

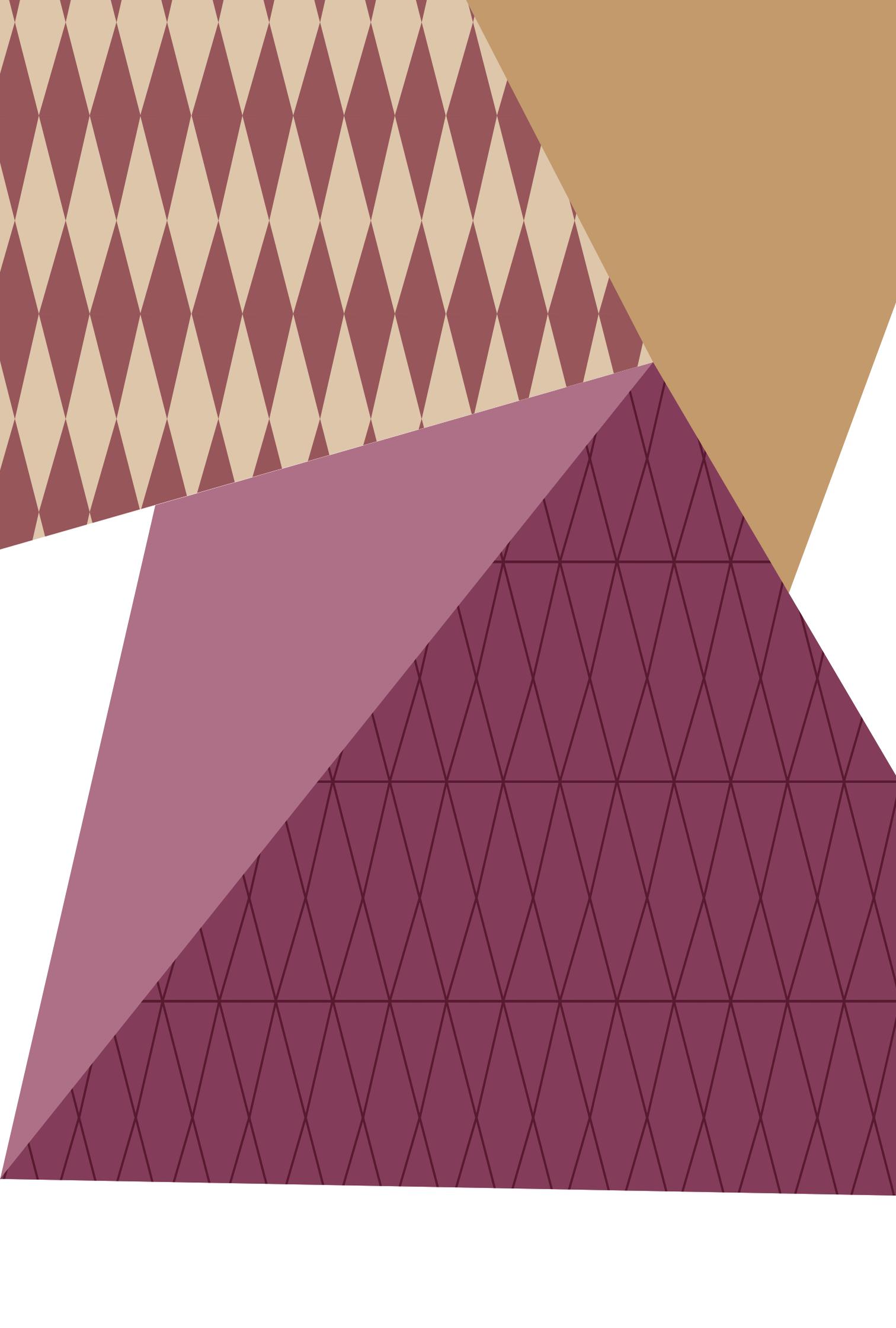
紀念特刊 SOUVENIR BOOK



香港藝術發展獎  
Hong Kong Arts Development  
AWARDS  
2010



香港藝術發展局  
Hong Kong Arts Development Council





香港藝術發展局於 1995 年成立，是政府指定全方位發展香港藝術的法定機構，專責策劃、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。

作為專責推動本港藝術發展的機構，藝發局積極推廣香港藝術家的工作和成就。「2010 香港藝術發展獎」是要表揚在香港文化藝術界有傑出成就及貢獻的藝術工作者和藝團，以及積極支持藝術活動的機構及團體，藉此鼓勵更多人士和機構參與推廣藝術的發展。

The Hong Kong Arts Development Council (ADC) is a statutory body set up by the government in 1995 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 research on policies.

The ADC is committed to promoting the works and achievements of artists in Hong Kong to the general public. The Hong Kong Arts Development Awards 2010 aims to give formal recognition to accomplished arts practitioners and groups, and organisations that have made significant contribution to the arts development in Hong Kong. By conferring awards on distinguished artists, the ADC hopes to enhance the social status of arts practitioners and encourage different sectors of the society to take part in the arts promotion.

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媒體藝術 Media Arts	洪強 Hung Keung
文學藝術 Literary Arts	梁秉鈞 ( 也斯 ) Leung Ping-kwan (Ye Si)
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銅獎 Bronze Award	香港四邑商工總會陳南昌紀念中學 HKSyc & IA Chan Nam Chong Memorial College

**非學校組 Non-school Division**

金獎 Gold Award	香港青年協會 The Hong Kong Federation of Youth Groups
銀獎 Silver Award	香港美術教育協會 Hong Kong Society for Education in Art
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## 獻辭

衷心祝賀“2010香港藝術發展獎”各位得獎者。香港藝術發展獎不但表揚藝術界年內對藝術發展的貢獻，也足顯本地不乏創意藝術精英。

今年獲獎的藝術工作者、藝團、機構、學校、傳媒和企業成就超卓，特此嘉許，當可鼓勵社會各界更熱心參與藝術工作。

自1995年起，香港藝術發展局一直致力推廣藝術、拓展觀眾網絡和培育藝術人才。香港作為亞洲藝術文化蓬勃樞紐，地位更形鞏固，香港藝術發展局實在功不可沒。

祝願藝術發展局在新一年竿頭日進，續創佳績。

行政長官

曾蔭權



## Message

Warmest congratulations to all the recipients of the Hong Kong Arts Development Awards 2010.

The Awards recognise not only significant contributions made in 2010 towards arts development, but also the impressive creative talent that our city offers.

By honouring the outstanding achievements of individual artists, arts groups and organisations as well as schools, the media and corporations, these Awards inspire greater community participation in all aspects of the arts.

Since 1995, the Arts Development Council has been instrumental in promoting the arts, audience building and grooming talent to firmly establish Hong Kong as a dynamic hub for arts and culture in Asia.

I wish the Council a very successful year ahead.

( Donald Tsang )  
Chief Executive

Hong Kong Special Administrative Region



## 主席獻辭

自 2007 年起，「香港藝術發展獎」已經成為本地文化藝術界的年度盛事。過去三年，香港藝術發展局已經頒發了逾百個獎項，以表揚在各個藝術界別有卓越成就的藝術工作者和藝團，以及積極參與推動藝術發展的人士、學校、團體和企業。

而每一個獎項都是對得獎者的成就和貢獻予以肯定及認同，他們各自憑藉對藝術的熱誠，於不同範疇上作出貢獻，成績卓越；在個人藝術造詣的追求之餘，亦同時提升了本地藝壇的整體水平。

在芸芸得獎者中，既有經驗豐富的藝術界前輩，也有充滿幹勁的後起之秀，展現本地藝壇百花齊放的景象。而更令人欣喜的是，各得獎計劃都讓我們看見藝術在社會各階層的影響力；當中不乏極具創意的活動，包括以藝術推動社會共融、關愛、環保、敬老，以及培育年青人的正面價值觀等，充分發揮藝術的社會功能。

文化藝術是一個城市不可或缺的重要發展元素，它能令城市充滿活力和創意。要推動香港成為一個國際大都會，我們必須為藝術界提供良好的發展空間，培育藝術工作者及藝團茁壯成長，為我們帶來形式多樣的藝術活動，提升城市的生活質素。

藉着舉辦一年一度的「香港藝術發展獎」，我們盼望能夠凝聚香港藝術界的力量，並鼓勵社會各界積極支持和參與，共同推動本港藝術發展，普及藝術，讓社會上每一個人都可以自由欣賞和參與藝術。

最後，要衷心感謝一班勞苦功高的評審小組成員，協助處理繁重的評審工作。54 位評審小組成員都是來自各個藝術界別的專才，他們以專業持平的態度，選出各個得獎者，使「香港藝術發展獎」能順利舉行。

香港藝術發展局主席

**王英偉** SBS 太平紳士

## Chairman's Message

Since 2007, the Hong Kong Arts Development Awards has become an annual fixture in the local arts scene. Over the past three years, the Hong Kong Arts Development Council (ADC) has presented more than a hundred awards to honour outstanding practitioners and groups working in different arts sectors, as well as individuals, schools, organisations and companies that have actively promoted the development of the arts in Hong Kong.

Every award is a recognition and endorsement of the recipient's achievements and contributions. With their keen passion for the arts, they have contributed in different areas and achieved outstanding results. As they pursue excellence in their field, they also raise the overall standards of the arts in Hong Kong.

The award winners include experienced veterans of the arts scene, as well as promising fledglings with unbounded energy. They reflect the diversity and dynamism of the arts in Hong Kong. Even more encouraging is the palpable influence award-winning projects have had on various sectors of the society. Testifying to the social function of the arts, these mostly creative events and activities have promoted social harmony and concern for the community, raised environmental awareness, and cultivated respect for the elderly and positive values among young people.

As an essential component of the development of a city, the arts and culture inject life and creativity into the urban landscape. For Hong Kong to become an international metropolis, we must provide the arts community with optimal space for growth, and nurture our artists and arts groups. The diverse range of artistic activities available will surely enhance the quality of life of our city's residents.

By staging the annual Hong Kong Arts Development Awards, we hope to harness the power of Hong Kong's artistic and cultural community, and encourage various sectors to support and be a part of Hong Kong's artistic development. By making the arts more accessible, everyone in Hong Kong will be able to appreciate and participate in them freely.

Last but not least, I would like to express my sincere gratitude to the 54 members of the assessment panel for their hard work throughout the arduous judging process. All of them are well-known experts in their respective fields; and they have contributed to the awards programme's success by helping to select the winners in a professional and impartial manner.

**Wong Ying-wai, Wilfred** SBS, JP  
Chairman, Hong Kong Arts Development Council

# 2010 香港藝術發展獎

## Hong Kong Arts Development Awards 2010

終身成就獎 Life Achievement Award

顧嘉輝 Koo Ka-fai, Joseph

傑出藝術貢獻獎

許鞍華 Ann Hui

Award for Outstanding Contribution in Arts

年度最佳藝術家獎

Award for Best Artist

藝術評論 Arts Criticism

舞蹈 Dance

戲劇 Drama

電影 Film

媒體藝術 Media Arts

文學藝術 Literary Arts

音樂 Music

視覺藝術 Visual Arts

戲曲 Xiqu

羅展鳳 Law Tsin-fung, Angela

金瑤 Jin Yao

莊梅岩 Chong Mui-ngam

陳宇峰 Chan Yu-fung, John

洪強 Hung Keung

梁秉鈞 (也斯) Leung Ping-kwan (Ye Si)

吳美樂 Mary Wu

林玉蓮 Lam Yuk-lin

王瑞群 (王超群) Wong Shui-kwan (Wong Chiu-kwan)

藝術新秀獎 Award for Young Artist

舞蹈 Dance

戲劇 Drama

電影 Film

媒體藝術 Media Arts

文學藝術 Literary Arts

視覺藝術 Visual Arts

戲曲 Xiqu

黃磊 Huang Lei

張飛帆 Cheung Fei-fan

賴恩慈 Lai Yan-chi

張瀚謙 Cheung Hon-him

鄒文律 Chau Man-lut

鄧國騫 Tang Kwok-hin

黎耀威 Lai Yiu-wai

藝術推廣獎 Award for Arts Promotion

團體 / 機構組 Group / Organisation

金獎 Gold Award

銀獎 Silver Award

銅獎 Bronze Award

通利音樂基金 Tom Lee Music Foundation

醫院管理局中樂團

Hospital Authority Chinese Orchestra

戲曲品味 Hongkong Opera Preview

藝術贊助獎 Award for Arts Sponsorship

渣打銀行

Standard Chartered Bank

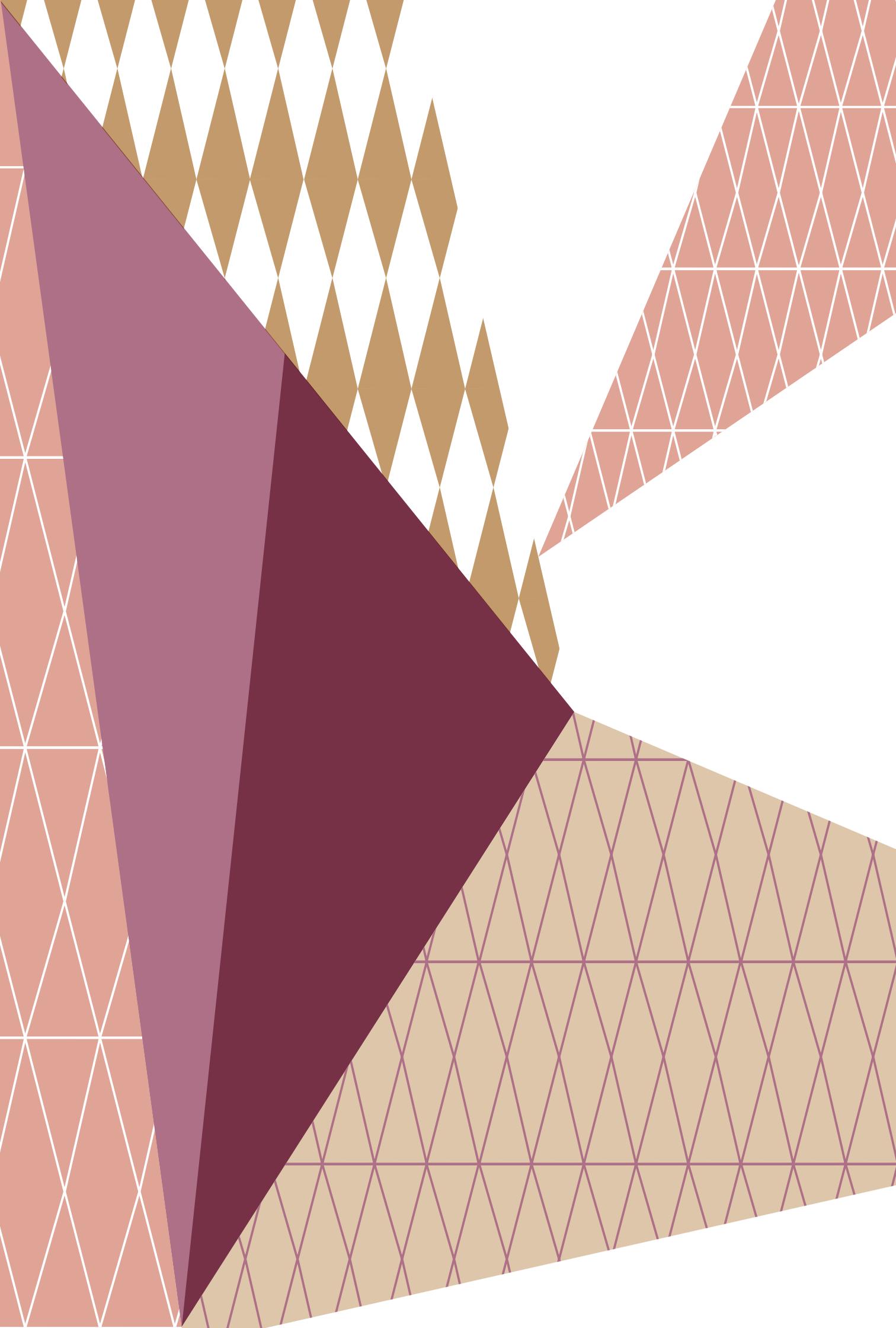
## 藝術教育獎 Award for Arts Education

學校組 School Division	得獎學校 Name of School (計劃名稱   Awarded Project)
金獎 Gold Award	大埔舊墟公立學校 Tai Po Old Market Public School (社區為本位藝術與環境保護教育計劃   Edu.Green.com)
銀獎 Silver Award	香港道教聯合會雲泉學校 Hong Kong Taoist Association Wun Tsuen School (多元文化綜合藝術年   The Year of Multicultural Integrated Art)
銅獎 Bronze Award	香港四邑商工總會陳南昌紀念中學 HKSYP & IA Chan Nam Chong Memorial College (社區為本藝術服務計劃之「孝祭」   Community Based Services Through Art Activities In Piety)
優異表現獎 Certificate of Merit	中華基督教會基法小學 (油塘) C.C.C. Kei Faat Primary School (Yau Tong) (匯聚原創力量，發揮藝術潛能   Creative Collective: Potentials in the Arts Unleashed)
	中華聖潔會靈風中學 China Holiness Church Living Spirit College (人人都是藝術家   Everyone is an Artist)
	香港靈糧堂幼稚園 Hong Kong Ling Liang Church Kindergarten (跳進「藝術方舟」，譜出「美」的人生   On Board the Ark of the Arts: Composition of a Beautiful Life)
	香港聖公會何明華會督中學 HKSJKH Bishop Hall Secondary School (藝能動畫   Art Gears)
	救恩書院 Kau Yan College (校本「藝術強化生命」計劃   Life Gets an Artistic Boost: A School-based Project)
	妙法寺陳呂重德紀念中學 MFBM Chan Lui Chung Tak Memorial College (藝術教育—引領學生走向健康積極的人生   Guiding Students to a Healthy, Positive Life: An Arts Education)
	保良局羅氏信託學校 Po Leung Kuk Law's Foundation School (微聲行動   Voice in the Arts)
	伊利沙伯中學舊生會小學分校 Queen Elizabeth School Old Students' Association Branch Primary School (藝術多面體   The Multi-facets of the Arts)

## 非學校組

### Non-school Division

得獎單位 Name of Awardee (計劃名稱   Awarded Project)	
金獎 Gold Award	香港青年協會 The Hong Kong Federation of Youth Groups (2009-10 無伴奏合唱教育計劃   2009-10 Learning a cappella – Singing with Style)
銀獎 Silver Award	香港美術教育協會 Hong Kong Society for Education in Art (美育薈萃 · 匯資創藝   A Showcase of Arts Education · A Hub of Talents and Creativities)
銅獎 Bronze Award	戴繼志 Dai Kai-chee (創意水彩藝術的教育與推廣   Creative Watercolour Art: Education and Promotion)
優異表現獎 Certificate of Merit	藝術人家 Art Home (鞋子、孩子走天下   Children Steps: Boots to the Future)
	好戲量 FM Theatre Power (尋找展望劇場   Playforward Theatre Project)
	香港中樂團 Hong Kong Chinese Orchestra (Chinese Music Alive 音樂推廣計劃   Chinese Music Alive Scheme)



# 終身成就獎

## Life Achievement Award

「終身成就獎」旨在表揚多年來對香港藝術有重大貢獻的藝術大師，頒予獲藝術界公認其藝術成就的人士。

今年，「終身成就獎」得主為著名作曲家及編曲家顧嘉輝先生。

The Life Achievement Award aims to recognise the continued contribution of Hong Kong arts masters whose achievements are widely acknowledged by the arts community.

This year, the honour is bestowed on renowned composer and music arranger Mr Koo Ka-fai, Joseph.



終身成就獎

Life Achievement Award

顧嘉輝

Koo Ka-fai, Joseph

1931 年生於廣州，原籍江蘇吳縣，是享譽國際之作曲家及編曲家。

出生於書香世家，父親為畫家，擅長古董鑑定；胞姊顧媚為上世紀五、六十年代著名歌星及演員。四十年代末與母親及弟弟來港定居。到了五十年代，受姊姊影響，開始對音樂產生興趣，並跟隨菲律賓籍音樂人學習鋼琴，開始於夜總會當琴師。其後成為樂隊領班，展開了音樂事業的生涯。

1961 年，邵氏開拍電影《不了情》，電影公司公開徵求電影歌曲，結果其作品《夢》被揀選成為插曲。這是其發表的第一首歌曲，唱歌者正是任該片幕後代唱的顧媚。同年獲得獎學金，赴美國柏克萊音樂學院攻讀音樂。1963 年學成返港，為邵氏電影作曲、編曲與配樂，往後數年先後獲得「金馬獎最佳音樂」及亞洲電影節「最佳電影歌曲」等獎項。1967 年無綫電視啟播，應邀加入任音樂總監，負責綜藝節目《歡樂今宵》之現場伴奏。

隨後專注於電視劇主題曲創作，1974 年為劇集《啼笑姻緣》所寫之同名主題曲大受歡迎，掀起了香港流行曲之熱潮。此曲改變了當時以改編外語歌曲為主的現象，粵語流行曲逐漸成為本地樂壇主流。1981 年再度赴美進修音樂，回港後除繼續創作劇集主題曲外，亦參與廣告音樂創作。

多年來歌曲創作量逾一千二百首，包括與黃霑合作的《狂潮》、《陸小鳳》、《家變》、《奮鬥》與《倚天屠龍記》等，皆為家傳戶曉之電視劇集主題曲。

九十年代退休並移居加拿大，但仍熱心推動香港樂壇發展。

數十年來曾獲獎項不計其數，主要獎項包括：香港電台十大中文金曲「最高榮譽獎」(1981)、由英女皇頒授之「大英帝國員佐勳章」(MBE) (1982)、無綫電視「十八年主題金曲大獎」(1985)、香港商業電台「最有貢獻作曲人」大獎(1987)、香港作曲家及作詞家協會「音樂成就大獎」(1997)，以及由香港特別行政區政府頒授之「銅紫荊勳章」(BBS) (1998)。

A native of Wu County, Jiangsu Province, born in Guangzhou in 1931; an internationally acclaimed composer and music arranger. Hailing from a scholarly family, his father was a painter who specialised in the appraisal of antiques; his sister Koo Mei, Carrie, is a famed singer and actress who rose to stardom in the 1950-60s.

Arriving in Hong Kong with his mother and siblings in the late 1940s; caught the music bug from his sister in the 1950s and learned to play the piano from a Filipino musician; played the role as a pianist at the nightclub; became a bandleader and broke into a career in music.

In 1961, he entered the theme song competition organised by the Shaw Brothers for *Love without End*. His entry and published debut, *Dream*, which made the cut for the film soundtrack, was performed by Koo Mei, who provided the dubbed singing voice for this film. That same year, he attended the Berklee School of Music in Boston on a scholarship.

Returning to Hong Kong in 1963, he began composing, arranging and scoring music for Shaw Brothers films, winning a string of awards such as Best Music in the Golden Horse Awards and Best Original Film Score at the Asian Film Festival. When Television Broadcasts Limited (TVB) began broadcasting in 1967, he was invited to join as a director of music, overseeing live musical accompaniment of the variety show *Enjoy Yourself Tonight*.

He later turned his focus to writing TV theme songs. In 1974, the theme song he wrote for the drama series, *The Fatal Irony*, started a craze, which blazed the trail for local pop music. It was this song, the erstwhile norm of covering western pop songs has turned on its head, bringing Canto-pop to the mainstream.

In 1981, he decided to go to the US for further studies in music. Upon return he ventured into writing music for commercial advertising besides his work for television.

He has output more than 1,200 songs through all these years, including hits written in collaboration with James Wong for such popular drama series as *Hotel*, *Luk Siu Fung*, *A House is Not a Home*, *Conflict* and *Heaven Sword and Dragon Sabre*. In the 1990s, he retired and migrated to Canada but he still remains active in promoting the local music scene.

He has amassed a string of awards over the decades, notably the Highest Honour at the Radio Television Hong Kong Top 10 Gold Songs Awards in 1981; Member of Order of the British Empire (MBE) presented by the Queen in 1982; the "18 Years of Gold Songs" award from Television Broadcasts Limited in 1985; the "Distinguished Contribution of a Composer" award from Commercial Radio Hong Kong in 1987; the "Hall of Fame" award from the Composers and Authors Society of Hong Kong Ltd in 1997 and a Bronze Bauhinia Star (BBS) from the Hong Kong SAR Government in 1998.





今日香港粵語流行音樂工業發展成熟，無論在中、港、台、不同亞洲地區，及至美國、加拿大，只要有華人的地方，粵語流行曲總會成為潮流中不可或缺的一環。這番景象，得來並非偶然，過去數十載經過不少樂壇功臣的苦心經營，而當中絕對不得不提顧嘉輝的名字——他，可說是開創整個粵語流行樂壇的風雲人物。

## 開闢粵語流行曲新天地

若要為粵語流行曲編寫歷史，關鍵的創始期和轉折階段要追溯至上世紀七十至八十年代。當年歐西流行曲獨領風騷，其他如國語時代曲或粵語流行曲均未見普及。可就在1974年，顧嘉輝開闢了一個歷史性的粵語流行曲新天地——由他作曲的《啼笑姻緣》電視主題曲成為大熱，廣受普羅大眾歡迎；由此，掀起了粵語流行曲往後數十年的風潮。

在那個娛樂選擇相對匱乏的年代，家家戶戶晚上的消遣，就是一家共聚天倫，觀賞《倚天屠龍記》（1978）、《網中人》（1979）、《上海灘》（1980）等電視劇集。電視連續劇＋主題曲＋紅歌星的「鐵三角」組合，構成了香港七十到九十年代初流行樂壇的一道獨特城市景觀；熱潮與影響所及，遠至東南亞各華人聚居地。粵語歌曲與歌星的地位得以提升，並且跨進流行文化的新紀元，顧嘉輝可謂功不可沒。

當年家喻戶曉的電視劇主題曲，經歷歲月浮沉而歷久彌堅，今天已成為香港人的經典金曲；加上數十年來逾一千二百首歌曲的創作量，顧嘉輝對本地樂壇的貢獻可說無人能出其右。

## 學徒式在職音樂訓練

作為著名作曲家及編曲家的輝哥，今時今日其殿堂級地位不容置疑，但原來他當初踏進音樂世界時卻頗有點無心插柳。小時候輝哥愛繪畫，他的繪畫天份較音樂方面為人所注意，他之所以對音樂產生興趣，是受到姐姐顧媚的啟發。當時顧媚在夜總會當歌手，輝哥便嘗試自己摸索如何為她彈琴伴奏，想不到始於一個如此單純的動機，讓他從此走上了終身的音樂之途。

他的啟蒙導師，正是顧媚當時的男朋友花顯文。花先生當年為琴師，常教輝哥彈琴、伴奏的技巧，有時更會在小休時間讓輝哥接手代彈一節。久而久之，輝哥逐漸熟習了夜總會表演的運作，由一小段的代彈到後來間中當「替工」作一、兩晚表演；待他資歷和人脈都累積漸豐，便自行組織樂隊，當上琴師和領班，應邀到各處夜總會演出。當年他曾合作的歌手包括方伊琪、鳴茜、逸敏等，都是唱英文歌為主。輝哥憶述：「當時幾乎清一色是唱英文歌，粵語歌曲根本『不入流』，不受人歡迎。」

由於對音樂的興趣愈發濃厚，輝哥更一邊工作一邊跟隨一名菲律賓音樂人學彈琴，又跟隨另一名中國人學樂理。輝哥說：「當喜歡一樣東西，就會千方百計去找老師來學習。」

## 赴美國進修音樂

輝哥在上世紀六十年代曾獲獎學金，遠赴美國波士頓的柏克萊音樂學院 (Berklee School of Music，目前改名為 Berklee College of Music) 進修音樂。他形容自己當時歡喜若狂，「比中馬標更高興！」進修夢想得以成真，他要多謝方逸華的幫忙，當年正是由她引介自己往見邵逸夫。得到對方慷慨資助旅費，以及包辦他赴美後太太在港的生活費，輝哥終順利成行。

輝哥在學院獲得了全面而整體的音樂訓練，包括演奏、作曲及編曲等。以往雖熟悉音樂技巧和編曲道理，但其實從未受過正規訓練；在學院裏有機會認識到不少學術和專業知識，情況有如為他「打通」了思路般，使他對音樂的理解更加通透。他認為，這一年學習對他助益甚深，他對學校的教導深有所感：「學校所教的很重要，這些根基，如靠自己摸索可能要多花好幾年時間！」

從前輝哥在音樂上較常進行編曲，即把歐西樂曲改編成適合在本地夜總會演出的音樂，較少有原創音樂。但在這次出國進修後，機會隨即來臨，他得以大顯身手。

## 初試啼聲：電影配樂

輝哥回港後，首件事情就是去向邵逸夫致謝。未幾他開始替邵氏和嘉禾出品的電影做配樂，雖然他與邵氏公司並沒有合約約束，但持續合作，關係良好。

過去，顧嘉輝為邵氏和嘉禾等電影公司創作過不少歌曲和配樂，他自己印象較深刻的是電影《何日君再來》的插曲《靜靜的黑夜》(1966，靜婷主唱)，此曲曾榮獲第五屆金馬獎最佳音樂(1967)。那段時期由他配樂的電影《萬花迎春》(1964)與《秋霞》(1976)，也分別獲得第三屆和第十四屆金馬獎最佳音樂。初嘗大銀幕音樂創作，可說成績斐然。

輝哥覺得做電影音樂要兼顧更多方面，對音樂人來說可以有更全面的嘗試。他主力創作電視歌曲，但歷年來也有不少電影配樂和主題曲作品，包括李小龍主演的《精武門》(1972)、《龍爭虎鬥》(1973)和《死亡遊戲》(1978)；吳宇森導演的《英雄本色》(1986)；以及《秦俑》(1989)等。

## 輝煌時代：流行曲與電視劇同步興起

輝哥加入無綫電視，是由電視製作人蔡和平引介的。當年他剛從美國回來，繼續回到夜總會當樂隊領班。適逢無綫電視即將啟播，蔡和平負責策劃綜藝節目《歡樂今宵》，他在夜總會看過輝哥的演出後，便邀請他組織樂隊為節目做現場伴奏。

《歡樂今宵》由無綫電視啟播起便開始播出，切合本地人的文化和口味，大受觀眾歡迎，共播出了27年，是最長壽的綜藝節目。輝哥猶記得當年一伙人合作得很開心。節目一星期連續五晚現場直播，他每晚都要當現場大樂隊的領班，極富挑戰性；當遇到有來自台灣等外地歌手到場演出，他便要隨時配合，為這些歌手預備編曲和樂譜。「這是很好的訓練！」輝哥笑說。但為了更專注於電影和電視劇歌曲創作，輝哥不久便淡出《歡樂今宵》的現場演出。

說到最深入民心的顧嘉輝作品，當然要數電視劇主題曲，其中由仙杜拉主唱的《啼笑姻緣》絕對是經典中的經典；而亦是因為此曲，正式帶動了香港流行曲熱潮。那時，輝哥正替仙杜拉和亞美娜 (Amina) 的「筷子姊妹花」組合製作英文專輯，靈機一動，提議由慣唱英文歌的仙杜拉來主唱這首帶中國小調味道的歌曲。該劇編導王天林竟又同意，最後出來效果令人驚喜，大受歡迎，一時唱得街知巷聞。

1974年《啼笑姻緣》劇集與主題曲火速興起，同年又有廣受歡迎的《鬼馬雙星》，由許冠傑主演和主唱電影主題曲，這支「雙響炮」為香港樂壇劃下了一個重要的分水嶺，扭轉了改編外文歌曲的常規，開始推動本地原創音樂。而隨着電視的普及，電視節目成為了最受歡迎的大眾娛樂，此後各式連續劇、武俠劇陸續登場，掀起連番熱潮；再加上由輝哥創作、長期高踞流行榜首的劇集主題曲，造就了一代港人的集體回憶。

輝哥謙遜地表示：「無綫電視的劇集日日在播，且大受歡迎，幫了我很多，使我的音樂家喻戶曉。」但其實，電視劇大熱，主題曲流行，歌者大紅大紫，這着實是個同步又互動的連環關係——在天時地利人和之下，既為本地樂壇創出一片興盛景象，亦為一代拼搏、辛勞的港人提供了最佳的娛樂、最湊效的強心針。

1 顧嘉輝、葉麗儀與作曲家梅廣釗參與上海世博「香港活動周」的開幕獻奏。

Joseph Koo, Frances Yip and composer Mui Kwong-chui performed at the opening ceremony of Hong Kong Week at Shanghai Expo 2010.



## 事業巔峰：再往進修

上世紀八十年代，顧嘉輝正值事業高峰之際，卻毅然暫別香港樂壇，再次到美國進修音樂。回想當年何以作出如斯決定，他憶述：「那時候確實正處於高峰……但真的太忙、壓力很大。我很想轉變一下，於是便想到再去進修，學點新鮮事情。」

得到無綫電視的贊同和負責學費，輝哥於是前往美國 Dick Grove Music Workshop 進修半年。這次跟六十年代往柏克萊音樂學院的學習十分不同。「第一次在波士頓的學習較為學術性，這次則較商業性，也有學到關於廣告音樂的創作和推廣方法。」

學成回來，除了繼續創作電視劇音樂外，輝哥更開拓了廣告音樂的領域。相比起電視歌曲，廣告歌更要精簡，短短數句就要帶出主題，要令人馬上留下深刻印象。他說：「最巔峰時，每四至五首電視廣告歌中，便有一首由我作曲的。」

## 細談創作種種

輝哥如此多產，「死線」往往迫在眉睫，關於創作靈感，他自有一套看法：「我覺得靈感是由自己製造出來的。我的經驗是，先了解劇集的故事大綱，再給我一個安靜的環境——沒有電話、沒有人打擾，就是我最重要的創作條件。」

至於合作伙伴方面，不得不提黃霑。輝哥坦言黃霑是他合作最長久、也是最有默契的拍檔，每次都是他先作曲再交黃霑填詞；二人合作無間，在音樂上的互相了解幾乎已達致說一知二的地步。

問到輝哥自己最滿意的作品是甚麼，他回應：「每首作品我都只會待滿意後才交出去。我想，別人認為滿意，比我自覺滿意更重要呢！」談着談着，輝哥自言個人較喜愛的作品是《忘盡心中情》（1982年《蘇乞兒》主題曲，葉振棠主唱）。

## 回看樂壇

九十年代輝哥移民加拿大，退休後他重拾繪畫，在2006年更與姐姐顧媚和弟弟顧嘉鏘舉辦聯合畫展。展覽中，除了一幅朋友的肖像畫外，全部畫作售罄。現在輝哥閒來繪繪畫，作作曲，寫意之至。

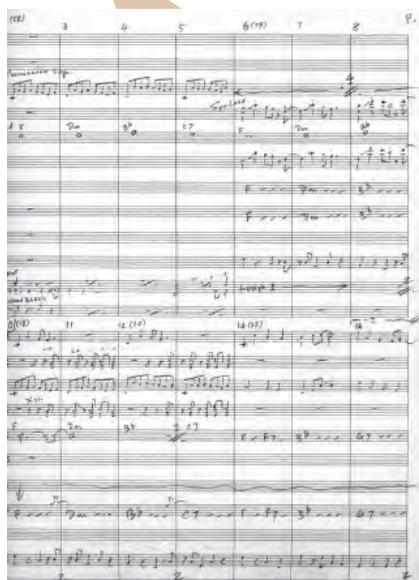
至於他對近年香港樂壇又有何看法？輝哥認為唱片業的低潮，絕對嚴重影響到作曲人的發展。現時音樂都可放到網上讓人隨時下載，雖然無疑是個讓音樂更易普及的機遇，但另一方面就將唱片業摧殘了。他期望將來有新的媒體出現，能製造另一個樂壇高潮。

對於欲投身音樂發展的新一代，輝哥有一番出自個人體會的由衷之言：「有些人以為能寫一兩句 melody 便是懂作曲，這態度其實很錯誤。我認為應先充實自己，多增進音樂上的知識。這樣機會來到時，才能充分掌握。」

## 陪伴香港人成長的經典金曲

「我地大家，用艱辛努力寫下那，不朽香江名句。」於上世紀七十年代誕生的顧嘉輝作品《獅子山下》，到了廿一世紀，當香港遇上經濟衰退、非典型肺炎肆虐的艱難時刻時，它仍然是港人的強心針，成為港人低潮時同舟共濟的支持；背後體現出一種香港精神。

無容置疑，粵語流行曲的輝煌年代，伴隨着這個小島在上世紀七、八十年代經濟和民生的騰飛，見證了香港的傳奇發展。輝哥所創作的經典金曲，緊貼香港時代的脈搏，陪伴着幾代人的成長。不論在繁榮盛世，抑或低沉逆境，它們都猶如老朋友般與港人常伴同行，成為了社會大眾的推動力。



2 顧嘉輝於 2010 年參與香港中樂團的演出  
《俠骨柔情 - 顧嘉輝名曲精選 II》。  
Joseph Koo participated in a performance of  
the Hong Kong Chinese Orchestra in 2010.



相片由香港中樂團提供  
Photo provided by Hong Kong Chinese Orchestra

Cantonese popular music, often referred to as Canto-pop, is a highly developed industry today. Wherever there are ethnic Chinese – be they in Mainland China, Hong Kong, Taiwan and other parts of Southeast Asia, or even the United States and Canada – Canto-pop will always be an indispensable part of the popular culture and trends. This development did not come about by chance, but through decades of hard work by doyens of the music industry. Of these, Koo Ka-fai, Joseph is the name synonymous with Canto-pop, the kingpin without whom this popular musical genre could hardly come into existence.

## A New Era of Canto-pop

If one were to pen a history of Canto-pop, the genre's beginning and turning points could be traced to the 1970s and 1980s. It was then the golden age of western pop music in Hong Kong, Mandarin and Cantonese songs were not at all popular. In 1974, however, Joseph Koo blazed a trail in Canto-pop history when his composition – the theme song of the television drama serial *The Fatal Irony* – became a runaway hit in Hong Kong. Since then, Canto-pop has gained its popularity for the following decades.

At a time when there were few avenues for people to amuse themselves, nightly broadcasts of TV drama serials like *Heaven Sword and Dragon Sabre* (1978), *The Good, the Bad and the Ugly* (1979) and *The Bund* (1980) became the main form of entertainment for almost every family throughout the city. The “unbreakable triangle” of TV drama serials, their theme songs and the popular singers performing them became a unique phenomenon in Hong Kong's popular music scene between the 1970s and the early 1990s. This phenomenon was even exported to foreign shores, reaching Chinese communities in

Southeast Asia. Thanks to Joseph Koo's work, the status of Cantonese songs and singers was elevated, and at the same time, a new era of Canto-pop in the popular culture has started.

These popular theme songs have stood the test of time to become veritable classics in Hong Kong today. Joseph Koo, with his enormous output of more than 1,200 songs over the decades, is unmatched in the contribution he has made to the local music scene.

## A Musical Apprentice

Koo's eminent position in song-writing and music arrangement is unassailable, but it is also somewhat serendipitous considering how he started out in the music business. As a child, Koo liked to paint, and his artistic talent was noted more than his musical ability. It was his older sister, Koo Mei, who kindled his interest in music. At that time Koo Mei was a singer in a nightclub, and Koo was trying to learn the piano himself so that he could provide piano accompaniment for his sister. It was from this simple objective that Koo embarked on his career in music.

His first mentor was Koo Mei's then-boyfriend Hua Hsien Wen. Hua was a pianist and often instructed Koo on the techniques of piano-playing and musical accompaniment. At times he would allow Koo to take over on the piano while he took a break. In time, Koo became familiar with the ins and outs of a nightclub act. He progressed from an understudy, taking over from the pianist for one or two numbers, to become a substitute who played one or two full nights. After building up more experience and a wider network of friends, Koo decided to form his own band with himself as pianist and bandleader. Koo's band

performed in various nightclubs, and worked with singers like Fong Yi-kei, Ng Ming-sin and Yi Min, who sang mostly English songs. "At the time it was almost 100% English songs," Koo recalled. "Cantonese tunes could not even get a foot in. Nobody liked them."

Given his growing passion for music, Koo began taking piano lessons from a Filipino musician and learning music theory from a Chinese instructor at the same time he was working in the band. He said: "When you like something, you'd do anything to find someone to teach you."

## Studying music in the US

In the 1960s Koo received a scholarship to study music at Berklee School of Music (later Berklee College of Music) in Boston, USA. He described himself as being ecstatic. "It was happier than winning the lottery!" Koo remained grateful to Fong Yat-wah, Mona, for helping him realise his dream of studying overseas. It was Mona Fong who introduced him to Run Run Shaw, who generously sponsored his overseas trip and took care of his wife's living expenses in Hong Kong. Koo finally made his way to the US.

At Berklee, Koo received a rigorous and complete education in music, which included instruction in performance, composition and arrangement. Although he had been familiar with musical techniques and principles of music arrangement, he had never received any formal training before. At the School, Koo had the opportunity to acquire a great deal of academic knowledge and professional know-how, allowing him to gain more thorough understanding of music. Koo strongly believed that, what the School taught was very important. "Building up these foundations would have taken me years if I had to do it on my own."

Prior to his training in the US, Koo had been more involved in music arrangement, remoulding western music into tunes that were suitable for local nightclub acts. He seldom had his own original compositions. After his return from the US, however, opportunities were to come his way, which allowed his talent to shine.

## First Forays into Movie Soundtracks

The first thing Koo did when he came back to Hong Kong was to visit Run Run Shaw to thank him. Very soon he was composing soundtracks for films produced by Shaw Brothers and the Golden Harvest Group. Although he was not bound by contract, he had an excellent and ongoing working relationship with them.



- 3 顧嘉輝於 1982 年獲頒授「大英帝國員佐勳章」(MBE)。  
Joseph Koo was conferred the Member of Order of the British Empire (MBE) in 1982.
- 4 過去數十年，顧嘉輝所獲的音樂獎項無數。  
Over the last few decades, Joseph Koo received numerous musical awards.
- 5 顧嘉輝在 2006 年與姐姐顧媚及弟弟顧嘉鏘舉辦聯合畫展。  
In 2006 Joseph Koo held a joint art exhibition with his sister Koo Mei and younger brother Koo Kar-cheung.

Joseph Koo composed many songs and soundtracks for Shaw Brothers and Golden Harvest; among them, the one that left the deepest impression on him was the song *The Tranquil Dark Night*, sung by Tsing Ting and featured in the movie *Till the End of Time* (1966). It won the Best Music Award in the 5th Golden Horse Awards in 1967. Two other films that he wrote soundtracks for, *Ten Thousand Blossoms in Spring* (1964) and *Chelsia My Love* (1976), also won the Best Music Award in the 3rd and 14th Golden Horse Awards respectively. His first forays into movie soundtracks had proved a great success.

Koo feels composing music for films is a greater challenge for musicians because there are so many aspects to take into consideration. Despite his focus on television music, Koo created soundtracks and songs for many movies, including the Bruce Lee movies - *Fist of Fury* (1972), *Enter the Dragon* (1973) and *The Game of Death* (1978); John Woo's *A Better Tomorrow* (1986); and *A Terracotta Warrior* (1989).

## Golden Age: Symbiosis of Popular Songs & TV Serials

It was through TV producer Robert Chua's introduction that Koo joined Television Broadcasts Limited (TVB), which was soon to be broadcast at the time. When Koo returned from the US, he continued to be a bandleader and performed in nightclubs. After Chua caught his performance at a nightclub one evening, he decided to engage Koo to lead the live band for the brand new variety show *Enjoy Yourself Tonight*, which Robert Chua was producing.

*Enjoy Yourself Tonight* was launched since the birth of TVB, it was very much geared towards local cultures and tastes and well-

received by the general Hong Kong audiences. It made history as the longest running TV variety show in Hong Kong, which lasted for 27 years.

Koo still recalled the happy times with his colleagues in the show. The programme was broadcast live every night five days a week, and he was the bandleader every evening. It was a very challenging job. There were often singers from Taiwan or overseas who performed in the show, and he had to prepare music arrangements and scores for their performances at short notice. "It was excellent training!" Koo quipped. To focus more on his film and television music, Koo soon stopped doing live performances on *Enjoy Yourself Tonight*.

Theme songs for TV drama serials remain the most popular and well-loved of all Joseph Koo's works, among which *The Fatal Irony*, sung by Sandra Lang, was a classic favourite. In fact, it was this song that blazed the trail for local pop music. At the time Koo was producing an English album for The Chopsticks, a singing duo made up of Sandra Lang and Amina. In a flash of genius, Koo suggested that Sandra Lang, who was better known for singing English songs, to try her hand at *The Fatal Irony*, a song reminiscent of a Chinese ditty tune. Rather unexpectedly, the serial's producer Wong Tin-lam agreed to his suggestion. When the song came out, it broke all expectations and became a huge hit in Hong Kong.

The meteoric rise of *The Fatal Irony* and its theme song in 1974 was accompanied by the wildly popular movie *Games Gamblers Play*, starring Sam Hui, who also sang the theme song of the film. This "double whammy" of hits was an important milestone in the history of Hong Kong's popular music. The erstwhile norm of covering western pop songs was turned on its head, the





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Photo provided by Hong Kong Chinese Orchestra



promotion of local original compositions began. With television sets becoming more and more common in Hong Kong, TV programmes became the most popular form of mass entertainment. A string of TV drama serials found their way into people's living rooms, including contemporary and Chinese Wuxia TV drama serials, each one more popular and sensational than the other. To these were added the theme songs composed by Koo, which dominated the music charts. For a generation of Hongkongers, the sights and sounds from the TV shows of this period formed part of our collective memory.



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Photo provided by Hong Kong Chinese Orchestra

In this respect, Koo responded modestly, "TVB drama serials were shown every day and they were popular, this did a lot to help bring my music into the hearts and minds of many people." The popularity of TV drama serials, their theme songs and the singers performing them formed an interactive chain link, which, given the convergence of circumstances in Hong Kong during the period, created a boom in the local music scene. Simultaneously, they provided the hardworking people of Hong Kong the best form of entertainment and the biggest boost in their lives.

### Furthering Studies at the Peak of his Career

In the 1980s, when Joseph Koo was at the peak of his career, he decided to leave the local music scene and go to the US to further his musical studies. Recalling his decision back then, he said: "I was at the peak of my career at the time... but I was too busy and under too much pressure. I wanted a change, and so I decided to further my studies and learn something new."

With TVB's blessings and sponsorship of his tuition fees, he headed for the Dick Grove Music Workshop in the US to do a six-

6-7 顧嘉輝於2010年參與香港中樂團的演出《俠骨柔情 - 顧嘉輝名曲精選II》。  
Joseph Koo participated in a performance of the Hong Kong Chinese Orchestra in 2010.

8 顧嘉輝與好拍檔黃雲。  
Joseph Koo and his partner James Wong.



month course. It was a learning experience very different from the one he had at Berklee in the 1960s. "It was more academic the first time in Boston," Koo said. "This time it was more commercial, and I learnt about writing commercial jingles and marketing them."

After returning from his studies, Koo continued with his TV work and also expanded into commercial jingles. Compared to TV theme songs, commercial jingles are more succinct; within a few short lines, the main theme must take shape and has to make an impact. "At my peak, one out of four or five TV commercial jingles was composed by me," Koo said.

## About Creativity

With so much work coming his way, deadlines were constantly staring Koo in the face. Yet, he has his own take on inspiration and creativity. "I feel that inspiration is created by oneself," he said. "What I do is that I would acquaint myself with the main story of the drama serial. Then I must have a quiet environment – no phone calls, nobody to disturb me. These are the most important factors in my creative process."

Any feature article about Joseph Koo would be incomplete without the mention of his song writing partner James Wong. Koo avers that James was the partner with whom he had worked the longest, and they could understand each other perfectly. Koo would compose the melody first before passing it to James to write the lyrics. Theirs was a seamless partnership, a melding of musical minds that few could match.

When asked which work he was most satisfied with, he answered, "For every piece of work, I would only sign off when I

am totally satisfied with it. I suppose it's more important for other people to be satisfied than for me!" Still, in the course of the conversation, Koo revealed that among his works, he was partial to *Forget All Love*, the theme song of *The Legend of Master So* (1982), sung by Yip Chun-tong, Johnny.

## The Music Scene in Retrospect

Koo emigrated to Canada in the 1990s, in his retirement he picked up painting again. In 2006 he held a joint art exhibition with his sister Koo Mei and his younger brother Koo Kar-cheung. Apart from a portrait of a friend, all the paintings in the exhibition were sold. Nowadays, Koo enjoys his retirement and spends his free time painting and writing songs.

What are his views on Hong Kong's popular music scene in recent years? Koo believes that, the slump in the recording industry definitely affects the development of the composers. Music can now be downloaded from the internet at anytime; although this is good for popularising music, it is devastating to the recording industry. He hopes that, there will be a new medium in the future to bring the music industry to a new high.

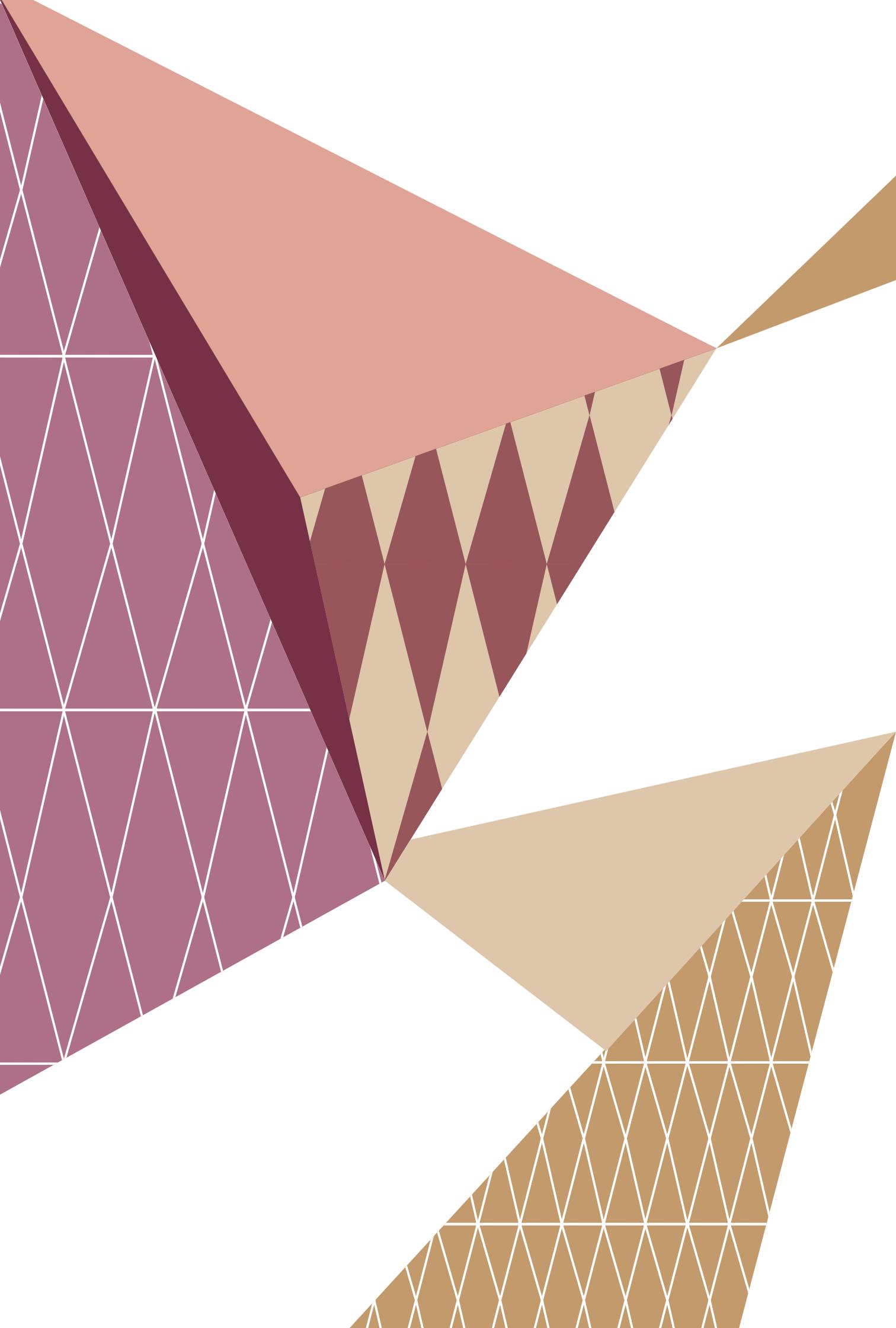
To young people who wish to pursue a career in music, Koo offered this piece of advice based on his personal experience, "Some people may think that composing a few melodies will make them a composer. This is a big mistake. I believe one should first fortify oneself by imbibing more musical knowledge. In this way, when the opportunity comes, one can make the best of it."

## Classic Tunes that Hong Kong people Grew Up With

*With our adversities and hard work, we have  
Carved our immortal marks in Hong Kong*

These lines from *Below the Lion Rock*, composed by Joseph Koo in the 1970s, continue to resonate in the 21st century. When the whole of Hong Kong suffered during the economic recession and SARS, this song was our beacon of hope and the encapsulation of the "Hong Kong spirit" that tided us over as one united community.

The golden age of Canto-pop coincided with the rapid rise of Hong Kong's economy and its people's standard of living in the 1970s and 1980s. Canto-pop was a witness to the Hong Kong miracle. The classic tunes that Joseph Koo wrote were the fitting reflections of the times, they are the songs which several generations of Hongkongers grew up with. Whether in times of plenty or in lean years, they are like old friends who are always there for us, giving all Hongkongers the inspiration and encouragement that we need.



# 傑出藝術貢獻獎

## Award for Outstanding Contribution in Arts

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

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

傑出藝術貢獻獎

Award for Outstanding Contribution in Arts

許鞍華

Ann Hui

著名電影導演、監製與編劇，1972年香港大學英國文學及比較文學系碩士畢業。1974年前往英國倫敦電影學院攻讀電影，回港後於電視廣播有限公司任職編導，曾拍攝電視劇《北斗星》與《CID》等。1978年加入香港電台電視部，拍攝《獅子山下》系列。

1979年執導其首部電影《瘋劫》，奪得第17屆台灣金馬獎「最佳作品獎」、「最佳攝影」及「最佳編劇獎」，該片被視為開創香港電影新浪潮之重要作品。

此後展開其三十多年的導演生涯，拍攝電影作品二十多部，歷年之重要作品包括：《胡越的故事》(1981)、《投奔怒海》(1982)、《今夜星光燦爛》(1988)、《女人四十》(1995)、《半生緣》(1997)、《千言萬語》(1999)、《幽靈人間》(2001)、《男人四十》(2001)、《姨媽的後現代生活》(2006)、《天水圍的日與夜》(2008)與《天水圍的夜與霧》(2009)。

多年來，其作品類型、題材與風格變化多端，包括驚悚電影《瘋劫》；被稱為「越南三部曲」的《胡越的故事》、《投奔怒海》及《來客》；涉及政治元素的《今夜星光燦爛》與《千言萬語》；以女性心理與她們所面對之處境為主題的《女人四十》和近期作品《得閒炒飯》(2010)；還有緊貼社會議題的天水圍二部曲——《天水圍的日與夜》與《天水圍的夜與霧》等。

自投身電影界至今獲獎無數，她憑《投奔怒海》、《女人四十》及《千言萬語》分別獲得第2、第15及第19屆香港電影金像獎「最佳電影」獎；憑《女人四十》、《姨媽的後現代生活》及《天水圍的日與夜》三度獲得香港電影評論學會大獎「最佳電影」獎；亦憑《投奔怒海》、《女人四十》及《天水圍的日與夜》三奪香港電影金像獎「最佳導演」獎。

Renowned film director, producer and screenwriter; received her master's degree in English Literature and Comparative Literature from the University of Hong Kong (1972). She went on to the UK and studied film at the London Film School in 1974, joined the

Television Broadcasts Limited as screenwriter-director upon her return to Hong Kong. Drama series directed by her during that period include *Social Worker* and *CID*. In 1978 she joined Radio Television Hong Kong, directing some episodes of the TV series, *Below the Lion Rock*.

*The Secret* (1979), her debut feature film, won the Best Film, Best Cinematography and Best Screenplay awards at the 17th Golden Horse Film Awards; the film is hailed as one of the films that kick-started the Hong Kong New Wave Cinema.

Directed over 20 films in a career spanning over 30 years. Notable among these were: *The Story of Woo Viet* (1981), *Boat People* (1982), *Starry in the Night* (1988), *Summer Snow* (1995), *Eighteen Springs* (1997), *Ordinary Heroes* (1999), *Visible Secret* (2001), *July Rhapsody* (2001), *The Postmodern Life of My Aunt* (2006), *The Way We Are* (2008) and *Night & Fog* (2009).

Versatile and capable, she delivered a commanding range of genres, topics and styles: the thriller *The Secret*; the Vietnam Trilogy – *The Story of Woo Viet*, *Boat People* and *The Boy from Vietnam*; *Starry in the Night* and *Ordinary Heroes* that both have a good dose of social and political elements; *Summer Snow* and the recently released *All about Love* (2010) that explore the female psyche intertwined with circumstances that women face; as well as *The Way We Are* and *Night & Fog* that offer piercing insights into current social issues concerning the district Tin Shui Wai.

Recipient of numerous honours and accolades: Best Film at the 2nd, 15th and 19th Hong Kong Film Awards for *Boat People*, *Summer Snow* and *Ordinary Heroes* respectively; Best Film at the Hong Kong Film Critics Society Awards for *Summer Snow*, *The Postmodern Life of My Aunt* and *The Way We Are* respectively; and crowned Best Director three times at the Hong Kong Film Awards for *Boat People*, *Summer Snow* and *The Way We Are*.



在以男性為中心的電影工業裏，許鞍華作為導演、監製、編劇，於香港電影界迄今超過三十年，導演的作品共計二十多部，並且是三屆「香港電影金像獎」最佳導演得主（《投奔怒海》、《女人四十》、《天水圍的日與夜》），以及三屆「香港電影評論學會大獎」的最佳導演（《幽靈人間》、《姨媽的後現代生活》、《天水圍的日與夜》）。

在商業掛帥的電影工業中，許鞍華能在主流市場要求、製作質素、創作風格等各方面都保持恰到好處的平衡，就這份能力與所達致的成就，在亞洲電影業確實難能可貴。

事實上，許鞍華電影的類型、題材和風格皆變化多端，這也是其作品的一大特色，粗略分類的話，她曾涉獵的類型便包括了驚悚、劇情、社會政治、女性議題、文學改編，甚至武俠片（1987年的《書劍恩仇錄》及《香香公主》）等，真箇豐富多樣。然而，背後總貫徹着對世道人心的關懷，香港商業電影導演能夠發揚這種人文精神，可謂獨一無二。

## 新浪潮電影旗手

許鞍華早年畢業於香港大學，念英國文學和比較文學，後往英國倫敦修讀電影，負笈歸來後加入電視台擔任編導，曾為無綫拍過《北斗星》、《CID》（1977）等電視劇，以及港台的一系列《獅子山下》（1978）。1979年執導第一部電影《瘋劫》，即獲第17屆（1980）台灣金馬獎最佳作品獎、最佳攝影及最佳編劇獎。這部處女作，被視為開創香港電影新浪潮的名作，而許鞍華亦被譽為香港新浪潮電影的旗手之一。

念文學出身的許鞍華，就如關錦鵬過去所說，她的作品中間或有一種獨有的詩性的元素。她以自己對人情世態的獨特敏感和社會

視角，將對這個小島、對土生土長的香港人的一份濃厚情懷，透過電影予以定格和述說。

## 在社會現實中注入人文關懷

上世紀七、八十年代，大量越南船民湧來香港，許鞍華敢於觸及現實政治題材，拍出了描述越南華僑偷渡異鄉而遇到凶險與艱苦的《胡越的故事》（1981），翌年再拍表面講述越戰及當年難民狀況、實質暗喻香港前途問題的《投奔怒海》（1982），加上之前在香港拍攝《獅子山下》中同樣以越南船民為題的《來客》（1978）一片，構成了她的「越南三部曲」。《投奔怒海》上演時，正值中、英展開有關香港前途的談判，電影巧妙地將港人的憂慮情緒投射至越南戰亂與難民流離，喚起萬千共鳴。

許鞍華的電影中不乏政治元素，若說她並非故意挑戰敏感的政治題材，她卻往往把香港歷年的社會變遷一起編織進她的故事中，通過電影讓人經歷香港這一段流金歲月，展現出大背景小人物的種種悲喜哀樂。例如《今夜星光燦爛》（1988）便納入暴動、工運、學運、區議會選舉等社會事件，所涉不深，卻足可作為九七前後的香港政情參照；直到十年後的《千言萬語》（1999），導演對社會議題作出更深入的處理，自有一種特有的社會視點。面對社會現實與人情世態，許鞍華不是採用理性的分析透視，可卻不迴避也毫不掩藏她的一份充沛的感懷。

除了社會事件，許鞍華亦擅於將建築物、風俗等地道文化納入影片中，從民生角度反映社會變遷。如在早年的《瘋劫》中已出現西環的舊樓，天水圍二部曲更呈現出地理以至人文面貌。在電影語言中，她的社會觸感與個人個性並沒有此消彼長，其中滲透的香港情懷跨越三十年，對於生於斯長於斯的香港人來說，她的電影歷程未嘗不是一種本土文化景觀。

## 對人情世態的一份觸動

許鞍華的電影富於社會性，甚至讓人覺得含有批判性，但她拍戲常源自於想表達一種感覺，不少靈感來自於新聞或聽回來的人情故事，然後有股衝動要把感覺拍出來。

例如《瘋劫》取材自真實的殺人案件；《千言萬語》是她探望完甘浩望神父後，覺得需要把那些鮮活人物的熱情變成電影；而經多年的探索，她在《女人四十》（1995）滿含關懷地描寫老人與家庭問題。感性的許鞍華甚至連鬼故事《幽靈人間》（2001）都講得別具情味，兼且諷諭人間，言之有物又不失娛樂性。至於兩部不同情調的天水圍故事，許導演都是因好奇心被挑起後，親自跟蹤訪問及搜集素材，然後發展成劇本。

2004年天水圍一家四口滅門慘案發生之後，許鞍華覺得很震撼，為探問事件究竟，她走訪當時被稱為「大西北悲情圍城」的天水圍，還出席女死者在深圳的喪禮，認識了她的家人，從中知道了很多背景和故事。她很想拍攝這部電影，便開始四出籌集資金。在未能開拍這部電影之前，她卻靈光一閃，先拍了另一個有關街

坊鄰里和睦溫情的故事，就是《天水圍的日與夜》（2008），強調人間有情。其後她終於開拍《天水圍的夜與霧》（2009），並沒有強調案件的血腥殘暴，卻側重描寫事件和人物的複雜背景，帶出現實家庭令人愛莫能助的狀況。兩部作品大異其趣，一溫情一暴烈，卻同樣見到許鞍華在寫實中的悲憫，以及她特有的一份細膩感。

## 創作的堅持 權力的平衡

《天水圍的日與夜》是低成本的人情味小品，但卻能橫掃當年香港的電影獎項，作為導演的她以及女主角鮑起靜皆大獲讚賞。

許鞍華承認，只要有機會開拍，她甚麼題材的電影都有興趣，不過大前提是有人肯投資。面對商業主導與藝術堅持，游走於創作空間與權力架構之間，她自有方法取得平衡。

「香港老板非常實際，如果他要求找三線演員來演，你就不要再跟他囉唆。反正我覺得用新人又平又好，也不會跟他爭辯。大家都知己知彼，這個風氣很好。」



相片由許鞍華提供  
Photo provided by Ann Hui

- 1 《天水圍的日與夜》(2008)  
The Way We Are (2008)
- 2 許鞍華與她的拍攝團隊。  
Ann Hui and her crew members.
- 3 年青時的許鞍華。  
The youthful Ann Hui.
- 4 許鞍華參與母校香港大學的「學院藝術家計劃」。  
Ann Hui participated in the University Artists Scheme of her alma mater HKU.



她深明電影始終講求賣點：「法國新浪潮電影都得靠美女吸引觀眾，《斷了氣》若找來平凡女孩代替珍茜寶，相信走掉一半觀眾。」在這種主流趨勢之下，《天水圍的日與夜》找來鮑起靜主演仍能叫好叫座，實在難能可貴；當中，更見導演在市場需求與藝術追求之間的拿捏得宜。

## 關心社會 不忘自省

許鞍華拍過不少關於女性的故事，近作《得閒炒飯》(2010) 刻劃女人同性愛情關係；《女人四十》把中年婦女的困頓透過蕭芳芳傳神的演繹傳遞出來；至於《姨媽的後現代生活》則借斯琴高娃所飾的知識份子，展現一名五十歲女性的孤獨生活況味。對於拍女性題材，她解釋是巧合。

不少人向來以「女性導演」稱呼她，往往強調性別。她回應：「要看用意，不是貶，是讚美，沒問題，那我是女性呀。但如果將女性看成『華人與狗不可進入公園』那種，就當然要出聲。」許鞍華說，冠以「女性」一詞是一些語言遊戲，或者覺得時尚，可以吸引人留意。但如果沒有貶意，效果又好，反而幫她引來注意，她就覺得沒問題。

「我沒有使命特別想拍女性的故事。」許鞍華閒閒地說，卻力求清楚剖白立場和想法。「我是拍戲的，甚麼題材都想嘗試。我自己未曾因性別而受到歧視，我贊成性別平等、階級平等。我不是女性主義，也不是做社會改革的人，但對公義覺醒，支持平等。」

也許正因她重視公義與平等，她的作品始終保有一份對世情的關懷，處處流露濃厚人情味。而在關心社會人心之餘，許導演亦不忘自省：「社會上真是有各種各樣的不平等，因為人性中有很多不好的地方。做導演，不分性別，每天都在掙扎，無論對工作，對自己，不斷自問如果我不夠進取，是對不起工作抑或對不起自己？我自己要平衡，我覺得要身體力行做到平等不容易。」

她們心自問也有很多缺點，不可能時刻自覺，然而她說：「至少我真誠。」

## 身體力行的堅持者

許鞍華為人真誠，不少跟她合作過的人都盛讚她是非常勤力的導演，親自籌備前期製作，事事做足準備功夫。她的認真、專業是行內眾人皆知的。她習慣預先有條不紊地繪下每一場的分場與鏡位；會帶備畫冊與攝影師說明想要的感覺與色調；會要求大部分場景落實才開工，並且事前觀察仔細，例如要拍理髮店就真的到該店理髮幾次。

在香港拍電影總少不免客觀環境上的制肘，但許鞍華依然不斷於創作上堅持本分，力求突破。她回想在八十年代、九十年代初香港電影市道仍然蓬勃時，很多導演同時拍幾組戲，不過她卻有着一種藝術家的偏執，同一時間只拍一組戲，並且常要在片場苦候那些多組戲在身的演員和製作人員。錢是賺少了，可是她堅持不趕工，想專注拍好一部戲。

香港影業與內地合作成為主流，三十年前已到內地拍戲的她，又會否比較有利？她苦笑：「可惜內地變化得比我學習更快。剛學識一個階段，它已經跳至另一個完全不同的階段。」接着，當問到個人未來發展和香港電影前景，她答得還妙：「拍得一部便一部。」要說人生哲學，許鞍華就是如此簡單純粹，有戲拍就開心。

## 片場外的電影世界

訪談到尾聲，許鞍華靦腆地說：「其實，我不是那麼值得注意。」但轉過頭來，她又說：「其實不應該這樣說，如果沒人注意我，那就沒戲拍。我一直很幸運，戲拍完便出來做訪問……或許人們愛聽我說話吧。」

在片場以外，許鞍華仍然馬不停蹄進行一連串與電影相關的活動，身體力行跟香港的下一代分享她在電影與工作上的體會。其中，她與母校香港大學的聯繫尤其緊密。除了在2000年在港大擔任客席講師，自2008年起，更獲邀參與香港大學的「學院藝術家計劃」，出席不同講座，與其他導演、編劇及演員對談，及與公眾會面。看來，觀眾不單愛看她在電影裏的講述，在電影世界以外，也確實愛聽她說說話。

In an industry dominated by men, Ann Hui has been making films in Hong Kong for over 30 years in her multiple roles as director, producer and screenwriter. She has directed more than 20 films and won the best-director award thrice at the Hong Kong Film Awards (*Boat People*, *Summer Snow* and *The Way We Are*). The Hong Kong Film Critics Society also accorded her the Best Director Award three times for *Visible Secret*, *The Postmodern Life of My Aunt* and *The Way We Are*.

In spite of the commercialisation of the movie industry, Ann Hui has struck a fine balance between mainstream market demands, production qualities and creative styles. Her ability and the results she has accomplished, is a true rarity in Asian cinema.

Ann Hui's films are, indeed, a veritable kaleidoscope in terms of genres, themes and styles. This in fact is a feature of her oeuvre. To put it in the simplest terms, the kinds of films she has made include thrillers, dramatic features, films on socio-political issues, films about women, adaptations of literary works and even kung-fu films (*The Romance of Book & Sword* [1987] and *Princess Fragrance* [1987]). Yet, behind this bewildering variety of genres, there is a humaneness that is always present in all her films. As a director in the commercial milieu of the Hong Kong film industry, whose works articulate such humanistic concerns, Ann Hui is, therefore, nothing short of extraordinary.

## Flag-bearer of the New Wave Cinema

Ann Hui graduated from The University of Hong Kong (HKU), where she majored in English literature and comparative literature. She went on to London to study film. Upon her return to Hong Kong, she became a television producer. At Television Broadcasts Limited (TVB), she made the serials *Social Worker* (1977) and *CID* (1977), and at Radio Television Hong Kong (RTHK), she was responsible for the *Below the Lion Rock* series in 1978. In 1979 she made her debut as a film director with *The Secret*, which won her Best Film, Best Cinematography and Best Screenplay at Taiwan's 17th Golden Horse Film Awards in 1980. *The Secret* is considered to be the film that heralded the beginning of the Hong Kong New Wave Cinema, and Hui is seen as one of the flag-bearers of that movement.

Given her background in literature, it seems that inherent in Hui's works is – as Kwan Kam-pang, Stanley remarked – a unique poetry. With her distinct sensitivity to humanity's strengths and foibles and her keen sense of social awareness, she encapsulates and expresses her deep affection for Hong Kong and for the people born and bred here through her films.



5

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## Humanistic Concerns in Social Realism

In the 1970s and 1980s, a large number of Vietnamese boat people arrived in Hong Kong. Ann Hui boldly took on this political issue and made *The Story of Woo Viet* (1981), a film about the perils and hardships suffered by Vietnamese Chinese illegal immigrants. She made *Boat People* the following year, which, beneath the ostensible themes about the Vietnam War and the refugee problem, was a film that posed difficult questions about Hong Kong's future. These two films and the earlier *Below the Lion Rock: the Boy from Vietnam* (1978) made for RTHK, also about Vietnamese boat people, form Hui's "Vietnam Trilogy". *Boat People* was screening in the theatres at the same time as China and Britain were just starting their negotiations concerning Hong Kong's future. In a clever twist, the film projected the worries of Hongkongers on to the chaos of the Vietnam War and the displacement of war refugees. As a result, many people in Hong Kong reacted to *Boat People* in a personal way.

There is no lack of political issues in Ann Hui's films. Even if she has not made a deliberate decision to tackle sensitive political themes in her work, nonetheless she has often woven Hong Kong's social changes over the years into her stories. Watching her films, viewers can live through the different periods in Hong Kong's history, and feel the joys and sorrows of its people. For example, events that rocked Hong Kong like the riots, labour and students' movements and the District Board elections were incorporated in *Starry in the Night* (1988). Although these issues were not expanded upon, the film was a mirror of the political



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situation in Hong Kong of the period leading up to 1997 and beyond. Some ten years later, Hui made *Ordinary Heroes* (1999), a film with a unique perspective that dealt with social issues in greater depth. While social realities and human behaviour are not subjected to rational analysis in Hui's films, she neither avoids nor conceals the fullness of her emotions.

Apart from incidents and events, Hui also incorporates aspects of local culture such as architecture, customs and so on into her films. Social change is seen from a demotic perspective. Examples of this can be seen in her early work *The Secret*, in which the old buildings of Western District were featured prominently, and in her "Tin Shui Wai Duology", where the eponymous housing estate formed the backdrop of her human dramas. In terms of cinematic language, her social consciousness and individualism do not cancel out each other. For locally born and bred Hongkongers, her cinematic journey, which spans over three decades, is also a journey of local culture and history.

## Humanity in Ann Hui's Films

There is a strong social element in the films of Ann Hui. Some would even say that her films are critical. However, she often made films to express an emotion. Many of her films were inspired by events in the news or stories she had heard, which evoked emotions that she felt compelled to express in her films.

*The Secret* was based on a real murder case, and *Ordinary Heroes* was made after a visit to Fr. Franco Mella, when she felt she had to turn the passions of these real people into a film. After years of research, she made a heartfelt comment on the issue of the elderly and their family in *Summer Snow* (1995). Even a ghost story like *Visible Secret* (2001) was turned on its head by the sensitive Ann Hui, who imbued it with irony, allegory and humour. Besides, the two Tin Shui Wai films were the result of Ann Hui's curiosity. Piqued by media reports, she went to the housing estate in person to interview residents and collect materials for what would eventually become film scripts.

Ann Hui was shocked by the tragic incident in 2004, where a family of four in Tin Shui Wai died in harrowing circumstances. To get to the bottom of the case, she visited the housing estate, known at the time as "the City of Sadness in the Great Northwest". She even attended the dead woman's funeral in Shenzhen, where she got to know the family members of the deceased. From them, she learnt a great deal about the background and circumstances that led to the tragedy. She wanted to make a film about this and began to seek funding for the project.

Before she could begin on this film, she had a stroke of inspiration and made *The Way We Are* (2008), a heart-warming story about



5 《姨媽的後現代生活》(2006)  
*The Postmodern Life of My Aunt* (2006)

6 《得閒炒飯》(2010)  
*All About Love* (2010)

7 許鞍華多年來積極跟學生分享拍攝電影的心得。  
Ann Hui actively participated in many sharing sessions with students on her views on film production.

residents and neighbours in Tin Shui Wai. When she finally made *Night & Fog* (2009), she did not focus on the gore and brutality, but on the events themselves, the complex backgrounds of the protagonists, and the abject helplessness of real families. The two parts of the duology are as different as night and day – one is heart-warming and the other is intense – but in both films the compassion of Ann Hui's realism and her characteristic sense of detail are palpable.

## Artistic Integrity and the Balance of Power

Though a low-budget film about the lives of ordinary people, *The Way We Are* swept the various film awards in Hong Kong that year, garnering multiple accolades for Ann Hui, the film's director, and its female lead Paw Hee-ching, Nina.

Hui admits that as long as the opportunity arises, she will be interested in making movies, whatever the genre or theme. However, there must be someone who is willing to put up the money. She has her own way of treading a fine line between commercialism and artistic integrity, and balancing her creative space with the existing power structures.

"Hong Kong bosses are very realistic. If he wants a C-List actor, there's no point trying to convince him otherwise. Besides, I feel it is less expensive and perfectly fine to use new actors, and so I wouldn't argue with him. Both sides know each other too well, and that's a good thing."

She is fully aware that at the end of the day, film is about marketing. "Even the French New Wave had to employ beautiful actresses to attract audiences. If *À bout de souffle* (*Breathless*) had featured an ordinary looking actress instead of Jean Seberg, half of the audience would have walked out of the cinema." That

*The Way We Are*, with a cast led by Nina Paw, could buck prevailing trends and garner critical and popular acclaim is something quite extraordinary, which further proves the director's knack for striking a balance between market forces and art.

## Concern for the Community and Self-Reflection

Ann Hui has made quite a few films about women, such as the recent *All About Love* (2010), about a lesbian relationship, and *Summer Snow*, which portrayed the frustrations of a middle-aged woman, so vividly played by Josephine Siao Fong-fong. *The Postmodern Life of My Aunt* depicted the lonely existence of a 50-year-old woman and intellectual, played by Siqin Gaowa. Given the recurrence of women's themes in her works, Ann Hui explains it as a mere coincidence.

Ann Hui has been called a "female director" by a number of people, who often emphasise her gender. "I have to look at their intentions," she responded. "If it's not derogatory but praise, then it's all right. After all I am female, aren't I? However, if 'female' is used as a label in the same way as 'Chinamen and dogs are not allowed in the park', then I have to protest." According to her, the "female" epithet is simply a word game or faddishness, which attracts attention. If it is not derogatory and it brings about good results like more exposure and attention, then she has no problem with it.

"I do not have a special calling to tell women's stories," Ann Hui said placidly but clearly to explain her stand and philosophy. "I am a filmmaker. I want to try all sorts of themes. I have never been discriminated against because of my gender, but I am totally behind gender and class equality. I am not a feminist or a social reformer, but I am aware of social justice and support equality."



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Perhaps it is her deep sense of justice and equality that infuses her works with a profound humane quality. Even as she concerns herself with society and its people, Hui does not neglect self-reflection. "There are really all sorts of inequalities in society because humanity has a great many negative traits. A director, male or female, is struggling every day. Whether it is about my work or me, I keep asking myself whether I will let my work down or let myself down if I am not proactive enough. I seek for balance; though it's not an easy task to apply equality in our everyday lives."

Hui readily admits that she has many faults, and it's not always possible to be self-aware all the time. However, she said, "At least I am sincere."

## Insists on Putting Money Where Her Mouth Is

Ann Hui is a sincere person. Many people who have worked with her say she is a very hardworking director who does her own pre-production and preparations for everything. Her seriousness and professionalism is legendary within the film industry. It is her habit to meticulously sketch out every single shot and camera angle. She would carry with her a sketchbook to brief the cinematographer on the moods and colours she wants. She would demand that most of the scene be set before shooting starts, and would conduct detailed observations beforehand. For

example, if a scene is to be shot at a barber shop, she would go to that barber shop several times to get a haircut beforehand.

There will always be external constraints when making a film in Hong Kong, but Ann Hui continues to insist on artistic integrity and breakthroughs. She recalls that during the heydays of Hong Kong movies in the 1980s and 1990s, many directors would be making several movies at the same time. She had an artist's obduracy, however, and insisted on making one film at any one time. Often she had to wait for the actors and production crew members who were juggling a few movies to arrive for the shoot. She earned less but she refused to rush. All she wanted to do was to make a good film.

Joint productions between the Hong Kong and Mainland film industries are becoming de rigueur. Given that she began making films on the Mainland 30 years ago, does she feel that she has an edge over other filmmakers? She laughed wryly and said, "It's a pity that the Mainland changes faster than I do. After finally getting my head around one stage, it has jumped on to a completely different stage." When asked about her own future development and the prospects of the Hong Kong film industry, she gave an excellent answer, "I'll keep making films as long as there's a chance to." No personal philosophy could be simpler: Ann Hui is happy as long as she can continue to make movies.

## The Movie World Outside Studios

Near the end of the interview, Ann Hui was a little embarrassed. "Actually, I don't warrant so much attention," she said. However, she then made an about turn and said, "No, actually I shouldn't say that. If no one pays attention to me, then I won't have any films to make. I have always been lucky that I get interviewed after every film I've made. Perhaps people like to hear me speak."

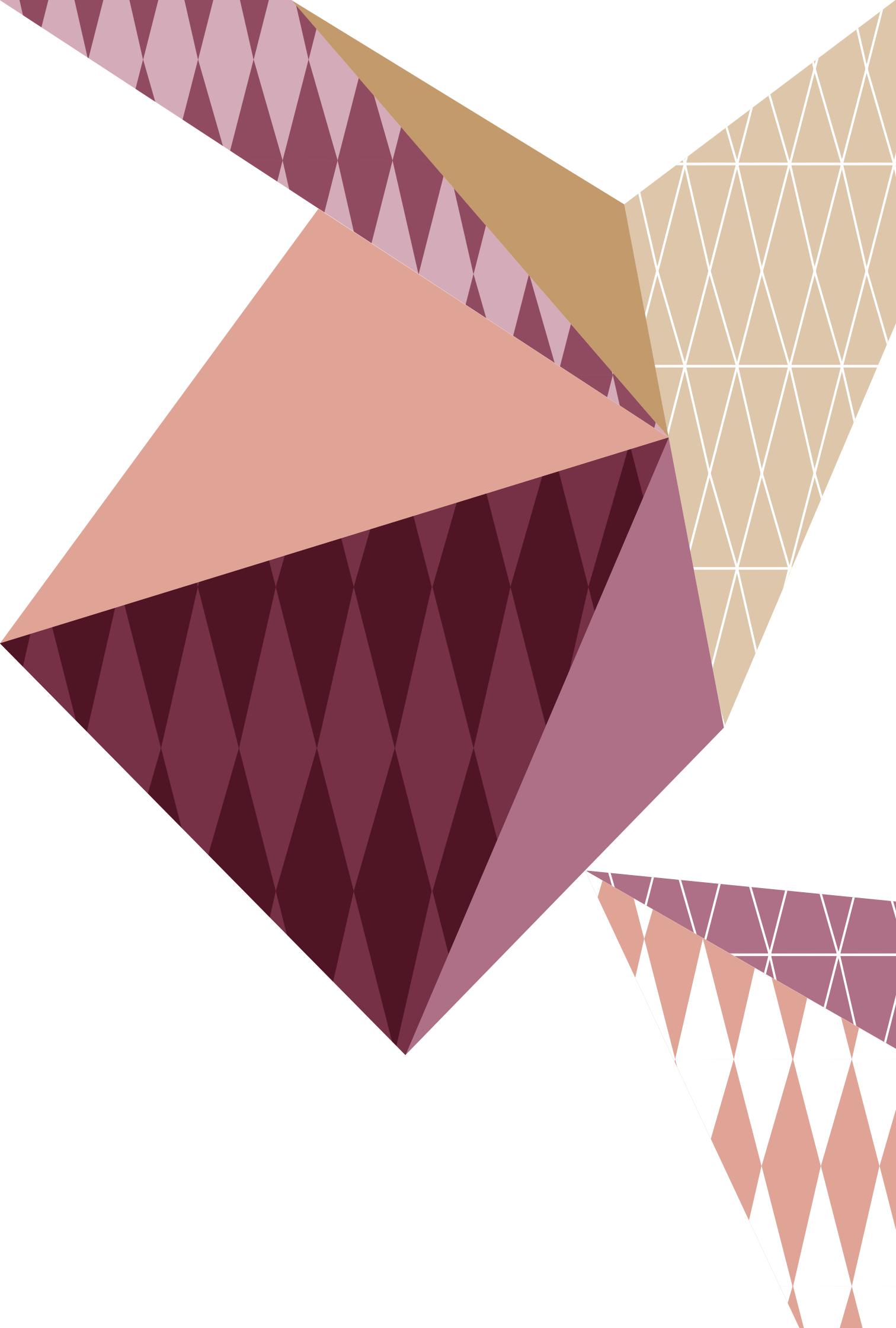
Outside the studios, Ann Hui continues to busy herself in film-related activities to share her filmmaking experience with young Hongkongers. She is especially close to her alma mater HKU. Apart from a guest lecturer stint in 2000 at HKU, she has been invited since 2008 by HKU's University Artists Scheme to speak at seminars, have dialogues with other directors, screenwriters and actors, and meet with the public. It seems that audiences not only like her film narratives, they like to hear her speak outside her films as well.



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8 《天水圍的夜與霧》(2009)  
*Night & Fog* (2009)

9 許鞍華與《姨媽的後現代生活》的女主角斯琴高娃。  
Ann Hui and Siqin Gaowa, the actress of *The Postmodern Life of My Aunt*.



# 年度最佳藝術家獎

## Award for Best Artist

「年度最佳藝術家獎」的設立，旨在表揚在 2009/10 年有傑出表現及積極投身藝術工作的藝術工作者。得獎者憑其創新性和創造力，表現獨特的個人風格。獎項以藝術界別分類，包括藝術評論、舞蹈、戲劇、電影、媒體藝術、文學藝術、音樂、視覺藝術及戲曲。

The Award for Best Artist aims to accord recognition to arts practitioners with distinguished achievements in their respective art-forms in 2009/10. All awardees have demonstrated their unique individuality through innovation and creativity. The Award is categorised according to different art-forms: arts criticism, dance, drama, film, media arts, literary arts, music, visual arts and xiqu.

評審計算期：2009 年 9 月 1 日至 2010 年 8 月 31 日  
Assessment Period: 1 September 2009 to 31 August 2010

年度最佳藝術家獎  
Award for Best Artist  
藝術評論  
Arts Criticism

# 羅展鳳

## Law Tsin-fung, Angela

香港中文大學文化研究文學碩士、中國語言及文學學士（副修哲學及性別研究）。

現為香港公開大學人文社會科學院講師，另於香港演藝學院電影電視學院及香港藝術學院任職客席講師，教授電影音樂、電影理論及欣賞課程。

專研電影音樂及撰寫文化評論，為華語世界少數研究此領域的研究者。自 2004 年起推出相關著作包括：《映畫 x 音樂》（香港，2004）、《電影 x 音樂》（北京，2005）、《流動的光影聲色：羅展鳳映畫音樂隨筆》（廣西，2007）及《必要的靜默：世界電影音樂創作談》（香港，2010）。

此外，年內亦於香港與內地之報章及電影刊物撰寫電影音樂文章，包括《看電影》、《香港電影》及《明報》。

Master of Intercultural Studies and Bachelor of Arts in Chinese Language and Literature from the Chinese University of Hong Kong (minored in Philosophy and Gender Studies).

Currently a lecturer at the Open University of Hong Kong's School of Arts and Social Sciences, she is also a guest lecturer at both the Hong Kong Academy for Performing Arts' School of Film and TV and the Hong Kong Art School, where she teaches courses on film music, film theory and film appreciation.

Writing commentaries on culture with a research interest in film music, she is one of the very few people in the Chinese-speaking world with an interest in such a field. Since 2004 she has

published several books: *Movies x Music* (Hong Kong, 2004), *Films x Music* (Beijing, 2005), *Notes between Frames* (Guangxi, 2007) and *The Necessity of Silence: Film Composers Talk about the Art and Theory of Writing Music for Cinema* (Hong Kong, 2010).

Within the year, she has also written articles on film music for both Hong Kong and Mainland newspapers and film journals, including *Movie View*, *Hong Kong Film* and *Ming Pao*.





攝影 Photographer: Renatus Wu

七年前，羅展鳳電影音樂著作《映畫 x 音樂》出版，在文化界泛起迴響；終於有人研究電影音樂了。

幾年間，她的音樂電影書寫在內地迴響尤其大，回想 2005 年北京三聯出版《電影 x 音樂》前後，她說：「『餓』久了的文藝社群，從盜版看到各地電影，他們讀到我這書時剛好可互相參照。他們讀得深入，跟我討論很多。」

## 電影樂評只她一人？

至今文化界很可能繼續抱持如此印象：羅展鳳獨力填補「電影音樂」這乏人問津的藝術形式之空白，成為我城溫婉低調，卻極為執持的「一人評論者」。她說：「華文世界的確較少人涉足這範疇，但台灣過往有消費指南式出版，還有中港台配樂家的訪問。評論和研究較少，歷史脈絡梳理和作品推介較多，不然就是純學術之出版。」

她續說，其實在她出版《映畫 x 音樂》前，台灣葉月瑜教授亦出版了電影音樂文化研究，香港的黃志華則在寫華語電影、粵語長片配樂，亦有學者一直進行電影音樂研究和開辦課程。然而，羅展鳳承認，或許只有她較常在主流媒體發表電影音樂文章。

評論人亦是創作人，她希望在「創作」的同時，了解電影業界運作，而非止於文本分析：「我希望能研究者的個人主觀聯想、詮釋和敏感於業界狀況之間作出平衡。」五年前，羅展鳳着手香港配樂師口述歷史計劃，並開展文獻鉤沉工作，又想透過述說「電影音樂的故事」把梳歷史脈絡。她講解：「我希望能以小觀大，以電影音樂歷史脈絡去閱讀香港電影發展，並借此一窺本土流行音樂、演藝生態的發展。」她已訪問如陳勵奇、金培達等配樂師，同時借助前人如余慕雲的研究成果再作挖掘。這個將在未來寫成的「故事」，將摘取重要和特別的配樂以解讀當時之文化、社會現象。

## 固定平台的重要

對於評論人來說，擁有發表平台讓他們養成定量出產的紀律可謂十分重要，因為需要經過時間的累積，方能有所成長。羅展鳳分享說，她得以累積至今天的出版量，必須歸功於上海雜誌的專欄——篇幅長，自由大。

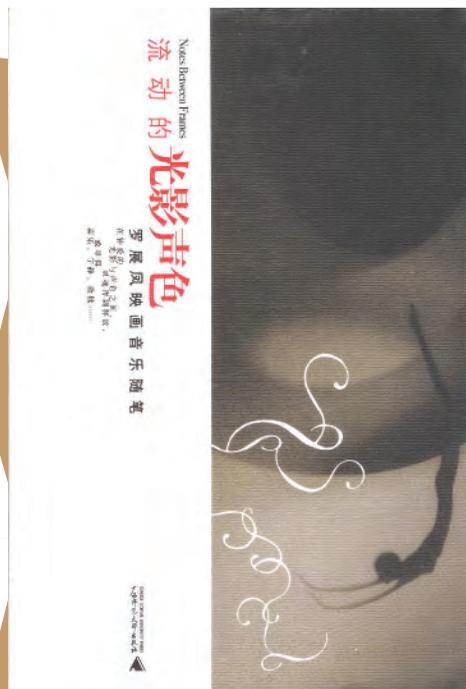
可是環觀當下的藝評空間，以報刊為例，她認為大家如在打游擊：評論人偶爾投稿，報刊偶爾約稿，固定地盤似乎愈來愈少。幸而，她亦察覺媒體開始視電影配樂為音樂或電影版圖的一部分，去作報道或引介。她指出：「個人觀察，在華語世界裏其實愈來愈多人參與了。例如我的文章得到更活躍的回應；有些大學生做論文功課會找我介紹參考書之類。」一直以來，大家都喜歡聽電影原聲，而不認為電影音樂可以被書寫；直至今日，人們慢慢發現電影音樂可以如此以文字呈現，並嘗試參與書寫，羅展鳳認為是正面的。

「除寫文章外，我也會把握機會公開談論電影音樂，像講座與課堂等。再者，我亦曾策劃電影專題出版，邀得中港台評論人、學者、學生撰寫，集成力量：希望大家知道，不是只有我研究電影音樂的。我希望以後多做這種策劃，推動電影音樂評論。」

這次得獎，羅展鳳欣喜於對此冷門題材和書寫方式的認同，她表示：「由此引發對電影音樂的討論，是一件好事。」

### 評審評語

羅展鳳在藝術評論工作方面相當活躍，2010年出版的《必要的靜默：世界電影音樂創作談》的表達形式和評論對眾皆為罕有，受訪者來自世界各地，內容均是她的第一手原始材料，可見她對電影音樂評論的熱誠及投入。全書在報導及描述方面水平甚高，饒有意義及具參考價值。現時，以電影音樂為主題的電影書籍在華文地區仍屬少數，此書對電影藝術和視、聽覺研究的發展有一定貢獻。羅氏在香港和國內的報章雜誌均發表可讀性甚高的電影音樂文章，在本地和國內均有影響力。



When Angela Law's book on film music *Movies x Music* was published seven years ago, it took the arts community by storm. Finally, somebody is writing about film music!

In a few years' time, her writings on film music have created even bigger waves on the Mainland. Recalling the time around the 2005 publication of *Film x Music* by Beijing's SDX Joint Publishing Company, she said: "The arts and cultural community, which has been 'starved' for a long time, could refer to my book as they watched the pirated versions of films from all over the world. They studied the book closely and engaged me in many discussions."

### The Sole Critic of Film Music?

The arts community may still harbour the impression that, Law is the only critic filling the blank and neglected space of the art form called "film music" in Hong Kong – she is the low-key but persistent sole critic here. "There are indeed very few people in the Chinese-speaking world involving in this area. However, there exist some publications in Taiwan in the form of consumers' guides, as well as interviews with film musicians in Mainland China, Hong Kong and Taiwan. There are very few commentaries or studies on film music; most of the publications were written from the historical perspective or as recommendations. They are either that or purely academic ones."

Law said that when she was publishing *Movies x Music*, Professor Emilie Yeh Yueh-yu from Taiwan was actually at the same time publishing cultural writings on film music whereas Wong Chi-wah from Hong Kong was writing about music in Chinese and Cantonese films. There were also scholars who had been involved in film music research and teaching related courses. However, Law conceded that perhaps she is the only person who regularly writes about film music in the mainstream media.





A critic also creates. She hopes that at the same time as she is “creating” she can understand more about the operation of the film industry, rather than restricting herself to textual analysis. “I hope to strike a balance between the personal thoughts as a researcher, interpretation and sensitivity towards the actual situation of the film industry,” she said. Five years ago she began an oral history project about Hong Kong’s film musicians. She also started working on historical documentation and archiving by means of telling “A Story of Film Music”. “I hope to see the general in the particular,” Law explained, “to interpret the development of Hong Kong’s film industry through the history of film music. At the same time, it will provide a glimpse into the development of local popular music and entertainment.” She has already interviewed film musicians like Chan Fan-kei, Frankie and Kam Pui-tat, Peter, and is doing further research based on the work done by the predecessors, such as Yu Mo-wan. The “story” that is yet to be completed will provide interpretations of the cultural and social phenomena of the period by using significant examples of contemporaneous film music.

## The Importance of an Established Platform

It is very important for a critic to have a platform for publication so that he or she can build up the discipline of producing output regularly. One can only grow with experience accumulated over time. Law said that her output today was a result of her column in a Shanghai magazine, from which she was given editorial freedom to pen long articles.

Given the current situation in arts criticism, however, she feels that everyone is engaged in “guerrilla warfare”. Take newspapers and magazines for example. While critics submit articles occasionally, newspapers and magazines also invite critics to write on an irregular basis. All these result in a decreasing number of regular platforms. Fortunately, Law sees that the media are starting to include film music as part of the music or film arena, and are making the relevant reports and recommendations. “Based on my personal observation, there are more people in the

Chinese-speaking world getting involved. For example, my articles are getting more responses and undergraduates would ask me to recommend reference books for writing their papers.”

People always like original motion picture soundtracks, but do not think that books on film music could be written. Now, they are slowly discovering that film music can be presented in words and they are writing about it. Law said, this is a positive sign.

“Apart from writing, I also take every opportunity to discuss film music in public, for example in forums and classes. I have also put together a thematic publication on film by inviting critics, scholars and students from Mainland China, Hong Kong and Taiwan to contribute articles. I wish to tell everyone that I am not the only person who is focusing on film music. I hope there will be more such collaborations in the future to promote film music criticism.”

To be conferred the Award for Best Artist, Law is happy that such a non-mainstream topic and writing style is given recognition. “This results in more discussion on film music and it is a good thing,” she said.

## Panelists’ Opinion

Law Tsin-fung, Angela is active in arts criticism. The form of expression and the object of her study of the book *The Necessity of Silence: Film Composers Talk about the Art and Theory of Writing Music for Cinema* published in 2010 are unique. Her interviewees hail from all over the world and the contents of the book are all primary sources and materials. Reflecting her passion for and dedication to film music, this book is a meaningful and valuable resource. Recognised for its quality in terms of reporting and descriptive language, the book has contributed to film arts and audiovisual studies at a time when there are very few books on film music in the Chinese-speaking world. Besides, Law regularly publishes highly readable articles on film music in newspapers and magazines in both Hong Kong and China, which makes her an influential figure in both places.

年度最佳藝術家獎  
Award for Best Artist  
舞蹈  
Dance

# 金瑤 Jin Yao

畢業於北京舞蹈學院，現為香港芭蕾舞團首席舞蹈員。

畢業後隨即加入中央芭蕾舞團，2003年晉升為主要演員，同年獲中國文化部評為國家一級演員。

獎項方面，2001年獲上海國際芭蕾舞比賽成年組銅獎、2002年獲瓦爾納國際芭蕾舞比賽成年組金獎、2001和2002年均獲中國文化部頒發「芭蕾舞事業突出貢獻獎」及2007年獲香港舞蹈聯盟頒發香港舞蹈年獎。此外，曾多次於「香港芭蕾舞團之友」舉辦之舞蹈員選舉中，獲頒舞蹈員眼中之最佳舞蹈員獎及導師心目中最佳舞蹈員獎。

過去曾演出主要舞劇包括：《天鵝湖》、《睡美人》、《胡桃夾子》、《仙履奇緣》、《風流寡婦》、《風雲群英會》、《蝴蝶夫人》及由張藝謀執導的《大紅燈籠高高掛》等。此外，2004年獲邀於瓦爾納國際芭蕾舞比賽及於首爾舉行的「世界芭蕾舞名星匯演」中演出。

2009/10年，參與之香港芭蕾舞團劇目包括：《冬之舞樂祭》、《胡桃夾子》、《糊塗爆竹賀新年》、《芭蕾舞進化論》、《光·影·步》及《夢偶情緣》；海外演出則包括慶祝中華人民共和國成立六十周年之演出《吉賽爾》、香港參與上海世博之演出《仲夏芭蕾舞精品》及參與於哥倫比亞舉行的第四屆國際芭蕾舞節，合演《三樂章交響曲》等。

Graduated from the Beijing Dance Academy; currently a Principal Dancer of the Hong Kong Ballet.

She joined the National Ballet of China upon graduation; promoted to Principal Dancer in 2003 and conferred the title of National Class One Performer by the Chinese Ministry of Culture in the same year.

Winner of a string of accolades: Bronze Prize at the Shanghai International Ballet Competition in 2001; Gold Medal at the Varna



International Ballet Competition in 2002; Career Outstanding Contribution Award from Chinese Ministry of Culture in 2001 and 2002; Hong Kong Dance Alliance Dance Award in 2007; voted Dancers' Dancer of the Season and Ballet Master's Awards in Dancers' Awards held by Friends of Hong Kong Ballet.

She has performed in a wide-ranging repertoire: *Swan Lake*, *The Sleeping Beauty*, *The Nutcracker*, *Cinderella*, *The Merry Widow*, *Spartacus*, *Madama Butterfly* and *Raise the Red Lantern* directed by Zhang Yimou. She was also invited to guest-star at the Varna International Ballet Competition and the World Ballet Star Gala in Seoul in 2004.

Danced in an array of Hong Kong Ballet productions in 2009/10: *Symphony of Movements*, *The Nutcracker*, *Firecracker*, *The Evolution of Ballet*, *Brilliant Steps* and *Coppélia*; overseas performances included *Giselle*, a celebratory event of the 60th anniversary of the establishment of the People's Republic of China; *Summer Delights*, one of Hong Kong's programmes at Expo 2010, Shanghai; and a co-performer in *Symphony in Three Movements* at the 4th International Ballet Festival in Colombia.



《夢偶情緣》Coppélia  
舞蹈員 Dancer: 金瑤 Jin Yao  
攝影 Photographer: Keith Hiro  
© 香港芭蕾舞團 The Hong Kong Ballet

一名出色的表演者，除了需要擁有駕馭藝術的能力，在舞台上亦需要能夠散發攝人的張力，於舞台下要活出一名專業藝術家的敬業樂業精神，此外更要有培育下一代的心志與魄力，才能稱得上最為全面，成為讓人心悅誠服的典範。古典芭蕾舞舞者金瑤，她正具備以上的素質。

## 我看舞蹈生涯

金瑤早於十多年前已為職業舞蹈員，在中國、香港及海外均具有豐富的演出經驗。問到她在舞壇上的未來目標，她說希望未來能夠演出一些自己喜歡的劇目。她說：「芭蕾舞的世界很大，有太多的劇目我還沒有跳過，例如是格蘭高的名作《奧涅金》。此外，很多有名的導演我還沒有合作過呢。」

雖如此說，金瑤過往曾跟國際舞壇中不同的著名舞者交流，例如美籍著名舞蹈家巴蘭欽之愛徒梅雪莉，就曾親身向金瑤傳授巴蘭欽作品《主題與變奏》及《柴可夫斯基雙人舞》。

作為首席舞蹈員，金瑤的演出往往教觀眾引頸以待。在未來的日子，她將繼續馬不停蹄地為本地觀眾帶來舞台上的種種驚喜——即將展開的是跟多位國際星級舞者同台演出之《Galaxy 國際芭蕾舞匯演 2011》，接着是家傳戶曉的《天鵝湖》，九月則有喜劇芭蕾舞作品《夢偶情緣》。到了年底，當然少不了充滿節日色彩的《胡桃夾子》。

金瑤說，古典芭蕾舞對舞者的身體要求很嚴格，需要有很強的基本功。但要保持良好的基本功，那便要在肌肉方面有所要求；可是隨着年齡的增長，肌肉的力量或會不夠，那就是退下來的時候了。她說：「作為一個舞者，早晚也要離開這個舞台的，女孩子一般大概會跳到 35 歲左右。在國外可能會跳得久一點。」

她表示，希望將來能從事一些教育方面的工作，將自己的經驗傳授給下一代。過往她曾參與不同的教育項目，培育青少年對芭蕾舞的興趣，例如：2009 年，她為「周日芭蕾舞班」擔任導師；2010 年，亦在「香港芭蕾舞團青少年計劃」中擔任導師，以及於舞團的座談活動中及公開總編排時作示範表演。

## 願本地更接近專業水平

一向以來，芭蕾舞都是家長們為子女挑選課外活動時的熱門選擇，而小孩子亦樂於在週末、週日穿上舞衣，前往舞蹈中心等學習芭蕾舞。然而金瑤覺得，目前香港在藝術教育方面的整體氣氛沒有大陸那麼濃厚，好像在「芭蕾舞交響樂」這些較專門的藝術範疇上，仍然有待發展。

另外，她又發現香港跟內地的情況很不同；在香港，有志日後從事專業芭蕾舞工作的小孩子只屬少數，一般只是將芭蕾舞視為興趣，或是想考個證書之類。亦由於此，目前坊間的舞蹈學校大多以業餘性質為主。金瑤說，她希望將來能投身藝術教育，期望提升本地芭蕾舞學校及年青芭蕾舞學生的水準。

金瑤自 2004 年從北京來港，加入香港芭蕾舞團，至今已有六年光景。談到芭蕾舞在香港的前景，她感到香港對於高雅藝術如芭蕾舞等的支持並不足夠。她說，香港目前的專業跳舞場地不足，有些舞蹈員便曾因為在不適當的地板上排練而受傷。對於舞者來說，肢體的保護絕對重要。金瑤過去便經過一度腳骨受創、腰椎磨損，需要休息半年；不過她毅力驚人，康復後再次踏上舞台。

金瑤說，藝術推廣是需要多方面的支持。雖然每個人的能力有限，可是若將他們都一一加起來的話，那就有可能帶來改變。她表示：「其實現時香港芭蕾舞團的水平很高，這六年來進步很大，我們在外國表演時也得到不少認同。」

對於是次獲獎，金瑤覺得十分榮幸：「在香港，這可說是最高的榮譽了。我會繼續發展我的藝術。如果藝術界有甚麼需要我的話，我很樂意貢獻。」

### 評審評語

卓越的古典芭蕾舞舞蹈家，舞藝出眾，技術精湛，對舞蹈表演專業專注投入，在海內外均獲得好評。近年，她的舞蹈造詣有很大進步，尤其是 2010 年演出的《光·影·步》之巴蘭欽《華麗的快板》和《夢偶情緣》表現突出，每一個動作都顯露出大將風範，是舞蹈界難得人才，其努力值得肯定及表揚。

The hallmarks of a true performer are as much the splendid mastery of his or her art as the ability to exude a magnetic presence on stage and impeccable professionalism off stage. No less important is dedication and enthusiasm to nurture up-and-coming talent and a personality that inspires a sense of respect and awe. All these traits characterise an exemplary artist and classical ballerina Jin Yao deserves that title.

## A Career in Ballet

Jin has graced many stages in China, Hong Kong and abroad, infusing her performances with more than a decade of professional experience. When asked about her future goals, she ran through her dream repertoire: "It's a big, big world of ballet out there. I have a long wish list that includes such masterpieces as John Cranko's *Onegin*, not to mention many great directors I haven't yet had the good fortune to work with."

Despite her modest intentions, a glance at her resume will reveal she has had her fair share of encounters with leading names in ballet. Merrill Ashley, a protégé of the renowned American choreographer George Balanchine, personally coached her in the master's *Theme and Variations* and *Tchaikovsky Pas de Deux*.

As the principal dancer, the name of Jin in the cast list is enough to fill audiences with eager anticipation. For the current season and beyond, she will devote herself to performing more marvels on the stage for the enjoyment of the local audience: she will be teaming up with the world's finest dancers in *Galaxy: International Ballet Gala 2011*, followed by the all-time audience favourite *Swan Lake* and the comic ballet *Coppélia* in September. Then, she will round off the year with the festive treat, *The Nutcracker*.

Classical ballerinas are subject to high levels of physical stress and activity. While rock-solid basic skills form an essential



《舞極》*Steptext*  
舞蹈員：金瑤、李嘉博 Dancers: Jin Yao, Li Jia-bo  
攝影 Photographer: Gordon Wong  
© 香港芭蕾舞團 The Hong Kong Ballet

prerequisite, they also have to undergo strenuous training just to maintain their muscle endurance. The day when age deprives a dancer of stamina and strength, is the time for him or her to bow out. "Every dancer will sooner or later leave the stage. A ballerina can only realistically expect to dance until the age of 35, perhaps a bit longer if you're working abroad," Jin explained.

Passionate about imparting her knowledge to the next generation, Jin expressed her wish to be involved in educational work in the future. Indeed, she has had similar experiences in the past: she served as a tutor of the Sunday Ballet Class in 2009 and the Hong Kong Ballet's Youth Intensive Programme in 2010; and gave demonstrations at Hong Kong Ballet public talks as well as full-dress rehearsals.

## Achieving World-Class Standards

Ballet is often at the top of the list of parents' choices of extracurricular activities for their children. The cheerful scene of little ones in tutu dresses waiting for their ballet class to start is a common sight during a typical Hong Kong weekend. Yet Jin believes Hong Kong lags behind the Mainland in embracing arts education and weaving it into the fabric of daily life, and there's plenty of room to develop more-specialised disciplines, such as ballet symphony.



《吉賽爾》*Giselle*  
舞蹈員：金瑤 Dancer: Jin Yao  
攝影 Photographer: Conrad Dy-Liacco  
© 香港芭蕾舞團 The Hong Kong Ballet



《柴可夫斯基雙人舞》 *Tchaikovsky Pas de Deux*  
舞蹈員：金瑤、黃震 Dancers: Jin Yao, Huang Zhen  
攝影 Photographer: Keith Hiro  
© 香港芭蕾舞團 The Hong Kong Ballet

The dissimilarities do not end there, however. In Hong Kong, few kids aspire to become professional dancers. They take up dance as a hobby or a skill, perhaps to obtain a certificate to prove their ability. Owing to this reason, most local ballet schools are designed for amateurs. Jin wishes her future work in arts education will contribute to raising the level of ballet teaching and learning in Hong Kong, especially among youngsters.

After leaving her hometown in Beijing, Jin has joined the Hong Kong Ballet since 2004. She shared a number of concerns for the future of ballet and other high arts in Hong Kong, where their development appears to be hindered by the lack of government support. Citing incidents in which dancers have sustained injuries while rehearsing on floors that were unsuitable for dancing, she underlined the importance of providing professional dancers with access to proper training facilities. It is a saddening situation that Jin knows well from painful personal experience. Not too long ago, a foot injury coupled with degenerative changes in the lumbar vertebrae put her out of action for six months. It would have been much longer if she had not persevered with rehabilitation and defied the odds to make a successful comeback.

Arts education needs support from all quarters. Jin recognises that the sum total of individual efforts can make a big difference. "The Hong Kong Ballet has grown by leaps and bounds over the past six years. It is very much at the top of its game. Our performances have received very encouraging recognition abroad," she noted.

Jin said, she is deeply thrilled by the award: "It's the highest honour for an artist in Hong Kong. I will continue to develop my art. If the arts world needs me in any way, I'll be very pleased to play a part."

#### Panelists' Opinion

Jin is an excellent classical ballerina who demonstrates outstanding artistry and unrivalled skills on stage, as well as total dedication. These factors have won her critical acclaim both at home and abroad. With an endless mission for improvement, the consummate professional dazzled the audiences of *Allegro Brillante in Brilliant Steps* and *Coppélia* through her commanding presence on the stage. Her every move and turn bear the marks of a maestro. She is a rare talent whose efforts deserve recognition and appreciation.

年度最佳藝術家獎

Award for Best Artist

戲劇

Drama

## 莊梅岩

# Chong Mui-ngam

英國倫敦 Royal Holloway 編劇碩士、香港演藝學院戲劇學院編劇系深造文憑；2004 年獲亞洲文化協會頒發利希慎獎學金赴美遊學。

曾獲第 26 屆香港青年文學獎戲劇高級組亞軍、香港演藝學院友誼社獎學金及傑出編劇獎；2003 年獲香港戲劇協會頒發傑出青年編劇獎。憑《留守太平間》、《找個人和我上火星》及《法吻》，分別獲第 12、14 及 15 屆香港舞台劇獎最佳劇本獎，2009 年憑《聖荷西謀殺案》第四度獲此獎項。

首個得獎作品《留守太平間》三度在香港重演，並赴澳門和日本作交流演出；《法吻》則被譯成英語和韓語，分別在美國 Lark Theatre 試讀及韓國導演節中演出。

2009/10 年的編劇作品包括：原創歌劇劇本《中山逸仙》；翻譯及改編作品《天才一瞬》、《胖侶》、《Chinglish》與《背叛》；另有重演作品《聖荷西謀殺案》、《愛在紅樓》及《找個人和我上火星》。

此外，年內亦參與義工活動，於楊震社區服務中心擔任長者戲劇班導師。

Master in Playwriting, Royal Holloway, University of London and Advanced Diploma in Playwriting, the Hong Kong Academy for Performing Arts (HKAPA). In 2004, awarded the Lee Hysan Foundation Fellowship by the Asian Cultural Council and studied in the US.

Winner of the second prize in the senior drama category at the 26th Youth Literary Awards, a scholarship from the Society of the HKAPA and an HKAPA award for Outstanding Playwright. In 2003 awarded Outstanding Young Playwright by the Hong Kong Federation of Drama Societies. Moreover, she won Best Script Awards at the 12th, 14th and 15th Hong Kong Drama Awards for *Alive in the Mortuary*, *Shall We Go to Mars* and *The French Kiss*. In 2009, she garnered the same award for the fourth time for *Murder in San José*.



Her first award winning script *Alive in the Mortuary* enjoyed three encore performances in Hong Kong. It travelled to Macao and Japan for exchange performances. *The French Kiss* was translated into English and had a test reading at the New York Lark Theatre and the Korean version was performed at the Korean Director's Festival.

Her playwriting works in 2009/10 included an original musical *Song of the Sun* and the translated and adapted works *Flowers for Algernon*, *Fat Pig*, *Chinglish* and *Betrayal*. There were re-run performances of *Murder in San José*, *Love in the Red Chamber* and *Shall We Go to Mars*.

In addition, she participated in voluntary work by tutoring drama classes for the elderly for the Yang Memorial Methodist Social Service during the year.



莊梅岩說話的節奏很快，她認為這是香港人性急之過。然而，她在劇本創作的路上，卻從來是慢工出細貨。難怪她的多個劇作好評如潮，多度重演，更四度榮獲最佳劇本獎。

## 請給編劇一點時間

她說：「我覺得香港人要改變對時間的觀念。編劇是需要時間去沉澱和吸收才會成長，才能創作好劇本，所以我不會特定要求自己每年上演多少齣劇。」莊梅岩以她參與的劇作《Chinglish》為例，美國的 Lark Theatre 願意用五年時間去創作劇本，至今年六月才在芝加哥上演，這令她重新思考——香港的速度是不是太快了？

除了要用時間創作，關於編劇的地位和待遇，莊梅岩也有一番體會。一向以來，觀眾往往把焦點放在演員和導演身上，編劇的地位很少受到尊重，導演未經編劇同意便改動劇本的情況亦時有發生。她指出：「這個情況在年輕編劇身上尤其經常出現，我不是說劇本不能改，而是要互相尊重。毫無商量就更改劇本，這很容易會把編劇打垮。」

香港許多編劇也無法單靠寫劇本為生，因此，他們面對的誘惑非常大，例如在戲劇中加入商業元素，先把觀眾吸引過來，建立起基本觀眾群和封了蝕本門，然後才慢慢教育他們如何欣賞戲劇。但莊梅岩擔心，這很容易會本末倒置。所以，她非常堅持：「商業可以是手段，但不是劇本必須具備的價值。創作人要考慮有甚麼心靈上的東西可帶給觀眾，而不是如何吸引觀眾。一個健康的戲劇環境，是除了商業戲劇外，還要容得下不同的劇團，要有多元的劇種。」她認為，觀眾在生活中已面對數之不盡的商業元素，他們走進劇場，更期望的是找尋心靈上的東西。她續說：「假以時日，我相信香港會在商業和藝術之間找到平衡，追求更有質素的劇作；畢竟，現在的戲劇教育比從前普及了許多。」

而在教育觀眾之同時，培養編劇也不容忽視。莊梅岩的心願，是建立一個編劇的支援網絡，讓編劇們有聚首一堂的地方，並鼓勵圍讀的風氣。

## 發揮戲劇的張力

莊梅岩自認是「老土派」，堅信藝術需要帶出真善美，此外她還有更大的抱負。她正在構思一個劇本，把她擁有和珍惜的兩樣東西結合起來——那就是「舞台」和「言論自由」。她說：「我身為編劇，可以怎樣去捍衛言論自由？」藉着戲劇這個媒介，她希望在藝術呈現之外更能衍生另一層次的果效。「這次能夠獲獎，我很感謝大家對我的肯定，但不要忘记世上有很多人作出了重要的貢獻，卻是沒有獎拿的，他們更應受到尊重。」

既然要真、善、美，莊梅岩堅持在創作時不用五光十色的語言，只因社會上已有太多虛張聲勢的訊息。「我要令戲劇有張力，而不是用巧言令色使觀眾發笑。」在她看來，戲劇所追求的並不是視聽效果，而是如何善用舞台，令戲劇的張力自然地滲透出來，讓觀眾咀嚼戲中的訊息。但要懂得表達張力並非一朝一夕的事，她說她是在完成《法吻》之後才掌握到「有張力的戲劇」是怎麼一回事，從而產生了《聖荷西謀殺案》，兩劇前後就是四年光景。沒錯，編劇是需要時間去揣摩和成長的。

## 評審評語

作品具專業水平，曾被翻譯成英、日、韓文在不同國家試讀及演出，對本港及海外劇壇的發展具有一定影響力。其劇作類型全面，涵蓋不同風格，而且結構嚴密、情節極具吸引力，揭露人性的複雜。莊氏是個具傑出成就、有貢獻、有創作力的編劇人才，未來發展無限。



Chong Mui-ngam speaks at an incredibly fast pace, which she attributes to the impetuous temperament of many Hong Kong people. Yet, she is equally good at taking her time to pen acclaimed plays, which have been encored time after time and won four Best Script awards.

### Give Playwriting a Little More Time

“I think it’s time for Hong Kong people to change their concept of time. A playwright needs to be nurtured and matured over time before he or she can produce a good play. I never set myself a target for the number of plays I create every year,” she explained. Citing the example of *Chinglish*, she said that the Lark Theatre of the US invested five years in developing the script before it opened in Chicago in June 2011. It got her into some serious thinking – is Hong Kong doing things too fast?

At the same time, Chong is conscious of the status and treatment accorded to playwrights. For a long time, directors and actors have been on the receiving end of audience applause. Writers seldom get the proper credit and respect they deserve and it’s not uncommon for changes to be made to a script without their consent. “It happens to young playwrights a lot. I’m not saying that you can’t make changes to a script. I’m talking about mutual respect. If you change a script without discussing it with the playwright, then you’re effectively nipping him or her in the bud,” she stated.

The truth is that the vast majority of playwrights can’t earn a living from writing alone. Therefore, the temptation is almost overwhelming to inject commercial elements into drama that help



to lure audiences and secure the profit. The ends don't justify the means, argued Chong, who finds it particularly worrying that commercial concerns take precedence over educating theatre audiences. "The commercial angle can be a means, but it's not what makes a script. A writer has to think about what to offer the audience spiritually, rather than appealing to them. A healthy theatre scene is one in which a great variety of independent companies thrive alongside their commercial counterparts," she insisted. While every aspect of life is commercialised, one walks into a theatre expecting to find something for the soul. "Given time, I believe Hong Kong will be able to strike a balance between commercialism and art and achieve quality in theatrical productions. After all, theatre education is becoming more popular these days," she added.

Apart from educating the audience, the nurturing of playwrights is equally important. Chong envisions building a support network that will enable playwrights to meet each other and encourage script-reading in a group.

## Creating Tension in Drama

Admitting to be a cliché, Chong firmly believes in the role of art in conveying truth, kindness and beauty. She also has eyes on yet bigger aspirations. A story has been brewing in her head for some time now, one that brings together two things that she commands and cherishes – the stage and freedom of speech. "As a playwright, how do I defend freedom of speech?" she said. As well as artistic presentation, she wants to use the medium of playwriting to create an effect on a different level. "I'm really grateful for the recognition that the award gives to the work I'm doing. But let's not forget there are many more individuals who have made important contributions without having an award to their name. They deserve far more respect."

Holding on to her faith in truth, kindness and beauty, Chong insists on not dressing up her plays with flowery language, particularly when society is already overloaded with pompous verbosity. "I want to create tension in drama, not using fancy words to tickle," she said. She doesn't use drama to pursue visual enticement. Rather, she uses the stage to maximise the tension in drama and convey messages for the audience to ponder. Needless to say, mastering the techniques of creating tension doesn't happen overnight. She wasn't able to grasp the meaning of creating "drama with tension" before finishing *The French Kiss* and she subsequently acted on the knowledge with *Murder in San José*, which took her four years for completion. Once again – the craft of playwriting can only mature and develop over time.

### Panelists' Opinion

Chong Mui-ngam has attained professional distinction; her works have been translated into English, Japanese and Korean for test-readings and performances. She exerts an influence over the theatre scene in Hong Kong and beyond. Impressively diverse in genres and styles, her works have gripping plots with intense explorations of the complex human psyche. Chong is a playwriting talent with an outstanding creative spark and an equally bright future.





年度最佳藝術家獎

Award for Best Artist

電影

Film

# 陳宇峰

## Chan Yu-fung, John

1994 年中學畢業後進修美術及設計，曾到澳洲修讀多媒體設計。

從事動畫創作十年，2004 年與 Pam Hung 成立本土動畫及漫畫創作組合「貓室」，其首部作品《李蠹》大獲好評，與《累透社》及《媽媽出世了》等分別在三藩市、韓國、瑞士等地奪得多項動畫大獎。2008 年憑《動畫鏗鏘集之隱蔽老人》獲得日本東京 TBS 電視台動畫節「全亞洲全場大獎」，是首度獲此殊榮的香港動畫導演。

2009/10 年度在香港參與的動畫創作及展覽包括：「香港有格」繪畫作品展、Detour 2009 動畫人物創作及原稿展，以及「看高一點，開心一點」動畫人物創作及雕塑展；海外方面則有柏林 Pictoplasma Festival 2010 的 Characters in Motion、上海世博展覽中的 A Better Tomorrow；穗港澳動漫節「動起來」動漫展覽，及為日本放送電視台創作動畫。年中曾出版原創動畫《貓室動畫大集結》影碟及動畫人物繪本《癡喘 - 神奇玫瑰花》。

創作以外，2010 年亦參與香港電台「我的夢想」、「香港國際電影節」、「夏日國際電影節」及「中國第一屆動漫技術論壇」的座談會；到香港大學及澳門理工學院作現場分享，並擔任「香港流動影片節」專業動畫評審。過去，曾被邀請到法國康城 Milla 電視節、波蘭 KinoLab、香港理工大學及中國汕頭大學等進行演講。

Studied arts and design after completing his secondary school education in 1994. He also went to Australia to study multimedia design.

Has been focusing on animation production for 10 years, he founded with Pam Hung in 2004 the local animation and comics unit Postgal Workshop. His first work *Fool Lee* received critical acclaim and, together with *The Tired City* and *Mum is Born*, won a number of animation awards in San Francisco, Korea and Switzerland, etc. In 2008 he won the Grand Prize at the TBS DigiCon6 Awards in Tokyo with *Animated Hong Kong Connection - Hidden Elders*. He was the first animation director from Hong Kong to win the prize.



In 2009/10 he took part in various local animation productions and exhibitions, including The Character of Hong Kong Cartoon Exhibition, Detour 2009 which showcased animation characters and original sketches, and "Fly Like a Paper High Like a Plane" – an exhibition of animation characters and sculptures. His activities abroad included the production of *Characters in Motion* at the Pictoplasma Festival 2010 in Berlin, "A Better Tomorrow – The Future Generation" exhibition in the Shanghai World Expo, and the Guangzhou-Hong Kong-Macao Animation & Comic Festival. Besides, he produced animation for Japanese broadcaster NHK. In the year, he also issued an animation DVD *The Postgal Animation Collection* and an animation book *Din Dong - The Magic Rose*.

In 2010, besides animation production, he also participated in seminars organised by Radio Television Hong Kong, the Hong Kong International Film Festival (HKIFF), the Summer International Film Festival, and the 1st China (Nanhai) ACG Technology Awards; he was invited to hold sharing sessions at the University of Hong Kong and Macao Polytechnic Institute, and was a professional animation judge at the Hong Kong Mobile Film Festival. In the past, he had been invited to speak at the Milla-MIPTV in Cannes, France; KinoLab in Poland, Hong Kong Polytechnic University and Shantou University in China.



癩噏與戴熊，兩個面熟的漫畫人物，從周刊連載到網上播放，然後躍上香港國際電影節 2010 之大銀幕，攻陷不少人心。《癩噏》由陳宇峰和 Pam Hung 的「貓室」創作，百分百本地薑，百分百與現實同步呼吸，難怪大受歡迎。兩位主角都是金融海嘯受害者，戴熊是個失業漢，癩噏被世態迫癩，用膠紙貼着耳朵似是眾人皆醉我獨醒。這肥貓掛着裝滿廢舊物料的腰包，教人用廢物創作各種工具，解決生活難題。

香港動漫早就不屬少年人專享，《癩噏》吸引了不少女性，網上留言可見一斑。陳宇峰認為可能因為主角是貓，小動物向來受女性歡迎。他最初估計「粉絲」多是二字頭迷哥迷姐，但當出席過簽名會和放映座談後，發現當中不乏家長。他說：「有家長把作品介紹給子女，另外亦有人透露本來患上抑鬱症，作品平伏了他的心情。」

## 惹笑不忘勉勵

眼見人心渙散，創作人確信藝術力量，積極創作回應社會，讀者和觀眾的熱烈回應就是對藝術家的最佳肯定。《癩噏》能夠備受兩代人認同，因它幽了陪伴不少人成長的《多啦 A 夢》一默，主角風光變落難。陳宇峰用藝術手法，借主角扭轉憂傷，永遠神清氣爽地示範窮風流生活哲學，不忘昭示有法寶不如實幹，搞鬼得來正面，惹笑間附帶勉勵。這是貓室的一貫精神，就如早期反思日做夜做生活迫人的《累透社》和年前反映社會被遺忘一群的《隱蔽老人》。陳宇峰希望，他的作品能引起大家共鳴，而在地參展則可讓人認識香港。

陳宇峰坦言動畫電影只是他其中一項創作，皆因動漫今天發展一日千里，創作人有許多發表平台，受眾亦有許多接觸作品的渠道，形式千變萬化。「動漫在生活上無處不在，現在我們可以透過互聯網、手提電話、戶外電視屏幕、收費電視頻道等接觸得到，即使是商場展覽，有時也設有放映室展出動漫作品。」

## 香港不愁沒故事

很多人認為動漫最重創意，陳宇峰認為素材更重要。「不知道算不算優點，生活在香港這地方，天天發生很多事情，人人迫於無耐極速接收大量資訊。我和拍檔把事件一一整理出來，不愁沒有故事。」他口中的「拍檔」，正是貓室之另一創辦人，亦即合作多年兼新婚太太 Pam Hung。

談到未來動向，貓室正與馬來西亞方面磋商漫畫合作計劃。至於動漫，雖然有外國單位詢問過合作可能，但暫時未有定案，因為陳宇峰自我定位為「從事具本土特色的創作」，他認為這才是他的強項。在他心目中，只要繼續做自己認為對的和享受的事，就能發揮生命影響生命的果效。

### 評審評語

陳宇峰是一位很有潛質的動畫創作人，他的作品具強烈個人風格及本土特色，創意和畫功水準甚高，並引起國際注目。其 2009/10 年度上映的《貓室動畫大集結》，當中不同故事均帶出人性及令人深思的社會訊息，幽默感和想像空間兼備。此外，他以小團隊（貓室）製作形式，試驗不同創作題材和元素，具前瞻力和創作力，是本港動畫創作界難得一見的藝術家。



Din Dong and Die Hung are two familiar comic figures that have leapt out of the pages of weekly magazines on to the internet as animation, and finally on to the big screen at the HKIFF 2010. In the process, they have won many fans. *Din Dong* was created by Chan Yu-fung, John and the team at Postgal Workshop, which he founded. Given that the animated film is 100% local with references to local life and circumstances, it is little wonder that it has been so popular in Hong Kong. The two protagonists are victims of the financial crisis. Die Hung is unemployed and Din Dong's dire circumstances have given him a mental breakdown. The latter covers up his ears with plastic tapes, as if to demonstrate that he is the one sober person in a city of drunkards. Hanging from the waist of this fat cat is a pouch filled with junk, and he teaches people the way to solve life's difficulties by making various tools out of rubbish.



Hong Kong's animation and comics have long ceased to be exclusive to teenagers. *Din Dong* has many female fans, as indicated by online comments. Chan thinks that it may have something to do with having a cat as the main protagonist because little animals are always popular with women. At first he thought his fans were mostly men and women in their twenties. However, he has come across many people who are parents at autograph sessions and screenings. "Some of the parents have recommended my works to their children," he said, "while one of the audiences told me that he suffered from depression and my animation soothed his emotions."



## Funny & Uplifting

When the people's spirits are low, Chan believes that the power of art can bring a positive boost to the community and hence he strives to create as a response to the society. In the process, the enthusiastic response from readers and audiences is definitely the best validation for him. *Din Dong* can be enjoyed by both parents and their children is because it humorously subverts the popular Japanese cartoon *Doraemon*, which has been enjoyed by a few generations of Hongkongers. The protagonist in the former is the downbeat version of the original. Using his character as a way of expression, Chan hopes to wipe away sorrows; he presents his artistic version of an optimistic and happy go lucky outlook in life. He also advocates hard work instead of using



tricks or shortcuts. His works are positive subversions, funny but at the same time uplifting. This has always been Postgal Workshop's philosophy, as seen in their earlier works like *The Tired City*, which is a reflection on a lifestyle with never-ending exhaustion and *Animated Hong Kong Connection – Hidden Elders*, an animation about a forgotten group of people in the society. On one hand, Chan hopes that his works are able to arouse resonance whereas when they are screened overseas, foreigners can have a better understanding of Hong Kong.

Chan says that film animation is only one of many art forms he works on. Given the rapid development of animation and comics today, creators do have many platforms to showcase their works, and readers and audiences at the same time do have endless avenues to encounter these creations. "Animation is ubiquitous in our lives. We can now see them on the Internet, mobile phones, outdoor television screens, paid TV channels, etc. Even for exhibitions held in shopping malls, the organisers sometimes set up screening rooms for animations."

### No Shortage of Stories in Hong Kong

Many people believe that creativity is the key to animation, but Chan feels that subject matter is more important. "I don't know if this is an advantage but living in a place like Hong Kong, where so many things are happening every day, people have no choice but to pick up huge amounts of information within a short space of time. What my partner and I do is to sort these out one by one. There is no shortage of stories to tell." His "partner" is the other founder of Postgal Workshop, Pam Hung, with whom he has worked for many years and recently getting married to.

Looking ahead, Postgal Workshop is having talks with a Malaysian unit about a project on comics. There are also enquiries from overseas about cooperative opportunities on animations, but nothing is as yet confirmed. Chan has positioned himself as a maker of "art with local characteristics", he believes that this is where his strength lies. In his opinion, as long as he continues to do what he thinks is right and enjoys, then he can affect other people's lives with his own.

### Panelists' Opinion

Chan Yu-fung, John is an animation artist with great potential. His creations possess a distinct personal style and local flavour, and score high in creativity and art. They have also attracted international attention. The different stories in *The Postgal Animation Collection*, which were screened in 2009/10, convey a sense of humanity and thought-provoking social messages. The animations were humorous and full of imagination. In addition, his production method of using a small team (Postgal Workshop) allows him to experiment with different themes and elements in his works, which is progressive and creative. John is an exceptional artist in Hong Kong's animation community.

年度最佳藝術家獎  
Award for Best Artist  
媒體藝術  
Media Arts

# 洪強 Hung Keung

畢業於香港理工太古設計學院 (1992)、香港中文大學藝術系 (1996)、英國倫敦聖馬田藝術及設計研究院 (1998)。曾為德國新媒體研究中心 ZKM 訪問學人 (2001-2002)，現為瑞士蘇黎世藝術大學博士生。

自 1995 年起從事電影、錄像、新媒體藝術、設計、哲學和科技相互關係的創作與研究，2004 年成立「燕老米的雅實驗室」。曾應邀到本地及海外大學講學，包括包浩斯大學、柏克萊大學及芝加哥藝術學院等。

2009/10 年，於亞洲、歐洲及美洲等地區參與了多項國際展覽，包括香港當代藝術雙年展 2009 (香港)、亞洲藝術雙年展 2009 —— 觀點與「觀」點 (台灣，2009-2010)、第九屆首爾國際新媒體節 (南韓，2009)、承傳與創造——藝術對藝術 (中國，2010)、Ursula Bickle Videolounge (維也納，2010)、卡斯魯爾市 ZKM 科技媒體藝術中心「You\_ser 2.0: Celebration of the Consumer」(德國，2009) 及 LOOP Video Festival (西班牙巴塞隆拿，2009) 等。

年內，曾參與不同藝術教育和交流活動，如「藝術與資訊及通訊科技」研討會及獲邀出席「聯合國教科文組織創意城市網絡 2010 年深圳國際大會」等。

曾獲重要獎項包括：「英國 BBC 短片節」最佳錄像獎 (1998)、「歐洲媒體藝術節」全場佳作獎 (1998)、「希臘國際電影及新媒體藝術節」多媒體互動光碟特別獎 (2002)、「香港獨立短片及錄像比賽」金獎及評審特別獎、「2007 香港藝術發展獎」傑出青年藝術獎 (電影及媒體藝術)、「2009 年香港當代藝術雙年展」的成就獎，以及民政事務局長嘉許計劃 (2010) 等。

Graduated from the Swire School of Design of the Hong Kong Polytechnic University (1992); the Department of Fine Arts of the Chinese University of Hong Kong (1996) and the Central Saint Martins College of Art and Design (1998). He was a visiting scholar at the Centre for Art and Media (ZKM) in Germany (2001-2002) and is currently a PhD candidate at the University of the Arts in Zurich, Switzerland.



Since 1995, he has been involved in the creative and research aspects of film, video, new media arts, design and the interaction between philosophy and technology. In 2004, he founded the imhk lab. He has been invited to lecture in local and overseas universities, including Bauhaus-Universität Weimar, University of California, Berkeley and the School of the Art Institute of Chicago.

In 2009/10, he took part in many international exhibitions in Asia, Europe and America. These included the Hong Kong Contemporary Art Biennial 2009 (Hong Kong), 2009 Asian Art Biennial – View Points & Viewing Points (Taiwan, 2009-2010), 9th Seoul International New Media Festival (South Korea, 2009), Legacy and Creations – Art vs Art (China, 2010), Ursula Bickle Videolounge (Vienna, 2010), You\_ser 2.0: Celebration of the Consumer at Karlsruhe, ZKM (Germany, 2009) and LOOP Video Festival, Barcelona (Spain, 2009).

During the year, he took part in various arts education and exchange activities, such as the "Arts, Information and Telecommunications Technology" forum, and was invited to attend the "2010 Shenzhen International Conference and UNESCO Creative Cities Network" .

He was awarded the Best Short Ambient Video Award at the BBC British Film Festival in 1998, the Best of EMAF at the European Media Art Festival in 1998, a Special Mention Interactive CDROM Award at E-PHOS, the 3rd International Festival of Film & New Media on Art in Athens (2002), a Gold Award and a Special Mention at the Hong Kong Independent Short Film & Video Awards, the Award for Outstanding Young Artist (Film and Media Arts) at the Hong Kong Arts Development Awards 2007, the Achievement Award at the 2009 Hong Kong Contemporary Art Biennial Awards and the Secretary for Home Affairs Commendation Scheme in 2010.

作為香港媒體藝術的資深工作者，樂於透過此形式表達自己的創作理念，洪強對於本地及海外媒體藝術界目前的發展自然有所觀察。他覺得，近年香港對媒體藝術的關注比五年前較多，然而相較周邊地區，香港在這方面仍有很大的發展空間。洪強說：「近年，中國、日本、南韓、泰國等均湧現優秀的新媒體創作人，以人數和作品數量來說非常可觀。反觀香港，新媒體藝術創作漸趨單一，很多優秀學生專注動畫創作。」他認為，學校方面確實積極推動新媒體教育，只是學生普遍仍不太了解這門學科，不清楚自己的出路，因此他希望多做點推廣。

## 享受跟小學生交流

就在去年初夏，洪強參與了藝發局第二屆「校園藝術大使計劃」之魔幻舞台「與藝術家對話」活動，對象是一群小學生。洪強說：「小學生是新媒體藝術的基本受眾，向他們介紹最好，他們思想較純粹。當他們漸漸長大，思想就會受不同的價值觀所影響。」當日，一位出席活動的小男孩理直氣壯地向洪強表示，跟爸爸去了香港藝術館觀賞洪強的作品，可是看不明白而中途離開。洪強聽罷笑嘻嘻，並嘗試以淺白字眼誠心向這位小觀眾講解。

洪強用自己一個關於繁、簡體字的創作為例，說香港人從小學習繁體字，可是到了考公開試為省時又會書寫簡體。有見大家生活於如斯矛盾之中，每天面對又繁又簡，於是他用電腦互動技術把這種微妙的感受表達出來——透過鏡中影像般的兩個自己，螢幕上呈現出來的文字會隨個人動靜而遊走於兩個「我」之間。同學對此感到非常有趣，亦踴躍發問，他便逐一為學生解答。享受跟小學生交流，洪強愉快地說：「希望日後多點這類交流。如果更多藝術家能這樣跟小學生座談，是一個好開始。」

## 中國哲學與新媒體藝術

在洪強近年的作品中，經常看到他對時間空間的反思，當中不乏可堪玩味的意符。洪強說中國人的時間觀極受中國哲學與宗教影響，他認為從中國思想出發，以新媒體來呈現可有很大發揮。他說，這是自己今後一個重要方向。「我在蘇黎世大學的博士論文就是探討中國哲學與新媒體對話，並重新演繹。」好像其作品《文：道生一 | 字：萬物生》，就是從「一」開始探討宇宙，從文字的演進去觀察人類文化的發展歷程。中國文字的結構向來奧妙，透過藝術家的觀察、想像、解構、沉澱與呈現，衍生出更多的閱讀與思考。

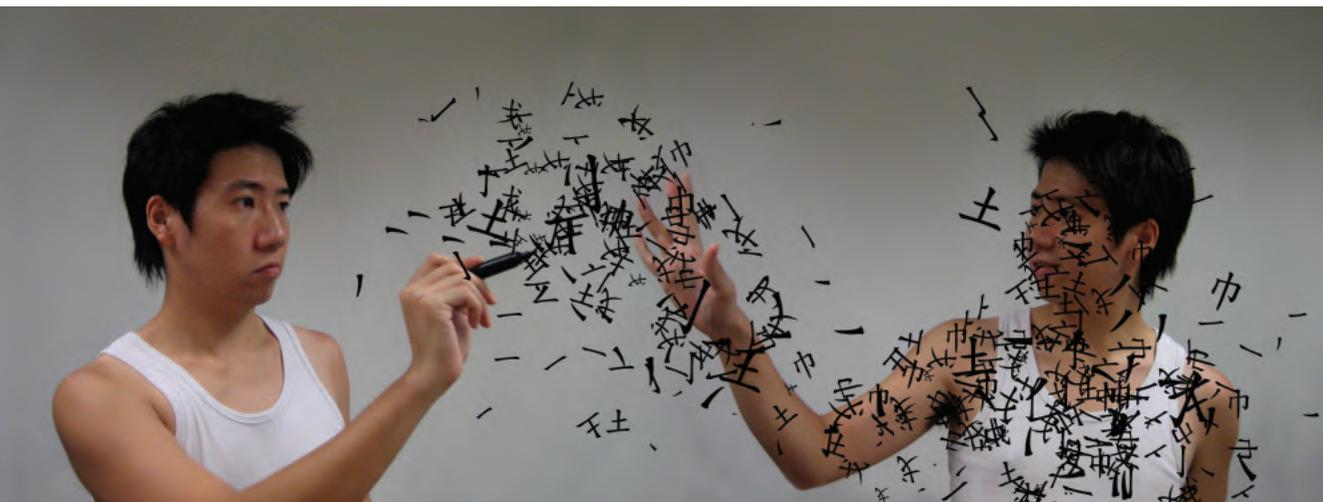
談到完成博士論文後的動向，洪強準備用兩年時間，創作關於「一個人晚飯」的流動影像系列。話說洪強每晚獨自一人在外吃飯，好比在忙碌中冥想，善感的他留意到有人飯後忽忽離開，有人再坐一會。這些身邊的簡單人事觸動了他。「可能受到中國哲學所影響，近年接觸了冥想與太極。」洪強自言以前的作品較為表演性，現在則以生活紀錄為主。

在創作以外，他希望多作海外交流，考察中國、台灣、南韓、日本等媒體藝術教育和創作超前的地方。「香港往往單從科技出發看新媒體藝術，但我知道有些地方卻用上人文的角度，甚至有十年的展望。我希望多了解人家怎麼看，怎實踐。」洪強從不滿足於單一的方向與方法。誠然，這就是藝術之道。

### 評審評語

香港媒體藝術的先鋒，多年來致力開拓和推動媒體藝術，每件作品均具備專業的質素及穩定的藝術水平。2009/10年的作品展現出成熟而扎實的理論和技術，及對香港社會、歷史、文化擁有深度觀察和獨特感性，把生活經驗透過新媒體的概念原理展現出來，具有本土文化特色。洪氏多年來持續教育工作，也是其可貴的地方。





As a seasoned media artist in Hong Kong who likes expressing his creative ideas in this format, Hung Keung naturally knows something about the current state of media arts in Hong Kong and overseas. He feels that the attention given to media arts in Hong Kong has increased compared to five years ago. However, compared to neighbouring regions, Hong Kong still has a long way to go. "In recent years, many outstanding new media artists have emerged in places like China, Japan, South Korea and Thailand, whose numbers and work output have been tremendous," he said. "By contrast, new media arts in Hong Kong is gradually moving into a single direction with many excellent students focusing on animation." He believes that while schools are trying hard to promote new media education, most students are still unfamiliar with this art form and uncertain about whether they can have a good future pursuing a career in new media arts. Therefore, he hopes there will be more promotion in this aspect.

### Enjoys Interacting with Primary School Students

In early summer last year, Hung took part in the event "Dialogue with Arts Maestros". Targeting primary school students, it was part of the Theatre Magic programme under the ADC's 2nd Arts Ambassadors-in-School Scheme. He said: "Primary students are the fundamental audience of new media arts. Because they don't have preconception and full of curiosity, they will be the best persons to be introduced to it. When they are getting older, their thoughts will then be affected by all different kinds of values."

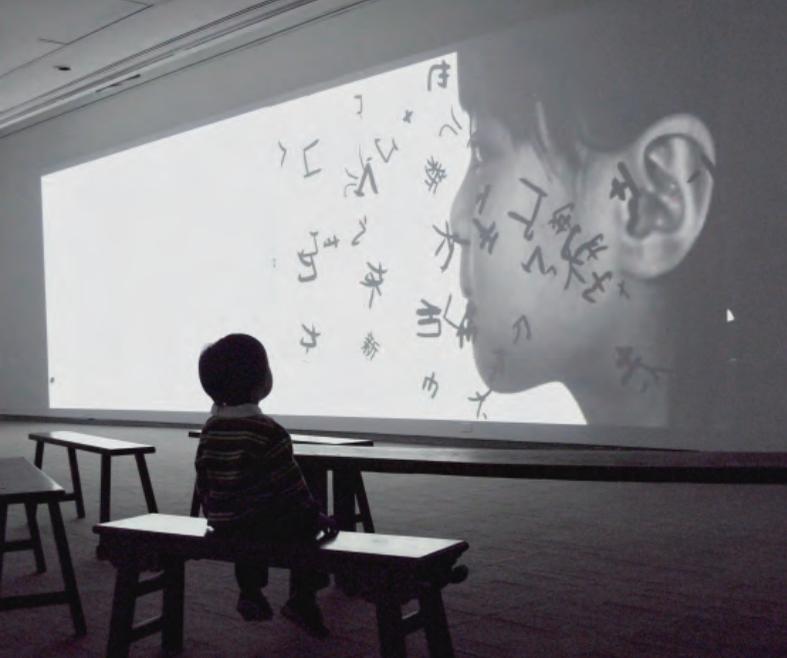
On the day of the event, a boy told Hung straight to his face that he had gone to see his work in the Hong Kong Museum of Art with his father, but they had left halfway because they could not understand it. Hung laughed and tried his best to explain to the boy using plain and simple language.

Hung gave an example from one of his works on Traditional and Simplified Chinese Scripts. He said students in Hong Kong are taught to write in Traditional Script, but they would switch to Simplified Script during examinations to save time. This is one example of people living in a contradiction – switching back and forth between Traditional and Simplified Scripts – and Hung used computer interactive technology to express this intricate feeling. With two separate selves like a mirror image, the words that appeared on the screen would shift between the two "me"s according to the person's movements. The students found it very interesting and asked many questions, all of which he answered. Hung enjoyed his time with the primary school students. He said happily: "I hope there will be more of such interactions in the future. It will be a good start if more artists spend time speaking with primary school students like this."

### Chinese Philosophy & New Media Arts

Often seen in Hung's recent works are his reflections on time and space, including various intriguing ideographs. According to Hung, the Chinese perception of time is heavily influenced by Chinese philosophy and religion. He believes that there is great scope for exploring the expression of Chinese thought through new media arts. This will be an important direction for him, he said.

"My doctoral dissertation at the University of the Arts in Zurich explores the dialogue between Chinese philosophy and new media, and their new interpretations." His work *Dao Gives Birth to One* begins the exploration of the universe from the character for "One" and observes the development of human culture through the evolution of words. The structure and construction of the Chinese written script is profound. Through observation,



imagination, deconstruction, precipitation and expression by the artist, many more readings and thoughts can be derived.

When asked about his plans after completing the doctoral dissertation, Hung said he is going to spend the next two years to create a moving images series on "Dinner for One". Hung eats out on his own every night, like a meditation session in his busy day. Ever sensitive to his surroundings, he notices that there are those who leave in a hurry after their dinner while there are others who sit a while before going. It is these simple things that move him. "Perhaps it's the influence of Chinese philosophy, I've taken up meditation and Tai Chi in recent years." Hung said that his earlier works were more performance-centered but now he is more into recording life.

Other than arts creation, Hung hopes to have more overseas exchanges and visit places like China, Taiwan, South Korea and Japan, where media arts and media arts education are more progressive. "Hong Kong tends to view new media arts from a technological perspective. However, I know of some places where they look at it from the human point of view. They have

even made plans for the next 10 years. I wish to find out more about what they do and how they see the art form." Hung is not satisfied with a unitary direction and method. This, is simply the way of art.

#### Panelists' Opinion

Hung Keung is a pioneer of media arts in Hong Kong. For years, he has developed and promoted the art form in Hong Kong, and all his works have been professional in their execution and consistent in their artistry. His works in 2009/10 demonstrated maturity and substance in both theory and execution. There were also profound observations and sensitivities towards the society, history and culture of Hong Kong. He expresses his life experiences through new media concepts, which possess a strong sense of local flavour. Hung has been involved in educational work for many years, which is also commendable.



年度最佳藝術家獎

Award for Best Artist

文學藝術

Literary Arts

梁秉鈞 (也斯)

Leung Ping-kwan (Ye Si)

美國加州大學比較文學博士，現為嶺南大學中文系比較文學講座教授。

七十年代曾於《快報》、《文林月刊》及《南華早報》從事專欄寫作、記者、編譯及美術編輯等工作。自七十年代中至今，曾於香港中文大學校外課程部、美國加州大學、香港大學與嶺南大學等任教。

在四十多年的創作生涯中，涉獵範疇包括詩歌、散文、小說及文學評論。此外經常於不同報章雜誌及學術期刊發表文章。早年重要著作包括小說《剪紙》、《記憶的城市·虛構的城市》、《島和大陸》及《布拉格的明信片》等；詩集《雷聲與蟬鳴》、《半途》及《蔬菜的政治》等；散文集《神話午餐》、《山光水影》及《在柏林走路》等。作品被翻譯成英、法、德、日等多種語文。

2009/10年，推出的作品包括：英文詩集《游詩》及《變化的邊界》；小說集《越界的行程》與《後殖民食物與愛情》；此外亦合編《瑞士阿爾卑斯山的傳說》、《劉以鬯與香港現代主義》及《電影中的香港故事》。

除創作外，年內亦積極推動藝術教育和文化交流；為本地各文學組織及項目擔任顧問；參與不同海外及本地文藝交流活動；以及從事文化及藝術教育工作。

曾獲獎項眾多，包括：《大拇指》詩獎、藝盟香港作家年獎、香港中文文學雙年獎（新詩組及小說組），以及2006年獲頒香港特別行政區政府榮譽勳章。此外，《後殖民食物與愛情》獲《亞洲週刊》選為2009年十本好書之一。

Dr Leung Ping-kwan received his PhD degree in Comparative Literature from the University of California, San Diego, USA, and is currently Chair Professor in Comparative Literature at Lingnan University.

He worked as a columnist, reporter, translator and art editor for *The Express Daily*, the *Grove Magazine* and the *South China Morning Post* from the early to late-1970s, and served as a



teaching academic in the University of California, the University of Hong Kong and Lingnan University.

He is adept at working across literary genres, including poetry, prose, novels and literary criticism over the past 40 years. His writing appears regularly in different newspapers, magazines and academic journals. Among his notable works were the fictional *Paper Cutouts*, *Cities of Memory* *Cities of Fabrication*, *Islands and Continents*, and *Postcards from Prague*; the poetry anthologies *The Thunderbolt and the Cicada Song*, *Midway and Vegetable Politics*; and the prose anthologies *Myths and Lunches*, *Lights and Shadows* and *Walking in Berlin*. Many of his works have been translated into foreign languages, such as English, French, German and Japanese.

In 2009/10, his published works included the poetry collections *Amblyings* and *Shifting Borders*, as well as the short story collections *Journeys across Borders*, and *Postcolonial Affairs of Food and the Heart*. He was also involved in editing *Legends from the Swiss Alps*, *Liu Yichang and Hong Kong Modernism*, and *Hong Kong Stories in Hong Kong Cinema*.

He also played an active role in promoting arts education and cultural exchanges during the period. He served as an advisor to a number of local literary organisations and events, headed a variety of cultural exchange programmes, both locally and internationally as in the Frankfurt Book Fair, and participated in cultural as well as arts educational work.

He is a multi-award winning writer of the Poetry Award of *The Thumb Weekly*, the Writer of the Year Award from the Hong Kong Artists' Guild (1992), two Hong Kong Biennial Awards for Chinese Literature (Fiction, 1991 and Poetry, 1997) and a Medal of Honour in the 2006 HKSAR Honours List. In addition, *Postcolonial Affairs of Food and the Heart* was named one of the Top Ten Books 2009 by *Yazhou Zhoukan (Asia Weekly)*.



如果要選香港文學的代表，也斯肯定是其中最有份量的人物之一。他由六十年代末開始，一直以行動和著作支持香港文學，既尊重前輩的成績，亦支持後起之秀。近年，他除了創作和評論，還跨媒體跟攝影師、時裝設計師、視覺和表演藝術家等合作，即使身體抱恙仍不減創作熱情。

## 華文文學與世界的關係

也斯的文學創作形式不受局限，不論是詩、散文還是小說，都能應付自如；此外，題材亦相當廣泛。不過，它們都有個共通點——人物永遠是當中的靈魂。也斯目前正埋首整理兩部長篇小說《失憶的女人》和《大話西遊》，後者由上世紀九十年代完成初稿至今，歷時二十多年，但他謙稱，它們並不是甚麼偉大的史詩式鉅著：「我想寫人物，也有故事和情節穿插，通過有血有肉的人物去重塑一個時代。人並不是時代的背景板，若只描寫大時代，追隨一時的話題，會流於粗疏；畢竟，人才是最有意思的。」

《失憶的女人》以八十年代至 1997 後的香港為背景，而《大話西遊》的地域更廣泛，可說是現代版的《西遊記》。也斯說，「旅遊文學」這個體裁令他更關注香港與中外文化的關係。2006 年，他曾在法國南部一所修道院當駐場作家，2008 年他重返當地，赫然發現異地簡樸的田園生活，是重讀《詩經》的理想環境，也給予他不少寫詩靈感。他說：「《詩經》本來就是人類最基本的生活描寫，當中的人物活動感情不止在中國出現，現代西方也可找到共鳴，幫助我們用新角度欣賞。」他近期出版的詩集《游詩》及 2009 年編輯的「創意寫作書籍」《瑞士阿爾卑斯山的傳說》，同樣是在不同文化的交流下誕生。

也斯表示，未來他會減少評論，把主力集中在創作：「我從香港出發，從島與大陸的相望相連去探討與中國、歐美等新舊大陸的關係，創作的題材不限於香港。歷史的維度也很重要。我們要了解事物的根源才能重新對事物產生新感受，把原有的定型加以『Defamiliarisation』（陌生化）的效果。」

## 推廣文學 建立本地審美標準

這些年來，也斯一直身體力行與同道中人在不同領域推動文學發展。在 2009/10 年，他既為香港文學館倡議小組、香港故事協會、香港兆基創意書院、中國文化研究院及香港公開大學語言

及翻譯課程等擔任顧問；同時亦穿梭於本地及海外各文化藝術活動之間，好像為法蘭克福書展主持的香港都市文化與文學專題講座、於上海圖書館主講傳統戲曲《紅梅記》及其現代改編的講座，又或是在香港書展中與導演黃國兆就《酒徒》電影對談等。

接下來，他最希望能夠做到的，就是令更多香港人能接觸到文學，各種藝術和生活方式也能從文學得益，如推動「文學之家」或香港故事館。或建立閱讀和書評風氣。他形容文學是屬於社會，而且是跨界別的，也可以跟衣食住行等不同生活領域互動。2009 年底香港東亞運動會期間，也斯便與戲劇家鄧樹榮、舞蹈家梅卓燕及音樂家龔志成等，攜手策劃以「身體」為主題的小型戲劇系列《形·體·澎湃》，並導演年青作家及演員合作劇目《三段》。

不過，即使當香港有了推廣文學的場地，建立起自己的審美標準也同樣重要。也斯解釋：「這是在馬來西亞所得到的感悟。有一些馬來西亞的著作在台灣出了選本，也有好評。但當我去到那兒談起，當地作家卻向我推薦本地出版的選本，令我看到不同的標準。他們心目中自己有想法，有勇氣提出文化強勢以外的標準，可見他們並沒有完全以外間的標準來作指標，而有自己的文學尊嚴。那香港呢？現好像仍處於後殖民時代的迷失狀態，尚未有自己的審美眼光。」因此，也斯希望更多人能組織更多讀書會、寫書評、多討論、支持獨立出版並擴闊評論眼界和空間。他說，只有讓更多人參與，才能令文學評論更加成熟，逐步建立自己的標則。

對於這個獎項，也斯說：「文學是一種感情教育，在紛亂的環境中，我們更加要透過閱讀前代的文學，開拓後代的讀寫空間，來反思當下的處境。我想這個獎是給所有支持香港文學發展的人的鼓勵。」

### 評審評語

梁秉鈞（也斯）的創作非常豐富及多樣化，涉獵詩歌、散文、小說、編輯及評論等，作品富獨特風格及前瞻性，是本地別具代表性的作家。2009/10 年度出版的《越界的行程》，結集了他由七十年代到最近期的作品，展示了他的文學創作成就。同年，他參與多本文學書籍的編輯工作，並積極參與本地和海外的文學活動及學術研究工作，身體力行，推動本地文學藝術發展，成績有目共睹。



Leung Ping-kwan is indisputably one of Hong Kong's literary giants. Since the late 1960s, he has championed Hong Kong literature through his actions and his writing. As well as being respectful of veterans of the literary scene, he is unfailingly generous in his support for aspiring writers. In recent years, besides writing and penning criticisms, he has crossed over into other art forms, collaborating with photographers, fashion designers and visual and performing artists.

## Chinese Literature and the Rest of the World

Leung Ping-kwan's literature is never defined by form. He is as well versed in poetry as in prose and fiction. His topics are varied, yet they are bound by one common thread: the characters are the soul of the story. He is currently working on one full-length novel, *Woman Who Lost Her Memory* while revising *A New Journey to the West*, for which he has completed the preliminary draft more than two decades ago. The modest writer brushes aside any compliments, saying that his books are not epic in any sense. "I want to work on something that focuses on people, but not without stories and plots. I want to reconstruct a time by creating rounded characters, all flesh and blood. If you build up drama with topical issues in our time, but the characters are sketchy in the background, then the story will be hollow. It's the people who make it interesting."

*Woman Who Lost Her Memory* is set in Hong Kong from the 1980s leading up to 1997. *A New Journey to the West* covers much wider terrain, which might be regarded as a modern version of the geographical odyssey *Journey to the West*. Travel literature as narrative has led Leung to ponder the relationship between Chinese culture and the West. In 2008, he returned to a monastery in Southern France where he stationed as a writer-in-

residence two years ago. The idyllic country life there struck him as an ideal place to re-read the classic *The Book of Songs*. It also inspired poetry. "*The Book of Songs* is a portrayal of the fundamental lifestyle of all mankind. It depicts basic human activities that are common in both China and the Western world," he explained. Leung's recently published poetry anthology *Amblings*, and *Legends from the Swiss Alps*, a book of creative writing that he edited, were also born out of cultural convergence.

Leung expresses his wish to cut back on his cultural criticism work, so that he can concentrate on creative writing. "Through my writing, I started from Hong Kong island, but moved on to the continents of China, America and Europe. I'm interested in all kinds of relationships, personal and cultural. I won't limit my topics to Hong Kong. The dimensions of history are important to me. You have to understand the origins of things in order to have fresh feelings for them and de-familiarise the stereotypes," he said.

## Promote Literature : Establish a Set of Local Aesthetics

The epitome of a man of action, Leung has teamed up with kindred spirits to turn his visions into reality. In 2009/10, he served as an advisor to the proposed Hong Kong Literature Museum, the Hong Kong Story Association, the HKICC Lee Shau Kee School of Creativity and the Academy of Chinese Studies, Hong Kong Arts Centre and the Open University of Hong Kong. Maintaining a busy schedule of artistic and cultural activities, he divided his time between Hong Kong and many other places like Frankfurt, Germany, where he hosted a talk on "Hong Kong Urban Culture and Literature" at the Frankfurt Book Fair; Zurich and Basel, Switzerland, where he gave poetry

readings; and Shanghai, where he spoke at the city's central library on the classical drama *The Tale of Red Plums* and its various adaptations. Back in Hong Kong, he co-hosted a talk with film director Freddie Wong on *The Drunkard*.

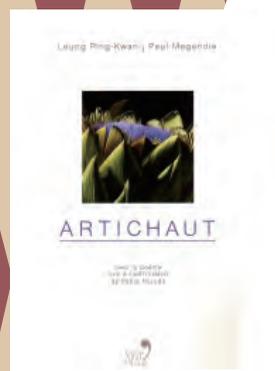
In the coming future, Leung's first priority is to fulfill his vision to make literature more accessible to all walks of life in Hong Kong, such as advocating for "a literature house" or a Hong Kong Story House, and to promote better quality reading and book reviews. He stresses that literature belongs to the neighbourhood and it can transcend different kinds of cultural boundaries to interact with lifestyle interests like fashion and food. When Hong Kong played host to the 2009 East Asian Games, Leung teamed up with dramatist Tang Shu-wing, dance choreographer Mui Cheuk-yin and musician Kung Chi-shing in the theatrical series—*Passion of Body Art*, and led a group of young writers and performers in producing and writing the work titled *Three Pieces*.

Nevertheless, a home for promoting Hong Kong literature cannot stand without a set of local aesthetics as its foundation. "While I was travelling in Malaysia, I talked about the anthologies of Malaysian literature that have been anthologised in Taiwan, but the local writers were successful to convince me that they have their own anthologies that provided different views about what good literature is. The Malaysian writers hold their literary dignity aloft, appreciative but not relying on outside standards. These seem to be the spirit missing in Hong Kong. The city is wallowing in a post-colonial state of loss, and it has yet to develop its aesthetics," Leung explained. He would love to organise more reading clubs, support more independent publishing and develop more platforms for literary criticism, believing that wider public participation would lead to more mature consideration in the field of aesthetics.

On winning the honour, Leung said: "Literature is an education for sentiments. In a turbulent time, it is particularly essential to reflect upon our current circumstances by reading the literature of the past and by carving out space for the literature of the future. This award serves as an encouragement for all those who support the development of Hong Kong literature."

#### Panelists' Opinion

Working in a diverse range of literary genres as poetry, prose, fiction, editorial works and criticism, Leung Ping-kwan has built a rich and varied literary repertoire over the years. A representative figure of Hong Kong literature, his writing is marked by a definitive signature style and foresightedness. *Journeys across Borders: Selected Stories* – a fine selection of writings since the 1970s that was released in 2009/10 – showcases his literary achievements. He has also edited a number of literary titles during the year, taken active roles in local and overseas literary events and activities and contributed to academic research. Backing his vision with action, Leung distinguishes himself by his meritorious achievements in advancing Hong Kong literature.



年度最佳藝術家獎

Award for Best Artist

音樂

Music

# 吳美樂

## Mary Wu

畢業於英國曼奴軒音樂學校、倫敦皇家音樂學院，並自紐約州立大學石溪分校考取博士學位。

師隨其母黃瑞貞與杜蘭夫人等，首次作公開表演時年方三歲。

除了是鋼琴音樂家，亦曾任香港中文大學駐校音樂家及於香港演藝學院任教，另於香港大學、浸會大學、德國麥托伯多夫音樂節等舉辦鋼琴大師班、現任香港教育學院榮譽駐校音樂家，以及擔任香港、澳門、星加坡、中國與西班牙鋼琴比賽之評判。

曾獲多個國際大型比賽之獎項，包括皇家海外聯盟音樂比賽第一名 (1983)、皇家音樂學院「查普爾金獎」(1985)、古鍵琴獎及古鋼琴獎 (1984)，以及莫扎特二百週年國際亞洲鋼琴大賽冠軍 (1992) 等。

足跡遍及世界多個音樂廳，曾與多名國際級大師合作，包括小提琴大師曼奴軒與鋼琴大師貝利慕特等。2003 年獲選為「香港十大傑出青年」之一，另外亦為「紫荊鋼琴三重奏」創立人之一。

2009/10 年，於香港、澳門、西班牙等地舉辦及參與 10 場演奏會，其中包括：與香港小交響樂團合作的《中電經典樂逍遙》音樂會、2009 音樂新文化《電聲多媒體新演繹》音樂會、《吳美樂鋼琴演奏會》及 2010「Hell Hot Music Festival」之鋼琴演奏會等。

Graduated from the Yehudi Menuhin School in the UK, the Royal College of Music, London and the State University of New York at Stony Brook where she received her doctoral degree.

Her piano teachers included her mother Constance Wu and Mrs Betty Drown; she made her first public performance at the age of three.

Besides being a concert pianist, she has served as artist-in-residence at the Chinese University of Hong Kong (CUHK), is a faculty member of the Hong Kong Academy for Performing Arts (HKAPA), and is an honorary artist-in-residence at the Hong Kong Institute of Education (HKIED). She hosts piano master classes at the



University of Hong Kong, Hong Kong Baptist University and the Bayerischen Musikakademie Martoberdorf in Germany. She has served as a judge for piano competitions in Hong Kong, Macao, Singapore, China and Spain.

Over the years, she has won several major international awards, including First Prize of the Royal Overseas League Competition (1983), the Chappell Gold Medal of the Royal College of Music (1985), First Prizes of the Harpsichord Competition and the Clavichord Competition (1984); as well as First Prize of the Mozart Bicentenary International Piano Competition of Asia (1992).

Performed in many of the world's major concert halls and with internationally acclaimed chamber musicians, including violinist Lord Yehudi Menuhin and pianist Vlado Perlemuter. In 2003, she was named as one of the Ten Outstanding Young Persons of Hong Kong; also a founding member of the Bauhinia Piano Trio.

In 2009/10, she gave 10 performances in Hong Kong, Macao and Spain, etc. They included the "CLP Light Classics Concert" with the Hong Kong Sinfonietta, "New Interpretation of Electroacoustic Music and Multi-media Performance" at Musicarama 2009, "Piano Recital by Mary Wu" and a recital at Hell HOT! Music Festival 2010.

作為享譽國際樂壇的演奏家，吳美樂最珍惜的，原來是在外人眼中看來微不足道的細節：「觀眾選擇何時拍掌和不拍掌，也是一種共鳴。」在她心目中，演奏會絕對是一個互動的場合，除了著重音樂，她更著重共鳴。她分享：「我的目標是發掘音樂的過程，和觀眾一起穿越時光，分享靈性上的共鳴。我所指的拍掌，正是演奏會獨有的感通。」認識音樂，知道何時才表達欣賞，是台上台下的一種無言感通。

## 香港讓我留下來

吳美樂笑說：「香港的觀眾愈來愈好，在我的演奏中，甚少有人亂套拍手掌。」吳美樂聞名中外，去年曾到西班牙、英國、德國、奧地利等地演出，而且樂評為之驚嘆，但她說短期內也不會離開香港：「一來是香港很方便，去哪裏演出也可以，另外就是我覺得香港的觀眾愈來愈好，而且這裏的表演機會也愈來愈多，路經此地的音樂家不少。從前只有藝術節，現在全年也有不同的音樂表演；近年還多了中樂及現代音樂，這些都是我選擇香港的原因。」

今後，她說會致力發掘更多新音樂，繼續擴大香港觀眾的口味和興趣，不只推廣最受歡迎的。她講解：「例如是近年香港推廣的室樂——室內樂音樂節今年已舉辦至第三屆了。我喜歡獨奏，但同時也喜歡與不同的人合作。」對於吳美樂這個以「共鳴」為先的音樂家，她希望能夠將更多的音樂類型帶給大家。至於她個人，並沒偏好哪個時期的音樂：「我相信所有的靈感都是上天賜予的。演奏家的責任是把它們吸收，再在國際或本地平台與觀眾分享。」她直言每次演奏後，都會有觀眾跟她交流，使她獲益良多，而這也是她所注重的共感來源。

## 願以音樂作心靈食糧

除了公開演奏，吳美樂亦有在學院從事教學的工作。她在中文大學和演藝學院以一對一的模式進行教授，在其他院校亦有作大班教學：「這幾年，我接觸到不同的小孩和成人，他們讓我在演奏之外分享到音樂的天空。」培育下一代無疑是音樂家的天職，但更教吳美樂另眼相看的是成人學生。她說，近年愈來愈多成年人學習音樂，他們大多是由於小時候基於不同原因而錯過了學音樂，唯有待長大成人人才圓夢。在他們身上，吳美樂看到了毅力，皆因成年學生往往十分珍惜學音樂的機會，且願意付出更大的努力。

吳美樂本身自小習鋼琴，媽媽希望她專注，因此她沒放時間到其他樂器上，滿足了母親的心願。現在當她成為別人的老師，無論對方是小孩還是成人，她的期望只有一個：「希望他們能夠把音樂作為心靈的食糧，而非為了成績。人有很多的渴望，而生命也充滿了渴求，音樂正正就是能豐富我們這個需要。」

今次能夠獲獎，吳美樂說要多謝藝發局和觀眾；但高興之際，竟也心生一絲愁緒：「在香港這個商業社會裏做音樂或做藝術，其實有一點點的寂寞，因為很多人不明白你在做甚麼。」但正因此，這個獎項對她來說更是個意義深遠的肯定。

### 評審評語

本地資深鋼琴演奏家，過去一年積極參與多場音樂會演出，水準超凡，造詣精湛，具國際水平。她亦參與本地作曲家的新作品首演，積極推廣本地作曲，並將之帶到國際舞台，對香港新音樂貢獻良多。此外也出任多項音樂活動的評審，對推動本地音樂發展的貢獻毋庸置疑。



A certain type of audience response is dear to Mary Wu's heart, yet it is easily dismissed by many. "When the audience applauds or does not applaud always strikes a chord with me," she said. To her mind, a concert is an interactive experience. Finding emotional resonance with her audience is just as important as the music she performs, if not more so. "The discovery of music is what I'm looking for. I'd like to journey through time with the audience and to share with them a spiritual resonance. The audience's applause I referred to is a kind of tacit understanding that is unique to concert recitals," she explained. Indeed, to understand the music on stage and knowing when is the best time to show appreciation, serves as a form of tacit understanding between the performer and the audience.

## Hong Kong Made Me Stay

"Hong Kong audiences just get better and better. They seldom clap at the wrong time during my recitals," Wu said teasingly. Despite having played in Spain, the UK, Austria and Germany last year, the pianist who constantly wows the world's musical critics has no intention of leaving Hong Kong in the near future. "Hong Kong is ideally situated for easy travel to anywhere in the world. I

also believe the local audience is getting better and better, the city is filled with more performing opportunities and it is opening up the platform for visiting musicians. We only had the Arts Festival before, but in recent years we see musical performances being staged all year round; not to mention having Chinese music and modern music in the mix. These are all the reasons why I choose to stay in Hong Kong," she declared.

Looking ahead, Wu is committed to uncovering new music and broadening the local audience's musical tastes and interests, including a variety of less-popular genres. "One example is bringing chamber music to Hong Kong. In fact, the Hong Kong International Chamber Music Festival is now in its third year. I love playing solo, but I also enjoy working with different people," she explained. As a musician that values resonance with her audiences, she seeks to bring more musical genres to the public. Personally, she doesn't have a preference for music of a particular period. "I believe all inspirations come from above. The duty of a performer is to absorb them and then share them with audiences on both local and international stages." She mentioned that audiences always come up to her after a show for sharing of ideas, for which she treats as a means to build up mutual understanding with them. She finds this very fruitful.



信和集團呈獻：為香港大學牙醫學院籌款  
吳美樂、吳恩樂、吳禧樂 鋼琴演奏會  
Sino Group Presents:  
A Fundraising Concert for HKU Faculty of Dentistry  
By Mary Wu, Enic Wu & Melody Wu

演出樂隊  
鋼琴：李麗特  
指揮：李麗特  
樂隊：香港管弦樂團  
樂器：香港管弦樂團

音樂總監  
李麗特

音樂總監  
李麗特

鋼琴：李麗特  
指揮：李麗特  
樂隊：香港管弦樂團  
樂器：香港管弦樂團

4.14.2006 (星期日) 晚上 7:30pm  
香港文化中心音樂廳  
Hong Kong Cultural Centre Concert Hall  
票價：\$150 / \$100 / \$50 / \$20  
現於各城市電腦售票網發售  
Available at URBEX outlets NOW  
訂票熱線 Reservations | 2734 9000  
信用卡購票熱線 Credit card booking | 2111 5999  
節目查詢 Programme Enquiry | 2751 4193

## Music as Refreshment for the Soul

Wu also works as an educator at a number of tertiary institutions. As well as giving private tuition to students at the CUHK and HKAPA, she teaches large classes at other institutions. "These gatherings put me in touch with kids and adults, they bring me the joy of music outside the concert halls," she exclaimed. Assuming the natural role of a musician to educate and groom the next generation, the teacher is constantly amazed by her adult students. Wu said, there is an increasing number of mature learners catching up with a hobby and dream they missed out in their early lives. She sees in these adult students the spirit of perseverance, cherishing the learning experience and putting in extra effort to compensate for lost opportunities in the past.

In deference to her mother's wishes, Wu chose the piano instead of other instruments at an early age. But, in her role as a teacher, she has only one wish for her students, both children and adults: "I hope they think of music as refreshment for the soul and not in terms of results. Human beings have a lot of wants and life itself is filled with desires. Music can satisfy these needs and fulfill these wishes," she mused.

She has both the ADC and her audiences to thank for the award. However, her happiness is tinged with a hint of gloom. "You're bound to feel a bit lonely making music or art in a commercial society such as Hong Kong, because most people don't have a clue about what you're doing," she lamented. Precisely because of this ambivalence, the award conveys a special significance and recognition to her.

### Panelists' Opinion

A seasoned concert pianist who has graced many musical circuits in the past year, Mary Wu combines musical excellence and performing skills of the highest international standard. Lending a hand to debuting new works by local composers, she is also instrumental in promoting them and bringing the new sounds of Hong Kong to the world stage. Besides, she has served on the judging panel for a number of music competitions and has made exceptional and outstanding contributions to the development of Hong Kong music.





年度最佳藝術家獎

Award for Best Artist

視覺藝術

Visual Arts

# 林玉蓮

## Lam Yuk-lin

畢業於香港中文大學藝術系，其後獲澳洲皇家墨爾本理工大學藝術碩士，現時任教於香港教育學院文化與創意藝術學系。

從事藝術教育及藝術創作十多年，曾舉辦多次個人裝置及雕塑展覽，過去獲邀請參加本地及海外聯展逾百個，其中展出地點包括法國、蒙古、中國、台灣、日本、韓國、澳洲、馬來西亞及香港等。

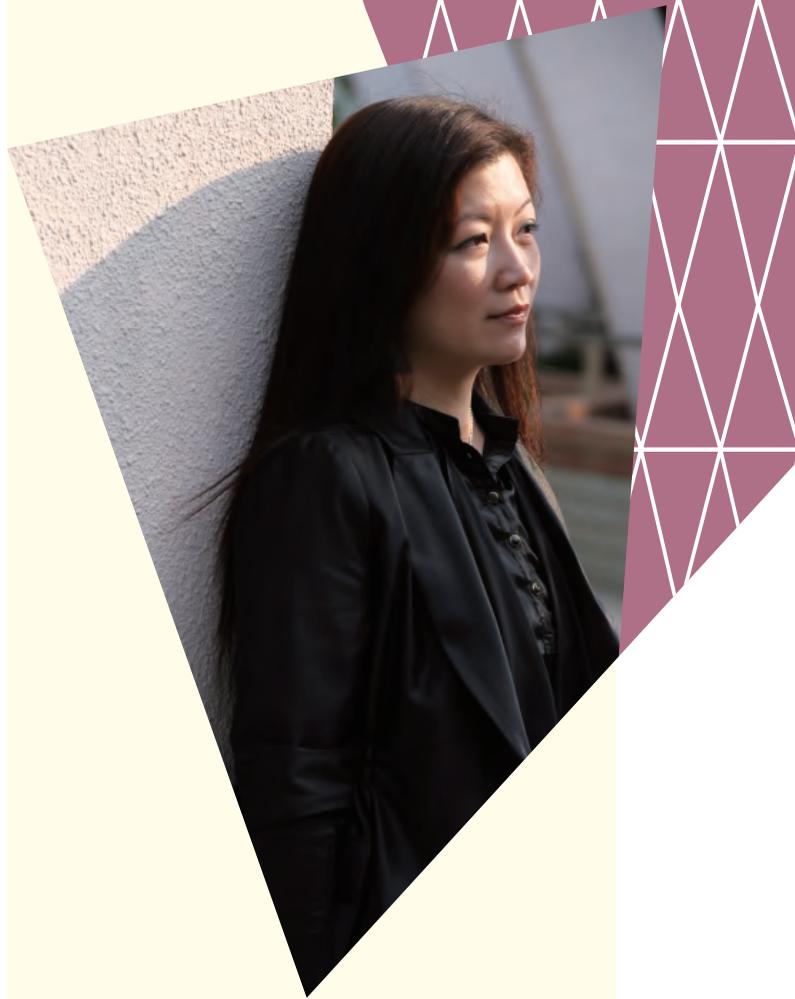
近年作品多以大型場域特定裝置和概念化藝術為主，作品展出的地點包括域多利監獄、時代廣場、吉慶圍村屋、港外線碼頭及南丫島榕樹灣碼頭等。重要作品包括《山海經後傳》系列、《一分鐘監獄》、《吃檸檬的西九天幕》、《朱古力吊燈》和《朱古力雨點》等。

2009/10年，曾於兩個不同地方舉行了個人展覽《山海經後傳——林玉蓮作品展》；另外參與之聯展包括 Summer Sonata、I am a HK Fan、《藝泉凝碧——向夏碧泉致敬》、《光的藝術》、《第24屆亞洲國際美展》（馬來西亞）及 Gongju International Art Festival 2009（南韓）。除展覽外，亦為講座之主講嘉賓、擔任工作坊之顧問藝術家及為美術設計比賽任評判。

曾獲獎無數，包括夏利豪基金會的「最具潛質藝術家獎」（1995）、「繪畫冠軍」（1996）和「雕塑冠軍」（1997）、兩度入選香港當代藝術雙年展（1998及2005）、海上動感藝廊裝置組優勝獎（2003）、西門子藝術獎學金入選藝術家（2004）、香港藝術推廣辦事處「藝遊鄰里計劃IV」重點藝術家（2008），以及《透視雜誌》「透視40驕子獎」（2009）等。

Graduated from the Department of Fine Arts, the Chinese University of Hong Kong; Master of Fine Arts, the Royal Melbourne Institute of Technology University. She is now teaching at the Department of Cultural and Creative Arts in the Hong Kong Institute of Education.

An artist and arts educator for over 10 years, she has held a large number of solo exhibitions of her installation and sculptural work. She has also been invited to exhibit in over 100 local and overseas



exhibitions in France, Mongolia, China, Taiwan, Japan, South Korea, Australia, Malaysia and Hong Kong, etc.

Most of her recent creations are site-specific and conceptual installation works in places like Victoria Prison, Times Square, village houses in Kat Hing Wai, the Central Piers and Yung Shue Wan Ferry Pier on Lamma Island. Her most important works include *The Late Version of Shanhaijing*, *One Minute Prison*, *The Canopy is Crammed with Lemons*, *Chocolate Chandelier* and *Chocolate Rain*, etc.

In 2009/10, she had two solo exhibitions, *The Late Version of Shanhaijing – Works by Pauline Lam*. She also participated in joint exhibitions including *Summer Sonata*, *I am a HK Fan*, *Homage to Ha Bik-chuen: Art of an Eternal Spring*, *The Art of Light*, the 24th Asian International Art Exhibition in Malaysia and the Gongju International Art Festival 2009 in South Korea. Apart from exhibiting her works, she was a guest speaker at forums, a consultant artist in workshops and a judge in art and design competitions.

She has won many awards and accolades, including The Most Promising Artist (1995), First Prize in Painting (1996) and First Prize in Sculpture (1997) of the Phillippe Charriol Foundation Modern Art Competition. She was a two-time finalist in the Hong Kong Biennale (1998, 2005) and an award winner in the Installation Art category of the Gallery Ferry Competition (2003). She was selected for the Siemens fine arts scholarship (2004) and as a featured artist by the Art Promotion Office in the Artists in Neighbourhood Scheme IV (2008). In 2009, she received the "40 Under 40 Recognition of Young Creative Talents Award" from the *Perspective Magazine*.



香港寸金尺土，辦裝置藝術的場地不足，兼且缺乏天然資源，即使自行製作裝置物料亦不容易。但是，這從來也難不到林玉蓮。在她看來，香港的先天不足，正好考驗藝術家的應變能力和靈活性。

## 尋找空間 挑戰傳統

林玉蓮說：「的確，裝置藝術需要很多的空間。但其實只要夠視野，用自己的眼睛去發掘，再努力爭取，肯定有空間做下去。」就是這樣，除了在指定展覽場地和畫廊，在碼頭、圍村村屋、甚至是船上，也有她的作品印記。

創作就是要挑戰不可能，而裝置藝術不單是藝術家的個人創作，還要與展覽場地和空間好好配合。林玉蓮非常進取，十多年來，無論有多艱難，她也會盡量令自己和別人把底線往後推。「藝術家一方面不能太守規矩，但另一方面如果展出的場地不容破壞的話，一般而言，也不應隨便破壞。但在創作時必須能展示出個人對空間有充份的回應或詮釋，讓別人知道你有能力去理解和駕馭展出場地，那對方便自然會希望你參與創作。」

以她 2003 年於渡輪上的裝置《流動的天空》為例，船隻本身並非靜止不動，而她要將船上的天花安裝飄動的裝置作品，既要有視覺效果，又要安全，實在頗花心思；至於近年最重要的作品《山海經後傳》，她前後做了三十多隻形態各異的神獸，好評如潮，但也引人質疑——這些用膠袋製成的東西，根本不是雕塑。她卻反問一句：「我的作品有形有體，為甚麼不是雕塑？藝術家的信念和目標就是要反傳統，而且不斷向前推進，創立新的定義。」

《山海經後傳》由 2005 年開始展出，做了五年多，辦了十多場展覽。那些平平無奇的膠袋，這幾年來卻是林玉蓮的靈感泉源；她表示，未來仍會繼續這系列的創作，但同時亦會繼續發掘其他新的題材和物料。畢竟，五年時間對一項創作研究來說，只是思考的沉澱期，未來仍有很多空間去作更多更深入的探索；她希望能夠收集不同國家的膠袋：「消費文化如何影響環境不是香港獨有的問題，於世界每個角落都存在。外國的膠袋印有跟本地不同的品牌，也會以不同的物料製成，可以帶來新的靈感。」

## 親力親為 拒絕誘惑

創作是有代價的。《山海經後傳》的創作概念是藉着前人與自然界接觸時，認為自己見過，又或是純粹想像出來的生物，對比出現代人對環境的敏感度薄弱，以及現代消費模式所引發的問題。林玉蓮在創作初期身受其害，她把膠袋焊接起來時，膠袋釋放出有毒氣體，使她呼吸道出現問題。於是她連忙找來面罩保護，炎炎夏日汗流浹背地做出各樣珍禽異獸，毫不輕鬆。此外，她的裝置藝術並不能假手於人——她曾經製作了一隻馬的展品並將它運往蒙古展出，但當地工作人員就是無法將作品原原本本的呈現出來，展現馬兒原有的神態。最後，還是要林玉蓮親自出馬。

這麼辛苦，值得嗎？她回應：「《山海經後傳》吸引了很多不同層面的觀眾，可能是因為作品中有大家熟悉的物料和牌子，令人有親切感。對於一些初接觸藝術的觀眾，也許這一刻不完全明白箇中訊息，但不要低估這對他們未來的影響。藝術教育是終生的，不能因為沒有立竿見影的果效而認為沒有必要。」

關於作品的收藏價值，林玉蓮說，在創作時她不會在意。她指出，其實藝術家所面對的誘惑很大，有時候很容易為了追求作品的收藏價值，而忽略了藝術本身。因此，她經常警剔自己和同道：「商業並不是壞事，只要創作的方向清晰就可以，但創作時不能以此作唯一方向或以價格作為作品藝術水平的指標。創作時，不要單單為了製成收藏品而創作，否則只會本末倒置。而且另一方面亦不要忘記，裝置藝術最初出現時，就是為了反收藏。在創作的生涯中，藝術家必須不斷思考創作的根本目的。」藉着這次獲獎，林玉蓮期望可令裝置藝術在香港更加普及。

## 評審評語

非常活躍的藝術家，創作方向明確，作品具創意及個人風格，亦反映她的敏銳社會觸覺。2009/10 年度的《山海經後傳》展覽創作貫徹對中國文化的尋根求源，以獨特的物料和細膩的感覺，探討現代生活與環境互動的圖像。展覽亦結合個人創作與社區藝術推廣，接觸觀眾層面甚廣，對社會的影響層面亦較闊。除創作外，她亦致力藝術教育工作。

For installation artists, venues are hard to find in Hong Kong. There is also a dearth of natural resources. Even if you want to make your own materials for artworks it is no easy task. However, these have never stopped Lam from pursuing her art. To her, it is precisely Hong Kong's inherent deficiency that challenges artists to adapt and be flexible.

## Seeking Space and Challenging Tradition

"It's true that installation art needs a lot of space," said Lam. "But if one has the vision, uses one's eyes to discover and then fights for that space, there is enough to go around." Thanks to this outlook, Lam's works can be found in many locations besides dedicated exhibition venues and galleries – in piers, houses in walled villages and even on boats.

To create art is to challenge the impossible. Installation art is not just the personal work of the artist; it has to come with the exhibition venue and space as well. Lam is very motivated. For more than a decade, she has tried her very best to push the envelope, both others' and her own, no matter how difficult it has been. "An artist mustn't be a stickler for rules. Speaking in general, you cannot break the rules of the exhibition venue, but you must demonstrate an adequate response to the space, to let people know that you have the ability to understand and control the environment. People will then naturally want you to take part in arts creation."

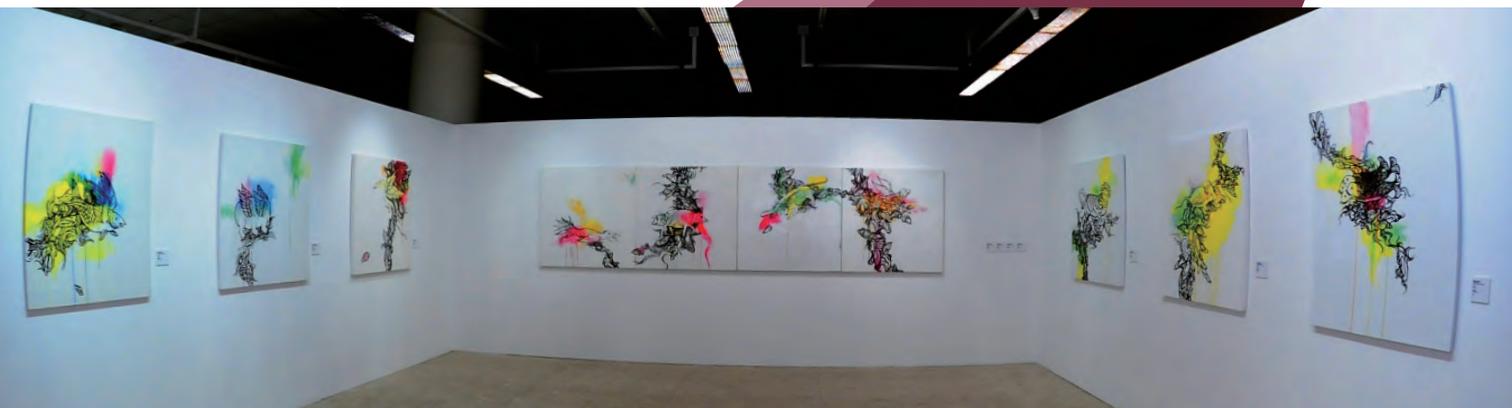
Her 2003 installation on the ferry was one such example. It was a moving vessel. To install a visually exciting yet safe mobile work of art on its ceiling required a lot of thoughts. As for her most important work in recent years, *The Late Version of Shanhaijing*, the more than 30 different creatures she has created over a period of time have garnered excellent reviews. However, many questioned whether such objects made from plastic bags could be regarded as sculptures at all. Lam retorted: "My works have form and volume. Why aren't they sculptures? An artist's conviction and goal is to challenge tradition and keep on pushing forward to create new definitions."

*The Late Version of Shanhaijing* began in 2005. Since then, more than 10 exhibitions have been held under this series. These ordinary plastic bags were Lam's source of inspiration in those years. In the coming future, she said she would continue to work on the plastic bag series, and at the same time, exploring the possibilities of other new topics and materials. After all, a five-year spell is simply a period of precipitation for a creative research project; there is still room in the future to go further and deeper in explorations. For instance, Lam now hopes to collect plastic bags from different countries. "Consumerism and its effect on the environment isn't a problem unique to Hong Kong. It exists everywhere in the world. Compared to local ones, plastic bags from overseas have different brands printed on them and they are made from different materials. They can create new inspiration."

## Doing It Herself and Resisting Temptation

Artistic creation has its price. The concept behind *The Late Version of Shanhaijing* is the juxtaposition between ancient man's interaction with his environment – manifested in the creatures they thought they had seen or merely imagined – with modern man's diminished sensitivity to his. It also brings up the problems that may arise out of modern consumerism.

When Lam began the project, she came to some harm herself. In the process of welding plastic bags together, the poisonous gas emitted damaged her respiratory tract. Afterwards, she put on a face mask, drenched in perspiration during the sizzling summer,





creating all those strange and wonderful creatures. It was not easy at all.

In addition, installation art cannot be left to others. She once produced a horse for an exhibition in Mongolia. However, the local staff simply could not present the horse in the way she wanted. In the end, she had to do it herself on the spot.

Was it worth it? Lam responded: "*The Late Version of Shanhaijing* attracted many audiences with different backgrounds. Maybe it was because the materials and brands that appeared on the artwork were very familiar to them. Perhaps the audiences who are new to art could not understand the concept thoroughly. But let's not underestimate its future influence. Arts education is a lifelong process. We can't dismiss it simply because it does not produce immediate results."

As for the collectability of artworks, Lam said she does not think too much about it while creating art pieces. According to her, artists face a lot of temptations. Sometimes the artist neglects the art itself when he or she enhances its collectability. For that reason, she keeps alerting herself and her counterparts:

"Commercialism is not a bad thing, as long as you have a clear direction for your arts creation. Yet, you can't take commercialism as your only direction when creating arts or to judge the standard of artworks according to their price tags. If an artwork is created solely for collectability, then it's the tail wagging the dog. Besides, don't forget that installation art in its genesis was a reaction against collectability. In the journey of arts creation, an artist must think about the fundamental purpose of his or her creation from time to time.

#### Panelists' Opinion

A vivacious artist who has developed a clear artistic direction and a body of work that reflects her acute social sensibilities, together with a highly individual and creative flair. The 2009/10 exhibition, *The Late Version of Shanhaijing*, represents Lam's continued endeavours in searching the roots and origins of Chinese culture, weaving together unique materials and delicate sensibilities to paint the portrait of modern life and the environment. By combining a showcase of individual works and community arts promotion, the artist succeeded in reaching out to a wide audience and exerting influences across social platforms. In addition, she is also noted for her work in arts education.

年度最佳藝術家獎

Award for Best Artist

戲曲

Xiqu

王瑞群 (王超群)

Wong Shui-kwan  
(Wong Chiu-kwan)

藝名王超群，六十年代初學戲，七十年代入行，現為粵劇正印花旦，擅演武打戲；亦為粵劇發展基金委員會委員。

師承著名男花旦譚珊珊，並跟隨劉永全學習唱腔，2006年拜師著名上海越劇大師史濟華。

曾往英國、美國、澳洲、加拿大、新加坡及馬來西亞等地作巡迴演出。

過去曾合作的文武生包括文千歲、羅家英、李龍、林錦堂、吳仟峰、梁漢威、龍貫天、陳劍聲及阮兆輝。

重點參演劇目包括《劉金定大破火龍陣》、《李剛三打白狐仙》、《夢蝶情》與《斬二皇》。

2009/10年，主要演出劇目包括：《鐵馬銀婚》、《樊梨花三戲薛丁山》、《劉金定》和《萬里琵琶關外月》等。此外，她亦參與其他活動，如擔任「校際粵曲比賽」評判、香港城市大學「傳統戲」講座講者嘉賓，以及擔任小學生粵劇工作坊之導師。

Stage name Wong Chiu-kwan; learned Cantonese opera since 1960s and took to the stage professionally in the 1970s. Cast in lead *huadan* (female principals) in Cantonese opera and excels in roles involving martial arts skills; she is currently a member of the Executive Committee on Cantonese Opera Development Fund.

First under the wing of male *huadan* Tan Shan-shan and learned the artistry of singing from Lau Wing-chuen; pursued the art of Shanghai Yue opera under the tutelage of Shi Jihua.

Toured around countries, including the UK, US, Australia, Canada, Singapore and Malaysia.

Collaborated with prominent *wenwu sheng* (scholar and martial male roles) as Man Chin-sui, Law Ka-ying, Lee Lung, Lam Kam-



tong, Ng Chin-fung, Leung Hon-wai, Loong Koon-tin, Chan Kim-sing and Yuen Siu-fai.

Highlights of her repertoire include *Lau Kam-ting Thrashes the Fire Dragon Formation*, *Lee Kong Thrice Beats the White Fox Spirit*, *Romance of Butterflies in Dream*, *The Drunken Emperor Orders to Have His Brother Executed*.

She held lead roles in a string of 2009/10 stage performances, including *Armored Horse and Silver Marriage*, *Sit Ting-shan Thrice Tricks Fan Lei-fa*, *Liu Jinding*, *The Moonlight and Pipa of the Borderland*; also active in activities such as judging at the Inter-school Cantonese Opera Contest, speaking at the talk on "Traditional Operas" organised by the City University of Hong Kong and tutoring primary school students in Cantonese opera workshops.



不同行當的資深戲曲演員，他們都有自己最駕輕就熟、最叫台下觀眾再三回味的劇目或功架；好像王瑞群，她以演「紮腳戲」著稱，擅演樊梨花、穆桂英、十三妹等女將角色——耍纓槍、腳踏「三寸金蓮」，已成為她在舞台上的標記。

## 讓紮腳戲繼續上演

但隨着時代轉變，現在已愈來愈少人鑽研紮腳戲，亦即「踩蹠」。目前，香港能演踩蹠戲的花旦不多，王瑞群是其中之一。她指出，在後輩花旦中大約只有三、四成懂得踩蹠技藝：「踩蹠這功架，要求花旦身形嬌小，因為全身重量都聚焦在腳尖之上。現在新一輩甚少願意演紮腳戲了，除了由於太辛苦外，另外亦因為戲路太窄，只局限於幾套劇目。」

這還不止，在年青一輩人才缺乏之餘，原來連帶它的周邊行業亦在式微——王瑞群說，踩蹠所穿的蹠鞋需要特製，可是現時在香港已沒有師傅懂得如何製造。因此，她需要帶着舊蹠鞋，到內地找師傅照樣仿造。王瑞群恐怕這種傳統功架日漸式微，甚至最終失傳，因此她不遺餘力地培訓後輩。早前，她便向學生們介紹踩蹠絕技，展示古時所穿的「三寸金蓮」照片及鞋子實物等，激發青年人的興趣。

而作為表演者，她個人亦不畏艱辛，繼續演出踩蹠戲，以饗戲迷。2009/10年，在她參演的劇目《樊梨花三戲薛丁山》和《劉金定》裏，當中便可見其精湛的踩蹠技藝。

## 延續古老排場

除了紮腳戲，王瑞群還擅演古老排場。她憶述，初踏台板時的她跟大老倌一起到星馬演出古老排場，當時往往都不會有劇本可依，曲詞、走位老倌們全已熟記於心。日子有功，通過與前輩同台演出，邊演邊學，扎實的基本功就此練就。

王瑞群說，這種傳統粵劇戲寶現已不多上演，原因之一，是由於它所採用的「官話」正瀕臨失傳：「演古老排場需要講官話，可是不少懂得官話的前輩都已不在。現時流傳的發音各有差異，無從印證，也難以統一。」作為戲曲界中最後一群懂得官話的藝人，擁有延續這種戲曲瑰寶的心志，王瑞群多年來經常參與演出。過去一年，她便參演了八和會館的古老排場劇目《劉金定》、《金蓮戲叔》和《罪子》。

談到古老排場的往後發展，王瑞群表示，觀乎目前的票房實在難以支撐一個劇團的經營，她期望政府能在這方面提供更多資助及演出機會——好像舉辦一些具規模的活動，藉此集合資深前輩與新進同台演出，讓後輩們從中得益，讓傳統藝術得以承傳。

王瑞群為人謙虛，對於今次獲獎，她滿口「不敢當、不敢當」。已為粵劇名旦的她，仍謙虛地表示「未敢收徒」。她說：「我很樂意將自己的心得分享、提點後輩，但各人仍得靠自己多練功，才會功多藝熟。」王瑞群於2009/10年參與了由康文署主辦的「社區粵劇巡禮」，除了擔任評審工作之外，也在座談會中提點新秀，促進粵劇的發展。接下來，她將會繼續參與這類型活動，為粵劇界培育新一代接班人。

### 評審評語

王瑞群是粵劇界資深正印花旦，文武雙全，功夫扎實，踩蹠功架尤其出色，是現今花旦中的中流砥柱。2009/10年度演出多套傳統粵劇（如《劉金定》、《樊梨花三戰薛丁山》），並積極參與社區粵劇推廣及教育工作，為粵劇普及化作出貢獻。王瑞群多年來亦經常參與古老排場戲演出，為承傳和保留傳統戲曲做了大量工作。



Regardless of their disciplines, each opera veteran comes equipped with his signature moves, manoeuvres and crowd-pulling repertoires. Wong Shui-kwan is most acclaimed for her “bound-feet” feat, inhabiting female warrior roles such as Fan Lei-fa, Muk Kwai-ying and Thirteenth Sister, wielding the tasselled spear and exhibiting immaculate footwork in the “three-inch golden lotus” shoes, which, collectively make up her signature stage presence.

## Preserving “Bound-Foot” Chinese Opera

The art of bound-feet Chinese opera, or called “walking on stilts”, is slowly fading away with the passing of years. Wong is among the handful of players who mastered the skill. She pointed out the fact that only one-third or so of younger *huadan* players have inherited the artifice. “Walking on stilts requires the ability to sustain bodyweight on one’s toes, hence the performers need to have a small body frame. A laborious technique indeed and it’s understandably not popular with the younger generation of players, not least because bound-feet play is featured in only a few opera titles,” she explained.

Not only is that a huge talent void to overcome, it is also divesting many of its fringe businesses. According to Wong, the making of stilt shoes has become a lost art in Hong Kong – there no longer exists a local cobbler who knows how to make them – and the opera artist has to get a Mainland shoemaker to copy her old pair. Fearing the worst that the traditional technique will be fading away



to the point of obscurity, she has been seeking to reverse its decline by imparting the skills to young players. Not long ago she brought her treasure chest of “three-inch golden lotus” shoes and the related photos of the olden days to a group of local students in an attempt to inspire their interest with the many wonders of stilt-walking.

As a stage performer, she perseveres with her art and helps keep bound-feet play alive on the stage for the enjoyment of Chinese opera fans. Staged in 2009/10, *Sit Ting-shan Thrice Tricks Fan Lei-fa* and *Liu Jinding* displayed the most brilliant showmanship that the player in stilts has to offer.

## Keeping Ancient Operatic Spectacles Alive

As well as bound-feet Chinese opera, Wong also has a knack of performing ancient operatic spectacles. Reminiscing on her early days as a rookie touring Singapore and Malaysia with opera veterans, she described how the masters did away with scripts, libretti, lyrics and rehearsed moves but could still pull off a full spectrum of ancient operatic spectacles. It was by learning the craft on the side that Wong slowly and steadily developed her ability to command the stage over time.

One of the reasons performance of this ancient operatic genre has become few and far between is that *guanhua* (Northern dialect), the language in which it is delivered, is on the verge of extinction, along with their speakers. “Ancient operatic spectacles are performed in *guanhua* but the passing away of many of the stage veterans who were fluent in it took away with them the authoritative source on the language, resulting in large variations and inconsistencies in pronunciation.” As one of the few remaining opera speakers of *guanhua*, Wong is dedicated to saving the endangered and precious art form by keeping it alive on stage. During the past year, she participated in ancient operatic spectacles titles of *Liu Jinding*, *Poon Kam-lin Seduces*

*Her Brother-in-law* and *Fan Lei-fa Punishes Her Son* that staged by the Chinese Artists Association of Hong Kong.

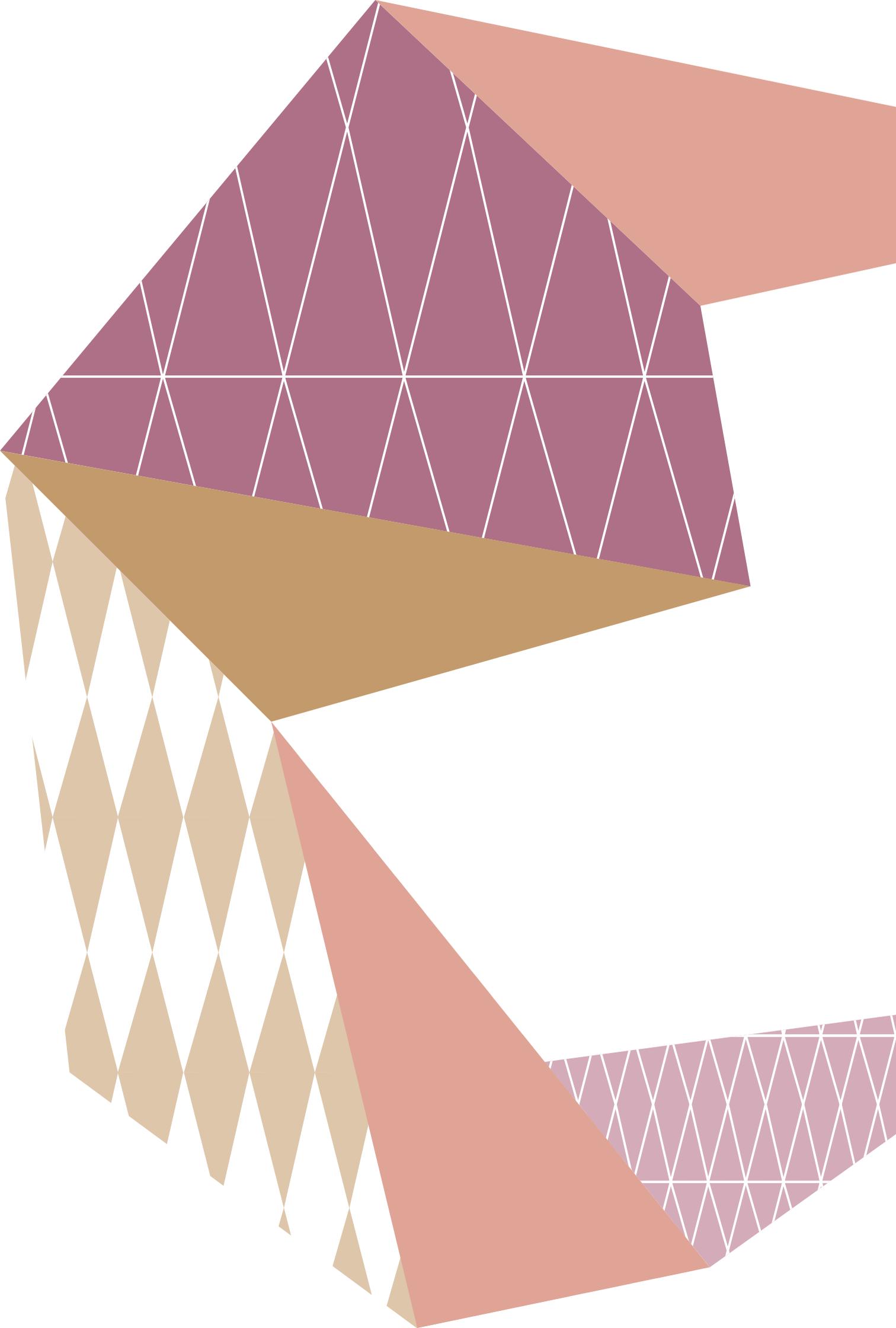
For the future development of ancient operatic spectacles, Wong appeals for more government funding, performance opportunities and large-scale exchange initiatives that allow seasoned stage masters to impart wisdom on up-and-coming opera players and ensure the passing of the legacy to the next generation. She said, by observing the present situation, it is doubtful the box office alone can keep an opera troupe of such alive.

The famed opera *huadan* modestly dismissed the idea of taking a protégé under her wing and humbly claimed that she is not deserving of the Best Artist honour: “But I’m more than happy to share insights with young opera players and give them guidance. One should remember that Cantonese opera is an art whose mastery requires hard training and years of practice,” she said. Putting her beliefs into action, she continued her efforts to promote Cantonese opera and groom future talent in 2009/10 by serving as a judge at the District Cantonese Opera Parade organised by the Leisure and Cultural Services Department and offering invaluable advice during many public talks. Wong is such an enthusiastic and driven professional that she shows no signs of slowing down in the future.

### Panelists’ Opinion

Wong Shui-kwan is a seasoned lead *huadan* who excels in playing both civil (*wen*) and martial (*wu*) roles, commanding an astounding array of operatic skills, most notably stilt-walking, which has made her a mainstay of the opera world of *huadan*. She performed in classic titles such as *Liu Jinding* and *Sit Ting-shan Thrice Tricks Fan Lei-fa* in 2009/10, and has made significant contributions to popularising Cantonese opera during the year by actively promoting and educating the community on the art form. As a torch-bearer of traditional xiqu, she has brought years of experience in performing ancient operatic spectacles to the preservation and propagation of it.





# 藝術新秀獎

## Award for Young Artist

「藝術新秀獎」的設立，旨在支持及鼓勵年青和新進藝術工作者，繼續努力學習及創作。每個藝術界別設有一個獎項，包括藝術評論、舞蹈、戲劇、電影、媒體藝術、文學藝術、音樂、視覺藝術及戲曲。得獎者可獲港幣 22,000 元，作為進行藝術活動 / 創作或進修計劃之用。

The Award for Young Artist is aimed at offering support and encouragement to young and emerging arts practitioners for continued learning and creating. Each art-form, including arts criticism, dance, drama, film, media arts, literary arts, music, visual arts and xiqu will present one award only. Each awardee will receive a cash award of \$22,000 as funding for an arts project or for further studies.

今屆藝術評論及音樂的獎項從缺。  
No award is presented to arts criticism and music this year.

評審計算期：2009年9月1日至2010年8月31日  
Assessment Period: 1 September 2009 to 31 August 2010

藝術新秀獎  
Award for Young Artist  
舞蹈  
Dance

# 黃磊 Huang Lei

畢業於北京舞蹈學院，2001年加入香港舞蹈團，現為舞團之高級舞蹈員。

曾擔演多個劇目之主要舞者，包括《如夢令》、《笑傲江湖》、《塵埃落定》、《八樓平台——民間傳奇》、《也文也武》、《木蘭》、《清明上河圖》、《雪山飛狐》、《帝女花》及《天上人間》等。

除演出外，亦有擔任助理編舞之工作，包括作品《再世·尋梅》及《三國風流》。

過去曾三度獲得香港舞蹈年獎，分別是憑與伍宇烈等之《八樓平台——民間傳奇》集體創作及編舞(2006)、《如夢令》之演出(2007)，以及《天上人間》之演出(2010)。

2010年，獲亞洲文化協會編舞家駐場計劃獎學金，參加美國舞蹈節。



A graduate of the Beijing Dance Academy, currently a senior dancer at the Hong Kong Dance Company (HKDC) which he joined in 2001.

He has appeared as a principal cast in many dance productions, including *Dream Dances*, *The Smiling, Proud Wanderer*, *Red Poppies*, *8/F Platform - Min Jian Chuan Qi*, *Dancers' Creation*, *Mulan*, *Qingming Riverside*, *Snow Fox*, *Princess Changping* and *Everlasting Love*.

In addition, he was the Assistant Choreographer for *Desperately Seeking Miss Blossom* and *Romance of the Three Kingdoms*.

He has received three Hong Kong Dance Awards: for his choreography of *Min Jian Chuan Qi* (with Yuri Ng and other dancers, 2006), for his performance in *Dream Dances* (2007) and also in *Everlasting Love* (2010).

In 2010, he received the "International Choreographers Residence" scholarship from the Asian Cultural Council to participate in the American Dance Festival of the year.





「如果一個人充滿了快樂、正面的思想，那麼好的人、事、物都會和他共鳴。」黃磊說。他處處流露着藝術家的認真，同時又抱平易近人的態度去看待舞蹈；在力求完美之餘，不忘樂趣的重要性。

2010年參加美國舞蹈節，異國舞者對他的啟發不止於技巧上，還有心態上的改變。他說：「我在觀看他們排練和演出時，發現他們固然重視觀眾的掌聲，但跳舞的過程是否快樂也同樣重要。從前我沒有想過跳舞時快不快樂，但現在我覺得這是很重要的追求。只有人覺得快樂，才能把事情做好。」

## 追求快樂 身體解放

那如何才能找到快樂？這個哲學問題，黃磊的回答很實在——能參與編和跳以前從未試過的舞蹈是其一；其二是跳舞時心態不能浮躁。

這是在他參與《帝女花》之演出時，從邢亮身上學會的。黃磊講解：「畢竟，舞蹈就是用身體去表達心情。跳這舞時，邢亮老師令我在心態上起了變化，他給我很多發揮空間，我在沒有壓力的情況下，像個旁觀者般地跳舞，反而更能看清楚自己。可以說，我通過這個作品解放了自己的身體。」

黃磊年幼時已開始習舞，功底深厚且扎實，只要有看過他的演出，準會對其肢體動作的精準與變化多端留下深刻印象。他在《天上人間》中，更展現了多元的形式和舞步，為傳統中國舞蹈注入了新的元素和活力。其後，當他參加美國舞蹈節回來後，他主演的《三國風流》和《士兵的故事》就給人更加成熟的感覺——肢體舞動中不僅展示了亮麗的動作，還有角色的靈魂。

這樣的轉變，黃磊認為跟「人在異鄉」的體會有關：「在美國期間，由於要在陌生的環境中獨處，既沒有自己的朋友圈子，也沒有熟悉的語言，所有事情都要獨自面對。那時我赫然發現，那副屬於自己、日夕相對了多年的面孔和軀體也變得陌生。正是這個機會，讓我可以重新探索自己。」

## 由衷佩服獨立舞者

對於中國舞在香港的發展，黃磊期望本地的獨立舞者可獲得更多支持和資助。「跟很多本地的舞蹈家相比，我是十分幸運的，至少我可以全心全意去跳舞，把興趣和工作結合。但香港有很多非常出色的獨立舞蹈家，他們沒有隸屬任何舞蹈團，在沒有固定觀眾群和其他部門的支援下，仍艱辛堅持下去，我是由衷地佩服他們。」因此黃磊認為，政府對這些舞者的支持非常重要，不然很多人會空有理想而無法發揮其舞蹈天份。

談到對自己將來的展望，他不改其沉實本色：「我不是好高騖遠的人，我想先把現階段的事情做好。不過，我對戲劇很有興趣，例如鄧樹榮的作品就令人感受到濃厚的舞蹈感覺，而林奕華的《水滸傳》也給予我不少啟發。希望將來能與這些不同媒體的藝術家合作，向他們學習。」

是次獲得藝術新秀獎，黃磊以「膽顫心驚」來形容自己的心情。他靦腆地說：「我不是一個太自信的人，總覺得身邊有才華的人實在太多，當中很多是十分出色的舞蹈家，他們也值得受到肯定。」這位飲水思源的舞者，尤其感謝妻子華琪鈺、以及良師益友伍宇烈、楊雲濤、邢亮和梅卓燕。

### 評審評語

一位工作態度積極的青年專業舞者，充滿朝氣及熱情。近年，他擔演香港舞蹈團多個劇目的主要演員，並參與舞蹈作品編排。他的演出漸入佳境，表演獨具魅力，成績備受肯定。在2009/10年度的整體表現充分展現他在舞蹈方面的發展潛質，前途無可限量。



"If a person is happy and positive, he will always find himself resonance with people and things that are equally wonderful," Huang Lei said. While projecting the serious demeanour of an artist, he nevertheless finds it necessary to make dance approachable. This dancer seeks perfection, yet he also understands the importance of having fun during the process.

Huang returned from the 2010 American Dance Festival and tremendously inspired by the fellow dancers, not only in terms of techniques but also in their artistic mind. "Watching them rehearse and perform, it dawned on me that they valued the audience's applause as much as finding joy in the process. It's something I'd never thought about before, yet it's now an important pursuit for me. Only when you're happy, you can do things well," he averred.

### **Pursue Happiness, Liberate the Body**

So how does one find happiness? Huang has some practical answers to this philosophical question. First, choreograph and perform a dance he has never done before; second, never dance with a restless mind.

He learned this wisdom from Xing Liang in *Princess Changping*. "After all, dancing is an expression of feelings with one's body. With *Princess Changping*, I could feel the positive changes that took place in my mind. Xing gave me lots of freedom and I was able to dance without stress and see myself from the perspective of an observer. In a way, I've liberated my body through this work," Huang explained.

Huang's early training in dance gave him a solid foundation for developing the important agility, and the precise and intricate dance skills that never cease to amaze the audience. Unleashing a torrent of dance moves and styles in *Everlasting Love*, he reinvigorated traditional Chinese dance with fresh elements and



energy. At a later time, after participating in the American Dance Festival, he demonstrated a new dimension of maturity in the performances such as *Romance of the Three Kingdoms* and *A Soldier's Story*. His body language not only sparkled with energy and glamour but also imbued his characters with soul.

According to Huang, this transformation was wrought by his experiences as "a stranger in a foreign land". "While staying in the US, I confronted a great deal of solitude and in the midst of very unfamiliar circumstances. I had no friends and I was not speaking my native tongue. Most striking of all, I began to see my face and body, the same flesh and blood I've inhabited for many years, in a strange new light. It gave me the perfect opportunity to know myself inside out again," he declared.

## Utmost Admiration for Independent Dancers

Discussing the development of Chinese dance in Hong Kong, Huang expressed his wish to see more support and funding made available for independent dancers. "Compared to many other local dancers, I'm very lucky to have my passion combined with a career and I can dance wholeheartedly. There's a group of outstanding independent dancers who – unattached to any professional institutions and deprived of a permanent audience base and support network – just keep their heads down and plough on. They have my utmost respect," he said. He stressed the government's role in supporting these dancers, keeping their dreams alive and letting their talents shine.

The down-to-earth dance artist went on to share his future aspirations. "At the moment, I just want to do the things I already have on my plate well. I certainly don't bite off more than I can chew. But I do have an immense interest in drama. For example, the works of Tang Shu-wing have a great flavour of dance and I find Edward Lam's *What is Man* very inspiring. My wish is to work with artists in different media in the future and to learn from them."

As the winner of the Young Artist award, Huang finds this shocking and nerve-wracking. "I'm not a terribly confident person. There are just so many talented individuals, all the brilliant dancers who deserve just as much recognition," he said shyly. He also ascribed the honour to the support of his wife, Hua Chi-yu, as well as his mentors and friends Yuri Ng, Yang Yun-tao, Xing Liang and Mui Cheuk-yin.

### Panelists' Opinion

Huang Lei is a young professional dancer with a positive work ethic, vibrant energy and passion. In recent years, he has featured in the main cast of a string of Hong Kong Dance Company productions while emerging into a choreographic role. Developing over the years, his performances radiate a unique charm and they are greeted with critical acclaim. He put his broad range of talents in dance on full display during 2009/10; he is on the brink of reaching his full potential.



藝術新秀獎

Award for Young Artist

戲劇

Drama

# 張飛帆

## Cheung Fei-fan

香港浸會大學傳理學院電視及電影系畢業。2000年成立楚城劇團，現為劇團主席及創作總監。

曾為不同劇團編寫劇本，2009/10年創作的劇本包括演戲家族之《一屋寶貝》、壹團和戲之《4.9 靜音車廂》、新域劇團「劇場裡的臥虎與藏龍計劃IV」之《求嫫期》、香港電台「沒有牆的世界」系列之《一千光年外的自由》及「一念之間」之《痛愛》，楚城之《難忘郁達夫》及 Loft Stage × 楚城之《天上人渣》。另外亦有參與戲劇監製工作，作品有《相聚 21 克》。

憑劇本《暗香》獲第33屆青年文學獎（戲劇組）冠軍；2008年，作品《難忘郁達夫》獲提名「第一屆香港小劇場獎」最佳劇本；2010年憑音樂劇《一屋寶貝》於「香港舞台劇獎」獲得「最受歡迎演出」及「最佳整體演出」獎項。2011年憑《天上人渣》獲提名「香港舞台劇獎」之「最佳劇本獎」。

Graduated from the Department of Cinema and Television of the School of Communication of the Hong Kong Baptist University, currently the president and creative director of Chasing Theatre, which he founded in 2000.

He has been penning scripts for different theatre companies; works created during 2009/10 included *The Passage Beyond* for Actors' Family, *4.9 Quiet Car* for Harmonic Theatre, *The Journey* for Prospects Theatre's Playwright Scheme IV, *Freedom... 1,000 Light years Away* for Radio Television Hong Kong's (RTHK) TV series *A Wall-less World* and *Love Sick* for *The Moment* series, as well as *Unforgettable* for his own Chasing Theatre. In addition, he was the executive producer of *Soul 21 Grams*.

He won the 33rd Youth Literary Awards (Drama) with *Delicate Fragrance*, nominated for the Best Script award at the 1st Hong Kong Theatre Libre in 2008 with *Unforgettable* and was presented the awards for Most Popular Performance and Best Ensemble for his musical *The Passage Beyond* in the Hong Kong Drama Awards 2010.





張飛帆不是紅褲子出身，大學修讀的不是戲劇，也沒有當上全職編劇。然而，他2000年成立的楚城劇團，在十年間由地區小劇社變成戲劇界中備受肯定的業餘劇團，還連續四年牽頭主辦業餘劇界聯演《山城會》，在劇壇闖出名堂。

他特立獨行，堅持業餘身份，而且，曾編寫多個好劇本的他，認為編劇是不用「培訓」的，皆因編劇在香港並不是一個職業。

## 業餘劇團專業化

張飛帆解釋：「在我看來，編劇是藝術修行，如果變成『搵食工具』，內容就會容易受市場主導，最後就被迫寫自己不願意的東西，這個也是許多香港編劇面對的問題。」

他的話不無道理。且看香港的編劇來源，主要是電視台，然後是電影界，許多劇本都是工廠式的集體創作。但張飛帆也補充，除了運作模式上的問題外，香港編劇的整體質素也有待提升，尤其是在文學修養和文筆方面——編劇總不能只顧追求劇情的高潮。

那麼他又又是如何練出一身編劇功夫的？他說：「2002年大學畢業，當時經濟低迷，我在一家電視台當實習生，薪水很低。但就是在那個困難時期，社會上的人生百態給了我創作的泉源。」張飛帆認為，近年編劇的前景已漸露曙光。從前，香港人只會說某某導演很棒，但現在無論是行內人還是觀眾，也開始注視編劇。他表示：「前輩潘惠森作出了很大努力，令人認識劇本的重要性。」

不止是編劇的質素要提升，張飛帆還期望，本地業餘劇團能夠更專業化，那才能保證製作的水準。他說：「我們做了業餘劇團已有十年，不可能對自己沒要求，『業餘』不是一個藉口。專業化是指對藝術有卓越的追求，製作要有水準，作品可影響社會。『專業』就是認真地去做，不止是技術要專業，態度也同樣需要。」

## 最好與最壞的時代

但業餘劇團資源相對職業劇團少，要盡善盡美難度也較大。曾有戲劇界前輩對張飛帆說，從前的機會和資源較多，業餘和職業劇團百花齊放；現在演藝學院的畢業生，不到一半從事本行。沒有循「正途」踏足劇壇的張飛帆，卻以狄更斯的名句回應——這是最好的時候，也是最壞的時候。

現在的情況是：有劇不愁沒票房，但另一邊廂也有些門可羅雀。如此景況，令張飛帆對專業化的路更堅定：「現在認識戲劇的觀眾肯定比從前多，他們會精挑細選作品來看，那可以是職業劇團的，也有業餘的。他們不一定選流行通俗的作品，你看香港藝術節中很多藝術性濃厚的劇也全場爆滿，就知道好的作品永遠有價值。」他相信只要有出色的製作就會感動觀眾，而觀眾量便會因而增加。

### 評審評語

在2009/10年度與多個劇團及香港電台合作編撰劇本，成績卓越。其年度作品《一屋寶貝》成績相當突出，對戲劇鍥而不捨的追求和努力亦值得鼓勵，有成為藝壇生力軍的素質。

Neither an apprenticeship nor a college education qualified Cheung Fei-fan for his profession. He isn't a drama major, nor does he work as a full-time playwright. However, he did establish Chasing Theatre in 2000 and since then he has nurtured this small community-based group into an amateur company to be reckoned with in the theatre circle. Besides, it has been playing a leading role in organising the annual performance *Sound X Sing* for the amateur drama scene for four consecutive years; all these helped Chasing Theatre to gain its popularity gradually.

Cheung has always staunchly maintained his independence as an amateur playwright. With several acclaimed scripts under his belt, he argued that playwrights need not be "trained", simply because playwriting is not regarded as a profession in Hong Kong.

## Running an Amateur Theatre Professionally

"For me, playwriting is a form of artistic development. If it becomes a means of making a living, the contents of a script will be dictated by the market and you'll end up being forced to write things you're not comfortable with. That's the problem many playwrights in Hong Kong face," said Cheung.

There is a lot of truth in his words. Most local playwriting talents hail from television and the rest from the film industry; most scripts are run-of-the-mill collective works. Cheung also remarked that other than problems on the mode of operation, the overall

standard of the local playwrights needs to be raised a notch – particularly in terms of literary accomplishment and writing techniques. After all, a script is not just about building towards a dramatic climax.

So how did he learn the tricks of being a playwright? Cheung said: "The economy was at rock bottom when I graduated from university in 2002. I was working as an intern at a TV station, earning a pittance. But it was the myriad of people and their life stories during difficult times that became inspirations for my writings." He reckons that playwrights are beginning to see light at the end of the tunnel. Whereas all the praise used to be reserved for directors in the past, playwrights have now finally been launched into the limelight, gaining recognition from industry insiders and audiences alike. "Veteran stage worker Poon Wai-sum has made great efforts to let people recognise the importance of scripts," Cheung remarked.





Besides raising the standards of the playwrights, Cheung also wants local amateur groups to operate more professionally, in order to ensure the quality of productions. "We've been running amateur theatre for over a decade and for way too long not to be a little critical of ourselves. Calling yourself an amateur is no excuse. Being a professional means committing to the pursuit of professional excellence and measuring up to professional standards, so as to exert influence on the society through your work. Being a professional also means taking what you're doing seriously, not only in terms of skills but also of working attitude," he said.

### The Best and the Worst of Times

Compared with their professional counterparts, it remains a big challenge for amateur groups to strive for perfection with limited resources. A seasoned stage worker once told Cheung that in his time the local theatre scene was a thriving one with more opportunities and resources and in which, all sorts of amateur as well as professional companies could be found. Now fewer than half the graduates from the Hong Kong Academy for Performing Arts find work in their field of study. Having taken the less-ordinary

path, Cheung responded to the challenge by quoting Dickens: "It was the best of times, it was the worst of times."

The reality is that some plays have massive box office appeal, while others have none. It only confirms his vision of going professional: "Nowadays, there's definitely a bigger theatre-going audience with a more discerning eye when they choose a show, whether it be performed by a professional or amateur group. They don't necessarily favour populist works. If you look at how highly artistic productions play to full houses at the Hong Kong Arts Festival, you'll realise the value of good works." Cheung maintains that quality in production and attendance go hand-in-hand and a good production never fails to move the audience.

### Panelists' Opinion

Cheung Fei-fan attained remarkable achievements in playwriting in collaboration with a number of local theatre companies and RTHK during 2009/10. *The Passage Beyond* was a particularly outstanding work during the year. His untiring efforts in the pursuit of excellence are commendable and he has all the makings of a major talent in the theatre.

藝術新秀獎

Award for Young Artist

電影

Film

## 賴恩慈

## Lai Yan-chi

香港浸會大學電影電視學士及嶺南大學文化研究碩士，現於英國列斯大學攻讀戲劇碩士。

大學時期紀錄片作品《笨蛋老師》及《馬檻》入選為第六屆台北電影節「國際學生影展」放映作品；前者並獲全球華語大學生影視作品展「最佳剪接」獎(2004)，後者則為「香港獨立短片及錄像比賽」評審團推薦作品(2007)。畢業前獲亞洲民眾戲劇節協會及好戲量委約製作紀錄片《不是長毛·不是切古華拉》，前往古巴追尋切古華拉的歷史。

2009/10年，劇情片《1+1》獲「鮮浪潮2010 – 國際短片展」最佳電影及「鮮浪潮大獎」，此外以編導身份入圍台北金馬電影學院「亞洲年輕電影人創作營」、獲藝發局推薦參與柏林電影節「新秀創作營」，亦獲邀請參與意大利烏迪內遠東電影節。期間，她參與了陳耀成導演作品《大同》(康有為在瑞典)之幕後製作及第一屆聾人電影節之後期製作。2011年，作品《1+1》於巴黎第19屆CinéRail International Festival Trains on Film獲Prix du Public(「最受觀眾歡迎大獎」)。

Graduated from the School of Cinema and Television, the Hong Kong Baptist University; Master of Cultural Studies, Lingnan University; currently pursuing a master degree in Theatre Studies at the University of Leeds in the UK.

*Dummy Teacher* and *Whorehouse*, two documentaries she made as university assignments, were selected for screening at the 6th Taipei Film Festival "International University Student Category". *Dummy Teacher* also won the Best Editor Award at the Global Chinese University Student Film and TV Festival (2004), while *Whorehouse* was selected as a Jury Recommended work at the Hong Kong Independent Short Film and Video Awards (2007). Prior to graduating, she was commissioned by the Asian People's Theatre Festival Society and FM Theatre Power to make *Not Only Long Hair, Not Only Che*, a documentary that took her to Cuba, where she retraced the footsteps of Che Guevara.



In 2009/10, she won The Best Film Award and The Fresh Wave Award at the Fresh Wave 2010 - International Short Film Festival with the feature film *1+1*. She was invited to attend the Creative Camp for Young Asian Filmmakers of the Taipei Golden Horse Film Academy as a screenwriter-director, participated in the Berlinale Talent Campus on the recommendation of the Hong Kong Arts Development Council, as well as the Udine Far East Film Festival. During the period, she assisted director Evans Chan in backstage production work of the film *Datong (Kang Youwei in Sweden)* and she played a role in post-production work for the first Hong Kong International Deaf Film Festival. In 2011, she won the Prix du Public (Public Prize) at the 19th CinéRail International Festival Trains on Film with the feature film *1+1*.



賴恩慈很有青春氣息，無論是說話還是內容，都精力充沛。目前在英國念碩士的她，轉眼就要飛往巴黎預備《1+1》的放映。這齣電影，半紀錄半劇情，說的是菜園村清拆的一個爺孫故事。她憶述：「我那時參與很多跟菜園村有關的活動，我想把當中的元素拍成電影，於是便決定創作這個劇本。」

## 起自己的創作革命

對她來說，電影是創作空間，也是革命的媒介：「讀大學的時候，我曾與長毛一起到古巴，整隊人一起走過切古華拉的路，我將過程拍成紀錄片。走畢那段路後，我覺得我也要起革命，起自己的革命；我要好好體驗生命，然後創作。那是我定給自己的目標。」故此，畢業後，賴恩慈沒有如同學般投身電視台固定地工作。

不少人最初認識賴恩慈的名字，都跟她的戲劇創作背景有關，當事人說，中學時的她因為頑皮，因而被老師懲去當舞台劇導演：「我以前會說戲劇是『theatre of the people, for the people and by the people』（屬於民眾的戲劇、給民眾的戲劇及由民眾而來的戲劇）。現在我會把『theatre』（戲劇）一字擴展為『藝術』，電影和戲劇都包含其中。我相信藝術不只是給人欣賞的，更具有功能性，功能在於改變人、改變社會、改變文化。這就是我的信仰。」

她說，只要願意堅持相信、堅持行動，就自然會有機緣。甚麼「香港不夠文化氣息」、「沒有資金」從而不做藝術、不拍電影的推說，都不會是她信奉的那套。她續說：「況且，我覺得香港很好，審查機制並不過嚴，想拍甚麼都可以。只要你深信自己有想

要表達的東西，你就會奮不顧身去嘗試，到了這個時候，便自然會有人來幫你——我確信有這個磁場！」

## 國際化 由本地出發

賴恩慈表示，只要好好了解社會，就會發現很多故事，因此很多東西她都有興趣去拍。下一步，她要繼續為本土發聲：「我相信要做到國際化，一定要由本地出發。就像《KJ音樂人生》，它就為香港的紀錄片起了少少的革命，令人對紀錄片改觀。香港其實不是只能拍類型片，紀錄片一樣可以成功，它給予我很大的動力。」

能夠獲獎，賴恩慈表現興奮。一方面是由於獎項本身，同時她亦很高興能獲得獎金。她說：「我希望用獎金好好去拍《1+1》的下集。菜園村已被清拆，但我會延續它的故事，先是短片，然後就是長片。我想表達的東西還有很多，由菜園村及至其他香港故事。我要繼續做電影、做創作。」

### 評審評語

賴恩慈近年在獨立電影界表現活躍，由劇場過渡至電影創作，能駕馭不同媒體。2009/10 年度短片作品《1+1》充分表現她對電影創作的掌握。《1+1》故事及人物簡單有趣，具本土特色，亦充滿人情味及社會關懷，並以一老一嫩作新舊交替的象徵，帶出保育和發展的永恆矛盾。《1+1》的題材呼應天星、皇后碼頭、波鞋街和菜園村清拆，以及「80後」和「反高鐵」等時事議題，藉從容及快樂手法抗爭，社會觸覺敏銳。作為年輕導演，賴氏在電影創作、藝術教育和社會服務三方面均能兼顧，成績優異。

Lai is a picture of youth. The way she speaks and what she says exude energy and enthusiasm. Currently studying in the UK, she will soon be heading to Paris to prepare for the screening of *1+1*, a docudrama about a grandfather and his granddaughter in the Choi Yuen Village right before its impending demolition. "I was involved in many of the events related to the Choi Yuen Village when an idea rose in my head to adapt elements of that into a film. Then I decided to pen the script," she reminisced.

## Starting Her Own Creative Revolution

To Lai, film is as much a creative space as a medium for revolution. "When I was at university, I joined Long Hair (Legislator Leung Kwok-hung) on a trip to Cuba, where I retraced the footsteps of Che Guevara with the crew and documented the process in film. The journey sparked in me an urge to start a revolution, my own revolution. I wanted to experience life and then create art. That was the goal I was planning to reach." True to her vocation, the graduate didn't look for some stable television jobs, like most of her schoolmates did.

Many people know Lai due to her background in the theatre scene; she said, this could be traced back to a suggestion made by her secondary school teacher, who wanted to channel her mischievous nature into something constructive, such as being a stage director. "My favourite line used to be 'theatre of the people, for the people and by the people'. Now I use 'theatre' in a broader sense to mean 'the arts', which encompass film and drama. I believe art is not only for appreciation but it also serves functions, of changing people, changing the society and changing cultures. This is my belief," she stressed.

Lai said, a world of possibilities will follow if you are willing to persist in what you believe and what you do. Hence, excuses such as "Hong Kong lacks a cultural aura" and "in short of capital", are definitely not reasons for inaction in art and filmmaking by any means. She continued, "Hong Kong is a fantastic place. There's no strict censorship, so you can film whatever you want. If you have things to say and you deeply believe that you need to voice them, you'll throw yourself into doing so without a care. And someone will be there to catch you – I do believe such a magnetic pull exists!"

## Think Global Act Local

If you take a closer look at the society, you will find stories, Lai insists. For this reason, lots of things out there interest her as a director. As for her next move, she wants to give local people a voice. "To become global, you must start locally. *KJ: Music and Life*, for example, started a little revolution in Hong Kong documentary filmmaking by changing the public's perception towards 'documentary' itself. It showed that Hong Kong is capable of making not only genre films but also documentaries. It gives me a massive dose of motivation," she said.

Lai is excited about winning the award, which bestows not only recognition but also a cash prize that she has earmarked for her next project. "I want to use the money to make the sequel to *1+1*. The Choi Yuen Village now exists only in the past, but I want to give it a future by continuing its story, beginning with a short film and then followed by a feature-length production. There are so many things I want to express, from the Choi Yuen Village to other Hong Kong stories. I want to continue making films and creating art."



### Panelists' Opinion

An active member of the independent filmmaking community, Lai Yan-chi demonstrates a firm grasp of different media platforms and she moves effortlessly from the stage to cinema. *1+1*, the short film that produced in 2009/10, attests to her mastery of film techniques. *1+1* fascinates with its simple but interesting plot and characters, it is rich in local flavour and human warmth and concern for social issues. The two leading protagonists, a grandfather and granddaughter, symbolise the transition from the old to the new and the eternal conflict between preservation and development. The themes of *1+1* also draw parallels to the demolition of the Star Ferry Pier, Queen's Pier, Sports Shoes Street and the Choi Yuen Village; as well as social debates centring around the Post-80s generation and opposition to the construction of the Guangzhou-Shenzhen-Hong Kong Express Rail Link. It mingles the voice of protest with joy, it is a film with acute social insights. As an up-and-coming director, Lai successfully juggles filmmaking, arts education and social service and she delivers outstanding results.



藝術新秀獎

Award for Young Artist

媒體藝術

Media Arts

# 張瀚謙

## Cheung Hon-him

畢業於香港城市大學創意媒體學院。

新媒體創作人，成立創作團隊 XEX GRP，專注聲音、影像及互動新媒體創作；也為廣告及電影配樂。2008 年組成二人電子樂隊 VIM / Volt-in-Music，作品獲通利琴行數碼音樂創作比賽之最佳歌曲及最佳演繹獎（2009）。

曾獲特別表揚之新媒體作品包括《SIGGRAPH 2007》（2007，香港設計師協會）、《像素樂園》（2008，第 13 屆香港獨立短片及錄像比賽單螢幕互動媒體組）和《子非魚》（2009，第 14 屆香港獨立短片及錄像比賽互動媒體組）；並獲香港設計中心頒發香港青年設計才俊大獎（2009）。

2009/10 年曾參與的藝術創作包括：《拾月當代 2009》藝術裝置計劃、舉辦《微·協奏》作品展、香港芭蕾舞團《月舞》之新媒體裝置，以及參與香港設計中心主辦之《創意新一代：A Better July – 七月主題展》等。

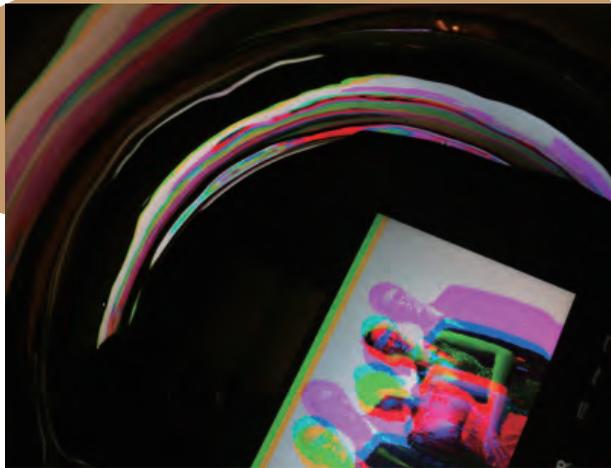
Graduated from the School of Creative Media, City University of Hong Kong.

A new media artist founded the creative team XEX GRP to focus on creating works using sounds, images and interactive new media. He also writes music for advertisements and films. In 2008 he formed the duo VIM / Volt-in-Music, an electronic music band whose work won The Best Song and The Best Performance Group Award at the Tom Lee Interzone - Creativity in Digital Music Awards 2009.

Among his new media works that received Special Mention Awards were *SIGGRAPH 2007* (2007, Hong Kong Designers Association), *Pixsonic Playground* (2008, the 13th Hong Kong Independent Short Film & Video Awards [IFVA] Single-Screen-Based Interactive Media Exhibition) and *The Happiness of Fish* (2009, the 14th IFVA Interactive Media Exhibition). He also received the Young Design Talent Award from the Hong Kong Design Centre (2009).



His creative works in 2009/10 included an installation project for *October Contemporary 2009*, an exhibition *Micro-Symphony*, a new media installation for the Hong Kong Ballet's performance *New Moon* and participation in *A better July* of the Hong Kong: Creative Ecologies Exhibition organised by the Hong Kong Design Centre.



稍有好奇心的人一探張瀚謙 2009/10 年的創作之旅，大概都會有新奇好玩的感覺：在《微·協奏》作品展中，把收集自香港公園的植物標本置於顯微鏡下，影像經電腦化成數據，再轉而奏出音樂，觀眾與影像的互動帶來令人耳目一新的音樂體驗；《Rub. ID#food》邀請觀眾把隨身物品如紙巾袋的電腦條碼，放到掃描器下，以不同電腦條碼譜寫成不同樂章；《SOUNDgraf》則結合聲音和手的動作，讓觀眾親嘗不一樣的「塗鴉」滋味……

## 「新媒體」互動性強

張瀚謙說：「要清晰界定『新媒體』是甚麼並不容易，但我們往往會利用科技創造互動性較強的作品，在很多情況下都可以讓大家一起參與。」他選擇以新媒體創作，是基於覺得當代藝術經過了多年發展，單純的繪畫或一些較傳統的項目已經沒有太大拓展空間；但新媒體則有很多元素，可以從中發掘許多不同可能性。他更發覺最終展現眼前的作品跟原來的構想每每不盡相同，這成了創作上尤其有趣之處。而在作品中，他愛加入哲學和音樂元素。

對於新媒體的發展前景，張瀚謙頗為樂觀。眼見目前各方均趨向願意投放資源，參與人數亦愈來愈多，而同時間大家的反應也令他欣慰。他回想說：「我曾指導學生利用新媒體創作，發覺他們對新事物十分雀躍。當然，要在短短數堂內掌握這種藝術是不可能的，但叫我開心的是，有些學生說他們想繼續往這方面探索。」

不過，新媒體藝術在香港的發展始終並未成熟，因此也為他帶來一些限制。他舉例說：「今年我參與了一些舞台創作，發覺劇場的設備不能配合我的需要，例如我的設想是為舞蹈員做立體掃

描，塑造數碼化效果，但原來劇場的投射器並沒有內置感應器。有時候即使我自攜器材前去，也無法跟那裏的設備互相配合。」

而另一方面，在香港從事藝術創作，張瀚謙認為步伐也未免太快太急：「創作是需要時間和空間的，不然很難有新突破。可是在香港，從構思到完成一件作品，通常都只有很短的時間。」

## 以作品探索本土文化

長期在急速的節奏中創作，張瀚謙坦言實在有點疲累，很想休息一下；不過，其時間表原來早已排得密密麻麻：今年，他會為音樂和舞台創作投放較多時間和心力，他的二人電子樂隊將首度有完全屬於自己的舞台表演，他會同時參與舞台設計和製作，打算「試試舞台的可能性有多大」。而另一重點之作，則是用較長時間創作規模較大的裝置藝術作品。

張瀚謙表示這次獲得的雖是個人獎項，但他也以此作為對其創作團隊 XEX GRP 的肯定，期望和夥伴一起繼續努力。未來他特別希望在作品中滲入富有香港特色的元素：「我覺得香港的藝術創作仍未深入探索本土文化，我會嘗試在這方面多下工夫，以自己的作品多探尋這裏的文化價值。」

## 評審評語

張瀚謙活躍於媒體藝術界，在 2009/10 年度創作的積極性很強，表現具一定水準。他的作品充滿朝氣和活力，將新媒體和年青人的活動、表演等現場發生的事情結合，吸引更多留意媒體藝術。

Reviewing Cheung's creative journey in 2009/10, even the least curious person would notice a sense of novelty and fun. In *Micro-Symphony*, Cheung collected plant specimens from the Hong Kong Park and placed them under the microscope. The images were then digitalised using computers and turned into music. The interaction between the audience and images brought about a brand new musical experience. *Rub.ID#food* invited the audience to scan the barcodes of things they had brought along, e.g. packets of tissue paper. The data was then transformed into different musical scores using various computer codes. *SOUNDgraf* combined sounds and hand movements, allowing the audience to experience a different kind of "graffiti".

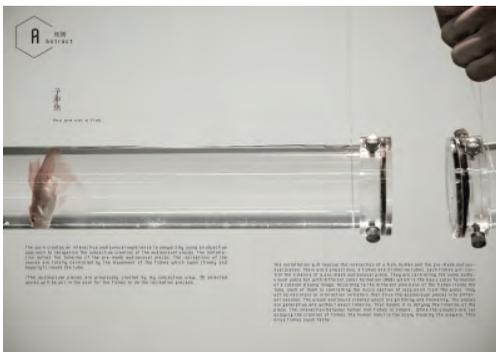
### Strong Interactive Nature of "New Media"

"It is not easy to clearly define what 'new media' is," said Cheung, "but we often make use of technology to create works of a strong interactive nature. In many instances, everyone can take part." His logic for choosing to work with new media is that, after years of development in contemporary art, there is not much space left unexplored in painting or more traditional media. New media, however, features many elements from which countless different possibilities can be discovered. He has also realised that the end results of his art works are often quite different from his

original ideas, which becomes a very interesting aspect of his works. Cheung also likes to incorporate philosophical and musical elements into his work.

Cheung is quite optimistic about the future of new media. In the current climate, he is pleased to see a willingness to invest resources by different parties and growing numbers of people getting involved. At the same time, he has found that people's response has also been supportive. "I had the experience of instructing students on using new media to create art works and I found they were very enthusiastic about new things," he recalled. "Of course, it is impossible to master this art form over a few lessons, but what thrilled me was that several students said they wanted to pursue this further."

However, the growth of new media arts in Hong Kong is still not developed, a situation that has cramped Cheung somewhat. He gives an example: "This year I was involved in a stage production and found that the theatre facilities could not meet my needs. For example, the projector in the theatre did not have an internal sensor to support 3-D scans of the dancers for a digitalised effect. Sometimes, even when I brought my own equipment, it could not work because they were not compatible."



Cheung also feels that as an artist in Hong Kong, the pace is simply too quick and hurried. "Arts creation needs time and space. Without these, there will be very few breakthroughs. In Hong Kong, however, the time between conceptualisation and completion is usually very short."

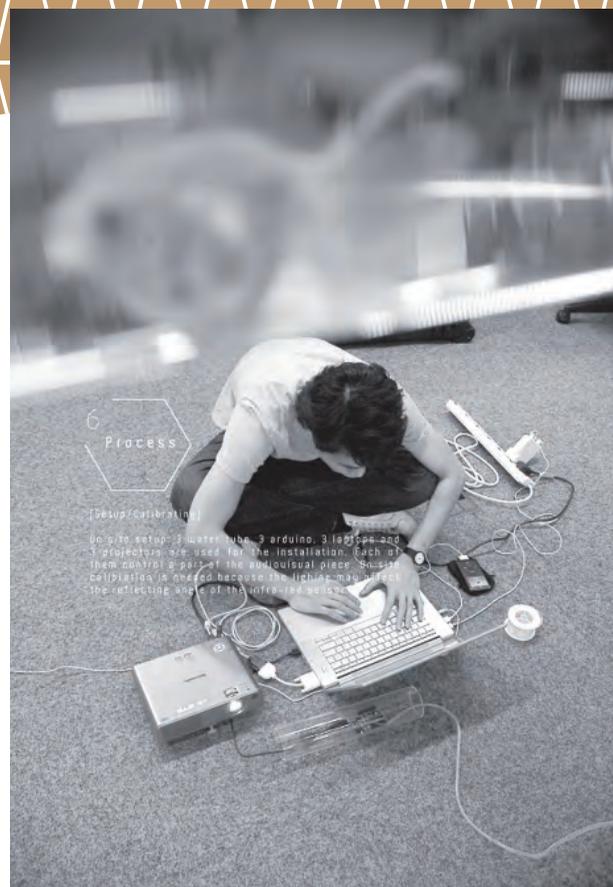
## Exploring Local through Arts

Having worked at such a hurried pace for a long time, Cheung admits that he is quite exhausted and wants a little rest. However, his schedule is already full. This year, he plans to devote more time and energy to music and stage performances. His electronic music band will stage its own show for the first time. He will also be involved in its stage design and production because he wants to "try out the possibilities of the stage". Another major work he plans to involve in will be a large scale installation art work that requires him more time to create.

Cheung said that though this is an individual award given to him, he also considers it as a recognition of his creative team XEX GRP. He will continue to work hard with his partner. Looking forward, he hopes that he can incorporate elements of Hong Kong culture and society into his works. "I feel that art in Hong Kong has yet to delve deeply into local culture. I will try to work on this area, to explore Hong Kong's cultural values in my work."

### Panelists' Opinion

Cheung Hon-him is active in the media arts circle and demonstrated a strong urge to create in 2009/10. Full of energy and life, his works have drawn growing attention to media arts by combining new media with real-time youth activities and performances.



## 鄒文律 Chau Man-lut

香港中文大學中國語言及文學系哲學碩士畢業，曾任恒生商學書院預科及大專部講師，現為香港中文大學中國語言及文學系哲學博士研究生。

過去曾先後奪得多個文學獎項，包括大學文學獎新詩組季軍（2003）、中文文學創作獎新詩組亞軍（2004）、青年文學獎新詩高級組冠軍及小說高級組亞軍（2004）、城市文學創作獎小說組冠軍及新詩組亞軍（2005）、大學文學獎新詩組亞軍及小說組亞軍（2005），以及中文文學創作獎小說組亞軍（2006）等。

至今出版了七本小說，分別是《光纖裡的愛》（2005）、《尋找消失的花園》（2006）、《到世界盡頭尋找自己》（2006）、《彩雪鳥》（2007）、《天零鳥》（2007）、《鳥是樹的花兒》（2009）和《N地之旅》（2010），並著有詩集《刺繡鳥》（2008）。

2009/10年，為青年文學獎新詩初級組擔任評判、應邀到書展現場及中學等主持文學創作講座及出席學術研討會，包括第五屆香港亞洲研究學會年會及香港中文大學之「中西與新舊——香港文學的交會」學術研討會。

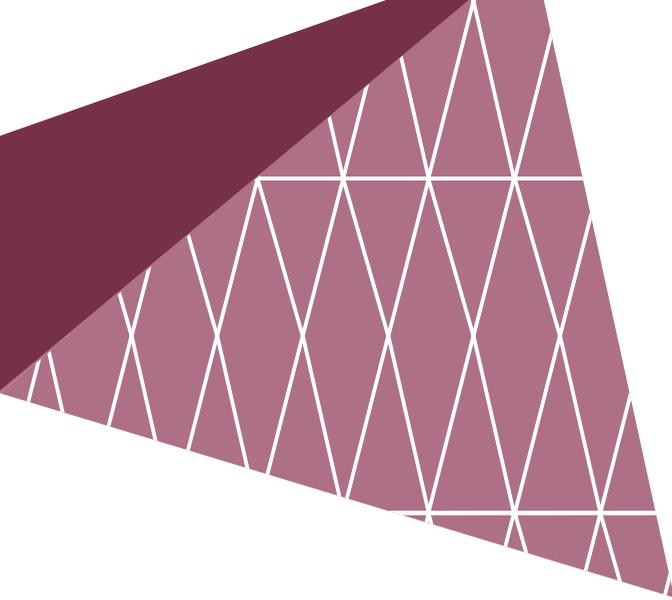
Master of Chinese Language and Literature, the Chinese University of Hong Kong (CUHK). Had been an instructor in the Matriculation and Tertiary Department of the Hang Seng School of Commerce and currently pursuing a PhD at the Department of Chinese Language and Literature, CUHK.

Has won numerous literary writing awards, including second runner-up in the Poetry Section of the University Literature Awards (2003), runner-up in the Poetry Section of the Awards for Creative Writing in Chinese, CUHK (2004), winner in the Poetry Section (Advanced) and runner-up in the Novel Section (Advanced) of the Youth Literary Awards (2004), winner in the Novel Section and runner-up in the Poetry Section of the City Literary Awards (2005), runner-up in both the Poetry and Novel Sections of the University Literature Awards (2005) and runner-up in the Novel Section of the Awards for Creative Writing in Chinese (2006).



Seven novels were published: *The Fibre Optic Love* (2005), *Looking for the Lost Garden* (2006), *Looking for Myself at the End of the World* (2006), *The Bird's Legend: The Phoenix* (2007), *The Bird's Legend: Never Say Goodbye* (2007), *Birds are the Flowers of Trees* (2009) and *Travels in N* (2010). Also, he has published an anthology of poetry, *The Embroidered Birds* (2008).

In 2009/10, he had been a member of the jury panel of the Poetry Section (Beginners) for the Youth Literary Awards and conducted creative writing forums at the Hong Kong Book Fair and in secondary schools. In addition, he has taken part in academic seminars such as the 5th Annual Conference of the Centre of Asian Studies and "Chinese and Western, Old and New – a Hong Kong Literary Exchange" organised by the CUHK.



鄒文律自言他是進入大學以後，才真正曉得文學是甚麼一回事，不過他在中學階段已經很喜歡寫故事，他說：「過程就像把『沒有』變成『有』，去創造和建立一個世界。」

當萌生了意念或構思了故事後，鄒文律會將它們一一寫下來，再作修改和調整。他指出：「對我來說，寫作是一個不斷反省的過程；我會將我的反省化作一個個故事，跟讀者分享。」

## 為小說賦予意義

《N地之旅》在2010年推出，收錄了鄒文律近年所寫的六個短篇故事，主題互相呼應，卻又可以獨立成篇。此書跟承載了不少個人感傷的前作《尋找消失的花園》相比，明顯是向前跨了一步。鄒文律闡釋說：「雖然我覺得寫文學小說主要是對自己的一個交代，但我也會想，要是寫出來的文字只對我有意義，那麼人家為何要讀？所以在《N地之旅》中，我希望讀者能夠跟我一起思考一些普遍性的問題，例如『城市空間』和『出走現象』等。要是真的能夠讓他們多想到一些甚麼，我覺得也算是為我的小說賦予了一點意義。」

目前，鄒文律正在籌備另一部小說，初步構思是以一個家族裏的不同成員，反映社會上的人和事。他舉例說：「就像香港人都很想買房子，究竟那是一種怎麼樣的心態呢？人必須擁有自己的房子才覺安穩嗎？這安穩的感覺對剛出來社會工作幾年的人是甚麼一回事？我會藉着代表了社會不同人物的角色，跟大家一起思考不同問題。」他對香港文壇不同作家的寫作題材瞭如指掌，他表示會盡量發掘一些大家沒有寫過，但有意義和重要的題材，融入他的故事中。

## 但願文學變遊戲

這次獲獎，鄒文律視為對他多年努力付出的認同。他打算畢業後投身與中文或文學相關的工作，例如在大專教學。但他不諱言，要在香港廣泛地引起人們對文學的關注，確實十分困難。他說：「人們太忙也太累了，難得停下來看看書；文學更每每予人嚴肅的感覺。不過，我相信它仍然有其意義，因為它讓人思考，讓人有很大的想像空間。」正因如此，鄒文律每年總不忘騰出時間創作，規定自己最少寫一篇萬餘字的短篇小說。

在個人創作之同時，鄒文律亦致力推動文學，除不時發表文學評論文章和擔任文學講座講者外，也曾為文學獎當評判。他現時是一間中學的駐校作家，希望在校園裏推廣閱讀風氣。他表示：「其實很多人都在為文學努力，就像關夢南先生最近為中學生辦了一本《香港中學生文藝月刊》，我碰上老師和學生總會向他們推薦。我期望有一天，中學生聽到『文學』二字不會先聯想到是沉悶的東西，而是覺得這就像球類活動或遊戲機一樣，都是他們的愛好。」

## 評審評語

鄒文律在2009/10年度相當活躍，無論在文學創作或評論方面，都取得相當不俗的成績。鄒氏的作品水準頗高，文筆老練，根基穩固，小說可讀、耐讀。2009/10出版的短篇小說集《N地之旅》深入而廣闊地探究城市歷史與個人記憶，以及烏托邦理想與社會現實之關係，富創新性與創造力。他亦積極參與其他文學活動及發表學術論文，是當今文壇的後起之秀。



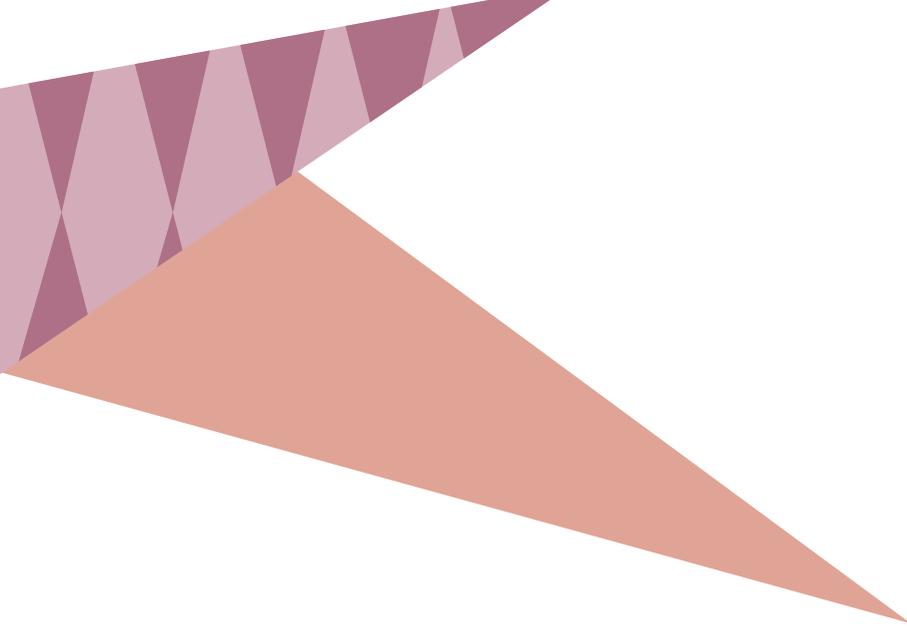
Chau Man-lut admits he only discovered the real meaning of literature after he entered university. However, he was already very interested in writing stories when he was in secondary school. "The process is like turning 'nothing' into 'something'; creating and forming a world," he said.

After getting an idea or constructing a story, Chau puts it into writing. Then he revises and adjusts it. "For me, writing is a process of continuous reflection," he explained, "and I turn my reflections into different stories that I share with my readers."

### Infusing Novels with Meanings

Published in 2010, *Travels in N* is a collection of six short stories that Chau has written in recent years. These are standalone pieces, yet they are connected by a common theme. Compared with his earlier work, *Looking for the Lost Garden*, which carried the heavy burden of personal grief, it was an obvious step forward. "Although I feel writing a novel is primarily a means of satisfying myself, I also question whether the words I have written mean anything to others, even as they mean something to me," he said. "I therefore hope readers of *Travels in N* can reflect on certain universal issues with me, such as 'urban space' and the 'runaway phenomenon'. If my novels do make them reflect a little, then I think I have infused my work with meanings in some sense."





Currently, Chau is working on another novel. His initial concept is that it should be a story about a family whose members reflect people and events in the community as a whole. Citing an example, he said: "One interesting phenomenon in Hong Kong is that everyone wants to buy property. What kind of thinking is that? Does it mean a person will feel secure only if he owns his own home? What does this security mean to people who have just been working for a few years? I will explore different issues with the readers using the various protagonists, who represent different people in the community." Chau is very familiar with the themes Hong Kong writers have explored. He said he would try his best to incorporate into his story things that have not yet been written about, but which are nonetheless meaningful and important.

### Wishing to see Literature as Game

To Chau, the award recognises the many years of hard work he has put into his writing. After completing his PhD degree, he plans to pursue a career related to Chinese language or literature, such as teaching in a university. He does not deny that it is very difficult to arouse Hongkongers' interest in literary works. "People are too busy, too tired and they have hardly any time to stop and read," he noted. "What's more, people tend to see literature as something serious. But I believe literature has its own value and meaning, because it makes people think and gives them infinite space for imagination." For that reason, Chau allocates a certain period of time each year to write. He sets himself the target of producing at least one short story of 10,000 Chinese characters a year.

More than just a writer, Chau is also committed to promoting literature by publishing critical essays on the subject, speaking at literary forums and sitting on jury panel for a creative writing award. At present, he is a writer-in-residence at a secondary school, where he hopes to promote reading. "Actually, there are many people who work hard for literature, like Mr Kwan Mong-nam, who recently founded the *ssissue*, a monthly literary journal for secondary school students. I never fail to recommend it to teachers and students. I am looking forward to the day when secondary school students will not automatically associate the word 'literature' with dullness and boredom, but instead see it as another activity they can take up, like ball games or electronic games."

#### Panelists' Opinion

Chau Man-lut was active in 2009/10, he has produced a commendable body of work, in terms of both creative writing and criticism. His writing is of a high standard, his language is mature with a solid foundation and his novels are very readable and engaging. The anthology of short stories published in 2009/10, *Travels in N*, gives an in-depth and comprehensive exposition of a city's history and personal memories, as well as the relationship between utopian idealism and social realities. This book is a very innovative and creative piece of work. An up-and-coming name in the literary circle, Chau has also been active in other literary activities and in publishing academic papers.

藝術新秀獎  
Award for Young Artist  
視覺藝術  
Visual Arts

## 鄧國騫 Tang Kwok-hin

香港中文大學藝術系藝術碩士，曾任香港兆基創意書院客席視覺藝術課程導師。

2009年憑雕塑作品《木目島相簿》奪得「香港當代藝術雙年獎」；2010年獲《透視雜誌》頒發「透視40驕子獎」；作品《瓜葛》入選 Sovereign 亞洲藝術獎（2010）。

其作品曾獲香港藝術館、德意志銀行、阿美尼亞莊遜當代藝術及私人（於美國、澳洲、新加坡及香港等）收藏。

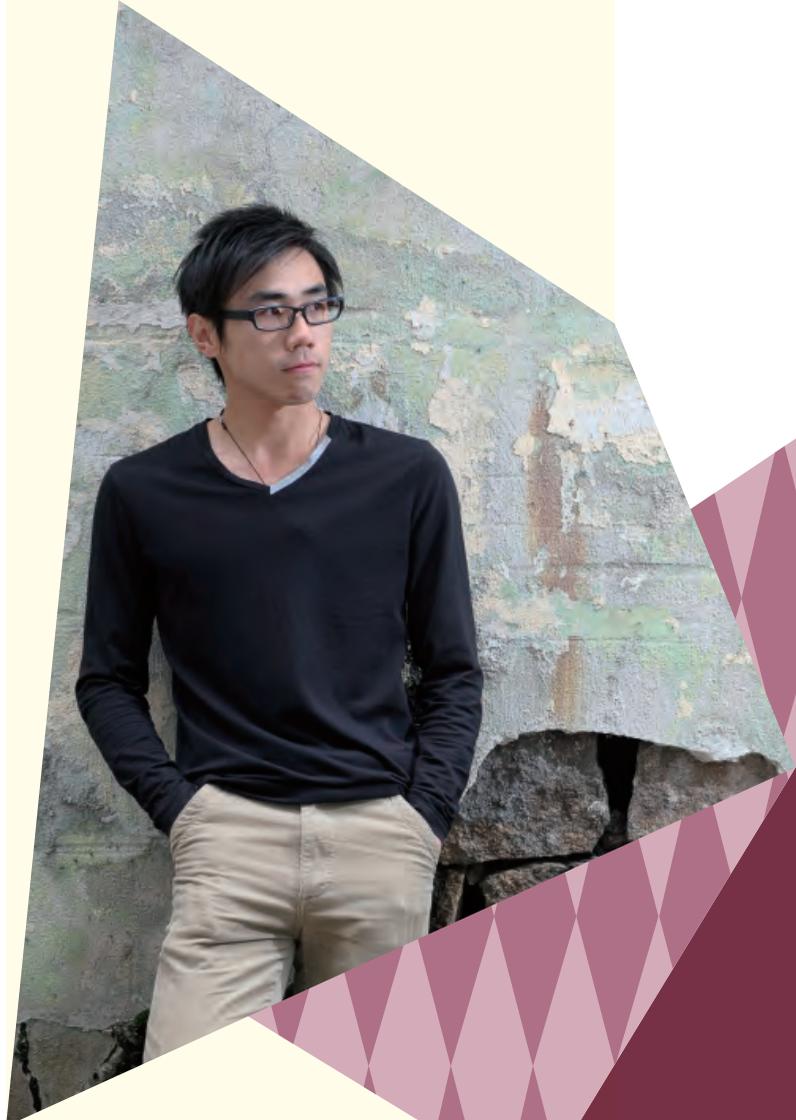
2009/10年，於海外參與之藝術展覽包括《親愛的，我把自己縮小了II》（新加坡）及《脈衝當代藝術博覽會》（美國）；本地方面則有《香港海邊藝術展》、《香港當代藝術雙年獎2009展覽》、《香港國際藝術展2010》、《靜觀奇變：香港雕塑雙年展2010》、《展覽實驗·實驗展覽》與《以容器作存在的證據》等。

此外，曾策展《誰的品質控制？》、擔任《香港國際藝術展2010》及《香港身份·香港藝術》之講座講者、作為《行路上省城之禮尚往來》群展之獲邀藝術家，以及為K11購物藝術館「藝遊」舉辦工作坊等。

Master of Fine Arts degree from the Chinese University of Hong Kong, formerly a visual arts teacher at the HKICC Lee Shau Kee School of Creativity.

He won the Hong Kong Contemporary Art Biennial Award in 2009 for his sculptural work *The Photo Book of Mu Mu Dao*, and the "40 Under 40 Recognition of Young Creative Talent Award" by the *Perspective Magazine* in 2010. In addition, his work *Entanglement* was selected as an entry for the Sovereign Asian Art Prize 2010.

His works have been collected by the Hong Kong Museum of Art, Deutsche Bank, Amelia Johnson Contemporary, and private art collectors in the United States, Australia, Singapore and Hong Kong.



Overseas exhibitions held in 2009/10 included "Eniminimimos: Artists Who Make Things Small II" in Singapore and the PULSE Contemporary Art Fair in the US; whereas his exhibitions in Hong Kong included "Sculpture on Hong Kong Sea", the Hong Kong Contemporary Art Biennial Awards 2009, the Hong Kong International Art Fair 2010, "Spirit and Re-invention: Hong Kong Sculpture Biennial 2010", "Exhibiting Experiment · Experimenting Exhibition" and "Containers as Evidence of Presence".

Besides, he curated "Whose Quality Control?" and was a guest speaker at the Hong Kong International Art Fair 2010 and the "Hong Kong Art Talk: Hong Kong Identity, Hong Kong Art". He was a guest artist in the "Walking to Canton, The Art of Reciprocity" group exhibition and he hosted workshops at the Hiking Arte gallery in K11.



鄧國騫說：「若以一句話綜合我的作品，那就是『符號的拼湊』或『符號的拼貼』。我關注的題材十分多樣化，很多時候都是從生活中擷取，並展現自然和都市發展之間的矛盾。」他在圍村長大，城市的急速步調和一些人為求爭取不同東西而喪失理想，都讓他有話要說。他說：「藝術作品是可以在社會上發聲的，雖然不是直接去改變甚麼。」

## 藉創作探究社會現況

在鄧國騫 2009/10 年的創作中，讓他印象特別深刻的作品包括向呂振光教授致敬的大規模製作《山水背田野》——由於呂教授的山水畫有周而復始的意涵，畫作背後且有一格格的木框，鄧國騫便想像那是一塊田地，他以報紙為材料，重複倒模成大型盆狀容器，再在其中栽種植物，嘗試把原來隱喻的故事重新鋪陳；《能量損失櫃》則以白領麗人愛吃的包裝零食為素材，呈現了他對速食文化、消費主義和人生價值的感想；而為他奪得「香港當代藝術雙年獎」的《木目鳥相簿》——他選擇了一百個關鍵詞於谷歌搜尋圖片，再把圖片貼於玻璃上雕刻，過程中讓他有很多思考，例如在圖像氾濫的年代裏圖片搜尋工具扮演的角色，以及大家很容易因看到相同的圖像而以相似角度認識世界等。

鄧國騫笑稱曾覺自己與獎項無緣，但近期一再得獎，除令他覺得是一種鼓勵外，也讓他心裏倍覺感恩。今年初他正式成為全職藝術家，打算日後多到外地觀摩，也考慮參加為期較短的駐留計劃。他說：「我很喜歡香港，這裏仍然是我的根；但到外面走走，可以讓我帶一些新的想法和做法回來。」

## 堅守自己的位置

而在另一邊廂，他亦同時期望把香港的藝術推廣到海外：「我在外國看過一些很重要的展覽，發覺香港的藝術家並不比別人差。香港藝術家最大的限制可能關乎物理空間——大家很難創作一些體積很大的作品；另外資金也不充裕。」不過即使如此，他認為，不少本地出品的小規模創作也具有深遠涵意。他續說：「香港是個很特別的城市，外來事物甚多，也匯集了許多不同種族的人，這些都成了藝術上的線索。」

為了推動藝術，鄧國騫不時出席一些藝術教育講座，他寄語新一代藝術家要忠於自己的理想：「有藝術家或會為了經濟原因，選擇主力做平面的東西，例如畫作，因為最容易買賣。但其實這會主導了藝術家的創作，改變了他們原來的想法。我很想說，當藝術家一定要很努力，需要找到自己的位置，為自己說話，不要把着眼點放在買賣上。」他坦言，要如此並不容易，但可嘗試多找一些出路，例如申請資助或參加比賽——總之要堅持創作真正想做的作品。

## 評審評語

非常活躍的青年視覺藝術家，積極參與各類藝術活動，包括創作、策展及教學。2009/10 年度參加了多個本地展覽及海內外交流活動，其作品採取社會現成的符號及文本，拼貼重組，展現對現代生活及網絡世界的關係及回應，作品具個人風格，富內涵及自我反省意識，同時展現他對藝術創作的抱負及敏銳性。他具備旺盛的創造力及發展潛質，未來將有很大的發展空間。

"If I were to sum up my work in a phrase, it would be 'a synthesis of symbols' or 'a collage of symbols'. I deal with a wide range of topics, most of which are harvested from everyday life with the aim of evincing the binary opposition between nature and urban development," said Tang. Growing up in a walled village in the countryside, he feels compelled to voice his opinion about the hectic pace of the city, and how ideals are abandoned in favour of wants. "Works of art can make a noise in society, even if they cannot change anything directly," he explained.

## Exploring Social Reality by Creating Art

One piece of work from 2009/10 is particularly memorable and endearing for Tang. It is *Fields behind Landscape*, a large-scale installation and tribute to Professor Lui Chun-kwong. In homage to the cyclical imagery of things that come full circle in the professor's landscape paintings, the artist used paper to cast and replicate small plots of soil that – hiding behind a landscape painting – give the vision of endless ploughed fields. By planting in the "fields", the artist has attempted to retell a story and reveal the metaphor contained in it. Consisting of an assortment of snack food packages, *Energy Loss Cabinet* is the artist's musing on fast-food culture, consumerism and life values.

*The Photo Book of Mu Mu Dao* is a composite of 100 Googled images, which the artist printed out and stuck on glass planes for further sculpting. It's a thought-provoking process in more ways

than one that involves delving into the roles popular search engines play in an age of visual overload, and how our perceptions of the world are constricted and defined by exposure to essentially the same diet of images.

Tang jokingly said that Lady Luck never seemed to favour him until his award-winning streak began recently. The awards give him tremendous encouragement and they fill him with gratitude. Beginning a new chapter as a full-time artist this year, he plans to devote more time to going on study tours or enrolling in short-term artist-in-residency programmes. "I like Hong Kong. It's where my roots lie. But venturing outside my world will bring me different perspectives and new ways of doing things," he said.

## Remaining Steadfast

The artist also wants to take Hong Kong art outside its home territory. "I've seen some notable exhibitions overseas, and I realise Hong Kong artists are just as good as their international counterparts. One of the biggest constraints Hong Kong artists face, though, is physical space. It's virtually impossible to create large-scale pieces here. Of course, the lack of funds doesn't help either," he remarked. Despite these limitations, there's no shortage of art pieces that are small in scale yet with a deep potential impact. "Hong Kong is a unique city. It's a cultural melting pot where a constant influx of ideas from the outside world become inextricably woven into the fabric of our art," he said.



Dedicated to promoting art, Tang is a regular speaker at educational talks and seminars. He encourages young artists to hold on to their dreams. "For financial reasons, artists may choose to do a lot of graphic work, such as paintings, without realising that such work might take over their creative imaginations and steer them away from their purpose. I can't stress enough how important it is for artists to work hard to find their own place in art, to voice their own opinions instead of focusing on the financial aspects of art." Acknowledging that this takes nerves of steel. Tang advises fellow artists to seek alternative avenues, such as applying for grants and entering competitions, and whatever else is needed to realise their art fully.

#### Panelists' Opinion

A very active young visual artist, Tang Kwok-hin devotes himself enthusiastically to a wide range of arts activities encompassing creative, curatorial and teaching projects. In 2009/10, he participated in an array of exhibitions and cultural exchanges, both at home and abroad. By deconstructing and reconstructing symbols and texts in common currency, his works responded to modern living, the world of the internet and the ties between the two. Highly stylised, contemplative and full of substance, they provide a window to the aspirations and sensitivities of Tang as an artist. Brimming over with creative energy and potential, he is a promising talent who will grow and move on to greater heights.





藝術新秀獎

Award for Young Artist

戲曲

Xiqu

## 黎耀威

### Lai Yiu-wai

2006 年畢業於香港城市大學中文系，其後正式投身粵劇界。

2007 年拜名伶文千歲為入室弟子，繼續研習唱腔及古老排場等。2009 年，出任香港八和會館第三十四屆理事。2010 年與劉芷茵及梁焯康組織「吾識大戲」，以新鮮形象推廣粵劇。

曾合作的老倌及前輩不計其數，過去曾到新加坡、廣州、澳門、上海、澳洲、加拿大及馬來西亞等地作交流演出。2010 年獲由香港電台第五台和香港八和會館合辦的「粵劇青年演員飛躍進步獎」主角獎。

曾參與各大小劇團演出，如「日月星劇團」、「鳴芝聲劇團」、「朝暉粵劇團」、「新群英劇團」、「龍嘉鳳劇團」、「錦陞輝劇團」、「錦添花劇團」、「龍鳳劇團」及「粵劇戲台」。此外亦曾參與後台工作，包括 2009 年「天寶劇團」賀歲演出及「粵劇戲台」《帝女花（青春版）》之舞台監督。

2009/10 年，約有 180 場次演出，參演劇目包括《狸貓換太子（上下本）》、《金釵引錯郎》、《瀟湘夜雨臨江驛》、《三打白骨精》、《煉印》、《馬陵道》、《德齡與慈禧》、《玉皇登殿》及《花木蘭》等。

A graduate of Chinese Studies from the City University of Hong Kong in 2006, entered the world of professional Cantonese opera theatre.

Under the tutelage of opera master Man Chin-sui since 2007, he studied singing styles and ancient operatic spectacles. Served as a member of the 34th session of the committee of the Chinese Artists Association of Hong Kong. Founded the CANTO OP with Lau Tsz-yan and Leung Wai-hong in 2010, endeavouring to promote the art form with a revamped image.

Benefited from working with opera veterans and masters on a string of collaborations; participated in exchange performances in Singapore, Guangzhou, Macao, Shanghai, Australia, Canada and Malaysia. He won the Breakthrough Award for Young Cantonese



Opera Player [Award for the Male Role (*Sheng*)] co-presented by RTHK Radio 5 and the Chinese Artists Association of Hong Kong in 2010.

Appeared in numerous stage performances of different troupes, including: the Sun Moon Star Cantonese Opera Troupe, the McSing Chinese Opera, the Dawn Radiance Cantonese Opera Troupe, the Sun Kwan Ying Cantonese Opera Troupe, the Lung Ka Fung Cantonese Opera Troupe, the Golden Blossom Opera Troupe, the Kam Tim Fa Opera Troupe, the Dragon and Phoenix Cantonese Opera Troupe and the Art of Cantonese Opera. He involved in backstage production for the Tin Po Cantonese Opera Troupe's Lunar New Year performance in 2009 and served as stage director for Princess Changping (Youth Version) of the Art of Cantonese Opera.

Made some 180 stage appearances in 2009/10 in performances include: *A Raccoon for the Crown Prince* (Parts One and Two), *Enticing the Wrong Man with a Golden Hairpin*, *Night Rain Comes Down on Riverside Post Station*, *Monkey King Thrice Beats the White-Bone Demon*, *Burning Seal*, *Maling Trail*, *De Ling and Empress Dowager Ci Xi*, *The Imperial Emperor of Heaven Holding Court* and *Hua Mulan*.



早在中學時代，黎耀威已經參與粵劇演出，由兵仔做起。上了大學，他在不同劇團的演出均受賞識，從下欄晉升至二步針（二線演員）。畢業後，他毅然決定成為全職演員，不知不覺已踏足舞台十年，也由二步針成為台柱，目前主力為武生和小生。作為青年演員，他對粵劇的發展滿有想法。

## 推陳出新 不忘傳統

他於去年跟友人開辦「吾識大戲」，從劇本的題材、燈光、佈景都一手包辦，希望可以推陳出新，同時貼近中國文化，提煉其精華，不忘傳統。目前他們正在改編莎士比亞名劇《王子復仇記》，並以中國的朝代作背景，期望讓人耳目一新：「故事的核心是國仇家恨，挺符合中國人的口味。但有很多西方文化的元素不能直接沿用，例如把台詞轉換成粵曲唱詞，便需要一點工夫。原著的分場也較零碎，不符合粵劇的要求。改編後的場次編排不能太沉悶，要做到把故事延長而不減慢節奏。」

此外，與其他藝術形式進行跨媒介合作，也是黎耀威希望嘗試的新方向。他指出，舞台元素都有共通點，例如唱歌、舞蹈、音樂與話劇等，它們都能跟粵劇的唱、做、唸、打互通。他說：「若粵劇能吸收其他藝術的優點，能帶來新的口味，那會是一種稍有別於傳統粵劇的藝術形式。」他提到在新派粵劇《德齡與慈禧》中，演員要唸英、法文的台詞、唱意大利歌，換景方面則更具話劇性，但新穎得來又不失傳統。

## 培養明日粵劇觀眾

談到本地粵劇的前景，黎耀威盼望香港人懂得珍惜，願意多加了解：「粵劇是最地道的藝術，屬於香港文化，很值得保留。它集合了許多元素，要做得好從來不容易。身為香港人，若果並不了解自己的文化，實在叫自己慚愧。」

近年，他跟康文署合作，到中小學演出及舉辦講座。看到政府大力推動粵劇，他感到鼓舞：「雖然目前流行學習粵劇，但僅是近四、五年的事，未必能看到即時成效。可是長遠來說，年青人在耳濡目染下學會欣賞粵劇，待他們成年後有了經濟能力，自然會購票入場。」



### 評審評語

黎耀威熱愛粵劇，自小從「跑龍套」開始參加粵劇演出，由低做起，基本功深厚，能演小武、小生、老生、花面等不同行當，是一位全面的演員。2009/10 年度演出頻繁，與不同劇團、演員合作，汲取經驗，增強自己的藝術修養，是一個非常努力及具潛質的粵劇生力軍。

Lai Yiu-wai first appeared on the Cantonese opera stage as a secondary school student, playing bit parts. His ascent through the acting ranks – from an extra to a supporting act – began during his university years when he grabbed wider attention with his performances with various opera troupes. Emboldened, Lai decided to be a full-time Cantonese opera performer; he has made important leap within a decade from supporting act to the leading actor in young scholar (*xiaosheng*) and martial roles (*wusheng*). The young player has a mixed bag of ideas he wants to bring to Cantonese opera.

## Innovate through Good Tradition

Founded CANTO OP with his friends last year, Lai has to meet a range of challenges from scriptwriting to stage lighting and setting. While infusing new energy into the art form, he is conscious of the importance of retaining the essence of Chinese culture and tradition. His team is now working on the adaptation of Shakespeare's *Macbeth*, which entails the bold, new move of

shifting the locale to a Chinese dynasty. "Revenge and retribution are themes that appeal to Chinese audience. However, many Western elements cannot be adapted directly into a Cantonese opera. Therefore, extra efforts are undertaken to turn the spoken lines into a libretto for singing in the Chinese version. Also, the original scenes are broken down too finely; they are not suitable to be used in a Cantonese opera. We have to extend the adapted scenes, while keeping the performance moving at an entertaining pace," Lai explained.

Lai is also on the lookout for crossover ventures with different art forms. He noted the similarity shared by the stage theatrics of singing, dancing, music and drama with the four basic skills of Cantonese opera – singing, acting, reciting and martial arts. "If we take in the good of other art forms, it is possible to bring a newly blended flavour to the stage of Cantonese opera, with a variation from the traditional form," he said. Citing the example of the new-style Cantonese opera *De Ling and Empress Dowager Ci Xi* in which the performers had to deliver lines in English and French



and to sing in Italian, not to mention the dramatic set design, Lai said it demonstrated the possibility to have innovations with its roots in the traditions.

## Building a Future Audience

Lai shared his hopes and concerns for the prospects of Cantonese opera, urging the people of Hong Kong to treasure and to get to know this art form: "Cantonese opera is indigenous to the people of Hong Kong and has roots in its culture. It's a heritage that worth preserving. It incorporates a range of artistic elements, making mastery of it always a challenge. As a Hongkonger, it would be a shame not knowing the culture of his own."

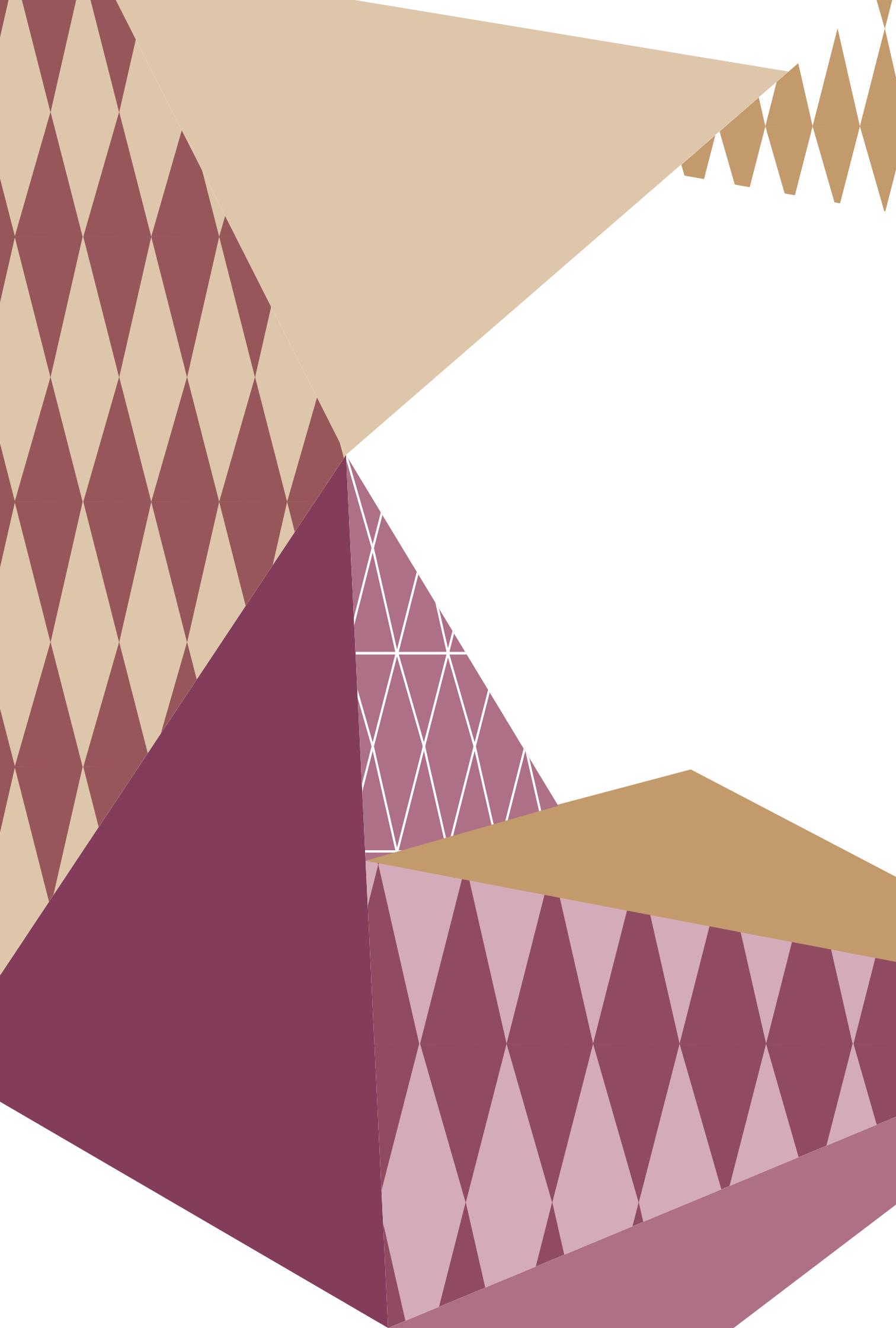
In recent years, Lai has teamed up with the Leisure and Cultural Services Department to perform and to hold talks in primary and secondary schools. He finds the active role the government is

taking in promoting Cantonese opera a huge morale booster: "The trend of learning Cantonese opera started only four to five years ago, we might not be able to notice immediate results at the moment. But in the long run, the youngsters will naturally become our future audiences and ticket buyers, if they have the chance to appreciate the art form since young," Lai said.

### Panelists' Opinion

With a passion for Cantonese opera, Lai Yiu-wai has dedicated himself to the stage since young. Steadily rising through the acting ranks, he has demonstrated versatility and solid acting performances in an array of stage roles: young scholar (*xiaosheng*), martial (*xiaowu*), elderly male (*laosheng*) and painted faces (*huamian*). Through a busy itinerary of performances with different theatre companies and actors in 2009/10, the artist has developed and honed his art to a razor edge, proving himself to be an emerging creative force in Cantonese opera.







# 藝術教育獎

## Award for Arts Education

藝術教育與社會息息相關，對新一代的成長尤為重要。「藝術教育獎」的設立，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參賽組別，各設金、銀、銅三個獎項，以及優異表現獎。

Arts education is essential to the growth of the younger generation. The Award for Arts Education aims at according recognition to schools, organisations and arts practitioners who have distinguished achievement in this area. The Award also hopes to encourage more organisations and arts practitioners to participate in and contribute to the development of arts education in Hong Kong. The Award is categorised into school and non-school, with gold, silver and bronze awards and Certificate of Merit in each category.

評審計算期：2009年9月1日至2010年8月31日  
Assessment Period: 1 September 2009 to 31 August 2010

藝術教育獎

Award for Arts Education

金獎 Gold Award

學校組 School Division

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

得獎計劃 Awarded Project

社區為本位藝術與環境保護  
教育計劃  
Edu.Green.com



環保是全球關注的議題，大埔舊墟公立學校於 2009/10 年推出「社區為本位藝術與環境保護教育計劃」可說適得其時。計劃涵蓋範疇甚廣：繪畫、裝置、戲劇、音樂、舞蹈、攝影、電腦動畫等，透過有系統地組織多元化的活動，以創新的藝術表達手法及實地體驗，讓學生由認識、探究、實踐到推廣，逐步建立環保意識，付諸實行。

## 環保齊研習

計劃以環保為主題，以藝術為表達，分階段進行：首先透過環保人士的專訪及講座讓學生認識及關注課題；再透過戶外考察進行專題研習；然後讓學生以不同藝術媒介表達對環保的感想；最後通過視藝創作以及服務學習形式，實踐和推廣環保。整個計劃將藝術教育與環保信息互相融合，課程及活動定位在社區，配合學生年齡及生活經驗，使學習成為最自然的事，並為藝術教育在社區播下種子。

此外，學校亦為四至六年級學生提供主題學習，引入不同的本地藝術家及團體到校教授，涉及多個科目的跨科協作，創作環保繪本、動畫與多媒體遊戲，以及英語巡遊劇等；並舉辦 Cyber Art 視覺藝術及資訊科技拔尖小組課程，讓學生探索電腦與藝術創作之技巧。

研習環保的全校性活動，包括製作環保專題節目及與環保人士進行專訪，於校園電視台 Green Channel 播放。趙穎思副校長說：「同學吸收這些環保知識後，鼓勵他們將所思所感轉化成繪畫及文字創作，然後將這些作品結集成書。」

同時舉行的還有專題講座、環保歌曲創作比賽、環保推廣巡遊匯演，又於視藝科向學生教授生態及環保知識；最後在「Edu.Green.com 社區環保推廣日」將全年的活動成果展覽，廣邀社區公眾參與。

## 共建綠色未來

學習要通過實踐才有意思，計劃讓學生走出校園，體會自然生態之美，探討社區污染問題，並巧妙地透過藝術方式推廣環保，活學活用，將環保概念擴展至整個社區。趙副校長說：「繼『環保』之後我們會以『健康』為題，通過全校性活動及與社區的協作，將理念延展。」在環保與藝術教育方面的嘗試，大埔舊墟公立學校無疑為其他學校和社區組織提供了重要的參考模式。

### 評審評語

計劃將藝術教育與環保信息結合，目標清晰，涵蓋多個藝術範疇，能發揮多元智能藝術創作。藝術活動推展至各級的學習及提供尖子培訓，受眾層面廣，普及至家長及社區。整項計劃內容全面，讓學生有整全的生命感受，成果豐富。



Environmental protection is one of the world's most challenging issues. With the combination of art and environmental protection education, the Tai Po Old Market Public School launched the timely scheme "Edu.Green.com" in 2009/10. By incorporating an array of media – including drawing, installation, drama, music, dance, photography and computer animation – into well-organised and diversified activities, the scheme enabled students to understand, explore, practice and promote environmental protection. Through artistic expression and field experiences, they have gradually built up an awareness of the topic and put it into action.

## Let's Learn about Environmental Protection

Centred on the theme of environmental protection and using art as a means of expression, the scheme unfolded in several stages. Firstly, it raised knowledge and awareness by inviting experts to conduct interviews and to give talks. Secondly, it arranged field observations followed by thematic studies. After that, it encouraged students to express their thoughts and feelings via different artistic media. Finally, through visual arts creations and in the form of service learning, practices and promotions of environmental protection were carried out. The scheme seamlessly integrated arts education with green messages to offer age-appropriate courses and activities that were relevant to the students' life experiences. Anchored in the community, the scheme implemented green learning in the most natural way, sowing the seeds of arts education.

Besides, fourth to sixth graders particularly benefited from the thematic learning, which integrated various disciplines and subjects taught by local artists and tutors from arts organisations, yielding a fascinating range of projects, including a picture book, animation, multi-media games and a parade-performance conducted in English. There was also the "Cyber Art" visual arts and IT special class for outstanding students, to explore the computer as a tool for artistic creation.

As the scheme got into top gear, thematic programmes on environmental protection were produced and interviews with environmentalists were conducted, which were broadcasted on the campus channel "Green Channel", for all students. "Having soaked up knowledge about environmental protection, the students were encouraged to express their thoughts and musings in creative ways, such as drawing and writing, which were then collected into a publication," said vice-principal Chiu Wing-sze.

Other events included thematic talks, a song-writing contest and a gala parade promoting the theme. In addition, knowledge of ecology and environmental protection was delivered in visual arts lessons. Lastly, the sweet fruits of the year-long scheme were shared with members of the wider community via the Edu.Green.com Community Environmental Protection Day, which marked the scheme's grand finale.

## Building a Green Future Together

Learning is meaningless without action. The scheme therefore took students off the campus to appreciate the beauty of nature, ponder the problems of local pollution and come up with artistic ways to promote environmental protection. Combining hands-on learning with action, the students delivered green messages to their community. "In line with the environmental protection theme, we plan to promote 'health' in the future, through whole-school functions and collaborations with the community," Chiu remarked. Tai Po Old Market Public School's attempts to promote environmental protection and arts education are definitely good references for other schools and community organisations to follow.

### Panelists' Opinion

With its well-defined objectives and array of art disciplines, the scheme successfully integrated arts education and environmental protection messages in a "multi-intelligence" artistic setting. To reach out to a wide range of audiences, its artistic events and activities were designed to suit every level of learning, with special components for higher achievers, parents and members of the public. The scheme's comprehensive content provided students with holistic experiences and yielded fruitful results.

藝術教育獎

Award for Arts Education

銀獎 Silver Award

學校組 School Division

## 香港道教聯合會雲泉學校 Hong Kong Taoist Association Wun Tsuen School

得獎計劃 Awarded Project

### 多元文化綜合藝術年 The Year of Multicultural Integrated Arts

香港道教聯合會雲泉學校已連續三屆奪得藝術教育獎，經過多年來紮下的良好根基，在 2009/10 年度進一步深化層次，推出「多元文化綜合藝術年」。視藝科主任香俊斌老師說：「藉着往年的經驗和發展，我們十分肯定藝術教育的作用，期望學生能透過多種不同形式的藝術來展現才華。」

#### 多元文化 綜合展現

這個大規模的計劃，有系統地推行與「多元文化」和「綜合藝術」相關的藝術學習活動，讓學生認識不同的藝術形式和特色，擴闊視野。計劃涉及多個不同學科，自行開創新新的教學形式，如舉行「多元文化週」，設置不同攤位展出世界各地的工藝品及樂器；推行跨學科綜合藝術課程，以中國舞龍醒獅及非洲綜合藝術為主題，由視藝、音樂及體育科老師教授不同層面的知識。此外，又在校內設置「雲泉藝術館」展出《清明上河圖》，讓學生以探索形式進行自主學習，增添樂趣。

#### 藝術促進溝通與共融

藝術是打破隔閡的有效溝通方式，學校透過多元化的藝術活動和學習經歷，提升學生的自信心和創意，締造校內及社區的文化共融；加上學校歷年來廣納非華裔學童入學，主張跨種族、跨宗教、跨文化多元學習的願景，藝術與共融的相互關係可謂相得益彰。

大型綜合音樂劇《雲夢·泉言》正是集高、低年級，以多種藝術形式表演的高水準原創劇。老師根據學生的專長，配合學校多種族多元文化的特色，設計了不同的表演形式：中西歌曲、匈牙利舞、非洲鼓樂和巨型木偶演出。台前幕後共動員 250 位同學參與，展示了全校師生共同努力的成果。



另一特色活動是讓學生自行創作繪本作品《尋找他們的故事》，從搜集資料、訪問、寫作到繪圖，深入了解非華語居民植根香港的故事。校方更將優秀作品作為低年級非華語學生的教材，藉此提供親切及能喚起共鳴的學習。

香老師表示，學校的未來方向十分清晰：「繼續讓學生有發展多元文化藝術的機會。通過視藝、音樂、戲劇及巡遊等，期望學生能取各樣文化的長處，運用在創作上，提升自己，也讓社會大眾認識及欣賞他們的才華。」

#### 評審評語

「多元文化綜合藝術年」計劃內容豐富，善用學校多元文化的背景，推行跨學科學習，把藝術活動融入課程，如「多元文化週」的視藝科及音樂科學習計劃，能配合課堂學習活動。2009/10 年度加入綜合藝術劇、校內藝術館等高水平原創活動，獨特性強，值得欣賞。



This is the third consecutive year that the Hong Kong Taoist Association (HKTA) Wun Tsuen School has won the Award for Arts Education. Building on the firm foundation it laid in the past, the school initiated a more sophisticated project in 2009/10 – The Year of Multicultural Integrated Arts. Visual Arts Panel Chair Heung Chun-bun said: “Our experience and growth in previous years has led us to recognise the purpose of arts education fully. We hope our students can express their talents through various art forms.”

### Integrated Display of Diverse Cultures

This large-scale project systematically covered arts education activities related to cultural diversity and integrated arts. They allowed students to gain a broader worldview by introducing them different art forms and their characteristics. The project involved a variety of subjects and conceived new innovative teaching methods, such as staging a Multicultural Week that featured stalls displaying handicrafts and musical instruments from around the world. Courses on integrated arts were taught across different subjects. For example, a course based on the themes of Chinese lion and dragon dances and African art forms was taught by teachers from the Visual Arts, Music and Physical Education Departments, each of whom imparted a different facet of knowledge to the students. The Chinese classical painting, *Riverside Scene at Qingming Festival*, was shown at the school’s Wun Tsuen Arts Museum to encourage self-learning through exploration, which made learning more interesting for the students.

### Art Promotes Communication and Social Inclusion

Art is an effective form of communication that breaks down barriers. Through diverse activities and learning experiences, the school raised the level of its students’ self-confidence and creativity while simultaneously fostering cultural harmony within the school and in the community. As the school has actively enrolled non-Chinese students over the years and pursued a vision of diverse learning that transcends ethnicity, religion and culture, there is an even stronger connection between the arts and social inclusion in the school.

The school staged a large-scale integrated original musical, *When Dreams Come True*, which featured diverse art forms and involved students from both upper and lower classes. The teachers arranged the performances according to the students’ abilities and made good use of the school’s multicultural student population. There were songs in Chinese and English, a Hungarian dance, African drums performances and giant puppets shows. The musical involved a total of 250 students as performers and crew, thus demonstrating the results of the hard work by all the teachers and students.

Another activity was *In Search of Their Stories*, a picture book publication created by the students. Through research, interviews, writing and drawing, they acquired an in-depth understanding of how non-Chinese families have taken root in Hong Kong. The school even adopted outstanding pieces of work as teaching materials for non-Chinese students in the lower classes, providing them with familiar study texts that they could identify with.

According to Heung, the school has a very clear direction for the future. “We will continue to give students more opportunities to develop multicultural arts. Through visual arts, music, drama and parades, we hope they can glean the best elements of each culture and use them for their creative works, to improve themselves and to allow other people in the community to see and appreciate their talents.”

#### Panelists’ Opinion

The Year of Multicultural Integrated Arts project had a very full programme that made good use of the school’s multicultural background. Arts activities were incorporated into the lessons through inter-disciplinary learning. For example, the Visual Arts and Music learning programmes during the Multicultural Week complemented classroom learning very well. In 2009/10, the school initiated highly commendable original programmes such as musical with integrated arts and arts museum-in-school, which were unique and of a high standard.

## 香港四邑商工總會 陳南昌紀念中學 HKSyc & IA Chan Nam Chong Memorial College

得獎計劃 Awarded Project

### 社區為本藝術服務計劃之「孝祭」 Community Based Services Through Art Activities In Piety



一老一幼的組合，不一定只出現於荷里活動畫《沖天奇兵》之中，在本港葵青區同樣可發現如此樂也融融的溫馨情景。在2009/10年，香港四邑商工總會陳南昌紀念中學校內推行常規和延伸藝術課程，培養學生的藝術興趣和技能，並與區內長者機構合作，舉辦綜合藝術活動和義工服務，以具創意的藝術形式服務區內長者。

#### 藝術結合德育

學校從中國傳統「孝」的觀念出發，結合「關愛、尊重、和諧」的現代核心價值，以藝術教育的「陶冶教化」功能，推行一系列富創意的長幼共融社區關愛文化活動。取名「孝祭」，用意是提醒青少年「孝」這個傳統家庭倫理價值，藉着活動重燃「敬老」的意義。

「當聖誕遇上冬至」是啟動整個計劃的嘉年華。冬至與聖誕兩個節日相距不遠，活動之目的是提醒青少年在派對狂歡之餘，別忽略家中長者期望在冬至與家人團聚，藉此向青少年帶出「孝」的美德。在計劃中，學生透過各種藝術方式接待區內長者，將學校的「關愛、尊重、和諧」理念延展至社區。

#### 透過藝術結伴同行

荔景區居民以長者佔多，其中不少是獨居隱蔽長者。「花樣年華重拾記」就是一個專為抑鬱自閉婆婆而設立，並以藝術治療作為輔導的活動中心。學生透過不同的藝術形式，陪同婆婆們回憶過去的生命經歷，表達關愛，參與者之中包括臨床心理學家。

計劃統籌徐香蘭老師說：「學生會先去探訪婆婆，跟她們傾談，留意其家居佈置和擺設，然後以裝置藝術的形式在中心模仿、重現那些她們珍視的物件或兒女們送贈的心愛禮物；又會播放任、白的戲曲，務求令她們在這裏倍感親切。」難怪婆婆們因此多了走出家門、走進社區，也多了笑容。

徐老師說，整個計劃將會持續發展，如推出為男長者提供電腦培訓的「IT獎門人」輔導中心——學生會在中心內設計像棋盤、魚缸等裝置藝術，為老伯伯營造一個舒適、熟悉的環境。至於探訪社區已成為校本恆常活動，讓學生繼續走進社區，藉着不同的創意藝術活動發展潛能、服務社群，發揮正能量。

#### 評審評語

計劃將藝術教育與長者關顧服務結合，推廣社區關懷文化，富有新意。活動涉獵多個藝術範疇，內容多元化，並融入校本課程，結合德育及公民教育，提升學生的學習興趣，令他們關注社區。計劃善用資源，能與其他學校及組織合作，服務社區。



The Hollywood animated film *Up* features an elderly man and a child who embark on adventures together; in Hong Kong's Kwai Tsing District, similar pairings can also be found. In 2009/10, the Hong Kong Sze Yap Commercial and Industrial Association Chan Nam Chong Memorial College conducted regular and extension arts courses to cultivate the interest of its students in the arts and hone their artistic skills. The school also worked with local organisations for the elderly to hold integrated arts activities and organise volunteer services, with an aim to serve the district's senior citizens creatively through the arts.

## Combining the arts with Moral Education

The school initiated a series of creative cultural activities for younger and older members of the community. These were based on the theme of filial piety as a traditional Chinese virtue. Entitled the Rite of Filial Piety, the project combined the modern core values of Love, Respect and Harmony with the capacity of arts education to shape character and enlighten. Its aim was to remind young people about the traditional virtue of filial piety and, through various activities, rekindle their respect for the elderly.

The project began with a bang. The "When Christmas Meets Dongzhi Carnival" brought together the two festivals, which were only a few days apart. It reminded students that – even as they party the nights over Christmas time – they should not forget to spend time with their families during Dongzhi, the Winter Solstice in the Chinese calendar. By highlighting the fact that the Dongzhi family dinner is an all-important event for the elderly, it helped

them to appreciate the importance of filial piety in their lives. The project also saw the school's students making use of different artistic means to serve the elderly in the district, thereby extending the school's philosophy of Love, Respect and Harmony into the community.

## Walking Hand-in-Hand with Art

A large population in the Lai King district are elderly people, many of whom live alone. "Recalling the Mood for Love" was an art therapy activity in a centre designed for lonely elderly women who suffered from depression. Using different art forms, the students helped the elderly to recall their past and at the same time, enable them to feel the care from others. Clinical psychologists also participated in the programme.

The teacher-in-charge of the project, Chui Heung-lan, said: "The students began by visiting the elderly women and to chat with them. At the same time, they took note of their home decorations. Then the students replicated what they had seen as installation arts at the centre. They highlighted objects that were important to the elderly, or treasured gifts they had received from their children. Also, Cantonese Opera arias performed by Yam Kim-fai and Pak Suet-sin were played at the centre to help the women feel more relaxed in its surroundings." It is no wonder that they began to get out of their homes more often, got more involved in the community and led happier lives afterwards.

Chui said that the project will continue. It will cater for elderly men by providing computer training at an IT and Counselling Centre. Students will decorate its interior with installation arts featuring chessboards, fish tanks and similar themes, to provide the elderly with a comfortable and familiar environment. The community visits have become permanent activities at the school. By maintaining their community work using various artistic activities, the students will grow as individuals, while serving and bringing positive energy to the community.

### Panelists' Opinion

This innovative project combined arts education with care for the elderly, thereby promoting a culture of community involvement and care. The different art forms featured in the activities made them more diverse and interesting. At the same time, the activities were incorporated into the school's curriculum. This combination of moral and civic education has made learning more interesting for students and it has inculcated the concept of community service in them. The project made good use of resources by collaborating with other schools and organisations to serve the community.

藝術教育獎

Award for Arts Education

金獎 Gold Award

非學校組 Non-School Division

# 香港青年協會 The Hong Kong Federation of Youth Groups

得獎計劃 Awarded Project

## 2009-10 無伴奏合唱教育計劃 2009-10 Learning a cappella – Singing with Style



香港青年協會（青協）一向致力開拓年輕人參與文化藝術的機會和空間，深信音樂能夠感染青年人，有助他們發揮創意。「2009-10 無伴奏合唱教育計劃」以推廣娛樂性與挑戰性兼備的無伴奏音樂為目標，這種歌唱演繹方式以純粹的歌藝加上用人聲模仿樂器，不受時、地或樂器所限制，最適宜由充滿活力和創意的年青人來演繹。

### 階段性的發展

整個計劃包括音樂會、戶外表演與工作坊等，有系統地分階段進行，廣邀全球各地最具代表性的表演者共聚一堂，把高水準的無伴奏音樂介紹給本地年青人。

首個階段為「認識階段」，着重激發青少年對無伴奏合唱的認識及興趣。在2009年底，由青協舉辦的「亞洲無伴奏合唱」，邀請來自亞洲不同地區的著名無伴奏合唱團，聯同青協所創立的本地無伴奏合唱團「香港旋律」，於天水圍、朗豪坊、柴灣青年廣場與中學等地點演出和舉行工作坊，將無伴奏音樂帶到社區及校園。

第二階段名為「外展階段」，期望向青少年推廣無伴奏合唱，並提升其普及程度。於2010年3至4月，舉辦了為期一個月的「香港國際無伴奏合唱節」，邀請來自日本、美國、新加坡及瑞典的國際知名無伴奏表演者來港分享。活動包括：為中學生舉辦免費音樂會「國際無伴奏音樂盛典」、於尖沙咀海旁舉行露天音樂會，以及由瑞典殿堂級組合 The Real Group 於香港大會堂音樂廳舉行「無伴奏至尊首演」。

至於最後的「深化階段」，藉舉辦講座及工作坊，讓中學音樂老師有機會接受全面培訓，繼而向學生進行訓練，鼓勵無伴奏合唱在學界的持續發展。

### 讓無伴奏音樂走進社區

無伴奏音樂的出現，在香港音樂教育方面而言是一項突破。青協總幹事王葛鳴博士表示：「青協所推動的無伴奏合唱音樂文化得到年輕人的共鳴和社會的認同，我們感到十分鼓舞。」

王博士說，此計劃除提升了本港無伴奏合唱的水平、豐富了市民的文化生活外，更重要是它能走進學校和社區，為社會帶來正面和諧的氣氛。青協將會成立「無伴奏合唱中心」，為社區提供系統性的專業訓練和支援，亦會繼續每年舉辦無伴奏音樂節，邀請國際知名隊伍來港交流，提升本地聽眾的欣賞水平。

### 評審評語

香港青年協會積極向基層市民推廣文化藝術活動。「2009-10 無伴奏合唱教育計劃」於學校引入無伴奏合唱，意念創新，舉辦活動具專業水平及趣味性，分階段發揮影響力，吸引青少年參與，使無伴奏合唱成為學界盛行風潮，成績斐然。計劃亦引進外地表演團體，率領國際級合唱隊到學校舉辦工作坊，在音樂創作方面為學生提供了多一種選擇。



As part of its ongoing endeavours to provide innovative spaces and creative opportunities for young people, the Hong Kong Federation of Youth Groups (HKFYG) tapped into the power of music to inspire young minds to develop their artistic talents and interests. Both challenging and entertaining, the scheme 2009-10 Learning *a cappella* – Singing with Style took advantage of the unique appeal of the music form – vibrant and whimsical vocal singing and mouth-emulated instrumentation – and engaged young people in creative pursuits, totally free from the constraints of time, place and the need of instruments!

### Progressively Phased Learning

Consisting of concerts, outdoor performances and workshops, the scheme was strategically launched to guide participants through progressive phases of learning. Leading names in the international *a cappella* scene took centre stage to inspire local young learners by demonstrating the highest standards of musicianship.

The first stage of the scheme was Stimulus Phase, which focused on stimulating interest in and developing a basic understanding of *a cappella* for the youth. At the end of 2009, the HKFYG organised the “*a cappella* Fantasia Concert”, in which *a cappella* groups from all over Asia joined hands with the Federation’s home-grown choir, the Hong Kong Melody Makers, for a series of *a cappella* performances and workshops. These spanned the entire territory – from secondary schools to the community, including places such as Tin Shui Wai, Langham Place in Mong Kok and Youth Square in Chai Wan.

The aim of the second stage, the Outreach Phase, was to promote *a cappella* to the youngsters and popularising the art form. Running through March and April, the Hong Kong 2010

International *a cappella* Festival boasted a star-studded line-up of *a cappella* musicians from Japan, the US, Singapore and Sweden in presenting a diverse series of events during a month-long musical fiesta: the free concert 2010 International *a cappella* Extravaganza especially for secondary school students; an outdoor concert at the Tsim Sha Tsui harbourfront and the 2010 *a cappella* “Real” Premiere featuring Sweden’s leading Swedish ensemble, The Real Group, in the Concert Hall of Hong Kong City Hall.

The final stage, Reinforcement Phase, provided music teachers from local secondary schools with all-round training in *a cappella* during a series of talks and workshops, thus equipping them with the skills and knowledge to train the students of their schools and promote the music form’s sustainable development within the wider academic network.

### Let *a cappella* Serenade the Community

The emergence and growth of *a cappella* in Hong Kong symbolises a breakthrough in music education. Dr Wong Yick-ming, Executive Director of the HKFYG said: “It’s exciting and encouraging to see how our work in promoting *a cappella* in the territory is striking a chord with young people and gaining wider social acceptance.”

While acknowledging the purposes of raising the standard of *a cappella* singing and enriching the cultural life of the city, Wong highlighted the roles of the scheme in promoting social harmony by harnessing the power of music to permeate campus life and the wider community. Soon to be unveiled, the HKFYG *a cappella* Centre will provide systematic professional training and support in *a cappella* learning to the community. The federation will also host the annual Hong Kong International *a cappella* Festival as part of its continued efforts to bring international musicians of distinction to the territory in order to cultivate greater appreciation for the music form.

#### Panelists’ Opinion

The Hong Kong Federation of Youth Groups has demonstrated a strong commitment to promoting arts and cultural activities at grassroots level. Innovative in concept and professional in design, the scheme 2009-10 Learning *a cappella* – Singing with Style promoted *a cappella* in local schools by organising a variety of activities. With their progressive learning approaches tailored to meet the needs of young learners, the scheme created a craze among secondary school students and yielded outstanding results. By bringing international musical acts to Hong Kong and world-class-calibre ensembles to campuses, the scheme inspired local students to explore *a cappella* as an alternative musical pursuit.

藝術教育獎

Award for Arts Education

銀獎 Silver Award

非學校組 Non-School Division

## 香港美術教育協會 Hong Kong Society for Education in Art

得獎計劃 Awarded Project

### 美育薈萃·滙資創藝 A Showcase of Arts Education · A Hub of Talents and Creativities

藝術教育並不局限於學校之內，還可以由社區生活入手。香港美術教育協會深信，透過藝術教育能促進青少年的學習與成長，並致力於匯集社區上的豐富資源，促進藝術教育的推行，同時擴闊受惠對象的層面。

#### 匯聚創藝力量

2009/10 年度計劃「美育薈萃·滙資創藝」極之多元化，包含七個項目，引入了超過 50 個社區伙伴群策群力，涵蓋範疇包括光影藝術、繪本創作、中國傳統藝術、刊物出版等。

「光的藝術校園推廣計劃」包含大型燈飾設計比賽及展覽，引入光的元素作為藝術創作的媒體，以展示「光」的功能性及藝術性。計劃邀得與電燈業有關的商界支持，配合講座、工作坊和燈光體驗之旅，讓師生拓展藝術視野，並培養環保節約的意識。協會會長韋政表示：「活動在學界的反應十分理想，至今已連續舉辦了三年。整個計劃之內容每年都作出調整，並將參加組別不斷擴闊，參與人數不斷遞增。」以這年度為例，計劃的參與人數共 30 多萬。

其他主要項目包括：「找尋香港故事」創意思考教學體驗計劃，由本地機構與台灣國立花蓮教育大學等合作，透過社區考察，以繪本創作方式將藝術融入社區，推動青少年對社區的認識；「今昔家國六十年國民藝術教育計劃」，將國民教育融入中學視藝科課程內，透過創作及文化交流活動，讓學生提升對國家發展的了解；「香港視覺藝術教育節」則以「活化藝術」為主題，向社區推廣視藝教育的重要性。還有「家長視覺藝術推廣計劃」及「塗鴉全方位服務學習與青少年藝術教育社區學校協作計劃」，並出版刊物《香港美術教育》，藉不同渠道推動藝術教育的發展。



#### 人才培訓的重要

除了匯聚資源投放在藝術教育發展之上，協會最希望活動與效應能持續拓展，而這需要人才資源的配合。韋政說：「過去數年，我們除了推廣藝術教育外，在培育本地藝術行政人員方面亦下了不少功夫。期望在推動更多項目之餘，同時培訓人才，持續發展與成長。」

#### 評審評語

香港美術教育協會一直致力發展藝術教育。「美育薈萃·滙資創藝」計劃內容豐富及多元化，包括光影藝術、繪本創作、攝影、塗鴉藝術等，與不同社區伙伴合作，推動社區資源進行課堂以外藝術活動。計劃對象層面廣，以有限的資源能推行多個活動，非常難得。



Arts education flourishes not only in schools, but in the community as well. The Hong Kong Society for Education in Art firmly believes the importance of arts education in facilitating the growth and learning of youngsters; and envisions the pooling of community resources to bring arts education to more people.

### Pooling Creative Energies

"A Showcase of Arts Education · A Hub of Talents and Creativities" was a diversified scheme that carried out in 2009/10. It encompassed seven programmes, areas covered include light art, picture book creation, traditional Chinese art and publications, with the concerted efforts of more than 50 community partners.

The "Art of Light" was a school promotional project consisting of large-scale light art design competitions and exhibitions. Choosing light as its main form of artistic expression, the project demonstrated the source of illumination as an embodiment of both functionality and aesthetics. With the support of companies in the lighting industry, together with talks, workshops and lighting experiments, the project gave students and teachers access to a

new realm of art and a useful lesson in energy conservation. Wai Ching, the Society's president said: "Driven by the warm reception it received from schools, the project has already entered its third year. The content of the event will be updated annually, with an ever-expanding range of target groups and participants." In 2009/10, the project attracted more than 300,000 participants.

Other major programmes of the awarded project include: "In Search of Hong Kong Stories", which was co-organised with local institutions and the National Hualien University of Education of Taiwan. Designed to spark creative thinking and teaching through actual experiences, the programme encouraged young participants to observe the community at first-hand and turn their inspired thoughts into a picture book. National Arts Education Scheme on "New China: Then and Now" integrated civic education into the secondary visual arts curriculum, with an aim to expose students to current developments in China through arts creations and cultural exchange activities. Organised around the theme of "Revitalising Art", the Hong Kong Visual Arts Education Festival aimed to demonstrate the importance of visual arts education to the community. All these initiatives, together with the "Parents' Visual Arts Promotion Project", the "Graffiti for the Youth" and the publication of *Arts Education in Hong Kong*, helped to promote the development of arts education in Hong Kong via different channels.

### The Importance of Nurturing Talent

Besides pooling social resources to support the development of arts education, the Society strives to ensure its programmes are sustainable and viable over the long term. To make these possible, talent resources is definitely a crucial element. Wai said: "For the past few years, we have been equally dedicated to promoting arts education and cultivating local arts administrative talent. We look forward to delivering more exciting programming in arts education – all the while working to foster talent in order to sustain its growth and development."

#### Panelists' Opinion

The promotion of arts education has always been at the core of the Hong Kong Society for Education in Art. Rich in content and varied in presentation, "A Showcase of Arts Education · A Hub of Talents and Creativities" incorporated elements such as light art, picture book creation, photography and graffiti art. It engaged various partners in the community in order to mobilise resources for extra-curricular activities in arts. Most commendable is the way the scheme managed to reach far and wide and produce such rich programming on a tight budget.

藝術教育獎

Award for Arts Education

銅獎 Bronze Award

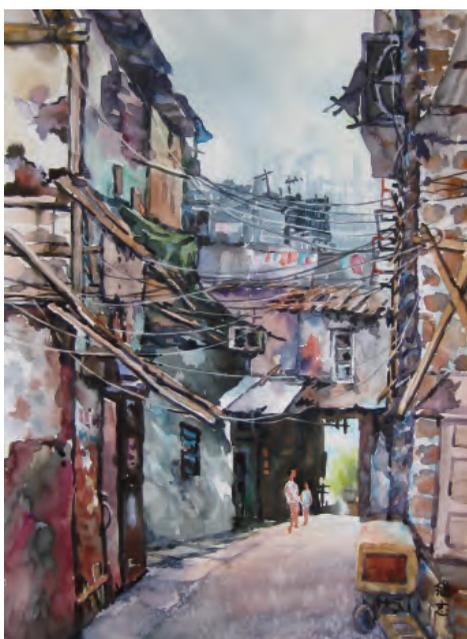
非學校組 Non-School Division

## 戴繼志

## Dai Kai-chee

得獎計劃 Awarded Project

### 創意水彩藝術的教育與推廣 Creative Watercolour Art: Education and Promotion



戴繼志是本地資深教育工作者及水彩畫家，曾於中學任教美術逾四十年。多年的美育經驗令他深深體會藝術教育對全人發展的重要，遂於數年前退休後，致力於水彩畫藝術的教育和普及工作，繼續發揮其豐富的美育經驗和藝術專業。

雖然已退休，戴繼志認為自己能有不一樣的貢獻：「過去我主要面向青年學生，現在是培訓在職教師，這方面的影響可謂更重要，挑戰性也更高。」

#### 精心設計課程

戴繼志熱心推廣水彩畫藝術，透過開辦畫班、舉辦學校工作坊，培養師生及各界人士對水彩畫藝術的興趣。他為香港教育工作者聯會創辦的水彩畫班，運用資訊科技及實地寫生等創意手法設計教學內容，並針對坊間短期而欠連貫性的課程，編制有系統而完整的水彩畫持續發展課程，分初、中、高級和研究班，循序漸進地教授技法，逐步提升學員的興趣和創作水平。

戴繼志並經常義務籌辦戶外寫生及畫展參觀等活動，提高學員的觀察和表達能力，寓學習於遊樂。由於課堂創新且實用，學員人數不斷增長，他們之中包括現任和退休老師，以及各行各業的專業人士。

#### 藉畫會凝聚與交流

由於畫班學員反應踴躍，戴繼志於 2009 年底成立了「香港教師水彩畫研究會」，凝聚一班現任及退休教師，加強聯繫，激發創作熱情，提供在藝術上繼續進修發展的空間。創會不久，即組織了多次本地及內地的寫生活動，並與著名水彩畫家作交流，活動深受會員歡迎。

此外，戴繼志亦經常應邀到大、中、小學舉辦工作坊、籌辦個人及學員作品展覽、帶領學員參加繪畫比賽、擔任各種比賽的評判等；通過對外的交流和聯繫，積極推廣水彩畫藝術。

對於未來的展望，他說：「來年會經常舉辦寫生交流活動和著名畫家講座，分享創作心得；亦會借助傳媒的力量繼續推廣水彩畫藝術。」他期望在現時的基礎上，繼續開拓水彩畫藝術的交流平台，並且不斷提升層次，提高大眾對水彩畫的欣賞與興趣，讓更多人享受到如水彩畫般多姿多彩的人生。

#### 評審評語

戴繼志為本地資深畫家，付出四十多年時間和心力，致力水彩畫藝術的教育和普及工作。他於 2009/10 年度成立「香港教師水彩畫研究會」，舉辦多個創意水彩畫興趣班及工作坊等，深受學生歡迎。他熱心推廣水彩畫藝術，以個人的力量影響群眾，值得敬佩。



A veteran educator and watercolour artist with a teaching career in arts in secondary schools spanning four decades, Dai Kai-chee recognises the importance of arts education in holistic personal development. Since retiring a few years ago, he has dedicated himself to teaching and popularising watercolour art, sharing his experience in aesthetic education and artistic knowledge with his students.

As a retired teacher, Dai has found new ways of contributing. "In the past, I mainly taught young students. Now, I train teachers which entails greater responsibility and poses new challenges," he said.

## Excellence in Course Design

Dai actively seeks to promote watercolour art by organising drawing classes and school workshops for teachers, students and the public. When designing watercolour courses for the Hong Kong Federation of Education Workers, not only did he employ information technology and outdoor drawing sessions, but also addressed the inadequacies of short courses by ensuring continuity in the curriculum. These courses were systematically and integrally structured, with Elementary, Intermediary, Advanced

and Research Levels, target for sustainable development in watercolour drawing. Throughout the ascending levels of learning, students will acquire the specific skills needed and also the corresponding standards of arts creation and interest in arts.

He also engages in a lot of voluntary work, including organising outdoor drawing trips and visits to painting exhibitions to give participants the chance to sharpen their skills of observation and expression, which is a kind of fun learning. Balancing innovation with practicality, his classes have been attracting a growing number of students; many of them are working and retired teachers as well as professionals in other areas.

## An Artistic Hub for Ideas

Encouraged by the overwhelming response from his students, Dai founded the Hong Kong Teachers' Watercolours Research Society at the end of 2009, to gather working and retired teachers with a common passion for arts. The Society has provided its members a space for further learning in arts, igniting their passion for creation. Not long after its foundation, the Society has organised various outdoor drawing activities in Hong Kong and China, as well as cultural exchanges with renowned watercolour artists, which have been well-received by the members.

Besides, Dai has been regularly invited to host workshops in universities, secondary and primary schools, organise solo and student exhibitions, mentor students through competitions and sit on various judging panels. Through cultural exchanges and communications with different parties, he has been promoting watercolour art proactively.

Speaking about future plans, he said: "In the coming year, we will frequently organise outdoor drawing activities. There will also be artists' talks where the masters will share their experiences and insights. I will also seek partnerships with the media to promote watercolour art." Building on the foundations he has established, the artist wishes to expand the platform for exchange and elevate the standards of the artistic medium. He strives to stimulate interest and appreciation of watercolour art among the public, as to provide colourful lives for more people.

### Panelists' Opinion

A seasoned artist, Dai Kai-chee has dedicated over 40 years of his life and efforts to teaching and popularising watercolour art. Since founding the Hong Kong Teachers' Watercolours Research Society in 2009/10, he has organised a variety of creative watercolour painting classes and workshops that have been warmly appreciated by his students. He deserves respect for his passion for promoting watercolour art and his individual efforts to influence others.



# 藝術推廣獎

## Award for Arts Promotion

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。「藝術推廣獎」旨在表揚在藝術推廣方面有成績的團體／機構及個人，亦希望藉此讓其他藝術工作者分享成功的推廣例子。此獎項分為團體／機構及個人兩個參賽組別，設金、銀、銅三個獎項。

The success of an arts programme depends not only on its intrinsic qualities but also its promotion strategies. Effective and strategic arts promotion helps expand the existing market, attract new audiences and achieve greater effectiveness. The Award for Arts Promotion aims to provide recognition of the achievements of groups/organisations and individuals in arts promotion, and offer the opportunity for arts practitioners to share their successful experience. The Award is categorised into group/organisation and individual, with gold, silver and bronze awards in each category.

今屆個人組別獎項從缺。

No award is presented to individual category this year.

評審計算期：2009年9月1日至2010年8月31日

Assessment Period: 1 September 2009 to 31 August 2010

## 通利音樂基金 Tom Lee Music Foundation

得獎計劃 Awarded Project

### 「音樂無限賞」推廣計劃 Music without Boundaries Campaign



孔子曾說：「興於詩，立於禮，成於樂」，足見音樂自古便對人的成長與教育起着重要的影響。通利音樂基金於 2009/10 年度便透過「音樂無限賞」計劃，與相關團體展開了一連串大型活動，成功利用音樂聯繫社會各階層人士，發揮音樂雅俗共賞、無遠弗屆的魅力。

### 音樂建立社會共融

李子文於 1977 年創立的通利音樂基金，多年來除了為廣大市民提供優質音樂培訓課程外，更積極與不同團體，如匡智會、樂施會、福幼基金會、香港電台等合作，舉辦多項別出心裁又具社會意義的活動。

2009/10 年度，通利音樂基金舉辦的活動包括「音樂無限賞音樂會」、「奧海城琴牽我心」、「樂施音樂馬拉松」與「港樂·星夜·交響曲音樂會」等，將海外及本地的專業演奏團體及年青音樂家，與智障及肢體傷殘人士、四川地震災民和廣大市民等聯繫起來。在各活動中，音樂是讓大眾參與其中、樂在其中、無分高低彼此的溝通途徑。優美的樂章觸動大家心弦之餘，更為不同慈善機構及有需要人士籌得善款。

對於獲頒「藝術推廣獎」金獎，通利音樂基金總經理何曉淳表示員工上下均非常高興，她說：「我們將會繼續朝着通利音樂基金『積極教育，扶植知音』之理念而努力，爭取與更多本地及海外的藝術團體合作，尤其希望將音樂帶給弱勢社群，幫助他們建立自信，分享音樂所帶來的希望和快樂。」

### 發展兒童藝術潛能

通利音樂基金在進行各類大型活動之同時，亦舉辦大師班、音樂比賽與講座等項目，這對香港音樂的長遠發展無疑具有推動作用。不過，基金的長遠目標卻不止於此，何曉淳說：「我們的長遠目標除了藉音樂來發掘小朋友的潛能外，亦希望伸展到其他藝術領域，例如繪畫、舞蹈和書法等，幫助小朋友提昇多方面的藝術興趣及發展多元智能和創意思維，使他們有一個健康的身心成長，為美滿的人生鋪路。」

### 評審評語

通利音樂基金 30 多年來一直不遺餘力，推動香港音樂發展，舉辦音樂推廣活動，令音樂更加普及。在 2009/10 年度，基金與其他團體合辦了多個活動，聯繫社會上有需要的人，及宣揚音樂無界限的訊息。基金亦提供教育渠道，讓有志者以音樂為主業，值得表揚。



Confucius said: "Be cultivated by the *Odes*, establish yourself with rites and be perfected by music." This confirms that since ancient times, music has had a significant impact on personal growth and education. In 2009/10 Tom Lee Music Foundation, through its Music without Boundaries project, held a series of big events with various organisations to connect different groups of people with music. In these events, the magic of music touched people from all walks of life.

## Music Fosters Harmony in Society

Lee Tse-ven, Thomas set up Tom Lee Music Foundation in 1977. For years, besides providing the people of Hong Kong with quality music courses, it organised different interesting activities for the benefit of the community with groups like Hong Chi Association, Oxfam Hong Kong, Caring for Children Foundation and Radio Television Hong Kong.

In 2009/10 Tom Lee Music Foundation organised a number of events, including the Music without Boundaries concert, Fundraising Pianothon at Olympian City, Oxfam Musical Marathon and Swire Symphony under the Stars. These events connected professional performing groups and young musicians from Hong Kong and overseas with the intellectually and physically disabled, victims of the Sichuan Earthquake and the general public, etc. During these events, music was a medium of communication without class distinctions and something which everyone could participate in and enjoy. Beautiful music touched the hearts of the audiences, funds were raised for charitable groups and people in need.

On the Award for Arts Promotion Gold Prize received, Hilda Ho, Tom Lee Music Foundation General Manager said that all

members of staff in the company were elated. "We will continue to work in accordance with Tom Lee Music Foundation's philosophy of 'Making music accessible by nurturing the enjoyment of music in the community' and seek partnerships with more local and overseas arts groups," she said. "We especially hope to bring music to the disadvantaged to help them gain more self-confidence and to share with them the hope and joy brought about by music."

## Developing Children's Potentials in Arts

At the same time as it organises major events, Tom Lee Music Foundation holds master classes, music competitions and seminars, which no doubt promotes the long term development of music in Hong Kong. However, there is more to the foundation's long term goal. "Apart from developing children's potential through music, it is also our long term goal to expand into other areas of arts, such as painting, dance and Chinese calligraphy," said Hilda Ho. "This will help arouse children's interest in different art forms, thereby developing a well-rounded intellect and creative thinking. It paves the road towards a healthier body and mind, as well as a better life."

### Panelists' Opinion

Tom Lee Music Foundation has for the last 30 years done much to promote the development of music in Hong Kong by holding musical events and making music more accessible. In 2009/10 the Foundation jointly organised a number of activities with other groups to connect with the disadvantaged among our society and demonstrated that music had no boundaries. The Foundation also provides education opportunities for those who wish to pursue a career in music. Its work has been commendable.

藝術推廣獎

Award for Arts Promotion

銀獎

Silver Award

## 醫院管理局中樂團 Hospital Authority Chinese Orchestra

得獎計劃 Awarded Project

### 從醫院出發——川港同心滿杏林 Caring Hearts from Hospitals – A Journey to Sichuan with Music and Love

對於一般人來說，醫院往往是嚴肅、冰冷的。但對於一群熱衷音樂的醫院管理局中樂團成員而言，醫院除了是他們工作的地方，更是一次又一次關懷之旅的出發點，洋溢着熱和愛。

#### 成立十周年的肯定

由來自各公立醫院之醫務人員組成的醫院管理局中樂團，今年剛好踏入第十個年頭，此時此刻接獲得獎消息，樂團兩位團長雷棟華、許桓峰坦言全團上下均十分鼓舞：「我們一直深信除了藥物及手術外，音樂對病友的康復，亦會帶來良好的成效。中國音樂對大部份醫院裏的病友來說，都是伴隨他們成長的親切回憶，故此這次獲獎，對於我們多年來一直堅持以音樂送上關懷的理念，實在是十分重要的肯定。」

樂團送上的這份關懷，並不止於醫院內的院友。是次獲獎的計劃「從醫院出發——川港同心滿杏林」，便透過一系列活動將這份關懷送至四川地震災區，以源遠流長的中國音樂安撫當地受大地震影響的病人及醫療人員。在此計劃下，樂團與香港中樂協會、「站起來」慈善團體、四川音樂學院、四川省人民醫院、深圳客家樂團、四川都江堰友愛學校，以及多位中樂名家通力合作，一連在川港兩地舉行了四次音樂會，為 11,100 多名觀眾演奏動人旋律，真正發揚了互助共融的精神，更在無形之中促進了中港兩地的音樂藝術交流。此外，全體團員均自費以義工身份參與演出，成功將整項計劃的預算降至最低。



#### 繼續以音樂關愛

許桓峰強調樂團的宗旨為「植根醫院，走出社區」，實際上樂團自去年起已積極走入社區，於不同老人中心及社區會堂等演出。至於樂團的長遠目標，他希望繼續朝這個方向發展，將中國音樂結合「健康生活、醫病一家」的訊息普及至香港每個角落。他說：「除了繼續舉辦高藝術水平的音樂會，我們將於各醫院及社區舉行音樂治療工作坊，讓病人、家屬、義工、醫院員工以及公眾人士等透過接觸音樂，達至鬆弛神經、紓緩壓力的功效，充分發揮『以音樂關愛』的精神。」

#### 評審評語

樂團由醫管局人員及高層參與，並與樂界大師合作，十分難得。計劃的推廣策略多樣化，在四川地震災區演出並與內地同行交流，對推廣中樂有鼓舞作用。另外，計劃藉音樂讓醫護人員情緒得以舒解，建立群策群力的共融性，值得表揚。

Hospitals have a reputation for being cold and sterile. But for the music-loving members of the Hospital Authority (HA) Chinese Orchestra, they are as much workplaces as houses of love and passion and the base camp for many goodwill journeys.

## Recognition for a Decade of Service

Formed by medical staff members from public hospitals across Hong Kong, the HA Chinese Orchestra is celebrating its 10th anniversary this year. Winning the award at this time, it is definitely a great morale booster for its members as well as putting the icing on the cake for the memorable year. "We have always believed that music can play a role in boosting the recovery of patients, just like medicine and surgery. Chinese music was a childhood favourite for many of them and it is the source of many fond memories. The award is an affirmative nod to our long-time vision of delivering care and love through music," asserted Lui Tai-wah and Hui Wun-fung, the orchestra's team leaders.

The orchestra has also been looking for ways to deliver love and care outside hospital wards. Its award-winning project "Caring Hearts from Hospitals – A Journey to Sichuan with Music and Love", was a series of goodwill events that aimed to use the mood-calming notes of traditional Chinese music to comfort distressed patients and medical staffs in quake-devastated Sichuan. Teaming up with the Hong Kong Chinese Instrumental Music Association, Stand TALL, the Sichuan Conservatory of Music, the People's Hospital of Sichuan Province, Shenzhen Hakka Orchestra, the You'ai School of Dujiangyan in Sichuan, as well as a line-up of acclaimed Chinese musicians, the orchestra

organised four performances in Sichuan and Hong Kong. These captivated their 11,100-strong audience with the alluring sounds of Chinese music. As well as strengthening the spirit of mutual support and social inclusion, the scheme also doubled as a series of musical encounters and exchanges for musicians from the two regions. The orchestra members who participated generously offered their services at their own expense, which helped to minimise the scheme's budget.

## An Ongoing Endeavour: Loving with Music

Hui emphasised that the orchestra is committed to the motto of "Reaching out to the community with roots in the hospital". Since last year, the orchestra has indeed performed in various centres for the elderly and in community halls. According to Hui, this overarching vision will continue to guide its long-term objectives of fusing Chinese music with the message of "healthy living; doctor and patient together" and delivering it to every corner of the society. "Apart from staging concerts of high artistic merit, the orchestra will organise music therapy workshops in hospitals and the community, in order to provide patients and their family members, volunteer workers, hospital staff and the public with a means of release and relaxation – all in the spirit of 'loving with music'" he added.

### Panelists' Opinion

A truly one-of-a-kind Chinese orchestra that engages all levels of staff from the Hospital Authority in collaborations with music masters. With dynamic promotional strategies, the orchestra performed with their Mainland counterparts in support of earthquake relief efforts in Sichuan, giving a tremendous boost to the cross-border promotion of Chinese music. Also worthy of praise is their employment of music as a means of relaxation for medical staff as well as cohesion and harmony within the medical community.



## 戲曲品味 Hongkong Opera Preview

得獎計劃 Awarded Project

### 《戲曲品味》出版及推廣活動 Hongkong Opera Preview Publication and Promotion Activities

一門藝術除了形式和題材上的發展，也同時需要周邊的推廣媒介作為與受眾之間的橋樑，才能建立完整的藝術生態。廖妙薇獨資經營《戲曲品味》月刊 11 年，向各地華人推介不同類型的戲曲，包括京劇、崑劇和粵劇等，評賞和報道香港、內地及海外的戲曲活動，並同時舉辦座談會、講座與示範表演，提升觀眾的藝術修養。在香港這個不以戲曲為主流娛樂的城市，要經營一本戲曲的專門雜誌，實不容易。

### 與時並進的戲曲網絡

雜誌出版人兼總編輯廖妙薇說，在是次參選中她的提名人都不是來自戲曲界，卻是畫家與教授等，實在有趣。但其實，這情況正印證了《戲曲品味》的覆蓋層面已成功遍及不同界別。《戲曲品味》凝聚了來自五湖四海、喜歡不同種類戲曲的戲友，讓眾人彼此交流分享。三年前雜誌更與時並進，設立了《戲曲品味》網站，並與「科貫全球網」合作開發《戲曲頻道》，希望透過互聯網，接觸更多年青和外國受眾。

廖妙薇認為戲曲推廣需要走向電子化，迎合現今戲友接收資訊的方式：「從傳統出版擴展至電子出版乃大勢所趨，無論是年青或



是年長的戲友現在都會上網。我們曾到全港 12 個上演戲曲節目的戲院及會堂訪問入場觀眾，發現約有 45% 的戲友會上網查看粵劇的資料，可見電子化是必要的。」

### 致力推廣各類戲曲

在香港，雖然粵劇是主流的戲曲類型，但廖妙薇堅持推動不同類型的戲曲：「粵劇是地方藝術，京劇、崑劇則是殿堂級的藝術，雖然它們有文化及層次上的差異，但各種戲曲有互通之處。了解不同戲曲的精粹，可豐富觀眾的審美經驗，提升他們的評賞能力。」她期望，政府在未來可多投放資源推廣各類型戲曲，而不限於粵劇。

除了向讀者引進多元的戲曲資訊，《戲曲品味》也藉多元的渠道來推廣戲曲藝術。在 2009/10 年，他們曾協辦省港澳三地研討會；舉辦「藝術與養生講座」、音樂會與座談會，以及出版叢書系列，形式多樣化。而接下來，廖妙薇表示，她更計劃將現時的戲曲頻道建設為「中國戲曲電子資料館」，上載戲曲資料、行當技巧、演出與文獻等。而《戲曲品味》雜誌及戲曲叢書亦會透過多個電子平台如平板電腦等出版。

《戲曲品味》的例子讓我們有足夠理由相信——在未來的日子，傳統戲曲藝術的發展並不會因社會的日新月異而被淹沒，只會隨着時代的步伐而革新形式。

#### 評審評語

以推廣中國傳統藝術為宗旨，按時出版月刊，並舉辦藝術推廣活動，值得嘉許。近年還與時共進，利用電子媒介向年輕一輩推廣藝術，態度進取。





While development in terms of forms and themes is important, an art form also requires the support from different marketing tools to bring it closer to its audience. Only thus can the art form thrive in a healthy and well-rounded manner. For the last 11 years, Lio Mio-mei has singlehandedly funded the monthly publication *Hongkong Opera Preview* to promote among Chinese communities around the world different varieties of xiqu, including Peking opera, Kunju and Cantonese opera. It reviews and reports on xiqu performances and events in Hong Kong, Mainland China and the rest of the world. Besides publishing, *Hongkong Opera Preview* also conducts forums, talks and demonstration performances to raise the audiences' appreciation level of the art form. In Hong Kong, where xiqu is not the mainstream source of entertainment, publishing a specialised magazine on xiqu is by no means an easy task.

### Online Development to Stay Tune with Time

Lio, the magazine's publisher and chief editor, found it interesting that the people who nominated her for this award were all not from the xiqu community, but artist, professor and so on. This exactly proves that the appeal of *Hongkong Opera Preview* has successfully gone beyond the boundaries of the art form and reached different groups of people. The magazine brings aficionados interested in different xiqu types from all over the world to interact and share with one another. Three years ago the magazine decided to keep abreast of time by setting up the *Hongkong Opera Preview* website and the xiqu website [iatoopera.com](http://iatoopera.com) with IATOPIA. With a greater online presence, it is hoped that the art form can reach out to more youngsters and people from abroad.

Lio believes that the promotion of xiqu must progress into digital media to cater to the way modern xiqu fans obtain information. "We see a trend to expand from traditional publishing to digital publishing because both young and senior xiqu enthusiasts go online. We did an on-site survey on theatre audiences throughout Hong Kong and found that around 45% of them go online to

obtain information on Cantonese opera. This shows that going digital is necessary."

### Promoting Various Varieties of Xiqu

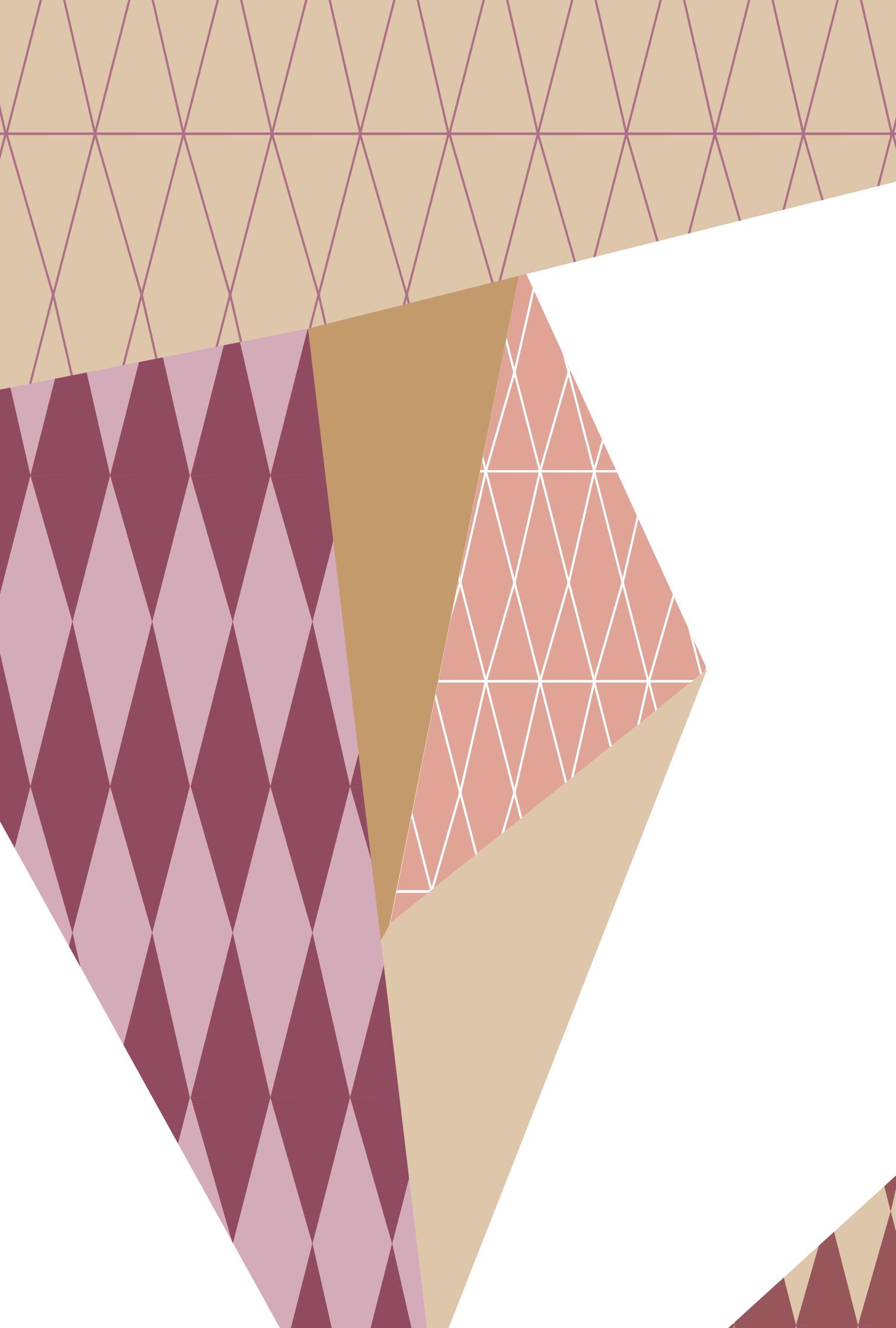
Although Cantonese opera is the most popular xiqu type in Hong Kong, Lio insists on promoting different varieties of the art form. "Cantonese opera is a local art form, while Peking opera and Kunju belong to the more exalted category of high art. Although they are different in terms of culture and depth, a common thread links the different types of xiqu together. Understanding the essence of each variety enriches the aesthetic experience of the audience and raises their level of appreciation." She hopes that the government will invest more resources in the future to promote not just Cantonese opera, but also other kinds of xiqu.

Besides providing readers with a variety of xiqu information, *Hongkong Opera Preview* also promotes the traditional art form through a variety of channels. In 2009/10, it has co-organised a Guangdong - Hong Kong - Macao seminar on Cantonese opera; organised concerts, forums, a talk on "arts and health-maintaining" and also published a book series. Looking ahead, Lio said that she would develop the existing xiqu website [iatoopera.com](http://iatoopera.com) into a digital archive of Chinese xiqu, to which she would upload information on xiqu, role types and techniques of xiqu, performers' works and documentation. Also, she would develop online e-publishing through different electronic platforms.

*Hongkong Opera Preview* has convinced us that in the coming future, the development of traditional xiqu will not be overwhelmed by the frenetic changes in the society. Instead, it will continue to renew itself and keep up with the times.

### Panelists' Opinion

The project, with its mission to promote a traditional Chinese art form, puts out a monthly publication and organises art promotion events. The effort is very commendable. In recent years, it has also kept up with the times and made use of the electronic media to reach out proactively to younger audiences.





# 藝術贊助獎

## Award for Arts Sponsorship

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。「藝術贊助獎」旨在表揚贊助機構 / 人士對推動香港藝術發展的貢獻，藉此鼓勵更多機構 / 人士贊助香港的藝術活動。

When an organisation or individual sponsors an arts programme, this is not only an act of monetary support, but also reflects their attitude towards the arts. From the point of view of the sponsor, it helps them develop their particular image or brand. The Award for Arts Sponsorship aims to recognise the contribution of sponsors to arts development in Hong Kong, and encourage more extensive agency sponsorship for local arts programme.

評審計算期：2009年9月1日至2010年8月31日  
Assessment Period: 1 September 2009 to 31 August 2010

# 渣打銀行 Standard Chartered Bank

得獎計劃 Awarded Project

## 渣打銀行香港藝術贊助項目 2009/10 Standard Chartered Hong Kong Arts Sponsorship 2009/10



青少年是社會未來的棟樑，若希望將來的社會更加多采多姿、人們的整體素質更為優越，現在是時候為青年提供全面的發展機會。渣打銀行（香港）有限公司歷年來投放大量資源，贊助拓展青少年藝術潛能的活動。2009/10 年度舉辦了兼具創意與趣味的「渣打藝趣嘉年華」、「馬拉松 101 教育計劃」與「看得見的希望」籌款活動及視藝展覽，合共贊助超過港幣一千萬元，受惠人士及團體包括本地教師及學生、香港青年藝術協會、香港殘疾人奧委會暨傷殘人士體育協會與奧比斯等。

### 融入社區擴大參與人士層面

一直以來，香港的青少年發展及主流教育被認為較着重學業成績，未能全面激發學生的藝術細胞及創意；而社區對整體藝術發展的支持也未見足夠。渣打銀行藉着對藝術的贊助，進一步啟發青少年的創意與才華，希望培育出一批對藝術充滿熱情的年青人。

而在以青少年為主要服務對象之同時，渣打銀行的贊助活動亦以融入社區為目標，好像「渣打藝趣嘉年華」，前身是於赤柱廣場舉行的「渣打藝趣廣場」，活動自 2008 年起移師至維多利亞公園舉行，規模更大，參與人數於 2010 年達至 65,000，惠及社區內不同階層人士。

渣打銀行（香港）有限公司執行董事及行政總裁洪丕正坦言，機構的長遠目標不限於本地市民：「渣打銀行秉承一心做好、始終如一的品牌承諾，致力回饋社會。我們希望為香港發展出一項極具規模的社區文化藝術活動，不單讓廣大的香港市民參與，更可成為推廣旅遊的精選項目，吸引數以萬計外國遊客來港參觀，享受藝術活動所帶來的樂趣。」

### 員工齊參與 服務展關懷

渣打銀行以贊助形式履行企業社會責任，努力無疑值得嘉許；而在金錢上的付出之同時，他們更身體力行，動員員工義務參與各項饒富意義的活動，就更是教人鼓舞。以「渣打藝趣嘉年華」為例，員工們除了協助到場人士製作嘉年華飾物，亦帶領弱勢社群兒童製作巡遊服飾及參與巡遊活動。

洪丕正說：「我們承諾，未來會繼續贊助與藝術有關的項目，同時將繼續鼓勵員工以至客戶積極參與、投入社區，履行企業的社會責任。」除直接撥款贊助外，他表示，渣打銀行亦會在其他資源、專業經驗分享與宣傳等方面配合相關機構或項目，務求增加本地文化藝術氣息。

### 評審評語

渣打銀行 2009/10 年度贊助的藝術活動非常豐富，包括讓青少年及市民創作和接觸藝術的嘉年華、鼓勵學生發揮創意的教育計劃，以及由八千位本地學生攜手參與的視藝展覽等，贊助金額達一千萬。計劃的活動覆蓋層面廣泛，參與者包括社會中不同階層人士，有助推動大眾欣賞及享受藝術。其中「馬拉松 101 教育計劃」及「看得見的希望」更為籌款活動，別具意義。此外，渣打銀行除了金錢上的贊助外，更動員員工義務參與活動，協助社會上有需要的人士，特別值得鼓勵。



Young people are our society's future. To build a more diverse and exciting community and improve the quality of its people in years to come, we need to give our youngsters opportunities for all-round growth and development now. Standard Chartered Bank (Hong Kong) Limited has for many years invested heavily in sponsoring activities and events that develop the artistic potential of young people. In 2009/10, it supported a number of creative and interesting activities, including the Standard Chartered Arts in the Park Mardi Gras, the Marathon 101 Education Programme, and the Seeing is Believing Fundraising and Visual Arts Exhibition. Its sponsorship of these events amounted to over \$10 million. The beneficiaries included local students and teachers, the Hong Kong Youth Arts Foundation, Hong Kong Paralympics Committee & Sports Association for the Physically Disabled, and ORBIS.

## Community Integration to Enhance Participation

Many people believe youth development and education in Hong Kong have traditionally focused on academic performance and mainstream education has not been able to fully harness and develop the artistic talent and creativity of students. In addition, community support for overall arts development is insufficient. Standard Chartered Bank therefore seeks to inspire young people to grow artistically through its arts sponsorship programmes, in the hope this will help to cultivate talented youngsters with passion for arts.

Besides targeting youngsters, the bank's sponsored activities seek to promote community participation and integration. A good example is the Standard Chartered Arts in the Park Mardi Gras. Initially known as Arts in the Plaza, it was held in Stanley Plaza until 2008, when it was relocated to Victoria Park and expanded in scale. Last year, the carnival attracted 65,000 participants, benefiting people from all walks of life.

Benjamin Hung, Executive Director and Chief Executive Officer of Standard Chartered Bank (Hong Kong) Limited explained the long-term goals of the bank, "Standard Chartered demonstrates our brand promise – Here for good – by contributing to the

community that we operate in. Our target is to develop a large scale annual community arts and cultural event that will become tourist highlights and appeal to tens of thousands of foreign visitors."

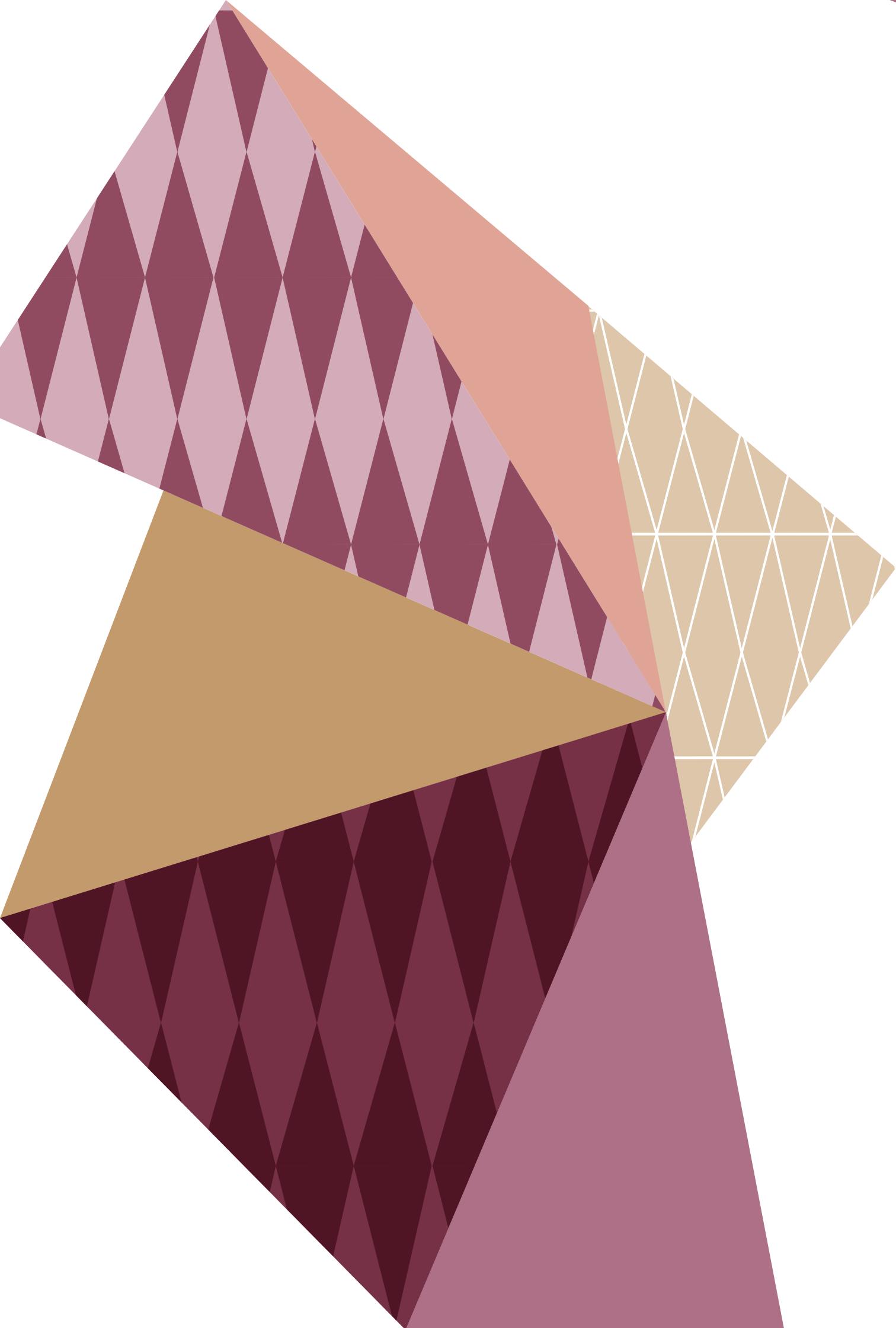
## Staff Involvement in Community Service and Care

Standard Chartered Bank fully deserves a commendation for fulfilling its corporate social responsibility in the form of sponsorships. While the bank donates money to worthy causes, it also mobilises its staff to get involved in voluntary work, which is even more encouraging. At the Standard Chartered Arts in the Park Mardi Gras, the employees assisted thousands of participants in the creation of parade accessories and facilitated the disadvantaged children to create costumes and participate in the parade.

"We are committed to continuing our art sponsorships in the future," Hung said. "At the same time, we will fulfill our corporate social responsibilities by encouraging active community participation by our staff and even our clients." In addition to financial sponsorship, he said the bank will support the relevant organisations by sharing its resources, professional experience and publicity capabilities. The ultimate aim is to enrich the arts and cultural atmosphere in the community.

### Panelists' Opinion

Standard Chartered Bank sponsored a wide range of arts projects in 2009/10, involving a total sponsorship of \$10 million. These included a carnival to provide access to arts appreciation and creation for young people and the general public, an education programme to promote creativity among students, and a visual arts exhibition involving 8,000 local students. With their extensive coverage, the projects benefited different sectors of the community and helped promote arts appreciation and enjoyment among the general public. The Marathon 101 Education Programme and the Seeing is Believing Fundraising and Visual Arts Exhibition made an even more meaningful impact by raising funds for worthy causes. The Bank should also be commended for not just making cash donations, but at the same time actively encouraging volunteerism among its staff to support the needy in the community.



# 評審

## Adjudication

由藝發局大會為計劃定下方向及各獎項的評選準則。

「終身成就獎」及「傑出藝術貢獻獎」由藝發局大會委員及藝術顧問提名，再經由藝發局大會委員推選產生。

設總評審團及評審小組負責評選工作。

評審小組由業界專業人士組成，負責評選「年度最佳藝術家獎」、「藝術新秀獎」、「藝術教育獎」、「藝術推廣獎」及「藝術贊助獎」。各獎項均設獨立評審小組，評選結果須交由總評審團通過。

所有評審結果經總評審團通過後為最終決定。總評審團由藝發局過往三屆及 2009/10 年度正、副主席組成。

評審計算期：2009 年 9 月 1 日至 2010 年 8 月 31 日

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 by the ADC's Council members and arts advisors, with the final selection being made by the Council.

A chief adjudication panel and assessment panels are set up to carry out the assessments.

Different assessment panels comprise professionals and representatives from different art-forms are formed for the assessment of the Award for Best Artist, Award for Young Artist, Award for Arts Education, Award for Arts Promotion and Award for Arts Sponsorship. Results are recommended for the endorsement of chief adjudication panel.

Adjudication results are deemed final by the chief adjudication panel which comprises ADC's Chairman and Vice-chairman of its 2009/10 and past three council terms.

Assessment Period: 1 September 2009 to 31 August 2010

## 總評審團

### Chief Adjudication Panel

陳達文博士	Dr Darwin Chen
周永成先生	Mr Vincent W S Chow
李偉民先生	Mr Lee Wai-man, Maurice
馬逢國先生	Mr Ma Fung-kwok
黃景強博士	Dr Peter K K Wong

## 大會委員

### Council Member (2008-2010)

馬逢國先生 (主席)	Mr Ma Fung-kwok (Chairman)
李偉民先生 (副主席)	Mr Lee Wai-man, Maurice (Vice-chairman)
區永熙先生	Mr Au Weng-hei, William
陳清僑教授	Prof Chan Ching-kiu, Stephen
鄭錦鐘博士	Dr Cheng Kam-chung, Eric
蔡冠深博士	Dr Choi Koon-shum, Jonathan
鍾樹根先生	Mr Chung Shu-kun, Christopher
費明儀女士	Ms Barbara Fei
何浩川先生	Mr Ho Ho-chuen
寒山碧先生	Mr Hon Man-po
靳埭強先生	Mr Kan Tai-keung
古天農先生	Mr Ko Tin-lung
李錦賢先生	Mr Lee Kam-yin
文潔華教授	Prof Man Kit-wah, Eva
毛俊輝先生	Mr Mao Chun-fai, Fredric
莫鳳儀女士	Ms Mok Fung-yee, Emily
吳壽南先生	Mr Ng Kang-fai
龐俊怡先生	Mr Pong Chun-yee, David
(至 2009 年 12 月 31 日)	(until 31 Dec 2009)
潘少輝先生	Mr Pun Siu-fai
杜琪峯先生	Mr To Kei-fung, Johnnie
黃素蘭博士	Dr Wong So-lan
殷巧兒女士	Ms Yan Hau-yee, Lina
姚珏女士	Ms Yao Jue
阮兆輝先生	Mr Yuen Siu-fai
民政事務局局长或其代表	Secretary for Home Affairs or his representative
教育局常任秘書長 或其代表	Permanent Secretary for Education or her representative
康樂及文化事務署署長 或其代表	Director of Leisure and Cultural Services or her representative

## 大會委員

### Council Member (2011-2013)

王英偉先生 (主席)	Mr Wong Ying-wai, Wilfred (Chairman)
殷巧兒女士 (副主席)	Ms Yan Hau-yee, Lina (Vice-Chairman)
區永熙先生	Mr Au Weng-hei, William
鄭錦鐘博士	Dr Cheng Kam-chung, Eric
蔡芷筠女士	Ms Choi Tsz-kwan
蔡益懷先生	Mr Choi Yick-wai
鍾樹根先生	Mr Chung Shu-kun, Christopher
費明儀女士	Ms Barbara Fei
方文傑先生	Mr James Mathew Fong
何浩川先生	Mr Ho Ho-chuen
洪強先生	Mr Hung Keung
高世章先生	Mr Ko Sai-tseung, Leon
古天農先生	Mr Ko Tin-lung
林沛理先生	Mr Perry Lam
李錦賢先生	Mr Lee Kam-yin
羅揚傑先生	Mr Lo Yeung-kit, Alan
文潔華教授	Prof Man Kit-wah, Eva
莫鳳儀女士	Ms Mok Fung-yee, Emily
吳壽南先生	Mr Ng Kang-fai
黃敏華女士	Ms Ng Mien-hua, Nikki
杜琪峯先生	Mr To Kei-fung, Johnnie
阮兆輝先生	Mr Yuen Siu-fai
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教育局常任秘書長 或其代表	Permanent Secretary for Education or her representative
康樂及文化事務署署長 或其代表	Director of Leisure and Cultural Services or her representative

## 評審小組

### Assessment Panel

#### 藝術評論 Arts Criticism

陳清僑教授	Prof Chan Ching-kiu, Stephen
葉健行 (舒琪) 先生	Mr Kenneth Ip (Shu Kei)
李小良博士	Dr Li Siu-leung
葉月瑜教授	Prof Yeh Yueh-yu
余少華教授	Prof Yu Siu-wah

#### 舞蹈 Dance

陳頌瑛女士	Ms Chan Chung-ying, Anna
高春貴先生	Mr Ko Chun-kwai
羅耀威先生	Mr Law Yiu-wai
吳壽南先生	Mr Ng Kang-fai
殷巧兒女士	Ms Yan Hau-ye, Lina

#### 戲劇 Drama

陳啟權先生	Mr Chan Kam-kuen, Anthony
傅月美女士	Ms Fu Yuet-mai
盧偉力博士	Dr Lo Wai-luk
莫鳳儀女士	Ms Mok Fung-ye, Emily
殷巧兒女士	Ms Yan Hau-ye, Lina

#### 電影 Film

鍾樹根先生	Mr Chung Shu-kun, Christopher
馮家明先生	Mr Fung Ka-ming
葉健行 (舒琪) 先生	Mr Kenneth Ip (Shu Kei)
劉耀權 (羅卡) 先生	Mr Lau Yiu-kuen
單志民 (登徒) 先生	Mr Shin Chi-man

#### 媒體藝術 Media Arts

歐陽禔博士	Dr Au-yeung Shing
鍾緯正先生	Mr Chung Wai-ching, Bryan
林萃光先生	Mr Lam Sui-kwong, Sunny
吳茂蔚先生	Mr Ng Mau-wai, Clive
葉彩鳳女士	Ms Yip Choi-fung, Koala

#### 文學藝術 Literary Arts

陳國球教授	Prof Chan Kwok-kau
寒山碧先生	Mr Hon Man-po
潘耀明先生	Mr Poon Yiu-ming
單周堯教授	Prof Sin Chow-yiu
黃仲鳴博士	Dr Wong Chung-ming

#### 音樂 Music

費明儀女士	Ms Barbara Fei
潘明倫教授	Prof Poon Ming-lun, Johnny
曾葉發教授	Prof Tsang Yip-fat, Richard
姚珏女士	Ms Yao Jue
余少華教授	Prof Yu Siu-wah

#### 視覺藝術 Visual Arts

馮漢紀先生	Mr Fung Hon-kee, Joseph
何兆基博士	Dr Ho Siu-kee
高美慶教授	Prof Kao May-ching
楊春棠先生	Mr Yeung Chun-tong
楊陽博士	Dr Yeung Yang

#### 戲曲 Xiqu

張敏慧女士	Ms Cheung Man-wai
周嘉儀女士	Ms Chow Ka-ye
鍾樹根先生	Mr Chung Shu-kun, Christopher
吳壽南先生	Mr Ng Kang-fai
黃健庭 (塵紓) 先生	Mr Wong Kin-ting

#### 藝術教育 (學校組) Arts Education (School Division)

張秉權博士	Dr Cheung Ping-kuen
吳茂尉先生	Mr Ng Mau-wai, Clive
戴傑文先生	Mr Tai Kit-man
黃素蘭博士	Dr Wong So-lan
余嘉蓮女士	Ms Yee Ka-lin, Caroline

#### 藝術教育 (非學校組) Arts Education (Non-school Division)

陳瑞如女士	Ms Chan Shui-yu
曾甘秀雲博士	Dr Tsang Kam Sau-wan, Sanly
曹啟樂先生	Mr Tso Kai-lok
王添強先生	Mr Wong Tim-keung, Simon
楊秀卓老師	Mr Yeung Sau-churk

#### 藝術推廣及贊助 Arts Promotion & Arts Sponsorship

謝俊興先生	Mr Benny Chia
季玉年女士	Ms Kwai Yuk-nin, Catherine
古煒德先生	Mr Ko Wai-tak, Roy
盧景文教授	Prof Lo King-man
吳杏冰女士	Ms Helen Ng

主辦 Organiser



香港藝術發展局  
Hong Kong Arts Development Council

2010 香港藝術發展獎紀念特刊

Hong Kong Arts Development Awards 2010 Souvenir Book

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