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MILK

這是一個在顛簸的鐵鳥身上被閃電擊中的想法，在演出開始的片刻之間做一本場刊。總之和漫畫角色一樣，這是milkteawithoutmilk的起源故事。

「資源傾斜」及「權力失衡」在音樂行業並不是什麼新奇的事情，早在音樂創作尚非常人可及的年代就已經出現，而對於一個every day is a perfect day for shopping的地方來說，似乎更難動搖，也遑論改變。這兩者往往是在討論主流與獨立相持的時候被人提及，但我無謂再唸這陳腔濫調，因為即使游離於主流之外，權力分配的問題也不會因此受到豁免。

為方便敘述，請容許我將獨立音樂現場的參與者暫且分為四類：場地、主辦方、artists和觀眾（唯不可忽略這四者之間身份相互轉換的可能性）。

目前香港的indie shows基本上是由主辦方（搞手 organisers 隨便你如何稱呼）單方面負責聯絡artists、聯絡場地、籌備文件和宣傳的工作而籌辦的，而個人回報只取決於觀眾對該場演出是否熱切。但在贊譽和關注程度逐漸攀升的情況下，主辦方愈來愈傾向於將橄欖枝拋向那些成功被觀眾及市場「驗證」的樂隊，sold-out shows屢見不鮮，生意蒸蒸日上。無法否認，這是一種符合市場邏輯的運營模式，但中小型樂隊也因此愈來愈難接到演出邀約，而中小型場地多數亦沒有網站或社交媒體與樂隊直接聯絡。

而milkteawithoutmilk只是想在這條鴻溝之間為所有覺得自己囿於迷惘或失語的artists提供空間與更多的可能性，或許是在某種程度上已有優秀演出水準及樂迷基礎的中小型音樂單位，或許是新來乍到想要以自己的方式說話的孩子（誰又不是呢？），或許是……我不知道，這個世界有太多未知的可能性，我只是想要一個被包容而自如引發隨機性的空間，想要claim a place in the void。

至於milkteawithoutmilk名稱的來源，我想如果某個人或某件事物失去了它的重要組成部分，it is not what it was，就像奶茶走奶一樣。

this zine was conceived inside a metal cage, soaring thirty thousand feet in the air, written and printed moments before the first performance organised by milkteawithoutmilk.

hong kong's resource and power imbalance within the music industry is not a new phenomenon. while the relationship between organisers/promoters and the bands and artists of hong kong were always uneven, independent artists are increasingly powerless in a landscape where organisers yield a large amount of financial, social, and cultural capital.

let's categorise hong kong's independent music industry (or any music industry, for that matter) into four different actors: venues, organisers, artists, and audiences. currently, hong kong's indie shows are organised as follows - the organiser unilaterally contacts artists, venues, prepares documents/visas, and conducts marketing and promotion activities, while the returns for an event is based solely on the audiences' interest.

but with the increase in attention, attendance, and praise, these organisers are more incentivised to throw olive branches to bands who are successfully 'verified' by the market and audience. sold-out shows are common (recall to during the latter half of 2022 and beginning of 2023), and business is booming. of course, this model for operating and promoting events is logical to the demands of the market. however, this undeniably leads to less-established artists rarely receive concert invites, and less-established venues keeping a low profile. a culture of consumerism and direct value transferred (entertainment and perceived cultural value) from the seller (musician) to the buyer (audience) feeds into a conformist world.

it is only by active involvement by the artist in the creation and curation of the arts, and by empowering these artists and musicians, in which a sustainable culture can emerge within the depths of hong kong's independent and diy musicians.

milkteawithoutmilk wants to empower artists by providing them with space, knowledge, and the opportunity to tap into an existing network of creators, consumers, intermediaries, and more, collectively growing together as we work towards a culturally, socially, and economically sustainable future in which we are increasingly involved in. let's keep that fire burning, keep our soul in music, and keep milk within milk tea.

MILK

without

聯絡我們!

email: [contact@milkteawithoutmilk.com](mailto:contact@milkteawithoutmilk.com)

instagram: [@milkteawithoutmilk](https://www.instagram.com/milkteawithoutmilk)