	33.9%
Marketing and Public Relations	1,633,524	16.8%
Total Production Cost	9,740,762	100.0%

Extracted from Financial Statement audited by Patrick Wong C.P.A. Limited

V. 2013- 2014 Zuni Original Productions Key Creative Personnel

Multimedia Music Theatre *Eighteen Springs*

Original Novel: Eileen Chang/ Director, Scriptwriter, Designer: Mathias Woo/ Scriptwriter, Lyrics, English Surtitles: Jimmy Ngai/ Music Director, Composer: Yu Yat-yiu/ Special Appearance: Elaine Jin/ Suzhou *Tanci*: Jin Lisheng, Yu Qun/ Suzhou *Tanci* lyrics: Hua Jueping, Jin Lisheng/ Performers: Zhang Qi, Shen Lei, Xu Manman, Xie Chengying, Zhang Zhongyi, He Bin (Members of Shanghai Dramatic Arts Centre), Tsuei Tai-hao (Taipei)/ Stylist, Costume: William Chang, Jessie Dai, Joey Chan/ Hair Styling: Kim Robinson, Lam Alex Workshop/ Lighting: Alice Kwong/ Sound: Candog Ha/ Video: Dan Fong

Social Theatre *East Wing West Wing 10 Les Missréblse Hong Kong*

Director, Scriptwriter, Designer: Mathias Woo/ Performers: Cedric Chan, Tanya Chan, Carson Chung, Carmen Wu, David Yeung, Shirley Yip/ Creative Advisor: Lai Tat Tat Wing/ Script Assistants: Carson Chung, Pamela Tsui/ Music: Edgar Hung/ Lyrics: Cedric Chan/ Video: Dan Fong, Pamela Tsui/ Lighting: Zoe Cheung/ Sound: Candog Ha

Zen Comedy *The Kimchi Dream*

Director, Scriptwriter, Designer: Mathias Woo/ Performers: Shen Lei (Members of Shanghai Dramatic Arts Centre), Kao Jo-shan (Taipei), Dick Wong/ Music: Edgar Hung/ Lyrics: Cedric Chan/ Script Assistant: Carson Chung/ Video: Dan Fong/ Lighting: Zoe Cheung/ Sound: Candog Ha

Danny Yung Experimental Theatre *The Trial*

Curator, Director, Text, Designer: Danny Yung/ Music: Pun Tak Shu, Steve Hui/ Video: John Wong, Benny Woo, Vanessa Lee/ Costume: Vivienne Tam/ Lighting: Billy Chan/ Sound: Students of Higher Diploma in Audio-Visual Entertainment Technology (AVET), Department of Multimedia and Internet Technology, IVE (Lee Wai Lee)/ In Collaboration with Jiangsu Performing Arts Group Kun Opera House

Awakening

Special Guest Performers: Shi Xiaomei (Nanjing), Miranda Chin/ Performers (Nanjing): Gong Yinlei, Sun Yijun, Zhu Hong/ Lyricist: Chen Ko-hua (Taipei)

Cool Wing Whispers

Performers: Ke Jun (Nanjing), Makoto Matsushima (Tokyo), Manop Meejamrat (Bangkok), Pun Tak Shu, Pun Hang/ *Kunqu* Opera Artists (Nanjing): Cao Zhiwei, Liu Xiaoyun, Qian Wei, Sun Jing, Sun Yijun, Xu Sijia, Yang Yang, Zhao Yutao, Zhu Hong

Contempt

Collective Creation and Performers (Nanjing): Cao Zhiwei, Liu Xiaoyun, Qian Wei, Sun Jing, Sun Yijun, Xu Sijia, Yang Yang, Zhao Yutao, Zhu Hong

Kunqu Opera *A Tale of the Forbidden City*

Producer, Director, Designer: Mathias Woo/ Creative Advisor: Chiu Kwong Chiu/ Scriptwriter: Zhang Hong (Nanjing)/ Performers: Shi Xiaomei, Li Hongliang (Nanjing)/ Transcript: Chi Lingyun (Nanjing) / Live Music Performance: Dai Peide (Nanjing), Xu Jianmin (Nanjing)/ Lighting: Zoe Cheung/ English Surtitles: Diana Liao/ Video: Vanessa Lee

Life Insight Theatre *Hua-Yen Sūtra 3.0 – Pu Xian's Virtuous Actions for Awakening*

Original Text: Venerable Thich Nhat Hanh/ Advisor (Script & Text): Venerable Sik Hin Hung/ Advisor (Hua-Yen Siddham Alphabet Chanting): Venerable Sik Tsang Chit/ Academic Advisor: Dr Li Kwok-fu/ Director, Scriptwriter & Designer: Mathias Woo/ Music Director, Composer: Yu Yat-yiu/ Costume: William Chang/ Movement Designer: Yuri Ng/ Chinese Calligraphy Artist (Digital Images): Tong Yang-tze/ Creative Writing: Lin Xi/ Voice Performance: Pia Ho/ Special Appearance: Venerable Sik Tsang Chit, Venerable Sik Guo Ding, Venerable Sik Yue He, Venerable Sik Chi Ping, Venerable Sik Chi Sau, Venerable Sik Sing Kit, Venerable Sik Tsing Ming, Venerable Sik Yan Chi, Venerable Sik Sing Kwun, Venerable Sik Tin Man/Performers: Yuri Ng, David Yeung, Dick Wong, Pun Tak Shu, Cedric Chan/ Live Musicians: Edgar Hung, Ho Yi On, Cheng Shing Tai, Mavis Lam/ Transcription: Theresa Leung/ Lighting: Alice Kwong/ Sound: Candog Ha/ Video: Dan Fong

Salute to Pao Kun – An evening of four experimental theatre pieces – *According to Legend*

Presented by Esplanade – Theatres on the Bay (Singapore)/ Producer: Vivien Ku/ Director, Scriptwriter: Danny Yung/ Performers: Pun Tak Shu, Liu Xiaoyi/ Music: Pun Tak Shu, Steve Hui/ Video: Vanessa Lee

Multimedia Dance Theatre *Dream Illusion Bubble Shadow*

Commissioned and Presented by the Taiwan International Festival of Arts 2014; Co-produced and performed by Dance Forum Taipei, Zuni Icosahedron/ Artistic Director: Ping Heng/ Director, Design, Choreographer: Mathias Woo/ Music Director: Yu Yat Yiu/ Live and Recorded Guitar Music: Ellen Joyce Loo/ Stage Designer: Ray Chen (Taipei)/ Performers, Choreography: Dick Wong, David Yeung, Makoto Matsushima (Tokyo), Tai Yu-hsiu, Chen Po-wen, Chen Kai-yun, Lo Yi-wei, Su Kuan-ying, Kan Han-hsing, Chang Chih-chieh, Wu Yu-hsien, Chen Wei-yun, Chiu Yu-hsuan (Taipei)/ Movement Advisor: Yuri Ng/ Lighting: Alice Kwong/ Sound: Tsang Siu-hong/ Video: Dan Fong, Chan Hing-wai

The Hong Kong Academy for Performing Arts “Dean’s Master Artist Programme” *Invisible Cities*

Presented and Produced by the Hong Kong Academy for Performing Arts/ Director, Scriptwriter, Designer: Danny Yung/ Music: Pun Tak Shu, Steve Hui/ Workshop Mentors: Makoto Matsushima (Tokyo), Pun Tak Shu, Steve Hui/ Set and Costume Designers: Jade Leung Tsz Wai, Koobe Koo/ Lighting: Lisa Jiang/ Sound: Jeffery Fung/ Video: Henry Chan/ Creation and Performers: Chan Ka Yan, Cheng Nga Chi, Chiu Lo Yin, Ko Ki Yan, Li Ho Wang, Ng Ka Yee, Ng Lok Wai, Ng Pui Lung, Sze Shuk Ting, Tse Bing Ying, Wan Tsz Leung, Wu Tsun Ho

Acknowledgments

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Limited/ Venerable Sik Tsang Chit

進念·二十面體 (2013-14年度) 年報

"實驗藝術"在香港特別行政區的實踐：英文 / 中華人民共和國

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"實驗藝術"在香港特別行政區的實踐

SHIYANYISHU ZAI XIANGGANG TEBIE XINGZHENGQU DE SHIJIAN

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