

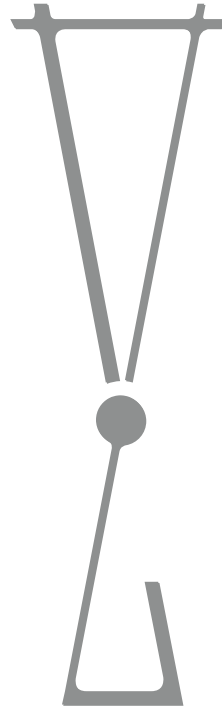
香港藝術發展獎
Hong Kong Arts Development
AWARDS
2015

SOUVENIR BOOK
紀念特刊



香港藝術發展局
Hong Kong Arts Development Council
二十周年 20th Anniversary





香港藝術發展獎
Hong Kong Arts Development
AWARDS
2015



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、策劃活動等。

藝發局的使命為策劃、推廣及支持包括文學、表演、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。

為可達至推動藝團發展、提升藝術水平、開拓藝術家的發展空間之三大目標，本局制訂以下發展策略：

- 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
- 關注藝術環境，提出政策建議
- 擴闊參與群眾，開拓藝術空間
- 締結策略伙伴，凝聚藝術資源

Established in 1995, the Hong Kong Arts Development Council (ADC) 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 programme planning.

The mission of ADC is to plan, promote and support the broad development of the arts including 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, the ADC is also committed to facilitating community-wide participation in the arts and arts education, encouraging arts criticism, raising the standard of arts administration and strengthening the work on policy research.

To achieve the three major goals of fostering the development of arts groups, raising the level of artistic standards and exploring development opportunities for artists, the following development strategies are formulated:

- Supporting promising artists and arts groups in the pursuit of excellence
- Promoting arts administration to improve the management of arts groups
- Focusing on arts environment and proposing policy recommendations
- Enhancing public participation and exploring arts spaces
- Fostering strategic partnerships and bringing arts resources together

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| 音樂 Music | 余其偉 Yu Qiwei |
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| 戲劇 Drama | 朱栢康 Chu Pak-hong |
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藝術教育獎 Award for Arts Education

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|-----------------------------|---|-----|
| 學校組 School Division | 胡素貞博士紀念學校 Dr. Catherine F. Woo Memorial School 靈實恩光學校 Haven of Hope Sunnyside School 香港基督教服務處雋匯幼兒學校 Hong Kong Christian Service Central Nursery School | 102 |
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藝術贊助獎 Award for Arts Sponsorship

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獻辭

謹此衷心祝賀「2015 香港藝術發展獎」各位得獎者。

這項年度盛事頒發多個最高榮譽獎項，表揚本港藝術工作者的非凡成就。他們滿腔熱忱，竭誠投入，發揮無限創意，致力促進本港的文化藝術發展，不但為我們的生活增添繽紛色彩，亦同時提升香港作為區內藝術之都的地位。

各得獎者貢獻良多，獲獎可謂實至名歸。我想在此特別向本年度「終身成就獎」的得主和曾獲頒「傑出教育家獎」的盧瑋鑾教授致敬。盧教授從事文學教育工作超逾四十年，卓有建樹。她曾與香港中文大學圖書館合作，建立「香港文學資料庫」，為文學界提供彌足珍貴的史料。

著名編舞家黎海寧女士和粵劇名伶阮兆輝先生亦雙榮膺「傑出藝術貢獻獎」，可喜可賀。他們成就卓著，殊堪表揚。蜚聲國際的編舞家黎海寧女士多年來與本地舞蹈團攜手創作屬於香港的舞蹈劇，而粵劇名伶阮兆輝先生則窮其創意，致力培育粵劇新進，並積極向年輕一代推廣粵劇藝術。

藝術發展局(藝發局)每年悉心籌辦這項盛事，並對本港的藝術發展作出莫大貢獻，實在值得稱許。自一九九五年成立以來，藝發局透過推行各項資助計劃，支援本地藝術家和藝團的發展，為他們提供專業培訓和到海外交流的機會，從而推動本港藝壇的發展。

我再次祝賀所有得獎者。我深信各位定會再接再厲，精益求精，使本港的文化藝術百花齊放，更上層樓。對於各位所付出的努力，謹此致以衷心謝意。

香港特別行政區行政長官



Message

I am very pleased to congratulate the winners of the Hong Kong Arts Development Awards 2015.

These annual awards, which honour achievement at the highest levels, speak of the passion, the dedication and the creative excellence that drive arts and culture in Hong Kong, that has made our lives immensely richer, while propelling Hong Kong's rise as a regional centre for the arts.

Among the many deserving winners, allow me to pay special tribute to Professor Lo Wai-luen. Professor Lo was honoured with the Life Achievement Award, as well as the Outstanding Educator Award, for the considerable impact she had made on our literary education over more than 40 years. Among her many contributions, Professor Lo worked with the library of The Chinese University of Hong Kong to establish the Hong Kong Literature Database, providing valuable historical materials for the literary arts sector.

The significant achievements of choreographer Helen Lai and Cantonese opera master Yuen Siu-fai have also been recognised: the two are joint winners of the Award for Outstanding Contribution in the Arts. A world-renowned choreographer, Ms Lai has long worked with our local dance groups, creating productions with a distinctive Hong Kong flavour. As for Mr Yuen, he has dedicated his creative life to nurturing Cantonese opera talent and promoting our traditional arts to the younger generation.

My thanks to the Hong Kong Arts Development Council (HKADC) for organising these annual awards – and much more. Since its establishment in 1995, the HKADC has launched numerous funding schemes for local artists and arts groups, enabling professional training and overseas exchange opportunities and, in doing so, promoting the arts in Hong Kong.

Once again, my congratulations to the award winners. I know you will continue to inspire a thriving arts and cultural environment in Hong Kong. For that, I am very grateful.

(C Y Leung)
Chief Executive
Hong Kong Special Administrative Region

Chairman's Message

主席獻辭



「香港藝術發展獎」至今已頒發超過 200 個獎項，嘉許本地優秀的藝術家及藝團，以及積極推動香港藝術發展的學校、團體及機構。

「香港藝術發展獎」是由香港藝術發展局和本局顧問、評審員及特邀業界專才，共超過 120 人一同參與提名¹和甄選的工作，獎項不僅是代表著業界對眾多得獎者的支持和肯定，同時，亦是推動香港藝術發展的動力。多年來，無論是新進或資深的得獎藝術家，他們對藝術充滿熱誠，不斷創新，由香港走向國際，深入本港社群，致力提升香港的整體藝術水平。

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為配合香港藝術家及藝團的多元發展，香港藝術發展局在過去二十年，致力為藝術界締造良好的環境和支援，為有利藝文發展的生態而努力。得到政府的支持，藝發局近年推出各項培育本地具潛質的藝術工作者及行政人員的計劃，並積極回應藝術界對創作、展示和表演場地的需求，肩負起發展本地藝術空間的責任，讓藝術遍地開花。我們亦將香港藝術推廣至海外，為本地優秀藝術家開拓機遇，並與國際推動藝術發展的同行機構交流，努力提升香港在國際藝壇的地位。

「香港藝術發展獎」已發展成本地文化藝術界的年度盛事，我們希望藉著每年的頒獎禮進一步提升社會各界對香港藝術的關注和支持，讓藝術紮根社會，豐富市民大眾的生活和心靈。

謹此衷心祝賀各得獎者，期望我們的工作繼續得到社會各界支持，攜手推動本地藝術發展。

香港藝術發展局主席
王英偉博士 GBS 太平紳士

¹ 除邀請業界專才參與提名外，「香港藝術發展獎」亦接受公開提名。

Since its inception, the Hong Kong Arts Development Awards has conferred more than 200 awards to honour outstanding local artists and arts groups, as well as schools and organisations that actively promote arts development in Hong Kong.

The Hong Kong Arts Development Awards is organised by the Hong Kong Arts Development Council (ADC) with the joint efforts of more than 120 participants, including the Council's advisors, examiners and invited professionals, in the nomination¹ and adjudication exercise. The annual Awards not only represent the arts sector's support and recognition of the award-winners, but also foster Hong Kong's arts development by raising awareness of our artistic excellence. For many years, both emerging and veteran award-winning artists demonstrate their artistic passion through creation, bringing their arts to the world and immersing themselves in various communities in the hope of raising the artistic level of Hong Kong.

To support the multifarious development of Hong Kong artists and arts groups, the ADC has devoted to creating a favourable environment and providing support for the arts sector in the past 20 years. With the support from Government, the ADC implements different projects to nurture local arts practitioners and administrators and caters to the demand of the arts industry on artistic creation, exhibition and performing venues. We unreservedly take up the responsibility of developing arts space in Hong Kong so as to enable arts in different forms to flourish. We promote Hong Kong arts abroad and help Hong Kong artists explore overseas opportunities. We also exchange with international arts institutions and strive to elevate Hong Kong's status in the global arts scene.

The Hong Kong Arts Development Awards has become an annual highlight for the local arts and culture sector. We hope the annual event will continue to attract public attention and support of the arts of Hong Kong, thus integrating arts into the community and enriching the life and spirit of all Hong Kong citizens.

I sincerely congratulate all award-winners. I wish the ADC's work will continue to be supported by all social sectors. Let us work together to promote arts development in Hong Kong.

Dr Wong Ying-wai, Wilfred, GBS, JP
Chairman, Hong Kong Arts Development Council

¹ Besides inviting arts professionals to make nominations, the Hong Kong Arts Development Awards is also open for public nomination.

Hong Kong Arts Development Awards 2015

List of Awardees

2015 香港藝術發展獎得獎名單

終身成就獎 Life Achievement Award

盧瑋鑾 (小思) Lo Wai-luen (Xiao Si)

傑出藝術貢獻獎 Award for Outstanding Contribution in Arts

黎海寧 Helen Lai

阮兆輝 Yuen Siu-fai

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藝術家年獎 Artist of the Year

| | |
|---------------------|----------------------------------|
| 藝術評論 Arts Criticism | 洛楓 (陳少紅) Lok Fung (Natalia Chan) |
| 舞蹈 Dance | 余仁華 Yu Yan-wah, Jacky |
| 戲劇 Drama | 榮念曾 Danny Yung |
| 電影 Film | 翁子光 Philip Yung |
| 文學藝術 Literary Arts | 鍾國強 Chung Kwok-keung |
| 音樂 Music | 余其偉 Yu Qiwei |
| 視覺藝術 Visual Arts | 何兆基 Ho Siu-kee |
| 戲曲 Xiqu | 李奇峰 Li Chi-kei, Danny |

藝術新秀獎 Award for Young Artist

| | |
|---------------------|-----------------------------|
| 藝術評論 Arts Criticism | 陳偉基 (肥力) Chan Wai-ki, Felix |
| 舞蹈 Dance | 徐奕婕 Tsui Yik-chit, Ivy |
| 戲劇 Drama | 朱栢康 Chu Pak-hong |
| 電影 Film | 陳浩倫 Chan Ho-lun, Freddie |
| 文學藝術 Literary Arts | 何麗明 Ho Lai-ming, Tammy |
| 媒體藝術 Media Arts | 黃炳 Wong Ping |
| 音樂 Music | 楊欣諾 Yeung Yan-lok, Felix |
| 視覺藝術 Visual Arts | 徐沛之 Chui Pui-chee |
| 戲曲 Xiqu | 謝曉瑩 Tse Hue-ying, Dianna |

藝術教育獎 Award for Arts Education

學校組 School Division

胡素貞博士紀念學校
Dr. Catherine F. Woo Memorial School

靈實恩光學校
Haven of Hope Sunnyside School

香港基督教服務處雋匯幼兒學校
Hong Kong Christian Service Central
Nursery School

優異表現獎 Certificates of Merit

香港道教聯合會青松中學
The Hong Kong Taoist Association
Ching Chung Secondary School

香港扶幼會許仲繩紀念學校
Society of Boys' Centres Hui Chung Sing
Memorial School

英華書院
Ying Wa College

非學校組 Non-School Division

賽璐珞影像文化
Fotologue Culture

音樂兒童基金會
Music Children Foundation Limited

鄧樹榮戲劇工作室
Tang Shu-wing Theatre Studio

優異表現獎 Certificates of Merit

Just Education Services Organisation
香港演藝學院表演藝術教育中心
Performing Arts Education Centre,
Hong Kong Academy for Performing Arts

譚寶芝
Tam Po-chi

藝術推廣獎 Award for Arts Promotion

香港建築中心
Hong Kong Architecture Centre

香港文學館有限公司
The House of Hong Kong Literature Limited


一舖清唱有限公司
Yat Po Singers Limited

藝術贊助獎 Award for Arts Sponsorship

太古地產有限公司
Swire Properties Limited

Life Achievement Award

終身成就獎



「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。

今年，「終身成就獎」得主為盧瑋鑾（小思）。

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

This year, the honour is bestowed on Lo Wai-luen (Xiao Si).

Life Achievement Award

終身成就獎

盧瑋鑾 (小思)

Lo Wai-luen (Xiao Si)

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香港文學研究工作者、教育家，筆名「小思」、「明川」。1964年畢業於香港中文大學中文系，翌年獲羅富國師範學院教育文憑，並於1981年獲香港大學哲學碩士及於2011年獲頒香港中文大學榮譽院士。

曾於多間中學任教及在日本京都大學人文科學研究所當研究員。1978年起於香港中文大學中文系任教，至2002年退休。榮休後先後義務擔任香港中文大學香港文學研究中心主任及顧問。

多年來整理和出版多部香港文學及文化資料結集，包括《香港文縱——內地作家南來及其文化活動》(1987)、《香港文學散步》(1991)和《香港文化眾聲道》(2014)等；亦出版散文集如《香港家書》(2002)、《一生承教》(2007)及《一瓦之緣》(2016)等。

於2002年將香港文學資料檔案、文獻、書刊悉數捐贈香港中文大學圖書館，先後創建「香港文學特藏」、「香港文學資料庫」，供研究香港文學和文化之用。

曾獲香港教育學院「傑出教育家獎」(2003)及香港藝術發展局「傑出藝術貢獻獎」(2009)。



Professor Lo Wai-luen, with pen names “Xiao Si” and “Ming Chuan”, is a scholar of Hong Kong literature and educator. Graduated from the Chinese Department of the Chinese University of Hong Kong in 1964, Lo received her Diploma of Education from the Northcote Training College in the next year. She graduated from the University of Hong Kong with a Master of Philosophy degree in 1981. In 2011, she was conferred the Honorary Fellowship of the Chinese University of Hong Kong.

Lo taught in several secondary schools and worked as a Research Fellow at the Institute for Research in Humanities of Kyoto University in Japan. Since 1978, Lo has taught in the Chinese Department of the Chinese University of Hong Kong until her retirement in 2002. After retiring, she served in a voluntary capacity as the Honorary Director, and later, the Advisor, for the Hong Kong Literature Research Centre of the Chinese University of Hong Kong.

Over the past years, Lo compiled and published numerous works on Hong Kong literature and culture, including *Literary Footsteps: Writers who Moved to Hong Kong from the Mainland and their Cultural Activities* (1987), *Strolling with Literature of Hong Kong* (1991) and *Hong Kong Culture's Heteroglossia** (2014). She also published prose collections such as *Letters from Hong Kong* (2002), *A Lifetime of Discipleship* (2007) and *The Karma of an Ancient Tile** (2016).

Lo's collection of literary materials, records, books and magazines was donated to the University Library of the Chinese University of Hong Kong in 2002. The “Hong Kong Literature Collection” and the “Hong Kong Literature Database” were set up successively for the study of Hong Kong literature and culture.

Lo was honoured with the Outstanding Educator Award by the Hong Kong Institute of Education in 2003 and the Award for Outstanding Contribution in Arts in the Hong Kong Arts Development Awards 2009.

* literally translated



香港中文大學校長沈祖堯教授、小思及香港中文大學圖書館館長李露絲

Prof Joseph Sung,
Vice-Chancellor of the CUHK, Xiao Si and
Louise Jones, University Librarian of the CUHK

走進香港中文大學的「香港文學特藏」，香港作家的手稿、具歷史和文學價值的小說和雜誌，還有一整幅牆的「香港文學檔案」，是三百多位香港作家的「履歷表」，著名作家劉以鬯、西西和羅孚等人的創作軌跡，井然有序地羅列在眼前。這合共四萬份研究香港文學的原始材料，是小思珍藏的瑰寶。在退休時，她為這些視如己出的「親生子女」找到個好歸宿，使之變成「公器」，供更多人使用和研究。然而，在數萬冊的資料當中，卻沒有小思本人的手稿和著作，這位一生走在文學路上的殿堂級人物總是謙說：「我不是作家。」

默默研究 無私奉獻

雖然小思不愛別人稱她為作家或教授，但她為傳承和發展香港文學的付出，是毋庸置疑的。五十多年來，她總是懷著一股強烈的好奇心，默默在舊書堆中尋找蛛絲馬跡，並把資料分門別類，甚至結集出版，為的除了是求知求真外，還有就是讓香港文學和文化得以承傳。

「其實資料庫中除了文學資料外，還有很多有關香港文化的資料，可反映整個香港社會的步伐和發展。我常常強調，研究香港文學不一定只寫博士或碩士論文，也不是人人要去當學者做研究，就算是玩票性質亦無妨，因為玩下去你就會『中計』，好奇心會驅使你發掘更多真相。收集這些東西不是我的專利，而是人人也可以做得到的。」

就是這種好奇心，讓小思在 1920 至 50 年代的香港文學研究上，不斷擴大涉獵的範圍，她曾經珍藏過的東西，有一大部分是在五、六十年代很流行的通俗讀物，如「三毫子小說」、楊天成的《二世祖手記》，還有在香港出版

的上海作家小平的偵探故事《女飛賊黃鶯》，當年本來是看後即棄的雜書，如今卻在圖書館內佔上一席位。

小思解釋：「研究香港文學，是不能把嚴肅文學或流行文學截然兩分的。以往不少作家為了謀生，就用筆名寫通俗小說，如葉靈鳳就在《成報》寫了二十二年這些小說，劉以鬯也在小報如《銀燈》上寫過。這些作家在文壇非常有名，這類書不但表現出香港文化人在艱難時期的謀生狀況，也反映了香港文壇生態，及社會某一個時期的面貌。所以研究香港文學，一定要兼收並蓄，否則就不夠全面。」

這類書一般大學圖書館不會購入收藏，但香港中文大學的「三毫子小說」館藏，卻是全港最多，大部分也是小思捐出的個人珍藏。中文大學圖書館助理館長李麗芳說：「小思老師送贈了很多舊書刊和報紙給我們，許多都從拍賣行投得的。她給我們的，都是圖書館沒有的珍貴資料。」但小思卻總是非常謙遜，反過來感激校方：「中文大學二話不說全數接收了我的東西，就算是我收集的爛紙也原封不動地保留下來，真的十分有心。」

如今，「香港文學資料庫」的網頁平均每年有 450 萬點擊率，小思的心血並沒有白費。



承傳歷史 為香港文學存照

雖然小思的文學資料已全數捐出，但退休後的她並沒有停下來，即使沒有助手及資助，卻更用勁繼續整理海量的資料，為香港文學存照。小思很認真的說：「我已七十多歲了，去年還病了一場。生命有限，能夠做的事我就要盡快做，所以我要更努力把時間。」

這十多年來，小思埋首撰寫香港文學的口述歷史，訪問對象是五、六十年代的香港作家，有些已整理好並結集成書，包括與熊志琴博士合編的《香港文化眾聲道》（第一冊）和《雙程路：中西文化的體驗與思考 1963-2003 —— 古兆申訪談錄》。在她的計劃中，最少還有幾冊有關口述歷史的書要出版，包括最逼切要完成的《香港文化眾聲道》（第二冊），還有和鄭樹森教授合編，有關香港作家在日佔時期的一些文章，以及為葉靈鳳的日記註釋。

「香港是一個沒有歷史感的地方，許多人都不知道這個地方的過去。但我們不能責怪下一代，因為是我們沒有讓他們知道歷史，我們有責任向下一代交代。當《香港文化眾聲道》第一冊出版時，很多讀者也很驚訝原來香港過去是這樣的。我的願望很簡單，就是你願意看和知道。我只想在自已能力範圍內為香港存照。」

小思還有一個龐大的項目，並希望有生之年能夠展開。「我希望可以整理一些關於改革開放時期，香港與中國在文化交流方面所扮演的角色。十年文革，中國對外面的世界一無所知。1981年中文大學舉辦的現代文學研討會，是第一次有中國現代文學作家來港，意義非常重大。數年後中國作家巴金訪港，獲中文大學頒授榮譽文學博士學位，以肯定他的成就和貢獻，可見香港當時在文化和現代文學的交流與中國唇齒相依。這些故事鮮有人會注意到，因此我必須盡力去完成這些工作。」



小思與李歐梵教授

Xiao Si and Prof Lee Ou-fan, Leo



終生學習 閱讀無界限

認識小思的人都知道，她除了對教學和研究香港文學充滿熱誠，還是一個充滿好奇心的人，閱讀的胸襟也十分廣闊，非常願意接受新事物。

「在我的心目中是沒有所謂禁書的。就算是我教中學的時候，也會讓學生看任何書，還陪他們一起看。我通過跟他們一起閱讀，了解他們被什麼東西吸引，同時提示他們進一步去擴闊閱讀的範圍。」

小思也是漫畫迷，豐子愷、花生漫畫，以至是咪吉陽一，她也看。「我從小到大也看漫畫，不覺得漫畫是另類閱讀。漫畫通常都有自己的時代背景，而且圖畫比文字容易讓人接受，如果由圖畫入手，讓人有興趣去追查這些漫畫的背景，已經很不錯。我最初看豐子愷的漫畫，然後看他的《緣緣堂隨筆》，這就是一個進階。文學也可以這樣向外推廣。我們不用在乎一個人看什麼書，他用什麼角度去看才是重要。」

那小思現在看什麼書呢？自從把自己的文學資料珍藏捐贈給大學後，小思家中的書櫃並沒有變得空空如也，很快又有新「住客」。退休後的小思，書架上放滿了不同類型的書籍，如關於文化研究及建築的書，近來尤其喜歡的就是安藤忠雄、日本料理理論的著作。



小思說：「我不是專家，而是很『雜食』的人，喜歡在不同的書中找線索，又再引伸發展很多不同的興趣。閱讀使我一生受益。我的生活圈子不算很廣，但對事物的看法並不狹窄。而且做研究不應有『潔癖』，什麼書也要看，這樣才可以找到人與事近似的真相。書是天下公器，而書的生命是要遇上好的讀者，進入讀者的生命，變成讀者生命的一部分才有用。」

小思畢生致力於教育、研究、書寫與保存，為本地文學、文化的傳承默默作出貢獻，永不言休。其堅毅的精神，令人敬佩。

When one walks into the “Hong Kong Literature Collection” in the Chinese University of Hong Kong (CUHK), orderly set out in front of the visitor’s eyes are the manuscripts of Hong Kong writers, novels and magazines of high historical and literary values and a whole wall of the “Hong Kong Literature Archive”, which are the “curricula vitae” of more than 300 Hong Kong writers, charting the creative traces of renowned writers such as Liu Yichang, Xi Xi and Luo Fu. The 40,000 primary materials for the study of Hong Kong literature are the treasure of Xiao Si. Upon her retirement, Xiao Si found a permanent home for these precious materials by turning them into a public resource for reading and research. However, one is unable to find the manuscripts or works of Xiao Si in the vast volume of materials. This hallmark figure of Hong Kong literature always keeps her humility: “I am not a writer.”

A low-profile researcher with selfless dedication

Although Xiao Si does not like to be addressed as a writer or professor, her contribution to the inheritance and development of Hong Kong literature is undoubtedly valuable. For the past 50 years, she has been driven by her strong curiosity in discerning the history and connections of old books, classifying the materials and publishing them not only for the pursuit of intellectual knowledge but also the inheritance of Hong Kong literature and culture.



“Apart from literary materials in the database, most of them are related to Hong Kong culture, which can reflect the vicissitudes of the development of Hong Kong. I always stress that to study Hong Kong literature does not require writing a doctoral or master thesis. Not everyone needs to become a scholar and do the research. It is fine to just develop an interest in it, because as you explore deeper you will fall for it. Your curiosity will drive you to uncover the truth. To collect these materials shouldn’t be an activity just for me. Everyone can participate if they want to.”

This curiosity motivates Xiao Si to constantly broaden her research areas in the study of Hong Kong literature dated from the 1920s to the 1950s. A large part of the materials she collected was popular literature of the 1950s and 1960s, such as the “30-cent fiction”, Yeung Tin-shing’s *The Notebook of a Dandy** and the detective story, *The Cat Burglar Wong Ung**, written by Shanghai writer Xiao Ping and published in Hong Kong. These books were considered disposable after reading in their own time but were given a position in the university library today.

* literally translated



蕭乾、劉以鬯教授及小思 (1977)

Xiao Qian, Prof Liu Yichang and Xiao Si (1977)

Xiao Si explains: "To study Hong Kong literature, we should not restrict ourselves to the classification of high literature and popular literature. In the past, many writers wrote popular fiction using their pen names to earn a living. For example, Ye Lingfeng had written this kind of fiction in *Sing Pao* for 20 years. Liu Yichang had also been a writer for tabloid newspapers such as *Silver Lights*. These were well-known writers in the literary circle. Popular literature reflects not only the way of living of Hong Kong literati during hard times but also the outlook of Hong Kong literary scene and the society in a particular period. Therefore, we have to be inclusive when studying Hong Kong literature, otherwise our understanding will be incomplete."



施塾存與小思出席上海中華文學史料學研討會 (1988)

Shi Zhicun and Xiao Si met at a Chinese literature seminar in Shanghai (1988)

Usually, university libraries would not purchase this kind of books for collection, but the amount of "30-cent fiction" that the CUHK stores is the most in Hong Kong, of which a large part was from Xiao Si's donation of her personal collection. Li Lai-fong, Assistant University Librarian of the University Library of the CUHK, says: "Xiao Si donated a lot of old magazines and newspapers to us, many of which were bought in auctions. What she gave us are precious materials that we don't have." But Xiao Si is very humble in expressing her gratitude for the University: "The CUHK accepted my donation without any dissent. They kept everything in its entirety, even broken papers. They are really thoughtful."

Until today, the website of the "Hong Kong Literature Database" receives an average of 4.5 million hits every year. The effort of Xiao Si is not in vain.

Inheritance of history and a record for Hong Kong Literature

Although Xiao Si has donated all of her literary materials, she does not stop working after retirement. She continues to organise the vast amount of materials without the help of assistants or grants for recording Hong Kong literature. Xiao Si says earnestly: "I am in my 70s already and was ill last year. Life is limited; I must do as much as I can. I have to make better use of my time."

For more than a decade, Xiao Si has devoted herself to writing oral histories of Hong Kong literature. The interviewees were Hong Kong writers of the 1950s and 1960s. Some of the interviews were compiled into books, including the first volume of *Hong Kong Culture's Heteroglossia* co-edited with Dr Hung Chi-kum and *The Two-way Route: Experience and Thoughts of Chinese and Western Cultures 1963-2003, an Interview with Koo Siu-sun**. In her plans, there are at least a few more books of oral histories need to be published, including the most urgent one, the second volume of *Hong Kong Culture's Heteoglossia*, some articles on the life of Hong Kong writers during the Japanese Occupation of Hong Kong co-edited with Professor William Tay and annotations for the journals of Ye Lingfeng.

“Hong Kong is a place that doesn’t have a sense of history. Many people are ignorant of the city’s past. But we cannot blame the new generations because we haven’t taught them our history. We are responsible for telling them. When the first volume of *Hong Kong Culture’s Heteroglossia* was published, many readers were surprised by Hong Kong’s past. My wish is very simple – I hope people are willing to see and know the history. I just want to record Hong Kong within the scope of my ability.”

Xiao Si has a large-scale project in mind that she wishes to carry out while she is still alive. “I hope to organise historical materials that illustrate Hong Kong’s role in the cultural exchange with the Mainland during the period of the reform and opening of the People’s Republic of China. China closed its door during the Cultural Revolution. The Modern Literature Seminar organised by the CUHK in 1981 was the first time to gather modern Chinese writers in Hong Kong, so the event was particularly meaningful. A few years later, Chinese writer, Ba Jin, visited Hong Kong and was awarded an Honorary Doctor of Literature degree by the CUHK to recognise his achievement and contribution. Hong Kong was closely connected with the Mainland in terms of the exchange of culture and modern literature at that time. These stories are mostly overlooked by people, so I want to do my best to bring this part of the history into light.”

Reading without boundaries for lifelong learning

People who are familiar with Xiao Si know that she is a person full of curiosity, apart from her passion for teaching and researching Hong Kong literature. Her range of reading is also extremely broad and she is very receptive to new things.

“I don’t think there should be any banned books. Even when I was teaching in secondary schools, I let the students read any books. I sometimes read the books together with them. Through reading books with my students, I knew what they were attracted to. I also made suggestions for them to broaden their reading horizon.”

Xiao Si is also a big fan of comics. She reads Feng Zikai’s works, the Peanuts comics and even the Japanese manga, Mister Ajikko. “I have been reading comics since I was young. I don’t think comics are an alternative kind of readings. Comics usually have their own historical contexts, and pictures are often more readily to be understood by people. If these pictures can attract people’s interest in their contexts, they are already very useful channels. In the beginning I read the Feng Zikai’s comics; then I read his *Essay Written Living in the Yuan Yuan Tang*. I consider this a step of advancement in my reading experience. Literature can be promoted in the same manner. We don’t have to be restrictive on the types of books that people read. What matters is the perspective of reading.”

Then, what does Xiao Si read now? Since she donated her literary collection to the university, the bookshelves in her home did not stay empty. Newcomers occupied the space quickly. After retirement, the range of books that Xiao Si reads has become even wider, including books on cultural theory and architecture. She is interested in the works of Tadao Ando and theory of Japanese cuisine recently.

Xiao Si says: “I am not a specialist. I like reading all sorts of topics. I enjoy finding new ideas in different books which can lead to many different interests. Reading enriches my whole life. My social circle is not particularly wide, but I don’t have a narrow view on things. We shouldn’t set boundaries for our research. We have to read as diverse as we can so as to discover the knowledge about people and matters. Books are for everyone, but only if they encounter good readers and enter into their lives can they become useful.”

Xiao Si has committed her entire life to education, research, writing and preservation, contributing ceaselessly to the inheritance of local literature and culture. Her spirit of perseverance is highly admirable.



獲頒香港中文大學榮譽院士
Conferred the Honorary Fellowship of the
Chinese University of Hong Kong

Award for Outstanding Contribution in Arts

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Award for Outstanding Contribution in Arts

傑出藝術貢獻獎

黎海寧

Helen Lai





黎海寧是香港資深編舞家，曾赴倫敦當代舞蹈學院深造，返港後受聘於麗的電視任舞蹈編導及助理舞蹈主任，1977及1978年在大會堂舉辦個人作品展。1979年加入城市當代舞蹈團，1985至1989年出任藝術總監，1991至2011年任駐團編舞。除兼為本地的香港話劇團、香港舞蹈團、香港芭蕾舞團、動藝及其他舞台及電影製作編舞外，亦經常與海外團體合作，曾多次為台北的雲門舞集編舞，亦曾為台北越界舞團、墨西哥城的現代舞團及舞蹈工作室、廣東現代舞團、新加坡舞蹈劇場等編舞。

黎氏的重要作品包括《九歌》、《春之祭》、《隱形城市》、《女人心事》、《革命京劇一九七封印》、《創世紀》、《Plaza X 與異變街道》、《O先生家族死亡事件》、《畸人說夢》、《證言》、《女書》及《雙城記——香港·上海·張愛玲》等。近作有室內歌劇《蕭紅》（導演）、《咏嘆調》及《孤寂》。

黎氏於1990年獲香港藝術家聯盟頒發「舞蹈家年獎」，1995年獲英女皇頒發「榮譽獎章」。1999、2000及2001年連續三年分別憑作品《創世紀》、《夏至》及《Plaza X 與異變街道》獲頒香港舞蹈聯盟「舞蹈年獎」之編舞獎。黎海寧於2000年7月獲香港特區政府頒發「榮譽勳章」，以表揚其藝術發展之貢獻。2002年獲頒香港舞蹈聯盟「傑出成就獎」。2003年獲香港藝術發展局頒發藝術成就獎（舞蹈）。2004年7月獲香港演藝學院頒授榮譽院士。

Helen Lai is one of Hong Kong's foremost choreographers. After training at the London School of Contemporary Dance, Lai worked as Choreographer and Assistant Dance Director for Rediffusion Television in Hong Kong. Her choreography was featured at the City Hall in 1977 and 1978. She joined the City Contemporary Dance Company in 1979 and took up the posts of Artistic Director from 1985 to 1989 and Resident Choreographer from 1991 to 2011. Lai has choreographed for various Hong Kong performing arts companies including the Hong Kong Repertory Theatre, Hong Kong Dance Company, Hong Kong Ballet and DanceArt, as well as a number of films and musicals. Outside Hong Kong, she has choreographed for the Cloud Gate Dance Theatre and Crossover Dance Company in Taipei, Contempodanza and Ballet Estudio in Mexico City, Guangdong Modern Dance Company and Singapore Dance Theatre.

Lai's major works include *Nine Songs*, *The Rite of Spring*, *Invisible Cities*, *Loose Pages from a Woman's Diary*, *Revolutionary Pekinese Opera (Millennium Mix)*, *In the Beginning*, *Plaza X*, *The Tragedy of Mr O*, *The Comedy of K*, *Testimony*, *HerStory* and *Tales of Two Cities - Hong Kong · Shanghai · Eileen Chang*. Recent works include chamber opera *Heart of Coral* (Direction), *The Island Whispers*, and *Soledad*.

Helen Lai received the Choreographer of the Year from Hong Kong Artists' Guild (1990) and Badge of Honour from the Queen of the United Kingdom (1995). She received multiple Hong Kong Dance Awards from the Hong Kong Dance Alliance for her choreographies - *In the Beginning* (1999), *Summer Solstice* (2000) and *Plaza X* (2001). In July 2000, Lai was awarded the Medal of Honour by the Hong Kong SAR Government. In 2002, Lai was awarded the Distinguished Achievement Award by the Hong Kong Dance Alliance. In 2003, she received the Award for Arts Achievement (Dance) from the Hong Kong Arts Development Council for her contributions towards arts development in Hong Kong. She received an Honorary Fellowship from the Hong Kong Academy for Performing Arts in July 2004.





時光荏苒，轉眼間十年沒有和黎海寧暢談。不過，眼前的她，依舊坐在香港城市當代舞蹈團的練習室，仍舊對攝影機鏡頭顯得不太自然，但那股悠然而生的氣質，依然故我。

投入現代舞的世界

被喻為香港現代舞拓荒者的黎海寧，對自己能夠獲獎，她感到驚訝，更謙稱「只是一直做自己相信的藝術創作，堅持、熱誠和認真都是重要！」不少人都冀盼自己能得到別人認同，但是，她輕描淡寫說：「我認為文化藝術一直在社會發展，我重視的是當下的舞蹈創作。」

黎海寧的父母熱愛音樂和文學，母親是資深的傳媒人，父親是作曲家。她跟兄長黎小田繼承了雙親的藝術細胞，兄長從事音樂，自己則埋頭在書堆裏。偶然的機會，還是小學生的黎海寧看了一齣古典芭蕾舞劇《吉賽爾》的電影，挑起心中對美學的認知，便開始學著踮腳、旋轉、交織擊腿等。當時黎海寧只視舞蹈為興趣，直到加入了香港青年芭蕾舞團，轉捩點終於出現。

「記得當年文漢揚和鄧孟妮從英國回港後，為了推動舞蹈藝術成立了香港青年芭蕾舞團，當時我只有 16 歲，就加入了這個舞蹈團。雖然舞團是屬於半職業性質，但是關鍵在於文漢揚；他學習古典芭蕾舞，但是他跟我們排練時，很多時會排現代芭蕾舞。這段時間，我開始愛上了現代舞蹈。未幾，我在電視台做全職舞蹈員，在知名編舞家梅施麗身上，我接觸到 Jazz 舞種，令我更加肯定自己投入現代舞的世界。」黎海寧在 20 歲時赴英英國學習現代舞，在英國倫敦當代舞蹈中心渡過了三年光景，1973 年返回香港，正式開始舞蹈生涯。1979 年，她加

入城市當代舞蹈團前，已兩度獲當時的市政局邀請，在香港大會堂發表個人舞蹈作品，隨即受到文化藝術界的關注。

1979 年，黎海寧成為城市當代舞蹈團的創團成員，多次獲邀與多個表演團體如台北雲門舞集、香港舞蹈團、香港話劇團、香港芭蕾舞團等參與編舞創作。回想為什麼喜愛幕後創作多於台上的展現，黎海寧表示：「也許受到父母的感染，在 20 歲時，我已經鎖定從事幕後創作。」黎海寧同意，自己能夠這麼年輕便找到人生目標，絕對是幸運和幸福！

詩化的舞蹈劇場

1985 年，她開始出任城市當代舞蹈團藝術總監一職。四年內，帶領舞團製作了《粉墨登場》、《女體之感動》與《不眠夜》等作品。但她開始感覺到自己的藝術創作能力到了「樽頸位」，於是在 1989 年辭去藝術總監一職。「當時我經常要出席公開場合，感到很大壓力，想像力受阻，影響排舞，我覺得需要休息。」黎海寧於同年 6 月告別香港，於歐洲多個城市、紐約及墨西哥城遊歷，充實知識和開闊視野。

回港後，黎海寧於 1991 至 2011 年出任城市當代舞蹈團駐團編舞，編排了很多重要的作品，成為她舞蹈生涯中最重要的階段。她的作品充滿細膩深厚的人文氣質、強烈的音樂性及劇場風格，創作元素跨越不同文化及藝術領域。

黎海寧曾經表示，自己的創作泉源分別來自音樂、文學及內在的自我。舉例說，《畸人說夢》(2004) 借卡夫卡



的作品反思人生，《證言》(2006)以蘇聯作曲家蕭斯達高維契為藍本，《女書》(2007)吸收了西西和黃碧雲的著作而發展。但她並沒有直接進行改寫，而是打破既定的框框，以詩化的舞蹈劇場方式，呈現她對美學的追求，及所關注的議題和對社會及人生的看法。去年12月的最新作品《孤寂》，就以馬奎斯的作品《百年孤寂》為靈感，透過一個龐大的小說，映照香港社會的狀況，及人生永恆的主題，如時間、孤獨等。她的作品，為香港的現代舞發展寫下重要的一頁。

對藝術的持續追求

2011年中，在《Plaza X 與異變街道》第四度公演後，黎海寧宣佈退休，改變與城市當代舞蹈團的合作模式，不定期發表作品。對於退休的想法，她表示：「在我的舞蹈生涯，從來沒有想過不再創作，休息是必須要的，但我沒有想過放棄舞蹈和劇場，因為我對舞蹈藝術還有興趣，只是現在隨心所欲，當遇到想表達的題目才去進行創作。」

她觀察到現在年輕人的跳舞心態，「透過舞蹈，青少年首先可以認識自己的身體，再釋放出動力和情緒，隨後就可能有機會發現自我的存在，再透過舞蹈表達自己內心的聲音。回想當初，

我都是因為這個原因被現代舞吸引。」黎海寧直言，最初習舞只是想學習新的東西，這就是孕育這位獨當一面舞蹈家的重要種子。當然，能夠開花結果，關鍵就是創作的欲望和對藝術的持續追求。她認真表示：「我知道有些舞者較為著重個人世界，努力尋找重要的東西，這涉及性格問題，但是於我而言，關心社會也同樣重要。」

要選擇一個自己最難忘的創作，黎海寧想了又想，最後還是選了《創世紀》，「因為這是香港回歸中國後自己首個發表的作品，我希望透過創世神話，探討有關重新開始的題目，以舞蹈劇場的方式，由演員擔任說書人參與其中；同時由這個作品開始，給舞者很大的自由度，讓他們發展出屬於自己的舞蹈語言和動作。」從她的解說，就明白到她的舞蹈精神和對於藝術的信念。





In the ten years that elapsed since Helen Lai was interviewed at the same rehearsal room of Hong Kong's City Contemporary Dance Company (CCDC), she remains ill at ease in front of the camera. Nevertheless, her radiant personality and inner beauty never diminished with the passage of time.

Entry and devotion to the world of modern dance

Lai, lauded and revered as the pioneer of Hong Kong contemporary dance, is surprised to receive the award. She remarks with modesty that "I was simply continuing with arts creations that I truly believed in. Being persistent, dedicated and serious is also important!" While many people may yearn for recognition by others, Lai treads lightly on the topic: "I think that arts and culture are ever developing in the society, and I place my focus on the dance creations at the present moment."

Lai was born into a family passionate about music and literature. With her mother being a media veteran and her father a composer, she and older brother Michael Lai inherited from their parents immense artistic talents. Her brother works in the music industry while she is totally devoted to books. By sheer coincidence, Lai saw the classical ballet film *Giselle* during her primary school years. Having her awareness of aesthetics elicited, she started to learn basic ballet skills including pointe work, pirouette and entrechat. However, dance had been simply a hobby for Lai until the turning point when she joined the Hong Kong Ballet For All.

"I remember that when Henry Man and Tania Tang returned to Hong Kong from the UK, they established the Hong Kong Ballet For All to promote dance arts. I was only 16 years old when I joined this ballet company. The dance group was semi-professional in nature and the key person was Henry Man; although he studied classical ballet, we would be practising contemporary ballet in rehearsals with him. I became fascinated with modern dance during this period of time. I worked as a full-time dancer at the television station soon afterwards, and came to know about Jazz dance from the famous choreographer Michelle Barrie. This affirmed my belief in entering the world of modern dance." Lai headed to the UK to study modern dance when she was 20. In 1973, she returned to Hong Kong after having spent three years at the London School of Contemporary Dance, and formally started her dance career. Prior to joining CCDC in 1979, Lai was already twice invited by Hong Kong's Urban Council to present her dance works at the City Hall. Her works came into prominent notice within the arts sector.

After becoming a founding member of CCDC in 1979, Lai started to leave an indelible mark on Hong Kong dance culture. She was invited by numerous performing groups including the Cloud Gate Dance Theatre at Taipei, Hong Kong Dance Company, Hong Kong Repertory Theatre and Hong Kong Ballet to choreograph works. Lai reflects, in retrospect, on her preference of working behind the scenes over performing on stage: "I might have been influenced by my parents. By the age of 20, I already determined to work behind the stage." Lai agrees that she was fortunate and blessed enough to have found her life's calling at such an early age!



Infusing dance theatre with poetic elements

Lai took up the post of Artistic Director at CCDC in 1985. During her four years of tenure, she led the dance company in producing works including *Exits and Entrances*, *Some Expressions of the Female Body* and *Insomnia*. She reached a bottleneck in artistic creativity, however, and decided to resign from the post of Artistic Director in 1989: "I had to attend a lot of public functions and events, which stressed me tremendously and hindered my imagination, thus affecting the dance rehearsals. I felt the need to rest." Lai left Hong Kong in June that year and travelled to many European cities as well as New York and Mexico City. The trips had been fulfilling with Lai acquiring more knowledge with an expanded horizon.

Upon her return to Hong Kong, Lai assumed the role of CCDC's Resident Choreographer from 1991 to 2011. She choreographed a string of works that were considered representative of the most important period of her dance career. Her works are often characterised by exquisite and profound humanism, strong sense of musicality and theatrical style while creative elements may span a variety of art form.

Lai found herself most inspired by music, literature and the inner self. *The Comedy of K* (2004), for example, reflects on life through the works of Kafka while *Testimony* (2006) was based on the Russian composer Shostakovich. *HerStory* (2007) was inspired by the works of writers Xi Xi and Wong Pik-wan. Instead of directly rewriting the material to fit the dance stage, Lai defies conventions and poetises the dance theatre to present her quest for the aesthetics, issues of concern, thoughts on society and life. *Soledad*, her latest work performed in December last year, is based on *One Hundred Years of Solitude* by Gabriel García Márquez. The epic novel serves as a backdrop to the situations of Hong Kong society and perennial topics in life including time and solitude. Lai's body of works becomes a significant step in development of Hong Kong modern dance.

Ongoing quest for artistic excellence

In mid-2011 after *Plaza X* was performed for its fourth time, Lai announced her retirement and changed her collaboration with CCDC in which her works are to be presented from time to time. She adds: "Throughout my dance career, I have never considered to stop conceiving new works. Resting would be necessary, but I do not plan to abandon dance or theatre. The interests towards dance art are still there. I am just taking a pace that matches my inspiration. When the right topic comes along, I do get down to work."



She poignantly observes the mentality of young people towards dancing: "Through dance, teenagers become acquainted with his or her own body, unleashing their dynamics and emotions. Subsequently, they may come to be aware of the existence of the self, and express their inner voices through dance. Looking back, I was initially attracted to modern dance for the same reasons." Lai admits that the initial motivation for learning to dance was simply to learn something new. Nevertheless, this turned out to be the very seed that was nurtured and cultivated into her stellar career as a dance artist. Surely, whether it comes into fruition would depend on the desire to create works and the perseverance for artistic excellence. Lai earnestly remarks: "I know that some dancers are more focused on the individual world, and looks for significance in that direction. This is a matter of the personality. As for me, however, concern for the society is equally important."

When asked to decide on the most memorable work among her prolific body of works, Lai deliberated on the question and finally mentioned *In the Beginning*: "This is the first work I presented after Hong Kong's return to China. Through the myth of genesis, I wish to explore the topic of starting anew. With the participation of an actor as the storyteller, this piece also provided much freedom for the dancers to develop their own distinctive sets of dance language and movements." Through her explanations, Helen Lai provides us with glimpses of her undying spirit towards dance and steadfast convictions on the immense potential of art.

Award for Outstanding Contribution in Arts

傑出藝術貢獻獎

阮兆輝

Yuen Siu-fai



著名粵劇演員、編劇、藝術總監及顧問，擅演文武生、丑生、鬚生，以至是花臉角色。

祖籍廣東新會，1945年於廣東佛山出生，七歲開始演藝工作，堪稱50年代最著名的童星之一，至今參演的電影超過90部。早年受新丁香耀啟蒙，隨袁小田習武，隨劉兆榮、林兆奎、黃滔習唱，並跟隨靚少鳳、劉彩虹及徐雪鴻等前輩學習，後拜粵劇紅伶麥炳榮為師。曾多次到歐美澳及東南亞各地演出粵劇。1970年與尤聲普、李奇峰、梁漢威等人組織香港實驗粵劇團，1993年創立粵劇之家，同時積極參與編劇工作，作品包括《長坂坡》(1996)、《文姬歸漢》(1997)、《呂蒙正·評雪辨蹤》(1998)、《四進士》(2000)、《大鬧廣昌隆》(2002)、及《瀟湘夜雨臨江驛》(2008)等。

曾獲獎項及榮譽包括「香港藝術家年獎」之「歌唱家年獎」(1991)、榮譽獎章(1992)、香港藝術發展獎之「藝術成就獎」(2003)、香港教育學院榮譽院士(2012)，及銅紫荊星章(2014)等。

自1996年起與香港教育署轄下委員會合作，將粵劇知識加入中小學教科書，並將粵劇帶入學校，曾在數十間學校及政府會堂為學生舉辦「導賞」演出。更與葉世雄合作，於1997年與教育署及香港電台合辦《中學生粵曲及粵劇欣賞入門計劃》，計劃成員包括鄧美玲及新劍郎。2001至2002年於香港大學音樂系擔任粵曲課程兼任導師，教授戲曲課程。2009年及2010年擔任香港大學專業進修學院與香港八和會館聯合主辦的《粵劇編劇課程》導師。2010年任香港理工大學駐校藝術家、2011年任香港教育學院榮譽駐校藝術家。2008至2013年擔任香港藝術發展局大會委員及戲曲組主席，現為香港八和會館副主席及「油麻地戲院場地伙伴計劃粵劇新秀演出系列」藝術總監、康樂及文化事務署表演藝術顧問(中國戲曲)。

Renowned Cantonese opera actor, scriptwriter, artistic director and consultant, specialised in performing roles of *wenwu sheng* (leading male), *chousheng* (male clown), *xusheng* (bearded male) and *hualian* (painted face).

Yuen was born in Foshan of Guangdong in 1945 with an ancestral origin in Xinhui. He began his performing career at the age of seven and became one of the most famous child stars in the 1950s. Yuen has performed in more than 90 films up till now. In early years, Yuen's interest in Cantonese opera was initiated by Sun Ting Heung Yiu. Later, he learnt martial arts from Yuen Siu-tian and received vocal training from Lau Siu-wing, Lam Siu-lau and Wong Toa; he also learnt from Cantonese opera veterans such as Liang Siu-fung, Lau Choi-hung and Tsui Suet-hung. Yuen Siu-fai then formally became an apprentice of Mak Bing-wing. Yuen has performed Cantonese opera in Europe, the United States, Australia and South East Asia. In 1970, he organised the Group of Experimental Cantonese Opera Hong Kong with Cantonese

opera practitioners such as Yau Sing-po, Li Chi-kei, Danny and Leung Hon-wai. In 1993, he founded the House of Cantonese Opera. Since then, Yuen has devoted himself to scriptwriting for Cantonese opera, and his works include *Battle at Chang Ban Po* (1996), *The Repatriation of Cai Wenji* (1997), *Lu Meng-zheng - A Poor Scholar* (1998), *The Four Scholars* (2000), *A Ghostly Tale* (2002) and *A Rainy Night by the River Post Station* (2008).

Yuen has been conferred the "Artistic Vocalist of the Year" in the Hong Kong Artists Annual Awards (1991), the Badge of Honour (1992), the "Award for Arts Achievement" in the Hong Kong Arts Development Awards (2003), the Honorary Fellowship of the Hong Kong Institute of Education (2012) and the Bronze Bauhinia Star (2014).

Since 1996, Yuen cooperated with the committee under the Education Department to include knowledge of Cantonese opera in the textbooks for secondary and primary schools. Cantonese opera was also introduced through guided performances conducted in dozens of schools and community halls for students. Yuen also collaborated with the Education Department and Radio Television Hong Kong in 1997 together with Ip Sai-hung to organise the "Introduction to Cantonese Opera for Secondary School Students Project", whose members included Tang Mei-ling and Sun Kim-long as well. From 2001 to 2002, Yuen Siu-fai was a Part-time Instructor in the Music Department of The University of Hong Kong (HKU), teaching Cantonese opera. In 2009 and 2010, he was a Course Instructor for the "Cantonese Scriptwriting Course" co-organised by HKU School of Professional and Continuing Education and the Chinese Artists Association of Hong Kong. In 2010, he was the Visiting Artist for the Hong Kong Polytechnic University, and in 2011, he was the Honorary Visiting Artist for the Hong Kong Institute of Education. From 2008 to 2013, he was a Council Member of the Hong Kong Arts Development Council and the Chairman for the Xiqu Group. He is currently the Vice-President of the Chinese Artists Association of Hong Kong, the Artistic Director for the "Cantonese Opera Young Talent Showcase" of the "Yau Ma Tei Theatre Venue Partnership Scheme" and the Consultant of Performing Arts (Chinese Opera) for the Leisure and Cultural Services Department.



阮兆輝七歲投身演藝行列，八歲開始踏台板到外地作粵劇演出，其演藝生涯至今已逾 60 載。自言由始至終都是「戲迷」一名的他，喜愛看戲也愛做戲，曾經公開表示：「假如演粵劇可以簽約的話，我簽一百世都願意！」他對粵劇的鍾愛與熱誠，貫徹了其事業與人生。

拜師學藝 開展演藝生涯

阮兆輝年幼時因生計加入電影圈，開始其演藝歷程。小小年紀便跟不少當時著名的演員合作。後來，他被鄧碧雲的碧雲天劇團發掘，在參演電影之餘同時演粵劇，跟隨戲班到美國、加拿大、法國、荷蘭、英國、巴西、新加坡及馬來西亞等地演出。而他亦憑電影及戲曲中的角色，深得觀眾認同，獲得「神童輝」之美譽。但在十多歲時，他就開始意識到演藝生命的延續，不能只靠運氣。當時，他看到一些比自己早出道的童星，在長大後卻被觀眾批評，他聽後一驚：「那些人是我們眼中的偶像，都會被說『怎麼變成這樣？』，那我自己以後該怎麼辦？」童星可憑著可愛、趣怪的形象吸引觀眾，但長大後就不能，需要有實質的才藝才可獲得認同。

有感於此，阮兆輝銳意進行鍛鍊，拜麥炳榮門下，成為入室弟子，重新接受有系統的訓練，打造一身本領。他笑言當初有一個拜師條件：「不管甚麼位置、有多少報酬，我都要跟隨師傅演出，所以由跑龍套做起，我甚麼閒角都做過。」阮兆輝甚麼角色都願意演，當戲班中有任何角色需要臨時變陣，他都可以隨時補替並應付自如。這種訓練，為他日後粵戲生涯打下了紮實的基礎，無論是演文武生、小生、丑生、鬚生，甚至花臉角色他都得心應手，成為了粵劇界少數可以應付多種角色的藝人，更獲得「萬能泰斗」之稱。

全心全意 向粵劇發展

七十年代，阮兆輝先後加盟麗的和無綫電視，展開了一段螢幕的旅途。當年他在《歡樂今宵》趣劇中飾演的「丕仔」，不少電視迷至今依然印象深刻。後來，因為公司的制度不能遷就演粵劇的時間，魚與熊掌不可兼得，他便毅然離開，專注於粵劇演出。高峰時期，曾經有每年高達 200 多場的演出量，可謂年終無休。

九十年代後，他先後組成鳳笙輝劇團、雙喜粵劇團、燕笙輝劇團、好兆年劇團及鳳求凰劇團等，在粵劇界展現光華。在豐富多采的演藝生涯中，阮兆輝最滿意的戲是他自己改編或編撰的作品，包括《文姬歸漢》及《大鬧廣昌隆》等，這些劇目在行內均得到甚高的評價。

粵劇藝術的革新

早於二十多歲時，阮兆輝已開始嘗試進行一些粵劇的革新工作。他與尤聲普、李奇峰、梁漢威等組成了香港實驗粵劇團，並將粵劇演出的結束時間，由以往的凌晨 12 時後提前到 11 時左右，避免因太晚完場對觀眾造成不便。而更重要的嘗試，莫過於在當時由「鴛鴦蝴蝶派」——才子佳人的題材所壟斷的粵劇壇裡，大膽引進不同種類的劇目，如《趙氏孤兒》及《十五貫》等，讓粵劇發展更多元化，也為不同行當帶來發揮的空間。他更銳意發掘粵劇舊作，修改及重新演繹一些埋沒了數十年、一度失傳的劇目，如《玉皇登殿》和《斬二王》等，使其重現於粵劇舞台。

對於粵劇的革新，阮兆輝一直抱著的宗旨是不反對創新，但反對取代，傳統是永遠不能被取代的。至於新嘗試、模式、或題材都可以接受。

另一個由他與鄧拱璧領導的春暉粵藝工作坊，於 2014 年參加愛丁堡藝穗節及於 2015 年應邀到歐洲之荷蘭、比利時、意大利作文化交流時，創新地演出舞台劇《戲裡戲外看戲班》，自然地加上某些英語對白，將傳統粵劇藝術推廣給外國觀眾。



永不言退 薪火相傳

阮兆輝經歷了兩次傷病，令他差點不能再演戲，分別是於 1967 年患上嚴重的肝炎，及在 1993 年的頸部軟骨移位。在病癒之後，他非但沒有想過退休，而是更努力投入粵劇教育、推廣及戲曲研究工作。

1993 年他成立了粵劇之家，透過各非商業性質的劇目及排演傳統舊戲，毫無保留的將技藝傳授年輕一輩。2006 年，他與鄧拱壁帶領一群年青演員組成朝暉粵劇團，推廣不同種類的劇目，薪火相傳的同時，亦希望藉此開拓新一代觀眾群。

近 20 餘年，他經常於各院校演講及開辦工作坊，也在八和粵劇學院教授戲曲及粵劇編劇課程，將知識授予下一代，傳承戲曲藝術。他最重視的，是培訓好的演員：「我常說『做好戲，就有觀眾看』，觀眾進場不是看舞台燈光佈景、道具或服裝，他們是要看演員做好戲。演得不好，再多的包裝也是枉然！」

他於 2014 年與香港教育學院合作，為粵劇二黃腔探本尋源，曾經三度前往江西，多方面引證粵劇二黃腔的來源及粵劇裡西皮的名稱謬誤。

2015 年，與香港教育學院聯手策劃《粵劇生行身段要訣：電腦化自動評估與學習系統發展計劃》，他除了親自示範及講解「粵劇生行身段要訣」，把超過 60 多年的舞台演出心得精髓攝錄下來，配合文字解說，用以出版一套結合 DVD 光碟錄像和書本的教材外，他和研究團隊亦首次把電腦 3D 肢體感應技術應用到傳統粵劇身段教學中，透過科技為本地粵劇的傳承及教學帶來突破，計劃預計於 2016 年底完成。

阮兆輝為這次得獎感到喜悅：「不單是鼓勵自己，亦是鼓勵一眾參與粵劇藝術的人。」而對粵劇發展的看法，他坦言感到擔心但仍抱有希望：「按照現在整個社會的風氣，肯去捱苦每日練功的人不多。不過，在培訓的新人中，仍能看到有個別優秀、肯用功的新人，絕對是有希望的！」



Yuen Siu-fai began a career in performance that spanned more than 60 years at the age of seven and made his debut abroad when he was eight. He is a big fan of Cantonese opera; he loves watching Cantonese opera as well as acting it. Yuen has openly claimed: "If there is a contract for performing Cantonese opera, I am willing to contract to it for a hundred lives!" His affection and passion for Cantonese opera last throughout his entire life and career.

Unfolding a life in performance through apprenticeship

Yuen joined the film industry for a living when he was young, and thus began his performing career. He acted in films together with many famous actors even as a kid. Later, he was invited by Tang Pik-wan's Pik Wan Tin Opera Troupe to perform Cantonese opera on the stage in addition to his performance in films. He travelled with the troupe to perform in places such as the United States, Canada, France, the Netherlands, England, Brazil, Singapore and Malaysia. Yuen's performance in the films and Cantonese operas was highly recognised by the audience, and he was popularly known as "Fai the Child Prodigy". But in his teens, Yuen realised that he could not rely merely on luck for continuing his performing career. At that time, he witnessed that some child stars who debuted earlier than him were criticised by the audience when they grew up. Yuen was shocked by the criticism: "Those actors were our idols, but people said harsh words about them, they exclaimed: 'Look how they have changed!'. I wondered, what would happen to me then?" While child stars could attract the audience with their lovely or naughty images, they had to show real talents for earning the audience's recognition when they grew up.

Feeling anxious for his development, Yuen was determined to refine his performing skills and formally declared apprenticeship with Mak Bing-wing. He received systematic training for acquiring all-round skills for performing Cantonese opera. He recollected amusingly a condition that he proposed when deciding to follow a master: "I wanted to perform on the stage with the master regardless what position I got or how much I was paid. I have tried numerous minor roles including many walk-on characters." Yuen was willing to perform any roles, so whenever there was an urgent change in the cast, he was always ready to fill up the roles. Such training laid a sound foundation for his later development. He is capable of acting different characters, including *wenwu sheng*, *xiaosheng*, *chousheng*, *xusheng* or even *hualian*. He is a rare actor in the Cantonese opera circle who was able to take up any

role, so people honoured him as the "Universal Master".

Whole-hearted devotion to Cantonese opera

In the 1970s, Yuen joined Rediffusion Television and Television Broadcasts and began to perform in television programmes. His role, "Un-zai" in the parody drama of *Happy Tonight* is still memorable to many TV fans. Later, as the TV programme could no longer accommodate his schedule for Cantonese opera, Yuen left the company decisively for not being able to comprise his passion for Cantonese opera. From then on, Yuen Siu-fai focused on performing Cantonese opera. At his prime time, he performed more than 200 sessions every year without annual breaks from the performance.

After the 1990s, he organised Cantonese opera troupes such as the Fung Sang Fai Cantonese Opera Troupe, Sheung Hei Cantonese Opera Troupe, Yin Sang Fai Cantonese Opera Troupe, Ho Siu Nin Cantonese Opera Troupe and Feng Kau Wong Cantonese Opera Troupe. In his varied and colourful performing career, Yuen found the most satisfactory works that he wrote or edited were *The Repatriation of Cai Wenji* and *A Ghostly Tale*, which were highly acclaimed within the Cantonese opera circle as well.



Innovating the art of Cantonese opera

When he was still in his twenties, Yuen began reforming the institution of Cantonese opera performance. He organised the Group of Hong Kong Experimental Cantonese Opera with actors such as Yau Sing-po, Li Chi-kei, Danny and Leung Hon-wai and changed the ending time for Cantonese opera performance from the midnight to 11 p.m. for the convenience of the audience. More importantly, he introduced different genres of repertoires to the Cantonese opera circle, which was then dominated by the romantic love category whose themes were mainly on the love between young scholars and beautiful females. These different repertoires included *The Orphan of Zhao* and *Fifteen Strings of Coins*. The development of Cantonese opera thus became more diversified and different genres of Cantonese opera were given more opportunities to be staged. Moreover, Yuen was also committed to discovering old Cantonese opera scripts, revising and adapting Chinese opera excerpts that had been lost for decades or disappeared from the stage, such as *The Imperial Emperor of Heaven Holding Court* and *Execution of the Duke's Second Brother*.

For the reformation of Cantonese opera, Yuen's principle is not to take over the tradition completely. He believes the tradition could never be replaced, while holding an open attitude towards new attempts, modes or topics for Cantonese opera.

Another Cantonese opera group led by Yuen Siu-fai and Barbara Tang, the Spring Glory Cantonese Opera Workshop, was invited to participate in The Edinburgh Festival Fringe 2014 and cultural exchanges in the Netherlands, Belgium and Italy in 2015. The originally written play, *Backstage*, incorporated English dialogues for promoting traditional Cantonese opera to foreign audience.

A never-retiring veteran performer devoted to passing on the art

Yuen Siu-fai suffered from serious illness twice in 1967 for hepatitis and 1993 for the shifting of his neck cartilage respectively, which almost stopped him from performing again. After recovery, he did not consider retiring but worked even harder in teaching Cantonese opera to impart his knowledge to the next generations so as to perpetuate the art of Cantonese opera.



Yuen founded the House of Cantonese Opera in 1993. Through organising various non-commercial programmes and rehearsing traditional Cantonese operas, he passed on all his skills to the younger generations. In 2006, he led a group of young actors to organise Dawn Radiance Opera Troupe with Barbara Tang and promote repertoires of different genres. He hopes to attract new audience of the new generations while nurturing new actors for Cantonese opera.

In recent decades, he often conducts talks and workshops in different schools, for example, he taught courses on Chinese opera and scriptwriting for Cantonese opera for the Chinese Artists Association of Hong Kong, committing himself unreservedly to the work of Cantonese opera education and inheritance. Yuen values grooming excellent actors the most: "I always say, 'There will be audience as long as you perform well.' The audience comes to us not for the stage lighting and setting, props or costumes. They want to enjoy good shows from the actors. If we don't perform well, what is the use of extravagant decoration?"

In 2014, Yuen collaborated with the Hong Kong Institute of Education to research on the origin of the *erhuang qiang* (a characteristic melody of Cantonese opera). He travelled to Jiangxi for three times to verify the origin of the *erhuang qiang* and rectify the wrong naming of *xipi* in Cantonese opera.

In 2015, Yuen co-organised the "Performing Arts of the "Sang" Role in Cantonese Opera: Computerised Kinetic Chain Assessment and Learning System in Cantonese Opera Movement Research Project" with the Hong Kong Institute of Education. Besides demonstrating and explaining the principles for performing the "Sang" role (male role) in Cantonese opera himself, Yuen also took part in video-recording the essence of his decades of performing experience, which was accompanied by written explanations. Besides producing a set of DVD and textbooks for teaching Cantonese opera, he and the research team applied 3D sensor technology on teaching traditional Cantonese opera movements, which was a pioneering breakthrough for the inheritance and education of local Cantonese opera. The project is expected to be completed by the end of 2016.


Yuen Siu-fai is delighted by the conferment of the award: "It is not only an encouragement for me, but also an encouragement for all Cantonese opera practitioners." He is optimistic regardless his concerns for the development of Cantonese opera: "Under the social atmosphere nowadays, there won't be many people who are willing to endure harsh training every day. But among the budding performers that I am training, I can still spot some hardworking and outstanding new talents. There is certainly hope for the future!"



Artist of the Year
藝術家年獎

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「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 recognises arts practitioners who have achieved artistic excellence in their respective art forms. It is organised into a number of categories covering various art forms, including arts criticism, dance, drama, film, literary arts, media arts, music, visual arts and *xiqu*.

今屆媒體藝術界別的獎項從缺。

No award is presented to media arts category this year.

Artist of the Year (Arts Criticism)

藝術家年獎（藝術評論）

洛楓（陳少紅）

Lok Fung (Natalia Chan)



40

香港大學文學士及哲學碩士、美國加州大學聖地牙哥分校比較文學博士，曾先後於本地多間大學及香港演藝學院任教。研究範圍包括文化及電影理論、中西比較文學、性別理論、演藝及流行文化。現於香港中文大學任教，同時為香港電台廣播節目《演藝風流》主持。

著有詩、小說、散文和多部評論集，其中詩集《飛天棺材》獲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香港書獎」及「我最喜愛年度好書」等獎項。2014/15年度出版《迷城舞影：洛楓影藝評論集II》。

Lok Fung (Natalia Chan) received her Bachelor of Arts and Master of Philosophy degrees from the University of Hong Kong, and completed her PhD in Comparative Literature and Cultural Studies at the University of California, San Diego. She taught at many universities in Hong Kong as well as the Hong Kong Academy for Performing Arts, with research interests including cultural and film theory, Chinese-Western comparative literature, gender studies, performance studies and popular culture. Currently teaching at the Chinese University of Hong Kong, Chan is also the host of an arts critique radio programme at Radio Television Hong Kong.

Chan is the author of novels and numerous anthologies of poetry, prose and criticism. 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 "The Best Book of the Year" award in 2008. Her book, *Dancing in the Maze: Lok Fung's Anthology of Arts Criticism II*, was published in 2014/15.



洛楓從小熱愛中文，走上筆耕之路絕對不令人驚奇——小學時期的她已把不少成語和五四新詩記在腦裡，並加入朗誦隊；中一開始投稿校報，16歲獲青年文學獎；在中學和大學階段一再遇上良師如羅魂、也斯、鍾玲和葉維廉等，一切是如此順理成章。

今天讀者或較認識洛楓的詩人和文化評論人身份，但其實她也曾推出小說和散文集，寫作形式不拘一格。她笑言：「不可能同時兼顧太多，但也不宜只選一個範疇。像輪替耕作般，效果會較理想。」這兩年她花了較多時間寫藝術評論。在她眼中，評論文章可讓她直接表達對世界的看法，也驅使她對一些經驗作反思和回應，她說：「寫評論不應停留在表層，要不斷拆解至看到深層，思考當中的意識形態跟自己的關係。評論本身是一種自我建立和創造，也令視界擴闊。」

評論人的艱辛路

洛楓強調評論並非為了服務作品，也不是用作宣傳推廣，她只為欣賞的作品書寫所思所感。作為一位認真的評論人，她會為寫舞蹈評論而學跳舞，為品評周耀輝的作品而學電子琴，因為她深信必須先認識才能真正懂得評論。2014/15年度她的藝評以舞蹈和戲劇為主，而最喜愛和印象深刻之作是《迷城舞影：洛楓影藝評論集II》，當中收錄了61篇以香港為主，旁及多個國家和地區的舞蹈評論，並以多種角度為切入點。洛楓說：「過程一波三折，這本書的文字固然重要，卻也需要彩圖把舞台片段凝留，讓讀者細賞和感受，但因為取得的資助只足夠刊登幾幀黑白照片，所以最後由我和出版社合力補足差額。書在台灣印刷，印得很美，我覺得很自豪，也總算圓了心願。」

她不諱言在香港當藝評人稿酬微薄，不足以維持生計，而她不願濫寫，就必須兼職教學。她指出：「香港的文化土壤很惡劣，必須想辦法解決。我寫評論的最終目的是為了出版結集，讓所寫下及記錄的文字能存留得更久，散播得更遠。」她尤其痛心自《文化現場》停刊後，香港已沒有純粹的藝評雜誌。她說：「像我這些資深的藝評工作者也覺得尋找發表空間不易，資歷淺的就別說了。幸好現在有互聯網，可透過臉書發表文章。最近我也在考慮是不是應衝出香港，一試台灣和內地等的市場。」

戮力傳承與發聲

不過洛楓眼中也並非只有灰暗的一面，她看到政府為鼓勵年輕人創作投放不少金錢，而坊間也多了培育新人的藝評寫作班。她說：「評論需要多元觀點，作品有多些不同的人去回應，對創作是有益的。當然也要看評論者的功力，要是不成熟的評論高估了壞作品、低估了好作品，就會帶給創作人錯誤信息。」洛楓認為自己能做的就是繼續寫下去，並且多看、多學習、多交流，力求深化觀點或作出改變，為讀者帶來新視野。多年來她持續主持《演藝風流》和寫作研習坊，目的就是向大眾展現各種論述的可能性，以及向新一代授予藝評方法。

洛楓希望得獎有一個更重要的意義：「既然有人認同自己在這個界別的貢獻，我就應該有發聲的權利，有一些事情可做——例如再次要求出版一份屬於香港的藝術評論雜誌，把屬於這裡的歷史記錄下來，也讓評論人得到應有的重視。」

學術根柢深厚，能深入淺出地運用各媒體本身的藝術語言帶領讀者進入其藝術世界。文字簡潔有力，專注於舞評工作，對劇場、舞台有高度認識，作品對香港，以至華文社會，均有影響力。



Natalia Chan's literary path is hardly surprising given her early passion in Chinese – during primary school, she would commit to memorise idioms and poems from the May Fourth period in addition to joining the speech team. She first started to contribute to the school's newspaper in Form 1, and won the Youth Literary Awards at the tender age of 16. During secondary school and university years, Chan encountered mentors including Ji Hun, Ye Si, Chung Ling and Yip Wai-lim, and she was all but destined to become a writer.

Nowadays, Chan may be more familiar to readers as a poet and cultural critic. However, she also penned novels and anthologies of prose, never confining herself to just one genre or writing style. She remarks with humour that "it is neither possible to spread oneself thin among multiple interests, nor suitable to focus on just one. I work better by alternating just like crop rotation." Over the last two years, she devoted more time in writings on arts criticism. To Chan, reviews provide a direct channel to communicate her views of the world, and elicit her own reflections as well as responses on certain experiences. She states: "Reviews should not remain superficial. It should delve into deep levels through constant analysis and dissecting the issue while considering the relationship between its ideology and the self. A review, on its own, is a form of self-establishment and creation which also widens the horizon."

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The arduous path of a critic

Chan stresses that reviews are written neither to serve nor to promote the work. She only writes about artistic works that she appreciates. As a serious and committed critic, she went as far as learning to dance in order to write dance reviews. Another case in point is her learning of electronic keyboard to assess Chow Yiu-fai's works. These efforts are based on her deep conviction that understanding of a discipline is required to conduct a proper review. Chan's reviews in 2014/15 are focused on dance and drama with her favourite and most memorable work being *Dancing in the Maze: Lok Fung's Anthology of Arts Criticism II*. The anthology includes 61 reviews of dance performances, rich discourses with a multitude of perspectives, mainly from Hong Kong with additional insight on many countries and regions. She recalls: "The process had been anything but smooth. While texts are understandably important for the book, colour photos are equally crucial to capture and to make permanent the ephemeral moments on stage for readers to gain in-depth appreciation. However, the grant obtained only suffices for several black and white photos. Eventually, the publisher and I covered the balance together. Beautifully printed in Taiwan, the book is a wish fulfilled which I am very proud of."

Chan is candid in pointing out that writing fees for Hong Kong arts critics are modest at best and insufficient to earn a living. Not sacrificing quality over quantity in writing, she opts to teach to make ends meet. She points out that "the quality of Hong Kong's cultural soil is poor and requires a remedy. My ultimate objective in writing reviews is to compile them into anthologies so that these writings could be preserved longer and spread further." She is particularly saddened by the fact that there is no more Hong Kong magazine dedicated to arts criticism after *C for Culture* ceased operation: "It is relatively difficult to be published for veteran arts critics like me, and even harder for those with fewer experiences. Fortunately, with the internet, writings could reach readers through Facebook. I am also recently contemplating to expand my existing reach in Hong Kong to also include Taiwan and Mainland China."

Commitment in sustaining heritage and speaking up

For Chan, things are not all gloomy as she observes considerable financial resources from the Government to encourage creative works by young people, and an increase in writing workshops intended to cultivate new arts critics. She believes that “arts criticism requires diverse points of view, and the creative process benefits from feedbacks of different people. This would certainly depend on the arts critic’s capability. Unsophisticated criticism may overrate inferior works or disparage good works, in turn misleading the creative minds with wrong messages.” Chan thinks that she could contribute by continuing to write, and to keep on watching, learning and interacting more. She strives to explore a wider horizon for the readers through deepened and enriched understanding of the arts. Her dedication over the years in hosting arts critique radio programme and writing workshops stems exactly from the goal of presenting the potential of various narratives to the public, and passing the craft of arts criticism to the new generation.

Receiving the award holds greater significance than mere honours to Chan: “As people acknowledge my contribution to this art form, I think I am entitled to speak up on things that could be done – such as requesting again to publish an arts criticism magazine belonging to Hong Kong which would effectively archive the local history and provide arts critics with the recognition they deserve.”

Strongly grounded in academic rigor, Chan is able to use the terminology inherent in different arts media to introduce her readers to the artistic world in an accessible writing style. Her writings are concise and persuasive. While focusing on dance criticism, Chan possesses substantial understanding of theatre and stage performances. Her works wield influences in both Hong Kong and the Chinese-speaking community.



Artist of the Year (Dance)

藝術家年獎 (舞蹈)

余仁華

Yu Yan-wah, Jacky



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香港演藝學院首屆畢業生，東邊舞蹈團創辦人及藝術總監，從事舞蹈創作與表演。作品曾於台灣雲門舞集、城市當代舞蹈團、廣東現代舞團等演出。1990年獲亞洲文化協會頒發利希慎獎學金，2006年憑作品《翻天覆地》獲香港舞蹈年獎，2012年獲民政事務局頒發嘉許獎狀，同年東邊舞蹈團獲得香港舞蹈年獎之「最值得表揚舞蹈服務」獎。2014/15年度節目包括《舞導創意門》、《舞出真我》、《亞洲當代舞林匯演之AM篇5》、《炫創者II》、《漫影步落》、《跳躍舞動夏頌篇》，以及其編舞作品《聚光》。

Yu Yan-wah, Jacky, Co-Founder and Artistic Director of E-Side Dance Company, was among the first cohort of graduates from the Hong Kong Academy for Performing Arts (HKAPA). Working in both dance choreography and performance, his works have been staged by the Cloud Gate Dance Theater of Taiwan, City Contemporary Dance Company and Guangdong Modern Dance Company. He was awarded the Lee Hysan Foundation Fellowship by the Asian Cultural Council in 1990, the Hong Kong Dance Award in 2006 with his choreographic work, *Toppling the World*, and was recognised by the Secretary for Home Affairs' Commendation Scheme for his contribution to dance in 2012. In the same year, E-Side Dance Company was recognised by the Outstanding Services to Dance of the Hong Kong Dance Awards. The programmes he brought forth in 2014/15 included *Exploring Creative Moments*, *Dance for Life*, *Contemporary Dance Showcase: Asian-Male Episode 5*, *Imagination Boom 2*, *Dancing Blog*, *Ode to Summer* and his choreographic work, *Converging Beams*.



由舞者到編舞，以至掌管一個舞團方向的藝術總監，余仁華享受每一個階段，每一個問題都不難解決。能夠如此輕鬆面對，只因舞蹈帶給他的快樂，實在遠勝其他一切。

余仁華於中學畢業後首次接觸舞蹈，最初學習中國舞，半年後對現代舞產生興趣：「在一次的機會中跟隨城市當代舞蹈團的曹誠淵上了一堂現代舞，覺得很新鮮，剛好那年香港演藝學院成立及開始招生，我便報讀了現代舞課程。」他笑言跳中國舞有時需要作翻騰的動作，其實不太適合他。相反比較抽象有趣、編排方式多變的現代舞對他來說更吸引：「那時香港演藝學院尚在域多利兵房的舊址，當時的導師以美國人為主，所以首屆畢業生學習的舞技，都帶頗重的美國風格。」

盡心創作

從演藝學院畢業後不久，余仁華加入了城市當代舞蹈團，另一方面同時亦與朋友成立了東邊舞蹈團，舞團成立初期進行一些規模較小的表演。多年來，余仁華由舞者變為編舞家，再成為舞團的藝術總監，與同樣是舞者出身、為舞團擔任行政總監的太太盡心創作，過程雖然並不容易，但他從未想過放棄。「一開始的時候，沒有任何資助，我們一邊要籌措製作費，一邊又要顧及生活。但只要能夠繼續自己的創作，就很開心。」他與太太互相扶持，合力將東邊舞蹈團營辦至今，多年來完成了多齣讓他滿意又難忘的作品。

若要余仁華在眾多作品中選一齣最難忘的，相信會是在 2006 年獲香港舞蹈年獎的《翻天覆地》：「我花了很長時間構思，首次嘗試以『光』這個元素創作，再配合劇場原有燈架設施加以運用，整個作品的結構我都很滿意。」在 2014/15 年度載譽重演的《聚光》，同樣用上了特別設計的燈箱及多種不同的 LED 射燈效果，演出者手持 LED 燈起舞，燈光如流水般跟隨舞者身體流動，整個作品產生了極富動感及獨特的視覺效果。

幸福的新一代

除了在創作上的追求，余仁華亦致力於推動舞蹈教育。在上年度的節目中，《舞導創意門》、《舞主打》及《飛躍動》均由其舞團課程的學員演出，為新秀提供公開創作演出的機會，讓他們實踐在課程中所學的舞蹈技巧及獲取寶貴的舞台經驗。

談及年輕一代的香港舞者，余仁華直言新一代比自己當年幸福得多：「現時香港整體推廣舞蹈的氣氛不俗，有很多資助基金可供申請，亦多了平台讓較小規模的舞團發表作品。中小學多了藝術培訓，家長也多了讓小朋友學習現代舞。風氣好了，人才自然輩出。」他對培育及提拔新一代舞者不遺餘力，近年他的舞團積極提供演出的平台，邀請本地年輕的舞者與編舞家進行創作。「跟新世代舞者合作其實沒有遇過很大的困難，以其舞團節目《炫創者》系列為例，有時候可能舞者一下子想不出新意念，但只要慢慢給予他們意見，稍作引導就沒問題了。」

除了扶掖本地的新力軍，余仁華亦著眼於與海外的舞蹈界作交流。近年他透過舉辦年度舞蹈匯演《亞洲當代舞林匯演之 AM 篇》，邀請亞洲地區如台灣、日本及韓國等地的舞者來港同台演出及交流。他更會將是次得獎的獎金到韓國考察當代舞發展：「韓國在當代舞蹈方面發展非常蓬勃，人才濟濟，我希望可以更深入地去認識，看看當地的教學方式及發展，同時亦希望參觀他們的舞蹈節，看多些演出。」

對於當代舞在香港的發展前景，余仁華表示樂觀：「現時的氣候其實已相當不俗，我希望學校能更鼓勵學生與家長去參與、欣賞現代舞。如果有一天，香港能變得像外國一樣，看現代舞演出跟入戲院看電影般平常，那就最理想了。」

不斷耕耘、非常努力的舞蹈家。致力舞蹈發展及創作，同時推廣不同風格的舞蹈，開創舞蹈平台，讓來自國際的藝術家互相交流，並積極培育後進，對香港的舞蹈發展貢獻良多。



Working in dance in various guises, from dancer to choreographer to artistic director steering the creative development process of a dance company, Yu Yan-wah, Jacky has experienced genuine enjoyment from them all and no problem is too big to tackle. The reason he is able to do this with such graceful ease is because the joy dance brings to him triumphs over all adversities.

Yu's first encounter with dance came when he finished secondary school. His first training in Chinese dance was followed by a newfound interest in modern dance six months later. "I had the good fortune of taking one modern dance lesson led by Willy Tsao of the City Contemporary Dance Company. It was like a fresh breath of air. It just happened to coincide with the founding of the HKAPA and its enrolment of students, so I lost no time in signing up for its modern dance programme." While the dance artist candidly admits that he wasn't cut out for the physicality of Chinese dance with its leaping and flipping, modern dance, with its abstract, fun and dynamic choreography, held more appeal to him. "Back then the HKAPA campus was housed at the defunct Victoria Barracks. With the teaching staff comprising mainly tutors from the US, the first cohort of students were taught techniques that bear a conspicuous American influence," he remembers.

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A wholehearted dedication to creating dance

After graduation from the HKAPA, Yu joined the City Contemporary Dance Company and pursued his interest in modern dance by establishing E-Side Dance Company. The company ran small-scale productions in the early stages. Yet, with experience running the gamut from dancer to choreographer to artistic director, his career has progressed in parallel with the development of his wife, a dancer turned E-Side's Company Director. The thought of giving up never once crossed his mind, however turbulent the journey has been. "When we were starting out, we received no subsidies of any kind so it's a juggling act between raising funds for our production and daily expenses. But I'll be happy so long as I can continue with my creative work," he says. The husband and wife team

thrived with their new shared drive, which saw the success of E-Side and the fruition of their collaborative endeavour with a string of successful performances, all of them were his pride and joy.

If, however, he was asked to choose the most memorable performance, it would have to be *Toppling the World*, a winner at the Hong Kong Dance Awards in 2006. "There was a long period of incubation during which I turned over in my mind the idea of employing the creative element of 'light' to complement the original lighting set-up in the theatre. Overall, we are very pleased with the results." *Converging Beams*, which enjoyed a re-run in 2014/15, took the concept further with its exploitation of the dramatic effect of light. Against a stage illuminated with light boxes and an array of LED spotlight effects, the dancers performed a choreographed routine as they twirled the LED light rods in a rhythmic, artful manner, their bodies intertwined with the fluid illumination to create a dynamic visual feast for audiences.



The blessed new generation

Yu combines his artistic pursuits with a dedication to dance education. Featuring a cast drawn from E-Side's education programmes, *Exploring Creative Moments*, *Da-lliance* and *Leap Up* organised last year provided newcomers with an ideal launching pad to put their newly acquired repertoire of dance techniques and creative ideas to practice, a platform on which to build up experience.

Yu believes that the new generation of dance artists is more fortunate than that of his time: "The overall environment is more conducive to the promotion of dance art nowadays. With more funding sources available, even small-scale dance companies can find a niche in the performance circle. The increasing emphasis placed on arts education in schools also inspires parents to enrol their children in modern dance lessons. All these combine to create an environment favourable for the proliferation of talent." As a devoted educator, he takes great pride in nurturing new talent and giving them the stage to shine on through collaboration with emerging local dance artists and choreographers. "The new generation of dance artists is largely unacquainted with great difficulties. For instance, participants of the *Imagination Boom* series often got stuck in a choreographer's block when new creative ideas eluded them. But it took nothing more than a combination of patience, sound advice and gentle guidance to help them see a way out of their creative impasse."

Besides nurturing new talent, Yu is keen on maintaining active exchange with the international dance community. He puts emphasis on the annual Asian-Male Episode, which has created

a Pan-Asian performing and exchange platform for dance artists from regions like Taiwan, Japan, and Korea. With a view to gaining insight into contemporary dance development, he will be using the cash award to fund a study trip to Korea. "Contemporary dance is thriving in Korea, which boasts an impressive crop of home-grown talent. I hope the trip will bring me an insider's look at their teaching practices and development in dance and the chance to attend their dance festivals and performances."

Yu remains positive for the outlook of contemporary dance development in Hong Kong. He concludes, "The current climate is certainly favourable, though I'll be pleased to see more encouragement from schools for students and parents to take part in and learn to appreciate modern dance. When going to see modern dance is regarded as everyday and ordinary as going to the movies, that's when I know my vision is realised."

A professional dance artist who strives for excellence with unceasing efforts. Besides his devotion to dance development and choreography, Yu also promotes different styles of dance and pioneers dance platforms for cultural exchanges among overseas artists. He actively nurtures emerging dance artists and contributes significantly to Hong Kong's dance development.

Artist of the Year (Drama)

藝術家年獎 (戲劇)

榮念曾

Danny Yung



畢業於美國加州大學柏克萊分校建築系和哥倫比亞大學研究所，分別獲建築學士及城市設計碩士。從事劇場、漫畫、錄像及電影、視覺及裝置藝術等創作超過 40 年，共策劃、製作或執導逾 100 部舞台作品。曾獲多個獎項及榮譽，包括 UNESCO 國際劇協「Music Theatre NOW 大獎」(2008)、德國聯邦十字絲帶勳章 (2009)、福岡亞洲文化獎—藝術文化獎 (2014) 等。

香港實驗劇場的代表團體進念·二十面體創辦人及藝術總監、香港當代文化中心主席、中華創意產業論壇召集人、香港—台北—深圳—上海城市文化交流會議主席、香港設計委員會成員、香港兆基創意書院校董，以及多間本地大學的顧問，包括嶺南大學文化研究系、香港演藝學院戲劇學院及香港城市大學文化與文化產業管理榮譽文學士學位課程。2014 / 15 年度的劇場作品包括《觀天》、《備忘錄》、《夜奔》及《觀止》。

Graduated from the University of California, Berkeley with a bachelor's degree in Architecture and the Columbia University's Graduate School of Architecture, Planning and Preservation with a master's degree in Urban Design, Danny Yung has enjoyed a distinguished career spanning four decades, embracing the multifarious fields of arts and culture, including theatre, comics, video and film, visual arts and installation, while producing a body of over

100 theatrical works in his capacities as curator, producer or director. Yung and his theatre works had garnered a multitude of awards and accolades, including the Music Theatre NOW Award given by UNESCO's International Theatre Institute in 2008; the Cross of the Order of Merit of the Federal Republic of Germany in 2009; and the Fukuoka Prize-Arts and Culture Prize in 2014.

Yung is a founding member and Co-Artistic Director of Zuni Icosahedron, Hong Kong's leading and most representative experimental theatre company; Chair of the Hong Kong Institute of Contemporary Culture; Convener of the Chinese Creative Industries Forum; Chair of the Hong Kong-Taipei-Shenzhen-Shanghai City-to-City Cultural Exchange Conference; Member of the Hong Kong Design Council; Board Member of the HKICC Lee Shau Kee School of Creativity; and advisor for several local universities, including the Department of Cultural Studies, Lingnan University, the Hong Kong Academy for Performing Arts and the BA (Hons) in Culture and Heritage Management programme of the City University of Hong Kong. His theatrical works in 2014/15 included *Contempt 2014*, *Memorandum - A Farewell Letter to My Future Self*, *Flee by Night* and *Quan Zhi*.



這些年來，榮念曾都與傳統戲曲結下不解之緣。他一直認為，將傳統表演藝術放進博物館，不是最佳的保存和承傳方法。他重新導演，結合了現代舞台元素的戲曲，讓傳統表演藝術家更進一步探索及了解自己、傳統表演藝術、當代劇場的關係，及其相互之間的發展，同時刺激觀眾的思考。

結合傳統戲曲與現代舞台

2014 年的作品《觀天》，可說是 2013 年作品拍案驚奇 3《坐井》的續篇。榮念曾與合作多年的原班人馬——九位來自江蘇省崑劇院的青年演員再次合作，並由上次所有演員在四面圍有鏡子的舞台中演出的格局，拉到一個更廣闊的實驗天地。

榮念曾說：「在《坐井》之中，演員只看到鏡子，而鏡子反映的是虛榮，他們看不到觀眾，只看到自己，仿如坐在井裡。因此我有一個想法，就是和演員一起去觀察和了解外面的世界，就這樣有了《觀天》。」

《觀天》講述崑曲演員如何觀照世界和人生的歷程，也把觀眾帶到一個更寬廣的空間及視野，進而引伸出一連串有關「空間」的問題，例如演員在體制外自主創作的空間。

「劇場必須要關注空間，空間如何影響我們？我曾在 2010 年上海世博會的日本館中執導了一個《朱鷲的故事》的演出，做了 6,000 多場。當時演員說好像被困在籠中不斷重演般，那他們是否被鎖在劇場中？我認為不是。這四年來，我看到這九位演員由《坐井》到《觀天》的變化很大，他們變得更主動，後來甚至自發去創作一個不在江蘇省崑劇院體制內的劇目，是內地第一次由傳統表演藝術演員自發去創作的作品。這不就是開拓了更多的空間嗎？文化體制的改革是我很關注的議題，香港的藝術家也面對同樣的空間問題。生存空間是自己爭取的，不是別人賜予的。」

榮念曾於 2014 年的另一作品《備忘錄》，則是四部有關回憶的實驗短篇，匯集了京劇、崑曲、川劇和當代劇場。其中《夜奔》¹ 於 2015 年成為德國漢諾威國際藝術節的開幕節目。

積極推動文化交流

除了劇場作品外，榮念曾十分重視跨領域、跨文化的合作，多年來積極策動文化交流及推動藝文政策與教育。2014 年，他應第 48 屆史密森民俗文化节委約，設計融匯當代藝術理念和嶺南文化特色「天天向上入門須知」大型花牌竹棚裝置，於民俗文化節期間展示於美國華盛頓國家廣場。

此外，他現正積極與泰國曼谷藝術文化中心和駐新加坡經濟貿易辦事處聯絡，冀望促進香港與毗鄰地區就文化藝術政策和當地藝術生態多作交流，從中找到發展方向。「泰國的創意產業正在起飛，許多獨立藝術家都很積極倡議新概念，和早期的香港很相似。新加坡的經濟貿易辦事處應該要多做策略研究，因為他們有責任向香港人反映亞洲各地的創意產業和藝術政策的發展。我很希望香港的藝術家可以多一些機會與其它地區互動。」

另一方面，他現正跟亞洲藝術界的領袖討論及計劃建立一個東南亞國家聯盟的文化智囊組織。他說：「文化智囊組織十分重要，許多地方的文化藝術政策，就是先由一些非政府組織推動。我認為香港在這方面可以更進取，與周邊地區作更多對話，只有了解到地區和國際的趨勢，互相比較才會找到自己的位置和發展方向。」

是次獲獎，榮念曾笑說：「這是一個對話的開始，我們可以討論下一步怎樣令香港變得更美好。我衷心希望香港的文化藝術政策可以得到真正的發展，那下一代才有一展所長的空間。」

香港現代劇場大師，具國際視野和經驗，作品與時代、社會及文化互有關連，近年將戲曲與現代劇場連結，展示傳統藝術的生命力，並賦予嶄新的時代意義。關注香港整體的文化發展，從劇場議論作起點，發掘本土文化如何與世界文化互相結合。藝術成就卓越，2014/15 年度作品《觀天》更是佳作。

¹ 榮念曾的《夜奔》於 2004 年應慶祝中國挪威建交五十週年「中國文化週」之邀，在挪威奧斯陸音樂廳首演，其後於 2010 年由香港藝術節及進念·二十面體聯合委約重新創作，及後發展了不同的版本在世界各地演出。



Over the last two decades, a close tie was developed between Danny Yung and *xiqu* (traditional Chinese theatre). Yung believes that museums are not the ideal places for the preservation and development of traditional performing arts. Yung experimented and explored the possibilities of development in *xiqu* through the introduction of contemporary theatre concepts and practices when working with *xiqu* artists in different theatre productions that provided a space for the artists to further explore and understand themselves, their relationships with traditional performances and contemporary theatre; at the same time, provoking thoughts among the audience.

Xiqu and Contemporary Theatre

Contempt 2014 was conceived as a sequel to *The Trial - The Third Trial: Contempt* (2013). Teaming up with the original cast-nine young kunqu artists from the Jiangsu Kunqu Opera Theatre - Yung moved on to a much wider experimental context from the earlier devised arena stage cladded in mirrors on all four walls in *The Third Trial: Contempt*.

Yung explains, "In *The Third Trial: Contempt*, the *xiqu* artists were placed in front of a set of mirror walls, a perspective of reflected images and vanity; refrained from looking to the audience and secluded in their private realm that evoked the image of a frog sitting at the bottom of a well. A thought occurred to me, let's go observe and understand the world outside. *Contempt 2014* was thus born."

Contempt 2014 had charted the journey that shaped the life and worldview of the *Kunqu* artists. The audience is transposed into a broader spatial and visual field to probe a host of issues relating to space, such as the creative sphere for the artists that exists independent from the system.

"The issue of space is vital in theatre art. How does space affect us? The theatre piece *The Tale of the Crested Ibis* I directed for the Japan Pavilion at the 2010 World Expo Shanghai racked up more than 6,000 shows during the running of the expo. Back then, the *Kunqu* artists spoke of the feelings of performing in repetition akin to being kept in a cage. Does it mean they were bound to the confines of the theatre? I don't believe so. The nine *Kunqu* artists underwent tremendous change during the transition from *The Tale of*

the Crested Ibis to *The Third Trial: Contempt* and *Contempt 2014* over the last four years. They had become proactive and created the ever first self-initiated theatre work independent from the existing system of the Jiangsu Kunqu Opera Theatre by a group of *xiqu* performers. Isn't that a fine example of pushing the boundaries? The issue of cultural system reform is one that is close to my heart. After all, artists in Hong Kong also are suffered from the lack of "space". The space of survival is something we have to fight for and never handed to us on a plate."

Memorandum, Yung's production in 2014 comprising four experimental short pieces on the theme of memory, offers an eclectic blend of *Jingju* (Peking opera), *Kunqu* (Kun opera), *Chuanju* (Sichuan opera) and contemporary theatre. *Flee by Night*¹ was invited as the opening performance of arts festival of KunstFestSpiele Herrenhausen 2015 in Hanover, Germany.

Promoting cultural exchange

Besides to his dedication to theatre art, Yung is a passionate advocate for cross-boundary and cross-cultural collaborations, establishing cultural exchange initiatives, and advancing arts and cultural policy-making and education over the years. Commissioned by the 48th Smithsonian Folklife Festival in Washington, DC, in 2014, his bamboo flower plaque installation, *Tian Tian Xiang Shang*, erected on the National Mall was an east-meets-west marriage of the foundation laid by contemporary art with the cultural heritage craftsmanship of the Lingnan region.



In envisioning future directions for the arts, Yung is now establishing contacts with the Bangkok Art and Culture Centre and the Hong Kong Economic and Trade Office in Singapore with a view to foster cultural collaboration between Hong Kong and its neighbouring regions regarding arts and cultural policy-making and the ecology of culture. "The creative industries in Thailand are off to a very strong start. Many of their artists are working independently and yet they do not shy away from proposing new ideas, just like early Hong Kong. The Hong Kong Economic and Trade Office in Singapore should undertake further studies on strategic planning as it is their role to provide Hong Kong people with an accurate account of the development of the creative industries and cultural policies in various Asian countries. My earnest wishes are that Hong Kong artists will have more opportunities to carry out interaction with people of other regions.'

In addition, Yung is now in talks with a group of Southeast Asian cultural leaders to establish a cultural think tank for the region. He explains, "Cultural think tanks are of paramount importance because arts and cultural policies of many regions were first advocated by these NGOs. I think Hong Kong should take an even more proactive stance by initiating and engaging in dialogues with its regional counterparts. It is only when one has a firm grasp of regional and global trends with which to compare and benchmark oneself against that one can find one's own position and direction for development."

On a humorous note, Yung talks about what the award given by Hong Kong Arts Development Council means to him: "It is the start of a conversation. Next, we can discuss ways to make Hong Kong better. I sincerely hope to see real development in Hong Kong's arts and cultural policy-making so that we will create the space for our next generation of talent to nurture and develop their creative gifts."



Hong Kong contemporary theatre master with international vision and experience. His works are intricately connected to the present era, society and culture. In recent years, he connects *xiqu* to contemporary theatre and presents the vibrancy of the traditional art form with aplomb, making it poignant for the times. Deeply concerned for the holistic cultural development of Hong Kong, he explores how local culture could integrate with the global culture today through theatrical discourses. Adding to his outstanding artistic accomplishments, the theatrical production, *Contempt 2014*, is yet another excellent work in 2014/15.

¹ Yung's *Flee by Night* was premiered at the Oslo Concert Hall, Norway during the Chinese Culture Week in 2004, held as part of the celebrations to commemorate the 50th anniversary of the establishment of diplomatic relations between China and Norway. In 2010, co-commissioned by the Hong Kong Arts Festival and Zuni Icosahedron, the work was developed into a series of versions which were later staged in other countries.

Artist of the Year (Film)

藝術家年獎 (電影)

翁子光

Philip Yung



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香港導演、編劇及影評人。自 1998 年起參與電影及電視製作，曾多次擔任香港國際電影節、鮮浪潮短片比賽、台灣金馬獎「國際影評人費比西獎」、優質華語電影大獎及華語傳媒大獎的評審。現為香港影評人協會及香港電影評論學會正式會員。曾獲獎項包括 2011 年香港亞洲電影投資會「HAF 大獎」、2009 年香港電影評論學會大獎「年度推薦電影」及 2009 年香港華語紀錄片節「評審推薦獎」。2014/15 年度憑導演及編劇作品《踏血尋梅》獲韓國第 19 屆富川國際奇幻電影節「最佳電影獎」及第 52 屆金馬獎九項提名，並於 2016 年 4 月獲第 35 屆香港電影金像獎「最佳編劇」。

Hong Kong director, scriptwriter and film critic. Since his participation in the production of films and television programmes in 1998, Philip Yung has been one of the judges for the Hong Kong International Film Festival, Fresh Wave (Local Competition Section), the Fipresci Award of the Golden Horse Awards, the Quality Chinese Film Awards and the Chinese Film Media Awards. He is currently a regular member of the Film Critics China and Hong Kong Film Critics Society. Awards received over the years include the "HAF Awards" conferred by the Hong Kong-Asia Film Financing Forum in 2011, the "Films of Merit" of the Hong Kong Film Critics Society Awards 2009 and the "Jury's Recommendation" in the Hong Kong Chinese Documentary Festival 2009. In 2014/15, *Port of Call*, directed and written by Yung, won the "Best of Bucheon" award in the 19th Bucheon International Fantastic Film Festival in Korea and was nominated for nine awards in the 52nd Golden Horse Awards. He has been conferred the "Best Screenplay" award in the 35th Hong Kong Film Awards in April 2016.



去年上映的《踏血尋梅》，是翁子光第三齣自編自導的作品。其實早在 2011 年，他已計劃開拍此片，電影計劃更獲得當年的香港亞洲電影投資會「HAF 大獎」，但後來因資金問題而擱置。至 2015 年，電影終於面世，並奪得韓國第 19 屆富川國際奇幻電影節「最佳電影獎」。翁子光對電影的執著，終於得到回報和認同。

堅持獨立 自主拍攝

《踏血尋梅》改編自 2008 年一宗本地兇殺案，雖以懸疑及犯罪劇情作包裝，但實際上是一個文藝故事，其對社會邊緣人的描寫異常寫實，帶出新移民在香港社會面對的問題。翁子光形容此作品既非典型商業片，亦不屬類型片，經過波折重重的過程才能夠成功拍攝。「我在獨立電影的環境中出身和成長，從前拍攝可以完全自主，但商業電影的遊戲規則完全不同，需要在多方面妥協。我用了九個月時間去創作劇本，沒想到融資時一波三折。我對《踏血尋梅》的內容和拍攝手法有所堅持，卻令投資者卻步。但是我在潛心等待及沉澱的三年間，領悟到作為創作人要在堅持和通情達理之間取得平衡的重要性，因此到後來有機會開拍時，拍攝過程便變得更順利愉快。」

在開拍前，翁子光只拍過兩部電影，仍算是新進導演，但作品台前幕後的班底陣容強勁，與他一貫幾乎只用新人的作風迥然不同，背後的挑戰可想而知。「跟郭富城、金燕玲、譚耀文、邵美琪這些資深演員合作之餘，又要兼顧兩位新演員春夏及白只之表演風格的磨合，還有跟杜可風、吳里璐、張叔平、廖慶松、杜篤之等前輩的合作，都不是容易的事情。可幸的是他們很信任我，畢竟我當時只是個拍了幾部電影的新人。此外，把真實事件改編成電影劇本需要細微的技巧，自編自導也要有耐心及沉著的思維。」

電影要有尊嚴和使命

在首次融資失敗後的三年間，翁子光沒有拍戲，直至 2013 年電影公司邀拍《微交少女》才重投拍攝工作，這部電影亦令他正式投身商業電影世界，一年後再開拍《踏血尋梅》。翁子光不希望自己劇本的完整性受到過多商業元素影響，亦不想為了迎合內地市場而大幅修改劇本。在中港合拍片大行其道下，他堅持將《踏血尋梅》拍成一部百分百的香港電影。他說這是給香港人的禮物，也是給命案死者的致意，「我相信電影一定要跟世代對話，而導演一定要有使命。」

翁子光現時會在主流電影和獨立電影之間找平衡點，以主流作包裝，但拍出擁有自己風格的作品，用電影傳遞人文關懷。他說：「其實在這行工作所面對的誘惑很多，最困難的是作出選擇。有很多合約在你面前，還有金錢利益和戲組陣容的誘惑，問題是我們如何在誘惑中作出選擇，堅持自己。」

目前他正投入製作一部名為《海》的內地電影，講述在一艘遠洋漁船上，無證海員內訌和互相撕殺的故事，反映當下各種殘酷的社會問題。「收到編劇三石的劇本大綱時，我已被感動得說不出話來，強烈渴望將此案改編成電影。作為電影人，我堅持要投入和言之有物，擇善固執。我希望這部電影能令我在技巧上更精益求精，以更多新角度呈現社會現象。」

作品《踏血尋梅》無論在編劇、敘事、選角、攝影或美學手法上均表現出色，內裡有許多象徵隱喻，表達含蓄自然，是本年度重要的電影之一。



Port of Call, on show in the cinema last year, was the third self-written and self-directed film work of Philip Yung. He began making the film in 2011, and it was bestowed the “HAF Awards” by the Hong Kong - Asia Film Financing Forum in the same year, but the production of the film was suspended because of funding issues. By 2015, the film finally hit the big screen and won the “Best of Bucheon” award in the Bucheon International Fantastic Film Festival . Philip Yung’s perseverance in filmmaking is finally recognised and rewarded.

Persistence on independent and autonomous filmmaking

Port of Call is adapted from a local murder case in 2008. Although it is presented as a suspense and crime drama, it is actually an exceptionally realistic literary work that depicts socially marginalised people, foregrounding the problems that new immigrants face in Hong Kong society. Yung considers it an atypical commercial non-genre film. The film is successfully produced after overcoming many obstacles. “I was groomed in an environment of independent films. I enjoyed complete autonomy in the past, so I didn’t expect the problems I encountered in the process of financing. I insisted on keeping my own design for the content and shooting techniques for *Port of Call*, but my insistence had put investors off. During the three years of waiting and cooling my head off, I realised that it was important for a producer of creative works to strike a balance between insistence and being considerate for others. Hence when the opportunity came later, the process of the film production became much smoother.”

Before *Port of Call*, Yung had only made two films. Even as an emerging director, the cast and production lineup behind the scenes he gathered were impressive. It was a challenging situation completely different from his past experience in which he only worked with new actors. “Besides cooperating with experienced actors such as Aaron Kwok, Elaine Jin, Patrick Tam and Maggie Shiu, I had to consider how to integrate the performing style of two new actors, Chun Xia and Michael Ning. It was also not easy to cooperate with senior film practitioners such as Christopher Doyle, Dora Ng, William Chang, Liu Hing-chung and Tu Du-chih. Luckily they trusted me despite the fact that I was a new director who had only made a few films. In addition, it requires carefulness to adapt a real incident for writing the film script. Patience and a cool mind are also necessary for self-scriptwriting and self-directing.”





Dignity and sense of mission for film production

Yung did not make any film during the three years after failing in securing enough funds for *Port of Call* for the first time. Until 2013, he engaged in film production again as a film company invited him to shoot *May We Chat*. He also officially entered the world of commercial films because of the movie, and after a year, he was able to film *Port of Call* again. Yung did not want the completeness of his own script to be overtly affected by commercial factors; neither would he be willing to revise his script extensively for the Mainland China's market. Although films co-produced by Hong Kong and the Mainland China are prevalent today, Yung insisted that *Port of Call* should be a production entirely made in Hong Kong. He says it was a gift for Hong Kong people and condolence for the victim of the murder: "I believe films must converse with their times. And directors should have their own sense of mission."

Yung strives to find a point of balance between mainstream and independent films. While retaining his personal style and showing humanistic concerns in his works, Yung adapts mainstream features for marketing and attracting the audience. He says: "In fact one has to face many temptations working in this industry. The most difficult thing is to make choices. There are many available contracts, financial benefits and cast line-ups to choose from, but we should know how to maintain our own ideas through making appropriate choices among the options."

Currently, Yung is engaged in the production of a Mainland China film titled *The Sea*, which is a story on the internal conflict and killing among the illegal seafarers on a fishing vessel. The story reveals many brutal social issues nowadays. "When I received the script outline from San Shi, the scriptwriter, I was dumbfounded for being greatly moved by the story. I had a strong desire to shoot a film based on the case. As a filmmaker, I insist on being devoted to the work and saying things with substance. I abide by my principles. I hope to present social phenomena from more new angles with more refined techniques in this film."

Yung's tour de force, *Port of Call*, is outstanding in many aspects including the scriptwriting, narrative, casting, cinematography and aesthetic approach. Rich with symbols and metaphors, the film is natural and nuanced in its delivery. It is indisputably one of the most important films of the year.

Artist of the Year (Literary Arts)

藝術家年獎（文學藝術）

鍾國強

Chung Kwok-keung



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香港大學文學院畢業，曾任教師及記者，現為廣告創作人及專欄作者。著作包括個人詩集《門窗風雨》(2000)、《城市浮游》(2002)、《生長的房子》(2004) 與《只道尋常》(2012)，以及散文集《兩個城市》(2007) 和《記憶有樹》(2012) 等。其中《門窗風雨》及《城市浮游》分別獲第六及第七屆香港中文文學雙年獎新詩組推薦獎；《生長的房子》及《只道尋常》分別獲第八屆及第十二屆香港中文文學雙年獎新詩組雙年獎。2015年出版詩集《開在馬路上的雨傘》和評論集《浮想漫讀》。

Chung Kwok-keung graduated from the University of Hong Kong's Faculty of Arts, and was previously a teacher and reporter. Currently an advertising professional and columnist, Chung's works include poetry anthologies *Storm and Windows* (2000), *Floating City* (2002), *The Growing House* (2004), *Everydayness* (2012), and prose anthologies *Two Cities* (2007) and *Trees of Memory* (2012). *Storm and Windows* and *Floating City* respectively won the Recommended Prize (Poetry Category) at the 6th and 7th Hong Kong Biennial Awards for Chinese Literature while *The Growing House* and *Everydayness* respectively won the Biennial Awards (Poetry Category) at the 8th and 12th Hong Kong Biennial Awards for Chinese Literature. In 2015, his poetry anthology *Opened Umbrella on the Street* and anthology of commentary *Wandering in Poetry* were published.



鍾國強從事文學創作 30 多年，多年來在寫作以外同時從事不同職業，如中學教師、記者和廣告創作人，這些職業背景讓他塑造出獨一無二的書寫風格，衍生讓讀者津津樂道、屢獲殊榮的多部散文集及詩集。

從教師、記者到廣告創作人

80 年代初，鍾國強在大學畢業後擔任中學教師。他說：「那時候主要任教地理、中文和中國歷史，接觸到很多不同背景、普遍來自草根階層的學生，他們的成長掙扎、家庭問題以至是抱負，豐富了我的閱歷，潛移默化地影響了我。」其後，他轉職傳媒，當了一年半的記者，追訪突發和靜態新聞，「所謂『突發』，多半是悲劇，我目睹屍體，也親歷急症室外家屬呼天搶地的慘況，衝擊非常大；至於『靜態』，就是政治議題，當時正值草擬基本法及討論香港前途問題的時期，在那期間，我寫了一些即事詩及政治諷喻詩，例如〈無冕皇帝〉、〈魯平訪港〉等，而記者的的工作亦令我多了觀察，詩風慢慢變得冷靜，將感情埋藏到字裡行間。」

到了 1989 年，在一次偶然機會下，鍾國強得友人介紹，進入廣告公司創作部工作。「做廣告，平日已經絞盡腦汁，所以沒太多餘力進行為文學創作，唯一有機會便是在坐車、等車的時候，突然靈光一閃，便趕緊記下。寫詩很適合我繁忙而急速的生活節奏，加上早年獲得青年文學獎、港大文社新詩推薦獎、中文文學創作獎的多番肯定，就有了寫下去的動力。」

創作普世的詩

事實上，工作轉換與忙碌生活帶來的影響，絕對充分反映在鍾國強的創作路上。在剛踏足社會的首十年間，他的作品不多，至 1997 年事業趨向穩定，才推出個人詩集《圈定》，一年後再出版《路上風景》，至 2000、2002 及 2004 年又相繼推出《門窗風雨》、《城市浮游》和《生長的房子》，平均每兩年便有出版。台灣詩人孫維民對他的詩尤其看得透徹，在〈美好的東方傳統——試論鍾國強的詩〉一文中指出：「詩中的語言細緻、自律與充滿感情……不僅關懷家族成員，對於外人，他也有悲憫之心。他時常主張自己只是眾人之一……向外凝視世界，向內檢驗自我。」

鍾國強表示：「對他人的體會和觀察，該是從當記者開始培養出來，由《圈定》起至去年出版的《開在馬路上的雨傘》，我都會以文字記下自己對時事及政治現實的反響，只是寫法上的熱度會變——前期澎湃、意氣，我會形容那是揮發性的，如『天拿水』般，氣味強烈，瞬間即逝，對讀者的刺激很大；但事過境遷就會像過眼雲煙。現在，我會較著重詩是否耐嚼、持久，希望多年後再讀仍會感受到其普世性。」他喜歡的香港詩人也斯，感情收斂，著重觀察；台灣的楊牧，重視詩藝，不忘關懷社會；愛爾蘭詩人希尼，寫法平實，節奏掌握得宜，內容具深度。鍾國強個人詩風的取向，大概也是一脈相承。

最好的尚未誕生

過去三年，鍾國強撰寫了 30 多篇詩評，結集於 2015 年出版的評論集《浮想漫讀》內，向欣賞的詩人致敬，也為同輩或後輩帶來一些鼓勵。談及其最滿意的作品，他就引用前輩蔡炎培談及詩友王良和詩集名字的一段話：「『最好的，尚未誕生』，這是最謙虛，也是最自大的話。」他補充，「詩我已經寫了 30 年，散文也寫了 10 年，但小說就只寫了三、四年，所以在未來的日子，我希望集中時間創作小說，先從短篇開始，目標是能效法契訶夫、卡佛等小說大師！」

當今詩壇的領軍人物之一，致力提拔年輕詩人，勤寫詩評，向大眾介紹詩壇新銳的聲音，以新詩短評推動詩觀和閱詩風氣，對詩壇貢獻良多。作品生活化、感情真摯，可見作者對生活及城市人事的深刻感悟，詩集《開在馬路上的雨傘》是時間沉澱之成果，本年度創作成果豐碩。



Despite being a veteran in literary works for more than three decades, Chung Kwok-keung has been engaged in many professions in addition to his writing career. The diverse background as a secondary school teacher, reporter and advertising professional became ingredients to his unique writing style. The eclectic blend of experiences served him well as he produces a rich body of celebrated and award-winning prose and poetry anthologies.

From teacher and reporter to advertising professional

Chung became a secondary school teacher in the early 1980 after university graduation. He recalls: "I mainly taught Geography, Chinese and Chinese history at the time. As a teacher, I encountered many students coming from different backgrounds and mostly from grassroots families. Their struggles while growing up, family issues and even their aspirations enriched me, quietly exerting influences on me with new insight." Chung later worked in the media instead and became a reporter for one and a half year in both breaking news and daily news. "Breaking news' tend to be tragedies. I had witnessed corpses, and family members wailing for their loved ones outside the emergency ward. These impacts had been great. 'Static news', on the other hand, are essentially political issues. It was the era when the Hong Kong Basic Law was drafted and the future of Hong Kong was being discussed. I wrote a number of poems on current affairs and political satire at the time, including 'Crownless Emperor' and 'Lu Ping's Hong Kong Visit'. Being a reporter led me to be prone to observations, and my poetic style became more cool-headed, with emotions hidden between the lines."

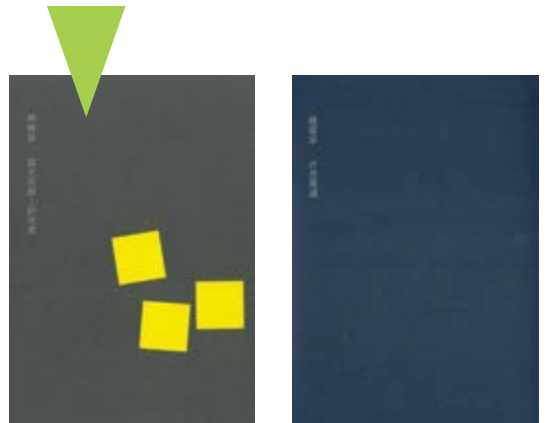
In 1989, Chung entered the advertising industry by chance through introduction from a friend, and worked in the creative department of an advertising firm. "Working in advertising is mentally exhausted, and I was too drained to produce literary works. The only timing available was

during my commute. When the muse struck me, I would commit it to memory. Poetry turned out to complement my busy and fast-paced rhythm in life then. Coupled with the multiple instances of recognition including the Youth Literary Awards, the Recommendation Prize in Poetry from the Literature Association HKUSU and the Awards for Creative Writing in Chinese, I was motivated to keep on writing."

Writing poems with universality

Chung's career transformations and busy lifestyle definitely left an imprint in his creative journey in literature. During the first decade of his career, he produced a small body of works. It was not until 1997 when his career gradually stabilised that he published his first poetry anthology *Circled Days*. *Scenery on the Road* came one year later. In 2000, 2002 and 2004, Chung respectively published *Storm and Windows*, *Floating City* and *The Growing House*, with one book presented around every two years. Taiwanese poet Sun Wei-min elaborated on Chung's poems with lucidity. In his article "Wonderful Eastern Traditions – On Poems by Chung Kwok-keung", Sun commented: "The refined language, self-discipline and profusion of emotions in the poems...His caring concerns were not just reserved for family members as he spread his compassion to outsiders. He often contended himself as merely one of many...An outward gaze to the world and an inward contemplation of the self."

"My empathic perception and keen sense of observation towards other people stemmed from my days as a reporter. Throughout my books, starting from *Circled Days* to *Opened Umbrella on the Street* published last year, I express my responses to current affairs and political realities in words." Chung says. "What did change over time is the level of heatedness in my writings – they were strong and fraught with emotions in my early years. 'Volatile' would be an apt description, just like thinner having a strong odour that quickly dissipates. The impact



was great for the readers. However, it is short-lived just like clouds or smoke passing before the eyes after the moment has gone. I am now more concerned with how enduring and resilient my poems are, hoping that they would retain the sense of universality when being read again many years into the future.” Among the poets he admires, Ye Si from Hong Kong is emotionally subdued in his poems with a focus on observations; Yang Mu from Taiwan is attentive on his crafts while being concerned with the society; Irish poet Heaney uses simple and plain words and mastered the rhythm with depth in its content. Chung’s individual style and inclinations as a poet may be along the same strain as those of his favourite poets.

The best is yet to be born

Chung wrote more than 30 poetry reviews in the last three years. The writings were compiled into *Wandering in Poetry*. Published in 2015, the anthology of commentary paid tribute to poets he appreciated and brought encouragement to his peers and young poets. On the topic of his favourite work, he quotes his predecessor Tsai Yim-pui and the title by peer poet Wong Leung-wo: “The best is yet to be born’. This is the most modest and also the most arrogant reply.” Chung adds: “I have written poems for 30 years, and prose for ten years also. However, I devoted only around three to four years in novels. Therefore, in the future, I wish to be focused in writing novels. My goal is to start with short stories. Hopefully, I could follow the footsteps of masters in this genre including Chekhov and Carver!”

One of the leading poets in the literary circle who is also committed to nurturing young poets. His abundant contributions to the poetry circle include frequent commentaries on poems and introductions of new poetic voices to the public, as well as promoting concepts in poetry and poetry reading through short poetry reviews. His works concerned with everyday life and imbued with genuine emotions. Chung’s refined sensibility for life and the city is fully demonstrated in his poetry. His poetry anthology, *Umbrellas that Blossom on the Road*, is the accumulated essence of the time past. This has been a fruitful year for the poet regarding his creative works.

Artist of the Year (Music)

藝術家年獎（音樂）

余其偉

Yu Qiwei



胡琴演奏家，國家一級演奏員。1975年畢業於廣東人民藝術學院音樂系。曾獲頒首屆「廣東音樂新作」一等獎、國務院表彰「我國表演藝術突出貢獻專家」、首屆中國金唱片獎及「全國民族器樂獨奏比賽」第一名等。曾任廣州民族樂團團長、廣東民族樂團副團長兼樂團首席及藝術指導，及武漢音樂學院客座教授。現為香港演藝學院中樂系系主任、中國民族管弦樂學會胡琴專業委員會副會長、中央音樂學院和中國音樂學院兼職音樂導師、廣東省音樂家協會副主席及《中國民族民間器樂集成——廣東卷》編委。

2014/15年度之演出包括「傳統的魅力 XI — 粵樂情懷」音樂會、「廣東音樂系列：余其偉廣東音樂演奏組音樂會」、「吳詠梅博士紀念音樂會」、演藝中樂團《青春飛揚》音樂會及「演藝中樂《粵竹》楊偉傑與廣東民族樂團竹笛協奏曲音樂會」等。

Renowned Chinese *huqin* master and a National Class One Performer. Yu Qiwei graduated from the Music Department of the Guangdong Provincial Academy for People's Art in 1975. Among the awards and accolades Yu has garnered are: the first prize at the 1st Guangdong New Musical Compositions; recognition by the State Council as a "Specialist with Outstanding Contribution to the Performing Arts"; the first China

Gold Record Awards; and champion of the National Competition of Folk Instrumental Music. His previous positions included: Concertmaster of the Guangzhou National Music Orchestra; Deputy Concertmaster, Principal and Artistic Director of the Guangdong Chinese Orchestra; Visiting Professor at the Wuhan Conservatory of Music. He is currently Head of Chinese Music at the Hong Kong Academy for Performing Arts (HKAPA); Deputy Director of the Committee for the Research of Erhu of the Federation; part-time Instructor at the Central Conservatory of Music and the China Conservatory of Music; Vice President of the Guangdong Provincial Federation of Musicians; and a member of the Editorial Board of *the Anthology of Chinese Folk Instrumental Music: Guangdong Volume*.

His performances in 2014/15 included "A Legacy of Exotic Lyricism XI - There's a Song in My Heart", "Guangdong Music Series: Concert by Yu Qiwei Cantonese Music Ensemble", "Academy Chinese Music Concert - In Memory of Dr Ng Wing-mui", "Academy Chinese Orchestra Concert: Full of Youthful Vigour - New Chinese Music Series conducted by Liu Sha" and "The Cantonese Bamboo: Dizi Concerto Concert by Ricky Yeung Wai-kit and Guangdong Chinese Orchestra".



於中國民族音樂界，在保留傳統與革新之間一直有不少爭論，有人認為要絕對忠於傳統，不應受現代或西方音樂文化所衝擊，另一方則深信必須大膽創新，吸收現代及西方技法，兩者持對立狀態。與傳統廣東音樂緊扣逾半個世紀的余其偉，也曾在此議題上掙扎。

以「雙肩挑」理念承傳廣東音樂

2004年，余其偉出任香港演藝學院中樂系主任，當時他提出了「雙肩挑」的概念：「將繼承傳統與發展現代中樂兩個想法，有機地結合起來，互相補充。」小時候在廣東四邑農村地區長大的余其偉，「雙肩挑」為農民用以表達兩邊肩膀都能挑起東西的用語。套用於中國民族音樂中，即「一邊肩膀擔起傳統、古典、民族及即興式的演奏，另一邊肩負起現代、時尚、西方的和規範化的風格。」

余其偉積極於演出中體現此概念，在2015年於油麻地劇院舉行的「廣東音樂系列：余其偉廣東音樂演奏組音樂會」，他與四位中樂演奏家聯手演奏廣東小調，巧妙地將現代技巧及感情色彩與傳統手法融合；而同年由他策劃、與香港中樂團合作演出的「傳統的魅力 XI —— 粵樂情懷」音樂會，雖然西方或現代色彩較強烈，但卻暗藏傳統特質與手法。

將理念推廣至教學上

在創作以外，余其偉更將「雙肩挑」的理念推廣給他的學生。余其偉聯同他在香港演藝學院中樂系的師生共同錄製了兩張專輯《粵樂薪傳》及《華韻新章》，分別於2014及2015年發表。余其偉擔任兩張專輯的策劃總監，前者收錄了28首以傳統手法演繹的廣東音樂曲目；後者則收錄了19首由中樂作曲家如何占豪、趙季平、顧冠仁、陳能濟、羅偉倫、潘耀田、周成龍、周煜國、郭亨基、吳華、劉學軒、李助忻、劉長遠、鍾耀光及姜瑩等創作的現代曲目。「這兩張專輯的發表，見證了我的教學理念。我不敢說我是否百分之百正確，但我一直也有聽取社會上回饋與意見，期望繼續不斷改進。」

現代中樂在香港

對於傳統廣東音樂在香港的發展，余其偉除了勉勵本地年輕樂手要多磨練演奏技巧外，亦相信香港觀眾對不同音樂所持的包容開放態度有助傳統民族音樂之傳承：「香港觀眾對任何形式的高質素藝術與音樂表演，都會給予肯定。從前我以為這裡是廣東地區，因而只有粵劇會受到歡迎，但現在我發現香港觀眾也會欣賞京劇、崑曲或古琴藝術。」除此，他更希望自己能以音樂人的身份在此地為傳承及發展中樂出一分力。「在這片土地，香港觀眾一方面念念不忘自己的傳統，另一方面亦不會抗拒現代作曲家的作品。作為職業音樂工作者，我希望能與香港人一起傳承傳統，探索現代中樂。」

對於獲獎，余其偉坦言非常驚喜，「真的沒有想過能得到這個獎項，我衷心多謝過去曾經合作的單位，如香港中樂團、竹韻小集、中文大學、香港大學、音樂事務處、香港演藝製作中心、浸會大學、演藝學院的師生及眾多前輩等等，沒有他們的配合是製作不出這些演出和作品的。」

以承傳及保護廣東本土音樂為使命的余其偉，將利用獎金帶領學生向前輩藝人學習，傳承更加地道的傳統廣東音樂演奏技術。同時，他亦將策劃關於一代高胡宗師劉天一及已故當代南粵作曲家李助忻的研究活動。

廣東音樂專家及資深高胡演奏家，積極提倡大眾對廣東音樂的認知。同時兼顧藝術教育及演出，2014/15年度參與多個大型音樂會，並持續培訓新秀，對中樂界貢獻良多。



The fracture between tradition and reform is a subject of heated debate in the circle of Chinese folk music. While one camp seeks to defend the traditional status quo and braces itself for the cultural blow dealt by modern or Western music, the other camp is adamant that bold innovations and an open mind to absorb modern and Western techniques is the way ahead. Meanwhile, reconciliation between the two camps is at a stand-still. Music maestro Yu Qiwei, who has enjoyed a love affair with traditional Cantonese music for over half a century, had his own inner struggles over the issue to overcome.

Carrying the legacy of Cantonese music on both shoulders

Yu was appointed Head of Chinese Music at the HKAPA in 2004 when he proposed the concept of *shuangjian tiao* (literally meaning “carrying the yoke on both shoulders”). He explains: “It is an attempt to blend the two approaches – the succession of tradition and modern innovation—organically to complement one another. The idea of *shuangjian tiao* sprang from his childhood experience in the farming community of Sibiu, Guangdong, where rural peasants carried shoulder poles and skilfully balanced heavy loads at each end. When applied to Chinese folk music, it refers to “a deft balancing act of carrying traditional, classic, folk and improvisational performances of music on one shoulder, and modern, Western and standard musical styles on the other.”

Yu has been enthusiastic to turn the musical concept into a staged reality. In “Guangdong Music Series: Concert by Yu Qiwei Cantonese Music Ensemble” held at the Yau Ma Tei Theatre in 2015, he shared the stage with four Chinese musicians in a recital of Cantonese ditties, creating a harmonious synthesis of modern-day techniques and sentiments with a traditional edge. In the same year, his masterpiece performed in collaboration with Hong Kong Chinese Orchestra, “A Legacy of Exotic Lyricism XI: There’s a Song in My Heart”, was bursting with Western/modern flavours without compromising the underlying traditional qualities and touches.



Teaching what he preaches

Besides composition, Yu also incorporates the concept of *shuangjian tiao* into his teaching practices, mentoring students from the HKAPA’s Department of Chinese Music in recording two compilation albums, *The Heritage of Cantonese Music* and *A New Chapter of Chinese Musical Sounds* released in 2014 and 2015 respectively, in which he served as Project Director. The former features 28 tracks of Cantonese tunes rendered in traditional style; the latter collects 19 modern compositions by Chinese musicians, including He Zhanhao, Zhao Jiping, Gu Guanren, Chen Ningchi, Law Wai-lun, Phoon Yew-tien, Zhou Chenglong, Zhou Yuguo, Kwok Hang-kei, Wu Hua, Liu Shuehshuan, Li Zhuxin, Liu Changyuan, Chung Yiu-kwong and Jiang Ying. “These two compilation albums are a testament to my principles of teaching. I dare not say I’m totally correct in this pursuit and I’ve been keeping my ears peeled for feedback and opinions from the community in the hope of improving my work,” he says.





Modern Chinese music in Hong Kong

In his view, the development of traditional Cantonese music in Hong Kong needs a boost on two fronts: young local musicians should be encouraged to further hone their performing skills; Hong Kong audience should embrace all genres of music with an open mind for the legacy of traditional folk music to pass on to future generations. "High-calibre arts and musical performances in Hong Kong have sustained through positive recognition from the local audience. Because Hong Kong is a Cantonese-speaking part of the Guangdong region, I was under the misplaced impression that only Cantonese opera would be popular here, only to find out later that Beijing opera, Kun opera and the art of *guqin* are met with equal appreciation among the local audience." He feels it his duty as a musician to do his part in the inheritance and development of Chinese music in Hong Kong. "Here on their home turf, the Hong Kong audience holds fast to their traditional roots without depriving themselves of sampling contemporary compositions that are a feature in the modern soundscape. As a professional musician, I hope to be joined by everyone in inheriting the legacy and exploring Chinese music in modern-day Hong Kong."

The Artist of the Year award came as a delightful surprise to Yu, who exclaims, "I never expected to receive such an honour. I am grateful to all partnering organisations, including the Hong Kong Chinese Orchestra, the Windpipe Chinese Music Ensemble, the Chinese University of Hong Kong, the University of Hong Kong, the Music Office, the Hong Kong Performing Arts Centre, the Hong Kong Baptist University, all my students at the HKAPA and my peers and veterans of the music community. None of these collaborations would be possible without their gracious cooperation."

At the core of his vision and mission is a commitment to the inheritance and preservation of indigenous Cantonese music. To this end, Yu will be using the cash award to support his students in learning from veteran musicians the full range of performing techniques, and to do so faithfully in the old tradition of Cantonese music. At the same time, he is planning a research series on the *gaohu* maestro Liu Tianyi and the late Li Zhuxin, renowned composer of the regional music of southern Guangdong.

A music maestro and veteran *gaohu* performer who is committed to enhancing the public's knowledge of Guangdong music. Yu is concurrently engaged in arts education and music performances. In 2014/15, he participated in several large-scale concerts and continued to nurture new talents, making tremendous contributions to the Chinese music sector.



Artist of the Year (Visual Arts)

藝術家年獎（視覺藝術）

何兆基

Ho Siu-kee



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1989年畢業於香港中文大學藝術系，1995年於美國鶴溪藝術學院取得藝術碩士，2003年獲澳洲皇家墨爾本理工大學頒授藝術博士學位，2012年獲選為英國皇家雕塑家協會會員。曾參與多個國際藝術展覽，包括代表香港參加第23屆聖保羅國際藝術雙年展及第49屆威尼斯視藝雙年展。曾獲多個重要機構如美國亞洲文化協會及意大利 Civitella Ranieri Center 等頒發藝術獎項。1997至2000年於香港理工大學設計學院任教，其後轉任香港藝術學院學術總監。現為香港浸會大學視覺藝術院副教授及視覺藝術碩士課程總監。

何兆基於2014/15年度舉辦了兩個個人展覽「此身幾何：何兆基作品」及「身外物：一百件與何兆基創作相關的物件」，並獲選參加洛克菲勒基金會意大利 Bellagio Center 留駐項目。

Ho Siu-kee obtained a BA in Fine Arts from the Chinese University of Hong Kong in 1989, a MFA in Sculpture from the Cranbrook Academy of Art in the US in 1995 and a Doctor of Fine Art from the Royal Melbourne Institute of Technology (RMIT) University, Australia, in 2003. Ho was elected a member of the Royal British Society of Sculptors in 2012. His works have been featured in a number of international exhibitions, having represented Hong Kong at the 23rd International Biennial of São Paulo in 1996 and at the 49th Venice Biennial in 2001. He is also the recipient of several fellowships from world-renowned institutions like New York's Asian Cultural Council and Italy's Civitella Ranieri Foundation. He joined the School of Design, Hong Kong Polytechnic University in 1997 and has served as a lecturer until 2000. He was later appointed Academic Head of the Hong Kong Art School. Ho currently serves as the Associate Professor of the Academy of Visual Arts, Hong Kong Baptist University, and the Programme Director of its Master of Visual Arts Programme.

Ho held two solo exhibitions in 2014/15: *Body Geometry - Works by Ho Siu-kee* and *The Things: 100 Objects that Relate to the Art of Ho Siu-kee*. He was awarded a residency at the Rockefeller Foundation Bellagio Center in Italy.



在過去的 20 年，何兆基一直以「身體」作為創作主題，近年作品愈趨精神性，在不受外在市場因素的影響下，以自己的步伐創作，每隔三至四年才辦一次個人展覽。何兆基說：「我覺得自己的創作不在於不斷求變，找到一個方向後，持之以恆去深化發展其實亦不容易。」何兆基直言不期望每次展覽均有飛躍的突破，反而希望從細微之處見到轉變。探究難以言喻的身體感知與深遠的精神意境成為他創作的標記。

身體每天在變 藝術亦然

人生在不同階段的變化，將何兆基的創作帶到不同的方向：「身體每天都在變，過去十多年來，我的身體無可避免的漸漸衰老，創作的方向也就由年輕時著重動態的身體物理性操作，轉而近年傾向於靜態的精神性體會。」以去年的大型個展「此身幾何：何兆基作品」為例，何兆基即場進行的行為演示充滿禪意，精神意境比肢體的表演強烈得多。

何兆基坦言展覽的籌備過程極之艱辛：「我們的團隊由策展人、項目統籌加上我自己就只得數人，再有些學生幫忙佈展及開幕的演出，然而，我們的目標是以有限的經費和人力資源，辦一個具美術館水準的展覽，難度可想而知。」

何兆基近年亦開展了對傳統竹工藝的學術研究，並希望逐步將這種工藝融入自己的創作：「傳統工匠在造物過程中，正正是以細緻的身體操作回應多變的物質世界，最後達成身、心、物的和諧結合，這又與我的創作路向互相呼應。」

在創作和研究以外，他亦積極投入教學，不時在下課後留在學校跟學生討論至晚上。如何在工作與家庭上作出平衡，絕不容易：「家人有時會有微言，還好我的太太與兒子都十分體諒支持。」何兆基笑言 14 歲大的兒子現在已經可以參與他的創作，為他拍攝、剪輯影片，也算是親子活動的一種。

市場這把兩刃刀

對於當下香港的視覺藝術發展，他認為現時社會風氣較重視藝術，視之為有經濟回報的產業，這可是一把兩刃刀：「畫廊會在畢業展挑選作品，學生有機會畢業後便立即當全職藝術家，這是我年輕時不敢想像的。只是，畫廊一般只對某些類型的作品感興趣，這樣少不免會左右自制力不足的年輕人。假如他們只願迎合畫廊創作一些美觀或裝飾性強的作品，其實就扼殺了在藝術探索上更多未知的可能性。」無可否認，商業畫廊是香港藝術版圖的重要部分，但何兆基直言尋求藝術生態的平衡發展更為重要：「特別是公營藝術機構更要考慮如何支援不打算進入商業畫廊的藝術家，為他們拓展創作的空間。」

何兆基多年來持續對身體題材的探索、作品中深遠的精神內涵，以及不受商業市場所主導的創作形式，無疑為本地藝壇開拓了一個別樹一幟的風格與面向。

廣泛參與國際藝術項目，持續鑽研發展，在香港當代藝術史中開創了新風格及方向。本年度表現突出，個人展覽「此身幾何」水準高，展示其成熟及全面的藝術成就及內涵。在教育方面亦有建樹，對培育年青一代藝術家尤有貢獻。



"The body" is a recurring theme in the art of Ho Siu-kee over the past 20 years. Demonstrating a heightened degree of spirituality, his work remains insulated from commercial forces, forging and following its creative paths and developing at its own pace. The result is a long interval of three or four years between his solo exhibitions. Ho explains, "I don't aim for radical changes in my works. My approach of finding a creative direction, then continuously developing and deepening it, I believe, is a more appropriate way to take." He adds candidly that instead of expecting to arrive at revolutionary breakthroughs with each exhibition, he would rather capture nuanced changes in the smallest nook and cranny. An exploration of bodily senses beyond words and a profound spiritual realm combined to define his creative trademark.

The body changes every day, so do the arts

Ho has been driven by changes at different stages of life to branch out into different respective creative territories. "Our body changes every day, and as none of us is exempt from aging, the years have left their traces on my body which are marked in its physicality. This, in turn, is reflected in my current creative direction, shifting focus from the physical function of the body to the spiritual state of the mind though they are indeed two in one." A case in point is his solo exhibition last year, "Body Geometry - Works by Ho Siu-kee", where the artist launched of performative installation that oozes a Zen-like spirituality far stronger than a physical expression of the body.

Curating and setting up the exhibition was nothing short of an arduous process. "We had only a handful of people in our team, including a curator, a project manager and myself as the artist, while some of my students gave a hand putting up the displays and performing at the opening. But we set our goal high to utilise the very limited financial and human resources available to put on a show on par with a museum-quality exhibition. It was a tall order indeed."

Apart from his creative work, Ho has dedicated recent years to conducting academic research into the traditional craft of bamboo work in the hope of it into his artistic practice. "Watching a traditional craftsman at work, you can see how they manoeuvre their bodies in such a subtle, refined way as to respond to the physical properties of a specific material and, in a more general sense, the capricious mercurial nature of the material world. The material process eventually leads to the ultimate harmony between body, mind and things."

Ho is also a dedicated educator, meeting his students after school hours and spending many evenings discussing the arts with them. These commitments require a deft mastery of striking the delicate balance between work and family life, which he readily admits is no easy task. "Despite mild grumbling occasionally from my family, I count myself very fortunate that my wife and son have been most understanding and supportive." A hectic schedule does not deter the artist from fulfilling his fatherly duties. He tactfully combines the best of both worlds by entrusting his 14-year-old son with photographing and video editing tasks in his work and turning them into family affairs.

The market: a double-edged sword

In his view, the development of visual arts in Hong Kong is given due attention because the society recognises the economic value of the arts as part of the creative industries. Yet this could be a double-edged sword: "With art galleries scouring degree shows for art works, graduates have the opportunity to land themselves full-time employment in the arts - something rather unimaginable in my time. That said, art galleries are known to have their eye for certain artistic approaches and styles of artworks and those young artists with less strength of self-restraining can easily fall into the confines of the market. When fledging artists cave in to art galleries by creating pleasing works, they are shutting the doors to exploring unknown possibilities in the arts." While one cannot dismiss the importance of art market, which form a prominent landscape on the art map of Hong Kong, Ho believes that it is more a matter of fostering a balanced development of our arts ecology: "Public arts organisations, in particular, should give thought to ways of supporting artists whose interests lie outside commercial art galleries and help them carve out and expand the space for their artistic development."

For two decades, Ho has steadfastly explored the parameters of the one important medium for his work - his body. Steeped in spirituality and freed from commercial purposes, he inspires and excites the local art scene with a style and perspective all his own.

A participant in a variety of international arts events, Ho explores artistic possibilities with dedication, and carves out new styles and directions in the history of Hong Kong contemporary art. His performance this year is remarkable, with an outstanding solo exhibition, "Body Geometry", which demonstrates his sophisticated and multi-faceted achievement and depth in art. Ho also contributes to arts education, particularly in the cultivation of the new generation of artists.



Artist of the Year (Xiqu)

藝術家年獎（戲曲）

李奇峰

Li Chi-kei, Danny



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自 50 年代末參與多個本地大型劇團演出，包括大龍鳳、新馬、非凡響和頌新聲等；其後來事幕後工作，先後組織香港實驗粵劇團及勵群粵劇團，並擔任團長。曾帶領劇團遠赴歐美，開創香港粵劇團於歐洲公演之先河。2006 年創辦粵劇戲台協會，專注粵劇創作及推廣。現為香港八和會館理事會財務組副主任及「粵劇新秀演出系列」客席藝術總監。

2014/15 年度為多個粵劇演出擔任藝術總監及顧問、製作統籌及節目策劃人，包括香港八和會館油麻地戲院「粵劇新秀演出系列」的多個劇作、粵劇戲台的《王子復仇記》、以及第 43 屆香港藝術節的《鴛鴦淚》和「經典復興：粵劇戲寶傳承篇」系列。

Since the late 1950s, Li Chi-kei, Danny had been a Cantonese opera performer for several large local opera troupes including Tai Lung Fung, Sun Ma, Fei Fan Hueng and Chung Sun Sing. Later, he began working behind the scenes and organised the Group of Hong Kong Experimental Cantonese Opera and Lai Kwan Cantonese Opera Troupe, taking up the role of the troupe master of

the groups. He led the opera troupes on tour in Europe and the United States and the tour was groundbreaking for the staging of Hong Kong Cantonese opera in Europe. In 2006, Li founded the Art of Cantonese Opera Association Limited for Cantonese opera production and promotion. Li is currently the Deputy Officer of the financial section of the Board of Directors of the Chinese Artists Association of Hong Kong and the visiting Artistic Director of the "Cantonese Opera Young Talent Showcase".

In 2014/15, Li has been the artistic director, consultant, producer and repertoire planner for many Cantonese opera performances, including a number of opera productions of the "Cantonese Opera Young Talent Showcase" organised by the Chinese Artists Association of Hong Kong in Yau Ma Tei Theatre, *Arrant Revenge* of the Art of Cantonese Opera, and *Lovers' Tears* and "Classics Revisited: Cantonese Opera Treasures" of the 43rd Hong Kong Arts Festival.



生於粵劇世家的李奇峰，兒時隨母親到越南逃避戰火，並開始在當地的劇團參與演出。在耳濡目染及得到身邊前輩們的指點下，年僅八歲初踏台板，長大後則主攻生角。1958年回港後參與不少大型劇團的演出，及後亦多次於星馬、越南、泰國及美國等地演出。

1970年移民紐約，但在彼邦的日子，李奇峰仍心繫戲曲藝術，在當地的表演中擷取靈感改進粵劇的表現方式：「畢竟我出身於粵劇界，很希望為它做一點事。那時候在紐約欣賞不同類型的表演，心裡就念及粵劇應該如何改善。」他說，從前粵劇會在一場戲與另一場戲之間落幕，耗掉不少時間。1979年回港後，他便改以音樂和燈光變換氣氛，作場次轉換。這種手法對當時的粵劇界來說十分新穎，為傳統藝術帶來了新氣象。李奇峰在回港後再次投入粵劇界，參與多個演出、組織劇團，並從事幕後工作。

從台前走到幕後

李奇峰於1986年因生意業務而再次回到美國，直至2005年退休後返港，投入粵劇幕後工作。與戲曲一別多年，從台前走到幕後，他不覺轉型困難，反而滿有興致。目前他專注於為粵劇演出作籌劃、選角、修改劇本和指導新進演員等工作。回看近年的工作，李奇峰認為八和會館的「粵劇新秀演出系列」對於新一代演員而言是很好的平台，而他以藝術總監身份為藝術節籌劃的《鴛鴦淚》和「經典復興：粵劇戲寶傳承篇」系列也讓人印象深刻。《鴛鴦淚》取材自傳統戲曲《周仁獻嫂》，由李龍和陳咏儀主演，李奇峰的女兒李沛妍也是「六柱」之一。「這個作品觀眾睽違已久，我花了很多心思修改劇本，令原來四個多小時的演出變成三小時左右，節奏更明快緊湊。」而「經典復興：粵劇戲寶傳承篇」則包括四個古老排場折子戲，當中的新演員由李奇峰、尤聲普、羅家英和阮兆輝分別指導，他喜見粵劇幼苗在前輩諄諄教誨下漸有改進。

雖然教導新一代演員費力勞心，但李奇峰卻特別看重：「必須不斷有新人接班，行業才會興盛。之前我為八和會館培訓年輕人，會特地找來舊劇本加以修改，讓他們嘗試去演。因為他們對較新的劇作或有印象，而我正是要他們沒有甚麼可模仿依循，自己推敲思考。」

培育觀眾與演員

對於粵劇在香港的發展，李奇峰表示樂觀。除了近年多了年輕觀眾，八和粵劇學院積極與學校合辦粵劇課程、為學校提供集體購票優惠，以及讓學生參觀後台等，皆見不俗的成效；有老師更視此為幫助學生學習中文的機會。李奇峰說：「有些學生本來對詩詞歌賦並不上心，但一些粵劇作品如唐滌生的劇作詞藻秀麗，我們又有中、英文字幕，學生在欣賞演出之餘更提高了對中文的興趣。」

不過李奇峰直言，現時粵劇新秀的技藝與上一輩相比仍然有一定的差距，必須好好努力。而他能夠做的，就是把懂得的傾囊相授。他說：「昔日許多『老叔父』把技藝傳授給我，我能做的就是將所知的教導新一代，為粵劇培育接班人。」

對於此次獲獎，李奇峰感到十分意外，笑稱沒料到退居幕後也能得獎。他打算把獎金投放於由他擔任藝術統籌、將於七月在高山劇場公演的劇作上，繼續為扶掖後進努力。

資深粵劇演員和舞台行政人員，無論在粵劇知識或劇團管理等方面，均受推崇。近年積極參與青年演員培訓和保留傳統粵劇的工作，對粵劇傳承貢獻良多。



Born into a family of Cantonese opera heritage, Li Chi-kei, Danny began performing in local troupes in Vietnam as he fled to the country with his mother to escape from war during childhood. Under the influence and guidance of Cantonese opera veterans, he made his debut at the age of eight. He was mainly trained for the male role (*sheng*) when he grew up. After returning to Hong Kong in 1958, he participated in numerous performances for several large opera troupes and toured in places such as Singapore, Malaysia, Vietnam, Thailand and the United States.

In 1970, Li migrated to New York. Even being in a foreign country, he did not leave his passion for Cantonese opera behind. He was inspired by foreign performances for improving Cantonese opera's way of expression: "I am a person of Cantonese opera and I wish to contribute to it. I had been to different performances in New York and contemplated on how I could improve Cantonese opera." Li says that the old practice of drawing down the curtains to change scenes in Cantonese opera performances was very time-consuming. As he returned to Hong Kong in 1979, he experimented with changing the atmosphere through music and lighting to signify scene transition. The technique was very innovative for the Cantonese opera circle at that time and brought new inspiration to the traditional art. Li entered the Cantonese opera circle again and participated in numerous performances, organised opera troupes and engaged in production work behind the curtains.

From the stage to behind the scenes

Li moved to the United States again in 1986 for business and returned to Hong Kong upon his retirement in 2005. He engaged in working behind the scenes for Cantonese opera actively since then. Being parted with Cantonese opera for many years and moved from the front stage to the backstage, it was not a difficult transition but a fascinated experience for Li. Currently, he focuses on

production work of Cantonese opera such as performance planning, casting, script revisions and training new performers. Reviewing his recent accomplishment, Li believes the "Cantonese Opera Young Talent Showcase" organised by the Chinese Artists Association of Hong Kong is a good platform for new generation performers. *Lovers' Tears* and "Classics Revisited: Cantonese Opera Treasures" that he organised for the 43rd Hong Kong Arts Festival as the Artistic Director were also impressive productions. *Lovers' Tears*, starring Lee Lung and Chan Wing-ye, was adapted from traditional Chinese opera, *Chow Yan Handing over His Sister-in-law*. Li Kei-fung's daughter, Li Pui-yan, was also one of the "six pillars" of the main cast. "This work has not been put on the stage for long. I spent a lot of time on revising the script. The performance time was reduced from four to about three hours. The rhythm also became more compact and simple." "Classics Revisited: Cantonese Opera Treasures" included four excerpts in ancient arrangements. New actors were individually mentored by Li, Yau Sing-po, Law Kar-ying and Yuen Siu-fai. Li is glad to see the improvements that new talents of Cantonese opera made under the teaching of veterans.

Although teaching new generation performers was a painstaking task, Li values it particularly: "There must be new successors to inherit the art to ensure its prosperity. When I trained young people for the Chinese Artists Association of Hong Kong, I revised old scripts for them to practise. As they were more familiar with new scripts, I wanted them to consider how to act without any model to follow."

Cultivate new audience and performers

Li is optimistic for the development of Cantonese opera in Hong Kong. In addition to the increase in young audience in recent years, the Cantonese Opera Academy of Hong Kong also proactively collaborates with schools to organise Cantonese opera courses, provide group ticket booking discount for schools and allow students to make

backstage visits. The results of all these activities are satisfactory. Some teachers even regard these activities as opportunities for students to learn Chinese. Li says: "Some students were not interested in Chinese poetry and lyrics originally, but the wordings of some Cantonese operas such as the works of Tong Dik-sang were beautifully written. We also provide Chinese and English subtitles. Students become more interested in the language when they watch the performances."

However, Li admits that there is a certain gap between budding Cantonese opera performers and veterans in terms of their skills. More hard work is required from the new generations. Li believes passing on his knowledge and skills would be the most useful for grooming new talents. He says: "Many *xiqu* veterans imparted their skills to me. What I can do now is to continue to teach the new generations all the skills I know and cultivate successors for Cantonese opera."

Li is surprised for being bestowed the award. He did not expect to have won an award as he had moved behind the scenes. He plans to spend the cash award on the repertoire that will be staged in Ko Shan Theatre in July for which he serves as the Artistic Director. He will continue his devotion to nurturing new talents for Cantonese opera.



Veteran Cantonese opera actor and stage administrator who has already gained wide recognition for his thorough knowledge in the art form and opera troupe management. In recent years, he continues to contribute unreservedly to the heritage of Cantonese opera through the training of young actors and preservation of Cantonese opera.



Award for Young Artist

藝術新秀獎

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「藝術新秀獎」表揚、支持及鼓勵年青和新進藝術工作者。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 organised into a number of categories covering various art forms, including arts criticism, dance, drama, film, literary arts, media arts, music, visual arts and *xiqu*.



Award for Young Artist (Arts Criticism)

藝術新秀獎（藝術評論）

陳偉基（肥力）

Chan Wai-ki, Felix



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筆名「肥力」，2004年畢業於香港城市大學中文系。2006年投身藝術評論工作，主要撰寫劇場及舞蹈評論，作品見於兩岸四地的報章、雜誌和網上平台。同時從事插畫、劇場及獨立電影監製，以及藝術行政等工作。現為國際演藝評論家協會（香港分會）專業會員、「香港小劇場獎」及「IATC（HK）劇評人獎」評審委員。

2014/15年度發表多篇戲劇及舞蹈評論，分別撰寫及編輯《躍動的交鋒：閱讀新文本》與《幕後起底》，並擔任各地藝術節的藝評人。

Writing under the pen name of Felixism, Chan Wai-ki, Felix graduated from the Department of Chinese at the City University of Hong Kong in 2004 and began his work in arts criticism in 2006. Focused on theatre and dance reviews, Chan's writings could be read in newspapers, magazines and online platforms in Hong Kong, Macau and both sides of the Strait. The multi-faceted Chan wears many hats including those of illustrator, producer of theatre and independent movies, and arts administrator. Chan is currently a Full Member of the International Association of Theatre Critics (Hong Kong) and part of the Jury Committee of the Hong Kong Theatre Libre and IATC (HK) Theatre Critics Award.

Chan published many theatre and dance reviews in 2014/15. He was respectively writer and editor of two books on theatre and arts criticism, including *Back to Back in Black*, and assumed the role of arts critic at various arts festivals.

陳偉基與劇場藝術的首次接觸，是源自一位中學老師。由於老師及其丈夫也是劇場工作者，所以，老師會不時帶他和同學到劇場欣賞演出，他因此對表演藝術漸漸產生興趣。其後他在大學主修中文，在鑽研文字之餘，經常閱讀不同國家的評論文章，加上曾在香港大學文化政策研究中心工作及修讀評論課程，漸漸找到了寫作路向和發表平台。

雖然陳偉基形容藝評人是「沒法支持生計的職業」，但他強調：「那只是以金錢衡量，絕不代表它不專業。這行業需要平台也需要磨練，藝評人的身份不是自己標榜的，他們是要得到報章、雜誌及業界的認同，才能真正成為藝評人。即使今天有網上平台，但不是寫得多就可稱為藝評人。」

告別評頭品足 促進四地交流

陳偉基表示，作為一個藝評人，必須努力觀摩和學習，雖然他主要撰寫舞蹈及戲劇評論，但不能只吸收表演藝術的養分。「早年我只懂評頭品足，光說自己喜歡或不喜歡，表演有甚麼優點和缺點；然而過了一、兩年後我就知道不能停留在那裡，需要作更多學習，尋找議題和立場。作品的態度是甚麼？我的態度又是甚麼？只說它好看不好看，再也無法成為我寫藝評的動力。」

在兩岸四地的不同平台上，都可找到陳偉基發表的藝評。「台灣人對香港和內地的表演藝術很感興趣，而內地也有不少人對香港和台灣的表演興致盎然；至於澳門的本土演出仍在發展，但他們資源充足，能不時邀請外國表演團體到當地演出。我希望自己的文字有助各方在表演藝術上互相認識，促進更多和更好的交流。」



放眼海外 首位本地獲邀藝評人

回看 2014/15 年度的作品，為荷蘭藝術節所寫的評論《《Extremalism》 / 《未來的想像》》是陳偉基特別難忘之作。「《Extremalism》薈萃了傳統芭蕾舞者和最前衛的舞者，展示了舞者渴求挑戰極限的過程，成功牽動觀眾情緒，我覺得是整個年度中最好看的演出。《未來的想像》則是智利劇團的作品，我們很少欣賞到來自這個國家的表演，想不到他們竟是那麼前衛，跟香港的表演大不相同。雖然作品以西班牙語演出，字幕又是荷蘭語，但他們的肢體語言仍然讓我看到他們對社會的憤怒。這是第一個歐洲藝術節邀請香港人作海外藝評人，讓我有機會把當地的表演藝術介紹給香港人，重要性不言而喻。」

對於這次獲獎，陳偉基說：「最重要的不是我個人得獎，而是獎項對表演藝術評論予以肯定，確立了在業界的位置。」

評論以戲劇、舞蹈和藝術節為主，涉獵範圍廣泛，產量不少。評論有深度，觸角敏銳，對藝術創作有深厚的理解，文章結構嚴謹，對作品的分析仔細及詳盡。能夠進入創作者的角度詮釋作品，亦有自己獨到的看法。



Chan Wai-ki, Felix gained his first exposure to theatre arts through his secondary school teacher. As the teacher and her husband are theatre practitioners, the teacher took him and other students to theater performances from time to time, germinating his interests towards the arts. Immersed in the world of writing when he later majored in Chinese at the university, Chan frequently read review articles from different countries. After having worked at the University of Hong Kong's Centre for Cultural Policy Research and studied courses on criticism, he gradually identified his direction in writing and the platforms to publish his works.

Although Chan describes arts criticism as an "occupation that cannot afford a living", he also emphasises that "this is just a measure in monetary terms and does not indicate the level of professionalism required. The sector needs a platform as well as honing of the craft. The identity of an arts critic cannot be self-proclaimed. The writer needs to be validated and recognised by newspapers, magazines and arts field in order to truly become an arts critic. Even with the internet platform nowadays, the title of an arts critic is not substantiated simply by large quantity of writings."

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Departing from mere criticism and facilitating exchange

Chan believes that, as an arts critic, one should strive to observe and to learn. Although he is focused on dance and theatre reviews, he is not artistically nourished by just the performing arts: "In my early years, I only knew how to criticise. I was merely stating whether I liked or disliked the performance, and its strengths and weaknesses. After one or two years, however, I knew I could not remain stagnant on this level. More learning is required in addition to identifying issues and stances. What is the attitude of the work? What is my attitude then? I am not motivated anymore to write an arts review to simply declare whether the performance is enjoyable or not."

Arts reviews by Chan are readily found among various platforms across Hong Kong, Macau and both sides of the Strait. "People from Taiwan express interests in performing arts from Hong Kong and the Mainland China. Many people from the Mainland enjoyed performances from Hong Kong and Taiwan. As for Macau, local performances are still undergoing development. However, with adequate resources, groups from abroad are often invited to stage performances locally. I wish that my writings could enhance mutual understanding in the performing arts among the various areas, and facilitate better exchange both in quantity and quality."

First Hong Kong arts critic for overseas events

Looking back at his works in 2014/15, he considers his review article "Extremalism/La imaginación del futuro" for the Holland Festival as the most memorable. "'Extremalism' assembled both traditional ballet dancers and the most avant-garde dancers. It showcased the process in which dancers aspire to challenge their limits. Successful in eliciting emotional responses from the audience, I considered it the best performance I saw in the entire year. 'La imaginación del futuro' was staged by a theatre group from Chile, a country which performances we had fewer exposure to. The performance turned out to be surprisingly progressive and radically different from performances in Hong Kong. Although it was performed in Spanish with Dutch subtitles, the body language eloquently expressed their anger towards the society. This marked the first occasion in which a European arts festival invites a Hong Kong person as overseas arts critic. Understandably significant, it also afforded me the opportunity to introduce their performance arts to Hong Kong."

On receiving the award, Chan iterates: "The significance of the award lies less in the award conferred upon me than its recognition towards performing arts criticism, and affirming its rightful position within the arts."

Chan built a rich and varied literary repertoire of commentaries in drama, dance and arts festivals. His arts criticism is distinct for its depth and sharp vision, demonstrating his thorough understanding of arts creations. His writings are highly structured while analyses are precise and comprehensive. He has a flair for interpreting the work from the artists' perspective while presenting his own unique insight.



Award for Young Artist (Dance)

藝術新秀獎（舞蹈）

徐奕婕

Tsui Yik-chit, Ivy



2009年以一級榮譽畢業於香港演藝學院，先後主修芭蕾舞及現代舞，在學期間獲頒多項獎學金，如迪士尼獎學金、演藝學院友誼社獎學金及成龍獎學金等。自畢業後一直為自由身藝術工作者。2013及2014年憑作品《蒲公英》與《人工呼吸》獲邀到北京舞蹈雙週及廣東現代舞周中演出。2014/15年度的編舞及演出作品包括《乾花》、《雞蛋花》、《完·美》、《靜默邊境》、《沒鎖上的憶記 2.0》及《飯後好馬戲——2015社區文化大使計劃》。其中《靜默邊境》獲提名第七屆香港小劇場獎「優秀女演員」。

Graduated from the Hong Kong Academy for Performing Arts (HKAPA) in 2009 with a first class honors degree, Tsui Yik-chit, Ivy majored in ballet and modern dance and received several awards during her studies, including the Disney Scholarship, a scholarship from the Society of the Academy for Performing Arts and another from the Jackie Chan Charitable Foundation. She has been working as a freelance artist after graduation. Her works, *Dandelion* in 2013 and *Breathe* in 2014, were invited to the Beijing Dance Festival and Guangdong Dance Festival. Her performance and choreographic works in 2014/15 included: *Dehydrated Flower*, *Frangipani*, *Beautiful Decay*, *Absent Presentee*, *Hollowed 2.0* and *Circus in the Dark - 2015 Community Cultural Ambassador Scheme*. She received a nomination for Outstanding Actress at the 7th Hong Kong Theatre Libre for her performance in *Absent Presentee*.



徐奕婕去年的獨舞《乾花》，初看宣傳單張會以為是青春甜蜜舞劇，但其實是一場實驗性極高、既青春亦殘酷的獨舞。原來她相信植物有股特別的能量，並以此開展了一系列的作品。

舞蹈選擇了她

徐奕婕自小在父母的鼓勵下學習舞蹈，參加兒童芭蕾舞班，培養出對舞蹈的濃厚興趣，自始她開展了其舞蹈生涯。最初進入香港演藝學院時，徐奕婕選擇以芭蕾舞作為主修舞蹈，但後來在學院裡接觸到不同的舞蹈方式，畢業後專注發展現代舞及環境舞蹈：「現代舞是最變化萬千、最能反映當代人類的生活理念。」她說，現代舞不受形式規限，任由創作者去發揮，是最能表達抽象的概念及不同面向的真我的一種舞蹈。

由小時候上兒童芭蕾舞班，到以舞蹈為終身事業，徐奕婕笑言過程順利，一直單純地喜歡舞蹈，由始至今沒有太大掙扎，與其說是她選擇舞蹈，不如說是舞蹈選了她。而與舞界的前輩相比，她亦感恩這一代實在幸福許多：「我們這一代，機會真的很多，我不主張拒絕任何機會，而應該盡力在不同平台作出嘗試。」另一方面，她指年輕一輩在芸芸的機會中，需釐清自己的發展方向：「正因為有這麼多機會和空間，我們便更要清楚知道自己真正想做的是什麼。」

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以植物作喻的舞蹈

「植物」是徐奕婕創作中一個重要的主題，這可見諸於其2014/15年度的作品《乾花》及《雞蛋花》。對她而言：「我相信這個世界有能量在不停流動，而植物就是一種特別強勁的能量，它看似安靜，卻並非靜止，而是在慢慢地向前走，在醞釀了一段時間後會一下子爆發出來。」徐奕婕的作品表現著植物獨特的律動與能量，以《乾花》為例，由開場的緩慢、靜默，至中段的洶湧激烈，最後再回歸寂靜，尤如植物含苞、盛放及凋零的過程。她為這種深邃、廣大而沉穩的力量著迷，並認為在香港社會如此急速的步伐下，或許像植物般「以靜制動」才是最佳的生存法則。

徐奕婕希望繼續發展舞蹈語言，是次獲獎無疑給予她一個肯定，讓她更有自信去用作品將世界和大眾連結，共同發現更美好的事物。

活躍於本地舞壇，既有編舞、亦有演出，同時積極參與海外舞蹈活動。活動多元化，而且範圍不限傳統演出場地，2014/15年度表現突出。



At first glance, the promotional poster for her solo dance performance last year, *Dehydrated Flower*, looks like a very romantic story. Yet what lies underneath the glossy surface is an experimental solo dance infused with equal parts youthful vigour and cruelty. The dancer, Tsui Yik-chit, Ivy believes that plants hold special powers, which inspired her series of works on floral themes.

Dance chose her

Tsui credits her encouraging parents with giving her the impetus to learn dance. Enrolled in children's ballet classes, the young learner developed a passion for dance which would become a lifetime pursuit. When accepted into the HKAPA, she took ballet as her major but was initiated into different styles of dance during the programme that presaged her detour into modern dance and site specific dance upon graduation. "Modern dance is the most malleable and expressive form that speaks directly of life principles in today's world," she remarks. Modern dance defies restrictions of conventions or styles, allowing an artist free rein to give expression to abstract concepts and the many facets of the "true self".

Growing from a child taking ballet classes to an artist pursuing dance as her life's vocation, Tsui's journey has been smooth sailing. She found the love of her life in dance and it was a choice she didn't need agonising over. She didn't choose dance; dance chose her. Coming of age in a more liberalised environment than the previous generation of dance artists prompted Tsui to count her blessings: "There are so many more opportunities coming our way and we should turn down none. We should do our utmost, make new attempts and experiment different platforms." On the other hand, she urges emerging artists to discern their own artistic direction from the wealth of opportunities: "It's precisely the abundance of opportunity and space awaiting them that makes the need of having a clear idea of their goals all the more pressing."

Plants as a metaphor for dance

Plants are recurring themes threading through her works; botanical themes have been evident in her works in 2014/15, *Dehydrated Flower* and *Frangipani*. "I believe there's a spring of energy flowing freely in this world. Plants, in particular, are a source of potent energy. Beneath the surface of tranquillity there is a flowing rhythm of life pulsating through that, after a period of dormancy, erupts in a burst of energy," she believes. Her works beat with the rhythm and energy characteristic of plants. In *Dehydrated Flower*, the opening's silent stillness slowly gathers momentum, building up to a roaring ferocity in the middle scenes only to return to tranquil serenity at the end, symbolising the cycle of life of a plant coming full circle-from budding to blooming in full to withering. She is truly fascinated with this

profound, expansive and placid energy and believes that Hong Kong, a society moving at a ferocious pace, should take a leaf out of the botanical book for the survival rule of thumb, using stillness to defeat motion.

Continuing her endeavours to expand the language of dance, Tsui expresses sincere appreciation of the award for recognising her efforts and giving her a confidence boost to link the universe and people together by her works, discover and enjoy the beautiful moments.

Active in the local dance sector, Tsui shines in both choreography and performances in addition to overseas dance activities. Her diversified participation in dance is not limited to conventional performing venues. Her performance in 2014/15 is remarkable.



Award for Young Artist (Drama)

藝術新秀獎（戲劇）

朱栢康

Chu Pak-hong



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2005年畢業於香港演藝學院戲劇學院，曾與多個專業劇團合作，演出超過50部作品。2003至2005年在學期間獲頒「傑出演員獎」及兩度獲「毛俊輝獎學金」、2008年獲香港舞台劇獎「傑出年青演員」、2014年獲香港小劇場獎「最佳男主角」提名。除了擔任戲劇演員及導演，亦是樂隊朱凌凌的創立人及成員之一，以及形體課程導師。2014/15年度演出包括《後殖民食神之歌》、《海達·伽瓊珞》、《醜男子》、《謀殺現場》和《重遇在最後一天》，及執導《在平坦的路上看不到日出》和《一人無方》。

Chu Pak-hong graduated from the School of Drama at the Hong Kong Academy for Performing Arts in 2005. He worked with numerous professional drama groups and was featured in more than 50 works. During his studies from 2003 to 2005, Chu received the Outstanding Actor Award and was twice awarded the Fredric Mao Scholarships. He won the Outstanding Young Actor Award at the Hong Kong Drama Awards 2008, and was nominated for the Best Actor at the Hong Kong Theatre Libre in 2014. Chu's talents extend far beyond the stage as a drama actor and director – he is one of the co-founders and members of independent band Juicyning in addition to being a course instructor in physical theatre. Chu's performances in 2014/15 included *Postcolonial God of Food*, *Hedda Gabler*, *The Ugly One*, *A Spot of Murder* and *At Last We Meet*. He also directed *Freedom of Expression* and *No One Party*.

朱栢康是位多產及全面的演員，單在 2014/15 年度，他就參與了七個劇目的演出和製作，當中包括經典劇本《海達·伽瓊珞》、實驗性演出《後殖民食神之歌》、本土創作《重遇在最後一天》等，並於 2015 年 9 月參與形體劇場《泰特斯 2.0》之演出。他演出的角色十分多元化，在不斷嘗試和挑戰中，積極探索及發掘戲劇的各種可能性。

全方位戲劇發展

朱栢康的戲路很廣，在去年眾多的演出中，他認為其在《醜男子》的角色最具挑戰性。這齣劇已重演數次，以探索外貌與身份為題材，朱栢康曾扮演卡爾曼，上次重演則飾演主角列特。全劇除了主角外，其他演員均要一人分飾多角，演員要在滔滔不絕的對白中即時轉換身份，而主角就必須時刻保持警覺。朱栢康說：「這個是一部由始至終都沒有場景轉換的戲，我的角色要由開始帶到結尾，即使場景不變，仍要處理其實已改變了的時空。其他演員在前一句和下一句的對白間，可能已改換了角色，對身份從沒改變的主角是一大考驗。」

而在形體劇《泰特斯 2.0》的演出，朱栢康取得演戲上的一個重要突破——學習並掌握到用身體去傳遞訊息和情感。「這次和鄧樹榮老師合作，令我擴闊了對表演者身體的看法。從前我演戲時，只用內在的情感去表達，但情感的狀態每天也不一樣，有時會起伏不定，那怎麼辦？鄧樹榮老師令我知道原來我還有自己的身體可以『用』，而且身體是我可以自由控制的，你只需要掌握肢體的運用和節奏，就可以帶動情感。這種演繹方式一直影響著我。」



初嘗導演工作

去年，朱栢康還初次執導，與編劇郭翠怡合作，先後導演了《在平坦的路上看不到日子》和《一人無方》，開啟了他的另一扇大門，「當演員要做的是投入角色，而當導演則是既要投入，也要懂得抽離角色，而且要透徹了解編劇的心思和整齣戲的每個部分，才知道怎樣去鋪陳一個故事，把劇本的訊息向觀眾傳達。到底要有多少留白，有多少情節要講清楚，我仍然在揣摩中，有很多地方要學習。我希望未來會有更多執導的機會。」

在 2016 年的下半年，朱栢康將會前往法國參加 Philippe Gaulier 的夏季短期戲劇課程，他亦期望在這半年稍作休息，然後再次出發。對於能夠走到現在的階段，他說：「感謝上帝，祂一直給了我很多啟示，也感謝我的父親，他去世前說了一句話，令我在想放棄的時候繼續堅持。他說：『很多人一生也沒有機會當主角，而你就有那麼多機會當主角，所以不要放棄。』還有謝謝我的三位恩師陳淑儀、陳炳釗和鄧樹榮，以及和我一起成長的朱凌凌成員。」



對表演充滿熱誠，有潛質及勇於嘗試，能處理不同類型角色，是新一代全面演員。2014/15 年度的演出量高，更涉足導演工作，未來對戲劇界有一定影響力。



Chu Pak-hong is a prolific and well-rounded actor who, in the single year of 2014/15, was kept busy with seven performances and productions including the drama classic *Hedda Gabler*, experimental performance *Postcolonial God of Food*, local work *At Last We Meet*, etc, and performed in physical theatre *Titus Andronicus 2.0* in September 2015. The diversified range of roles portrayed is indicative of the constant pursuits and challenges Chu undertook to relentlessly explore and unleash his artistic potential.

Comprehensive development in dramatic art

Chu is adept at different roles, but he considers his role in *The Ugly One* as the most challenging out of all his performances last year. In this play tackling the issues of looks and identity which enjoyed multiple re-runs, Chu previously starred as Karlmann but took on the lead role of Lette in the latest production. All actors other than the protagonist took on multiple roles in the play. Consequently, the lead role had to be constantly alert as actors around him switched their roles amid torrents of dialogue. Chu comments: "This is a play with no scene transitions whatsoever. My role remained the same from start to finish, and I needed to adjust to the play's change in time and space even without scene changes. Other actors might have switched to another role from one line to another, which became a big challenge for the protagonist who remained in the same role throughout."

During his performance in physical theatre *Titus Andronicus 2.0*, Chu achieved a major breakthrough in his acting – learning and mastering the skills to communicate messages and emotions through the body. "Working with Mr Tang Shu-wing expanded my views on the body of a performer. I used to portray a role through my inner emotions. However, one's emotional state is different every day and may fluctuate, which becomes an issue. Mr Tang taught me in realising that I could also 'enlist' my body, and that I could freely control my body. All it takes is mastering the use of my limbs and rhythm to drive the emotions. This approach of interpretation continues to have an impact on me."

New "roles" in stage directorial debut

In collaboration with playwright Kwok Chui-yi, Chu also made his debut as director last year by directing *Freedom of Expression* and *No One Party*. Being a director opened up another channel for his creativity: "An actor is supposed to be devoted to the roles, whereas a director needs to be both devoted and detached from roles. Profound understanding of both the playwright's ideas



and the entire play is necessary to lay out a story properly and to convey the script's message to the audience. Some segments of the plot should be left unsaid while others need to be stated clearly. These are aspects I am still trying to figure out with much to learn. Hopefully, there will be more opportunities for me in the future to hone my craft as a director."

In the latter half of 2016, Chu will attend the summer course by Philippe Gaulier in France. He expects to take a break in these six months before embarking again on his artistic journey. On the path leading to his accomplishments so far, he emphasises: "I wish to thank God who provided abundant guidance and inspiration to me. I am thankful to my father as well. He said before he passed away: 'Many people do not have chances to be in a lead role all their lives while you have had so many opportunities. Therefore, do not give up.' I am also grateful to my three respected teachers and mentors, Chan Suk-yi, Chan Ping-chiu and Tang Shu-wing, as well as the members of Juicyning who grew up with me together."

Chu is a passionate actor with massive potential and an adventurous spirit. Able to manage different types of roles with ease, he is a truly versatile actor among the new generation. In 2014/15, he has gone from strength to strength with many memorable performances and making his debut as a director. Chu is poised to be an influential figure for the drama sector in the years to come.

Award for Young Artist (Film)

藝術新秀獎（電影）

陳浩倫

Chan Ho-lun, Freddie



嶺南大學文化研究系一級榮譽學士，現為香港兆基創意書院電影及錄像藝術科的統籌及導師。

2010年開始電影創作，專注於城市基層及新界農村問題。2013年起參與社區錄像藝術教育活動，包括「草根電影拍攝計劃」、由兆基創意書院開辦的「電影學徒實習計劃」，並於2014年與社區伙伴及學生一起創作劇情短片《女實Q》，更憑該片獲得「第20屆ifva公開組銀獎」。

2015年製作第二部有關香港農村的紀錄片《收割，開路！》，現正籌劃《香港農村第三部曲》及一部以外傭為題材的紀錄片。

Chan Ho-lun, Freddie received a bachelor's degree with first class honours from the Department of Cultural Studies at Lingnan University. He is currently a Subject Coordinator and Instructor of Film and Video Arts at HKICC Lee Shau Kee School of Creativity (HKSC).

Chan started to produce films in 2010 with a focus on urban grassroots and farming villages in the New Territories. He began to be involved in community video arts education in 2013 with initiatives including the "Grassroots Filmmaking Project" and the "Film Apprenticeship Programme" established by HKSC. In collaboration with community partners and his students, Chan produced in 2014 the drama short film *The Woman Security Guards* which won the Silver Award (Open Category) of the 20th ifva Awards.

In 2015, he presented *Open Road after Harvest*, his second documentary on Hong Kong farming villages. Chan is currently planning for the third part of his Trilogy on the same topic, and another documentary about foreign domestic helpers.

曾任香港電台時事節目編導的陳浩倫，早年的電影作品與香港社會息息相關，題材涵蓋菜園村事件以至是基層老人問題。近年，除了電影製作外，他更積極舉辦工作坊和放映會，希望將獨立電影推廣至更廣的觀眾層。

用影像記錄農村的變遷

繼 2013 年拍攝有關香港農村的紀錄片《稻米是如何鍊成的》後，陳浩倫於 2015 年製作了延續作品《收割，開路！》，並與不同團體在多個社區合作舉辦了 27 場放映會。目前，他正積極籌備《香港農村第三部曲》，一探香港農業的變遷與發展。

陳浩倫說：「其實早在菜園村事件時，已開始拍攝青年行動者轉職有機農夫的故事，因而在 2012 至 2013 年之間拍成《稻米是如何鍊成的》，記錄本地農民的耕作生活。在拍攝完成後，我發現自己很在意農業、種植和土地到底是甚麼一回事，希望能找到香港農業發展的脈絡，了解其過去。這驅使我拍攝《收割，開路！》，由三位農夫親述自身故事。」作品曾在老人院播放，當中的農村生活片段，勾起了不少院友的童年回憶，引發他們熱烈討論。

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對於陳浩倫而言：「推廣獨立電影很重要，我會與不同的團體合作舉辦放映會，接觸更多的觀眾。我並沒有把電影放在網上，是因為放映會後觀眾間的交流才是最重要，這個也許是獨立電影的教育使命吧。」



鼓勵學生及社區參與 讓基層發聲

陳浩倫在創作同時，亦投入了不少時間和精神去鼓勵學生和社區參與獨立電影製作。

2014 年，陳浩倫執導的劇情短片《女實 Q》，以保安員的工作為題材，找來自己的學生參與製作，作品其後獲得「第 20 屆 ifva 公開組銀獎」。在為期三個月的編劇過程中，學生們與他一起訪問了 30 位保安員。「這樣他們才能了解基層生活最真實的一面。」

短片主角的保安櫃台，是他的學生在實地考察後，回學校親手製造的大型電影道具。「在親身參與過後，我根本不需要用理論告訴他們怎樣拍電影，他們可自己思考怎樣做才能表達想要的訊息。」

此外，陳浩倫亦參加了兩屆的「草根電影拍攝計劃」。在第二屆計劃中，他聯同香港婦女中心協會，帶領一眾公共屋邨的婦女，把她們的詩作拍成劇情短片《年廿八》，流露出對基層的關懷，讓她們發聲。

獲得這個獎項，陳浩倫說：「我的作品很多都是和電影素人合作所拍的，這個獎也是對他們的肯定。十分感謝所有參與製作的同學和老師，尤其是工友和街坊們，在忙碌的工作和生活中仍抽空參與拍攝。電影本來不是他們生活的一部分，但他們仍願意協助及積極參與，我由衷的感謝他們。」

關懷社會及弱勢社群，作品題材涉及在生活中經常被忽略的小人物。紀錄片《開割，收路！》具寫實的美學風格，就主題作深入探索，反映出真實的生活面貌。劇情短片《女實 Q》拍攝技巧具水準，富電影觸覺。

Previously a TV producer of the Public and Current Affairs Unit at Radio Television Hong Kong, Chan Ho-lun's earlier film works had been closely related to Hong Kong society with topics ranging from the Choi Yuen Village incident to the grassroots elderly. In recent years, despite his busy schedule of film production, Chan is also active in organising workshops and screenings so that independent films could reach a wider audience.

The vicissitudes of farming villages through the lens

After his 2013 documentary on Hong Kong farming villages, *The Way of Paddy*, Chan produced the sequel *Open Road after Harvest* in 2015. Partnering with different organisations, 27 screenings of the film were held at communities all over Hong Kong. He is already preparing for the part three of his Trilogy on Hong Kong farming villages to complete his examination of the transformation and development of Hong Kong agriculture.

Chan explains: "In fact, I had already begun shooting the story about young activists becoming organic farmers during the Choi Yuen Village incident. It ultimately led to *The Way of Paddy* between 2012 and 2013 as a video record of Hong Kong farmers and their lives on the farm. After its completion, I became aware of my concern on agriculture, farming and the land. I wanted to identify the overall context of agricultural development in Hong Kong including its past. This became my motivation in filming *Open Road after Harvest* in which three farmers narrate their own stories." When the film was screened in senior homes, the fragments of rural life immediately struck a chord with the residents, bringing back childhood memories through animated discussions.

"Promotion is an important aspect of independent films. I will organise screening events with different groups so that the film could reach more people. I did not put the films on the internet as I treasure highly the exchange among the audience during post-screening discussions. This is perhaps the educational aspect and mission of independent films." says Chan.

Participation by all and lending a voice to the grassroots

During his creative endeavours, Chan also devoted considerable time and efforts to encouraging students and the community to get involved in the production of independent films.

Chan recruited his students to participate in the production of the drama short film he directed in 2014. Based on the work and challenges faced by security guards, *The Woman Security Guards* won the Silver Award (Open Category) of the 20th ifva Awards. During the three-month screenwriting, the students accompanied him in interviewing 30 security guards: "This would allow them to gain a true understanding of lives of the grassroots."

In the short film, the security counter where the actor was stationed at is in fact a large prop made by the students after

their on-site visits. "As they became personally involved, there is no need for me to impart theories on how to shoot the film. They are empowered and could devise the approach to communicate the intended messages."

Chan also participated in the "Grassroots Filmmaking Project" twice. During the second edition, he worked with the Hong Kong Federation of Women's Centres in leading a number of women living in housing estates to complete a short film based on poems written by themselves. Lending a voice to these women is indicative of Chan's unwavering concern for the grassroots.

On receiving the award, Chan comments: "My works are often produced through collaborations with people who never participated in filmmaking before. This award is undoubtedly an acknowledgement to their efforts. I am truly thankful for all the students and teachers involved in the productions. In particular, I pledge my gratitude to workers and people in the community who took part in filming amid their busy work and daily schedules. I am simply indebted to them as the film projects were something out of their daily lives, and yet they were kind enough to provide invaluable insight, guidance and participation."

Harbouring deep concerns and care for society and the underprivileged, Chan's works feature marginalised people in everyday life who are often overlooked and ignored by others. His documentary, *Open Road after Harvest*, is aesthetic without abandoning social realities. It conducts a thorough exploration of the topic and offers authentic glimpses of life. The cinematography of his dramatic short film, *The Woman Security Guards*, is of high standard, showing his succinct cinematic perceptiveness.



Award for Young Artist (Literary Arts)

藝術新秀獎（文學藝術）

何麗明

Ho Lai-ming, Tammy



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香港大學學士及哲學碩士，英國倫敦大學國王學院博士。從事文學創作、編輯、翻譯及教學工作。2007年創辦香港首本非牟利網上英語文學雜誌《茶》，並擔任聯合編輯。翻譯作品曾發表於各國際刊物，包括《World Literature Today》。曾獲「The Standard-RTHK Short Story Competition 2005」第三名及獲「Pushcart Prize」和「Forward Prize」提名。現為香港浸會大學英國語言文學系助理教授，並於多個文學活動及計劃擔任編輯、顧問、評審及講者等。2014/15年度出版英文詩集《Hula Hooping》。

Ho Lai-ming, Tammy holds a BA and an MPhil from the University of Hong Kong and a PhD from King's College London. She works in creative literary arts, splitting her time between writing, editing, translating and teaching. She is also the Founding Co-Editor of *Cha: An Asian Literary Journal*, Hong Kong's first non-profit online English-language literary quarterly. Her translations have appeared widely in international publications, including *World Literature Today*. Previously nominated for the Pushcart Prize and the Forward Prize, her writing took the second runner-up place in the 2005 Short Story Competition co-organised by *The Standard* and RTHK. Currently an Assistant Professor of Literature at the Department of English, Hong Kong Baptist University, Ho serves as editor, advisor, adjudicator and speaker for an array of literary events and projects. Her first poetry collection, *Hula Hooping*, was published in 2015.

在不少人的印象中，在香港從事英文文學創作的大多是外國人，但熱愛英詩的何麗明，卻是個土生土長香港人，雖然以外語寫作，但內容卻始終緊扣本土、中國及亞洲。30 出頭，已寫詩 10 多年，創辦的網上文學雜誌，亦剛慶祝成立八周年。

十五年磨一劍

「讀大學時，我主修英國文學和翻譯，每天都會讀詩、小說和散文，在那之前，我基本上都是用中文寫作的，後來得教授鼓勵，開始嘗試進行英文創作，更投稿到校內雜誌，並獲得刊登，於是便持續到現在。」由少女、個人，以至生活、時政、與女性產生共鳴的議題，不經不覺 15 年，何麗明累積的詩作過百，終於在去年結集精華，推出了第一本個人英文詩集《Hula Hooping》。

乍看《Hula Hooping》的封面——橙紅色木紋背景烘托著一個鏽漬斑斑的門環，她解釋：「其實《Hula Hooping》的名字取自我寫的一首詩，當中提及自己偶然會想起童年時和妹妹玩呼拉圈的片段，便以此為題。配上門環是想營造對比，因為呼拉圈輕盈、俏皮，而門環則是沉甸甸的，它雖然與前者形似，但轉動起來卻有限制，就像讀者會形容我的詩『表面天真，細讀才發現箇中具深思，略帶黑色幽默』。」

何麗明笑謂，詩集的出版除了是其創作的一次重要整合外，亦讓她有機會聯繫更多讀者，「《Hula Hooping》推出後，我曾獲邀出席研討會，就作品進行討論；有老師會選取某些內容作教材，甚至有外國讀者因為詩中用語而對中文和廣東話產生興趣，這些都是出乎意料之外，算是去年一大收穫！」



八年泡杯好《茶》

除了詩集的出版，另一件讓何麗明欣喜的事，就是由她與友人 Jeff Zroback 在 2007 年成立的網上英語文學雜誌《茶》，正式踏入運作的第八個年頭。

「回想當初，覺得為甚麼其他後殖民地如新加坡、馬來西亞、印度都有類似的網上平台，唯獨香港沒有？」於是，何麗明決定一試。憑藉兩人的合作，以及得到無數前輩、朋友、本地和外地讀者的支持，《茶》現時每年推出四期，就指定題目進行交流，亦設有客席編輯，保持新鮮感；同時兼備「A Cup of Fine Tea」欄目，深入分析詩作。雜誌屢獲評為「最佳網上雜誌」，而部分曾刊登於雜誌的佳作，亦先後被翻譯成中文、日文、法文和瑞典文等多國語言，甚至有作者因此獲出版社青睞，達成出書心願。

對於是次得獎，何麗明表示：「我希望繼續推廣本地英語文學，並開拓更多與外國文學及出版機構合作的渠道。另外，我亦打算透過進行翻譯、研討會及講座，促進本地中、英文作家的交流互動。」最後，她期望往後可以籌劃一些寫作或實習計劃，協助更多年青人加入創作和出版的行列。

積極創作英詩，語言清新自然。編辦《茶》雜誌，為各地英語創作者提供發表交流的平台，引起國際對香港文學的關注，具備本地作家少有的國際視野，令人欣賞。譯與作、學術論文俱佳，積極參與座談會、編輯等工作，推動英語創作，其志可嘉。



English literary writing in Hong Kong, in the minds of many, is solidly the domain of foreigners. Hong Kong born and raised, Ho Lai-ming, Tammy has been an avid reader of English poetry since a young age. Generally written in English, her works touch on matters that are pertinent to her birthplace - Hong Kong - as well as the Mainland China and Asia. Only in her thirties, she already has over a decade of poetry-writing experience under her belt, and her brainchild, the online English-language literary journal *Cha*, has just celebrated its 8th anniversary.

A ring that took 15 years to forge

"As an English literature and translation major at university, poetry, novels and prose made up my daily reading diet. I wrote primarily in Chinese before university but was encouraged by a professor to try my hand at English. I even submitted my works to the university magazine and got published. Poetry is a creative outlet that has sustained my passion until this day," Ho recounts. A prolific writer, she has published over 100 poems over a span of 15 years, and has turned her pen to topics including the experiences of being a teenaged girl, the private and personal, day-to-day life, current politics and issues that strike a chord with women. Much of this body of work was collected in her first English poetry anthology, *Hula Hooping*.

The cover image of *Hula Hooping* features an old, rusty Chinese-style circular doorknob set against a tangerine-red wooden surface, a variation of the hoop in the title. She explains, "It's actually the title of one of the pieces, in which I reminisced about hula hooping with my sister in my childhood. I thought it'd make a good book title. The doorknob is intended to serve as a contrast to the hula hoop in the poem—one being light and playful, the other solid and sombre, resembling the former in shape but severely restricted in motion. A reader once described my poetry as 'having a deceptive façade of naivety, and that it is only when one reads into the words that one will unearth the vein of dark humour running within the works.'"

Ho speaks about the publication of her poetry volume as a significant undertaking, which provided her with the chance to consolidate her creative works and a great opportunity to put her in touch with more readers. "After the publication of *Hula Hooping* I received invitations to speak about my work at various literary events. I have also learnt that teachers have been using extracts from my poetry and stories as teaching material and that the language of my poems sparked an interest in Chinese and Cantonese in Western readers. All these made last year a truly rewarding experience for me," she remembers fondly.

Cha, an eight-year brew

Apart from her poetry collection, a great joy in her life came with the birth of *Cha*. An online English-language literary quarterly she co-founded with Jeff Zroback in 2007, *Cha* is now in its eighth year.

"We saw that online platforms of this kind had been established in other post-colonial countries, such as Singapore, Malaysia and India. So why was Hong Kong left out of the game?" She decided to give it a try. The joint efforts of the duo, coupled with the support they received from countless veteran writers, friends and readers, both at home and abroad, bore fruit. *Cha* is now published online quarterly, and features pieces on a broad range of topics and issues for discussion and exchange; guest editors are invited on board for each issue to bring fresh insights and the column, "A Cup of Fine Tea", is devoted to critical analysis of literary and poetic works. The journal has been named best online publication on several occasions and pieces first published in the journal have been translated into Chinese, Japanese, French, Swedish and other foreign languages. *Cha* has also brought writers to the attention of publishing houses, which subsequently offered to publish their works.

On winning the award, Ho says, "I hope to continue promoting English literature in Hong Kong and opening new channels of cooperation with literary and publishers abroad. That aside, I am seeking to create an interactive exchange between Chinese- and English-language writers in the city through the translation of works and by organising seminars and talks." Added to her to-do-list is organising writing or internship schemes that will help young writers get a foot on the publishing ladder.

Ho actively composes English poetry graced by a fresh and natural set of language. Through editing and managing the *Cha* magazine, she provides a vibrant exchange platform for English writers from all around the world, garnering international attention for Hong Kong literature. Her global vision, rare among local writers, is worthy of commendation. Adding to her outstanding works of translation and academic writing, Ho's commitment to promote English creative writing through talks and editing is to be esteemed.

Award for Young Artist (Media Arts)

藝術新秀獎（媒體藝術）

黃炳

Wong Ping



修讀多媒體設計，現為獨立動畫及插畫師。作品廣泛於世界各地的展覽及藝術節展出，曾獲獎項及榮譽包括「第 18 屆 ifva 動畫組金獎」、Saatchi & Saatchi 2013 年新導演之一、美國第 12 屆獨立音樂大獎「最佳專輯美術獎」、第二屆深圳獨立動畫雙年展「獨立動畫創新獎」，及《Perspective》雜誌「40 Under 40」。2014/15 年度參與的本地及海外展覽包括「M+ 進行：流動的影像」、「時間遊人」、「Pictoplasma Conference & Festival 2015」及「Animated Dreams Festival」等。

Trained in multimedia design, Wong Ping is currently an independent animator and illustrator. His works have been presented in exhibitions and arts festivals worldwide. His awards and honours include: the 18th ifva Awards-Golden Award (Animation Category), Saatchi & Saatchi 2013 New Director, the 12th Annual Independent Music Awards (Album Art Category), the 2nd Shenzhen Independent Animation Biennale - "Independent Animation Innovation Award" and "40 Under 40" of the *Perspective* magazine. In 2014/15, he participated in local and overseas exhibitions such as "Mobile M+: Moving Images", "The Past is Continuing", "Pictoplasma Conference & Festival 2015" and "Animated Dreams Festival".



黃炳的動畫帶平面化和粗線條的風格，色調五彩繽紛，極具玩味，跟現時流行的 3D 動畫大相逕庭，彷彿讓人回到一個返璞歸真，又帶奇幻色彩的世界。儘管他的表達手法天馬行空，但故事的訊息卻十分真實，有時讓人不禁懷疑是否真有其事。

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以生活為題 保持創作純粹

黃炳說：「我的作品並不嚴肅，也沒有學術性，許多情節也是半真半假，曖曖昧昧的。只有在別人看不透其真假時，我才可安心把內心的想法表達出來。」在眾多的作品中，他最喜歡的是《狗仔式的愛》。這個瘋狂的愛情故事，講述主角由欺凌到愛上一位乳房長在背部的女同學的故事，沒有複雜的情節和深奧的訊息，卻相當有活力，也叫人看得溫暖。黃炳說：「這個是 Nowness 邀請我創作的作品，題材完全沒有限制，我可以隨心所欲，我就是喜歡這個自由，可讓我創作出很純粹，很私密的作品。」

故事中間了一個問題：為什麼紅色的心代表愛？就是這個問題，引來很多人問：其實這個作品的中心思想是什麼？黃炳卻說：「我會請他們先感受這個作品。我覺得一個作品能否感動人十分重要。在完成這個作品時，我能夠回答為什麼紅色的心代表愛，那一刻已讓我感動不已。」

黃炳另一個作品《太陽留住我》，獲第二屆深圳獨立動畫雙年展「獨立動畫創新獎」，就更是一個真假難辨的離奇割房故事。「我的每個作品某程度上也反映我當時的生活狀況。創作《太陽留住我》時，我正住在一個割房中，裡面只有一隻小窗。由於當時我沒有工作，便開始把我從前在部落格上寫的東西，用動畫記下來。這是我首個將自己的寫作串連成影像的作品，也奠定了我的創作方向，除了由自己畫動畫，還會自己配音等。」

把動畫帶進藝術領域

很多人認識黃炳，相信是從去年西九文化區「M+ 進行：流動的影像」開始。其作品《過奈何橋》，以移民為題材，探索了人生、生存及選擇等頗為沉重的議題。「這部作品和我以往的很不一樣，是我第一次把動畫融合在裝置藝術中，探索的問題不再只是個人的狀況。近幾年，有朋友陸續移民了，世界又好像很混亂。我希望將自己對人生的一些看法，從移民之中反映出來。此外，以往香港動畫圈鮮有和藝術圈互動，我覺得《過奈何橋》真的好像一道橋，把動畫帶到藝術領域。」

黃炳的作品由概念到後期製作都是自己獨力完成，他表示：「我十分感謝錄映天奇、唐納天、馬容元、黃子欣、李傑和藝鵲。我的創作雖是我個人完成的，但他們在我不同的創作階段也十分信任我，並給我很大的鼓勵。」

富鮮明個人風格及創意，發展亦趨成熟，可見其藝術連貫性及視野。積極創作，除了動畫外亦涵蓋藝術裝置。





With their flat and thick line style, Wong Ping's colourful animated works intrigue people by presenting a world of wildness and fantasy, which is completely different from currently popular 3D animations. Although his ways of expression are highly imaginative, the messages of the stories sound so real that one would wonder if the stories really happened in reality.

Works based on everyday life that preserve pure creativity

"My works are not serious at all. And there is nothing academic about them. Many of the plots are a mix of reality and fiction, which are very ambiguous. Only if people are unable to discern the trueness of my works can I feel comfortable to express my own thoughts," says Wong. Among the numerous works, *Doggy Love* is his favourite. This crazy love story is about how the main character bullies a girl classmate who has her breasts grown on the back but falls in love with her later. There is no complicated plot or difficult message in the work, but it gives a sense of liveliness and warmth. Wong Ping says: "This is a work created for Nowness. They posted no restriction on the topic, so I could be free with my creation. This kind of freedom is precisely what I like. I could create a pure and intimate work."

A question is asked in the story: "Why do red hearts represent love?" The question attracted the curiosity of many people: what was the main theme of the work? But Wong does not answer it directly: "I would invite them to feel the work first. I think it is important for a work to move people. Upon completing the work, I myself could answer why red hearts represented love, and I was so touched."

Another work of Wong, *Stop Peeping*, winner of the "Independent Animation Innovation Award" in the 2nd Shenzhen Independent Animation Biennale, is a work about a cubicle apartment with dubious authenticity. "To a certain extent, my works reflect my living condition at the time of creation. When I was making *Stop Peeping*, I lived in a cubicle apartment. There was only a small window. I didn't have a job then, so I began using animations to record what I had written on my blog. This is the first work that linked my own writings together, which also determined my creative direction. Besides drawing the animation, I did the dubbing as well."

Bringing animation into the artistic sphere

Wong's name was known to many people through the "Mobile M+: Moving Images" organised by the West Kowloon Cultural District last year. His work, *The Other Side*, explores solemn topics such as life, survival and choice through a migration story. "It is very different from my past works. This was the first time for me to integrate animation with installation art. And the subject of exploration is not limited to my own experience. Some of my friends have migrated to other countries in recent years, and the world has become chaotic. I wanted to present some of my life reflections through a migration story. The animation circle in Hong Kong rarely interacted with the arts circle in the past and *The Other Side* is like a bridge, connecting animation with the artistic sphere."

Wong works independently and is solely responsible for the whole production process of his works from conceptualising the stories to post-production. He says: "I must thank Videotage, Nadim Abbas, Yung Ma, Chantal Wong, Lee Kit and Art & Culture Outreach. Although I finished my works on my own, they showed their confidence on me at different stages and supported me with great encouragement."

Wong's distinctive personal style and creativity, which gained considerable maturity over time, showcase his artistic coherence and vision. His enthusiasm in artistic creation is proven by his artworks ranging from animations to art installations.



Award for Young Artist (Music)

藝術新秀獎（音樂）

楊欣諾

Yeung Yan-lok, Felix



管風琴演奏家、合唱指揮及音樂總監。畢業於香港中文大學音樂系，其後於英國皇家音樂學院取得合唱指揮音樂碩士學位，在學期間所獲的獎項包括湯瑪士·岩士唐爵士獎和艾蓮·伯徹獎，並憑畢業獨奏表演獲學院頒發最高演奏水平的 DipRAM 榮譽。2014/15 年度的重要演出包括「風琴瑰寶系列——黃健瑜 x 楊欣諾 x 林苻彬 x 劉潔芝管風琴音樂會」及「『對·弦』音樂節 2014——永恆之音」。現為聖約翰座堂、香港聖公會教省及 Die Konzertisten 的音樂總監。最近，更獲英國皇家音樂學院頒發 ARAM (Associate of Royal Academy of Music) 榮譽。

Yeung Yan-lok, Felix is an organist, choral conductor and music director. He obtained his Bachelor of Arts degree in Music from the Chinese University of Hong Kong and a Master of Music degree in Choral Conducting from the Royal Academy of Music, London. During his studies, he was awarded the Academy's coveted *premier prix*, the DipRAM, for outstanding performance in his final recital, as well as the Sir Thomas Armstrong Prize and Irene Burcher Prize. His major performances in 2014/15 include "Organ Showcase Series – Pipe Organ Concert by Wong Kin-yu x Felix Yeung x Anne Lam x Jessie Lau" and "Counterpoint Music Festival 2014 – The Music of Eternity". Yeung is currently Director of Music of St John's Cathedral, Provincial Music Director of Hong Kong Sheng Kung Hui and Music Director of Die Konzertisten. He was recently awarded ARAM (Associate of the Royal Academy of Music) by the Royal Academy of Music.

由於母親為香港雅樂社成員，楊欣諾三歲便開始在李建真指導下接觸合唱團。跟很多香港小孩一樣，他小時候第一種接觸的樂器就是鋼琴。但到中學時，他有機會學習揚琴，從中認識中樂之餘，更發掘了他的指揮潛能；其後更接觸到管風琴，打開了他的聖樂與古樂世界。

展現聖樂與古樂的寶藏

對聖樂情有獨鍾的楊欣諾說：「聖樂的作曲家都是教徒，他們不會以次等音樂來歌頌上帝，其作品很多都非常出色。同時，彈奏管風琴的人都喜歡巴哈，其音樂令人驚嘆。」他在英國完成碩士課程後的兩年，在倫敦司鐸祈禱會聖堂擔任風琴學者，讓他對古樂有更深的認識，「他們很傳統，不會唱巴哈、莫札特以後的音樂。那時我不斷聽文藝復興時代的作品，當中有很多鮮為人知的優秀作品，不少作曲家的名字很多人也沒有聽過。」

一直積極推動聖樂和古樂的他，在 2014/15 年度參與了多個管風琴及指揮演出，當中包括慶祝文化中心 25 週年的「風琴瑰寶系列——黃健瑜 x 楊欣諾 x 林芍彬 x 劉潔芝管風琴音樂會」，及由 Die Konzertisten 合唱團與香港大學共同製作，邀得著名假聲男高音戴維士 (Iestyn Davies) 演出的「『對·弦』音樂節 2014——永恆之音」等。

楊欣諾憶述：「完成文化中心那場音樂會的第二天便是『對·弦』音樂節，兩個演出在同一個週末舉行，要兼顧練琴和指揮，壓力真的很大。我在演奏完自己的曲目後便要立即離開，趕往出席第二天演奏會的排練。」

能夠與戴維士同台演出，亦教他非常興奮，「那次的經驗很特別。那是戴維士第一次來亞洲，能與一位國際知名的音樂人同台演出，感覺很神奇。而那個音樂會本身亦很有趣，在演奏每一段樂曲前，文學院院長都會朗讀一段艾略特的詩。」



積極推廣古樂

對於音樂創作，楊欣諾表示自己比較以直覺行先，「我是那種『就是這樣，別問為什麼』的人。很多時候，在第一次排練時，我也不是很確定自己想怎樣，就在與團員們互動交流時，腦袋裡便產生想要的畫面。我暫時還未能單靠看樂譜便知道想要甚麼，大概還要多累積經驗才能做到。」

未來兩年，他將透過 Die Konzertisten 舉辦一連串巴哈清唱劇音樂會，亦準備將獎金投放在製作這音樂會系列上。「我和我的合唱團也想繼續發展早期音樂。在香港，雖然有聽古典音樂的人，但他們大部分對其了解並不深入。」

長遠來說，他希望能成立一個屬於香港的古樂團，「很多大城市都有自己的古樂團，但香港還沒有，我們覺得有需要填補這缺口。」

活躍於香港樂壇的年青指揮家及管風琴演奏家，積極推廣合唱音樂，接觸層面廣泛，能提升香港合唱水平，為年青藝術家帶來啟發。



Yeung had his first exposure to choral music at the age of three under the tutelage of Lee Kin-chun, as Yeung's mother was a member of the Pro-Musica Society of Hong Kong. Like many Hong Kong children, the first musical instrument he learnt was the piano. He became acquainted with *yangqin* in secondary school, during which he learnt about Chinese music and discovered his potential in conducting. Yeung's later encounter with the organ led him to the world of sacred music and early music.

Showcasing the treasure of sacred music and early music

On his predilection for sacred music, Yeung explains, "Composers for sacred music are often Christians, who would only offer the best music to glorify God. Many of these works are of supreme quality. At the same time, organists tend to admire J. S. Bach for his breathtaking music." Upon finishing his graduate studies in London, Yeung became the first organ scholar at the London Oratory for two years. The experience deepened his understanding in early music. "Traditional to the core, music after Bach and Mozart were not performed there. During my tenure at the London Oratory, I was constantly listening to works from the Renaissance era, including many little-known but first-class works by obscure composers."

Being an active proponent of sacred music and early music, Yeung participated in many organ and conducting performances in 2014/15. His notable performances during the year included the "Organ Showcase Series Pipe Organ Concert by Wong Kin-yu x Felix Yeung x Anne Lam x Jessie Lau" which celebrated the 25th Anniversary of the Hong Kong Cultural Centre, and the "Counterpoint Music Festival 2014 – The Music of Eternity", a joint production between Die Konzertisten and the Cultural Management Team of the University of Hong Kong, which also featured world-renowned countertenor Iestyn Davies.

Yeung recalls, "The Counterpoint Music Festival concert was held on the very next day after the organ recital at the Cultural Centre. Having to practise the organ and to

prepare for conducting at another concert in the same weekend, pressures were mounting. After performing my piece, I had to run for the dress rehearsal for the concert next day."

He is excited to have performed on the same stage with Davies: "The experience was very special. It was really thrilling to work side by side with an internationally renowned musician such as Davies, who was making his Asian debut. The concert itself was interesting as well, as the University of Hong Kong's Dean of Arts would recite selected passages from T.S. Eliot's *Four Quartets* before the performance of each piece."

Active promotion of early music

On his musical creations, Yeung tends to let his instinct takes precedence: "I am the type of person who would decide without asking why". In many occasions, especially during initial rehearsals of my projects, I was not entirely sure with what results I wanted. Only after having listened the singers' voices would the ideas and desired pictures become more concrete in my head. I am not yet at the stage of knowing readily what sound I want simply by looking at the score. This would be a feat to be attained through experiences."

In the coming two years, Yeung will organise a series of concerts with Die Konzertisten, featuring J.S. Bach's sacred cantatas. He plans to make use of the cash award to produce the concert series: "Both my choir and I aspire to promote the development of early music. There are people in Hong Kong who appreciate classical music, but many may not have a deep understanding of the art form."

In the long run, Yeung wishes to establish a Hong Kong group devoted to early music: "Most major cities have their own early music orchestras. Hong Kong does not have one yet, and we feel the need to fill the niche."

A young conductor and organist who is active in the music sector in Hong Kong. He is a crusading force in promoting choir music by making it accessible to a wide audience. His efforts elevate the level of Hong Kong choir performances and inspire young musicians.

Award for Young Artist (Visual Arts)

藝術新秀獎（視覺藝術）

徐沛之

Chui Pui-chee



香港中文大學藝術系學士、中國美術學院書法系碩士及博士。專注於書法創作，作品《草書蘇軾石蒼舒醉墨堂》入選「香港藝術雙年展 2003」，並憑《草書黃偉文陀飛輪》於「香港當代藝術獎 2012」獲「青年藝術家獎」。曾任香港中文大學專業進修學院藝術及設計課程統籌，及於其他大學及博物館主持課程及講座。現職國際拍賣公司中國書畫部，亦為中國美術學院現代書法研究中心研究員、甲子書學會執行委員（學術）及石齋之執行委員。

2014/15 年度參與的展覽及活動包括「The Sovereign Asian Art Prize 2014-15」、「書非書——國際現代書法藝術展」、「甲子書學會三十週年會員作品展」及「文學刺青·墨成肉身」等。2015 年 10 月於嘉圖現代藝術舉辦個展「吾在山之谷」。

Chui Pui-chee received his Bachelor of Arts from the Fine Arts Department of Chinese University of Hong Kong and his Master of Arts and Doctorate degrees from the Calligraphy Department of the China Academy of Art. Dedicated in calligraphy, his work *Zui Mo Studio of Shi Cangshu by Su Shi in Cursive Script* was selected and featured in Hong Kong Art Biennial Exhibition 2003, and received the Young Artist Award from the Hong Kong

Contemporary Art Awards 2012 for his work *Wyman Wong's Lyrics "TourBillion" in Cursive Script*. Chui was previously Course Coordinator in Art, Music & the Humanities at the Chinese University of Hong Kong's School of Continuing and Professional Studies. He also lectured and held talks at other universities and museums. Chui is currently working at the Chinese painting and calligraphy department of an international auction house. He also serves as Research Fellow of the Modern Calligraphy Research Center of China Academy of Art, Executive Member of the Jiazi Society of Calligraphy and Executive Member of Shizhai.

Exhibitions and events featuring Chui's works in 2014/15 included "The Sovereign Asian Art Prize 2014-15", "Writing/Non-Writing 2015 Hangzhou International Modern Calligraphy & Documents Exhibition", "The Jiazi Society of Calligraphy - 30th Anniversary Exhibition" and "INKcarnation: Literary Tattoos". Chui held his solo exhibition "My Tiresome at the Bottom of Valley" at Grotto Fine Art in October, 2015.



徐沛之師從翟仕堯老師及王冬齡教授，近年作品探討新與舊之交匯，以傳統書法形式盛載當代內容，反映個人對社會和生活的感受，並以書法進行跨媒介創作，建立傳統藝術與現代生活及當代創作形式之間的橋樑。

以流行曲拭去隔膜

一直以來，中國傳統書法與現代生活之間彷彿有種拭之不去的隔膜。徐沛之以流行曲切入書法的創作手法，改變了這個情況：「其實用書法寫流行曲歌詞絕非由我首創，只不過我的創作規模較大，並於香港藝術館展出，才會引起更多注意。」他坦言 2012 年創作《草書黃偉文陀飛輪》時正承受著莫大壓力，工作忙得連創作的意欲都幾乎消失，聽到陳奕迅的《陀飛輪》一曲便有感而發，用最直接的方式表達心中所想。

除了表達自我，徐沛之書寫《陀飛輪》時亦刻意將當代的內容配上傳統的草書與裝裱：「傳統書法與現代書法之間的界線應該怎樣去分？有沒有需要去分？其實以傳統書法的尺去量度我們這代人的書法創作，一定會有謬誤。」徐沛之指出，蘇軾的詩詞在宋代是當代產物，那麼現在他書寫流行曲歌詞，又何嘗不是順應生活的一種自然表達？

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2015 年的個展「吾在山之谷」，取材自林奕匡的《高山低谷》，展覽中單句的歌詞被書寫在闊度只有 15 厘米的長立幅上，予人強烈的壓迫感。徐沛之笑言使用長窄立幅的靈感其實是來自一次跟太太看房子時，對香港畸形樓市的感慨——小小的房間，窗框又高又窄，窗外盡是侷促的樓景，偏偏樓價卻遙不可及。除了《高山低谷》，徐沛之還寫了陳奕迅的《暴風雨》與張敬軒的《青春常駐》，一言一句，抒發自己對社會、對人生的看法。



新穎創作推廣書法藝術

多年來，徐沛之也要身兼多職，在照顧家庭與事業之餘，騰出時間進行藝術創作與推廣的工作。他指出，香港的中國書畫界並不缺人，既有民間書畫團體推動，亦有大專院校的校外課程，有系統地培育人才。可惜的是，參與的人數雖多，但當中所佔的年青人卻極少。「我曾反覆思考這問題，即使像我這般經驗較豐富的人也無法全職進行創作和教學來維持生活，試問又如何吸引其他年輕人進來呢？」

儘管如此，徐沛之仍不遺餘力地在年青一羣中推廣書法藝術，去年他便透過嶄新的跨媒介創作，向他們呈現書法創新的一面。「去年我跟香港文學館合作名為『文學刺青，墨成肉身』的展覽，在 30 多位來自不同領域的作家、藝術家、文化人及知名人士身上以墨刺青，書寫上不同的字句。」他笑言最難忘是為麥曦茵刺青，因為書寫的部位是鎖骨，只要對方稍稍呼吸，毛筆便會跟著移位。展覽形式既新穎又有趣，成功令不少人對中國傳統書法改觀。

或許正因為在年輕一輩中推廣書法實在不易，徐沛之對於是次得獎感到特別高興：「一直以來，從事中國傳統藝術媒介創作的藝術家獲獎次數都較少，如此難得，我當然高興。」

以跨媒介的方式創作，發掘傳統書法的新面向，並引發年輕一輩對此藝術媒介的興趣，推動當代藝術發展，有助中國文化藝術的承傳與創新。



Chui Pui-chee studied calligraphy under Master Jat See-yue and Professor Wang Dong-ling. In recent years, he explores the convergence of the old and the new through his works. Presented in the form of traditional calligraphy are current matters and content that reflected personal insight on the society and daily living. Chui also creates multi-disciplinary works with calligraphy effectively linked traditional art to modern life and contemporary works.

Bridging the great divide with pop music

Traditional Chinese calligraphy has always seemed alienated from modern lives with an insurmountable gap in between. This preconception is upended by Chui's creative approach of embedding pop music into calligraphy: "I am certainly not the pioneer in using pop lyrics for calligraphy. However, my works may have garnered more attention due to its large scale and being exhibited at the Hong Kong Museum of Art." He is candid in admitting that he was facing considerable pressure when he created *Wyman Wong's Lyrics "TourBillion" in Cursive Script*. So engulfed in work was Chui that all his desire to create almost disappeared. As he was moved upon hearing Eason Chan's song *TourBillion*, he communicated his thoughts in the most straightforward approach.

In addition to expressing himself, Chui deliberately coupled his calligraphy of "Tourbillion" with traditional cursive script and framing: "Where does the line between traditional and contemporary calligraphy lie? Is it necessary to discern between the two? In fact, there may be misconceptions in assessing the calligraphy creation of our generation with traditional calligraphy." Chui points out that during the Song dynasty, Su Shi's poems were contemporary creations of its time. By the same token, would not the pop lyrics in his calligraphy be also considered a natural expression of present daily lives?

"My Tiresome at the Bottom of Valley", the solo exhibition of Chui in 2015, gained its inspiration from Phil Lam's song *High Mountains and Deep Valleys*. Plaintive lines from the lyrics were presented on long hanging scrolls as wide as 15 cm only, conveying a strong sense of constriction. Chui remarks with humour that he was inspired to use long and narrow hanging scrolls when he once visited a property with his wife. He lamented on the distorted property market of Hong Kong - the flats are

small with tall and narrow window frames and the scenery outside the window is simply limited views of yet other buildings. Property prices are anything but limited, however, and beyond reach for many. In addition to *High Mountains and Deep Valleys*, Chui also extracted lyrics from Eason Chan's *Tempest* and Hins Cheung's *Forever Young*. Every single line and word represent his thoughts on the society and life in general.

Promoting the Art of Calligraphy with Innovation Works

Chui has been multi-tasking for many years. In addition to juggling family life and work, he spends his remaining time in arts creations and promotional endeavours. He points out that there is not a lack of people in Hong Kong's Chinese painting and calligraphy sectors. Private painting and calligraphy organisations drive promotional efforts and there are courses offered by tertiary institutions that systematically cultivate the next generation of talents. Among the participants however, young people constitute only a very small portion. "I keep pondering on this issue. If more experienced practitioners like myself are unable to engage in artistic creations on a full-time basis and need to teach to make a living, what motivation and appeal would there be for young people to consider entering the field?"

Nevertheless, Chui remains dedicated in promoting calligraphy to the new generation. He showcased the innovative potential of calligraphy last year with a brand-new multi-disciplinary work. "I collaborated with the House of Hong Kong Literature last year in organising the 'INKcarnation: Literary Tattoos exhibition'. The exhibition brought together calligraphy, literature and photography by presenting book titles in calligraphy on the skins of more than 30 writers, artists, literati and well-known figures." He laughs as he recalls the most memorable moment of writing on Heiward Mak with ink. As he was writing on her collarbone, the brush strokes would be out of place with the slightest breath from Mak. The cutting-edge and fascinating exhibition prompted many people to reconsider their perceptions on traditional Chinese calligraphy.

Perhaps because of the daunting task Chui faces in promoting calligraphy to the new generation, he is especially pleased with receiving the award: "Over the years, there have been relatively few awards given to artists with works in traditional Chinese art form. Considering this being an uncommon occasion of honour, I am of course happy."



Tsui explores new dimensions of traditional calligraphy through multimedia creations and spurs the interests of the younger generations in the art form. His works bolster the development of contemporary art and breathe new energy into the inheritance and innovation of Chinese culture and art.

Award for Young Artist (Xiqu)

藝術新秀獎（戲曲）

謝曉瑩

Tse Hue-ying, Dianna



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粵劇演員及編劇。先後於 2005 及 2009 年取得香港大學文學院中文系學士學位及中文學院哲學碩士學位，研究戲曲劇本文學。除演出外，也撰寫劇本和戲曲專欄。2014 年成立香港靈宵劇團。現為香港八和會館油麻地戲院場地伙伴計劃「粵劇新秀演出系列」的新秀之一。

2014/15 年度演出及編劇作品包括《十一郎與玉面狐》、《狄青平南之大戰蒙雲關》和演出《黃飛虎反五關》等。

A Cantonese opera artist and playwright, Tse graduated from the Department of Chinese of the University of Hong Kong with a Bachelor of Arts in 2005 and its School of Chinese with a Master of Philosophy in 2009, majoring in the study of *xiqu* libretti as literature. She splits her time between stage performances and writing libretti and *xiqu* columns. She founded the Hong Kong Xiqu Troupe in 2014. She is one of the featured artists of the "Yau Ma Tei Theatre Venue Partnership Scheme - Cantonese Opera Young Talent Showcase" organised by the Chinese Artists Association of Hong Kong.

In 2014/15, she performed in and wrote the libretti for *Eleventh Son and the Jade-faced Fox*, *Di Qing's Pacification of the South: Battle at Mengyun Pass*, and acted in *Wang Feifu's Rebellion at Five Passes*, among other works.



謝曉瑩四歲開始隨母親欣賞粵劇演出，自此便對戲曲藝術有濃厚興趣。雖然早有學戲的念頭，然而母親希望她以學業為重，故 16 歲會考過後才正式學藝。兩年後她有機會正式表演，但粵劇之路仍見迂迴，大學畢業後曾涉足其他工作，不過偶有演出的她仍心繫粵劇舞台，於是下定決心全身投入粵劇界。

幸運以外 付出加倍努力

旁人或覺得謝曉瑩非常幸運，學藝後只做了一次二幫花旦便可擔演主角，但不是紅褲子出身的她其實花了好一段時間才能融入戲班文化，為了「尋聲」更走過一段艱辛路。她說：「因我不是全職粵劇演員，大家都對我沒有很嚴格的要求，但當我決定以此為職業後，就發現從唱功到身段都有很多需要改善的地方。那一、兩年很辛苦，本來我頗以自己的唱功為榮，但那時候因唱與做未能配合，要不斷解決發聲問題，過程中請教了許多老師。有時候覺得懂了，不久又發覺問題其實還未解決。」猶幸在一次練習中有了新的體悟，加上不斷鍛鍊，漸漸對聲音有較佳的掌控。

2014 年謝曉瑩與丈夫兼粵劇音樂領導高潤鴻成立香港靈宵劇團，同時參與了香港八和會館舉辦的「粵劇新秀演出系列」，獲得很多練戲和演出的機會。謝曉瑩在演出之餘也不時兼任編劇，「我還是以演戲為主，寫劇本主要是給自己和演員度身設計角色，讓大家發揮得更好。」

追求專業演出

2014/15 年度對謝曉瑩而言意義殊深，因為她獲上海越劇名家史濟華和崑劇名家王芝泉納為入室弟子。演出方面，《狄青平南之大戰蒙雲關》是讓她印象深刻的作品之一，身兼演員和編劇的她說：「此劇讓我表現了『唱』、『做』、『唸』、『打』四功，我除了運用王芝泉老師教導的一些技巧外，還唱了很多『梁家腔』曲段。後來我從觀眾回應中得知有人真能聽得出來，那表示我唱出了那種感覺。我又特別喜歡最後兩場戲，其中〈定國獻茶〉是輝哥（阮兆輝）和我同台演出的，那一段互相傾訴時的曖昧，可說是情的最高點，特別感人。」

是次獲獎，謝曉瑩十分感謝曾指點她和給她機會的許多前輩、老師，還有兩位師傅和家人，不過她表示對自己還有更高的要求：「新秀是必經階段，我不希望這個身份成為不求進步的藉口，我會力求達至專業演出者的水準。獲得新秀獎標誌着從一走到二，那就要更加努力，未來的路可能更難走呢。」

集演員、編劇、劇團主席於一身，整體表現令人滿意；創作專業，編寫劇本亦見努力，具創意，積極爭取學藝的時間和機會，是一位進取、有潛質的粵劇生力軍。





Tse Hue-ying, Dianna caught the Cantonese opera bug early in life: she was only four when she tagged along with her mother to a Cantonese opera performance. Though the operatic seed was planted early on, she deferred to her mother's wishes and focused on her studies first and only then, at age 16, having completed her secondary education and sat the HKCEE exams, did she apply herself to learning the art. While her big break came just two years later, the road to becoming a professional opera artist proved to be a long and winding one. After graduating from the university, she worked in other fields, interspersed with the occasional stage performances, but found her heart invariably longing to return to the stage. Soon a decision was made to embrace Cantonese opera as her lifetime vocation.

Luck matters, but extra hard work pays off

While many attributed luck to Tse's success, assuming the role of *erbang huadan* (supporting female) just once before continuing her meteoric rise through the ranks to become the female lead, few realised that it took the outsider of the traditional apprenticeship system much time and effort to acquaint with the troupe culture. The path to finding her voice was paved with hindrances and hurdles. She explains, "Since I was not working in Cantonese opera in a full-time capacity, people tended not to be too demanding. It was only when I decided to go professional that it dawned on me the level of my artistry, from vocal techniques to stylised movements, left a lot to be desired. The following year or two had been a most difficult time. Once priding myself on my vocal prowess, I found myself struggling with attuning my vocal to stage movements and had to turn to many experts for advice on tackling my issues with vocalisation. Just when I thought I finally got the hang of it, the same old problem cropped up again." Fortunately, the experience of enlightenment came to her during a practice session which, coupled with a dogged perseverance, equipped her with a fuller grasp of her vocal faculties.

Tse teamed up with her husband, Ko Yun-hung, a Cantonese opera ensemble leader, to establish the Hong Kong Xiqu Troupe in 2014. Meanwhile, her participation in the "Cantonese Opera Young Talent Showcase" organised by the Chinese Artists Association of Hong Kong gave her ample opportunities to hone her craft and demonstrate her talent. As well as taking to the stage, she also dabbles as a playwright on the side. "But I would better concentrate my efforts on performing. My libretto-writing ventures are mainly for the purposes of better tailoring the character roles to myself and other cast members and empowering them to perform at their best."

Pursuing professionalism on stage

The year 2014/15 was a momentous one for Tse. The protégée was taken under the tutelage of the famed Shanghai Yue opera artist, Shi Jihua, and the Kun opera maestro Wang Zhiquan. On stage, *Di Qing's Pacification of the South: Battle at Mengyun Pass* stood out as her most memorable performance. Again assuming the dual role of playwright and player, she remembers, "With the performance, I was able to give a full display of the four Cantonese opera techniques of singing, reciting, acting and martial arts, employing some of the skills I learnt from Master Wang and singing operatic excerpts in the Leung [Yee-chung] vocal style. It's especially gratifying to have my efforts affirmed by the audience who recognised the master's vocal style in my rendition. I must admit to have a partial fondness for the last two scenes, 'Dingguo Serves Tea' in particular, where I had the privilege to perform alongside Yuen Siu-fai. The heart-to-heart between the two characters and the tension of the amorous air between them reached the height of sentimentality, making it profoundly touching."


Tse speaks of the award as a tribute to the many opera veterans and teachers, her two mentors and family who have opened doors in her mind and career and made it smooth sailing. But the artist wants to keep setting a higher bar for herself: "Being an emerging artist is a mandatory rite of passage and I wouldn't want to use it as an excuse to hold myself back. I'll do my utmost to be a true professional. I made the leap from one to two with this Award for Young Artist but there will be harder work to do, a tough, testing road to tread ahead!"

As an actor, scriptwriter and the Chairman of an opera troupe, Tse's achievement is all-rounded and satisfying. Her creative productions are professional in execution, and her scripts are exemplar of her diligence and creativity. Actively striving to improve her skills and to seek more opportunities, Tse proves herself an enthusiastic novice Cantonese opera actress of potential and promise.




Award for Arts Education

藝術教育獎




藝術教育與社會息息相關，對新一代的成長尤為重要。此獎項旨在表揚在藝術教育方面有卓越成績的學校、機構及藝術工作者，希望藉此鼓勵更多機構及人士投身發展藝術教育的工作。此獎項分為學校及非學校兩個組別，各設三個獎項，以及不多於三個優異表現獎。

Arts education is integral to the growth of the younger generation and is closely related to the community. This award recognises schools, organisations and arts practitioners who made outstanding contributions in this area. It also aims to encourage more organisations and arts practitioners to participate in and contribute to the development of arts education in Hong Kong. It is divided into School and Non-School Divisions, with three awards and not more than three Certificates of Merit in each division.



評審計算期：2014年9月1日至2015年8月31日
Assessment Period: 1 September 2014 to 31 August 2015



Award for Arts Education (School Division)

藝術教育獎（學校組）

Dr. Catherine F. Woo Memorial School

胡素貞博士紀念學校

得獎計劃 Award-winning Project

音樂劇心連心社區計劃

Musical Theatres in Schools and
Neighbourhoods



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受「完全劇場」(Total Theatre) 的概念所啟發，胡素貞博士紀念學校在「音樂劇心連心社區計劃」中，將音樂、戲劇、品德及語文教育共治一爐，讓學生嘗試唱歌、跳舞與演戲，進行語文訓練和集體創作，獲取多元而全面的藝術體驗；同時亦為伙伴學校提供一系列的專業培訓及教材，推動學校之間的分享文化，亦將所製作的音樂劇與社區人士分享。

原創音樂劇 憑歌寄意訴心聲

計劃的最大特色是以原創粵語音樂劇作為起點，音樂科主任孫福晉老師表示：「每齣劇都取材自小學生深感共鳴的切身經驗，當中也加進了品德教育的元素，例如關於同理心、自我認知與追求夢想等的議題。」譬如音樂劇《望夫石》，講述一位小朋友相約同學到望夫石旅行，但偏偏雙親卻因工作太忙而無暇陪伴，這希望啟發學生學習體諒父母的辛勞付出和難處。而在由全體六年級同學演出的音樂劇《走過這六年》中，學生以饒舌方式唱出親自填寫的歌詞，道出離別的心聲：「雖然畢咗業就有新嘅路，我哋永遠會記住得寶街八號（校址）！」

參與的同學在自信心、眼界和膽量方面均有明顯進步，「他們變得敢於表達，解難能力也有進步。試過在商場作歌唱表演時，麥克風突然壞了及遺漏了重要的大型道具，但同學們沒有變得不知所措，而是懂得即場找來另一些物品代替。」

由學生推展至社群

孫老師以金字塔去描繪計劃的架構及推展方式：「最尖端的部分是音樂劇組的同學，他們接受專門的歌唱、舞蹈、演戲及舞台知識的培訓，在外聘導演及編舞老師的指導下創作及表演；第二層是將『校本粵語音樂劇課程』推廣至全校，例如校內舉辦粵語填詞課堂、舊曲新詞等活動；第三層是將計劃延展至社區，學校除了在商場作公

開演出之外，更聯同五間伙伴學校共同發展音樂劇，在聯校學習資源庫中分享劇本、歌譜、影片及教材套；第四層是將音樂劇拍攝成微電影，在互聯網上與公眾分享，進一步展示學生的創作成果。」孫老師展望計劃能繼續以音樂劇為本，從現時的五間伙伴學校擴展至全港學校網絡，也希望音樂劇的拍攝形式不止於微電影，更有機會變成電影，與更廣大的社群分享。

談及計劃對下一代成長的幫助，孫老師表示：「我們深信品德培養及價值觀的建立，在小學階段尤為重要。藉著音樂劇的體驗，有助同學培養創意和提升自信，期望為他們對藝術的興趣埋下種子，將來會對美有所要求，突破自己，精益求精。」

計劃具獨特性，能提供學習交流平台持續發展藝術教育。結合微電影與音樂劇等不同媒介，除了使校內學生參與和得到啟發，也將藝術推廣到其他學校和社區，傳承學習成果。



Inspired by the concept of Total Theatre, Dr. Catherine F. Woo Memorial School combined music, drama, moral and language education in the “Musical Theatres in Schools and Neighbourhoods” project. Students were provided with plentiful opportunities to gain all-round and diversified arts exposure through singing, dancing and drama performances and participate in language training and collective compositions. At the same time, the project also provided a set of professional training and teaching materials for partner schools so as to promote a culture of sharing among primary schools. The musicals produced were shared with the community.

Original musicals for lyrical expression of feelings

The project was unique for its focus on the composition of original Cantonese musicals. Soon Fok-chun, Subject Head of Music, says: “Each musical was based on authentic experiences that resonated deeply with our students. We also added elements of moral education, such as sympathy, self-recognition and the pursuit of dreams”. For instance, the musical *Amah Rock* was about a kid who planned to have a trip with his classmates to see the Amah Rock, but his parents were too busy to go with him. The musical aimed at helping students understand the hard work of their parents and the difficulties that they face. And in the musical *Through These Six Years* performed by all students of the P.6 class, students rapped the self-composed lyrics to express their feeling for leaving the school: “New journeys after graduation will never make us forget 8 Tak Po Street (address of the school)!” Students participated in the project became more confident. They also developed a wider horizon and became more courageous. “They are more willing to express themselves. Their problem-solving skills are also improved. There was once in a shopping mall singing performance that the microphone was suddenly out of order and some large props were missing. The students did not panic; instead, they immediately found substitutes at the spot.”

From students to the community

Soon describes the structure and method of the development of the project with a pyramidal model: “On the top were the students of the musical group. They received specialised training

on singing, dancing, performance and stage knowledge. Students composed and performed the musicals under the guidance of invited directors and choreographers. The second level was to promote the ‘School-based Cantonese Musical Course’ to the whole school. For example, we conducted activities such as Cantonese lyrics composition lessons and writing new lyrics for old melodies. The third level was to extend the project to the community. Besides hosting public performances in shopping malls, we also collaborated with five partner schools to create musicals. We shared musical scripts, scores, video clips and teaching kits through a joint-school learning database. The fourth level was to turn the musicals into micro films and share them with the public on the internet for presenting the creative outcomes of the students.” Soon anticipates that the project will continue to focus on musical production and extend the partnership to cover the whole network of schools in Hong Kong. He also hopes to scale up the film production of the musicals so that a feature film can be produced for public appreciation on the big screen.

Talking about the project’s contribution to the growth of the next generation, Soon says: “We believe moral cultivation and the establishment of value are particularly important during the primary stage of education. Musical experience is beneficial to nurturing the creativity and self-confidence of the students. We hope the project can sow the seeds for their interest in the arts and aesthetic pursuit, helping them to transcend their limits and strive for excellence.”

A unique project which provides a learning and exchange platform for sustainable arts education. Combining different media such as micro film and musical, the project not only engages and inspires all students of the school, but bears more fruits by passing on the learning outcomes through arts promotion to other schools and the community.



Award for Arts Education (School Division)

藝術教育獎（學校組）

Haven of Hope Sunnyside School

靈實恩光學校

得獎計劃 Award-winning Project

藝術在恩光

Arts Education@Sunnyside School



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身體上的障礙，並不一定妨礙到小朋友們享受藝術的樂趣。靈實恩光學校推行的「藝術在恩光」藝術教育計劃，透過跨部門、跨學科的課堂內外活動，以至是在宿舍生活時段舉行的藝術活動，將多元化創作及多感官的藝術元素帶進全校嚴重智障學童的生活中，讓藝術為他們的生命添上繽紛色彩。

融入生活 走進社區

計劃分為兩方面——「讓藝術融入生活」提倡從生活出發的藝術教育。在正規課堂外，學校帶領學生在日常生活及社區中欣賞藝術和展現創作才華，例如在小息時段播放各種音樂作美樂欣賞、帶領同學欣賞校外音樂會、在港鐵站展出作品，以及在旅行時就地取材創作等。負責統籌活動的陳彩美主任說：「學生在旅行時會收集不同材料回校創作，例如在石頭上作彩繪、以樹枝、樹葉製作藝術裝置，以及用樹葉拓印圖案在T恤上。他們會在運動會上穿上這些自製『戰衣』，興奮無比呢！」計劃讓藝術融入學童的生活，並鼓勵他們走進社區接觸不同的事物，使生活更豐盛。

另一部分是「讓傷健共享藝術」，透過邀請各校外單位與校內師生一起進行藝術活動，實踐傷健共融的理念。「計劃得以順利進行，全賴不少外間團體和大量義工的支持，如一年一度的『親子師生同樂日』，就是匯聚家長、師生、義工、治療師，共享藝術的大型活動。」老師也會帶領學生探訪長者院舍，與院友一起製作滾球畫，及參與「展能藝術日」等的集體創作活動。

精心策劃 讓藝術帶來喜悅

陳主任指出：「有些學生身體殘障，也有些是智障及視障的，因此我們安排的活動要廣泛，涵蓋多種媒介及感官，以配合他們不同的需要和能力。」例如光影活動、石繪、

陶泥塑造等能夠在視覺、觸感方面帶給學童刺激，誘發他們對藝術的興趣。學童在活動中都感到非常愉悅，往往表現出很大的反應。「他們一聽到音樂就會很開心，會搖晃身體；看見喜歡的繪畫會眨眼、歡笑，甚至主動走出座位去觸摸，或者用眼光『追蹤』著那幅畫。」此外，校園環境也經過精心設計，牆壁及門上均佈滿義工繪畫的圖畫；另亦設置了一個極具藝術感，由各種不同質感的物料所建成的戶外感官花園，讓學生能夠浸淫在一個充滿藝術氣息及歡愉的環境中。

學校全面的藝術教育計劃對學生在各方面的成長均有所裨益。未來，計劃將會繼續進行，讓同學持續接觸各種不同類型的活動，培養藝術的興趣。

理念清晰，活動多元化，提供平台讓學生展現藝術才能，將藝術融入生活。計劃涉獵不同藝術範疇，達到全校參與，並將藝術帶到社區，促進傷健共融文化，充分發揮藝術教育的作用。



Physical nor mental disability does not necessarily hinder children from enjoying arts. Haven of Hope Sunnyside School promoted the “Arts Education@Sunnyside School” project for all students. Through intersectoral and interdisciplinary activities held within and outside the classroom, as well as arts activities organised during hostel life, diverse creativity and multi-sensory arts elements were introduced to severely mentally handicapped children to help them enjoy a colourful life enriched by the arts like everyone else.

Let arts embrace daily life and the community

The project was comprised of two parts. “Let arts embrace daily life” promoted arts education rooted in everyday life. The School provided chances for students to appreciate arts and explore their creative talents in daily life and the community outside regular lessons. For example, different kinds of music were broadcasted during recess for appreciation. Students were also brought to concerts outside the School and given the opportunity to exhibit their artworks in MTR stations. They were taught to do artistic creations by using the materials they found during school trips. The teacher coordinator of the project, Chan Choi-mei, explains: “The students collected different materials during school trips for making their own artworks. They painted on stones, made installations with tree branches and rubbed leaf patterns on t-shirts. They were really excited wearing their own DIY sportswear on the Sports Day.” The project aimed at incorporating arts in the daily life of the students and encouraging them to be connected with the community so as to lead a meaningful life.

The other part of the project concerned “Sharing arts with the physically and mentally disabled”. Through inviting external organisations to engage in arts activities with the School’s teachers and students, the project connected the physically and mentally disabled with the community. “Thanks to the support of many volunteers and external organisations, the project has been a great success. The annual Arts Fun Day for all students, parents and teachers as a part of the project is a large arts sharing event that requires the participation of students, parents, teachers, volunteers and therapists.” The School’s teachers also organised collective creative activities such as the “Arts with the Disabled Day” and visits to elderly homes for students to do ball paintings with the elderly.

Careful planning brings joy through the arts

Chan points out: “Some of our students are physically disabled, while some are mentally handicapped and visually impaired. We have to arrange diverse activities that cover different media and senses to match their different needs and abilities.” Activities of light, stone art and clay pottery could stimulate the visual and tactile senses of the children and nurture their interest in the arts. They enjoyed the activities a lot and responded eagerly. “They find joy in moving their bodies along with the music. They blink their eyes and laugh when they see a picture they like. They even leave their seats to touch the picture or refuse to move their eyes away from it.” The School’s environment was also carefully designed with murals on walls and doors painted by volunteers. An artistic outdoor sensory garden was also set up by using materials of different textures. Students could enjoy a pleasurable and artistic learning environment.

The all-rounded project is beneficial to the growth of the students in every aspect. The project will stay active so that the students can have more contact with different art forms and continue to develop their interest.

With a clear objective, the project provides a platform for students to unleash their arts talents through diverse activities, combining the arts with everyday life. The project involves different art forms to elicit participation from the whole school. It further brings arts to the community and promotes the culture of integration with the disabled, giving full play to the role of arts education.



Award for Arts Education (School Division)

藝術教育獎（學校組）

Hong Kong Christian Service Central Nursery School

香港基督教服務處 雋匯幼兒學校

得獎計劃 Award-winning Project

啟發藝術潛能、綻放生命色彩
Blossom of Talents: Children, Life & Art



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為了讓幼兒在心靈、品德及藝術方面得到全面的發展，香港基督教服務處雋匯幼兒學校推行「啟發藝術潛能、綻放生命色彩」計劃，透過結合藝術與生命教育的活動模式，為學童在幼兒階段實踐全人身心靈發展的培育。

四個主題 以藝術作回應

計劃共有四個主題，各設多種形式的藝術活動。首先是「人與自己」，讓小朋友認識生命起源及自身、發掘自己的優點與興趣，從而發揮個人潛能。在活動中，老師會向學童展示胚胎在母體內的成長過程、讓他們互相討論及分享個人的特質與優點等，並進行延伸藝術活動，以陶泥創作回應。

第二個主題「人與他人」，希望讓小朋友認識人生的不同歷程、建立對別人的了解與同理心、及學習和養成維繫良好人際關係所需的品格和素質。活動包括攝影工作坊，由藝術家帶領同學走進社區，觀察、了解及捕捉當中的民生百態。

接著的「人與社會」，通過認識不同的社會議題，讓小朋友培養出關心社會的公民素質。老師帶領小朋友到旺角街頭作考察及訪問，了解社區的獨特文化，再在藝術家的指導下，利用各種素材將心目中理想的旺角社區藍圖構建出來。校方指出：「活動為小朋友帶來各種真切的感受，並引發他們身體力行，向社會作出回應。」

最後的「人與自然」，啟發幼兒建立愛護自然生態及保育環境的意識。活動包括環保藝術工作坊，指導學生利用廢棄物資進行創作，例如以廚餘拓印圖案、設計環保袋等。

開啟視野 促進全人發展

整個計劃將藝術與生命教育二者結合，在四個主題下，讓幼兒透過不同的藝術媒介去表達對自身、他人、社會，與大自然的各種觸動，學習尊重和欣賞生命、認識世界的真善美及擴闊視野，從中培養正面的價值觀，促進全人發展。「當小朋友能夠認識自己的價值，珍惜生命，就會懂得關愛他人、關心社會及環境，逐漸建立起美好的品格及正向思維。」

未來，學校期望能開拓更多藝術形式，讓小朋友有更多創作和表達的方式。

計劃用心設計，主題清晰，將藝術結合生命教育，由個人伸延至自然及社會，層層遞進；培養學生關懷社會需要，發揮個人創造力，並能按幼兒的能力及需要推行，將藝術應用於日常生活中，達致全人發展。



To nurture the spiritual, moral and artistic growth of pre-school children, the Hong Kong Christian Service Central Nursery School launched the “Blossom of Talents: Children, Life & Art” project to cultivate the physical and mental development of pre-school children through a mode of teaching that combined the arts and life education.

Four themes to respond to life through arts

The project was comprised of four themes, each consisted of different forms of arts activities. The first theme concerned “Human Beings and Selfhood”. Pre-school children were taught to understand the origin of life and selfhood, discover their own strengths and interest and develop personal potentials. In different activities, teachers showed the children the growing process of the fetus in the mother’s womb and facilitated discussions and sharing among the children on personal characters and strengths. Ceramic art was introduced as an extension activity for the children to respond to the teaching.

The second theme, “The Self and the Others”, was designed to teach young children on different stages of life, how to understand others, develop sympathy and cultivate good personal ethics and integrity that are necessary for maintaining healthy social relationships. The activities included a photography workshop led by an artist who brought students to the social community to observe, understand and capture scenes of the common livelihood.

The third theme, “People and Society”, aimed at teaching young children to care about their society and become responsible citizens through exploring different social topics. Teachers conducted visits and interviews on the streets of Mong Kok with the students so as to let them understand the unique culture of the community. Under the guidance of an invited artist, the students constructed an ideal communal blueprint of Mong Kok by using different materials. The School points out: “These activities brought real experiences to our young children and initiated their engagement in responding to society.”



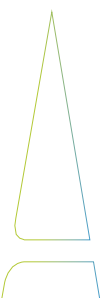
The last theme, “People and Nature”, aimed at inspiring the young children’s awareness in caring for natural ecology and protecting the environment. Activities under this theme included environmental arts workshops, in which students were guided to make use of waste materials to create artworks, for example, to do pattern rubbing by using kitchen leftovers and design environmental-friendly shopping bags.

Widen the horizon and promote all-round development

The entire project combined arts with life education. Through the four themes, young children were able to express their feelings for selfhood, the others, society and nature. They learnt to respect and appreciate life and the true, the good and the beautiful in the world. They also acquired a wider horizon for the cultivation of positive value and all-round development. “If young children can recognise their worth and value the experience of life, they will know how to care about the others, society and the environment, gradually personal integrity and positive thinking will be established within them.”

The School wishes to introduce more art forms for young children to explore more ways of artistic creation and expression in the future.

A well-designed project with a clear theme. It integrates arts with life education and expands its dimensions in stages from the individual, nature to society. The project cultivates students’ care for the needs of society and helps students to explore their creativity. It also takes into account the ability and needs of young children, teaching them to apply arts in daily life so as to promote holistic development.



Award for Arts Education (Non-School Division)

藝術教育獎 (非學校組)

Fotologue Culture

賽璐珞影像文化

得獎計劃 Award-winning Project

「交換陽光」－ 香港·冰島造相機
攝影交流計劃

“Solar Parcel”- Hong Kong & Iceland
Solargraphy Exchange Project



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在現今資訊和數碼圖像氾濫的互聯網時代，假如能夠收到一幀花時間拍攝的照片、一張親手繪製的明信片，相信會讓人喜出望外。賽璐珞影像文化主辦的「交換陽光」計劃，讓過百位本地及冰島的參加者學習數碼化年代以前的針孔攝影技術，探索獨特的影像記錄方式，並透過交換自製相機和手繪明信片的活動，促進兩地間的文化交流。

計劃的參加者包括香港四間中學的視藝科同學、冰島阿克雷利工業學院的學生和當地一個北部社區的居民。兩地的參加者在工作坊中學習攝影原理、製作針孔相機和繪製記錄當地生活故事的明信片，然後透過郵寄方式互換，再用對方的相機展開為期三至八個月的攝影創作。最後，透過展覽將所拍攝的作品和活動記錄向公眾分享。

手工製作 郵寄傳遞

策劃人廖慧怡表示，計劃的最大特色是讓學生有機會接觸這些較古老的攝影技術以及自製相機：「香港學生將月餅罐、小食罐等物件改裝成相機，而冰島的朋友則用他們的飲品罐來作改裝；當大家收到對方的『特色相機』時都很興奮，也會對其地方文化產生興趣。」此外，現今的學生大多依靠互聯網與人溝通，對他們來說傳統的郵遞方式也是異常新鮮：「今次的參加者全都是第一次郵寄東西，甚至由此才知道甚麼是明信片。」等待的過程是活動的另一特點，「除了拍攝過程需要等待，也要等待對方的回信。」這些過程讓參與者對所拍攝的物象有更入微的觀察，也讓他們更珍惜彼此間的交流。

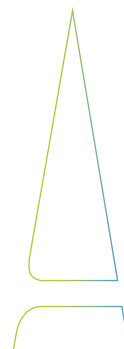
陽光軌跡 快樂印記

收到對方製作的相機後，參加者會用以拍攝一張記錄「陽光軌跡」的相片，就是以長時間曝光的方式，拍攝太陽

從日出到日落時移動的軌跡。過程中，同學體會到攝影原來殊不簡單，廖慧怡說：「數碼相機只要按掣便能拍攝，拍得不滿意又可以刪除。但用『原始器材』的話，你得尋找正確的方法去設置相機，需要敏銳的觀察及高度的專注力。」

計劃帶給學生的，不單只是拍攝一張照片的體驗，廖慧怡認為：「整個親手製作的過程，與遠方朋友交流的經歷，都是成長過程中難忘的回憶與獨特的體驗，相信會在學生心裡留下一個快樂的印記之外，也將藝術知識承傳下去。」她希望冰島只是第一站，期望計劃在未來可以與更多不同的國家作交流，延續下去，同時也希望能將當中的經驗與創作成果集結成教材，與學界分享。

以藝術及文化交流為本，在推廣針孔攝影及視藝教育的同時，帶出與人溝通和分享的意義，讓參加者作深層次的交流，拓闊其視野及思維。計劃將視覺藝術提升到另一層面，概念新穎，能帶動民間的創意，值得表揚。





In this age of the Internet where information and digital pictures are never lacking, it would be a nice surprise to receive a photo taken by traditional method or a handmade postcard. The "Solar Parcel" organised by Fotologue Culture enabled more than 100 participants in Hong Kong and Iceland to learn pre-digital age pinhole photography and explore special ways of recording images. The project promoted cultural exchange of the two places through the exchange of handmade cameras and postcards.

Participants of the project included visual arts students from four secondary schools in Hong Kong, students of the Verkmenntaskolinn a Akureyrir and the citizens of a northern community in Iceland. Participants from both places learnt the principles of photography and the methods of making pinhole camera, and drew postcards that recorded stories of local life. They posted the handmade cameras to each other and spent three to eight months to create photographic artworks using the cameras. Lastly, an exhibition was held to share the artworks and records of the activity with the public.

Handmade gifts sent by post

The project's organiser, Liu Wai-yee, believes the most prominent feature of the project was that students were given the opportunity to learn traditional photographic techniques and making DIY camera: "Hong Kong students made cameras with mooncake or snack tin boxes while the Icelanders used drink cans for the purpose. Everyone was excited receiving the 'special camera' from other participants and became interested in the culture of their place." Since students nowadays greatly rely on the Internet to communicate with people, traditional posting

method is particularly "new" to them: "It was the first time for the participants to send things by post. Some of them only knew what a postcard is through the project." The process of waiting was another feature of the activity: "Waiting was required for taking the photos, as well as for receiving the reply from the correspondences." Participants learnt to be more observant and value their communications.

Record happiness through solargraphy

When the participants received the DIY camera from their counterparts, they would use it to take a photo that recorded the trajectory of sunlight. The photo captured the moving trajectory of the sun from sunrise to sunset by long exposure. The students realised that photography was not as simple as it seemed to be. "You can take photos anytime by just pressing the button of a digital camera. You can delete any unwanted photos freely as well. But when you have to use obsolete photographic equipment, you have to find the right way to set up the camera, which requires astute observation and being highly focused," says Liu.

What the project provided students with was not only the experience of taking a photo, as Liu explains: "The entire process of hands-on photography, the cultural exchange with friends far away are all unforgettable memories and unique experiences to have when growing up. We believe the whole experience will be happily cherished by the students." Liu hopes that the exchange with Iceland was only the beginning of more intercultural exchange opportunities to come. She also wishes the experience and creative outcomes of the project could be made available to the education sector as teaching materials.

Grounded in the goals of arts and cultural exchange, the project promotes pinhole photography and visual arts education. It brings attention to the significance of interpersonal communication and sharing. Participants are given the opportunity to take part in in-depth exchanges which help to broaden their horizon and mind. The project lifts visual arts to a higher level with its originality and deserves recognition for its stimulation of the creativity of the public.



Award for Arts Education (Non-School Division)

藝術教育獎 (非學校組)

Music Children Foundation Limited

音樂兒童基金會

得獎計劃 Award-winning Project

「深水埗音樂兒童」計劃
Music Children@Sham Shui Po



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由音樂兒童基金會有限公司推行的「深水埗音樂兒童」計劃，透過工作坊、樂器課程、合唱團及管弦樂團等活動，為深水埗的基層兒童提供免費的音樂培訓。計劃旨在培育學童對音樂的興趣、幫助他們發展音樂才能及建立自信，並透過學習音樂的過程促進親子關係。

音樂在深水埗

基金會創辦人及藝術總監胡龐倩渝說：「我們主要為一些基層家庭六至十二歲的兒童提供免費學習古典音樂的機會，鼓勵他們發展音樂才能及建立自信。基金會留意到深水埗屬全港最多低收入人士居住的地區，因此在這區設立第一個試點，希望透過音樂，幫助這裡的小朋友建立正面的態度，帶給他們豐盛的童年生活。」

基金會甄選了一組深水埗區的兒童，讓他們接受為期四年的樂器及合唱訓練課程，導師為香港演藝學院和香港浸會大學音樂系的畢業生及音樂工作者，至今已有 160 位兒童受惠。此外，還有音樂日營、每年十多次的音樂欣賞活動及公眾演出。

當中的「共樂共融」音樂會是年度大型活動，參與的小朋友聯同專業音樂家及義工一起演出，將古典音樂融合動畫及戲劇元素，與眾同樂；並邀請一些行動不便、智障或視障、患罕見特殊疾病的兒童及其家庭成員欣賞。在音樂會中，學生攜同樂器穿梭於觀眾席中，近距離作演奏和示範。「觀眾起初以為只需靜靜坐著聽音樂，但一進場便發現氣氛不是這樣，我們的學生會走下舞台與他們互動，現場尤如一個熱鬧的嘉年華會。」

培養堅毅精神 帶來喜樂心境

對於學習古典音樂帶來的正面影響，胡龐倩渝認為：「學生對自己的水準有所要求，堅持就每個音階、小節練習，能鍛鍊專心和持久力，培養堅毅的精神。」

這班學生大多居住於幾十呎的板間房，做功課、吃飯都在同一個地方，「我希望藉著音樂能帶給他們一個美麗的世界。我很開心很多學生在回到家後，會一邊洗澡一邊唱歌，縱然是在這樣的成長環境中，他們仍然可以享受音樂，將快樂帶給自己 and 身邊的人。」

未來，基金會將會與另一機構合作，進一步將計劃推展至九龍城區。換了地點，但依然是服務基層兒童，同樣以音樂帶給他們豐盛的人生。

具感染力的基層兒童音樂培訓，讓參與者有機會接觸多種樂器及學習音樂知識，發掘對藝術的興趣及潛質。計劃獲家長及社區人士認同，透過走入社區推行藝術教育，讓大眾感受藝術的價值和意義。



The "Music Children@Sham Shui Po" project launched by the Music Children Foundation Limited provided free music training for underprivileged children living in Sham Shui Po through activities such as workshops, music instrument courses, choir and orchestra. The project aimed at cultivating the children's interest in music, helping them to explore their music talent and establish self-confidence and enhancing parent-child relationship through the process of music learning.

Music in Sham Shui Po

"We mainly provide opportunities of learning classical music for free for children aged from 6 to 12 who come from underprivileged families. We hope to encourage them to explore their music talent and establish self-confidence. The Foundation is aware that Sham Shui Po is one of the districts with the highest number of low-income families, so we set up our pilot programme there. We would like to help children there to build a positive attitude towards life and have a lively childhood through music," says the Founder and Artistic Director of the Foundation, Monique Pong.

The Foundation selected a group of children from Sham Shui Po and arranged four-year music instrument and choir training courses for them. The instructors were graduates from the Hong Kong Academy for Performing Arts and the Music Department of the Hong Kong Baptist University and music practitioners. A total of 160 children have benefitted from the project so far. In addition, music day camps, dozens of music appreciation activities and public performances were also organised in the year.

The "Music for Everyone Concert" was an annual event of the project. Participating children presented performances that combined elements of music, animation and drama on stage with professional musicians and volunteers. Children who were physically disabled, mentally handicapped, visually impaired or suffering from rare diseases and their family members were invited to be the audience. In the concert, students brought their music instruments to perform among the audience for better dynamics. "The audience only expected a static experience, but they immediately realised that the atmosphere was different. Our students went down the stage and interacted with them. The concert was just like a boisterous carnival."



To cultivate perseverance and a joyful state of mind

For the positive influence exerted by classical music learning, Pong comments: "The students hold a high standard for their learning and performance. They insisted on practising every scale and measure repeatedly. This is useful for training their attentiveness and patience and cultivating a spirit of perseverance."

Most of these students lived in cubicle apartments that were only a few dozen square feet in size. They had to complete their homework and have meals in their tiny homes. "I hope music can bring a beautiful world to them. I am happy to know that many students sing as they have showers. Even though their living environment is far from ideal, they can still enjoy music and share happiness with other people."

In the future, the Foundation will cooperate with another organisation to extend the project to Kowloon City. It will continue to serve underprivileged children and enrich their lives with music.

Musical training with great impact for underprivileged children that allows participants to have the opportunity to learn different musical instruments and acquire music knowledge so as to develop an interest in art and to discover their own potential. The project receives wide recognition from parents and the community. Through promoting arts education to the communal public, the values of arts and culture to people and society are communicated.



Award for Arts Education (Non-School Division)

藝術教育獎 (非學校組)

Tang Shu-wing Theatre Studio

鄧樹榮戲劇工作室

得獎計劃 Award-winning Project

形體戲劇訓練學校
Physical Theatre Institute



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鄧樹榮戲劇工作室倡導的形體戲劇訓練學校，為學員提供各種以身體為出發點的形體及創作培訓，跨越語言和文化，涵蓋不同的表演藝術範疇，訓練其肢體的觸覺及表達能力。

藝術總監鄧樹榮說：「形體戲劇的目的是提升演員身體的整體感覺，希望他們用最有效、真誠的方式去感受和表達自己。」先從肢體出發，包括聲音、呼吸、動作，再帶動體內的深層意識，「當你的身體強化了你的表達能力，你就能找到更加深入和有效的表演動力。無論你的表演是有台詞或無言語的，你的話語和身體會更加有機地聯合一致。」

形體訓練 由身體出發

計劃的主要項目包括以 16 至 23 歲青年為對象的「一年制專業形體戲劇青年訓練課程」，重點鍛鍊學員身體的整體感受能力及表達力，促進其即興創作的 ability。鄧樹榮說：「這個年齡層正值身體和智力快速成長及增長的階段，課程希望透過形體訓練幫助他們在這關鍵時期發掘自己的個性及身體特點，開發潛能，發展屬於自己的表現風格。」課程讓學生發現自我、認識生命，完成後或投考其他專業學院，繼續往演藝方向發展。

此外還有「國際戲劇大師班」，項目邀請到印尼爪哇傳統面具舞蹈劇場家 Bambang Suryono 來港舉辦公開講座及工作坊，教導學員透過慢活的練習與專注呼吸的冥想，放空在日常生活中的種種複雜思緒，重新感知身體及環境。由鄧樹榮親自主持的「鄧樹榮專業劇場實驗室」，則供職業及業餘演藝人士參與，去年的專題「如何有機地創造角色？」將瑜珈的身體及呼吸訓練，結合由鄧氏獨創的「前語言」戲劇表達方法，帶領學員演繹經典劇本，指導他們創作角色的方法。

訓練對各方面的提升

鄧樹榮認為，形體訓練為學生帶來了各方面的幫助：「學員從沒想過原來自己的身體有那麼大的可能性，提升了他們的自信。而所學到的肢體表達技巧亦可應用在日常生活中，特別對於一些需要經常作公開講話的人，身體動作的配合有助其演說。」

鄧樹榮期望未來可以開設全日制課程，為香港戲劇培育更多高質素的生力軍。

透過形體戲劇訓練，提升香港演員對身體控制的掌握，從另一角度及體系培育新一代的演出者及拓展有關觀眾群，具深度。善用資源作藝術教育，讓本地戲劇多元發展，值得鼓勵。



The Physical Theatre Institute initiated by Tang Shu-wing Theatre Studio provided body-based physical and creative training for its students. The training transcended language and cultural boundaries, covered different areas of performing arts and fostered the sensitivity of the body and expression ability of the students.

“The purpose of the physical theatre is to enhance the holistic senses of the body of the actors. We hope they can feel and express themselves in the most effective and authentic way,” says the Artistic Director, Tang Shu-wing. It all began with the body, including the voice, breath, movements, and then the inner consciousness was awakened: “When your body strengthens your expression ability, you will be able to find a more in-depth and effective motivation for performance. Whether your performance uses speech or not, your discourse and body will be more organically synchronised.”

Physical training that begins with the body

The project mainly involved a “One-year Professional Physical Theatre Youth Training Programme”, targeting at young people aged from 16 to 23. It aimed at improving their holistic sensitivity of the body and expressiveness so as to boost their ability in improvisation. Tang explains: “Young people of this age group are in a stage of rapid body and intellectual growth. The programme helps the students to explore their own personalities and body characteristics in this key stage through physical training. The discovery of personal potential is conducive to the development of individual performing style.” It was designed for the students to discover themselves and understand life. Upon completion, the students could enroll in other professional schools to develop their careers in performing arts.

Besides, an “An International Theatre Masterclass and Seminar” was organised which involved a public talk and workshops given by Bambang Suryono, an Indonesian Javanese traditional masked-dance drama artist. Students learnt to renew their perception of the body and environment through slow living exercises and breath-focused meditation, letting go of the complicated thoughts accumulated in daily life. The “Tang Shu-

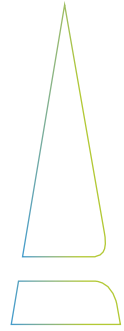
wing Physical Theatre Training Course” hosted by Tang offered opportunities for professional and amateur performers to participate. Last year’s theme was “How to create a character in an organic way?”, which combined the body and breathing training of yoga with the “meta-language” theatrical expression method invented by Tang for teaching the students on the method of creating characters through performing classic plays.

Training that powers up all aspects

Tang believes physical training is beneficial to the students on all aspects: “The students never knew that their bodies have so much potential. The new discovery enhanced their self-confidence. The physical expressive skills they learnt can also be applied to daily life, especially for someone who often needs to perform public talks. Body movements can complement the speech delivered.”

It is hoped to organise full-time programmes in future for nurturing qualified performers for Hong Kong theatre, says Tang.

Through training in physical theatre, the project enhances Hong Kong actors’ sensibilities and mastering of their body movements. It nurtures a new generation of performers and attracts the audience through a different perspective and paradigm. This is a profound project that deserves encouragement for effectively utilising arts education resources and advancing diversity in local drama.







Award for Arts Promotion

藝術推廣獎

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一項藝術活動是否成功，除了取決於活動素質外，亦要推廣有法。透過有效而又具策略性的藝術推廣，能拓展現有的藝術市場，吸引新的觀眾，達到更大的效益。此獎項旨在表揚傑出的藝術推廣計劃。

The success of an arts programme depends not only on its quality but also its promotional strategies. Effective and strategic arts promotion helps to expand the existing market, attract new audiences and achieve greater effectiveness. This award aims to recognise outstanding arts promotion project.



評審計算期：2014年9月1日至2015年8月31日
Assessment Period: 1 September 2014 to 31 August 2015

Award for Arts Promotion

藝術推廣獎

Hong Kong Architecture Centre

香港建築中心

得獎計劃 Award-winning Project

十築香港 — 我最喜愛的·香港百年建築
My 10 Most Liked Hong Kong
Architecture of the Century



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「十築香港—我最愛的·香港百年建築」由香港建築中心主辦，在 2014 年得到香港特別行政區政府「創意香港」辦公室贊助。計劃期望透過公眾選舉及一連串的公開活動，包括講座、導賞團、教育及青年活動及展覽等，提升公眾對身處建築環境的關注，了解香港在社會、民生、經濟、藝術、文化等方面的蛻變與源流；以及深入認識香港，增加大眾對這個城市的歸屬感。

大型公眾選舉 引發對本地建築的關注

「十築香港」邀請全港市民於 2015 年 1 月初透過網上投票，從 100 個候選的香港建築物中，選出十項最愛建築。香港建築中心主席陳翠兒希望大眾能透過活動，明白建築並非只是起樓，「建築與人的生活有著密切的關係，但平時市民接觸的大多是樓宇買賣和價格，或許不明白建築實在是對人的生活有著很大的影響。前英國首相邱吉爾曾說：『我們塑造建築物，建築物也在無形間塑造著我們。』建築是一種空間的藝術，是人類文化的表徵。」

「十築香港」有超逾一萬人參與網上投票，選出了盛載港人集體回憶和情感、反映本土特色文化及建築美學的建築物。十項最愛的香港建築包括了九龍城寨、大澳棚屋、山頂纜車和中環天星碼頭等。



多項延伸活動 深入認識建築

「十築香港」的延伸活動包括由本地建築師主持的導賞團，帶領參加者走訪中環，從閱讀建築，明白背後形成建築的原因。除建築導賞外，亦有由建築專家及中心資深會員主持的講座，與大眾分享香港建築的有趣故事。陳翠兒解釋：「建築是需要親身的體驗。雖然你可從書本上或互聯網中認識不同的建築，但觀看相片或影片遠不及置身於建築當中的真實感受，那是超越視覺的體驗，是有溫度、味道和質感的。」另外，計劃更設「百大以外：新一代至 LIKE 建築選」部落格，讓年輕一代分享最喜愛的香港建築及想法。選舉過後，「十築香港」在金鐘太古廣場作公開展覽，展出 100 項入選的香港建築，及所收集過萬的市民心聲。往後還出版了「十築香港」一書及被邀請往台灣展覽。

2016 年，「十築香港」展覽再被邀往香港國際機場展出三個月，展期為 3 月 1 日至 5 月 22 日。「計劃原本目的為提昇香港市民對自己建築的認識和欣賞，但它的影響和迴響超乎預期。」為了機場的展覽，香港建築中心創作了一個『自拍香港』的手機遊戲，希望透過遊戲和面書，將香港和香港建築向訪港旅客和世界推廣。」陳翠兒希望展覽將可更進一步到外地展出：「建築是空間的藝術，是人類集體創造的承載體，以分享香港建築的精彩來認識香港和推廣香港是一個很好的媒介。」

一個完整及有趣的建築藝術推廣項目，能提升公眾對身處建築環境的關注，了解香港的蛻變與源流，增加參與者對香港的歸屬感，文化意義重大。



“My 10 Most ‘Liked’ Hong Kong Architecture of the Century”, organised by Hong Kong Architecture Centre (HKAC) and sponsored by Create Hong Kong of the Government of Hong Kong Special Administrative Region in 2014, is a campaign that aims to enrich the general public’s appreciation of Hong Kong’s architecture and built environment. Through public voting and a series of related events consisting of public lectures, guided tours, education and young people’s events and an exhibition, the public can acquire a deeper understanding about the historical, social, economic, artistic and cultural evolution and development of our city. More importantly, HKAC anticipates participants would better recognise the essence of our place and foster the sense of belonging to the city.

Large-scale voting to raise public awareness on local architecture

Public voting took place in January, 2015, in which Hong Kong’s general public could vote for their 10 Most ‘Liked’ Hong Kong Architecture of the Century among the 100 shortlisted entries through an online platform. Corrin Chan, Chair of Hong Kong Architecture Centre, hopes to change people’s conception about architecture which is not only real estate or construction, “In fact, everyday, we are in close contact with architecture, we have under-estimated how influential it is to our life. Winston Churchill once said that ‘we shape our buildings, and afterwards our buildings shape us.’ Architecture is an art of space. It has an intimate relationship with people.”

More than 10,000 people participated in the public voting. Works of architecture that embodied Hong Kong citizens’ collective memories and sentiments were elected, including the Kowloon Walled City, Tai O Stilt Houses, Peak Tram System and the old Central Star Ferry Pier, etc. All the selected architectural works reflected local cultural characteristics and Hong Kong’s architectural aesthetics.

Extension activities for deeper understanding of architecture

The public voting was supported by a series of other events, such as the Grand-Architecture walk in Central, Talks on Hong

Kong Architecture at the Hong Kong Museum of History. Local architects and professionals were invited to share with the general public a more thorough understanding of the historical backgrounds and the exclusive architectural features of some of the 100 shortlisted pieces, enriching participants with the history and culture of Hong Kong over the last century. Chan points out, “Although you can have knowledge about the buildings from books or the internet, the experience of simply looking at visual images is not comparable to the real experience of being there at the space. Your experience is not merely visual. There is temperature, smell, texture and other sensual experience.” In addition, a blog “100 +” has been set up to provide platforms for young people to share their views and ideas on Hong Kong architecture. After the voting event, an exhibition in the Pacific Place, Admiralty was organised to display the final 10 pieces of Hong Kong architecture voted by the public, and the other 90 shortlisted architectural pieces. A book was then published to summarise the whole event and serves as a guide to the public.

The exhibition of “My 10 Most ‘Liked’ Hong Kong Architecture of the Century” further took place in Taiwan in 2015 and at Terminal 2 of the Hong Kong International Airport from 1 March to 22 May 2016. “The 2015 public voting was originally designed as a local event. The scale of response afterwards exceeded our expectation. And for the exhibition in the Airport, a new digital game - ‘Selfie Hong Kong Architecture’ was launched, which we could play with our mobile phones and promote Hong Kong’s architecture to the world through digital game and Facebook.” Chan says that there is a wish that the exhibition will be hosted abroad later. After all, “Hong Kong architecture is a very good medium to introduce our city to the world.”

A comprehensive and interesting promotional project for architectural art. It raises the public’s awareness on the architectural environment that they live in, and helps them to understand the transformations and history of Hong Kong. The project is culturally significant as it increases the participants’ sense of belonging to Hong Kong.

Award for Arts Promotion

藝術推廣獎

The House of Hong Kong Literature Limited

香港文學館有限公司

得獎計劃 Award-winning Project

香港文學季 · 書在人在
Season of Hong Kong Literature

香港文學館於 2015 年中舉辦的「香港文學季·書在人在」，透過展覽、表演、講座、工作坊及書店導覽等一系列圍繞「書」的活動，傳遞對文學書籍的熱情與愛好，傳播文學歷史知識、提倡文學創作及評論活動，並藉著比賽、徵詩、出版等活動，鼓勵市民參與文學創作，發掘本土出色的文學作品和新秀。

專業策劃概念 吸引不同界別受眾

香港文學館理事鄧小樺指出，這個由民間舉辦的「文學季」，選擇了以「書」為核心主題，皆因書在文學領域中擔當著極為重要的角色。『書在人在』聽上去感覺好像很悲壯，與一般閱讀所給人的悠閒感覺很不一樣。我們希望有一個比較突出鮮明的方向，以專業和內行的角度去策劃，希望對文學界帶來影響，同時吸引不同界別的人士參與。』

為期三個月的「文學季」，設有「文學季推薦獎」，邀請專業評審推薦 2014 年出版的本地書籍，讓更多人注意本土優秀文學作品；同時舉行了書評比賽，以提倡文學評論風氣。比賽共徵集到 55 篇作品，反應不俗。另外亦有多媒體表演，邀請詩人在音樂伴奏下朗讀詩句，以及與浪人劇場合辦的網絡作品徵集活動、多媒體作品分享會及演出等，邀請作家、形體及行為藝術家與音樂表演者參與，將閱讀化為更豐富的視覺體驗。

跨媒介活動 開拓文學推廣新路向

而「文學刺青·墨成肉身」展覽，就以別開生面的方式呈現文學，由書法家徐沛之在 35 位藝術文化人與知名人士身上寫上他們的心愛書籍之名稱，並由攝影師沈嘉豪拍攝相片，象徵文學在各人生命中留下的痕跡。



文學節成功吸引逾 2,000 人參與及兩岸三地媒體報導，並透過不同講座討論各重要的文學議題，「我們一方面在商業社會中推廣詩、文學、閱讀、寫作和文字的價值，另一方面讓人覺得這些東西就在我們生活裡面。」鄧小樺表示，他們透過計劃累積了關於場地安排與推廣的經驗，這對文學團體的成長很重要，會將之以文字總結，向公眾分享。

來年，香港文學館將繼續舉辦「文學季」，並更著重社區藝術的元素及對創作的推動，「我們舉辦很多推廣文學的節目，但創作者卻沒有受惠。推動『源流』發展其實很重要，所以我們會投放很多力量推動創作，期望引發更多重要的作品出現。」



滲透式的推廣和宣傳，透過不同類型的文學和跨媒體活動讓公眾對文學有更多認識和關注，並發掘本土重要的文學作品及新秀，意義重大。



The “Season of Hong Kong Literature” organised by the House of Hong Kong Literature in 2015 passed on the passion and love for literary books, transmitted historical knowledge of literature and promoted literary creative writing and criticism through a series of activities such as exhibitions, performances, talks, workshops and bookshops guided tours. Competitions, call for poems and publishing activities were also conducted to encourage creative writing among the public and discover excellent local literary works and new talents.

Professional conceptual planning to attract audience of all sectors

Tang Siu-wa, Director of the House of Hong Kong Literature, says the “literary season” organised by the non-governmental group picked “books” as the core theme because the role of books was crucial to the literary field. “‘Man lives only if books persist’ sounds heroic. It gives an impression different from the leisureliness that reading usually gives. We hope to show a clear, eye-catching direction and plan the event from a professional and expert perspective. We wish to bring impact to the literary circle and attract people from different sectors to participate.”

The “literary season” that spanned three months also featured the “Literary Season Commended Award”. Professional examiners were invited to recommend books published locally in 2014 so as to draw people’s attention to excellent local literary works. At the same time, a book review competition was hosted to promote literary criticism. The competition received 55 reviews, which was a satisfactory result. The multi-media performances organised during the event included poetry recitation by Hong Kong poets accompanied by music, recruitment of internet creative writing collaborated with Theatre Ronin, multi-media creative writing sharing sessions and performances. Writers, physical and behavioural artists and music performers were invited to participate so as to make reading a richer and more varied visual experience.

Cross-media activities to open up new directions for the promotion of literature

In the “INKcarnation: Literary Tattoos” exhibition, literature was represented in a brand new way. Calligrapher Chui Pui-chee painted the names of the favourite books of 35 culturati and celebrities on their bodies. It was recorded by photographer Sham Ka-ho, symbolising the traces that literature left in people’s lives.

The literary festival successfully engaged more than 2,000 people and attracted the attention of the media from Hong Kong, Taiwan and the Mainland. Through different talks and seminars, significant literary topics were discussed: “On the one hand, we promote poetry, literature, reading, creative writing and the value of words in a commercial society; on the other hand, we want people to feel these things are actually rooted in our daily life.” Tang believes the experience of venue arrangement and the marketing of literary activities is important for the growth of a literary group. She would summarise the experience in words to share with the public.

In the coming year, the House of Hong Kong Literature will continue the “literary season” project and focus more on communal arts elements and the promotion of creative writing: “We have hosted many literary promotion programmes but literary creators have not benefitted much from them so far. Promoting the development of ‘creation’ is very important indeed, so we will endeavour to encourage creative writing. We hope to see more significant works of Hong Kong literature in the future.”

The project’s pervasive promotion and marketing raises the public’s awareness for literature and enriches their literary knowledge through a rich variety of literary and cross-media activities. It is also worthy and meaningful for discovering significant local literary works and new talents.



Award for Arts Promotion

藝術推廣獎

Yat Po Singers Limited

一鋪清唱有限公司

得獎計劃 Award-winning Project

清唱跳出界 — 無伴奏跨媒介推廣計劃

Singing Outside the Box:

A Multimedia Scheme Promoting

A Cappella Performance



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於 2008 年成立的一鋪清唱，為香港首個專業無伴奏合唱劇團，以推動本地無伴奏合唱藝術發展及原創音樂、探索新穎表演模式為宗旨。劇團曾創作多個富本土特色及實驗性的無伴奏合唱劇目，培育了不少新一代的創作人，在 2012 年更開始舉辦課程及工作坊，推廣藝術教育。

建立合作夥伴計劃 擴闊觀眾層面

一鋪清唱於 2014/15 年度突破其以往的藝術推廣模式，與不同藝術團體及商業機構成為合作夥伴，透過創新的推廣手法，擴闊劇團的藝術視野及觀眾層。其中與太古地產合作策劃的「a cappella-la-la」計劃，就以上班族為對象，於太古坊進行三星期的駐場活動。

劇團的義務行政總監吳嘉美表示：「太古地產並非只是贊助者，他們本身也投入了很多資源與我們一起構思及製作這活動。」為徵集上班族參與，劇團藝術家曾於人流最多的午膳時間進行快閃表演活動，而三星期的活動亦十分多元化，包括大師班和工作坊、與上班族合演的四個實驗性演出、還有午間音樂會，親子工作坊等，整個活動參與人數超過二千人。「當時的一些參加者現已成為我們的忠實擁護者，反應非常理想。」



另類培訓課程 接觸新觀眾群

另外，劇團亦與太古資源合作，舉辦「動之以禮」大型員工訓練課程，由聯合藝術總監伍卓賢與多位駐團及客席藝術家，帶領集團旗下的 1,500 位前線售貨員學習無伴奏合唱，以帶出聆聽及與團體合作的重要性，並啟發他們應用於職場上。吳嘉美指出：「我們覺得這活動很有意義，讓我們接觸到平常不會、或沒有機會進入劇場接觸現場表演的群組。對我們來說也是一個很寶貴的經驗，對劇團日後安排及組織大型互動項目很有幫助。」

跨界合作演出 耳目一新的創作

除了商業機構外，劇團更跨界與香港中樂團合作，於香港文化中心音樂廳上演兩場「中藥還需中樂醫？」音樂會，透過人聲扮演的中樂樂器與真樂器融合交錯演奏，演出多首改編經典中樂曲目，創作出不一樣的作品。演出前，聯合藝術總監伍宇烈及駐團藝術家更與香港中樂團的樂師進行了三節互動工作坊，讓傳統樂師們認識劇團的音樂表演形式。

未來，劇團將投放更多資源於教育層面，以中學和大學學生為主要對象，推展網上教育平台，藉此建立更廣闊的觀眾群，亦將繼續與本地及外國藝術團體合作，推出不同的實驗性演出。

善用其他機構資源推廣無伴奏合唱，締造雙贏效果，並能嘗試不同跨界別演出，擴闊觀眾視野。快閃宣傳形式新穎有趣，能有效吸引大眾目光，有助開拓新觀眾群。



Established in 2008, Yat Po Singers Limited is the first professional a cappella choral theatre company in Hong Kong. The company aims at promoting the development of local a cappella and original music creation and exploring new forms of performance. It has created numerous experimental a cappella theatrical productions which are also rich in local characteristics, and has nurtured many new music writers and promoted arts education through organising courses and workshops since 2012.

Partnership projects to attract more audience

Yat Po Singers adopted a new approach in arts promotion in the year 2014/15 and began establishing partnerships with different arts groups and commercial organisations. Through creative marketing strategies, the company was able to broaden their artistic horizon and attract a wider audience. The project “a cappella-la-la”, co-organised with Swire Properties, was targeted at office workers, for whom three weeks of residency activities were hosted in Taikoo Place.

Ng Ka-mei, voluntary Executive Director of the company, says “Swire Properties was not only the sponsor of the event. They also provided a lot of resources to conceive and facilitate the activities.” In order to attract and engage office workers, the artists of Yat Po Singers organised a few flash performances during lunch time months before the residency. The three-week activities were diverse, including master classes, workshops, four experimental performances that involved office workers, afternoon concerts and parents-child workshops. More than 2,000 people participated in the entire event. “Some participants have now become our loyal fans. The result was very satisfactory.”

Unique training courses to reach out to new audience

Moreover, Yat Po Singers also cooperated with Swire Resources Limited to organise a large-scale employee training course, “Motivate through Courtesy”, led by Co-Artistic Director Ng Cheuk-yin and a few resident and guest artists of the company, to teach 1,500 frontline salesmen a cappella music. The project aimed at imparting the importance of listening to others and team spirit which would be useful for the employees’ daily work.

Ng Ka-mei points out: “We think the project is meaningful in the sense that we are able to reach out to audience who rarely or have no opportunity to go to the theatre for appreciating live performances. This is a precious experience for us as well. We learned how to organise mega public interactive events.”

Intersectoral performances bring new possibilities

Besides commercial organisations, the company also collaborated with the Hong Kong Chinese Orchestra and performed two sessions of the concert, “Herbal, Vocal or Motional?”, in the concert hall of the Hong Kong Cultural Centre. A repertoire of adapted versions of classical Chinese music was performed by real and vocal imitation of Chinese music instruments. At the pre-production period, the musicians of the Hong Kong Chinese Orchestra participated in three sessions of interactive workshops led by Co-Artistic Director Yuri Ng and resident artists of Yat Po Singers so that the traditional musicians could have a better understanding of the artistic style of the company.

Yat Po Singers plans to put in more resources on education in the future. An online educational platform targeting secondary school and university students will be launched for developing a wider audience. More partnerships with local and foreign arts groups are also on the horizon for producing different experimental performances.

The project efficiently makes use of the resources of other organisations to promote a cappella music while benefitting all the parties involved. The multi-disciplinary performances it experiments and widens the audience’s horizon. Its flash mob promotion is innovative and fascinating, effective for appealing to the general public and developing new audience.




Award for Arts Sponsorship

藝術贊助獎

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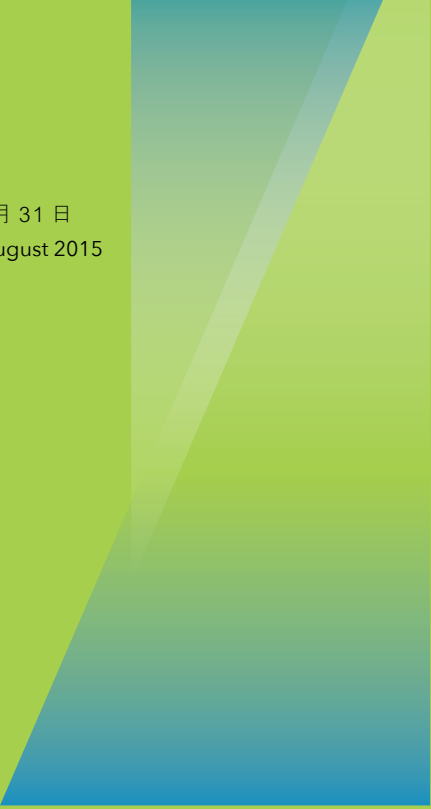




機構或個別人士在贊助藝術時，除了代表其對藝術活動的支持，亦代表他們對藝術的熱誠。就機構而言，更有助建立正面的形象。此獎項旨在表揚贊助人 / 機構 / 團體對推動香港藝術發展的貢獻，藉此鼓勵更多團體 / 機構 / 人士贊助香港的藝術活動。

In sponsoring an arts programme, an organisation or individual gives more than financial support but also demonstrates a dedication to arts. Arts sponsorship also build up a positive image for the sponsor. This award aims to recognise the contribution of sponsors to the arts development in Hong Kong and to encourage more extensive sponsorship for local arts programmes.

評審計算期：2014 年 9 月 1 日至 2015 年 8 月 31 日
Assessment Period: 1 September 2014 to 31 August 2015



Award for Arts Sponsorship

藝術贊助獎

Swire Properties Limited

太古地產有限公司



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太古地產一直致力推動藝術發展，積極支持各藝術團體及活動，曾兩度獲頒「藝術贊助獎」。其公共事務總監林珩表示：「太古地產一直著重社區聯繫，透過創建融合藝術和文化的共享空間，讓大眾在繁忙的商業社會中得以喘息。」

善用空間 分享藝術

在太古地產的空間所舉行的文化活動涵蓋表演及視覺藝術，當中有演出、展覽、比賽和工作坊等。「我們善用公司旗下的商廈大堂、街道和戶外空間，與公眾分享藝術，例如去年在『Taikoo Place Project After 6』中，我們與『一舖清唱』合辦了多場無伴奏合唱表演、大師班與工作坊，藉以推廣無伴奏音樂，同時為租戶的員工以及普羅上班族，提供一個工餘休憩的地方。」

在展覽活動「大象巡遊」裡，太古地產委約本地及國際藝術家、設計師、名人和品牌參與設計大象雕塑，並於旗下商場，如太古廣場及太古城中心等處展出；與此同時，邀請了有特殊學習需要的兒童繪畫小象雕塑，讓他們一展所長，以及舉辦藝術工作坊，向大眾推廣藝術及宣揚保護動物的重要性。

除了在旗下多個空間擺放超過 150 件當代藝術作品供市民參觀，更利用設於太古坊的「ArtisTree」，舉行不同類型的文化藝術活動。

持續贊助 貫徹共融理念

談到未來動向，林珩表示太古地產將繼續透過贊助，為香港的藝術和文化發展作出貢獻。「我們將預留經費，持續贊助藝術團體，以支持各類型高質素且獨特的活動。好像以莎士比亞戲劇來提升學生英語、戲劇及學習能力的香港小莎翁，就是由我們贊助創會和恆常資助的伙伴之一。」

太古地產期望繼續透過各項創新的藝術項目，推廣及貫徹「藝術無分國界地域」、「共享藝術」，與「將藝術文化與物業發展融合」的理念，為社會帶來豐富的文化藝術生活。

贊助不少團體於機構旗下物業進行藝術活動，活動內容多元化，涵蓋不同藝術範疇，能吸引新觀眾群欣賞，有助推廣本地藝術及推動文化發展。



This is the third time that Swire Properties has been honoured with the Award for Arts Sponsorship, in recognition of the company's ongoing commitment to promoting arts development in the community and sponsoring a wide variety of arts organisations and events. "At Swire Properties, we are committed to fostering vibrant communities in the neighbourhoods where we operate. We believe that creating shared spaces where arts and culture can flourish is a wonderful way for the local community to gather and enjoy new experiences" says Swire Properties' Head of Public Affairs, May Lam-Kobayashi.

Making use of shared spaces for the arts

Swire Properties has hosted a range of cultural events in its venues, including performances, exhibitions, competitions and workshops focused on performing and visual arts. "We make use of the lobbies of our commercial buildings, streets and outdoor areas for public arts events," say Kobayashi. "For example, we launched the 'Taikoo Place Project After 6' last year for employees of our office tenants, and collaborated with local a cappella group Yat Po Singers to host several sessions of a cappella performances, master classes and workshops for the public, office workers in the area and our staff."

In 2015, Swire Properties hosted the international Elephant Parade exhibition in Hong Kong, which saw elephant statues painted by local and international artists, designers and celebrities exhibited around Swire Properties' malls in Hong Kong as well as Taikoo Place, in an effort to raise awareness on elephant conservation. Children with special learning needs were invited to discover their artistic side through special workshops where they painted miniature baby elephant statues, whilst arts workshops were also organised for the public to help promote the importance of animal protection.

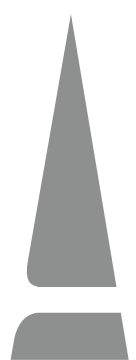
Swire Properties has amassed an impressive art collection, with more than 150 contemporary artworks currently on public display within the company's portfolio. ArtisTree, an event space located in Taikoo Place, is frequently used to host various cultural and arts activities.

Sustained sponsorship

Discussing future targets, Kobayashi says that Swire Properties will continue to contribute to the development of Hong Kong's arts and culture scene through various initiatives, including sponsorship. "We reserve funds to sponsor different arts organisations and support unique, interesting arts activities. For example, Shakespeare4All Hong Kong aims to improve students' competence in English, literature and performing arts through Shakespearean theatre. We are a founding sponsor of Shakespeare4All Hong Kong, and have enjoyed working closely with the organisation on shared activities, particularly for the public and for our staff and their families."

As the company looks ahead for 2016 and beyond, Swire Properties will continue dedicating its efforts to supporting the development of arts and culture in the city, as always in sustainable and creative ways.

Swire sponsors many organisations to conduct artistic activities in the company's properties. The diverse activities provide a rich and vibrant offering of art forms, which entice appreciation from new audiences and benefit the promotion of local arts and cultural development.



Adjudication

評審

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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 2014/15 年度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」、「藝術教育獎」、「藝術推廣獎」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。

The ADC 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 the ADC's Council members of the year 2014/15 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, Award for Arts Promotion and Award for Arts Sponsorship. All awards results are submitted to the chief adjudication panel for deliberation and making final decisions.



Adjudication

評審

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| 費明儀女士 | Ms Fei Ming-yee, Barbara |
| 盧偉力博士 | Dr Lo Wai-luk |
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| 陳錦成先生 | Mr Chan Kam-shing, Chris |
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| 梁偉詩博士 | Dr Leung Wai-sze |
| 涂小蝶博士 | Dr Tao Siu-tip |

舞蹈 Dance

| | |
|-------|--------------------------|
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| 鍾小梅女士 | Ms Chung Siu-mui, Ribble |
| 林波先生 | Mr Lam Po |
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| 余碧艷女士 | Ms Yu Pik-yim |

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| 高世章先生 | Mr Ko Sai-tseung, Leon |
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| | |
|-------|----------------------------|
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| 吳美筠博士 | Dr Ng Mei-kwan |
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| 潘國靈先生 | Mr Pun Kwok-ling, Lawrence |
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媒體藝術 Media Arts

| | |
|-------|------------------------|
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| 葉旭耀先生 | Mr Ip Yuk-yiu |
| 黎蘊賢女士 | Ms Lai Wan-yin, Orlean |
| 梁基爵先生 | Mr Leung Kei-cheuk |
| 鮑藹倫女士 | Ms Ellen Pau |

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| | |
|-------|-----------------------------|
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| 陳育強教授 | Prof Chan Yuk-keung, Kurt |
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| 劉鳳霞女士 | Ms Lau Fung-ha, Lesley |

戲曲 Xiqu

| | |
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| 張敏慧女士 | Ms Cheung Man-wai |
| 葉世雄先生 | Mr Ip Sai-hung |
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| | |
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| 馮美華女士 | Ms Fung Mei-wah, May |
| 鄺為立先生 | Mr Kwong Wai-lap |
| 韋志菲女士 | Ms Josephine Wai |

Nomination

提名

藝術界別提名人 Art Form Nominators

為積極鼓勵藝術家及團體參與，「2015 香港藝術發展獎」除接受公開提名外，亦設有「藝術界別提名人」，由資深藝術工作者擔任，就「藝術家年獎」、「藝術新秀獎」、「藝術教育獎」、「藝術推廣獎」及「藝術贊助獎」進行提名。

Besides accepting open nominations, “art form nominators” are introduced with an aim to actively encourage artists and arts groups to participate in the Awards. Comprising arts veterans, the “art form nominators” are invited to make nominations for the various awards including Artist of the Year, Award for Young Artist, Award for Arts Education, Award for Arts Promotion and Award for Arts Sponsorship.

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| 約翰百德先生 | Mr John Batten |
| 白朗唐先生 | Mr Tom Brown |
| 陳志華先生 | Mr Chan Chi-wa, Ernest |
| 陳頌瑛女士 | Ms Chan Chung-ying, Anna |
| 陳慶恩教授 | Prof Chan Hing-yan |
| 陳永華教授 | Prof Chan Wing-wah |
| 鄭政恆先生 | Mr Cheng Ching-hang, Matthew |
| 鄭威鵬(小西)博士 | Dr Cheng Wai-pang, Damian |
| 張可堅先生 | Mr Dominic Cheung |
| 范可琪女士 | Ms Fan Ho-ki, Kattie |
| 樊善標教授 | Prof Fan Sin-piu |
| 鄭佳玲女士 | Ms Joel Kwong |
| 林超榮先生 | Mr Lam Chiu-wing |
| 羅國豪先生 | Mr Law Kwok-ho |
| 羅淑敏教授 | Prof Law Suk-mun, Sophia |
| 梁科慶先生 | Mr Leung For-hing |
| 李焯桃先生 | Mr Li Cheuk-to |
| 麥淑賢教授 | Prof Mak Su-yin, Susanna |
| 譚美兒女士 | Ms Tam Mei-yee, Eve |
| 譚兆民先生 | Mr Tam Siu-man, Paul |
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| 鄭新文教授 | Prof Tseng Sun-man |
| 黃建宏先生 | Mr Wong Kin-wang, Kevin |
| 黃健庭(塵紓)先生 | Mr Wong Kin-ting |
| 楊秀卓先生 | Mr Yeung Sau-churk, Ricky |
| 楊嘉輝博士 | Dr Samson Young |



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主辦 Organiser



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