



香港藝術發展獎
Hong Kong Arts Development
AWARDS

香港藝術發展局

HONG KONG ARTS DEVELOPMENT COUNCIL

香港藝術發展局(藝發局)於1995年成立，是政府指定全方位發展香港藝術的法定機構。藝發局的角色包括資助、政策及策劃、倡議、推廣及發展、策劃特別項目等。

藝發局的使命為策劃、推廣及支持10個主要藝術形式包括文學、表演藝術、視覺藝術、電影及媒體藝術之發展，促進和改善藝術的參與和教育、鼓勵藝術評論、提升藝術行政之水平及加強政策研究工作，務求藉藝術發展提高社會的生活質素。

藝發局的發展策略包括：

- 扶植具潛質的藝術家 / 藝團，培育卓越發展
- 推動藝術行政，提升藝團的管理能力
- 改善藝術環境，提出政策建議
- 擴闊參與群眾，開拓藝術空間發展藝術創作和製作
- 締造策略伙伴，凝聚藝術資源

Established in 1995, the Hong Kong Arts Development Council (HKADC) is a statutory body set up by the Government to support the broad development of the arts in Hong Kong. Its major roles include grant allocation, policy and planning, advocacy, promotion and development, and special projects.

The mission of HKADC is to support and promote the development of 10 major art forms in literary arts, performing arts, visual arts as well as film and media arts in Hong Kong. Aiming to foster a thriving arts environment and enhancing the quality of life of the public, HKADC is also committed to facilitating community-wide participation in the arts and arts education, encouraging arts criticism, raising the standard of arts administration, and contributing on policy research.

Development strategies of HKADC include:

- Supporting promising artists and arts groups in the pursuit of excellence
- Promoting arts administration to improve the management of arts groups
- Improving the arts environment and proposing policy recommendations
- Enhancing public participation, developing arts space for artistic creation and production
- Fostering strategic partnerships and attracting private sector resources to support the arts

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獻辭 MESSAGE



「香港藝術發展獎」是本地藝文界的周年盛事，表彰一眾悉心竭力，把藝文產業打造為本港社會和經濟重要支柱的團體和人士。我感謝香港藝術發展局（藝發局）每年主辦這項重要活動，促進香港文化藝術發展。

今年，藝發局舉辦第十七屆「香港藝術發展獎」頒獎禮。睽違三年的實體頒獎禮捲土重來，別具意義。本屆頒獎禮設有七大獎項，頒發給二十七個團體或人士。各得獎者對香港的藝術事業卓有貢獻，其傑出表現亦有助鞏固香港作為區內文化藝術之都的地位，得獎實至名歸，可喜可賀。

香港人才濟濟，更一直擁有多項優越條件，包括享有「一國兩制」的制度優勢、中西文化薈萃、具備國際級文化基建及廣大環球網絡等，無不有助本港的文化藝術更上層樓。加上國家「十四五」規劃支持香港發展成中外文化藝術交流中心，亦為

The Hong Kong Arts Development Awards is an annual highlight of not only our local arts and culture sector, but also the people and institutions that make it central to our community and our economy. For that, my thanks to the organiser, the Hong Kong Arts Development Council.

This year's ceremony, the 17th edition, is of particular significance, marking the first time in three years that the awards are being presented in person. I am pleased to congratulate the 27 award winners across seven broad, far-reaching categories. I know that each and every one of them has made outstanding contributions to the arts and to Hong Kong's standing as a regional hub for arts and cultural development.

Hong Kong is blessed with enviable talent and with longstanding advantages, from our "one country, two systems" arrangement to our singular mix of Eastern and Western cultures, our world-class cultural infrastructure and our extensive global network. All these help promote our arts and cultural industries. And, thanks to the National 14th Five-Year Plan, which supports Hong Kong's aspirations to become an East-meets-West Centre for international cultural exchange, our opportunities are all but boundless.

My Government, rest assured, puts a clear policy priority on arts, culture and the creative industries. It is why, in my 2022 Policy Address, I introduced the Mega Arts and Cultural

香港帶來無限機遇。我們須把握良機，邁步前進。

本屆政府十分重視藝術、文化及創意產業發展。因此，我在二零二二年《施政報告》中提出設立「文化藝術盛事基金」，吸引更多國際文藝活動在港舉行；我亦公布制訂新的「十年文化藝術設施發展藍圖」，力求提升文化基建等。除此以外，藝發局將主理一項新設的資助計劃，以扶植具潛質的新進藝團及年輕藝術家，並推出實習計劃，培育藝文人才。

藝發局在促進香港文化藝術發展方面，一直發揮關鍵作用，不僅為中小型藝團提供協助，還推出形形色色的計劃，令香港的藝術水平更臻卓越，亦推動更多市民參與藝文活動。藝發局對藝文界貢獻良多，殊堪稱許。

我謹向第十七屆「香港藝術發展獎」得主致賀。深信各得獎和候選單位定會精益求精，在香港和海外藝文界再創高峯，並會啟發本地新一代創意人才發揮所長，造福香江。



香港特別行政區
行政長官
李家超先生
大紫荊勳賢，SBS，PDSM，PMSM

Events Fund, designed to stage more international arts and cultural events in Hong Kong. It is why I announced a new 10-year development blueprint for arts and cultural facilities, covering the upgrading of our cultural infrastructure. The Hong Kong Arts Development Council, I am pleased to add, will take charge of a new funding scheme created to nurture young arts groups and artists with potential, as well as an internship programme to cultivate arts and cultural talent.

The Hong Kong Arts Development Council has been playing a critical role in Hong Kong's arts and cultural development. In addition to small- and medium-sized arts groups, it has launched a variety of projects to boost Hong Kong's artistic excellence and promote participation. Its commitment and wide-ranging contributions are greatly appreciated.

My congratulations once again to the recipients of the 17th Hong Kong Arts Development Awards. I am confident that the winners, and finalists, will continue to pursue excellence in arts and culture at home and abroad, while inspiring a new generation of creative talent in Hong Kong.



The Hon John KC Lee, GBM, SBS, PDSM, PMSM
Chief Executive
Hong Kong Special Administrative Region

主席獻辭

CHAIRMAN'S MESSAGE



「香港藝術發展獎」多年來一直致力表揚本地藝文界成就卓越的藝術工作者，並嘉許積極推廣藝術的團體、機構及人士，以彰顯其貢獻。隨着疫情退卻，社會復常，今屆「香港藝術發展獎」亦復辦實體頒獎禮，對藝文界和應屆得獎者均別具意義。我代表香港藝術發展局（藝發局）衷心感謝業界同仁在疫情的數年間為香港藝術發展堅持和努力，希望「香港藝術發展獎」的舞台繼續讓每位藝術工作者綻放異彩。

本年度「終身成就獎」得主葉惠康博士素有「兒童合唱團之父」之美譽，曾創立香港兒童合唱團、葉氏兒童合唱團及香港泛亞交響樂團等多個知名樂團，畢生推動音樂教育，將藝術種子埋藏在無數觀眾、學生心中，貢獻無量，獲獎深孚眾望。

The Hong Kong Arts Development Awards is a momentous occasion honouring outstanding arts practitioners contributing to the development of Hong Kong's arts and culture. This year marks the first in-person presentation ceremony since the onset of COVID-19 epidemic. On behalf of the Hong Kong Arts Development Council (HKADC), I would like to express my utmost appreciation towards all who have worked persistently and diligently over these years despite the difficult circumstances. I hope that the Hong Kong Arts Development Awards will continue to serve as a platform for arts practitioners to flourish and share their accomplishments.

This year's Life Achievement Award goes to Dr Yip Wai-hong, known commonly as the "Father of Children's Choir". Dr Yip has established numerous renowned musical groups including the Hong Kong Children's Choir, Yip's Children's Choir and Pan Asia Symphony Orchestra, ushering a golden era for Hong Kong's music scene. Dr Yip's dedication to the development of the industry and the nurturing of local musical talents is invaluable and the recognition of his accomplishments through this award has been highly anticipated by all working in the field.

而「傑出藝術貢獻獎」則由本港著名編劇杜國威先生、著名指揮家及作曲家閻惠昌先生及芭蕾舞教育家王仁曼女士獲得，三位得主在業內以至國際享負盛名，創意無限，水平超卓，多年來為拓展觀眾及孕育藝術工作者努力耕耘，是名副其實的傑出藝術貢獻者。

本局亦與各位業界前輩一樣重視人才培育；要有效配合國家《十四五規劃綱要》明確支持香港發展成為中外文化藝術交流中心的大方向，新一代的文化藝術工作者實在不可或缺。我們獲特區政府文化、體育及旅遊局撥款約九千七百萬，推出的兩項全新培育多元藝術人才的計劃，包括全新的「新苗發展資助計劃」及「藝術人才見習配對計劃」，廣泛覆蓋全港專業大、小藝術機構及藝團，擴闊實習機會，讓年輕人發揮創意和自我奮進的精神，壯大業界。兩個計劃預計於兩年內，提供合共 200 個新苗項目以及 210 個實習機會，達致全方位培育本地藝術行政人員、製作人員、表演藝術家以及藝術科技等人才。

要成為國際文化藝術交流中心，除人才之外，大型的業界盛事亦是必需的一環。本局數年來倡議的「香港演藝博覽會」獲政府積極回應，於財政預算預留約四千二百萬支持我們於來年十月舉辦第一屆「香港演藝博覽會」。透過一系列演出及交流活

The recipients for this year's Awards for Outstanding Contribution in Arts include prolific playwright Mr To Kwok-wai, Raymond; famous conductor and composer Mr Yan Huichang; and Ms Jean M. Wong, leading figure in classical ballet training in Hong Kong. They are highly regarded for their creativity and artistic standing in Hong Kong and overseas. Their long-term influence on nurturing artistic talents is immense, making them ideal recipients for the awards which recognise their outstanding contributions towards arts creation, appreciation and education.

Like our predecessors in the industry, HKADC also attaches great importance to talent cultivation. To effectively strive for the goal set in the national "14th Five-Year Plan" which supports Hong Kong's development into a centre for international cultural and arts exchanges, new generations of arts practitioners are indispensable. With the solid support of the Culture, Sports and Tourism Bureau of the Hong Kong SAR Government, we will soon introduce two innovative schemes that aim at nurturing a diverse range of artistic talents.

With a generous allocation of HK\$97 million, the two newly launched initiatives - the Emerging Artist Scheme and the Arts Talents Internship Matching Programme - are accessible to a diverse array of professional arts organisations and groups. These schemes provide valuable training opportunities and enable burgeoning talents to explore their creative potential and foster personal growth, thereby fortifying the industry. Over the next two years, these schemes are projected to support a total of 200 emerging projects and 210 internship opportunities, with the goal of cultivating local arts administrators, production personnel, performing artists, and arts professionals.

In the pursuit of establishing Hong Kong as an international hub for arts and cultural exchange, it is imperative to have significant of mega events in addition to nurturing talents. Advocated by HKADC in recent years, we are ready to organise the first edition of the Hong Kong Performing Arts Expo (HKPAX) in October 2024 with full support from

動，包括國際精品演出、項目推介會、展覽、專業論壇等，展現本港多元開放、中西薈萃的獨特文化面貌，藉此促進內地、海外及本港表演者與製作人的交流，開拓表演藝術節目的交易市場，為內地和香港的藝團及藝術工作者尋覓新機遇，讓香港成為大中華地區及世界各地藝文領袖和工作者互相聯繫的重要平台。

最後，我衷心感謝本局大會委員、藝術顧問及評審員協助獎項提名和甄選的工作，並提供寶貴意見，讓「香港藝術發展獎」得以圓滿舉行。謹此再次恭賀各位得獎者，期望各位日後繼續於藝術界展翅高翔，共同參與、支持藝發局的工作，攜手築起屬於香港的藝術夢。

the government through the allocation of HK\$42 million. Through an array of performances and exchange activities, HKPAX aims to showcase Hong Kong's unique cultural landscape characterised by diversity, openness, and a harmonious blend of Chinese and Western elements. The HKPAX serves to promote exchange between the Mainland, overseas, and local performers and producers, expand the market for performing arts programmes, provide new opportunities for the Mainland and Hong Kong art groups and artists, and to establish Hong Kong as a pivotal platform for connecting art leaders and workers from the Greater China region and beyond.

Finally, I would like to express my sincere gratitude to HKADC's Council members, arts advisors and assessment panel members for their nomination and selection, and their valuable advice in making the Hong Kong Arts Development Awards a success. My congratulations go to all the awardees and I hope they will continue to excel in the years to come, also participating in and supporting the work of HKADC. Let us all continue to further Hong Kong's artistic aspirations and join hands in realising Hong Kong's artistic dream.

霍啟剛

香港藝術發展局主席
霍啟剛先生 太平紳士

Kenneth Fok

Mr Fok Kai-kong, Kenneth, JP
Chairman, Hong Kong Arts Development Council

得獎名單

LIST OF AWARDEES

終身成就獎

Life Achievement Award

葉惠康 Yip Wai-hong

傑出藝術貢獻獎

Award for Outstanding Contribution in Arts

杜國威 To Kwok-wai, Raymond

王仁曼 Jean M. Wong

閻惠昌 Yan Huichang

藝術家年獎

Artist of the Year

舞蹈 Dance	黃磊	Huang Lei
戲劇 Drama	張飛帆	Cheung Fei-fan
電影 Film	鄭保瑞	Cheang Pou-soi
文學藝術 Literary Arts	陳少紅 (洛楓)	Chan Siu-hung, Natalia
媒體藝術 Media Arts	梁基爵	Leung Kei-cheuk, GayBird
視覺藝術 Visual Arts	蘇慶強	So Hing-keung

藝術家年獎 (藝術評論)、(音樂) 及 (戲曲) 獎項從缺。
Artist of the Year (Arts Criticism), (Music) and (Xiqu) are not presented.

藝術新秀獎

Award for Young Artist

舞蹈 Dance	麥卓鴻	Mak Cheuk-hung, Kelvin
戲劇 Drama	鄭君熾	Cheng Kwan-chi, Jordan
電影 Film	曾覓	Quist Tsang
文學藝術 Literary Arts	曾繁裕	Tsang Fan-yu, Gabriel
媒體藝術 Media Arts	鄭智禮	Chilai Howard
音樂 Music	盧定彰	Lo Ting-cheung
視覺藝術 Visual Arts	江凱勤	Kong Hoi-kan

藝術新秀獎 (藝術評論) 及 (戲曲) 獎項從缺。
Award for Young Artist (Arts Criticism) and (Xiqu) are not presented.

學校藝術教育獎

Award for Arts Education in Schools

香港道教聯合會純陽小學 Hong Kong Taoist Association Shun Yeung Primary School

瑪利灣學校 Marycove School

寶安商會王少清中學 Po On Commercial Association Wong Siu Ching Secondary School

大埔舊墟公立學校 Tai Po Old Market Public School

香港浸信會聯合會香港西北扶輪社幼稚園 The Baptist Convention of Hong Kong Rotary Club of Hong Kong Northwest Kindergarten

藝術推廣及教育獎

Award for Arts Promotion and Education

愛麗絲劇場實驗室有限公司 Alice Theatre Laboratory Limited

社區文化發展中心 Centre For Community Cultural Development

香港中樂團 Hong Kong Chinese Orchestra

文藝復興基金會有限公司 Renaissance Foundation Limited

一舖清唱有限公司 Yat Po Singers Limited

藝術贊助獎獎項從缺。
Award for Arts Sponsorship is not presented.

終身成就獎

LIFE ACHIEVEMENT AWARD

「終身成就獎」旨在表揚多年來對香港藝術有重大貢獻的香港藝術工作者，並獲藝術界公認其藝術成就的人士。

第十七屆「終身成就獎」得主為葉惠康。

The Life Achievement Award aims to recognise the ongoing contributions of Hong Kong veteran arts practitioners whose craftsmanship and achievements are widely acknowledged by the arts community.

In the 17th edition, the honour is bestowed on Yip Wai-hong.



葉惠康 YIP WAI-HONG



葉惠康博士祖籍廣東台山，1930年出生於廣州。家中一門九傑，從化學家到軍醫將軍，葉氏作為幼子，在培正中學畢業後入讀北京燕京大學音樂系，1952年併入中央音樂學院，主修理論作曲系，同系認識廣州同學蔡正怡，三年後在畢業的同一年結婚，之後分配到位於武漢的中南音樂專科學校，即今天的武漢音樂學院。

1961年舉家來港定居後，獲香港浸會院校長林子豐邀請到校教授音樂課程，自此與香港音樂發展結下不解之緣，至今已逾一個甲子。

葉氏以兒童音樂教育最為人所知，其中推行兒童合唱更是先驅者，因此有「香港的兒童合唱團之父」美譽。1969年創辦「香港兒童合唱團」，以及1983年「葉氏兒童音樂實踐中心」，通過專業訓練，既寓聲樂於教育，也培養出小小文化大使，遊走於世界舞台。昔日孩童，個別今天已成為獨當一面的指揮家、音樂家，以至各界專業領袖。

1982年，葉氏通過首屆香港國際兒童合唱節，請來歐、亞11國兒童合唱團，之後成立國際兒童合唱節及演藝協會，獲選為大會主席。

音樂教育以外，葉氏也是一位樂團創立者，包括1976年泛亞交響樂團、1996年香港兒童交響樂團等，親自擔任音樂總監和指揮，幾十年如一日。除了為廣大愛樂者提供普及音樂會，也為各年齡層的音樂家提供演奏平台，一展所長。

擁有作曲專業，葉氏的作品從畢業的大提琴協奏曲開始，歷年創作多部聲樂、器樂作品，以及中樂/民樂委約作品。此外，他多次客席指揮香港中樂團，首演自己作品，也演出昔日中央音樂學院袍澤陳培勳的力作。

Dr Yip Wai-hong's ancestors came from the Guangdong city of Taishan. Born in 1930 in Guangzhou, he is the youngest of nine children, all of whom excelled in their chosen fields, including a chemist and a general in a military hospital. After graduating from Pui Ching Middle School, he enrolled in the music faculty of Yen-Ching University in Beijing (the faculty amalgamated with the Central Conservatory of Music in 1952), majoring in music theory and composition. There, he met fellow student Choi Ching-ye, who is also from Guangdong. They married three years later, the same year they graduated. He was then assigned to Wuhan's Central South Music Institute, the precursor to the Wuhan Conservatory of Music.

After settling with his family in Hong Kong in 1961, Yip was invited to teach music at the Hong Kong Baptist College by the college's then-president, Lam Chi-fung. This marks the beginning of his inextricable bond with Hong Kong's musical development, lasting over 60 years.

Yip is best known for his contribution to children's music education, particularly as a pioneer in promoting children's choirs. Accordingly, he is called "The Father of Children's Choir" in Hong Kong. In 1969, he founded the Hong Kong Children's Choir and, in 1983, the Yip's Children's Choral & Performing Arts Centre. The children are educated through vocal music and receive professional training at the centre. They are also developed into young cultural ambassadors who perform on stages around the world. As a result, today, many of those children have become conductors, musicians, and leaders in their respective fields.

In 1982, Yip invited 11 children's choirs from Europe and Asia to participate in the first Hong Kong International Children's Choir Festival. Following that event, he established the International Society of Children's Choir Festival & Performing Arts and was elected chairman of the society.

Besides his involvement in music education, Yip is also the founder of music ensembles. He established the Pan Asia Symphony Orchestra in 1976 and the Hong Kong Children's Symphony Orchestra in 1996, serving as music director and conductor since their inception. Apart from providing accessible classical music concerts to the general public, these orchestras also offer a platform for musicians of all ages to perform and showcase their skills.

Trained as a composer Yip has written a wide range of works since his graduation piece *Cello Concerto*. His compositions comprise choral, instrumental and commissioned Chinese/folk music pieces. In addition, he has served as a guest conductor of the Hong Kong Chinese Orchestra several times to debut his compositions and to perform the signature work of Chan Pui-fang, his good friend, at the Central Music Conservatory.

葉氏逾60年的豐盛音樂人生，為音樂藝術及社會德育的貢獻，獲海內外音樂同行廣為讚揚。近年先後獲香港作曲家及作詞家協會頒授「CASH音樂成就大獎」(2017)、香港政府銅紫荊星章(2011)及銀紫荊星章(2021)，以及第十七屆香港藝術發展獎「終身成就獎」(2023)。

如果以北京中央音樂學院官方記錄1952年入學計算，葉氏投身音樂工作已經超過70年。最廣為人知的，固然是他在兒童音樂教育的巨大貢獻，也因此享有「香港的兒童合唱團之父」美譽。然而九旬老人的漫長音樂人生，惠及的遠超於合唱團，亦不止於兒童或教育，也不限於華南一隅的香江。

葉氏的傳奇音樂人生，首先由他的前傳說起。1930年生於廣州一個基督教家庭，父親葉培初是一位醫生，曾任兩廣浸信會聯會主席。作為廣州培正舊生及校董會主席，葉父的九位子女都就讀於培正、培道，其中幾位從醫，包括後來任職北京解放軍總醫院婦產科總管的三姐葉惠芳將軍。正是通過三姐，說服了葉父，同意九弟葉惠康由原來修讀土木工程，北上燕京大學讀音樂。該校1952年合併入當時位於天津的中央音樂學院，主科仍是理論作曲系，班裡有一位同樣來自廣州的女同學蔡正怡，即今天的葉太。

「馬思聰校長是廣東人，同學林耀基是我的死黨，楊寶智比我幾年班，我們都是用廣東話交談的。」2023年4月葉氏在家中回憶說。

以上的前傳，決定了葉氏接下來60年的音樂奉獻。他所走的音樂道路不是單一的，而是多軌進行，那是時代賦予他的任務。正如他的二女、指揮家葉詠詩形容，父親音樂事業的各大決定，都是在幾乎從無到有的情況下開拓的，而且富有成效地進行。「他的眼光很有

Yip has lived a rich and accomplished musical life of more than 60 years, winning widespread acclaim among his Hong Kong and overseas peers for his music and moral education contributions. In recent years, he has received many awards and honours, including the CASH Hall of Fame Award (2017) conferred by the Composers and Authors Society of Hong Kong, the Bronze Bauhinia Star (2011) and the Silver Bauhinia Star (2021) bestowed by the government of Hong Kong and the Life Achievement Award of the 17th edition of the Hong Kong Arts Development Awards (2023).

According to official records of the Beijing Central Conservatory of Music, Yip began his studies there in 1952 which means Yip has been dedicated to music for over 70 years. His enormous contributions to children's music education are beyond doubt his most widely noted achievement, and for that, he is known as "The Father of Children's Choir" in Hong Kong. And yet, the impact this nonagenarian has made in his long musical life goes far beyond choirs or even children or education and is certainly not limited to the corner of southern China, that is, Hong Kong.

One should start with Yip's family background and early life to discuss his legendary music career. He was born in 1930 to a Christian family. His father, Yip Pui-cho, was a doctor and chairman of the Guangdong and Guangxi Baptist Church Federation. Being an alumnus of Pui Ching Middle School in Guangzhou and the chairman of the school's Board of Governors, his nine children were naturally sent to the Pui Ching and Pui To schools. Several of his children became doctors, including his third daughter, General Yip Wai-fong, who was the Head of Obstetrics and Gynaecology at the Beijing People's Liberation Army General Hospital. This third older sister persuaded Mr Yip senior to let Yip leave his civil engineering studies to pursue music education at the Yen-Ching University in Beijing. The university merged in 1952 with the Central Conservatory of Music in Tianjin. Yip majored in music theory and composition. In his class was another student from Guangzhou, Choi Ching-yee, who later became his wife.



1945年，葉惠康(前排左一)、葉正怡(後排右一)與中央音樂學院作曲系同學合影。

A group photo of Yip Wai-hong (first left in front row), Choi Ching-yee (first right in back row) with classmates of Music Composition Department in Central Conservatory of Music (1945).

Photo credit: Chou Kwong-chung

前瞻性。一想好，就決心執行，帶領着團隊開荒，親力親為，很快收到預期效果。」

經過國家三年艱難時期(1959-1961)，葉氏一家四口從廣州南下香港定居。通過前培正中學校長、時任香港浸會書院校長林子豐的邀請，葉氏1963年開始在浸會書院教授音樂欣賞、理論、作曲、合唱及管弦樂隊等課程。由於各方反應良好，開始籌建音樂系。1968至1969年葉氏遠赴美國修讀音樂碩士，完成課程後回港，在1971年上任的謝志偉校長支持下，成功在1973年成立音樂藝術系，由葉氏擔任系主任，1980年代曾兼任四年文學院院長，及至1992年退休，翌年獲委任為校董，浸會學院一年後升格為香港浸會大學。

葉氏擔任音樂系主任的20年期間的一項重大舉措，是在1976年成立泛亞交響樂團(泛亞)。據葉太蔡正怡的珍貴文章回憶，「董事會首任主席是當時浸會學院的院長謝志偉博士，成立宗旨是作為浸會學院音樂系學生的實習平台，當時的主要樂手多是弦樂和其他樂器的專業人才。」¹早年到泛亞實習的音樂系同學包括香港電台第四台台長蕭樹勝、作曲家陳明志教授等。

至於早期泛亞成員中的「專業人才」，原來背後有一個動人的故事。葉氏回憶說：「我的老師、中央音樂學院院長趙瀾對我說，希望我可以關照一下從國內來港的音樂家們，我當然義不容辭的答應了，因為自己昔日來港，也受他人照顧。」1976年正值文化大革命結束，進入改革開放時期，從內地移居香港的音樂人才預期將至。結果早期參加泛亞樂團排練、演出的國內音樂精英不計其數，包括擔任樂團首席的小提琴家閻泰山、國際圓號得獎者韓銑光、前北京中央樂團首席單簧管白哲敏、敲擊大師

¹ 蔡正怡《豐盛的音樂人生——葉惠康博士》「CASH音樂成就大獎2017」(2017)。Choi Ching-yee, *A Rich Life in Music* from CASH Hall of Fame Award 2017 (2017).



1955年，蔡正怡(中排右三)、葉惠康(中排右二)等同學在天津中央音樂學院門前合影。

A group photo of Choi Ching-yee (third right in middle row) and Yip Wai-hong (second right in middle row) with classmates in front of Central Conservatory of Music in Tianjin (1955)

Photo credit: Chou Kwong-chung

"The president, Ma Si-cong, was from Guangdong. My classmate Lin Yao-ji was my buddy. Yang Bao-zhi was in a class a few years below mine. We all conversed in Cantonese," Yip recalled from his home in April 2023.

The above background set the course for Yip's contribution to music in the following 60 years. His musical career has progressed in a multi-tracked manner rather than along a single trajectory. Nevertheless, the times have assigned him this mission. According to his second daughter, conductor Yip Wing-sie, every major decision in her father's music career began with virtually nothing and was brought to fruition efficiently. "He has an extremely forward-looking perspective. Once he has thought through an idea, he will be determined to implement it. He would lead the pioneering team in a hands-on manner and, as a consequence, the desired outcome would be speedily achieved."

After three difficult years in China (1959-1961), Yip and his family of four left Guangzhou to settle in Hong Kong. At the invitation of Lam Chi-fung, former headmaster of Pui Ching Middle School and President of the Hong Kong Baptist College (HKBC) at that time, Yip began teaching music appreciation, music theory, music composition and choral and orchestral courses at the college. As these courses were well received, he laid the groundwork for setting up a music faculty at the HKBC. In 1968 and 1969, Yip went to the United States to study for a master's degree in music. Upon his return to Hong Kong after graduation, he successfully established the Department of Music and Fine Arts at the HKBC in 1973 with the support of Dr Daniel Tse Chi-wai, who had taken over the college's presidency in 1971. Yip was



葉惠康與林耀基及學生們
Yip Wai-hong with Lam Yiu-kei and students
Photo credit: The Yip's Children's Choir

閻學敏等。葉氏曾回憶說：「看見他們完成白天的工作，晚上趕來排練，吃着麵包、喝白開水也堅持排練。在經費短缺下，能夠為他們提供一個音樂平台，我感到高興。」

此外，不少獨奏、獨唱音樂家在香港亮相都是通過泛亞的平台，包括首位中國指揮家執棒柏林愛樂樂團的黃貽鈞、中國著名女指揮家鄭小瑛、昔日年輕大提琴家王健等。樂團也以推廣中國作品為重任，1976年6月創團音樂會名為「中國管弦樂作品演奏會」，第一首《序曲——牧童》正是由葉太作曲、葉氏配器的作品。

與上述院校音樂系、樂團事業同時進行的，正是他著名的兒童合唱事業。事緣在1968年攻讀作曲碩士期間，當中必修和選修科目包括兒童音樂教育、合唱、聲樂教學等。1969年回港馬上學以致用，香港兒童合唱團（香兒）由此誕生。第一批學員包括葉氏的至親：女兒羨詩、詠詩，還有她們的表親龍向榮、龍向輝兄弟等，唱着由葉氏夫婦編曲、抄印的歌譜，在借用的深水埗小學，既唱歌、也玩遊戲。那是香兒的序幕。短短幾個月，30多

appointed Head of the Department and held that position until his retirement in 1992. In the 1980s, he simultaneously served as dean of the college's Faculty of Arts for four years. A year after his retirement, he was appointed to the HKBC Board of Governors. The following year, the HKBC was granted university status and renamed the Hong Kong Baptist University.

During his 20-year tenure as Head of the Department of Music at the HKBC, Yip took the significant step of founding the Pan Asia Symphony Orchestra (PASO) in 1976. According to the invaluable recollections of Yip's wife Mrs Yip Choi Ching-ye, "the first chairman of the board was the college's president at the time, Dr Daniel Tse Chi-wai. The PASO was established to provide the students of the college's Music Department with a platform to hone their skills. At the time, musicians were mostly professional players of string and other instruments."¹ In the early years, music faculty students trained with the PASO included Jimmy Shiu, former Head of Radio Television Hong Kong's Radio 4, and composer Professor Chan Ming-chi.

There is a touching story behind the "professionals" among the early members of the PASO. "The Dean of the Central Conservatory of Music, my teacher Zhao Feng, said that he hoped I could look after the musicians who came to Hong Kong from the Mainland. I agreed, without hesitation, of course, having myself been looked after by others when I first came to Hong Kong," recalled Yip. 1976 saw the end of the Cultural Revolution and the beginning of "Reform and Opening-up" in China. As anticipated, many musical talent from the Mainland migrated to Hong Kong during this time. As a result, a host of elite musicians from the Mainland participated in the rehearsals and performances of PASO in those early days. They included concertmaster violinist Yan Taishan, international award-winning horn player Han Xianguang, former principal clarinetist of the Beijing Central Orchestra Bai Zhe-min and percussion virtuoso Yan Xue-min, among others. "I saw them rushing to rehearsals in the evenings after a hard day's work. They were determined to rehearse while eating their bread and drinking their water. I was pleased to be able to provide them with a musical platform even though funds were not plentiful," Yip recollected.

Many instrumental and vocal soloists have also debuted in Hong Kong through the PASO platform. These included Huang Yijun, the first Chinese maestro to conduct the Berlin Philharmonic Orchestra, renowned Chinese female conductor Zheng Xiao-ying and the young cellist Wang Jian. The PASO also considers the promotion of Chinese works an important responsibility. Its debut concert in June 1976, titled *A Concert of Chinese Orchestral Music*, featured *Overture – Shepherd Boy* as the first item of the programme. The work was arranged by Yip and composed by his wife Mrs Yip.

位香兒成員到香港電台，由葉氏指揮下在大氣電波中首播。一年後，香兒首次在香港大會堂演出，旋即引來家長們慕名報名參加。1972年首次走出香港，在新加坡、吉隆坡演出，之後幾乎每年暑假外訪演出，包括澳洲、歐洲、加拿大等。1981至1982年在美國、意大利巡演時，參加香兒的人數已經增至超過2,000人之眾。外訪以及在港預演全程由葉氏指揮、葉太鋼琴伴奏，且有黑膠唱片錄音為證。

帶領香兒近10年的海外演出，葉氏開始構思更長遠的發展計劃。1982年，他反客為主，通過主辦首屆香港國際兒童合唱節，邀請歐洲及亞洲11個國家的兒童合唱團來港演出。活動期間，更倡議成立國際兒童合唱節及演藝協會，得到全體指揮們的認同，而且推選葉氏為大會主席。

為了有更大空間發揮兒童音樂教育的理念，葉氏在1983年美國巡演後離開香兒，創辦葉氏兒童音樂實踐中心。除了繼續主辦各級兒童合唱團外，葉太形容新的中心「為一個多元化的文化藝術團體，例如開展嬰兒的音樂體智發展研究。教材方面，則更有系統地發展電腦遊戲等創新設計。葉氏兒童合唱團向更全方位的目標推進。」²，其中包括參與本地大型活動和演出。一個最好的例子是1997年7月1日香港回歸音樂會上，與譚盾、馬友友、香港管弦樂團同台演出的，正是葉氏兒童合唱團。

另一個全方位發展策略是器樂訓練。1988年葉氏創辦器樂組，請來昔日中央音樂學院「死黨」、當代國際頂尖小提琴教授林耀基親自指導，加上資深弦樂導師團隊，訓練出一批又一批的提琴精英，例如

Concurrent with his work with the HKBC Music Department and the PASO, Yip was also engaged in developing his celebrated children's choir. The project's genesis is ascribable to his study of children's music education and choral and vocal music pedagogy, which were mandatory topics of the master's degree in music composition he pursued in 1968. On his return to Hong Kong in 1969, he immediately put his newly acquired knowledge into practice, and hence, the Hong Kong Children's Choir (HKCC) was born. The HKCC's initial cohort of students comprised close family members: his daughters, Sincere and Wing-sie, and their cousins, Lung Heung-wing and Lung Heung-fai. At the choir's borrowed premises at the Shamshuipo Primary School, the children sang songs arranged and copied by Yip and Mrs Yip and played games. That was the prologue to the HKCC story. Within a short few months, more than 30 members of the HKCC arrived at Radio Television Hong Kong to deliver the choir's first performance through the airwaves under the baton of Yip. A year later, the HKCC performed at the Hong Kong City Hall for the first time, immediately attracting substantial interest from parents who enrolled their children. In 1972, the HKCC embarked on its first overseas tour, giving performances in Singapore and Kuala Lumpur. After that, the choir toured almost every year during the summer holidays, performing in Australia, Europe, Canada and other countries. By 1981 and 1982, when the HKCC toured the United States and Italy, its membership had swelled to over 2,000. Yip conducted the choir's overseas performances and rehearsals in Hong Kong, while Mrs Yip provided piano accompaniment. The HKCC's performances were recorded on vinyl.

After nearly a decade of leading the HKCC on overseas tours, Yip contemplated longer-term plans. In 1982, availing himself of the opportunity presented by the first Hong Kong International Children's Choir Festival, he took the initiative to invite children's choirs from 11 European and Asian countries to perform in Hong Kong. During the event, his proposal to establish the International Society of Children's Choir Festivals and Performing Arts was met with the conductors' unanimous support. Yip was elected chairman of the society.

To give full play to his ideas on children's music education, Yip left the HKCC after its 1983 USA tour to set up Yip's Children's Choral & Performing Arts Centre (YCCPAC). As well as continuing to offer children's choir activities across different levels, the YCCPAC is, as described by Mrs Yip, "a multifaceted cultural and arts organisation. For instance, it conducts research on the musical and intellectual development of babies. In terms of teaching material, the centre develops innovative designs, such as computer games, on a more systematic basis. The Yip's Children's Choir (YCC) aspires towards a more comprehensive goal".² In this connection,

² 同上註。
Ibid.

1991年以首位華人身份贏得波蘭維尼亞夫斯基小提琴大賽少年組冠軍的李傳韻、香港管弦樂團中提琴首席凌顯祐、前香港小交響樂團副首席張文蕊等。

經過幾年積累器樂學生，為了提高音樂實踐及音樂集體意識和技巧，葉氏1996年成立香港兒童交響樂團(兒交)，親自擔任音樂總監。成員由7歲至18歲，通過面試、評核後編入不同程度、以作曲家命名的「貝多芬」、「莫扎特」、「海頓」等樂團，出國巡演時需另外選拔。自2001年開始，兒交每年暑假外訪演出絕非遊學團，而是在亞、歐、美等地音樂殿堂演奏古典名曲，展示香港年輕一代管弦實力。例如2015年以29天行程，從洛杉磯演到維也納，更與著名維也納兒童歌唱團，在葉氏夫婦弟子曾智斌指揮下聯合演出。兒交的舊生不少已經成為卓越音樂家，例如擔任過首席的凌顯祐、張文蕊，以及大提琴成員、當今國際級指揮家陳以琳。

除了音樂教育、演出等大量工作以外，葉氏沒有忘記作曲本科。從2017年香港作曲家及作詞家協會頒授「CASH音樂成就大獎」的資料可以看到，他從1955年畢業作品大提琴協奏曲開始，幾乎每年都有新作品，而且種類繁多，例如聲樂類清唱劇、音樂劇、合唱曲，以及器樂類交響曲、交響詩、協奏曲、弦樂四重奏、鋼琴和小提琴獨奏曲等，也包括由香港中樂團委約創作中樂作品，親自執棒首演。

葉氏培養音樂幼苗成長，背後原來有更高的理念。他曾不止一次說：「兒童音樂教育，非為培養音樂家，乃為達到『全人教育』的目的。若一旦培育出音樂家，則純屬意外。」一個著名例子是1979至1986年香兒、葉兒合唱團成員，兼

the YCC participates in various activities, including large-scale events and performances in Hong Kong. A highlight is sharing the stage with Tan Dun, Yo-yo Ma and the Hong Kong Philharmonic Orchestra at the concert to celebrate the handover of Hong Kong to China on 1 July 1997.

Instrumental training forms part of the YCCPAC's holistic development strategy. In 1988, Yip established the Instrumental Division and invited his erstwhile "buddy" from the Central Conservatory of Music, contemporary world-renowned violin Professor Lin Yao-ji, to take charge of the division. With the additional input of a teaching team of experienced orchestral players, the division successfully trained generations upon generations of accomplished violinists. Some of the more prominent students of the programme included Li Chuan-yun, who, in 1991, was the first person of Chinese descent to win the junior division of Poland's Henryk Wieniawski International Violin Competition, Andrew Ling, Principal Violist of the Hong Kong Philharmonic Orchestra, and Kitty Cheung, former assistant concertmaster of the Hong Kong Sinfonietta, to name but a few.

After several years of building up a base of players through the instrumental programme, Yip set up the Hong Kong Children's Symphony Orchestra (HKCSO) to enhance the students' practical implementation, techniques and teamwork. Yip took on the role of HKCSO's Music Director himself. Members range from 7 to 18 years old and are placed into different orchestra groups according to individual standards assessed through an audition process. Named after composers, the orchestra groups are respectively "Beethoven", "Mozart", "Haydn", etc. Orchestra members undergo a separate audition process to be selected to perform on overseas tours. Since 2001, the HKCSO has toured overseas during each summer holiday. Such trips are not study tours but classical music performance tours, where a young generation of Hong Kong orchestral players showcase their musical abilities in concert halls worldwide, including Asia, Europe and the United States. For example, in 2015, the HKCSO embarked on a 29-day tour, performing in Los Angeles, Vienna and destinations in between. During that tour, the HKCSO performed with the famous Vienna Boys' Choir under the baton of Jimmy Chiang, a student of Yip and Mrs Yip. Many of the HKCSO alumni have become virtuoso musicians, including Andrew Ling, Kitty Cheung and Elim Chan, a former cellist of the HKCSO and now a conductor of international standing.

Despite his formidable workload in music education and performing, Yip nevertheless manages to find time to compose music. Information gleaned from the CASH Hall of Fame Award he received in 2017 indicates that he has composed new music almost every year since he wrote his graduate piece *Cello Concerto* in 1955. His works encompass

敲擊樂手的香港大學醫學院前院長梁卓偉教授。他對葉氏有如下的回憶：「他的哲學很簡單：要做出完美的音樂，需要紀律和群體合作，除了應有的自信心，還要經過許多小時的勤奮練習，這些都很自然從音樂會台上轉化至日常生活中的美德。他的滿門桃李、人才輩出，不僅在音樂界，還有在醫學、法律、工程和商界，都譜出一個一個成功的故事。」³

葉氏伉儷的音樂奉獻幾十年如一日，事事親力親為。2016年泛亞交響樂團慶祝成立40週年，首次到北京演出，葉氏三姐葉惠芳將軍以百歲高齡蒞臨出席，與九弟重逢。遺憾的是，幾個月後葉將軍仙逝。年近九旬的葉氏繼續「志在千里」，2018年親自率領泛亞交響樂團到大灣區巡演，成為最早到該區演出的香港藝團之一。翌年，葉氏連續首演兩部新作品：交響詩《夢》和《我的故鄉——海韻之城》。同年葉氏夫婦一如既往，帶着孩子們在北歐巡演，不幸發生意外，葉太在台階跌倒送到醫院救治，之後堅持巡演。

新冠疫情逾三年，無減葉氏對泛亞、葉氏各藝團的熱情。音樂會上一位手持拐杖、頭戴費多拉帽的，正是德高望重的葉惠康。

a wide range of genres, including oratorios, musicals, choral music, instrumental symphonies, symphonic poems, concertos, string quartets, piano and violin solos, as well as Chinese music commissioned by the Hong Kong Chinese Orchestra, which premiered under his conductorship.

Behind Yip's efforts to foster a young generation of musicians lies a higher ideal. He has said several times that "the aim of children's music education is not to nurture musicians but to achieve the goal of a holistic education. Should a musician happen to be nurtured, that would be entirely incidental." A well-known example is the case of the former Dean of the Hong Kong University's Faculty of Medicine, Professor Gabriel Leung, a chorister and percussionist with the HKCC and YCC from 1979 to 1986. He has the following recollections about Yip: "His philosophy is simple: to create beautiful music, one needs discipline and teamwork. Aside from proper confidence in oneself, hours upon hours of diligent practice are required. These virtues transfer naturally from the concert stage to everyday life. He has countless students, many of whom are eminent not only in the world of music but also in medicine, law, engineering and business. Each is a success story on its own."³

Dr Yip and Mrs Yip have unwaveringly dedicated themselves to music for many decades, personally overseeing every task. In 2016, on the 40th anniversary of its inception, the PASO gave its first performance in Beijing. Yip's third older sister, General Yip Wai-fong, a centenarian at the time, attended the performance and reunited with her ninth brother. Sadly, General Yip passed away a few months later. At nearly 90, Yip continues to be driven by higher aspirations. In 2018, under his leadership, the PASO toured the Greater Bay Area, becoming one of the first Hong Kong performing groups to perform in the region. The following year, Yip premiered two of his compositions in succession: the symphonic poems *Dream and Hoishan – My Hometown*. The same year, as always, Yip and his wife toured with the children to Northern Europe. Unfortunately, Mrs Yip sustained an injury when she fell during that tour and was rushed to the hospital. Despite that accident, she insisted on continuing with the tour afterwards.

Over three years of the COVID pandemic have done little to dampen Yip's passion for the PASO and his other performing groups. The person attending concerts holding a cane and wearing a fedora hat is the much-revered Dr Yip Wai-hong.

³ 蔡正怡主編《葉惠康的兒童音樂教育道路——三十三載紀事》(2003)，第191-192頁。
Choi Ching-yeed., 33 Years of Reflections—Yip Wai-hong's Journey in Children's Music Education (2003), pp 191-192

葉惠康博士音樂成就擇錄

Dr Yip Wai-hong – Summary of Achievements in Music

1955	天津(今北京)中央音樂學院理論作曲系畢業	Graduated from Tianjin (now Beijing) Central Conservatory of Music in music theory and composition
1963	香港浸會書院(1972年更名學院、1994年大學)教授音樂, 1973音樂藝術系主任	Appointed Professor of Music at Hong Kong Baptist College. In 1973, he was appointed the college's Head of the Department of Music and Fine Arts (The college was renamed <i>xue yuan</i> in 1972, and became the Hong Kong Baptist University in 1994)
1969	考獲美國肯德基州南方浸信會神學院宗教音樂碩士、創辦香港兒童合唱團	Obtained a Master of Church Music Degree from the Southern Baptist Theological Seminary, Kentucky, USA. Founded the Hong Kong Children's Choir (HKCC)
1970	出版由葉惠康、蔡正怡編配的《香港兒童合唱團歌集》第一冊	Published <i>The Hong Kong Children's Choir Songbook Volume 1</i> , arranged by Yip Wai-hong, Choi Ching-yee
1972	創作首演音樂劇《蒙古民族英雄嘎達梅林的故事》、「香兒」首次海外演出	Composed and premiered the musical <i>Story of the Mongolian Folk Hero Gada Meiren</i> . HKCC undertook its first overseas concert tour
1976	創辦泛亞交響樂團, 擔任音樂總監	Founded the Pan Asia Symphony Orchestra and served as its Music Director
1978	創作首演由香港浸會學院25週年委約交響詩《我們的學校》	Composed and premiered symphonic poem <i>Our School</i> commissioned by the Hong Kong Baptist College to commemorate its 25 th anniversary
1979	考獲美國德州西南浸信會神學院音樂藝術博士	Obtained Doctor of Musical Arts Degree from the Southwestern Baptist Theological Seminary, Texas, USA
1982	籌辦香港國際兒童合唱節、國際兒童合唱節及演藝協會, 分別擔任藝術總監、董事會主席	Established the Hong Kong International Children's Choir Festival and International Society of Children's Choir Festival & Performing Arts, serving as artistic director of the former and chairman of the latter

1983	創辦葉氏兒童音樂實踐中心	Founded Yip's Children's Choral & Performing Arts Centre
1984	首次率領葉氏兒童合唱團外訪, 在新加坡、美加巡演, 也在廣州作交流	Led Yip's Children's Choir on its first overseas tour, giving performances in Singapore, Canada and the United States, and taking part in exchange programmes in Guangzhou
1986	香港中樂團委約創作、首演《和平之歌》	Composed and premiered <i>Song of Peace</i> , a work commissioned by the Hong Kong Chinese Orchestra
1990	創作《E音上的交響曲》(四個樂章), 由葉詠詩指揮泛亞交響樂團首演	Composed <i>Symphony in "E"</i> (in 4 movements), premiered by the Pan Asia Symphony Orchestra under the baton of Yip Wing-sie
1996	創辦香港兒童交響樂團	Founded the Hong Kong Children's Symphony Orchestra
1999	北京國際兒童合唱節委約創作、首演《兒童是我們的未來》	Composed and premiered <i>Children are our Future</i> , a work commissioned by the Beijing International Children's Choir Festival
2011	獲香港政府頒授銅紫荊星章	Awarded the Bronze Bauhinia Star by the government of Hong Kong
2017	獲香港作曲家及作詞家協會「CASH音樂成就大獎」、首演小提琴協奏曲《大漠風情》	Received the CASH Hall of Fame Award from the Composers and Authors Society of Hong Kong. Premiere the cello concerto <i>Splendour of the Desert</i>
2019	創作首演交響詩《夢》、《我的故鄉—海韻之城》	Composed and premiered the symphonic poems <i>Dream and Hoishan – My Hometown</i>
2021	獲香港政府頒授銀紫荊星章	Awarded the Silver Bauhinia Star by the government of Hong Kong
2023	獲香港藝術發展局第十七屆香港藝術發展獎「終身成就獎」	Received the Life Achievement Award of the 17 th Hong Kong Arts Development Awards

文：周光葵

傑出藝術貢獻獎

AWARD FOR OUTSTANDING
CONTRIBUTION IN ARTS

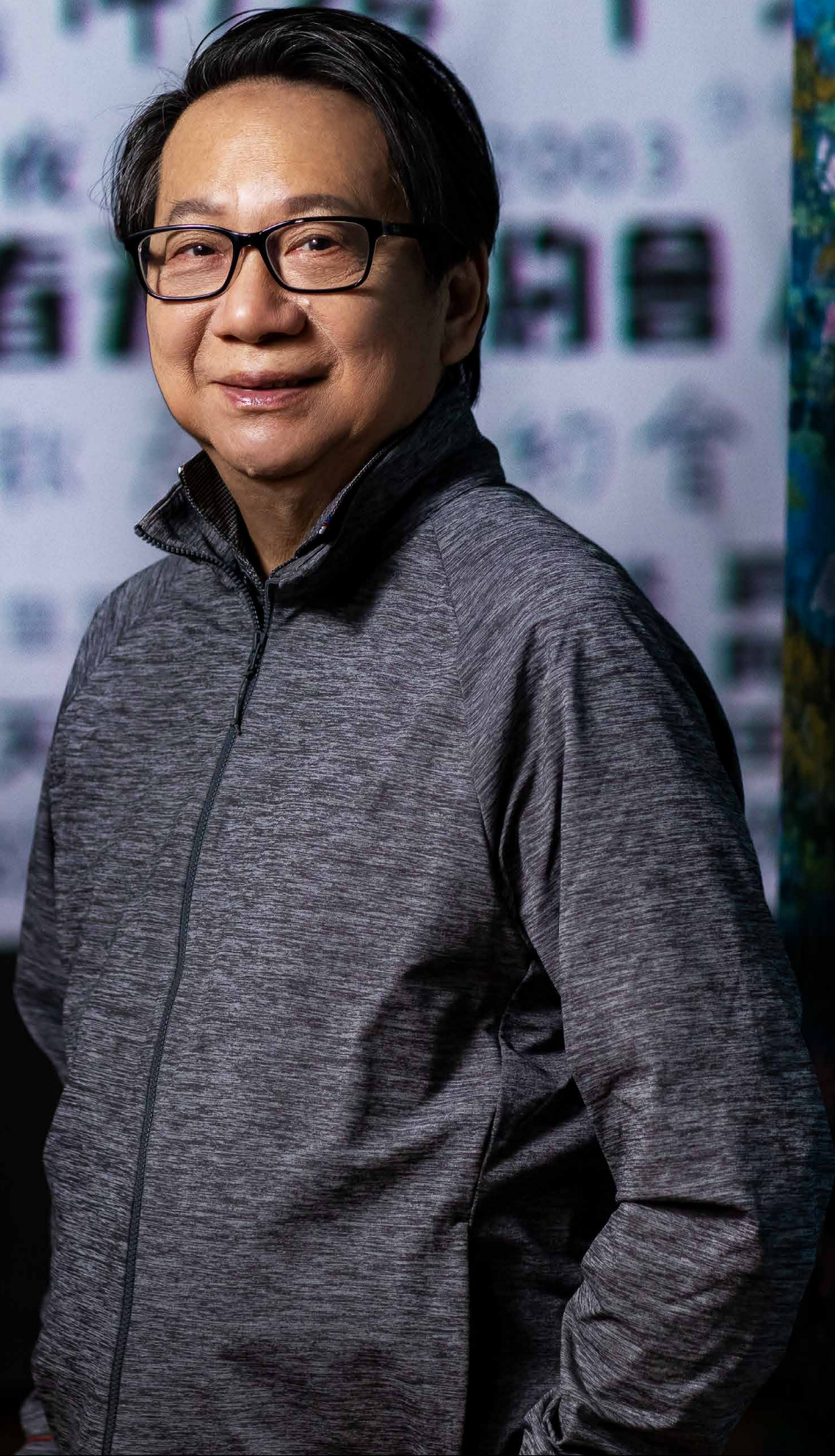


「傑出藝術貢獻獎」旨在表揚在過去數十年於各個藝術範疇內有傑出貢獻的藝術工作者。

The Award for Outstanding Contribution in Arts aims to accord recognition to arts practitioners who have outstanding contributions to various art forms during the past few decades.

杜國威

TO KWOK-WAI, RAYMOND



「我不敢說自己所寫的每個劇本都無可挑剔，但我敢說每一齣戲我也用『心』去寫。」

"I dare not claim that every script I have written is flawless, but I can definitely say that I have put my heart into writing each of them."

杜國威，生於香港，原籍廣東番禺。自小習畫，為香港中國美術會永久會員，亦為香港作曲家及作詞家協會永久會員。六歲開始參與廣播劇製作，有「播音神童」之名譽。畢業於香港大學地理系及香港中文大學教育學院，曾任教可立中學 17 年，倡導學校戲劇。2005 年獲香港大學名譽院士。

1993 至 2002 年擔任香港話劇團駐團編劇，2006 至 2011 年為春天戲曲發展藝術總監。創作舞台劇本 60 多個，包括《我係香港人》、《聊齋新誌》、《我和春天有個約會》、《南海十三郎》、《劍雪浮生》、《我愛阿愛》等。電影劇本亦達 30 多齣，其中包括《上海之夜》(1984)、《刀馬旦》(1986)、《地久天長》(2001) 等。杜氏亦獲獎無數，包括香港藝術家年獎「劇作家獎」(1989)、兩屆香港電影金像獎「最佳編劇獎」(《我和春天有個約會》(1994)、《南海十三郎》(1998) 及香港戲劇協會風雲人物獎(1995)、終身成就獎(2016) 等。

To Kwok-wai, Raymond, was born in Hong Kong. His ancestors came from Panyu county in Guangdong Province. Having studied painting since childhood, he is a permanent member of the Hong Kong Chinese Art Club and the Composers and Authors Society of Hong Kong. At six, he started participating in radio drama productions and was hailed as a "broadcasting prodigy". He graduated from the Department of Geography of the University of Hong Kong and the Institute of Education of The Chinese University of Hong Kong. He taught for 17 years at Ho Lap College, where he was a proponent of drama in schools. He was named an Honorary University Fellow of the University of Hong Kong in 2005.

From 1993 to 2002, To was a resident scriptwriter at the Hong Kong Repertory Theatre and, from 2006 to 2011, artistic director of the Springtime Xiqu Development project. He has written over 60 stage plays, including *I Am Hong Konger*, *Dark Tales*, *I Have a Date with Spring*, *The Mad Phoenix*, *A Sentimental Journey* and *Love You Forever*. He is also responsible for more than 30 screenplays, including *Shanghai Blues* (1984), *Peking Opera Blues* (1986) and *Forever and Ever* (2001). He has received numerous awards, including the Playwright Award from the Hong Kong Artist Awards in 1989, two best screenplay awards from the Hong Kong Film Awards for *I Have a Date with Spring* in 1994 and *The Mad Phoenix* in 1998, the People of the Year Award in 1995 and the Lifetime Achievement Award in 2016 from the Hong Kong Federation of Drama Societies Awards, among others.

杜國威創作的劇本，慢火細燉，人情味盎然。他把世情寫得通透，血濃於水的親情、鑄骨銘心的愛情、患難與共的友情、春風化雨的師生情，也有可歌可泣的家國之情。率真細膩的「杜式感動」，只此一家，別無分店。

今年盛夏便 77 歲，然而杜氏仍掛着童真的笑顏，他說心裡一直住了兩個 16、7 歲的少男少女。話雖如此，若追溯童年，他早已略知世情。

杜家有 13 個孩子，他排行 12，是位見盡大觀園炎涼世態的十二少。「我一直不明白，父母倆口子一輩子都在吵架。但不知道為什麼，一關燈又可以生一件出來，哈哈。」他又自嘲說，「大半生都在大肚」的媽媽，生下他這位孺子後已告別壯年，連打他的力氣都欠奉，一直由胞姐們代勞。

「十幾個兄弟姐妹，日日勾心鬥角：爭父母的寵愛、爭權力範圍。試想想，沒有家產都能勾心鬥角，更何況有家產呢？『家家有本難念的經』是至理名言，我自小便明白家家都有自己的煩惱。」在魚龍混雜的成人世界裡被迫早熟的杜氏，天生比



杜國威童年照片
Raymond To's photo in his childhood

A rich sense of humanity, slow-cooked and simmered, suffuses the scripts of Raymond To. He writes with great insight about the ways of the world, depicting familial bonds thicker than water, passionate love that leaves an indelible mark, enduring friendships forged in adversity, teacher-student relationships that inspire and transform and patriotic sentiments that provoke songs and tears. To's works move the audience in a heartfelt, exquisite way that is uniquely "To" and completely inimitable.

Even though he will turn 77 this summer, he still wears a childlike smile. He said two 16- or 17-year-old teenagers have always dwelled in his heart. Nevertheless, if we were to look back at his childhood, we would see that it was not without its share of trials and tribulations.

To is the 12th child in a family of 13 children. This "12th Master" has experienced to the fullest the capriciousness of human relationships in a large, glamorous family. "I have never understood how my parents, who quarrelled their entire lives, could somehow make another baby as soon as the lights went out, ha ha." He also said self-deprecatingly that by the time his mother gave birth to him, "having spent most of her life in a pregnant state", she was already past her prime and did not even have the energy to spank him. That task had always been left to the good offices of his older sisters.

"The 13 of us were forever scheming against and fighting with each other – to gain our parents' favour and to carve out our own sphere of power. If we could fight like this when there was no inheritance, can you imagine what it would be like had there been one? The adage 'every family has its own cross to bear' contains absolute words of wisdom. I understood from an early age that every family has its own problems. "By nature more sensitive and melancholic than others, with a precociousness brought about by an upbringing amid a chaotic adult world of mixed personalities, To was like a museum with a treasure trove of complex human experiences. He was worldly and, thanks to a rich imagination, it was not hard to find real-life examples for different characters.

Rivalry in a large family has become an "asset"

"Have you ever noticed that those very famous novelists and men of letters were all from complicated family backgrounds? Life experience would seem to be a 'creative resource'". The "gold medal scriptwriter" is self-satisfied with the belief that the most important thing in life is to have a life philosophy.

"Whenever I write a script, I myself must be moved first. The script is the crystallisation of my feelings. I am not controlled by the confines of the times because I write about the immutable things of the world – human nature and love – which never become outdated." declared To with complete conviction.

別人敏銳又多愁善感。他就像個蘊藏着豐富人性的博物館，世故而具想像力，從現實裡找到筆下角色的借鏡。

大家庭勾心鬥角成「資產」

「你沒有發覺那些很有名的小說家、文學家，家裡背景都很複雜嗎？人生經驗彷彿是『創作資產』。」「金牌編劇」杜氏沾沾自喜，人生最重要有人生觀。

「除非不寫，我寫劇本時，務必先要感動自己。劇本是我的感情結晶，我不會受時代的框架控制，因為我寫千古不變的人性、寫人間有愛，從來不過時。」杜氏說得昂然，擲地有聲。

例如 1994 年寫《城寨風情》，這齣由馮寶賢擔綱演出的百老匯式音樂劇，以城寨作香港社會的縮影，闡述兩個家族、七代人物的是非恩怨，獅子山下的小人物，洋溢着濃濃的草根氣息。杜氏創作的世界不一定有壞人，他擅長展示角色最真實的感情和自我，讓觀眾在心底發酵，在污泥中尋索那顆「golden heart(善良的心)」，反映人間有情。

杜氏的劇本，題材五花八門，舞台劇作多達 60 多個，連電影創作也有 30 多齣，產量不少。他說自己的劇本是受中國傳統戲曲影響，再融合本土文化而成。《我和春天有個約會》寫 70 年代香港夜場四小花相遇相知的曲折人生故事；《南海十三郎》改編自恃才傲物的才子編劇家江譽球的一生；《虎度門》寫事業上名成利就的名伶，如何在事業與家庭中取得平衡；《地久天長》以真人真事作骨幹，寫愛滋病患者的母子情；《人間有情》寫造傘的「梁蘇記遮廠」；《遍地芳菲》取材自「黃花崗起義」的事跡；2012 年《我和春天》還衍生了下一代《我和秋天有個約會》。時至今日，他的名劇不時在兩岸四地，甚至新加坡、加拿大、澳洲等國家不斷重演。



Take, for example, his 1994 *Tales of the Walled City*, a Broadway-style musical starring Fung Bo-bo that recounts the squabbles and grudges of seven generations of characters from two families. They are the ordinary people beneath the Lion Rock, living with a strong grassroots flavour. The world created by To does not necessarily involve villains. Instead, he lays bare his characters' innermost feelings and real selves, allowing the audience to ferment in their hearts the desire to seek that "golden heart" in the quagmire, reflecting the existence of love in this world.

The subjects of To's scripts are extremely diverse. He has written a prodigious number of works, including over 60 stage plays and more than 30 screenplays. According to him, his scripts combine traditional Chinese opera influences with elements of the local culture. For example, *I Have a Date with Spring* depicts the twists and turns of the lives of four young women working the Hong Kong nightclub scene in the 1970s; *The Mad Phoenix* is adapted from the life story of the arrogant and talented playwright Kong Yu-kau; *Entrance of the P-Side* is the tale of a celebrated opera actress struggling to balance career and family; *Forever and Ever* is based on a true story about the relationship between a mother and a son who has AIDS; *Where Love Abides* is a drama about the "Leung So Kee Umbrella Factory"; *Boundless Movement* is inspired by the events of the Huanghuagang Uprising; and *I Have a Date with Autumn* is a spin-off from the 2012 *I Have a Date with Spring*. Today, his more popular plays continuously have reruns in Mainland China, Hong Kong, Macao and Taiwan and even in Singapore, Canada and Australia.

如何透過劇本觸動人心，此絕活如何煉成？

「有些戲演員在台上哭哭哭，觀眾卻不哭，因為他們根本不被感動。每一位觀眾都有不同的經歷、不同的感覺，心裡面最大的受傷位都不同。只要你用心寫好劇本，就算人人在笑的時候，也可能觸動某些人落淚，因為你的用心已經命中了他，那你就成功了。」杜氏出招，面露一代宗師式的自若。「寫劇本不需要中文很好，而是需要感動人，要有一個很清晰的心。」他補充。

姊姊梅梓是著名播音員，六歲時一次電台遊，結果杜氏被發掘出播音天分，開始參與香港電台及麗的呼聲的廣播劇製作，改變一生。「我6至13歲播音賺錢，13歲後聲線變了，唯有努力讀書。」這位昔日的「播音神童」說起往事不禁惘然。

1971年，杜氏在港大地理系畢業，選擇為人師表，同時給他帶來人生階段的危機。

「我不抗拒教書，但有一段時間，我很迷惘自己究竟是一個什麼人。為什麼會無緣無故走了教書這條路？很不開心，是不是我的黃金時期已經過了呢？」杜氏說，他發覺與家庭教育有關。「家人給我很多壓力，因為我外在條件不是那麼好，外形、高度、樣貌都不出眾，所以經常自卑。後來我才頓悟，如果連你自己都不愛自己，沒有人會愛你。」

當時他加入可立中學，校長熱愛推廣課外活動，請他籌組劇社。毫無舞台劇經驗的他，便與學生一同學習、一起摸索、一起創作。「那時人人都演翻譯劇本，《唐吉訶德》、《小城風光》，我決定原創。看見我寫的劇本令人熱淚盈眶，發現原來我對好劇本的感應力很強，每次比賽都贏。」1979年，杜氏創作的短劇《球》，獲選為香港話劇團的優秀創作劇本；1984年，他開始了一邊教書、一邊創作的生涯。

How to touch people's hearts through a script? How to craft this matchless skill?

"Some of the actors would be crying on stage, but the audience is not shedding a tear because they are simply not moved. Each audience member will have a different set of experiences and feelings, and each person's deepest emotional wounds will be different from the next person's. So long as you put your heart into writing a good script, even when everyone is laughing, it is possible that certain people will be moved to tears because your efforts have hit the mark with them. When that happens, you have succeeded," To explained with the cool composure of the master that he is. "You don't have to be very skilled in the Chinese language, but you must be able to move people and have a heart that is clear," he added.

His older sister Mei Zi is a well-known broadcaster. At the age of six, To participated in a radio tour, which led to the discovery of his broadcasting talent. As a result, he began to participate in radio dramas for Radio Hong Kong and Rediffusion. It was a game-changer for him. "I was earning money as a broadcaster from the age of 6 to 13. At 13, my voice changed, and I had no option but to study hard." this former "broadcasting prodigy" reminisced wistfully.

In 1971, To graduated from the University of Hong Kong's Department of Geography and became a teacher. Unfortunately, this decision also gave rise to an existential crisis.

"I don't mind being a teacher, but there was a period of time when I was plagued by the questions of what kind of person I was and why I had joined the teaching profession for no apparent reason? I was very unhappy and wondered whether my golden years were already behind me," To said. He realised that his upbringing had something to do with it. "My family put significant pressure on me because my physical attributes were not that great. I often felt inferior because my appearance, height and looks were all unremarkable. It was not until later that it dawned on me that if even you don't love yourself, then no one else will either."

At that time, To joined Ho Lap College, where the principal was passionate about promoting extracurricular activities and tasked To with organising a drama group. Completely lacking stage experience, To learnt, explored and innovated alongside his students. "At that time, everyone was performing translated plays like *Don Quixote* and *Our Town*, but I decided I would write an original play. When I saw that my scripts moved people to tears, I came to realise that I have a heightened sensitivity to what constitutes a good script. My scripts won in every competition I entered." In 1979, his short play *Ball* was awarded Outstanding Original Script by the Hong Kong Repertory Theatre. In 1984, he began to combine his teaching career with writing.



杜國威與演員們大合照
A group photo of Raymond To and his actors

杜氏寫的第一齣劇叫《昨天孩子》，是一齣短劇，寫灣仔舞廳的故事。「我到38歲才開竅，但事業上我的運氣很好，除了第一個劇本，其餘我寫的劇本都受到肯定了。」香港話劇團便邀他撰寫劇本，著名導演徐克也找他編寫電影劇本《上海之夜》。

「戲劇使你在舞台找到另一個自己，也令我從自己的世界鑽出來，看見別人。」杜氏說。

1992年，杜氏得到獎學金遠赴紐約深造戲劇一年，遂決定成為全職編劇，離開了任教17年的學校。這一年，是他黃金年代的開始。他寫了《一籠風月》，更寫出令他聲名大噪的《我和春天有個約會》。1993年回港後，他擔任香港話劇團駐團編劇，隨後《南海十三郎》面世，令杜氏更上一層樓，當中謝君豪演活了一代戲曲奇才「南海十三郎」，奠定了他在劇壇上的地位。

「所以謝君豪是把《南海十三郎》給演絕了，除卻巫山不是雲，觀眾不會覺得再有任何一個演員能超越他。」

杜氏自小與粵劇結緣，曾灌錄唱片《呆佬拜壽—呆佬添丁》，到劇院看大戲更是家常便飯。所以除了《南海十三郎》，他也寫過不少與粵劇有關的話劇。

To's first script was a short play titled *Yesterday Child* about a dance hall in Wanchai. "The penny didn't drop for me until the ripe old age of 38. That said, I have been very lucky career-wise. Apart from the first play, all my other plays have become famous." He was invited by the Hong Kong Repertory Theatre to write plays and also by the renowned director Tsui Hark to write the screenplay for *Shanghai Blues*.

"Drama allows you to find another self on stage; it also takes me out of my own world to see other," said To.

In 1992, To obtained a scholarship to study drama in New York for a year. Following that, he left the school where he had taught for 17 years to become a full-time playwright. That year was the beginning of his golden era as he wrote *Moon Light Opera* and *I Have a Date with Spring*, the plays that brought him enormous attention. In 1993, upon his return to Hong Kong, he was appointed resident playwright of the Hong Kong Repertory Theatre. Not long after, he presented the world with *The Mad Phoenix*, elevating his reputation to another level. In the play, the role of the *Xiqu* genius "Mad Phoenix" was brilliantly played by Tse Kwan-ho. With this play, To cemented his position in the theatre world.

"Tse Kwan-ho gave a peerless performance in *The Mad Phoenix*. Once you have seen the best, you really cannot accept anything less. The audience feels that no other actor could possibly surpass Tse."

To has maintained strong ties with Cantonese Opera from a young age and has made a recording titled *Fool Attends Birthday Celebrations – Fool Becomes a Dad*. Going to the theatre to watch Cantonese Opera is a regular event for To. It is not surprising, therefore, that apart from *The Mad Phoenix*, he has written a myriad of other plays on Cantonese Opera themes.

A Sentimental Journey is based on the life of his idol Tang Ti-sheng. "Given Tang's spiritual friendship with (Cantonese Opera stars) Yam Kim-fai and Bak Sheut-sin and his enduring love with his wife, Cheng Mang-ha, to write anything more would seem pointless. But if one were to write anything at all, it would be to write about his soul and see how that subject can be explored." In 1959, Tang passed away while attending the premiere of his new work, *The Reincarnation of*

《劍雪浮生》就側寫了他偶像唐滌生。「他與任白精神上的友情，和鄭孟霞一輩子的愛。你再寫沒什麼意義，若要寫就要寫出他的靈魂，看看還可以怎樣去探討。」1959年，唐滌生在欣賞自己的作品《再世紅梅記》首演時魂斷舞臺，杜氏感嘆，在自己最愛的舞台上離世，未嘗不是修來的福。

「我很喜歡唐滌生，也受他的啟發和影響。」另一齣經典是《鄧碧雲夜遊古蹟》，杜氏將鄧碧雲的事跡以「獨腳戲」的形式搬上舞台。

今年杜氏更首度為香港藝術節執筆創作粵劇，疫情期間專心寫新編粵劇《竹林愛傳奇》，劇本以晉初為背景，講述竹林七賢的兩位後人，如何在動蕩時局及兩代人的恩怨情仇下，勇敢追求愛情和自我。雖云新作，行當排場卻遵從傳統。「我現在寫東西，一定要寫得好。幾十歲都要寫得好，寫完之後要觀眾『嘩』一聲，然後換來掌聲。」

杜氏說自己一直專注寫作，當年做導演、電影編劇、作曲都是被「逼上梁山」的偶然，並沒有精心部署。「因為那時候春天劇團資金不足，所以就自己扛上了；至於作曲，若要等別人幾個月都不交貨，還要你先付錢，那倒不如自己幹。慢慢地，我對音樂的興趣就變得濃厚了，原來我真的有藝術天分。」

若問杜氏覺得自己終身最大的成就是什麼，那答案並非跟他家裡陳列的獎狀有關。

「如果真的要說成就，我沒有修路整橋，卻做了很多細微的事，無意間給人一句提醒、影響人的一生。」

杜氏桃李滿門，如今仍與很多學生亦師亦友。記得當年有位學生因為家裡湊不夠錢，大學只報讀了港大一所大學。當時杜氏想也不想，自掏腰包讓他也報讀中大，結果他真的沒有收到港大通知，卻考上了中

Lady Plum Blossom, at the Lee Theatre. To was saddened by the passing of his idol but noted that it might be a blessing for Tang to have died on the stage he so loved.

"I am a great fan of Tang Ti-sheng and have been inspired and influenced by him." Another classic is *Tang Pik-wan Visits Ancient Sites at Night*, a one-woman play based on the story of the eponymous actress.

This year, To created his first Cantonese Opera for the Hong Kong Arts Festival, devoting himself to writing the new opera *Love in the Bamboo Grove* during the pandemic. Set in the early Jin Dynasty, the work centres on two protagonists who are descendants of the Seven Sages and who bravely pursue love and self in the face of political unrest and discord between two generations. Although described as a "new venture", the work nevertheless adheres to Cantonese operatic traditions in most respects, including role classifications, movements, gestures, costumes and musical accompaniment. "When I write something these days, I ensure that I write it well. This is what I require of myself, even at my advanced age. I want to wow the audience with my work and have them applaud."

To said that his primary focus has always been on writing and that his previous forays into working as a film director, screenwriter and composer had been mere coincidences, occasioned by circumstances rather than anything carefully planned. "At that time, Springtime Stage Production was short of funds, and because of that, I was obliged to take on many of the tasks myself. As for composing music, rather than having to pay upfront and then wait several months for someone else to come up with the goods, I decided that it would be better to do it myself. My interest in music slowly deepened, and then I realised that I indeed have artistic talent."

If asked what he would consider his greatest achievement in life, his answer would have nothing to do with the array of awards at home.

"If one really wants to talk about achievements, I haven't done anything spectacular like building bridges or repairing roads. But in my own many small ways, I might have unintentionally given someone a word of advice which has an impact on that person's life."

To has taught many students and, to this day, he has remained friends with many of them. He remembered the case of one student who could only apply to the University of Hong Kong because his family could not afford more options. Without hesitation, To paid for that student to apply to The Chinese University of Hong Kong. Ultimately, the University of Hong Kong did not accept that student, but the Chinese University did. Without To's assistance, that student would have missed the opportunity to attend university. Noticing that his students were getting hungry at rehearsals, To often provided food for them. The blessings that To bestowed on his students throughout these 17 years will always be remembered by them with gratitude.

大。若非杜氏相助，這位學生或許會喪失了入讀大學的機會。平時看見學生們練戲練得餓了，他又會準備食物不讓學生捱餓。17年積來的福，學生們都懂得知恩圖報。

「我不是一個才高八斗的老師，但我絕對無愧於做一個愛學生愛得過分的老師。我從來都沒有為自己想過什麼，但是若為學生，我會變得大無畏。」

杜氏分享指，睇相的人說他是「文昌命」，「即一輩子都拿着筆『搵食』，你看教書用粉筆、寫劇本用墨水筆、寫畫用毛筆。」

自小習畫，曾追隨嶺南隔山畫派呂化松研習花鳥、已故莫德光老師學習書法。近年杜氏重拾畫筆，勾勒他的山水世界，作品也得到高度評價。無論寫劇本還是寫畫，古稀之年的他依然力尋轉變。「我並非不寫東西了，而是我作畫的興趣遠大於寫東西。」

以畫為伴，杜氏身邊還有許多年輕的朋友。他喜歡了解年輕人（特別喜歡萬人迷姜濤），反而與同齡的人話不投機。「他們一坐下來跟我聊孫兒，我無兒無女有甚麼好說呢？」

杜氏笑說，自己是愈來愈開心。「我無求了。明知自己不會發大財，那為什麼要跟別人爭奪名利？爭了回來又怎樣？豈不是辛苦了自己？」

「千萬不要自認為天才，因為真正的天才只有兩種結局：要麼是像『南海十三郎』一樣早瘋，要麼是像唐滌生一樣早死。」這是杜氏的感言。如今，他將人生的舞台轉到宣紙上，人到古稀做回自己，人到無求，活得自在。

文：鄭天儀 @ 文化者

"I am not an erudite teacher, but I am certainly not ashamed to admit that I am a teacher who cared excessively about his students. I have never considered much for myself, but I would become fearless for my students."

To shared that, according to fortune tellers, he has a Wenchang star destiny. "That is to say, I will be making a living my entire life with my pen. Indeed, I used chalk when I was a teacher, a fountain pen when writing scripts and a brush when painting."

To started painting at an early age, studying the Lingnan School Geshan flower and bird painting style under Lu Huasong. He also learned calligraphy under the late master Mo Deguang. In recent years, he has started painting again, using brush strokes to create his world of mountains and rivers, and his works have received critical acclaim. Whether in scripts or paintings, he has continued seeking new ways to innovate even in his 70s. "It is not that I don't write anymore. It is more that I have far more interest in painting than writing."

Besides keeping company with painting, To also has many young friends. He delights in getting to know young people (and particularly admires the hugely popular singer Keung To). By contrast, he finds it hard to connect with people his age. "As soon as they sit down, they talk to me about their grandchildren. What am I supposed to say, given that I am a childless person?"

To laughed and said that he is becoming happier as he grows older. "I don't long for anything now. I am aware that I would not make a fortune, so why compete for fame and fortune with other people? Even if you manage to wrest those things for yourself? Wouldn't you be making it burdensome for yourself?"

"Do not ever consider yourself a genius because there can only be two outcomes for true geniuses: either they become crazy early like the 'Mad Phoenix' or they die young like Tang Ti-sheng." These are heartfelt words from To. These days, he has moved life from the stage to the painting paper. In his 70s, he can return to his true self, living without wants or care.

杜國威與《我和春天有個約會》
Raymond To and *I Have a Date with Spring*



王仁曼

JEAN M. WONG



「成功非僥倖，而是憑毅力、勇氣和個性。對舞者來說尤其如此，這也許從王仁曼芭蕾舞學校全人身上體現得淋漓盡致。」

"Success, it has been said, does not come from a single event. It arises from persistence, born of grit and character. This is especially true for dancers and, perhaps, best exemplified by the unwavering passion and perseverance of all at the Jean M. Wong School of Ballet."

1960年，王仁曼開設與其同名的芭蕾舞學校，縱橫香港舞蹈界多年，孕育出一代又一代的專業芭蕾舞者和愛好者。王氏的門生包括多名世界級舞蹈員和編舞師，被視為香港的驕傲。她對芭蕾舞的貢獻和熱誠啟發了無數不同年齡層的人欣賞芭蕾舞，讓他們感受凌空跳躍，優雅着地的快感，把芭蕾舞視為終身志業或興趣，從中學習芭蕾舞應有的紀律和價值觀。

王氏生於上海，50年代移居香港。她童年時曾學習舞蹈、鋼琴和繪畫，長大後就入讀英國皇家舞蹈學院導師培訓學院，自此矢志成為芭蕾舞教育家。

王氏在英國皇家舞蹈學院結識了舉世知名的瑪歌·芳婷女爵士，兩人後來成為畢生摯友。瑪歌女爵士對王仁曼特別感興趣，因為其父母曾在中國生活。加上當時英國鮮有華裔女生學習芭蕾舞，瑪歌女爵士對王氏照顧有加，並悉心栽培。每逢學期結束，瑪歌女爵士都會邀請王氏到家中暫住，甚至為她準備早餐。70年代瑪歌女爵士訪港，她到王仁曼芭蕾舞學校位於禮頓道的排舞室練習。

Since 1960, Jean M. Wong, through her eponymous ballet school and active engagement in the dance world, has touched the hearts of generations of dance professionals and balletomanes. She has trained world-class dancers and choreographers, making Hong Kong proud. Her devotion to and passion for ballet have inspired countless people of all ages to embrace the beauty of ballet, experience the thrill of a perfect *grand jeté*, pursue ballet as a hobby for life and learn the discipline and values required of a ballerina.

Born in Shanghai, Wong moved to Hong Kong in the 1950s. She spent her formative years studying dance, piano and painting. As a teenager, Wong studied at the Teachers' Training College of the Royal Academy of Dance (RAD) in London. There, she found her calling as a ballet educator.

At the RAD, Wong met the world-renowned Dame Margot Fonteyn, and the two became friends for life. Dame Margot took a special interest in Wong as her parents had previously lived in China. It was rare to find a Chinese girl in England at the time, and she took Wong under her wing. During term breaks, Dame Margot would invite Wong to stay with her and even made her breakfast. When Dame Margot visited Hong Kong in the 1970s, she would do her practice at the Jean M. Wong School of Ballet's Leighton Road studio.

1960年，王氏取得英國皇家舞蹈學院文憑後，抱着滿腔熱忱回港發展其芭蕾舞事業，遂成立了王仁曼芭蕾舞學校並出任校長。她是首名華人在香港成立芭蕾舞學校，在芭蕾舞學校甚為罕有的年代，這是相當矚目的創舉。1965年，她成為首位被英國皇家舞蹈學院委任為考官的華人。

王仁曼芭蕾舞學校提供英國皇家舞蹈學院課程，讓學生學習成為出色芭蕾舞者所需的技巧和紀律。該課程後來拓展至導師和皇家舞蹈學院考官培訓。1973年，王氏以父親之名成立王振芳紀念獎學金，進一步推廣芭蕾舞藝術，為舞蹈員、導師及編舞師創造表演機會及提供財政支援，助他們一展所長。

王氏明白舞台經驗對學生建立演出信心尤為重要，於是其芭蕾舞學校於1964年在香港大會堂舉行首次表演，讓學生一嘗當芭蕾舞者的滋味。王氏把自己編舞的處女作《醜小鴨》搬上舞台，而當時不少觀眾是首次觀賞芭蕾舞。同年，王仁曼與同儕創立香港芭蕾舞學會，向有意投身芭蕾舞事業的舞蹈員提供演出機會，同時向大眾推廣這種優美的藝術。

王氏的舞蹈造詣和貢獻備受肯定，多年來屢獲殊榮，並獲各大國際藝術機構邀請分享經驗和心得。2007年，王氏獲香港特區政府頒發銅紫荊星章，以表揚她對香港藝術的長期貢獻和傑出成就。2009年，她獲英國皇家舞蹈學院頒授院士名銜，表彰其多年來對學院及芭蕾舞藝術的傑出貢獻。

藝術在王氏的生命中不可或缺，她除了是知名的芭蕾舞家，也是出色的畫家和京劇愛好者。

少年時期的演出造型照
A production still in her youth

In 1960, armed with her RAD diploma and a strong determination to share her love of ballet with the people of Hong Kong, Wong founded the Jean M. Wong School of Ballet and became its principal. She was the first Chinese person to set up a ballet school in Hong Kong. No small feat, especially as ballet schools were a rarity then. Wong also became the first Chinese RAD Examiner when she was appointed in 1965.

The School's RAD programme exposed students to the techniques and discipline required to become great ballerinas. Its curriculum was later expanded to include teacher and RAD Examiner training. In 1973, Wong established the Tsinform C. Wong Memorial Scholarship with the name of her father to further promote ballet as an art form and provide opportunities and financial aid for dancers, teachers and choreographers to realise their potential.

Recognising the importance of stage performance in building her students' confidence and allowing them to experience what it feels like to be a ballerina, Wong staged the school's first-ever performance at Hong Kong City Hall in 1964. The audience, many of whom had never seen a ballet before, were treated to the premiere of *The Ugly Duckling*, choreographed by Wong herself. In the same year, together with her peers, Wong founded the Hong Kong Ballet Group (HKBG) with a similar aim: to provide aspiring dancers with the opportunity to perform on stage and to educate the public on this beautiful art form.

Wong's expertise and contribution to the dance world are widely recognised. She is constantly sought after by major institutions around the world to share her expertise, and she has received numerous awards and accolades. In 2007, the



王氏在英國皇家舞蹈學院學習期間，親自設計及縫製的服裝
A costume designed and sewed by Wong, while studying at the Royal Academy of Dance

芭蕾 — 滿腔熱誠 畢生使命

「我愛芭蕾舞，也愛教學。得以向學生分享我的志趣，同時見證他們實踐所長，何其美妙。」

王仁曼把車篷打開，披上圍巾、戴上墨鏡駛過林蔭大道，抵達其芭蕾舞學校。和煦的日光灑進排舞室，數幅寬加的印象派畫作前站着一群穿緊身舞衣，正等待上課的男女孩子。王氏優雅地步進排舞室，目光掃向畫中持着長杆的領舞者，再定神細看學生，原本交頭接耳的學生們一看到老師，霎時靜下來，「各位同學早安。開始上課了。」

王氏創辦王仁曼芭蕾舞學校，旨在普及芭蕾舞教育。憑藉她崇高的抱負和不懈的努力，芭蕾舞這種藝術今日在香港得以廣為人知，本地亦誕生了多名專業芭蕾舞人才，包括舞者、導師、考官及編舞師等等。在王氏的推動下，專業芭蕾舞團和學院的水平得以持續提升。

HKSAR Government granted Wong the Bronze Bauhinia Star in recognition of her long-time contribution to the arts in Hong Kong. In 2009, she was awarded a Fellowship of the RAD in recognition of her long period of outstanding service to the RAD and the art of ballet.

The "arts", in their various forms, have played a key role in Wong's life. In addition to her widely recognised talent in ballet and dance, Wong is a gifted painter and an aficionado of Peking Opera.

Ballet – A Passion. Her Calling.

"I love ballet. And I love to teach. How wonderful it is then to be able to share my passion with my students and see them realise their potential."

Hood down, scarf and shades in place, she cruises down Hong Kong's tree-lined roads to arrive at the school. There, in a sun-filled studio, several Degas paintings give an extra boost of inspiration to the immaculately turned-out, leotard-clad girls and boys awaiting her. She walks in, eyes the cane-wielding ballet master portrayed in the painting, and surveys the audience. Their previous light chatter dims into immediate silence. "Good morning, all. Let's begin the class."

When she founded the Jean M. Wong School of Ballet, Wong's object was to make ballet education accessible to the people of Hong Kong. Thanks to her vision, devotion and hard work, the art form of ballet has a wide reach in Hong Kong today. The city now boasts a deep bench of ballet professionals - dancers, teachers, examiners, choreographers and more. Professional companies and academies, many advised by Wong, continue to raise the bar.

What is even more astounding is the countless number of people who are not dance professionals but who have developed a deep appreciation of this art form and made ballet their lifelong hobby.

"To be a great ballerina, one must have strong technical abilities as well as great artistry. It is essential to be able to express emotions and the joy of dancing."

When she saw that dance students lacked the opportunity to hone their skills on stage and live the dream of becoming real ballerinas, Wong conceived the idea of HKBG. Students and teachers from different ballet schools would perform together, bond and exchange viewpoints, thus challenging each other to excel and sparking innovative ideas. In 1973, Wong invited the legendary Dame Margot, the ultimate prima ballerina, to become HKBG's Patron. Dame Margot's support helped shine a global spotlight on this budding ballet group. Moreover, through the Jean M. Wong School of Ballet's "International Summer Dance School" and "Stars of Tomorrow", aspiring dancers have the opportunity to learn from renowned ballet masters and choreographers and finesse their skills to become great ballerinas.

不僅如此，更令人讚嘆的是，不少人即使不是職業芭蕾舞者，但亦熱愛芭蕾舞，選擇這種藝術為終身興趣。

「要成為出色的芭蕾舞演員，必須具備超卓的技巧和藝術性，也要能表達情感和分享跳舞的喜悅。」

王氏得知有學生缺乏演出機會，難以磨鍊舞藝，並未能一嘗當芭蕾舞演員的滋味，故成立了香港芭蕾舞學會。學會讓不同芭蕾舞學校的師生可一同表演交流，互相切磋砥礪，鑽研技藝。1973年，王氏邀得國際芭蕾舞界的傳奇人物瑪歌女爵士擔任香港芭蕾舞學會的贊助人。瑪歌女爵士的慷慨之舉令這個新成立的芭蕾舞學會成為國際舞蹈界的焦點。而王仁曼芭蕾舞學校的「國際夏令舞蹈學校」和「明日之星」活動，亦讓學生從知名芭蕾舞大師和編舞師身上學習舞藝，以晉身為一流的芭蕾舞演員。

培育香港頂尖芭蕾舞者在世界舞台發光發亮

「學生透過芭蕾舞盡情發揮潛能，見證他們成為專業舞蹈員或投身舞蹈界是一件美事，也令我最感驕傲和欣慰。」

香港許多成功的舞者和專業舞蹈從業員都與王仁曼芭蕾舞學校有種種淵源。

王校長的教課時刻
Principal Wong's coaching moment



王校長早期在跑馬地校舍，教授學生的情況（左二為著名影星-鄭佩佩）
Principal Wong coaching her students at the studio in Happy Valley (Middle: Renowned actress Cheng Pei-pei)

Nurturing Hong Kong's Best to Dance on the World Stage

"What I am most proud of and happy about is seeing students fulfil their potential to the fullest through ballet. And what a joy it is to see them become professional dancers or be involved in the dance field."

Many of Hong Kong's successful dancers and dance professionals can trace their roots and heritage back to the Jean M. Wong School of Ballet.

Wong definitely has a gift for spotting talent. She is especially thrilled when she meets a student with strong potential. Her devotion and dedication to helping students master the discipline of ballet and realise their "ballerina dream" motivate her to give it her all.

Of all the success stories of dancers under Wong's tutelage, Lam Chun-wing is a prime example of how Wong would do everything possible to help her students realise their "ballerina dream". When Lam began his studies at her school, Wong immediately saw the young boy's potential and took him under her wing. To help Lam turn his passion for ballet into

王氏眼光獨到，每每遇見富有潛質的學生時，她尤其雀躍。她致力培育學生，協助他們實現芭蕾舞夢，不遺餘力地推動芭蕾舞教育。

王氏桃李滿門，盡心盡力地幫助學生實踐芭蕾舞夢，當中最成功的一位高足是林雋永。林雋永自小進入王仁曼芭蕾舞學校學舞，王氏旋即發掘到這位小男孩的潛質，並加以栽培。為了協助愛徒讓他能夠把熱愛的芭蕾舞轉化為事業，王氏建議他到世界頂尖的巴黎歌劇院芭蕾舞學校學習。除了協助他準備入學申請影片，以及爭取到在該校的常規試演外特設一次私人試演之外，更陪同他到巴黎面試。當得知愛徒獲該校取錄時，王氏極為興奮。在王振芳紀念獎學金的全額資助下，林雋永終可赴法法國，到全球首屈一指的芭蕾舞學院深造舞藝。

林雋永留法習舞四年後，終於在2015年正式加入巴黎歌劇院芭蕾舞團，成為一名專業的芭蕾舞演員。他是該舞團的首位華裔舞者，被視為香港之光，現時更成為該舞團的群舞領舞員。

鞏固根基 推動芭蕾舞普及教育

「香港舞蹈界未來的關鍵在於為大眾提供更佳的舞蹈教育，以及為學生和導師提供最優質的培訓。」

王氏在過去60多年致力推動芭蕾舞普及教育，培育無數學生、導師和英國皇家舞蹈學院考官。對她而言，最重要的是向學生灌輸嚴謹的專業態度、不屈不撓的意志和對舞蹈的熱誠。

a profession, Wong suggested that he attend the prestigious Paris Opera Ballet School (L'Ecole de Danse de l'Opéra national de Paris) to further his studies. Wong helped Lam prepare his application video and successfully arranged for the Paris Opera Ballet School to grant Lam a private audition outside of its regular auditions. She accompanied Lam to Paris for the audition and shared Lam's elation when he was admitted to the school. With the full financial support of the Tsingtom C. Wong Memorial Scholarship, Lam was able to further his ballet training at one of the world's best ballet institutions.

After four years of studies, Lam joined the Paris Opera Ballet as a professional dancer in 2015. He made Hong Kong proud by being the first Chinese dancer to join the company. Lam is now a *coryphée* with the Paris Opera Ballet.

Building a Strong Foundation - One Person at a Time

"The key to the future of Hong Kong's dance field is to provide better dance education to everyone. It is imperative that we provide the highest quality of training to students and also to teachers."

This is exactly what Wong has been doing for the past 60-plus years - training students, teachers and RAD examiners. In her eyes, the key is to instil in them a strong work ethic, an unrelenting will to excel and a passion for what they do.



王氏高足林雋永，成為首位成功考入巴黎歌劇院芭蕾舞團的華人
Lam Chun-wing, one of Wong's outstanding students became the first Chinese entering the Paris Opera Ballet

王氏亦把握每個機會向不同年齡層的人推廣芭蕾舞，包括男生。「歡迎你來體驗我們的成人芭蕾舞班。我會為你安排最好的導師，令你樂在其中。」不少王氏的學生後來並沒有投身芭蕾舞專業，但從學習舞蹈的過程中上了人生寶貴的一課，讓他們更臻成熟。

堅毅、受人景仰和愛戴的一代宗師

「成功非僥倖，而是憑毅力、勇氣和個性。對舞者來說尤其如此，這也許從王仁曼芭蕾舞學校全人身上體現得淋漓盡致。」

王氏為圓學生的芭蕾舞夢而竭盡全力。她是一位令人敬畏的芭蕾舞教育家，對學生非常嚴格，期望他們為提升舞藝和自身品格而全力以赴。她不斷鞭策學生，教導他們要成為一名出色的芭蕾舞員，除了天賦，還需具備熱誠、恆心和努力，對所有細節都一絲不苟。一名舞者必須在排舞室內外都保持專業，在台上台下都展現最佳狀態。「做得好！」王氏的一句簡單讚賞，對學生來說已是一種意義重大的表揚，鼓勵他們力臻完美。

Wong also never misses an opportunity to lure people of any age, as well as their big and little brothers and sisters, into the dance studio. "You must join our adult ballet class. I will find the best teacher for you. You will have fun." Whilst many dance students never pursue ballet as a profession, they can all become better people through the life lessons and values they learn from ballet.

True Grit. Revered. Beloved.

"Success, it has been said, does not come from a single event. It arises from persistence, born of grit and character. This is especially true for dancers and, perhaps, best exemplified by the unwavering passion and perseverance of all at the Jean M. Wong School of Ballet."

While Wong does her best to help her students excel, she also holds the highest of standards for her students - an inspiring but some may say frighteningly high bar - and expects them to do their utmost for ballet and for themselves. To be a great ballerina requires more than talent. It takes heart and determination, some blood, and a lot of sweat and tears. Her students see Wong as a teacher who constantly drills discipline and hard work into their training. Every little detail matters. One must carry oneself professionally both in and out of class and dance to the best of one's abilities both on and off stage. "Good girl!" "Good boy!" These two tiny words of encouragement from Wong resonate powerfully with her students and motivate them to strive for perfection.



瑪歌女爵士為王仁曼芭蕾舞學校(跑馬地)開幕典禮擔任主禮嘉賓
Opening Ceremony of the Happy Valley Studio, Dame Margot Fonteyn officiating the opening of the studio

王氏的舊生每當憶起「王校長」，往往滿懷敬愛。在王仁曼芭蕾舞學校一年一度的「明日之星」匯演中，不同年代的舊生聚首一堂，互相鼓勵，並為香港新一代舞蹈員打氣。不過，匯演的真正焦點卻落在觀眾席上欣賞表演的王校長，她燦爛的笑容為台上舞者打下強心針。

「能與這麼多學生敘舊，我十分高興！」王氏牢牢記住每位學生的面容，即使他們當中不少已為人父母甚或祖父母，但她依然記憶猶新，彷彿看見他們從前在排舞室的身影，帶着閃爍的眼神，踏着腳尖翩翩起舞。

王氏以身作則，為學生樹立榜樣，一直致力培育出色的舞者，更鼓勵他們更上一層樓。她至今仍在實踐自己的芭蕾舞夢，一如既往，憑一腔熱忱和堅毅不屈的精神，為芭蕾舞傾盡一生心血。

王氏是香港舞蹈界目光遠大的先驅和支柱，對舞壇影響深遠，感染幾代舞者為夢想而奮鬥。

Wong's former students remember "Ms Wong" fondly and with love and respect. Each year, at the school's "Stars of Tomorrow" performance, students from different generations gather to support their schoolmates and Hong Kong's next generation of dancers. But the real highlight for them is to see Ms Wong seated at the centre of the house, enjoying the ballet, her smile inspiring confidence in the dancers on stage.

"I feel really excited to be surrounded by so many former students," Wong says. She maintains a photographic memory of each of her students. Even though many have since become parents or grandparents, Wong still manages to remember each of her students by name, as if she can still see the twinkling eyes and yearning toes of the boys and girls who once danced in her studio.

By setting a good example and through her teachings, Wong continues to not only nurture great dancers but also inspire each of her students to be the best they can be. To this day, Wong is still realising her own "ballet dream", and she continues to devote her unwavering passion and perseverance to ballet. And, true to form, her grit and character.

As a pioneer, visionary and pillar of Hong Kong's dance world, Wong's significant contribution and influence will be felt for generations to come.

Text: Sandra Lee

閻惠昌

YAN HUICHANG



「這個獎項對傳統音樂及中樂界是一個很大的鼓舞，它是一個社會的認可，不是對我個人而言，而是對整個中樂界的傳承及創新。」

"This award is a great encouragement for the traditional music and Chinese music circle. It conveys an endorsement from society – not for me personally but for the heritage and innovation of the entire Chinese music community."

閻惠昌是享譽四海的中樂指揮家，1997年6月起出任香港中樂團第四任音樂總監，現任藝術總監兼終身指揮。他曾先後出任北京中央民族樂團首席指揮(1983-1991)、台灣高雄市立國樂團駐團客席指揮(1995-1997)，及兼任臺灣國樂團音樂總監(2013-2017)等國家級樂團的掌舵人。

閻氏出生於漢唐遺風濃郁的陝西郿陽，從小浸淫於秦腔等傳統戲曲。從陝西藝術學院畢業後，考進上海音樂學院，成為當時全國唯一民族樂隊指揮生，師從夏飛雲、胡登跳及何占豪等教授。1983年出任中央民族樂團首席指揮，1990年率領該團到新加坡演出。

1987年，閻氏首次來港指揮香港中樂團。翌年擔任校際音樂節評判。1997年6月臨危受命接替辭世的候任音樂總監彭修文，隨即參與回歸演出活動。2001年樂團公司化，定下發展成為「世界級樂團」目標，與行政團隊推出一系列影響深遠的活動，包括舉辦國際作曲大賽、創辦國際指揮大賽、高峰論壇及中樂指揮大師班等，其中二胡、鼓樂及笛子活動的參與人數之多，先後創下了健力士世界紀錄。

Renowned Chinese music conductor Yan Huichang became the fourth Music Director of the Hong Kong Chinese Orchestra (HKCO) in June 1997 and is currently the orchestra's Artistic Director and Principal Conductor for Life. He has also taken up leadership roles in many national-level orchestras, such as Principal Conductor of the China National Traditional Orchestra in Beijing (1983–1991), Resident Guest Conductor of the Kaohsiung City Chinese Orchestra in Taiwan (1995–1997) and Music Director of the National Chinese Orchestra Taiwan (2013–2017).

Born in Heyang, Shaanxi, an area rich in Han and Tang dynasty cultural heritage, Yan was immersed in traditional *xiqu*, or Chinese Opera, such as *qinqiang*, from a young age. After graduating from the Shaanxi Academy of Arts, he was admitted to the Shanghai Conservatory of Music, where he became the only student studying ethnic orchestra conducting at the time, studying under professors Xia Fei-yun, Hu Deng-tiao and He Zhan-hao. In 1983, he became Principal Conductor of the China National Traditional Orchestra, and in 1990, he led the orchestra on a tour to Singapore.

In 1987, Yan came to Hong Kong to conduct the HKCO for the first time, and the following year he returned to serve as an adjudicator for the Hong Kong Schools Music Festival. In June 1997, he was appointed Music Director of the HKCO after the sudden death of the Music Director designate, Peng Xiu-wen, and immediately helped coordinate the celebration activities for Hong Kong's return to China. In 2001, the orchestra was incorporated, and, with the new goal of becoming a "world-class orchestra", Yan worked with the administrative team to launch a series of impactful programmes, such as international composing competitions, international conducting competitions, summit forums and Chinese music conducting masterclasses. Among these, the *erhu*, drum and *dizi* programmes attracted a large number of participants and broke Guinness World Records.

香港中樂團在閻氏的帶領下，委約及委編新作品的數目大幅增加至超過 2,400 首，海外及內地巡演次數居本地樂團之首，成為香港文化大使。閻氏亦親自主持樂團成立的樂器改革小組及樂隊學院等組織。新冠疫情期间，香港中樂團創建網上音樂廳，以 5G 技術直播音樂會；今年初疫後首次出訪新加坡及日本；4 月慶祝香港母港郵輪首航，成為首個大型樂團以 5G 直播郵輪上演奏，以賀香港復常啟航。

閻氏同時擔任香港演藝學院中樂系指揮研究生導師、上海音樂學院中國民族管弦樂研究中心主任及指揮系教授等職務。他曾獲新加坡政府授予「2001 年文化獎」、2004 及 2019 年分別獲香港特區政府頒發銅、銀紫荊星章、2018 年台灣傳藝金曲獎最佳指揮獎，還有國際演藝協會 2022 年卓越藝術家等獎項。

緣定國樂 為滔滔歷史浪潮伴奏

閻氏的音樂人生，從 70 年代開始，當中經歷不少變化。直至 1997 年 6 月 1 日他出任香港中樂團第四任音樂總監，植根香江，至今已逾四分之一個世紀。經歷 1997 年香港回歸及 2001 年樂團公司化，創下三項健力士世界紀錄，以至兩次史無前例的世紀瘟疫等重大事件，他見證大時代變遷的同時，也不斷思考樂團

Under Yan's leadership, the number of commissioned works and arrangements by the HKCO has greatly increased to over 2,400, and the number of overseas and mainland tours also ranks among the highest of the local orchestras, making the HKCO a cultural ambassador of Hong Kong. Yan also personally oversees the orchestra's Instrument R&D Group for instrumental reform, as well as the HKCO Orchestral Academy. During the COVID-19 pandemic, the HKCO created and launched the Net Concert Hall to livestream concerts using 5G technology. Early this year, the orchestra went on its first post-pandemic tour to Singapore and Japan. In April, in celebration of the inauguration of Hong Kong's homeport cruise service as well as the city's return to normalcy, the orchestra gave a performance on the cruise ship that was livestreamed via 5G technology.

Yan also serves as a conducting instructor for postgraduate studies at the Chinese Music Department of the Hong Kong Academy for Performing Arts, as well as conducting professor and director of the Chinese Traditional Orchestral Music Research Centre at the Shanghai Conservatory of Music. He received the Cultural Medallion for Music from the Singapore government in 2001, Bronze and Silver Bauhinia Stars from the Hong Kong SAR Government in 2004 and 2019, respectively, the Best Conductor Award at the Golden Melody Awards for Traditional Arts and Music in Taiwan in 2018, as well as the Distinguished Artist Award from the International Society for the Performing Arts in Hong Kong in 2022, among many other accolades.

A Life Destined for Chinese Music, and Sharing Music Through Changing Times

Yan's musical journey began in the 1970s and evolved considerably over time. On 1 June 1997, he became the fourth Music Director of the HKCO and has since put down roots in Hong Kong and remained in the city for over a quarter of a century. Having witnessed Hong Kong's return to China in 1997 and the orchestra's incorporation in 2001, set three Guinness World Records and experienced two unprecedented pandemics, Yan constantly contemplates, in light of the changing times, the orchestra's mission statement since its incorporation: to establish the HKCO as a "world-class orchestra that Hong Kong people are proud of."

From playing the *dizi* for wild deer as a child to conducting the HKCO at Carnegie Hall in New York decades later, Yan said his musical journey can be encapsulated by the word "destiny".

Yan was brought up in an atmosphere rich in traditional Chinese opera in his hometown of Shaanxi. In the 1970s, he left his home to study in Shanghai, and after graduating in the 1980s, he was assigned to Beijing as the Principal Conductor of the China National Traditional Orchestra. In the 1990s, he went abroad to Singapore to participate in the production

公司化後提出的使命宣言：建設香港中樂團「成為香港人引以為榮的世界級樂團。」

從兒時給田野小鹿吹笛子，到幾十年後在紐約卡耐基音樂廳指揮香港中樂團，這個過程閻氏以一個字來形容：緣。¹

閻氏在陝西老鄉的傳統戲曲氣氛中成長，70 年代從西安到上海求學，80 年代畢業後從上海分配到北京擔任中央民族樂團首席指揮，90 年代從北京出國，在新加坡參與香港「拿索斯」唱片當地分公司的唱片製作，過程中掌握了作曲、編曲和音樂製作的電腦技術。他其後應邀到台北客席指揮臺灣國樂團及臺南高雄市實驗國樂團，後者於 1995 年邀請他擔任駐團指揮。他在任兩年期間，請來中樂一代宗師彭修文從北京到高雄演出，也是歷史上首次帶領該團到北京演奏，亦進行商業錄音，出版商是香港雨果製作公司，發行年份為 1997 年。

回顧與香港的緣分，閻氏於 2023 年 4 月下旬一次排練後說：「有很多歷史時刻，我感覺都是緣分。當年周博士為我寫那本書時，我用了『緣』作為起頭，音樂的大緣開始了我的人生。1997 年 6 月 30 日到 7 月 1 日香港回歸的前後，那是很重要的歷史時刻，在滂沱大雨下演出，我都參與了，也覺得很幸運，見證了歷史時刻。」

疫下創新猷 以音樂振奮人心

兩場世紀疫症先後肆虐香港，閻氏對此感觸良多，見證傷痛的同時，也為香港中樂團兩度跨過難關而欣慰。「2003 年沙士 (SARS) 對樂團和香港市民沒有像這一次 (新冠疫情) 的挑戰那麼嚴峻。但是那時候我們也是過得很不容易的。當時疫情來得很突然，淘大花園的疫情爆發，我們都很憂心。香港疫後的復甦，香港中樂團有份協助。香港鼓樂節，原來在 9 月份舉行，當時民政事務



閻氏帶領全民擊鼓
Yan leading the public to drum together
Photo credit: Hong Kong Chinese Orchestra

of records for the Hong Kong company Naxos Records, where he acquired computer skills for composing, arranging and producing music. He was then invited to serve as Guest Conductor for the National Chinese Orchestra Taiwan in Taipei and the Kaohsiung Experimental Chinese Orchestra in Tainan, after which the latter invited him to take up the role of Resident Conductor in 1995. During his two years with the orchestra, Yan invited the great Chinese music maestro Peng Xiu-wen from Beijing to perform in Kaohsiung, and he also took the orchestra on a tour to Beijing for the first time in history. In addition, he led the orchestra in a commercial recording, which was produced by Hong Kong's Hugo Productions and released in 1997.

Looking back on his special connection with Hong Kong after a rehearsal in late April 2023, Yan recalled, "Many historic moments have been the result of destiny. When Dr Chou wrote the book about me, I began to tell my story with 'destiny' as the main theme. Indeed, my great destiny with music kickstarted my life's purpose. On 30 June and 1 July 1997, during that monumental moment when Hong Kong returned to China, I contributed to the celebration performances, which took place in the pouring rain. I feel very fortunate to have taken part in this historical event."

Innovating During the Pandemic: Lifting Spirits with Music

Regarding the two recent pandemics, Yan recalled the events with a sombre mood, yet was relieved that the HKCO had twice overcome such historic crises. "The 2003 SARS outbreak was not as severe a challenge for the orchestra or the Hong Kong people as the COVID-19 pandemic. But it



香港鼓樂節 (2003)
Hong Kong Drum Festival (2003)
Photo credit: Hong Kong Chinese Orchestra

¹ 周光榮：《一位指揮家的誕生——閻惠昌傳》(三聯書店(香港)有限公司，2013)
Oliver Chou, The Birth of a Conductor – A Biography of Yan Huichang (Joint Publishing (Hong Kong) Company Ltd, 2013).

局正好安排藝團為香港市民打氣，於是邀請我們提早在7月進行。結果在維多利亞公園，我們3,140人同時擊鼓，創下了健力士世界紀錄。記得當天烈日當空，時任樂團理事會主席徐尉玲、節目主管鍾珍珍都相繼中暑送到醫院。」

但更讓閻氏感動的，是香港中樂團上下齊心面對挑戰：「當時樂團全體成員所做的，打破了以往大型樂團的習慣思維，85位音樂家放下他們熟悉的樂器，重新學習敲鼓，組成一個龐大的鼓團。沒有一人拿出合約提出異議，連行政部門的同事也練習擊鼓，組成百人鼓團在台上齊奏。這是一個非常了不起的事情，到今天我還是很感動。」

對於剛剛走出新冠肺炎肆虐的三年，閻氏以稍為凝重的心情回憶：「2020年初疫情剛剛爆發時，當時我們正在歐洲巡演，從德國到達布達佩斯。當我們到達酒店時，匈牙利國家衛生部忽然要求全團量體

was not easy back then either. The pandemic happened all of a sudden, and the outbreak in Amoy Gardens was very worrying. The HKCO played a humble part in Hong Kong's post-pandemic recovery. For instance, the Hong Kong Drum Festival was originally scheduled for September 2003 but was moved up to July when the Home Affairs Bureau arranged for arts groups to cheer up the people of Hong Kong. As a result, the event took place at Victoria Park with 3,140 people drumming together, and a new Guinness World Record was set. It was a scorching day, and both the then-chairman of the orchestra's council, Carlye Tsui, and the then-programme manager, Naomi Chung, were hospitalised for heatstroke."

Yet what touched Yan most was how everyone at HKCO worked as one to face the challenges. "Breaking away from the habitual mindset of a large orchestra, all 85 of our orchestra members put down their own instruments to learn the drum, creating a gigantic drum group. No one took out their contract to make objections, and even our colleagues from the administration team practised playing the drum and joined the performance on stage as a hundred-person drum group. This was truly remarkable, and I still feel very moved to this day."

Reflecting on the three long COVID years, Yan recalled the time with a heavy heart. "In early 2020, when the pandemic first broke out, we were on tour in Europe and had just reached in Budapest. When we arrived at the hotel, we were taken by surprise when the Hungarian Ministry of Health



逾 3,000 人同時擊鼓，創下了健力士世界紀錄
A new Guinness World Record was set with over 3,000 people drumming together
Photo credit: Hong Kong Chinese Orchestra



匈牙利布達佩斯藝術皇宮 Medici TV 全球網上直播音樂會
Online concert livestreamed on Medici TV at Müpa, Budapest, Hungary

溫。於是我跟錢敏華行政總監分頭行事，她到樓上陪同各人量體溫，我就在酒店大堂看管行李。當刻我感到很忐忑，擔心如果有一位團員患上一般感冒或發燒，就會影響即將在藝術皇宮舉行的全球直播音樂會。結果隨着團員一個一個取回行李，我的心頭大石也就放下了。那場演出各人演奏得特別動人，展現了團隊精神，我很高興。」

全團樂師連樂器安全返港的第二天，香港政府宣布封關，開始了三年漫長的抗疫歷程。「我們很多演出都取消了，整個社會就像按下暫停鍵，我們的藝術生活該如何延續呢？」此刻閻氏回想起1996年應聘香港中樂團，為增值而熟讀參考書籍，從而悟出現代管理的四大關鍵：系統化、電腦化、數字化，以及人性化。

required the whole orchestra to have their temperatures taken. While our Executive Director Celina Chin accompanied everyone to take their temperatures upstairs, I took care of the luggage in the lobby. I was quite nervous, worrying that if one of our members developed a flu or fever, our concert at Müpa, which was scheduled to be broadcast globally, would be affected. However, very soon, one after another, our members came back to the lobby to collect their luggage, and my worries dissipated. That performance we gave in Budapest was especially moving. We demonstrated superb team spirit, and I was very glad for it."

The day after all the musicians and their instruments had safely returned to Hong Kong, the Hong Kong government announced border closures, marking the beginning of a three-year battle against the pandemic. "Many performances were cancelled, and society as a whole seemed to have hit the pause button. How were we to continue our art-making?" Yet during that time, some ideas came to his mind – when Yan applied to the HKCO in 1996, he had read some books to expand his knowledge, and at that moment, he recalled the four key elements of modern management: systemisation, computerisation, digitisation and humanisation.



網上音樂廳啟動禮(右一為閻惠昌)
Launch of the Net Concert Hall (far right: Yan Huichang)

「後來當我招考助手時，要求不但懂指揮，也要懂科技和電腦，這些能力在疫情期間大派用場。線下做不到的時候，我們就在線上排練。我請我們懂電腦的周熙杰指揮，設計安裝在手機或電腦的應用程式，讓團員在家中以理想的聲音和拍攝角度，在指揮及聲部長的訓練下，提升演奏水平。我們在會議室通過視像通訊軟件 Zoom 與大家在線上排練，但音樂效果不太理想。經過反覆研究，我們決定採用錄像來觀察排練情況：團員選取一些在以往音樂會演出作品中比較艱難的片段來演練，然後上傳給聲部首席，再由我們統一研究，這樣一對一更嚴格的訓練是平時沒有的。當有限度恢復演出時，每個團員的技術都有所提升，這讓我們很驚訝。」

大型演出停頓期間，閻氏以小組形式，在擁有 5G 直播功能的香港中樂團演奏廳演出四重奏及六重奏等室內樂，而且全部進行錄影和錄音，豐富了樂團網上音樂廳的內容。「我

"So, when I recruited assistants, I required them to know how to use technology and computers in addition to conducting. These skills proved to be very useful during the pandemic. When we could not rehearse in person, we did it online. I invited our computer-savvy conductor Chew Hee-chiat to design an app for mobile phones and computers to help musicians practise at home under the guidance of the conductor and section leaders to improve their standard of playing, using proper sound recording and shooting angles. We also tried conducting online rehearsals using the video conferencing software Zoom; however, the outcome in terms of sound was not ideal. After repeated experimentation, we decided to observe our musicians' practice through videos instead. We invited our musicians to select difficult passages from past concerts to practise and upload them for centralised viewing by the section leaders. This kind of one-on-one, rigorous training had never happened in the past, and when we were finally able to resume performances on a limited scale, we were surprised how much our musicians have improved in their techniques."

When large-scale performances came to a halt, Yan organised small chamber music performances, such as quartets and sextets, to perform at the HKCO Recital Hall, which was equipped with 5G livestreaming equipment. All performances were filmed and recorded, and this greatly enriched the content of the orchestra's Net Concert Hall. "We made use of our free time during the pandemic to review works we had performed in the past, select the best pieces for refinement

們利用疫情的空閒時間審視演過的作品，挑選出精品，重新打磨，成為我們的珍寶。這是一個很難得的機會，同時也令各團員以最佳狀態面對觀眾。今年 1 月，我們於疫情後首次外訪，在新加坡不再戴着口罩演出，觀眾罕有地站立鼓掌，我團士氣大振。之後我們回港演出兩場《颯大風》音樂會，成為首次在港無口罩的樂團演出，獲得空前好評，這令全團感觸甚深：我們於三年疫情期間的努力，終於得到豐盛的成果。」

閻氏 26 年來的領導令香港中樂團發展成為一個集演奏、教育、委約作品、樂器改革、高科技多媒體和文化交流等的多功能機構。閻氏今年獲香港藝術發展局頒發「傑出藝術貢獻獎」，他對此坦然表示感到很意外，但也很欣慰：「這個獎項對傳統音樂及中樂界是一個很大的鼓舞，它是一個社會的認可，不是對我個人而言，而是對整個中樂界的傳承及創新。這個獎項並非只屬於我的，我要感謝我的藝術團隊多年來的支持和努力，這是我們的獎項。當然我也非常感謝家人對我的支持，沒有家人的支持，我是不可能成功的。」

文：周光葵

and set out to polish them into precious gems. This was a rare opportunity, and it also helped our musicians maintain their best form until they could play for a live audience again. In January this year, we gave our first overseas and mask-free post-pandemic performance in Singapore. The audience gave us a standing ovation, and this greatly boosted our morale. After that, we returned to Hong Kong to give two concerts called *As the Strong Winds Blow*, becoming the first orchestra to perform mask-free in Hong Kong. The performances were very well received, and we all felt deeply moved. Our hard work during the three pandemic years finally bore fruit."

Over the past 26 years of Yan's leadership, the HKCO has developed into a multifunctional institution that encompasses performance, education, commissioned works, instrumental reform, high-tech multimedia and cultural exchange. This year, Yan receives the Award for Outstanding Contribution in Arts from the Hong Kong Arts Development Council. He said he was caught by surprise while also feeling overwhelmed with gratitude. "This award is a great encouragement for the traditional music and Chinese music circles. It conveys an endorsement from society – not for me personally, but for the heritage and innovation of the entire Chinese music community. This award does not belong to me alone, and I want to thank my artistic team for their continuous support and hard work over the years. This award belongs to us all. Of course, I am also very thankful for my family's support. Without them, I would not have succeeded."

《颯大風》音樂會
"As the Strong Winds Blow" Concert



藝術家年獎

ARTIST OF THE YEAR

「藝術家年獎」表揚在各個藝術界別有傑出表現的藝術工作者。獎項以藝術界別分類，包括藝術評論、舞蹈、戲劇、電影、文學藝術、媒體藝術、音樂、視覺藝術及戲曲。

The Artist of the Year Award recognises arts practitioners who have achieved artistic excellence in their respective art forms. The awards are categorised into various arts forms, including arts criticism, dance, drama, film, literary arts, media arts, music, visual arts and *xiqu*.

今屆藝術評論、音樂及戲曲界別的獎項從缺。
No award is presented for arts criticism, music and *xiqu* category respectively this year.



黃磊 HUANG LEI



「一直以來我都不是一個太有自信的舞者，我只是在我能力範圍內去嘗試盡力做到最好，我很幸運，有很多老師，前輩、朋友幫助我，人生不同階段所面對的課題都會不同，帶着平常心繼續去學及面對，持之以恆繼續走下去。」

"Throughout my career, I have never been a very confident dancer. I just try to perform to the best of my abilities, and I am fortunate to have had many teachers, seniors and friends help me along the way. The challenges we face at different stages of life are different, but I continue to learn, face them with composure and keep going with perseverance."



一位資深及出色的舞者，能表現中國舞及現代舞不同的風格。他的演出均富有強烈的個人魅力，舞藝精湛且具極高的身體爆炸力，演出別樹一格，不論舞劇角色或抽象作品皆演繹通透。

A seasoned and excellent dancer who can express different styles of Chinese and modern dance. His performances are full of strong personal charm, superb dance skills and explosive body movements. He has a unique style and can interpret both dance roles and abstract works with clarity.

黃磊畢業於北京舞蹈學院，2001年加入香港舞蹈團，2007年晉升高級舞蹈員，2014年擢升至首席舞蹈員，期間除了擔任舞者，亦參與編舞工作，並獲邀與不同藝術機構合作。多年來獲獎無數，包括2010年獲亞洲文化協會 International Choreographers Residence 獎學金，參加美國舞蹈節；同年獲香港藝術發展局藝術新秀年獎 (舞蹈)，更四度榮獲香港舞蹈年獎，分別是2006年《民間傳奇》集體創作及編舞、2007年《如夢令》、2010年《天上·人間》男舞蹈員演出獎及2022年《九歌》傑出男舞蹈員演出之演出。2022年獲委任為香港舞蹈團舞團導師。

「如果再有機會，還有些地方可以做得更好。」獲獎無數的黃磊，已是公認的出色舞者，不過對他來說，每次演出都不會是完美，即使是成績備受肯定的《九歌》。「對於一個當了20多年的舞者來說，永遠也覺得很多東西還可以改善。以往演的角色都是原創，角色就是從我的身體出發，我怎樣演也可以。」

After graduating from the Beijing Dance Academy, Huang Lei joined the Hong Kong Dance Company in 2001 and was promoted to Senior Dancer in 2007 and Principal Dancer in 2014. During this period, he performed as a dancer and participated in choreography, collaborating with various arts institutions. He has received numerous awards over the years, including the International Choreographers Residence Scholarship by the Asian Cultural Council in 2010, through which he participated in the American Dance Festival. The same year, he won the Award for Young Artist in Dance from the Hong Kong Arts Development Council. He has also been recognised at the Hong Kong Dance Awards four times for his performances in the collective creation and choreography of *Min Jian Chuan Qi* (2006) and *Dream Dances* (2007) and won Outstanding Performance by a Male Dancer for *Everlasting Love* (2010) and *Nine Songs* (2022). In 2022, he was appointed an instructor at the Hong Kong Dance Company.

"If I have another chance, there are still areas where I can do better." Huang Lei has won numerous accolades and is widely recognised as an outstanding dancer. However, he still sees every performance imperfect, even *Nine Songs*, which received critical acclaim. "For a dancer who has been in the industry for more than 20 years, I always feel there is room for improvement. In the past, the roles I played were original. The characters came from my body, so I could perform in any way I wanted, but *Nine Songs* is one of Helen Lai's classic works, which is very representative. Many seniors have played the role before, such as Shen Wei and Sang Jijia. During rehearsals, I was always worried about not doing well enough."



香港舞蹈團《九歌》演出
Nine Songs by Hong Kong Dance Company
 Photo credit: Hong Kong Dance Company, Mak Cheong-wa

但《九歌》是黎海寧老師(Helen)其中一個經典的作品，很有代表性，當中最大的挑戰是有不少前輩曾經演過，例如沈偉和桑吉加，排練的時候一直擔心做得不夠好，Helen很鼓勵我，雖然動作是一樣，但她告訴我要去找出自己的方法，不要跟隨他們的步伐，因為演的是黃磊你，那黃磊是什麼？就是因為我有些特質是獨有的。她每天給我筆記，不停的跟我說哪裡不夠好，我也曾經想過放棄，因為不知道怎麼做才好。」最終黃氏找到屬於他的《九歌》。「其實是回到最原始的東西，就是你怎樣去相信當下，相信你自己的身體和狀態。」

對黃氏來說，《九歌》確實是一個很圓滿的旅程，除了為他帶來獎項，更是他當舞者生涯的最後作品，落幕後，黃氏便轉職為舞團導師。「很感謝這個作品，當然不是我一個人去完成，而是整個團隊的努力。一直以來我都不是一個太有自信的舞者，我只是在我能力範圍內去嘗試盡力做到最好，我很幸運，有很多

香港舞蹈團《九歌》演出
Nine Songs by Hong Kong Dance Company
 Photo credit: Hong Kong Dance Company, Tina Chan

But Helen encouraged me and told me to find my own way, not to follow in their footsteps, even though the movements were the same. Because it was Huang Lei playing, and who is Huang Lei? It is one of the unique qualities I have. She gave me notes every day and kept telling me what needed to improve. I also considered giving up because I didn't know how to do it well." Eventually, Huang found his way in *Nine Songs*. "In fact, it is about going back to the basics and believing in the present moment, your own body and its state."

For Huang, *Nine Songs* was indeed a satisfying journey. Not only did it bring him recognition, but it was also his last work as a dancer. After the curtain descended, Huang transitioned to become an instructor in the dance company. "I am grateful to *Nine Songs*; the accomplishment is not my own but the effort of the whole team. Throughout my career, I have never been a very confident dancer. I just try to perform to the best of my abilities, and I am fortunate to have had many teachers, seniors and friends help me along the way. The challenges we face at different stages of life are different, but I continue to learn, face them with composure and keep going with perseverance." Reflecting on his career as a dancer, Huang mentioned two notable works. "The first is *Princess Changping*, directed by Stephen Tang in 2009 and choreographed by Xing



老師，前輩，朋友幫助我，人生不同階段所面對的課題都會不同，帶著平常心繼續去學及面對，持之以恆繼續走下去。」回想過去的舞者生涯，黃氏提及兩個重要的作品，「第一個是2009年鄧樹榮導演，刑亮編舞的《帝女花》。我是中國舞訓練出身，比較少接觸當代藝術，那時算是第一次，開啟了我對身體的運用，令我更了解自己的身體。然後是2009年的《天上·人間》，是藝術總監楊雲濤的創作，那個作品讓我明白什麼叫角色，怎樣去用身體演繹一個角色，怎樣處理每一幕的人物關係、怎樣處理情緒、怎樣結合動作與戲劇。」

從舞蹈員到首席舞蹈員，再到舞團導師，不同的工作崗位令他體會更深。「如今開始排舞和創作，最大的改變是要懂得溝通。當舞者可能只是和編舞溝通，而且很多時候都只關注自己，演出後可能會得到很多掌聲，但其實幕後有很多人在付出。現在的工作多了機會接觸幕後同事，才知道原來演出是這樣的一個團體合作，回想起來就更加感激那些幫助過我的人。現在也是時候去幫助那些新的同事、新的舞者。」

面對新的挑戰，黃氏有沒有甚麼目標？「我信佛，一切隨緣，這不是阿Q精神，只是我相信，只要你努力，跟着自己的感覺行事，很多事情自然會發生，然後好與不好，你都要學會接受。」對黃氏來說，要做好的事情，就是舞蹈。「如今的心態跟年輕時沒有變過，就是喜歡舞蹈，不知道為什麼，也從沒問過自己這個問題，喜歡跳舞就追隨着自己的心，不論是台前還是幕後，喜歡就好。」

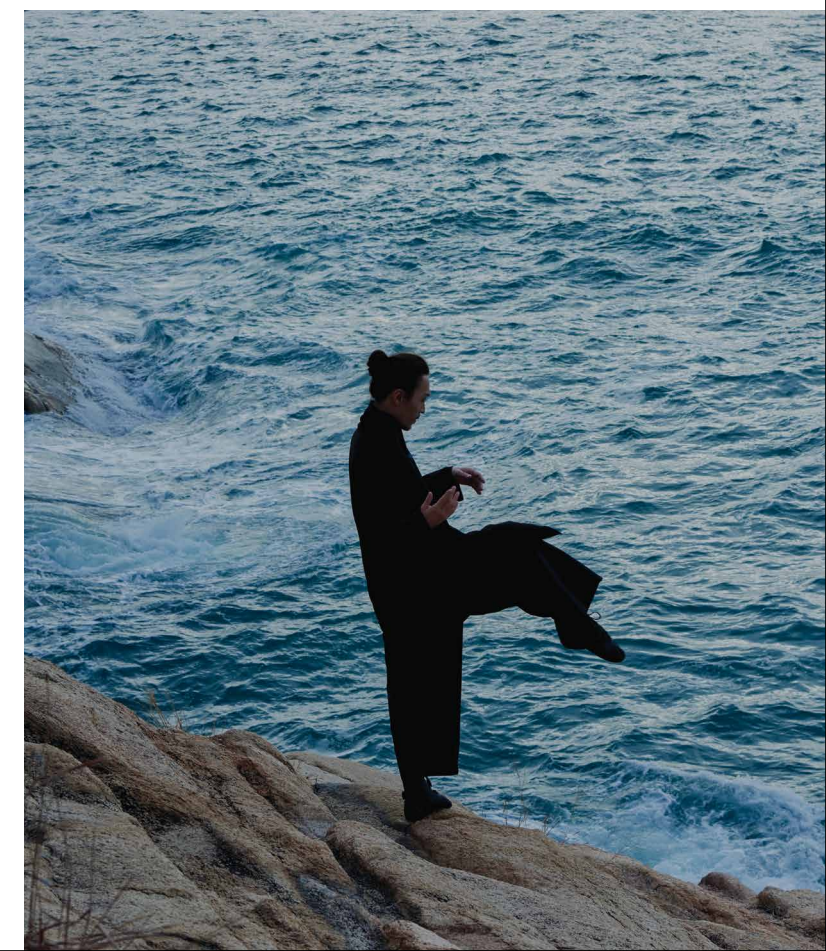
文：林喜兒

黃磊
 Huang Lei
 Photo credit: Hong Kong Dance Company

Liang. I was trained in Chinese dance and had little exposure to contemporary art. That was my first time, which opened my understanding of the use of my body and helped me to understand my body better. The second was *Everlasting Love* in 2009, created by Artistic Director Yang Yuntao. That work taught me what a character is, how to use my body to interpret a character, handle character relationships in each scene, deal with emotions and combine movement and drama."

From dancer to principal dancer and now dance company instructor, these capacities have given him a deeper insight. "Now that I have started choreographing and creating, the biggest change is to learn to communicate. As dancers, we may only communicate with the choreographer and often only focus on ourselves. We may receive a lot of applause after the performance, but in fact, there are many people working behind the scenes. With more opportunities to work with colleagues behind the scenes, I realise that the performance is such a collaborative effort. Looking back, I am even more grateful to those who have helped me. Now it is time to give back and help those new colleagues and new dancers."

With new challenges, does Huang have any goals? "I am a Buddhist and believe in following the flow. It is not blind optimism, but rather I believe as long as you work hard and follow your instincts, many things will naturally happen, and whether they are good or not, you have to learn to accept them." For Huang, what he wants to do well is dance. "My mindset now is the same as when I was young. I just love dancing. I don't know why and have never asked myself this question. I just follow my heart and enjoy dance, whether on stage or behind the scenes."



張飛帆

CHEUNG FEI-FAN



「藝術就是要帶出真善美，我留低一份善良，世界就會多一份善良，這亦是我的信仰。」

"Art brings out truth, benevolence and beauty. A dose of kindness from me is a dose of kindness for the world. That is my belief."



多元化的創作人，集編劇與填詞人於一身，實力毋庸置疑，作品充滿熱情。近來有很多具影響力的作品，他常把歷史故事、香港時事等與香港有關的素材放進其作品（包括劇本、填詞、與不同團體合作的演出）當中，極具香港本土特色，深受不同口味的觀眾歡迎。在作品中能看到他作出了不同的嘗試，能從中感受到他的勇往直前，以及一種追求的力度和意向。

A playwright and lyricist, Cheung's skills, passion and versatile creativity are undeniable. His influential works, including drama scripts, lyrics and performances in collaboration with various groups, are often instilled with Hong Kong's history, social issues and unique culture. A range of audiences embraces his local flavour. His courage, strength and dedication to his artistic pursuit shine through in his work.

張飛帆畢業於香港浸會大學電影及電視系，香港舞台、電視及電影編劇、專欄作家及作詞人。現為劇場空間戲劇文本創作總監及楚城文化創意總監。曾為香港話劇團、糊塗戲班、演戲家族等多個本港知名劇團編寫劇本，作品亦多次獲邀到北京、上海、台灣、加拿大、新加坡等地演出。

近年來致力發展香港音樂劇，先後編寫《大狀王》(編劇)、《一水南天》(編劇及作詞)及《一屋寶貝》(編劇)三套香港重要音樂劇作品。

憑《暗香》獲「第三十三屆青年文學獎」(戲劇組)冠軍、憑《棋廿三》獲「第二十四屆香港舞台劇獎」最佳劇本獎，憑《一水南天》獲「第三十屆香港舞台劇獎」最佳填詞獎，並於2010年獲頒「香港藝術發展獎 - 藝術新秀獎(戲劇)」。

13年前，張飛帆榮獲香港藝術發展獎的藝術新秀獎，當年他三十而立，亦剛好成家，獎項既是一個肯定，亦像是鞭策他做人要「生性」；今

Cheung Fei-fan graduated from the Department of Cinema and Television at Hong Kong Baptist University and is a scriptwriter for stage, television and film, as well as a columnist and lyricist. He is currently the Dramaturg of Theatre Space and the Creative Director of Chasing Culture. He has penned scripts for well-known local theatre companies, including the Hong Kong Repertory Theatre, The Nonsensemakers and the Actors' Family, with his works being performed in locations such as Beijing, Shanghai, Taiwan, Canada and Singapore.

Lately, he has been dedicated to the development of musicals in Hong Kong. He has written three remarkable Hong Kong-centred musicals: *The Impossible Trial* (script), *A Tale of the Southern Sky* (script and lyrics) and *The Passage Beyond* (script).

He has won the 33rd Youth Literary Awards (Drama) with *Delicate Fragrance*, the Best Script award at the 24th Hong Kong Drama Awards with *Checkmate*, and Best Lyrics at the 30th Hong Kong Drama Awards with *A Tale of the Southern Sky*. In 2010, he was presented with the Hong Kong Arts Development Awards – Award for Young Artist (Drama).

When Cheung was handed the Award for Young Artist 13 years ago, he was 30 years old and had just started a family. The award was a recognition of his accomplishments, but also a constant reminder to work hard. This year, he has been well rewarded: *The Impossible Trial* earned him a nomination for Best Script award at the 31st Hong Kong Drama Awards, and he is being honoured as Artist of the Year. Having managed to become a full-time playwright with his own creative team,

年他再下一城，除了憑《大狀王》獲提名「第三十一屆香港舞台劇獎」最佳劇本獎，更榮獲藝術家年獎，如今成為全職編劇並擁有自己的創作團隊，他形容這些年來沒白過。事成總帶點僥倖與東風，但背後還是由混合了血與汗的努力編織而成，「創作幾乎是我家庭生活以外的全部，亦是我唯一喜歡做的事，我很感恩我還可以用文字，以創作為生。生活真的不容易，每天也『咬緊牙關、頂硬上』，努力的過活及做好自己，這些年來最大感受就是一時間真的過得好快。」說到底，過得快，是因為活得充實，一瞬間便到了不惑之年。

以戲劇回應世界 書寫情感

張氏的編劇作品由電影、電視劇、戲劇，再到音樂劇，甚至填詞，範疇廣，但這一切也離不開文字創作，而他在修讀電影時很快便知曉自己並不擅長用影像說故事。被文字吸引，除了是因為他自小喜歡閱讀中國文學、了解歷史、練習寫小說及古體詩外，更重要是被舞台劇《南海十三郎》中由謝君豪飾演的劇作家所吸引，「編劇真的『好型』(很酷)」就此深深印在他的腦海中。《孤星淚》及香港早期的原創音樂劇《遇上1941的女孩》更令他愛上舞台及音樂劇。

「我覺得音樂劇是我唯一可以回應這個世界、社會，或宣洩自己情感的方法。音樂劇其實相對其他藝術形式是較為通俗，但它更能帶動情緒，像《一水南天》及《大狀王》都是比較 epic(宏偉的)。」令他真正瞭解自己是從實戰開始，他感謝作曲家高世章及作詞人岑偉宗的邀請而成為《一屋寶貝》的編劇，讓他察覺自己對音樂劇的情根早已深種，「音樂劇



《再見螢火蟲》
Grave of the Fireflies

Photo credit: Leisure and Cultural Services Department

Cheung is glad the struggles of the past years have not been in vain. Luck and timing are undeniably involved in success, but it is mostly the result of blood and sweat. "Creative work is what makes up my life, apart from my family, and it's the only thing that I enjoy," said Cheung. "I'm grateful that I could make a living by writing and creating. Life isn't easy. Every day demands a mentality of 'toughening up and grinding on' to carry me through, working hard and doing my best. My strongest feeling after all these years is that time really does go by in the blink of an eye." Fruitful times indeed go by quickly, now that Cheung is in his forties.

React to the World with Drama, Transform Emotions into Text

Cheung's scriptwriting spans film, television, theatre, musicals and even lyrics. His artistry is expressed through text since he realised during his film studies that storytelling through visuals was not his strong suit. His love for Chinese literature and history sparked his fascination with words, and in his youth, he would practise writing novels and classical Chinese poetry. "Being a playwright is really cool", he realised, when he saw the captivating performance of Tse Kwan-ho as the playwright in a theatre performance of *The Mad Phoenix*. Meanwhile, *Les Misérables* and *1941 Girl*, an early original Hong Kong musical, turned him into a stage and musical enthusiast.

"Musical theatre was the only way I could respond to the world, to society, or express myself. Musicals are less grandiose than other art forms, but they are more effective at stirring emotions. *A Tale of the Southern Sky* and *The Impossible Trial* are two epic works in this respect." He only came to know his true self through hands-on scriptwriting. Composer Leon Ko and lyricist Chris Shum's invitation for him to write *The Passage Beyond* led him to realise his affection for musicals. "Musicals have the power of transference. As the plot develops, the music amplifies the emotions, and you can't help but be moved by the storytelling." He felt fortunate to have partnered with Stoa Lau, who helped compose *Our Time, Our Hong Kong*, an original musical that ran for four times with a script and lyrics by Cheung that encapsulated the sentiments of Hong Kong and the spirit of hard work and perseverance through

《高加索傳奇》音樂劇圍讀劇照
The Caucasian Chalk Circle - A Musical Reading
Photo credit: Mak Cheong Wai @ Moon 9 image



具有移情作用，隨劇情發展到，以歌曲放大情緒，能大大增強故事的感染力。」他慶幸後來遇上拍檔劉穎途，其後四度公演的原創音樂劇《時光倒流香港地》就是由劉氏作曲，由張氏編劇填詞，訴說香港情懷，更表達遇上困境時，自強不息、勇敢面對的精神。這令他更清楚自己的創作主題——書寫香港的文化歷史，又或從時事、日常有關的素材提煉作品。《一水南天》正是注滿了他對這個城市的愛，劇本寫了八年，講述19世紀香港的故事；去年的《大狀王》更是以清朝公堂為題，廣東狀王方唐鏡被鬼魂纏身再替人翻案，這一個是在追尋公義的路上救贖自我及探討良知、善惡的旅程。「我時常說莫失莫忘，你的善良一定不可以被侵蝕。我希望以戲劇記錄善良，喚醒人性中的真善美。」

推動香港成為亞洲音樂劇之都

「我覺得舞台就是有一種魅力，可以現場打動觀眾，而觀眾的反應好直接，一笑一顰，又或拍手，是沒法騙人的。」他醉心於音樂劇創作，不只是藉此反映普世價值，更是因為「音樂是一種共通語言，即使歌詞不是母語，觀眾也能夠被感動。」說到香港，他有一個更遠大的目標，「香港是一個得天獨厚，中西融匯的地方，既有粵曲唱唸做打的藝術形式，亦能吸收西方藝術精髓，香港應該善用這優勢，發展成為亞洲音樂劇之都。」

他笑言自己在這不惑之年，是悟性的開始，正因為他是位多元的創作人，了解不同媒介的特質，反而看到各派「武功」的玄妙之處，再找合適的應用於自身創作上。「這幾年，無論是對音樂劇、文字、寫劇本上都有開竅。有生之年，未知可否看到香港成為亞洲音樂劇之都，但唯一可參與的就是做好自己的作品，同時希望有更多人創作出更好的作品。」

文：梁蔚澄

《高加索傳奇》音樂劇圍讀 -- 劇照
The Caucasian Chalk Circle - A Musical Reading
Photo credit: Mak Cheong Wai @ Moon 9 image

hardship. The work consolidated his creative theme – the culture and history of Hong Kong – gathering inspiration from social issues and daily happenings. The script for *A Tale of the Southern Sky* took eight long years to write, and this story of 19th century Hong Kong encapsulated his love for the city. Last year's *The Impossible Trial*, on the other hand, is a story of resurrection and a discussion of conscience and morals. It centres on the theme of Qing dynasty magistrates, where Fong Tong Geng, Guangdong's most prominent advocate, is possessed by spirits and seeks to reverse a misjudged verdict. "I always say to 'never forget', never let your conscience be corrupted. I hope that my plays are testimonies of kindness and goodwill and awaken real virtues in the audience."

Hong Kong as the Musical Capital of Asia

"Stage performance has a charm. It touches the audience through live action. Their responses are forthright: every smile, every frown and every applause is genuine." Cheung's devotion to musicals is not just about their universal values, but the concept that "music, as a universal language, moves everyone, no matter the language of the lyrics." He outlines his greater goal: "Hong Kong is where East meets West. You have the 'singing, acting, reciting and fencing' of Cantonese Opera, and the essence of Western art all in one place. Hong Kong should take advantage of this to become the musical theatre capital of Asia."

He jokes that, at his age, his "senses" are opening. He has gained an understanding of the characteristics of different mediums of expression through his diverse set of works and incorporated the intricacies that he found fitting into his own artistry. "In recent years, I have caught glimpses of enlightenment in musicals, texts and scriptwriting. I don't know if I will witness our city becoming the musical theatre capital of Asia, but I can at least try to contribute with my own works and look forward to better works by more of us."



鄭保瑞

CHEANG POU-SOI

「當人很有自信時就會容易鬆懈，不再深入思考。作為導演我們已擁有權力和自由度，因此更需要嚴謹地看待每一次的製作。」

"When you become complacent, you tend to slack off and stop thinking deeply. As directors endowed with power and freedom, we need to be especially rigorous in every production."



從事電影工作近 30 年，經驗豐富，是一位行內公認出色的電影人。從電影製作的基層場記開始拾級而上，歷程令人鼓舞。鄭保瑞從不同導演的身上學習之餘，仍一直大膽創新嘗試，尋找並建立強烈而獨特的個人風格。類型電影普遍容易被忽視，但鄭氏成功將類型電影作品如《智齒》等登上大雅之堂，藝術成就高。在學術層面上，有學者用其較早前之作品《車手》作例子，說明鄭氏透過類型電影帶出香港的獨有文化及其見解，提出了特別的觀點和啟發。

Cheang Pou-soi is a highly regarded filmmaker with nearly 30 years of experience in the industry. His journey is inspiring, as he started as a junior production assistant and worked his way up. While he has learnt his trade from different directors, Cheang remains bold and innovative in searching for and establishing his own distinctive style. Although genre films are usually undervalued, Cheang has produced outstanding works such as *Limbo*, successfully elevating genre films to a higher level of artistic appreciation. In the academic context, Cheang's earlier work, *Motorway*, has been cited by scholars to illustrate how he presents, through genre films, the unique culture of Hong Kong from his own perspective, offering extraordinary insights and inspiration.

鄭保瑞 19 歲入行擔任場務工作，1995 年參與林嶺東的《大冒險家》並成為副導演，1999 年至今執導 20 多齣電影，以驚悚風格見長，其中 2009 年的《意外》與 2012 年的《車手》先後入圍威尼斯影展主競賽單元，後者獲第 19 屆香港電影評論學會大獎最佳導演和最佳電影。2015 年與葉偉信共同成立以太電影製作有限公司，攝製《殺破狼·貪狼》及《智齒》。《智齒》入選第 71 屆柏林影展特別展映單元，獲第 40 屆香港電影金像獎、第 59 屆金馬獎最佳導演提名。新作《命案》再次入選柏林影展特別展映單元。近年鄭氏先後為多部新導演執導之作擔任監製，包括 2019 年《麥路人》與 2022 年《白日青春》等。

Cheang Pou-soi entered the film industry as a production assistant at the age of 19. In 1995, he became the assistant director of Ringo Lam's *The Adventurers*. Since 1999, Cheang has directed more than 20 films and become well known for his thriller style. Among his works, *Accident and Motorway* were nominated for the main international competition of the Venice International Film Festival in 2009 and 2012, respectively, with *Motorway* winning Best Director and Best Film at the 19th Hong Kong Film Critics Society Awards. In 2015, he and Wilson Yip co-founded Aether Film Production Limited, producing *Paradox* and *Limbo*. *Limbo* was selected for the Special Gala of the 71st Berlin International Film Festival and nominated for Best Director at the 40th Hong Kong Film Awards and the 59th Golden Horse Awards. His latest work, *Mad Fate*, was also selected for the Special Gala of the Berlin International Film Festival. In recent years, Cheang has partnered with several emerging directors as the producer of their works, including *I'm Livin' It* in 2019 and *The Sunny Side of the Street* in 2022.

藝術家年獎 (電影)

入行 30 年，由場務一步步成為國際知名導演。鄭保瑞的電影作品教人印象深刻的是其血腥暴力的風格，往往將主角迫至毫無退路，展現角色對生存的慾望與極限，從風格化的影像和敘事看到人性。鄭氏曾說年青時看過林嶺東的《龍虎風雲》，發現原來警匪片與他自己的生活在可以很接近，啟發了他往後的類型片之路。對於獲得「藝術家年獎」，他感到很意外，「希望得獎可以讓更多人知道，原來拍攝類型片，別人眼中『打打殺殺』的作品，亦會得到別人的肯定。」

展現不一樣面貌 感受香港獨有情懷

除鮮明的個人世界觀和風格外，在鄭氏的電影中總會看到香港不一樣的面貌。離開香港 10 年北上製作電影，拍攝了多部超過 10 億票房的作品後，他更渴望回港拍攝。拍攝《智齒》時令他發現香港有很多值得取景的地方，比如在《智齒》佈滿垃圾的東九龍區場景，主角們在九龍城寨般的迷宮中查緝，又或是《意外》裡殺手們在舊區佈下危機四伏的陷阱，這些場面都教人熟悉又陌生。「以前找場景都只為了電影，沒有理會那地方本身的特質。現在感可惜的是，往往完成一部電影後，戲中的地方都要重建和清拆。」鄭氏自言喜歡在老區、有人情味的地方拍攝，「以前我真的不懂如何在中環取景，但現在覺得中環開始展現老態了。那種老態卻是最喜歡的，因為多了一份味道，多了一份歷史感。年華老去，味道才出來。」



電影《九龍城寨·圍城》工作照 | 導演 鄭保瑞
Movie *Twilight of the Warriors: Walled In*, photo of director Soi Cheang

Over his 30 years in the film industry, Cheang Pou-soi has risen from a production assistant to an internationally renowned director. His films are characterised by their bloody and violent style, in which the protagonists are often pushed to the brink, revealing their limits and their desire for survival. Through his stylised images and narratives, the nature of humanity is exposed. Cheang once said that in his youth he was inspired by Ringo Lam's *City on Fire*, which made him realise that crime films could resemble real life and prompted his decision to pursue a career in genre films. On receiving the Artist of the Year award, he was surprised, "I hope this award will show people that genre films are not just about fighting and killing, as many may often believe; genre films deserve more recognition than that."

Showcasing a Different Facet of Hong Kong with Affection

Apart from his distinctive worldview and style, Cheang's films always showcase a lesser-known side of Hong Kong. After leaving Hong Kong for film production on the Mainland for a decade and directing numerous blockbuster movies that grossed over a billion dollars, he was eager to return to Hong Kong to make films. During the filming of *Limbo*, he discovered many places in Hong Kong that were worth shooting, such as the trash-strewn scenes in East Kowloon where the protagonists tracked each other down, just like the labyrinthine alleys of the Kowloon Walled City. In *Accident*, the old districts in which the killers set up dangerous traps are simultaneously familiar and visually refreshing to the audience. "We never considered the inherent features of a place when we looked for shooting locations, but it is a pity to see many places rebuilt or demolished after shooting." As Cheang noted, he is attracted to old districts and places with a human touch: "I used to have no idea how to shoot in Central, but now I can see that it is ageing. The sense of antiquity appeals to me most because it adds flavour and traces of history. The richness only develops through the passage of time."

電影《九龍城寨·圍城》工作照 | 導演 鄭保瑞
Movie *Twilight of the Warriors: Walled In*, photo of director Soi Cheang

以敬畏之心製作電影

「可能性」是鄭氏常常掛在嘴邊的三個字，雖然不是每一部電影都能成功，但他總希望可以拍得更好。鄭氏提到讀李安導演所撰寫的自傳時，了解到李安也是帶着敬畏之心去執導每一場戲。外間說李安常令演員苦不堪言，是因為相信辛勞過後才有回報。鄭氏認為導演的工作不只是拍好畫面，更要創造氛圍，帶領團隊進入狀態。他亦不愛掛上「作品」這兩個字，只因圈內認識到的導演更強更有能力，自問還未達到這個階段。他只想做出比上一部更好、更不一樣的電影，因此每部新作都是一個考驗。「當人很有自信時就會容易鬆懈，不再深入思考。作為導演我們已擁有權力和自由度，因此更需要嚴謹地看待每一次的製作。」他苦笑說為了尋找不同的可能性，往往超時工作，投入至連時間都忘記了。

繼續追夢 拍下生活的軌跡

鄭氏將人生都交給香港電影，他希望香港電影還可以在世界上佔一席位。近年他不僅交出亮麗的票房和高評價的製作，更為不同新導演之作擔任監製，希望一同為香港電影發掘更多新題材。年青導演會嘗試拍出具特色的娛樂片、商業製作，「儘管資金、資源有限，但香港電影人的優點就是靈活，最重要是大家都有空間去嘗試。」作為一位拍了 20 多部電影、在電影工業閱歷豐富的導演，他也承認需面對老闆、觀眾和票房各方面的壓力。除了繼續拍攝類型片外，鄭氏提到他的夢想是可以不太理會票房成績，拍攝一部貼近生活的非類型電影。他自言腦裡已有一些畫面和想法，但心態上尚未適合拍攝。當問他心目中的模範之作時，鄭氏提到比利時達頓兄弟執導的《單車男孩》，「這是要對生活有更多領悟才能製作的。」

文：何阿嵐




電影《九龍城寨·圍城》工作照 | 導演 鄭保瑞
Movie *Twilight of the Warriors: Walled In*, photo of director Soi Cheang

Producing Films with a Reverent Heart

Cheang always has the word "possibility" on his lips. Even though not every film can be successful, he always strives to make better ones. From director Ang Lee's autobiography, Cheang learnt that he directs every scene with reverence. People may complain about Lee giving actors a hard time, but it is all because he believes hard work will pay off. Cheang asserts that directors not only need to capture good scenes but also create the right atmosphere and draw the whole team in. He prefers not to refer to his own productions as "works", because he knows many more capable directors and does not think he is good enough. He simply hopes to make films that can stand out from and outperform his previous ones, so he sees every production as a new challenge. "When you become complacent, you tend to slack off and stop thinking deeply. As directors endowed with power and freedom, we need to be especially rigorous in every production." With an ambivalent smile, he said that he often works overtime and loses track of time while exploring possibilities.

Pursuing His Dream of Capturing the Trajectory of Life

Having devoted his whole life to Hong Kong cinema, Cheang hopes that it will take its place on the world stage. Not only has he produced works with remarkable box office results and high acclaim, but he has also taken up the role of producer for the works of many emerging directors, hoping to contribute to a joint exploration of fresh themes for Hong Kong cinema. Young directors may try their hand at making characterised entertainment or commercial films. "Despite the limited capital and resources, Hong Kong filmmakers are good at being flexible. It is important that everyone has room for experimentation." He admitted that even after producing more than 20 films and gaining a wealth of experience, he still feels pressured by his superiors, audiences and the box office. In addition to more genre films, Cheang dreams of disregarding the box office and making a non-genre film that is close to life. He already has some images and ideas in mind, although mentally he is not prepared to start filming yet. When asked about his paragon, he mentioned *The Kid with a Bike*, directed by the Belgian brothers Jean-Pierre and Luc Dardenne: "One must have a profound understanding of life to produce that film."



陳少紅 (洛楓)
CHAN SIU-HUNG, NATALIA
(LOK FUNG)

「除了詩，我找不到其他盛載情緒的容器。」

"I can't find any other vessel to contain my emotions but poetry."



作品睿智處處，反映對世情的敏感與細膩；多年來亦參與教學、文學推廣及藝術評審工作，對藝術發展貢獻甚廣。

Loading her writing with gems of insight, Natalia Chan (Lok Fung) demonstrates her delicacy and sensitivity towards the world through her literary works. Her dedication to education, literary promotion and arts adjudication over the years has also resulted in multi-faceted contributions to the development of the arts.

陳少紅 (洛楓) 為詩人、作家、文化評論人，美國加州大學聖地牙哥校區比較文學博士。現任香港中文大學中文系及文化研究系兼任助理教授。自 1988 年出版詩集《距離》後，現共累積出版了五本詩集、八本文化評論集、三本小說集及一本散文集。詩集《飛天棺材》獲頒 2007 年第九屆香港中文文學雙年獎詩組首獎，文化評論集《禁色的蝴蝶：張國榮的藝術形象》獲 2008 年香港書獎及我最喜愛年度好書；2016 年獲得香港城市當代舞蹈團頒發城市當代舞蹈達人獎 2016。另於 2015 年獲頒發香港藝術發展獎藝術家年獎 (藝術評論)。

Chan Siu-hung, Natalia (Lok Fung), is a poet, writer and cultural critic. She holds a PhD in Comparative Literature and Cultural Studies from the University of California, San Diego, and is currently an Adjunct Assistant Professor at the Department of Chinese Language and Literature and the Department of Cultural and Religious Studies at The Chinese University of Hong Kong. Since the publication of her first poetry collection, *Distance*, in 1988, she has published five poetry collections, eight collections of cultural criticism, three novel collections and one prose collection. Her poetry anthology, *Flying Coffin*, won the 9th Hong Kong Biennial Awards for Chinese Literature (Poetry) in 2007. The cultural anthology *Butterfly of Forbidden Colors: The Artistic Image of Leslie Cheung* received the Hong Kong Book Prize as well as the Best Book of the Year award in 2008. She received the City Contemporary Dance Laureate from the City Contemporary Dance Company in 2016 and was honoured as Artist of the Year (Arts Criticism) by the Hong Kong Arts Development Awards in 2015.

書寫自我 觀照社會

洛楓是資深文化評論人，涉獵文化及電影理論、中西比較文學、性別理論、演藝及流行文化等；然而她另一較鮮為人知的身分，是詩人及作家，其創作種類繁多，有新詩、散文、小說及小小說。

筆耕不輟，為的是記錄城市、研究藝術與普及鑑賞。若深探她的文學創作，更不難發現她努力刻劃歷史與當下的自己：「我創作的目的其實很專注個人，想紀錄自己年幼時的生活困境，以及成長時如何面對香港社會的變遷。」用文字疏理自己的遭遇、感受與關懷，才有動力與能力持續創作。

關注個人以外，她的詩歌也大量書寫對自己成長地的愛恨交纏，正如詩集《頹城裝瘋》首輯「碎裂的城」的九首詩歌，題材圍繞本地鐵路廣告、超速小型巴士及冠狀病毒等，有強烈公共性與本土意味，「因為我在香港成長，個性的好與壞，俱來自這城市的好與壞。」

寫作如鏡像世界，她內觀自我，卻從不忽略自己身處的世界與他者。



《頹城裝瘋》分享會
A sharing on Chan's work "A Ruined City Pretends to Be Crazy"

Personal Writing and Social Reflection

A veteran cultural critic covering cultural and film theory, Chinese-Western comparative literature, gender studies, performance studies and popular culture, Chan has another lesser-known identity – she is a poet and writer with a diverse array of works, including modern poems, prose, novels and short stories.

The reason she writes is to document the city, explore the arts and promote art appreciation. Delving into her literary works, it is apparent how she strives to portray history as well as her present self. "My purpose in writing is primarily personal. I want to document the hardships of my childhood and how I dealt with the social changes in Hong Kong during my adolescence." Only by committing her experiences, feelings and cares to paper can she acquire the motivation and ability to continue on her literary path.

Besides writing about her personal experiences, she also writes a great deal about her love-hate relationship with the city where she grew up. In her poetry collection, *A Ruined City Pretends to Be Crazy*, the nine poems of the first chapter, *Broken City*, revolve around local railway ads, speeding minibuses and coronaviruses – and convey strong public and local meanings. "Because I grew up in Hong Kong, the good and the bad of my personality come from the good and the bad of this city."

For her, writing is like a mirror world where she can reflect on her inner self without overlooking the world in which she lives and those around her.

Writing Modern Poetry to Convey Emotions

As a prolific writer in various literary genres, Chan loves poetry the most. "I can read, so I write poems. I have been writing poems since I was 11 and won my first Youth Literary Award with a love poem. I can't find any other vessel to contain my emotions but poetry," she stated in the preface of *A Ruined City Pretends to Be Crazy*.

創作新詩 盛載情感

洛楓的創作成果豐碩，但眾多文體中她獨愛寫詩。「我識字，於是我寫詩。自11歲便寫詩，以情詩獲得首個青年文學獎。除了詩，我找不到其他盛載情緒的容器。」在《頹城裝瘋》的序言中，她如此自道。

這本詩集中展現了她對學術理論、政治及流行文化的反思，讀者更能從其千錘百鍊的文字中，感受其濃烈情感。「因為很想分享某些事情，但不相信人與人之間能好好溝通；當沒有聽眾，也未能直抒胸臆，我就練習以不同角度及敘述方法去創作詩歌。」

跨界遊走 徜徉藝海

今次是洛楓第二度(在不同界別)榮膺「藝術家年獎」，這次獲獎予她的最大意義，是肯定了其創作成就。多年來在文學創作路上歷遍艱辛，受盡冷眼，如小說集《第三身：愛情小小說》曾遭七家出版社拒絕而要自資出版，「也有許多人叫我專注寫評論，別再創作。」

不被批評及風格限制，儘情跨界遊走，她創作的竅門是：「我是從文學中訓練分裂能力——自小讀不同類型的書，會分析主人翁的人格，在日常生活中流露，如模仿錢鍾書以至周伯通的說話風格。創作與評論時，我需要自我分裂，才能找到不同介面，投入不同觀點與角色，有時甚至超越年齡、性別與物種。」

「世上本無界，界線是人為的，我的創作證明跨界是可行的。根本所有好的書寫，都有藝術成分，皆是藝術品。」洛楓眼神堅定而閃爍地明言只願透過一支筆桿，不論寫詩或其他文體，都能自由書寫，獨立思考。

文：林蕙芝



詩與藝術演講
Speech on poetry and arts

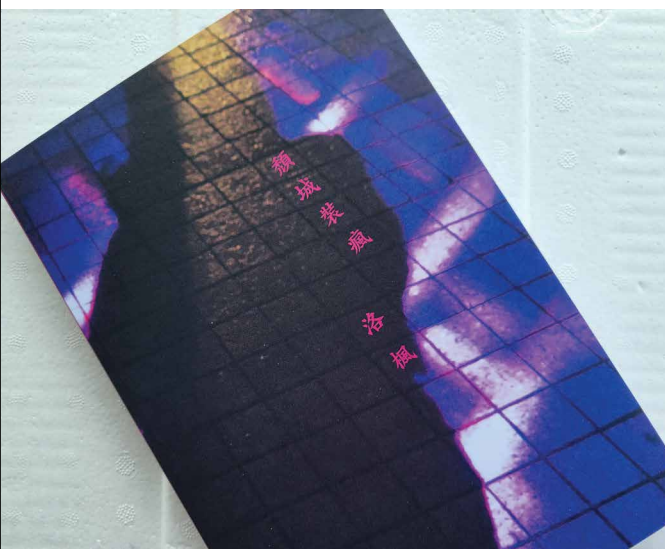
This poetry collection contains her reflections on academic theories, politics and popular culture, and her refined craft of writing conveys her intense emotions to the reader. "Because I really want to share something, but I don't believe that people can communicate well. When there is no audience and I can't speak my mind, I practise writing poems using different perspectives and narrative methods."

Crossing Multiple Art Disciplines

This is Chan's second Artist of the Year award (in different categories). To her, the greatest significance is the recognition of her creative achievements. Over the years, Chan's writing path has faced hurdles and barriers. For instance, her novel collection, *The Third Person: A Short Novel of Love*, was rejected by seven publishers, and she had to self-finance its publication. "Many people said I should focus on arts criticism rather than creative writing."

However, unconstrained by criticism and writing styles, she crosses the boundaries between art disciplines with a distinctive creative trick. "I trained myself in the ability to dissociate through literature; since I was a child, I read different types of books, analysed the personalities of the protagonists and presented them in my daily life, such as imitating the speaking styles of literary scholar Qian Zhongshu or even fictional character Zhou Bo-tong. Between arts criticism and creative writing, I need to split myself so that I can find different interfaces to embody different perspectives and characters, which sometimes go beyond age, gender or species."

"There are no boundaries in the world; all boundaries are man-made. My writing proves that boundary-crossing is possible. Fundamentally, all good writing has artistic components; they are all works of art." With a twinkle in her eye, Chan asserted that all she wants is to write freely and think independently, be it poetry or other writing forms.



《頹城裝瘋》
A Ruined City Pretends to Be Crazy

梁基爵

LEUNG KEI-CHEUK,
GAYBIRD



「媒體藝術如我的『五線譜』，以『當下』譜出樂章。」

"Media art serves as my distinct staff notation, composing a melody to encapsulate the essence of the present moment."



經驗豐富的跨媒體藝術家、作曲家，梁基爵不單是一位創作者，亦親自擔當演員、樂手等角色。作品極具個人特色，如裝置作品《忐忑》利用聲音的振動轉化為視覺體驗，擺脫傳統聽覺藝術的框架，是一位富有代表性的香港藝術家。多年來他亦不斷探索創作的界限，富冒險精神且不斷進步，獲頒本年度的「藝術家年獎」屬實至名歸。

GayBird Leung is a seasoned cross-media artist and composer who deftly embodies a multitude of roles, including actor and musician. His oeuvre is deeply personal, as exemplified by his installation piece *Fidgety (In between up & down)*, which intricately weaves sound vibrations into visual experiences, liberating itself from the constraints of orthodox auditory arts. As a leading figure in the Hong Kong art scene, Leung has consistently pushed the boundaries of creative expression with a spirit of daring exploration and ceaseless innovation. The prestigious Artist of the Year award is a just and fitting tribute to the artist's unwavering commitment and unparalleled talent.

梁基爵畢業於香港城市大學創意媒體學院哲學碩士及香港演藝學院音樂碩士(作曲及電子音樂)，一直以多重身分活躍於香港音樂和藝術界，作品分別曾於雅典數碼藝術節及法國 EXT 數碼電子藝術節等地展出，當中聲音裝置作品《忐忑》更榮獲英國著名媒體藝術獎項 Lumen Prize。

近年，梁基爵亦積極革新媒體藝術，糅合空間、媒體裝置、視覺藝術和現場表演，例如 M+ 博物館委約作品《18 種發聲或失聲的方法》及香港演藝學院委約作品《息在零地》；另外，又成立跨界別製作公司 Machine & Art NOW Ltd.，主辦混種藝術企劃「活人電機」(2021)及「The Missing Link」科技藝術企劃(2022)，推動本地藝術與科技發展。

GayBird Leung, who graduated with a Master of Philosophy in Creative Media from the City University of Hong Kong and a Master of Music in Composition and Electronic Music from the Hong Kong Academy for Performing Arts, is a preeminent multi-disciplinary media artist who is active in the Hong Kong music and art scene in multiple capacities. His works have been showcased at prominent events such as the Athens Digital Arts Festival and the EXT Digital Electronics Arts Festival in France. Leung's sound installation masterpiece *Fidgety (In between up & down)* clinched the highly coveted Lumen Prize for media art in the UK.

In recent years, Leung has been fervently innovating in the realm of media art, seamlessly fusing elements of space, media installation, visual arts and live performance. Among his illustrious oeuvre are the commissioned artworks *18 Ways to Create or Mute Sound* for the M+ Museum and *Breathing at Zero* for the Hong Kong Academy for Performing Arts. Leung has furthered his artistry by founding the interdisciplinary production company, Machine & Art NOW Ltd., which has organised a host of art projects, including the hybrid art research project "Human + Machine NOW" in 2021 and the art-tech project "The Missing Link" in 2022. It is through these innovative ventures that he continues to inspire and advance the development of the arts in his hometown.

追求精神的共鳴

「今年憑『媒體藝術家』身分獲獎，對我別具意義。」梁氏感激說道。雖然他從事媒體藝術逾 10 年，但因長年活躍於流行音樂及劇場領域，「外界多數視我為音樂人或表演者。這次喜獲專業評審肯定我的媒體藝術成果，絕對是莫大的鼓勵。」

鼓勵的價值，在於精神上的支持。梁氏笑言是樂觀派，藝術生涯也算順遂，「但在不同的學藝階段，難免遇到不同考驗；再者，我創作的靈感和根源，主要源自香港和個人日常，非常緊扣生活和內心世界。當自己的付出獲認同，加倍令自己萌生『要好好堅持下去！』的動力。」他回想初涉媒體藝術時，較花心力進行科技和當代藝術的實驗，「常要克服物料及技術等應用問題。」隨技藝漸趨成熟，便發展出裝置及表演兩種路線，「進一步想提升至創意思維及觀念的層次。」

年度得獎聲音裝置作品《忐忑》，就承載了對「聲音」及「時間」概念的詰問及反思。「這作品技術較直接，運用 40 組揚聲器聲擬人的心跳，再因應各地展演空間及配套調整佈局，通常可憑經驗處理。」比較不可測之處，是作品與人互動後的效果。「怎樣引導觀眾放開想像，體驗時空與聲音的連繫，改變對音樂、表演或聲音的固有認知，大家又有何迴響？這才是創作追求的核心及難度所在。」這種科技跟人性碰撞而衍生的迷思，亦可見於《慶》、《18 種發聲或失聲的方法》及《息在零地》等作品。



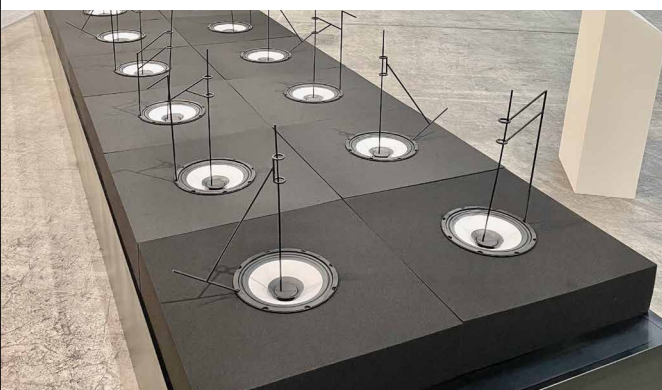
《仍... 息在零地》
(Keep) Breathing at Zero

The Pursuit of Spiritual Resonance

"Being recognised as a media artist this year holds a profound significance for me," said Leung with gratitude. Despite his extensive involvement in media art for over a decade, Leung's active participation in popular music and theatre has often led people to misconstrue his identity as solely a musician or performer. "To receive professional recognition from the judging panel for my achievements in media art is truly a great encouragement."

"The value of encouragement lies in the spiritual support it provides," Leung said, with a smile, remarking that he is an optimist. While his career in the arts has been relatively smooth, he acknowledged the inevitable challenges that arise at different stages of artistic development. "Furthermore, my inspiration and creative roots are deeply intertwined with my inner world and experiences in Hong Kong. When my efforts are recognised, it serves as a powerful impetus for me to persist and strive further." Reflecting on his early forays into media art, Leung recalled dedicating much effort to experimenting with technology and contemporary art, often contending with challenges related to material and technical applications. As his skills matured, he began to explore the two distinct paths of installation and performance art, aspiring to elevate his works to a level of creative thinking and conceptual depth.

The award-winning sound installation *Fidgety (In between up & down)* represents a poignant reflection on and questioning of the concepts of "sound" and "time." Leung explained, "This work is more technically direct, utilising 40 sets of speakers to simulate the human heartbeat in a layout that can be adjusted according to the exhibition space and equipment, which can typically be handled through experience." However, the unpredictable aspect lies in the effect of the work's interaction with the audience. "How to guide the audience to open their imagination and experience the connection between time, space and sound – to change their inherent perception of music, performance or sound – and what kind of response will ensue? These are the core pursuits and difficulties of creative work." This collision between technology and human nature is also evident in his other works, including *A Grandiose Fanfare*, *18 Ways to Create or Mute Sound* and *Breathing at Zero*.



《忐忑》
Fidgety (In between up & down)

宏觀地把握時代機緣

即使沿途盡是不確定性，但梁氏表示「不完美」恰是媒體藝術的魅力。「從早年不熟悉、熱情探索，到當下稍為掌握，自覺初心未變，例如仍會為迸發新靈感及玩法而感到驚喜；仍會對跨界的冒險或挑戰，覺得期待。」他又有感，「以媒體藝術作『五線譜』，鋪陳個人的思想和感受，藉此結識不同世代或界別的創作人與觀眾，這段期間所締結的關係和回憶，亦是無可比擬的快樂。」

梁氏強調「人」終歸是創作的原點和目標。「科技無疑改變了生活模式，但不代表我們要任其牽着走。我作為媒體藝術家，希望盡一己所能連結科技、藝術和人性，推動本地媒體藝術的長遠發展。」創作上，他將靈感由個人面向，延展至數理等廣義的哲思探究；技藝上，不只鑽研 AI、AR 或 VR 等數碼工具演化，「亦常邀請有能之士，以至年輕創作人加入團隊，我當『指揮』，他們當『樂手』，各自將熟悉的數碼或藝術工具特性盡情發揮，藉着共同創造和學習，同步提升經驗值和思考力。」

梁氏又帶着願景，成立跨界別製作公司 Machine & Art NOW Ltd.，主辦混種藝術企劃「活人電機」及科技藝術企劃「The Missing Link」，「隨後疫時代、人工智能大爆發，群眾更渴望接觸不同新科技，政府或各機構也更願意投放資源，多少為媒體藝術營造更多需求及機會。譬如我在上年度也啟動『瘋狂創作模式』，完成了比預期還多的計劃。」惟時代機緣要修成正果，尚有滿途荊棘待面對，「我們必須以宏觀視野及紮實基礎，建立創意社群共享創作資源，通過美感教育栽培新血和觀眾。而學院、業界及政商機構，亦可從政策到文化通力協作，引領香港媒體藝術走向更寬廣的大道。」

文：張高翔

Seizing the Opportunities of the Times

Despite the uncertainties that come with the art form, Leung believes that the allure of media art lies precisely in its imperfection. "From my early days of exploring the field with little knowledge, to now having a better grasp of it, my original intention remains unchanged. For example, I still feel surprised when new inspiration and techniques emerge, and I still look forward to crossing boundaries and taking on challenges." As Leung described, "To work with media art is to craft a unique 'staff notation', a canvas on which to express one's innermost thoughts and emotions while forging connections with creators and audiences from different generations and fields. As one navigates this creative process, relationships and memories are formed, each a priceless source of joy."

Leung underscored that people themselves are the ultimate origin and goal of creation, accentuating the crucial role of humanity in this realm. "Despite the undeniably disruptive impact of technology on the world around us, we cannot allow ourselves to be blindly led by it," he explained. "As a media artist, I strive to leverage my abilities to connect technology, art and humanity, emphasising the pressing need for their integration and promotion to advance local media art in a lasting way." Throughout his creative process, Leung expands his personal inspiration to encompass broader philosophical and mathematical explorations. When it comes to technique, he not only delves into the evolution of digital tools such as AI, AR or VR but also invites talented individuals and young creators to join his team. "I act as the 'conductor' while they act as the 'musicians', each fully utilising their familiar digital or artistic tools to create and learn together, thereby improving their experiences and thinking skills."

Leung's visionary outlook prompted him to found Machine & Art NOW Ltd., a cross-disciplinary production company that has facilitated the hybrid art research project "Human + Machine NOW" and the art-tech project "The Missing Link". In the context of the pandemic and the rapid expansion of artificial intelligence, there is a growing appetite for exposure to innovative technologies. Governments and organisations are increasingly willing to invest resources in creating more demand and opportunities for media art. As Leung himself testified, "I unlocked 'Crazy Creation Mode' last year and accomplished more than I expected." Nevertheless, the path to success is riddled with challenges and obstacles that require the creative community to share resources and cultivate new talent and audiences through aesthetic education. The cultivation of a macro perspective with a solid foundation is crucial. Educational institutions, industry players, governments and business organisations should collaborate on culture policy to open up a broader avenue for media art in Hong Kong.



《再 18 種發聲與失聲的方法》
Another 18 Ways to Create or Mute Sound

蘇慶強

SO HING-KEUNG



「攝影可以是一種很直觀的視覺藝術媒介，但只要耐心地觀察、思考和用心去拍攝，便可以把自己當刻的感覺和看法，注入底片的那個瞬間影像，賦予它深厚的情感和重要的意義，從而證明我自身的存在。」

"Photography is a very intuitive art form. But with patience to observe, think, and carefully capture a momentary image, and pour our feelings and views into it, we can imbue it with profound emotions and significance. I shoot, therefore I am."



作品出色富內涵，透過影像勾勒城市景觀及歷史變遷，令人深思。過往一年從個人創作以至策展及評論等多方面推動攝影，可見其對攝影創作及推廣的熱誠，對本地藝術圈帶來重要正面的影響。

So's work is exquisite and richly significant, presenting urban landscapes and historical change through thought-provoking images. In the past year, he has gone beyond his personal practice to promote photography as a curator and critic, showing his enthusiasm for photography and its development. His feats are an important and positive influence for the local art circle.

蘇慶強為著名當代華人視覺藝術家，從事影像創作逾40年，現為香港中文大學藝術系客席講師。作品曾於巴黎、柏林、紐約、多倫多、溫哥華、哈利法克斯、維也納、香港及中國多個城市展出，同時被香港藝術館、香港文化博物館、香港城市大學及私人收藏。於1997及1999年獲香港專業攝影師公會評審獎及七個金獎，並於1998年獲香港藝術發展局視藝發展獎，2001年獲香港當代藝術雙年獎。代表作包括：《Reflection on China》、《Still Night (靜夜)》、《This Mortal Coil: Alienated Urban Landscape》、《South China Landscape (華南地誌)》及《Reincarnation (物質輪迴)》等重要攝影系列。

So Hing-keung is a renowned Chinese photographer with a practice spanning four decades. He currently teaches photography at the Department of Fine Arts at The Chinese University of Hong Kong. His work has been exhibited in various cities, including Paris, Berlin, New York, Toronto, Vancouver, Halifax, Vienna, Hong Kong and numerous cities in China, and features in the collections of the Hong Kong Museum of Art, Hong Kong Heritage Museum, City University of Hong Kong and private collectors. In 1997 and 1999, So was given the Judges Award and seven Gold Awards by the Hong Kong Institute of Professional Photographers. In 1998, he was awarded the Fellowship for Artistic Development by the Hong Kong Arts Development Council, and in 2001, he won the Prize of Excellence at the Hong Kong Art Biennial Exhibition. Some of his representative series include *Reflection on China*, *Still Night*, *This Mortal Coil: Alienated Urban Landscape*, *South China Landscape and Reincarnation*.

求學不倦 集紀實和藝術於一身

蘇慶強對攝影藝術的孜孜追求，早在他入讀大學前經已開展。在香港理工大學修讀攝影設計前他已有相當的攝影經驗，第二天上課就借用了夢寐以求的哈蘇相機(Hasselblad)拍照。他指當年想入大學進修攝影，是「因為攝影有很多不同面向和方式，而且理大的器材、設施和參考資料都是當時最齊備的，校內有很多外國攝影師的作品集和外國最新的攝影和藝術雜誌，可供閱讀。的確，進修改變了我對攝影最初的想法。」此後，蘇氏視攝影不僅單純為一種直接的表達方式，也是引領藝術思考的途徑，他希望世人可以通過攝影，改變對事物的一般和固有的看法。

蘇氏笑言自己總是被人歸納為學院派攝影師，但其實他從事過十多年商業攝影，現在已經是香港專業攝影師公會榮譽會員。這或許因為他大學畢業後，常於各大專院校教學，包括理工大學、香港藝術學院、香港工業學院、香港知專設計學院、嶺南大學、澳門理工學院，及香港中文大學等等。蘇氏的作品，集新聞攝影的紀實性、藝術攝影的詩意和創意於一身。80年代初，他便北上到國內拍照，是攝影同行中較早到內地發掘題材的先鋒。他特別鍾情偏遠地區，遠離熱門景點，40年來創作了：《Reflection on China (沉思中的中國)》及《South China Landscape (華南地誌)》及《South China Portrait (華南人物誌)》等多個矚目的系列，景觀及人像俱備，映照出中國幾十年間的社會劇變，可堪細味。

鑲刻光影 傾注感受和意義

「無論你怎麼拍，攝影都只是拍到事物的表面。我常常思考，是不是可以賦予照片多重意義。」蘇氏其中一組著名創作《This Mortal Coil: Alienated Urban Landscape》系列，是用寶麗萊即影即有相機拍香港街景，再透過各種後期的技術令畫面

Endless Learning, Photography as Record and Poetry

So's photography journey started long before he entered university. Prior to majoring in photography design at The Hong Kong Polytechnic University (PolyU), he already had considerable experience in photography and was able to operate a Hasselblad camera on his second day of class. So said he wanted to study photography because of "the many different aspects of photography – and PolyU had the most comprehensive equipment, facilities and reference materials at the time, with many photography collections available to read on campus. Studying definitely changed my perception of photography." Since then, So has seen photography not only as a tool for documentation but also as a way to encourage thought. He wishes that through photography, people could change their general and inherent views of daily life.

So joked that he has always been classified as an academic photographer, although he actually worked in commercial photography for over ten years. This could be because So has taught at various institutions since graduating, including PolyU, the Hong Kong Academy of Arts, Sha Tin Technical Institute, now the Hong Kong Institute of Vocational Education (Sha Tin), Macao Polytechnic Institute and The Chinese University of Hong Kong. His works exhibit both the realism of journalistic photography and the poetic charm of art photography, with little of the mercantile flavour of commercial photography. In the early 1980s, So was among the first in the photography industry to head north to China and explore subject matters on the Mainland. Rather than popular attractions, So is particularly fond of remote areas. In his 40-year practice, *Reflection on China* and *South China Portraits* are two of his most significant works. Comprising landscapes and portraiture, the two series provide compelling reflections on the drastic social changes in China over the past few decades.



Reconstruct City

變得複雜和頹敗，令人重新思考過去、現在和未來的變遷和景況，從中也衍生出各種欣賞和感受的可能性，引發出當下存在的價值。「照片主要用於紀錄，但當中的光線、空間和角度的變化，都非常重要。攝影可以是很直觀的一個藝術媒介，但只要耐心地觀察、思考和用心去拍攝，便可以把自己當刻的感覺和看法，注入底片的那個瞬間影像，賦予它深厚的情感和重要的意義，從而證明我自身的存在。」

蘇氏的另一組得意之作是《Still Night》系列，用傳統的黑白膠卷直接地凝住香港深夜的景物，「夜晚的香港很特別，我在80年代初已開始拍攝，在那個時代欣賞香港的夜景是有趣的體驗，加上夜闌人靜，比較適合創作。我常覺得，攝影就是靜靜地觀察事物的本質和事情發展的意義。」

談到攝影的前景，蘇氏說跟繪畫相比，攝影是相對近代的創作媒介，畢竟攝影只有近200年發展歷史。「攝影隨着科技發展急速演變，由柯達開啟膠卷普及的潮流開始，攝影世界經歷了翻天覆地的改變，直至數碼攝影出現，配合互聯網的發展，再次顛覆攝影界。」雖然如此，蘇氏表示會一直在攝影路上，不斷實踐和創新。

他仍會堅持用膠卷拍攝，畢竟有些拍攝計劃只適合以膠卷創作。他常常教導學生：「攝影器材和物料的不同，作品呈現的感覺和意義亦會隨之而不同。很多人覺得當中只是不同相機操作或照片質素的差異，其實不是那麼簡單，攝影師和被攝者的態度也會隨着不同器材的運用而轉變，從而呈現出不同的情感和意義。」

「現今人工智能的出現，世界轉瞬間變得虛擬，未來不知會演變成怎樣？但攝影另一方面始終帶給我喜悅，因為可以通過攝影，活在當下，從而證明自身的存在。」



Revolution of China

Engraving Meaning and Significance with Light and Shadow

"Regardless of how you shoot, photography can only show the surface of things. I've always wondered if it's possible to bestow more meaning on photographs." In one of his famous series, *This Mortal Coil: Alienated Urban Landscape*, So captured Hong Kong's street scenes in Polaroid, then used various techniques to make the pictures look complex and decadent, allowing the viewer to rethink the changes of the past, present and future and derive different kinds of appreciation and feeling. "Photographs are mainly used to document, but in terms of space and change, there is lots to play with. It is a very intuitive art form. But with the patience to observe, think and carefully capture a momentary image and pour our feelings and views into it, we can imbue it with profound emotions and significance. I shoot, therefore I am."

Still Night is another riveting series in So's oeuvre in which he used black-and-white film to document Hong Kong's past night scenery. "Hong Kong at night is very special. Since I started shooting in the 1980s, I've enjoyed how Hong Kong at night makes for an interesting ambiance. The city becomes quiet then, a more suitable atmosphere in which to make art. I often see photography as a quiet observation of something as it develops."

So compared the future of photography with drawing. Developed around 200 years ago, photography is a relatively modern artistic medium. "Photography has evolved rapidly alongside technology. When Kodak popularised film cameras, the world of photography underwent a monumental change, and when digital cameras appeared with the internet, photography went through yet another paradigm shift." Nevertheless, So expressed that he would "stick to his values in rain or shine" in his photographic career, insisting on shooting with film because it is the only medium suitable for some of his projects. He always tells his students, "Different equipment evokes different feelings in the works. Many think this is simply a change in the camera or a difference in photo quality, but it's not that simple. The photographer and the subject's frames of mind change depending on the equipment used for the shoot."

"The recent emergence of artificial intelligence has suddenly made everything virtual, and we don't know how the future will evolve. Yet photography always brings me joy. I shoot, therefore I am."

藝術新秀獎

AWARD FOR YOUNG ARTIST

「藝術新秀獎」表揚、支持及鼓勵年青和新晉藝術工作者。獎項以藝術界別分類，包括藝術評論、舞蹈、戲劇、電影、文學藝術、媒體藝術、音樂、視覺藝術及戲曲。

The Award for Young Artist recognises, supports and encourages young and emerging arts practitioners. It is categorised into various arts forms, including arts criticism, dance, drama, film, literary arts, media arts, music, visual arts and *xiqu*.

今屆藝術評論及戲曲界別的獎項從缺。
No award is presented for arts criticism and *xiqu* category respectively this year.



麥卓鴻

MAK CHEUK-HUNG, KELVIN



「每一刻每一秒都可以是創作，因每一刻都要真誠面對自己、感受自己。」

"Every moment and every second can be a creation, because we face and feel our true selves at all times."



「舞壇新生代實力派代表，擁有紮實的訓練背景、穩定沉着的台風，加上其身體豐富多元的表現力，在舞台上能展現強大壓場感，呈現具個人特色的作品，演出漸見卓越成熟。亦對本地藝術創作、舞蹈創作有一種視野及前瞻，甚至會邀請不同舞者觀賞其演出，從而收集意見，足見其魄力和熱情。」

具有優秀的藝術行政能力，既有個人成立的舞團，定時推出計劃和演出，亦有和其他舞者合作的作品，能兼顧舞團及個人發展，並決心推動本地當代舞創作。」

"A capable representative of a new generation of dancers, with a solid training background and a stable, composed performance. A diversified physical expressiveness demonstrates a strong stage presence through characteristic works that grow in sophistication over time. A vision and foresight for local art and dance creations, even inviting different dancers to watch performances and give feedback, showing boldness and passion."

Excellent artistic and administrative capabilities with his dance troupe that regularly launches programmes and performances as well as collaborative works with other dancers, balancing the development of both the dance troupe and personal growth, with a determination to promote local contemporary dance creations."

麥卓鴻為緯舞場創辦人及藝術總監。2013年加入城市當代舞蹈團，2017年開展自由舞者生涯，期間獲邀於不同藝術節、舞團及工作室教授大師班。2018年在香港當代舞蹈冬令營和2021年《Think Out Of The Box》擔任聯合監製和監製。期間曾在新西蘭阿提米拉舞蹈團、法國布拉祖卡舞團及德國 Delattre Dance Company 任舞者和編舞。2016及2017年兩度獲提名香港舞蹈年獎「最值得表揚男舞蹈員」，並於2017年獲獎。2022年憑《遺角》榮獲香港舞蹈年獎「白朗唐新晉編舞」及「傑出中型場地舞蹈製作」。

Kelvin Mak, Founder and Artistic Director of Beyond Dance Theater, joined the City Contemporary Dance Company (CCDC) in 2013 and began his career as a freelance dancer in 2017. During this period, he was invited to teach master classes at various art festivals, dance companies and studios. In 2018, he served as joint producer and producer, respectively, for the Hong Kong Contemporary Dance Winter Camp and *Think Out Of The Box* in 2021. He has also danced and choreographed for the Atamira Dance Company in New Zealand, Ballet Preljocaj in France and the Delattre Dance Company in Germany. He was twice nominated as Outstanding Male Dancer at the Hong Kong Dance Awards in 2016 and 2017 and won the award in 2017. In 2022, the Hong Kong Dance Awards awarded his work *Remnants* the Tom Brown Emerging Choreographer Award and the Outstanding Medium Venue Production.



《遺角》
Remnants

Photo credit: Ar Liu Photography

出道不過 10 年，公演過的編舞作品不下 10 個，還未到 30 歲，已創辦了舞團「綽舞場」，麥氏在 2013 年加入城市當代舞蹈團，潛能已廣受關注，除了參演多個重要作品，亦嘗試參與編舞，是團內的耀眼新星，前途無可限量，可是他卻選擇離開舞團。「我非常感謝城市當代舞蹈團給了我很多發揮的機會，啟發了我。當時想到他們花了這麼多時間栽培我，又給了我這麼多空間，離開好像不太好，可是團內的前輩舞者，他們很注重我的個人發展，鼓勵我離開，當時雖然很不捨，但最後也決定離開這個 comfort zone(舒適區)，到外面看看，發掘更多的可能性。」離開舞團，還是 20 出頭的麥氏，選擇以自由身繼續其舞蹈事業，到不同的地方和舞蹈團隊分享他的作品和教班。

從舞者、編舞到 2017 年創辦「綽舞場」擔任藝術總監，不同的身分給他不同的挑戰，不同的作品也反映了他在成長路上的不同階段。「作品就像我的子女，各具重要性和意義，每個作品都反映了當刻的狀況。若要選最重要的，相信是《遺



《遺角》
Remnants

Photo credit: Ar Liu Photography

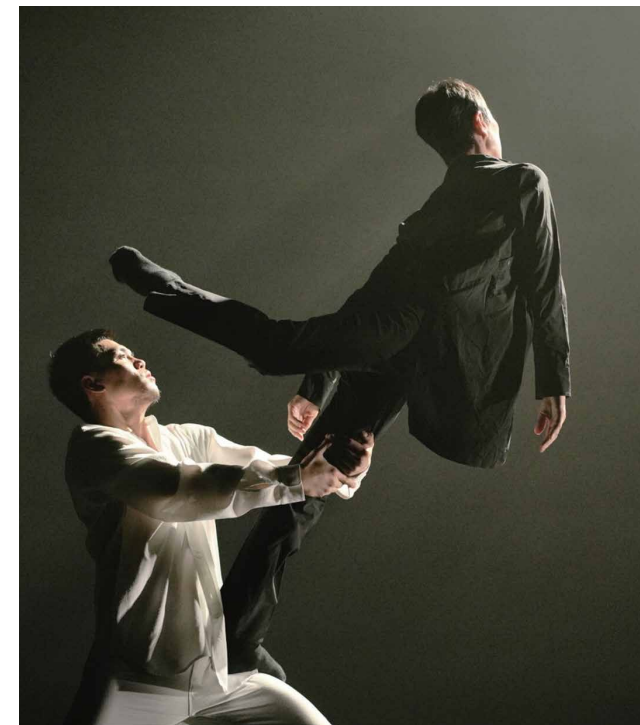
With less than 10 years of industry experience, Mak has created more than 10 choreographed works, and he founded Beyond Dance Theater under the age of 30. He joined the CCDC in 2013 and demonstrated immense potential as a rising star, performing in multiple significant productions and beginning his foray into choreography. Despite this success, he chose to leave the company. "I am very grateful to the CCDC for inspiring me and giving me so many opportunities to perform my best. At the time, I felt it would not be good to leave, as they had invested so much time in training me and given me a lot of liberty. However, the senior dancers in the company valued my personal development and encouraged me to leave. With mixed feelings, I eventually decided to leave my comfort zone and explore new possibilities." Since leaving the company, Mak, still in his 20s, has continued his dance career as a freelancer, sharing his work with and teaching at different organisations.

From being a dancer and choreographer to becoming Artistic Director of Beyond Dance Theater in 2017, every role has presented different challenges for Mak, and his works reflect the various stages of his growth. "My works are like my children, each with its own significance and meaning. Every work reflects the circumstances of a particular time. If I had to choose the most important one, I believe it is *Remnants*, which was inspired by the play *Rhinoceros*, which I really like. This work reflects my journey from when I started my career until now. In recent years, there have been waves of changes in society. Facing these difficulties and challenges, how can we stay true to ourselves and have faith in our own convictions? I think too many people in this society are just following the crowd; they need to live within a framework. But shall we

角》，靈感自我很喜歡的劇作《犀牛》，這個作品反映了我從入行至今的狀況。近年社會上出現一個又一個的洪流，面對這些困難和挑戰，如何保持初心，對自己的堅持深信不疑？我覺得這個社會上太多人云亦云，很多人需要在一個框架裡生活。但我們的生存意義或者價值，是否在於別人的眼光？」《遺角》叫人反思，也讓麥氏時刻提醒自己，如何守着初心。

作為新生代舞者，麥氏的目標不只在舞台上，「希望繼續為有志於表演藝術發展的年輕人，提供一個平台，尋找更多資源和空間。」這也是他當天創立「綽舞場」的目的之一。「我們的核心成員來自不同的表演藝術，包括芭蕾舞、街舞、鋼管舞、戲劇等。其實不論是否學院出身，只要具備條件，也可以在台上演出，例如早前的《Train of Thoughts》，就旨在讓年輕舞者、藝術家進行試驗式創作，並擔綱編舞，除了藉此發掘更多的表演人才，也希望透過新生代的演出去感染和培養觀眾。」麥氏感謝前輩的付出，又認為現今新生代能接觸到更多的資訊。「資訊豐富是好，同時也是不好，因為選擇多了，如何把豐富變成精練也是挑戰。」回到最初，源於藝術，談到創作，其實也是回歸基本。「創作過程就是回歸自身環境的感受，每一刻每一秒都可以是創作，因每一刻都要真誠面對自己、感受自己。」

文：林喜兒



《孤辰》
Mum

Photo credit: Wong Yiu-kuen, Jack

count our meaning of existence or value on what others think?" *Remnants* invites us to reflect and reminds Mak to hold true to his intentions.

As a new-generation dancer, Mak's goals are not only on stage. "I hope to continue to provide a platform for young people who aspire to develop in the performing arts by finding more resources and space for them." This is also one of his objectives in establishing Beyond Dance Theater. "Our core members come from different forms of performing arts, including ballet, street dance, pole dance and drama. Regardless of whether one received academic training, one can perform on stage with relevant qualifications. For example, the recent production *Train of Thoughts* aimed to invite young dancers and artists to develop experimental works and choreography. This helps us discover more performance talent, and I hope to inspire and nurture audiences through the performances of new-generation dancers." Mak is grateful for his predecessors' efforts and believes that today's generation has greater access to information. "Having more information can be good or bad. We have more choices now, yet extracting and sharpening from abundance is a challenge." It brings us back to where things begin, in art and creation. "The creative process is to return to the feeling of one's own environment. Every moment and every second can be a creation because we face and feel our true selves at all times."

《無風之域》
The Wind of Empty

Photo credit: Ar Liu Photography



鄭君熾

CHENG KWAN-CHI,
JORDAN



「音樂劇可讓表達意念得到昇華，並能以較柔軟的方式進入我們的靈魂深處。我曾被台上的表演折服，所以希望能以此啟發他人。」

"Musicals elevate the ideas conveyed, allowing them to diffuse into the deepest part of our souls. I have been bowled over by stage performances, and I hope to inspire others in the same manner."



鄭君熾乃資深的音樂劇男演員，曾參與多個不同類形的演出，多次獲得本地、海外提名及獎項。近年積極為不同製作擔任歌唱指導，甚至參與編創、翻譯、填詞等工作，發展上、能力上皆相當優秀，同時亦能感受到他對音樂劇的熱情。他又曾在 20 多個城市表演，同時仍不忘關注香港業界發展，值得嘉許。

Jordan Cheng is a seasoned musical theatre performer. He has participated in various genres of performances and received numerous local and international nominations and awards. Recently, he has been a vocal coach for several productions and has taken up roles in playwriting, translation and lyric writing. He has demonstrated excellent development and capabilities over his artistic career and has a real passion for musicals. He deserves commendation for his performances in more than 20 cities, while his heart remains with the local scene.

英國吉爾福德演藝學院音樂劇演藝碩士鄭君熾，為音樂劇演員、編劇、創作人、聲樂指導。至今擔演超過 70 齣舞台製作，並橫跨音樂、戲劇、舞蹈、流行文化介別，曾與香港話劇團、香港舞蹈團、西九文化區、非常林奕華、一舖清唱、香港交響管樂團等合作，演出足跡遍及全球 20 個城市。演藝代表作品包括《大狀王》、《梁祝的繼承者們》、《時先生與他的情人》等，並曾為多套音樂劇執筆劇本、曲詞，近期亦致力培育香港新一代音樂劇人才。2018 憑《時先生與他的情人》奪得加拿大多倫多劇評人大獎音樂劇最佳男主角。

Cheng Kwan-chi, Jordan, received his master's degree in musical theatre from the Guildford School of Acting and is currently a musical theatre performer, playwright, creative artist and vocal coach. He has performed in more than 70 stage productions in the music, drama, dance and popular culture genres across 20 cities around the world. He has collaborated with the Hong Kong Repertory Theatre, the Hong Kong Dance Company, West Kowloon Cultural District, Edward Lam Dance Theatre, Yat Po Singers, the Hong Kong Symphonic Winds and more. He has had roles in *The Impossible Trial*, *Art School Musical* and *Mr. Shi and His Lover*, with the last earning him the award for Best Actor in a Musical at the 2018 Toronto Theatre Critics' Awards. While contributing to multiple musical productions as a playwright, composer and lyricist, he has lately devoted himself to nurturing a new generation of talent in the Hong Kong musical theatre scene.

一人能演唱兼備，並非易事，但音樂劇演員的身分會否被定型而局限其發展空間？凡事皆一體兩面，「有辣有唔辣」，對鄭氏而言卻是一個可多方合作的契機。如他於過去兩年，不只為香港城市室樂團演出音樂劇《野地之聲》，亦與香港小交響樂團、一舖清唱及人力飛行劇團合作，改編及主演交響音樂劇《阿飛正轉》，更於迪士尼主題演唱會中與香港交響管樂團合作。他說：「舞台劇演員是綜合不同能力於一身，這身分反而令我可遊走演戲以外的其他領域，在不同的平台展現自己。」



交響音樂劇《阿飛正轉》
Symphonic Musical *Pica Pica Choose*
Photo credit: Hong Kong Sinfonietta

音樂劇的魅力與溫柔

鄭氏與戲劇結緣，源於他在大學時試鏡成功後，以素人姿態演出舞台劇《愛在地球毀滅時》。由中學時只參與樂團表演，到突然在台上演戲兼自彈自唱，四周昏暗，卻只有射燈照射着自己，他感覺到四百多對眼睛的視線及專注於自身的能量流動，讓他認為這是一種溫柔的陪伴。「那刻的寧靜與交流，是我從未體驗過及無可取替的。即使到現在，甚至去年出演《大狀王》，亦能感受到箇中溫柔。」

It is not an easy task to develop top-drawer skills in both acting and singing. However, as a musical theatre performer, Cheng's artistic development is not confined by stereotypes of his role. In the past two years, he has performed in the City Chamber Orchestra of Hong Kong's *WILD (The Musical)* and collaborated with the Hong Kong Symphonic Winds in Disney in Concert. He also adapted the script for and starred in the musical *Pica Pica Choose* by the Hong Kong Sinfonietta, Yat Po Singers and Mr. Wing Theatre Company. To Cheng, "a musical theatre performer is a blend of multiple talents; for me, this opened the door to realms beyond acting and allowed me to present myself on different stages."

The Charm and Tenderness of Musicals

Cheng's first encounter with the theatre was in his university days when, as an amateur, he successfully auditioned for the play *Lost In the End of Love*. In secondary school, he had only taken part in orchestral performances, and the switch to solo acting and singing on stage, feeling the full spotlight upon him, made him conscious of the attention of the 400-strong audience and the flow of his own energy. This, to Cheng, is a tender accompaniment: "I've never experienced the tranquillity and exchange that I felt during that performance. It is an irreplaceable feeling even to this day. Even during last year's performance of *The Impossible Trial*, I could feel the tenderness within such an experience."

Among the various theatre genres, Cheng believes musicals are one of the most audience-friendly forms of expression, as the music helps ease the spectators into the performance. *The Impossible Trial* is an unprecedented musical theatre production. It assembled the finest crew in musical production and performance in Hong Kong. The script, compositions and lyrics were all completed in 2017, followed by cast selection, two years of rehearsals and pre-shows, and amendments in 2019. It was then delayed due to the pandemic; however, the



多媒體音樂演出《蘇·聲·道》
Multimedia Music Gala *Convergence*
Photo credit: RhapsoArts Management Limited

他認為音樂劇是眾多戲劇項目裡，比較貼近觀眾的一種表達方式，簡單來說，就是音樂讓人「較易入口」，接觸面應是最廣。音樂劇《大狀王》可說是前所未有的作品，集合香港最頂尖的音樂劇創作和演出班底，曲詞劇本早於2017年完成，再遴選演員及經過兩年的排練，2019年預演並再修訂，後因疫情延期，創作團隊卻能因此慢慢雕刻，繼續去蕪存菁，以臻完善。這段時間對他來說是既漫長，卻又很值得和十分奢侈。「音樂劇需要花很多功夫及時間去成就出來，音樂是不可缺少的存在，而歌曲是為了讓劇情推進，編劇、作曲、填詞須緊密合作才事成。然而，有音樂就有拍子，有拍子即等於時間，你便必須要在特定的時間把話說完，準確演出及演員之間需要很長時間磨合，才能令演出更具感染力。」

走出屬於自己的路

音樂劇是一項精密又艱巨的創作，然而他近年來除了繼續演出及擔當歌唱指導外，亦投入劇本翻譯及作曲填詞的工作。作為演員，都是在演繹別人的故事；創作才能把自己的所思所感表達出來。翻譯音樂劇本，不只讓本地觀眾接觸更多海外作品，同時亦可讓他專心及有系統地研究文本，解讀別人如何用音樂鋪陳，說故事。

「音樂劇源自西方，但這不代表我們不能走出自己的路。粵語有九聲，填詞時雖然相比其他語言更具挑戰性，但我亦希望創作出自己的作品，讓自己在舞台上演繹，令更多人認識本地音樂劇，煥發其光彩。」

文：梁蔚澄



音樂劇《大狀王》
Musical *The Impossible Trial*

Photo credit: West Kowloon Cultural District Authority, Hong Kong Repertory Theatre and Wing Hei Photography

creative team seized the opportunity to polish and refine the production to perfection. It was a drawn-out process for Cheng, but a valuable, even luxurious, one. "Musicals require a huge investment of time and effort. Music is essential, and the songs motivate the story. The playwright, the composer and the lyricist must work closely together. Nonetheless, if there's music, there's a tempo, and the tempo means you're timed. You have to say everything you need to within the time limit. Performers need ample time for adjustments to achieve a precise, touching performance."

Walking a Path of Our Own

A musical is an intricate and daunting creative process. In recent years, besides performances and vocal coaching, Cheng has also devoted himself to script translation, music composition and lyric writing. Actors tell the stories of others; it is only through creative work that we can express ourselves. Translating musical scripts not only exposes the local audience to more works from around the world but is also an opportunity for Cheng to systematically study the scripts and understand how others develop and narrate stories with music.

"Musicals are a Western creation, but we can forge a path of our own. The nine tones of Cantonese make it more challenging to write lyrics, but I still hope to create and perform my own work – to let local musicals reach a larger audience and shine on stage."



曾覓
QUIST TSANG

「要知道哪些角度、動作最能表達電影的核心主題，不待過現場是不能提煉出來的。」

"Without being on the set, you can never identify the best angle or action to convey the core theme of a film."



優秀攝影與設計師，利用平面攝影展現出香港電影多彩的面貌。評審年度內曾參與香港國際電影節《光影浪潮：香港電影新動力劇照展》，於 10 多個地區進行劇照巡迴展覽，十分罕有。曾覓亦勇於創新嘗試，製作了藝術動畫 NFT。

A talented photographer and designer, Quist Tsang presents the colourful facets of Hong Kong cinema through still photography. By contributing to the *Making Waves – Navigators of Hong Kong Cinema* photo exhibition of the Hong Kong International Film Festival, Tsang had her works exhibited in over ten venues worldwide during the assessment year, which is extraordinary. Known for her innovative approach, Tsang also creates NFTs with animation art.

曾覓 17 歲開展專業攝影工作，曾任職《號外》雜誌。2011 年開始以劇照師和海報設計師身分投身電影圈，參與電影包括《風林火山》、《花椒之味》、《狂舞派 3》、《媽媽的神奇小子》及《怒火》等。她的劇照作品曾參與由香港國際電影節主辦的海外巡迴展覽《光影浪潮：香港電影新動力劇照展》。曾氏亦出版了兩本個人攝影集。除電影之外，她為香港舞蹈團《九歌》攝製海報和宣傳片，也有個人錄像藝術創作。

Quist Tsang started her career as a professional photographer for *City Magazine* at the age of 17. She joined the film industry as a still photographer and poster designer in 2011 and has since contributed to the production of numerous films, including *Sons of the Neon Light*, *Fagara*, *The Way We Keep Dancing*, *Zero to Hero* and *Raging Fire*. Her still photography works were exhibited in the roving exhibition *Making Waves – Navigators of Hong Kong Cinema*, organised by the Hong Kong International Film Festival. Apart from film-related work, she has also published two photography collections and designed the poster and promotional video for *Nine Songs*, a performance by the Hong Kong Dance Company. In addition, she pursues personal endeavours in video art.

揭開電影背後的神秘面紗

曾氏回想起拍攝劇照的時刻仍感到興奮，例如在天台槍戰、飛車動作爆破場面下捕捉決定性的瞬間；在拍攝現場遊走於各台攝影機之間，切實地目睹一部電影的誕生過程。對於大多數人而言，劇照師的工作主要是為電影宣傳提供相片而已，但曾氏自言要讓觀眾看到電影的另一面，揭開製作背後的神秘面紗，利用鏡頭訴說電影製作的故事，「我的工作就是為電影服務。」

曾氏除了在拍攝現場發掘最佳的攝影角度外，她也會參與海報設計、進行側拍以記錄電影拍攝過程等工作。以參與已故陳木勝導演執導的《怒火》為例，她早於電影前期開發階段已着手設計前期海報，為電影提供視覺概念。她認為劇照師不僅是在電影宣傳時期才能發揮作用，更可協助電影導演掌握拍攝情況，或為觀眾對作品帶來另一種的見解。她會在現場將照片調色後給導演作參考，讓導演從中了解電影的風格和方向，提煉所需要的視覺元素。參與電影製作亦讓曾氏在群體的相互合作下，發揮自己最大的作用，「這是作為專業攝影師必需學會的。」



《媽媽的神奇小子》
Zero To Hero

Photo credit: One Cool Pictures, directed by Jimmy Wang, produced by Sandra Ng



《怒火》
Raging Fire

Photo credit: Emperor Motion Pictures, Sil-Metropole Organization Ltd, Tencent Pictures, directed by Benny Chan (d.), produced by Benny Chan (d.) and Donnie Yen

Unveiling the Mystery behind Film Production

Tsang can recall her excitement when shooting on movie sets, capturing decisive moments in intense scenes, such as rooftop shootouts and car chases with explosions. Walking around the set between the cameras, she gets the chance to witness the birth of a film first-hand. While many people think that her job as a still photographer is just to provide photos for film promotion, Tsang aims to show the audience a different facet of the movie by unveiling the mystery behind the scenes, telling the story of the film's production through her lens: "I am devoted to serving the film."

In addition to shooting on set and looking for the best angles, Tsang takes part in poster design and takes candid photos to document the filmmaking process. In the production of *Raging Fire*, for instance, directed by the late Benny Chan, Tsang started designing the posters as early as the movie's development stage, visualising the concepts to facilitate the production. She believes that still photographers can play a role beyond the promotion stage of a film by helping the director understand the shooting situation or providing the audience with a different interpretation of the work. By adjusting the colour of images on the spot, she offers a point of reference for directors to identify the style and direction of the film and then extract the visual elements they need. As part of the production team, Tsang collaborates with others and makes the utmost of her role: "It is an essential skill that a professional photographer should excel at."

親歷現場捕捉一瞬間

但要在如戰場般的拍攝現場找到自己的位置，曾氏直言劇照師一方面要掌握工作節奏，同時間更要爭取拍攝機會。有時候她會在演員等候演出期間進行拍攝，當看到一個難得的畫面時，便會極力提出捕捉那一瞬間的要求，而往往只能換取一兩分鐘的時間。「五分鐘已是很奢侈了，拍攝時連自己都感到腎上腺素不斷上升。」

正是由於曾氏長時間在電影現場工作，她因而建立了與一般設計師不同的海報風格。不論是《風林火山》中劉青雲與梁家輝等人於海山樓前挺起胸膛的群像照，還是《媽媽的神奇小子》中母子兩正側面臉孔重疊的海報，都是曾氏親歷拍攝現場後才能設計而成的。「要知道哪些角度、動作最能表達電影的核心主題，不待過現場是不能提煉出來的。」

從 2011 年參與第一次的劇照拍攝，到正式走進五光十色的電影行業，曾氏多年來都為別人做「嫁衣」，現在她開始投入於個人創作和跨界的合作上。近年她參與了香港舞蹈團最新版本的《九歌》海報拍攝和宣傳片製作工作，更與錄像藝術家鮑藹倫合作設計影像裝置。「但我還是認為在電影現場與製作團隊一同合作，當中過程是最令我享受的。」

文：何阿嵐
髮型設計：Otto@Anchor Anchor Barbershop



Photo credit: Hong Kong International Film Festival (HKIFF)

Capturing the Flash of Moments on Movie Sets

In order to find her position on a film set resembling a battlefield, Tsang revealed that still photographers must both master the pace of the work and seize every opportunity to shoot. She sometimes shoots when actors are still waiting for their turn to perform, and when she notices a rare scene, she will eagerly request to capture it, even if she is only allowed one to two minutes to do so. "Five minutes is a luxury. I can feel my adrenaline racing when I shoot," she said.

Since Tsang has persistently worked on film sets, she has developed a unique poster style that sets her apart from other designers. The poster of *Sons of the Neon Night*, capturing Sean Lau, Tony Leung and others standing tall in front of Montane Mansion, and the poster of *Zero to Hero*, showing overlapping frontal and side portraits of the mother and the son, are both examples of Tsang's works based on her first-hand experience on the movie set. "Without being on the set, you can never identify the best angle or action to convey the core theme of a film."

Since her entry into the vibrant film industry through her first still photography commission in 2011, Tsang has contributed to the projects of others. Now, however, she is shifting her focus to personal creations and cross-disciplinary collaborations. In recent years, she has taken part in the poster and promotional video production for the latest version of *Nine Songs*, performed by the Hong Kong Dance Company. She has also collaborated with video artist Ellen Pau on video installations. "Nevertheless, I find it most enjoyable to work on movie sets with film crews," she said.

《怒火》
Raging Fire

Photo credit: Emperor Motion Pictures, Sil-Metropole Organization Ltd, Tencent Pictures, directed by Benny Chan (d.), produced by Benny Chan (d.) and Donnie Yen

曾繁裕

TSANG FAN-YU, GABRIEL



「文字像一塊每人都經過的大石，有人踩過它，有人拿起它打磨成新的石子，而我只是一個珍惜石頭的人。」

"Words are like stones that everyone passes by. Some step past them, some pick them up and polish them into new stones. I am just a person who cherishes each stone."



學者型作家，作品富哲思，講究文學技巧的推進，為創作注入現代和香港的特色，中間卻不着痕跡，言之有物，當中小說最有創意。另外對文學推廣亦不遺餘力，實屬近年難得一見的年輕作家。

Tsang Fan-yu, Gabriel, is a scholar and writer whose works are full of philosophical thoughts, with an emphasis on the advancement of literary skills. He subtly fills his writing with the characteristics of Hong Kong and modernity, packing it with messages of significance. His novels are particularly creative. With his tremendous efforts to promote literature, he is one of the most exceptionally commendable young writers of recent years.

曾繁裕為倫敦大學國王學院比較文學博士，現任香港浸會大學中國語言文學系助理教授及文學雜誌《字花》編輯。出版著作有中長篇小說《日日》(2010)、《低水平愛情》(2012)、《無聲的愛慾與虛無》(2014)、《後人類時代的它們》(2018)以及小說集《三》(2022)。早年曾奪城市文學獎、大學文學獎、青年文學獎、星島日報徵文比賽冠軍等獎項。創作類型包括小說、新詩、散文及評論，作品發表於中港台與英國的文學平台，如《香港文學》、《虛詞》、《創世紀》、《Eyot》、《KCL Literary Journal》等。

Tsang Fan-yu, Gabriel, obtained his PhD in Comparative Literature from King's College London. He is currently an Assistant Professor at the Department of Chinese Language and Literature of the Hong Kong Baptist University and the editor of the literary journal *Fleurs des Lettres*. His publications include the novels *Stand* (2010), *Low Level Love* (2012), *Silent Desire and Nothingness* (2014), *Love in the Era of Post-human* (2018) and the short story collection *Three* (2022). An awardee of the City Literary Awards, the Intersarsity Creative Writing Competition and the Youth Literary Awards, as well as the winner of the Singtao Post Writing Competition in his early years, his writing takes various forms, including novels, modern poems, prose and criticism. His works have been published on literary platforms in China, Hong Kong, Taiwan and the UK, such as in the *Hong Kong Literary*, *P-articles*, *Epoch Poetry Quarterly*, *Eyot*, *KCL Literary Journal* and more.

由愛起始 初嘗寫作

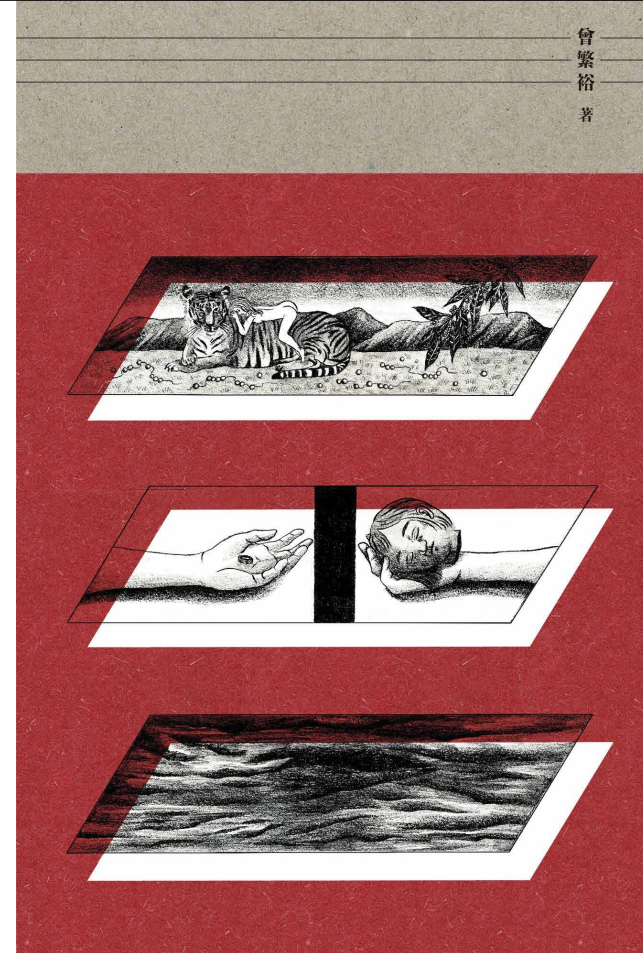
曾繁裕的創作起點，並非因為學術研究或賺取名氣，而是極單純而青澀的少年戀愛夢——「高中暗戀鄰班的女同學，就寫日記和詩歌抒發情懷。」及後自學古詩和駢文，他笑曰：「如此古怪，沒女孩子喜歡也很合理。」為了博取伊人的注意，後來他參加作文比賽，首次參賽便獲全港冠軍。戀愛最後沒找上他，不過創作才華卻來叩門，此後屢獲獎項。

曾氏醉心寫作，也源自對信仰的深刻體會，他認為「上帝用話語創造世界，且藉着《聖經》以文字而非圖像向世人說話，所以我也希望透過寫作尋求和盛載意義。」

追求學術 更探究人性

大學本科未有攻讀文學，曾氏及後修讀碩士及博士，才以中國現當代文學為研究題目，展開如飢似渴地讀寫及學術研究的人生。這時期的作品脫胎換骨，既有文學技巧，亦見宏大的歷史場景，更不乏實驗性的意象書寫。

在文學領域尋索的過程中，他一方面渴望寫出生命的本質，「因極受康德的哲學和托爾斯泰的文學作品啟發，無論書寫甚麼故事，最終都要打通生命的脈絡。」另一方面，



小說《三》
Novel Three

A Writing Journey That Began with Puppy Love

For Tsang, the starting point of his creative path was not a pursuit of academic achievement or literary fame, but his teenage puppy love. "In high school, I had a crush on a girl in another class, so I journaled and wrote poems to express my feelings." Later, he started to teach himself classical poetry and pianwen ("parallel prose"). Looking back, he laughed, saying, "No girl would like such a weirdo." To draw the attention of the girl he admired, he participated in a writing contest for the first time, winning first prize over competitors from all over Hong Kong. Though he didn't win the heart of the girl, he did attract the muse of creative writing and thereafter became a frequent winner of literary awards.

Tsang's passion for writing also stemmed from his reflections on religion. He believes that "God created the world with words and speaks to the world through the Bible rather than images, so I hope to use writing to search for and convey meaning as well."

Academic Pursuits and the Exploration of Human Nature

Tsang did not study literature as an undergraduate; it was not until his master's and doctoral degrees that he took modern and contemporary Chinese literature as his research topic and found a great hunger for reading, writing and academic research. During that period, his writing underwent a thorough transformation, characterised not only by grand historical scenes and his developing literary skills but also by experimental imagery.

他重視技巧和理論的實踐，因這是創作必要的方法和器具。以此把意念包裝後，讀者更能珍視明白作品的內涵。他也按此指導學生。

重構魯迅人生 也珍視小人物生活

把文學技巧與生命探求握如刀刃，把玩得不亦樂乎，最見於2022年出版的小說集《三》中的作品〈狂人野史〉。故事背景遠涉華夏文明起源，曾氏把魯迅、其妻子及好友的生平與意識形態虛實並置；他天馬行空地將文學巨人寫成萬惡的吃人怪獸，同樣能透徹書寫小人物的基層生活，望把被遺忘的小眾帶到文字舞台跟前。

「文字像一塊每人都會經過的大石，有人踩過它，有人拿起它打磨成新的石子，而我只是一個珍惜石頭的人。」他向複雜荒誕的世界，投下小石；以尖銳而精鍊的書寫，激起千重浪。

文：林蕙芝

In the process of literary exploration, Tsang longed to write about the essence of life. "Inspired by Kant's philosophy and Tolstoy's literary works, it is a must for me to connect all the context of life, no matter what story I am writing." On the other hand, he values the practice of technique and the grasp of theory because these are the necessary methods and tools for writing. When ideas are packaged in this way, readers will further cherish and understand the meaning of the work. He also guides his students in this approach.

Remaking Lu Xun's Life and Centring the Lower Classes

Tsang's *The Unofficial History of a Mad Man*, published in 2022 in the short story collection *Three*, demonstrates how he masterfully and joyfully wields the dual blades of literary skills and life exploration. In the story, set against the backdrop of the origins of ancient Chinese civilisation, he juxtaposes the lives and ideologies of Lu Xun, his wife and his friend, merging history and fiction. Here, Lu Xun becomes an immortal being who castigates the ignorant and stubborn human nature of today's world. In addition to whimsically turning the literary giant into an evil man-eating monster, he portrays the lower classes and their lives with great depth, bringing the forgotten minorities to the centre stage of his novel.

"Words are like stones that everyone passes by. Some step past them, some pick them up and polish them into new stones. I am just someone who cherishes each stone." Tsang casts his pebbles into the complex and absurd world, creating ripples with his sharp and refined writing.



作品獲刊於不同園地
Works published on different platforms



在飲江研討會發表論文
Presenting paper in poet Yam Gong's conference

鄭智禮

CHILAI HOWARD



「即使你所做的事微不足道，但你仍然要成為踏出第一步的人。」

"Everything you do in life may be insignificant, but it's very important that you do it, because no one else will."



作品數量豐富，活用多元新媒體的手法來詮釋日常生活與藝術的結合。展現作品之場地和合作機構亦十分廣泛。將編程套用至作品中，思考未來人工智能的可能性。鄭智禮亦勇於探索不同領域，如數碼扶乩作品《ONLY3MATTERS》創新性高，為觀者帶來驚喜。

Chilai Howard, a prolific multimedia artist, has created a captivating artistic practice that merges everyday life with art, weaving together innovative media and programming techniques that hint at the boundless possibilities of artificial intelligence. Among his eclectic body of work is the striking piece *ONLY3MATTERS*, which features digital planchette writing and surprises viewers with its originality. This work stands as a testament to Howard's bold exploration of diverse fields. His art has been showcased in a wide range of prestigious venues and collaborative institutions, attesting to the breadth and depth of his creative output.

鄭智禮畢業於香港城市大學創意媒體學院(批判性跨媒體實驗室)及香港科技大學(創意傳播)，不斷探究各類藝術媒介，尤其專注於實驗影像創作及混合媒體裝置藝術。作品曾於各個國際藝術節及博物館展出，如北京中央美術學院美術館、台北當代藝術館、香港《新視野藝術節》、倫敦泰特現代美術館及巴塞羅那亞洲中心等。2010年，鄭智禮創立NNNNNNN設計公司，榮獲Red Dot紅點設計大獎、2022年度最傑出空間及平面藝術設計團隊等獎項。

Chilai Howard, a mixed-media artist, graduated from the School of Creative Media at the City University of Hong Kong, majoring in intermedia art, and the Hong Kong University of Science and Technology, majoring in creative communication. His artistic pursuits span various media, with a particular focus on experimental film and mixed-media installations. Howard's unique and innovative works have been featured in some of the world's most prestigious international art festivals and museums, including the Art Museum of the Central Academy of Fine Arts in Beijing, the Museum of Contemporary Art in Taipei, the New Vision Arts Festival in Hong Kong, the Tate Modern in London and the Casa Asia in Barcelona. In 2010, Howard founded the NNNNNNN design company, which has since received numerous accolades, including the highly coveted Red Dot Design Award and the distinguished title of Outstanding Space and Graphic Design Team of the Year in 2022.

微小力量也成就創意

「創作本來不容易，經歷疫情等挑戰，在香港堅持理想，就更艱難。」鄭氏直言，「特別感激評審此時向我頒發『藝術新秀獎』作嘉許，亦多謝同行的藝術界朋友、創作團隊及家人。」他回顧自己的藝術生涯，不是單靠個人付出，「若非香港的多元文化，滋養成長；師友的悉心引導，啟發技藝；團隊的共同努力，陪伴闖關；合作單位的充分信任，給予機會；還有受眾的真誠支持，鼓勵前進，我自問難以走到當下。所以我的每項媒體藝術作品，既反映個人思想和觀點，亦凝聚眾人的無形心意，是共同育成的創意結晶。」

評審年度作品《ONLY3MATTERS》數碼扶乩，就是受世界亂象啟發，並有意安撫人心。「為何我堅決做創作？不是追求偉大成就，恰好相反，愈潛心去做就愈感到自身的微小。但微小卻又不代表『不為』，倒要為信念盡力嘗試及踏出一步。因為很多事，你不做，或許就會沒人做；若你先行動，至少是個開始。」鄭氏堅定的說。

《ONLY3MATTERS》的構思正源於社會強烈的「無力感」氣氛，「眼見無數人迷失方向，我就決心行動，以生成藝術(Generative Art)及互動設計(Interaction Design)，模仿傳統信眾求籤的概念，讓 300 位受眾透過線上提問，經程式運算及輸出回應，再線下向他們郵寄祝福符。」



MEME Museum

Even the Tiniest Effort Can Yield Creative Results

"Creating art is by no means an easy task, and with the challenges posed by the pandemic and other obstacles, it has become even more daunting to pursue one's ideals in Hong Kong," admitted Howard. "I am deeply grateful to the judges for awarding me the Award for Young Artist at this time. I would also like to extend my heartfelt thanks to my fellow artists, creative team and family for their unwavering support." Reflecting on his artistic career, Howard acknowledged that his success could not solely be attributed to his personal efforts. "Without Hong Kong's vibrant and diverse cultural milieu to nurture me, the wise guidance of my mentors, the collaborative efforts of my colleagues, the trust and opportunities provided by our partners and the genuine support of our audience propelling me forward, I would not have made it to where I am today." He believes that each of his media artworks reflects not only his personal thoughts and perspectives but also the intangible sentiments of others and that each is the creative fruit of collective nurturing.

The award-winning digital planchette artwork *ONLY3MATTERS* offers a unique perspective on the chaotic nature of our world while providing a soothing respite for restless minds. According to Howard, his motivation for creating art is not the pursuit of grandiose achievements, but rather the opposite. "The more I immerse myself in the creative process, the more I am struck by my own insignificance," he explained. Yet, this sense of insignificance does not translate into inaction. Instead, it drives him to pursue his beliefs and take each step forward with determination. Howard believes that meaningful change can only be achieved through action. "Without someone willing to take that crucial first step, countless opportunities may remain untapped and unrealised."

作品最終或未能實際上解決疑難，「但至少為大家提供『心靈樹窿』，稍為放下心事、調整心情，獲得歡笑及希望。」

讓藝術活在日常

鄭氏積極以 NNNNNNN 設計公司的名義，跟各大商業機構、品牌或團體，合作富有創新性以至公共意義的藝術計劃。例如《MEME Museum》及《Made in Japan 3.0》，「這些作品分別探討城市與民眾，或時間、空間與身體的關聯，引發受眾省思活在數碼時代，從物理到精神的萬千變化。」另外，他跟團隊又常參與各院校以至展能藝術項目，「時代不同，公民意識提高，當代藝術家亦可多善用知識和資源的共享力量，發展公共創意及美藝教育。尤其媒體藝術的可塑性高，結合線上線下的平台或技術，往往有助傷健者或弱勢改善生活，值得探索。」

鄭氏還分享了其終極夢想，「希望有一天成為教授，把累積的藝術知識、人生經驗和創意資源，回饋香港不同社群。我相信任何類型藝術的核心精神，無非是讓人表達想法與情感。隨科技與人性的牽絆漸深，世事又會更多變無常，假如未來可藉着美藝教育，引導更多人掌握媒體藝術或其他相關媒介，沉澱地思考、抒發或溝通，這份心靈的扶持尤其特別重要。但願我繼續保持好奇的心，堅守質素和標準地前進，終可實現這目標。」

文：張高翔

The inspiration for *ONLY3MATTERS* was the prevailing sense of helplessness that permeated society. Observing countless individuals who had lost their sense of direction, Howard felt compelled to take action by creating generative art and interactive design. "Drawing on the concept of traditional divination, I invited 300 audience members to submit their questions online. Using programmatic calculation and output, I then sent each participant a personalised blessing symbol by mail," Howard explained. While the work may not have resolved any concrete difficulties, it offered something equally important. "At least it offered a 'spiritual outlet' as a source of solace for many to temporarily set aside their worries, adjust their moods and find laughter and hope."

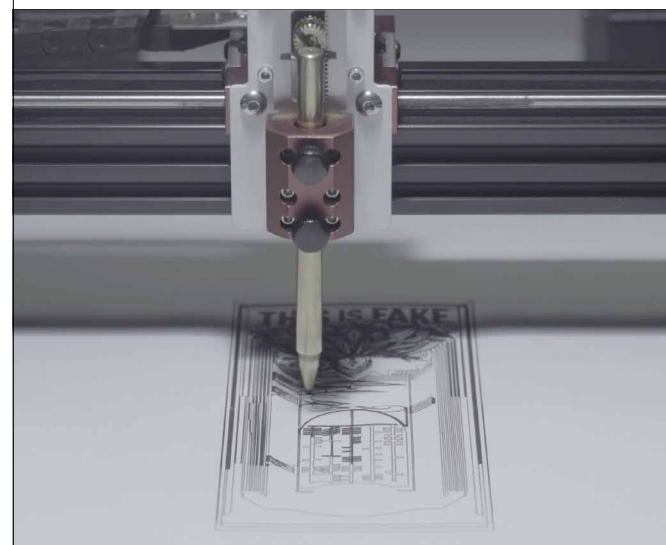
Beyond the Gallery Walls: Let Art Live in Everyday Life

Under the banner of NNNNNNN, Howard engages in active collaboration with a wide range of commercial organisations, brands and groups to create innovative and socially meaningful art projects. Examples of such works include *MEME Museum* and *Made in Japan 3.0*, which explore the relationship between the city and its inhabitants and delve into the manifold changes wrought by time, space and the digital era on our mental and physical states. Additionally, Howard and his team often participate in projects related to art education and exhibition for individuals with disabilities. "As times change and civic awareness increases, contemporary artists can leverage the power of shared knowledge and resources to foster public creativity and advance art education. It is worth exploring how the highly malleable medium of media art allows for the effective combination of online and offline platforms or technologies, thus improving the lives of individuals who are marginalised or living with disabilities."

Howard revealed his ultimate aspiration: "To one day attain the esteemed position of professor and thereby contribute to the diverse communities of Hong Kong with my extensive acumen in art, life and creativity. I firmly believe that at the heart of every art form lies the innate desire to articulate one's thoughts and emotions. As the relationship between technology and humanity deepens and global events become increasingly unpredictable, it is my fervent desire that more individuals will be guided to master media art and other cognate media through art education, allowing them to engage in the contemplation, expression and communication of their deepest sentiments. This emotional sustenance is of paramount importance. I am committed to maintaining an inquisitive mind, adhering to the highest standards of quality and ultimately realising this cherished goal."



香港教育大學香港教育博物館「課室外的學生歲月」展覽
"Beyond the Classroom: Extra-curricular Activities"
exhibition at Hong Kong Museum of Education,
The Education University of Hong Kong



ONLY3MATTERS

盧定彰

LO TING-CHEUNG



「藝術創作的意義，就是讓觀眾從另一些角度感受世界，看到更多可能。」

"The meaning of art creation is to offer fresh perspectives for the audience to perceive the world and uncover new possibilities."



盧定彰博士將文學和音樂融合，寫成大型原創歌劇和清唱劇作品，創意力高且在跨界別推廣香港文學方面充滿熱誠。盧氏在粵語歌詞上下了很大的心力和時間，所有字韻皆正確無誤，可見其技巧運用已達一定水平。相對過往盧氏競選歷屆「藝術新秀獎」的表現，近年來他的創作和演出活動更加大型和多樣化，接觸了廣泛的香港和海外觀眾，具明顯的進步。

A passionate cross-disciplinary advocate of Hong Kong literature, Lo combines literature and music to create original operas and cantatas on a large scale with admirable creativity. He has devoted tremendous effort and time to composing music for Cantonese lyrics that faithfully fits the tones of the dialect, demonstrating exemplary artistry to a remarkable standard. Compared with his previous nominations for the Award for Young Artist, Lo's works and the performances thereof in recent years are larger in scale, more diverse and have reached a wide audience both locally and abroad. His achievements are highly commendable.

盧定彰 2009 年以一級榮譽畢業於香港大學(港大)文學院音樂系，2012 年取得作曲哲學碩士學位，2017 年於英國約克大學完成作曲博士課程。回港後參與由香港藝術節委約的大型音樂會《世紀香港》，以及為香港和聲室樂合唱團創作合唱作品《瑪麗個案》，自此糅合本地文學與音樂成為盧定彰創作的一大方向。當中西西的短篇小說《像我這樣的一個女子》首次被改編成歌劇，且在 2018 年於捷克奧斯特拉瓦現代新歌劇節首演。除以文學為靈感，盧氏也獲不同樂團委約創作管弦樂和室樂作品，於本地和海外演出。

Lo Ting-cheung, Daniel graduated with first-class honours from the Department of Music at the University of Hong Kong (HKU) in 2009, where he also earned an MPhil in Music Composition in 2012. He subsequently completed a PhD in Composition at the University of York in the UK in 2017.

Soon after returning to Hong Kong, Lo participated in *Hong Kong Odyssey*, a large-scale concert commissioned by the Hong Kong Arts Festival, and composed the choral work *Mary's Chalk Circle* as commissioned by Hong Kong Voices. Since then, the integration of local literature and music has become an integral part of Lo's artistic output. Not long after, Lo composed an opera based on Xixi's short story *A Girl Like Me*, which premiered at the New Opera Days Ostrava in the Czech Republic in 2018. In addition to his work with literature, various orchestras have commissioned Lo to compose orchestral and chamber music, which has been performed locally and abroad.



《幸福家庭與狗》
The Happy Family

中學時期盧氏已懷着樂隊鼓手夢，入讀港大時雖因一些疑慮沒有選擇音樂系，反而成了化學系學生，但早就盤算藉「跨學院雙主修」選修音樂系科目。一個學期過去，盧氏確認有能力應付，立刻申請轉系，更在良師引導下走上創作當代音樂之路。

結合香港文學與音樂

不少人提起盧氏，都聯想到他糅合香港文學和音樂的作品。他表示2017年他從英國學成回港，湊巧地獲香港藝術節與「香港和聲」分別邀約他自選香港文學譜曲，促使他有系統地大量閱讀，從而對結合文學與音樂的創作萌生興趣。他說：「如果原著能夠引發我對某種音樂/藝術形式的想像，從而寫出有趣的音樂，這便是改編的意義。」

盧氏所有作品都是先詞後曲，還每每以粵語演唱。他指固然要解決技術問題，但沒有大家想像般困難，並補充說：「協音是基本要求，做到並不等於寫出好作品。重點是音樂能否帶動文本、營造空間帶領觀眾進入氛圍，把文本觸碰不到的情緒放大，讓觀眾有更深層次的感受。」他自言在香港出生，用母語創作最感親切自然。



《璃屋》
Glasshouse

In secondary school, Lo dreamt of becoming a drummer in a band, yet when he applied to HKU, he hesitated to major in music and chose chemistry instead, while making plans to pursue a double major across faculties to study music courses. After a semester had passed, Lo began to gain confidence in his ability to major in music and applied for a transfer. Under the guidance of great teachers, he set off on his journey to become a contemporary music composer.

Integrating Hong Kong Literature and Music

When people think about Lo, they often think of how he fuses Hong Kong literature and music in his works. The composer recalled that when he returned to Hong Kong in 2017 after completing his studies in the UK, both the Hong Kong Arts Festival and Hong Kong Voices serendipitously invited him to write music inspired by the Hong Kong literature of his choice. This prompted him to read systematically and extensively, which in turn further kindled his interest in merging literature and music through composing. He said, "If the original work can inspire me to conjure a particular piece of music or art that culminates in a compelling work, this will give great meaning to the adaptation."

In all his vocal works, Lo composes the music after the lyrics have been written, and Cantonese is always the language used. While there are bound to be all sorts of technical issues to tackle, he said the process is actually not as difficult as most people would imagine, adding that "matching the music to the tones of the dialect is only the first step, and being able to achieve that does not necessarily mean the work is a good one. Rather, and more importantly, the music should inject momentum into the text carve out a space for the listener to become fully immersed, amplify emotions otherwise left dormant in the text, and awaken profound feelings in the audience." As someone born in Hong Kong, Lo believes that composing in his mother tongue is the most comfortable and natural thing to do.

創作路上的各種嘗試

盧氏在得獎年度的主要作品，是邀請作家黃怡全新創作文本的《幸福家庭與狗》，以及靈感擷取自德國詩人潘霍華在獄中所寫之詩的《璃屋》。二者延續糅合文學與音樂的路線外，亦有所突破。盧氏說：「《幸福家庭與狗》以講故事而非歌唱形式與音樂結合，在音樂史上並不常見，也讓我對劇場、音樂和文字的配合有了新體悟。」

《璃屋》原來的設想是在大館監獄廣場搭建一間互動聲音裝置小屋，讓觀眾進入，透過互動，觀眾可按不同選擇而獲得弦樂四重奏和電子聲效的體驗。盧氏說：「我之前的作品都是現場演出的，《璃屋》是一項新嘗試，可惜因疫情轉為網上版。」

這兩個作品都注入了科技元素。盧氏說：「在我看來，藝術科技就是多了可用的素材，開創更多可能性。我會去想，新事物融合音樂，會不會帶來有趣的事？」但他強調：「音樂作品必須由音樂主導，不能本末倒置！」

讓觀眾看到更多可能

盧氏未來計劃更集中地創作音樂劇場作品，他期盼帶給觀眾的不是瞬間的感官刺激，而是讓觀眾思考和內省，使作品中一些東西成為他們生活中的靈感。他說：「藝術創作的意義，就是讓觀眾從另一些角度感受世界，看到更多可能，甚至抗衡主流文化，如速食文化和資本主義。」

文：劉潔玲

Diverse Attempts on His Creative Journey

Lo's main works in the current awards year include *The Happy Family*, with an original text by writer Wong Yi, as well as *Glasshouse*, inspired by a poem written in prison by German poet Dietrich Bonhoeffer. In both works, while continuing to blend the two art forms of literature and music, Lo also introduced innovative ideas. He explained, "*The Happy Family* weaves together story and music through narrative rather than song. This is not common in music history and has given me new insights into the integration of theatre, music and text."

The original idea for *Glasshouse* was to build a house containing an interactive sound installation on the Prison Yard in Tai Kwun, allowing visitors to enter, interact and, through making their own choices, experience a novel blend of string quartet and electronic music. Lo said, "All of my previous works were performed live, and *Glasshouse* was a brand-new attempt. Unfortunately, the work had to be adapted into an online format due to the pandemic."

Both works also incorporated technology. Lo said, "Art tech opens up a brand-new range of materials and, indeed, myriad possibilities. Yet, I would also carefully consider whether the integration of any such novel elements with music would bring about truly compelling results." He emphasised, "A work of music has to be driven by music, and this priority must not be lost."

Uncovering New Possibilities for the Audience

Lo's current plans include focusing more on musical theatre. Instead of creating transitory sensory excitement for the audience, he hopes that his works can spark thought and introspection and bring inspiration to people's lives. He said, "The meaning of art creation is to offer fresh perspectives for the audience to perceive the world and uncover new possibilities – or even to challenge mainstream culture, such as fast culture and capitalism."



《幸福家庭與狗》
The Happy Family

江凱勤

KONG HOI-KAN



「進入一個藝術形式，歷史可以是一扇門，技藝也可以是一扇門，其實處處都是門，視乎每個人的個性和取態。」

"To approach an art form, history can be one entry point, technique can be another. There are many ways to learn an art; it all depends on one's personality and attitude."



創作出有趣及具個人特色的當代篆刻作品，在傳統基礎上更上一層樓，能呼應當代人文價值，融入文學、宗教及流行文化元素，創意可嘉。屬本地藝術圈內的小眾，卻一直堅持不懈創作，值得讚賞。

The artist builds upon tradition to create fascinating and contemporary Chinese seals with his own flair, invoking present-day values and integrating elements of literature, religion and popular culture with commendable creativity. Kong's practice is a rarity within the local art scene, and he deserves appreciation for persisting in his creative work.

江凱勤畢業於香港浸會大學視覺藝術院，及後成為香港中文大學文化管理系文學碩士。曾從事藝術行政，現為全職圖章篆刻師，成立工作室「話事齋」。作品以漢文化為經，以當代人文價值為緯，提倡為篆刻注入時代特色。於各商業機構和院校主持工作坊、講座和創作示範；作品獲不同商業機構和私人收藏。2017年舉辦首個個展「印說新說」，隨後再舉行「超渡」、「招魂」、「如果我是癡情司」及「橋流水不流」等多個個展，確立當代篆刻的創作方向。

Kong Hoi-kan graduated from the Academy of Visual Arts, Hong Kong Baptist University and holds a Master of Arts degree in Cultural Management at the Chinese University of Hong Kong. Previously an arts administrator, he now works full-time as a Chinese seal artist and is the founder of his studio "Saleforhonor." Han tradition and contemporary beliefs form the axes of his work as he aspires to incorporate elements of the present day into seal-making. Kong has organised workshops, talks and art demonstrations for businesses and educational institutions, and his work features in the private collections of corporates and individual collectors. He held his first solo exhibition, A new story to tell, in 2017. His subsequent solo exhibitions include Salvation, Summoning, Master of Obsession and Rhapsody of Paradox as he forges his creative trajectory in contemporary seal-making.

意外獲賞識 從此以篆刻為志業

江凱勤最初迷上篆刻，是在香港浸會大學的視覺藝術課堂，當時由精於書法及篆刻的劉澤光老師授課。他踏入社會後繼續視此為興趣，給朋友刻章，竟有生意找上門，後來索性辭去正職，以刻章為業，開班授徒。自此篆刻既是他的謀生工具，也是他的創作媒介。

雖然幸獲垂青，但江氏卻表示「像我這類既沒有畫廊支持，又參與不了香港 Affordable Art Fair 和巴塞爾藝術展 (Art Basel) 的藝術家，要實踐自己的藝術探索殊不容易，但我不又被畫廊的要求牽着鼻子走。我知道一些藝術家為了迎合畫廊的要求而創作，作品賣了出去，但自己卻漸失創作初衷。」因為沒有太多的商業考量，江氏反而更堅定地開拓自己的藝途。

遊走各派 重視傳承

談到自己屬哪個篆刻派別，江氏說有前輩戲稱他屬於「社會大學」派別，因為他以刻章謀生，按客戶要求完成作品，每一項工作都是一次訓練。「我最初跟劉澤光老師學習，近年再跟隨鄧昌成老師和林墨子老師，跟林老師學的是西泠八家的技法，但最有影響力的『老師』其實是我的客人。」



《橋流水不流》展覽
"Rhapsody of Paradox" Exhibition

An Unexpected Accolade for a Chinese Seal Artist

Kong first fell in love with Chinese seals as a visual arts student at Hong Kong Baptist University, where he attended a course by Dr Lau Chak-kwong, an expert in Chinese calligraphy and seals. Upon graduation, Kong kept making seals as a hobby and made them for his friends, which turned into a business. He eventually resigned from his full-time job and pursued seal-making as a career, teaching students and turning it into his artistic practice.

As he expressed his delight at receiving the award, Kong said, "It's not easy for an artist like me, who lacks gallery representation and can't participate in Hong Kong's Affordable Art Fair or Art Basel, to pursue art, but I don't want to be controlled by a gallery's requirements. I know some artists make art pieces that meet the demands of their galleries, and their works are sold, but they also lose their creative intent." Kong was even more resolute in developing his artistic career without too many commercial considerations.

Navigating Styles and Cherishing Tradition

When asked which school of seal engraving he belongs to, Kong said some of his seniors joked that he belongs to the School of Life, because seal-making is his livelihood and he lets his work be guided by his clients' requests. Every job is a learning opportunity. "I first studied under Dr Lau Chak-kwong and, more recently, teachers Tang Cheong-shing and Jason Lam. I learned the techniques of the Eight Masters of Xiling from Lam, but my most influential 'teachers' are my clients."

Kong is determined to pass on seal engraving techniques, but he does not think too much about schools and factions. "To approach an art form, history can be one entry point, technique can be another. There are many ways to learn an art, it all depends on one's personality and attitude. I'm lucky to study seal-making as a livelihood, so it's not too taxing for me to polish my craftsmanship."

江氏有志於傳承篆刻技藝，但他卻沒有太多門派之見。「進入一個藝術形式，歷史可以是一扇門，技藝也可以是一扇門。其實處處都是門，視乎每個人的個性和取態。我比較幸運，由工作謀生的角度去精修篆刻，所以手工鍛鍊這關不算太辛苦。」

突破傳統 彰顯當代精神

不少人覺得篆刻是中國書畫的附庸，但江氏卻認定它是一個獨立的藝術媒介。「我稱呼自己的作品為『當代篆刻』，篆刻特有的視覺語言是其他藝術媒介難以模仿的。它既是一個三維度的作品，也是一個二維度的作品，而蓋章的動作本身又是一個藝術語言。篆刻作為一個藝術媒介，同時涉及文學和視覺藝術，而觀眾單看印文或圖章，都不足以了解整個作品。」

他於 2022 年創作的兩組作品《出口係邊？》及《蟻多摟死象》——糾纏，前者在印石的六面均刻上迷宮圖案，反映社會在疫情期間的迷茫前景，而文字簡介「六合之內，出口即入口。和世上所有煩惱一樣」更饒有哲學意味；後者則以十多枚細小的蟻形圖案，根據行書「象」字的筆意印出一線蟻路，呈現他眼中篆刻與書法之間的緊密關係。江氏不諱言《蟻多摟死象》是以印章挑戰書畫，「篆刻的其中一個獨特之處是其重複性，印章的功能就是不斷重蓋，但每一次蓋章，圖像都會有輕微的差異，某程度呼應『沒有人心可以踏入同一條河兩次』的哲學理念。」

至於未來的藝術實踐，他表示：「繼續兩條腿走路，學習和傳承傳統，同時在日常發掘創作靈感。我正在構思有一個名為『法無定法』的項目，會嘗試用 20 至 30 種方法去刻劃『法無定法』這組字。這可能需要較長時間，但慢慢來吧，創作是一生的事。」

Breaking Tradition to Highlight Contemporary Spirit

Many people think that Chinese seals are an adjunct to Chinese painting and calligraphy, but Kong sees them as a unique art form. "I consider my work 'contemporary seal-making.' Chinese seals have a unique visual language that is inimitable by any other artistic medium. It is both three-dimensional and two-dimensional, and the act of stamping itself is also a form of artistic expression. As an artistic medium, Chinese seals straddle literature and visual arts; one cannot understand it in its entirety by looking at just the stamp or just the seal."

In 2022, Kong created two series of works, *Where's the Exit?* and *A Mass of Ants Kills an Elephant - Struggle*. The first is a series of seals with maze patterns engraved on all six faces, reflecting Hong Kong's uncertain prospects during the pandemic. The series is prefaced by a philosophical text that reads, "In all six directions of the universe, the exit is also the entrance, like all troubles in the world." The latter series features a string of small ant-shaped stamps forging a trail that follows strokes for the character "xiang", which means "elephant", in running script, showing the close connections between Chinese seals and calligraphy. Kong confesses that *A Mass of Ants Kills an Elephant - Struggle* is made as a challenge to calligraphy through seal art. "Repetition is intrinsic and unique to seals. A seal's function is inherently repetitive, but the stamps it makes also look slightly different from each other. To some degree, it echoes the philosophical idea that 'one can never step in the same river twice.'"

Asked about his future works, Kong said, "I'll keep moving forward, learning and passing on the tradition of seal-making as well as get inspiration from everyday life. I'm putting together a project titled *No Fixed Laws*, in which I use 20 to 30 different ways to render the Chinese characters in the phrase. It may take some time, but there's no rush, really. Art is a lifelong pursuit."



香港教育大學篆刻工作坊
A seal-making workshop at the Education University of Hong Kong



《蟻多摟死象》展覽
"A Mass of Ants Kills an Elephant" Exhibition

文：梁佩玲

學校藝術教育獎

AWARD FOR ARTS

EDUCATION IN SCHOOLS



「學校藝術教育獎」表揚在校園內致力推動藝術教育並有卓越成績的學校，其成功的計劃能作為其他學校的良好實踐示例。

The Award for Arts Education in Schools recognises schools that have outstanding accomplishments in arts education which take place in campus, of which successful projects can serve as an example of good practice for other schools.

評審計算日期：2021年9月1日至2022年8月31日
Assessment period: 1 September 2021 to 31 August 2022.

香港道教聯合會純陽小學 HONG KONG TAOIST ASSOCIATION SHUN YEUNG PRIMARY SCHOOL

得獎計劃：原創音樂劇《拯救火星大行動》——
透過戲劇教育建立學生正向品格

Award-winning project: *Mission Impossible: Mars! An Original Musical*
Moulding Students' Positive Characters through Theatre Arts

香港道教聯合會純陽小學師生與專業劇團聯手，一手包辦劇本、音樂、舞蹈、設計及演出原創銀禧校慶音樂劇《拯救火星大行動》。劇本添上學校獨有的元素及社區的發展歷史，配合學校推行的正向教育，強調六項正向品格：熱情、真摯、感恩、堅毅、勇氣及上善若水，把教育意義融入音樂劇，演出後更輔以《戲劇教育分享小冊子》，延續學習成果。

吸收正向學習成果 融入學校特色

《拯救火星大行動》以2100年的火星為背景，火星人為了拯救面臨危機的居住地，遂前往地球的純陽小學，尋找「正向寶物」。藝術教育組的區志遠主任分享，「正向寶物」的靈感源自學生在正向學習過程中的得着，例如寶物之一「堅毅石」出自學生到訪同區的鞍山探索館，了解當年鐵礦工人的艱苦生活後得到的啟發；「感恩花」源自學校的有機農莊活動「洛神花收成禮」，感謝大自然的厚賜；「上善若水」則配合學校推崇的靜觀教育及獨有的靜觀室，鼓勵學生泰然面對難關。

作為全港唯一配備標準青少年棒球場的學校，棒球運動的元素亦貫穿全劇，除了在佈景中呈現標誌性的棒球場，亦以歌舞形式展現棒球員在球場揮灑汗水的一幕，加上其中一件「正向寶物」——「勇氣手套」正是棒球手套，象徵棒球員在球場追

Hong Kong Taoist Association Shun Yeung Primary School (Shun Yeung Primary School) collaborated with a theatre group to create the original musical production *Mission Impossible: Mars!* Developing an original script and score, students and teachers incorporated the school's values and heritage into a truly unique stage and dance performance. It emphasises six positive character traits: passion, sincerity, gratitude, perseverance, courage and kindness. The project was integrated into the curriculum, and a Drama Education Sharing Booklet was distributed to encourage additional learning.

Incorporating Positive Learning Outcomes and School Characteristics

The musical takes place in the year 2100, when Martians visit Shun Yeung Primary School on Earth in search of "treasures of positivity" to save their vulnerable planet. Arts Education Teacher Jonathan Au Chee-yuen shared that these treasures were inspired by the students' learning experiences, including the "stone of perseverance" that they saw during a visit to Ma On Shan Mine, where iron mine workers endured severe hardship, the "flower of gratitude" from the school's organic farm, where students learn to appreciate nature, and the "water of kindness" that they learnt about in the school's meditation education and unique meditation room, which encourages students to face challenges calmly.



夢的勇氣。區主任形容，透過劇本的種種細節，讓學生了解學校特色，提升他們對學校的歸屬感，建立個人對幸福生命的追求。

此外，學校亦編撰了《戲劇教育分享小冊子》作為補充教材，讓學生總結觀賞經驗，引導學生思考「正向寶物」所象徵的意義，並將之實踐及套用於自身生活情境中，從而深化音樂劇的教育意義。

勇對疫情 排除萬難堅持現場演出

音樂劇結集六首原創歌曲，配合群舞，加上天馬行空的劇情、活靈活現的服裝、佈景及道具，牽涉超過50位同學擔任台前幕後不同崗位，區主任坦言箇中挑戰甚鉅，期間疫情更令籌備過程增添變數，過程中，區主任曾經考慮改以遙距視訊軟件進行演出，「不過作為藝術教育組一員，我相當堅持現場演出，因為音樂劇的歌舞、演技、走位、音效、燈光，都是交代故事的重要元素，網上演出效果始終會大打折扣。」

憑藉學校的堅持，以及師生家長同心協力，最終為學生帶來深刻的藝術體驗，在學習生涯中銘刻重要的回憶。

As Shun Yeung Primary School is the only school in Hong Kong with a regular-sized youth baseball field, the musical also incorporates baseball elements. The set features a baseball field, and in one scene, players are sweating profusely during their game while happily singing and dancing. One of the "treasures of positivity" is the "glove of courage", which represents the bravery of baseball players pursuing their dreams. Au remarked that the musical's script and elements helped convey the school's values, generate a sense of identity and build perspective towards a fulfilling life.

Furthermore, the school published a Drama Education Sharing Booklet as a supplement to help students summarise their experiences, reflect on the symbolism of the "treasures of positivity" and apply the lessons they learnt in their personal lives, thereby deepening the educational value of the musical.

Overcoming the Challenges of the Pandemic

Despite the challenges brought on by the pandemic, production of the musical never ceased, ultimately engaging over 50 students in various roles both on and off stage. With its six original songs, group dances, imaginative plot and lively costumes, sets and props, the live production nearly succumbed and reverted to an online format, revealed Au. However, as a member of the Arts Education Department, Au believes that "the live element of a performance should not be sacrificed for convenience, because dancing, acting, staging, sound effects and lighting are all better experienced with the five senses."

Though the preparation process was arduous, the school's determination and the teamwork of teachers, students and parents enabled a successful live performance, providing a profound artistic experience for the students to cherish as a significant memory of their learning journey.

文：羅妙妍

瑪利灣學校 MARYCOVE SCHOOL

得獎計劃：多元藝術體驗

Award-winning project: Diversified Art Experience

作為一所女子群育學校，瑪利灣學校秉持「一個人的價值高於全世界」的教學理念，相信只要因材施教，無論在行為、情緒或學習方面有困難的學生也可展現自己的天賦。學校於本年度推行「多元藝術體驗」計劃，透過視覺藝術科為學生提供多元的學習體驗及藝術創作機會，從而發掘學生的潛能，幫助她們看見自己的價值，建立成功感。

不同創作媒介滿足學生需要

計劃的五大活動，包括「繪出個未來—塑膠彩創作」、「洗滌心靈—手工皂製作」、「燃亮生命—香薰蠟燭工藝創作」、「拓印夢想—拓印藝術創作」及「漂流教室—藍曬創作」，透過不同的藝術創作媒介及多元學習體驗，照顧由小五至中六不同年級和興趣的學生。

「繪出個未來—塑膠彩創作」以將面對公開考試的中四至中六學生為對象，學生選擇自己喜愛的題材，以塑膠彩作為媒介自由創作，並會每星期完成視覺日記，記錄及探索生活有趣事物，透過作品說故事、表達個人情感，釋放緊張情緒，同時鍛鍊繪畫技巧。

透過藝術抒發情緒

瑪利灣學校視覺藝術科科主任李喜君老師指，藝術為學生提供了非語言的表達及溝通渠道。李老師說：「藝術沒有對錯，而且為學生提供了釋放情緒、表達自己的渠道。我們的學生不太善於以言語來表達自己，有時會較為心急和好動，藝術成為一個讓她們表達自己的方式。」

As an all-girls school, Marycove School upholds the virtue that "one person is more valuable than an entire world". It believes that students with behavioural, emotional and learning difficulties can excel as long as they are taught according to their abilities. This year, the school launched its "Diversified Art Experience" project, which provides students with diverse learning experiences and artistic creation opportunities through the visual arts in order to help them discover their potential, recognise their own value and gain a sense of achievement.

Various Creative Mediums to Meet Students' Needs

The project's five activities are "Drawing a Future – Acrylic Creation", "Cleansing the Soul – Making Handmade Soap", "Lighting Up Life – Aromatherapy Candle Making", "Printing Dreams – Printmaking Art Creation" and "Drifting Classroom – Cyanotype Creation". Students from different years and with varying interests, from Primary 5 to Secondary 6, are all welcome to participate in these diverse learning experiences, which incorporate many artistic mediums.

"Drawing a Future – Acrylic Creation" is aimed towards students in Secondary 4 to 6 who will soon be taking public exams. In this activity, students select themes of their choice and use acrylic paints as a medium to create freely. They also keep weekly visual diaries in which they record their observations, express different emotions, release stress and improve their painting skills.



Photo credit: Marycove School



Photo credit: Marycove School

「她們每一個創作都伴隨着很獨特的故事，由於是創作關於自己的作品，更能引發她們的興趣，使她們更投入創作當中。」老師亦會因應其視覺日記的內容，給予正面回應，達至情感交流。

建立正面自我形象

活動後期，老師鼓勵學生參與比賽，並建立「創藝灣」網頁，讓外界透過網頁觀賞學生的作品，了解學校的視覺藝術科發展情況，幫助學生提升自信及建立正面的自我形象。

以香薰蠟燭為創作媒介的「燃亮生命—香薰蠟燭工藝創作」活動，能鼓勵學生將蠟燭創作贈予親友、訪校嘉賓和社區友鄰，幫助學生建立成就感，並將活動延伸至校外。計劃亦有邀請校外機構和藝術家到校與學生進行集體創作和分享，讓學生透過藝術創作學習與人相處，建立人際關係。

令藝術教育更普及

未來，瑪利灣學校將繼續建立全面及多元的藝術體驗活動，提升校內課程的質量，讓學生認識更多不同藝術媒介，期望能達至「人人也可接觸藝術」，並計劃帶領學生參與社區藝術，將學生作品帶出去與不同機構合作，使她們與社區有更多連結。

李老師續說：「我們的學生在成長過程中欠缺支援，面對許多別人看不見的困難，藝術能讓她們展示自己、連結社會。」

文：李泳絲

Expressing Emotions through Art

Visual Arts Teacher Li Hi-kwan observed that art provides students with an alternative to verbal communication. Li said, "There is no right or wrong in art. As our students are weaker at articulation and sometimes impatient or restless, art offers a channel for them to express and release their emotions without being judged."

"Behind every creation lies a unique story. The students are more invested because the works are often about themselves." The teachers also give positive feedback on the content of the visual diaries, which provide students with an alternative channel of communication.

Establishing a Positive Self-Image

In the later stage of the project, teachers encouraged students to participate in competitions and create the "Art at Marycove" webpage. These platforms allow the public to view the students' work and understand the development of the school's visual arts department, helping students improve their confidence and establish a positive self-image.

In the "Lighting Up Life – Aromatherapy Candle Making" activity, which uses aromatherapy candles as a medium, students are encouraged to give their candles as gifts to family and friends, guests and neighbours. The goal is to help students gain a sense of achievement and extend the activity beyond the classroom. In the course of the project, external organisations and artists are also invited to the school to engage in collective creation and exchange with students, giving them the opportunity to learn to interact with people through artistic creation and cultivate interpersonal relationships.

Making Arts Education More Accessible

Marycove School plans to continue creating comprehensive and diverse artistic experiences, engaging students in different art mediums and making art accessible to all. The school will also guide students to participate in community arts events and collaborate with various organisations to foster connections with different people in the community. Li concluded, "Our students lack the support they need during their growth and face many difficulties that others may not see. Art can help them realise their potential and connect with society."

寶安商會王少清中學 PO ON COMMERCIAL ASSOCIATION WONG SIU CHING SECONDARY SCHOOL

得獎計劃：《幸福習藝 — 以藝術為主導促進學生的幸福感》 服務學習計劃

Award-winning project: "The Art of Learning to Live: Promoting Students' Well-being through Art @ Home" Service Learning

過去數年的疫情，令全港師生經歷了上網課、甚至停課的挑戰，學生更需長時間留在家中，沒法參與課外活動，缺乏與人溝通的機會。有見及此，寶安商會王少清中學於2022年啟動了「《幸福習藝——以藝術為主導促進學生的幸福感》服務學習計劃」，引領校內學生設計以小學生為對象的網上藝術學習活動，藉藝術提升小學生的幸福感及文化素養。

以藝術提升幸福感

計劃負責人之一，鄭啟德老師指學校自2017年已展開名為《幸福學藝》的計劃，透過藝術課程提升校內學生幸福感，但由於疫情關係，計劃需作出改變，因而發展出「《幸福習藝——以藝術為主導促進學生的幸福感》服務學習計劃」。

鄭老師說：「藝術除了能提升同學創意和想像力外，更可提升他們的身心靈健康。於藝術創作的過程中，同學可與人分享自己的想法、壓力或情感，把一些負面的情緒轉化或淡化，提升正向情緒。」

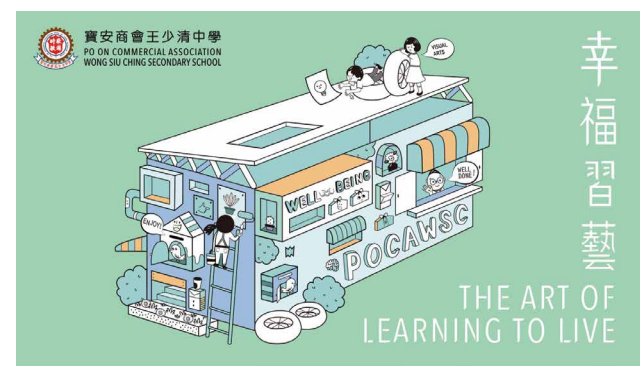
計劃初期，學生在老師和表達藝術治療師的協助下，利用於視覺藝術科所學習到的知識，設計及製作一系列培養小學生幸福感的藝術創作教學短片，並分享至特別開設的網上平台，以及採購藝術用品分發予參與計劃的基層家庭小學生。

Over the past few years, the pandemic has posed challenges for students and teachers in Hong Kong, including the need to adapt to online learning during school closures. Due to extended periods in which they had to stay home, students were deprived of extracurricular activities, reducing their chances for social interaction. In response, Po On Commercial Association Wong Siu Ching Secondary School launched "The Art of Learning to Live: Promoting Students' Well-Being through Art @ Home" Service Learning project in 2022, with the goal of using art to enhance primary school students' well-being and cultural literacy.

Art for Well-Being

Teacher Kwong Kai-tak, one of those in charge of the programme, explained that "The Art of Learning to Live" was first launched in 2017 to improve students' well-being through arts education. However, in response to the pandemic, the programme was transformed into the "The Art of Learning to Live: Promoting Students' Well-Being through Art @ Home" Service Learning project.

"Art has the potential to boost students' creativity and imagination while enhancing their physical and emotional health. Through arts creation, students can express their ideas and emotions and reduce stress by sharing with others, leading to positive emotions and improved well-being," Kwong shared.



結合表達藝術與正向教育

網上活動「有用的人」以初小學生為對象，引導參與活動的小學生發掘在停課期間自己在家中表現最出色的一面，然後為自己製作列出相關優點的加冕臂章或肩帶，建立正向思維。小學生以色紙、木顏色及塑膠彩作為創作素材，從活動當中不但認識了漢字的結構，更學習到漢字書寫、排版和圖像聯想。

「我的迷你個展」活動，對象則為高小學生，透過網上短片教導參與者創作反映內心世界的迷你畫作，例如自畫像、最喜歡的一件東西等，並在家中的一個小角落舉辦迷你展覽，邀請家人參觀，體驗如何成為一位策展人。

令藝術教育達致真正跨學科

為期三個多月的計劃，共製作了八條教學活動短片及舉辦了一次實時網上藝術創作交流活動，共吸引來自超過100所小學的400多名學生參與。學校未來會繼續加強藝術教育來培養同學的價值觀及提升幸福感，校長陳志維說：「我們很重視同學在視覺藝術科所獲得的知識、技能和態度，更希望他們能把所學拓展至跨學科及跨領域，把藝術融匯貫通，並應用於不同範疇。雖然未必每位同學將來都能成為藝術家，但也希望他們會成為一位觀眾或欣賞者，並明白人人也可以透過藝術創作來表達自己。」

文：李泳絲

In the initial stages of the project, and with the assistance of teachers and expressive arts therapists, students used what they had learnt in visual arts classes to design and produce a series of instructional arts creation videos aimed at cultivating the well-being of primary school students. These videos were shared on a designated online platform, and arts supplies were purchased and distributed to deprived families from participating primary schools.

Expressive Arts Therapy for Positive Education

The online activity "Finding Purpose in Life" was designed for primary school students and guided them to discover their best qualities during home confinement. The students made badges or shoulder straps listing their positive qualities, thus fostering positive thinking. Using coloured paper, colour pencils and acrylic paint as creative tools, the students not only learnt about the structure of Chinese characters but also how to write, design and associate images with Chinese characters.

The "My Mini Exhibition" activity was aimed at senior primary school students. Through online instructional videos, participants were taught to create mini paintings that reflected their inner world, such as self-portraits or depictions of their favourite things. They then held a mini-exhibition in a small corner of their home, inviting family members to visit; thus, they could experience what it was like to curate an exhibition.

Making Arts Education Truly Interdisciplinary

Over more than three months, the project produced eight instructional videos and held a real-time online arts creation and exchange activity, attracting more than 400 students from over 100 primary schools. The school will continue to strengthen its arts education to cultivate students' values and enhance their well-being. Principal Chan Chi-wai said, "We value the knowledge, skills and attitudes gained through visual arts classes and encourage interdisciplinary learning and the application of art in various areas of life. While not all students will become artists, we hope they appreciate and understand that art is a means of self-expression available to all."

大埔舊墟公立學校

TAI PO OLD MARKET PUBLIC SCHOOL

得獎計劃：停不了的藝術和創意（混成藝術教學計劃）

Award-winning project: The Unstoppable Creativity and Arts

疫情期間，學校課堂不時要由面授轉移至網上，難免影響學生的學習進度。大埔舊墟公立學校結合藝術及新媒體科技，以混成學習令藝術教育不受疫情阻礙，甚至更趨多元化。

學校於本年度推行的「停不了的藝術和創意（混成藝術教學計劃）」，為校內各年級學生度身訂造跨學科課程，透過認識不同藝術家及其作品之相關創作技巧，讓學生利用平板電腦、擴增實境（AR）、流動應用程式等科技進行創作，完成後把作品上載至網上學習平台；另外亦透過虛擬實境（VR），讓學生在防疫期間仍可欣賞藝術。

多媒體創作激發自主學習

其中一個為小一學生設計的課程，教師先向學生介紹也門藝術家莎芭·賈勒絲（Saba Jallas）的 Painting-on-photography（P-on-P）作品及以平板電腦繪圖的創作技巧，其後學生在家利用平板電腦進行 P-on-P 創作。而為小五及小六學生而設的「我是時裝設計師」課程，則讓學生體驗 AR 技術的應用，及運用流動應用程式設計 AR 時裝。

視藝科老師梁懿德指，Padlet、Google Classroom、YouTube 等應用程式及網上平台，能令藝術課程不再局限於傳統視藝課堂教授的媒介，如：繪畫及紙黏土等，學生可以透過更多模式表達自己。梁老師說：「對於使用 iPad 和電腦創作，學生的反應都很踴躍，他們很

At the height of the pandemic, when face-to-face teaching gave way to online courses, students' learning progress was inevitably compromised. However, Tai Po Old Market Public School opted to integrate arts and new media technologies into its curriculum, creating a hybrid learning model to ensure a diversified arts education in challenging times.

During the school year, the school introduced "The Unstoppable Creativity and Arts" project, offering made-to-measure cross-curricular courses to students of different years. Students learnt about various artists and their creative approaches and used tablet devices and technologies, including augmented reality (AR) and mobile apps, to create works of their own. After completing the course exercise, they uploaded their artwork to the online learning platform. Furthermore, thanks to virtual reality (VR) technology, students were able to enjoy the arts whenever and wherever they chose during the pandemic.

Multimedia Creativity Fosters Self-Learning

One example is the course designed for Primary 1 students. The teacher introduced the students to a painting-on-photography (P-on-P) work created by Yemeni artist Saba Jallas, as well as her creative use of a tablet device. The students learnt to do P-on-P with their tablets at home. For Primary 5 and 6 students, meanwhile, the "I'm a Fashion Designer" course allowed them to experiment with AR technology and design AR fashion using mobile apps.

Visual Arts teacher Leung Yee-tak believes that arts courses are no longer confined to traditional teaching methods, thanks to applications and online learning platforms such as Padlet,



樂意吸收這方面的知識。新科技有助加強他們自主學習，啟發他們突破自己。」

「有些繪畫技巧較弱的學生，於傳統視藝課堂會較難表達自己的意念，但透過流動應用程式和電腦軟件，他們都能創作出具創意的作品。電腦的輔助彌補了他們技巧上的不足，讓他們更能無拘無束地表達自己。」

藝術創作培養孩子多角度思考

藝術教育不但能令小朋友學會欣賞美術，而且讓他們於參與藝術創作時探索更多突破框框的意念，培養他們的多角度思考。梁老師說：「例如於認識香港藝術家郭孟浩（蛙王）的畫字作品後，學生發現原來可將一個中文字拆開，入面再放置一些英文字，重新組合後變成藝術作品。這種創意思維可幫助他們日後應對各種事情，提高解難能力。」

藝術科技應用空間無限

大埔舊墟公立學校認為藝術科技於藝術教育當中還有很大的發展空間。除了把 NFT、元宇宙等新科技元素加插在藝術課程當中，讓學生接觸藝術科技外，更開設了專用課室作沉浸式虛擬展覽館，讓學生可於沉浸式空間感受藝術作品。未來，學校更會以香港的非物質文化遺產，如涼茶、茶餐廳奶茶等為主題，啟發學生進行藝術創作，並與不同機構合作，把更多關於藝術科技的知識帶給學生。

文：李泳絲

Google Classroom and YouTube. Leung pointed to painting and clay art and explained how various new media might help students express themselves more effectively. "Students are very positive about creating with their iPads and computers, and they eagerly learn the knowledge and applications in such areas," she said. "New technologies help students reinforce their self-learning capabilities while inspiring them to push themselves."

Leung further noted, "Students who are less accomplished in painting techniques may find it difficult to give form to their creativity in traditional visual arts classes. But with the appropriate mobile apps and computer software, they can express their ideas more freely."

Artistic Creativity Stimulates Multi-Perspective Thinking

Arts education entails more than simply teaching young boys and girls to appreciate art. Through artistic creation, students learn to push the boundaries and examine various topics from multiple perspectives. Citing the example of local artist Kwok Mang-ho, also known as Frog Kong, she added, "By exploring the unique art of Kwok, students learnt about the artist's 'sandwich font' art style, which involves breaking up a Chinese character and inserting some English words in between. Such creative thinking helps students deal with daily issues and enhances their problem-solving skills."

Infinite Possibilities of Art Technology

Tai Po Old Market Public School anticipates that the use of technology in arts education will develop further. To help students become acquainted with new technologies, concepts such as NFT and the metaverse are now introduced in various arts classes. In addition, the school has converted the classroom into a space dedicated to the virtual experience, allowing students to immerse themselves in artistic works. The school plans to further inspire the students' artistic creativity by incorporating local intangible cultural heritage elements such as *liangcha* (herbal beverages) and Hong Kong-style milk tea. It will also partner with organisations to provide students with more art technologies.

香港浸信會聯會香港西北扶輪社幼稚園 THE BAPTIST CONVENTION OF HONG KONG ROTARY CLUB OF HONG KONG NORTHWEST KINDERGARTEN

得獎計劃：共創希望傳遞愛 Award-winning project: Journey of Love

疫情下，無論是學生、家長或學校都要跨越前所未見的挑戰。隨著社會逐漸復常，為提升學生的解難能力、培養其正向品格，香港浸信會聯會香港西北扶輪社幼稚園結合校本課程，二次創作經典故事《阿拉丁》，結合歌曲、舞蹈、戲劇及特效元素，策劃大型音樂劇《共創希望傳遞愛》，將藝術融入正向學習，引導幼兒學生欣賞不同民族的文化，推動共融概念。

繪本「動感化」強調六育均衡發展

麥瑩珠校長形容，計劃發揮了學校以繪本作為校本教材的強項，教師團隊圍繞童話故事《阿拉丁》，設計出包含「德、智、體、群、美、靈」六育發展的多元化學習體驗。音樂劇《共創希望傳遞愛》把繪本「動感化」，讓學生投入主角阿拉丁面對的各種情境，在解難過程中體會「勇氣」與「堅持」。在新編結局中，阿拉丁不再只為自己許願，而是為世界許願，希望疫情盡快過去，凸顯「仁慈」的正向品格。參與創作的謝沅婷主任及容汶鑫主任表示，希望啟發學生除了關懷自己，亦可以關懷社區。

社區聚集不同背景與需要的人，學校作為小社區，則集合了華語及非華語學生。為推動共融教育，教師團隊藉着計劃，引導學生從服飾、

During the pandemic, the challenges for students, parents and schools alike were unprecedented. As the community gradually returns to normalcy, The Baptist Convention of Hong Kong Rotary Club of Hong Kong Northwest Kindergarten wastes no time in developing students' problem-solving skills and instilling positive values and attitudes. It has designed a school-based curriculum recreating the classic tale of *Aladdin*. The recreated musical, *Journey of Love*, combines elements of song, dance, drama and special effects. By putting art into the realm of positive learning, the musical leads children to appreciate various cultures while nurturing their inclusiveness from a very young age.

Six Learning Aspects Emphasised

Principal Mak Ying-chu noted that the project made the most of creating picture books, which is a strength of the kindergarten. The teaching team adapted the classic story of *Aladdin* and incorporated six learning aspects: morality, intelligence, physicality, sociability, aesthetics and spirituality. The musical *Journey of Love* offers opportunities for action. By playing the role of Aladdin, students discover for themselves the meaning of courage and persistence. At the end of the recreated work, Aladdin makes a wish for himself and the world that the pandemic will swiftly pass. The character reinforces the positive mentality of compassion. Two members of the creative team, teachers Tse Yuen-ting and Yung Man-yam, Audrey, hope to inspire the students to care about themselves and those around them.



Photo credit: The Baptist Convention of Hong Kong Rotary Club of Hong Kong Northwest Kindergarten



Photo credit: The Baptist Convention of Hong Kong Rotary Club of Hong Kong Northwest Kindergarten

語言和食品了解其他國家的文化，當學生在音樂劇中穿着民族服、跳着民族舞去演繹故事時，更能投入和欣賞不同的文化。

照顧不同能力 賦權學生發揮潛能

計劃進行期間，一半課堂時間因疫情而改為遙距進行，要籌辦一個超過100位學生合演的大型音樂劇，殊不容易，幸而家校密切合作，例如家長為學生拍攝練習影片、全力配合課後的延伸活動，計劃才得以順利進行。正式復課後，教師團隊為讓不同程度的學生參與而費盡心思，例如按照不同能力的學生編排不同程度的舞蹈，或安排非華語學生演繹及體現其文化特色的情節等，大幅加強了學生的投入度。

麥校長強調，讓全校所有學生一同參與演出，而非挑選能力較高的個別學生是計劃的重點。謝主任補充，這貫徹了學校對於「賦權」(Empower)的理念，透過安排合適程度的挑戰，並鼓勵他們努力練習，每個參與的學生都有發揮潛能的機會，「老師要對小朋友有信心，我們相信他們『得』(做得到)，小朋友就真的會『得』。」

文：羅妙妍

The community is a melting pot of people with various backgrounds and needs. Similarly, the kindergarten has a mix of ethnic Chinese and non-Chinese students. To promote inclusive education, the teaching team guides students to learn more about other cultures through the media, from their costumes to their language and food. When students don ethnic outfits to perform ethnic dances during a performance, the audience can better immerse themselves in the experience.

Empowering Students to Unleash Their Potential

Organising a musical involving more than 100 students during the pandemic was challenging, as half of the face-to-face classes had to give way to online learning. Thanks to close collaboration between the school and the parents, and with the help of parents who managed to shoot video clips of their children's practice as a part of after-school activities, the project ran smoothly. After resuming regular classes, teachers took great pains to assign dancing roles to individual students based on their abilities. Special performances were arranged in which non-Chinese speaking students delivered culturally rich content, reinforcing their dedication to the course.

Principal Mak stressed that the importance of the project lies in the fact that it allowed all students, not just those with superior ability, to perform on the same stage. This arrangement, added Tse, was consistent with the kindergarten's belief in "empowerment". By organising suitable challenges for individuals and at the same time encouraging them to practice, all the students had the chance to unleash their potential. "Teachers must have faith in their students. They will accomplish whatever you believe they can accomplish."

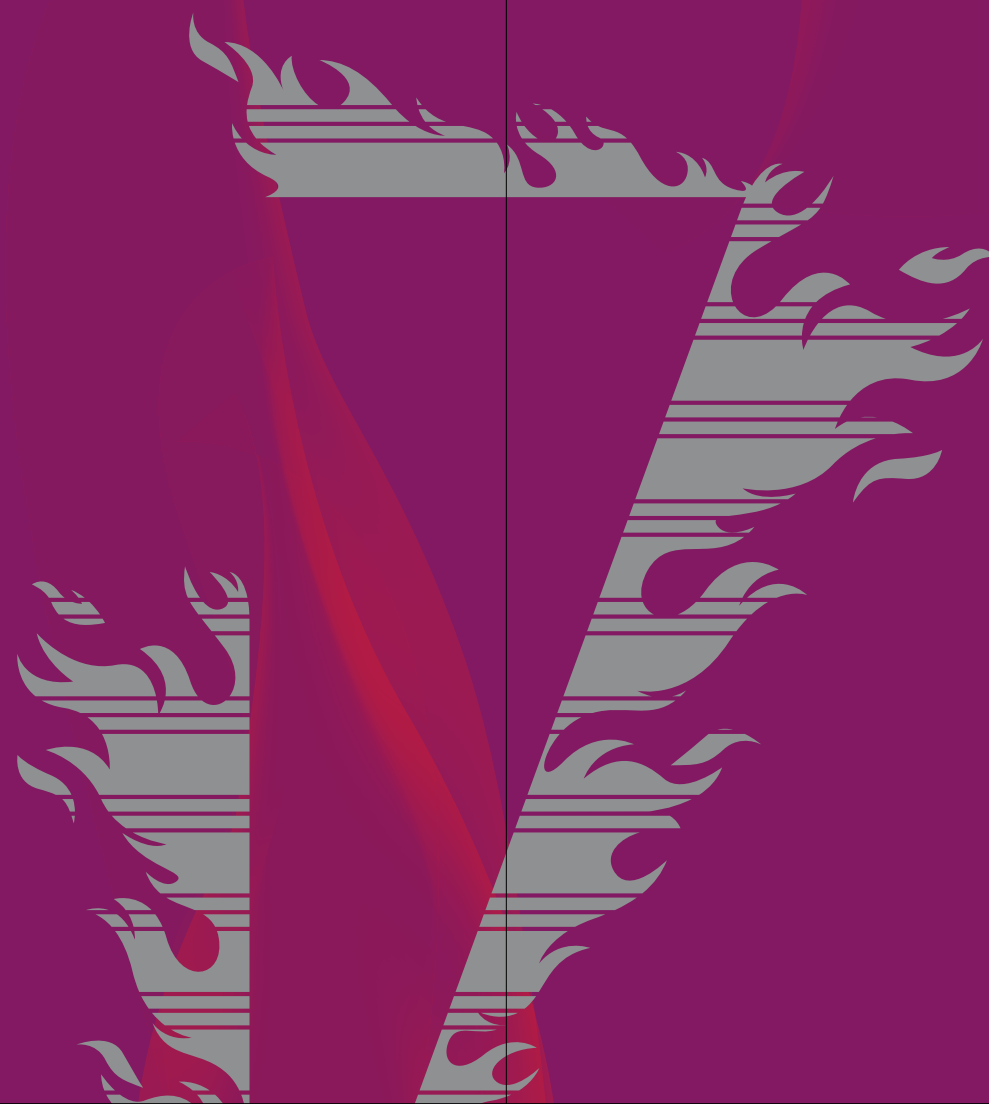
藝術推廣及教育獎

AWARD FOR ARTS
PROMOTION AND EDUCATION

「藝術推廣及教育獎」旨在表揚出色的藝術推廣及教育計劃，透過創新、有效的推廣策略和執行方法，提供有趣和豐富的藝術經驗，成功吸引普羅市民接觸和參與藝術；富公眾藝術教育元素的計劃亦會引發公眾對藝術的興趣，加深認識，令藝術成為市民生活的一部分，對普及藝術作出貢獻。

The Award for Arts Promotion and Education recognises outstanding arts promotion and education projects which offer intriguing and rich artistic experience and successfully engage the public in arts exposure and participation through innovative and effective promotional strategies and implementation of execution plan. In addition, projects with public arts education element would arouse the public interest and deepen the understanding in arts, making arts a part of the daily life and contributing to the popularisation of the arts.

評審計算日期：2021年9月1日至2022年8月31日
Assessment period: 1 September 2021 to 31 August 2022.



愛麗絲劇場實驗室有限公司 ALICE THEATRE LABORATORY LIMITED

得獎計劃：賽馬會中國詩人別傳教育劇場計劃 Award-winning project: Jockey Club Theatre-in-Education Project on Legendary Stories of Chinese Poets

愛麗絲劇場實驗室有限公司耕耘 20 年，實驗劇場與教育劇場雙線發展，劇團吸收英國教育劇場 (Theatre in Education) 的實行方法，配合「教育戲劇/戲劇教學法」(Drama in Education) 的教學策略，發展出一套富香港特色的教育劇場模式。劇團在 2019 至 2022 年間策劃「賽馬會中國詩人別傳教育劇場計劃」，結合戲劇與中文學科，引發學生對於中國藝術文化的興趣，鼓勵創作。計劃分為三個階段，涵蓋演出、培育及研究，致力發展可持續的本地教育劇場。

互動式體驗學習 承傳戲劇教育精神

計劃跳出固有的中文學習框架，為高小及初中學生製作兩套各有特色的互動教育劇場。在「演教員」團隊的引導下，高小學生化身翰林院準學士，在解難過程中認識唐代著名詩人的作品；初中學生則投入推理故事戲劇情境，從中了解當代新詩詩人的作品。除了增長文學知識外，「演教員」還會進一步指導學生嘗試創作詩歌，「我們本身是創作的人，如果可以讓年輕一代學習創作，把創作的美好和快樂帶給他們，我們覺得這是一種承傳。」藝術總監陳恆輝說。

「承傳」的精神，亦體現於計劃中受眾多元的培訓工作坊，例如支援並培訓教師的工作坊、以劇場工作者及戲劇教育學生為對象的「演教

For 20 years, Alice Theatre Laboratory Limited (ATL) has endeavoured in the concurrent development of experimental theatre and theatre education. By adopting "Theatre in Education" methodologies that originated in the UK, and the pedagogical strategies of "Drama in Education", ATL has established an educational theatre model that is suitable for Hong Kong. Between 2019 and 2022, ATL launched the "Jockey Club Theatre-in-Education Project on Legendary Stories of Chinese Poets", a project that combined theatre and the Chinese subject to enhance students' interest in Chinese arts and culture and spark their creativity. The project was conducted in three stages, covering performances, training and research, striving to develop sustainable local educational theatre.

Passing on the Theatrical Education Spirit through Interactive and Immersive Learning

The project brought innovative thinking to Chinese learning by designing two distinctive sets of interactive education theatre for senior primary school and junior secondary school students. Under the guidance of a team of teacher-actors, senior primary school students played the role of scholars at the Hanlin Academy and learnt about the works of renowned Tang poets while problem-solving. Meanwhile, junior secondary school students learnt about the works of contemporary poets through a theatrical detective story. Besides teaching literary knowledge, the teacher-actors also guided students to write their own poems. "We are writers ourselves. If we can help students learn creative writing and bring the beauty and joy of writing to them, this will be a way of inheritance," said Chan Hang-fai, Artistic Director of ATL.



Photo credit: Ka Lam

員」工作坊等，另外亦邀得英國及台灣的戲劇教學專家，為本地專業戲劇教育工作者主持密集式工作坊，引介海外模式。行政總監陳瑞如笑言：「是使命感吧！我們也不想只是我們在做，也希望更多人知道。」故此計劃亦包括出版專集及發布網站頻道，向公眾及業界分享經驗，期望推動本地更多有志者投身戲劇教育。

系統化評估成效 預備下一個三年計劃

為評估計劃成效，同時為戲劇教育業界留下參考資源，計劃亦重視以數據化研究總結成果。劇團與香港浸會大學人文及創作系締結合作，由唐睿博士擔任研究員，三年間追蹤每項活動，評估學生參與教育劇場後的學習成效，以文字及影像形式紀錄參與學生觀劇前後的心理轉變。此外，研究對象亦包括參與培訓的教師及「演教員」，審視教學能力的提升程度。

三年計劃的反響正面，奠定了繼續前行的堅實基礎。未來劇團將承接是次計劃的探索成果，推行下一個三年計劃「香港賽馬會社區資助計劃——中國經典名著教育劇場計劃」，為本地教育劇場發展掀開新一頁。

文：羅妙妍

The spirit of inheritance was also present in the training workshops offered to a wide range of audiences, such as the workshops for supporting and training teachers as well as the teacher-actor workshops for theatrical practitioners and education theatre students. Moreover, experts in education theatre from the UK and Taiwan were invited to host intensive workshops for local education theatre practitioners, introducing overseas models to the local scene. Chan Shui-yu, Administrative Director of ATL, commented, "It is our sense of mission. We do not think we should be the only group doing education theatre. We hope for more people to know about it." Therefore, the project also included the publication of specialised works and the creation of a website, sharing ATL's experience with the public and the sector in order to attract more people to dedicate themselves to theatre education.

Preparing for the Next Three-Year Project

To evaluate the effectiveness of the project and provide reference materials for theatre education, research was conducted and data was collected on the project's outcomes. ATL collaborated with the Department of Humanities and Creative Writing of the Hong Kong Baptist University to follow every activity throughout the three years of the project. Led by Dr Tong Yui, the research evaluated the students' learning outcomes after their participation in the education theatre, documenting their psychological changes before and after the performances in both written and video formats. In addition, the research subjects included the teachers and teacher-actors who joined the training, reviewing the level of enhancement in their teaching capability.

The feedback received from this three-year project was positive, which provided a confident basis for further pursuit. In the future, ATL plans to bring the explorative outcomes of this project to the organisation of the next three-year project, "The Hong Kong Jockey Club Community Project Grant: Theatre-in-Education Project on Chinese Classics", turning a new page for the development of local education theatre.

社區文化發展中心 CENTRE FOR COMMUNITY CULTURAL DEVELOPMENT

得獎計劃：第八屆觸感藝術節 Award-winning project: The 8th Touch Art Festival

「坊間經常說所有人都可以參與藝術，但當中『所有人』是否都排拒了某些組群呢？」走入全白的藝術場所，我們在「請勿觸摸」的線外用眼觀賞藝術作品。但視覺以外的感官呢？視障人士又如何參與藝術活動？

社區文化發展中心(CCCD)早在2013年已經開始舉辦《香港觸感藝術節》，一直推動視障人士及大眾透過其他感官進行藝術創作及欣賞藝術。去年他們邀請藝術家黃嘉瀛(KY)擔任客席策展人，以全新角度展現視障藝術家的才能，讓藝術家們「觸動」世界。

愈艱難 愈要繼續創作

「Touch Art Festival 的 Touch 不單是觸摸這麼簡單，我們覺得是觸動。」KY說。承傳過去七屆的經驗，第八屆觸感藝術節再踏前一步，引入不同藝術媒介，作品橫跨新詩創作、聲音設計、裝置藝術，甚至概念藝術，可見視障藝術家的放膽創作。KY指，種種社會印象無形地窒礙視障人士，以為只能創作雙手觸及範圍的藝術品；但其實他們具備獨有而且強大的感應能力和創意，不需要

"It is often said that everyone can participate in the arts. Yet does 'everyone' exclude certain groups?" Wandering behind the line "Please do not touch", people take in artworks visually in an all-white art space. But what about senses beyond sight? How can the visually impaired participate in arts activities?

Since 2013, the Centre for Community Cultural Development (CCCD) has been organising the Hong Kong Touch Art Festival to promote arts creation and appreciation through other senses for both the visually impaired and the general public. Artist Wong Ka-ying (KY), who was the guest curator last year, showcases the talents of visually impaired artists from a new perspective and allows them to "touch" the world.

The Harder It Is, the Stronger the Determination to Create

"The 'touch' in Touch Art Festival is more than just physical action, it is also about emotional connection," said KY. With experience from the last seven editions, the 8th Touch Art Festival took another step forward by introducing different artistic mediums. Ranging from new poetry, sound design, installation art and even conceptual art, the variety of works demonstrated the boldness of visually impaired artists. KY shared that some social perceptions could be hindering the development of visually impaired artists, as people assume



Photo credit: Centre for Community Cultural Development



Photo credit: Centre for Community Cultural Development

反過來遷就傳統藝術邏輯，不一定要做實體藝術品，作品不一定要「奇觀」。

一整年的藝術節，遇上百年一遇的疫情，生活失序，人們忙於努力適應。KY說，即使健體人士也彷彿失去活動能力，視障人士生活更是苦不堪言。當人們先克服日常再談創作，視障藝術家卻反過來跟KY說：「起身！做點事！我們都做到，你們有甚麼理由做不到？」於是他們決意在非日常的情況下，以「日常」為題，無論如何也要舉辦藝術節。KY說，視障藝術家強烈渴望創作，他們自覺擁有這份權力，「他們非常渴望表達自己，希望藉創作和其他人連結，這是最純粹的慾望，而不是為名為利、為了被稱讚，而是為自己發聲。」

藝術節劃分「每日」、「每月」、「每年」三個階級，展示視障藝術家與跨界別的無障礙藝術家在充足時間下互相學習、探索實驗的成果。下一屆藝術節更會走出石硤尾，移師另一社區藝術場所。KY表示，他們已累積足夠經驗、自信和能力，未來會積極爭取更多藝術界認可，倡議本地視障藝術家也可成為偉大的當代藝術家。「我們想在大型空間如美術館舉行大型展覽，更直接地接觸到公眾。」

文：徐嘉純

they can only create artwork within the reach of their hands. The visually impaired, in fact, have heightened sensitivity and unique creativity without conforming to the traditional logic of the arts, and thus, they are not limited to creating physical artworks or "spectacles".

While the year-round festival was hit with the pandemic, people were busy adapting to the disrupted patterns of life. KY added that even the able-bodied seemed to have their mobility taken away then, let alone the visually impaired. People usually prioritise tackling their daily routines before artmaking, yet the visually impaired artists were the ones to urge KY instead to "Get up! Do something! If we can do it, why can't you?" And therefore, the artists were determined to hold the festival as scheduled, with "daily life" as a theme during the challenging times. KY recalled how eager the visually impaired artists were to create artworks, as they believed it was their power and right to do so. "Through artmaking, they yearn for self-expression and bonding with others. The ultimate desire was not to gain reputation or validation but to speak for themselves."

The festival was divided into three levels: "daily", "monthly" and "annually". This was to present the results of the experimental exchanges and collaborations between visually impaired artists and able-bodied cross-disciplinary artists over a sufficient period of time. The next edition of the festival will be held in another community arts venue outside of Shek Kip Mei. Now that the artists have accumulated enough experience, confidence and competence, KY shared plans to strive for further recognition within the arts scene and to advocate for the potential of visually impaired artists as great contemporary artists. "We wish to hold large-scale exhibitions in sizable museums to reach the public more directly."

香港中樂團

HONG KONG CHINESE ORCHESTRA

得獎計劃：中樂 360

Award-winning project: Chinese Music 360

香港中樂團向來以在香港乃至世界各地推廣中樂文化為己任，今次獲香港賽馬會慈善信託基金支持，推行為期三年(2019-2022)、以青少年和兒童為對象的「中樂 360」計劃，旨在培育中樂人才和觀眾。香港中樂團行政總監錢敏華博士說：「對於之前完全未曾接觸過中樂的人，我們希望讓他們有一些概念，進而發展興趣；亦為對中樂有興趣的年青人，提供深化認識中樂的項目，令已有的熱誠不致消退。」

全方位撒播藝術種子 吸引新一代走近中樂

「中樂 360」計劃透過六大項目，提供全方位學習平台：讓學生觀摩基本音樂會禮儀和樂章特色的導賞音樂會；鼓勵參加者發揮創意，在 40 秒內以任何跨媒體方式演繹中樂的「中樂快拍 40s」短片創作比賽；邀請作曲家編製簡化樂譜，令其成為保留作品原貌且適合青少年演奏的普及樂譜系列；以跨媒體演出打破公眾對中樂的固有看法，並予以表演機會的跨界社區演出；透過輕鬆手法提供全面中樂知識的線上教育平台；以及跟演戲家族攜手展開中樂與戲劇跨界互動，從而提升學生對中樂興趣和知識的外展巡迴演出。這些項目既可獨立參與，同時相輔相成。

The Hong Kong Chinese Orchestra (HKCO) has always been committed to promoting Chinese music culture within and beyond Hong Kong. With the support of the Hong Kong Jockey Club Charities Trust, the HKCO launched a three-year (2019–2022) project called "Chinese Music 360" with the aim to nurture young talent and audiences. "For those who are not familiar with Chinese music, we hope to spark their interest by introducing them to certain concepts. For youngsters who are already intrigued, we hope to provide programmes to support their ongoing passion by broadening their understanding of Chinese music," said Dr Chin Man-wah, Celina, Executive Director of the Hong Kong Chinese Orchestra.

Sowing the Seeds of the Arts and Bringing the New Generation Closer to Chinese Music

The "Chinese Music 360" project provided an all-round learning platform with six main programmes. Students were given the opportunity to study basic concert etiquette and movement features in guided concerts, and participants of the "Chinese Music Clips 40s" video competition were encouraged to interpret Chinese music creatively by performing a cross-media piece within 40 seconds. To enable young learners to access more scores, composers were invited to create a series of simplified scores with the essence of the original versions preserved. Cross-media performances were held to break the stereotypes of Chinese music and offer performing opportunities in the community, while an online education platform was made available to impart



Photo credit: Hong Kong Chinese Orchestra



Photo credit: Hong Kong Chinese Orchestra

活動的參加人數和反響，令香港中樂團深受鼓舞，錢敏華舉例說：「收回的問卷不少都表達對中樂的看法有了正面改變。普及樂譜亦廣受學界歡迎，有學校甚至選擇以此在校際比賽中參賽。」受疫情影響，一些活動安排不得不作出改動，與演戲家族合作的外展巡迴演出後期也只能變成網上版本，錢敏華認為有得有失：「本來有機會觀看的是學生，現在家長也可陪同收看。當然論感染力，肯定還是實體欣賞較佳。」她也期盼中樂與戲劇互動，讓本來只喜其一的觀眾開始接觸另一種藝術。

由於「中樂 360」計劃反應甚佳，香港中樂團有意日後推出進一步發展和添加新元素的版本；而未來也會透過不同計劃，繼續努力推廣藝術和致力推動藝術教育。除青少年和兒童外，少數族裔、更新青年、復康人士和長者等都是撒種對象。錢敏華說：「藝術教育工作的成效非立竿見影，單憑數字並不能完全反映，因為有些種子可能多年後才萌芽，有些影響可以是看不見的正能量。無論如何，香港中樂團會秉持信念，不斷耕耘，推動中樂和中國文化。」

文：劉潔玲

comprehensive Chinese music knowledge to students. The outreach performance tours, held in collaboration with the Actors' Family, also deepened the students' interests and knowledge of Chinese music by presenting cross-disciplinary exchanges between theatre and Chinese art. All of these programmes were complementary of each other and could also be experienced independently.

The HKCO was deeply motivated by the number of participants and the response to the programmes. "Many questionnaires indicated a positive reception to Chinese music. The popularised scores were also well-received by academia, and some schools even selected the pieces to join inter-school competitions," Chin shared. Due to the pandemic, the touring outreach performances held in collaboration with the Actors' Family had to be turned into an online version during the later phases. Chin added that there were both gains and losses regarding the arrangements: "The students were originally the ones watching the performances, and now the parents can also join and enjoy the shows together. Of course, it is still more impactful and appealing to watch it in person." As well, she hopes the exchanges between Chinese music and theatre will inspire audiences to explore art forms beyond their existing preferences.

With positive feedback on the "Chinese Music 360" project, the HKCO is considering launching the next edition with new elements and developments. It will continue to support arts promotion and education through a variety of campaigns in the future. Not only will the seeds of the arts be sown among children and teenagers, but groups including ethnic minorities, teenagers in rehabilitation, individuals in recovery and the elderly will also be targeted and served. "The effect of arts education might not be immediately noticeable, nor can it be fully quantified by numbers. Yet there can be intangible positive influences that might catalyse the sprouting of the seeds of the arts years later. Regardless, the HKCO will pursue its vision and contribute to the ongoing development of Chinese music and culture," said Chin.

文藝復興基金會有限公司 RENAISSANCE FOUNDATION LIMITED

得獎計劃：奪目影像 Award-winning project: Eye Catcher Images

電影是香港最重要的文化產業之一，本地一直不乏影像創作新秀，他們所欠缺的可能只是將夢想變成現實的機會。

授人以魚不如授人以漁，一直致力培育下一代創意人才的文藝復興基金會有限公司，在2021年開展「奪目影像」計劃，重點推廣「廠牌」(self-producing)精神，鼓勵影像創作同時，實行自主製作，在傳統產業下催生新發展模式，讓創作人闖出一片新天地。

創作同時創業 作品多元自主

目前本地大專院校主力傳授影像技術，各個影像競賽則提供獎金及放映機會，而「奪目影像」計劃就填補了新晉創作人交出首部作品後、真正投身行業的空白。

計劃着力由創作至製作的培訓，提倡創作人應參與作品前、中、後整個過程。計劃集結同行的經驗，舉行公開講座和跨界別創作營，更開設提案工作坊，為有潛力的影像項目提供提案技巧、融資策略、推廣發行知識，以至海外參展建議。同時又組織國際提案大會，入圍的影像項目可在業內資深監製一對一的指導下，爭取資助及獎項。

導演曾慶宏是計劃的創意總監，雖然年輕，但他已在影像創作路上磨刀十年。去年他的首部劇情長片正式上畫。他說，現在不是資源無限

Film is one of Hong Kong's most important cultural industries, and there is no shortage of new local talent in video-making. What they lack is the opportunity to turn their dreams into reality.

As the proverb goes, "Give a man a fish, and you feed him for a day. Teach a man to fish, and you feed him for a lifetime." Renaissance Foundation Limited is dedicated to the cultivation of future generations of creative talent. In 2021, the company launched "Eye Catcher Images", a project that highlighted the self-producing spirit. It encouraged the co-development of video creation and autonomous production, instilling a new development model in the traditional industry to enable creators to carve out their own world.

Creation as Entrepreneurship for Producing Diverse Works

Currently in Hong Kong, local tertiary institutions teach primarily video-making techniques, while various video contests offer prizes and screening opportunities. The "Eye Catcher Images" project provided support for new creators to gain a foothold in the industry after launching their first creative work, thereby filling a gap in the industry.

The project focused on all-round training in creation and production, with the belief that creators should be involved in the whole process of video-making from pre-production and production to post-production. Professional experience was gained and shared through public talks and interdisciplinary creative camps; pitching workshops for video projects with high potential were also organised. The project provided pitching skills, financing strategies, marketing and distribution knowledge and advice on how to take part in international festivals. At the same time, the project hosted an international pitching forum, allowing those with shortlisted video projects to receive individual consultations from veteran producers to help them strive for more sponsorships and awards.

Photo credit: Renaissance Foundation Limited - Eye Catcher Images



Photo credit: Renaissance Foundation Limited - Eye Catcher Images

的年代，作為創作者，他早已決心要主動尋找機會，「落手落腳」申請資源、組織團隊、宣傳、規劃職業生涯等。他指計劃能讓其他如他般一直在摸索道路的創作人連結起來，互相借鑑，發展成大團隊，不再孤單。「凝聚一起不一定讓你成功，而是透過分享經驗，培育出一種大家願意相信和嘗試的精神。」

文藝復興基金會有限公司及「奪目影像」計劃總監柴子文則認為，世代轉變、科技革新，創作發佈渠道變多，但作品不能僅為「卡片」，創作者更要了解行業生態，包括行業困難、個人定位、適合自己的合作模式等，繼而持續發展自己的事業。而製作管理並非與創作無關，柴子文強調，能否吸引投資者，前提是取決於作品的原創性，而在提案過程中反覆講述想法、汲取業內不同持份者意見，也是創作發展的重要過程。他說，計劃不限創作人的出身，亦歡迎各種類型的作品參與。他們提供的支援就像「加油站」，讓創作人獲取所需。「行業生態不一定是殘忍，反而是多樣化，同業支援很重要。影像社群並非競爭關係，而是互相支持的關係。」

Tsang Hing-weng, Eric, was the creative director of the project. Despite his young age, he had been building a career in video production for a decade. Last year, his first feature-length drama film was premiered. He commented that, because resources were scarce, he had to proactively seek opportunities as a creator. He had hands-on experience in the management of all parts of the process, such as seeking financial support, recruiting the production team, promotion and career planning. Tsang hoped that the project could connect other creators who were on their own paths and allow them to learn from one another, developing a network of support to reduce loneliness. "Connectedness does not necessarily lead to success, but through experience sharing, confidence and the willingness to accept challenges can be born within us," he said.

Chai Ziwen, Samuel, Director General of the Renaissance Foundation Limited and the "Eye Catcher Images" project, pointed out that as time passed and new technology emerged, more channels for releasing creative works became available. However, creators should not solely rely on their works to represent themselves, they should also learn about the industry's ecology, including the difficulties, their personal positioning, suitable cooperation patterns for themselves, and much more. All of this knowledge can help them advance their careers in a sustainable manner. Chai stressed that production management is not unrelated to creation. While the originality of the work often determines a project's attractiveness to an investor, the repeated articulation of the concept during the pitching process and the collection of opinions from different industry stakeholders are also important to the creative process. He pointed out that "Eye Catcher Images" did not place limitations on creator eligibility; it also welcomed the participation of artists from different genres. The project provided support, serving as a "supply station" to meet the needs of creators. "The ecology of the industry is not necessarily a cruel survival game; instead, it is important to promote diversity and mutual encouragement. Members of the video-making community are not competitors but rather supportive colleagues," he added.

文：徐嘉純

一舖清唱有限公司 YAT PO SINGERS LIMITED

得獎計劃：賽馬會「耆樂唱一舖」 Award-winning project: Jockey Club Yat Po "Happy A-ge-cappella"

人人都會變老，當我們老了，還能像年輕時一樣，勇敢地學習一門新事物嗎？「不要未嘗試就設下框架。」一舖清唱有限公司（「一舖清唱」）藝術總監伍卓賢說。

無伴奏合唱在香港漸受歡迎，「一舖清唱」作為本地首個專業無伴奏合唱劇團，一直以不同形式的貼地手法推廣這門藝術。過去三年，他們更在香港賽馬會慈善信託基金捐助下，開展「賽馬會『耆樂唱一舖』」計劃，招募長者學員，透過無伴奏合唱，「唱」出新生命，豐富人生。

接棒合唱 聽見長者的聲音

計劃自 2019 年下旬起動，分三階段進駐七間長者服務中心，為逾千名長者提供超過 800 節無伴奏合唱訓練。項目總監劉兆康及核心導師謝迦密分享，當長者知悉需要上台表演時，即指自己五音不全，信心不足，但其實他們經歷過粵語流行曲興盛的年代，腦海「歌單」豐富，加上不少人有唱粵曲的經驗，容易掌握重新編曲的流行曲。年青導師以輕鬆氣氛帶領課堂，長者們漸漸放開自己，「認真地玩」，找到自己的聲線、節奏和定位，也感受到合唱的力量。

疫情三年期間，「一舖清唱」設法繼續進行計劃，長者們也不放棄，爭取一扇社交窗口。計劃嘗試以最簡易的通訊科技便利長者上網課，既然線上無法安排群體合唱，就轉而教授樂理基礎，到可安排實體練習時，則按防疫守則讓大家佩戴口罩

Growing old is a natural process universal to mankind. When we are old, will we still be bold enough to learn a new skill as if we were young again? "We should not limit ourselves before even trying," said Ng Cheuk-yin, Artistic Director of Yat Po Singers Limited (Yat Po Singers).

As a cappella becomes more popular in Hong Kong, Yat Po Singers, the first local professional a cappella choral theatre company, has been making the art form accessible to all through various means. In the past three years, they have rolled out "Jockey Club Yat Po 'Happy A-ge-cappella'", with funding from The Hong Kong Jockey Club Charities Trust, recruiting older students to learn a cappella as a way to renew and enrich their lives.

Choral Relay for Elders to Express Themselves

The project was launched in the second half of 2019 and gradually expanded to seven elderly service centres over three stages, providing more than 800 sessions of a cappella training to over 1,000 elders. Programme Director Sam Lau and Core Tutor Carmel Tse recalled that the elders expressed their lack of confidence in mastering musical tones when they were told the project involved live stage performances. However, the elders have a rich memory of songs as they lived through the prime time of Cantopop music. Many of them also sang Cantonese operatic songs, enabling them to master newly arranged pop songs easily. During training sessions, Yat Po Singers' young instructors created a relaxing atmosphere, helping the elders to overcome their reservedness and "earnestly engage in the play", finding their own voice, rhythm and positioning while feeling the power of choral singing.



Photo credit: Eric Hong & Cheung Chi Wai @ Moon 9 Image

練歌，長者們永遠早到，上課時亦踴躍發問，可見他們相當積極，最後台前幕後近百人的實體演出，終順利舉行。伍卓賢感恩，在誠惶誠恐的情況下，縱然面對很多困難，但是所有人都非常投入、努力參與，令演出得以完成。

計劃後，這班非一般學員也學有所成，搖身一變成為表演者。他們走進社區，帶來大大小小的多場公開無伴奏合唱演出，又製作音樂錄像希望引起外界關注。當中部分長者更獲邀與專業歌者一同創作、排練，在專業劇場上載歌載舞，分享生命故事，及後更有長者成為助教，來年會協助年青導師教授更多其他長者學習無伴奏合唱。

伍卓賢為長者們創作歌曲時，刻意不降低難度，怎料他們仍能努力練習克服困難。他認為不要先為長者的能力設限，不同年齡層呈現藝術有不同感覺，長者的聲音帶有「歲月」質感，是其他年齡層無法媲美的。只要為其創造機會，他們也可展現才能。未來三年，計劃再獲賽馬會捐助，將會服務較弱勢的長者，他希望社會上有更多團體支持長者參與各類型藝術活動。

文：徐嘉純

During the three years of the pandemic, Yat Po Singers tried all means to proceed with the project. The elders did not give up either; they strived for opportunities to maintain social activities. The project employed the simplest communication technology for the elders to attend online classes, as the group chorus was difficult to coordinate online. Instead, foundational music theory was taught. When face-to-face practice became possible again, the elders cooperatively followed preventive measures, such as wearing masks, during training sessions. They always attended the lessons early and were eager to ask questions during class, showing their proactive learning attitude. A large-scale, in-person performance was successfully organised in the end, involving almost a hundred people both on stage and backstage. Ng was grateful that despite all the hurdles and anxiety, everyone was very devoted to the performance and did their best to make it a great success.

After the project, these unusual students also applied what they had learned by becoming performers. They brought public a cappella performances of various scales to the community and produced music videos to attract public attention. Some of the elders were invited to compose and rehearse with professional singers, singing and dancing on the professional stage to share their life stories. Moreover, some of the elders will become teaching assistants to help young instructors teach other elders the skills of a cappella in the near future.

When composing songs for the elders, Ng deliberately maintained a high level of difficulty, as he trusted the elders to handle this well with practice. He stated that no one should assume any limitation to the ability of the elders, for people can exhibit different feelings through art at different ages. The voice of the elders presented a unique texture that matured with time, to which the voice of other age groups is incomparable. If opportunities were offered to them, they would exhibit their incredible talents. In the coming three years, the project will be supported again by the Jockey Club to serve underprivileged elders. Ng hoped that more organisations would be willing to support elderly participation in different arts events.

評審

ADJUDICATION



由藝發局大會為計劃定下方向及各獎項的評選準則。

「終身成就獎」及「傑出藝術貢獻獎」由藝發局大會委員及藝術顧問提名及推選產生。其他五個公開接受提名之獎項，包括「藝術家年獎」、「藝術新秀獎」、「學校藝術教育獎」、「藝術推廣及教育獎」及「藝術贊助獎」均設獨立評審小組負責評選工作，由業界專業人士組成。以上所有評審結果交由總評審團審議及作最後決定。

HKADC Council is responsible for devising the objective of the scheme and the assessment criteria of each award category.

The Life Achievement Award and the Award for Outstanding Contribution in Arts are nominated and selected by HKADC's Council members and arts advisors. Individual assessment panels consisting of professionals and representatives from different art forms are formed to assess the nominations for the following five awards: Artist of the Year, Award for Young Artist, Award for Arts Education in Schools, Award for Arts Promotion and Education, and Award for Arts Sponsorship. All awards results are submitted to the Chief Adjudication Panel for deliberation and making final decisions.

評審

ADJUDICATION

總評審團

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王英偉博士
殷巧兒女士
陳美娟博士
潘惠森先生
譚國根教授

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Ms Yan Hau-yee, Lina, JP
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Mr Poon Wai-sum, JP
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Permanent Secretary for Education or her representative
Director of Leisure and Cultural Services or his representative

參與推選的藝術顧問

「終身成就獎」及「傑出藝術貢獻獎」由藝發局大會委員及藝術顧問提名及推選產生。今屆，每個藝術組別各有兩位藝術顧問參與推選過程。

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Arts Advisors

The Life Achievement Award and the Award for Outstanding Contribution in Arts are nominated and selected by HKADC's council members and arts advisors. This edition, two arts advisors from each art form group participated in the nomination and election of the Life Achievement Award and the Award for Outstanding Contribution in Arts.

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出版
Publisher

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英文編輯
English Editing

Inkers Inc.

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設計及製作
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Signature Ltd

2023 年 6 月出版 Published and Printed in June 2023
ISBN: 978-962-8471-81-2

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