

培育本地

藝術行政專才

Nuturing Local
Arts Administration
Professionals



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培育本地 藝術行政專才 Nurturing Local Arts Administration Professionals

為配合文化藝術的未來發展需要，香港藝術發展局（藝發局）推出各項人才培育、獎學金及實習計劃，積極與世界各地藝文機構合作，為本地藝術行政人員及藝術工作者提供海外交流及培訓的機會。計劃至今已資助超過 300 位人士。

本局於 2015/16 年度推出「澳亞藝術節實習計劃」、「Clare 領袖培訓計劃 — 香港獎學金」及「藝術行政人員海外培訓 — 專題考察計劃」，支持多位藝術行政人員前往澳洲、英國及歐美等地實習和考察，向多個大型藝術節和殿堂級的藝術機構取經。

To meet future development needs of arts and culture, Hong Kong Arts Development Council (HKADC) launches different talent nurturing programmes, scholarships and internships by collaborating proactively with arts and cultural organisations around the world so as to provide overseas exchange and training opportunities for local arts administrators. The programmes have supported more than 300 people.

In 2015/16, HKADC launched the "OzAsia Festival Internship", "Hong Kong Scholarships on the Clare Leadership Programme" and "Overseas Training for Arts Administrators — Thematic Study Visits Scheme", supporting several arts administrators to work or study in Australia, the UK, Europe and the US so as to learn from large-scale arts festivals and world-class arts institutions.

澳亞藝術節實習計劃 OzAsia Festival Internship

進劇場劇團經理胡家欣於去年 8 月至 10 月期間到澳洲的澳亞藝術節進行為期 12 星期的全職實習，工作涵蓋多個範疇，包括義工統籌、電影節目安排、貴賓接待、即時傳譯及翻譯、傳媒報導及票務報告整理、就來屆澳亞藝術節的節目內容進行資料蒐集及分析，以及其他藝術行政支援等。

Jamie Wu, Manager of Theatre du Pif, took up a 12-week full-time internship with OzAsia Festival in Australia between August and October last year. The internship covered a wide range of work, including volunteer coordination, film programmes arrangement, VIP reception, simultaneous interpretation and translation, compiling media reports and ticketing reports, data mining and analysis for the programme content of the next OzAsia Festival, and other arts administration support.



杜琪峯 (中) 主持大師班
Master class hosted by Johnnie To (centre)



戶外音樂會
Outdoor concert

參與澳亞藝術節的義工多達 100 人，單是藝術節的中秋花燈展，就要動員 80 名義工。胡家欣在活動中負責確認義工的值班表，以及為義工申請證件。她表示，雖然工作繁重，但澳洲的工作環境十分愉快，大家都很親切，讓她積極投入工作。

More than 100 volunteers participated in OzAsia Festival, among whom 80 volunteers were required for the Moon Lantern Festival. Wu was responsible for confirming the volunteer rosters and the application of credentials for the volunteers in the event. The pleasurable working environment in Australia and people's friendly attitude stimulated Wu's enthusiasm for her work despite the heavy workload.

胡家欣的另一項工作是負責統籌電影節目的貴賓活動。今屆澳亞藝術節請來導演杜琪峯主持大師班，胡家欣既要代表藝術節與當地戲院跟進有關活動，也要負責接待貴賓。「大部分的活動也有南澳政府的參與，部長們也有出席。兩個星期內我們舉辦了 25 項貴賓活動，雖然在香港我也有藝術行政的經驗，但從沒有參與過這樣大規模的活動。」

Another task for Wu was the coordination of VIP activities for the film programmes. The OzAsia Festival 2016 invited film director Johnnie To to host a master class. Wu liaised with local cinemas on behalf of the Festival for the activities and received VIPs during the period. "The Government of South Australia was involved and many of the ministers also attended the activities. We organised 25 VIP activities within two weeks. Although I have some arts administration experience in Hong Kong, it was the first time for me to participate in such a large event."

胡家欣認為為期三個月的實習經驗提供了建立關係網的寶貴機會。「除駐團經理外，我也是一位獨立製作人，一直都有留意國際藝術市場，尤其是一些有關製作人建立關係的活動。在澳洲，我的同事大部分也是獨立製作人，我認識到真正的國際合作，學習到大型交流活動是怎樣籌辦的，這對我未來的發展方向相當有用。」

Wu believed that the three-month internship provided an invaluable opportunity for her to establish social network. "Besides acting as the manager of a theatrical group, I am also an independent producer. I have been paying attention to the international arts market, especially activities related to making connections among producers. In Australia, most of my colleagues were independent producers as well. I learnt genuine international cooperation and how large-scale exchange activities were organised. All these will be really useful for my future career."

藝術行政人員海外培訓— 專題考察計劃 Overseas Training for Arts Administrators — Thematic Study Visits Scheme

2016 年 5 至 7 月，創作人及策展人俞若玫就協作及社區藝術議題，走訪愛爾蘭、倫敦、丹麥及紐約的藝術機構和藝術節，進行深入觀察、訪問及分析。

劇場與文字，一直是她探討的課題，行程中最難忘的收穫之一，可說是於丹麥的歐丁劇場，參與為期十天的密集式訓練。「歐丁是一個殿堂級的劇場，他們有一個傳統，就是演員和導演長期一起生活，會一起耕田，甚至整個劇場也是一起搭建出來的。我住在劇場中，有機會體驗像合作社般的生活，每天訓練完結就踏單車外出吃飯，飯後進行綵排，晚上繼續討論，這個經驗非常新鮮，令我感受到生活和劇場是不可分割的。」

歐丁的訓練，也是一些香港的工作坊中難以做到。「有些嘗試是要在陌生的環境中才能夠放膽去做。例如我其中一個作品是用一塊牛肉蓋住眼睛，我是茹素的，在香港即使有這個創作意念也未必會實行，但在當地一想到就去做了。」

另一個俞若玫所關注的，就是社區舞蹈和美學的探索。無論是到訪倫敦的 Green Candle Dance Company，還是愛爾蘭的老人節，也為她在香港推動社區舞蹈注入不少養分。「在香港，很少舞蹈家會談美學，惶論是長者的美學。我們常常用了許多時間籌募經費，或討論技術層面的問題，而忽略了創作的根本——美學。在歐洲時，我常常問當地的藝術家和參加者，社區舞蹈的美學是什麼？他們其實也在尋找答案，但他們會以作品去回應你。」



俞若玫 (左)
Cally Yu (left)



Green Candle Dance Company

Between May and July 2016, artist and curator Cally Yu visited arts organisations and festivals in Ireland, London, Denmark and New York to conduct in-depth observations, interviews and analysis on topics related to cooperation and community arts.

Theatre and words have been Yu's topics of exploration. One of the most memorable experiences for Yu in the journey was the ten-day intensive training she participated in Denmark's Odin Theatre. "Odin was a world-class theatre. They have a tradition of having actors and directors to live together for a period of time. They would participate in farming together. They even constructed a whole theatre themselves. I lived in the theatre and experienced the life of being a member of a co-operative. We cycled outside for meals after every day's training and participated in rehearsals after that. We continued our discussions in the evenings. The experience was very new to me. I realise that theatre is actually not separable from life."

Some training conducted in Odin Theatre would not be easily achieved in workshops in Hong Kong. "Some of the attempts require an unfamiliar environment. For example, one of my works was to cover the eyes with a piece of beef. I am a vegetarian, so I probably wouldn't put the idea into practice in Hong Kong, but I did it there when the idea came to my mind."

Another topic that Yu concerns is community dance and aesthetic exploration. Her visits to London's Green Candle Dance Company and Ireland's festival for the elderly provided Yu with many inspirations on promoting community dance in Hong Kong. "Very few dancers would talk about aesthetics in Hong Kong, not to mention aesthetics for the elderly. We often spend a lot of time to raise funds or discuss technical problems but neglect the basis of arts creation — aesthetics. In Europe, I asked the artists and participants what is the aesthetics of community dance? In fact, they are still in search of an answer, but they would respond with their creative works."

Clore 領袖培訓計劃 — 香港獎學金 Hong Kong Scholarships on the Clore Leadership Programme

香港浸會大學視覺藝術院「啟德」視覺藝術研究與發展中心主任譚學能是 2015/16 年度全球 20 多名的 Clore 領袖培訓計劃得主之一，赴英參加為個人度身設計的文化藝術領袖培訓課程。

為期兩周的迎新活動於 2015 年 9 月在肯特郡一個有機農莊裡舉行。主辦單位每天安排至少一位重量級的藝術界領袖分享。譚學能說：「Clore Leadership Programme 的總監 Sue Hoyle 就領導才能的分享非常有用。許多資深的藝術界前輩分享了他們面對政治變遷、管理危機，以及應對傳媒和董事局管治的心得，這些對香港藝術從業員很有參考價值。」

譚學能認為這兩星期最大的收獲並不是學懂怎樣處理實務的問題，而是尋找和反思自己的理念。「營內舉行了很多工作坊，都是關於如何認清自己的價值觀，例如尋找成長中對自己重要影響的事情，因為那往往是一個核心，影響你的視野和取態，這對領袖培訓尤其重要。」

在 2016 年 4 月中至 8 月初，譚學能在泰特現代藝術館的泰特教學研究中心（Tate Research Centre: Learning）實習。「那是一個專門推動藝術教育的中心，為不同背景和年齡層設計優質的藝術普及教育活動。中心有一個研究團隊，進行有關藝術教育的研究和學術交流，對我現時的工作有很大啟發，例如如何把大學教育和社群結合，以及如何發掘新的方法去開拓更多社區參與。」

Alex Tam, Centre Executive of Kaitak, the Centre for Research and Development in Visual Arts of Hong Kong Baptist University, was one of the 20 international recipients of the Clore Leadership Programme 2015/16. He participated in a tailor-made arts and cultural leadership training programme in the UK.

The two-week orientation camp was held in an organic farm in Kent during September 2015. The organiser arranged for at least one top-notch leader in the arts sector to share their experience every day. "The sharing on leadership by Sue Hoyle, Director of Clore Leadership Programme, was very useful. Many veteran practitioners in the arts circle shared their experience of facing political changes, tackling management crises, and dealing with media and board governance. All these can serve as good references for Hong Kong's arts practitioners," said Tam.

Tam believed that the greatest reward gained within the two weeks was not only knowledge on how to handle practical problems, but the chance for discovering and reflecting on his belief. "Many workshops were held in the camp. They were all about how to recognise your values, for example, you had to discover things that had crucial impact on your personal growth, because they would exert key influence on your vision and attitude. This is especially important in leadership training."

Between mid-April and August 2016, Tam took up an internship in the Tate Research Centre: Learning of Tate Modern. "That is a centre specialised in promoting arts education. It designs quality education activities for popularising arts among people of different backgrounds and age levels. There is also a research team in the centre, which conducts research and academic exchanges related to arts education. The experience inspires me a lot regarding my current work. For example, I will think about how to connect university education with communities, and how to discover new methods to encourage more community participation."



泰特現代藝術館
Tate Modern



泰特現代藝術館的藝術教育活動
Art In Action at The Tanks, Tate Modern

實習期間，正值泰特現代藝術館的新館開幕，當中有一整層的空間名為 Tate Exchange，正是用作學習的地方。「他們的做法很具前瞻性，並不單是教人如何欣賞展覽作品，而是要思考 21 世紀藝術館的社會功能。他們與不同界別的機構合作，有社區組織、學校、醫院等等，重點是如何令藝術館更具包容性，讓藝術與不同的人產生關聯和互動，令他們的生命有改變。而最難得的是，他們所有的活動都有延續性，並不是為了展覽而做，而是要回應一些社會問題。藝術教育不是展覽的輔助，而是核心部分，這方面值得香港藝術教育界思考。」

與 Clore 計劃總監及得獎者會面 Meeting the Programme Director of Clore and Clore Fellows

1 月 11 日，藝發局特別邀請到 Clore 領袖培訓計劃總監 Sue Hoyle 及「Clore 領袖培訓計劃 — 香港獎學金」其中一位往屆得獎者誇啦啦藝術集匯行政總裁邱歡智主持「Hop, Skip & Jump: Speed Dating Clore」分享會。

除簡介 Clore 領袖培訓計劃外，Hoyle 亦談及 21 世紀對領袖和藝文機構的重新定義、領袖應具備的素質等，她說：「作為一個領袖，你必須先了解自己，甚麼是你的價值 (values) 和希望作出甚麼改變。當中，必要具備的素質是創意及對抗逆境的能力 (resilience)。」而邱歡智則分享創立誇啦啦藝術集匯的經驗，及如何轉化 Clore 的經驗，應用於其工作中。

分享會以互動形式進行，參加者分成三個小組，每個小組輪流與兩位主持對話和交流。部分歷屆的得獎者亦到場參與其中，分享參與 Clore 領袖培訓計劃的得著及於不同機構實習的經驗。

A new exhibition hall of Tate Modern opened during the internship period, in which a whole floor named "Tate Exchange" is dedicated to learning. "Their approach is pioneering. What they considered is not only about teaching people how to appreciate the works in an exhibition, but the social functions of arts museums in the 21st century. They collaborate with organisations of different sectors, including community groups, schools, hospitals and so on. The emphasis is on how to make museums more inclusive, making arts interactive and relevant to different people so as to change their lives. Most importantly, all of their activities are continuing projects not merely for individual exhibitions, but for responding to some social questions. Arts education is not auxiliary to the exhibitions; it is the core. This is something worth contemplating for Hong Kong's arts education sector."



On 11 January, HKADC invited the Director of Clore Leadership Programme, Sue Hoyle and one of the past recipients of "Hong Kong Scholarships on the Clore Leadership Programme", Lynn Yau, CEO of the Absolutely Fabulous Theatre Connection, to host the sharing session of "Hop, Skip & Jump: Speed Dating Clore".

Besides introducing the Clore Leadership Programme, Hoyle also talked about how the 21st century redefined leaders and arts and cultural organisations, as well as the qualities of leaders etc. Hoyle said: "As a leader, you really need to know yourself, what your values are, what you want to do to make a difference. Creativity and resilience are the most important qualities among all." Meanwhile, Yau shared her experience in establishing the Absolutely Fabulous Theatre Connection and how she transferred the Clore values and applied to her work.

The sharing session was conducted interactively. Participants were divided into three groups, and each group took turns to have conversation and exchange with the hosts. Some of the past recipients of the Scholarships were also present to share their learnings from participating in the Clore Leadership Programme and secondment experiences with different organisations.



現正接受申請
Open for Applications Now

Clore 領袖培訓計劃 — 香港獎學金 2017/18 Hong Kong Scholarships on the Clore Leadership Programme 2017/18

支持具備領導才能及表現卓越的本地藝術界人士前往英國，參與一系列專為獎學金得主發展需要而度身訂造的領袖培訓課程，以加強其領袖才能及開拓國際視野。獎學金名額不多於兩位。

The Scholarships support local arts practitioners with leadership potential to undertake a tailored programme of development in the UK to strengthen their leadership skills and broaden their international exposure. A maximum of two scholarships will be given.

截止日期 Application Deadline: 2017年3月6日(星期一)下午6時
6:00pm, 6 March 2017 (Monday)

本地及海外藝術行政獎學金 2017 Local and Overseas Arts Administration Scholarships 2017

支持具潛質的藝術行政人員修讀本地課程或赴海外進修及汲取新知識，加強業界人士的專業培訓。

The Scholarships support local promising arts administrators to further their studies in Hong Kong and abroad in order to strengthen their professionalism.

截止日期 Application Deadline: 2017年3月10日(星期五)下午6時
6:00pm, 10 March 2017 (Friday)

本局將會繼續推出各項人才培育計劃，詳情請瀏覽本局網頁。
HKADC will continue to launch different talent nurturing projects. Please visit HKADC's website for details.

www.hkadc.org.hk

圖片由胡家欣、俞若玫及譚學能提供
Image courtesy of Jamie Wu, Cally Yu and Alex Tam



第八屆海峽兩岸暨港澳地區藝術論壇 — 舞台藝術與中華文化形象

The 8th Arts Forum for Cross-Straits,
Hong Kong and Macao —
Theatre Arts and the Image of Chinese Culture



為進一步加強兩岸四地文化交流，促進文化藝術團體和藝術家之間的溝通與合作，本局於去年11月1日及2日聯同中國文學藝術界聯合會（中國文聯）舉辦「第八屆海峽兩岸暨港澳地區藝術論壇」，雲集逾百位內地、香港、澳門及台灣的藝文工作者，推動兩岸四地的文化發展。

To strengthen the exchange among the cross-straits four regions and promote communication and cooperation between arts and culture groups and artists, HKADC co-organised the "8th Arts Forum for Cross-Straits, Hong Kong and Macao" with the China Federation of Literary and Art Circles (CFLAC) on 1 and 2 November 2016, gathering more than 100 arts and culture practitioners to promote the cultural development within the regions.

中國文聯自 2009 年起，先後在海口、台北、澳門、香港、承德和台中舉辦了七屆「海峽兩岸暨港澳地區藝術論壇」，去年再度移師香港。論壇以「舞台藝術與中華文化形象」為主題，透過大會演講、分組討論、圓桌對話等環節，就各種表演藝術進行深入研討，為推動和促進中華文化在當代的發展建言獻策。

Since 2009, CFLAC organised seven editions of the "Arts Forum for Cross-Straits, Hong Kong and Macao" in Haikou, Taipei, Macao, Hong Kong, Chengde, and Taichung. Last year, the Arts Forum was organised in Hong Kong again. Themed "Theatre Arts and the Image of Chinese Culture", ideas and suggestions for promoting the development of Chinese culture in the contemporary world were explored through sessions such as keynote speeches, group discussions and roundtable conversation on different performing art forms.



王英偉
Wong Ying-wai, Wilfred

發掘傳統藝術的當代性

Discover the Contemporaneity of Traditional Arts

大會演講環節由香港嶺南大學文化研究系客座教授余少華主持，邀請了六位藝術工作者分享見解。多位講者提出，要創新中華舞台藝術，必須先尊重傳統及經典。藝發局委員及「京崑劇場」藝術總監鄧宛霞認為，藝術家應反思中華文化藝術當中甚麼最值得宏揚和傳承，在創新和改革的同時，審視中華文化藝術的根本，才能往前走得更好。中國曲藝家協會副主席、中國藝術研究院曲藝研究所所長吳文科也指出，只有真正明白曲藝的精萃和表演特色，才不會將傳統繼承變得抱殘守缺，與發展創新的方向背道而馳。

中國雜技家協會副主席、上海雜技團團長俞亦綱以上海雜技團為例子，分析如何在傳承中國雜技精華的基礎上，發掘傳統藝術的當代性，以新的形式展現雜技藝術，滿足觀眾的需求。「為了要增強中華文化藝術在世界文化發展中的競爭力 and 影響力，我們必須尋找一種既有中華美學精神及文化內涵，又能讓其他人接受的形式。」

The session of keynote speeches was hosted by Prof Yu Siu-wah, Adjunct Professor of the Department of Cultural Studies of Lingnan University. Six arts practitioners were invited to share their thoughts. Some speakers pointed out that tradition and the classic must be duly respected to innovate Chinese theatre arts. Tang Yuen-ha, HKADC's Council member and Artistic Director of Jingkun Theatre, believed that artists should reflect on what is most worthy of promoting and passing on in Chinese arts and culture. We could move onto a better stage through innovation and reformation only if we also reviewed the foundation of Chinese arts and culture. Wu Wenke, Vice President of Chinese *Quyí* Artists Association and Director of *Quyí* Research Institute of Chinese National Academy of Arts, pointed out that only if we understood the essence of *quyí* and its characteristics could we move forward in the direction of innovation and pass on the tradition without being confined by the past.

Yu Yigang, Vice President of the China Acrobats Association and Director of Shanghai Acrobatic Troupe, used Shanghai Acrobatic Troupe as an example to analyse how to discover the contemporaneity of traditional arts on the basis of inheriting the essence of Chinese acrobatics, so that acrobatic arts could be presented in new ways to satisfy the demand of the audience. "To strengthen the competitiveness and influence of Chinese arts and culture in the development of world culture, we must look for a form that contains the cultural content and spirit of Chinese aesthetic which is also welcomed by people."

國立台東大學音樂系主任及教授郭美女，介紹了台灣原住民布農族的傳統音樂和歌謠特色。她認為要提升中華文化藝術在世界文化發展中的競爭力和影響力，必須了解其傳統祭祀儀式和音樂的意涵，才能達到文化發展交流之目的。澳門演藝學院舞蹈學校副校長何軍妮則指出，舞蹈的文化生態正經歷由傳統向現代轉型，「一方面，舞蹈從業者急切希望融入到創新轉型的浪潮中，以獲取更大的發展和廣闊的資源，另一方面，又陷入一種自我認知的迷惘。」她認為堅守傳統，重視經典，做好紮實的傳統教育，才能面向未來。

香港鄧樹榮戲劇工作室藝術總監鄧樹榮以「一個香港人如何吸收中華文化」為題，分享當年留學法國期間，從法國人對東方文化的感受及提問發現了某些核心，「要更正確的理解自身重要的文化構成部分，最有效的方法就是短暫的離開它，有距離或許會看到一些新的東西，有一些新的感受。」他又指出：「中華是一個民族性的概念，像其他民族一樣，隨時帶著不同的改變，所以中華文化是一個持續性發展概念，供不同人士閱讀和演繹。」

Kuo Mai-ney, Department Head and Professor of the Department of Music of National Taitung University, introduced the characteristics of traditional music and ballads of the Bunun, a tribe of Taiwanese aborigines. She asserted that we had to understand the significances of the traditional rites of worship and music so as to enhance the competitiveness and influence of Chinese arts and culture in the development of world culture and achieve the aim of cultural exchange. He Jun-ni, Vice Principal of the School of Dance of Macao Conservatory, pointed out that the cultural ecology of dance was in the transition from the traditional to the modern: "On the one hand, dancers are eager to assimilate themselves in the waves of innovation and transformation so as to achieve greater development and obtain more resources; on the other hand, they are caught in the confusion of self-cognition." She considered that being faithful to tradition, attending to the classic, and conducting basic traditional education were crucial for looking forward to the future.

Tang Shu-wing, Artistic Director of Tang Shu-wing Theatre Studio from Hong Kong, shared his views gained from the French's perception of and questioning on oriental culture during his study in France under the topic, "How a Hongkonger Acquires Chinese Culture": "To understand important cultural composition of oneself correctly, the most effective way is to leave it temporarily. Keeping a certain distance may bring new visions and feelings." He further explained: "The Chinese is an ethnic concept. Like other ethnic groups, it changes all the time. Therefore, Chinese culture is a concept that is in perpetual change; it can be read and interpreted by different people."



俞亦綱
Yu Yigang



郭美女
Kuo Mai-ney



何軍妮
He Jun-ni



鄧宛霞
Tang Yuen-ha



吳文科
Wu Wenke



鄧樹榮
Tang Shu-wing



左起：盧偉力、王亞彬、李俊傑、林秀貞及劉惠鳴
From left: Lo Wai-luk, Wang Yabin, Jacky Li, Lin Hsiu-chen and Lau Wai-ming

跨界與傳統融合創新方向

Interdisciplinary Attempts and Merging with the Tradition to Create New Directions

第二天的圓桌對話由藝發局委員、香港浸會大學電影學院副教授盧偉力帶領四位嘉賓圍繞「21世紀的中華舞台藝術」作討論。

嘉賓分別發表了對跨文化和跨媒體的看法。青年舞蹈家及亞彬舞影工作室藝術總監王亞彬在創作時嘗試「以世界語言講中國故事」。她說：「在舞蹈創作方面，我們需要找到一個當代性的媒介來講中國故事。」而台灣藝術大學舞蹈學系教授林秀貞認為，在文創的發展過程，科技讓藝術走進生活、融於產業，藝術也在創作上提供無限的可能及想像的空間。「中華表演藝術其實是非常豐富而多元，如果能夠善用藝術和科技，整合優勢，積極建立以舞蹈藝術為核心的創作思維，應該可以傳達更深刻而且具有創意的文化內涵，發揮更大的影響力。」

The second day of roundtable conversation was led by Lo Wai-luk, HKADC's Council member and Associate Professor of the Academy of Film of Hong Kong Baptist University. Four guests were involved in the discussion of the topic "Chinese Theatre Arts in the 21st Century".

The guests presented their views on cross-culture and cross-media. Wang Yabin, young dancer and Artistic Director of Yabin Studio, tried to "tell Chinese stories in world language" in her creation. She said: "We need to look for a contemporary medium to tell Chinese stories when creating dance works." Lin Hsiu-chen, Professor of the Department of Dance of National Taiwan University of Arts, believed that in the development of cultural creation, technology brought arts to life and merged arts with industries; arts also provided infinite possibilities and space of imagination for creation. "Chinese performing arts are indeed very prosperous and pluralistic. If we can make good use of arts and technology and integrate their advantages, as well as proactively formulate a creative mindset that centres on dance arts, we can express more profound and creative cultural significance and produce a stronger impact."

香港粵劇演員會理事長劉惠鳴指出，跨媒體是當今戲曲藝術家應要關注的表演方法，於創新的同時亦應堅守傳統藝術元素。她表示：「戲曲比較傳統，我們只可以適量增添其他藝術媒介的元素、吸收它們好的一面，不適合的就不要了。」澳門戲劇農莊行政總監李俊傑則反映，澳門表演藝術正處於由業餘轉型全職專業的階段，應以教育觀眾和新一代表演藝術家及開拓市場為首要，並嘗試在中葡文化交匯的澳門找回自己的中華文化形象。

在總結時，中國文聯主席團委員季國平認為，21世紀的中國已經走向世界，中華表演藝術應要做到「中國題材世界表達」。他強調：「中西文化藝術各有所長，我們應該借鑒國際的表達方式，但絕不是遷就西方而消解自己，更不能讓中國文化在翻譯中自我迷失。」

Lau Wai-ming, Chairman of Hong Kong Cantonese Opera Artists Club, pointed out that multi-media was a performing method that contemporary *xiqu* artists should pay attention to, but traditional artistic elements should be defended as well while exploring innovative techniques. She said: "*Xiqu* is a rather traditional art form. We can only add elements of other arts media where appropriate and get the advantages of them. They shouldn't be added if they are not suitable." Jacky Li, Executive Director of Theatre Farmers of Macao, remarked that performing arts of Macao were in a stage of transforming from being amateur to professional. Educating the audience and new generations of performing artists and developing the market were prior missions for the artists. It was also necessary to recover the image of Chinese culture in Macao's hybrid inheritance of Chinese and Portuguese cultures.

In his concluding speech, Ji Guoping, Member of the Presidium of CFLAC, believed that China in the 21st century had already entered the global arena. Chinese performing arts should "express Chinese topics internationally". He emphasised: "Chinese and Western arts and cultures have their respective strengths. We should be inspired by international forms of expression, but should never undermine ourselves to cater to the West or let Chinese culture get lost in translation."



分組討論
Group Discussion



四川文化藝術之旅

An Arts and Culture Study Tour to Sichuan



一行 28 位由校園藝術大使及熱愛藝術的同學組成的交流團，於 2016 年 12 月 25 日至 30 日期間到訪四川成都，參觀不同的藝術機構、博物館及歷史遺跡，並與當地學生交流，在擴闊藝術視野之餘，更加深對中國歷史文化和風土人情的了解。

為期六天的「校園藝術大使 — 四川文化藝術之旅」由國家文化部港澳台辦公室與藝發局主辦，並由四川省文化廳承辦，四川藝術職業學院協辦，行程緊密，內容古今兼容。

A study group comprised 28 Arts Ambassadors and students passionate in arts travelled to Chengdu, Sichuan between 25 and 30 December 2016 to visit different arts organisations, museums and historical sites, as well as to exchange with local students. While broadening their artistic horizons, the participants also gained more knowledge about Chinese history, culture, customs and practices.

The six-day "Arts Ambassadors-in-School Sichuan Arts and Culture Study Tour" was co-organised by the Office of Hong Kong, Macao and Taiwan Affairs of the Ministry of Culture and HKADC, and hosted by the Department of Culture of Sichuan Province with the assistance of the Sichuan Vocational College of Art. The packed itinerary covered activities related to both the present and the past.

走訪多間博物館 認識巴蜀文化 Learning Sichuan Culture from Different Perspectives

藝術大使在行程中參觀了四川武侯祠博物館、四川博物院、成都杜甫草堂博物館、成都蜀錦織繡博物館等博物館，從不同角度認識巴蜀文化的歷史。其中成都著名的文化地標 — 三星堆遺址博物館及都江堰都讓大使留下深刻印象，三星堆遺址博物館展示了古蜀時期的出土文物，青銅面具及陶製的生活器具也充分顯示古人的智慧，導賞員細心講解由古蜀傳說以至現代考古科技的發展，讓同學認識源遠流長的巴蜀文化。

During the tour, the Arts Ambassadors visited museums including Sichuan Wuhou Memorial Temple Museum, Sichuan Museum, Chengdu Du Fu Thatched Cottage Museum, and Chengdu Shu Brocade and Embroidery Museum to understand the history of Sichuan culture from different perspectives. Chengdu's well-known cultural landmarks - Sanxingdui Museum and the Dujiangyan irrigation system left a strong impression on the Arts Ambassadors. Sanxingdui Museum exhibited cultural relics from the ancient Shu period. Bronze masks and pottery living utensils demonstrated the wisdom of ancient people. The docent explained cultural facts ranged from ancient Shu legends to the development of modern archaeological technology, helping Arts Ambassadors to understand the history of Sichuan culture.



- 1 三星堆遺址博物館展示不少珍貴的青銅出土文物。
Valuable bronze cultural relics exhibit in Sanxingdui Museum.
- 2 藝術大使無不讚嘆都江堰水利工程的宏偉。
Arts ambassadors are greatly impressed by the spectacular Dujiangyan irrigation system.



而由古代一直沿用至今，被列為世界文化遺產之一的水利工程 — 都江堰更是孕育巴蜀文化的重要建設。就讀香港浸會大學的黎佩提認為景區內保存了不少珍貴文物，讓她深深感受到這項宏偉建設為人民帶來的裨益：「看到景區內清代人在匾額上的題字、河水洶湧地在腳下流過，彷彿回到了古代，感受至深。這次的參觀讓我更深入認識這片土地，真不枉此行。」

Sichuan's colossal irrigation system, Dujiangyan, is listed as a World Heritage site and has been in use since ancient times. It is an important infrastructure that nurtures Sichuan culture. Lai Pui-tai from Hong Kong Baptist University noticed that many cultural relics were preserved within the scenic area. She was deeply moved by the infrastructure's immense contribution to the life of people: "Seeing the calligraphy inscribed on the boards by people of the Qing Dynasty and listening to the flowing river beneath, I felt like getting back to the ancient times. It was absolutely impressive. The tour enabled me to know more about the place. It was an invaluable experience."

結合傳統與現代的技巧 不一樣的藝術體驗

Unique Arts Experience Combining Traditional and Modern Techniques

四川特別著重傳統藝術的保育及傳承，這次大使到訪成都蜀錦織繡博物館，認識享負盛名的蜀錦、蜀繡的製作工序及演變過程，令他們眼界大開。就讀基督教香港信義會信義中學的龐莉雅尤其對此傳統工藝感興趣，她表示：「能親身見到師傅大顯身手，不禁令我驚嘆傳統技藝的神奇。在刺繡體驗活動中，單是學習穿針分線都花上半小時，我明白到刺繡技巧需要長時間累積，基本功夫是十分重要的。」

藝術大使亦到訪了四川博物院，除了參觀張大千藝術館、青銅器館、四川漢代陶石藝術館，他們分別進行投壺、拓片、陶藝及書畫的體驗。其中古時玩意投壺、拓片更是平日沒有機會接觸的，看似容易的拓片其實也十分講究技巧，墨水的份量、拓印力度都不能馬虎，同學們都非常投入完成自己的作品。

Sichuan specially valued the preservation and passing on the traditional arts. The Arts Ambassadors visited Chengdu Shu Brocade and Embroidery Museum to learn about the production and transformation processes of the world-famous Shu brocade and embroidery; and the experience was eye-opening. Pong Lee-nga from ELCHK Lutheran Secondary School was particularly interested in the craft: "I couldn't help marvelling at the amazing traditional skills that the master showed us. In our experience of doing the embroidery, we already spent half an hour only on learning how to thread through the needle and separate the threads. I realised that learning embroidery skills took a very long time. It was crucial to grasp the basic techniques."

The Arts Ambassadors also visited Sichuan Museum. Besides the exhibitions in Zhang Daqian Arts Gallery, the Bronze Gallery and Ceramic Art Gallery of Han Dynasty, they also participated in cultural activities such as pitch-pot, rubbing, pottery, calligraphy and painting. The ancient pastimes, pitch-pot and rubbing, were unusual in modern daily life. Although rubbing seemed an easy craft, it actually required sophisticated techniques of controlling the amount of ink used and the strength applied onto the paper. The Arts Ambassadors all immersed themselves in completing their works.



3 藝術大使在成都蜀錦織繡博物館中體驗刺繡工藝，由穿針到分線都一絲不苟。 Arts Ambassadors learn the craft of embroidery in Chengdu Shu Brocade and Embroidery Museum. The processes from threading through the needle eyes to separating the threads requires meticulous attention to detail.

4 藝術大使於四川博物院分別進行書畫、拓片、陶藝及投壺等文化藝術體驗。 Arts Ambassadors experience different arts and cultural activities such as calligraphy, painting, rubbing, pottery, and pitch-pot in Sichuan Museum.

5 於四川博物院進行的拓片體驗，技巧一點也不簡單。 Experiencing rubbing in Sichuan Museum, which require skilful techniques.



此外，四川的動畫及電玩插畫創意產業發展日趨蓬勃及專業化，這次大使們亦有機會參觀成都鐵皮人 CG 藝術培訓中心，認識到這項創意產業在成都的發展情況。當同學們有機會學習電腦插畫，他們都表現得十分雀躍。就讀聖保祿學校（中學部）的毛鎧晴認為：「培訓中心讓我了解到動漫的製作原來比想像中繁複，而且我平日一般利用紙筆畫畫，很希望日後可以學習利用電腦軟件及相關工具，令自己繪畫方面有新的突破。」



Moreover, Sichuan's animation and video game graphic industries have become increasingly prosperous and professional. The Arts Ambassadors visited Chengdu Tinman CG Arts Training Center to observe the development of the computer graphic industry in Chengdu. They were all very excited when they got the chance to learn computer graphic. Mao Hoi-ching from St. Paul's Convent School (Secondary Section) commented: "The production of animation was actually more complicated than I imagined. I usually draw pictures with paper and pens, but I hope I can learn using computer software and relevant equipment in the future, so that I can make new breakthroughs in the art of drawing."



6 與成都石室中學的學生一同體驗穿漢服，認識不同中國朝代的服飾。 Arts Ambassadors try Han costume together with students of Chengdu Shishi High School to learn about historical dresses of Chinese dynasties.

7 在成都杜甫草堂博物館，同學以杜甫詩歌為主題，進行才藝比賽，加深對中國詩詞文化的認識。 In Du Fu Thatched Cottage, students participate in a talent competition on Du Fu's poetry for deepening their knowledge in the culture of Chinese poetry.

8 成都鐵皮人 CG 藝術培訓中心，有些藝術大使初次體驗利用電腦軟件繪畫。 In Chengdu Tinman CG Arts Training Center, some Arts Ambassadors make illustrations with computer software for the first time.

與學生交流 開闊藝術眼界

Exchanges Broadening Artistic Horizons

這次的重點活動之一就是讓藝術大使與成都學生進行交流。藝術大使到訪成都的石室中學，與學生分組互相認識及交流彼此的校園生活，及後一起參觀杜甫草堂、試穿漢服，以增加大家對中國詩詞的理解。就讀馬錦明慈善基金馬陳端喜紀念中學的王焯杰分享：「他們用心地為我們講解漢服的知識，雖然大家來自不同的地方，但彼此沒有隔閡，更合作即興以戲劇演繹杜甫詩歌，過程十分有趣、好玩。」

One of the highlights of the tour was the exchange activities between the Arts Ambassadors and students in Chengdu. During their visit to Chengdu's Shishi High School, the Arts Ambassadors got into groups with the High School students to know each other and exchange on their campus life. They visited Du Fu Thatched Cottage together and tried the costume of the Han Dynasty on. The activity aimed to enrich their knowledge on Chinese poetry. Wong Cheuk-kit from MKMCF Ma Chan Duen Hey Memorial College shared: "They explained knowledge of the Han costume to us patiently. Although we came from different places, we were not estranged from each other. We even improvised a theatrical adaptation of the poetry of Du Fu. It was a fun and interesting experience."

藝術大使亦於四川藝術職業學院與不同藝術專業的學生交流學習藝術心得。藝術大使分為川劇、民族舞蹈、音樂及繪畫唐卡四個組別進行體驗，並由學院的學生擔當小老師，從旁協同學們學習。在歡送會上，藝術大使除了演唱粵曲及大合唱，更與當地學生同台合演，包括小提琴與笛子、古箏合奏，民族舞與鋼琴伴奏，發揮多才多藝的一面。最後，大家以交換具兩地特色的紀念品為交流活動作結。短短一天的相處，大家已建立友誼，分別時都顯得依依不捨。這趟文化藝術之旅相信為各藝術大使帶來深刻的回憶，他們將於 2 月 18 日舉行的重聚日分享學習成果。

The Arts Ambassadors also exchanged their experience of arts learning with students who studied in different arts fields at the Sichuan Vocational College of Art. Arts Ambassadors were divided into four groups to learn Sichuan opera, folk dance, music and drawing 'thangkas' (traditional art of the Zang people). Students of the College acted as young teachers to guide the learning of the Arts Ambassadors. In the farewell party, Arts Ambassadors performed Cantonese opera and choral music. They even staged music performances together with local students, which included an ensemble of violin, dizi and guzheng, and folk dance with piano accompaniment, showing their varied talents. Coming to the end of the event, the students exchanged souvenirs with local characteristics so as to mark the completion of the Tour. Despite the short time they spent together, the students had already established friendship among themselves and were reluctant to part. The Arts and Culture Study Tour was certainly memorable. They will participate in a reunion scheduled on 18 February to share their learning outcomes.



9 四川藝術職業學院的小老師與藝術大使合力演出民族舞蹈。

The young teachers of the Sichuan Vocational College of Art and Arts Ambassadors perform folk dance together.

10 藝術大使與四川藝術職業學院學生同台以小提琴、古箏、琵琶等中樂合奏。

Arts Ambassadors and students of the Sichuan Vocational College of Art perform in an ensemble with violin and Chinese music instruments such as guzheng and pipa.

11 到訪成都大熊貓繁育研究基地，大使們都興奮不已。

Arts Ambassadors feel excited for visiting the Chengdu Giant Panda Breeding Research Base.

12 藝術大使品嚐地道的麻辣火鍋，親身感受四川的生活文化。

Arts Ambassadors try local spicy hotpot so as to experience the life culture of Sichuan.



周佩韻 新約舞流 Pewan Chow Passoverdance

周佩韻在 19 歲時遇上了現代舞，自此與這種讓她找到真我的舞蹈結下不解緣。桃李滿門的她，最希望作品能夠給觀眾一個空間，讓他們面對自己、認識自己。

Pewan Chow encountered contemporary dance at the age of 19 and has been tied to the art form that allows her to discover her true self ever since. Today, Chow wishes her work can provide room for the audience to face and know themselves.

周佩韻 Pewan Chow

香港演藝學院舞蹈系首屆畢業生，獲英國倫敦當代舞蹈學院獎學金到該校深造表演及編舞課程。1991 年至 2006 年間為香港演藝學院現代舞系講師，並先後取得香港演藝學院藝術學士（榮譽）學位，以及英國拉賓中心藝術碩士（編舞）學位。離任後專注舞蹈研究及創作工作，並藉「新約舞流」發表作品。2010 年及 2012 年分別憑《歸途》和《界限·街道圖》獲香港舞蹈年獎之獨立舞蹈獎。

Chow was one of the first generation graduates in dance from The Hong Kong Academy for Performing Arts (HKAPA). She was awarded a scholarship by the London Contemporary Dance School to further concentrate on choreography and performance in the school. Between 1991 and 2006, Chow was a lecturer for the modern dance faculty of HKAPA. Chow received a BFA (hons.) from HKAPA and a MA Choreography from Laban Centre, UK. After leaving the school, Chow focuses on dance research and choreography and puts her work on stage in the name of Passoverdance. She received the Outstanding Achievement in Independent Dance of the Hong Kong Dance Award in 2010 and 2012 for her work, *Homecoming* and *Maze*, respectively.



01 芸芸舞蹈形式中，為何特別鍾情現代舞？ Why are you particularly interested in contemporary dance among all the genres of dance?

現代舞最令我着迷的是它的創意和可能性。小時候的我頗活潑頑皮，但因家庭和學校的約束，有些東西並不輕易表達出來。而跳現代舞讓我沒有束縛，感覺舒服，我覺得找到了真正的自己，可以自由和誠實地藉身體把一些我覺得很重要的東西釋放出來。

現代舞也讓我懂得欣賞自己，令我整個人有很大轉變——從自卑和害羞，變得清楚自己的能力，懂得欣賞自己和自己的身體。我甚至因而更懂得欣賞每一個人，例如每個舞者的不同動作，以及他們散發的不同味道。

Contemporary dance is most mesmerising for me because of its creativity and possibility. I was very active and naughty when I was small, but I was not able to express all of myself due to restrictions of the family and school. Contemporary dance releases me from the constraints and makes me feel comfortable. I can find my true self; I can let something important of me out freely and truthfully through my body.

I also learn how to appreciate myself through contemporary dance, which has changed me tremendously — I am no longer shy or lack of self-confidence; I am clear about my abilities and know how to appreciate myself and my body. I even become more appreciative of others, for example, the movements of every dancer and the aura they radiate.

《歸途》
Homecoming



02 如何看演出、創作和舞蹈教育給你的空間？ How do you feel about your experience with performance, creation and dance education?

演出時，我會欣賞自己的外在多一點；創作時，我需要蒐集大量資料，會認識和考慮很多不同的東西，過程中讓我認識自己多一些，更懂得欣賞自己的內在；至於教育，則讓我懂得欣賞別人，因為我不但要看到學生的優點和缺點，更要向他們清楚陳述，幫助他們發掘自己最好的東西。

這三方面都讓我很滿足，但自己最喜愛的還是創作。因為當舞者或老師時，我總也在擔當着某一個角色，創作卻讓我自由奔放地做自己，只管把裏面的東西傳遞出去。在思考如何處理交錯地出現在腦海中的種種問題時，我是樂在其中的。

When I perform on the stage, I appreciate my external self more; when I create a work, I need to collect a large amount of information, learn and consider many different things. I get to know myself better in the process, and I am more able to appreciate my inner self. As for education, it makes me more capable of appreciating others, because I not only have to see the strengths and weaknesses of my students, but also have to express the ideas to the students so as to help them discover what's the best in them.

All of the three give me a sense of fulfilment, but I like creation the most. Because when I am a dancer or teacher, I am always playing a certain role. However, creation allows me to be myself freely and focus on transmitting my thoughts to the outside world. When I reflect on how to arrange and handle the questions that come to my mind, I take pleasure in the process.

03 哪個舞蹈項目讓你最難忘？ Which dance project is the most memorable for you?

《界限·街道圖》是其中一個，不是因為它曾獲獎，而是在此之前我從來沒有跟別人合作編舞。這次合作的是一位我很尊敬的美國編舞家，她平常也不和別人合作的，但由於我們曾一起在香港演藝學院任教多年，大家都很信任對方，於是便有這次合作。不過過程還真的十分痛苦，我們都太有主見，要花很多時間去溝通，又互相推翻對方的建議。然而正因如此，我們發掘了很多從沒想過的可能性。

另一難忘之作是《馨香》，是我在英國讀碩士的畢業作品，以中國傳統意象「樹」去談生命。我用上一整年時間全心全意地蒐集資料，單是這經歷就很難忘。而最有趣的是在英國首演時，很多觀眾覺得作品甚富中國特色，他們看到的是靜止的哲學和東方氛圍；可是後來作品在北京、馬來西亞和香港演出時，華人觀眾可能從舞蹈動作和我的背景去看，都說作品散溢西方氣息。我禁不住問自己：創作時我的意念到底從何而來？

Maze is one of them, not because it received an award, but because it was the first ever work that I choreographed together with someone else. The partner was an American choreographer that I respect a lot. She had never cooperated with other people before, but since we had taught in HKAPA for many years, we trusted each other and conceived this project of cooperation. Nevertheless, the process was pretty painful because we were both assertive about our ideas. It took a lot of time to communicate, and we often objected to each other's suggestions. However, precisely because of the difficult process, we discovered many possibilities that we hadn't thought about before.

Another memorable work is *Xin Xiang*, which was my graduation project for my master study in the UK. I used a traditional Chinese image — tree, to talk about life. I spent a whole year to focus on the collection of information and this was already unforgettable for me. It was most interesting that when it was premiered in the UK, many of the audience thought it was characterised by Chinese elements with its philosophy of stillness and oriental atmosphere; but when the work was performed in Beijing, Malaysia and Hong Kong, Chinese audience tended to see the Western atmosphere in the work because of the dance movements and my background. I can't help asking myself: where my ideas came from when I was composing the work?

《界限·街道圖》
Maze



04 你希望作品能為觀眾帶來甚麼？ What do you want to bring to the audience through your work?

我希望觀眾欣賞表演時，有時間和空間靜下來，面對和認識自己。現代人的生活太忙碌了，我希望作品能夠引發他們的思考，過後仍思索作品談的是甚麼，跟他們有甚麼關係，然後有所得着。雖然很多時候我會在作品中灌注自己的哲學，但我不打算把它硬生生地套在別人身上，因為藝術的寶貴之處，正是它不會強逼別人接收。假如觀眾能同時領悟我希望表達的內容，那要算是額外的收穫了。

I hope when the audience watches my performances, they can have some quiet time and space for reflecting on and knowing themselves. The pace of modern life is too fast. I hope my work can provoke more thinking in them, and that they can still contemplate on the messages of the work after the performances and think about why these messages are relevant to them so as to learn something. Although for most of the time, I instill my own philosophy in my work, I do not intend to force it onto people, since art is valuable for being not imperative. However, if the audience can understand the content that I intend to express, that will be a bonus for me.



《馨香》
Xin Xiang

05 工作上有甚麼目標？ What are your goals in your work?

我愛藝術，也愛表達。我希望作品能夠引領觀眾思考，感染他們，這想法鞭策我不敢得過且過或不思進取，總是按能力做到最好。雖說作品由我而生，但舞者如何發揮、相互間如何碰撞出更多火花、如何與舞台融合……這些都讓我要尋找當中的合一性，細思背後的可能性，再給它最需要和最合適的東西。我期望賦予每個作品獨特的生命和性格，這是我一直懷抱的信念。

I love arts and expression. I wish my work can provoke contemplation in the audience and touch them emotionally. Such a wish drives me to pursue the best within my ability and avoid indolence or muddling along without any insight. Although I am the creator of my work, I am concerned with how dancers present the work, interact with each other to produce more sparkles, and fuse with the stage... I need to look for unity among all these and consider the possibilities behind so as to come up with something that is the most needed and appropriate. I hope to give unique life and personalities to each of my work, and this is my belief all along.

🏠 www.passoverdance.org

📱 Passoverdance 新約舞流

📷 圖片由 Atta Wong, Monica Wong, Yuen Han-wai 及 Woo Ling-ling 提供
Image courtesy of Atta Wong, Monica Wong, Yuen Han-wai and Woo Ling-ling



藝發局快訊
ADC Express

新一屆藝發局大會委員 New HKADC Council Takes Office

政府於 1 月 3 日公布藝發局新一屆大會委員名單。新一屆大會委員任期由 2017 年 1 月 1 日至 2019 年 12 月 31 日。

The Government announced new HKADC Council membership on 3 January. The new Council term is from 1 January 2017 to 31 December 2019.

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