

# Research on Future Development of Artist Village in Cattle Depot



June 2010

# Executive Summary

## **Chapter 1 Objective of Study and Methodology**

This study aims to make recommendations for the future development of an Artist Village in Cattle Depot by examining the current situation of the Cattle Depot, the experience of local and overseas artist villages as well as the pros and cons of continuing the current adaptive re-use of Cattle Depot as an Artist Village. This study is mainly a work of qualitative research. The research tools include direct and indirect observation, case study, in-depth interview, focus group and textual analysis.

## **Chapter 2 Operational Definitions**

An “Artist Village” is a space for artistic creation; and that there are interactions or mutual support among its inhabitants, the artists.

## **Chapter 3 The Common Mode of an Artist Village**

### **3.1 Features and Characteristics**

**Formation:** It can basically be divided into two categories, i.e. organically formed and planned Artist Village. Organically formed Artist Village should have been founded by artists. Planned Artist Village can be initiated by government, non-governmental organization (NGO), education institution, philanthropist or a private enterprise. Sometimes, the purpose of establishing an artist village will be simply for the sake of providing space for art creation and development. In other cases, there may be larger goals, such as making use of an artist village to boost the development of creative industries, to revitalize a community etc.

**Functions:** Artist Villages with different purposes usually perform different functions. An artist village can function as art production unit (working studios), an art market (gallery) and a platform for exchange (be it at the commercial, educational or community levels). Engagement with the public is NOT a primary function of artist village.

**Management:** An Artist Village can be managed by commercial / private sector, NGO (e.g. Foundation) or government / public bodies. It should be pointed out that government support is a crucial element in the development of all types of planned artist village.

**Adaptive reuse of Heritage Building:** There is a growing trend for adaptive reuses of heritage building to develop under the context of cultural and heritage preservation. Turning unused or heritage buildings into artist villages are commonly practiced in various developed countries.

### 3.2 Artist Villages at a Glance

A total of 17 Artist Villages in Asia, Europe and North America are cited as examples which illustrate the various combinations of artist villages in terms of their formation, function, management and whether they represent adaptive reuse of heritage building.

### 3.3 Rationale for Selecting Illustrative Models for In-depth Study

Four illustrative models have been chosen from artist villages abroad for in-depth study on the basis of the following factors:

- goal or main feature of the artist village;
- initiator and management mode;
- financing mode;
- such models represent different countries;
- reference value to Hong Kong.

Illustration 1: Four models for in-depth study

<i>Model</i>	<i>Main feature</i>	<i>Management</i>
Kio-A-Thau Sugar Refinery Art Village, Taiwan	Community building	NGO
798 Art Zone, Beijing	A vibrant art market	Government
The Trinity Buoy Wharf, London	Revitalization of a district	Trustees + Private developer
ISCP, New York	A prestige platform for artist	NGO

### 3.4 In-depth Studies of the Illustrative Models of Artist Village:

#### I Kio-A-Thau Sugar Refinery Art Village and Kio-A-Thau Artist Residency, Taiwan

- The Kio-A-Thau Sugar Refinery Art Village in Kaohsiung County, Taiwan was established in 2001. It was the direct outcome of a series of government-initiated policy for the development of cultural and creative industry of Taiwan. The Art Village was housed in the former Kio-A-Thau Sugar Mill, which was structurally modified for the purpose;
- The core activity of the Kio-A-Thau Sugar Refinery Art Village is the Kio-A-Thau Artist Residency program. The program is funded by government (the Council for Cultural Affairs (CCA) of Taiwan, and organized by NGO (Kio-A-Thau Culture Society). From 2005, the residency program was taken up by the Taiwan Field Factory;
- Since both Kio-A-Thau Culture Society and Taiwan Field Factory are very familiar with local history, culture and the need of the community, the organizer has played a significant role in successfully bridging artists with the local community.

#### II Beijing 798 Art Zone

- The Bauhaus style building was formerly a state-owned electronic factory 798 built in the mid-1950s;
- Beijing 798 Art Zone was initiated by artists. From 1995, artists flocked into the 798 district and it gradually evolved into one of the local art communities;
- With more international art galleries and art organizations moving in, and a vibrant exhibition agenda, the Artist Village has been successfully attracting a large number of visitors, including both tourists and local residents. At the same time, it has stimulated cultural and economic activities in its vicinity. However, rapid rise in rental has forced some artists to move out of the Artist Village;
- The Beijing 798 Art Zone Construction and Administration Office (the 798 office) established in 2006 was responsible for boosting the development of contemporary art and creative industry in the art zone. The 798 Art Zone has developed from an Artist Village focusing on artistic creation into a space for art markets, tourism and leisure activities.

### III Trinity Buoy Wharf, London

- It is located on a site redeveloped from an abandoned shipyard;
- The owner of Trinity Buoy Wharf is the local authority (de-designation of the London Docklands Development Corporation) and the Trustee (Trinity Buoy Wharf Trustee) was granted a 125-year no pay lease from the authority. The Trustee further leased the Trinity Buoy Wharf to a private developer (USM) with a 124 year lease. The USM is obliged to pay 25% of the development income (mainly rental income) to the Trustee as rental fee of the site.
- The Container City Project started in 2001 is a studio, office and exhibition complex made from recycled shipping containers.

### IV International Studio & Curatorial Program (ISCP), New York

- The ISCP is a non-profit arts organization in New York which operates residence programs for international artists and curators since 1994. Participating artists are sponsored for periods from two months to two years by governments, corporations, foundations, galleries and individuals.
- ISCP puts significant effort to connect its artists and curators to the local art community as well as art practitioners from all over the world. Over 500 artists and curators from 46 countries have taken part in the program.

## **Chapter 4 Artist Village in Hong Kong: its History, Mode and Observations**

### 4.1 Artist Village: Starting from Working Studios (Fo Tan, Chai Wan, Kwun Tong)

A lot of factory units were vacant due to the economic downturn after 1997 and the shifting of industrial establishments to the Mainland. Consequently, low rental prices made factory units affordable to the artists. These industrial buildings are located in such areas as Fo Tan, Chai Wan and Kwun Tong. Tenants of the organic agglomerations stuck together to exchange ideas and even plan for some common activities.

### 4.2 Mixed-mode Artist Village: The First of its Kind (Oil Street)

The Oil Street Artist Village was the first community-driven mixed-mode Artist Village in Hong Kong. It was formerly the Government Supplies Office in Oil Street. The low rental rate, lofty space and convenient transportation network in the vicinity attracted artists to flock to the premises. In 1999, the

government announced the restoration of land auction and informed all the tenants to move out. The tenants started a series of campaign to fight for retaining the premises. Eventually, the Oil Street tenants were relocated to Cattle Depot in Mau Tau Kok.

#### 4.3 The First Private-owned Artist Village ( Fu Tak Building in Wan Chai )

Fu Tak Building was the first private-owned Artist Village in Hong Kong. A property owner decided to lease Fu Tak Building to artists and art groups at a very low rate. A local media artist and veteran in art administration was authorized to be the manager of the building. She stresses that flexibility and familiarity with arts are the most crucial factors for tenancy management.

#### 4.4 NGO initiated and managed Artist Village ( Jockey Club Creative Arts Centre in Shek Kip Mei )

JCCAC was the first NGO initiated (with the encouragement and support from government) Artist Village in Hong Kong. Although the mission of the Centre is clearly stated, the issue of whether the venue should be opened to the public has caused disputes among the tenants. As a result, the management office has to spend most of their time resolving the conflicts and managing complaints.

### **Chapter 5 Study of the Cattle Depot and Cattle Depot Artist Village**

#### 5.1 Heritage Significance of Cattle Depot

The Cattle Depot Artist Village ( CDAV ) is housed in the ex-Ma Tau Kok Animal Quarantine Depot, which was built in 1908. The Cattle Depot was accorded a Grade III status by the Antiquities Advisory Board in 1993. In 2000, the Architectural Services Department spent 23 million to renovate it. In 2001, the Oil Street Artist Village tenants were relocated to Cattle Depot.

#### 5.2 Adaptive reuse of Cattle Depot as a relocation scheme of Oil Street Artist Village in 2001

Some of the former tenants of the Oil Street Artist Village moved into Cattle Depot in mid-2001. Although the government spent close to 23 million for the renovation work, the government did not have any long term plan regarding the future development of the site. It was quite clear that Cattle Depot as an Artist Village was a temporary measure for the government.

### 5.3 An Overview of Cattle Depot Artist Village

- There were 19 units, both individual artists, creative industries practitioners and art groups, moving into the Cattle Depot in mid-2001;
- The four arts organizations renting space in Cattle Depot are HKADC one-year grantees;
- The major annual events of the Artist Village were the Cattle Depot Arts Festival and the Cattle Depot Book Fair;
- Some administrative practices of the current management have much hindered the village's further development. For example, the tenancy lease has been shortened from three years to three months, no new tenants are recruited after the spaces are returned by drop-out tenants, the estate management is stringent in the use of public areas etc. All these impede the development of arts groups and the Artist Village itself;
- There was an unbridgeable gap between the expectations of the organization tenants and individual tenants;
- The HKADC came up with an idea to develop the CDAV into a venue mainly serves for performing arts in 2006. In 2007, the HKADC began the consultation with the village's tenants and provided incentives for them to move over to the JCCAC. However, the proposal was not well received;
- In 2008, some of the institutional members formally registered as Cattle Depot Arts Festival Association and applied for funding from HKADC to organize festival and promotional events;
- The G5, formed by a number of institutional tenants, submitted a proposal to the Development Bureau in March 2009. G5 argued that it was important to preserve the CDAV as an Artist Village since it has already been recognized as an alternative, contemporary art space in Hong Kong. It should be further developed into an iconic contemporary art hub which would bring energy to the district. G5 proposed that a non-profit making, limited by guarantee Foundation be established for the management of the CDAV.

### 5.4 Analysis of Cattle Depot as an Artist Village

The transportation network, the ageing neighbourhood and the stringent management practices are all issues relating to Cattle Depot that need to be tackled. The common way of measuring outcome and output against pre-determined goals and targets is not applicable to the proposed CDAV as no expectations has been conveyed to the tenants. We can only attempt to

examine its achievement and unrealized potential through an examination of the following perspectives:

#### 5.4.1 Heritage Perspective

- The outstanding value of Cattle Depot from the heritage perspective is reflected adequately. However, the chief inadequacy lies on the lack of interpretation and presentation. There is no illustration or information on site which communicates the outstanding value and heritage significance to visitors.

#### 5.4.2 Social Perspective

- The social response and media criticism towards the Cattle Depot Art Festivals and the Cattle Depot Book Fairs held between 2003 and 2006 were generally positive;
- The Cattle Depot Sue Yuen (2001-2003) provided the community with diversified educational programs;
- The tenants of Cattle Depot undertook a wide variety of education programs for school children, which had planted seeds in soil for young talents.

#### 5.4.3 Artistic Perspective

- The CDAV is an important platform for the development of the local alternative theatre. It cultivates young artists and promotes interaction between local and international artists;
- 1a Space upholds its tradition of being experimental in art media and presentation;
- Artist Commune focuses on sculpture and experimental Chinese ink painting;
- Videotage focuses on the experimentation of video and media arts and installation. Furthermore, it has co-organized the Microwave International Media Art Festival, the only annual event focusing on media art in Hong Kong;
- On & On Theatre Workshop continued to modify and establish alternative theatre;.
- Individual visual artists Kwok Mang Ho and Kum Chi Keung are two of the most prominent artists in Hong Kong.



#### 5.4.4 Lacking a system to sustain vitality

The Cattle Depot in the last few years has operated under more favourable conditions than before, eg HKADC's "Multi-Project Grant" has favoured the small-to-medium sized arts groups to initiate new and strategic arts projects. However, there seem to be a decline in the energy level or vitality of Cattle Depot as an entity in the last few years. One of the reasons may be several of the institutional tenants had a change in board membership and development strategies in recent years. It would seem pertinent that the extent of contribution tenants make to the Artist Village should be among the evaluation criteria for tenancy.

#### 5.5 Cattle Depot Artist Village: The contribution of an alternative space for contemporary arts and ideas to the local art ecology

- The CDAV has established itself as an alternative space for contemporary arts in Hong Kong;
- The bottom-up, grass-root mode of operation is a valuable asset and reference in Hong Kong;
- Cattle Depot succeeds in offering arts education programs for school children and serves as an incubator of young creative talents;
- The Cattle Depot has brought reputation to Hong Kong through international exchange programs and networking.

### **Chapter 6 Possible Contributions of Artist Village to Arts and Community Development**

#### 6.1 Arts and Cultural Development

Being a space for creation and professional exchange, artist village is an indispensable component of art ecology. It serves as the Production, Distribution and Consumption unit of the creative industries. Demand for space, where artists can create and rehearse their works, has been very high in Hong Kong.

#### 6.2 Community and District Development

The public events of the artist village not only directly provided leisure or arts activities for its neighbourhood communities, they also increased the pedestrian flow of the district and boost its economical activities. Local residents developed their sense of belonging and strong identity of their community through constant participation in the community art programs

generated at the artist village. From the overseas experiences, an artist village that has successfully integrated with the community can also act as a catalyst to district revitalization.

6.3 Government Policy and Support in Establishment of an Artist Village

There are three aspects of government policy in Hong Kong that would directly affect the establishment of an artist village, i.e. the cultural policy, the creative industries policy and the land policy. High land price has always been the largest obstacle of the development of artist villages in Hong Kong. Without pre-determined policy objectives for the establishment of artist villages, the granting of land or spaces for such purposes would not be possible.

**Chapter 7 Examining the Context for the Future Development of Cattle Depot Artist Village**

7.1 SWOT Analysis

**Strength:**

Hardware	<ul style="list-style-type: none"> <li>Heritage significance of the architecture of Cattle Depot.</li> </ul>
Software	<ul style="list-style-type: none"> <li>Cattle Depot itself is a vital part of local art movement (from Oil Street to Cattle Depot), it has become an important base for local art development;</li> <li>Has established as an alternative space for contemporary arts and ideas, providing choices other than the mainstream;</li> <li>As an incubator of young artist, a place to showcase the creative works of young talents;</li> <li>Has track record that their joint activities are quite well-received by the public;</li> <li>Has developed international reputation and network;</li> <li>Audience development: the alternative arts and programs have widened the audience base and developed loyal audience;</li> </ul>
Policy	<ul style="list-style-type: none"> <li>The management has not interfered with nor impose restrictions on the activities of the tenants,</li> </ul>

**Weakness:**

Hardware	<ul style="list-style-type: none"> <li>Do not possess Places of Public Entertainment</li> </ul>
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	License, the CDAV cannot be fully opened to public for staging large-scale activities;
Software	<ul style="list-style-type: none"> <li>• Lack of coordination amongst the tenants, making joint programs and marketing difficult;</li> <li>• Few educational programs for students and community programs for the neighbourhood, and limited interaction with the district;</li> <li>• The activities of organization tenants in CDAV have to rely on public subsidy since there is limited market for contemporary arts activities in Hong Kong.</li> </ul>
Policy	<ul style="list-style-type: none"> <li>• Unclear position with no vision and mission;</li> <li>• Current management practices do not encourage public interaction;</li> <li>• Lacking a system to sustain vitality of the tenants (fixed tenancy with clear expectations and evaluation);</li> <li>• Term of lease is uncertain;</li> <li>• The static composition of the tenants is neither fair nor conducive to professional exchanges amongst the tenants;</li> <li>• Heritage significance not presented to the public.</li> </ul>
Community /Environment	<ul style="list-style-type: none"> <li>• Transportation network not well developed, no car parking spaces;</li> <li>• Supporting facilities (eating and dining places) in the district not well developed;</li> <li>• No supporting commercial facilities such as coffee shop, bookshop, souvenir shop etc. inside CDAV.</li> </ul>

**Opportunity:**

Policy	<ul style="list-style-type: none"> <li>• The Ma Tau Kok Gas Works (North Plant) site will be redeveloped and the limitation on development plans leading to an increase of people in CDAV and its vicinity has been removed;</li> <li>• Urban Renewal of neighbourhood district (such as 13 Streets which opposite to the CDAV) as a result of Ma Tau Kok urban renewal plan, Kai Tak Development and Harbor Front Development;</li> </ul>
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	<ul style="list-style-type: none"> <li>• The setting up of mass railway: the planning of building Shatin to Central Link (SCL) MTR and the station of To Kwa Wan, completed in 2015, could obviously ease the accessibility of the Cattle Depot;</li> <li>• Government’s initiative to develop the creative industries in Hong Kong and the potential for CDAV to become a creative hub.</li> </ul>
Community /Environment	<ul style="list-style-type: none"> <li>• The future private residential land use may also provide a sizeable pool of potential audience to the Artist Village;</li> <li>• Success of recent community arts program demonstrates the potential of using arts for community building and urban regeneration purpose. CDAV can introduce community arts programs to integrate with the neighbourhood community and play a key role in revitalizing the district;</li> <li>• Increased public concern about local history and identity (eg. the demolition of Star ferry Pier). 13 Streets opposite CDAV has potential to become a unique attraction since it manifests the fabric of Hong Kong grass root life in the second half of the 20<sup>th</sup> century;</li> <li>• The development of West Kowloon Cultural District             <ul style="list-style-type: none"> <li>■ Raise public awareness on art and culture issues;</li> <li>■ Highlights the inadequacy of cultural software in Hong Kong and the urgency for the government to address the problem.</li> </ul> </li> </ul>

**Threat**

Hardware	<ul style="list-style-type: none"> <li>• Limited floor area hinders CDAV from gathering a sizeable number of artists talents (and creative industry practitioners). This limit its ability to offer a lot of activities which can make an impact on the local arts scene;</li> <li>• A sustainable financial mode of operation has yet to</li> </ul>
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	be developed.
Software	<ul style="list-style-type: none"> <li>• Possible negative publicity arising from individual artists tenants who might disagree with the future policies/ assessment of the management;</li> <li>• Higher expectations from different stakeholders once its future role is confirmed. Different expectations might not be compatible.</li> </ul>
Policy	<ul style="list-style-type: none"> <li>• Other cultural spaces such as West Kowloon might duplicate the work of CDAV in promotion of contemporary arts.</li> </ul>
Community /Environment	<ul style="list-style-type: none"> <li>• Possible competition from other Artist Village or cultural space which has a bigger critical mass; <ul style="list-style-type: none"> <li>■ JCCAC also provides working studios for artists and art organizations;</li> <li>■ Central Police Station Complex (expected to be opened in mid-2012);</li> </ul> </li> <li>• West Kowloon Cultural District would become a major attraction whilst other cultural spaces might be marginalized.</li> </ul>

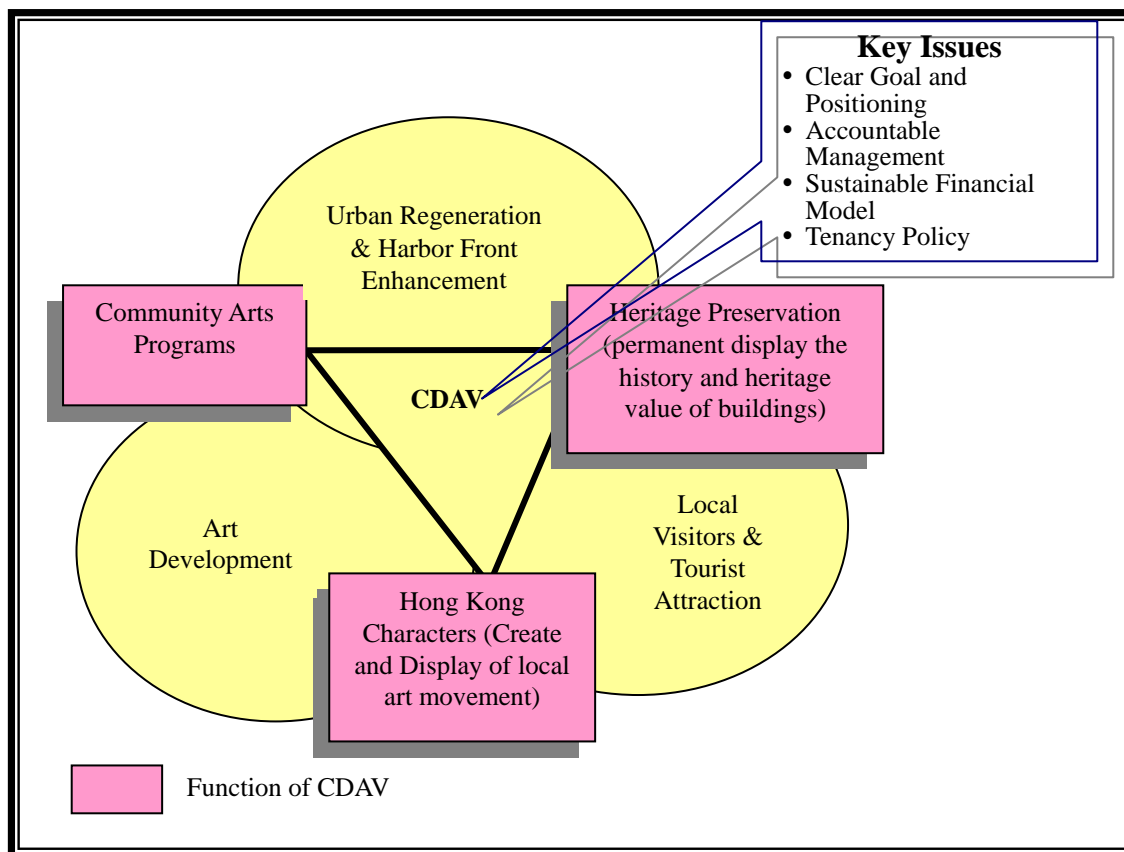
## 7.2 Insights from Overseas Models

From the overseas experiences, most of the artist villages have clear missions and objectives, and that they are managed by non-government organizations or board of trustees. Furthermore, the number (mass) of artists and art organizations in an artist village is a critical factor for its dynamic development. The possible impact of an artist village increases with the number of its tenants.

## 7.3 Proposed Strategies of Cattle Depot Artist Village in view of New Developments and Potential Competitors

Compared with other local cultural and community development projects, the proposed strategies of CDAV should integrate Art Development, Urban Regeneration, Local Visitors and Tourist Attraction. (See Illustration 2)

Illustration 2: The following diagram illustrates functions and key issues for the future development of Cattle Depot Artist Village



## Chapter 8 Two Options for Future Development of Cattle Depot Artist Village and Corresponding Modes of Operation

Having examined possible contributions the CDAV can make to arts and community development in Hong Kong as well as undertaking a SWOT analysis to understand the internal and external environment, we are now ready to outline the future role, objectives and strategies of the CDAV.

### 8.1 The Two Options: Status Quo and Expanded Cattle Depot Artist Village

#### Option One: Status Quo

- Operating within existing premises without significant changes to the overall physical space (apart from zoning and supporting facilities);
- Continue its established character as a Centre for Contemporary Arts and Ideas;
- Provide space for artistic creation, rehearsal and professional exchange;
- Provide space for display (exhibition) and performance of contemporary

art;

- Provide platform to showcase young talents;
- Provide activities to foster understanding of contemporary art;
- Provide activities to interact with the community;
- Presentation of artist-in-residency programs;
- Presentation of occasional major-scale joint programs such as Cattle Depot Arts Festival.

Option Two: Expanded Cattle Depot Artist Village (Current CDAV + New Annex)

- An annex building will be erected at the ex-Ma Tau Kok Large Animal Quarantine Depot (i.e. the vacant land adjacent to the present CDAV)
- The Artist Village will extend to become a Centre for Hong Kong Arts and Community Development which aims to promote contemporary art, to showcase Hong Kong art and artists, and to integrate art into the community;
- Expanded CDAV can reinforce the objectives of the Option One, as well as:
  - ✧ Showcase history and culture of district;
  - ✧ Showcase the historical and heritage value of Cattle Depot;
  - ✧ Organize art activities to raise public awareness of local identity and culture;
  - ✧ Organize community arts programs to interact with the community;
  - ✧ Undertake research & development project in the area of “arts and society”;
- The additional space can be used for studios for individual artists, rehearsal studios for performing arts organizations, classrooms for educational purposes, art therapy centre, office or meeting place for literary arts, arts administration etc. Future tenants of the CDAV should come from a variety of art forms and have good links with the society. The diversity will encourage cross-art from collaboration and attract a diversified public to support CDAV activities;
- Other space in the new annex building can be rented out on commercial basis to offset the operational cost of the Artist Village. It would be ideal if the activities of the commercial tenants have some relationship with arts, local culture or the creative industries.

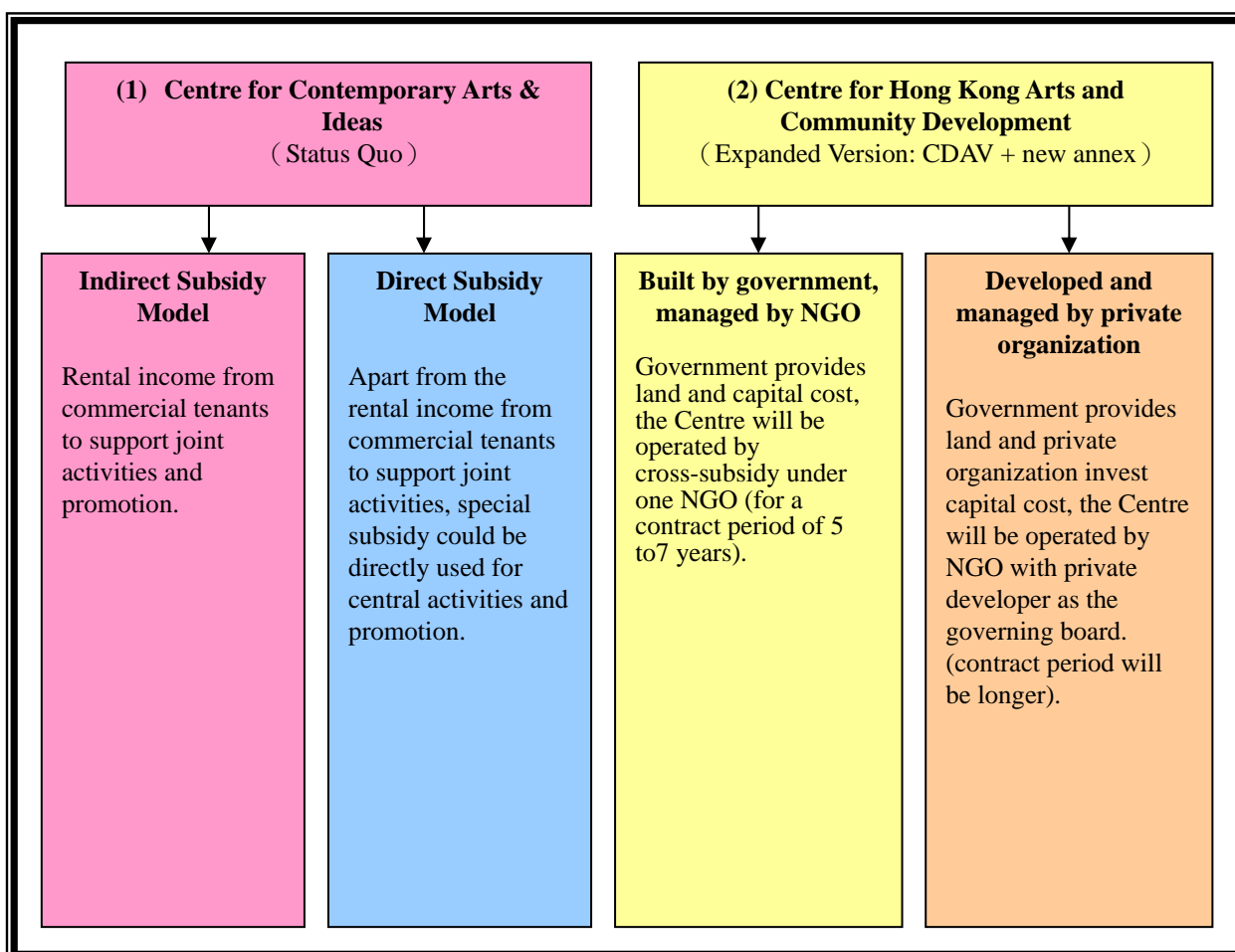
8.2 Financial Models

Underlying principles for future financial operation:

- 1) The CDAV should be run as a not-for-profit enterprise;
- 2) Tenants should pay for the basic cost involved in operating the Artist Village through rental (e.g. management, maintenance, etc.);
- 3) Rental for commercial users should be set at a level comparable to the current market rate.

There are two feasible financial models for maintaining in each of the mode of operation. (See Illustration 3)

Illustration 3: Four financial models of the two proposed options





### 8.3 Management Model

Whichever positioning or operation mode is chosen, the CDAV must adhere to the following principles:

- The ownership of the Artist Village premises remains with the HKSAR government;
- There should be a selection process for choosing the most appropriate operational organization by invitation or by open bidding;
- The operational organization may be statutory bodies or charitable NGOs;
- The board of the operational organization should formulate policies on tenancy selection and management. The operational organization should maintain regular liaison with tenants and implement policies established by the Board, provide quality service to tenants and visitors, and is responsible for planning and execution of joint programs and marketing etc;
- Regarding the tenancy policy, the tenants should come from different art forms and backgrounds. Tenancy period should be fixed so that periodic assessment of the tenants can be conducted. The governing board of the operational organization should allow some flexibility in setting different rates within a pre-determined range for special tenants.

### 8.4 Analysis of the Different Operation Models

The pros and cons of two options and four financial models:

- (1) Indirect subsidy model (see Illustration 4);
- (2) Direct subsidy model (see Illustration 5);
- (3) Built by government, managed by NGO (see Illustration 6);
- (4) Developed and managed by private organization (see Illustration 7)

Illustration 4: Pros and cons of the “Centre for Contemporary Arts and Ideas” with Indirect Subsidy Model

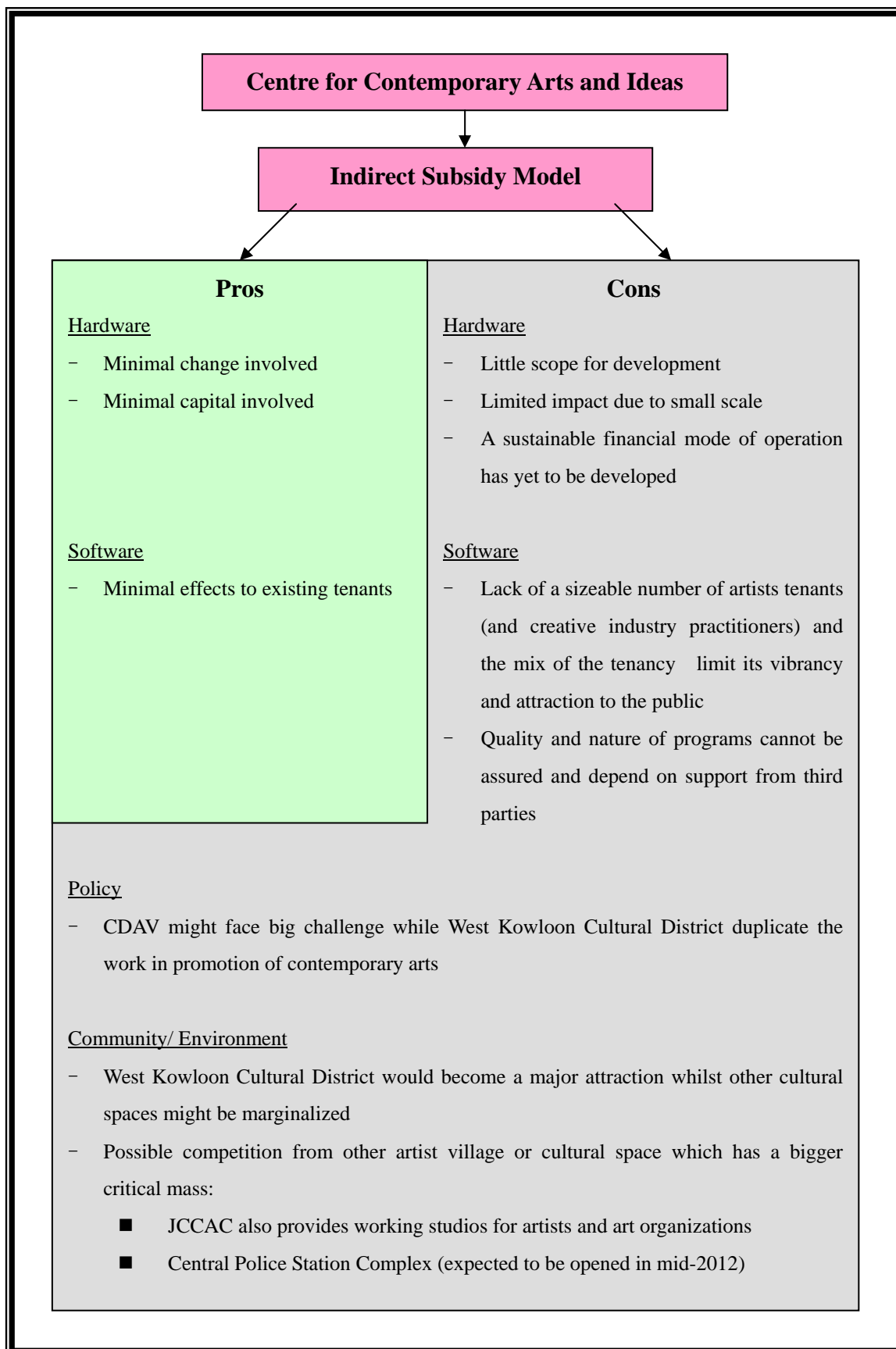


Illustration 5: Pros and cons of the “Centre for Contemporary Arts and Ideas” with **Direct Subsidy Model**

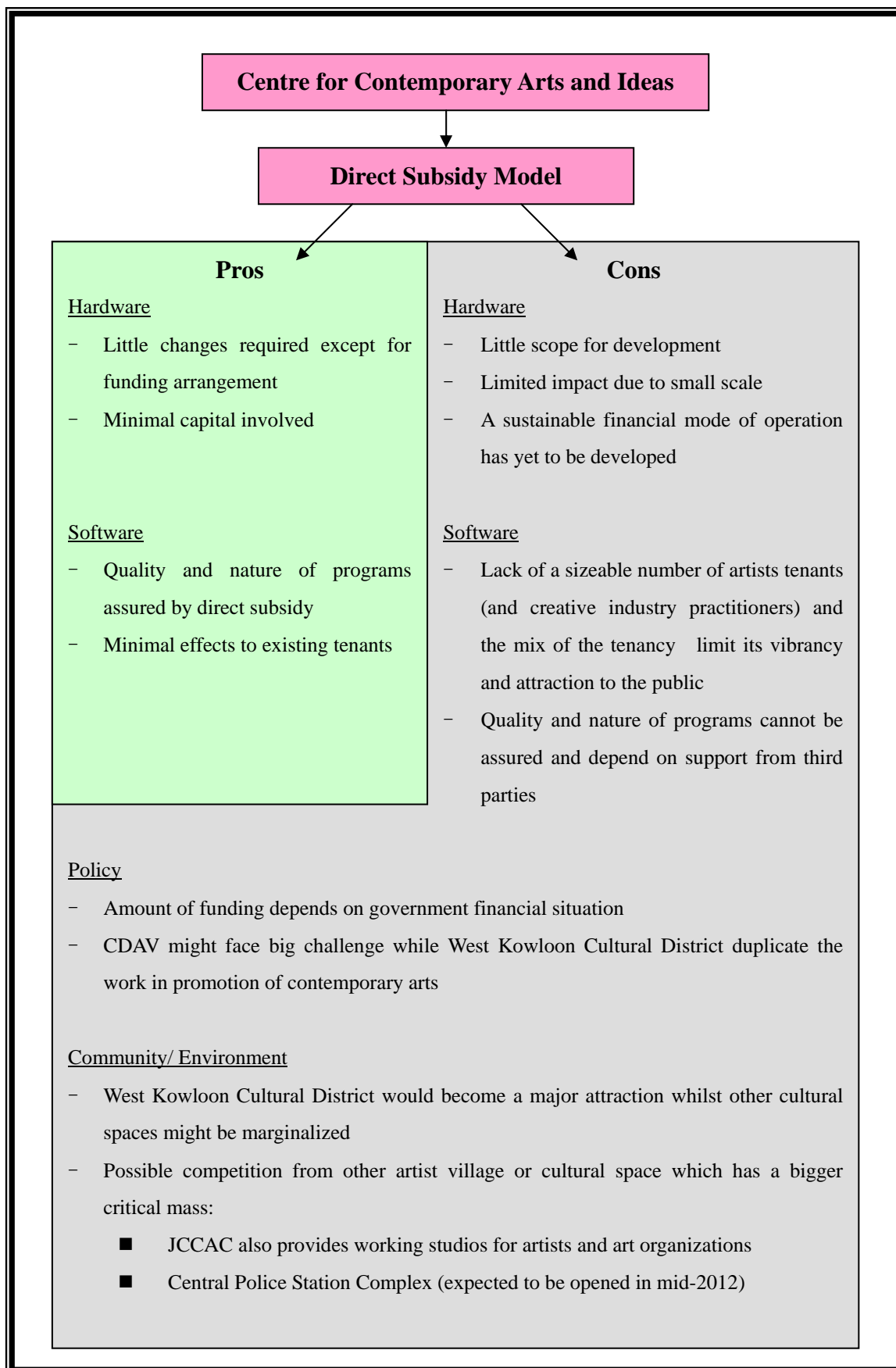


Illustration 6: Pros and cons of the “Centre for Hong Kong Arts and Community Development” **built by government and managed by NGO**

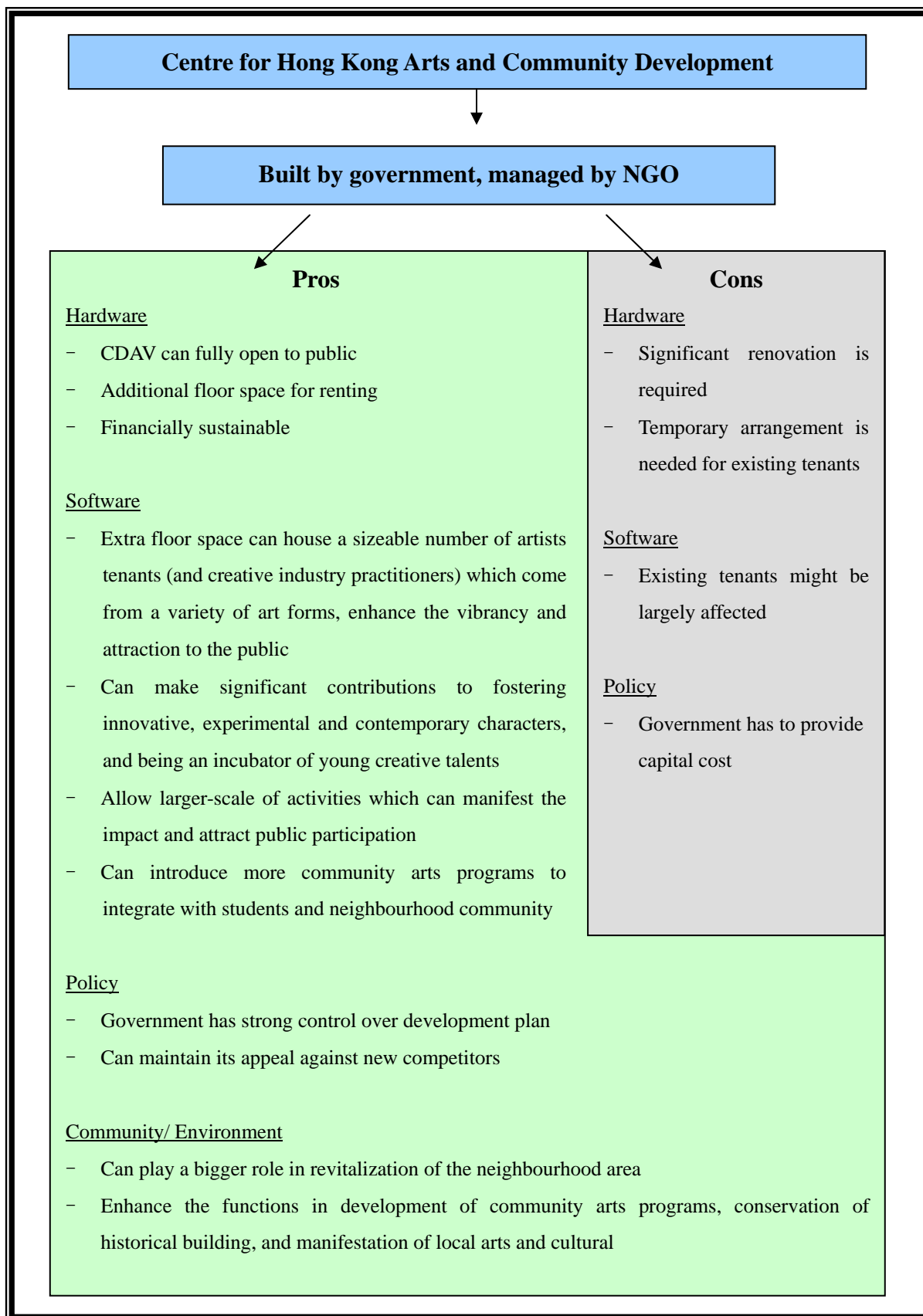
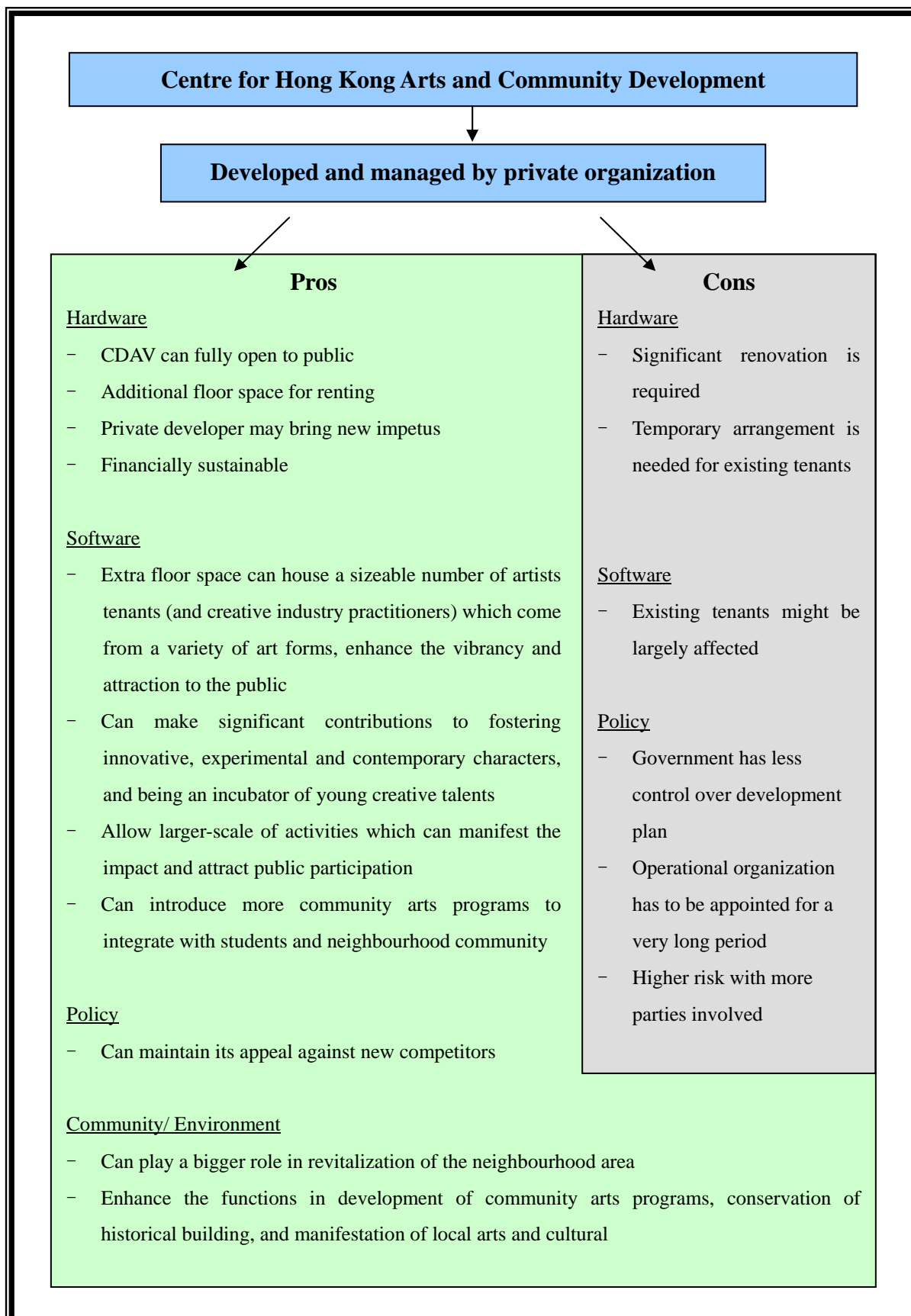


Illustration 7: Pros and cons of the “Centre for Hong Kong Arts and Community Development” **developed and managed by private organization**



## **Chapter 9 Road Map**

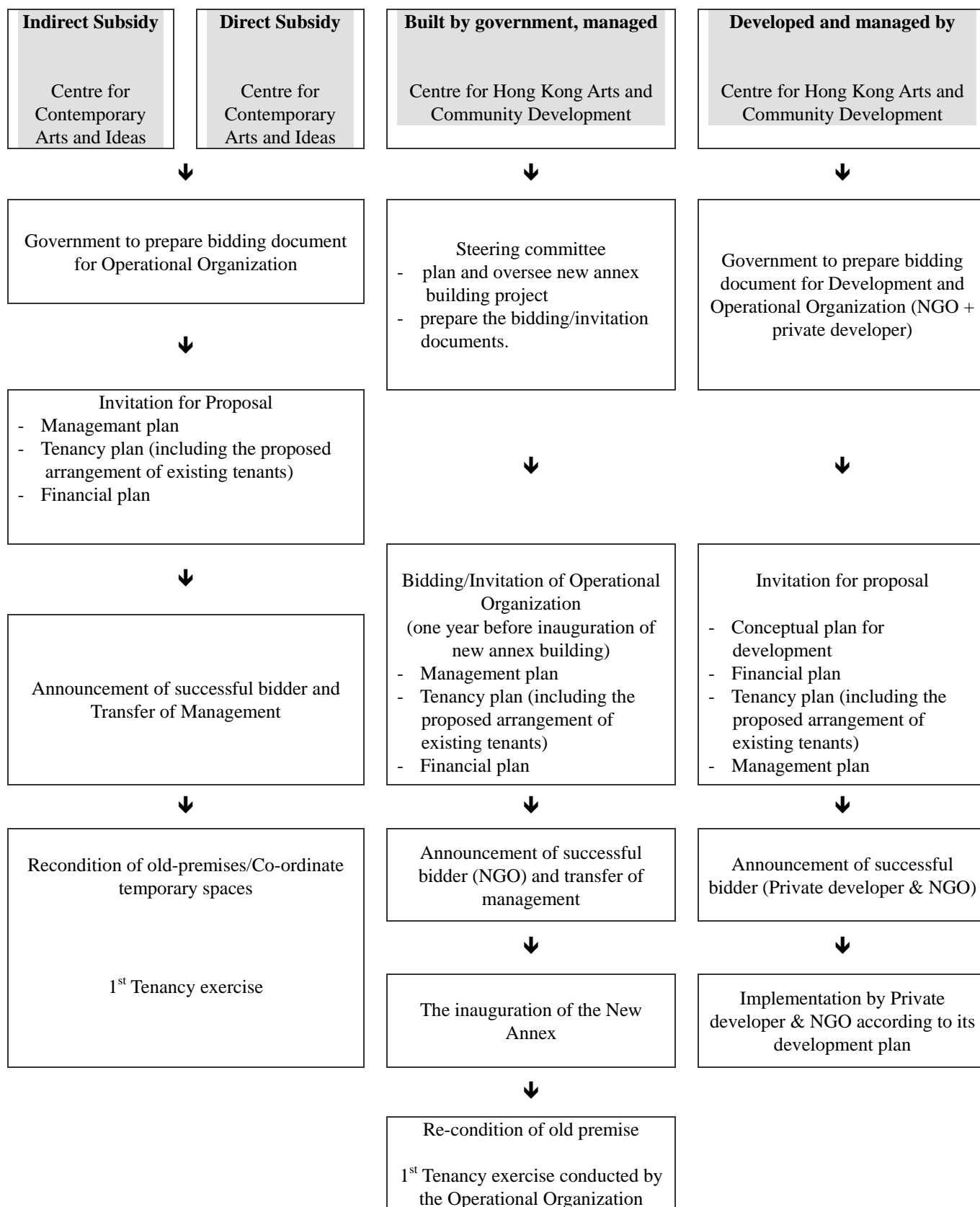
Based on the two options and four financial models mentioned above, a road map for the future development of the CDAV is proposed (see Illustration 8).

The following items should be considered before implementation:

- A thorough investigation and analysis of the current financial arrangement and implications of the Expanded CDAV should be carried out. Moreover, such a study should also include financial analysis and arrangement for the transition period of the project;
- The Blueprint for future development should be used as a basis for public consultation. Special efforts should be made to solicit views from the stakeholders who would be directly affected by the future development of CDAV.
- The government should identify an Operational Organization as quickly as feasible. It should therefore prepare the bidding documents soon after public consultation and internal decision.

Regarding the arrangement for existing tenants, they should be given a longer grace period to decide and make arrangements for their future base. This should be possible since three of the four options include bidding process for the operational organization which we believe would take at least one year. The option of appointing a Steering Committee could allow for even more flexibility. For those tenants who wish to stay on, this period would also allow them to better adjust to the new expectations of future development of the village and the tenancy terms before the open selection process.

Illustration 8: Summary of the Implementation Process



# Table of Contents

<b>Executive Summary</b>	<b>ii</b>
<b>1 Objective of Study and Methodology</b>	<b>3</b>
<b>2 Operational Definitions</b>	<b>4</b>
<b>3 The Common Mode of an Artist Village</b>	<b>9</b>
3.1 Features and Characteristics	9
3.2 Artist Villages at a Glance	13
3.3 Rationale for Selecting Illustrative Models for In-depth Study	15
3.4 In-depth Studies of the Illustrative Models of Artist Village	16
I Kio-A-Thau Sugar Refinery Art Village and Kio-A-Thau Artist Residency, Taiwan	16
II Beijing 798 Art Zone	23
III Trinity Buoy Wharf, London	29
IV International Studio & Curatorial Program (ISCP), New York	35
<b>4 Artist Village in Hong Kong: its History, Mode and Observations</b>	<b>39</b>
4.1 Artist Village: Starting from Working Studios (Fo Tan, Chai Wan, Kwun Tong)	39
4.2 Mixed-mode Artist Village: The First of its Kind (Oil Street)	41
4.3 The First Private-owned Artist Village (Fu Tak Building in Wan Chai)	44
4.4 NGO initiated and managed Artist Village (Jockey Club Creative Arts Centre in Shek Kip Mei)	46
<b>5 Study of the Cattle Depot and Cattle Depot Artist Village</b>	<b>49</b>
5.1 Heritage Significance of Cattle Depot	49
5.2 Adaptive reuse of Cattle Depot as a relocation scheme of Oil Street Artist Village in 2001	51
5.3 An Overview of Cattle Depot Artist Village	53
5.4 Analysis of Cattle Depot as an Artist Village	62
5.4.1 Heritage Perspective	63
5.4.2 Social Perspective	66
5.4.3 Artistic Perspective	71
5.4.4 Lacking a system to sustain vitality	78



5.5	Cattle Depot Artist Village: The contribution of an alternative space for contemporary arts and ideas to the local art ecology	80
<b>6</b>	<b>Possible Contributions of Artist Village to Arts and Community Development</b>	<b>83</b>
6.1	Arts and Cultural Development	83
6.2	Community and District Development	88
6.3	Government Policy and Support in Establishment of an Artist Village	91
<b>7</b>	<b>Examining the Context for the Future Development of Cattle Depot Artist Village</b>	<b>93</b>
7.1	SWOT Analysis	93
7.2	Insights from Overseas Models	96
7.3	Proposed Strategies of Cattle Depot Artist Village in view of New Developments and Potential Competitors	98
<b>8</b>	<b>Two Options for Future Development of Cattle Depot Artist Village and Corresponding Modes of Operation</b>	<b>101</b>
8.1	The Two Options: Status Quo and Expanded Cattle Depot Artist Village	101
8.2	Financial Models	108
8.3	Management Model	118
8.4	Analysis of the Different Operation Models	123
<b>9</b>	<b>Road Map</b>	<b>131</b>
9.1	Preparation of Blueprint for Future Development of Cattle Depot Artist Village	131
9.2	Public Consultation	132
9.3	Implementation	133
	<b>References</b>	<b>138</b>
	<b>Appendices</b>	
I	Artist Villages at a Glance	
II	Activities Table of Kio-A-Thau Artist Residency 2007	
III	Courses offered by Cattle Depot Sue Yuen	
IV	News-clipping of Cattle Depot Book Fairs	
V	Art groups (receiving 1-year grant or yearly grant from HKADC 2007-2008) and the Nature of Their Home Base	
VI	Extract from Relevant Government Policy Documents	
VII	List of People Interviewed/Consulted	
VIII	The Opinions of the Tenants of Cattle Depot Artist Village	
IX	The Research Team	

# **1 Objective of Study and Methodology**

## **1.1 Objective of Study**

This study aims to make recommendations for the future development of an artist village in Cattle Depot by examining the current situation of the Cattle Depot, the experience of local and overseas artist villages as well as the pros and cons of continuing the current adaptive re-use of Cattle Depot as an Artist Village.

Furthermore, this study will recommend potential operation models of an artist village and suggest a roadmap for the smooth transition of the premises from the current status to the proposed development model.

## **1.2 Methodology**

### **1.2.1 A Qualitative Research**

This study is mainly a work of qualitative research. The research tools include but are not limited to direct and indirect observation, case study, in-depth interview, focus group and textual analysis. Furthermore, triangulation will be the main strategy in choosing research methods and tools.

### **1.2.2 Sampling**

For the study of Artist Villages outside Hong Kong, purposive sampling is applied in selecting subjects.

## 2 Operational Definitions

The key concepts or constructs of interest in this research project are referred to as variables. It is essential to operationalize the variables before the start of any discourses or discussion. Furthermore, to identify and define the variables will enable the readers to understand what exactly this research intends to examine and ambiguity may hopefully be avoided.

### 2.1 Artist Village

The term “Artist Village” has varying attributes. “Artist Village” is a compound term which comprises “Artist” and “Village”. Both words have their own literal meanings and used together they have their own connotative meaning. Furthermore, in its daily use, the term “Artist Village” also means differently to artists, the government, the general public, etc.

Here are some definitions provided by various institutions:

#### **US: Alliance of Artists Communities (AAC), USA**

The AAC employs the term “Artists’ Residencies” instead of “Artist Village” to describe the space for artistic creation. “Artists’ residencies (also called communities, colonies, retreats, workspaces, and studio collectives) provide dedicated time and space for creative work. Beyond this core value, these creative communities are a diverse group, and provide artists with many different styles and models of support. (Artists’ residencies are) where artists of all disciplines can go to work on their art: painters and playwrights, filmmakers and fiction writers, composers, choreographers, printmakers and poets, sculptors, scholars, and songwriters.”

**Taiwan: Taiwan International Artists' Village, Planning Office, Council for Cultural Affairs (文建會藝術村籌備處), Taiwan**

“The primary function of an art village is to enable artists to concentrate on their work for a period of time, without disturbances, by providing them with a suitable environment (include accommodation and studio-space), along with a certain amount of assistance (facilities, technical and administrative support). It also provides the opportunity for interaction and consultation among artists from different countries and regions.<sup>1</sup>”

**China: Song Zhuang Artist Village (宋莊藝術村), China**

“Art District (also called Artist Village), formed by the related professionals, provides creative space for artists to explore, experiment and research. It is also a place for interaction and mutual support<sup>2</sup>”

**Dr. Patrick Ho (Former Chair, HKADC), Hong Kong**

The “artist village” or the segregation of contemporary art can generate synergy and diversity. It benefits from the economy of scale, sharing support structures and infrastructures within the community. It is a centre of artistic influence.”<sup>3</sup>

From the above definitions, two common points may be deduced: that the

Artist Village is

- **A space for artistic creation;** and that
- **There are interactions or mutual support among its inhabitants, the artists.**

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<sup>1</sup> 《藝術創作和交流的磁場》，頁 5。

<sup>2</sup> “藝術區（也稱為藝術村）是由一群相關藝術專業人員所組成，提供自由創作時間、空間，讓藝術工作者作研究、探索與實驗，同時彼此之間互相刺激、互相支援的據點或區域。” Extracted from the website of Song Zhuang Artist Village, <http://www.chinasongzhuang.cn/content.aspx?id=932668183285>

<sup>3</sup> 'Panel Discussion 1: In-Between Art Space and Public Policy', 1a 空間：《遊走於國際民辦藝術空間》，頁 120-125。

## 2.2 Heritage and Conservation

**2.2.1 Heritage:** “the evidence of the past, such as historical sites, and the unspoilt natural environment, considered as the inheritance of present-day society.”<sup>4</sup>

“Tangible cultural heritage:

- movable cultural heritage (paintings, sculptures, coins, manuscripts, etc.)
- immovable cultural heritage (monuments, archaeological sites, and so on)
- underwater cultural heritage (shipwrecks, underwater ruins and cities and so on)

Intangible cultural heritage (oral traditions, performing arts, rituals, and so on)”<sup>5</sup>

**2.2.2 Conservation:** In the Burra Charter (1999) “conservation means all the processes of looking after a place including components, fixtures, contents, and objects.” (art. 1.3)

Venice Charter (*The Venice Charter for the Conservation and Restoration of Monuments and Sites*) 1964 “ARTICLE 5. The conservation of monuments is always facilitated by making use of them for some socially useful purpose. Such use is therefore desirable but it must not change the lay-out or decoration of the building. It is within these limits only that modifications demanded by a change of function should be envisaged and may be permitted.”

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<sup>4</sup> Collins concise dictionary

<sup>5</sup> UNESCO,

[http://portal.unesco.org/culture/en/ev.php-URL\\_ID=34050&URL\\_DO=DO\\_PRINTPAGE&URL\\_SECTION=201.html](http://portal.unesco.org/culture/en/ev.php-URL_ID=34050&URL_DO=DO_PRINTPAGE&URL_SECTION=201.html)

## 2.3 Adaptive reuse

### 2.3.1 Adaptive reuse:

“Adaptive reuse is a process that changes a disused or ineffective item into a new item that can be used for a different purpose. Sometimes, nothing changes but the item’s use.”<sup>6</sup>

“Adaptive re-use is the process of returning a property to a usable state and converted to a new use through repair or alteration. It makes possible an efficient contemporary use while preserving those portions and features that are significant to the property's historic, architectural, and cultural values.”<sup>7</sup>

“The adaptive reuse of a historic building should have minimal impact on the heritage significance of the building and its setting. Developers should gain an understanding of why the building has heritage status, and then pursue development that is sympathetic to the building to give it a new purpose. Adaptive reuse is self-defeating if it fails to protect the building’s heritage value.”<sup>8</sup>

## 2.4 Revitalization

### 2.4.1 Revitalization

Revitalization often refers to the more common term urban renewal or urban regeneration.

According to the Hong Kong’s Urban Renewal Strategy<sup>9</sup>:

- Urban Renewal should not only focus on economic benefits;
- Regeneration and revitalisation more important than redevelopment, environmental protection and greening to be strengthened in urban renewal;

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<sup>6</sup> *Adaptive Reuse: Preserving our past, building our future*, Department of the Environment and Heritage, Australia Government, p. 3.

<sup>7</sup> Definition extracted from *The Lynn Valley Elementary School Evaluation of Significance and Conservation Strategy*.

<sup>8</sup> Same as 6.

<sup>9</sup> Urban Renewal Strategy (URS) Review, <http://www.ursreview.gov.hk/eng/doc/FG%205%20Notes%20.pdf>

- Public and private sectors to discuss the conservation standards.

In “Twelve Principles for Cautious Urban Renewal”<sup>10</sup>

- The renewal of houses and buildings must be gradual and must be completed little by little;
- The physical situation must be improved by minimum demolition, by green development in courtyards, and by the decoration of facades;
- Public facilities such as streets, squares and parks must be renewed and preserved in accordance with public needs.

## 2.5 Alternative & Experimental Art

**2.5.1 Alternative Art** “By the mid-1960s, New York's art establishment — its major museums and galleries — had ceased to reflect the city's diversity and had largely ignored the decade's social, political, and cultural ferment. In response, **marginalized artists created an oppositional network of organizations, exhibit spaces, and cooperative galleries that both paralleled and challenged the status quo.** This alternative art movement flourished for more than two decades, repositioning New York at the center of international contemporary art.”<sup>11</sup>

**2.5.2 Experimental Art** “The EAF (Experimental Art Foundation) curates its exhibition program to represent **new work that expands current debates and ideas in contemporary art and culture.**”<sup>12</sup>

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<sup>10</sup> The Twelve Principles for Cautious Urban Renewal By Hans Karssenbergh, 21-03-2007, [http://www.erasmuspc.com/index.php?option=com\\_content&task=view&id=290&Itemid=61](http://www.erasmuspc.com/index.php?option=com_content&task=view&id=290&Itemid=61)

<sup>11</sup> Julie Ault (Ed.). *Alternative Art New York, 1965-1985*, US: University of Minnesota Press, 2002.

<sup>12</sup> The Experimental Art Foundation, <http://www.eaf.asn.au>

### **3 The Common Mode of an Artist Village**

#### **3.1 Features and Characteristics**

There are over 300<sup>13</sup> Artist Villages of various size and nature all over the world. Each village is unique and has its distinctive character and function. Many artist villages do not have clearly defined aims and objectives, especially those organic agglomeration of artists' studios. Planned Artist Villages usually have more specific purposes, and their aims and objectives are clearly stated in their publicity materials and web-sites. To understand or to evaluate an Artist Village, we need to understand its formation and purpose. Each Artist Village performs its unique functions and has its own positioning. These factors, together with different modes of operation, combine to give each artist village its distinctive character.

##### **3.1.1 Origins**

The formation of Artist Villages can basically be divided into two categories, i.e. organically formed and planned Artist Village.

It is natural that organically formed Artist Village should have been founded by artists. Artists need space to create their works, and to set up their studios. For visual artists, they usually need spacious venue with high ceilings which can accommodate their art works. Their major considerations are floor area, ceiling height, rental price, neighbourhood environment, transportation network etc. On the other hand, it is a personal choice for an artist to set up a working studio in a particular neighbourhood. Other artists who share the same needs might be attracted to setting up their studios in

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<sup>13</sup> 《藝術創作和交流的磁場》，頁5。



the same neighbourhood by referral or word-of-mouth. Subsequently, an organically formed Artist Village will emerge even though the artists there might not be well organized. The artists may have interactions and exchanges in the neighbourhood amenities. In the course of development, the agglomeration may attract art-related creative industries to set up studios or offices in the same area, and joint activities may emerge at a later stage.

For the planned Artist Village, the project would be initiated by a developer (or more than one) with a specific mission. The developers can be central or local government, non-government organization (NGO), education institution, philanthropists or a private enterprise (for instance, the owner of the adaptive reuse buildings). Sometimes, the purpose of establishing an Artist Village will be simply for the sake of providing space for art creation and development. In other cases, there may be a larger goal behind the setting up of an Artist Village, such as making use of an artist village or art establishment to boost the development of creative industries, to revitalize a community, to serve as a research and development base for a particular industry, or to act as an adjunct of education facilities etc.

### **3.1.2 Functions**

Artist Villages with different purposes usually perform different functions. An organically formed Artist Village often functions simply as a group of working studios of artists. An Artist Village dedicated to boost creative industries often functions as art production unit (working studios), an art market (gallery) and a platform for exchange between different practitioners in the creative industries (artists, designers, architects etc.). An Artist Village formed by an education institution, on the

other hand, often functions as exchange base for the students and overseas artists or the working studios of their students and graduates. A community-based artist village often takes a proactive role in organizing community arts and art education programs. The above are the most common functions of the Artist Villages.

In most cases, artist villages function as they are planned. But in some special cases, they may have acquired other values or shifted their focus as time goes by. For example, the Beijing 798 Art Zone was initially an organically formed Artist Village and the major function of the initial establishment was the provision of working space for artists. However, it has now become a national /international art market and creative industry base quite out of the expectations of its earliest tenants.

It should be noted that engagement with the public is NOT a primary function of artist villages. Many artists do not want to be disturbed during their creative process. Therefore many artist villages are normally closed to the public except for open days or occasions when special activities are presented.

### **3.1.3 Management and Support**

Management of artist villages varies from basic estate management provided by the landlord to special NGOs established by governments to run government-initiated artist villages. For the latter type, there would be clear mission and objectives for the development of the village. In addition to estate management, the NGO conducts selection process for residing artists as well as promotes the programs of the village. The management of such an artist village thus plays a key role in the development and effectiveness of the village. Sometimes the day-to-day estate management might be

outsourced to an external agency. In organically formed Artist Village, artists often group together to form collectives or special committees in order to organize joint activities or promotion.

It should be pointed out that government support is a crucial element in the development of all types of planned Artist Village. The only variations are the degree of government's participation, which may range from initiation, full engagement, coordination, to providing policy and/or financial support. Because of the often vigorous selection process for artist tenants, many artist villages become centres of artistic excellence and bring prestige to their locality. Increasingly, government or public bodies also regard their support as an investment on the creative industries, urban regeneration or revitalization.

### **3.1.4 Adaptive reuse of Heritage Building**

There is no direct connection between Artist Village and heritage buildings. Many Artist Villages are specially designed and constructed to suit its purposes and usages. However, there is a growing trend for adaptive reuse of heritage building to develop under the context of cultural and heritage preservation. Turning unused or heritage buildings into art establishments or Artist Villages are commonly practiced in various developed countries, just to name a few famous sites: Britain's Tate Modern, Paris's Louvre Museum, Australia's Queen Victoria Museum and Art Gallery and the Art House in Singapore (formerly Parliament House) etc. Since this research aims at exploring the future development of Cattle Depot and the site itself is a complex of historical buildings, adaptive reuse of heritage building as artist villages is thus highlighted in this section.

### 3.2 Artist Villages at a Glance

Having examined common features and characteristics of artist villages the following table shows selected examples from Asia, Europe and North America which illustrate the various combinations of artist villages in terms of their Formation, Function, Management and whether they represent adaptive reuse of heritage building.

	<b>Formation</b>	<b>Function</b>	<b>Management</b>	<b>Adaptive reuse of Heritage Site</b>
<b>Asia: Mainland</b>				
1) Beijing 798 Art Zone	artist-initiated	<ul style="list-style-type: none"> <li>- artists' working studio (initially)</li> <li>- centre of contemporary art</li> <li>- art market (gallery cluster)</li> </ul>	<ul style="list-style-type: none"> <li>- only minimal management at the beginning</li> <li>- state-owned factory</li> <li>- from 2006 government run</li> </ul>	yes
2) Shanghai M50 Creative Garden	owner (factory) initiated	<ul style="list-style-type: none"> <li>- artists' working studio (initially)</li> <li>- art galleries</li> <li>- studios of designer and architects</li> <li>- centre of creative industries</li> </ul>	<ul style="list-style-type: none"> <li>- by private sector owner, namely, that of the factories</li> </ul>	no
3) Song Zhuang Artist Village	artist-initiated	<ul style="list-style-type: none"> <li>- artists' working studio</li> <li>- centre of contemporary art</li> <li>- art market (gallery cluster)</li> </ul>	<ul style="list-style-type: none"> <li>- by landlords</li> <li>- involvement of regional government</li> </ul>	no
4) Shenzhen Da Fen Oil Painting Village	market-driven, set up by an art agent	<ul style="list-style-type: none"> <li>- artists' working studio</li> <li>- art market (gallery cluster)</li> </ul>	<ul style="list-style-type: none"> <li>- regional government</li> </ul>	no

<b>Asia: Taiwan</b>				
5) Taipei Artist Village	government-initiative	- international exchange artist-in-residence program	- NGO	no
6) The Kio-A-Thau Sugar Refinery Art Village	government-initiative	- an artist residency program which make use of the unused Kio-A-Thau sugar mill as residing workshop for the artists-in-residency	- NGO	yes
7) Safulak Art Village	Philanthropic initiative	- artists' working studio and exchange platform	- private sector, by the land owner	no
<b>Asia: Japan</b>				
8) ARCUS Project, Ibaraki	municipal government initiative	- international artist-in-residence program - stress community involvement	- NGO	no
<b>Britain &amp; Europe</b>				
9) Trinity Buoy Wharf, London	government-initiative	- artists' working studio - creative industries' working space - cultural and artistic site	- Trustees + developer - public-private partnership	yes
10) Tacheles, Berlin	artist-initiative	- artists' working studio - arts centre	- NGO	yes
11) Atelierhaus, Berlin	private (owner) initiative	- artists' working studio	- NGO	yes
12) Kunstlerhaus Bethanien, Berlin	government-initiative	- international artist-in-residence program	- NGO	yes

<b>North America</b>				
13) International Studio and Curatorial Program (ISCP), New York	private initiative	- International artist-in-residence program	- NGO	no
14) Santa Ana Artist Village, California	artist-initiative	- artists' working studios - art and cultural district (urban renovation and regeneration)	- municipal government	yes
15) Armory Arts Village, Michigan	government-initiative	- artists' working / residence space - urban redevelopment project	- NGO	yes
16) Westbeth Artist Housing, New York	philanthropic and government-initiative	- artists' living and working space with communal exhibition space - aim at providing cheap accommodation for artists)	- NGO	no
17) The Banff Centre, Canada	education institution initiative	- International artist-in-residence program - Art and cultural site - national training institute	- NGO (Edu)	no

(Brief descriptions of these artist villages are given in Appendix I.)

### **3.3 Rationale for Selecting Illustrative Models for In-depth Study**

Four illustrative models have been chosen from artist villages abroad for in-depth study on the basis of the following factors:

- goal or main feature of the artists village;
- initiator and management mode;

- financing mode;
- such models represent different countries;
- reference value to Hong Kong.

It is hoped that the four models selected could provide diversity with regard to the first three factors. One should also note that the change in ownership / management might lead to changes in the goal or main feature of the village itself.

<i>Model</i>	<i>Main Feature</i>	<i>Management</i>
Kio-A-Thau Sugar Refinery Art Village, Taiwan	Community building	NGO
798 Art Zone, Beijing	A vibrant art market	Government
The Trinity Buoy Wharf, London	Revitalization of a district	Trustees + Private developer
ISCP, New York	A prestige platform for artist	NGO

### **3.4 In-depth Studies of the Illustrative Models of Artist Village**

#### **I Kio-A-Thau Sugar Refinery Art Village and Kio-A-Thau Artist Residency, Taiwan**

The Kio-A-Thau Sugar Refinery Art Village (橋仔頭藝術村) in Xingtang Road, Kaohsiung County, Taiwan was established under the sponsorship of the Council for Cultural Affairs (CCA) of Taiwan (台灣行政院文化建設委員會) in 2001. To be

precise, it is an artist residency program which makes use of the unused Kio-A-Thau sugar mill as residing workshop for the artists. Although it is quite small in scale, this village has been recognized as an outstanding example of community development amongst the long list of artist villages in Taiwan.

### **Background of Kio-A-Thau Sugar Refinery Art Village**

The establishment of the Kio-A-Thau Sugar Refinery Art Village was the direct outcome of a series of government-initiated policy for the development of cultural and creative industry of Taiwan. From 1992, the CCA focused on the development of four areas of art and cultural industries, i.e. visual arts, music and performing arts, crafts, and exhibition and performing facilities and formulated a grand development plan of establishing five big cultural and creative industries districts.<sup>14</sup> Furthermore, the government adopted the policy of adaptive reuse of abandoned venues or industrial area, such as unused winery and railway warehouses, for the development of art and cultural facilities in those five districts. Subsequently, under the directives and sponsorship of the government, a lot of artist villages were established within a decade, for instance, Stock 20, Tai Chung (台中 20 號倉庫), the Art Site of Chiayi Railway Warehouse (嘉義鐵路倉庫) and many others. In 2001, CCA further shifted its policy to subsidize regional artist-in-residence projects. The Kio-A-Thau Sugar Refinery Art Village is one of the seven subvented projects established under the regional policy. The Taipei Artist Village (台北國際藝術村) is another outstanding project in the same batch. Apart from the initiative and resource backup of the CCA,

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<sup>14</sup> 華山園區「文化創意產業、跨界藝術展現與生活美學風格塑造」、台中園區為「台灣建築·設計與藝術展演中心」、花蓮園區為「文化藝術產業與觀光結合之實驗場域」、嘉義園區為「傳統藝術創新中心」、台南園區則為「創意生活媒體中心」。Extracted from CCA website: [www.cca.gov.tw](http://www.cca.gov.tw)



the municipal government and the Taiwan Sugar Corporation (TSC) also played significant roles in the establishment of the Kio-A-Thau Sugar Refinery Art Village.

The Kio-A-Thau sugar mill established in 1901 was the first of its kind in Taiwan. It ceased sugar production on 8<sup>th</sup> February 1999. Its owner, the Taiwan Sugar Corporation (TSC), reorganized from four major Japanese-managed sugar companies, was inaugurated on 1<sup>st</sup> May 1946 and became a state-owned enterprise. The Taiwan Sugar Corporation recognizes the value of the abandoned sugar mills as important cultural heritages. Therefore, it commenced the planning and setting up of a Sugar Museum as well as setting up Sugar Industry Cultural Park, taking in land adjacent to the mill. The Kio-A-Thau sugar mill, officially named Kaohsiung Sugar Mill, is one of its planned culture and leisure parks which includes the establishment of a sugar museum. Around the same time, the sugar mill was declared a provincial industrial historical site. In 2000, the Kaohsiung County government launched the project “New Kaohsiung City” (高雄新市鎮) and intended to develop the Kio-A-Thau sugar mill district into a cultural and creative industry area<sup>15</sup>. The Taiwan Sugar Corporation is thus open to any collaborative plans for the development of the unused sugar mill.

### **Multiple Roles and Core Activity**

As mentioned earlier, the operation of the Kio-A-Thau Sugar Refinery Art Village is rather small. However, its role in community development is significant and visionary. According to its official publicity document, its main objectives are as follow:

- To make use of the unused sugar mill as artists residence so as to recreate and

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<sup>15</sup> “以「文化產業特定專用區」方式辦理整體規劃、整體開發，將有利於尋求橋頭地區、橋仔頭糖廠及高雄新市鎮發展啓動的契機和三贏互利的遠景。”吳旭峰：“橋仔頭糖廠文化產業特區的空間意涵－催生一條通往橋頭糖廠利用發展共識的道路”。

- represent the sugar mill culture;
- The development of the artist village represents the cultural spirit of the post-sugar industry era, and the local community will appreciate that spirit through art activities being conducted at the village;
  - The artist village will demonstrate how cultural and creative industries will lead to the overall development of the community;
  - To nurture creative output with distinctive community characteristics by providing a space for artists to create and exchange, as well as facilitating the interaction between the artists and the surrounding environment. The district, in the long run, can develop into a fertile land of artistic creation and also become a cradle of art and culture activities.<sup>16</sup>

The core activity of the Kio-A-Thau Sugar Refinery Art Village is the Kio-A-Thau Artist Residency program. From 2001 to 2007, there were ten such programs and the duration of the each was from a few months to half a year. The organizer always tries to maintain a good mixture of artists and art groups, local and overseas, visual and performing. Amongst the ten residency programs held during this period, foreign artists were absent only in the second batch, in 2002. Resident artists are required to open their working studios at specified time periods, display their creative outputs in the group exhibition and attend various community programs. The activities table of the 2007 residency program (please see appendix II) is a good illustration of the rich variety of events and activities. The selection and invitation of resident artists are the

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<sup>16</sup> 《橋仔頭糖廠藝術村藝術家試辦進駐成果專輯》，頁 2-3。

responsibility of the management. The selection criteria of the 2001 program not only focused on the artistic merit of the candidates' proposal, but also took into consideration its potential in generating community interaction.<sup>17</sup>

### **Management and Financial Support**

The first Kio-A-Thau artist residency program is presented by the Cultural Affairs Bureau of Kaohsiung County government (高雄縣政府文化局) and Taiwan Sugar Corporation (台糖公司高雄廠); organized by Kio-A-Thau Culture Society (橋仔頭文史協會); and sponsored by the CCA. Kio-A-Thau Culture Society started to organize activities from 1994 but was not officially registered until 1996. Its official name is Kio-A-Thau Culture Society of Ciaotou Township, Kaohsiung County (社團法人高雄縣橋仔頭文史協會), which is a non-profit making organization formed by local residents committed to the preservation of local culture. From 2005, the residency program was taken up by the Taiwan Field Factory (台灣田野工場), whose director Jiang Yiuyan (蔣耀賢) was the former director of Kio-A-Thau Culture Society. For financial support, the first residency program was sponsored by the CCA, with start-up fund of TW\$1,500,000 (around HK\$375,000). The rental fees of the resident workshop are absorbed by the TSC. Although the CCA has once raised the sponsorship to TW\$1,700,000 due to its success, it no longer supports the programs in recent years. The municipal government acknowledged the merits of the project and

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<sup>17</sup> 審查委員會在遴選時達成以下數點徵選原則：

- (1) 創作者之駐村理念與橋仔頭糖廠場域相融的可能性
  - (2) 創作者的原創性及其潛力的可能性
  - (3) 創作者兼顧多元藝術領域交流的可能性
  - (4) 創作者的創作理念與社區互動方式可能性
  - (5) 創作者具國際性交流與全球視野的可能性
  - (6) 創作者具引導人類想像能力與藝術風潮指標的可能性
  - (7) 創作者將有利於永續發展橋仔頭糖廠藝術村的可能性
  - (8) 創作者對橋仔頭糖廠發展「文化產業化-產業文化化」的可能性
- 《橋仔頭糖廠藝術村藝術家試辦進駐成果專輯》，頁 30。

took over the financing of the project by using its own resources. It is understood that the 2002 residency program budget is around TW\$800,000.

### **Successful Interaction with Community**

The Kio-A-Thau Sugar Refinery Art Village is widely recognized as an outstanding example of community interaction in Taiwan. *“It is said to be a successful case in the reutilization of abandoned space in Taiwan for the purpose of building up an artist village for community interaction....Having reached a compromise between reality and experimental management, the organizer found another means to integrate culture and art with the community. The role of an artist has been properly positioned with a practical function in the community through artistic feedback. Artists have also successfully played the role of avant-garde residents. Moreover, the stipulation of rights and duties relating to the artists-in-residence has prompted the general public to be more actively engaged in the interaction with the art village.”*<sup>18</sup>

It is acknowledged that the organizer has played a significant role in successfully bridging artists with the local community. Since both Kio-A-Thau Culture Society and Taiwan Field Factory are very familiar with local history, culture and the need of the community, their participation in formulating the community programs has been crucial. The organizer not only takes the initiative to introduce the resident artists to the community but also curates interesting program to attract local residents to take part. Since the artistic creations of the resident artists are largely in response to the environment and history of the community, the interest of local residents are easily aroused. For instance, the Bomb Shelter Art Festival has successfully drawn a large

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<sup>18</sup> 《台灣藝術村指南》，頁 85。

number of both local and non-local visitors because of the novel ways the artists made use of the bomb shelters in creating their installations and the embedded historical context of the creative works.

The organizer also devises different programs to pull the artists closer to the community, for example, recruiting volunteers to be assistants of the resident artists; organizing home stay program for the artists to live in the homes of the local people. As mentioned earlier, the community element is important in the artistic creations. The organizer has done a great job in encouraging participating artists to understand the community which will inevitably make an impact on their artistic creation. Apart from the selection criteria (please refer to the footnote no. 17), the artists have obligation to join in community programs which are stated clearly as the house rule of residency<sup>19</sup>.

Moreover, the organizer also arranged for other cultural activities in parallel with the residency program. The organizer hosted many thematic events, such as the “Sweet Century: Installation Exhibition” in 2000, “Taiwan Sugar Land Art in Kaohsiung” in 2003 etc. In 2006, a new initiative, “Golden Sugarcane Film Festival”, was mounted with interested parties invited from all over the world to make films about the local community. Although the residency program seems to be the most prominent program of the Kio-A-Thau Sugar Refinery Art Village, there are indeed other cultural interests in the artist village and the neighbourhood community which complement the residency scheme well.

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<sup>19</sup> “進駐藝術家需提供橋仔頭糖廠藝術村之相關活動推廣計劃，一同提升橋仔頭糖廠之對外形象。”《橋仔頭糖廠藝術村藝術家試辦進駐成果專輯》，頁 28。

The Kio-A-Thau Sugar Refinery Art Village is a sound illustration of the potential synergy between artists and community. It is possible for an artist village to heighten a community's awareness of its own history, culture, community issues and future development. With capable management and basic residency facilities, Kio-A-Thau Sugar Refinery Art Village demonstrated that a small operating cost can produce remarkable results. However, it has to rely on government subsidy since the art village and the residency program itself cannot generate financial income. The residency program now suffers from limited subsidies of the municipal government and its fate depends on the decision of the municipal and central government. Despite its unknown future, Kio-A-Thau Sugar Refinery Art Village still serves as a good example of the possible contribution an artist village can make in a community.

## **II Beijing 798 Art Zone**

Beijing 798 Art Zone or the Dashanzi Art District, also known as “798 Art District”, is located in the Dashanzi area of the Chaoyang District in northeast Beijing , and occupies an area of around 230,000 square meters, being the premises of former state-owned electronic factory 798 built in the mid-1950s. Factory 798 was one of the sub-sites of the Joint Factory 718 of the Army. The architectural design and construction of the whole complex of Joint Factory 718 was the united effort of East German and Russian specialists, with the East Germans taking a leading role. From the historical perspective, Joint Factory 718 was a symbol of communist brotherhood between China and East Germany. The functional design of the complex is in Bauhaus style, the distinctive architectural design of East Germany. This is illustrated by the spacious blocks with sawtooth-like roofs, which are created by repetitions of

arch-supported sections of ceilings. The Germans' high standards in buildings and machines ensured that the complex remained intact even in the 1976 earthquake disaster (Richter scale magnitude 7.6). In 1964, the Joint Factory 718 was split into sub-factories such as 706, 797, 798 etc. In the late eighties and early nineties, most of the sub-factories had ceased production. The state-owned enterprise was reconstituted as the Seven-Star Huadian Science and Technology Group which oversaw the industrial site and started to find tenants for the unused factory buildings.

### **Transformation of the District**

In 1995, the sculptor Sui Jianguo (隋建國), Dean of the Department of Sculpture, Central Academy of Fine Arts, tried to find inexpensive and spacious studio space for an art project, and he became the first art tenant in the 798 district. After the eviction of Yuan Ming Yuan artist village in 1995<sup>20</sup>, Beijing's contemporary artists were desperately searching for new homes. Spreading the news by word of mouth, the artists flocked into the 798 district and it gradually evolved into one of the local art communities<sup>21</sup>.

The setting up of the overseas art galleries and related ventures in the 798 district was another milestone of the district's development. In 2001, Robert Bernell, an American, set up Timezone 8 Arts Books bookshop and a publishing office in the district. Tabata Yukihiro from Japan's Tokyo Gallery established Beijing Tokyo Art Projects (BTAP) in 798's main area in 2002. BTAP's 2002 opening exhibition, "Beijing Afloat", curated by Feng Boyi, attracted over 1,000 visitors, which reflected the popularity of

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<sup>20</sup> Yuan Ming Yuan, China's first artist village, established organically in the late eighties near Beijing's Summer Palace. The Yuan Ming Yuan village reflected the burst of experimental art at late seventies, one of the milestone was the formation of Stars. Unfortunately the artist village which had gathered abundant of "free spirits" was shut down by the authorities in 1995.

<sup>21</sup> Other local art communities include 花家地藝術區、通濱河小區、宋庄小堡村、草場地藝術東區、北湖渠酒廠藝術園等。

the area. In the same year, local artist Huang Rui and Xu Yong established 798 Space Gallery next to BTAP and it became the symbolic centre of the art district. Another important local art institution, the 25,000 Li Cultural Transmission Centre founded by Long March Foundation under the leadership of Lu Jie<sup>22</sup>, was set up in 2003. Furthermore, Singapore-owned China Art Seasons which is dedicated to the exhibition of pan-Asian art also opened in the same year. By 2003, more than 30 artists and art organizations had established studios or galleries in this area whilst over 200 units are on the waiting list to move in. The first Beijing Biennale which opened on September 18, 2003 was another milestone of the district's development. The Biennale featured 14 exhibitions which reflected the diversity of Chinese contemporary arts.

The first Dashanzi International Art Festival, directed by Huang Rui and ran from April 24 to May 23, 2004, marked the maturity of this artists village. In addition to art related creative industries, a lot of trendy cafés and restaurants have gradually appeared in the district. Starting from a glass-fronted café in the former office section of 798, the back alley of the 798 space is now full of similar establishments such as artist-owned At Café and a Sichuan restaurant. Furthermore, fashionable clubs such as Vibes and Yan Club moved into the area. This creative hub also attracted numerous commercial promotional activities including fashion shows, product launch galas and various corporate events, for instance, Sony's product launch, product showcasing of Omega, Christian Dior, Toyota etc.

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<sup>22</sup> Lu Jie had started the art project Long Marching (「長征——一個行走中的視覺藝術展覽」) at 1999 and which had mobilized over hundreds of artists all over the nation to join in and it had led a new art ethno in contemporary China. The Long March foundation was set up in New York and it established its China base at the 798 Art District.



### **From minimal management to interference**

In 2006, the municipal administration of Chaoyang District and the district landlord Seven-Star Group co-established the Beijing 798 Art Zone Construction and Administration Office (the 798 office). The 798 office is responsible for boosting the development of contemporary art and creative industry in the art zone, such as organizing the annual Beijing 798 Art Festival, provision of building services on site and providing rental services.

More interference from management resulted in more conflicts between the management and artists and the problem has been getting worse. Taking the French-Chinese artist Hao Guang as example, he started working on the site since 2003 and wrote an open letter in October 2008 complaining about the poor management of the 798 office. His complaints included rapid rise in rental and imposing different kinds of additional fee such as stamping fee and heating installation fee. Furthermore, he felt that the modification of the site in the second half of 2007 (under the supervision of the 798 Office) destroyed its architectural merit and the construction work seriously affected the working condition of the tenants. The artist's protest resulted in the shut-down of his workstation by the management<sup>23</sup>.

### **Economic Success of the Art Zone**

From the economic perspective, the development of 798 arts zone has been a major success. Operating entirely on market forces, the rental price was 24 RMB/m<sup>2</sup>/month in 2000-2001, raised to 30 RMB/m<sup>2</sup>/month in 2003 and doubled to 60 RMB/m<sup>2</sup>/month in 2004. It is believed that the current rental rate for tenants has reached 150-300 RMB/m<sup>2</sup>/month. The site also generates income by numerous commercial activities

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<sup>23</sup> <http://www.chinanews.com.cn/cul/news/2009/02-23/1573671.shtml>

by hosting profitable fashion shows, product launches and corporate activities. Bookshops, bar, café, boutique and restaurant grow speedily. The skyrocketing high rent means that fewer artists can afford to keep their studios there. The nature of the Artist Village has changed. If we look at the 798 arts zone against different stages of the creative industry value chain, namely, creation, production and marketing, the focus has shifted from creation to marketing and auxiliary activities.

From the social-cultural perspective, the 798 establishment without doubt enhances the cultural ambience of Beijing and its vicinity. It has successfully attracted a lot of cultural tourists, overseas art critics and dealers. Now, 798 Art Zone is included in the list of ‘must-see’ in Beijing in different media. In 2007, the annual visitors’ number has risen to 1,500,000, and some one-day events can attract over a thousand visitors. The 798 Art Zone becomes not only an areas for galleries visitors, consumers of art and related industries, but also a place for leisure activities.

### **Impact of commercial activities on art creation**

The rapid rise of rental fee, stern estate management measures and the changing ambience had prompted some artists to leave the district, the most famous example being Huang Rui. Zhang Zhaohui, a New-York trained art critic and curator, says: “Few of the artists come to (the district) seriously practices art. Most of them just come for opportunities to exhibit and sell works or simply have parties and gatherings.”<sup>24</sup>

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<sup>24</sup> China Daily 23-04-2003, <http://www.china.org.cn/english/culture/63022.html>.

There are also criticism about 798 Art Zone from the perspective of arts development. The commercialization has led the Art Zone to transform into a consumer zone, a place for artists to work and exchange ideas has turned into a must-see sightseeing spot for tourists and a meeting point for art dealers. The artists originally came here for art creation but many of their working studios have now changed to shopping outlets for art and related products. Many artists who are serious in pursuing artistic advancement prefer to set up their studios in other places. Furthermore, there is a concern that market-oriented art works might become the dominant force there since the government and management office aim to further promote the site as an international arts market. This may affect the diversity and free spirit of art creation in the district which would in turn diminish its overall artistic value.

### **Behind the magic**

The economic success of the 798 Art Zone is not merely a magic touch. It was accelerated by the rapid development of the Chinese arts market in the last decade. There has been keen interest in Chinese contemporary art works from international collectors and the sale of works of art reached almost 2 billion RMB per year. In 2006, Sotheby's and Christie's, the world's biggest auction houses, sold \$190 million RMB worth of Asian contemporary art, most of the transactions being Chinese artworks. There has been a series of record-breaking auctions of Chinese artworks in New York, London and Hong Kong. In 2004 the two houses combined sold \$22 million RMB worth of Asian contemporary art.

Another important phenomenon of the emerging Chinese art market is the Chinese art fairs. The first art fair took place in December 1993 at Guangzhou and the 10<sup>th</sup> Shanghai Art Fair had attracted 58,000 visitors and professionals in 2006. Apart from

the global trend of collecting Chinese art, the government support policy has also been a cause of the rapid growth of the art market. The tax on artwork was sharply reduced in order to attract a higher number of visitors and potential buyers both internally and from abroad. The percentage of tax was reduced to 19% whilst in 1993 it was 50%. Last year, 11 of the world's top 20 best-selling artists were Chinese and the work of Zhang Xiaogang has made \$44 million at an auction in 2008.<sup>25</sup> The economic success of the 798 Art Zone would not have been possible without the backup of the strong Chinese art market.

### **III Trinity Buoy Wharf, London**

Trinity Buoy Wharf is situated at the Leamouth area of the Tower Hamlets with a total area of 87,600 square feet (8,138 sq.m). This area represents one of the most exciting and challenging regeneration opportunities in East London which is also within the vicinity of the proposed Olympic district.

#### **The History of the Wharf**

Trinity Buoy Wharf was established by Trinity House as its Thames-side workshop in 1803. At first wooden buoys and sea marks were made and stored in the wharf and a mooring was provided for the Trinity House yacht, which was used to lay the buoys and collect them for maintenance and repair. The river wall along the Leamouth was reconstructed in brick in 1822, making it the oldest surviving structure in the site. The Electrician's Building was built in 1836 and designed by the then Chief Engineer of Trinity House, James Walker, originally for the storage of oil. Walker continued to

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<sup>25</sup> Louisa Lim, Sky-High Chinese Art Market Sky-High Chinese Art Market Comes Back To Earth, <http://www.npr.org/templates/story/story.php?storyId=101817209>

rebuild the remaining part of the river wall in 1852, as well as the first of two lighthouses in 1854. The Wharf continued its role through the twentieth century and was responsible for supplying and maintaining navigation buoys and lightships between Southold in Suffolk and Dungeness in Kent. It was modernized and partially rebuilt between 1947 and 1966 and finally closed on 3<sup>rd</sup> December 1988 when it was purchased by the London Docklands Development Corporation (LDDC).

Today, London's only Lighthouse becomes the landmark of Trinity Buoy Wharf. It no longer functions in its usual role of maritime navigation but to experiment and develop lighting for the network of lighthouses and lightships maintained by Trinity House. The handsome building adjoining the Experimental Lighthouse was the former Chain and Buoy Store which is currently the largest surviving Victorian structure in the site. This complex was designed by Sir James Douglass and was originally used as storage of iron mooring chains for buoys and lightships, as well as large iron buoys. The LDDC made use of the old warehouse buildings as its headquarters and depot for its traffic department. The LDDC finished its historical role in 1998 and the de-designation of LDDC started at the end of 1990s. The development plan of Trinity Buoy Wharf was aimed to develop East Dockland into an arts region, in which studios, rehearsal and working space, and general cultural industries would be included. When the development brief was launched in 1996, the developer intended to provide sufficient incentives to ensure the artists stay in the area<sup>26</sup>. The LDDC had selected Urban Space Management (USM) by competition in 1996, and it became the management contractor for the developments.

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<sup>26</sup> Stack 'em high, rent 'em cheap 27-06-2001 Contract Journal  
<http://www.contractjournal.com/Articles/2001/06/27/12850/stack-em-high-rent-em-cheap.html>

### **An Exceptional Leasing Agreement**

In April 1998, the USM commenced the development of the site into a centre for arts and creative activities. On the other hand, the Trinity Buoy Wharf Trustee (Trustee) was set-up as a charitable company limited by guarantee, incorporated on 17 November 1997 by the LDDC whose objectives are to promote the arts and education to the public in the London borough of Tower Hamlets, as well as in the surrounding boroughs. The owner of Trinity Buoy Wharf is the local authority (de-designation of LDDC) and the Trustee was granted a 125-year no pay lease from the authority. The Trustee further leased the Trinity Buoy Wharf to USM with a 124 year lease. The USM can sub-let the site and organize different kinds of development projects under the vision of developing the site into an art and creative centre. The USM is obliged to pay 25% of the development income (mainly rental income) to the Trustee as rental fee of the site. At the same time, the Trustee can also make use of the income from USM to initiate, sponsor, organize or commission any activities or functions which are in line with its objective. For example, the Trustees approved a grant of £6,000 to the University of East London (UEL) to assist them in fitting out a unit in the new riverside building at Trinity Buoy Wharf. This was matched by a grant of £6,000 to UEL made by Ballymore Properties, a major landowner in the area.

### **Evolution into a Creative Art Hub**

In addition to leasing of the unused buildings in the site, the USM has just completed its on-site Container City project in 2006 and started its long term development of a centre for arts and cultural activities in Trinity Buoy Wharf. The Container City Project was started in 2001, a studio, office and exhibition complex made from recycled shipping containers. Upon the completion of the construction project, a total of 80% of the building materials of this creative project was recycled material.

"Container City 1" and "Container City 2" are located just next to the Thames and facing the O<sub>2</sub> dome (Millennium Dome)<sup>27</sup>. This was another architectural design providing 22 studio spaces — offices, studios, workshops, live-work, residential, educational. Container City has provided a highly versatile system of stylish but affordable accommodation for a wide range of users.

The Container City project costs less than half that of equivalent conventional building and recycling is used wherever possible at Trinity Buoy Wharf. The art community which USM intended to attract could only afford to pay a maximum of £5 per square foot for space<sup>28</sup>. From the investment point of view, it would make sense to cut the construction cost down to £30 or lower per square foot. From 2006, the Trinity Buoy Wharf provides space for artists and cultural events, with options of both long and short term leases. Furthermore, the USM also provides a number of spaces for events and filming, including the listed Chainstore Building. The Trinity Buoy Wharf is currently home to around 90 companies and 190 artists and creative businesses, including sculptors, painters, bronze workers, musicians, architects and furniture makers.

### **Art Projects & Events**

Spaces of variable sizes, including studios of Container City and the unused buildings of the Wharf, are for rental. There are also short term spaces for hire – the Basement of the Electricians Shop and the Chainstore, are frequently rented by art education institutions, e.g. UEL, Chelsea, Wimbledon, St Martins, RCA etc. Furthermore, the

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<sup>27</sup> [http://en.wikipedia.org/wiki/Trinity\\_Buoy\\_Wharf](http://en.wikipedia.org/wiki/Trinity_Buoy_Wharf)

<sup>28</sup> Website of the London Docklands Development Corporation (LDDC)  
<http://www.lddc-history.org.uk/art/index.html#Trinity>

sites are often leased for art activities, for instance, the Exhibition of ‘Arts in Process’ by East London Artist 2007, and the Central St Martins Art Exhibition which showcased the works of 157 fine art students after four-day on-site residency at the Trinity Buoy Wharf. The spaces are also used for rehearsals and filming along with corporate entertainment.

One of the interesting long term arts projects is the Long Player, which is a one thousand year long musical composition. It began playing at midnight on the 31<sup>st</sup> December 1999 and will continue to play without repetition until the last moment of 2999, at which point it will complete its cycle and begin again. This creative project is conceived and composed by Jem Finer. Originally produced as an Artangel commission, it is now under the care of the Long Player Trust. The Long Player can be heard in the lighthouse at Trinity Buoy Wharf. Education program for local schools and community institutions which is organized by USM from time to time.

Aluna, a forthcoming project, will become another highlight of the Trinity Buoy Wharf. Aluna is a unique proposal for the world’s first tidal powered Moon Clock. The project aims to challenge people’s concept of time and stimulate the viewers to further understand our planet. A waterside landmark and a public sculpture, Aluna unites art, science and spirituality. It also serves as an ever-changing reminder of the natural cycles which shaped our past and will determine our future. It is planned to install Aluna at the pier of the Trinity Buoy Wharf and it will be ready before 2010 London Olympic.

The founding director of USM, Eric Reynold commented on this development project, *“We have a 124 year lease and plan to continue to tend the site and will build a few more buildings. Location is our biggest problem – we are very isolated. However the*



*area around us will be redeveloped for housing and mixed uses over the next 3-10 years. As the area gets more and more linked into the London scene we will remain a really interesting location and can push the arts activity to greater levels. We will continue providing a range of workspace and will continue to push our mix of uses on site*<sup>29</sup>.” Even though the location of the Wharf is a bit far away from London at the present time, a new tourist route can be introduced with the future development of the unused sites alongside the river Thames. The Tate Modern and Trinity Buoy Wharf might become two hot spots of the Thames river boat tour. The development of the Wharf has just started less than a decade, it is still in its infancy period with the 124 year long leasing. There is a long way for its development and it is still too early to have evaluation of the project. Nevertheless, the project has already taken a bold step to try out a brand new development concept---the novel leasing arrangement among the landlord, the advisory body for development and the developer.

Trinity Buoy Wharf is an example of innovative public-private partnership in development of space for the arts and creative industries. A commercial developer is entrusted with the development through innovative leasing arrangements. It successfully provides affordable studio space to artists and creative industry practitioners whilst operating according to market forces.

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<sup>29</sup> INHABIT - CREATIVE SPACES [Trinity Buoy Wharf](http://www.creativeworkspace.info/toolkit/Knowledge/cwkn0042.pdf) Case Study for Arts Council England Feb 2007  
[www.creativeworkspace.info/toolkit/Knowledge/cwkn0042.pdf](http://www.creativeworkspace.info/toolkit/Knowledge/cwkn0042.pdf)

#### **IV International Studio & Curatorial Program (ISCP), New York**

The International Studio and Curatorial Program (ISCP) is a non-profit arts organization in New York which operates residence programs for international artists and curators since 1994. The program provides space for 28 artists' studios, from which not more than five will be used as curator's spaces. Participating artists are sponsored for periods from two months to two years by governments, corporations, foundations, galleries and individuals. Each participant is provided with a private studio (400 to 600 sq. ft.) with 24-hour access and wireless internet. However, the resident artists have to find their own living quarters during the residency. In most cases, the sponsor provides the artist with a stipend for living expenses, travel and materials. In some cases the program identifies multiple-source funding to cover the artist's essential expenses.

##### **Extensive and Sound Networking**

The ISCP distinguishes itself from existing residency programs in New York by emphasizing career advancement. ISCP puts significant effort to connect its artists and curators to the local art community as well as art practitioners from all over the world. The Guest Critic Series is one of the outstanding features of ISCP's programming. Twice a month, distinguished professionals from the New York and international art worlds meet privately with each ISCP artist/curator for dialogue and critical feedback. In addition, the semi-annual Open Weekend Exhibitions enables all artists to have interactions with their audiences by opening up their studio for 3 days. The event not only attracts professionals, but also a wider audience of art enthusiasts.

The interaction between artists, curators, and critics creates opportunities supporting every stage of artistic development: from intellectual exchange, critical feedback, invitations to participate in exhibitions to gallery representation. The ISCP program is multi-national, multi-lingual and multi-faceted. Over 500 artists and curators from 46 countries have participated in the program since its founding.

### **A strong list of supporters**

Visual artists and curators can apply for residencies at ISCP. There are two ways of applying to ISCP: one can either enter a national or regional competition, or directly appeal to ISCP. Current studio fee (2009) is US\$20,500 per annum and pro-rated for shorter term, US\$1,709 per month. The successful applicant is responsible to take care of the financial support of the residency; the ISCP will provide no financial resources but only a list of potential sponsors.

136 Sponsors has participated in the ISCP, which include America-Israel Foundation of Israel, Australia Council for the Arts, Arts Council of Finland, Canada Council for the Arts, Korea Cultural and Arts Foundation, etc.

### **International recognition**

ISCP is recognized as an important international program, as illustrated by the above-mentioned prominent sponsors and partners. In the Singapore 2008 Arts Development Plan of the National Arts Council, ISCP is described as a top-tier residency program in New York for artists and curators worldwide. In addition, Hong Kong Art Development Council's visual artist-in-residence programs will also provide funding for artists to participate in ISCP with the partnership of Asian Cultural Council. It is expected that the first batch of sponsored artists will join the

residency in 2009-2010. In fact, this prestigious residency program is well-known among the Hong Kong art circle, three Hong Kong artists have already participated in ISCP, and they are Tozer Pak (2008), Stella Fong (2007) and Leung Chi Wo (1999).

According to Tozer Pak, ISCP is an excellent international platform for networking, both among artists and different arts professional such as curators and art gallery owners or directors. Pak had very good exposure among many international curators during his residency. Through exchanges with arts professionals, he benefited a great deal by getting first hand information of the international arts market. Tozer admitted that the interaction with other residents was very important for his artistic development. “Although all resident artists come from the visual arts discipline, their expertise is very diverse. For instance, some are sculptors whilst others are media artists. Working in an environment with artists coming from different cultural background is very fascinating”. Pak treasured the chance of conversation, observation and interaction with different artists.

### **A unique platform**

It is obvious that working in New York is a dream of many artists because New York has such a big international art community. Though working in ISCP provides only a partial exposure to New York’s arts scene, the artists are able to get in touch closely with the most updated arts market trends by living in New York. There are lots of novelties to inspire the artists, their sensitivity is always challenged which serves as an important impetus to their artistic creative process. It is undeniable that few cities in the world can provide this type of golden opportunity.

Nevertheless, the existence of ISCP is not an artist's initiative. It is developed from the need of art professionals. For a long time, New York has been an internationally acclaimed place for the curators and agents to scout talented artists. This background brings about a great diversity of artists and arts curators in New York and they need platforms to interact. ISCP is one of the institutions setup to satisfy this need, and its objectives of bridging artists and arts curators, dealers and collectors have been fulfilled.

## **4 Artist Village in Hong Kong: its History, Mode and Observations**

Since the organic agglomeration of artists' working studios in the factory units of the industrial districts (Fo Tan, Chai Wan, Kwun Tong) and Oil Street (Government Supplies Depot Compound) in late 1990s, there have been different modes of artist villages operating in the local community. This section not only introduces the history and development of various sites, but also highlights the lessons learned from different modes of operation.

The appearance of the term “Artist Village”, in the local context, in the Chinese media can be traced back to 28 December 1998. The conflict of the landlord and tenant of the “Oil Street Artist Village” was mentioned in the article “Turning Threats into Opportunities 「轉危為機」”<sup>30</sup>. However, in an earlier column “The Supplies Office turns into an Arts Centre 「物料供應處變藝術中心」”<sup>31</sup> on 19 October 1998 by the same author, “Art Centre” was employed to describe “Oil Street”. Within those two months during the evolution from “Art Centre” to “Artist Village”, the key incidents were the open exhibition and the conflict over the tenancy lease. Concern over the latter and their future work space increased artists' interaction, leading to communal action which seems typical of an artist village.

### **4.1 Artist Village: Starting from Working Studios (Fo Tan, Chai Wan, Kwun Tong)**

Artists always need lofty spaces to create their artworks; Art groups often require spacious studio to display their creative works. However, due to high land prices, it is

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<sup>30</sup> 辛仁 “轉危為機”，星島日報，1998年12月28日。

<sup>31</sup> 辛仁 “物料供應處變藝術中心”，星島日報，1998年10月19日。

not easy for both local artists and art groups to afford renting spaces in the urban area. It was a luxury to own a working studio in the city during the eighties and early to mid-nineties. After 1997, the economic downturn created a golden opportunity for art practitioners. A lot of factory units were vacant due to the economic situation and the shifting of industrial establishments to the Mainland. Consequently, low rental prices made factory units affordable to the artists and the organic agglomeration of artists' working studios quietly developed.

The first batch of Fo Tan art studio tenants moved into the factory blocks in Fo Tan around 1997. Most of them were the graduates of the Fine Arts Department of The Chinese University of Hong Kong. From 2000 onwards, many of the students of the Fine Arts Department started their working studios in Fo Tan. If Fo Tan was regarded as the working base of Chinese University Fine Arts graduates and students, Chai Wan would be the base of Hong Kong Arts School's graduates and students. Since 1999, graduates of the Hong Kong Arts School started their working studios in Ming Pao Industrial Centre in Chai Wan. Furthermore, many artists also set up their studios in factory units in Kwun Tong around the year of 2000.

Tenants of the above-mentioned organic agglomerations also stuck together to exchange ideas and even plan for some common activities. Opening the working studios for visitors is a direct way to exhibit their creative products to the public and art dealers. The Chai Wan artist studios opened in 2002 and the graduation show of the Hong Kong Arts School was mounted there. The Fo Tan studios had their first large-scale opening in 2003 and the Kwun Tong studios also opened to public in 2006.

It can be observed that there are three common features shared by local Artist Villages: individual working studio, exchange between villagers, and occasional interaction with the public. Among the three above-mentioned artist villages, the opening of Fo Tan has become a festive art event in the local community. From 2003 till now, there are altogether six openings of the studios and the participating units increased from 5 to 49. The 2004 opening was a milestone since funding from the Hong Kong Arts Development Council (HKADC) enabled the organizers to employ a coordinator to oversee the logistics and publicity of the event. As a result, they successfully arouse the public's attention and interest. This festive event also eventually attracted sponsorship from the commercial sector. In 2009, 49 units and over 170 artists have participated in the sixth edition of the Fo Tan Studios Opening.

Even though the Fo Tan studios are primarily the private working space of artists, the exposure generated from the periodic openings led artists to re-consider their operation mode. To most of the artists, having a private space for artistic creation is the top priority. The exhibition of the working space is only an occasional activity. Furthermore, due to the shortage of recurrent income, they can only afford an ad-hoc or project based co-ordination office which is not conducive to long term development.

#### **4.2 Mixed-mode Artist Village: The First of its Kind (Oil Street)**

Without the government's influences, space usage is always a direct consequence of market economy. As mentioned in the previous paragraph, the economic downturn after 1997 had created a golden opportunity for art practitioners to rent studios. It was also one of the factors leading to the emergence of the Oil Street Artist Village.



In 1998, the economic downturn had led to the stagnant real estate and property markets. In order to boost the market, the government suspended its land supply. Moreover, the Government Supplies Office in Oil Street had been relocated and the premises were left without being assigned to other users. In June 1998, the Government Property Agency opened the premises for short-term leases till the end of December at a very low rate, i.e.HK\$2.5 per square foot. The low rental rate, lofty space and convenient transportation network in the vicinity attracted artists, art groups, music groups, designers, photographers and architect to flock to the premises.

The ex-Government Supplies Office was transformed into working studios and the tenants began their interaction and public events. The first public event was the opening of the exhibition at 1a Space on 22 October 1998. Subsequently, different events took place in Oil Street which stirred the curiosity of the public. With the increasing number of visitors, the Government Property Agency issued warning notices to the tenants and explained that public usage of the premise had violated the tenancy lease since the space were leased for offices and wardrobes only. At the end of 1998, some of the tenants were informed that their lease would not be renewed. As a result, the tenants joined together to negotiate with the landlord. After rounds of negotiation, the leases were agreed to be renewed on monthly terms. Furthermore, the collaborative group formed by the tenants also organized a few large-scale public events.

Artist Howard Chan explained the function of an artist village as follows, “*The artist village is not a single unit. Members exist as individual units pursuing their own artistic directions. Ad hoc committees are formed among them to address issues such*

*as management and organization of large-scale events like Oil Street Festivals.....These major public events are often built into the art organizations' existing programs. The groups inevitably play a leading role in shaping the public persona of the artist village. We can see that collaboration among tenants the village is far from smooth, and often controversial.”<sup>32</sup>*

In February 1999, the government announced the restoration of land auction in the coming fiscal year and the land of the former Government Supplies Depot would be included. On 19 October 1999, the Government Property Agency informed all the tenants that they had to move out on or before 15 December 1999. The tenants started a series of campaign under the name of Oil Street Artist Village to fight for retaining the premises. The operation of “Save Oil Street” had successfully aroused public attention. In response to the operation, the HKADC requested the government to consider the formulation of a long term strategy to develop artist villages in Hong Kong.<sup>33</sup> In spite of the efforts of the villagers, their fate remained unchanged and the government only extended the evacuation deadline to 4 January 2000. However, the government then offered to relocate the tenants to the Cattle Depot in Mau Tau Kok. During the renovation period of the Cattle Depot, the villagers could move to Cheung Sha Wan Abattoir or Kai Tak Airport for intermediary accommodation where the rent would be waived as the free leasing period of Cattle Depot.

The Hong Kong Visual Arts Net observed that the significance of the Oil Street Artist Village was the first community-driven artist village in Hong Kong and “Save Oil

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<sup>32</sup> 1a 空間：《遊走於國際民辦藝術空間》，頁 47。

<sup>33</sup> Press release of HKADC “香港藝術發展局倡議政府發展藝術村”，18-11-1999

Street” was the biggest visual art movement in the recent years.<sup>34</sup> From the first mention of “Oil Street Artist Village” by the media in 1998, this short-lived artist village became the first of its kind in the territory and it pushed the concept of artist village forward, not the least to the government.

From the perspective of tenancy mixture, Oil Street Artist Village is also the first local artist village that has tenants coming from fine arts, applied arts and other creative industries, such as architectural firms, music groups etc. Howard Chan commented on the village’s component: “*Since leasing of the spaces at Oil Street was open to the public, the question of “qualifications” was never asked. Covering the broad spectrum of creative industries, the first artist village was a pluralistic one.*”<sup>35</sup>

Last but not the least, the Oil Street Artist Village also demonstrated the importance of the village management office (ad hoc committees in this case), which played a leading role in shaping the public persona of the village. Its functions included programming, marketing and branding of the artist village etc.

### **4.3 The First Private-owned Artist Village (Fu Tak Building in Wan Chai)**

In 2003, after attending a public seminar on space for creative artists in Hong Kong, an anonymous philanthropist decided to lease his property — Fu Tak Building in Wan Chai to artists and art groups at a very low rate. The philanthropist even asked one of the seminar’s speakers, May Fung, to be the manager of the Fu Tak Building on a voluntary basis. Today Fu Tak Building offers altogether 16 units for the usage of artists and art groups, out of which 2 units are reserved for overseas

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<sup>34</sup> 香港視覺藝術聯網：《油街前政府物料供應處：研究及記錄保存報告》，頁 14。

<sup>35</sup> 1a 空間：《遊走於國際民辦藝術空間》，頁 47。

artists-in-residence, 1 for communal function (i.e. a book store) and 13 units for rental.

May Fung, a local media artist and veteran in art administration, plays a pivotal role in the Fu Tak Building Artist Village. Fung is very familiar with visual and media artists and well respected. The fact that she receives no payment for her service in this project also helps her to maintain a firm stand in difficult decisions. May Fung sees these low-rent premises as the nurturing ground for promising artists who cannot afford market level rental. She has absolute discretion to select tenants and set the rent level. The rent will be adjusted according to the economical situation of the tenants. May Fung has taken a stringent measure in selecting tenants and only those who show potential of development will be admitted. The applicants have to submit a simple proposal with defined objectives, which will later be used as assessment criteria before the renewal of the lease. Those tenants who have successfully developed their career have to leave the premises so that the unit can be allocated to the next eligible candidate. May Fung stresses that flexibility and familiarity with arts are the most crucial factors for tenancy management.

May Fung has reserved one unit (i.e. the bookstore on the second floor) and assigned a coordinator for communal activities. The coordinator deals with the daily leasing matters, liaises with the tenants, and organizes activities such as open day for the public. May Fung believes that it is quite important to have communal facilities and activities, since they can cultivate the sense of belonging of the tenants.

#### **4.4 NGO initiated and managed Artist Village (Jockey Club Creative Arts Centre (JCCAC) in Shek Kip Mei)**

JCCAC, the first NGO initiated (with the encouragement and support from government) Artist Village in the territory, was opened on 26 September 2008. This Artist Village is a pilot project devoted to the development of creative arts in Hong Kong under active encouragement and strong support of the government. The strategic partners of this project include Hong Kong Baptist University, Hong Kong Arts Development Council and Hong Kong Arts Centre. A newly established NGO under the ownership of Hong Kong Baptist University is formed to oversee the development and operation of the Artist Village.

There are 120 units for the rental of artists and art groups and 4 units for institutional tenants. Communal facilities include 3 galleries, 1 black box theatre and auxiliary facilities including café and retail outlets. The central courtyard also serves as the venue for small scale arts and cultural events while the roof-top will be landscaped into a garden with sculptures, providing further venue for site-specific activities. Different sets of standardized rental rates are set up to cater for the different categories of tenants. The selection criteria and process of tenant selection is also transparent and fair.

The mission of the Centre is clearly defined as to provide studio space for local artists and art groups; help promote arts and culture in the community; and nurture creative arts talents for Hong Kong.<sup>36</sup> However, there seems to be incongruous expectations from different stakeholders (artists, general public and creative industry practitioners). The 3<sup>rd</sup> February 2009 editorial of Ming Pao Daily News commented

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<sup>36</sup> The official website of JCCAC

on JCCAC but the review mainly discussed the function of JCCAC from the economic perspective. It queried why most of the art studios were not open in the day time, the Centre had “little” to induce income, and the lack of pedestrian flow (from the nearby neighbourhood) being its fatal problem. The above criticisms have drawn strong response from the art and culture circle. The artists do not agree with Ming Pao’s point of view and raise the debate about expectations towards artist village. Eddie Lui, executive director of JCCAC, admitted that the tenants themselves have different expectations towards pedestrian flow: “some want to have pedestrian flow while some of them don’t want it.”<sup>37</sup>

The divergent needs of different categories of tenants have already created lots of unexpected challenges. The management office has to spend most of their time resolving the conflicts and managing complaints which affect the planning and organizing of the public events. It seems that the tenants may need some time to get used to working under the same roof before joining hands with the management office to promote arts in the community.

From the above examples of local artist villages, the linkage between artist village and creative industry is not yet evident. Overseas experiences of Artist Village developments, such as New York’s SOHO, Beijing’s 798 and others show that commercial art galleries and related shops will play important roles in the later stage of development. Artistic output will attract art galleries to move closer or set up branches near the artist village. Following the establishment of art galleries, more

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<sup>37</sup> “創藝中心擬為藝術家分流 總裁：未棄綜合體目標 胡恩威：「商業化」期望有問題”，明報，2009年2月16日。

people and business will move into the district and the rent rate will rise. The district may eventually transform into a “trendy” spot attracting locals and visitors alike. The element of “commercial art gallery” and “art market” is still missing in local artist villages. Recently, a commercial gallery — Blue Lotus Gallery has set up in Fotan and it mainly represents the neighbourhood artists; and the JCCAC has one commercial gallery tenant. However, it is still too early to comment on the galleries’ impact on their neighbourhoods.

## **5 Study of the Cattle Depot and Cattle Depot Artist Village**

In order to assess the role and effectiveness of Cattle Depot as an artist village, we would first examine its history from both the heritage perspective and from its adaptive reuse. Then we shall take an overview of its tenants and their activities. This will enable us to review their achievements (or otherwise) and assess the role of Cattle Depot Artists Village in the local art eco-system.

### **5.1 Heritage Significance of Cattle Depot**

The ex-Ma Tau Kok Animal Quarantine Depot (Cattle Depot) is located at Ma Tau Kok Road, To Kwa Wan and is situated in Kowloon City district. The Cattle Depot was built in 1908 to function as a cowshed and housed the cows being fed before slaughter. It has a total area of 17,000 square meters and is composed of 5 blocks of distinctive red-brick buildings. In 1950s, several white blocks were built which became the slaughter house. Its function ended in 1999 when a modern centralized abattoir was set up in Sheung Shui. Although some of the sheds were altered or demolished in previous years, the original layout remained generally unchanged today. In view of its historical merits, the Cattle Depot was accorded a Grade III status by the Antiquities Advisory Board in 1993. In 2000, the Architectural Services Department spent 23 million HKD to renovate it. In 2001, the Oil Street Artist Village tenants were relocated to the Cattle Depot.

The Cattle Depot is situated in an old area. To Kwa Wan, which was a textile manufacturing area in the 1950s. In the 1960s, it was developed as a residential area. North of the Cattle Depot, 8 storey residential blocks typical of the 1960s residential



buildings were built. These residential blocks are now collectively known as the “13 streets”. The residential blocks and the small shops on the street level have been aging but have not been refurbished. Quite a number of the street floor spaces are now occupied by automobile repair garages. In many ways, the neighbourhood still maintains the appearance of Hong Kong in the 1960s.

Since the Ma Tau Kok Gas Works, a gas production plant, was located adjacent to the Cattle Depot Artist Village, the major risk affecting the existing population surrounding the site was naphtha spills and the rupture of gas outlets at the gas works. Therefore, from the perspective of hazard prevention, any development plan regarding the surrounding district of the gas production plant which might lead to an increase in pedestrian flow had been banned so far. However, the government has recently approved the Ma Tau Kok Outline Zoning Plan (OZP) which stipulated that “The Ma Tau Kok Gas Works (North Plant) would be relocated and the site was proposed for private residential use upon redevelopment.”<sup>38</sup> Relocation of the Gas Works provides new development opportunities for the neighbourhood of Cattle Depot. If the site was developed for residential use, the residents could become potential audiences for Cattle Depot Artist Village.

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<sup>38</sup> Press release of Information Services Department, HKSAR, “Ma Tau Kok Outline Zoning Plan Approved” 14-11-2008.

## **5.2 Adaptive reuse of Cattle Depot as a relocation scheme of Oil Street Artist Village in 2001**

The development of the Cattle Depot is indeed a continuation of the unfinished story of Oil Street Artist Village. On the eve of 2000, in response to protest over the eviction of Oil Street Artist Villager, the government promised to relocate the Oil Street villagers in the Cattle Depot in Mau Tau Kok.

After a year long renovation of the abandoned Cattle Depot, some of the former tenants of the Oil Street Artist Village moved into Cattle Depot in mid-2001. The government spent close to 23 million for the renovation work. Despite such a large amount of money, however, the government did not have any long term plan regarding the future development of the site. It was quite clear that the Cattle Depot as an Artist Village was a temporary measure for the government. The Sing Tao Daily, a local newspaper, reported on 30<sup>th</sup> April 2001 that the government was considering to sell the land together with the historic buildings. The private developer was not allowed to demolish the buildings but it can decide on their use, and the retention of the artist village was not a requirement. However, the developer has to pay for the historical buildings' maintenance cost through the income of developing the adjoining land.<sup>39</sup>

In their service contracts, the Cattle Depot was not identified as an artist village, it is known as the Ex-Ma Tau Kok Cattle Depot<sup>40</sup>, and grouped together with the Ex-Cheung Sha Wan Abattoir and the Ex-Lai Chi Kok Incineration Plant Staff

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<sup>39</sup> “雖然牛棚暫改作藝術場地，但政府正就該幅用地，連同旁邊的煤氣廠地皮的長遠發展一併規劃。……至於牛棚的用途，除了可暫供藝術工作者使用外，當局還考慮將五幢歷史建築物連地皮出售，由私人機構自行決定建築物的用途，在規定不可以拆毀歷史建築物下，私人發展商並不一定是開設藝術村，可能是食肆、商業零售業務，又或文娛藝術綜合場地。私人機構從賺取的收益，來支付建築物保養維修費用。”星島日報，2001年4月30日。

<sup>40</sup> [www.gpa.gov.hk/english/manage/kl.html?p=1](http://www.gpa.gov.hk/english/manage/kl.html?p=1)

Quarters. This categorization implies that in the mind of the GPA and the property management agent, the Cattle Depot Artist Village is just an ex-cattle depot. The management needs are more or less the same as the needs of any ex-abattoir and ex-staff quarters and this mentality has aroused many management problems.

The former Chairman of the HKADC, Dr Patrick Ho, was very pragmatic and actually warned artists about the possibly temporary nature of the premises. *“To the artists, “alternative” arts space in Hong Kong means an independent, non-commercial space available to them to present something that is non-mainstream. Whereas to the government, it represents a temporary artists’ residence or settlement before the land developers take possession, as in, for example, the government’s original intentions for Oil Street or maybe Cattle Depot. They are just waiting until this piece of land gets enough value, so that they can cash in on it.”*<sup>41</sup>

Since the government did not have prior agenda to set up an artist village in the local community, the evolution of the Cattle Depot Artist Village was simply a spontaneous act without planning. It should be pointed out that the government had no expectation from the tenants, individually or as a collective. The only concern of the management body was whether the tenants could pay the rental fee on time.

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<sup>41</sup> 1a 空間：《遊走於國際民辦藝術空間》，頁 121。

### 5.3 An Overview of Cattle Depot Artist Village

#### I Tenants

There were 19 units, both individual artists, creative industries practitioners and art groups, moving into the Cattle Depot in mid 2001. The following table shows the tenant list and the current tenancy of the Cattle Depot Artist Village.

<i>Tenants At 2001</i>	<i>Unit &amp; Area(m2)</i>	<i>Nature</i>	<i>Current Tenancy</i>
1. Wong Chun Wing	01 (86.5)	Individual Artist	yes
2. Chan Kwok Wah (Positive Null)	02 (43.7)	Individual Artist	yes
3. Lee Kwok Chuem, Woody & Pauline Lam	03 (43.7)	Individual Artist	yes
4. Kum Chi Keung	04(43.7)	Individual Artist	yes
5. Tom Tong	05(95.49)	Graphic Design	yes
6. Tsui Pui Wan	06 (95.49)	Individual Artist	vacant (06)
7. On & On Theatre Workshop	07 (194) & 09A*	Performance Organization	yes
8. Work Zone (Steve Cheung)	08 (95.49)	Film Production	vacant (08)
9. Kwok Mang Ho (Kwok Art Institute & Cho Studio)	10 (194)	Individual Artist	yes
10. James Wong	11(53.98)	Individual Artist	vacant (11)
11. Artist Commune	12(482.46) & 09B*	Visual Arts Organization	yes
12. Videotage	13(162.36)	Media Arts Organization	yes
13. 1a Space	14(228.4)	Visual Arts Organization	yes
14. Z+ (Zuni Icosahedron)	15(397.6)	Cross-Discipline Organization	yes
15. Wong Chi Fai	N1(51.58)	Individual Artist	yes
16. David Lee, Cliff Chan (Wee Design)	N2(155.26)	Graphic Design	vacant (N2)
17. Gill Wong	N3(77.63)	Graphic Design	yes
18. Lau Chun Chuen, Yim Kwan Nam, Foo King Wai	N4(77.63)	Individual Artist	yes
19. Tim Tse	N5(50.92)	Fashion Design	vacant (N5)

Number of Tenant: 19	Unit: 20	Occupancy: 15 Vacancy: 5
	*9(95.49)	

## II Operation

The five arts organizations renting space in Cattle Depot succeeded in getting One-year grants or Three-year grant (only Zuni) from the HKADC<sup>42</sup>. They thus have resources to employ at least one full time staff to manage and open their premises to the public. Currently, the opening hours of these organizations, citing 1a Space and Artist Commune as examples, are 12pm to 8pm daily. Furthermore, the grant enabled these subvented arts organizations, i.e., 1a Space, Artist Commune, Videotage and On and On Theatre Workshop, to organize regular arts programs in accordance with their aims and objectives. Their units not only serves as their administrative offices. The spaces also become their own galleries or performing venues to showcase their creative works or act as a home base of their art programs.

Since Zuni has its administrative office at Happy Valley, the space of Cattle Depot was used as the teaching venue for their educational program — the Cattle Depot Sue Yuan (牛棚書院), as well as the administrative offices of their core member Danny Yung and collaborators such as the Hong Kong Institute of Contemporary Culture. Recently, Zuni’s activities in the Cattle Depot have been dropped and the unit mainly serves as their research, rehearsal and storage space.

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<sup>42</sup> The Three-year grant period for Zuni was ended in March 2007. Start from April 2007 Zuni has been directly subvented by Home Affairs Bureau.

For individual artists, most of them are using the space of Cattle Depot as their working studios. Their studios are not open to the public but they are willing to open up the studios on particular occasions such as open days and festivals. However, there are exceptional cases; individual artists Wong Chun Wing and Kwok Mang Ho voluntarily open their studios upon request from visitors. The former focus on arts education and welcome interested parties to join in his class; as the latter has set up his private museum in the Cattle Depot where he receives guests and visitors whenever he is present.

### III Terms of Lease and Estate Management

The estate management of the Cattle Depot Artist Village is overseen by the Government Property Agency (GPA). In 2001, GPA entered into three-year leasing contracts with the tenants when they first move into Cattle Depot. However, after the expiration of the first contract, the GPA only offered to renew the contracts with the tenants on a quarterly basis (instead of a three year contract). The short tenancy lease has tremendous impact on the tenants, especially those arts organization which need to plan their activities ahead. Most arts programs have to be organized and prepared one year or 6 months in advance. The 3-month tenancy contract has become an impediment to program planning of the arts organizations. It is obvious that the unhealthy aspect of the short term lease is the doomsday atmosphere created by an uncertain future.

Furthermore, no new tenants are recruited after the spaces are returned by drop-out tenants. Currently, there are 5 vacant units which constitute 1/3 of the rental units. This leasing arrangement not only hampers the further development of the artist

village, but is also a waste of public resources. Ironically, as the number of tenants diminishes, there are some criticism of the Cattle Depot tenants operating in self-serving small groups.

Some administrative practices of the current management have also much hindered the village's further development. The GPA has out-sourced the day to day estate management to Guardian Property Management Limited. First of all, from the estate management point of view, the Cattle Depot Artist Village is a private site and no public should be allowed to enter without permission. However, for those arts organizations with exhibition, performance or teaching spaces, pedestrian flow (i.e. audiences) is essential to their survival. Furthermore, the officer of GPA has indicated that Cattle Depot was not an open site and visitors would have to register before entering the site for the sake of security.<sup>43</sup> This measure has dampened the public's willingness to visit Cattle Depot or to join the on-site activities. Although this unreasonable measure has been removed recently, however, the loss is irredeemable as pointed out by the Director of the Cattle Depot Sue Yuen (牛棚書院), Leung Man Tao. The image that Cattle Depot Artists Village does not welcome visitors is hard to change.

Furthermore, the estate management is also stringent in the use of public areas. Tenants are not allowed to use or put things in the public area. They have to apply for permission if they want to do so. From the tenants' point of view, administrative procedure will increase the workload of their staff. Within limited manpower, they have to seriously consider the need of using the public area when they are planning

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<sup>43</sup> Ubeat Magazine, March, 2006.

activities. Tenants even have to apply to hoist a signage of Cattle Depot Artist Village. Visitors to Cattle Depot will notice that the only signage of the Artist Village is a banner hanging above the entrance. It probably symbolizes the transient status of the Village.

To fully utilize the potential of Cattle Depot as an Artist Village, the premises open for public activities should have obtained a permanent license as “A Place of Public Entertainment”. However, the premises need considerable upgrading of facilities to meet the requirement. With the short lease and the uncertain future of the site, no tenant would bother to address this fundamental issue.

#### IV Tenants Co-operative

Although there are many hurdles for organizing public event in the Cattle Depot, the tenants are keenly aware that organizing large scale public event is an effective means to connect themselves with the society and the neighbourhood area. May Fung, a representative of Zuni, had publicly addressed this notion in 2002 ‘*do we just focus at artwork creation and exhibitions? We will alienate ourselves from the community if we only do so, and the public will think that we just occupy the space here to do our own works. Therefore, we would like to hold our open day.*’<sup>44</sup> The above notion had motivated the tenants to join together to form a co-operative which would organize public events and address some day to day estate management problems.

In May, 2002, the tenants co-operative, the Cattle Depot Artist Village Management Committee (牛棚藝術村管理委員會) was formed. They immediately organized the

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<sup>44</sup> 樊婉貞《香港藝術家城寨 三城藝術特區：牛棚、柴灣、火炭藝術村》。



first tenant-initiated program, i.e. the first Cattle Depot Arts Festival in November 2002. The Festival was quite well-received, so much so that it attracted a commercial sponsor for the second edition of the Festival. However, due to internal conflict amongst tenants' members, the co-operative was dissolved after the second Cattle Depot Arts Festival.

In 2005, the second co-operative was formed but membership was confined to institutional tenants (i.e. 1a Space, Artist Commune, Videotage, Zuni and On and On Theatre Workshop). From the experiences of the first co-operative, institutional tenants believed that there was an unbridgeable gap between the expectations of the individual tenants and organization tenants. The major concerns of this co-operative, named as G5, are the structural reform (結構性改革) and overall promotion of the Cattle Depot Artist Village. In 2008, some of the institutional members formally registered as Cattle Depot Art Festival Association and applied for funding from HKADC to organize festival and promotional events.

#### V Major Public Events

Under the subsidy of one-year grants or three-year grant from the HKADC, the organization tenants present a series of arts programs each year, and their galleries or performance venue in Cattle Depot are open to public. Take 1a Space as an example, they presented on average 10.75 exhibitions each year from 2001 to 2008. These events were confined to their own premises since the public space could not be used unless permission was granted from the estate management agent.

In order to connect Cattle Depot with the society, the first tenants co-operative organized two Cattle Depot Arts Festivals. These large-scale events made use of the

public area and attracted a lot of first-time visitors to the Cattle Depot. After the dissolution of the first co-operative, the organization of such large-scale events became a volunteer act of the tenants. It should be noted that tenants had no obligation to organize these big events. However, if one of them was willing to take the initiative, most of the other tenants would tender support and even joined in as co-organizers.

From the following table, it can be observed that these large-scale events become almost an annual activity except in the year of 2007. In that particular year, 1a Space and Artist Commune presented their major shows “Talkover/Handover: Dialogues on Hong Kong Art 10 years after 1997” and “Post 97 art-HKSAR/Artist Commune 10<sup>th</sup> Anniversary” respectively.

<i>Year</i>	<i>Event</i>	<i>Note</i>
November 2001	Official Opening	- 3-11-2001
November 2002	1 <sup>st</sup> Cattle Depot Arts Festival	- The first tenant-initiative program
June, 2003	2 <sup>nd</sup> Cattle Depot Arts Festival	- Tenant-initiative program - Sponsored by Bloomberg
July, 2003	1 <sup>st</sup> Cattle Depot Book Festival	- 31-7-2003 to 5-8-2003 - Theme: 今生無悔 - Co-organized by 1a Space and Zuni
2004	2 <sup>nd</sup> Cattle Depot Book Festival	- 4-11-2004 to 8-11-2004 - Theme: The Practice of Hongkongness - Co-organized by 1a Space and Zuni
2005	3 <sup>rd</sup> Cattle Depot Book Festival	- 30-9-2005 to 3-10-2005 - Theme: Reading • Bodies - Organized by 1a Space
2006	4 <sup>th</sup> Cattle Depot Book Festival	- 1-12-2006 to 2-12-2006 - Theme: Book is book - Organized by 1a Space

2008	Cattle Depot in March — Arts & Community Online	<ul style="list-style-type: none"> <li>- 14-3-2008 to 13-4-2008</li> <li>- Partnership project of LCSD, HKADC &amp; Cattle Depot Art Festival Association</li> </ul>
	Hong Kong Sculpture Biennial 08	<ul style="list-style-type: none"> <li>- 21-6-2008 to 16-7-2008</li> <li>- Organized by Artist Commune</li> </ul>
2009	Cattle 101 @artist village	<ul style="list-style-type: none"> <li>- 17-1-2009 to 8-2-2009</li> <li>- Organized by Artist Commune</li> </ul>

Whilst large-scale public events are essential for audience building and branding, the planning and implementation of such events requires significant additional manpower and funding. The shoestring annual budgets of the organization tenants normally could not accommodate these extra activities. They have to apply separately for additional funding support (such as Multi-project grant) to present large-scale public events.

## VI Concerns of the Future Development of the Cattle Depot Artist Village

### A Study initiated by HKADC

Due to the deficiency of performing arts venues and the potential development of venue residency programs, the HKADC came up with an idea to develop the Cattle Depot Artist Village into a venue mainly serves for performing arts in 2006. The HKADC then commissioned an architecture company to undertake a study of renovating on Cattle Depot Artist Village into a centre for performing arts. The study suggested to redevelop it into a centre with 4 theatres, 2 exhibition halls, 1 rehearsal room, shops, offices, conferences room and other peripheral facilities. In 2007, the HKADC began the consultation with the village's tenants and provided incentives for them to move over to the JCCAC. However, the proposal was not well received. Only

1 tenant was willing to move. In June 2007, the HKADC informed the tenants that the proposal was suspended and welcomed tenants to suggest other development plan.

## B Study initiated by G5

Regarding the future development of Cattle Depot Artist Village, the G5 took the initiative in 2009 to undertake a study of the future development of Cattle Depot Artist Village and came up with a proposal which they have already submitted to the Development Bureau on 13 March 2009. G5 argued that it was important to preserve the Cattle Depot Artist Village as an artist village since it has already been recognized as an alternative, contemporary art space in Hong Kong. It should be further developed into an iconic contemporary art hub in Hong Kong which would bring energy to the district.

It proposed that a non-profit making, limited by guarantee Foundation be established for the management of the Cattle Depot Artist Village. The Foundation would also act as the landlord and be responsible to lease spaces in the Cattle Depot Artist Village to qualified subtenants. During the early planning stage, G5 would initiate the project and form a Founding Committee to lead the early planning and development needs. A small management team will be recruited to handle the estate management and publicity programs. It also suggested the recruitment of commercial tenants e.g. café and the organizing of special events regularly to attract visitors and boost income in order to achieve the target of self-sustaining.

## **5.4 Analysis of Cattle Depot as an Artist Village**

As pointed out before, the Cattle Depot functioned as a relocation scheme for Oil Street tenants. The owner of the premises, GPA, has always emphasized the temporary nature of the arrangement and has never mentioned the intention to develop it as an artist village. No expectations have been conveyed to the tenants on usage of the premises (other than prompt payment of rent) and the leasing arrangement has made planning more than three months discountenance. Many administrative practices actually discourage the general public to enter the premises. Any analysis of the current situation of Cattle Depot as an artist village must acknowledge the above background and limitations.

### **Drawbacks from the physical environment**

If interaction with the public is essential for an artist village as we pointed out earlier, then the location of Cattle Depot is not conducive to meeting this objective. The transportation network of To Kwa Wan is not well developed and the site is not close to any MTR station. There are few buses or mini buses connecting the area around Cattle Depot with Hong Kong Island and the New Territories. One has to walk ten or fifteen minutes to the closest bus station. The current transportation network is thus not attractive to general public. In addition, there are no public parking facilities close to the premises.

Furthermore, the area around the Cattle Depot is an “ageing neighbourhood” and community facilities are lacking. It is not easy to attract high-end creative industry practitioners to work or display their works in this district. Apart from the artist village, there is no other attraction for middle-class consumers to come to this district.

Many researches have pointed out that transportation, food and drinks before /after the artistic event are composing an audience's experience of the artistic event. The lack of supporting facilities, such as restaurants and hang out spots, make it difficult to offer a satisfying experience to Cattle Depot visitors.

### **Limitations arising from the current operation mode**

In addition to the management practices and lease conditions which hindered the development of Cattle Depot as an artist village, the static composition of the tenants is neither fair nor conducive to intellectual exchange amongst the tenants. Programming and marketing at the village level (rather than individual tenants), which are vital to a full exploration of the potential of the artist village, have not been catered for in the present system.

It is a big challenge to assess the effectiveness of Cattle Depot as an Artists Village. The common way of measuring outcome and output against pre-determined goals and targets is not applicable to the proposed Cattle Depot Artist Village as no expectations has been conveyed to the tenants. We can only attempt to examine its achievement (or otherwise) and unrealized potential through an examination of the following perspectives: heritage, social and artistic.

#### **5.4.1 Heritage Perspective**

With reference to *Operational Guidelines for the Implementation of the World Heritage Convention* from UNESCO, three core issues will be applied to analyze the current situation of the Cattle Depot.

- a. The outstanding universal value, the conditions of integrity and/or authenticity at the time of inscription are maintained or enhanced in the future<sup>45</sup>;
- b. Must have adequate long-term legislative, regulatory, institutional and/or traditional protection and management to ensure their safeguarding. This protection should include adequately delineated boundaries<sup>46</sup>;
- c. Assurances of the effective implementation of the management plan or other management system are also expected<sup>47</sup>.

### **Outstanding universal value**

From the document on *Historic building Appraisal Ma Tau Kok Animal Quarantine Depot No. 63 Ma Tau Kok Road, To Kwa Wan Kowloon (as at 2009.03.18)*<sup>48</sup> prepared by the AMO, the architectural merit of the Cattle Depot include red brick blocks, Chinese tiles roofs, corbelled gables, Dutch gables, ridge vented pitched roof with Dutch gable ends and 3-ring rough brick segmental arches over window openings. It is a rare collection of Victoria style farm buildings. The social historic value of the Cattle Depot was to supply 90 years of hygienic and safe fresh meat. However, noise and odour from the premises had caused intense complaints from the neighbourhood.

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<sup>45</sup> Operational Guidelines for the Implementation of the World Heritage Convention; I.I.F Protection and management 96.

<sup>46</sup> Operational Guidelines for the Implementation of the World Heritage Convention; I.I.F Protection and management 97

<sup>47</sup> Operational Guidelines for the Implementation of the World Heritage Convention; I.I.F Protection and management 99

<sup>48</sup> The document is retrieved from Antiquity and Monument Office Discovery Centre.

From the point of view of adaptive reuse, the report stated that the conversion to an artist village seems to have worked well and there are no plans to convert the building for other uses at present. It also commented that “the original external appearance of the arts studio remains fairly authentic”<sup>49</sup>.

It is obvious that the outstanding value to be preserved is the architectural merit. From the current situation of the Cattle Depot, it would appear that the Victorian farm style has been maintained. The current conditions of integrity and/or authenticity from the perspective of architectural elements, such as red brick block and Chinese tiles roofs are well-maintained. Thus the outstanding value of Cattle Depot from the heritage perspective is reflected adequately.

### **The management plan**

A long-term management plan or other management system with assurance of implementation cannot be found. With 5 vacant spaces remaining, space has not been fully utilized and the tenancy management system is not clear. The conservation management plan, which should include the objectives of the adaptive reuse and the conservation policy for the site, are not available.

The chief inadequacy lies on the lack of interpretation and presentation. There is no illustration or information on site which communicates the outstanding value and heritage significance to visitors. The mere maintenance of the building is simply not

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<sup>49</sup> Ditto



sufficient to interpret the merit of this landmark building. In addition, the adaptive reuse of the Cattle Depot is not mentioned in any form of presentation.

It is understood that the insufficient conservation measures are partly the result of the uncertain future of the site. If the site is operated as public areas, the need of interpretation and presentation of character-defining elements of a historic building must be available because it becomes one of the core strategies in heritage conservation.

The relocation of the artist village from Oil Street North Point to Cattle Depot To Kwa Wan must be illustrated by the management. It not only highlights the process of adaptive reuse as a good practice in conservation management, but also represents an important arts movement in Hong Kong which could enrich the historic value of the site.

#### **5.4.2 Social Perspective**

As discussed in the previous paragraph, the interaction between the Artist Village and community has been barred by its physical environment and management practices. In spite of these limitations, the art groups have put much effort in organization of year-round activities and large-scale public event so as to increase its interaction with the society. We shall examine its social interaction from three aspects: community, cultural and educational.

## I Community Aspect

The Cattle Depot Art Festival (2002-2003) and Cattle Depot Book Festival (2003-2006) were two large-scale events that succeed in attracting new audiences to the site. The drawing power of the latter even surpassed the former since the scope of the book fair had not been confined to the arts, other activities such as concerts and poem recitals, Cattle Flea Market, performances, talks and seminars were also included, and consequently widened the audience base. The audience numbers speak for the popularity of the four consecutive book fairs. The average number of visitors per day leaped almost 120% from the first edition to the second edition, whilst the number of attendees remained quite steady from the second to the fourth editions.

<b>Festival</b>	<b>Date</b>	<b>Total number of visitor</b>	<b>Average (per day)</b>
1 <sup>st</sup> Cattle Depot Book Festival	- 31-7-2003 to 5-8-2003 - Theme: 今生無悔	6 days around 6,000 visitors	1,000
2 <sup>nd</sup> Cattle Depot Book Festival	- 4-11-2004 to 8-11-2004 - Theme: The Practice of Hongkongness	5 days around 11,000 visitors	2,200
3 <sup>rd</sup> Cattle Depot Book Festival	- 30-9-2005 to 3-10-2005 - Theme: Reading • Bodies	5 days around 10,000 visitors	2,000
4 <sup>th</sup> Cattle Depot Book Festival	- 1-12-2006 to 2-12-2006 - Theme: Book is book	4 days around 9,500 visitors	2,375

The social response and media criticism towards the four fairs were generally positive, especially from the perspective of providing an alternative choice to the Hong Kong public (please refer to Appendix IV for details). Although the book fairs were received with high enthusiasm by society, it could not survive as a permanent program due to funding problems.

Besides the large-scale public events, the institutional tenants also undertook different programs to link themselves up with the community. For instance, the Artist Commune in 2006 sponsored free venues for two secondary schools to organize community cultural exchange programs. In the same year, two English artists of 1a Space's artist-in-residency program, Emma Rushton and Derek Tyman, invited people who are living or working in the neighbourhood to donate a plant or flower to be displayed in a "garden" that they realized in 1a Space gallery. People could simply bring their plant or flower to 1a Space, the artists will give them a free book which was produced by them specifically for this project in return. This project had collected over eighty plants and flowers from the community. The participation of the community people had made the project possible. Another 1a Space's residency program *Bond, Agent Bond* had brought the neighbourhood's south Asian minority people into the Cattle Depot, and the resident artists Francis Poon, Desmond Teo and Zack aka Lilpindevil had entered into interesting dialogues with them.

## II Cultural Aspect

Although Zuni's Cattle Depot Sue Yuen (牛棚書院) is a short-lived program, its influence has been extraordinary. The Director of the Cattle Depot Sue Yuen, Leung Man Tao once remarked that he would like to make the Cattle Depot Sue Yuen as the home base of liberal studies for all Hong Kong people. The courses offered by the Sue Yuen were highly original and closely linked to the most discussed issues in the society (please refer to appendix III for course content). The internationally renowned

scholar Prof. Leo Lee praised that the standard of the Cattle Depot Sue Yuen as not inferior to any recognized local tertiary education institutions<sup>50</sup>.

The courses of the Sue Yuen had planted seeds in the soil. An engineer who is now an activist in preserving Wan Chai, recalled his old days of working voluntarily in Cattle Depot Sue Yuen, “*the knowledge was brought onto the community platform, and the grass-root feeling was very strong....one of the speakers had inspired me to think about the relationship between space and community*”<sup>51</sup>. However, similar courses offered by other institutions in the later years might be one of the threats that the Cattle Depot Sue Yuen faced and shelved the program.

### III Education Aspect

Another achievement of the Cattle Depot Artist Village in the aspect of education is its incubation of the HKICC Lee Shau Kei School of Creativity. The Hong Kong Institute of Contemporary Culture, one of the collaborators of Zuni, had established their base in Cattle Depot. Ada Wong, the chairman of the school board, had admitted that the whole idea of setting up a school dedicated for creativity was conceived and executed in the Cattle Depot. They had even considered setting up the school at the vacated land adjoining Cattle Depot. However, due to the potential hazard of the town gas tank, the proposal was not accepted by the government. Today, students of Lee Shau Kei School of Creativity had become one of the main sources of young audience for Cattle Depot’s art activities.

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<sup>50</sup> 李歐梵：“香港文化的另類空間：驚見牛棚書院”，《尋回香港文化》，頁 85-89。

<sup>51</sup> 海榮：“本土工程人－陳景輝專訪”，《文化研究@嶺南》，第四期，2007 年 3 月。

Moreover, the art groups of the Cattle Depot also undertook a wide variety of education programs. After a few years of development, for example, 1a Space had successfully built up their own network of schools and in 2007, the guided tour of 1a Space had entertained more than 12,000 students. From 2000 to 2005, Zuni implemented their multi-media theatre education scheme whilst their art education program Black Box Exercise had gained lots of positive feedback on its creativity. The On and On Theatre Workshop had started their theatre in education in 2001. Their program had reached 30,000 students in 2001-2002.

All in all, the community, arts education and cultural programs of the tenants of Cattle Depot are very diversified and original. As an independent social space, the Cattle Depot Artist Village has provided an alternative space for these programs and activities which might not be realized in main-stream venues. The book fairs and Cattle Depot Sue Yuen are the best illustration of the autonomy and free spirit in this alternative space. The commentary of Cattle Depot Sue Yuen by Prof. Leo Lee had clearly explained the value of the alternative: *“Cattle Depot Sue Yuen provided an alternative space for the local intellectual, including myself. Those courses which were not feasible in the university could be offered and tried out here. ...Cattle Depot had created an alternative social space for activities of promoting humanities”*<sup>52</sup>

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<sup>52</sup> “香港是一個臥虎藏龍的「另類」地方。當你開始對這個國際大都市的「主流」文化—一切以高級消費為主調—開始感到失望的時候，你突然會在毫無心理準備的情況下，在街頭巷尾發現一批「另類」文化，它和主流文化故意背道而馳，但又不像美國的另類文化一樣去反抗、顛覆、或蔑視主流。它和主流壁壘分明，卻不故意去挑戰主流，而往往活動於主流人士不常去或不屑去的地方，也更會找到常人不太注意的空間而在此衍生。牛棚書院就是一個很好的例子。……這個牛棚書院，卻為香港的知識份子和文化人—包括我在內—提供一個「另類」的場所：在學院中無法開設或沒有學生的課，可以在這裏開辦。……牛棚書院為香港開創了另一個人文空間，也為科技時代的人文危機提供了另一種（區別於大學教育建制的）解決方案。”李歐梵：“香港文化的另類空間：驚見牛棚書院”。

Although the time-span of these alternative activities are quite short, however, these happenings have made this alternative social space a valuable adjunct to life in our society.

### **5.4.3 Artistic Perspective**

The local art scholar, Prof Kurt Chan, remarked that the Cattle Depot Artist Village has been the home base of the major local experimental art organizations and this consortium had played a significant role in the local art development.

#### I Performing Art

The Cattle Depot Artist Village is an important platform for the development of the local alternative theatre. Chan Ping Chiu, the artistic director of On and On Theatre workshop, a veteran of local alternative theater since the 1990s, set up the Cattle Depot theatre in 2001. The same year Chan received a scholarship from Asian Cultural Council and stayed in New York, where he was attached to Richard Foreman's The Ontological-Hysteric Theater for 10 months. Foreman's renowned "total theatre", which unites elements of the performative, auditory and visual arts, philosophy, psychoanalysis and literature for a unique result, has been brought back to Hong Kong by Chan Ping Chiu.

Chan Ping Chiu continued to modify and establish alternative theatre in Cattle Depot, and the Cattle Depot Theatre Season commenced in 2005. The number of seats of the Cattle Depot Theatre is around 80, the total attendance numbers are 1,883 (2005/06) and 3,841 (2006/07). Furthermore, the On and On Director's Laboratory (2004-2005) provided opportunities for theatre directors to have sustainable exchange in

experimental theater. All the involved personnel are the most prominent and established Hong Kong theater directors, including Bonni Chan, Lee Chun Chow and Pun Wai Sum. On and On succeeded in getting an HKADC audience development grant for their 2006 Cattle Depot season. From the audience surveys conducted in this season, audience commented that Hong Kong would need cutting edge cultural space like Cattle Depot Theatre and the experimental character of the On & On Theatre Workshop would be essential to building audiences for experimental art.

Another theatre company in the Cattle Depot is Zuni Icosahedron which is the foremost experimental theatre troupe in Hong Kong, established since 1982. Zuni has made a lot of effort to promote the fusion of the modern experimental theatre and Chinese traditional arts. Its series of “one table 2 chairs” has been running for many years which emphasised the merit of simplicity in Chinese traditional performing arts. In the last few years, their exploration with Kunqu and Peking Opera with significant works such as *1587, A Year of No Significance* in 2008 by the National First Class Kunqu Opera Performers: Shi Xiaomei, Hu Jinfang, Shan Xiaoming. The experimental production *Good Wind Like Water* in 2003 was a multi-media music theatre on the topic of Song Ci.

Its recognition could be illustrated from the description of Hong Kong Tourists Board<sup>53</sup>. Zuni is probably one of the most internationally known theatre companies in Hong Kong. Its international network is extensive. Just to name a few of its overseas

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<sup>53</sup> “Zuni produces excellent original productions of alternative theatre and multimedia performances, and has been active in video, sound experimentation and installation arts, as well as in the area of arts education, arts policy research and international cultural exchange. Over the years, Zuni has been invited to more than 30 cities for exchange performances.” Hong Kong Tourists Board, <http://www.discoverhongkong.com/eng/events/arts-culture-hk-performing-companies.html>

collaborations, these include Beijing - National Theatre Company of China ("18 Springs" (Ban Sheng Yuan) in 2005), Berlin - Haus der Kulturen der Welt ("Festival of Visions - Hong Kong in Berlin - Berlin in Hong Kong" in 2000), London Institute of Contemporary Arts (Creative Cities in 2002), etc. Although Zuni is not very active in organizing programs at the Cattle Depot, the existence of these two theatre groups in Cattle Depot had turned the site into a meeting point for local experimental theatre talents. It plays a major role in enriching the development of the local alternative theatre.

## II Visual Arts

From its first exhibition in the Cattle Depot to its present day programs, 1a Space still upholds its tradition of being experimental in art media and presentation. In his recent solo show *Life Pilgrimages*, Tam Wai Ping made use of the episodic images to explore the interchangeability between images and words. In the group shows of *bok-: book review in this bookless age*, six international artists tried to redefine the concept of "book" and throughout the process of redefining, remixing, recreating and responding to "book", it illustrates a means of pushing the boundaries of what is accepted as the norm and re-examined the existing forms of "book" in this contemporary age. From its programs of the last eight years, 1a Space had tried out the possibility of different media, such as kinetic art, photographic media, videos, hyper-cyber textuality, video installation, etc.

The strong connection with mainland counterparts has always been the niche of the Artist Commune. The Hong Kong Sculpture Biennial which they co-presented with the Hong Kong Sculpture Society has successfully established a platform for the



exchanges of local and Guangzhou sculptors. Moreover, its recent exhibition *Meat as A Metaphor of Construction* of the mainland artist Chen Ke has demonstrated its strength very well. In recent years, Artist Commune has also focused on sculpture and experimental Chinese ink painting. “Ink” conveys the profound and age-old culture of the Chinese people. Since 1960/70’s, artists from Hong Kong had attempted various possibilities, brought in the concepts of western and modern art, experimenting with different contours and textures. The exhibition *Movement: Ink Concept via Cross-media*, manifested Artist Commune’s dedication to experimental ink and channels of dialogue for ink artists from different regions have been developed.

Besides the organization tenants, individual visual artists Kwok Mang Ho (commonly known as Frog King) and Kum Chi Keung are two of the most prominent artists in Hong Kong. Kwok Mang Ho is one of the forerunners of performance art in China. The art historian Thomas J. Berghuis noted out that “*In the autumn of 1979 Hung Rui (one of the founders of Stars, China’s first contemporary art group) became acquainted with early experiments in performance art when he met Kwok Mang Ho, a visiting artist from Hong Kong who staged a series of happenings in Beijing, while participating in an exhibition at the Central Art & Craft Institute*”<sup>54</sup>. Now Kwok Mang Ho is in charge of a number of workshops, appreciation and impromptu behavioral performances in Hong Kong. Moreover, Kwok has set up the Frog King Museum in the Cattle Depot Artist Village where the multi-cultural aspects of his experimental cross-media artworks are shown. The museum is an alternative space which welcomes local and overseas visitors to experience interaction, sharing, interflow and communication.

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<sup>54</sup> Thomas J. Berghuis, *Performance Art in China*, p.42.

Kum Chi Keung started his art creation with traditional ink and shifted to installation art in the course of his development. Bird cage and flying are two important motifs manifested in his works. Kum Chi Keung noted that the studio space of the Cattle Depot is important to his experimental artistic creation and he has re-created his space with the elements of sky, water and earth from the surrounding districts. Furthermore, the big physical space of the village also allows him to cycle for inspiration. Last year, he decided to quit his job and became a full time artist. His work Labyrinth was auctioned by an internationally acclaimed auction house in April 2009.

### III Media Art

Videotage, defined by its creators as “media artist collective”, focused on the experimentation of video and media arts and installation. Videotage’s works are frequently shown all over the world. In the year 2002-2003, more than 30 titles were distributed to 18 festivals, and many of the festivals had dedicated sessions and programs for Videotage. Its collection and archival of local media art is precious for education and research purposes. Furthermore, Videotage has co-organized the Microwave International Media Art Festival, the only annual event focusing on media art in Hong Kong. The Festival has been commended for its vision and ability to bring international masterpieces to the local arena. Recently, Videotage presented a Wong Ka-kui memorial exhibition as the commemoration of the 15<sup>th</sup> anniversary of the death of the local rock legend. It attracted more than 200 visitors per day.

#### IV Incubator of Young Artists

It is conceivable that cultivating young artists is a common objective amongst the institutional tenants. Artist Commune has tried to draw new blood from various art schools, for instances students of the Chinese University, the Hong Kong Institute of Education and Hong Kong Art School to showcase their works in one grand exhibition. The *New Trend 2006* and *New Trend 2007* presented the creative works of more than fifty young talents to the community.

1a Space is also dedicated to facilitate the development of young artists. In their programming, there is at least one exhibition per year which enables young artists to introduce their works to the art circle and the public. Take the *Expectation to Expectation* in 2001 as an example, 1a Space had invited 14 young artist units to take part in a series of independent exhibitions. All the shows were accompanied by a dialogue between the exhibiting artists, educators, policy-makers and the project curator, with the pair-ups expressing and discussing their expectations and views towards art and education. Quite a number of the participating young artists have tried to do some arts education programs after this event, for example, Lam Hiu-tung, Chow Chun-fai and etc. Recently, Chow Chun-fai's Painting on Movie Series: Little Cheung, "This is Kowloon City" were selected into the same batch of local artworks which would be auctioned by an internationally acclaimed auction house in April 2009.

#### V International Reputation and Network

In addition to local development, arts groups are also concerned with the building up of their international network. The most direct way to boost such connection is

organizing residency programs. 1a Space, Artist Commune and Videotage have organized different types of residency program according to their own development needs. Over the past few years, overseas artists in residency in Cattle Depot include: Barbara London, Shelly Silver, Gary Hill, Paulina Wallenberg-Olsson, Paul Wong, John Di Stefano, Michael Hohl, Wang Jun-jieh, Douglas Easterly, Griselda Pollock, Ailson Rowley, Emma Rushton, Derek Tyman, Leevi Haapapla, Joonas Kota, Liisa Lounila, Sami Lukkarinen, Erkkka Nissinen, Riiko Sakkinenm Laurent Pernot, etc.

The international recognition of Zuni's artistic achievement has already been mentioned in the previous paragraphs. The situation of Videotage is quite similar to Zuni, Au-Yeung Shing, a researcher of alternative film and Videotage, has analogous views about the reputation of Videotage, "*In terms of success in attracting attention, one can even speculate that they (Videotage) are more successful in presenting to international media arts "field" than educating the general public in Hong Kong.*"<sup>55</sup>

In November 2001, 1a Space presented the conference "In-between International Community-initiated Art Space" in order to facilitate international exchanges on the topic of independent art spaces. Twenty-two art organizations from fifteen regions came to Hong Kong for the conference.

It is apparent that artist-in-residence programs, conferences and overseas activities of Cattle Depot tenants have been building awareness and a brand name for Cattle Depot Artist Village amongst overseas artists. A visit to the Cattle Depot Artist Village is probably more attractive to many overseas artists than to local residents.

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<sup>55</sup> Au-Yeung Shing, *Hong Kong's Alternative Film and Video Movement as an Agent for Social Change*, M. Phil. Thesis, The University of Hong Kong 2006.

#### **5.4.4 Lacking a system to sustain vitality**

It should be pointed out that the Cattle Depot in the last few years has operated under more favorable conditions than before. The estate management office gradually understood the needs of the tenants and the logistics of public large-scale events, which led to improvements in management measures. For instance, visitors are no longer required to register while entering the premises. Moreover, HKADC introduced “Multi-Project Grant” has favoured the small-to-medium sized arts groups to initiate new and strategic arts projects. These developments should be more conducive for the Village to thrive. However, some observers of the Cattle Depot feel that there seem to be a decline in the energy level or vitality of Cattle Depot as an entity in the last few years.

Although the tenants of the Cattle Depot Artist Village try to maintain annual large-scale events, however, it appears that the impact of these events has been diminishing since the last Cattle Depot Book Fair in 2006. There was no large-scale event in 2007 and from 2008 onwards, the big events such as Cattle Depot in March — Art & Community Online, Hong Kong Sculpture Biennial 08 and Cattle 101@artist village (please refer to the table at 5.3, V) were organized by individual institutional tenants. There was no more collaborative or joint effort event happening in Cattle Depot Artist Village. As pointed out before, these large-scale activities have been most useful in heightening awareness of the Cattle Depot and expanding its audience.

The question of vitality is not directed at individual organization tenants. In the past few years, there were events which attracted large number of audience and significant

media coverage, for example, Videotage's Wong Ka-kui memorial exhibition in 2008 and Artist Commune's Cattle 101@artist village in 2009. It is evident that the public would be willing to travel to Cattle Depot Artist Village if the programs themselves are interesting. We note that several of the institutional tenants had a change in board membership and development strategies in recent years. As a result, these organizations might have temporarily focused more on their own development and given a lower priority on developing joint programs for the overall development of the artist village.

We mentioned before that the second tenants' co-operative, exclusively for the organization tenants, was formed in 2005. However, its major concerns seemed to be structural reform and overall promotion of the artist village rather than programming. It is fair to say that individual tenants (both institutional and individuals) have not been expected to contribute or work collectively for the overall benefit of the Artist Village as a condition of the lease.

The issue here is to devise a system which would sustain the vitality of the Artist Village as an entity. Ideally, an agency can take care of the joint programming and marketing of the Village as a whole. In addition, it would seem pertinent that the extent of contribution individual tenants make to the Artist Village (as well as their own activities and artistic merit etc) should be among the evaluation criteria for tenancy. This is a common practice in most artist villages, but could not be applied to Cattle Depot until its future is clear and new leases are introduced.

## **5.5 Cattle Depot Artist Village: The contribution of an alternative space for contemporary arts and ideas to the local art ecology**

In spite of the relocation mentality, transient nature of its lease and numerous restrictions to function properly as an artist village, the Cattle Depot Artist Village has over the last eight years established itself as an alternative space for contemporary arts and ideas in Hong Kong. As such it is making a unique contribution to the local art ecology.

The relocation from Oil Street, self-driven development of the Artist Village without clear support from the government and attempts to work together in tenants co-operatives clearly reflect the “alternative” character of the organization. This bottom-up, grass-root mode of operation is a valuable asset and reference in Hong Kong, when most of our artistic activities are driven by the government or senior arts administrators. Not only that an “alternative” entity would be able to operate with more flexibility and to practical needs, it will also tie in better with the community-driven long-term strategy for arts development in Hong Kong.

Some artists and academics commented on the Cattle Depot’s ability to provide not only physical “alternative” space for contemporary arts and cultural activities. Moreover, some of its activities such as the “Cattle Depot Sue Yuan” and “Cattle Depot Book Fair” provided non-physical “alternative” social space where people were free to express and disseminate their ideology. Such platforms of free exchanges are important assets in a civil society.

Most of the art works and activities presented in the Cattle Depot are contemporary and many are experimental or avant-garde in nature. The emphasis on innovation and creativity provides a good balance to the main-stream or market-oriented works presented in more conventional venues. By showcasing new works, Cattle Depot also serves as an incubator of young creative talents. We mentioned earlier Cattle Depot's success in offering arts education programs for school children. There is an urgent need and tremendous potential in developing education programs on creativity and contemporary art. Cattle Depot can make significant contributions to fostering creativity and serving as research and development centre for the creative industries.

We noted earlier the reputation Cattle Depot brought to Hong Kong through international exchange programs and networking. Cultivating an image of Hong Kong as a free, innovative and international city overseas is of paramount importance and conducive to our economic development. Cattle Depot can play a more significant role in this aspect.

Finally, the potential of Cattle Depot Artists Village in building audiences for the arts should not be overlooked. The success of the four Cattle Depot Book Fairs had effectively attracted the attendance and support of a significant number of grass root consumers. It is believed that many in this group are not existing audiences in conventional art and culture venues, and thus provide a potential audience for other arts and cultural activities. The Cattle Depot Theatre has already proved that it is building a discerning audience for stage performances.



Whilst it might be difficult at the moment to measure the success of Cattle Depot in economic terms, it is making valuable contributions to the arts ecology in Hong Kong as an alternative space for contemporary arts and ideas.

With clear goals and limitations removed, the tremendous potential of Cattle Depot Artist Village can be fully realized. This will be discussed in chapter six where the need for artist village in Hong Kong will be further examined.

## 6 Possible Contributions of Artist Village to Arts and Community Development

### 6.1 Arts and Cultural Development

#### 6.1.1 Artist Village is an Indispensable Component of Art Ecology

An important objective in arts and cultural development is to create a sustainable arts ecosystem. Applying the concept of ecology to arts development, key components in this ecosystem include artists (all kinds of practitioners from different art forms, both individuals or groups), interactions amongst themselves as well as with the environment (i.e. dissemination, market and arts /cultural policy). Under these key components are many necessary elements.

The following table shows the necessary elements in sustainable art ecology and their relationship with Artist Village:

Elements	Possible Contribution of Artist Village
<b>Artists</b>	
- Training	Possible (e.g. tenant's mentoring program)
- Creation Space (artists of various disciplines)	Yes (by providing studio space)
- Rehearsal Space (performing artists)	Yes (by providing studio space)
<b>Interactions Among Artists</b>	
- Professional exchange and enhancement	Yes (tenants' interaction)
<b>Interactions between Artists and Environment</b>	
<b>I Dissemination</b>	
- Performance Space	Yes (by providing space)
- Display / Exhibition Space	Yes (by providing space)
- Market Place (gallery, box office etc.)	Yes
- Arts Management / Intermediaries	Yes (employment, internship, office space)
- Media Promotion	---
- Pricing / Market Value	Possible (by numerous commercial activities as in Beijing 798 Art Zone)
- Sponsorship and Donation	---
- Arts Education	Yes

- Criticism and Dialogue with Public	Yes
- Archive and Research	Possible (depends on the tenants)
- Transformation into audio-visual products and souvenirs	--- (possible as sales outlet)
<b>II Market</b>	
- Audience	Yes
- Art collectors	Yes
- Consumers of audio visual products and souvenirs	Yes
<b>III Arts/Cultural Policy</b>	
- Freedom of expression	Yes
- Protection of intellectual Property Right	---
- Public funding and support	---
- Tax incentive	---
- Pluralism	Possible (depends on the mission of the artists village)

It can be observed that an artist village not only provides working studios for artists. It can also function as venue for performances, exhibitions and arts education activities. In addition, it can provide a platform for professional exchange/enhancement arising from interaction amongst its tenants (artists) and with the wider art community (critics, curators and etc.). The extraordinary network provided by New York's ISCP is a sound illustration of the latter's importance. In some cases such as Beijing 798 Art Zone, an artist village also serves as market place for the sale of art works.

Demand for space, where artists can create and rehearse their works, has been very high in Hong Kong. With the expansion of the tertiary education in fine arts from the nineties, the number of trained artists has multiplied. The graduates need physical spaces to create, interact and enrich<sup>56</sup>, creating a need which can be satisfied by artist villages. This intense demand of an artist village is well demonstrated from the responses of two recent local projects, JCCAC of Baptist University and Revitalising

<sup>56</sup> The establishments of Fotan and Chai Wan Artist villages are indeed the initiatives of graduates or students from local arts school or training institutions.

Historic Buildings Through Partnership Scheme of the Development Bureau. The number of rental applications of JCCAC's studio spaces was very high, with 552 applications competing for 112 studios. The Revitalising Historic Buildings Through Partnership Scheme was open to applications for all kinds of proposed usage in 2008 and 7 sites were launched in the first batch of the scheme. 27 out of the 114 applications come from arts and cultural organizations.

As we outlined in Chapter 4, many artists rent their own premises commercially and a number of artist villages has been organically formed in Fotan, Chai Wan and Kwun Tong. This situation was possible due mainly to the downturn in rental prices after 1997. With the commercial rental prices invariably rising after the economic downturn, it is likely that many artists cannot afford and they have to reconsider their options.

It should be mentioned that the development of many arts companies in Hong Kong has been hindered by the lack of rehearsal or activity space which can be used on a long-term basis. Of the 30 arts organizations receiving 1-year grant and 5 literary arts magazines receiving yearly grant from HKADC in 2007/08, only one of them operates in a permanent premise, few of them rent spaces in an artist village and others rent spaces in other buildings (Appendix V ). The rest have to make do with often inadequate and short-term premises.

Reviewing the necessary elements for a sustainable arts ecosystem, it seems that Hong Kong is fairly strong in the provision of artists training with quite a number of

programs at tertiary educational institutions<sup>57</sup>. We are also not lacking in our cultural hardware such as museums, exhibition spaces, theatres<sup>58</sup> (except those located in the city centre) for dissemination and distribution of art products. However, apart from the few local artist villages developed recently, dedicated spaces for artists and art organizations to create and rehearse are scarce. Indeed, there are very few premises in Hong Kong where artists can interact and exchange ideas. The housing of artists from different backgrounds (visual arts, music, dance, literary arts) in an artist village will lead to exciting new developments in cross-disciplinary artistic products.

With the development of the West Kowloon Cultural District and much of its hardware ready in the coming decade, there is an urgent need to improve and upgrade our cultural software (e.g. public participation & awareness of art and culture, art management & marketing expertise, cultivation of art talents etc). As a focal point of artistic creation and public participation, artist villages should play a significant role in the blueprint of local arts development.

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<sup>57</sup> For art education and training, there are different educational institution engaging in training art professionals, i.e. Hong Kong Academy for Performing Arts, Hong Kong Arts School of Hong Kong Arts Centre, Department of Fine Arts of Hong Kong University, Fine Arts Department of Chinese University of Hong Kong, Creative Media School of City University of Hong Kong, Visual Art Department of Baptist University.

<sup>58</sup> For example, government run art and culture venues include:

**Museum:** Hong Kong Museum of Art, Hong Kong Heritage Museum, Flagstaff House Museum of Tea Ware, Hong Kong Film Archive

**Theatre:** Hong Kong Cultural Centre, Hong Kong City Hall, Hong Kong Coliseum, Queen Elizabeth Stadium, Sha Tin Town Hall, Tsuen Wan Town Hall, Tuen Mun Town Hall, Ko Shan Theatre, Yuen Long Theatre, Kwai Tsing Theatre, North District Town Hall, Tai Po Civic Centre, Ngau Chi Wan Civic Centre, Sheung Wan Civic Centre and Sai Wan Ho Civic Centre.

### **6.1.2 Artist Village as Production, Distribution and Consumption unit of the Creative Industries**

The remarkable economical potential of creative industries has been generally recognized in recent years and many countries are encouraging their development. A “Create Hong Kong” office is being set up under the Secretary for Commerce and Economic Development to nurture the creative industries in Hong Kong. Richard Florida stressed that human creativity is the ultimate source of economic growth and the creative class which functions as creating meaningful new forms is the creative capital of a nation<sup>59</sup>. Many forms of arts and related activities (architecture, the art and antiques market, crafts, film & video, music, the performing arts, publishing) are an integral part of the creative industries<sup>60</sup>. Indeed, an artist village, being an incubator of artistic creations, also plays an important role in the Cultural Industrial Production System (CIPS). The CIPS, suggested by Andy Pratt, categorized the economical activities of cultural industries into four sub-groups: Production, Infrastructure, Distribution and Consumption Activities<sup>61</sup>. As we have mentioned earlier, an artist village is not simply a place for artistic creation, it is also a convergence point for interactions and sales. As such, an artist village serves as the Production, Distribution and Consumption unit in the local CIPS.

An Artist Village, a physical space for the creation and consumption of the arts, as well as interaction and professional enhancement of artists and art organizations, is

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<sup>59</sup> Richard Florida, “Cities and the Creative Class” , p.22.

<sup>60</sup> CPU, HKG, “Frontline research of Creative Industries” <sup>3</sup>

<sup>61</sup> Andy Pratt, “The Cultural Industries Production System: A Case Study of Employment Change in Britain, 1984-91”

therefore an essential part of the development of local art and culture. Whether it is organically formed or government initiated, its functions and roles are irreplaceable.

## **6.2 Community and District Development**

### **6.2.1 Artist Village brings people and economic activities to its neighbourhood**

Artist villages which offer public activities such as exhibitions, performances and lectures attract people to make use of facilities in its neighbourhood. For instance, the average number of visitors of the four Cattle Depot Book Festival is 1,893 visitors per day. Apart from participating in their interested exhibitions or activities, it is highly likely these visitors consumed various products such as food and drinks in the neighbourhood. Therefore the public events of the Cattle Depot Artist village not only directly provided leisure or arts activities for its neighbourhood community, they also increased the pedestrian flow of the district and boost its economical activities.

The potential of artists renting property in the vicinity of the artist village should not be overlooked. Artists working in the artist village may want to move their homes closer to their studios by taking properties nearby. The congenial atmosphere of the artist village often attracts other art groups and artists to move their studios closer to the artist village for the sake of convenient interaction with the village tenants. On a short-term basis, some art groups might arrange accommodation for their overseas guests in the village's vicinity. This has been the case of some artist-in-residency programs in the Cattle Depot when overseas artists were put up in apartments in the opposite 13 streets. It was reported that overseas artists welcomed the arrangement since they were able to have a real taste of everyday life in the neighbourhood. All

these activities increased rental transactions of properties in the neighbourhood of the artist village. Many overseas examples, including Beijing's 798 Arts Zone discussed earlier, witnessed a boost to the vitality of the neighbourhood area and in turn their property value.

### **6.2.2 Artist Village can facilitate community building and urban regeneration**

Some artist villages have been positioned as a means to community building. In such cases, community art is their tool and a high degree of community involvement would be planned. Taiwan's Kio-A-Thau Sugar Refinery Art Village mentioned earlier is an outstanding example of an artist village facilitating community building. Local residents developed their sense of belonging and strong identity of their community through constant participation in the community art programs generated at the artist village. This has been another added value for the establishment of the Kio-A-Thau Sugar Refinery Art Village.

Since community art can act as an empowerment tool for the under-privileged and the elderly, artist villages can organize community art programs to empower targeted communities (such as those in its vicinity) and assist in civic education of the local society. The potential of community arts has been gradually recognized in Hong Kong and there were a few recent successful examples. The Society for Community Organization organized two high profile exhibitions "Our Life in West Kowloon" and "West Kowloon: Where Life, Heritage and Culture Meet" in 2007/08, served to illustrate everyday life, living environment and community culture of Sham Shui Po. Organizer Ho Hei-wah believed that through the preparation of the exhibitions, the residents acquired a deeper understanding of their community and their sense of



belonging to the district had been raised. Furthermore, there was also a stimulating effect to the business of the retail shops mentioned in the exhibition materials.

The Hong Kong Christian Service also successfully employed art as a tool for civic education. In its “Integrated Art and Civic Education Project”, participants were given projects related to social issues and current affairs like the Kwun Tong Redevelopment Project, the demolition of the Shek Kip Mei housing estate and the Mong Kok Redevelopment Project. These activities enhanced participants’ concern for the community and the environment.

Moreover, there are numerous overseas examples in which artist villages serve as a catalyst to urban regeneration. The Trinity Buoy Wharf in London mentioned earlier is one of them. Tim Dwell in his book *Creative Regeneration: Lessons from Ten Community Arts Projects* examined publicly funded community arts and regeneration projects, which often stay away from central city locations and place a strong emphasis on community development and participatory arts<sup>62</sup>. From the overseas experiences, an artist village that has successfully integrated with the community can also act as a catalyst to district revitalization. The neighbourhood of the Cattle Depot Artist Village offers an ideal setting for using community arts as a means to community building and district revitalization.

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<sup>62</sup> Dwelly, T. (2001) *Creative Regeneration. Lessons from Ten Community Arts Projects*. Joseph Rowntree Foundation, York.

### **6.3 Government Policy and Support in Establishment of an Artist Village**

There are three aspects of government policy in Hong Kong that would directly affect the establishment of an artist village, i.e. the cultural policy, the creative industries policy and the land policy. There is no direct mention of an artist village in both the cultural policy and creative industry policies (extract of these policy documents is presented in Appendix VI) . However, our cultural policy stresses the government's commitment on providing opportunities for participation, diversified and balanced development as well as supporting environment and conditions (venues, funding....etc). At the same time, the creative industries policy mentions cultivating the creative talent, establishing the community of creative industries as well as creating the creative atmosphere. Existence of an artist village is conducive to all these objectives.

Land is the prerequisite condition for the establishment of an artist village. High land price has always been the largest obstacle of the development of artist villages locally. According to the new ECA International survey, Hong Kong is the world's most expensive city to rent accommodation<sup>63</sup>. Under the current policy of open bidding of land, the private developers would maximize their profits by developing residential or commercial projects rather than undertaking projects for public interest.

It should be noted that land grants might be considered under certain basic principles, such as whether the proposal complies with approved government policies or will

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<sup>63</sup> "Hong Kong, the world's most expensive city for rental accommodation according to new ECA International survey", <http://www.forimmediaterelease.net/pm/169.html>

assist to meet pre-determined policy objectives; the assessed economic and other benefits, the strategic importance or otherwise of the proposal; whether it is the right timing, and the ability of the applicant in implementing the proposal, etc. It is obvious that without pre-determined policy objectives for the establishment of artist villages, the granting of land or spaces for such purposes would not be possible.

## 7 Examining the Context for the Future Development of Cattle Depot Artist Village

### 7.1 SWOT Analysis

Cattle Depot Artist Village has been in existence since 2001. In order to understand the context for its future development, a SWOT analysis is undertaken below:

<b>Internal factors</b>	
<p><b>Strength</b></p> <p><u>Hardware</u></p> <ul style="list-style-type: none"> <li>- Heritage significance of the architecture of Cattle Depot</li> </ul> <p><u>Software</u></p> <ul style="list-style-type: none"> <li>- Cattle Depot itself is a vital part of local art movement (from Oil Street to Cattle Depot), it has become an important base for local art development</li> <li>- Has established as an alternative space for contemporary arts and ideas, providing choices other than the mainstream</li> <li>- As an incubator of young artist, a place to showcase the creative works of young talents</li> <li>- Has track record that their joint activities (e.g. Cattle Depot Arts Festival, Cattle Depot Book Fair) are quite well-received by the public</li> <li>- Has developed international reputation and network</li> <li>- Audience development: the alternative arts and programs have widened the audience base and developed loyal audience</li> </ul>	<p><b>Weakness</b></p> <p><u>Hardware</u></p> <ul style="list-style-type: none"> <li>- Do not possess Places of Public Entertainment License, the CDAV cannot be fully opened to public for staging large-scale activities (currently CDAV can apply temporary Places of Public Entertainment License for one-off event)</li> </ul> <p><u>Software</u></p> <ul style="list-style-type: none"> <li>- Lack of co-ordination amongst the tenants, making joint programs and marketing difficult</li> <li>- Few educational programs for students and community programs for the neighbourhood, and limited interaction with the district</li> <li>- The activities of organization tenants in CDAV have to rely on public subsidy since there is limited market for contemporary arts activities in Hong Kong</li> </ul> <p><u>Policy</u></p> <ul style="list-style-type: none"> <li>- Unclear position with no vision and mission</li> <li>- Current management practices do not encourage public interaction</li> </ul>

	<ul style="list-style-type: none"> <li>- Lacking a system to sustain vitality of the tenants (fixed tenancy with clear expectations and evaluation)</li> <li>- Term of lease is uncertain</li> <li>- The static composition of the tenants is neither fair nor conducive to professional exchanges amongst the tenants</li> <li>- Heritage significance not presented to the public</li> </ul> <p><u>Community/ Environment</u></p> <ul style="list-style-type: none"> <li>- Transportation network not well developed, no car parking spaces</li> <li>- Supporting facilities (eating and dining places) in the district not well developed</li> <li>- No supporting commercial facilities such as coffee shop, bookshop, souvenir shop etc inside CDAV</li> </ul>
<p><b>External factors</b></p>	
<p><b>Opportunity</b></p> <p><u>Policy</u></p> <ul style="list-style-type: none"> <li>- The Ma Tau Kok Gas Works (North Plant) site will be redeveloped and the limitation on development plans leading to an increase of people in CDAV and its vicinity has been removed</li> <li>- Urban Renewal of neighbourhood district as a result of Ma Tau Kok urban renewal plan, Kai Tak Development and Harbor Front Development</li> <li>- The setting up of mass railway system: the planning of building Shatin to</li> </ul>	<p><b>Threat</b></p> <p><u>Hardware</u></p> <ul style="list-style-type: none"> <li>- Limited floor area (less than 30,000 sq.ft.) hinders CDAV from gathering a sizeable number of artists tenants (and creative industry practitioners). This limit its ability to offer a lot of activities which can make an impact on the local arts scene</li> <li>- A sustainable financial mode of operation has yet to be developed</li> </ul> <p><u>Software</u></p> <ul style="list-style-type: none"> <li>- Possible negative publicity arising from individual artists tenants who</li> </ul>

<sup>64</sup> [http://www.kcr.hk/eng/projects/images/scl\\_map.jpg](http://www.kcr.hk/eng/projects/images/scl_map.jpg)

<p>Central Link (SCL) MTR and the station of To Kwa Wan, completed in 2015, could obviously ease the accessibility of the Cattle Depot<sup>64</sup></p> <ul style="list-style-type: none"> <li>- Government's initiative to develop the creative industries in Hong Kong and the potential for CDAV to become a creative hub</li> </ul> <p><u>Community/ Environment</u></p> <ul style="list-style-type: none"> <li>- The future private residential land use may also provide a sizeable pool of potential audience to the artist village</li> <li>- Success of recent community arts program demonstrates the potential of using arts for community building and urban regeneration purpose. CDAV can introduce community arts programs to integrate with the neighbourhood community and play a key role in revitalizing the district</li> <li>- Increased public concern about local history and identity (e.g. the demolition of Star Ferry Pier). 13 Streets opposite CDAV has potential to become a unique attraction since it manifests the fabric of Hong Kong grass root life in the second half of the 20<sup>th</sup> century</li> <li>- The development of West Kowloon Cultural District             <ul style="list-style-type: none"> <li>■ Raise public awareness on art and culture issues</li> <li>■ Highlights the inadequacy of cultural software in Hong Kong and the urgency for the government to address the problem</li> </ul> </li> </ul>	<p>might disagree with the future policies/assessment of the management</p> <ul style="list-style-type: none"> <li>- Higher expectations from different stakeholders (artists tenants, Development Bureau, District Board, media, neighbourhood) once its future role is confirmed. Different expectations might not be compatible</li> </ul> <p><u>Policy</u></p> <ul style="list-style-type: none"> <li>- Other cultural spaces such as West Kowloon might duplicate the work of CDAV in promotion of contemporary arts</li> </ul> <p><u>Community/ Environment</u></p> <ul style="list-style-type: none"> <li>- Possible competition from other artist village or cultural space which has a bigger critical mass:             <ul style="list-style-type: none"> <li>■ JCCAC also provides working studios for artists and art organizations</li> <li>■ Central Police Station Complex (expected to be opened in mid-2012)</li> </ul> </li> <li>- West Kowloon Cultural District would become a major attraction whilst other cultural spaces might be marginalized</li> </ul>
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## **7.2 Insights from Overseas Models**

From our earlier study of overseas models, it can be observed that there are a wide variety of artist villages having different objectives, functions, activities, mode of formation and operation. Some of them focus chiefly on creation and professional exchange for artists of international standing (like ISCAP in New York). Others concentrate on community interaction and use art as a means to build a community (like Kio-A-Thau Sugar Refinery Art Village in Taiwan). The Trinity Buoy Wharf in London attempts to bring together a community of artists (and creative industry practitioners) as a means to regenerate a district. Beijing 798 Arts Zone now serves mainly as a market place. All these examples have clear missions and objectives (even though these might change over time). For the Cattle Depot Artist Village to succeed and fully realize its potential, it must play a useful role in the development of arts and community in Hong Kong. This would only be possible when it clearly establishes its mission as well as unique positioning.

In line with Hong Kong's cultural policy to "encourage diversified and balanced development", a wide variety of artist villages with different objectives and mode of operation should be encouraged by the government. Biodiversity is also an important concept in art development. Furthermore, it should be noted that the number (mass) of artists and art organizations in an arts village is a critical factor for its dynamic development. Each artist village functions as a mini arts ecosystem. The arts ecosystem cannot sustain itself if the number of artists and arts organizations in the village is too small. It is obvious that the possible impact of an artist village increases with the number of its tenants.

The management and tenancy arrangements of the four overseas models reveal that most of them are managed by non-government organizations or board of trustees. This is logical since NGOs are more flexible than the government but is at the same time accountable through their mission (and in some cases board membership appointment). With regard to tenancy, apart from those which operate commercially, the lease is for a fixed term and there is a selection process. We believe that this is the right procedure in managing scarce resources. As we pointed out before, this also ensures the vitality of the artist village. The following table summarizes the main feature, management mode and tenancy arrangement of the four overseas models:

<i>Model</i>	<i>Main Feature</i>	<i>Management</i>	<i>Tenancy</i>
Kio-A-Thau Sugar Refinery Art Village, Taiwan	Community building	NGO	Fixed-term Selection
798 Art Zone, Beijing	A vibrant art market	Government	Fixed-term Commercial
The Trinity Buoy Wharf, London	Revitalization of a district	Trustees + Private developer	Fixed-term Commercial
ISCP, New York	A prestige platform for artist	NGO	Fixed-term Selection



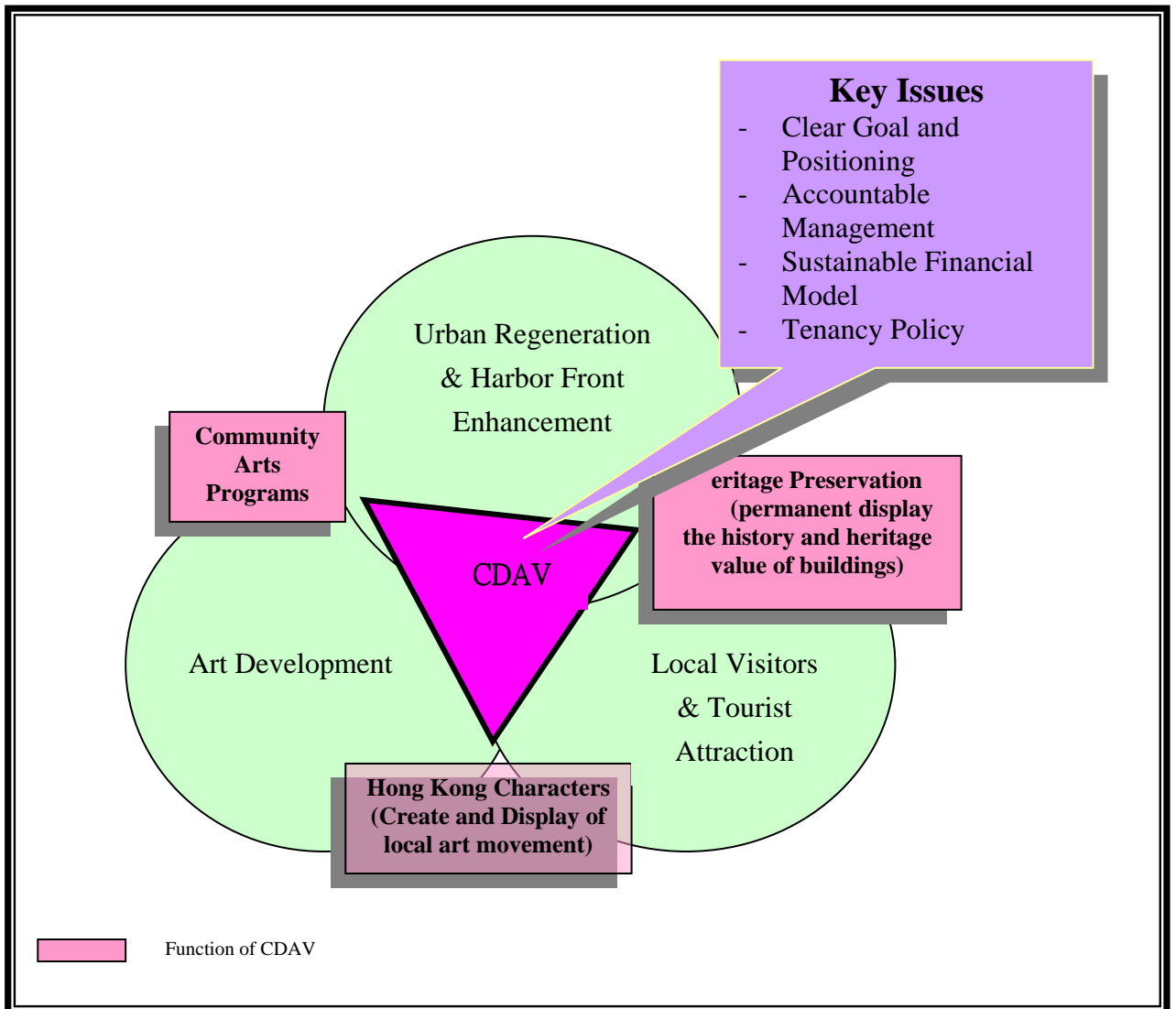
### 7.3 Proposed Strategies of Cattle Depot Artist Village in view of New Developments and Potential Competitors

Following on the earlier SWOT analysis when new developments and potential competitors are identified, we attempt here to propose how the Cattle Depot Artist Village can maintain its distinct features.

New Developments / Potential competitor		Arts /cultural programmes being offered (can be offered)	Proposed strategies of Cattle Depot Artist Village
West Kowloon Cultural District	<ul style="list-style-type: none"> <li>- World class art and cultural infrastructure</li> </ul>	<ul style="list-style-type: none"> <li>- Feature world class arts works /events</li> <li>- giving local artists an international platform</li> <li>- high profile events</li> <li>- encourage public appreciation of art</li> <li>- facilitate art education</li> </ul>	<ul style="list-style-type: none"> <li>- concentrate on Hong Kong art and local artists</li> <li>- cultivation of local art talents</li> <li>- Artist-in-residency programs featuring international rising stars</li> <li>- Non-mainstream arts</li> <li>- Cross-media arts</li> <li>- creativity education</li> </ul>
Ma Tau Kok	<ul style="list-style-type: none"> <li>- Urban renewal</li> </ul>	<ul style="list-style-type: none"> <li>- community arts and public arts as a means to urban regeneration</li> </ul>	<ul style="list-style-type: none"> <li>- Facilitate the urban regeneration with community arts programs</li> </ul>
Kai Tak District	<ul style="list-style-type: none"> <li>- Cruise terminal</li> <li>- Archaeological sites: Longjin Bridge Archaeological Site</li> </ul>	<ul style="list-style-type: none"> <li>- public arts project for identity and beautification</li> <li>- display of local art: tourist attraction</li> </ul>	<ul style="list-style-type: none"> <li>- Attract tourist:                             <ul style="list-style-type: none"> <li>■ Heritage preservation (architecture and local art movement)</li> <li>■ Display of local art</li> </ul> </li> </ul>

<p>Harbor Front Enhancement</p>	<ul style="list-style-type: none"> <li>- to promote public awareness on preserving the harbor</li> </ul>	<ul style="list-style-type: none"> <li>- public arts and community arts project to raise the public's awareness on preserving the harbor</li> </ul>	<ul style="list-style-type: none"> <li>- To raise the public awareness and concern on preserving harbor with community arts programs</li> </ul>
<p>JCCAC</p>	<ul style="list-style-type: none"> <li>- Aspire to become a hub of arts and culture in the region                             <ul style="list-style-type: none"> <li>■ Provide studio space for local artists and art group</li> <li>■ Help promote arts and culture in the community</li> <li>■ Nurturing of creative talents for HK</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>- general arts and cultural programs for the general public and its neighbourhood community ;</li> <li>- community arts dedicated for its located district</li> </ul>	<ul style="list-style-type: none"> <li>- Size of the studios for rental should be different from those in JCCAC</li> <li>- Concentrate on Hong Kong identity</li> <li>- To exchange experiences and share resources for organizing community arts</li> <li>- More emphasis on district character and local culture</li> </ul>
<p>Central Police Station</p>	<ul style="list-style-type: none"> <li>- Creating a destination for both locals and tourists</li> <li>- Injecting arts and cultural elements into the compound, in addition to commercializing parts of the historical buildings</li> </ul>	<ul style="list-style-type: none"> <li>- Performing arts programs and exhibitions</li> </ul>	<ul style="list-style-type: none"> <li>- To highlight local identity and contents of its programs</li> </ul>

The following diagram illustrates functions and key issues for the future development of Cattle Depot Artist Village:



## 8 Two Options for Future Development of Cattle Depot Artist Village and Corresponding Modes of Operation

Having examined possible contributions the Cattle Depot Artist Village can make to arts and community development in Hong Kong as well as undertaking a SWOT analysis to understand the internal and external environment, we are now ready to outline the future role, objectives and strategies of the Cattle Depot Artist Village. We believe that there are two options for the future development of Cattle Depot Artist Village: operating within the existing premises or adding a new annex. The latter option would enable the Cattle Depot Artist Village to fulfill a broader vision.

### 8.1 The Two Options: Status Quo and Expanded Cattle Depot Artist Village

#### 8.1.1 Option One: Status Quo

Operating by and large within existing premises without significant changes to the overall physical space (apart from zoning and supporting facilities to be discussed later), it is expected that Cattle Depot Artist Village should continue its established character as a **Centre for Contemporary Arts and Ideas** :

Role	Functions
<b>Centre for Contemporary Arts and Ideas</b>	<ul style="list-style-type: none"> <li>- provide space for artistic creation, rehearsal and professional exchange</li> <li>- provide space for display (exhibition) and performance of contemporary art</li> <li>- provide activities to foster understanding of contemporary art</li> <li>- provide activities to interact with the community</li> <li>- presentation of artist-in-residency programs</li> </ul>

	<ul style="list-style-type: none"><li>- presentation of occasional major-scale joint programs such as Cattle Depot Arts Festival</li><li>- provide platform to showcase young talents</li></ul>
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### I Strategies to maximize its impact

- a. Regular artist-in-residence programs featuring international rising stars should be presented to raise the international profile of Cattle Depot Artist Village and consolidate its position as a centre for international cultural exchange;
- b. Arts education and creativity education programs should be presented in Cattle Depot Artist Village for secondary and tertiary students;
- c. Community arts programs should be organized by Cattle Depot Artist Village for its neighbourhood community and Kowloon City District. This will facilitate community building and urban regeneration;
- d. More major-scale joint programs such as Cattle Depot Arts Festival and Cattle Depot Book Fair should be presented regularly;
- e. Promotion of activities in Cattle Depot Artist Village should be enhanced;
- f. Space in Cattle Depot Artist Village should be re-zoned so that the centrally-located buildings of historical value should be used primarily for public activities. These buildings should be open to the public as much as possible. Artists studios should be relocated to the buildings at the side and back . It would be easier for them to maintain their privacy;
- g. Supporting facilities such as coffee shop, restaurant, book shop, souvenir shop should be provided inside Cattle Depot Artist Village. This will encourage more visitors and longer stay inside the Village. These facilities

can be outsourced on a commercially basis and will bring an additional source of income;

- h. There should be permanent display about the history and heritage value of the building as well as its neighbourhood community;
- i. There should be permanent display about the history of Cattle Depot Artist Village and the evolution of contemporary art in Hong Kong;
- j. Its role as a platform for dissemination of contemporary ideas should be revived.

### **8.1.2 Option Two: Expanded Cattle Depot Artist Village (Current Cattle Depot Artist Village + New Annex)**

We argued earlier that having a bigger mix of artists, arts organizations and creative industry practitioners would enhance the vibrancy, attraction and impact of the Cattle Depot Artist Village. This would only be possible if an annex is built which will provide additional floor space. This enlarged community of artists and creative industry practitioners would enable Cattle Depot Artist Village to broaden its vision.

This option stresses the dual emphasis on Hong Kong arts and community culture / history. Expanding on the existing Contemporary Art Space role, the artist village will extend to become a **Centre for Hong Kong Arts and Community Development**. Local (Hong Kong) identity is the key concept to be manifested through its exhibitions, performances, events and activities. The Centre will focus on Hong Kong arts and artists and highlight community / local history and culture.

Role	Functions
<p><b>Centre for Hong Kong Arts and Community Development</b></p> <ul style="list-style-type: none"> <li>- To showcase Hong Kong art and artists</li> <li>- To promote contemporary art</li> <li>- To integrate art into the community</li> <li>- To promote community arts and acts as an catalyst for urban regeneration and community building</li> <li>- To introduce the unique character and development of the district to the general public</li> </ul>	<ul style="list-style-type: none"> <li>- provide space for art creation, rehearsal and professional exchange</li> <li>- provide space for display (exhibition) and performances of contemporary art and local art</li> <li>- provide activities to foster understanding of contemporary art and local art</li> <li>- presentation of artist-in-residency programs</li> <li>- presentation of occasional major-scale joint programs such as Cattle Depot Arts Festival</li> <li>- provide platform to showcase young talents and local artists</li> <li>- organize art activities to raise public awareness of local identity and culture</li> <li>- organize community arts programs to interact with the community</li> <li>- organize outreach programs to develop community arts and attract neighbourhood participation</li> <li>- undertake research &amp; development project in the area of “arts and society”</li> <li>- showcase history and culture of district</li> <li>- showcase the historical and heritage value of Cattle Depot</li> <li>- showcase history of Cattle Depot Artist Village</li> </ul>

This option requires extra physical area for the expansion of the existing Cattle Depot Artist Village. It is proposed that an annex building be erected at the former Ma Tau Kok Large Animal Quarantine Depot, i.e. the vacant land adjacent to the present

Cattle Depot Artist Village. Whilst some floor space in this new building will be used to house additional tenants and communal activities of the Cattle Depot Artist Village, remaining space can be rented out to commercial users.

### I Strategies to maximize its impact

As shown in the table above, functions of Option Two is an extension from Option One, strategies to maximize its impact for the same functions in both options would be similar. The development strategies for extra functions which can only perform in Option Two are as follows:

- a. Promoting local arts and emerging artists through various activities and strategies should be developed;
- b. Outreach programs should be organized by Cattle Depot Artist Village, and with the assistance and participation of community organizations. Such activities will enhance the community building and urban regeneration;
- c. Various research studies and pilot schemes should be conducted while Cattle Depot Artist Village organizing community arts, creativity education and arts therapy programs;
- d. Longitudinal studies on community arts and urban regeneration in the local context should be conducted so as to facilitate and refine the future development of Cattle Depot Artist Village in long-run;
- e. Arts exhibitions, arts performances and programs with strong local identity should be presented regularly.

### II Extra floor space and tenancy mix

The existing premises of the Cattle Depot Artist Village house mainly visual artists and organizational tenants. Five organizational tenants occupy more than 15,700 sq.ft.,



just over half of the total 29,336 sq.ft. floor space. All but one of the organizational tenants use them for public activities such as exhibitions and performances. Few art forms are represented in the present mix. We believe that future tenants of the Cattle Depot Artist Village should come from a variety of art forms and have good links with the society. The diversity will encourage cross-art form collaboration and attract a diversified public to support CDAV activities.

There is no magic formula for the ideal size of the future Cattle Depot Artist Village (hence how much additional space we need to provide for usage by artists in the new annex). Since the total rentable space at JCCAC is 110,000 sq.ft., it is anticipated that the floor area of the Centre should not be less than that of JCCAC if it were to make an impact on the local arts ecology. The additional space can be used for the following purposes:

- Studios for individual artists;
- Rehearsal studios for performing arts organizations;
- Office / Meeting place for literary arts, arts administration, arts criticism groups and etc.;
- Classrooms for educational purposes;
- Art therapy centre;
- Permanent display or archive centre of the local culture (though it might be more appropriate to house this in one of the more centrally located historical buildings);
- Community Development Resource Centre.

Other space in the new annex buildings can be rented out on commercial basis. However, it would be ideal if the activities of the commercial tenants have some relationship with arts, local culture or the creative industries. The Cattle Depot Artist

Village would then be able to build up a distinct image and increase its attraction to visitors. We believe that the following activities would be preferred in terms of commercial hirers /occupants:

- Local crafts;
- Local furniture and woodcraft;
- Local designer studios;
- Galleries;
- Arts education centers;
- Boutique hotel;
- Community Hall;
- In general, these occupants should be creative industry practitioners.

It should be pointed out that any new development should include provision of ample parking space (possibly underground) for visitors to the Cattle Depot Artist Village and the new annex. This will help significantly to boost the number of visitors to Cattle Depot Artist Village.

## 8.2 Financial Models

### 8.2.1 Current Situation

Without getting figures from Government Property Agency, we can assume that the operation of the Cattle Depot Artist Village follows the standard government practices of separate monitoring of expenditure and income items. Under such a system, the issue of whether total expenditure is balanced out by total income in a particular financial year would not be a matter of great concern to the management.

From the G5 opinion, the Cattle Depot Artist Village could become financially sustainable in its future operation. According to their calculation, the first year operational cost will be projected around HK\$2.2 million:

(HK\$'000)	Year 1
<b>Expenditure</b>	
Salaries (include MPF) and Allowances@	1,266
Operational expenses (including utilities, repair and maintenance, rent and rates, insurance premium, administrative expenses)@	768
Publicity expenses #	120
Special event costs #	50
<b>Subtotal of Expenses</b>	<b>2,204</b>

# items of income and expenditure not valid currently

@ breakdown provided for these figures

Our concern here is not how feasible or realistic these figures are. But the estimates do give us an indication of the scale of the financial operation. We believe that the current expenditure on salaries and operation is considerably lower than the above since the above projection assumes that the future management office will take up some programming functions (which are not catered for at present). If rents were set at \$4.5 per sq.ft. (which we believe is the level current tenants pay) and the premises

are fully occupied, total rental income would amount to HK\$1.584 Million a year. This would not be too far from the HK\$2,034 Million estimated total basic operating expenditure (HK\$2,204 Million was projected for a proactive management mode in the above estimates, minus HK\$170,000 publicity expenses and special event cost). We therefore believe that the current operation of the Cattle Depot Artist Village should be close to breaking even since the rents tenants pay are able to cover the basic operation expenses. However, it should be pointed out that the government has not included the land premium in the rental. All the tenants in Cattle Depot Artist Village has in fact been subsidized for their space (the market rate of properties in the vicinity area is from HK\$11-18 /sq.ft.).

Although the Cattle Depot Artist Village as an entity receives no subsidy from the government, G5 in Cattle Depot Artist Village receive annual grants from the government / HKADC for their operation. Zuni receives regular funding from the Home Affairs Bureau (HK\$4.84 Million in 2007/08) and the other four companies receive one-year grants and occasionally multi-project grants and commissioned grants from HKADC for their annual operation. In 2007/08, total grants from the HKADC for these four companies add up to HK\$3.243 million<sup>65</sup>. It is fair to say that the grants from HKADC are not earmarked for activities in the Cattle Depot Artist Village and some activities of these four companies do take place outside of the Village. However, one has to acknowledge that most public activities organized by these four institutional tenants in the Cattle Depot Artist Village would not have been possible without the support from HKADC.

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<sup>65</sup> One-year grant period for On & On Theatre Workshop is 2007/08, whereas visual arts grantees are in calendar year.

One might argue that many arts activities are able to break even (or even make a profit) or rely less on subsidy and that G5 in Cattle Depot Artist Village should move towards a more self-sufficient mode of operation. Whilst this is sound advice for all NGOs, one should realize that the mission of these four institutions relates to promotion of contemporary arts. By nature, contemporary arts are experimental and difficult to appreciate, which explains why they often have only a small market. Activities of this nature have to be highly subsidized all over the world. The indirect subsidy from the HKADC has played an important role in supporting contemporary arts activities at the Cattle Depot Artist Village and consolidating its position as a centre of contemporary arts.

### **8.2.2 Underlying Principles for Future Financial Operation**

Before we outline possible financial models for the future, we should present the basic principles which we believe are of fundamental importance in the operation of Cattle Depot Artist Village.

- a. **The Cattle Depot Artist Village should be run as a not-for-profit enterprise** (even though there might be room for collaboration with commercial partners). We therefore look for financial models which have the best potential for the Village to balance its books each year. Our aim is to ensure that the future operation of the Cattle Depot Artist Village is financially self-sustainable.
- b. **Tenants should pay for the basic cost involved in operating the artist village through rental.** As we outlined earlier, this basic operational expenditure includes utilities, repair and maintenance, insurance premium,

administrative expenses and management staff cost. The rent should be set at a level where the total income from renting out premises to tenants (after provision for vacant premises) should balance the total operation cost (excluding programming and marketing). Rental rate should be adjusted when the cost proves to be different.

- c. Rental for commercial users** (including supporting facilities such as coffee shop, book shop and souvenir shops) **should be set at a level comparable to the current market rate. The extra income generated (over and above non-commercial rental level) should be used to support activities and marketing undertaken by the Cattle Depot Artist Village as an entity** (rather than those of individual tenants). This will enable the Cattle Depot Artist Village management to mount major-scale joint programs which would enhance the profile and image of Cattle Depot Artist Village. Should this source of income be abundant in future, management could consider establishment of an activities fund which supports proposals submitted by individual tenants. In this way, income from commercial hirers would not affect the day-to-day operation of the village even in adverse situations.

### **8.2.3 Future Financial Models of the two proposed options**

We adhere to the above principles in all the financial models below:

#### **8.2.3.1 Option 1: Status Quo – Centre for Contemporary Arts and Ideas**

There are two feasible financial models for maintaining the status quo: one through indirect subsidy and the other through direct subsidy:

## I Indirect Subsidy Model

The underlying principles presented above are put into practice which enables 1) rental from non-commercial tenants to cover basic operation cost and 2) rental income from commercial tenants to support joint activities and promotion.

This model is an improvement on the current operation since it brings financial stability to the Cattle Depot Artist Village and rationalizes the rental rate. In addition, a new income source from commercial hire is introduced, which enables the Cattle Depot Artist Village to mount programs and promotion at the central level.

The drawback to this model is the lack of control over the amount (or availability) of indirect subsidy which its tenants might receive or utilize in their programs at the Cattle Depot Artist Village. A decline in indirect subsidies would affect the quality and attraction of their programs at Cattle Depot Artist Village. For example, there is a real risk that institutional tenants receiving one-year grants from the HKADC might not have their grant continued during their tenancy at Cattle Depot Artist Village. To some extent, this risk can be minimized in the tenancy selection mechanism. It is assumed that applicants who can fulfill the mission of Cattle Depot Artist Village are to be selected, their works should be contributed directly to Cattle Depot Artist Village's goal in promotion of contemporary arts.

## II Direct Subsidy Model

The single major difference from the indirect subsidy model is that a dedicated public subsidy would be made available to the Cattle Depot Artist Village to support its activities. Even with this subsidy, the underlying principles outlined above should still

be followed: i.e. tenants should pay for their space and income from commercial hirers should support joint programs and promotion.

We believe that it is also important for the Cattle Depot Artist Village to continue its “bottom-up” rather than “top-down” approach. The subsidy could be used for central activities and promotion or distributed to its tenants which are going to hold public activities.

The advantage of this model is that the Cattle Depot Artist Village would be in the best position to realize its mission through distribution of the public subsidy it receives.

Since the four institutional tenants of Cattle Depot Artist Village receive a total of HK\$3.243 million from the HKADC in 2007/08, it could be acted as reference and probably channeled through the relevant policy bureau. Otherwise the quality of the programs might be affected. Direct subsidy is a more focused and “objective-driven” approach and is likely to make a bigger impact.

#### 8.2.3.2 Option 2: Expanded Cattle Depot Artist Village (Current + New Annex) – **Centre for Hong Kong Arts and Community Development**

We have pointed out before that the annex building should provide additional floor space to the Cattle Depot Artist Village and it is expected that floor area of the Centre will not be less than 110,000 sq.ft. There would be a certain amount of additional space for use by Village. Additional floor space over and above could be hired out on commercial terms. This option thus enables artist village to arrive at a sustainable



financial model through cross subsidy between commercial space in the new annex and public / communal space in Cattle Depot Artist Village (including the existing premises).

As we pointed out before, the space for artists tenants should be self-sustainable. So the rental rate for non-commercial tenants should be adjusted according to the new basic operation cost after the annex is completed. Subsidies are only required for the public / communal space where activities are presented.

The subsidy required should be offset by extra income from commercial hirers in the new annex building. With commercial hirers paying market rate for their rental, the extra income derived (market rate minus not-for-profit rate) would be able to balance the subsidy when a certain critical mass is reached. We can work out how much commercial space is required to offset the subsidy for public activities.

Whilst the above demonstrates that financial sustainability can be attained through cross subsidy between commercial hirers and public / communal activities, we have yet to work out how the capital cost of the annex building itself can be financed (assuming that land cost would be waived). There are two ways which we describe as two financial models. In the second model, private sector would be involved, providing room for public-private partnership. Such partnership we believe would be mutually beneficial. The commercial potential of the development would be better utilized whilst the private sector would learn how to balance commercial and artistic interests.

## I The Centre will be Built by Government and Managed by NGO

The new annex building will be developed by Government before it hands over this new premises and existing premises of the Cattle Depot Artist Village to a NGO for its management. In this scenario, floor space in the new building would be separated into two categories:

- a) extra floor space for use by Cattle Depot Artist Village and its tenants;
- b) floor space for commercial hirers. Rental income derived would be used to offset deficit of public / communal space in the Cattle Depot Artist Village (both existing and new premises).

Floor space needed to satisfy purposes b) can be worked out accordingly. In some ways, this model is not too different from the operation of the Hong Kong Arts Centre.

## II The Centre will be Developed and Managed by Private Organization

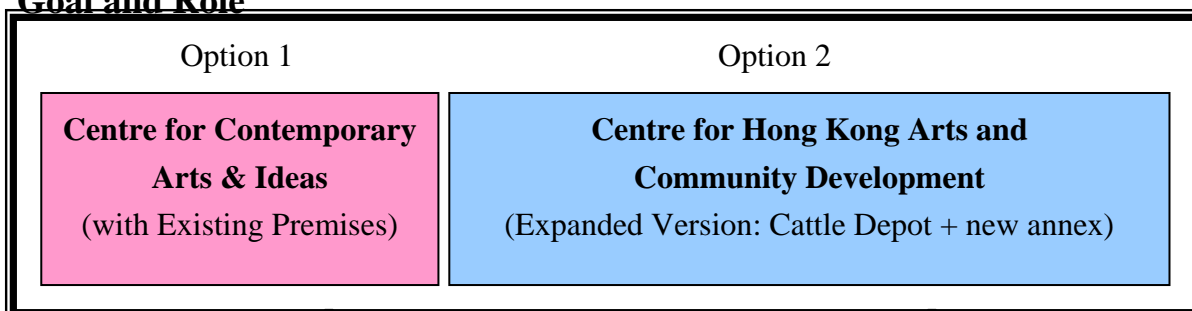
In this scenario, the land of the new annex building will be provided by Government and the capital cost of construction will be invested by the private developer. The private developer has to form a partnership with a NGO which has expertise in managing arts /cultural venues. The NGO (possibly with a small presence of the private developer) would become the governing body of existing and new premises of the expanded Village, including tenancy and estate management. The private developer has to provide fixed floor space to the NGO to satisfy two purposes: extra

space for the Village, and floor space for it to generate rental income for support of public / communal space in the Village (existing and new premises).

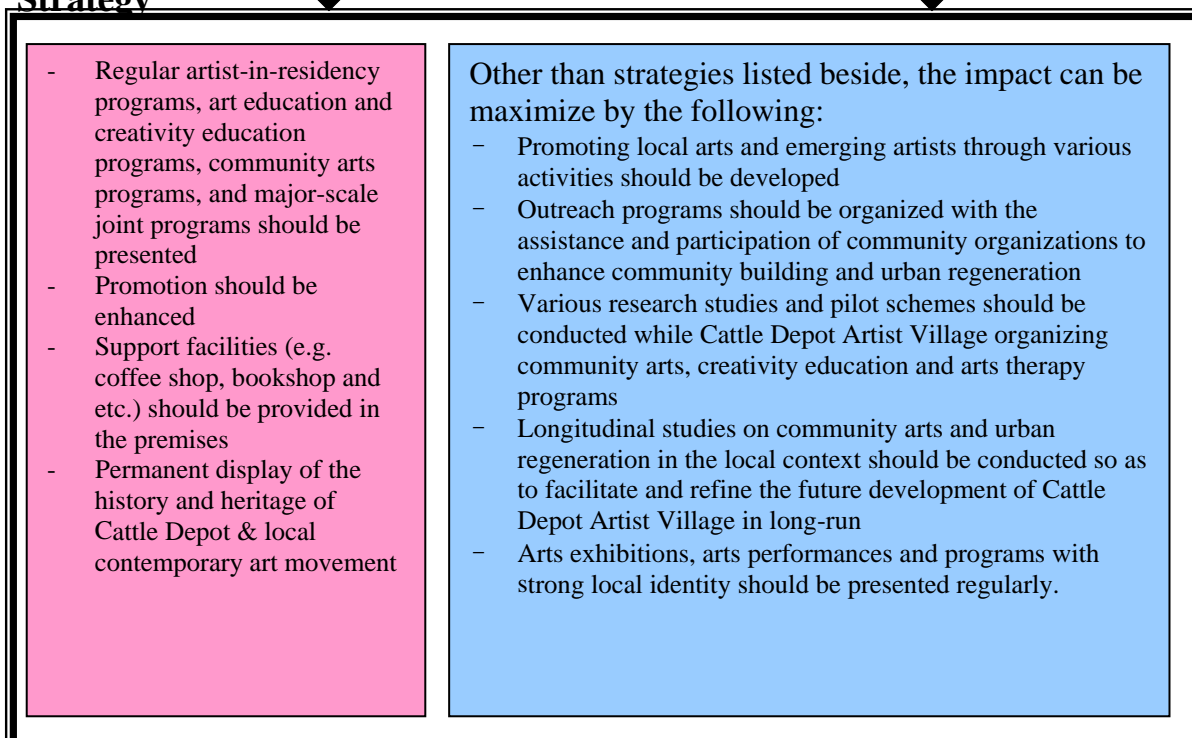
Sales / rental of additional floor space would enable the private sector to offset building cost and possibly make a profit. In this scenario, the leasing term of the land has to be a long one so as to provide sufficient time for the private developer to achieve what they expect to gain through this partnership project. Furthermore, the private developer and the NGO will be able to mastermind the entire development of the expanded Cattle Depot Artist Village (including commercial space) according to their submitted and approved conceptual plan. This model has some resemblance to the operation mode of London's Trinity Buoy Wharf.

## Summary of Two Options

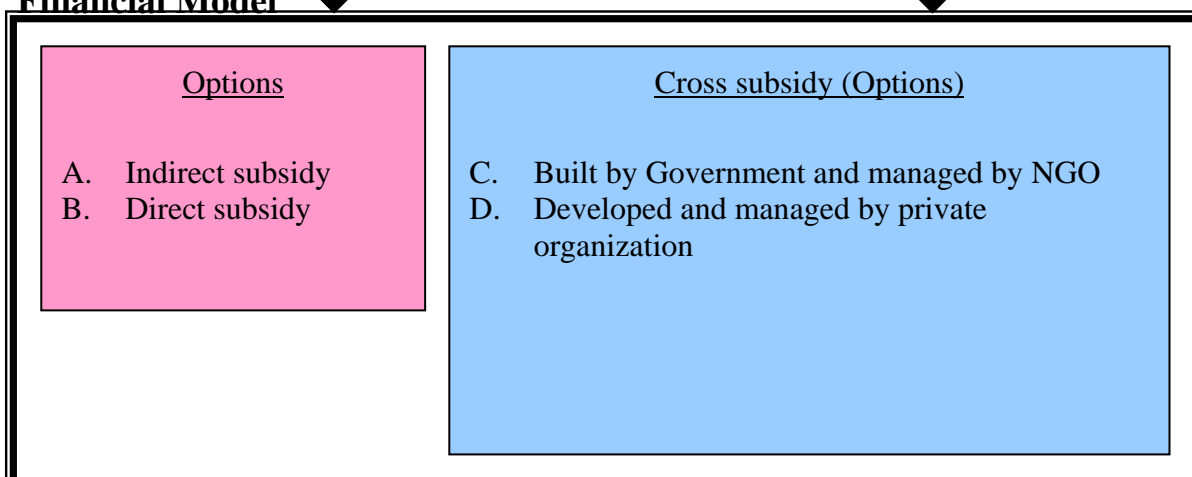
### Goal and Role



### Strategy



### Financial Model



## 8.3 Management Model

It should be pointed out that our proposed management model and tenancy arrangements are applicable to both options above (status quo and expanded Cattle Depot Artist Village).

### **8.3.1 Ownership**

It is obvious that the ownership of the artist village premises remains with the HKSAR government. However, the Development Bureau might be in a better position to oversee its operation (than GPA) because of the nature of the village as an adaptive reuse of a historical building.

### **8.3.2 Operational Organization**

The Cattle Depot Artist Village must be properly run by an organization in order that its potential can be fully realized. As we have illustrated the four overseas models in Chapter 3, the operational organization should have the following qualifications :

- proven public accountability;
- flexibility and familiarity with arts;
- expertise in managing art and cultural facilities;
- experience in engagement with the community.

There should be a selection process for choosing the most appropriate operational organization by invitation or by open bidding, and the eligible applicants should be as follows:

By Invitation	By Bidding
Existing Statutory Bodies with above-mentioned qualifications	Existing Statutory Bodies
Existing Charitable NGO with above-mentioned qualifications	Existing Charitable NGO
	Specially formed Organization (Charitable NGO / Statutory Body)

Furthermore, with the exception of financial mode option 2D, the operational organization should be appointed on a fixed term basis (e.g. 5-7 years). In other words, there would be regular assessment of the operational organization so as to ensure its performance and effectiveness.

The operational organization would be responsible to set up an appropriate governance and management structure, appoint appropriate staff and/or outside agencies to undertake all functions necessary for the smooth operation of the artist village

The board of the operational organization should formulate policies on tenancy selection and management. It should also actively supervise the tenancy selection process and ensure its fairness.

### **8.3.3 Management**

The management team should consist of full time paid staff recruited by open recruitment. Its main responsibilities should include but not limit to the following:

#### I Tenancy Management

The management should maintain regular liaison with tenants and implement policies established by the Board.

## II Estate Management

The management and its appointed agents should provide quality service to tenants and visitors according to pre-determined standards. Safety must be safe-guarded by all stakeholders.

## III Programming and Marketing

The Management is also responsible for the planning and execution of joint programs and marketing. Constant communications with the tenants are required.

### **8.3.4 Tenants and their selection**

Experiences of artists villages from around the world reveal that success of artists villages depends to a great extent on the quality and vitality of its tenants. It is therefore of utmost importance that the board of the Operational Organization carefully draws up clear-cut policies on tenancy selection and management. As pointed out earlier, tenants selected are in fact subsidized by the government for the premises they occupy because of the low rent they pay. The selection rationale and process therefore should be publicly accountable.

#### I Tenancy Mix and Selection Criteria

We have already explained that the tenants should come from different art forms and backgrounds. The selection process and criteria should be made known to the public.

#### II Fixed Term Tenancy

The tenancy period should be fixed (e.g. 2 years) rather than an open one so that periodic assessment of the tenants can be conducted. The tenancy policy and tenant selection exercise should ensure that the tenants selected are the best qualified to

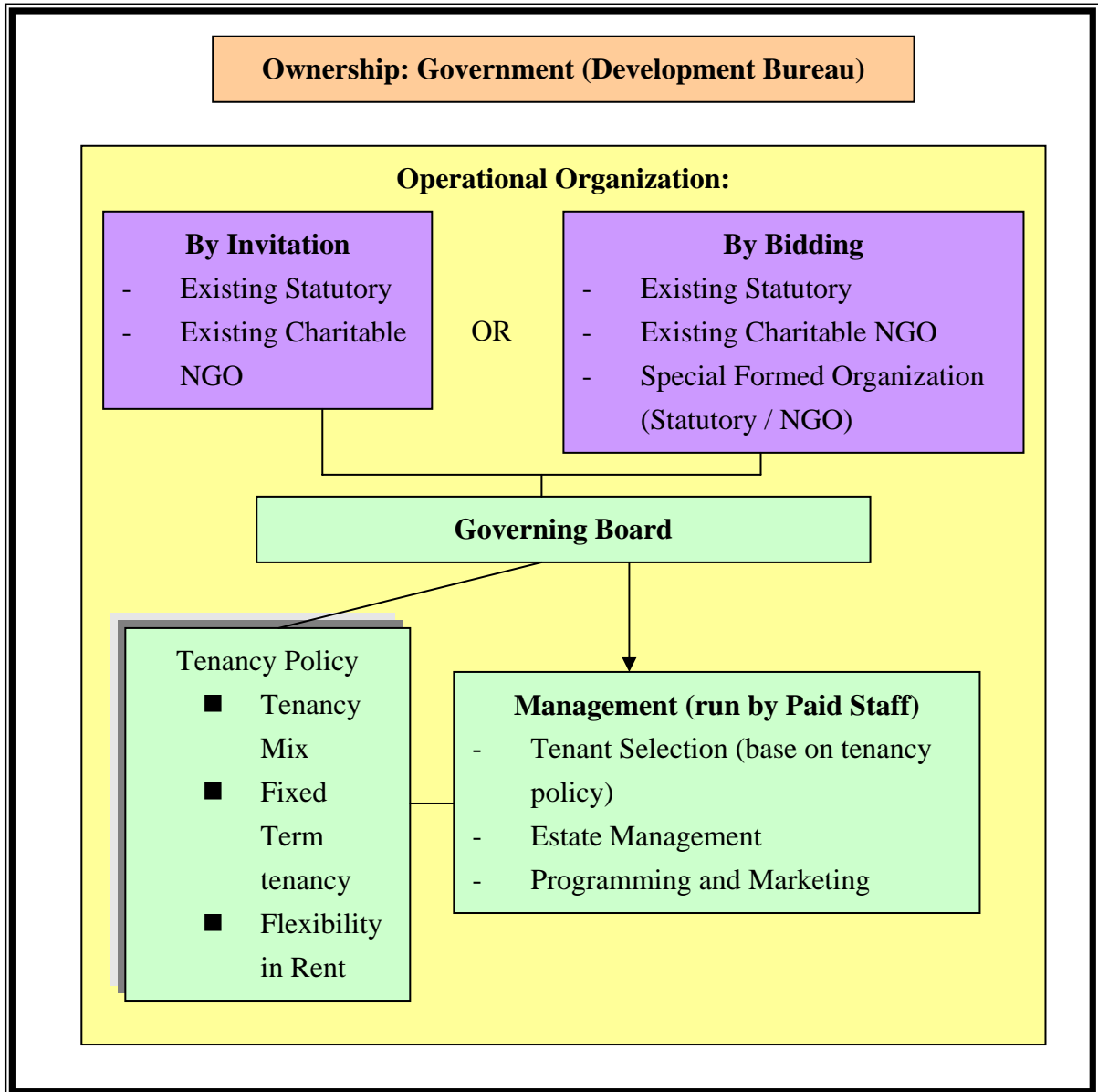
assist the artist village in achieving its objectives. Staggered terms of tenancy helps in the smooth operation of the artist village.

### III Flexibility in Rental Rate

In addition to a commercial rate and a not-for-profit rate, the governing board of the operational organization should allow some flexibility in setting different rates within a pre-determined range for special tenants. The flexibility in rental rate serves as an incentive to attract those tenants whose residency would enhance the image or add value to the Cattle Depot Artist Village. Obviously there should be a strict approval process to ensure that this flexibility is not abused.



### Summary of Management Model



## **8.4 Analysis of the Different Operation Models**

Charts on page 127-130 summarizes the four options for the future development and financing of the Cattle Depot Artist Village as well as their pros and cons.

Option One enables the existing Cattle Depot Artist Village to continue its operation with minimal changes required. It is expected that with the implementation of the suggested development strategies (please refer to paragraph 8.1.1), the Village will have better interaction with the community. However, since the size of the usable area of the Village remains the same, both the number of tenants and the mix of the tenancy will not be too different from now, the impact and development potential of the Village is thus restricted. Furthermore, once the West Kowloon Cultural District and Central Police Station Redevelopment are completed, it is highly likely that Cattle Depot Artist Village would suffer from lack of public attention due to its relatively small scale.

In terms of financing, risk is inherent in both the indirect subsidy and direct subsidy models. Whilst the former model depends on the generosity of third parties, the latter model would also be subject to economic climate of the government.

Option Two enhances Cattle Depot to operate as the larger-scale Centre for Hong Kong Arts and Community Development which will remain distinct from the West Kowloon Cultural District, and is in a better position to maintain its attraction. Furthermore, from the urban regeneration perspective, pursuing this option will have better chance for the Cattle Depot Artist Village to actively contribute to the revitalization of the opposite 13 Streets and the surrounding Ma Tau Kok area. The

agglomeration of a local art, district character and Hong Kong culture from 1960s to 1990s will attract more Hong Kong citizens and tourists to the Cattle Depot Artist Village and its neighbourhood. This will make an impact on the pedestrian flow and economic activities of the 13 Streets and its neighbourhood. An expanded Cattle Depot Artist Village will act as a catalyst for the regeneration of the district.

In fact, a number of interesting facilities are being developed or can be added in the vicinity of the Cattle Depot Artist Village. Taken together, these developments have the potential to become a “culture and leisure cluster”. This potential cluster (co-location of firms and organizations) includes different areas of interests and certainly adds to the attraction of the district:

Nature	Sites / Facilities
Arts & Cultural	- Cattle Depot Artist Village: Centre for Hong Kong Arts and Community Development
Archeological and Historical	- Historical and Exploration Centre for: <ul style="list-style-type: none"> <li>■ Longjin Bridge</li> <li>■ Kowloon Walled City</li> <li>■ Sung Wong Toi</li> <li>■ Kai Tak Airport</li> </ul>
Eco-Environmental	- Environmental Protection Resources Centre <ul style="list-style-type: none"> <li>■ Converted from Gas Tank which is scheduled to be relocated. The Resources Centre may house different Environment and green organizations, such as Green Council, Oxfam, Green Peace, Friend of the Earth, WWF and etc. Alternatively the Gas Tank can be converted into a museum with the theme of Environment protection<sup>66</sup></li> </ul>

<sup>66</sup> The following are the examples in the world of Environment museum, or conversion of Gasometer: Biosphère, Environment Museum in Quebec [http://biosphere.ec.gc.ca/Home-WS3C2E8507-1\\_En.htm](http://biosphere.ec.gc.ca/Home-WS3C2E8507-1_En.htm)

SantralIstanbul is a complex having arts, cultural, educational and social buildings, with an area of 118,000 m<sup>2</sup>. A modern art museum, an energy museum, an amphitheater, concert halls and a public library are all housed in the facilities of the former Silahtarağa Power Station, which served from 1914 to 1983 for supplying Istanbul with electric power. [http://www.santralistanbul.org/index\\_en.html](http://www.santralistanbul.org/index_en.html)

Tourism	- Cruise Terminal in Kai Tak
Leisure	- Harbor Front Public Space ■ Art Garden / Public Art Corridor ■ Hoi Sham Park

Lastly, we have already pointed out that different financial modes, i.e. option 2C and 2D, will have different implications on the make-up and serving terms of the operational organization. In option 2C, the operational organization (NGO) would be appointed on a fixed term basis (e.g. 5-7 years). The regular assessment of the operational organization will ensure its performance and effectiveness. For option 2D, the serving period of the operational organization will most likely be the same as the leasing term of the land, since sufficient time should be granted for the private developer who invested the capital cost.

If Government were to provide the capital (building) cost, it can by-and-large mastermind the development of the future Village / Centre. However, if it is a public-private partnership, the negotiations and mutual understanding before entering the contractual relationship between the Government, the private developer and the NGO would be crucial. Once the conceptual plan is accepted by the Government, the development and management of the Centre will be largely at the discretion of the

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Suvilahti power plant in Helsinki: [http://www.suvilahti.fi/SUVILAHTI/In\\_English.html](http://www.suvilahti.fi/SUVILAHTI/In_English.html)  
<http://www.teerenhovi.fi/portfolio/suvilahti.gif>

Technopolis in Athen: [http://www.greece-athens.com/place.php?place\\_id=36](http://www.greece-athens.com/place.php?place_id=36)  
<http://www.cityofathens.gr/en/arts-culture/cultural-venues/technopolis-venues>

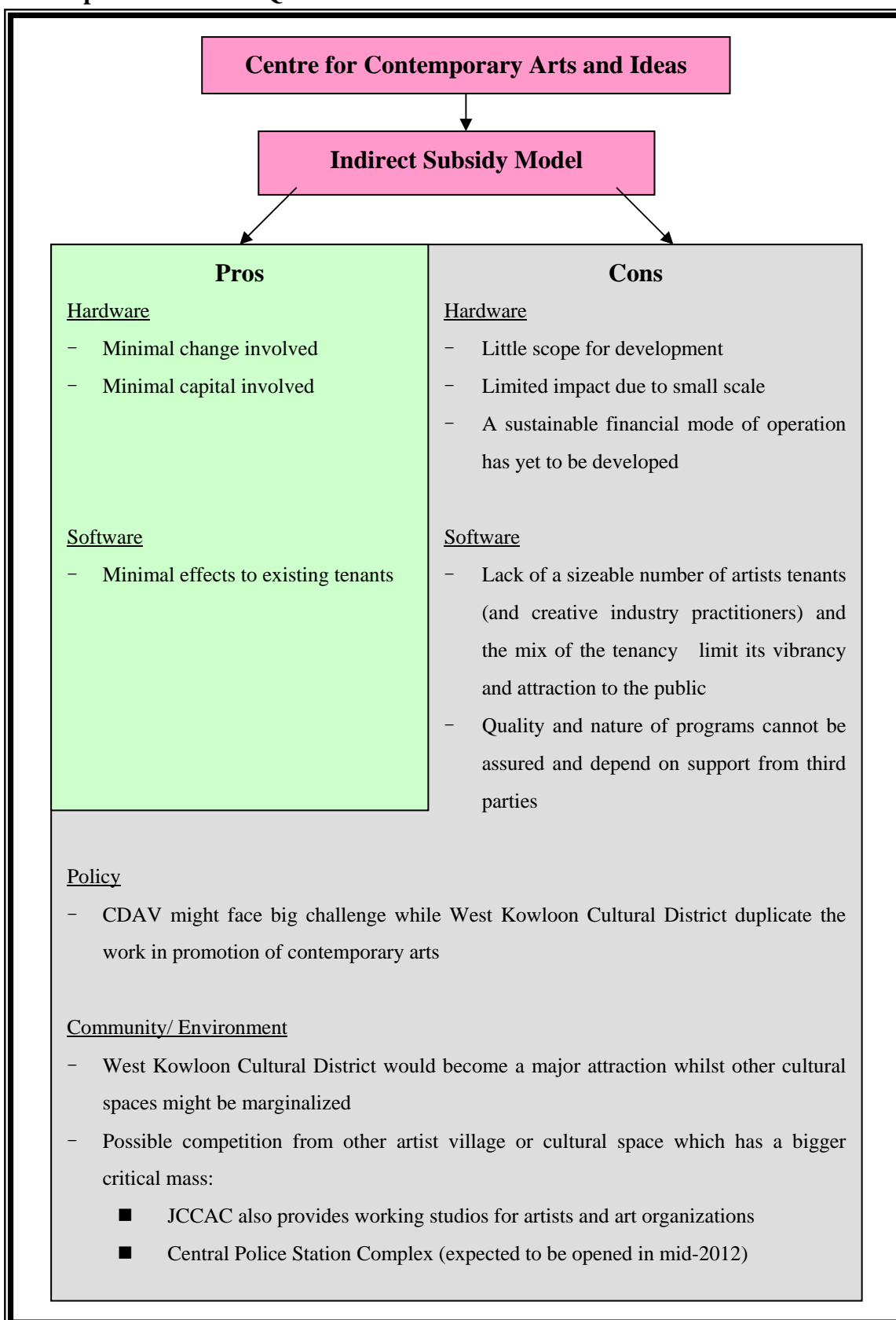
Vienna: <http://www.wiener-gasometer.at/>

Germany: [http://www.gasometer.de/en\\_GB/index.php?pid=5\\_2](http://www.gasometer.de/en_GB/index.php?pid=5_2),  
<http://www.panoramio.com/photo/4780382>

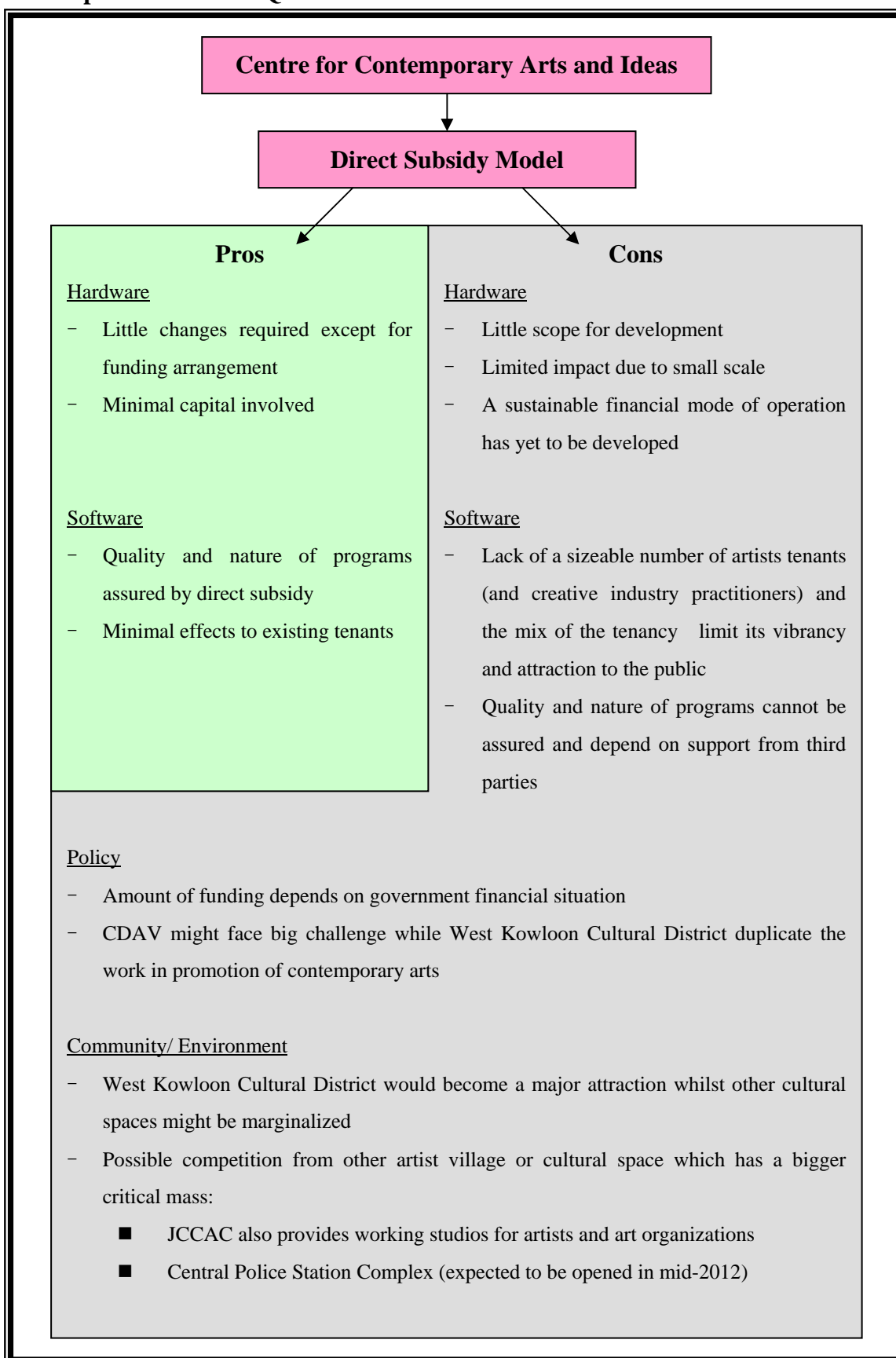
private developer and NGO. Also, the risk of involving more parties in this option should not be underestimated.

Though the pros and cons of the four financial arrangements have been mentioned, government should note that a thorough investigation on the role of future Cattle Depot Artist Village and its expected contribution to local arts and cultural development should be carried out before entering into different stage of implementation of renovating the Artist Village.

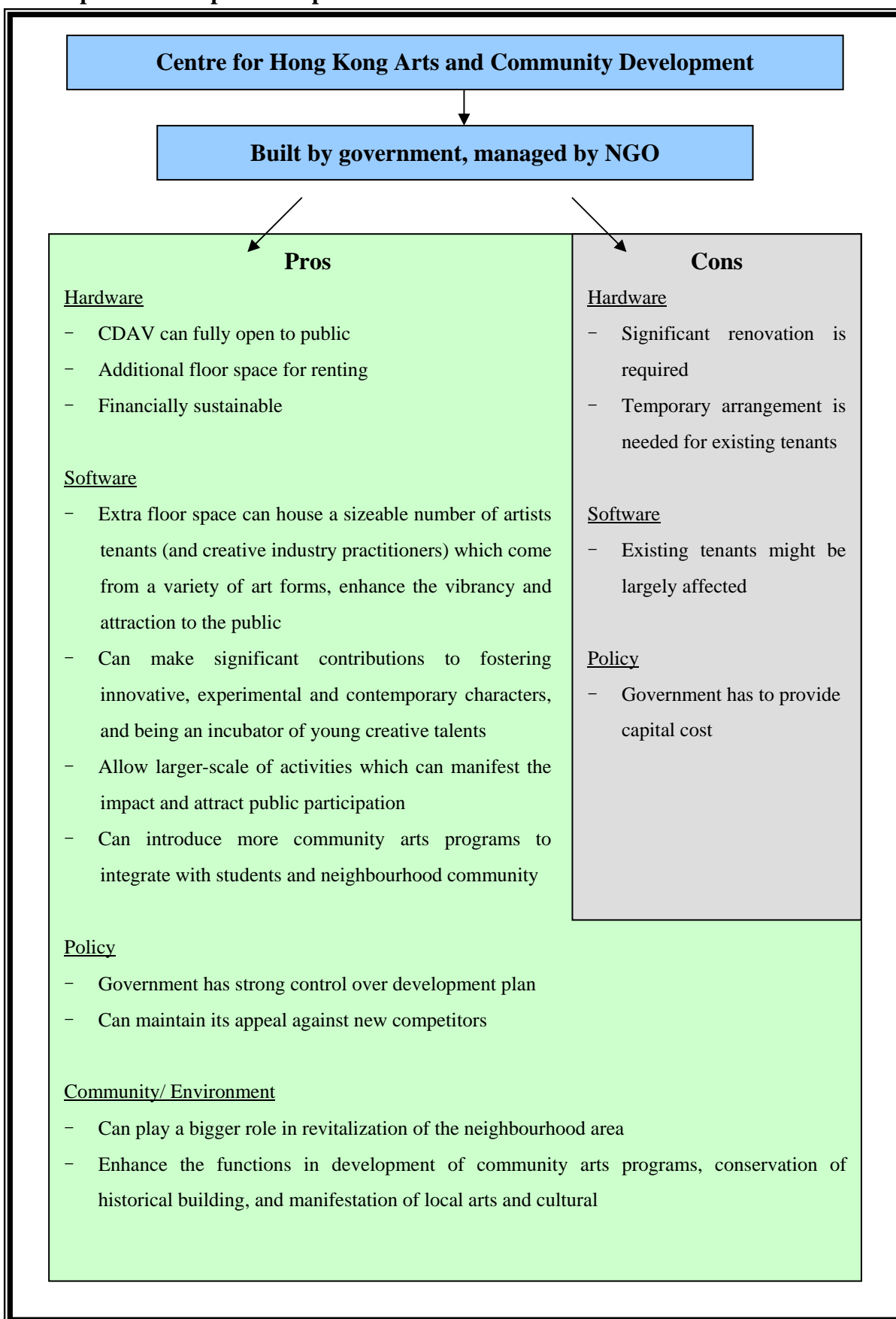
## I Option 1A: Status Quo



## II Option 1B: Status Quo

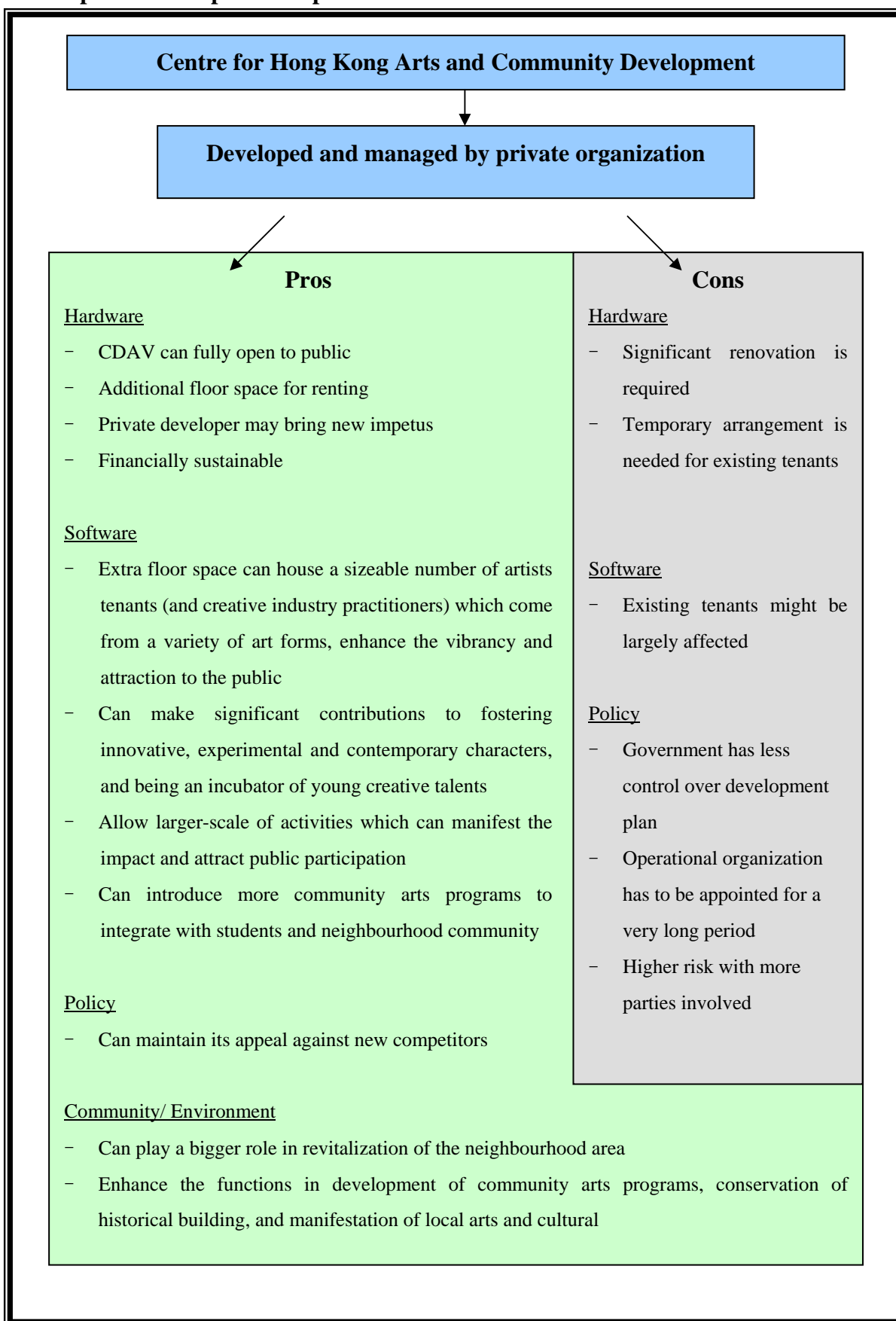


### III Option 2C: Expanded Option





#### IV Option 2D: Expanded Option



## **9 Road Map**

### **9.1 Preparation of Blueprint for Future Development of Cattle Depot Artist Village**

#### **9.1.1 Further study of Financial Arrangement and Implications**

A thorough investigation and analysis of the current financial arrangement and implications of the Expanded Cattle Depot Artist Village should be carried out so as to provide sufficient information for possible future financial model and operation mode. Moreover, such a study should also include financial analysis and arrangement for the transition period of the project, i.e. the period before the inauguration of the new annex of Cattle Depot Artist Village. This important study can only be conducted by the government department.

#### **9.1.2 Development blueprint for future Cattle Depot Artist Village**

After careful consideration of this and relevant research studies, it is recommended that the Development Bureau should draw up a blueprint for future development of Cattle Depot Artist Village as soon as feasible which should include the following:

- Role of future Cattle Depot Artist Village and its expected contribution to local arts and cultural development;
- Expected contribution of Cattle Depot Artist Village to community development and revitalization of its neighbourhood;
- Future premises of Cattle Depot Artist Village and its usage: whether there would be an expansion with the building of an annex;
- Future financial model (or a number of possible models);
- Future management structure;

- Basic principles for future tenancy period and selection (including arrangements for present tenants).

## **9.2 Public Consultation**

The Blueprint for future development should be used as a basis for public consultation. Whilst views from all members of the public are welcome, special efforts should be made to solicit views from the stakeholders who would be directly affected by the future development of Cattle Depot Artist Village, namely:

- the arts community including the present tenants;
- the community in the neighbourhood of Cattle Depot Artist Village;
- the Kowloon City District Board.

The implementation of this project involves many stakeholders, so getting their views and feedback will lead to better planning. In addition, the success of a community development / district regeneration project largely depends on the community involvement. The community needs to feel that they have a real and permanent stake in the long term development of the project so as to sustain their active involvement and support.

Below is the suggested list of organizations for consultation:

### **A Arts and Cultural Sector**

Tenants of Cattle Depot Artist Village

Hong Kong Arts Development Council

West Kowloon Cultural District Authority

Committee on Performing Arts

Arts & Cultural Organizations

## **B Public Institutions**

Antiquity and Monument Advisory Board  
Antiquity and Monument Office  
Commerce & Economic Development Bureau  
Central Policy Unit  
Environmental Protection Department  
Home Affair Bureau  
Land Department  
Hong Kong Planning Department  
Kai Tak Development Committee  
Kowloon City District Council  
Leisure and Cultural Services Department  
The Town Planning Board  
Transport Department  
Urban Renewal Authority

## **C Social Service Sector**

Minority Coalitions  
Social Welfare Organizations in Kowloon City Districts  
The Hong Kong Council of Social Service

It is proposed that the public consultation period should not less than three months. Afterwards, the Government should deliberate on the Blueprint and make final adjustments where necessary.

## **9.3 Implementation**

For option 1A, 1B and 2D, the Government should identify an Operational Organization as quickly as feasible. It should therefore prepare the bidding documents

soon after public consultation and internal decision. The bidding document would outline of the development blueprint, the eligibility of bidders, and the responsibilities and obligations of the successful bidder. The interested parties have to submit the following plans:

- Management Plan;
- Financial Plan;
- Tenancy Plan (including the proposed arrangement of existing tenants);
- Recondition Plan;
- Conceptual Plan for development (for option 2D only).

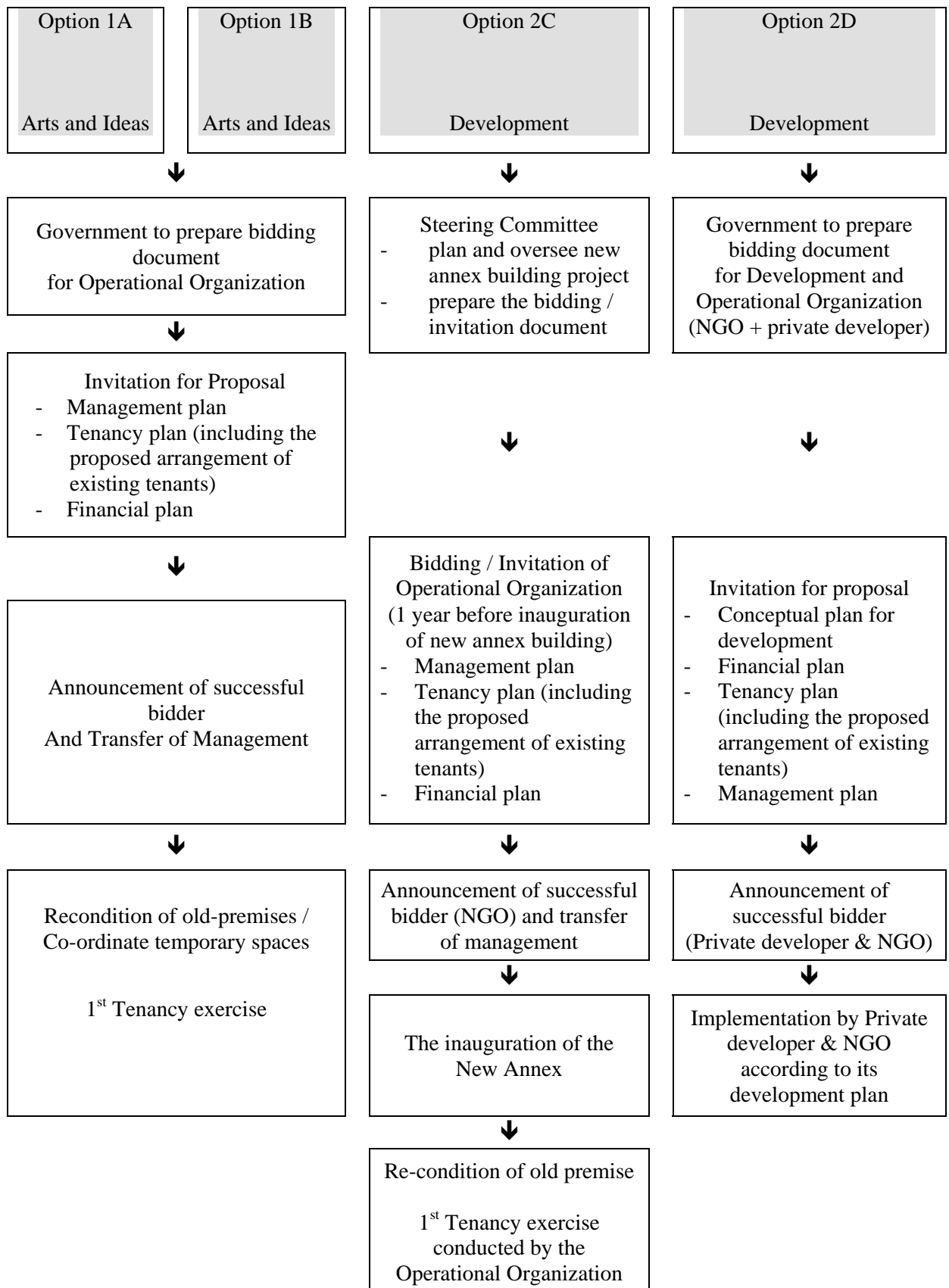
For option 2C, a steering committee will be formed to oversee the planning and implementation of the new annex building project. This committee will work out the details of future development of the Centre according to the government blueprint and monitor its implementation. At least one year before the inauguration of the new annex building, the bidding or invitation exercise for the Operational Organization should commence. The bidding document would outline of the development blueprint, the eligibility of bidders, and the responsibilities and obligations of the successful bidder. The interested parties have to submit the following plans:

- Management Plan;
- Financial Plan;
- Tenancy Plan (including the proposed arrangement of existing tenants).

The successful bidder will take over the management of the Centre and the new annex once the building is completed.

The flow chart on next page illustrates the implementation process of the different options for the future development of Cattle Depot Artist Village.

**Summary of the Implementation Process**



### **9.3.1 Arrangements for Existing Tenants**

We have mentioned earlier that future tenancy should be for a fixed period of time and the tenants (including existing ones) should be selected through open competition. However, it is important that the transition be handled with sensitivity towards existing tenants, whichever development model we choose for the future. Whilst existing tenants at the Village have enjoyed subsidized rental for a number of years, they have also contributed in different degrees to the current state of the Artists Village. As pointed out earlier, their views should be actively sought in the public consultation.

It can be appreciated that existing tenants at Cattle Depot Artist Village are rather anxious about the future development of Cattle Depot Artist Village and their future tenancy. Even though existing leases of tenants are for three months, we suggest that they will be given a longer grace period to decide and make arrangements for their future base. This should be possible since three of the four options include bidding process for the operational organization which we believe would take at least one year. The option of appointing a Steering Committee could allow for even more flexibility. For those tenants who wish to stay on, this period would also allow them to better adjust to the new expectations of future development of the Village and the tenancy terms before the open selection process.

### **9.3.2 Recondition and Upgrade of Existing Premises**

To enable Cattle Depot Artist Village to become a facility truly suitable (and safe) for public visits, the premises need to be reconditioned and upgraded so that it complies with the Building Ordinance, Fire Services Ordinance and meets the requirements to

obtain a PPE License for Public Events. We believe that the Government should bear this one-off capital cost and undertake the recondition and upgrade.

It is hoped that the recondition be carried out with the least interruptions to the tenants and daily operation of the Village. If the expanded options are chosen, it would be best to delay the recondition until after the completion of the new annex. If status quo options are chosen, the Operational Organization might have to arrange temporary space for existing tenants when the recondition is carried out.

### **9.3.3 Public Consultation on Detailed Plans of New Annex Building**

For option 2C and 2D, either the Steering Committee or the successful bidder of the development / operational organization should conduct public consultations on its detailed plans for the new annex building. Views from different stakeholders would help in the fine-tuning of the plan.



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# Appendices

## Appendix I

### Artist Villages at a Glance

1) Beijing 798 Art Zone (<http://www.798art.org/>)

Location / Background: “798 Art District” is located in Chaoyang District, Beijing Dashanzi northeast region, which are former state-owned electronics industry factory location at 1950s. The complex was built by the Soviet Union and East Germany was responsible for the design construction.

Current Management: Since 2006 Beijing 798 Art Zone Administration & Development Office is established under the designation of the government of Chaoyang District and the Seven-Star Group and start running the annual arts festival.

Development: In 1995, Beijing's Central Academy of Fine Arts (CAFA) looked for cheap, ample workshop space away from downtown, and studios were set up in the now defunct Factory 706. The temporary move became permanent 798 art zone, and it is one of the most famous and contemporary area in Beijing which attracts many artist, poet, or painters from home and abroad. In 2001, Texan Robert Bernell moved his Timezone 8 Art Books bookshop and publishing office (founded in 1997) into a former factory canteen; he was the first foreigner to move in. Since 2002, a large number of artist studios and contemporary art institutions began their stations there. Until January 2008, there are 400 units of local and international artist or arts institutions.

Focus Programs: / The first Dashanzi International Art Festival, directed by Huang Rui, was held from April 24 to May 23, 2004.

People Incidence: / The rent rise from 24 RMB/m<sup>2</sup>/month in 2000-2001 to 60 RMB/m<sup>2</sup>/month in 2004.

Others:

2) Shanghai M50 Creative Garden (<http://www.m50.com.cn/>)

Location / Background: M50 Creative Garden is located at 50 Moganshan Road on the south bank of the Suhe Creek. It grew out from the former Xinhe Spinning Mill, a Zhou-family enterprise and the mill closed in 1999.

Current Management: Managed by factory

Development: In 2000, Shanghai artist Xue Song moved in first because of the cheap rent. In 2001, the warehouses no. 1131 and no. 1133 were removed, the ShanghArt Gallery and many artists moved in and renovated the abandoned factories into contemporary art areas. The residents include painters, sculptors, photographer, film makers, graphic designers, architectural workshops and environmental art design companies.

People Incidence / Others: The rent rise from 9-12 RMB/m<sup>2</sup>/month in 2000 to 45 RMB/m<sup>2</sup>/month in 2006.

3) Song Zhuang Artist Village (<http://www.chinasongzhuang.cn/>)

Location / Background: Due to the eviction of Yuan Ming Yuan park “painter village” (earliest painters village in China, which started in early 1990), artists moved to Song Zhuang, which is situated in the north of Tongzhou, district of Eastern Beijing. In the year of 1994, artist Fang Lijun, Liu Wei, Zhang Huiping, Wang Yin and critic Shu Xianting and so on moved in.

Current Management: self-managed with landlord, regional government involved in coordinated activities

Development: By now there are already nearly 700 artists in Songzhuang town and mainly scatter among eight villages as Tongli, Liuhe,

Daxing, Xindian, Lama, Ren village, Beisi, which take Xiaopu village as center. It is now the Chinese contemporary arts element becoming the focus and attracted the attention of international artists, art critic and curator.

Focus / Programs: The Annual Song Zhuang art Festival since 2005. Song Zhuang Art Centre opened in 2006 and built by Tongzhou municipal government become an indicator that the artists village which is expanding to be an art community or district . In January 2009, Singapore Art Museum (SAM) and Yayasan YDY Nusantara of Indonesia announced a partnership scheme of inter-institutional program collaborations, exchanges and development in research and scholarship for Singapore, Southeast Asian and Asian art, at a new facility – New Contemporary Art Centre (NCAC) located in Songzhuang.

People / Incidence / Others: Annual sales of art from this area are estimated to be worth about 250 million yuan (approximately US\$370,000)<sup>1</sup>.

#### 4) Shenzhen Da Fen Oil Painting Village (<http://www.cndafen.com/main.asp>)

Location / Background: Da Fen Village is a village under the jurisdiction of Buji Neighborhood Committee of Longgang District, Shenzhen City. In 1989, Mr. Huang Jiang, a Hong Kong artist came to Da Fen, rented the residential buildings and hired arts students and artists to do the creation, imitation, collection and export of the oil paintings. Since then, a special industry of oil paintings in Da Fen Village grew and became the well-known cultural industry at home and abroad.

Current Management: In 1998, the local government noticed that Dafen had the potential to become a base of creative industry, decided to establish the Management Office of Dafen Oil Painting Village

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<sup>1</sup> Songzhuang: A New Cultural, Creative Industry Zone;text by Chen Nan; 2008/08/15  
<http://www.btmbeijing.com/contents/en/business/2008-08/newbeijingreport/songzhuang>

in 2004.

**Development:** Since 1998, both the district-level and town-level governments have made Da Fen Oil Painting Village a key project for cultural development and made effort on changing its environment, providing regulations and guidance to the oil painting market, and strengthening the promotion and publicity. Currently, in Da Fen Oil Painting Village, there are 622 galleries and over 5,000 artists.

**Focus / Programs:** In November, 2004, at the First Shenzhen International Cultural Industry Fair, Da Fen Oil Painting Village becomes one of the main focuses.

**People / Incidence / Others:** In 2007 Dafen earned 380 million yuan selling oil paintings and peripheral products such as frames, palette and so on. Around 60 percent of the paintings were sold for export, mostly to Europe and North America, with the other 40 percent bought in China.

#### 5) Taipei Artist Village (<http://www.artistvillage.org>)

**Location / Background:** The Taipei Artist Village located in Taipei City in a modest building at No. 7 Beiping East Road. It was formerly the office building for the Department of Public Maintenance and Construction of the Taipei City Government, and later a temporary office for the Taipei Rapid Transit Corporation. After years of vacancy, in 1988 the city government's Department of Cultural Affairs decided to renovate the building. Based on artist villages in other international capitals such as New York, Paris and London, this once abandoned space was transformed into Taiwan's first artist village, with a unique style. It started running artists-in-resident program from 1990.

**Current Management:** In May 2003, the Department of Cultural Affairs conducted an open selection seeking a non-governmental organization to manage the Taipei Artist Village. In October 2004, the management of TAV was officially handed over to the Taipei



Culture Foundation.

**Development:** Taipei Artist Village includes a dance rehearsal space, piano studio, darkroom and performance hall, supporting projects at various stages of development, including research, art creation, exhibitions and performances by professional artists working in a variety of fields. Its artists-in-residence program strives to make Taipei a creative city by promoting interaction between artists working in different fields and the general public. There are almost 30 countries and many more organizations currently participating in the exchange program with the village, such as, Red Gate (China), the SACATAR Foundation (Brazil), Cultures France & Cite International des Arts (France), Triangle Arts Trust (U.K), Gasworks (U.K), Gozo Contemporary (Malta), Townhouse Gallery of Contemporary Art (Egypt) and others.

6) Kio-A-Thau Sugar Refinery Art Village (<http://www.fieldfactory.com.tw/art/>)

**Location / Background:** The establishment of the Kio-A-Thau Sugar Refinery Art Village was the direct outcome of a series of government initiated policy for the development of culture and creative industry of Taiwan. The government adopted the policy of adaptive reuse of the abandoned space or industrial area such as unused wine refinery, railways warehouses for the development of art and cultures facilities.

Artist residency program is the core business of the Art Village. The 1<sup>st</sup> Kio-A-Thau artist residency program is presented by the Cultural Affairs Bureau of Kaohsiung County government and Taiwan Sugar Corporation; organized by Kio-A-Thau Culture Society; and sponsored by the CCA.

**Current Management:** Taiwan Field Factory

**Development:** From 2001 to 2007, there are ten artist residency programs and

the duration of the each program is from a few months to half a year. The Kio-A-Thau Sugar Refinery Art Village is widely recognized as an outstanding example of community interaction in Taiwan. The organizer not only take initiatives to introduce the resident artists to the community but only curate interesting program to attract the community people to taking part.

#### 7) Safulak Art Village (<http://www.safulakart.com>)

Location / Background: The Safulak Art Village is near the Bau-San Dam in San-Hu Village, Bau-San, Sin-Chu County, Taiwan. The village has three old buildings, one of which is a 70-year-old one story brick house, occupied by a Mr. Yau-Gi Gu, a native from Bau-San. It was built when Taiwan was occupied by Japan. A philanthropist, Mr.Chou, bought this place in 1981 and spent 20 years and much effort in planting trees, managing, and developing the land. The Art Village was founded in 2001.

Current Management: Private

Development: Safulak Art Village is a privately funded art space, which aims at providing opportunities for artists with potential to express their creativity, sharing professional and business network with new talent. Any artist interested in contributing their talent to join the network and share the opportunity with other artists is welcome. There are already more than 60 artists, including local and international, who have held exhibitions or performed in the village.

#### 8) ARCUS Project, Ibaraki (<http://www.arcus-project.com>)

Location / Background: ARCUS is a projected located at Moriya, Ibaraki, about 35 minutes train to central Tokyo. ARCUS Project was initiated by

Ibaraki Prefectural Government as part of its policy to cultivate international and artistic potentials in the southern region of the prefecture, to coincide with the plan to inaugurate the new campus of Tokyo National University of Fine Arts and Music in Toride, in southern Ibaraki prefecture in October 1991. The rapid urban development in the southern region at the time had prompted the prefectural government to explore innovative projects with professionals in the field of arts and culture.

Current Management: ARCUS Project Administration Committee, Conference for creation of “Gateway to the Arts” in Ibaraki Prefecture Southern Area

Development: The project is completed in 1995 and an art program with "artist-in-residence" started. This core program is in partnership with Moriya City, which provided its community facility as artists' studios, and other supports. It also offers exhibitions, workshops, lecture series, concerts and film screenings. For the first five years until 1999, the project was run as pilot project that aimed to foster exchange between the artists and involve the local community in the process of artists' creative process.

With the success of the pilot program, which was able to raise interest among the professionals and the public alike and to support young promising artists, the program was renewed as an official project, "ARCUS Project," in 2000. Every year there are 4-6 artists in their program.

9) Trinity Buoy Wharf, London (<http://www.trinitybuoywharf.com/>)

Location / Background: Trinity Buoy Wharf is a site for artistic and cultural activities – located in London's Docklands area, about one mile East of Canary Wharf. The site itself contains a number of listed buildings that include London’s only inland lighthouse and associated oil stores, as well as a section of listed waterfront.

Current Management: The whole project is supported by monitored by the Regeneration and the Arts in London Docklands.

Development: The redevelopment projected is started in 1998 and completed in 2006 through the developer Urban Space Management (USM) with its investment £2.4 million, private sector match funding £1,233,537 and Single Regeneration Budget £219,375. The site now provides space for artists and cultural events, both long and short term. Now, the number of on site companies is about 90 and over 190 people working there including sculptors, painters, bronze workers, musicians, architects and furniture makers.

Focus / Programs: One of the interesting long term arts activities is the Long Player. Longplayer is a one thousand year long musical composition. It began playing at midnight on the 31st of December 1999, and will continue to play without repetition until the last moment of 2999, at which point it will complete its cycle and begin again. Conceived and composed by Jem Finer, it was originally produced as an Artangel commission, and is now in the care of the Longplayer Trust. Longplayer can be heard in the lighthouse at Trinity Buoy Wharf. There are many other arts or creative or educational short term and long term project happened in Trinity Buoy Wharf.

10) Tacheles, Berlin (<http://super.tacheles.de/cms/>)

Location / Background: In February 1990, after the Berlin Wall is fallen, an abandoned building in ex-east Berlin was taken over by a group of young artists. In the meantime it has been declared a historical architectural monument in regard of its special steel construction. It is the now called Tacheles, an artists village for international artists.

Current Management: NGO

Development: Tacheles has two galleries, a theater, a steel workshop, countless artists' workshops, and a café. The building was bought by the Fundus Group investment fund in the mid-1990s. Fundus negotiated a 10-year lease with the artists in 1998. Fundus is reported to have run out of cash, because none of its plans, including building a five-star hotel and apartments on the site have been successfully executed. The Tacheles building is now in the hands of an official receiver who is negotiating with the bank underwriting the project, and the artist squatters over the collective's future.

11) Atelierhaus, Berlin (<http://www.atelierhaus79.de/haus.html>)

Location / Background: The Atelierhaus 79 is situated at Wilhelminenhofstr. 83-85, Haus 79, East Berlin. It is a great monument to Berlin industry and is considered the largest industrial monument in Europe. The reconstruction was completed in the end of the year 2007.

Current Management: Private sector, run by owner

Development: The Atelierhaus 79 includes 25 first-class studios of various sizes between 53 and 140 m<sup>2</sup>. It is now transformed into a spectacular new centre of art and culture in Berlin. While a new centre for contemporary art is being established on the neighbouring property with its 'Schauhallen', other members of the artistic and cultural community (such as the Karl-Hofer-Gesellschaft, the Dead Chickens, and the FHTW University of Applied Sciences) recognized the site's potential and settled there as well.

People / Incidence / Others: Rent varies between €4.00 and 7.50 per m<sup>2</sup>, not including heat or utilities.

12) Künstlerhaus Bethanien, Berlin (<http://www.bethanien.de>)

Location /  
Background: Künstlerhaus Bethanien is situated Mariannenplatz 2, Berlin and is a service enterprise whose goal is to facilitate further development of contemporary art and contemporary artists. In 1847, the building was inaugurated as the Central Deaconesses' Home and Hospital. It was listed as historic building in 1970 after the protest of the citizen for prevention from demolition. The Berlin Government then bought the building. In 1973 The Senate decided to found a NGO to run the art house of Bethanien.

Current  
Management: NGO

Development: With its 25 studios, Künstlerhaus Bethanien represents one of the largest establishments among international residency programs. The residency program start from 2003 and is responsible for the lodging and assistance of international guests; for offering advice in general questions concerning art and its practical issues; for the running of the workshops; for the planning and realization of its residents' events; and the development and organization of artistic and cultural projects both in and outside of Berlin.

Over 400 artists from 30 countries representing many different areas of interest have worked in Künstlerhaus Bethanien. Many artists who have worked and exhibited there have subsequently been chosen to exhibit in important galleries and museums as well as at international art events such as the "Manifesta" European Biennial of Contemporary Art or the Venice Biennale.

People /  
Incidence /  
Others: The selection of artists – predominantly in the area of visual arts – is carried out according to the standards of originality and creative quality. Individual applications are not accepted by the Künstlerhaus, which owes its international renown as one of the

most prestigious institutes for the support of contemporary art to the stringency of its selection criteria. In 2009 there are 16 artists in the residency program.

Künstlerhaus Bethanien receives sponsorship up to 350.000,00 EURO annually

13) International Studio & Curatorial Program (ISCP), New York ([www.iscp-nyc.org](http://www.iscp-nyc.org))

Location / Background: ISCP, ex ISP is situated at 1040 Metropolitan Avenue, 3rd Fl. Brooklyn, New York. Founded in 1994, the International Studio & Curatorial Program (ISCP) is New York City's premiere visual arts residency for emerging to mid-career artists and curators from around the world. ISCP is a not-for-profit and receives no institutional support. Its income is largely derived from the participation fees paid by sponsors. Approximately 60% of the program's capacity is reserved for artists and curators, pre-selected on merit by their country's arts councils, governments, cultural agencies or foundations through open competition (multi-year sponsors). In order to ensure diversity and enable opportunity, the remaining spaces are occupied by artists and curators who apply directly to ISCP.

Current Management: NGO

Development: Visual artists are sponsored for periods of three to twelve months by governments, corporations, foundations, galleries or private patrons. Artists are provided with 24-hour access private studios, which range from 300 to 400 square feet.

During a one-year residency, for example, each artist can take advantage of studio visits by at least 22 guest critics, participation in two Open Weekend Exhibitions and Field Trips to art centers in New York City and the northeastern United States.

The program offers support and direction in the artists' acclimatization to New York. Participants are invited to various professional and social events throughout their residency. Daily dialogue among artists and curators occurs by default, instantly creating a sense of community.

Focus / Programs: The Guest Critic Series is the hallmark of ISCP programming and an effective vehicle for introducing the artists' work to New York museums, galleries and alternate spaces. ISCP seeks to expose artists to critical feedback from the broad spectrum of opinion that New York City's diverse professional milieu offers: twice-monthly studio visits range anywhere from meetings with the director of a Williamsburg artist-run space to a Chelsea blue-chip dealer or international Biennial curator.

#### 14) Santa Ana Artist Village, California (<http://www.santaanaartsdistrict.com>)

Location / Background: The Santa Ana Artists Village is located at southern retail section of the Historic District in Downtown Santa Ana. Started from the Santora Building, which is built in 1929 with Spanish baroque architectural feature, studio artists began renting the empty, undesirable basement spaces in late '94 and early '95. In July of 1995 the first Santora Open House event was held.

Current Management: Municipal government

Development: The Santora Building is a laboratory for an exciting collection of galleries, studio work spaces and art related uses where people work, show and gather. It becomes the nowadays the Santora Building of the Arts. Then the ambience of arts attracts more and more artists. Many artists workshops, CSUF Grand Central Art, theatres, festival hall could be found within surrounding eight blocks. Creative effort comes alive during the monthly Art Walk which is taken place every third Saturday of the month, starting at 7 pm.



Throughout the effort of the city of Santa Ana in urban renovation last 10 years. The Santa Ana artists village becomes an Arts District with the main objective to bring this great city alive not just every month but every day by providing a wider view to all the attractions, galleries, museums, restaurants, theatres, schools, services and performances.

People / The City of Santa Ana recently completed close to \$9 million in  
Incidence / improvements along the South Main Street Corridor. The  
Others: improvements are between 8th Street and Columbine and signify a major investment in the area's business development and economic growth.

#### 15) Armory Arts Village, Michigan (<http://www.armoryartsvillage.com>)

Location / The Armory Arts Village is located at 100 Armory Court,  
Background: Jackson, Michigan. It is a creativity-focused urban redevelopment project which offers affordable live/work space for a wide variety of "creative/artists" in the dramatic 19th century Jackson State Prison in Jackson, Michigan.

Current Management: NGO

Development: The Armory Arts Village is designed to serve as a catalyst for community revitalization and an engine for economic growth. Phase One of the development opened January 2008 is Armory Artswalk Apartments (the Core Project) which features affordable live/work space tailored to meet the needs of emerging artists, musicians, designers, craftsmen and other creative disciplines with the passion and commitment to turn their creativity into micro-enterprises, small businesses and other entrepreneurial ventures.

There are 62 permanently affordable apartments designed to meet the living and working needs of artists, musicians,

designers, craftsmen and other creative people; open floor plans allow residents to tailor their live/work space to meet their individual needs. Specialized shared workspace and equipment for resident artists including a two-story large-scale industrial art production space, a ceramics/sculpture studio, three generic classroom/work rooms, flexible Gallery/Exhibit Areas, multi-Use Performance/Special Events Space.

Focus / The professional development programs (Artist Programs: Entrepreneurship Programs) provide residents with the knowledge and skills to function as successful artist entrepreneurs and small business owners, such as packaging and marketing of the collective work, arts-related activities, events, etc. initiated by the resident artists; development and maintenance of an online marketplace of artistic products and services created and provided by the resident artists.

People / Reference rate is \$416 - \$584 for one bedroom apartment in Incidence / 500 – 800 sq. feet, including utilities' cost.  
Others:

#### 16) Westbeth Artist Housing, New York (<http://www.westbeth.org/>)

Location / Westbeth is the largest living and working facility for artists in Background: the world. The 13-floor complex is located at the confluence of West, Washington, Bank and Bethune Sts. in the Far West Village, eyeshot of the Hudson River and on the flanks of the now-upscale Meat Market. Westbeth consists of 384 residential units ranging from 440 to 1,285 square feet — of which around 60 are duplexes — artists' studios, the Westbeth Gallery, the Westbeth Community Room, a public courtyard and space for commercial rental tenants. “Westbeth” began in 1967 when Westbeth Inc., a not-for-profit corporation, purchased the former site of Bell Laboratories. The plan, a novelty at the time, was to convert the empty labs and offices into work-live spaces to be rented at affordable rates to artists from all disciplines.

Current Management: The Westbeth Artists Residents Council

Development: The Westbeth Artists Residents Council is a non-profit corporation, which assist Westbeth artists in presenting their work to the community, and represent them on internal housing issues. The council schedules and funds performances, readings, festivals and exhibits in the Westbeth Gallery and the Westbeth Community Room.

The Council is comprised of a volunteer, unpaid president, secretary, treasurer and 10 chairpersons, elected annually by the residents for 2 year terms. Each apartment has one vote.

The Council raises money through funding from the NYC Department of Cultural Affairs, and support from the NY City Council, proceeds from the sale of art work in the Westbeth Gallery, and donation for the use of the community Room by outside org.

The 10 committees of the Council are as follows: Admissions; Community Relations; Fundraising and Publicity; In-House Moves; Legal; Literary Arts; Maintenance; Performing Arts; Security; Visual Arts.

People / Incidence / Others: The project was a joint endeavor of what was then known as the National Council on the Arts and the J.M. Kaplan Fund. Each of them contributed more than \$1 million toward the purchase of the former Bell Laboratories from Western Electric for \$2.5 million. A year later, a New York City Planning Commission resolution and zoning law amendment cleared the way for Westbeth's creation.

Westbeth's population has been aging significantly. Now 60 percent of the tenants are over age 60 and half of those are older than 70; therefore, out of about 750 residential occupants, 30 percent are more than 70 years old.

17) The Banff Centre, Canada (<http://www.banffcentre.ca>)

Location / Background: The Banff Centre is located in Banff National Park, a UNESCO World Heritage site, 128 kilometres (80 miles) west of Calgary, Alberta. Founded in 1933 by the University of Alberta, Department of Extension, with a grant from the U.S.-based Carnegie Foundation. The Banff Centre began with a single course in drama. In the mid-1990s, the Centre took an entrepreneurial way and launched a successful capital campaign (The Creative Edge) to raise funds for state-of-the-art revenue generating conference facilities, as well as a new Music & Sound complex. The new facilities opened in 1996, the same year the Centre's fourth division, Mountain Culture programming, was created.

Current Management: The Banff Centre is governed by a national board of governors composed of the president and chief executive officer of The Banff Centre, six members appointed by the Alberta Lieutenant Governor in Council, and nine members appointed by the remaining members of the board, one of whom must be nominated by the federal minister responsible for the National Parks Act. The chair is appointed by the Lieutenant Governor in Council.

Development: From 1999, The Banff Centre was recognized as a National Training Institute by the federal government and was awarded \$3 million over three years for artistic training programs.

Focus / Programs: Their program, the Leighton Artist Colony opened on January 16, 1984, providing year-round short-term working space for composers, writers, and visual artists in eight studios.

The studios offer a concentrated, retreat environment to professional artists engaged in the creation of new work. At the same time, the residents are living in a larger artistic community at The Banff Centre in which Leighton residents are welcome to participate. The Banff Centre hosts over hundreds of concerts, openings, exhibitions, and performances every year on site.

## Appendix II

### Activities Table of Kio-A-Thau Artist Residency 2007

2007 年橋仔頭糖廠藝術村系列活動

#### 工作坊

名稱	時間	地點	藝術家
夏日苦楝筆記 手工書 DIY	2007/08/30 (四) 9:00 - 12:00	橋仔頭糖廠藝術村 苦楝咖啡館	郭莉玲
秋天裡的秘密花園-燈罩 DIY	2007/09/23 (六) 9:00 - 12:00	橋仔頭糖廠藝術村 苦楝咖啡館	洪秀慧
「背景」在閱讀影像的重要性	2007/10/23 (二) 14:00 - 16:00	高苑科技大學藝文中心	Philippe Calandre
讀劇本	2007/11/05 (一) 19:00 - 21:00	橋仔頭糖廠藝術村 苦楝咖啡館	柯淑卿
敘事攝影習作	2007/12/08 (六) 9:00 - 12:00	橋仔頭糖廠藝術村 苦楝咖啡館	吳語心

#### 藝術家講座

名稱	時間	地點	藝術家
工業遺址與建物攝影談	2007/10/31 (五) 14:00 - 15:30	高苑科技大學藝文中心	Philippe Calandre
劇本經驗談	2007/11/01 (四) 15:30 - 17:00	橋仔頭糖廠藝術村 苦楝咖啡館	柯淑卿
In My Mother's Footsteps	2007/11/27 (二) 10:15 - 12:00	高雄大學 傳統工藝與創意設計學系	Yishay Garbasz
公共藝術經驗談	2007/11/23 (五) 13:00 - 15:00	樹德科技大學 室內設計系	鄭宏南
寶藏巖經驗談	2007/11/29 (四) 15:30 - 17:00	橋仔頭糖廠藝術村 苦楝咖啡館	吳語心
溢出身體的符號—飾品	2007/12/26 (三) 13:20 - 14:00	中華藝校 時尚工藝科	洪秀慧
工業遺址與建物攝影談	2007/11/27 (二) 10:15 - 12:00	高雄大學 傳統工藝與創意設計學系	Philippe Calandre

假日藝文廣場

名稱	時間	地點	表演團隊
奇美四重奏	2007/09/1 (六)	橋仔頭糖廠藝術村 雨豆樹劇場	奇美弦樂團
爾雅舞集	2007/09/30 (日) 14:00 - 15:00	橋仔頭糖廠藝術村 苦棟咖啡館	爾雅舞集
熱門音樂表演	2007/10/28 (日) 15:00 - 16:30	橋仔頭糖廠藝術村 苦棟咖啡館	高雄大學 林明哲 (M+ 釣 魚去)
熱門音樂表演	2007/11/04 (日) 15:00 - 16:30	橋仔頭糖廠藝術村 苦棟咖啡館	子宮展演
彈談唱暢	2007/12/08 (六) 15:00 - 16:30	橋仔頭糖廠藝術村 苦棟咖啡館	枋寮駐村藝術 家 曉戈

## Appendix III

### Courses offered by Cattle Depot Sue Yuen

2001 Autumn

類別	課程	講者	每節題目
社會 介 入	生物科技：怪雞的批判 導論 (10 節) 全課程：\$950 單堂：\$120	盧思聘 劉樂庭 吳美玲 林志光 施鵬翔 文思慧 梁文道 Dr Gerard Greenfield	1. 全球化下的(反)基因改造運動 2. 螺旋下的奧秘：基礎科學之一 3. 點止造咁簡單：基礎科學之二 4. 覆水難收：基因污染與環境生態 5. 愈造愈不均：基因工程與糧食危機 6. 回頭太難？現代農業的困境和出路 7. 生命海盜：生物資源的侵佔和操控 8. 生命的商品化：資本主義的終極擴張 9. 科學哲學的批判：機械的科學 VS 整 全的科學 10. 知識/權力睇真 D：解構生命科學
	青年現象學 (9 節) 全課程：\$860 單堂：\$120	邵家臻 馬傑偉 文思慧 戴汝悅、張詠 其 趙維生 李偉儀 梁燕媚 何國良	1. 跟青年理論—反問青年概念 2. 是青年空間還是青年空地—青年的 空間在哪裡 3. 出賣青年—媒體裡的青年形象 4. 我們的學習在飛揚—青年、學習與教 育 5. 零度青年—青年的就業/失業問題 6. 沒有青年的街頭與沒有街頭的青年 7. 終身美麗—青年的情與慾 8. 你老豆索 K—青年與藥物 9. 有閒出文化(青年)—青年的悠閒空 間
學術 下 放	哲人講座系列之六一— 先秦諸子 合辦機構：銳哲文化學 會 全課程：\$950 單堂：\$120	盧傑明博士 吳明博士 陶國璋博士 Christopher J. Fraser 鄭宗義博士	1. 先秦諸子哲學的背景 2. 孔子 3. 孟子 4. 老子 5. 莊子 6. 墨子 7. 墨辯與名家 8. 荀子與法家 9. 周易與陰陽家 10. 結論
	法國當代社會學初探 (9 節) 全課程：\$860	郭恩慈博士	圖蘭之主體社會學 1. 現代之批判 2. 主體社會學

			<p>3. 新社會運動 列菲伏爾之日常生活社會學及都市社會學</p> <p>4. 日常生活社會學</p> <p>5. 空間之生產</p> <p>6. 回到城市的權利 布迪爾之文化資本社會學</p> <p>7. 從結構人類學到實踐的邏輯</p> <p>8. 秀異：文化資本社會學</p> <p>9. 世界的困厄</p>
	<p>香港政制面面觀 (8 節) 全課程：\$780 單堂：\$120</p>	<p>蔡子強 陳家洛 黃宏發</p>	<p>1. 香港政治與制度綜覽</p> <p>2. 中央與地方的關係</p> <p>3. 選舉制度比較</p> <p>4. 選民投票行為</p> <p>5. 行政立法關係</p> <p>6. 政治問責</p> <p>7. 功能團體的概念</p> <p>8. 政黨制度</p>
	<p>佛洛伊德的理論與實踐入門 (4 節) 全課程：\$440</p>	<p>吳敏倫</p>	<p>一系列 4 節講座</p> <ul style="list-style-type: none"> <li>- 精神分析的意義與根本假設</li> <li>- 精神分析的人格概念</li> <li>- 有關本能的理論</li> <li>- 心理性慾的發展</li> <li>- 心靈的結構與領域</li> <li>- 有關焦慮的理論</li> <li>- 防禦機制</li> <li>- 夢的解析</li> <li>- 精神分析作為一種治療方法</li> </ul>
	<p>香港遊蕩 (10 節) 全課程：\$950</p>	<p>何國良</p>	<p>1. 香港・香港</p> <p>2. 食在香港</p> <p>3. 趁墟</p> <p>4. 媒介</p> <p>5. 工作/娛樂</p> <p>6. 音樂</p> <p>7. 黃大仙</p> <p>8. 公共空間</p> <p>9. 三級片</p> <p>10. 地下鐵</p>
<p>文化實踐</p>	<p>尋找香港文化政策——一個對「文化界」的機制性導論 (8 節) 全課程：\$1,050</p>	<p>胡恩威</p>	<p>1. 政策與文化發展</p> <p>2. 創作自由與審查政策</p> <p>3. 政府資助政策與機制</p> <p>4. 文化機構與文化發展</p> <p>5. 國際文化交流政策</p> <p>6. 工作坊、研討會</p>



			7. 工作坊、研討會 8. 工作坊、研討會
	另類英語同好會 (8 節) 全課程：\$820	梁惠琪	8 節內容 - 如何學/記生字 Vocabulary - Pronunciation and Mispronunciation - Composition - 常見的 Phrasal Verbs - 常見的 Idioms、Proverbs - English for Special Occasion
藝術普及	劇場、悲劇與莎士比亞 (8 節) 全課程：\$780	梁惠琪	8 節內容 - 簡介劇場的起源 - 悲劇的元素—亞里士多德怎樣說? - 希臘悲劇及莎士比亞悲劇的分別 - 莎士比亞的生平及伊利莎伯時代背景簡介 - 莎士比亞的文字 - 閱讀及分析「羅密歐與茱麗葉」
	尚-盧·高達的首十部長片 (10 節) 全課程：\$950	舒琪	1. Breathless (1960) 2. The little soldier (1960) 3. A woman is a woman (1961) 4. My life to live (1962) 5. The rifleman (1963) 6. Contempt (1963) 7. Band of outsiders (1964) 8. A married woman (1964) 9. Alphaville (1965) 10. Pierrot le Fou (1965)
	詩作坊 (8 節) 全課程：\$780	陳智德	1. 重新認識詩 2. 詩的技巧與表達方式 3. 詩的現實與現實的真幻 4. 詩與其他藝術媒介 5. 開始寫一首詩 6. 題畫(攝影/電影/音樂/表演)詩的寫作 7. 詠物及抒情 8. 詩的出路：繼續寫下去
	從創作角度看—藝術家如何閱讀十位現代藝術家 合辦機構：香港藝術中心藝術學院 (10 節) 全課程：\$2,000 單堂：\$220	何兆基 蕭競聰 陳育強 楊曦 游靜 梁美萍 鮑藹倫 蘇慶強 蔡仞姿 梁志和	1. Panamarenko 2. Joseph Beuys 3. Antonio Tapies & Rene Magritte 4. Bill Viola 5. Yvonne Rainer 6. Francis Bacon 7. 大野洋子 8. Joel-Peter Witkin 9. Laurie Anderson 10. Rachel Whiteread

2002 1<sup>st</sup> Quarter

類別	課程	講者	每節題目
社會 介 入	全球化批判理論 (6 節) 全課程：\$620 單堂：\$120	陳敬慈 譚駿賢 黃月媚 林致良 李育成 劉宇凡	1. 甚麼是全球化？甚麼是反全球化？ 2. 全球化下的香港勞工 3. 全球生產線上的婦女 4. 跨國公司與人的生活 5. 跨國機構犧牲全球環境 6. 全球化以外的選擇—總結
	食物圖鑑 (5 節) 全課程：\$440 單堂：\$120	施鵬翔 吳美玲 有機生活*成 員 盧思聘	1. 咖啡的旅程 2. 粒粒皆辛苦—米 3. 食肉何價？ 4. 料學怪「豆」 5. 你戒了「牛」奶未？
學 術 下 放	帝國 全課程：\$540 單堂：\$120	梁文道	1. 導論 2. 與後現代對話 3. 與馬克思對話 4. 與傅柯對話 5. 與德勒茲和史賓諾沙對話
	老子與逆景求「新」 (6 節) 全課程：\$620 單位：\$120	岑朗天	1. 老子其(奇)人其(奇)書 2. 老子與後現代生活；老子與女性主義；老子與環保思想 3. 老子選讀(一)：老子與逆景自處：告別「增價」，無為而無不為 4. 老子選讀(二)：老子與身心治療：自然青靜；房中術都關佢事 5. 老子選讀(三)：兵法?權術?袋錢入你袋? 6. 總結：為甚麼要有形而上學？道家的生命情調
	班雅明的歷史哲學 (5 節) 全課程：\$540 單堂：\$120	馬國明	1. 班雅明生平簡介及其歷史哲學的背景 2. 班雅明《歷史哲學命題》導讀 3. 記憶和傳統、文學形式和歷史 4. 語言理論 5. 《商場研究計劃》的商品模式、

			結語
	維根斯坦導論 (4 節) 全課程：\$440 單堂：\$120	洪維信	1. 簡介 2. 早期維根斯坦 3. 困難與轉折 4. 嘗試了解後期維根斯坦
	黃毓民的中國現代史 講座 (8 節) 全課程：\$780 單堂：\$120	黃毓民	8 節內容 - 現代中國史最重要的事件 - 現代中國史最重要的人物
	香港政制面面觀 (8 節) 全課程：\$780 單堂：\$120	蔡子強 陳家洛 黃宏發	1. 香港政治與制度綜覽 2. 中央與地方的關係 3. 選舉制度比較 4. 選民投票行爲 5. 行政立法關係 6. 政治問責 7. 功能團體的概念 8. 政黨制度
文化 實 踐	另類英語同好會 II (8 節) 全課程：\$820	梁惠琪	8 節內容 - More on Vocabulary - Difficult Words - Common Topics - Thesaurus - Proverbs - Slang - Common Mistakes - Better Pronunciation - English for Special Occasions
藝 術 普 及	一百部必看的愛情片 (10 節) 全課程：\$950 單堂：\$120	林奕華	1. 主動的女人 2. 男人與女人的戰爭 3. 最浪漫的 VS 最不浪漫的 4. 愛情有價 5. 為愛唱情歌 6. 至死不渝 7. 你是我的 8. 大時代 9. 有情書信

			10. Le difference
莎士比亞：四大悲劇 I—《馬克百》與《奧賽羅》 (8 節) 全課程：\$780	梁惠琪		8 節內容 - 簡介莎士比亞的四大悲劇 - 詳細研究及分析《馬克百》與《奧賽羅》
布紐爾?有的「嘢」喎! (8 節) 全課程：\$1,050 單一階段：\$620	舒琪		第一階段 1. 一條安德魯狗；黃金時代 2. 被遺忘的人；河流與死亡 3. 魯賓遜漂流記；街車的虛幻旅程 4. 禽獸；沙漠裡的西蒙 5. 奇異的激情；犯罪生涯 6. 咆哮山莊 第二階段 7. 納扎藍；銀河 8. 維妮迪亞娜；紅顏孽債 9. 泯滅天使 10. 中產階級的拘謹魅力 11. 自由的幽靈 12. 情慾的迷糊對象
重寫小說的現代性— 現代小說讀與寫 (8 節) 全課程：\$780	崑南		1. 瀏覽小說的各種面貌 2. 揭開小說的層層面紗 3. 剖拆小說的奇妙裝置 4. 小說構成的三大元素 5. 存在意識與小說創作 6. 個性建立與小說創作 7. 重塑自我與寫作空間 8. 中國小說與小說創作
電子音樂的起義圖鑑 (8 節) 全課程：\$780 單堂:\$120	袁智聰		1. 電子音樂前傳 2. 電子與搖滾通婚 3. 靜態環境音樂 4. 電子流行音樂起義 5. 反搖滾後崩電子時代 6. 電子流行曲新時代 7. 電子舞曲淵源 8. 香港電子音樂圈

## **Appendix IV**

### **News-clipping of Cattle Depot Book Fairs**



In the good books ... the promotional poster explains what is different about the Ngau Pang Book Fair.

# An alternative exhibition

**PAGGIE LEUNG PUI-KIE**

THE HONG KONG Book Fair has always been the highlight of summer, but this year it is no longer the only choice for book lovers. Ngau Pang Book Fair 2003 promises to promote exchange and sharing among literary fans.

Organised by Cattle Depot Artist Village (CDAV) and 1A Art Space, the exhibition runs from tomorrow until August 5 at the CDAV in To Kwa Wan, intentionally held at the same time as the Hong Kong Trade Development Council's Book Fair in Wan Chai.

"The Book Fair has been too commercial over the past few years - the reading culture is lost," says Long Tin, co-ordinator of the Ngau Pang Book Fair.

"They focus too much on the display and sale of books and have not provided any channels for publishers,

writers and readers to communicate." He says the Ngau Pang Book Fair will focus on cultural exchange and freedom.

Apart from featuring books and other literary works from more than 20 publishers, the fair also offers writing workshops, sharing sessions hosted by acclaimed writers, a forum for readers to exchange their opinions and video shows about celebrities' book collections.

Long Tin says they want to give readers more options. "We want to create an atmosphere [to help people] to appreciate the art of reading," he says.

Instead of having pop idols or love story authors signing their newly released work, Chinese literary scholars such as Lo Wai-luen, widely known by her pen name Xiao Si, will give talks at the fair.

"It's another kind of book exhibition,"

Xiao Si says. "There ought to be different things in the world. This [book fair] facilitates communication among book lovers, authors and publishers."

The writer believes the Hong Kong Book Fair is too crowded and commercial. "It's for those who seldom visit bookstores," she says.

Other speakers include Taiwanese novelist Lu Ping, local poet and writer Leung Ping-kwan, author Tung Kai-cheung and Kung Lap-yan, associate professor of religion at the Chinese University of Hong Kong.

Other programmes include an exhibition on publishing and a video cafe where visitors can watch videos submitted by members of the public.

Admission to the book fair is free.

For details about the Ngau Pang Book Fair, visit [www.oneaspace.org.hk](http://www.oneaspace.org.hk) or call 2529 0087

# 牛棚另類書展 愛書人新寵

香港一般書展商業味道較濃，可能已令你感到厭倦、乏味，一連六日的牛棚書展或許令你聞到真正的書香。由進念二十面體及1a space主辦的牛棚書展將於本月31日至下月5日，假牛棚藝術村舉行。屆時將有22個參展單位，包括小型出版社及二樓書局等，舉辦不同特色的主題書展，展出文學經典、親子及視覺藝術等書籍。

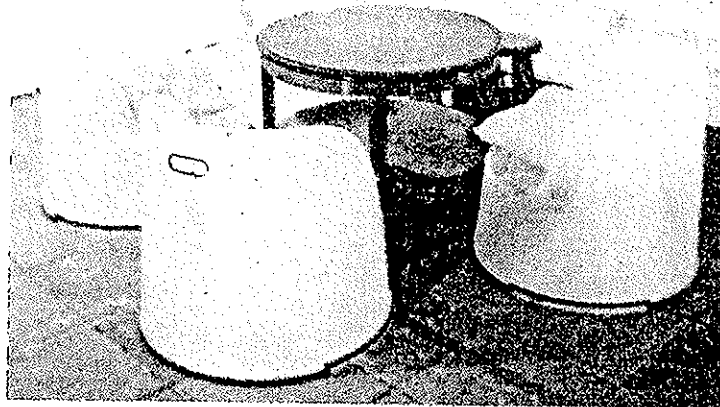
書展還包括五個展內展，即供市民自由欣賞錄像作品的錄像咖啡座、回顧文化歷史的專題展覽、文化人暢談自行製作刊物經驗的分享會及理工大學學生揭開知名文化人的書房展等。

書展亦舉辦了很多豐富的活動。例如：駐展作家也斯、小思及平路的寫作工作坊，以及其他作家（如董啟章、龔立人、麥燕雯、駱穎佳等）的

講座。此外，展覽亦設有自由書墟，供市民分享書籍、唱片等心頭好；展場專區亦會於8月2日及3日開放並舉辦「閱讀搏擊會」，讓有興趣的人士

發表意見及即時作出回應，藉此讓不同的愛書人直接交流。詳情可參閱 <http://www.oncaspac.org.hk>

實習記者麥懷欣



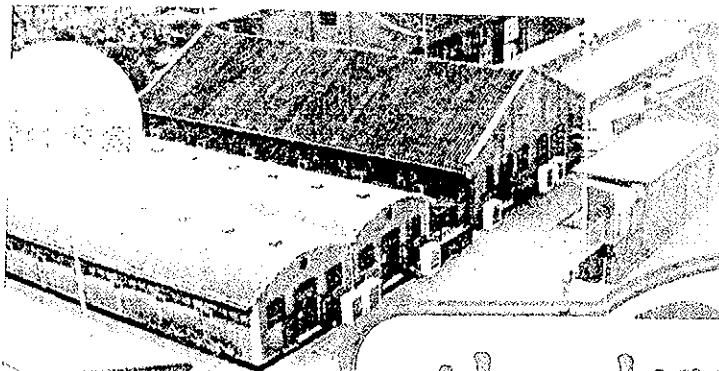
牛棚書展設立的「錄像咖啡座」，務求讀者能在布置成咖啡座的地方自由借閱、欣賞錄像。  
(麥懷欣攝)

成報  
Sing Pao Daily News  
22 JUL 2003

第十四屆「香港書展」已經舉行，無論場內場外均是人頭湧湧，場面好比終究竟能真正讓人看書、談書的空間又有幾多？

同時間，土瓜灣也舉行另一個書展，就是號稱為「愛書人的選擇」的「2003」。書展統籌朗天說，近年書展淪為一個傾銷商品的活動，失去書展的們選擇與會展的同期舉行，就是要凸顯這個問題。

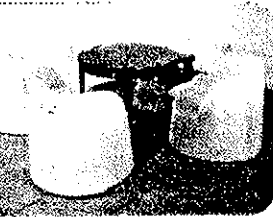
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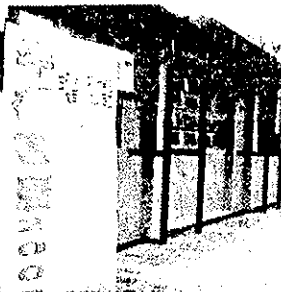
「牛棚書展」的宣傳海報。



朗天希望書展能讓參加者作真正的知識交流。



綠像咖啡店供市民自由點檯，欣賞綠像作品。



圖「為愛書人而設的書展」，免費供市民入場。

# 牛棚書展

## 抗衡商業味

明天起，一連六日的「牛棚書展」將於「牛棚藝術村」舉行。概念舉辦這個書展的，是梁文道和藝術團體「1a空間」的蔡幼姿。他們曾於前次看到「曙光書店」店主馬國明批評「香港書展」的文章而得到啟發。他們不約而同地對書展變得商業化而感到失望，於是想舉辦一個另類書展。

### ◎商業化的「香港書展」

統籌「牛棚書展」的朗天說：「書展一直舉辦的展覽像大型展銷會，例如珠寶、電腦及汽車展。但書本跟這些商品的性質不同，實不可以同樣的模式來辦書展。」朗天直言由貿易發展局接辦後的書展很有問題，他以梁文道參展「法蘭克福書展」中的「香港館」（由貿發局參展）經驗為例，那裏金碧輝煌，書本放在櫃中，每看一本書，都須由專人拿出來放在盤子上閱讀，完全不切合參觀者的閱讀需要。

「書展是一項商業活動，但它卻不只是商業活動這麼簡單，它應與電影節、藝術節的地位一樣崇高，是城市的一種symbol (象徵)。」主辦單位經常以人流、活動數目等來量度香港的閱讀文化，認為人們的文化水平很高，朗天聽下去也覺得可笑。當是書商的朗天也理解，「香港書展」的攤位租金高昂，參展商面對很大的財政壓力，展覽自然會以商業角度出發。「香港是很奇怪的地方，即使經濟如何惡劣，主辦單位也是不肯減租，所以後商都以商業思維來參展，目的是要傾銷書本。」

### ◎包羅萬有的項目

朗天認為，如越感般的「香港書展」，參觀者根本感受不到閱讀氣氛，而書展內的書本又可在書局買得到，參觀與否分別不大。那麼，「牛棚書展」又如何？

「牛棚書展」將設有22個攤位、展覽、講座、座談會、詩詞

朗讀會、分享會、自由書墟，以及讓你發表議論的「閱讀博擊會」。單看節目內容，不乏交流的空間，活動應相當豐富。不過，朗天曾在某場合表示，書展內容與理想中相差甚遠，只達成構思中的十分一。他在訪問中澄清這樣說是誇張了點，但未達成一半則是事實。

朗天表示，由於「牛棚書展」九成的工作人員都是義務協助的，很難專責處理單一事務。所以作家陣容不夠多，宣傳不足，以及未能舉辦有關版權的討論會等，都是朗天未感滿意的地方。

朗天說，「牛棚書展」是以合作社的形式進行，合作夥伴都是靠「搭牌頭」召集而來，可以說是完全沒有資金的壓力，但這又衍生另一個問題，「長遠而言，這樣是不可能的，因為毫無酬勞是對文化人的一種剝削，純粹以『理想』為藉口而公然剝削。」

### ◎崇尚與參觀者有交流

在一眾活動中，「市民自由書墟」這項節度是最吸引的。朗天表示，這項自反應非常踴躍，很多人已登記報名，也是他最感滿意的環節。「那種自由開放、免我的地攤形式，很符合我們的理念。這種像『波希米亞人(Bohemian)』的原始相處模式，容許人們自由交流，如果認真者能與參觀者有真正的交流，即使只得一個客人，也已足夠，這是生意人想像不到的滿足感。」

至於反應較為冷淡的，則是供大家發表議論的「閱讀博擊會」，「其實我們也估計它的反應可能不大理想，但都是要做的，因為可給予大家多點時間發表意見。不過，雖然暫時還未有人登記，但我們已講了一些『夾』(喬裝的參加者)，預計到時會出現火花。」

與聲齊

鳴謝

集詩約東乘



承數小記

或報

Sing Pao Daily News

30 JUL 2003

牛棚書展 2003  
日期：7月31日至8月5日  
時間：10:00am - 10:00pm  
(7月31日6:00pm開始，8月5日6:00pm結束)  
地點：九龍土瓜灣馬角道63號牛棚藝術村  
費用：全免  
查詢：2529 0072 / 2893 8704

7:30pm	駐展作家對話——當思路與雷海濤談 (講者：小思、平路)
6:00pm	閱讀光景電影博覽會 導師：紀陶
8:00pm	作家講座：一本書的完成——蘇敏華
2:00pm-3:30pm	拉闊文化：21世紀的青年與「普及」文化論壇 (講者：俞若玫、葉穗聰、小西、梁淑)
3:45pm-4:45pm	暑假自作業雷——Times Up, Pens Down (講者：Katie、Masha、江瓊珠)
4:00pm	分享會：如何增加小朋友的智能 (一)
5:00pm	駐展作家會聚：小思——雜談香港散文
6:00pm-11:00pm	尋找香港人系列學生作品戶外放映會
8:00pm	作家講座：聶立人——現代工作倫理之探討
10:00am-10:00pm	個人心得交流 (閱讀博擊會)
2:00pm	作家講座：麥燕雯——無茶茶座談會
3:00pm	作家講座：鄭單衣朗讀會
5:00pm	分享會：如何增加小孩子的智能 (二)
5:00pm	《Animal Form》首映
6:00pm	閱讀光景電影博覽會 導師：湯煥兆
6:00pm	作家講座：駱頌佳、歐贊年——解構香港消費文化
8:00pm	駐展作家會聚：平路——論與寫、寫後的深談
6:00pm	閱讀光景電影博覽會 導師：張偉儀
8:00pm	作家講座：張頌佳談書教改 在語言「真」——校園生態觀 (講者：張頌佳、張偉儀、張偉儀、張偉儀)

出席「牛棚書展」的駐展作家除有香港的也提及小思外，尚有台灣著名作家及資深新聞文化中心主任平路。平路的閱讀風氣一向犀利，透過與平路的對話，不但可多了解內地書展的狀況，也可探討如何引發學童閱讀的興趣。

平路從身踏足「香港書展」，但從她對台灣書展的了解，確實提供不少值得參考的經驗。她說台灣書展每年都會設有不同主題，譬如以法律為題的展覽，會邀請法律作者，出版界人士共同參與，那不但讓參觀者對某一項目能有更深入的瞭解，也可增加讀者與書展的興趣。

香港作為亞洲最發達的商業城市，她建議我們可藉此舉辦專為為業人士而設的版權交易活動，發展專業又具特色的版權交易中心，長遠來說對出版業的發展很有利，從而也可增加閱讀的氣氛。

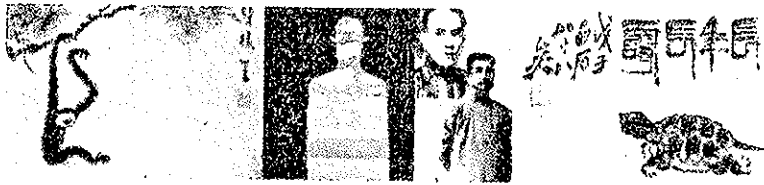
說到「牛棚書展」，平路認為它可在主流以外，為讀者提供另一選擇，那是非常有意義的。「如果城市只有一個書展的話，是沒有趣味的，我們應有主流以外，鼓勵發展另類聲音，因為文化就是需要引導各種的可能。」

我們常常談，香港學校欠閱讀課，平路覺得這與老師及家長過分要求學童閱讀實用性有關。「我們應幫助他們找，有誰好玩的書，不論是《Harry Potter》也好，愛情小說也好，而不要是單單practical (實用的)。當他們找到書後，自然會與書本聯繫在一起。」平路鼓勵成年人，不要強迫學童讀人書者用功讀書，也不要壓抑孩子的閱讀愛好，令他們對書本產生興趣。



平路認為香港可學習台灣，為書展設立不同的主題。





# 書展三胞胎

不知大家有沒有這樣的經驗，在人山人海的書展，順着入場指示，兜兜轉轉，尋尋覓覓，卻找不到一本讓你交心的書，最後空手而回。

幸而這年頭大家已慢慢看清壟斷這回事，人還有選擇的權利。繼漫畫從書展分家之後，年底再有「書節」另起爐灶，創辦人之一林旭華說，書節的規模未必能與書展相比，「但我們希望以民間的力量，辦一個從讀者以及參與者角度出發的書節，回應香港人對閱讀多元化的要求」。另一位創辦人何安達則

考慮到入不到書展大門的小出版商，「今年12月底舉行的第一屆書節，參展費比貿發局的書展低約兩成，我們又會將入場費所得，扣除行政支出，按比例回贈予參展商，並盡量提供公平、具透明度的參展環境。為了避免大公司大攤位壟斷「靚位」的情況，將採取先到先得揀位次序」。不過，除此之外，書節並未為小出版商提供特別優待。

書展的主角其實是書。書節推出的「百書計劃」，何安達形容就像個媒人，「無非想撮合作者與出版社，想出書的獨立作家、學校、NGO可以提供建議書，透過這個計劃交給出版社」。他說：平時出一兩本書的成本高，而且很難搵廣告或贊助商，「但一百本書聯合起來，可接觸更多的讀者，希望藉着共同出書計劃，將獨立出版變成 marketable，甚至發掘新的市場」。

不過，獨立出版社進一步的負責人江瓊珠認為，便宜兩成並不太吸引，「恐怕是個 wishful thinking，在操作上做到平等，但本質上無分別，書節仍受制於商業規律，向貿

發局租賣場，按商業遊戲規則，壟斷都會出現。就算最後贏到書展，「書節」可能已變成另一個「書展」！」書節的何安達也承認，幾十萬元的場租是最大的支出。江瓊珠覺得，反而牛棚藝術村的書展有良好意願，「參展費用只需二千元，獨立出版社都能負擔，大家以為香港有另類，有選擇，我們在書展出現也只能硬碰，獨立書展可發出另一把聲音」。

這個打着「一個真正為香港讀書人而設」旗號的書展，將與貿發局的書展同期登陸維多利亞港的對岸——牛棚藝術村，已報名參加的江瓊珠和曙光書店負責人馬國明都覺得，從營業的角度並不樂觀，但與書展正面交鋒，正標示一種對抗精神。牛棚書展籌委會成員蔡勿姿亦說，打對台算是一個策略：「本來想撞到正，現在決定7月31日開幕，比書展遲兩天，牛棚書展經費低微，這樣做更引起大家的注意。」

牛棚書展統籌明天形容這是個「反動」的書展，「事緣去年馬國明在《信報》回應有關書展的文章〈一盤生意〉，講出很多人的心底話。貿發局把書展看成一盤生意、消費品，我們嘗試展示書展的另一種精神，可以說，回歸一個文藝青年的書展」。除了主題書籍展覽、新書展銷外，還有一系

列的活動，擴散至整個牛棚，入場的讀者完全免費。牛棚邀得小思作為駐場作家，牛棚書院有大眾化的閱讀文化講座；搞視藝的1a空間同時舉辦與閱讀有關的視覺藝術展覽、錄象咖啡座；電影評論學會亦合辦電影導賞會。此外，還有作家會眾、市民閱讀心得交流會、二手書舊海報交換會、藏書展覽、另類版權洽談會等等。明天強調，書展非常開放，「市民可以帶着紅白藍膠袋來即日登記，在牛棚的戶外空地擺地攤，甚至以物易物，是名副其實的自由書墟」。最重要的是有選擇，大家又會如何選擇呢？





# 不同層次素求 書展鬧3胞



電影《史力加》中，史力加說怪物同洋葱一樣，是有層次的。我想，書展今年梅開三度，除「牛棚書展」外，同期加映文化人朗天等人搞的「牛棚書展」，年尾又上映林旭華等搞的「香港書節」，正好反映香港人對書展終於出現不同層次的追求！

文：張希莊 圖：星島圖片庫



有人開始說書展鬧三胞胎，其實連同由書展鬧開出來的漫畫節，香港書展已經「四喜臨門」。令人深思的是，「一展四出」的源頭「香港書展」，引發出來的其他三展，好像都是衝着「香港書展」而來，好像他們每次「另起爐灶」，都是一次對「香港書展」的「反動」。「書節」創辦人之一何安達說：「書展變得像個消貨場，每次看書展就是看次文化堂出甚麼怪招……有些參展商甚至在書展結束後，不肯把那些「倉底貨」帶走……我覺得這不是書展。」



出版《老借覽》等書籍在書展賺到盤滿鉢滿的次文化堂社長彭志銘，對香港書展也不敢恭維，而且頗有怨文化堂的「新招」？

出版《老借覽》等書籍在書展賺到盤滿鉢滿的次文化堂社長



次文化堂社長彭志銘今年參展攤位由12個減至5個。

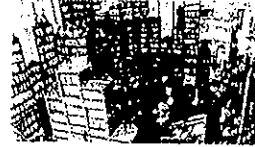
「瓜棚菜去了？」，潛台詞是書展雖然年年幾十萬人進場，但讀者居然不知到哪去了！

綜合幾方面意見，書展之所以令小出版社、小書店（樂文已經幾年沒參展了），甚至如朗天及林旭華等愛書人亦覺不是味兒，當中作祟的正是「食」。林旭華、何安達的「書節」租金不過少得展兩成，純以租金來說對參展商吸引不大，不過入場票價會攤分給參展商（此類以書展入場人次計達600多萬），同時位置採用抽籤制，以避免書展中大發展商永遠佔據地利的弊病。不會給人一種不可商量的作風。

## 2,000元參展 願把好書抬進去

「牛棚書展」參展6天費用2千，是真正的推垮書展普通單位費用近2萬的門檻，提供「香港書展」以外的另一層次。個人去年已疾呼「不去書展」！今年則對「牛棚書展」充滿期待。雖然「牛棚書展」結果如何尚未可知，但希望小型的、民間的、多元的書展可以藉此爆發，散落全港各個角落。

大而單一，不如小而有多層。我們應該有書展、「牛展」、書節、讀書月、10本好書，以及由每個人自己制定的求甚解和不求甚解的讀書、買書、賣書、送書、逛書、觀書、寫書、評書、擺書、曬書、拋書包和捐書包計畫。



圖莫斯科最近的國際書展，其中一個單位展台古樸雅緻，令人欽羨，香港則難見此景。

## 40萬人進場 讀者何在

「牛棚書展」的旗號是「真正為香港讀書人而設的書展」，潛台詞自然是一向辦開的書展「並不是真正為讀書人而設」。「書節」的新聞稿標題則是「香港的讀者們到

2002, K. wall Centre, 191 Java Road, North Point, Hong Kong.  
Tel: 852-2503 0680 Fax: 852-2887 1196 E-mail: news@hkbookfair.com

<b>香港書展</b>
日期：7月29日至8月3日
地點：灣仔香港會議展覽中心
網址：www.hkbookfair.com
賣點：全港一年一度最大規模最逼人關於書的活動。
<b>牛棚書展</b>
日期：7月31日至8月5日
地點：九龍土瓜灣馬頭角道63號「牛棚藝術村」
查詢：2529 0087
賣點：第一個文化人發起與香港書展同期打對台的活動，有點大衛王挑戰哥利亞的意味。
<b>牛棚書展</b>
日期：8月6日至8月10日
地點：灣仔香港會議展覽中心
網址：www.hkcomicsfest.com
賣點：緊接書展後，一年一度以買賣漫畫精品為主、香港年輕人的暑假大型活動。
<b>香港書節</b>
日期：12月25日至12月28日
地點：灣仔香港會議展覽中心
查詢：2234 6424 網址：www.bookfestival.com.hk
賣點：強調與香港書展不同、照顧小型參展商利益，承諾推動出版100本新書(或創意書)的「書節」

星島日報  
Sing Tao Daily  
14 Jun 2003

# 另類書展 葉冬

大家都知道，香港書展一年一度舉行，吸引不少人入場。今年因為沙士疫情，推遲至七月底才開始。過去的書展，曾一度由公仔書「主導」，開幕日逼爆會場玻璃大門的，大部分是漫畫迷，所謂香港人愛書，可見一斑。後來，漫畫書展獨立發展，香港書展才「找回自己」，不過，歷屆書展往往給人千篇一律的感覺，令真正愛書的人士卻步。

今年有另一個選擇，差不多同一時期（七月三十一日至八月五日）在牛棚藝術村將會舉行一個另類書展，而且是不收費用的。籌辦這個書展的負責人朗天，在網站上指出一個值得注意的問題：「外國書展不單有版權洽商，有業務交流，有市場資訊的交換和合作試探，更重的是：在這些業務互動之中，文化（尤其是閱讀文化）交流同時在進行着；作家在書展上出現，並不單純為推銷他的新作或自己的形象，或是了解目標讀者的喜好，以準備在下一本作品投其所好，賺他們的袋中錢，而是投進一股股文化公共空間的洪流，在和讀者溝通的過程中，有 give，也有 take。」

牛棚的書展屆時邀請了三名作家進駐，他們是小思、也斯、平路。購書人士，可以與他們接觸，不單是要求簽名，還可以互動式的交流。對促進閱讀風氣，有一定的幫助。書展是否出現大量人流或是否涉及以金錢來衡量的大筆交易，應不再重要。書展中是否湧現知性的生命力，才是我們所企望的吧？

斷想篇



大公報 Ta Kung Pao

26 Jun 2003

# 牛棚書展撼會展書展

【本報記者報道】牛棚書院將於七月三十一日至八月五日舉行書展，是本港首個大型文化閱讀活動，二十二個參展單位將展出較為偏門文化藝術刊物，著名作家嶺大中文系教授也斯、中大榮休教授小思及光華新聞文化中心主任路平更會擔任駐場作家，與讀者分享寫作心得。

## 路平也斯小思駐場

牛棚書展費用全免，二十二個參展單位舉辦各有特色的主題書展，尚有五個特別活動，包括供市民自由點播欣賞錄像作品的「錄像咖啡座」、回顧人類閱讀文化歷史的專題展覽，展示八位知名文化人包括董啟章、黃源順、謝立文、吳昊書房真貌的「名人書房展」等。

牛棚書展亦邀本港著名作家也斯、小思、聯同台灣著名女姓主義作家路平，出任書展的駐場作家，三位作家會舉行講座及對話會，與讀者分享寫作心得。書展更特設「自由書墟」，供有志者「擺地攤」展示任何可以閱讀的玩意，擴大文化交流範疇，有興趣者可向主辦單位登記。

## 每日吸引二千讀者

主辦單位估計，平均每日可吸引二千名參加書展。至於牛棚書展與會展舉行的書展「撞期」，書展統籌明天坦言，大會是刻意跟會展書展同期舉行，希望給市民大眾多一個選擇。

新報

HK Daily News

22 Jul 2003



## 身體後樂園

邵家臻，身體異變中。近日身體出事，像是小說家卡夫卡筆下的蒼蠅人一樣驚嚇。實情是我的身體竟然越做越「上力」，朝十晚十二仍然毫無疲患。那幾天還要做到凌晨三、四點，而早上起來又是一條好漢。這一種「大力肯做」，顯然不是我的本性。

我左猜右想，可能是大學開學之故，又可能是今個月的月尾又起浮動(月中已是我的月尾)，影響睡眠質素，抑或是三字頭的人出了三字頭的碟而興奮過度，輾轉反側呢？難道三字頭就來了更年期？無論如何，我這種太有精神、太好精神、太多精神的精神病，希望不是跟「敵視你樂園」開幕和領導人訪港有關。

我百思不得其解，只因對身體這回事接觸多而認識少，甚至接觸愈多，認識愈少。應該說是對身體這樂園，我沒有好大的興趣。之前讀法國當代最有影響力又最受歡迎的思想怪傑Roland Barthes的自述，他煩瑣地列舉了自己諸多習慣和愛好。它們看起來微不足道並且匪夷所思，但Barthes卻振振有詞地說，這些源自身體的習慣和愛好，就是最重要的個人性標記，是我我差異之所在。

書，是讀完，但我不明白。我想不明的，應該還是你、妳和他、她。長期以來，人總是將自身分成兩部分——意識與身體，而前者更是決定後者的；如果不客氣一點，身體簡直是意識和精神生活的負累。因為對任何做大事的人來說，身體和意志處於一個對立框架上：身體短暫，意志不朽；身體是食慾的，意志是純潔的；身體是低級的，意志是高級的；身體是錯誤的，意志是真實的；身體是導致惡，意志是達致善。所以做大事的人對身體有兩種策略：一、抑壓，因為身體是個問題，避之則吉；二、遺忘，因為身體已經不是議題，不須理睬。

為了可以做大事，我長期抑壓、習慣遺忘，解答不了身體異變現象，也就算了吧！不過，就是那一隻手不讓我話算就算。因為，這是國家領導人的一隻手。領導人訪港、講話、要求香港多做第一、親民，我都見慣，只是今次我見到的是他「執子之手」的熱情。幾十歲的人拖著幾十歲的人，男人拖著男人，時間一分一分的過去，我開初有點靦腆，後來知道這原來大有名望，叫做Soft masculinity「柔性的雄性氣魄」。它所講的是過往男人太鹹、太臭、太硬、太惡、太木、太理性、太少眼淚、太多口氣、太輸不起，於是最痛。唯有點溫柔而尚扭，以及許多的人情，讓男人可以不一樣。至少，港男選舉的最後關頭，就證明了這個道理。一路想，被國家領導人拖著的感覺是怎麼樣？我的身體可會又起異樣？電視機的風景，是否一種異象？

對於身體這個後樂園，我是時候去見識一下。九月廿九日牛棚書展三周年，主題就是「閱讀——身體」。這一檔「睇肉課」，有的是姊妹妹妹和紫藤的肉、新婦女協進會為香港女性性生活研究的肉，以及在電影、建築、治療、消費、城市、國家等形形色式、林林總總的大肉肉。我這塊一百八十磅的大肉肉，遇上這一隻手和這一堆肉，正在回歸。

邵家臻——香港浸會大學社工系博士生，吹水力強，吸水力弱，與兩貓咪糾纏不消，正過著在職退休生活。  
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# Let's Think

聽身體 · 閱城市 · 看世界

與其說牛棚書屋是「另類書屋」，不如說是一年一度有關閱讀的聚會，進入第三屆，統籌俞若玫說「先聲奪及，然後深化」，以「閱讀身體」為主題，探討現代社會對身體的種種討論、迷思、從性別、媒介、城市、消費、由身體出發，閱讀思考。拿旅遊作例子，在身體最享受的時候，原來也引來連串問題。

text: Venus Lam photography: Ann Cheung



俞若玫



方健欣

## 消費、旅遊、可持續

閱讀，不止是看書，也是打開眼睛看世界，像旅遊就是一個讀世界，在我們日益的消費式旅遊中，在購物享受至的過程中，也許沒有真正閱讀世界，像像獨立製作人勞致琪 Christina，過去一年走訪布吉、雲南、菲律賓、澳洲、名古屋5個地方，探討了消費對當地產生的影響，原來在我們的身體得到歡愉的同時，其實正在對當地的文化及發展造成破壞。

勞致琪當從導遊工作，後來又做過 low planning，當中認識到可持續發展這個概念，看上去像烏托邦一樣，Christina 說：「困難地經營，可持續發展就是拒絕經濟、環境、社會着戒一個三角，其中一方的發展是不會破壞其餘兩方面的發展，而香港的例子正在正就是只顧經濟的發展，而忽略了社會環境。香港是消費者的天堂，但大部分的人並沒有意識到，很多的不公平貿易，對其他地方的經濟帶來很大影響。」 Christina 希望透過 5 輯紀錄片，喚醒大眾的可持續意識。

雖然 5 個地方都是香港人常到的旅遊熱點，不過，若眼視就是在當地的原住民上，Christina 說很多人覺得他們很懶惰，不愛運動，實際是他們有自己的生活方式，身處區一下子要強迫他們接受現代人的生活方式，其實強迫也可以懂原來。她提到在布吉區拍攝原住民原居人間，沒功被冷

彼此的分別，「好像每約每天早上 7 時開始拍攝，我們有的是手錶上的 7 時，他們卻是根據太陽的位置而決定時間。事實上，他們的起居飲食也與大自然息息相關，好像他們在某一個地方耕種、捕魚，到一段時間後會遷移到另一地方，好讓原本的地方得以復原，這不會當同自然資源。」

## 一切還從自身

俞若玫回憶起新加坡原住民與思人的作息時間，他們的身體與大自然息息相關密切，反之我們的身體，除了是生理上外，也是社會文化的反映。在 Christina 的紀錄片上，帶出了我們值得思考的問題，不是這樣消費，那麼如何，當大眾意識都是這樣，誰給我一個另類答案。俞若玫認為排牛、排差、排排的目的，就是透過不同的溝通，工作時，談問題，然後思考，從觀察於自己的身體出發，問自己愛甚麼，最後可否找到答案不重要，從過程經歷思考過程，才有所得。

俞若玫希望未來發展不止是小眾文化人的玩意，而泛及的社區活動，是以這樣有差異、有溝通、有聆聽、有傾聽、有傾聽也難。讓上高層不同的地方，便是走上了網絡，開了 Blog，請上那些 Bloggers 外，更應該給大眾參與，希望在發展過後，提供一個空間，把閱讀的精神一直伸延下去。 ■

牛棚書屋 9月30日至10月3日 免費入場 查詢 2523 0087

http://www.ennestate.org/microsite/2015

http://anncheungphotography.com

# 一清二白赤裸赤體

Roundtable香港青年政策研究所在今屆「牛棚發展」研討會的主題為「香港社會的身體語言」，我們選擇了本會「非主流社群研究計劃」中的「易服癖」和「人體藝術協會」（又稱「天體會」）的研究為討論個案，希望藉此摸索出個人身體與社會身體的關係及前者所受的約束和規管。

## 人體藝術·Simon·天體營

無論是大陸人還是香港人，一聽到「裸體」這兩個字，很多時候還是像道學先生聽見了淫聲浪語般，認為裸體就一定等於淫狎。「狎」，本來是指不莊重，延伸出來的意義便是「侮」的態度。中國社會傳統以來最看重的就是禮儀，初次見面時必先正衣冠，假若一個人赤身露體，在別人眼中，無他，不是變態的就是為了羞辱對方。但在香港唯一的註冊天體組織——人體藝術協會會長Simon口中卻發覺，赤裸在他眼中除了是「美」之外，其他什麼都不是。

人體藝術協會去年提議在西貢區的深灣、白鵝仔或滘東灣內興建香港首個文化天體度假中心。中心包括基本的康樂設

施，有碼頭、更衣室、燒烤場及二十至八十間組裝式度假屋等等。在一般人眼中，天體區內男女老幼都赤身露體，還不就是一個淫亂的樂園？誰想到天體區內的守則反而比區外的更為嚴謹。據Simon所述，守則的其中一條是：「不可用言語、動作使他人感覺不愉快或不舒服。」任何參加天體活動的人都需要嚴格遵守活動的規則，例如不准帶攝影器材或有拍攝功能的手機進場，亦不准吸煙、飲酒。Simon認為天體活動、裸體與色情根本就沒有必然的關係，就算我們穿著衣服思想上也可以有性幻想。在天體區的紀律儼如制服團體一般，唯一不同之處是，他們的制服就是自己的身體。誰說天體區就等同於性開放的國度？

裸體，也許我們會覺得只不過是把衣服除下來罷了，但作為攝影師與人體模特兒的Simon卻絕不認同這種膚淺的看法。就以人體模特兒為例，假如未經過專業的訓練，普通人根本是做不來的。例如每三十秒左右就要轉換一次動作，亦要令到繪畫的人畫到模特兒不同的介面及每人都有一個平均的視點。自小就喜歡在大型的身

鏡前顯露自己赤裸身體的Simon，的確對裸體另有一番見解，他比我們多的也許是一份作為藝術家的執著。在他眼中，人體的各種形態就像樂譜中的音符組合，可演繹出無數的藝術創作。Simon亦坦言藝術與天體兩者之間，他自己比較看重藝術，在他眼中天體是一種享受；是一種沒有衣服束縛、達到天體人融合為一的活動。而藝術就是用一種手法去還裸體一個清白，令其他人更為明白天體活動真正的一面。

## 反思裸體、禁忌

從Simon口中聽得最多的就是「還裸體一個清白」、「要把天體活動由不見光帶到見光」、「很多人對裸體、天體的反應都是落閘」。彷彿西貢天體區需要數百甚至逾千萬的興建費，又或是政府批准與否都不再重要，更重要的是要改變人們的心態。Simon坦言因為他這種有別於一般人的興趣，身邊不乏說他是變態的朋友，許多朋友因此離他而去。我們對赤裸的抗拒，其實就是源於我們心中的羞恥界線（the shame frontier），認為不穿衣服就是羞恥，就是難為情。這羞恥界線可說是

社會規範（social norms）的一種。社會規範就是指一些社會中明文或不明文的規條，用以界定群眾可以接受的行為範圍。人經由社會化（socialization）形成對規範的認可，而規範就能夠引導我們每天的生活，限制我們的生活模式。這些規範可以是透過明文，或者是教化過程，亦即是所謂的內化（internalization）灌輸給我們；一些社會的主體價值就會很值於每一個人的心中。就好像我們在別人面前赤身露體，我們會感到有一種罪惡感，因為這是超越規範（violating norms）的行為。久而久之，裸體就會變成一個社會的禁忌（taboo）。

短的一段對話，感覺到Simon對改變人們心態的無力感。「當我想尋求贊助的時候，很多機構都認為天體或者裸體是不健康的，會影響公司的形象，因此拒絕贊助。即使是肯贊助的人，亦不願意把自己的名字公開，不想跟這個機構發生任何的關係。」對於赤裸，又或是許多不同的規範，最高無上的規條可能並不是法律，而是每個人內心的界線。

# 牛棚藝術村 非主流書展

Cattle Depot Village, Art is Art, Book is Book

1907年建成的馬頭角牛房，原是用作牛隻檢疫站兼厩房。1999年，獲修護至水上，政府將建築群批予藝術工作者使用，成為今天的牛棚藝術村。近日走進牛棚，牛隻氣味再嗅不到，剩下的，可能是一陣書香。

## 牛棚書展 另類文化特色

牛棚書展今年第4年舉辦，依舊低調選址土瓜灣的牛棚藝術村。深紅色的磚牆、書展和音樂、文化座談會、百花齊放的地攤、搖搖擺擺書香，為這個舊區添上文化氣息。文化活動總會為該區帶來熙熙攘攘的商機，今屆牛棚書展首次九龍城區議會合辦。我們一向有賴款項非牟利文化團體，今年和他們合作，希望這個書展能成為這個區的特色，吸引多點街坊來到這兒。亦期望這個另類書展能與主流的並駕齊驅，一年比一年

廣泛，我們都會繼續支持。」九龍城區議會代表尹才務先生說。

## 首辦牛棚書展 中港台書壇會

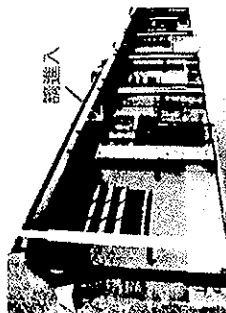
踏入第4屆，書展內容更見豐富。今年重點響應主題：「書就是書」(Book is Book)，讓書本身當主角，除了以往的書展、地攤、座談會、音樂會、駐場藝術家、還新增書廊夜話、牛棚書苑、超級藏書展、書籍書藝工作坊、二手書店之旅等。

今屆的重點節目為中港台三地書展大會，請來中、港、台三地「書魁」，包括林冠中、傅月庵、謝其章、吳靄文、陳智德，和香港讀者交流。其他充滿藝術氣息和突破重圍實外，於戶外環境舉辦的「音樂會：詩與音樂」也來個有趣的 crossover，讓詩歌與音樂交流，讓來不同音樂組合將觸感本地

詩人的作品，演繹100%香港本地聲音。此外，座談會之一——「香港電影的城市風華」更會放映在九龍城區取景的香港電影片段，讓觀眾置身真實地城再透過電影互動討論，在浮光掠影及經驗實地之間，認識九龍城區的特色。



九龍城區議會代表尹才務說，讓書香十分及持本地文化活動應為社區注入更多活力。



## info

牛棚書展2006：書就是書  
日期：12月15-18日  
時間(每日)：(1日)10:30am-10:00pm  
(2日-4日)10:00am-10:00pm  
地址：土瓜灣牛棚藝術村  
網址：http://www.01nesps.com.hk/  
book972006.htm



CITY\_022



【本報訊】由  
空間主辦、九龍  
城區議會合辦的第四  
屆牛棚書展由十二月  
一日至四日，於牛棚  
大本堂舉辦。

本屆牛棚書展以  
「書就是贏」作為主  
題，讓「書」登上廣  
正的主角，透過連串  
活動，如書棚夜話、  
牛棚書裝、總版發售  
書展、動手造書等，令  
音羅大眾重拾閱讀趣  
味。

為推廣閱讀風氣  
、鼓勵好書的出版，  
在書展正式舉行前，  
舉辦首屆「牛棚書裝  
」，由牛棚書展委員  
明、洛儀）及讀者網  
上投票，選出十本以  
香港為主題的好書，  
結果於書展開幕當日  
公布並探獎。

本屆牛棚書展推  
出重點活動包括：邀  
請內地、台灣及本港  
「書痴」，包括林冠  
中、馮月庭、劉其濤、吳昊文、陳智德  
；聯同讀者作一次香港二手書店之旅：  
在書展期間舉行「書棚夜話」，交流閱  
書和讀書心得；舉辦民間團體書裝發售，  
徵集民間珍藏書本，在書展期間設專賞  
與向讀者介紹。

書展期間還有系列講座，包括「古  
跡、社區、視像——香港歷史與香港人  
的身份重組」等，大會邀請學者專家發  
表意見，與觀眾對話。



擺地攤是牛棚書展一大特色

大會將邀請不同文化團體輪流主持馬  
拉松讀書會，連續兩晚舉行，透過不同主  
題，與讀者一起談好書。參與團體包括：  
原創空間、《字花》、紅紅綠綠《月台》  
、Kurbuck、香港電影評論協會等。屆時  
將舉行詩歌與音樂的交流，不同音樂組合  
將演唱、誦唱本地詩人的作品。年輕藝術家  
智海教人製作屬於自己的書，還有高學歷  
Scolad、Christophe 牧大家自製另類書籤  
。多位本地藝術工作者，包括蕭燕珊、黃  
志輝、蔡丹姿、張達、歐仔同學會、香港  
作動，為「書就是贏」連串活動，度身裝置  
展覽、演出，提供另類創作發售空間。

現場還有超過三十個特色產品地攤，  
展示 DIY 工藝品、趣怪小玩意及二手書。  
本屆牛棚書展由信和集團贊助。

查詢可瀏覽網站 [www.oncaspacc.org](http://www.oncaspacc.org)  
[hk/bookfair2006.hk](http://bookfair2006.hk)

## 辦書痴夜話絕版藏書展等提倡閱讀

# 牛棚書展

大公報 Ta Kung Pao  
1 Dec 2006

## Appendix V

### Art groups (receiving 1-year grant or yearly grant from HKADC 2007-2008) and the nature of their home base

<i>Organization</i>	<i>Home Base</i>	<i>No.</i>
Hong Kong Festival Fringe Ltd	Self-owned premises	1
1A Group Ltd	Cattle Depot Artist Village	4
Artist Commune Ltd	Cattle Depot Artist Village	
On & On Theatre Workshop Co Ltd	Cattle Depot Artist Village	
Videotage Ltd	Cattle Depot Artist Village	
DanceArt Hong Kong Ltd	JCCAC	3
Hong Kong Society for Education in Art Ltd	JCCAC	
Lumervisum Co Ltd	JCCAC	
Actors' Family	Market Rental	27
Asia Art Archive Ltd	Market Rental	
Cinematic Theatre Ltd	Market Rental	
City Chamber Orchestra of Hong Kong Ltd.	Market Rental	
Class 7A Drama Group Ltd	Market Rental	
Drama Gallery Ltd	Market Rental	
Edward Lam Dance Theatre Ltd	Market Rental	
Hong Kong Film Critics Society Ltd	Market Rental	
International Association of Theatre Critics (Hong Kong) Ltd	Market Rental	
Jingkun Theatre Ltd	Market Rental	
Jumbo Kids Theatre Co. Ltd	Market Rental	
Ming Ri Institute for Arts Education Ltd	Market Rental	
Opera Hong Kong Ltd	Market Rental	
Para/Site Art Space Ltd	Market Rental	
The Cantonese Opera Academy of Hong Kong Ltd	Market Rental	
The Hong Kong Youth Cantonese Opera Troupe Ltd	Market Rental	
Prospects Theatre Co Ltd	Market Rental	
Theatre du Pit Ltd	Market Rental	
Theatre Space Foundation Ltd	Market Rental	
v-artist Co Ltd	Market Rental	
Video Power Co Ltd	Market Rental	
Ying E Chi Ltd	Market Rental	
Spicy Fish Cultural Production Ltd: Fleurs des Lettres	Market Rental	
Hong Kong Literature Publishing Ltd: Hong Kong Literature Monthly	Do not have a proper office	
Hong Kong Literature Research and Promotion Centre Co. Ltd: Novel	Do not have a proper office	
Hong Kong Poetry Territory Publishing Co. Ltd: Poetry Territory	Do not have a proper office	
Red Red Green Publishing Ltd: Literary Arts Magazine	Do not have a proper office	

## Appendix VI

### Extract from Relevant Government Policy Documents

The government policy in Hong Kong that would affect the establishment of artist village, i.e. the cultural policy, the creative industries policy and the land policy.

<i>Area</i>	<i>Policy</i>
Cultural	<p style="text-align: center;"><b><u>2003: Culture and Heritage Commission</u></b></p> <p>I Strategies for cultural development:</p> <ul style="list-style-type: none"> <li>- People-oriented;</li> <li>- Pluralism;</li> <li>- Freedom of expression and protection of intellectual property;</li> <li>- Holistic approach;</li> <li>- Partnership;</li> <li>- Community-driven.</li> </ul> <p>(Culture and Heritage Commission, <i>Policy Recommendation Report</i><sup>1</sup>, p.34-37)</p> <p>II There has been a focus on small-scale thematic museums in recent years. <u>These museums are not only flexible in reflecting the characteristics of communities, they also facilitate and encourage community participation.</u> We propose that the government introduce measure (such as land grant concessions and tax incentives) to encourage the development of these museum.</p> <p>(Culture and Heritage Commission, <i>Policy Recommendation Report</i>, p.28)</p> <p>III In short, we believe the <u>creation of public cultural spaces</u> will increase accessibility to, and participation in, cultural and arts activities, which is vital to the cultural development of a city.</p> <p>(Culture and Heritage Commission, <i>Policy Recommendation Report</i>, p.32)</p>
	<p style="text-align: center;"><b><u>2008: Home Affairs Bureau</u></b></p> <p>It is the Government's policy to create an environment which is</p>

<sup>1</sup> Culture and Heritage Commission, *Policy Recommendation Report*,2003.

	<p>conducive to the freedom of artistic expression and creation, and the wider participation in cultural activities. The policy comprises the following four major elements:</p> <ul style="list-style-type: none"> <li>- respect freedom of creation and expression</li> <li>- provide opportunities for participation</li> <li>- encourage diversified and balanced development</li> <li>- support environment and conditions (venues, funding, education and administration)</li> </ul> <p>(extracted from the website of HAB,  <a href="http://www.hab.gov.hk/en/policy_responsibilities/arts_culture_recreation_and_sport/arts.htm">http://www.hab.gov.hk/en/policy_responsibilities/arts_culture_recreation_and_sport/arts.htm</a>, on 24-04-2009)</p>
Creative Industries	<p style="text-align: center;"><b><u>2009: Commercial and Development Bureau</u></b></p> <ul style="list-style-type: none"> <li>- Cultivate the creative talents</li> <li>- Facilitate the establishment of creative industries</li> <li>- Expand the local market of creative industries</li> <li>- Promote the achievement of local creative industries to mainland and overseas</li> <li>- Establish the community of creative industries</li> <li>- Create the atmosphere of creativity</li> </ul> <p>(translated from the website of CEDB, on 24-4-2009<sup>2</sup>,  <a href="http://www.cedb.gov.hk/chi/speech/2009/pr04022009e.htm">http://www.cedb.gov.hk/chi/speech/2009/pr04022009e.htm</a>)</p>

<sup>2</sup>劉吳惠蘭: 「推動本地創意產業的發展」議案總結發言, 2009年2月4日(只有中文)(摘自商貿及經濟發展局網頁, <http://www.cedb.gov.hk/chi/speech/2009/pr04022009e.htm> 2009年4月24日)

在發展策略方面, 我們的願景是將香港發展成為區內的創意之都。我們要採取的步驟應是多方位去推動這方面的工作。以下有數方面是我認為可與議員和業界一起去推動的。

第一是在栽培創意人才方面。大家也提到, 推動創意產業必定要致力培育本地創意人才, 使他們成為發展創意經濟的中流砥柱。

第二方面, 在促進創意產業企業的成立及發展, 我相信我們也應訂立策略。我們會為本地創意人才提供各項支援及培育服務, 協助他們創業, 使本地創意產業能茁壯成長。……此外, 數碼港、生產力促進局等支援業界的組織, 亦會利用互聯網及新媒體等新技術, 提高本地創意產業的競爭力, 並協助傳統產業採用各種先進科技來轉型, 使這些傳統產業能與時並進。

Land	<p style="text-align: center;"><b><u>2004: Mr. Michael Suen</u></b> (Secretary for Housing, Planning and Lands)</p> <p>As to considerations relating to land grant, given the scarcity of land in Hong Kong and in order to fully utilize such precious natural resources, land use planning is determined in accordance with society's development needs. Government will then develop the planned uses having regard to the resources available and development priorities, or will lease the land to individuals, legal persons or organizations for their use or development.</p> <p>The Government's land allocation policy has always been based on the principle of fairness and transparency. We have been granting land <u>mainly through open bidding</u> (such as land auction and tender) for commercial, residential and other private developments. <u>The land goes to the highest bidder</u>. The price at which the land is sold reflects the prevailing market value of the land concerned.</p> <p>Apart from open bidding, the Government also <u>grants land by way of private treaty to non-government or private organizations</u> under certain circumstances.....It is mainly adopted for land devoted to community use or for public utility purposes. Examples include non-profit making community uses such as schools, welfare and charitable organizations, as well as land for essential public utility services like power station.....Level of land premium charged on such direct land grants depends on the uses of the land. For example, nominal or</p>
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第三方面，我相信我們應擴大創意產業的本地市場規模。我們建議透過增加需求，擴大創意產業的本地市場規模，令本港創意產業可以持續發展和經營。這措施將包括鼓勵政府部門及私營機構更廣泛採用創意產業，從而擴大市場對創意的需求。

在營銷及推廣方面，多位議員也提出要向內地及海外推廣本港創意產業的成就，藉此協助本港創意產業開拓內地及海外市場，這也包括內地—尤其是珠三角地區—舉辦的多個創意產業推廣活動。……此外，我們亦會在香港舉辦國際性推廣活動，藉此鞏固香港作為區內創意之都的地位及加強本地創意產業與內地及海外業界的合作。

在創造創意產業社群方面，湯家驊議員提到發展創意產業要有適當的環境，科學園和數碼港體現了創意社群的重要。其實香港有很多地方也以常駐的創意活動見稱，我們可以在既有模式上加以發展，凝聚創意產業社群，使其可以發展成為香港創意經濟的中心點。

另一點是要營造創意氛圍，很多議員也提過這一點是發展創意產業的一個重要元素。我們應該透過營造和推廣一個更具創意的環境，凝聚參加創意活動的人士，以建立創意氛圍。

自本財政年度起，政府每年會預留1千萬元，用以在社區以及向年青一代推廣創新文化，藉以幫助社區建立更有利於發展創意的氛圍。

concessionary premium will normally be charged for community uses because of their non-profit making nature. For commercial land uses (like power station), full market premium will still be charged.

The above spells out the general land disposal arrangement and land policy. If an organization proposes to Government a development project involving land grant for which there is no precedent or which falls outside any type of land grants mentioned above, the relevant policy bureau needs to consider each and every such proposal carefully. In general, consideration will be given based on certain basic principles, such as whether the proposal complies with approved government policies or will assist to meet pre-determined policy objectives; the assessed economic and other benefits, the strategic importance or otherwise of the proposal; whether it is the right timing, and the ability of the applicant in implementing the proposal, etc. If the relevant policy bureau considers that the proposal meets these principles and there are sufficient policy grounds to justify the development plan, including the land grant arrangement involved, it will need to submit each and every relevant proposal to the Executive Council for approval before the plan can be implemented.

(Speech by the Secretary for Housing, Planning and Lands, Mr. Michael Suen, in a motion debate on review of land policy, 16-6-2004, extracted from <http://www.devb-plb.gov.hk/eng/press/2004/20040616337.htm>)

## Appendix VII

### List of people interviewed /consulted

Interviewee	Title / Capacity
Ada Wong	Chairperson, Board of Governors, HKICC Lee Shau Kee School of Creativity
Augustine Mok	Director, Centre for Community Cultural Development
Benny Chia	Executive Director, Fringe Club
Cattle Depot Tenant Focus Group	
Chan Ping-chui	Artistic Director, On & On Theatre
Choi Yan-chi	Chairperson, 1a Space
Connie Lam	Executive Director, Hong Kong Arts Centre
Damien Cheng	Researcher (research area: Creative Industry)
Eddie Liu	Executive Director, JCCAC
Ellen Pau	Chairperson, Videotage
Eric Leung	Vice-chairperson, Artist Commune
Freeman Lau	Partner of Kan and Lau Design Consultants
Gordon Lo	Tenant of Fo Tan Artist Village
Ho Hei-wah	Executive Director, Society for Community Organization
Hui Ming-fai	Academic (Art Education)
Iman Fok	Executive Director, Hulu Concept Limited
Jeff Leung	Independent Curator & Critic
Kam Chi-keung	Artist, tenant of Cattle Depot Artist Village
Kurt Chan	Academic (Fine Arts)
Kwok Mang-ho	Artist, tenant of Cattle Depot Artist Village
Mathis Woo	Zuni
May Fung	Director, HKICC Lee Shau Kee School of Creativity
Ng Chun-hung	Academic (Social Science)
Pang Lai-kwan	Academic (Cultural Studies)
Stanley Wong	Chairperson, Board of Director, Zuni
Tse Yin-mo	Researcher (research area: Art Space)
Winnie So	Principal Assistant Secretary, Home Affairs Bureau
Wong Chi-fai	Artist, tenant of Cattle Depot Artist Village
Wong Chun-wing	Artist, tenant of Cattle Depot Artist Village

## **Appendix VIII**

### **The Opinions of the Tenants of Cattle Depot Artist Village**

A focus group meeting was held on 13 Mar 09 to collect views from the tenants of Cattle Depot Artist Village. Further comments were received from six of the tenants after the meeting and are attached below.



致香港藝術發展局

策劃及發展高級經理

麥蔭蒂女士

本人湯桂昌(牛棚藝術村5號室租戶)因事於2009年3月13日未能出席有關牛棚藝術村的座談會現用書面形式就貴局提出之各個討論範疇, 表達一些個人意見.

(一)在牛棚藝術村發展藝術工作的情況:

本人為獨立創作人(非團體形式), 一直以來在藝術村由從事繪畫, 攝影, 周報, 混合媒介, 平面設計, 花道等創作又與不同機構進行錄像及電影之合作. 對於以上之作, 牛棚藝術村提供了一個極為理想的創作空間. 這是由於牛棚的古蹟建築群為創作者帶來極豐富的靈感與藝術氛圍, 而村內容納不同類型的藝術工作者及展覽場地, 都令租戶之間得到創作上的啟發.

(二) 從社區參與角度了解牛棚藝術村的使用現況：  
 本人租用之單位為個人的工作室，是採用半開放模式，  
 一般情況下是對外開放，與區內或區外的訪客  
 分享及交流創作的心得，某些時候則謝絕參觀。

(三) 牛棚藝術村的理想場地管理模式：

現時各租戶自行決定所屬單位的使用及管理模式外，  
 對於村內的公共空間，物業管理處都有嚴格規管  
 及限制。這除了使古蹟建築得到保護外，訪客及  
 租戶亦可得到保障，但由於村內的公共空間使用率  
 一直都偏低，<sup>造成浪費</sup>而各租戶對<sup>公共</sup>空間之使用都有不同的需要。  
 基於在創作空間及物業管理上取得平衡，本人希望  
 各租戶及藝團都能參與場地上的管理。

(四) 現租戶期望牛棚藝術村的未來角色：

前馬頭角牲畜檢疫站是一組具建築特色的古  
 蹟群，在特區政府大力推動創意工業及古蹟保育活化  
 的前提下，牛棚藝術村應為市民提供一個欣賞  
 文化藝術的空間。

(五) 牛棚藝術村的理想定位及運作模式:

本人認為藝術村所面對的問題是單位空置率高，(由於產業發展之政策)人流不足，無法有效善用資源。本人建議可利用剩餘之空置單位，甚或投設更多資源，維修現有的一些棄置荒廢建築物，開設與文化藝術有關的商舖，如書店、畫廊、茶座等等，使藝術村的內容更多元化，以惠及區內外之市民。同時更可邀請更多非租戶之藝團，在村內之公共空間作演出。

以上是本人對貴局作出的一些意見，希望貴局能作參考。

湯栢昂

牛棚藝術村租戶

2009年3月27日

致：香港藝術發展局策劃及發展部

由：蛙王郭孟浩

前馬頭角牲畜檢疫站（牛棚）作為藝術村  
的未來發展之研究

意見表

(一) 在牛棚藝術村發展藝術工作的情況

牛棚是獨立藝術家、藝術團體的據點，各租戶一直善用牛棚單位提供的空間搞藝術創作、工作坊、展覽及交流，藉此推廣藝術。牛棚藝術家、藝術團體也擔當推行藝術教育的工作，是校園以外的另類教室。

再者，過去多年來，許多藝術作品、表演都在牛棚這個溫床孕育出來。殿堂級的藝術家、新進的藝術家都在這裡留下歷史的足跡。

牛棚 + 獨立藝術家 + 藝術團體衍生了一個獨有的本地文化，這種文化是互動式、蛻變式、即興式，由牛棚建築群 + 藝術家 + 藝術團體 + 不速之客之間的交融孕育出來，無可取替。

(二) 從社區參與角度了解牛棚藝術村的使用現況

先後有多個來自港九新界的團體、組織、學生、外籍遊客到訪牛棚探索藝術百態，國際及本地傳媒也爭相報導這種本地獨有的文化，演藝界知名人士也來跟藝術家 crossover，例如：何韻詩曾與蛙王互動，搞即興藝術。

牛棚的工作坊也有團體、組織、學生積極參與。

(三) 牛棚的理想場地管理模式

牛棚可劃分為開放區、非開放區，讓各租戶因應本身的需要而進駐合適的區域。

最好成立一個中央單位，部份資源由中央統籌及管理，例如，如共用影印機、

列印機設備，中央單位也可協助建立共用的網上宣傳平台，為各單位提供宣傳活動的渠道。

中央單位也可負責統籌牛棚藝術村的宣傳工作。

#### (四) 現有租戶期望牛棚藝術村的未來角色

牛棚藝術村為土瓜灣的地標、土瓜灣的世外桃源。

牛棚藝術村為本土藝術發展的典範。

牛棚藝術村為推廣本土藝術發展的渠道。

牛棚藝術村繼續為非商業性質的團體提供場地，以便保留本土藝術百花齊放的發展。

牛棚藝術村為永續藝術生態發展區。

#### (五) 牛棚藝術村的理想定位及運作模式

非商業性質；

不干預創作的模式；

不與商業掛鈎的營運方式。

本人就3月13日之會議提出以下補充意見：

(一) 在牛棚藝術村發展藝術工作的情況

從個人角度看,8年下來,我已經適應了我在牛棚工作室的創作生活,而牛棚的內外環境是非常適合作為藝術工作室,因為環境清淨,以及村內露天地方多種了各種植物,藝術工作者在室內工作一段時間之後,到外面走走,或到藝術公社或IA看看展覽,可以很有效率地重新“充電”,也因為是舊區的關係,對多媒體作者購買/找尋物料或各種現成物比較方便.在週六,日,遊人較多的日子,可以打開門在為非正式的開放日,也不失為與人溝通的好方法.我認為牛棚藝術村及工作室給予我的創作很大幫助,在這裡我感受到我的作品在質和量方面者都有所提昇.

(二) 從社區參與角度了解牛棚藝術村的使用現況

沒有意見

(三) 牛棚藝術村的理想場地管理模式

我認為應取“最簡約”管理,簡單點說是最少管,現時的管理模式可接受但應更寬鬆,除了基本的保安,安全及清潔工作外,其他可免則免以節省為本,管理公司應為外聘獨立公司免除了不公正之嫌

(四) 現租戶期望牛棚藝術村的未來角色

(五) 牛棚藝術村的理想定位及運作模式

這兩點可合併而論,本人希望牛棚發展為一真正的藝術村而非現時的“藝術徙置區”,現時牛棚最須要多些藝術工作者遷入及加入創作行列,人或藝術家才是創作之本,聚合才能產生互動,只有藝術家才能使藝術村有機地成長,油街給了我們很好的示範,我相信在現在藝術工作室在香港仍存在很大的需求,現在出租牛棚空置單位,及發現後山以擴展牛棚是好時機.

以現有的租戶及牛棚的發展軌跡看,我認為牛棚應定位為比較前衛及現代的藝術村,路向較為多元及包容,正因為‘藝術’是流動不定的,我們不能定下很牢固的‘政策’只可以定下大方向,政府應避免直接介入管理,

陳廣華上

21-03-2009

前馬頭角牲畜檢疫站(牛棚)作為藝術村  
的未來發展之研究

意見表

(一) 在牛棚藝術村發展藝術工作的情況

從 01 年開始，在牛棚藝術村的工作室，讓我有一個穩定的創作環境，去 ~~繼續~~ 繼續我的創作。這 8 年間，~~與多個團體~~ 主要從事多媒體的創作，與多個表演團體合作過，包括：龔志成，動藝，香港話劇團，前英國 DV8 成員 Robert Tannion，也辦過一次大型的錄像裝置展覽 "Formless"

(二) 從社區參與角度了解牛棚藝術村的使用現況

這個，我個人不負責，但其他租戶做了很多工作，如 ~~藝~~ 元振樂 (Not 單位) 每天都 ~~開~~ 開放工作室接待訪客，也辦了很多工作坊。另每年一次的書展或藝墟節都吸引很多人流，(包括區外，也包括區內居民)。

(三) 牛棚藝術村的理想場地管理模式

◦ 資助： 渠管運資金及原創作計劃資助

◦ 管理層： 應該負責最低度的管理作，維修，治安等日常運作。

◦ 藝術發展： 由租戶自己策劃，及製作。

◦ 大多數的藝術村都是由藝術家自發而慢慢產生。紐約 Soho, 北京 798 之類。由上而下的指導大都不能成功。就像鴨寮街或以前的雀仔街，都不是有計劃的官方工作，而是由民間被需要而產生。

(四) 現租戶期望牛棚藝術村的未來角色

同上



(五) 牛棚藝術村的理想定位及運作模式

理想定位：~~是~~藝術家自主的群體，以各藝術家自主為體，

每可能每年有兩或三次的大型活動作展示，展示創作成果及推動本土藝術之功用。

(六) 其他意見

建議各有關人士再讀一讀

《The Death and Life of Great American Cities》

(有中譯本)，

及陳冠中寫關於城市規劃的文章。

香港城市發展已經受到太多不切實際的城市規劃觀念和理論的傷害：如衛星城市，孤立的屋邨，或者包圍所有的藝術區。

## **Appendix IX**

### **The Research Team**

This report was undertaken in response to the invitation from the Development Bureau (DEVB) for the provision of the “Research on future development of Artist Village in Cattle Depot” (“this Study”). An experienced Research Team with appropriate expertise and proved competence in the fields has been formed. The Research Team comprised of our research expertise, the Council members and staff for conducting this Study:

#### **Research Expertise**

**Principal Researcher:** Tseng Sun-man (Prof)  
**Deputy Researcher:** Shum Kam Sin, Alisa  
**Assistant Researcher:** Yun Ming Wai

#### **Steering Committee**

**Council Chairman:** Ma Fung Kwok  
**Council member:** Chan Ching Kiu, Stephen (Prof)  
**Council member:** Ko Tin Lung  
**Council member:** Yan Hau Yee, Lina

#### **Research Co-ordination**

**Senior Manager:** Mak Piu Tai, Betty  
**Research Manager:** Yu Nga Yee, Angela  
**Research Officer:** Cheung Wing Man, Phoebe