

行政院所屬各機關出國報告

(出國類別：考察)

赴丹麥、英國參加行政院文化建設委員會「文化創意產業交流考察團」出國報告

服務機關：行政院新聞局

出國人 職 稱：一等新聞秘書

姓 名：曾瑾瑗

出國地區：丹麥、英國

出國期間：九十二年二月十六日至廿五日

報告日期：九十二年三月廿六日

80/c09>03>72

系統識別號:C09203272

公 務 出 國 報 告 提 要

頁數: 43 含附件: 是

報告名稱:

赴丹麥.英國參加行政院文化建設委員會文化創意產業交流考察團出國報告

主辦機關:

行政院新聞局

聯絡人/電話:

/

出國人員:

曾瑾瑗 行政院新聞局 電影事業處 一等新聞秘書

出國類別: 考察

出國地區: 丹麥 英國

出國期間: 民國 92 年 02 月 16 日 -民國 92 年 02 月 25 日

報告日期: 民國 92 年 03 月 26 日

分類號/目: A0/綜合(行政類) A0/綜合(行政類)

關鍵詞: 文化創意產業交流

內容摘要: 文化創意產業(又稱為創意產業)具有高經濟價值、高獲利率及不可取代等特性，為典型的知識經濟產業。為了解創意產業在丹麥、英國之發展經驗，並建立與智庫、企業界以及教育體系之合作平台，行政院文建會邀集本局、教育部、工業局代表以及媒體記者，組成近三十人之「文化創意產業交流考察團」，前往丹麥、英國考察。由於考察活動中涉及文化產業之討論，職前奉 核示隨團與會。由於文建會上年與「丹麥文化發展協會」(Danish Council for Cultural Development, 簡稱DCCD)及「倫敦當代藝術中心」(London Institute of Contemporary Arts, 簡稱ICA)達成合作默契，此次參訪行程(見附件一)即由前述兩單位居中安排，走訪與創意產業相關之學校、大眾傳播機構、創意育成中心及藝文團體，透過密集之溝通討論，DCCD與ICA分別與我建立創意活動聯繫窗口及合作綱領。另一方面，基於職務所繫，台灣電影文化協會執行長黃文英與職在徵得文建會主秘同意後，透過DCCD及ICA之安排，前往拜會兩國電影主管專責機構，取得第一手電影資訊。討論過程中，丹麥廣播公司第二電台(Danish Broadcasting Corporation Channel 2)主播Mr. Torben Buandt為了解台灣電影發展概況，特邀職於其主播之「每日文化消息」(KultruNyt)節目，就台灣之電影輔導措施、票房市場分析及人才培育等議題接受專訪，該節目業於當地時間本(2003)年二月十九日上午八時播出。

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文化創意產業交流考察團出國報告

一、緣起：

文化創意產業(又稱為創意產業)具有高經濟價值、高獲利率及不可取代等特性，為典型的知識經濟產業。為了解創意產業在丹麥、英國之發展經驗，並建立與智庫、企業界以及教育體系之合作平台，行政院文建會邀集本局、教育部、工業局代表以及媒體記者，組成近三十人之「文化創意產業交流考察團」，前往丹麥、英國考察。由於考察活動中涉及文化產業之討論，職前奉 核示隨團與會。

由於文建會上年與「丹麥文化發展協會」(Danish Council for Cultural Development, 簡稱 DCCD) 及「倫敦當代藝術中心」(London Institute of Contemporary Arts, 簡稱 ICA) 達成合作默契，此次參訪行程(見附件一)即由前述兩單位居中安排，走訪與創意產業相關之學校、大眾傳播機構、創意育成中心及藝文團體，透過密集之溝通討論，DCCD 與 ICA 分別與我建立創意活動聯繫窗口及合作綱領。另一方面，基於職務所繫，台灣電影文化協會執行長黃文英與職在徵得文建會主秘同意後，透過 DCCD 及 ICA 之安排，前往拜會兩國電影主管專責機構，取得第一手電影資訊。

討論過程中，丹麥廣播公司第二電台(Danish Broadcasting Corporation Channel 2) 主播 Mr. Torben Buandt 為了解台灣電影發展概況，特邀職於其主播之「每日文化消息」(KultruNyt) 節目，就台灣之電影輔導措施、票房市場分析及人才培育等議題接受專訪，該節目業於當地時間本(2003)年二月十九日上午八時播出。

二、丹麥、英國之創意產業發展

(一) 丹麥政府發展創意產業之努力

丹麥早在西元 1900 年世界博覽會，就在硬體產品中加入文化藝術元素，因而賦予產品不同之風貌。根據丹麥文化部調查，2000 年丹麥之創意產業年營業額達美金 108 億，其中創意產業出口約美金 23 億，平均每 100 個工作機會中就有 5 個為創意產業所提供。1992-1998 年，創意產業之平均年成長率更高達 29%，遠高於一般產業 15% 之平均年成長率。

創意產業發展過程中，丹麥文化活動與商業資金之關係，由 1980 年代文化活動多數仰賴商業活動提供類似慈善基金之贊助，演進至 1990 年代，文化活動與商業活動互為贊助關係，至 2000 年，文化活動與商業活動融合為創意產業，文化活動與商業已成為高度依存之產業。

為全力發展創意產業，丹麥政府自 2000 年起實施下列十三項具體措施：

1. 設立電影暨媒體創投基金。
2. 檢查、評估地區性影片基金執行成效。
3. 開辦音樂製作人訓練課程。
4. 強化藝術課程及商業課程之互動關係。
5. 為文化企業家建立具有創意之環境。
6. 鼓勵文化產品及創意產業出口。
7. 丹麥影片出口融資。
8. 建立國家舉辦活動基金。
9. 政府出資籌設商業藝術畫廊網站。

10. 成立跨部會工作小組研究歐洲創意產業架構。
11. 建立藝術家與企業家間之聯繫網絡。
12. 建立促進文化產業與企業界合作之共同創投基金。
13. 促成商業界領導人與文化業界領導人之聯繫管道。

(二) 英國政府發展創意產業之努力

有感於創意產業之重要性與日俱增，1977 年英國工黨成為執政黨後，由首相宣布成立「創意產業特遣部隊」(Creative Industries Task Force，簡稱 CIFT)，其首要工作為成立論壇，促使各部會首長及工商企業界人士定期聚會，彼此交換心得，經由分析需求面之後，歸納出合宜之創意產業政策，有關政策之擬定，另委由政府創意產業策劃小組負責。

1998 年 11 月，「創意產業特遣部隊」公布創意產業白皮書，確認各類產業之成長預估表現、主要遭遇障礙及未來挑戰，經 2001 年修正後，成為最新之施政依據。

時至今日，創意產業在英國之年盈收達 1,125 億英鎊，從事創意產業人口達 130 萬人，出口產值達 103 億英鎊，占總 GDP5%，1997-1998 年產業成長率更超過 16%，遠高於一般產業不及 6% 的成長。為英國第二大產值之產業。英國創意產業之主要政策包括：

1. 由政府文化事業部門主管與英國高等學府間建立溝通平台。
2. 由政府召開一系列諮商會議，召攬企業界、銀行、財團投入創意產業。
3. 協助各地區建立溝通聯繫管道，促進資訊流通，藉由專業人員視地方特性，為各地區量身打造適合發展之創意產業。

4. 由創意產業出口促進諮詢小組及英國創意產業出口部門合組政府論壇，定期與工商界會面，以檢討並促進產業出口。
5. 為一般社會大眾、企業界及投資者成立智慧財產權法律顧問諮詢服務。

(三) 非政府組織在創意產業扮演之角色

拜網際網路發展之賜，創意產業之發展已成為全球普遍之趨勢；不受政治立場羈絆、不帶官方色彩的非政府組織(Non Government Organization)，由於不受邦交國家限制，且兼具彈性靈活之特性，反而成為實質交流活動之重要推手。

以此次負責安排我國與丹麥創意產業人士接觸之「丹麥文化發展協會」DCCD，以及扮演中、英媒合角色之「倫敦當代藝術中心」ICA 為例，透過此二單位之運作，展開由上游智庫到文化交流平台、由創意設計到教育體系配合、由工業設計到閒置空間再利用之對話，為雙方之日後合作建立基礎。以下分別介紹 DCCD 與 ICA 此兩組織刻正規劃與我進行合作之專案內容：

1. 丹麥文化發展協會 DCCD

成立於 1998 年之「丹麥文化推廣協會」，旨在透過文化藝術活動加強丹麥與第三世界國家之交流互動。DCCD 每隔三年即策劃大型之藝文專案活動，以增進丹麥人民對其他國家地區人民文化之認識，而非僅止於片段模糊之刻板印象或積非成是之錯誤觀念。本年八月至九月，DCCD 將舉辦「亞洲印象」(Image of Asia)活動（見附件二），特邀請我國創意產業加入其計畫。「亞洲印象」之活動內容包括：

- 展覽活動、公共藝術、視覺藝術及電影片放映
- 戲劇、舞蹈、音樂等表演活動
- 學校合作計畫
- 論壇及演講
- 地方巡迴文化活動巡禮
- 媒體記者及出版品交流計畫

整體而言，「亞洲印象」主要運用公共空間之視覺影像表現(照片、錄像、影像、表演藝術)，來加深丹麥人對包含台灣在內之亞洲文化了解深度。在整個策展與執行過程中，DCCD 將提供我國十名專業人士至丹麥學習之機會，於本年夏天前往丹麥參與其工作小組 (Team Work)；在「亞洲印象」舉辦之同時，丹麥另舉辦每年一度之大型音樂博覽會 (每年與會者約 45 萬人)，因此參與工作小組之成員，除可學習到影像藝術、影像行銷、影像論壇及藝評外，亦可附帶學習到大型博覽會承辦之經驗。本計畫之經費來源，均以文建會為主，惟該會亦有意請本局贊助電影專業人士往訪之經費。

在「亞洲印象」系列活動中，連帶附有一項媒體交流子計畫(詳如附件三)，由 DCCD 提供有意參與報導之記者前往採訪。為維持雙向溝通之精神，DCCD 期望無論由台灣派往丹麥，或由丹麥派往台灣採訪之記者，都能以小組團隊方式進行，亦即一位丹麥記者搭配一位台灣記者成為合作夥伴，就各自關心之議題進行深度報導。亦可事先設定雙方共同關心之議題，例如：走私、毒品、環保、教育、宗教等，以丹麥文及中文採訪報導後，分別在丹麥及台灣出刊，並可視需要翻譯為對方國家語言之刊物。

2. 倫敦當代藝術中心 ICA

成立於 1974 年之倫敦當代藝術中心擁有兩個畫廊、二個映演廳，以及一個視覺藝術中心，經年安排屬於英國藝文界所喜愛之精緻藝術活動。ICA 中心內附有餐廳、吧台、咖啡廳及書店，另闢有人文藝術博士班課程供學生選讀。十年前 ICA 曾是英國上流社會菁英份子及文人雅客最喜愛之聚會場所，現則致力於機構本身之轉型，以便與全球化網路時代接軌。

ICA 最為人稱道處在於創設「創意企業家俱樂部」(Creative Entrepreneur Clubs) 現有會員三百多位，定期邀請企業界人士與藝術家至該中心聚會，由藝術家向有活力、有資金之企業家提供好的構想及概念，營造藝術與企業互動之機會，開啟創意產業之發源。

為促成更多企業家及藝術家彼此認識，過去一年 ICA 也將觸角延伸到北京、孟買及柏林，扮演英國文化界與當地企業家、藝術家媒合之角色。經由此之往訪，ICA 已將台灣列為下一個合作夥伴，將與台灣創意產業進行交流。對於人才培育計畫，ICA 表示願意提供六周密集課程，但希望能先訪問台灣或參與台灣舉辦之座談會，以了解台灣培育計畫之需求，以規劃課程內容。

在洽談創意合作計畫之餘，ICA 總監 Philip Dodd 亦安排訪問團成員參觀提供創意課程之「國王學院」(King's College)、播送創意節目之「第四電視台」(Channel 4)、以及培養創意人才的「英國育成中心」(Innovate UK) 等地，了解英國創意產業之產生背景。其中英國育成中心，充分利用數位科技作為創意工具，並整合各領域之人才，如：畫家、視覺設計家、數位藝術家，將客戶對品牌或 CI 之設計，在最短的時間

內整理出一套創意之視覺符號系統。育成中心之高效率創意策略課程亦對外開放，並收取授權費用。

三、丹麥電影業概況介紹：

(一) 產業概況及電影政策說明：

丹麥電影約占整體工業近 50% 之產值，影片全年歲入中，有 25% 營業額來自影片出口。為擴展影片之海外市場，吸引更多非丹麥籍觀眾，許多丹麥製片選擇與外國影片公司進行合資或合拍，無論影片規模如何，政府對影片之補助一直不遺餘力。以 2001 年為例（見附件四表一），丹麥出品之 19 部劇情長片中，其中平均 49% 之影片資金來自政府補助；短片、紀錄片之受補助數據亦高達 46%，除了政府補助外，剩下近半之財源需由製片自行籌措，銷售電視版權及影片預售。

儘管好萊塢大成本、大製作之影片對丹麥年輕人仍具有相當大之吸引力，然而丹麥之國片市場占有率，仍高達 30.86%。以 2001 年丹麥排行前二十名之影片為例（見附件四表七），進入前二十名之影片中，丹麥本土影片即占了六名，甚至其中第一、三、四名均為本土影片。與法國市場相較，法國之本國片市場占有率約為 40%，堪稱歐洲最高，然而法國國家電影中心(CNC)每年補助約 150 部影片，與丹麥年補助 20 部影片即享有 30% 之國片市場占有率相較，其投資報酬率更高。根據丹麥技術協會所做之研究報告指出，50% 以上丹麥影片公司看好未來丹麥影片市場榮景，因此願意投入電影拍攝及人才養成。

硬體設施方面，截至 2001 年為止，丹麥計有 165 家戲院、361 家放映廳、55,200 個座位。平均每張電影票為 54DKK（約新台幣 270 元）。

(二) 拜訪「丹麥影片協會」Mr. Lars 訪談摘要

時間：2003 年 2 月 19 日上午十時

地點：丹麥影片協會(Danish Film Institute，簡稱 DFI)

訪談者：Mr. Lars Feilberg 製片暨沖印部執行長

1. 請介紹丹麥影片協會之功能與職掌。

答：丹麥影片協會隸屬於丹麥文化部，為一國家級之影片輔導、贊助、保存、推廣之代表機構。DFI 之下共有四大部門：

- 製片暨沖片部：製訂影片之補助方式，執行影片補助方案，下轄電影工作坊。
- 發行行銷部：負責影片海內外行銷，支持影片文宣、公關、戲院、拷貝補助。另設有國家級戲院 Cinematek，放映丹麥出品之影片。
- 電影資料館及影片技術部：下設電影圖書館、影片保存中心，定期與倫敦、巴黎、羅馬等地電影資料館進行舊片交流。
- 行政管理部：掌理行政協調事宜及財務控管。

2. 請說明 DFI 之電影政策為何？

答：1998 年以來，丹麥文化部每年加編約 20,000,000 美金之預算，交由 DFI 主動投資影片市場，每年以輔導二十至二十五部影片為目標，其補助方式分為商業影片與非商業影片兩類，分採不同方式評審：

- (1) 主流商業影片：採評審諮詢方案，由 DFI 聘請三位聘審(其中僅一位是主審，任期三年，主導整個評審方向)，依據影片之市場潛力、經濟成本及製片沖片成本決定補助款多寡，以任一部有

卡司、名導、容易取得外國資金之商業影片而言，政府補助約占總資金 15%~20%。此類補助相當於政府低利貸款，影片若賺錢時仍要歸還政府，不賺錢時則否。

(2) 藝術類影片：採所謂之 60/40 方案，不經評審委員審核，由 DFI 依據影片之創意及多元性自動予以補助。由於藝術類影片取得資金不易，自動補助之上限可達總補助金額 60%，另 40% 由製片人自籌。至一般短片紀錄片之補助約為 50%。

3. 根據資料顯示，丹麥影片之榮景是近五年才發生的事，其成因為何？

答：直至五年前丹麥片幾乏人問津，但由 1992~1998 年，開啟了丹麥影片的 BOOM，歸納起來包括下列因素：

(1) 建全影片教育系統：丹麥於十年前設立各級電影學校（包括丹麥影片學院、歐洲影片中學、電視學校、動畫工作坊、電影暨媒體學院等）培養新秀，知名導演如 Lars Von Tier 即為丹麥國家電影學校畢業，其所倡導之「DOGMA 95」（見附件五）在丹麥掀起影片之轉型革命，帶領新一代影評人以新觀念拍出膾炙人口的好戲。

(2) 電影製片人與導演合作無間：丹麥之電影學校首重製片人與導演間之合作關係，影片既不流於強調導演主觀之感受，亦不過度媚俗。聰明的導演加上富創意的製作人所組成的合作團隊，成為丹麥電影致勝的成功因素。

(3) 影、視人才流通：同樣隸屬於文化部之下，尚有丹麥廣播公司及 TV2 電視公司，丹麥導演所拍攝之影片及劇本內容，均可於電視台播放，而電視台依法必須於重要時段播出國產電影，促使影、視人才交流。另一方面，電影亦靠預售電視版權，取得

總拍片資金約 15%~20% 之資金來源。

- (4) 成立國家電影工作坊（見附件六）：為資助專業人士拍攝具實驗性之影片，並發掘有才華之年輕人，DFI 大樓之上附設有電影工作坊。任何年齡之丹麥國民（或企畫案共同製片人之一為丹麥籍者），即可獲得補助攝影器材、底片沖印以及所有電影後製之補助，每件個案總補助金額上限約合新台幣 1,274,000 元。工作坊內另設有音控室、動畫室、剪輯室、特效室，更提供衛浴及廚房設施，為創作者提供良好之工作環境。

四、英國電影概況

（一）重要電影業政策：

截至 2001 年，電影已發展為全英國最重要的創意產業之一，其全年總營收額達 60,000,000,000 英鎊。其中英國電影（包括合資合拍者）之國片市場占有率達 24%，相當於電影總歲入的 21%（合 692,288,828 英鎊）。在硬體建設方面，全英計有 692 家電影院、3,164 家放映廳，另有 224 家複合式電影院、2,170 家複合式放映廳。平均每張電影票之票價為 4.14 英鎊（合新台幣約 230 元）。

2001 年 4 月 1 日起，英國電影政策主管機構由「電影議會」（Film Council）接管，負責商業影片之政策制定、輔導及補助，「電影議會」之補助金主要來自政府編列之預算，同時也納入部分民間樂透彩之盈收，這二筆資金匯集之後，由「電影議會」負責統籌分配資金流向，目的在為英國影業創造出更多具商業價值之影片，並把資源集中到真正需

要補助之對象；另一方面，亦輔導業者進行電影工業技術及結構之提升，使電影成為名副其實之文化財。

「電影議會」設有四大發展電影產業之基金，包括：

- 沖印基金：每年編列 5,000,000 英鎊
- 新影片基金：每年編列 5,000,000 英鎊
- 首映基金：每年編列 10,000,000 英鎊
- 訓練基金：每年編列 1,000,000 英鎊

此外，「電影議會」以 1,000,000 英鎊來自民間樂透彩之盈收，資助以下兩項計畫：

- 首光 (First Light) 計畫：旨在鼓勵 7 至 18 歲之年輕人以數位方式拍攝短片，進而啟發對電影之興趣及自信。「首光」計畫係「電影議會」首度全權委外經營之計畫，由位於伯明罕總部之 Hi8us 首光公司及遍布於全英之分支機構執行。
- 地方影片投資基金：每年編列 6,000,000 英鎊贊助地方電影活動及電影拍攝計畫。本項基金需透過特定地區之映演機構才可申請。

「電影議會」之下，設有「英國電影協會」(British Film Institute，簡稱 BFI) 及其地方性分支機構，專責執行有關電影教育、電影文化之功能 (有關 BFI 之功能將於下文詳述)，另設有下列周邊附屬機構：

- 英國影片辦公室：提供電影製片人、電視節目製作人資訊之交換及服務。
- 影片教育工作小組：專責輔導電影教育機構。
- 國家電影、電視學校：由政府、電影界、電視界、錄影帶業者

合資興建。

- 電影委員會：專責招徠大型國際製作影片赴英國投資，鼓勵外國人電影公司運用英國之攝影棚、設施及景點拍片。

(二) 拜訪「英國影片協會/國家電影院」Mrs. Hilary Smith 訪談摘要

時間：2003 年 2 月 21 日下午二時

地點：「英國影片協會/國家電影院」(British Film Institute，簡稱 BFI，National Film Theater，簡稱 NFT)

訪談者：Ms. Hilary Smith 國家電影院節目規劃經理暨副執行長

1. 「英國電影協會」與「國家電影院」之關係為何？其職掌為何？

答：英國的電影主管機構分為兩大類，「電影議會」主要負責輔導商業影片，同時統籌分配所有資源；「英國電影協會」則以輔導藝術、教育類之影片為主，強調文化之功能。為落實教化民眾之目標，「英國電影協會」之下設有「國家電影院」專責電影映演。其主要職掌為：

- 教育：促進民眾對電視、影片、相片之了解及學習。為達此目的，BFI 下設有國家電影圖書館、BFI 出版社、BFI 專屬雜誌，以及全年度之教育計畫。
- 收藏：保存影像收藏品，並安排流通之管道。為達此目的，下設「國家電視暨電影資料館」，收藏品涵蓋電影海報、劇照、書面資料、3D 動畫。另有「影像博物館」(刻正整修中)。收藏品流通之形式包括：錄影帶、DVD、以及電視版權之銷售。
- 展示：安排國家級映演空間，使影片及影展單位獲得充份之放

映機會，「國家電影院」及倫敦 IMAX 電影院即為兩大映演場所，尤其是「國家電影院」，可說是落實「英國電影協會」放映計畫之最要單位。

2. 「國家電影院」如何運作？

答：「國家電影院」透過影片放映、座談會及影展（最知名者為「倫敦影展」及「倫敦男、女同性戀影展」）帶動觀眾了解電影文化。目前全英正式的國家電影院僅有一家，但散布在全英各地不同地區，還有許多小型戲院亦加入「國家電影院」推展之各項映演計畫。「國家電影院」每年之盈收均交還「英國電影協會」，由後者再轉投資於經營「國家電影院」。為了擴大觀影人口，國家電影院特推出會員制，會員每年收取 20 英鎊，即可享有每月會訊及電影票減半折扣之優惠，目前會員（約 3,000 人）大多數以學生族群居多。至於會訊之內容十分多元，影片介紹、影評、影展訊息、甚至包括知名導演介紹。貴國的侯孝賢導演我們也曾在會訊中以專文介紹（見附件六）。

3. 「國家電影院」有何提升人民觀影水準之計畫？

答：提升全民之影片欣賞水準並非單靠影展執行單位即可達成，必需配合教育單位之力量在各年齡層全面推動。

在小學階段推出「聯合導師計畫」，由小學老師、電影工作者、工作坊學徒組成之團體，在全英小學進行影像教學，教導學童認識電影情節，並培養對電影敘事法之判斷力。擔任義務導師之人士，可給予參與「國家電影院」各項活動之優惠。中學階段，舉辦年度媒體研討會，由具實務經驗者向學生說明如何拍攝一部影片。

每年之媒體研討會都安排近五十場左右之研討活動自由選擇參加。對於五十歲以上之中年人同樣有終身學習計畫，除了安排一些懷舊的老片以外，亦安排新片介紹、新導演介紹。六、七十歲以上之觀眾，則有「話電影當年」活動，安排老人家於觀賞老電影後，就當年看同一部電影之回憶，或與景點、演員相關之話題進行討論，此計畫推出以來，深受老人家之喜愛。

五、心得與建議：

(一) 有關創意產業：

1. 架構健全之創意環境：

創意產業之發展與執行，應以民間為主，政府所能提供的，應是健全的大環境，亦即：讓創意自由發揮之空間、無智慧財產權顧慮之創作保障、充沛而靈活之資金投入與產出、以及經審慎評估後之資源分配先後次序。

2. 建立企業家與藝術家之間的聯繫平台：

無論丹麥或英國政府，都試圖營造藝術與企業家互動之機會，使兩者間之想法能有交集，如同丹麥對創意產業與企業家之合作關係所做之詮釋，時至今日創意產業已與企業形成不可分割之共生體，政府應盡力促成企業家與藝術家交換意見之機會。

3. 發展兼顧獨特性與全球共通性之產品：

創意產業首重原創性，把產品中最獨特之內涵發揚光大固然是操作守則之一，但是同樣重要的是具全球市場性，也就是超越國界之後仍然

存在的普世價值。以電影為例，台灣可以拍出具東方特色之影片，但影片故事後面所呈現的精神或價值，應是廣為全世界觀眾所能領會之想法，影片才有可能進軍國際市場。

4. 品牌形象之塑造：

在行銷領域中，品牌形象之塑造係不可忽視之功課，在創意產業發展過程中尤其如此。小由產品之品牌大到國家之形象，都需要運用企業化思維重新定位與思考。以丹麥本年八月至九月舉行之「亞洲印象」活動為例，台灣所能呈現的是那些面象？每個面象所能代表的又是那些符號？每個符號之間的關連性又如何？如何利用各種媒體特性發揮最佳宣傳效果？是把整個台灣文化當成輸出產品後所須思考的問題。

5. 政府各部門之分工與整合：

創意產業涉及之種類繁多，涉及之產業鏈結構亦十分深遠，由藝術創作之源頭談起，涉及教育單位及工業單位之權責；由創意產業之行銷與市場而言，涉及設計單位、經濟單位及民間單位；由創意產業之輸出而言，又涉及貿易單位及傳播單位。在每個環節中若要運作順利，都有賴政府部門之間通力合作，並儘可能排除門戶之見，才能共創之勝利。

(二) 有關電影產業：

1. 健全創意投資環境：

設置影片創投基金：由政府扮演媒界角色，邀集業界代表集資，共同設置影片創投基金，提供首次拍片之導演，或拍攝實驗性影片之導演進行信用貸款，以相對優惠之條件提供業者拍片(在丹麥，若影片票房有

盈餘，才需償還政府)，此外，由本局進行橫向聯繫，促成投資抵稅，讓企業家投資文化事業後可享投資抵減，方有一提升電影產業質、量之活水源頭。以下為健全我國電影業創意投資環境之幾項建議：

- 影片拍攝企業化：

電影為高風險投資事業，任何一部戲在開拍之前，無人可確保是否可獲利，常使企業家卻步。為吸引企業家進入影片市場，有賴具專業知識與財務規劃能力人士，為投資者提供顧問服務，將政府補助款項、投資機會、投資報酬率、財務來源、利潤空間、資金周轉率等均予透明化，甚至可允許觀眾進行小額投資，成為影片股東，均為吸引企業投資影片之根本辦法。

- 補助非大都會地區之影片拍攝計畫：

非大都會地區地方發展經費較低，可由政府補助片商前往拍片，拍片同時亦可繁榮地方，創造就業機會；而拍片獲利之片商亦需回饋地方建設（以丹麥而言，若影片有獲利，地方可獲得相當於投資總金額 1.5 倍之回饋金），此舉可發展影業，又可繁榮地方，若能和其他視覺藝術相結合，更可收宏效。

- 籌設國家級映演空間：

在丹麥影片協會催生下，丹麥成立擁有 CINEMATEKET；英國在英國影片協會贊助下，則有 National Film Theater，放映以本國為主之多元文化影片。除了映演廳外，另附設有咖啡廳、書店（丹麥另有為初執導演筒之年輕人設置動畫實習工作站、電影後製中心及電影書館），以上兩國均結合電影周邊設施，形成一複合式之電影大樓，提供各類短片、紀錄片、劇情長片、劇本、海報、文宣品收藏，提升民眾電影素養。

- 由政府扮演資訊提供者之角色：當民間業者在為拍片努力時，政府應善盡資訊提供者之角色，提供國內及國際有關產、銷資訊之蒐集與分析，並針對可能之公關對象及買、賣片發行商編纂各式介紹型錄，以協助業者做出正確之影片市場資訊判斷。

2. 提升人民觀影素質：

以視覺影像收藏品為補充教材：人民之觀影水準，若僅止於觀賞好萊塢式之類型片，勢將無法領略藝術影片所傳達之人文內涵，丹麥、英國政府有感於此，莫不在國民教育上進行紮根工作。以丹麥而言，丹麥影片協會即有一組人員，負責將各類短片及紀錄片剪輯為國小學生適用之教材，配合教師授課時做為補充教材；在英國，由小學開始，老師即以影像博物館內之各項收藏品為家庭作業，當影像成為生活一部份教育時，民眾之觀影水平自能提升。

- 拓展人民欣賞影片之寬廣度：在政府策劃之主題影展中，可引介其他多元種族文化之影片，提供民眾多樣化之選擇，亦可藉由觀賞影片，促成跨界文化交流，促使人民藉由影片了解其他國家之風土民情，進而教育人民尊重及包容不同族群文化之目的。
- 擅用非政府組織（NGO）蒐集建立影片資料庫：政府之力量有限，許多力有未逮之文化基礎建設需依賴民眾完成。以丹麥為例，由丹麥外交部贊助之團體 SPOR，每年定期四次巡迴至全世界重要歐洲及歐洲以外地區蒐集世界影展相關訊息及影片試映帶，經仔細篩選片單題材後推薦給 Danish Film Institute，由後者集體購買 DVD 分送至各級學校圖書館，讓學生自由借閱。選片題材偏向具有社會、政治、經濟、文化議題之影片，其中又以紀錄片為大宗。

3. 建立製片人制、提升導演品質：

- 設置電影學校培養電影專業人才：無論在丹麥或英國均十分重視人才培育，由國家力量出資創設學校，由攝影中學、電視學校至動畫實習學苑，長期有計畫地培養影片導演及製片人，並培養製片人與導演間之密切互動，試圖為影片建立兼顧藝術創作與商業取向之雙軌制度。
- 審慎選擇拍攝題材：在導演制之拍片國家如我國，影片之風格常展現濃厚之導演個人色彩，反而忽略主流市場之觀點。選擇具有全球普遍性可打動人心之題材，再考慮目標觀眾之習性品味及生活方式，以及其他客觀條件，方能對影片票房有所助益。
- 強化電影及電視間互通關係：為提升電影及電視之再利用價值，電影及電視劇本創作人才，在一定範圍內應可互通流通，增進彼此磨練機會。而同時，電影製作成本之支出，亦可靠預售電視播映權來支應，無形中開闢電視及電影流通之管道。

六、結語

創意產業是未來國家發展不可忽略之重要產業，電影更是所有創意產業中，最貼近民眾生活之呈現方式。由台灣新電影到去年下半年陸續推出之國片，證實台灣電影之創意及前、後製水準，在華語地區仍有一定地位，惟因台灣電影之製作端與發行端，仍存在許多斷層真空，又因欠缺完整之基礎建設，導致資金循環差，企業家不敢輕易投資。如何突破現有之制度瓶頸，有目標而不躁進地整理出我國電影事業發展方向，並與其他創意產業內容進行串連整合，是未來努力之新方向。

六、訪問照片



「丹麥影片協會」之電影大樓，占地一千餘坪，內有書店、咖啡廳、映演廳、工作坊、電影圖書館等多重設施。



「丹麥影片協會」三樓附設之工作坊，備有各項新穎之設備提供電影創作者使用。



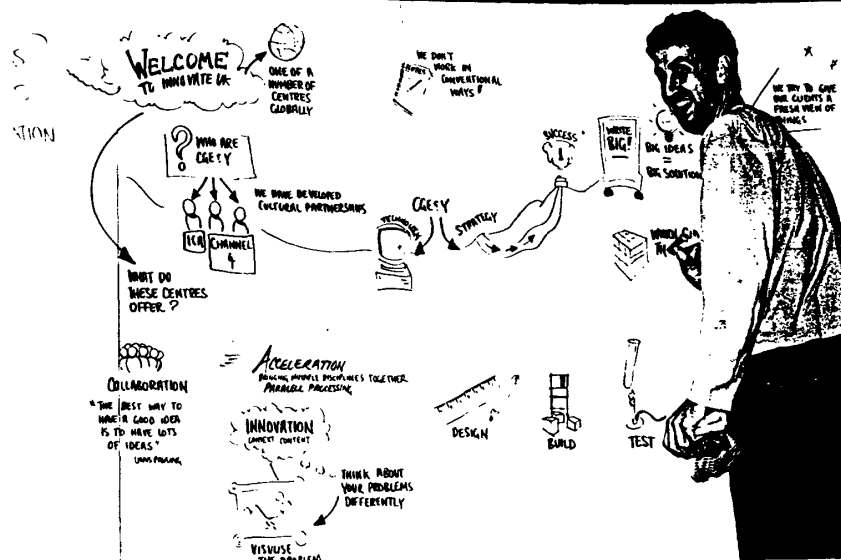
由於「丹麥影片協會」每年均輔導拍攝一部動畫片，故在其工作坊當中，特闢有動畫專門工作室。



「丹麥影片協會」工作坊經理 Mr. Prami Larsen 與曾秘書瑾瑗於辦公室合影。



丹麥第二電台電播公司主播 Mr. Torben Buandt 就有關台灣電影政策、輔導措施、票房市場及人才培訓等議題專訪曾秘書瑾瑗後合影。



英國創意育成中心(Innovate UK)之視覺藝術家，擅於運用圖像，在最短的時間內歸納、整理出客戶所需，以改善工作流程、提升品質效率。



英國「國家電影院」二樓走廊上陳列了各年代重要之電影海報。



「英國影片協會」副執行長 Mrs. Hilary Smith 於訪談後與曾秘書於國家電影院前合影。

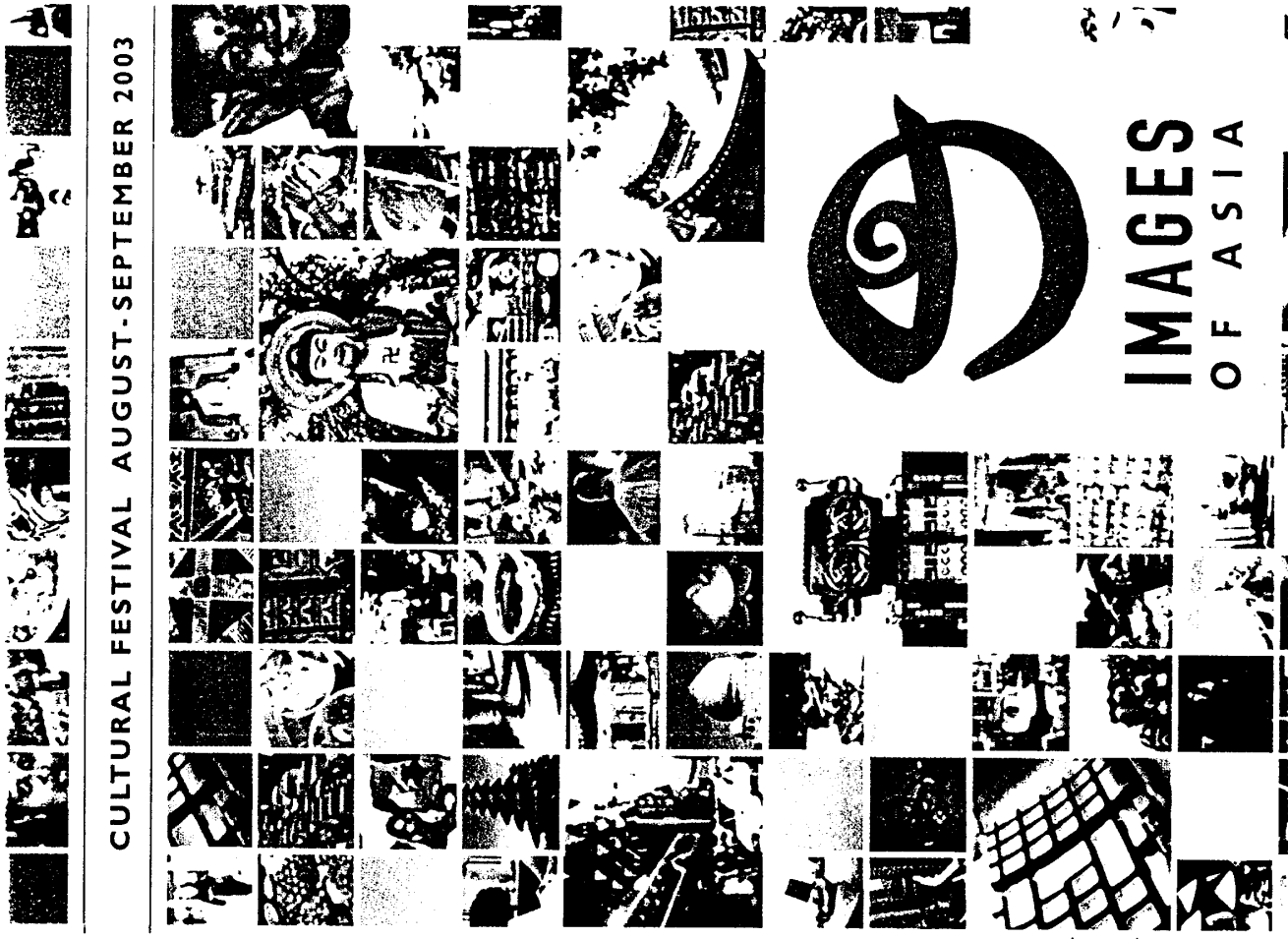
CULTURAL FESTIVAL AUGUST-SEPTEMBER 2003



IMAGES OF ASIA

FURTHER INFORMATION

Images of Asia
CKU/DCCD · Vestergade 5 · DK-1456 Copenhagen K
tel.: 33 17 97 00 · fax: 33 17 97 01 · web: www.images.org · e-mail: info@images.dk




IMAGES OF ASIA

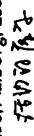
AIMS

Images of Asia aims to:

- Promote understanding and dialogue between Denmark and Asia
- Increase the Danish understanding of contemporary Asia
- Foster dialogue about the values on which the cooperation between Denmark and Asia rests.

Images of Asia is designed to make the Danes examine their relationship with Asia, and bring Danes and Asians together to explore how they handle the many mutual challenges facing their two worlds. The purpose is not to reach an agreement, but to move a step closer in terms of understanding and cooperation. 

TIME AND PLACE

The Images of Asia festival program runs from August through September 2003 in Copenhagen, Århus, Odense, Aalborg, Esbjerg and a number of other Danish cities. 

Images of Asia will be launched in September 2002 during the Asian-Europe Meeting ASEM 4 in Copenhagen. Preliminary activities will be going on for a full year leading up to the festival.

BACKGROUND

Asia is far away, yet omnipresent. Danes today have financial, social and cultural ties with many countries in Asia. Our everyday life as consumers, illustrates just how present Asia is in the life of the Danes. All it takes is a glance at everything from travel destinations to imported goods from Asian markets, such as computers and cars to clothes and toys, to see the Asian impact on our lives. In an interdependent world, what happens in Asia has an effect on Denmark and vice versa.

Asia is undergoing rapid and immense changes, also affected by increasing international cooperation. Many Asians migrate from the countryside to the larger cities, which as a consequence face major challenges in creating housing and jobs, as well as in easing tensions between various population groups. As in Denmark, the conflict between tradition and modernity affects everybody, both in the cities and in the countryside. Never before have so many people been preoccupied with who they are, where they come from and what development means to them and their everyday life.

Asia is home to half the world's population and rich in contrasts. The combination of enormous cultural wealth, economic development, social and political tensions all make up the diverse Asian continent. Asia's development, with all its aspects, has implications for Denmark. For that reason, it is important to have a nuanced understanding of Asia, including dialogue about the values on which Danish-Asian cooperation is based.

Images of Asia wishes to welcome Asia to Denmark and open up the dialogue concerning our mutual challenges.



PROGRAMME

The Images of Asia festival program features:

- ✓ Exhibitions, public art and films
- ✓ Theater, dance, music
- ✓ School projects
- ✓ Dialogues, meetings and conferences
- Media cooperations, journalistic exchanges and publication
- Asia on the Road, the festival's touring programme features components from each area of the programme.

Images of Asia prioritise projects, which transcend Asian national borders, from Afghanistan to Japan and Mongolia to Indonesia.

THEMES

Images of Asia will focus on:

- PEOPLE, the values, rituals, and experiences relating to our perception of ourselves and others, making up the foundation for both creativity and oppression, peaceful coexistence and conflict
 - CITIES, the contrasts and conflicts along with peaceful interactions lived out in Asian cities, as well as the cultural images and values communicated in the city. The metropolis as a symbol of the dream of a better life, for those in the country as well as in the city, a symbol that both attracts and repels
 - MEDIA, and their role in creating dreams, perpetuating cultural stereotypes and prejudices contributing to conflict, as well as their potential for changing stereotypes and resolving conflict.
- Images of Asia will be held in a number of cities across Denmark. Events in each city will be based on the city's own historical, human, business and cultural ties with Asia. Accordingly, each city is encouraged to undertake local collaboration, mining local links to Asia as sources for its Images of Asia program.

PATRONAGE

HK 水城

羅之亮 (Luo Zhi-liang) 香港 (HONG KONG)

2017 Community

87 audience

10/1 12/1 1/1

under support HK 水城

做了好多及新藝術展及工作坊

而支持合作, 溝通及合作



Foto: Steen Brøgaard

Images of Asia enjoys the patronage of Her Royal Highness Princess Alexandra of Denmark.

THE IMAGES FESTIVAL

Images of Asia continues a tradition of "Images" festivals in Denmark, aiming to promote awareness of cultures and continents outside the Western hemisphere, and establish points of contact between Denmark and these continents. Previous festivals include Images of Africa (1991, '93 and '96) and Images of the World (2000). Projected future events include Images of the Middle East (2006).

丹麥文化藝術中心

Behind the Images of Asia festival is the Danish Center for Culture and Development (DCCD). DCCD purpose is to strengthen Denmark's cultural exchange and cooperation with Asia, Africa, Latin America, The Caribbean and the Middle East. DCCD answers to the Danish Ministry of Foreign Affairs.

It's executive board consists of six members appointed by the Danish Minister of Foreign Affairs. The Chairman of DCCD is the former MP and Minister Grethe F. Rostbøll.

丹麥文化藝術中心
DCCD 主席 (Rostbøll)

ORGANIZATION AND FINANCES

Images of Asia is managed nationwide by an executive committee of members representing the Arts, Danish associations and organizations, cities and media. The executive committee reports to the Danish Center for Culture and Development (DCCD), which has overall responsibility for the festival.

The program is produced in a partnership between the Images of Asia joint secretariat, housed at DCCD, and a range of cultural institutions, NGOs, public-service organizations, cities, municipalities, media, educational institutions, authorities and businesses in Denmark and Asia/internationally, including:

- Århus Festival, Copenhagen International Theatre, Odense's Gadesjakketeatre company, Kulturhus Århus and many other cultural institutions, big and small, museums, production companies and more
- DanChurchAid, Danish Youth Council, Danish Association for International Co-operation and other organizations in the Network of Non-Governmental Development Organizations along with an array of local associations and others
- Schools, educational institutions and universities in the partnership cities
- Media, including the Danish Broadcasting Corporation
- The municipalities and counties of Copenhagen, Århus, Odense, Aalborg, Esbjerg and several others
- A number of other institutions and organizations across the country, including numerous small grass-roots organizations, associations and groups, as well as large organizations, businesses and others.

In each participating city, an Images of Asia contact person will be affiliated with a local organization.

The Images of Asia festival is financed by the DCCD, all festival partners, the Danish Ministry of Foreign Affairs and other ministries, the EU, international funds and partners, Danish counties and municipalities, as well as ticket sales, private sponsors and corporations.

COOPERATION

Programme proposals should be addressed to the individual organizations producing the program. The Images of Asia joint secretariat will supply the contact details for these organizations.

To qualify for listing in the Images of Asia program and for use of the Images of Asia logo, a project must:

- either be approved by the Images of Asia executive committee. This is the minimum requirement for any major project
- or be approved by the Images of Asia joint secretariat, a local Images of Asia secretariat/contact person or by a nationwide Images of Asia program group. This applies to any smaller affiliated project.

It is not possible to make a general application for project funds relating to the Images of Asia festival. All project funds are tied to specific program groups and projects. As a rule, a potential partnership should be discussed with the organizations producing the program.

The day-to-day operations of the nationwide Images of Asia joint secretariat, are overseen by DCCD project director Jutta Helles and Images of Asia coordinator Rikke Nagell. CKU's director Olaf Gerlach Hansen has the overall responsibility.

Images of Asia – Media Exchange Programme

Introduction

What is Images of Asia?

The *Images of Asia Festival (IoA)* will probably prove to be the largest Danish cultural manifestation in 2003. For two months, in August and September 2003, the focus will be on Asia and the relations between Denmark and Asia. Through theatre, music, film, photography, meetings, dialogue and media coverage reaching all corners of the country, Asia will be in the *peoples minds* to a stronger extent than ever seen before.

IoA builds on a year long tradition with *Images Festivals* on various cultures, among those Africa.

1. The Images of Asia Media Exchange Programme – a key activity

Among the key programmes within the Images of Asia festival is the Media Exchange Programme, seeking to deepen and differentiate the audiences understanding and images of Asia, through an extended coverage on Asia and collaboration and exchange between Asian and Danish/European media.

2. 1 Justification

The Images of Africa media programmes aimed at bringing attention to - and deepening the understanding of the "forgotten continent - Africa" by inviting African media people to work on established Danish media companies and corporations for months periods. This was done in order to push the coverage on Africa further than the stereotypical image of a continent torn by disasters, wars and hunger – as used to be the standard image in Danish media at the time.

Rather than talking about stereotypical images of Asia in the Danish media, like in the case of Africa, it seems that we, in this case, are dealing with a lack of coverage on Asia, giving limited room in the media even for stereotypes. Even though Asia represents a substantial area of the globe, the attention to the continent in Danish media is insignificant. As an example, the biggest electronic media in Denmark, Danmarks Radio, for decades has got no fulltime correspondent in Asia. This lack of coverage is in strong contradiction to the fact that tourism and trade between Denmark and Asia are substantial and still growing.

The IoA Media Exchange Programme aims to expand the Danish coverage on Asia and expand the Asian coverage on Denmark in the festival period - as a first step. Rather than only inviting Asian media people/teams to come here, like earlier, the programme is based on a two-way exchange, urging Danish media people to go to Asia and Asians to come to Denmark.

This two-way exchange concept is based on the concept that the visiting Asian media person/team will have a highly motivated counterpart in Denmark, who serves as resource person/team during their production here – and subsequently the Danish media person/crew goes to Asia and in return gets Asian back-up from the counterpart coming back from Denmark. This collaboration will limit the risk of *cultural mis-interpretation* for the visiting team and leave room and time for professional exchange of reflections and methodology between the media persons/teams.

Additionally, in a number of cases, the advantage of the two-way exchange will be that productions made for the market where the media person/team comes from, will have equally high interest to the market from where the story was told by the foreign team.

2.2 Reflecting Asia and Europe/Denmark

Covering Asia with its extreme variety in cultural and socio-political conditions ranging from highly developed to poorly developed societies on national as well as regional levels, calls for a differentiated approach. On one hand a broad image of the continent must be mirrored, by making sure that at least a number of exchanges will take place with media in South Asia, South East Asia and East Asia – on the other hand it is impossible to cover every country in each region within the framework of this project.

From the Asian side, the considerations on the approach can take two directions. Either the stories being told concentrates on specific Danish issues – or the stories being told represents case stories telling about Europe/the west, using Denmark as a case story. Applications for funding for a broader approach to Europe, implying production in other European countries can not be expected automatically to receive funding from the IoA Media Exchange Programme.

2.3 The Asian/European agenda

Asian-European forums, like the ASEM meetings and the ASEF collaboration, have proven that there is a still stronger agenda demanding closer collaboration and exchange between Asia and Europe. The present fear of a *clash of civilisations*, shared by both continents, has further stressed the importance of this development. The scenario of a “clash” developing, call for a further extended exchange and dialog between the two continents. In this context the media plays a crucial role as an analyser, information source and messenger. This role can be further strengthened by ensuring that the collaborations and networking between media on the two respective continents are amplified during the Images of Asia festival period. But also it is important to stress the importance of making these collaborations sustainable beyond the short festival period

2.4 Ensuring strong collaboration and sustainability

The sustainability of the exchange programme can be ensured by refining the conditions on which the programme works.

- To make the strongest possible collaboration it is required that the exchange works on common ground. The topics must have common importance to both regions. Religious conflicts, environment issues, neighbourhood conflicts, trafficking between Asia and Europe, etc. - are examples where both parts can be expected to have high motivation. Also, the still more multinational entertainment and art industry continuously expands the common ground to work on. Furthermore universal themes like family, youth, life style, etc. will probably have same importance on both sides.

The collaboration in the exchange programme will possibly lead to cases where the exchange continues on its own beyond the festival period. But in order to further strengthen this development, it is important to involve media companies and media organisations on both continents. Organisations and companies can be expected to see the advantage of continuing collaborations in a long term perspective, and thereby *open new doors* for their staff.

Collaboration with communication faculties in universities and other media educations will further ensure participation from a new generation of media workers – those who will continue the coverage into a distant future.

2.5 Strengthening the professional exchange

On the organisational level, a professional exchange and collaboration between media is important. Along with the development of the global media landscape and the expanding numbers of countries with democracy, the media are sharing still more experiences and challenges across borders. The international dialog has already expanded and will further expand in years to come. Among the most important themes being discussed in the international media society, is the so-called conflict reporting - the methods being used during reporting on conflicts. Reporting can boost conflicts or it can help directing conflicts in a positive direction. This exchange of experience and methods has become still more important, not the least in Asia, but also Denmark/Europe are now facing new religious conflicts, where exchange of methods and reporting techniques between the two continents can prove to be of strong advantage – not the least to the European media. Thus the project will stress the importance of creating links between organisations, associations and companies.

2.6 Development perspectives

When possible, the IoA Media Exchange Programme will seek to combine exchange projects in triangles between Danish media on one side and two Asian Media partners on the other, one highly developed and one less developed. This triangle will help the less developed part into a professional environment with opportunities of learning through hands-on production - guided by experienced colleagues.

The conditions for creating a sustainable collaboration beyond the festival period must be optimised, not the least between the two Asian counterparts.

3.0	Project	objectives
3.1	To create common grounds for an extended dialog and mutual understanding between Denmark and selected areas in Asia..	
3.2	To develop collaboration and exchange between Asian and Danish media, in order to extend the coverage on Asia in Danish media and vice versa	

4. Strategy and method

The Media Exchange Programme will give highest priority to projects based on a straight two-way exchange basis (as described in chapter 2). As many of those must also imply a third development leg, in order to make a triangle exchange (as described in chapter 2.6.)

But also cross-over projects, where an Asian and a Danish team collaborates on a production of high importance to both countries (ex. trafficking) and where the output is published in both countries - will have high priority.

The opportunities of making co-productions with a third international partner will also be tried out, although the chances of establishing such co-productions are limited due to the narrow timeframe

(see also appendix 1a: Exchange models)

Projects can be started on one of the following three conditions:

附件三

- a) Projects supervised directly by the Programme Coordinator
- b) Projects being sub-contracted to NGOs.
- c) Projects being sub-contracted to production companies.

5. Themes

At a recent seminar in Denmark, the Media Exchange Programme group listed the following potential themes for the exchange programme:

- 1) Intercommunity conflicts
- 2) Caste conflicts/Immigration conflicts
- 3) Post-conflict situations
- 4) Multinationals
- 5) Trafficking
- 6) The power of the media
- 7) Search for the new progressives
- 8) The Cleaners
- 9) Adbusters/No-logo
- 10) Karaoke Culture

Other topics should also be kept in mind during the identification phase:

- 1) Nationalism
- 2) Globalisation
- 3) Enemy images
- 4) Terrorism
- 5) Culture politics
- 6) Aid
- 7) Woman
- 8) Children
- 9) Human Rights
- 10) Cultural Diversity

6. Potential participants and partners

The Media Exchange Programme will seek participants in TV, radio, newspaper, photography, internet, and film companies, among their staff and free-lancers. But also writers and poets could participate – if concept fitting the objectives can be developed.

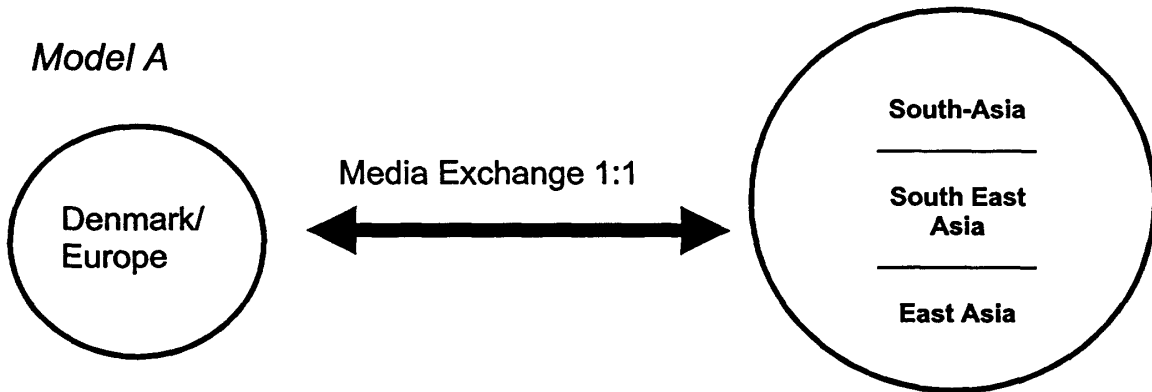
The programme will seek partnerships and funding within all fields of media companies, media organisations, associations and donor agencies

Appendix 1a:

IMAGES OF ASIA

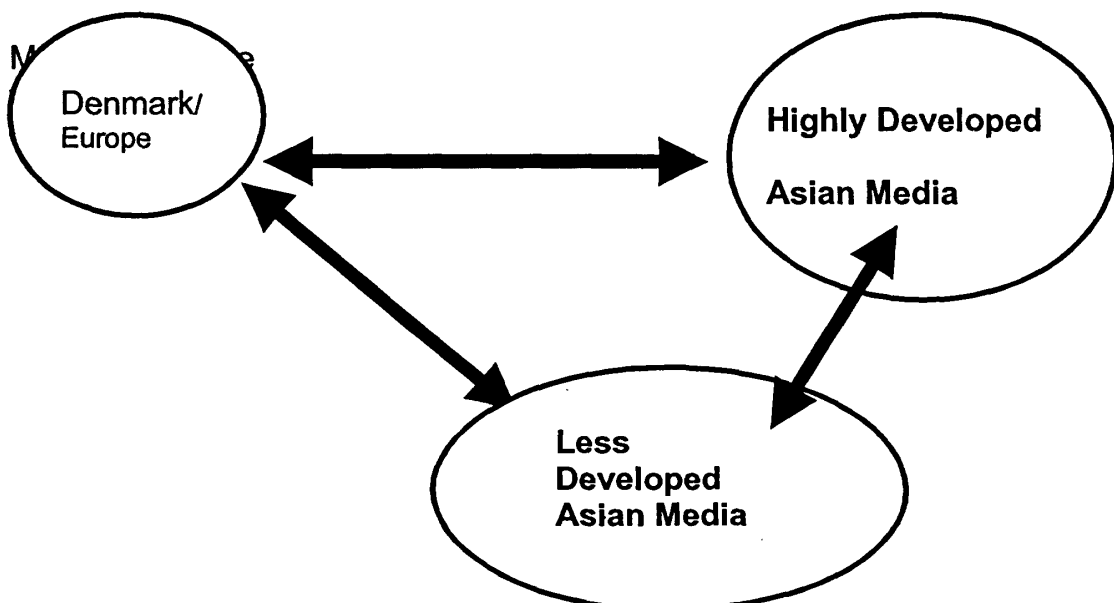
"4 MEDIA EXCHANGE MODELS"

Model A



Note:
ASIAN media goes to DK- and produces with Danish back-up
Danish media goes to ASIA and produces with Asian back-up
Outputs made for home audience, but in some cases outputs can be published in foreign site.

Model B

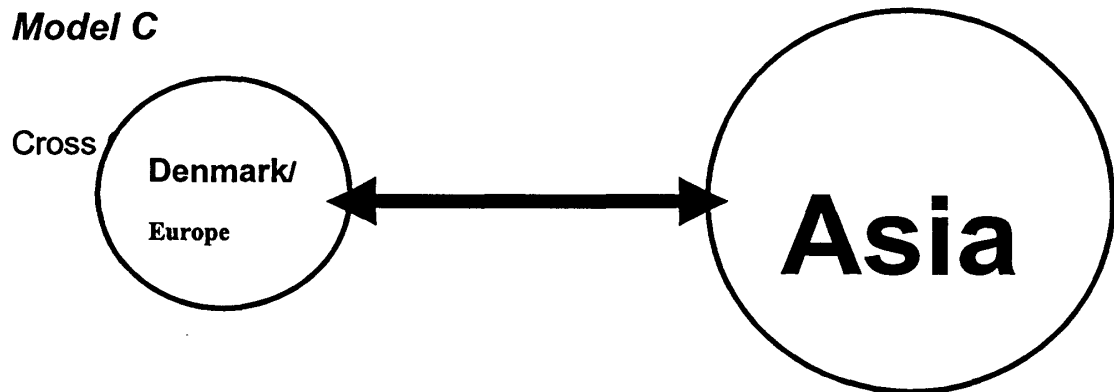


附件三

Note:

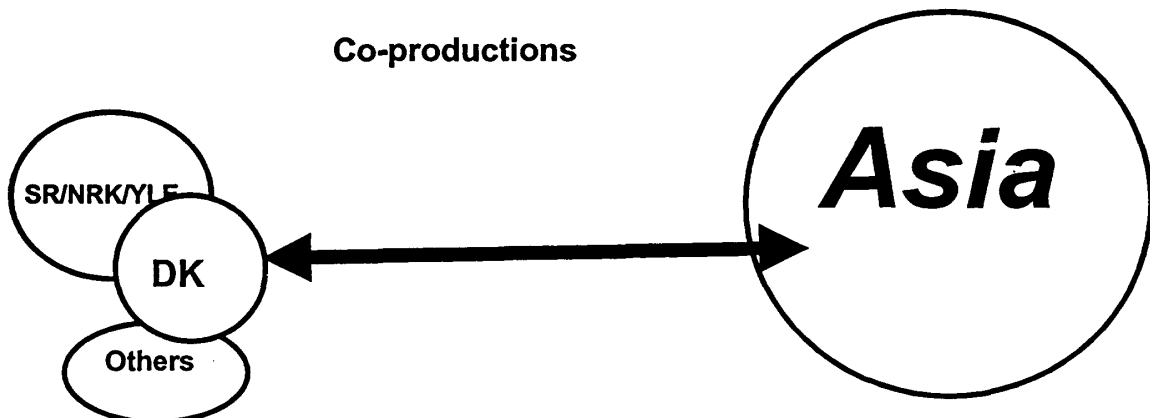
Same as Model A, with a third development leg added.

Model C



Note: ASIAN and Danish teams collaborates on production of high importance to both countries (ex. Trafficking). Output published in both countries.

Model D



Note: Mainly project of Danish/European interest

Lars Von Tier 導演及 dogma95 宣言介紹

1956 年出生在丹麥的中產階級家庭，拉斯·馮·提爾(Lars VonTier) 一如其他同時代生長的年輕人，開始了對這世界的探索，他的第一台八釐米攝影機是祖母買給他的生日禮物；由父母親提供的自由生長空間，成就了他對影像詮釋的無限可能。當然拉斯·馮·提爾也曾經有在學校中必須坐直的升學壓力，後來甚至證明了他並不適合這樣的教育體系，不過因為家庭教育的關係，讓他自在地朝影像方面研究及發展，進而成就了眼前的拉斯·馮·提爾。

DOGMA 95 是由拉斯馮提爾領軍於 1995 年在哥本哈根所成立的一個組織，一共有四位導演共同簽署，名叫 DOGMA，他們所要傳達的目標是對現代電影的一種反動。今日的科技不斷蔓延，透過新科技的使用，任何人在任何時間可用煽動的情感改變真實，幻象可以是藏在電影背後任何東西。DOGMA 95 反對幻覺式的影像，所以他利用信條宣示來表達他們的理念，這些信條稱之為「貞潔的誓言」。

以下是 DOGMA 95 的信條：

- 攝影必須要在外景拍攝，道具與背景除非劇情安排否則不需要入境。
- 聲音不能與影像分離，音樂除非拍攝現場就有，否則不能特別製作。
- 攝影機一定要手持，也就是影片要再攝影機運動十開拍，即是以肩扛的方式拍攝。
- 影片一定要是彩色的，特殊燈光效果決不接受。
- 不能有光學處理級濾鏡使用。
- 影片內容發生一定要在現在，不能有十空上錯置。
- 不能接受通俗題材的電影。

附件五

- 不能有膚淺粗俗的動作出現，像謀殺、武器等等。
- 電影規格一定要 35 釐米標準規格處理。
- 導演名字絕不可以出現在片頭上。

DANISH FILM INSTITUTE, FILM WORKSHOP

The Danish Film Institute, Film Workshop is supporting professional film experiments and developing talented filmmakers. The support is granted in the form of film and video equipment, raw stock, videotapes, basic production costs not exceeding DKK 10.000 and professional guidance. Financial aid to cover the cost of wages cannot be granted. But any form of financial aid the film project can get from TV, sales, sponsors etc. is accepted. The granted projects must bring their own crewmembers.

APPLICATIONS

Any person of age can submit an application to use the Workshop. The project must have a Danish producer or co-producer. Applications must use an application form.

The projects must basically be non-commercial and not have interests of other commercial funding in the moment of applying the Film Workshop. The Film Workshop emphasize that support is granted innovative projects renewing form, content or work flow in film production.

The Film Workshop receives about 150 written applications every year. 25 to 35 projects are granted.

STAFF

4 staff members – 1 manager, 1 technical manager, 1 production manager, and 1 assistant in a 4-year practice run the Film Workshop.

10 to 15 peoples are in job trainee assisting the projects with production, shooting, lightning, editing, visual effects and animation.

AGREEMENT OF PRODUCTION

When a project has received a production grant an agreement of production between the producer and the Workshop is signed. The material included in a film grant is max 20 x 122m 16mm raw stock and equivalent sound tape, laboratory costs including scanning and additional tapes for editing. A video grant is not limited by the amount of videotape. Neither is a grant limited by time. At the production meeting the size of the

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grant needed to complete a project is estimated based on a production plan and a budget.

PRODUCTION FACILITY

The Workshop has 4 lines of production:

1. Film: 16mm/Super-16mm, Super-8
2. Video: Digital Betacam, DVCAM, BetacamSP,
3. Computer animation: 2D & 3D
4. Interactive Multimedia on a experimental basis

Film and video is edited on one of 4 AVID systems. The master format is Digital Betacam. On-line, colour grading and compositing is done on an AVID|DS. 2D, 3D animation and modelling is done on NT workstations using software like Maya, Toonz, Soft-Image XSI, 3D Studio Max, Adobe After Effects, etc.

Sound is edited on one of 3 ProTools systems. Facilities for producing Dolby Surround sound are available.

DISTRIBUTION & RIGHTS

The Danish Film Institute holds the right to present the project at festivals in Denmark and abroad and at non-commercial film presentations. The producer holds any other rights.

CREDITS

In all publicity material and information about the work, where ever the producers name appears it must be clearly stated that the work is " Produced with support from the Danish Film Institute, Film Workshop " , as well as the year of the release.

ANNUAL PRODUCTION

The Film Workshop has an annual budget of 3.5 millions DKK from the Danish Film Institute. The total value of a production grant is approximately DKK 500.000.

MAJOR PROJECTS

Beside the normal support of production the Film Workshop has arranged following major projects:

1980: Video- 燧 o Workshop, 1989: Next Stop Soviet, 1991: Instant Karma, 1993: Museum Europe, Copenhagen ca. 1995, Digital Days 1998, Digital Days 1999, 2000: digi-X, Interactive Platform, 2001: The

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Interactive Movie. And in 1988, 1990, 1992, 1994, 1996: Copenhagen Video+Film Workshop Festival.

Address:

Gothersgade 55

DK 1123 Copenhagen K

Tel. + 45 3374 3480

Fax + 45 3374 3490

Email: filmworkshop@dfi.dk

Homepage: www.filmworkshop.dfi.dk.

Manager Prami Larsen

Copenhagen 2003-02-21

A brief history

The Film Workshop began its activities in 1970. The aim was as today to support experimental film production with equipment, guidance and raw stock. During the 70ties the workshop changed to emphasise on giving access to film production equipment in a democratic way. In the 80ties video was introduced. Since 1998 were cheap digital video equipment gave more people the possibility to try making film the Film Workshop has returned to emphasize on supporting professional filmmakers to experiment and renew the art of film including the digital possibilities given from computers.

Around 650 different directors has directed a film supported by the Film Workshop during the years and more than 1000 titles are registered in our database.

Year	1995	1996	1997	1998	1999	2000	2001	2002
Applications	338	192	186	260	167	132	200	150
Grants	94	54	35	70	40	36	30	36
Released films	69	35	43	41	40	32	33	21
Minutes	830	830	928	949	458	779	792	593

Good Men, Good Women, Sad Cities: A Hou Hsiao-Hsien Retrospective

This country has some catching-up to do. In Tokyo, some critics speak of him as a son of Ozu. A poll of film-makers and critics organised by the New York magazine *Film Comment* identified him (alongside Kiarostami) as one of the key figures in contemporary cinema. His last film *Flowers of Shanghai* (see page 7) was the highest-grossing Chinese film ever released in France. He has won the Golden Lion in Venice and a special jury prize in Cannes. But no film by Hou Hsiao-Hsien has been released in Britain for nearly a decade, and even his older films are hard to find here. This retrospective is very overdue.

Hou was born in South China in 1947, during the civil war between Communists and KMT Nationalists. His family resettled in Taiwan when he was still an infant – which means that he grew up without the nostalgia for a ‘lost homeland’ felt by his parents’ generation, and eventually felt the need to look at Taiwan’s modern history without the political blinkers applied by his teachers and elders. Inspired by reading Shen Congwen’s autobiography, he used childhood memories to illuminate his own generation’s roots in the autobiographical *The Time to Live and the Time to Die*. He went on to explore the very different worlds and perspectives of other good men and women: from a young woman who projects romantic fantasies from Japanese *manga* on to her own stressed life in *Daughter of the Nile* to a young civil servant of a century ago who never quite masters the games of love and status in *Flowers of Shanghai*.

The evolution in Hou’s thinking about film makes him a rare, possibly unique, case among present-day directors. He studied film at art college and entered the film industry as a continuity boy, then became a scriptwriter. His first three films as a director were conventional genre pictures, but his eyes were soon opened to other possibilities. With the desire to deal with social realities came new ideas about story structure, visual composition and rhythm: Hou developed an

idiosyncratic and highly distinctive approach, using sequence-shots to emphasise a sense of place and the inter-relations between characters.

Achieving this meant cutting away all the linking scenes which clutter up most narrative movies and packing more meaning into individual scenes and shots. Everything we need to know to make sense of the story can be picked up or inferred from what Hou shows us, but he does expect us to make the effort to see and hear it. Some find that this intensive involvement makes Hou’s films more exciting than anything by directors like James Cameron.

This makes Hou sound like a formalist, I know, but the label doesn’t stick. What he cares about most passionately is the content of his films. His characters are always average people struggling to cope with life’s strains and disappointments.

Some of them, being low in the food chain, are criminals. (It was already obvious from his brief cameo in *The Boys from Fengkuai* that Hou feels some special affinity with Taiwan’s gangster class, a disputatious network of men’s men perennially one step behind the times.) Others are simply unlucky; the mute Wenqing in *A City of Sadness* who finds himself in the wrong place one day in 1947, the actress Ching in *Good Men, Good Women* who is deluged with phantom calls and faxes as she prepares for her big break.

Up to *A City of Sadness*, Hou’s films tend to centre on the family. From *The Puppetmaster* onwards, the characters tend to be less rooted – nomadic, even – and they’re often buffeted by larger economic and political forces. This has led people to think of the early films as ‘universal’ and the later films as ‘difficult’. In some ways, it’s true: Hou’s cinema has become more demanding and more intense. But nowhere along the trajectory which has taken him from the early musicals to *Flowers of Shanghai* has he lost sight of what he calls “the true colour and energy of men and women”. And, like other great directors, he reinvents cinema every time he makes a film. Here, at last, is the chance to see for yourself.

Tony Rayns

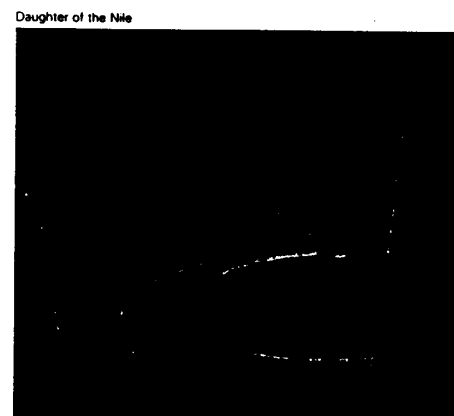
With special thanks to the Chinese Taipei Film Archive and the Taipei Representative Office in London. All films have English subtitles; languages as noted.



The Puppetmaster



Soul



Daughter of the Nile

Dust in the Wind (Lianlian Fengchen)

Sat 12 Aug 6.10 NFT3; Mon 21 Aug 6.30 NFT1
Writer Wu Nianzhen's personal memories of growing up in a mining community and being jilted by his girlfriend while away on military service provide Hou with the core for one of his simplest and most beautiful films. Dealing for the first time with the experience and identity of native Taiwanese (as opposed to mainlanders), Hou adds salt by casting the inimitable Li Tianlu as the boy's grandfather.

Taiwan 1986. With Wang Jingwen, Xin Shufen. 109 mins. J-Cert 15. In Taiwanese.

Taipei Story (Qingmei Zhujial)

Sun 13 Aug 6.00 NFT3; Sun 20 Aug 6.10 NFT1
Hou executive-produced and stars in Edward Yang's piercing anatomy of a failing relationship in present-day Taipei. Across the story of childhood sweethearts who react very differently to the changes sweeping through Taiwanese society, Yang imagines a future in which the backward-looking are destined to end up discarded like unwanted furniture. Hou's performance as the ageing dad Ah Lon is indelible.

Taiwan 1984/Dir Edward Yang. With Hou Hsiao-Hsien, Car-Oui, Ke Yizheng. 117 mins. In Mandarin.

Daughter of the Nile (Niuohe N er)

Mon 14 Aug 8.20 NFT2; Tue 15 Aug 8.50 NFT3
Financed by the producer of his early musicals and centred on reigning pop-star Yang Lin, this hauntingly sad sketch of 'youth culture' in Taipei was Hou's first serious attempt to deal with present-day realities. Fast-food server Xiaoyang secretly dotes on her brother's gigolo friend Ah San, but he is having an affair with a gangster's mistress. The sense of a woman in the margins of a man's world has rarely been more acute.

Taiwan 1987. With Li Tianlu, Jack Kao, Yang Fan. 84 mins. In Taiwanese.

A City of Sadness (Beiqing Chengshu)

Fri 18 Aug 8.10 NFT3; Tue 22 Aug 6.00 NFT1
Hou's Golden Lion winner was a huge success at home because it breached the taboo on discussing the 1947 massacre of Taiwanese protestors by KMT troops. But the film keeps political scandal off-screen as it focuses on the decline of the Lin family — and especially on the fate of the youngest son Wenqing, a deaf-mute idealist whose faith in social justice and humane socialism is shaken to the core.

Taiwan 1989. With Tony Leung, Xin Shufen, Li Tianlu. 158 mins. J-Cert 15. In Mandarin, Shanghaiese and Taiwanese.

The Puppetmaster (Ximeng Rensheng)

Sun 20 Aug 8.20 NFT2; Wed 23 Aug 6.10 NFT1
After featuring the 84-year-old Li Tianlu in three films, Hou decided to use his reminiscences of his early life as a key to Taiwan in the years of Japanese occupation. Featuring Li himself (a master of traditional Chinese puppetry) as an urbane raconteur, the film charts a life blown every which way by family, work and politics. This extraordinary cultural history plays like a languid dream.

Taiwan 1993. With Lum Gong, Cai Zhennan, Chen Chanru. 142 mins. J-Cert 15. In Taiwanese.

Good Men, Good Women (Hao Nan Hao N.)

Wed 23 Aug 8.50 NFT1; Sat 26 Aug 6.10 NFT3
Brused by the murder of her gangster boyfriend and by a violent row with her sister, Liang Ching has landed a film role playing Chiang Bi-Yu, a real-life heroine of the anti-Japanese resistance. But as she rehearses with fellow actors and imagines the film they will be making, she finds herself haunted by her own turbulent past. Structurally complex but emotionally direct, Hou's film goes to the roots of human strength and courage.

Taiwan-Japan 1995. With Annie Shizuka Inoh, Lum Gong, Jack Kao. 108 mins. In Mandarin and Taiwanese.

Goodbye South, Goodbye (Nianguo Zaijian, Nanguo)

Fri 25 Aug 8.45 NFT1; Mon 28 Aug 8.30 NFT3
A valediction to the Taiwan he has always loved, Hou's film samples the misadventures of a middle-aged gangster and a volatile young couple as they lurch from one get-rich-quick scheme to the next: underground gambling, a farm subsidy scam, a long-forfeited inheritance. The view is pessimistic, but the film's style is newly expansive: there are stunning sequences on the open road.

Taiwan-Japan 1996. With Jack Kao, Lum Gong, Annie Shizuka Inoh. 116 mins. In Taiwanese.

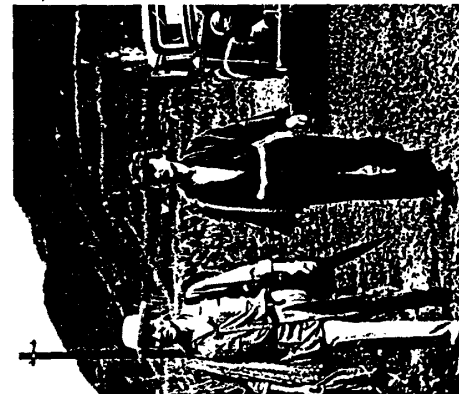
Soul (Lao Niang Gou Sui)

Wed 30 Aug 8.50 NFT3; Thu 31 Aug 8.30 NFT3
Shu Kei's homage to Cassavetes' *Gloria* centres on the widow of a suicided cop who finds herself on the run from meep but murderous thugs with her husband's illegitimate kid in tow. Hou turns up as her old flame, a jazz saxophonist with a penchant for white suits. Thanks to spiffy camerawork from Chris Doyle, it looks as sharp and stylish as a vintage Scorsese movie.

Hong Kong 1986/Dir Shu Kei. With Deanne Ip, Elaine Jin, Jacky Cheung. 94 mins. In Mandarin.



Dust in the Wind



A City of Sadness



Good Men, Good Women



Goodbye South, Goodbye



Soul

HHH: A Portrait of Hou Hsiao-Hsien

Tue 1 Aug 9.00 NFT3; Fri 4 Aug 6.15 NFT3
Oliver Assayas considers Hou's body of work the most important in the history of Chinese cinema; he sets out in this admirable, free-wheeling documentary to help others get as much from Hou's films as he does. At its heart are revealing conversations with Hou himself; it ends in a karaoke bar, Hou duetting with two of his favourite actors, Jack Kao and Lim Giong. Assayas doesn't sing, but his film does radiate informed enthusiasm.

Taiwan/France 1997/Dir Olivier Assayas With Zhu Tanwen, Wu Nianzhen 91 mins In Mandarin, French and English

Loveable You (aka *Cute Girl*) (Lulu de Tai)

Wed 2 Aug 6.10 NFT3; Thu 3 Aug 8.30 NFT3
Made for a Chinese New Year release, Hou's debut as writer-director is an anodyne romance with songs supposedly inspired by an oracle's warbling. She is Pan Wendi, daughter of a wealthy industrialist, he is land surveyor Gu Dage and the complication is that she's already engaged to the nerdy Ma Jian. The clearest sign of the Hou to come is the handling of the orphaned kid who follows Gu around, calling him 'Daddy'.

Taiwan 1980 With Feng Feifei, Kenny Bee, Chan Yau 90 mins In Mandarin

Play While You Play (aka *Cheerful Wind*) (Feng'er Tita Cai)

Thu 3 Aug 6.10 NFT3; Sat 5 Aug 8.30 NFT3
Everyone involved in *Loveable You* reconvened for this follow-up, which tries to 'stretch' its pop-star leads by giving them slightly darker, moodier characters to play. This time Feng Feifei is Xiao Xinhui, stills photographer with a film crew shooting commercials, and Kenny Bee is Gu Jintai, a taciturn flautist she runs into while on location. There's evidence (lurid and cow-dung jokes, for example) that Hou is not entirely happy with the prevailing wholesomeness.

Taiwan 1981 With Chan Yau, Mei Fang, 90 mins approx In Mandarin

The Green, Green Grass of Home (Zai na Heban Qing Cao Qing)

Wed 9 Aug 6.20 NFT3; Fri 11 Aug 8.30 NFT3
Lu Danian (Kenny Bee, allowed only one song) stands in as teacher in a rural primary school for a few weeks, during which he falls in love, sorts out a problem boy and his problem father and launches an environmental campaign to clean up the local river. Despite the barrage of heartwarming 'messages', this is nearest yet to a real Hou film: there are ambitious long-take, deep-focus shots and spirited performances from the kids.

Taiwan 1982 With Jiang Ling, Gu Jun, Mei Fang, 89 mins In Mandarin

The Sandwichmen (Erzi de Da Wan'ou)

Sun 6 Aug 8.30 NFT3; Tue 8 Aug 8.30 NFT3
A seminal portmanteau film: three episodes, all based on stories of economic hardship in the '60s by then-fashionable 'nativist' writer Huang Chunming. All three have their points, but Hou's opener (which gives the film its title) is the best acted and most achieved. Unemployed father-to-be Ko hustles himself a job as a clown promoting programmes at a local cinema, forfeiting much of his self-respect and creating a strange domestic impasse...

Taiwan 1983/Dir Hou Hsiao-Hsien, Zeng Zhuangxiang, Wan Ren With Chen Bozheng 102 mins In Taiwanese

The Boys from Fengkuei (aka *All the Youthful Days*) (Fengkuai Lai de Ren)

Fri 4 Aug 8.30 NFT3; Mon 7 Aug 8.40 NFT2
Ah Ching and two other boys impulsively leave their homes in the Penghu Islands for Kaohsiung on Taiwan, looking for all the excitement and rewards of the big city. Their learning curve is steep, and (like Fellini's *Vielioni*) they find themselves moving in different directions as their identities begin to emerge. Independently made, this was Hou's breakthrough film: vibrantly naturalistic, emotionally intense and formally precise. Hou himself contributes a laddish cameo.

Taiwan 1983 With Niu Chengze, Zhang Shi, Lin Xuiling, 98 mins In Taiwanese and Mandarin

A Summer at Grandpa's (Dongdong de Jiaqu)

Tue 8 Aug 6.30 NFT1; Wed 9 Aug 8.30 NFT3
Fresh out of grade school in Taipei, young Dongdong is packed off to the countryside with his even younger sister because their mother is ill. They spend the mostly idyllic summer staying with their grandpa (a stern, elderly doctor) unmarked by the adult world of crime, unwanted pregnancy and illness around them. Hou's regular writer Zhu Tianwen based the script on her own childhood memories. Edward Yang guests briefly as the kids' father.

Taiwan 1984 With Wang Qiguang, Gu Jun, Mei Fang 102 mins J-Cert PG In Mandarin and Taiwanese

The Time to Live and the Time to Die (Tongshan Wangshi)

Thu 10 Aug 6.10 NFT1; Sun 13 Aug 8.20 NFT3
Hou's explicitly autobiographical account of two periods in his childhood (built around memories of his father, who died of TB in 1959) is his first undoubtedly great film. It's both a highly personal memoir of a boy's formative years (stamp collecting, peer pressures, first wet dream, etc) and a cipher for the entire generation of Mainland Chinese who came to Taiwan without expecting to stay. Elegiac and very moving.

Taiwan 1985 With You Anshun, Jan Feng, Mei Fang 137 mins In Mandarin and Taiwanese



Hou Hsiao-Hsien



The Sandwichmen



The Boys from Fengkuei



A Summer at Grandpa's