



香港藝術發展獎
Hong Kong Arts Development
AWARDS

15

The image features a dark blue background with several overlapping, semi-transparent white spotlights that create a sense of depth and focus. The spotlights are arranged in a way that they appear to be shining down on the central text. The text '15th' is rendered in a bold, gold, 3D-style font with a metallic sheen and a slight shadow. The '1' is a simple vertical bar, the '5' is a large, rounded numeral, and the 'th' is smaller and positioned to the right of the '5'.

15th



香港藝術發展獎
Hong Kong Arts Development
AWARDS

香港藝術發展局

HONG KONG ARTS DEVELOPMENT COUNCIL

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

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

藝發局的發展策略包括：

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

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

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

Development strategies of HKADC include:

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

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獻辭

MESSAGE

香港藝術發展獎已踏入第十五屆，謹此向各位得獎者衷心致賀。

多年來，香港藝術發展局藉着舉辦這項盛事表揚本地藝術家、藝術團體和機構。得獎者在不同範疇努力耕耘，成績斐然，不但對推動香港文化藝術發展貢獻良多，也令本地文化藝術工作者深受啟迪。

在今屆得獎者中，盧景文教授獲得「終身成就獎」這項最高榮譽，實至名歸。盧教授畢生奉獻藝術創作，曾製作多齣西式歌劇、舞台劇和音樂劇，並在多個文化藝術機構擔任領導要職，對業界卓有建樹。

其他獎項的得獎團體和人士同樣表現優秀，貢獻良多。他們今天的成就，對於力爭上游的後起之輩來說，都是莫大的鼓勵。

I would like to extend my warmest congratulations to the recipients of the 15th Hong Kong Arts Development Awards.

Over the years, this flagship event of the Hong Kong Arts Development Council recognizes the hard work and outstanding achievements of winning local artists, arts organisations and groups in a variety of disciplines. Their sterling contribution and efforts in fostering the art and cultural development of Hong Kong have greatly inspired fellow members of the local arts and culture sector.

This year's Awards witness the successful and richly deserved ascension to the peak of Professor Lo King-man in receiving the prestigious Life Achievement Award. This gives due recognition to his exemplary devotion to artistic pursuits with a trove of operatic, theatrical and musical productions as well as his valuable contribution to the sector through leading roles in numerous arts and cultural institutions.

I am equally delighted to see all other awardees earning themselves worthy titles with excellent performance in respective categories of awards. Their achievements today are an encouragement to all in the sector who aspire to thrive in their endeavours in arts.

香港特別行政區政府一向重視文化藝術發展，並藉着投放更多資源，扶助藝術團體和藝術工作者。疫情期間，因應業界所面對的困難，政府在「防疫抗疫基金」下設立「藝術文化界資助計劃」，協助業界渡過難關。藝發局善用相關款項，設立「藝文界支援計劃」，為合資格的個人藝術工作者和自由工作者提供多輪援助。「藝術文化界資助計劃」惠及超過 940 個藝團或藝術計劃和 7,400 名從業員，總資助額逾兩億元。我期望疫情早日受控，讓本地藝文活動全面恢復。

國家《十四五規劃綱要》明確支持香港發展中外文化藝術交流中心。香港特別行政區政府將積極發揮香港東西文化匯萃的優勢，期望與藝術文化界共同抓緊發展機遇，在參與國家建設的同時，也為香港開拓更廣闊的發展空間，努力將香港發展為世界各地文化藝術機構交流及合作的平台。

藝發局一直不斷努力，使香港藝術文化界得以長足發展，人才輩出，我謹致以由衷的謝意。我亦感謝各位評判和藝發局委員不辭勞苦，將今屆香港藝術發展獎辦得有聲有色。

最後，我再次恭賀第十五屆香港藝術發展獎各位得獎者，他們對藝術的熱忱和貢獻，不但為本地藝術文化生活增添姿采，亦促進香港藝壇蓬勃發展。



香港特別行政區政府
政務司司長張建宗

The Hong Kong Special Administrative Region Government attaches great importance to the development of arts and culture by devoting more and more resources to helping arts groups and practitioners. In particular, given the difficulties faced by the sector during the epidemic, the Government set up the Arts and Culture Sector Subsidy Scheme under the Anti-epidemic Fund to tide the sector over. The Council has utilised the funding to set up the Support Scheme for Arts and Cultural Sector to provide several rounds of subsidies to eligible individual arts practitioners and freelancers. Under the Arts and Culture Sector Subsidy Scheme, a total of over 940 arts groups or arts projects and 7,400 practitioners have benefitted from subsidies amounting to over \$200 million. I earnestly hope that the epidemic can be brought under control very soon so that local arts and culture activities can fully resume.

The National 14th Five-Year Plan supports Hong Kong's development into a hub for arts and cultural exchanges between China and the rest of the world. The Hong Kong Special Administrative Region Government will actively leverage our unique advantage of East-meets-West and join hands with the arts and cultural sector in grasping ample opportunities offered by the national development, with a view to unleashing the tremendous potential for Hong Kong's development into an international exchange platform for cultural and arts organisations.

My heartfelt thanks go to the Council for its long-standing commitment to fostering the significant development of arts and culture in Hong Kong and the fruitful cultivation of art talent. I am hugely grateful for the immense efforts of the panel judges and members of the Council in making this event a great success.

Once again, I warmly congratulate all winners of the 15th Hong Kong Arts Development Awards. Their passion and achievements in arts have not only enriched the cultural lives of Hong Kong but also contributed to the vibrant development of Hong Kong's arts scene.



Matthew Cheung Kin-chung
Chief Secretary for Administration
The Government of the Hong Kong Special Administrative Region

主席獻辭

CHAIRMAN'S MESSAGE



香港藝術發展局（藝發局）於 2003 年首次舉辦「香港藝術發展獎」，表揚成就卓越的藝術工作者，肯定他們對香港藝術發展的貢獻。今年，我很高興見證「香港藝術發展獎」昂然踏入第十五屆，為本地文化藝術界寫下一個新的里程碑，確實是非常值得紀念。獎項舉辦至今，共頒發超過 500 個獎項，獲表揚和嘉許的藝術家 / 藝術工作者超過 280 位，藝術團體 / 機構 70 多個、學校 80 多間及商業及社會企業約 60 間，我代表藝發局衷心感謝大家多年來為推動本地藝壇發展所作出的努力，共同成就今天百花齊放的藝壇。

本年度的終身成就獎得主盧景文教授投身藝術事業長達半世紀，醉心藝術創作，同時貢獻於學術行政及社會服務，對香港藝術發展貢獻良多，享有「香港歌劇之父」的美譽，是藝術界不可多得的殿堂級人物，得到終身成就獎是眾望所歸的肯定。至於傑出藝術貢獻獎得主，分別是許冠文先生、倪亦舒女士及鄧樹榮先生。人稱「香港喜劇泰斗」的許先生是香港著名的導演、編劇及演員，所創作的電影作品膾炙人口，更獲頒多個電影獎項，對推動香港電影發展不遺餘力。倪女士為香港著名作家，

Launched by Hong Kong Arts Development Council (HKADC) in 2003, the Hong Kong Arts Development Awards are now conferred every year to arts practitioners with outstanding achievements to recognise their contributions to the arts. I am most pleased to witness the Hong Kong Arts Development Awards entering its 15th edition this year which marks a truly memorable milestone for the Hong Kong arts sector. Since the inception of the Hong Kong Arts Development Awards, over 500 awards have been presented to commend more than 280 artists/arts practitioners, 70 and more arts groups/organisations, over 80 schools and about 60 commercial and social organisations. On behalf of HKADC, I pledge my sincere gratitude to all those who work tirelessly in the arts development of Hong Kong over the years, without whom the flourishing arts scene today would be impossible.

This year's Life Achievement Award goes to Professor Lo King-man who has been dedicating himself to the arts for more than half a century. Prof Lo pursues his artistic endeavours while taking on multiple roles in educational administration and public services. Hailed as the "Father of Hong Kong Opera", Prof Lo has made significant contributions to the arts development in Hong Kong. Highly revered for his remarkable accomplishments, Prof Lo's Life Achievement Award is widely anticipated with respect. The recipients for this year's Award for Outstanding Contribution in Arts included Mr Michael Hui, Ms Nee Yeh-su (Yi Shu) and Mr Tang Shu-wing. Mr Hui, lionised as Hong Kong's "King of Comedy", is renowned for his multi-faceted talents as a film director, a screenwriter and an actor. He has garnered multiple awards for his highly popular films while devoting himself to promoting the development of Hong Kong films. Ms Nee, one of Hong Kong's

在文壇的成績斐然，寫作的產量驚人，作品深受全球華文讀者喜愛。而被譽為「香港最具才華的劇場導演之一」的鄧先生是香港著名的劇場導演、演員及戲劇教育家，桃李滿門，成就非凡，無論在外地、內地和香港的戲劇界均備受重視。其他獎項的得主亦在各自的崗位上力臻至善，在不同的藝術範疇綻放光芒，獲獎實至名歸。

自2020年年初開始，新冠肺炎肆虐全球，香港亦不能倖免，而且對藝術界的影響尤甚，藝文活動幾近完全停頓，「第十四屆香港藝術發展獎」頒獎禮亦鑒於疫情持續關係無奈取消，實屬可惜。隨着近期疫情逐漸緩和，「第十五屆香港藝術發展獎」頒獎禮終於可有限度地復辦，嘉許於去年面對嚴峻挑戰，仍然保持韌力及創意、並且表現傑出的本地藝術工作者、團體、機構及學校。相信對一眾得獎者來說，此時此刻能夠重返舞台，在鎂光燈下獲得嘉許，別具意義。

疫情的爆發令本地藝文界的工作驟然停擺，有幸得到民政事務局增撥資源，本局率先推出「藝文界支援計劃」，以紓解藝文界的燃眉之急。至今，本局已直接發放港幣約\$2,200萬支援金予近450個藝發局資助團體、資助計劃／委約活動／出版計劃外，亦已處理逾6,000個非藝發局資助舉辦的藝文計劃及個人藝術工作者的申請，發放約港幣\$3,000萬的資助。此外，本局四個「藝術空間」的租戶亦獲得租金減免，以減輕租戶的經濟壓力。全新位於荔枝角的ADC藝術空間（創匯國際中心）亦於年初推出，為藝術團體及獨立藝術工作者提供更多租金相宜的工作室，鼓勵藝術工作者與近鄰交流合作，八個進駐的藝術團體範疇涵蓋電影、表演藝術及視覺藝術。

即使本地表演場地暫時關閉，藝術創作永不停步。本局不停思考如何為藝術工作者及藝團創造機會，開拓不一樣的創作空間，發揮藝術的無限可能。得到香港賽馬會慈善信託基金慷慨贊助港幣\$2,500萬，我們於2020年7月推出「Arts Go Digital 藝術數碼平台計劃」，共支持68個計劃，讓藝術家及藝團以科技發

most well-known and prolific writers, has achieved prominent success with her works that are cherished by Chinese readers around the world. Lauded as "one of Hong Kong's most talented theatre directors", Mr Tang is not only a theatre director, but also an actor and a drama educator. He has nourished a number of talents and his artistic achievements are highly regarded by peers overseas and in the Mainland and Hong Kong. Other awardees also strive for excellence and shine in their own rights with well-deserved recognition.

The pandemic has become rampant around the globe since the beginning of 2020, and Hong Kong is not immune from the impact. The arts sector has faced especially severe challenges as nearly all arts activities came to a halt. Because of the pandemic, it was a regret that the 14th Hong Kong Arts Development Awards Presentation Ceremony had to be cancelled. With the gradual recession of COVID-19 in Hong Kong, the 15th Hong Kong Arts Development Awards Presentation Ceremony is to take place at a slightly-reduced scale. The long-awaited occasion will honour all the local arts practitioners, arts groups, organisations and schools that have maintained resilience and creativity, and shine with outstanding achievements despite last year's grave circumstances. I believe that receiving the recognition while being on stage again under the spotlight is particularly meaningful for all the awardees.

The outbreak of the pandemic had put local arts activities to a halt. Fortunately, with the additional support from the Home Affairs Bureau, HKADC took the initiative in launching the Support Scheme for Arts & Cultural Sector which provides a timely support for arts practitioners and organisations. HKADC has disbursed so far a total of around HK\$22 million in subsidy to more than 450 HKADC funded arts groups, funded projects, commissioned projects and publication projects. In addition, HKADC has also processed over 6,000 applications with non-HKADC funded arts projects and individual arts practitioners receiving around HK\$30 million in subsidy from the Scheme. Rental concessions are also provided for tenants of the four arts spaces operated by HKADC to relieve their financial burdens. The brand new ADC Artspace (The Globe) in Lai Chi Kok was launched early this year to provide an arts space at a below-market rate and to encourage exchange among fellow artists in the arts space. The eight arts groups in the premise covers a variety of art forms including film, performance arts, and visual arts.

Even though local performance venues were temporarily closed, arts creation has never slackened. HKADC has been ceaselessly looking for opportunities for arts practitioners and arts groups, and pioneering new initiative to unlock the full potential in the arts. With the generous support of HK\$25 million from the Hong Kong Jockey Club Charities Trust, HKADC has launched the "Arts Go Digital Platform Scheme" in July 2020. The scheme has supported a total of 68 projects which allow artists and arts groups to develop digital or virtual artistic contents through the use of technology. The projects address social needs under the pandemic, explore interaction with audiences through innovative

展數碼或虛擬的藝術內容，回應疫情下的社會需求，並探索與受眾互動的線上藝術內容，擴闊大眾對藝術的想像和參與。本局亦特別建立一個專屬的數碼平台，向公眾宣傳及推廣獲資助的製作，方便大眾參與線上藝術活動。

對外交流方面，本局多年來致力帶領本地藝術家及藝團參與內地以至世界各地的大型藝術節、博覽會和展覽，為香港藝術打造展示及交流的平台。疫情無阻各地的交流，今年4至6月本局再次獲邀參與由康樂及文化事務署主辦的「香港周2021@廣州」，支持香港演藝作品在內地劇院以線上播放的形式，展演涵蓋當代音樂、戲劇、舞蹈及合家歡節目。此外，今年CINARS國際演出交易會亦移師網上舉行，本局繼續支持香港表演藝術工作者及團體參與CINARS Web 2021，向國際業界展示優秀作品。

雖然業界面對如此艱難的局面，但一眾藝術工作者與藝團未曾氣餒，躍躍欲試不同的展演方式，靈活運用線上線下並行的手法，既回應疫情下「展演新常态」，同時開拓本地創作和表現的另類可能，努力維持與觀眾的連結。與此同時，本局亦密切留意其他海外藝術活動的情況，作好準備，在適當時間延續在海外尋求演出和交流新機遇，推廣香港藝術的工作，讓香港藝術在國際舞台上綻放更豐富的光彩。

衷心感謝總評審團及超過70位藝術界的專業人士擔任評審，為獎項提供寶貴意見，讓「香港藝術發展獎」得以圓滿舉行。謹此恭賀各位得獎者，祝願各位再創事業新高峰，繼續為香港藝術發展作出貢獻。

香港藝術發展局主席
王英偉博士 GBS 太平紳士

online arts programmes and broaden public participation and imagination in the arts. HKADC has also established a specific digital platform to publicise and promote the projects, and to facilitate an easier access for the public to participate in online arts activities.

As for arts and cultural exchange, HKADC is committed over the years to leading delegations comprising local artists and arts groups to take part in major arts festivals, expos and exhibitions held in the Mainland and around the world. These participations provide a showcase and exchange platform for Hong Kong artists. The pandemic has not hindered our exchange with peers elsewhere. HKADC will take part again in the "Hong Kong Week 2021 @ Guangzhou" presented by the Leisure and Cultural Services Department from April to June 2021. Hong Kong performing arts programmes in contemporary music, drama, dance and family shows are presented as online screenings in the Mainland theatres. The CINARS Biennale, the world-renowned performing arts expo, will be held online this year and HKADC will continue to support Hong Kong performing arts practitioners and arts groups to participate in CINARS Web 2021 in which local outstanding works will be showcased to the international arts community.

Although faced with such a difficult situation, many if not all arts practitioners and groups never give up and are eager to experiment different formats of presentation of their works, being flexible in making their presence simultaneously online and offline. The approach responds to the new norms of exhibitions and performances under the pandemic while pioneering new possibilities in production and ways to stay connected with the audiences. Closely monitoring the international pandemic situations, HKADC is prepared to continue its efforts in seeking overseas performances exchange and promotion opportunities. We look forward to the blooming of Hong Kong arts with even greater vigor in the international arena.

I would like to express my heartfelt thanks to the Chief Adjudication Panel and more than 70 arts professionals, who served as our assessors, for their valuable advice and opinions. They have contributed immensely to the success of the Hong Kong Arts Development Awards. My congratulations also go to all the awardees. I wish even greater artistic heights for everyone, making contributions towards the vibrant development of the arts in Hong Kong.

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

得獎名單

LIST OF AWARDEES

終身成就獎 Life Achievement Award

盧景文 Lo King-man

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

許冠文 Michael Hui
倪亦舒 Nee Yeh-su
鄧樹榮 Tang Shu-wing

藝術家年獎 Artist of the Year

藝術評論 Arts Criticism	朱少璋	Chu Siu-cheung
舞蹈 Dance	梅卓燕	Mui Cheuk-yin
戲劇 Drama	林沛濂	Lam Pui-lim
電影 Film	楊曜愷	Yeung Yaw-kae, Ray
文學藝術 Literary Arts	劉偉成	Lau Wai-shing, Stuart
媒體藝術 Media Arts	洪強	Hung Keung
戲曲 <i>Xiqu</i>	司徒旭 (龍貫天)	Se-To Yok (Loong Koon-tin)

藝術新秀獎 Award for Young Artist

藝術評論 Arts Criticism	凌志豪	Lin Chi-ho, Jeffery
舞蹈 Dance	馬師雅	Ma Sze-nga, Alice
戲劇 Drama	陳籽沁	Chan Tsz-sum, Cecilia
電影 Film	黃綺琳	Wong Yee-lam
文學藝術 Literary Arts	阮文略	Yuen Man-leuk, Jacky
媒體藝術 Media Arts	黃榮法	Wong Wing-fat, Morgan
音樂 Music	葉浩堃	Yip Ho-kwen, Austin
視覺藝術 Visual Arts	嚴瑞芳	Yim Sui-fong
戲曲 <i>Xiqu</i>	陳定邦	Chan Ting-pong

藝術家年獎（音樂）及（視覺藝術）獎項從缺。
Artist of the Year (Music) and (Visual Arts) are not presented.

學校藝術教育獎 Award for Arts Education in Schools

救恩書院	Kau Yan College
九龍塘學校 (小學部)	Kowloon Tong School (Primary Section)
閩僑小學	Man Kiu Association Primary School
仁濟醫院董之英紀念中學	Yan Chai Hospital Tung Chi Ying Memorial Secondary School

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終身成就獎

LIFE ACHIEVEMENT AWARD

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

第十五屆「終身成就獎」得主為盧景文。

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

In the 15th edition, the honour is bestowed on Lo King-man.

終身成就獎

盧景文

Lo King-man



盧景文生於1937年，祖籍番禺，畢業於香港大學文學院，曾赴意大利羅馬大學深造，在當地歌劇院實習。1964年，與著名女高音江樺合作的歌劇選段公演，成為首次由華人製作的西洋歌劇演出。1966年執導《蝴蝶夫人》，自此製作不斷，代表作逾130部，包括《阿伊達》、《波希米亞生涯》、《杜蘭朵》、《卡門》、《弄臣》、《茶花女》等。在西洋歌劇以外，盧氏還執導過不同類型的作品，包括《白孃孃》、《喬峰》、《夜宴》、《三王墓》等，創作足跡遍及美國、意大利、西班牙、東南亞、台灣以及中國內地等。盧氏除任導演及策劃監製外，也經常設計布景及服裝，更參與了1986年在加拿大溫哥華舉辦的世界博覽會香港場館表演項目的策劃工作。他在香港表演藝術建樹良多。直至今天，他仍孜孜不倦地為藝壇製作出色的作品，培育新血。

另一方面，盧氏為一資深教育行政人員，曾任香港大學高級助理教務長、香港理工學院副院長、香港演藝學院校長、中國廣東國際音樂夏令營校長。在公職方面，曾任市政局議員、副主席、文化委員會主席及香港文化中心籌建委員會主席，以及多個政策諮詢的委員會成員，包括廉政公署顧問委員會、基本法諮詢委員會、中國廟宇委員會、康文署文化節目及藝術節委員會主席、西九龍文娛藝術區核心文化藝術設施諮詢委員會表演藝術與旅遊小組成員等。獲頒榮譽包括：香港銀紫荊及銅紫荊星章、大英帝國員佐勳章、英國皇家藝術學院院士、香港大學和香港理工大學院士、香港演藝學院榮譽博士及院士、意大利和法國騎士勳章及北京中央音樂學院榮譽教授等，亦曾獲香港藝術家聯盟的藝術家年獎之舞台導演年獎、紐約國際演藝協會「終身成就獎」、香港藝術發展局的2011香港藝術發展獎「傑出藝術貢獻獎」等。

Lo King-man was born in 1937, of Panyu ancestry. He graduated from the Faculty of Arts at the University of Hong Kong, further studied at Sapienza University of Rome in Italy and earned an apprenticeship at opera theatres in Italy. In 1964, he delivered a performance of opera selections with renowned soprano Ella Kiang, a first in Western operas produced by the Chinese. Since directing *Madama Butterfly* in 1966, he has produced more than 130 operas, including *Aida*, *La Bohème*, *Turandot*, *Carmen*, *Rigoletto*, *La Traviata*, and more. In addition to Western opera, he has directed a variety of works, such as *The Story of the White Serpent*, *Qiao Feng*, *Night Banquet* and *The Tomb of Three Kings*, performed in the United States, Italy, Spain, South-East Asia, Taiwan, and mainland China. Apart from his roles as a director and producer, he often designs the stage and costumes. He was engaged in the planning of performances at the Hong Kong Pavilion for the 1986 World Expo in Vancouver, Canada. He has made countless contributions to performing arts in Hong Kong. Up to this day, he is still producing outstanding works and nurturing young talents tirelessly for the local art scene.

Lo is an experienced administrator in education. He was the Senior Assistant Registrar at the University of Hong Kong, Deputy Director of Hong Kong Polytechnic, Director of the Hong Kong Academy for Performing Arts, and Principal for the Canton International Summer Music Academy. In terms of official positions, he was a Councillor and Vice-Chairman of the Urban Council, as well as the Chairman of the Council's Culture and Heritage Commission and the Hong Kong Cultural Centre Preparatory Committee, and a committee member of various advisory committees, including the ICAC Advisory Committee, the Basic Law Consultative Committee, the Chinese Temples Committee, the LCSD's Advisory Committee on Cultural Programmes and Development (as Chairman), and the Performing Arts and Tourism Advisory Group of the Consultative Committee on the Core Arts and Cultural Facilities of the West Kowloon Cultural District. He was awarded the Silver and Bronze Bauhinia Star, Member of the Order of the British Empire (MBE), Fellow of the Royal Academy of Arts, Fellow of the University of Hong Kong and the Hong Kong Polytechnic University, Honorary Doctorate and Honorary Fellow of the Hong Kong Academy for Performing Arts, Cavaliere of the Order of Merit by the Republic of Italy, Chevalier dans l'Ordre des Art et des Lettres of France and Honorary Professor at the Central Conservatory of Music, Beijing, as well as Artists of the Year's "Best Stage Director" from the Hong Kong Artists' Guild, "Citation of Merit for Life Achievement" from the International Society for the Performing Arts based in New York, and the "Award for Outstanding Contribution in Arts" of the Hong Kong Arts Development Awards 2011 from the Hong Kong Arts Development Council.

「我一直做我自己喜歡做的事，都是群體合力工作的成果，愧於承受對我個人成就的誇獎。我希望今後仍舊能隨心所欲，繼續默默耕耘。」

“I have been doing what I enjoy to do, mainly collaborative group work. I do not deserve to be praised for my personal contributions. I wish to be able to continue following my heart in my endeavours in the future.”

盧景文生於小康之家，幼年在真光女子中學附屬幼稚園上學，父親曾當輔警，曾參與抗日戰爭，在日治時期為逃避戰火而舉家遷往廣西，抗戰勝利後回港定居。到了1945年，八歲的盧氏開始在嶺英中學的附屬小學讀書。在1949年間考入拔萃男書院繼續學業，入讀第八班（相當於小學五年級），其後升讀拔萃男書院接受中學教育。

啟蒙於拔萃時光

在拔萃男書院的中學生涯，可說是盧氏的啟蒙時期。該校令他有機會接觸藝術，包括參加學校話劇的舞台設計、創作插畫和四格漫畫、參加樂團和合唱團的演出等，他更獲校長委任為首位管弦樂團學生指揮，19歲已獲獎無數，為校爭光。與此同時，盧氏的父執黃呈權醫生是上世紀50年代有名的長笛和洞簫演奏家，他向盧氏灌輸了不少音樂知識，還鼓勵盧氏學習法國號及手風琴，對理解和熟習西洋音樂中的旋律、和聲及節奏之同時進行，有極大的幫助。盧氏謂，「雖然他（黃呈權）沒有正式教過我音樂，但一直指引我音樂的路向。」

1953年，盧氏獲香港中英交響樂隊贊助，隨石崗威爾斯軍樂隊專業樂手研習法國號，並參加樂隊演奏。後來又獲林聲翕教授邀請參加華南管弦樂團演出。

踏上歌劇發源地的遊學之旅

在黃呈權及同輩的薰陶下，盧氏在聽古典音樂和歌劇唱片之餘，透過聆聽和閱覽劇本，一點一滴地自學意大利文，對意大利歌劇的興趣與日俱增。1958年，

Lo King-man was born into a middle-class family and entered True Light Middle School of Hong Kong (Kindergarten Section) in his early childhood. His father was an auxiliary police, who has fought in the war. His family fled to Guangxi during the Japanese occupation of Hong Kong, to return after the Chinese victory in the War of Resistance against Japan. In 1945, Lo began his studies at Ling Ying College (Primary Section) at the age of eight. In 1949, he successfully enrolled into Class 8 (equivalent to Grade 5) of Diocesan Boys' School, and subsequently received secondary education at Diocesan Boys' School.

Enlightenment at Diocesan Boys' School

To Lo, his secondary school years at Diocesan Boys' School was his period of enlightenment. The School granted him opportunities to learn about the arts, such as getting involved in stage design for school dramas, illustrating and drawing four-frame comics, and participating in orchestra and choir performances. He was even appointed by the Headmaster as the first student conductor of the symphony orchestra, winning prizes for the School at the age of 19. At the same time, Dr Wong Ching-kuen, a friend of Lo's father and renowned flutist and Chinese Xiao player in the 1950's, taught Lo much musical knowledge, and encouraged him to learn to play the French horn and the accordion. Learning these instruments were huge benefits to comprehending and familiarising himself with how the melody, harmony and rhythm in Western music interweave. Lo said, "Although he (Wong Chin-kuen) had never formally taught me music, he had been leading my way in the musical realm."

Lo was sponsored by the Sino-British Orchestra in 1953 to study the French horn with professional musicians in the Shek Kong Welsh Marching Band and participated in band performances. He was later invited by Professor Lin Sheng-shih to perform with the South China Symphony Orchestra.

A Study Tour at the Birthplace of Opera

Influenced by Dr Wong and his peers, Lo had been listening to classical music and opera tracks, and through listening and



盧景文曾留學意大利
Lo King-man studied in Italy

中學畢業後，盧氏進入香港大學修讀英國文學。在大學二年級時，他獲意大利政府獎學金到羅馬大學攻讀戲劇文學，他於是踏上了遊學歐洲之旅。

能夠到歌劇的發源地觀摩學習，令盧氏眼界大開。而修讀戲劇文學及戲劇語言學的他，得到一位身兼羅馬歌劇院顧問的教授介紹，出任劇院美術總監的兼職學徒，使他有機會在羅馬、佩雷西亞及拿坡里等地的歌劇院內取得一些「實戰」的機會，同時更讓他見識到外國人的處事方式。1961年於拿坡里港上演巴拉加的舞劇《紐約一棵樹》，就選用了盧氏的舞台設計。

初試啼聲 從舞台設計到歌劇製作

1962年3月，香港大會堂開幕，盧氏負責舞台設計的第一齣大型製作《仲夏夜之夢》，成為首個在音樂廳上演的戲劇節目。當他親眼看到自己的作品在嶄新的舞台上出現時，興奮的心情真是難以形容。

同年，盧氏大學畢業並續留港大工作，長達11年之久（1962至1973年），並跟他歌劇事業上的最佳拍檔，著名華人女高音江樺開始合作。1964年9月22日及23日，香港首齣由華人製作的歌劇，歷史性地在啟用了只有兩年的香港大會堂音樂廳公演。女高音江樺和男高音莫拉列斯所演唱的選段，包括《鄉村騎士》、《波希米亞生涯》、《諾瑪》和《阿伊達》。江樺自此成為盧景文歌劇女主角的首選，由1964年的歌劇選段開始到1986年的《英宮恨》，期間大部分作品都由她擔正演出。

browsing opera scripts, he learnt Italian bit by bit, with his passion towards Italian operas growing day by day. In 1958, he read English Literature at the University of Hong Kong upon graduating from secondary school. In his second year at the University, he was granted a scholarship by the Italian government to study Dramatic Literature at Sapienza University of Rome, and so he went on to pursue his studies in Europe.

It was an eye-opening experience for Lo to study at the birthplace of opera. As a student of Dramatic Literature and Dramatic Language, he was invited by a professor, who was a consultant for the Teatro dell'Opera di Roma, to work as a part-time apprentice at the Theatre. The position lent him opportunities to be involved in productions at opera theatres in Rome, Perugia, Naples and other places, and to experience the Western way to handle matters. His stage design was adopted for the performance of Antonio Braga's ballet *Un Albero in New York* at the Port of Naples in 1961.

First Attempts – From Stage Design to Opera Production

The Hong Kong City Hall opened in March 1962, and the first large-scale production of *A Midsummer Night's Dream* featuring Lo's stage design was the first drama programme to be performed in the Concert Hall. His excitement was ineffable when he first saw his work on the brand-new stage.

Lo graduated in the same year and remained to work for the University of Hong Kong for 11 years, from 1962 to 1973. He also started collaborating with the renowned Chinese soprano Ella Kiang, who became his best partner in his operatic career. The 22nd and 23rd September of 1964 marked the historical performance of the first opera produced by the Chinese in Hong Kong at the Hong Kong City Hall, which was opened only two years ago. Soprano Ella Kiang and tenor Morales performed a repertoire of opera selections, from *Cavalleria Rusticana* and *La Bohème*, to *Norma* and *Aida*. Kiang had since become his top choice for leading actress in operas. She was the main actress for most of his opera works from the opera selections in 1964 to *Maria Stuarda* in 1986.



在香港大學演出的《仲夏夜之夢》(1962)
A *Midsummer Night's Dream* (1962) performed at the University of Hong Kong

至於盧氏第一次製作的大型演出，是在1966年11月上演兩幕三場的《蝴蝶夫人》，由印尼華僑男高音林祥園跟江樺擔綱演出。

創作黃金時代

1967年7月至8月間，前市政局為慶祝香港大會堂成立五周年，舉辦了為期兩週的「香港音樂美術節」，合共演出22場音樂會，其中歌劇節目包括由香港歌詠團演出輕歌劇《快樂的英格蘭》，而盧景文、江樺及林祥園這個鐵三角組合也再度攜手合作，演出了羅西尼的《西維爾理髮師》、古諾的《浮士德》、威爾第的《馬克白》和浦契尼的《托斯卡》等歌劇的選段，作為這個紀念活動的閉幕演出。這次演出有一個很大的特點，就是首次出現中文字幕，此舉可算是歌劇製作技術的一項進步。據盧氏說，這是由江樺提議。而早期盧氏的製作中，放置投影機的位置是大會堂音樂廳的包廂，還要在舞台側掛上一塊白板，白板不美觀，很快便不用了。後來，投影機的位置是樓座最前一行正中，為了不騷擾最接近的觀眾，盧氏還會購買空留附近的座位。

The first large-scale opera produced by Lo was three performances of the two-scene *Madama Butterfly* in November 1966, with Chinese Indonesian tenor Lin Siang-yuen and Ella Kiang as the leading actors.

The Golden Age in Production

In July and August 1967, the former Urban Council organised a two-week "Hong Kong Music Arts Festival" to celebrate the Hong Kong City Hall's 5th anniversary. The Festival comprised 22 musical performances, including operatic performances such as the comic opera *Merrie England* by Hong Kong Singers, and the production of selections from Rossini's *The Barber of Seville*, Gounod's *Faust*, Vivaldi's *Macbeth* and Puccini's *Tosca* by the Lo King-man, Ella Kiang and Lin Siang-yuen trio as the closing performance of the Festival. A main feature of this performance was a huge step forward in opera production – the first application of Chinese surtitles. According to Lo, this was a suggestion by Kiang. In Lo's early productions, the projector was situated in the Concert Hall's box in the City Hall, to project the surtitles onto a whiteboard hung beside the stage. Whiteboards were soon disused for their lack of aesthetics. The projector was later placed in the middle of the first row, and Lo would purchase and block the surrounding seats to avoid disturbance to the nearest audience.

Four performances of Donizetti's two-scene *L'elisir d'Amore* in October 1968 were Lo's first full-scale opera production. The Hong Kong Philharmonic Orchestra was invited to accompany the performances, and the production had more than 100 performers and crew members. In 1969, Lo planned the promotion of the Hong Kong Philharmonic Orchestra as the first full-time orchestra in Hong Kong, and later facilitated the professionalisation of the Hong Kong Sinfonietta as well.

在 1968 年 10 月演出兩幕四場、唐尼采提的《愛情甘露》（一譯作《愛情靈藥》）時，邀請了香港管弦樂團擔任伴奏，台前幕後的工作人員超過 100 人，可說是盧氏第一個完整而具規模的歌劇製作。盧氏更於 1969 年籌備和推動香港管弦樂團成為香港第一個全職樂團，其後亦參與推動香港小交響樂團的專業化。

1970 年，盧氏促成雅樂社的成立，該合唱團成了盧氏歌劇的另一個固定班底。翌年他又轉換了全職工作環境，致力為香港理工學院爭取頒授學位的資格。他對歌劇製作的熱誠，並沒有因為工作崗位的轉移而減退。1977 年，前市政局決定在本港全面推廣藝術活動，並且願意在經費上全力支持盧氏的歌劇製作。於是同年盧氏再度製作了《蝴蝶夫人》，並取得成功，促使前市政局貫徹實行「一年一歌劇」的政策：在 1978 年至 1998 年這 20 年期間，差不多每年都有歌劇演出。

1980 年至 1985 年堪稱盧氏製作的黃金時代，除了《喬峰》（1981）外，還有《控方證人》（1982）、《雪山飛狐》（1983）、由香港舞蹈團演出的舞劇《叛逆、靈鳥、仙燈》（1982）及兒童歌劇《仙履奇緣》（1984），另外盧氏又跟海豹劇團合作，在歌舞劇《愛海高飛》（1982）中擔任音樂總監及布景設計，並為話劇《長橋遠望》（1984）和《德國劇季——大團圓》（1984）擔任舞台設計。至於歌劇製作自然更加多不勝數，在 1981 年至 1985 年期間製作了 12 套歌劇。值得一提的是，1982 年的「大都會名家匯演歌劇精選」雲集了當時在美國大都會歌劇院的世界級歌唱家來港獻藝，包括女高音貝雅蘿、女高音姬格及男高音達·朱瑟比等，由盧氏策劃、監製、導演和設計，並在香港、新加坡和曼谷巡迴演出。

Lo facilitated the establishment of the Pro-Musica Society of Hong Kong in 1970, and the Choir had since become regular singers of his opera productions. He switched his full-time job the year after to strive for Hong Kong Polytechnic's qualification for self-accreditation of degrees. His career move did not cause his passion for opera production to wane the slightest. In 1977, the former Urban Council decided to promote artistic events in Hong Kong and was willing to support Lo's opera production expenses in full. In the same year, he again successfully produced *Madama Butterfly*, motivating the former Urban Council to implement the policy of "an opera a year". There were opera performances nearly every year for the 20 years between 1978 and 1998.

1980 to 1985 was the Golden Age of Lo's productions, among which include *Qiao Feng* in 1981, *Witness for the Prosecution* in 1982, *Hu Fei* in 1983, ballet performance *Triptych* by the Hong Kong Dance Company in 1982 and children's opera *Cinderella* in 1984. He collaborated with Seals Players and became the Music Director and Stage Designer of the musical *The Fantasticks* in 1982, and the Stage Designer of the dramas *A View from the Bridge* and *Happy End* in 1984. Opera productions were of course copious – he produced 12 operas from 1981 to 1985. In particular, "Opera Selections by Metropolitan Singers", a performance organised, produced, directed and designed by Lo, invited world-class singers at the Metropolitan Opera, including soprano Karla Barlow, soprano Patricia Craig and tenor Enrico di Giuseppe, and toured Hong Kong, Singapore and Bangkok.



為《托斯卡》（1978）製作的舞台設計
Set Building of *Tosca* (1978)



《卡門》(1983)
Carmen (1983)

創作之餘 不忘貢獻社會

踏入 80 年代，盧氏獲邀擔任了不少公職，主要包括：市政局議員（1984-1995，91 年獲選為市政局副主席）；基本法諮詢委員會成員（1985-1990）；香港藝術節委員會成員（1988-1991）；香港演藝學院籌辦顧問（1980-1983）；香港管弦協會有限公司常務委員（1987-2002）；香港藝術中心監督團非官方成員（1987-1991）；香港浸會大學、香港公開大學及香港教育學院董會成員（1984-1989）。盧氏擔任市政局文化委員會主席期間，推動香港中樂團、香港話劇團和香港舞蹈團成為專業藝團，並作為香港市政局香港文化中心籌建委員會主席，促使香港文化中心落成。盧氏亦為香港藝術中心發起人之一。在創作方面，他在 1981 年完成了一項創舉，就是首次把金庸的武俠小說搬上舞台，為香港話劇團製作了一齣名為《喬峰》的舞台劇，贏得金庸、倪匡以及觀眾的讚賞。

1986 年，加拿大溫哥華舉辦世界博覽會，香港著名建築師何弼邀請了盧氏和林樂培合作，設計香港展覽館及表演項目，共演出逾 2,000 場。80 年代的盧氏活在不同藝術崗位當中。

Contributing to Society as a Producer

Lo was invited to serve numerous official positions in the 80's, including Urban Councillor (1984-1995, elected Vice-chairman of the Urban Council in 1991), member of the Basic Law Consultative Committee (1985-1990), member of the Hong Kong Arts Festival Committee (1988-1991), Consultant for the establishment of the Hong Kong Academy for Performing Arts (1980-1983), General Committee member of the Hong Kong Philharmonic Society Limited (1987-2002), non-official member of the Board of Governors of the Hong Kong Arts Centre (1987-1991), and Council Member of Hong Kong Baptist University, the Open University of Hong Kong and the Hong Kong Institute of Education (1984-1989). During his term as the Chairman of the Urban Council's Culture and Heritage Commission, he promoted the Hong Kong Chinese Orchestra, the Hong Kong Repertory Theatre and the Hong Kong Dance Company to professional performing arts groups, and facilitated the establishment of the Cultural Centre as the Chairman of the Council's Hong Kong Cultural Centre Preparatory Committee. As for his productions, he made a colossal accomplishment in 1981 of presenting celebrated novelist Louis Cha's novels on stage: producing the drama *Qiao Feng* for the Hong Kong Repertory Theatre. The performance won praises from Louis Cha himself, famed author Ni Kuang and the audience.

The Canadian city of Vancouver hosted the World Expo in 1986. Ho Tao, a renowned Hong Kong architect, invited Lo and composer Lam Ngok-pui to design the Hong Kong Pavilion and the list of performances that totalled at 2,000. Lo served in various positions in the realm of arts in the 1980's.

1991年12月31日，英國公布英女皇元旦授勳名單，香港共有77人獲得勳銜，盧氏獲大英帝國員佐勳章(MBE)。另一方面，他於1991年2月在香港藝術家聯盟及前市政局聯合主辦的「藝術家年獎90」中，獲得「導演年獎——舞台」。

帶領演藝 推動藝術教育發展

1993年盧氏離開了香港理工學院，投身他人生中第三個重要的工作崗位——香港演藝學院校長。上任後，他努力為香港演藝學院爭取頒授本科學位的資格，並在聽取了各方面的意見後，同意榮譽學士不應設有二、三等的劃分；同時，他亦開辦了非其專長的電影電視學院及中國戲曲中心，更為伯大尼校舍鋪路。他更與已故黎鍵先生共同推動，將中國戲曲納入香港藝術發展局之撥款資助體系之中。在大型歌劇製作方面，他亦刻意起用學院的畢業生和學生，出掌不同的製作崗位，為本地歌劇界提供新血。

The United Kingdom announced the New Year Honours list on 31st December 1991. 77 Hongkongers were awarded, and among them Lo was awarded an MBE. In addition, he was awarded "Director of the Year – Stage" of "Artist of the Year 90" in February 1991, co-organised by the Hong Kong Artists' Guild and the former Urban Council.

Leading the Academy for Performing Arts and Promoting the Development of Arts Education

In 1993, Lo left Hong Kong Polytechnic for his third major career position – Director of the Hong Kong Academy for Performing Arts. He played a crucial role in the Academy's qualification for self-accreditation of undergraduate degrees, and agreed not to set second- and third-class rankings for bachelor's degrees with honours after taking opinions of different stakeholders into account. He established the School of Film and Television and the School of Chinese Opera although the fields were not his strong suit, and paved the way to the establishment of the Bethanie Campus. Furthermore, along with the late Li Jian, Lo motivated the inclusion of Chinese Opera in the grant system of the Hong Kong Arts Development Council. He would also intentionally pick graduates and students of the Academy for various positions in large-scale opera productions, to nurture new performers and members for the local opera scene.



《風流寡婦》(2019)
The Merry Widow (2019)



《杜蘭朵》(2014)
Turandot (2014)

1996年，盧氏經朋友的介紹下，與上海文化局、共青團上海市委員會、新民晚報及上海電視台合辦，為上海歌劇舞劇院製作的五幕歌劇《羅密歐與朱麗葉》中擔任舞台美術設計，也開始有機會讓盧氏協助西洋歌劇在國內復興。

永不言休 創立非凡美樂

2004年，盧氏正式宣布退休，結束在大專教育界超過40年的工作。不過，他的「退休」，只適用於校長這個崗位上，公職反而有增無減，在藝術創作方面也未言退。他成立了非凡美樂，致力製作高質素節目外，還培育下一代，包括台前幕後及藝術行政人才。一方面，盧氏把大型歌劇親自剪輯成濃縮版本，希望藉這些「入門版歌劇」讓高中生了解音樂世界；另一方面，他亦繼續在創作路上馳騁，室內原創歌劇《張保仔傳奇》更獲香港特區政府邀請成為上海世博開幕節目系列之一，在滬港兩地多次公演，備受好評。2019年非凡美樂舉辦了「香港國際歌劇聲樂大賽」，邀請蜚聲國際的女高音奇里·狄卡娜娃、皇家歌劇院選角總監彼德·卡東娜、韓國女高音曹秀美、英國男高音丹尼斯·奧尼爾等擔任評判，參賽者質素達最高國際水平，大受好評。

由1964年製作的歌劇選段，到2019年的《費加洛的婚禮》，55年間盧氏參與的歌劇製作約140部。超過半世紀以來，雖然盧氏屢獲獎狀和勳銜，可是他秉持低調、勤奮、謙虛的心態從事藝術工作，他自言：「我一直做我自己喜歡做的事，都是群體合力工作的成果，愧於承受對我個人成就的誇獎。我希望今後仍舊能隨心所欲，繼續默默耕耘。」

Through a friend's invitation, Lo served as the stage designer of the five-scene *Romeo and Juliette* co-organised by the Shanghai Municipal Administration of Culture, the Communist Youth League Shanghai Committee, Xinmin Evening News and Shanghai Television, and produced by the Shanghai Opera and Dance Drama Theatre in 1996. Since then, more opportunities arose for him to assist in the rejuvenation of Western opera in mainland China.

Never Settle – the Establishment of Musica Viva

Lo officially retired in 2004, concluding his 40 years of hard work in the tertiary education sector. He retired as a director of educational institutions but has been serving more official positions since, and is still as dedicated to the arts as he always has been. He established Musica Viva not only to produce quality programmes, but also to nurture the next generation of talents on stage and in art administration. Lo would create abridged versions of large-scale operas as tasters for high school students to learn about music, while continuing to produce new programmes: *The Legend of Zhang Baozai* was invited by the HKSAR government to be performed as part of the Shanghai World Expo opening programme series, and its multiple performances in Shanghai and Hong Kong were highly acclaimed. In 2019, Musica Viva organised the Hong Kong International Operatic Singing Competition and housed world-renowned soprano Dame Kiri Te Kanawa, Peter Katona, Director of Casting at the Royal Opera House (London), Korean soprano Sumi Jo and British tenor Dennis O'Neill as jury members. The Competition attracted participants of the highest international level and was critically acclaimed.

In the 55 years from the opera selections in 1964 to *The Marriage of Figaro* in 2019, Lo was engaged in around 140 opera productions. Certificates and medals awarded to him never bothered his down-to-earth, industrious and humble attitude towards his work in the arts. "I have been doing what I enjoy to do, mainly collaborative group work. I do not deserve to be praised for my personal contributions. I wish to be able to continue following my heart in my endeavours in the future," he remarked.



《浮士德》(1985)
Faust (1985)



《杜蘭朵》(2014)
Turandot (2014)

歌劇創作原則 Principles of Opera Production

盧景文一生醉心於歌劇，一直堅持以下的創作原則：


Opera has been the love of Lo King-man's life. He insists on the following principles:

1. 合乎經濟原則：歷年來只有 1991 年製作的《荷夫曼的故事》超支。
The principle of economy: Throughout the years, only *Les Contes d'Hoffmann* produced in 1991 went overbudget.
2. 音樂先行，忠於原著：無論加添任何情節，對歌劇原作的音樂均不予改動。
Priority to the music, loyalty to the original: Whatever additions made to the plot, the original score for the opera remains as it is.
3. 重視華人演員：所有在本港上演的作品，必定安排本地演員參與。
Value Chinese performers: Local performers must be involved in all works performed in Hong Kong.
4. 克盡己職：逾半世紀以來，盧氏並沒有「半途而廢」或因健康等私人理由而腰斬製作，唯一一次是 2003 年被國內主辦單位因沙士疫情緣故取消的《費加羅（洛）的婚禮》。
Due responsibility: He has never given up on or terminated any production for health or other personal reasons. The only incident was *The Marriage of Figaro* being cancelled by a mainland organiser in 2003 due to SARS.
5. 大膽用人：他曾邀請不懂唱歌劇的演員參與演出，包括劉兆銘、詹瑞文（二人皆任默劇演員），又經常安排有潛質的演藝畢業生參與製作；另外，他與台前幕後的參與者保持良好關係，歷年來只曾辭退過二位失聲的外籍演員。
Daring in the selection of performers and crew members: He invited actors who do not know operatic singing, such as Lau Siu-ming and Chim Shui-man, Jim (both as mimes) to participate in performances, and often arranged graduates from the Academy with potential to participate in productions. He also maintains a good relationship with all participants of his productions and has only dismissed two foreign performers who lost their voice.



傑出藝術
貢獻獎

AWARD FOR
OUTSTANDING
CONTRIBUTION IN ARTS



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

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

傑出藝術貢獻獎

許冠文

Michael Hui



「我有一個夢，希望能夠令全世界人歡笑。」

“My dream is to make all the people in the world laugh.”

許冠文為資深導演、編劇、演員、監製及出品人。廣州出生，1950年隨家人遷居香港，香港中文大學聯合書院社會學系畢業。1968年就讀大學期間，加入電視廣播有限公司，與胞弟許冠傑憑着創作及演出喜劇節目《雙星報喜》(1971-72)聲名大噪。

1972年，許冠文應李翰祥導演邀請初登大銀幕，為邵氏兄弟(香港)有限公司主演《大軍閥》，創下票房佳績。1974年轉投嘉禾電影(香港)有限公司，以許氏影業公司名義，首次自編自導喜劇《鬼馬雙星》，並與許冠傑合演，以六百多萬元打破香港票房紀錄。之後許氏兄弟合作的《天才與白痴》(1975)、《半斤八兩》(1976)、《賣身契》(1978)、《摩登保鏢》(1981)均為年度賣座冠軍，《摩登保鏢》票房超過\$1,700萬，許氏更憑該片奪得第一屆香港電影金像獎「最佳男主角」。許冠文的喜劇除了在香港大收旺場，在日本、台灣及東南亞等市場亦有號召力。

80年代以後，許冠文既有包辦編、導、演，作品包括《鐵板燒》(1984)、《歡樂叮嚀》(1986)、《神算》(1992)等，亦有主演及合編多部賣座片，包括《神探朱古力》(1986)、《雞同鴨講》(1988)、《合家歡》(1989)、《新半斤八兩》(1990)等。近年他仍偶爾在電影中演出，其主演的台灣片《一路順風》(2016)，入圍第53屆金馬獎「最佳男主角」。

許冠文多年來積極參與演藝界及社會公益服務，屢獲殊榮。2006年獲香港嶺南大學頒授榮譽院士和榮譽講師。2011年獲烏甸尼遠東電影節「終身成就獎」。2017年獲香港電影導演會頒發「榮譽大獎」，並獲香港電影編劇家協會頒發「銀禧榮譽大獎」。他是香港演藝人協會第一與第二屆會長，現為永遠名譽會長。

Michael Hui is a veteran director, screenwriter, actor, producer and presenter. Born in Guangzhou, Hui moved to Hong Kong with his family in 1950 and graduated from the Sociology Department of United College, the Chinese University of Hong Kong. During his time in university, he joined Television Broadcasts Limited (TVB) in 1968, where he and his brother, Samuel (Sam) Hui, rose to fame by creating and performing in the comedy *The Hui Brothers Show* (1971-72).

In 1972, Hui was invited by director Li Han-hsiang, Richard to debut on the big screen, starring in *The Warlord* for Shaw Brothers (Hong Kong) Limited, a box office success. In 1974, he moved to Golden Harvest Films Limited to write and direct his first comedy, *Games Gamblers Play*, under the name of Hui's Film Production Company Limited. The film starred Michael Hui and Sam Hui, breaking Hong Kong's box office record at over HK\$6 million. The duo's subsequent films *The Last Message* (1975), *The Private Eyes* (1976), *The Contract* (1978) and *Security Unlimited* (1981) were all annual top-grossers, with the last one scoring over \$17 million, Hui also won Best Actor at the first Hong Kong Film Awards for *Security Unlimited*. His comedies were not only popular in Hong Kong, but also regionally in Japan, Taiwan and Southeast Asia.

Since the 1980s, Hui has written, directed and acted in a number of films, including *Teppanyaki* (1984), *Happy Ding Dong* (1986) and *The Magic Touch* (1992), as well as starring in and co-writing a number of blockbuster hits, such as *Chocolate Inspector* (1986), *Chicken and Duck Talk* (1988), *Mr Coconut* (1989) and *Front Page* (1990). In recent years, he continues to appear occasionally in films. His starring role in the Taiwanese film *Godspeed* (2016) was nominated for Best Actor at the 53rd Golden Horse Awards.

Active in the entertainment industry and social service over the years, Hui was awarded an Honorary Fellowship and an Honorary Lectureship by Lingnan University in 2006, a Lifetime Achievement Award at the Udine Far East Film Festival in 2011, an Honorary Award by the Hong Kong Film Directors' Guild, and a Silver Jubilee Honorary Award by the Hong Kong Screenwriters' Guild in 2017. He was the first and second President of the Hong Kong Performing Artistes Guild and is currently its Permanent Honorary President.

傑出藝術貢獻獎

要數香港的殿堂級笑匠，許冠文可謂當之無愧。然而，回首當初投身演藝界，他坦言一切純屬偶然。小時候他隨家人從廣州來到香港，起初住在鑽石山木屋區，後來遷進蘇屋邨，家境都不太好。父母不期望兒子從事演藝行業，而許冠文當時的志願，是想當孫中山、邱吉爾般影響世界的政治家，並沒有自覺有演藝細胞。

許冠文在中文大學讀書時，課餘要找兼職幫補學費，剛巧弟弟許冠傑在無綫電視做音樂節目，便介紹他跟無綫的澳洲籍經理 Colin Bednall 見面。當時無綫啟播不久，正需要找新節目。Colin Bednall 打算將澳洲電視台受歡迎的校際問答比賽模式搬到香港，當知悉許冠文曾讀師範學院，又有教書經驗，便請他回去寫計劃書。許冠文至今仍清楚記得當年花了一晚通宵，構思賽制、出題目和計分方法，又找來女同學（就是後來的太太）幫忙打字，完成一份上百頁的計劃書。於是，一個尚未畢業的小伙子，就這樣誤打誤撞闖進熒光幕，主持了首個電視節目《星辰盃校際常識問答比賽》。

Michael Hui is aptly one of Hong Kong's best comedians. Looking back on his first days in the entertainment industry, he admits that it was purely by chance. He came to Hong Kong with his family from Guangzhou when he was a child, initially living in a wooden hut in Diamond Hill and later in So Uk Estate. A family of humble beginnings, his parents did not expect him to pursue a career in the show business. He was also not drawn to acting at all, and his ambition at the time was to be a politician who could influence the world, like Sun Yat-sen or Winston Churchill.

When he was studying at the Chinese University of Hong Kong, he had to find a part-time job after school to cover his tuition fees. His brother, Sam Hui, was working on a music programme at the new broadcasting channel TVB, which was looking to produce more programmes. Sam Hui then introduced his brother to Colin Bednall, the Australian manager at TVB, as Bednall was hoping to bring to Hong Kong a televised inter-school quiz competition which had been popular in Australia. When Bednall found out that Hui had studied in a teachers' training college with experience in teaching, he asked him to write a proposal. Hui remembers to this day that he spent an all-nighter working on the competition mechanism, quiz questions and scoring system. He even enlisted the help of his female classmate (later his wife) to type up a proposal of hundreds of pages. A young man, who had yet to graduate from university, then incidentally appeared on screen to host his first television programme, *Interschool Quiz Contest*.



(左起) 許冠文、許冠英及許冠傑
(From Left) Michael Hui, Ricky Hui and Sam Hui



《星辰盃校際常識問答比賽》(1968)
Interschool Quiz Contest (1968)

《雙星報喜》嶄露喜劇天份

電視台看中許冠文的口才，之後找他擔任《歡樂今宵》主持，不過他仍未想過在幕前演戲。大學畢業後，有段時間他曾在廣告公司工作，但自言性格「坐唔定」的他，並不習慣整天坐在寫字樓工作。直至周梁淑怡向他招手，與許冠傑每星期在無綫參演喜劇

The Hui Brothers Show Reveals Comedy Talent

By virtue of his quick wit and eloquence, Hui was approached by a television station to host *Enjoy Yourself Tonight*, but he never imagined acting in front of the screen then. After graduating from university, he worked in an advertising agency for a while, though he confessed he was not used to sitting in an office all day. It was at the invitation of Chow Liang Shuk-ye, Selina that he and Sam Hui were cast in the weekly comedy series *The Hui Brothers Show* on TVB, which turned out to be a big hit. The opening lines

節目《雙星報喜》，大受歡迎。劇中開場白「邊個夠我威」、「點到你唔服」更傳至街知巷聞，他才開始發現自己有逗人歡笑的天份。

許冠文在《雙星報喜》的演出，吸引到剛從台灣回來的李翰祥導演注意。那時他正籌備為邵氏公司執導國語喜劇《大軍閥》，恰巧有台灣演員因證件問題來不到香港，於是李翰祥向影壇大亨邵逸夫提出改由許冠文擔綱。拍戲期間，李翰祥往往邀請許冠文一起回家吃飯，飯前看他剪片，又一起討論怎樣拍攝。許冠文漸漸發現拍攝電影原來那麼偉大，把個人的所思所想寫成故事，可以影響全世界，所以他表示李翰祥是他演藝生涯中最重要的人：「李翰祥不只給我機會，更令我覺得從事電影可以是終身職業，對我影響最大。」許冠文在《大軍閥》以破格形式演繹民初軍閥，結果大獲好評，之後他繼續為邵氏主演了《一樂也》(1973)、《醜聞》(1974)和《聲色犬馬》(1974)。

當時電影界是國語片的天下，許冠文在邵氏拍的也是事後配音的國語喜劇，但他始終覺得香港大部分人皆說粵語，為何不拍攝粵語電影呢？1974年，他由邵氏轉投嘉禾，在鄒文懷的支持下，首次自編自導自演，拍攝了粵語喜劇《鬼馬雙星》。許冠文自言當時經驗不夠，在演藝界人脈不廣，幸好找來許冠傑主演，還有吳宇森、洪金寶等幫手。電影上畫後大破賣座紀錄，為他打下了強心針。

《鬼馬雙星》之後，許氏兄弟繼續合作的《天才與白痴》、《半斤八兩》、《賣身契》、《摩登保鏢》，都一次又一次刷新票房佳績。其中《摩登保鏢》開香港賀歲片的先河，以\$1,700多萬元打破票房紀錄之外，許冠文更憑此片獲封首屆香港電影金像獎的影帝殊榮。

"Who's good enough for me?" and "Don't you look down on me!" became popular and he began to realise that he had a talent for making people laugh.

Hui's performance in *The Hui Brothers Show* attracted the attention of director Richard Li, who had just returned from Taiwan. He was preparing to direct the Mandarin comedy *The Warlord* for Shaw's, and it so happened that a Taiwanese actor could not make it to Hong Kong due to some problems with his entry documents, so Li suggested to the film magnate, Run Run Shaw, that Hui be the main cast instead. During the filming, Li often invited Hui home for dinner, watching him edit the film and discussing how to shoot it best. Hui came to see how great film was, being able to turn one's own ideas into stories to influence others. He remembers Li as the most important mentor in his career. "Not only did Li give me the opportunity, but he also made me feel that film could be a lifelong career. This had the greatest impact on me." His ground-breaking role as a warlord in *The Warlord* set in early modern China earned him positive acclaim, and he went on to star for Shaw's in *The Happiest Moment* (1973), *Scandal* (1974) and *Sinful Confession* (1974).

The 1970s was the golden age of Mandarin film. The comedies starred by Hui at Shaw's were also dubbed in Mandarin. However, Hui believed Cantonese was the mother tongue of most Hong Kong people, why could not he make Cantonese film? In 1974, he switched from Shaw's to Golden Harvest, and with the support of Chow Man-wai, Raymond, he wrote, directed and acted his first Cantonese comedy, *Games Gamblers Play*. As a young filmmaker with limited network, he was fortunate to have cast Sam Hui in the lead role and solicited assistance from Woo Yu-sen, John and Hung Kam-bo, Sammo. The film was a huge success as well as a great boost for Hui's film practice.



《雙星報喜》大受好評，登上《香港電視》的封面
An acclaimed comedy series *The Hui Brothers Show* was featured on the cover of *Hong Kong Television Magazine*

本土文化重要推手

70年代正值香港人開始尋找身份認同，許氏兄弟的喜劇，加上許冠傑的流行曲，都是促進本土文化的重要推手。值得一提的是，許冠傑膾炙人口的歌曲《鐵塔凌雲》，填詞人正是許冠文。「豈能及漁燈在彼邦」，唱盡港人的「鄉愁」，今日重溫更是百般滋味。

許氏兄弟是香港影圈中少數的「兄弟班」，幕前形象上，他們各有分工，許冠文通常負責尖酸刻薄、自作聰明的角色，許冠傑演英俊機智角色，而許冠英則是笨頭笨腦、被欺負的小人物。許冠文自言他的喜劇靈感是從東西方不同的喜劇大師及前輩取經，由香港的梁醒波、伊秋水，到西方的差利卓別靈、活地阿倫等。許冠文又善於在生活中發掘素材，譬如《半斤八兩》裏膾炙人口的雞體操一幕，就是他從家傭在廚房工作時取得靈感。正因為他的喜劇針砭時弊，寫實貼地，故得到小市民、打工仔的共鳴。在香港的喜劇發展中，許冠文扮演了承先啟後的關鍵角色，開啟80至90年代以密度取勝的喜劇模式。而他的喜劇也深受海外觀眾愛戴，其中日本就曾颯起「Mr Boo!」旋風。



《半斤八兩》(1976)
The Private Eyes (1976)

不過，許冠文並不為自己的成就而固步自封。八十年代許氏兄弟分頭發展，許冠文仍不斷尋求突破，除了自編自導自演《鐵板燒》、《歡樂叮嚀》等片外，亦與其他創作人合編及主演喜劇，包括《神探朱古力》、《雞同鴨講》、《合家歡》、《新半斤八兩》等。

After *Games Gamblers Play*, the Hui brothers continued to work together in *The Last Message*, *The Private Eyes*, *The Contract* and *Security Unlimited*, all of which broke records in the box office time and again. Notably, *Security Unlimited* was the first Chinese New Year film in Hong Kong with a record-breaking revenue of over HK\$17 million. Hui also won Best Actor at the first-ever Hong Kong Film Awards for his exceptional performance in this film.

A Champion of Local Culture

In the 1970s, when Hong Kong people were in search of their collective identity, the comedy of the Hui brothers, together with the popular songs of Sam Hui, were key propellers to the promotion of local culture. It is worth mentioning that the lyrics of Sam Hui's popular song *Towering Clouds* was written by Michael Hui. The line "How can one compare [homeland] to the fishing lanterns on foreign soil?" embodies the nostalgia of Hong Kong people which resonates deeply even today.

The Hui brothers are one of the few brotherly trios in Hong Kong cinema. They take on complementary roles on the screen, with Michael Hui usually playing the sarcastic know-it-all, Sam Hui playing the handsome and intelligent, and Ricky Hui playing the dim-witted and bullied. Michael Hui reflects that his comedic inspiration is drawn from various comedy masters in Eastern and Western cultures, ranging from Hong Kong's Leung Sing-poh and Yee Chau-sui to Europe's Charlie Chaplin and America's Woody Allen. Hui is also brilliant at adapting everyday observations into his performance. For example, the well-known scene of "chicken gymnastics" in *The Private Eyes* was inspired by his domestic helper working in the kitchen. His comedies were often down-to-earth and socially relevant that won the hearts of the grassroots and the working class. It is fair to say that Hui played a key role in pioneering the development of comedy films in Hong Kong in the 1980s and 1990s. His comedies were also well loved by overseas audiences, including in Japan, where "Mr Boo!" (the Japanese film title of *The Private Eyes*) took the country by storm.

Despite his stellar portfolio, Hui was not complacent about his achievements. As the Hui brothers began to specialise in their respective work in the 1980s, Michael Hui continued to break new grounds. In addition to writing, directing and starring in films such as *Teppanyaki* and *Happy Ding Dong*, he also co-wrote and starred in comedies with other filmmakers, including *Chocolate Inspector*, *Chicken and Duck Talk*, *Mr Coconut* and *Front Page*.

In recent years, he let go of his past persona and played a taxi driver who has moved to Taiwan for many years in *Godspeed*. Unlike any of his past shows, he delivered a stunning performance of the lonely life of an ordinary man.

In view that Hong Kong's film production and box office have been in decline in recent years, some have claimed that "Hong Kong cinema is dead", sparking heated discussions. As Permanent Honorary President of the Hong Kong Performing Artists Guild

近年他仍永不言休，努力求變。在《一路順風》他就放下過去形象，飾演移居台灣多年的計程車司機，演活了小人物的失意孤獨，教人眼前一亮。

近年香港電影產量與票房不斷下跌，坊間有人提出「香港電影已死」，引起一片熱烈討論。身為香港演藝人協會永遠榮譽會長的許冠文，縱橫影壇近半世紀，對香港電影的前景始終保持樂觀：「以前香港電影處於亞洲領導地位，現在只是暫時低迷而已。電影到底是講大眾共通的人情，當台灣、韓國、印度、泰國等地的電影，今天也能瘋魔全球市場，香港電影為何不行？如果觀眾不看香港電影，除了歸咎我們能力不濟之外，我想不到有第二個理由。」

對於電影業的未來發展，許冠文指出串流已是大勢所趨，但認同戲院仍有不可取代的吸引力：「我是舊派人，在我的心目中，電影院是很神聖的地方。將來戲院的發展或許不如以前，但有些特別情況始終是要進戲院的。好像戀人拍拖就一定要去戲院才有意思，怎可能在家中看呢？」

許冠文以自己入行的故事為例，鼓勵年輕人多點嘗試不同的東西，從而漸漸發掘個人才幹。他說：「有別於其他行業，演藝人往往要面對不同的潮流與觀眾口味，所以要有莫大的自信和韌力，還要抱着不屈不撓的精神才能立足。」

「我有一個夢，希望能夠令全世界人歡笑。」今次得獎，許冠文認為正好喚醒喜劇的重要，他說：「喜劇在任何時候都不可或缺，尤其像現在疫情這樣人類前所未見的大災難，大家更應要從容笑着面對。」

with around half a century of entertainment experience under his belt, Hui remains optimistic about the future of Hong Kong cinema. "Hong Kong cinema used to be a leader in Asia; now is just a temporary trough. Film, after all, is about stories and feelings shared by the people. When films from Taiwan, Korea, India, Thailand and elsewhere are sweeping the global market off their feet, why not Hong Kong films? If the audiences don't watch Hong Kong films, I can't think of a better reason than our inability."

With regards to the future of the film industry, Hui acknowledges that streaming has become a trend to stay but believes that cinema still has an irreplaceable appeal. "I'm from the old school. To me, cinema is a sacred place. In the future, its development may slow down, but there are still occasions when we need to go to the cinema. When you're in a relationship, you have to go to the cinema as well. How can you just watch films at home?"

Citing his own story of how he started out in the industry, Hui encourages young people to try different things and discover their talents. "Unlike other professions, performers often have to steer through different trends and tastes, so they have to be very confident and resilient, as well as carrying an indomitable spirit in order to make a name for themselves," he said.

"My dream is to make all the people in the world laugh," he remarked, noting the importance of comedy. "Comedy is essential at all times, especially in an unprecedented suffering like the current pandemic. We shall all pull through with a smile on our faces."



2005年紅館首次棟篤笑
First stand-up comedy performed in Hong Kong Coliseum in 2005

倪亦舒

Nee Yeh-su



只是比較喜歡寫作的亦舒

Yi Shu, Who Just Loves to Write

亦舒本名倪亦舒，另有筆名阿妹、梅峰、依莎貝、玫瑰、噤哩呱啦等。生於上海，原籍浙江省寧波市鎮海區。兄長是作家倪匡。

七歲來港定居，15歲投稿小說《暑假過去了》到《西點》。17歲出版首部個人小說集。18歲預科畢業，曾任《明報》記者，負責撰寫新聞、專訪及娛樂消息，也曾擔任電影雜誌採訪和編輯等。其後，再轉至佳藝電視台任編劇。後任香港政府新聞處新聞官。

1993年亦舒移民加拿大溫哥華至今。散文中常寫及樂享平靜的家庭生活。

亦舒求學時期已喜歡閱讀文學雜誌和古典小說。除小說外，亦寫散文及人物訪問等。早期作品多刊於《中國學生周報》，後期多刊於《明報》。其後作品交予香港天地圖書有限公司出版。改編成電影的作品包括《玫瑰的故事》、《朝花夕拾》、《喜寶》、《流金歲月》、《胭脂》、《一個複雜故事》等。

改編成電視劇的作品包括《玉梨魂》、《珍珠》、《星之碎片》、《獨身女人》、《我的前半生》、《流金歲月》等。

Yi Shu is the pen name of Nee Yeh-su. Her other pen names include Ah Mui, Mui Fon, Isabel, Rose and Gi Li Gua La. Born in Shanghai, Yi Shu hails from Zhenhai District, Ningbo in Zhejiang Province. Ni Kuang is her elder brother.

Yi Shu came to Hong Kong at the age of seven. When she was 15, she submitted her novel, *Summer Vacation is Over*, to *Hong Kong West Point* magazine. She published her first short story collection at 17 and graduated from secondary school at 18. Yi Shu was a reporter at *Ming Pao*, writing news, features and entertainment stories. She also served as an interviewer and editor for film magazines. Yi Shu subsequently worked as a screenwriter at Commercial Television and a press officer at Hong Kong's Information Services Department.

In 1993, Yi Shu emigrated to Vancouver, Canada, where she now lives. She often writes about the joy and peace of domestic life in her short prose.

Yi Shu has been a reader of literary magazines and classical novels since she was a student. In addition to being a novelist, Yi Shu also writes short prose and profiles. Many of her early works were published in *The Chinese Student Weekly* and subsequently *Ming Pao*. Yi Shu's works were then published by Cosmos Books Limited. Her novels, such as *The Story of Rose*, *Dawn Blossoms Plucked at Dusk*, *Xibao*, *Golden Faith*, *Rouge* and *A Complicated Story* were made into film.

Yi Shu's works that have been adapted for television include *Jade Pear Spirit*, *Pearl*, *Fragments of Stars*, *Single Women*, *The First Half of My Life* and *Golden Faith* etc.





亦舒（右）與天地圖書編輯吳惠芬
Yi Shu (Right) and Cosmos Books editor Ng Wai-fun

有時我覺得亦舒是愛情小說的標誌。多次記者要求訪問她，她都好言謝絕了。謝絕任何的訪問，是她保留自己在一個很純粹的寫作世界中的方法，她的生活需要寧靜，喜愛寧靜。

對她來說，作者只須寫出好作品。她說：「能夠拒絕的話，一定不接受訪問。一不欲講公事，像印了多少本書，實實幾許這些，二不肯提私事，咄，作者與家人是否相愛同讀者有哈相干。換句話說，不夠健談，無話可說。」

於是，香港藝術發展局就邀請作為她編輯的我，談談亦舒的事情。

亦舒與「天地圖書」的合作關係源於上世紀70年代，在80年代中入職「天地」的我，負責校對亦舒的稿件和交收等。直至2007年起才正式擔任她的責任編輯。

有人曾經問我，現今作者是否已不會再手寫？

不，亦舒仍然手寫。

自1973年起，她就愛用「我的稿紙」來寫稿，「上海書局」已停印這種稿紙。我們曾為亦舒特印了稿紙給她使用，但她用不慣。最後我們千方百計在市面搜羅「我的稿紙」給她，可惜存貨已買少見少，如有讀者知哪裡還有存貨，請告知解我們燃眉之急！

Sometimes, I think Yi Shu is a hallmark of romance fiction. She has been approached by many journalists for interviews, which she all kindly declined. This is her way of ensuring that she remains in a scheduled world that of writing. Yi Shu needs, and cherishes, a peaceful life.

To her, a writer only needs to produce great work. She said, "As long as I could say no, I would definitely not take interviews. I don't want to discuss any work matters, like what is the print run of my novels and how many are sold; nor do I want to discuss private matters. It's none of the readers' business whether the writer has a good relationship with her family or not. In other words, I'm not good at conversation, and don't have anything to say."

Therefore, the Hong Kong Arts Development Council invited me, Yi Shu's editor, to speak about her. Yi Shu's collaboration with Cosmos Books began in the 1970s. I joined the company in the mid-1980s, and was responsible for proofreading and handling the delivery of Yi Shu's drafts. It was not until 2007 that I have become her managing editor.

Someone asked me once whether writers no longer write by hand nowadays?

No, Yi Shu still writes by hand.

Since 1973, Yi Shu has been writing her manuscripts with a brand of lined paper called "My Manuscript", but Shanghai Bookstore already stopped producing it. We had printed lined paper especially for Yi Shu to write with, but she was not used to them. In the end, we tried all possible ways to find "My Manuscript" lined paper for her, but our stock is getting low. If any readers know where there may still be some remaining, please let us know as we are in urgent need!

至於她使用的筆，曾用過英雄牌鋼筆，後來改用針筆、細筆尖的廣告筆，最後為了省卻用白漆作修改，乾脆用鉛筆好了，有什麼不對，用一塊鬆軟大橡皮擦掉，省時省力。

亦舒寄來的稿件全是影印本，原稿由她存檔，她的這個好習慣，避免了一次烏龍失稿的大災。

2007年，她的稿件《禁足》經快遞公司送交內地的植字公司打字，誰知在運送過程中把稿件遺失。我當時天旋地轉，想過很多方法解救，但全部不管用，只好硬著頭皮向亦舒說明原委並求助，希望她重新寄我稿件。把作者的心血遺失，自付必定要被罵個狗血淋頭。她沒有責怪我，還安慰我，叮囑我以後再影印多一份稿件存檔就萬無一失了，還把稿件火速寄上，實在是難得的、貼心的好作者。

讀者在欣賞亦舒簡潔、睿智、精警的文字時，卻不知她背後那童真和幽默的一面。她習慣每篇稿都順序寫上編號以作紀錄，每每寫到第100頁、200頁和300頁等，有「00」這些數字時，就會畫上一對眼睛增添趣味。我常覺得，她有一種奇特的寫作天賦，一年寫幾本書，每一本都或多或少地有些新意、有些與往昔不同的興味。她自己對於寫作，是這樣說的：

——寫作是否全靠天份？是，所謂天份，包括下述各項：讀萬卷書、行萬里路、好奇的性格，觀察入微的眼光，細膩的感情。

As for her pens, Yi Shu had used fountain pens made by the Shanghai Hero Pen Company, followed by technical pens and fine-tip marker pens. Finally, to save effort from making edits with correction fluid, Yi Shu decided to just write in pencil. If anything needs changing, she can simply use a soft eraser, which is quick and easy.

The manuscripts Yi Shu sends are all photocopies, for she would keep the original. This good habit of hers helped avoid a catastrophe once, when a manuscript copy was lost by accident.

In 2007, we sent the manuscript of her novel, *Grounded*, via courier to a typesetting company in the Mainland for digitalisation. When I knew the manuscript got lost in transit, I panicked and tried to find ways to retrieve it but in vain. All I could do was to brace myself, inform Yi Shu of the situation and hope that she would send us the manuscript again. I had expected to be scolded for losing a writer's hard work, but Yi Shu did not blame me. Instead, she comforted me and reminded me to keep an extra copy in the future to prevent similar incidents. Then she sent us another manuscript copy right away. She is truly an outstanding and caring writer.

While readers appreciate Yi Shu's writing, which is concise, wise and enlightening, they may not be privy to her childlike and humorous side. Yi Shu has a habit of numbering the pages of her manuscript, and whenever she reaches pages with two zeroes, like numbers 100, 200 and 300, she would draw a pair of eyes on "00", which is fascinating. I always feel that Yi Shu has an extraordinary talent for writing. Even as she pens several books a year, there are new ideas and flavours to be found in each work. The following is what Yi Shu has to say about writing:

——Is writing all about talent? Well, yes, if by talent you mean reading many books and going to many places as well as having an inquisitive personality, a keen eye for detail and sensitivity to emotions.



亦舒在200頁的數字上畫上一對小眼睛
Yi Shu drew a pair of little eyes on the number "00" on page 200

傑出藝術貢獻獎

還有，天生喜歡寫，不問酬勞，覺得能夠把心事寫出來已經夠開心。熱愛人生，卻不自戀，對四周圍人與事有興趣，喜鑽研真相……

如果這些都是天份的話，那麼，寫作的確靠天份。

世上哪有一生下來就會寫作的天才，都靠慢慢操練，漸漸一支筆寫得順了，加上經驗、學識、文字修養，文字便好看起來。

——寫作同其他工作一樣，不宜愛理不理，嘻皮笑臉地幹，我們要敬業樂業。

卻也不必為之落淚，寫，不停地寫，切忌有名與利的包袱，愛怎麼寫就怎麼寫，愛寫甚麼題材就拿它來發揮。

不要解釋，也不要抱怨，喜歡寫，寫得出來，就已經得到報酬。

——人物的性格需強烈、突出、並且合理、壞的一味壞、忠的一味忠大抵已不為今日老練的讀者接受。

那麼，成功地營造細節，更是了不起的成就，細節增加整篇故事的真實感。

——沒有氣氛的小說毫無精神，懨懨欲睡，但見書中人來人往，主角們瞎七搭八閒話家常，爭風吃醋，到最後隨便哪個拋棄了誰，劇終。

——不如實事求是，先把人物塑造妥善，對白練得機靈活潑，劇情安排得合情合理，盡量寫出新意，然後，再作突破。

《流金歲月》的蔣南孫與朱鎖鎖

雖然有時覺得亦舒代表着香港的愛情小說，但其實這也是尋常看法，我更真心的想法是，那都屬於都市小說，但硬要說她的作品全屬愛情一類，則很難說得通。因為她的小說往往都不太歌頌愛情。如果歌頌愛情，就不會被冠以師太之名吧？除了少數——例如《朝花夕拾》——之外，純粹的愛情小說並不多，因為她往往都是在反省愛情，有時也蠻抬槓的。一生一世、甜言蜜語之類的元

Also, a natural love for writing regardless of compensation, and being satisfied with just writing how you feel. To feel passionate about life but not be narcissistic. To be interested in the people and things around you and finding truth...

If having these characteristics is a kind of talent, then yes, writing does rely on talent.

There are no geniuses in the world who can write since birth. Writers need to hone their skills slowly over time to make their words flow better. With more experience, knowledge and reading, they become capable of producing quality work.

—— Writing is the same as other jobs. It cannot be done nonchalantly and frivolously. Writers need to dedicate themselves to their work and enjoy it as well.

Yet, you shouldn't have to cry for it. Just write, keep writing, and avoid the burden of fame and gains. Write whatever you like and explore whatever subject you like. There is no need to explain yourself nor reason to complain. As long as you enjoy writing and are writing, it is all the reward that you need.

—— Characters need to have strong and distinct but believable personalities. Villains who are simply bad and heroes who are merely good will likely not be appreciated by practised readers in this day and age.

It is a great achievement to successfully introduce details in the narrative, as details make the entire story seem more real.

—— Novels without any sort of atmosphere have no flare and are tedious to read. Characters come and go, protagonists potter around, fight and jealousy grows, and then someone abandons someone else, the end.

—— Rather than pomp and splendour, it is more practical to first design the characters properly and make the dialogue spirited and lively. Have a reasonable plot, with new ideas where possible, and then try seeking breakthroughs.

Nancy Cheung and Chu So-so in *Golden Faith*

Although I sometimes feel that Yi Shu is a hallmark of Hong Kong's romance fiction, as many others would think, it is my deeper belief that Yi Shu's work belongs in the category of urban literature. To say all of her writing deals in the genre of romance would be rather far-fetched, for her novels hardly celebrate love. Otherwise, why else would Yi Shu be called Mother Superior? With the exception of a few works, like *Dawn Blossoms Plucked at Dusk*, Yi Shu hardly writes pure romance novels. Instead, she constantly reflects on the concept of love and can get rather argumentative. Topics like eternal love and sweet nothings rarely have a place in Yi Shu's work. Her heroines are mostly independent, lucid and lovely women, and it is often their unforgiving, aloof and pointed sayings about love that become anecdotes for Yi Shu's fans.

素，在亦舒都很少，筆下通常是獨立、清醒而可愛的女主角們對愛情的譏諷言語，亦舒迷說的師太金句，都是這類冷峻、清貴而有刺的語錄。

以我看，《流金歲月》是一個象徵物，象徵着亦舒的世界觀，也淋漓盡致地表現出她想帶出的意識。兩個一樣美麗的女主角，走上了兩條迥異的路，朱鎖鎖依附着她的男朋友、老公，而蔣南孫發奮上進，成為白領，闖出自己的一片小天空。朱鎖鎖比較無力，但有時生活得舒服得多；蔣南孫獨立自主，卻要歷經艱辛。朱鎖鎖與蔣南孫作為對舉，呈現出兩種不同的女人，兩種不同的人，兩種不同的路。大概亦舒並不會強要逼讀者認為哪個好哪個壞，但她對獨立自主的女人的偏愛，當然是不用說了。對於她開始寫作以至成熟期，對當時的女性來說無疑是一種很微妙的心靈催化劑。

——快樂是要去尋找的，很少有天生幸福的人。

——父母沒有給我什麼，一切都要看自己的了，不闖它一闖，豈非白活一場。

——無論做什麼，立志要早。

——誰會笨得去嫁一個深愛的人。

——你看得起你自己就好，管誰看不起你，肯幫固然好，不幫拉倒。

再次感謝香港藝術發展局對亦舒的肯定，願她的作品能夠啟迪你和你心中的一點獨立自強的志氣，一點點就好，相信對亦舒來說，已是一份好禮物。

In my opinion, *Golden Faith* is symbolic of Yi Shu's worldview and vividly shows the consciousness that Yi Shu wishes to convey. The work features two equally beautiful female protagonists pursuing two different paths: Chu So-so relies on her boyfriend, husband, while Nancy Cheung makes a life for herself as a white-collar professional. So-so is relatively helpless, but gets to live more comfortably; Nancy is independent, but often faces hardship. The contrast posed by these two characters depicts two different kinds of women, people and paths. Yi Shu does not necessarily lead readers to think that one is better than the other, but needless to say, she does have a proclivity for independent women. From the start of her career to when she matures as a writer, Yi Shu has given percipient spiritual encouragement for female readers at the time.

—— Happiness is something that needs to search for. People who are blessed at birth are rare.

—— My parents did not give me much, so I had to fight for everything myself. If I do not make an effort, I would have lived for nothing.

—— No matter what one does, one needs to be resolved early on.

—— Who would be so foolish to marry the one you deeply love.

—— There is no need to care about those who look down on you, so long as you can regard yourself with pride. It is great to find people who would help you, and ignore those who are unwilling to help.

I would like to extend my thanks again to the Hong Kong Arts Development Council for awarding recognition to Yi Shu's work. May her literature inspire within you the will to strive and be independent. Even if it is just a little, I believe it already gives Yi Shu great pleasure.



(左)《朝花夕拾》·(右)《朝花夕拾》
(Left) *Dawn Blossoms Plucked at Dusk*
(Right) *Golden Faith*

傑出藝術貢獻獎

鄧樹榮

Tang Shu-wing



「創作人必須在自我鬥爭中找到自己的文化身分，否則只會得個『做』字。」

“Artists must find their own cultural identity through individual struggle, otherwise their practice will only result in work and no progress.”

鄧樹榮為劇場導演、演員及戲劇教育家、「鄧樹榮戲劇工作室」藝術總監，香港演藝學院戲劇學院前任院長。1982年畢業於香港大學法律學院，1990年獲巴黎新索邦大學戲劇碩士，並在 Ecole de la Belle de Mai 接受演員訓練。

他導演的戲劇、歌劇與舞蹈作品超過 50 項，代表作包括《菲爾德》、《哈姆雷特》、《帝女花》、《泰特斯 2012》、《泰特斯 2.0》、《打轉教室》、《舞•雷雨》及《馬克白》等。他曾獲頒的主要獎項包括香港特區政府榮譽勳章、行政長官社區服務獎狀、法國文化部「藝術及文學軍官勳章」、2007 香港藝術發展獎「藝術成就獎(戲劇)」、2012 香港藝術發展獎「年度最佳藝術家獎(戲劇)」、三屆香港舞台劇獎「最佳導演獎」，2019 年香港藝術中心「藝術榮譽獎」，更憑《舞•雷雨》獲 2013 年香港舞蹈年獎「最值得表揚舞蹈劇作指導」獎。

Tang Shu-wing is a theatre director, actor and drama educator. He is the Artistic Director of Tang Shu-wing Theatre Studio and the former Dean of the School of Drama at the Hong Kong Academy for Performing Arts. Tang graduated from the School of Law at the University of Hong Kong in 1982 and obtained a Master's degree in Theatre Studies from New Sorbonne University in Paris in 1990. He also studied acting at the Ecole de la Belle de Mai.

Tang has directed over 50 plays, operas and dance performances, with works including *Phaedra*, *Hamlet*, *Princess Chang Ping*, *Titus Andronicus*, *Titus Andronicus 2.0*, *Detention*, *Thunderstorm* and *Macbeth*. Among his accolades, Tang was awarded the Medal of Honour from the Hong Kong Special Administrative Region Government, the Chief Executive's Commendation for Community Service, the l'Officier de l'Ordre des Arts et des Lettres by the French Ministry of Culture and Communication, the Award for Arts Achievement (Drama) at the Hong Kong Arts Development Awards 2007 and the Artist of the Year (Drama) at the Hong Kong Arts Development Awards 2012 by the Hong Kong Arts Development Council, three Best Director Awards by the Hong Kong Drama Awards and Honorary Fellow of the Hong Kong Arts Centre in 2019. Tang also won the Outstanding Achievement in Direction for Dance by Hong Kong Dance Awards with *Thunderstorm* in 2013.



以瑜伽、跑步、遠足和太極為日常運動的鄧樹榮，時刻都能保持一顆平常心。

請他分享得獎感受，他謙說得到業界認可無疑是成就解鎖；但更希望透過獎項跟其他人分享創作人需要具備怎樣的品質，才可以持續發展。「所以 me time 很必須：我經常鞭答自己、與內在的我對話；慢慢發現，讓心裡時刻仍有想做的事情，這狀態很重要，也很幸福。」

適時繼續，不停下來，是鄧樹榮的「最佳狀態」。但一場世紀疫情，世界停頓，天氣不似預期，很多事已不是你想做就能做，身心也不由己。劇場關閉、演出取消，表演產業頓入寒冬，但鄧樹榮仍保持一貫樂觀，閉關增值、沉澱自我，既重拾兒時繪畫的興致，也透過瘋狂閱讀、看舊電影重新感受世界、感受眾生、感受自己，藉內化揣摩嶄新的表達方式。

「時下大部分人未經歷過戰爭，疫情衝擊全球，很多人首次遇到埋身的危機。被動中或許可以轉念：危中也是自我充實的契機。」鄧樹榮從帶氧運動中吸收陽光，同時也吸收與釋放正能量。

一直流行於外國劇場的經典《兩夫妻》便是他疫中催生的本土新作。那是瑞典電影大師英瑪褒曼 1973 年的電視劇，早已被西方改編成劇場、電影作品，卻從未正式踏足過香港舞台。

「我懷疑是這齣劇選中我，而不是我選中它。」鄧樹榮正色道。在紛亂暴躁的當下，「居家辦公」引發了不少家庭磨擦以至分歧，擴散着「新冠離婚」新潮



With yoga, running, hiking and *Tai-chi* as his regular exercise, Tang Shu-wing maintains mindfulness in his everyday life.

Asked to share his thoughts about winning the award, Tang humbly said that receiving recognition from the art community was indeed an achievement, but he also wished to take this opportunity to share with others what qualities an artist needs in order to have a sustainable career. "Me time is very important. I always urge myself on and make sure to connect with my inner self. Over time, I realised that having things you'd like to do still is important and also very gratifying."

To Tang, his efforts to work ceaselessly kept him in "prime condition". However, this once-in-a-century pandemic ground the world to a complete halt, and as with the onset of stormy weather, many plans were derailed beyond one's control. Facing closed theatres and cancelled performances, the performance industry fell into a perilous winter, but Tang remained optimistic and used the time to improve himself and to contemplate. He picked up drawing, a childhood hobby, read voraciously and watched old films to rediscover the world, life and himself, and through these personal pursuits, Tang found new ways of expression.

"Most people nowadays have never experienced war. The global pandemic was for many a first taste of imminent danger. This may have driven people to change their minds, that crises are opportunities for self-enrichment." Basked in sunlight when he does aerobic exercise, Tang absorbs and also emanates positivity as well.

Scenes From a Marriage, a popular classic in foreign theatres, is Tang's new work produced during the pandemic. A 1973 TV miniseries by Swedish film maestro Ingmar Bergman, *Scenes From a Marriage* has long since inspired stage and film adaptations in the West, but has yet to be officially showcased on Hong Kong stages.

"I suspect this play chose me, not the other way round," Tang said earnestly. In chaotic and tempestuous times, work-from-home arrangements have caused much family conflict and fallout, with "pandemic divorces" spreading like the virus itself. "Watching this drama from close to half a century ago shook me and stimulated me to re-evaluate the relationships between people, family members and lovers, something that would resonate with

病毒。「重看這近半世紀的劇作再次震撼我，刺激我審視人與人、家人與伴侶的關係，這是放諸四海、單身或已婚人士皆有共鳴的主題。每個人都想有個伴侶，但亦意味着你要挖空一些空間給他/她進入，而你也同時要進入他/她的空間。」在非典型的隔離中，他反覆思考相處是一門怎樣的學問，誘發他重新演繹這齣經典。

劇場是自我感受生命的藝術

生於上世紀 50 年代末，被譽為「簡約劇場煉金術士」的鄧樹榮是三屆香港舞台劇獎最佳導演，演藝生涯中創作過逾 50 個作品，戲劇語言向來冷峻精準，撐起「鄧樹榮」這個香港劇場品牌。2009 年，他成立「鄧樹榮戲劇工作室」，2011 年辭去香港演藝學院戲劇學院院長一職後專注工作室的發展，主力探討形體表演藝術的種種可能性，後來更成立大中華第一所「形體戲劇訓練學校」，建立簡約主義舞台風格，深信「劇場是一門透過自我發現去感受生命的藝術，而身體就是自我發現的起點。」

鄧樹榮又如何「自我發現」？那是一場多元而無休止的心理戰爭。

成長於上世紀 70 年代香港本土文化萌芽與西方思潮來襲之時，鄧樹榮如海綿吸收中、英、法、印度文化。「生於殖民地時代東西文化融匯的香港、留學法國尋找浪漫主義的衝擊、回歸後赴印度靈修開拓心眼，慢慢懂得何時堅持，何時開放。一路走來這文化衝擊與共融過程，正正跟今日全球一體化的局面相似。」鄧樹榮強調，創作人都要經歷自我鬥爭 (struggle on your own)，在語言、書本、戲劇、電影、舞蹈及視覺藝術中找到自己一套思考方法，經過若干年的沉澱與領悟，自我探索出一種身分、參與社會溝通，作別具文化意義的藝術實踐。

「全世界很多人都有創意，但只有創意不夠，這涉及一種文化身分的探索，你的作品與文化、國際社會有何關係？這是複雜但必須回答的議題。」約十多年前，鄧樹榮已意識到文化身分對一個藝術工作者十分重要。你為什麼做一個作品？它對你有何文化意義？要先自我解答。

everyone, single or married. Everyone wants a partner, but having one also means you have to make space for their existence, and you would likewise have to enter their personal space.” In strange isolation, Tang thought repeatedly about how people get along, which enticed him to reinterpret this classic.

Theatre as an Art of Experiencing Life

Born in the late 1950s, Tang was deemed the “Alchemist of Minimalist Theatre” and was the thrice winner of Best Director by the Hong Kong Drama Awards. Tang has directed over 50 works and employed a pared-down, precise theatrical style. The name “Tang Shu-wing” has become a brand in itself in Hong Kong. In 2009, Tang founded Tang Shu-wing Theatre Studio; in 2011, he resigned from his position as the Dean of the School of Drama at the Hong Kong Academy for Performing Arts to dedicate himself to his studio, which has a focus on physical theatre and its many possibilities. Tang then formed the first “Physical Theatre Institute” in Greater China, establishing a minimalist theatrical style, per Tang’s belief that “Theatre is an art of experiencing life through self-discovery, starting with the physical body.”

So how does Tang discover himself? That is a multifaceted and ceaseless psychological warfare.

Growing up in the 1970s, which saw the flourishing of local culture in Hong Kong amidst Western influence, Tang absorbed Chinese, English, French and Indian culture like a sponge. “I was born in colonial Hong Kong, a melting pot of Eastern and Western culture, and studied in France in search of romantic inspiration. After returning to Hong Kong, I embarked on a journey to India to gain spirituality and mindfulness, and gradually learned when to persist and when to let go. This process of culture shock and communion is similar to the situation of global integration today.” Tang emphasised that artists must experience struggles on their own, and form their own ways of thinking through language, literature, drama, film, dance and visual arts. Over years of contemplation and understanding, they discover their own identity and ways to interact with society, before establishing an artistic practice with unique cultural significance.



《馬克白》倫敦環球劇場首演
Premiere of *Macbeth* at Shakespeare's Globe



法國文化部「藝術及文學軍官勳章」(2007)
l'Officier de l'Ordre des Arts et des Lettres by the
French Ministry of Culture and Communication (2007)

他透過作品回答自己、回應世界，重新演繹了拉辛的法國古典悲劇《菲爾德》、莎士比亞悲劇《哈姆雷特》，還改編自唐滌生筆下的粵劇經典《帝女花》。「文化身分可以在本土經歷找到，有些則需要從外頭觀照反映出來，這趟尋覓旅程很複雜也最有趣，必須長時間思考推敲衍生，否則只會得個『做』字。」

由《泰特斯》奠定簡約形體美學觀

聊到演藝生涯的轉捩點，他毫不忸怩吐出另一經典之作——2009年的《泰特斯 2.0》。不只是他，不少人也認為此劇大膽破格，是香港最具代表性的劇作之一。把莎翁經典《泰特斯》的血腥暴力，化作有力的形體動作和文本論述，摒棄佈景、服飾、道具等舞台元素，將一切還原歸零重新想像，在形體劇場以說書形式，加入現場音樂及形體語彙引發觀眾浮想聯翩，同時創新一套鄧樹榮式簡約舞台美學，並在歐亞各地巡演。

鄧樹榮記得，他在1999年《我的殺人故事》首次實驗「前語言」表達方式，但並不成熟。「《泰特斯 2.0》是我建立『前語言』表達方法一個很核心的作品，也是重要的實驗與探索，之後這種精神一直注入我很多作品入面。」他用了很多時間跟演員溝通、舉辦工作坊，探索何謂「前語言」體系，就是人類還未懂得運用語言時，他/她怎樣表達自己？若然不倚賴外物只以自己的身體，

“There are many creative people in the world, but just being creative isn't enough. Creating involves an exploration of cultural identity. How does your work relate to culture and global society? This is a complicated issue that must be answered.” About ten years ago, Tang realised that cultural identity is very important to an artist. Why do you make a work? What cultural significance does it have for you? These are questions one must first figure out. As Tang found his answers and his response to the world through his work, he reinterpreted Racine's French dramatic tragedy *Phaedra* and Shakespeare's *Hamlet*, and re-adapted Tong Tik-sang's Cantonese opera production of *Di Nü Hua*. “Cultural identity may be found in local experience, but sometimes it needs to be discovered while one goes overseas. The search is complicated but also most fascinating. Identity must be derived from a long time of thinking and deliberation, otherwise one's practice will only result in work and no progress.”

Establishing the Aesthetics of Minimalist Physical Theatre with *Titus Andronicus*

On the turning point in his performing arts career, Tang pointed to another classical work with confidence: *Titus Andronicus 2.0*, which he directed in 2009. Other than Tang himself, many also consider the play to be bold, ground-breaking and one of Hong Kong's most iconic dramatic works. Tang reinterprets the gory violence of Shakespeare's *Titus Andronicus* with poignant physical movement and narrative storytelling, abandoning usual stage elements like the sets, costumes and props to reinvigorate imagination from the emptiness of setting. The combination of physical theatre with storytelling, as well as the use of live music and corporeal vocabulary, invite the audience to think freely, at the same time creating an aesthetics of Tang-style minimalist theatre as the play toured across Europe and Asia.

Tang recalled his first experimentation with “pre-language” expression in *My Murder Story* in 1999, which was premature. “*Titus Andronicus 2.0*” was a core work as well as an important experiment and exploration for me to establish a ‘pre-language’ mode of expression. This idea then became a part of many of my later works.” He spent a lot of time speaking with his actors and holding workshops investigating what is meant by a “pre-language” system. How did human beings express themselves before language was invented? Without relying on external elements and using only one's physical body, including its spatial travel, body movement, facial expressions, gaze and breath, Tang discovered many interesting facets of expressing meaning and found this the greatest gain from the work. “The core and inner state of ‘pre-language’ interweaves through the entire play, and is something that deepens in my other works,” Tang said as he reminisced about his decisiveness to innovate.

包括空間的移動、肢體動作、面部表情、眼神、呼吸等等，從中他發現很多有趣的事情，強調是作品最大的得着。「『前語言』的核心狀態與內在感覺在劇作中環環緊扣，及後在不同作品中深化。」鄧樹榮侃侃回憶當年的果敢與創新。

時局風起雲湧，作為創作人的他寄語現職、或有意投身演藝事業的人士，三思才入行。「自問是否很愛很愛表演藝術而又略有天份？後天培養重要還要有機遇。台上一分鐘台下十年功最基本，還要有失業的心理準備，經濟回報也是難以計算的，決定做或不做一件事情的時候，必須要問：自己將來會不會後悔？」

選擇你愛的，再愛你選擇的。既已揀了舞台，鄧樹榮認為必須認同表演是自我的呈現，每位藝術工作者站在台上，有堅定的意志之餘，更重要是懂得問問題。「一個人問對了問題已是成功了一半，發現自己的問題再無懼並迅速去解決，這種追求也是進步的關鍵。」

鄧樹榮的確像一棵樹，一棵倔強而有生命力的樹。欣賞他的作品猶如觀賞樹皮顏色、葉子形狀、氣味等，激起你的情感；年輪上，每一圈都有故事。

In times of uncertainty, as an artist, Tang advised those currently in the performing arts industry or those wishing to get in to think more deeply about being in the field. "Ask yourself if you truly love the performing arts and also have a bit of talent. Education is important, as are chance and opportunities. A minute on stage takes ten years' training, and even then one must brace for unemployment and unreliable financial return. Whenever one decides to do something or not, one must ask; Will I regret it in the future?"

To choose what you love, and love what you chose: having delved into theatre, Tang thinks he must consider performance as his own expression. Onstage, every artist should possess a strong will and more importantly the ability to ask questions. "Asking the right questions is already half of success. Discovering what one's problems are and striving to solve them quickly and without fear is also the key to improvement."

Tang is indeed like a tree, strong and thriving with life. Appreciating his works is comparable to observing the colour of bark, the shapes and scent of leaves, which conjure one's emotions. Like tree rings, every layer denotes a story.



《泰特斯 2.0》
Titus Andronicus 2.0



莫扎特：《伊多美尼奧》
Mozart: Idomeneo



藝術家年獎

ARTIST OF THE YEAR

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

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

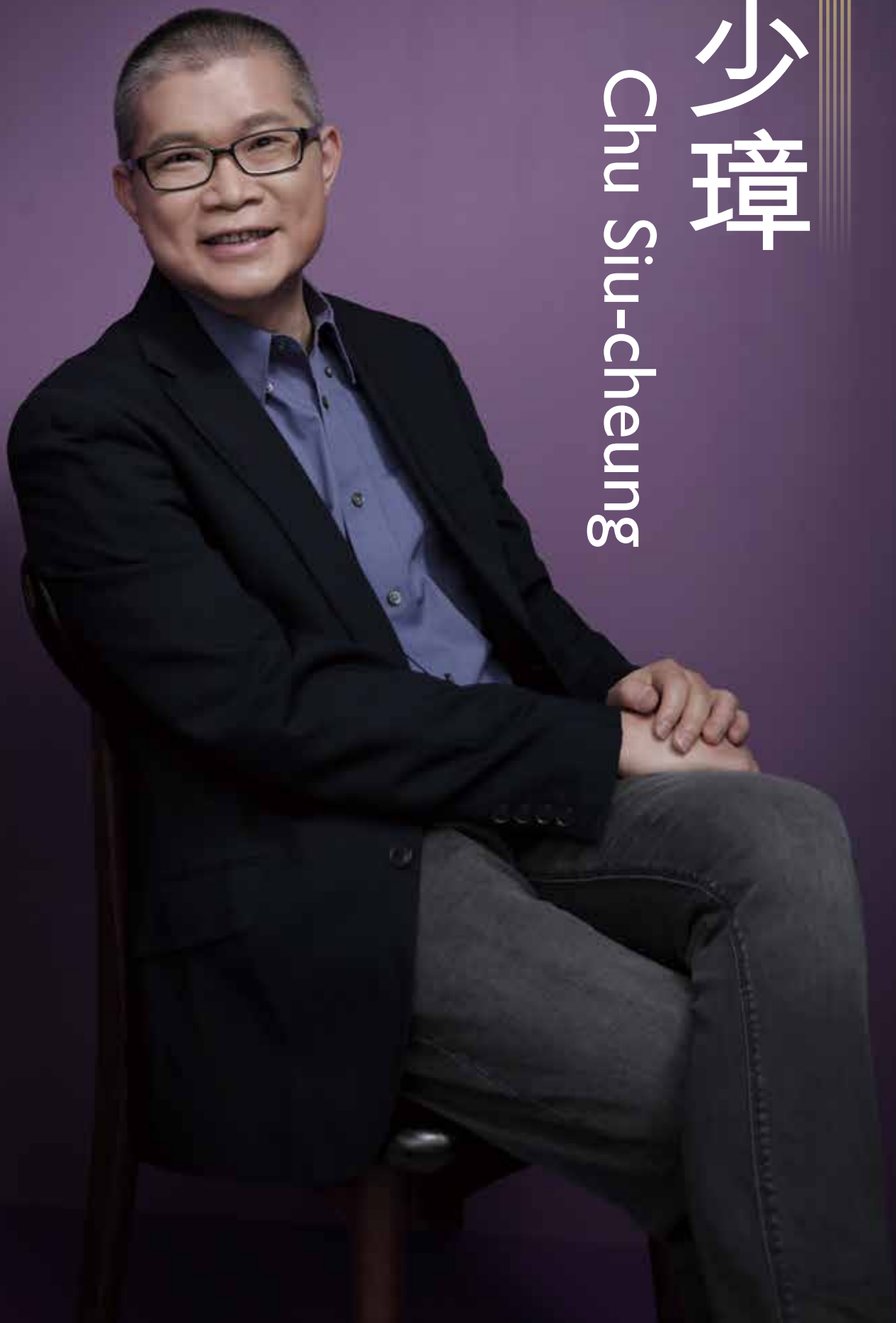
今屆音樂及視覺藝術界別的獎項從缺

No award is presented for music and visual arts category respectively this year

藝術家年獎(藝術評論)

朱少璋

Chu Siu-cheung



「趁自己體力尚可時，爭取時間，努力發揮個人影響力，為後人留下有價值的東西。」

“While I still have energy, I wish to devote more time and exert my influence on contributing something of value for the future generation.”



朱少璋 2019/20 年度先後出版《井邊重會——唐滌生〈白兔會〉賞析》、《黃絹初裁——劉以鬯早期文學作品事證》，又編訂《沈燕謀日記節鈔及其他》、《顧曲談》、《薛覺先評傳》等，其中兩本評論書籍展示紮實文化史料基礎上的敘述，像一部文學博士論文。以編訂、考證、評論、校對、注釋及賞析，整合早期散落的資料，有助填補戲曲、文學、文化歷史的空缺，亦為後來研究者提供珍貴的資料，貢獻甚大。

In 2019/20, Chu Siu-cheung published *Reunion Alongside the Well: Appreciation of The Reunion by White Hare by Tong Tik-sang*, and *First strokes scrolls: Factual Resources Surrounding Early Literature Works of Liu Yi-chang* respectively. Chu also compiled three books respectively: *The Diary Notes and Other Works by Shen Yanmou*, *Gu Qu Tan* and *Commentary on Xue Juexian* by Luo Liming. His two books of literary criticism feature discourses solidly grounded in cultural historical materials like doctoral dissertations in literature. Chu conducts compilation, research, critique, proofreading, annotation, and appreciation to organise early and scattered materials. His works are significant for completing the gaps in research on *xiqu*, literature, and cultural history. They are immensely contributive as invaluable information for future researchers.

畢業於香港浸會大學中文系，新亞研究所文學碩士、香港大學中文學院哲學碩士、香港浸會大學中文系哲學博士。現為香港浸會大學語文中心高級講師、香港浸會大學香港文學推廣平台主任。多年來從事文學研究、文學創作與中文教學，曾憑散文集《灰蘭記》、《隱指》與《梅花帳》，獲得香港中文文學雙年獎散文組獎項。他同時致力將文學、戲曲等材料編訂與評論，其中《小蘭齋雜記》曾奪得第十屆香港書獎。

Chu Siu-cheung received his Bachelor of Arts from the Department of Chinese at Hong Kong Baptist University (HKBU), Master of Arts in Literature at New Asia Institute of Advanced Chinese Studies, Master of Philosophy from the School of Chinese at The University of Hong Kong, Doctor of Philosophy from the Department of Chinese at HKBU. Chu is currently Senior Lecturer of the Language Centre at HKBU, and Director of the Hong Kong Literature Promotion Platform at HKBU. For many years, Chu has been engaged in conducting literature research, writing literature works, and teaching Chinese. He won the Hong Kong Biennial Awards for Chinese Literature in the prose category thrice with his works *The Chalk Circle*, *Embossed*, and *A Private Domain*. He works tirelessly in the compilation and criticism of materials in literature and *xiqu*, including the edited work *Prose collection: Jiang Yuqiu's precious memories* which was awarded the 10th Hong Kong Book Prize.

藝術家年獎(藝術評論)

在日常教學以外，自言嗜好不多的朱少璋，喜歡尋根究柢，不介意「為他人作嫁衣裳」，將前人的文獻及材料加以整理、評論和研究。他說：「如果藝術評論是一條河流，資料搜集和整理就像在河的上游，而把整理好的材料作理論分析，則像河的下游。可是現在學院往往忽略搜尋、處理材料的訓練，其實這方面的工夫也是不可或缺的。」

為後人研究鋪路

對於藝術評論的範疇，朱氏謙稱仍然處於摸索階段，但他多番強調不能忽視嶺南文化與香港的關係，認為香港學者在研究「港粵板塊」上有莫大優勢。而他多年來一直身體力行，從整輯舊日粵語曲詞的《粵謳采輯》，到近年醉心於粵劇研究，致力發掘「港粵版塊」豐富的文化底蘊。



《井邊重會——唐滌生〈白兔會〉賞析》
*Reunion Alongside the Well: Appreciation of
The Reunion by White Hare by Tong Tik-sang*

過去一年多，朱氏一口氣編訂了羅澧銘的兩部舊作《顧曲談》與《薛覺先評傳》，又寫成《井邊重會——唐滌生〈白兔會〉賞析》一書，以文本對讀方式，分析唐滌生名劇《白兔會》如何從南戲《白兔記》承傳而來，並根據現存《白兔會》的泥印本為底本，校訂重刊全劇。他說：「我整理劇本時，每組唱詞都一定會順序編號，雖然這項處理看似微不足道，卻方便後人引用，把粵劇劇本當作文學作品去讀。我希望能略盡綿力，讓更多人認識唐滌生在中國戲劇史上的地位。」

Chu Siu-cheung admits not having many hobbies beyond his teaching schedule. He is, however, keen on getting to the root of matters and does not mind taking on an assisting role in organising, reviewing and researching archives and materials from works of others. Chu explained, "If arts criticism was a river, data collection and organisation were the upper reaches of a river; theoretical analysis of the organised materials would be the lower reaches. However, academic institutions often ignore training in searching and processing materials which is essential for arts criticism."

Paving the Way for Future Researchers

Chu is modest in considering himself still at the exploratory stage in the field of arts criticism. However, he repeatedly emphasises that the relationship between Lingnan culture and Hong Kong cannot be ignored, with Hong Kong academics having considerable advantages in research of the "Hong Kong - Guangdong plateau". He has turned his vision into action over the years. Ranging from *Compiled Collection of Past Cantonese Opera Librettos* to his dedication in *xiqu* research in recent years, Chu is committed to discovering the wealth of cultural heritage in the "Hong Kong - Guangdong plateau".



有關唐滌生劇作與南戲承傳關係的講座
A talk about how the work by Tong Tik-sang was
adapted from the Southern opera classic

In the past year or so, the prolific Chu compiled two past works *Gu Qu Tan* and *Commentary on Xue Juexian by Luo Liming*, and wrote *Reunion Alongside the Well: Appreciation of The Reunion by White Hare by Tong Tik-sang*. The latter book makes use of parallel reading to analyse how *The Reunion by White Hare*, the renowned work by Tong Tik-sang, was adapted from its original version of the Southern opera classic. Based on the extant clay print version of Tong's script, the entire work was collated and republished. Chu added, "When I organised the script, each set of lyrics was numbered sequentially. Although the task appears to be insignificant, the script now becomes easily cited and referenced in the future, and is conducive to Cantonese opera scripts being read and appreciated as literary works. I wish to make a humble

重視事證方法學

文學研究方面，朱氏出版了《黃絹初裁——劉以鬯早期文學作品事證》。事緣他發現劉以鬯一批年輕時在上海創作的文學作品，當中糾正過去若干研究謬誤，也補充了大眾對劉以鬯早期創作生涯的認識。劉以鬯太太提議把這些材料寫成學術論文，他遂以「事證」的手法去寫，他說：「事證原是法律名詞。現在從事香港文學研究，卻少了這方面的訓練，所以我嘗試藉此書強調實證的重要。」

在編訂、評論的過程中，朱氏認為最大的困難是很多原始材料是可遇不可求，「最難過是明知材料在哪裏，卻苦無方法接觸。」自言是「材料控」的他，一直有向前輩小思「偷師」。小思亦不時幫忙提供有用的資料，提點意見。他說：「以前我並不理解小思老師搜集資料的工夫，直到我年紀漸長，開始涉獵有關研究，才明白老師重視處理材料的精神。」即使已出版的書，朱氏亦會將一些新發現的材料貼在書裏，期望將來有機會再版或撰文修訂。

朱氏坦言從事研究評論的過程需要大量「個人時間」，故十分感激太太多年來的體諒，今次得獎正好鼓勵他繼續堅持下去。他每年都希望能最少推出一本書，未來他打算趁王心帆、小明星逝世周年紀念，出版有關他們的著述。他說：「趁自己體力尚可時，爭取時間，努力發揮個人影響力，為後人留下有價值的東西。」

contribution to let more people realise Tong Tik-sang's significance in the history of Chinese drama.”

Emphasis on Fact-based Methodology

As for literature research, Chu published *First Strokes on Scrolls: Factual Resources Surrounding Early Literature Works of Liu Yi-chang*. The book was conceived as Chu discovered a number of early works written by Liu Yi-chang when he was young in Shanghai. The materials helped correct certain previous fallacies in research while complementing the public's understanding of Liu's early years as a writer. Liu's wife suggested writing an academic paper based on the materials. Therefore, Chu wrote the book with a fact-based approach, “‘Fact-based’ is a legal term by nature. This approach is less prevalent in research on Hong Kong literature, and I hope to emphasise its importance through this book.”

During the process of compilation and critique, Chu thinks that the biggest challenge encountered is the scarcity of first-hand data. “It is most frustrating when you know where the materials are but no channels to access them.” A self-professed “fanatic of materials”, Chu continues to hone his craft by learning from Lo Wai-luen (Xiao Si), the eminent literature researcher. Xiao Si also helps by providing him with useful information and advice from time to time. Chu said, “In the past, I did not fully grasp the efforts made by Xiao Si in collecting information. It is not until when I grow older and become engaged in such research that I finally understand her vision in handling the materials with importance.” Even with his works already published, Chu would collect and attach newly discovered materials into the book so that they could be included through revision in a book's reprint or writings in the future.

Chu is candid about research and criticism requiring an enormous amount of “personal time”. He is therefore very grateful for his wife's patience and understanding over the years. The award is timely to encourage his academic pursuit. Looking ahead, Chu hopes to publish at least one book every year. To commemorate the anniversary of Wong Sum-fan and Siu Ming Sing's death, he also plans to publish works about them. Chu explained, “While I still have energy, I hope to devote more time and exert my influence on contributing something of value for the future generation.”

《黃絹初裁——劉以鬯早期文學作品事證》
First Strokes on Scrolls: Factual Resources Surrounding Early Literature Works of Liu Yi-chang



藝術家年獎(舞蹈)

梅卓燕

Mui Cheuk-yin



「身體是生命的載體，你逃不掉，我每天也在與它對話。所有東西都在身體內，你是離不開舞蹈。」

“The body is a carrier of life. You cannot evade it; I am in dialogue with it every day. Everything is within the body, so you cannot depart from dance.”



梅卓燕作為本土第一代專業舞者，一直以來孜孜不倦地尋找創作及表演機會，2019/20 年度積極參與本地及國際的舞蹈計劃，與不同文化和不同發展階段的舞蹈家合作，以舞蹈藝術家的身分投入社會，推動正面思考。在舞蹈構思和編舞上樹立其個人特色，題材鮮明，加上多年來參與公職，貢獻全面，超越藝術家在藝術上的成就。

As one of the earliest local professional dancers, Mui Cheuk-yin is always eager for creative and performing opportunities. In 2019/20, she was actively involved in dance programmes locally and overseas, collaborating with dancers from various cultures and career stages. She seeks to engage with society and project positive vibes as a dance artist, developing a distinctive style and motifs in her dance concepts and choreography. Besides her outstanding artistic talents, she has also made significant contribution to the development of dance over the years through civil service.

著名編舞家及舞蹈家，梅卓燕是本港第一代專業舞者，一直活躍於本地及國際舞壇至今逾 40 年。70 年代學習中國舞，1981 年加入香港舞蹈團成為創團團員，並擔任舞團的多部舞劇主角。1985 年於香港青年編舞大賽奪冠後，獲獎學金到紐約學習現代舞，其後亦獲亞洲文化協會獎學金到美國學習後現代舞。

90 年代成為獨立舞蹈工作者，並開始投入創作、教師及策劃等工作。至今有 30 個短篇及 16 個長篇作品，包括《獨步》、《日記》系列、《花落知多少》、《再世 • 尋梅》等。梅氏亦於烏帕塔舞蹈劇場 25 及 35 週年節、布魯塞爾藝術節、法國 Lyon 舞蹈雙年展、威尼斯舞蹈雙年展等國際舞台演出。梅氏因多年來的創作及演出曾四度獲得「香港舞蹈年獎」。2007 年獲行政長官社區服務獎狀，表揚其對舞蹈界的貢獻。2012 年獲香港舞蹈聯盟頒發「傑出成就獎」。2013 年獲頒香港演藝學院榮譽院士。2013 至 2019 年間出任香港藝術發展局委員。

An esteemed choreographer and dancer, Mui Cheuk-yin is among the first generation of dance practitioners in Hong Kong who has made a mark in the local and international dance scenes for over 40 years. She learnt classical Chinese dance in the 1970s and joined the Hong Kong Dance Company as founding dancer in 1981, playing the protagonist in its numerous dance dramas. With a Champion in the Hong Kong Young Choreographer Competition in 1985, she received a scholarship to learn modern dance in New York and furthered her training of post-modern dance in the United States with support from the Asian Cultural Council.

In the 1990s, Mui established herself as an independent dancer cwm maker and began a diverse career in creative, teaching and curatorial projects. As yet 30 short dance pieces and 16 full-length dance pieces were created, include *Eulogy*, *Diary Series*, *Whispering Colour* and *Desperately Seeking Miss Blossom*. Mui also performed in international productions such as the 25th and 35th anniversary performances of the Tanztheater Wuppertal Pina Bausch, Kunsten Festival des Arts Brussels, Lyon Biennale de la Danse and Venice Biennale Dance Festival. She received the Hong Kong Dance Awards four times for her prolific performances, as well as the Chief Executive's Commendation for Community Service in 2007 for her dedication to the dance sector. In 2012, she was awarded Distinguished Achievement by the Hong Kong Dance Alliance. In 2013, she was awarded Honorary Fellow of the Hong Kong Academy for Performing Arts. From 2013 to 2019, she was Council Member of the Hong Kong Arts Development Council.

藝術家年獎(舞蹈)

梅卓燕兒時不愛洋娃娃，偏愛表演，穿上睡衣，以蚊帳為幕帷，視床為舞台，迫家人做她的觀眾，這些都是母親告訴她這些童年往事，其母親笑言真的是「三歲定八十」。她喜歡跳舞，成長於沒有香港演藝學院的年代，也未有大型的舞蹈團，因此沒有想過能成為舞者，更遑論以舞蹈為職業。80年代，香港舞蹈團成立後，她成為培訓團員，自此踏上學海之路。「那時知道有甚麼不足，便立即去學，不斷進修，因為有這樣的態度，便開始放眼全世界，知道更多東西，就可以創造更多，於是就像雪球一樣越滾越大。」

不斷進步的有機系統

其學習動力、對舞蹈的熱情、創造力及好奇心從未歇息，「放棄」會否出現在她的字典中？「找到箇中樂趣，才會『甌窳甌罇』出外學習，然後回來與他人分享，是一件很開心的事。這樣就可以建立一個令自己進步的系統，而這個系統是很有機的，也很好玩。所以如果人處於這個階段，就沒有放棄之說。只有怎樣解決，然後繼續向前行。」無論逆境還是順境，對她來說都只是一個助緣，並沒有甚麼放棄不放棄，一切只是前進的動力。

她以「遊走於傳統與現代、東方與西方」的風格馳名國際，現代舞讓她體會到舞蹈的樂趣在於怎樣運用自己的身體，由接納自己的身體開始，再處理自己與外界的關係，同時也能以一個開放的思維理解各種舞蹈。「跳現代舞時會有很多觀念刺激你，令你重新思考。當你發覺每種舞蹈有不同的準則，你會好奇，而開始發問的時候，你就會開始創作。」

As a child, Mui Cheuk-yin was no fan of stuffed toys, but already fond of performing. She would turn the bed into her stage in pyjamas, with the mosquito net as a curtain, and ask her family to watch her perform. These childhood anecdotes are retold by Mui's mother, who believes this little performer in Mui has blossomed into her professional practice. Mui's love for dance began way before the Hong Kong Academy for Performing Arts or any large-scale dance troupe was established, so she never imagined becoming a dancer, not to mention declaring it her career. In the 1980s, when the Hong Kong Dance Company was founded, she was trained as a dancer and made her way through. "I kept learning whenever I saw any inadequacies in myself. As a result of this open attitude, I could appreciate what the wider world offered and was capable of creating more, snowballing my learnings layer by layer."

An Organic System that Continuously Refines Itself

Mui bears an insatiable motivation to learn, as well as passion, ingenuity and curiosity for dance. Has she ever thought of giving up? "You will only go all out to seek learning opportunities and share your takeaways with other people if you genuinely enjoy the process. It is a delight for me, like building an organic, fun system that improves me. If you enter such a state, giving up is out of the question; your mind focuses only on how to solve the problems and keep going on." Circumstances, whether favourable or otherwise, feed into and fuel her practice as a driving force.

Renowned for a distinct style that traverses tradition and modernity as well as East and West, modern dance led Mui to feel that the delight of dance lies in how to manoeuvre with her body: first by accepting her body as it is, then negotiating the relations between the self and the world, while coming to terms with all kinds of dance forms with an open mind. "Modern dance challenges many of your conceptions; it is thought-provoking. When you realise the principles of different types of dance, you will be curious and start to ask questions. There you start to create."



《日記 VI • 謝幕》
Diary VI. Applause...



《燕宇春徵》
Yin Yu Chun Fai

創作就是整理自己，舞照跳

她從 1986 年起開始編作「日記系列」，2009 年創作第六篇日記《日記 VI • 謝幕》，這齣作品引起觀眾共鳴及喚醒他們對生命的體悟。對她來說，創作就是梳理這段時間的人生經歷與看法；謝幕不是完結，而是回顧及小結。「它包含了 我 50 年的生活及舞蹈經驗。我在作品中與人分享這些經驗，當中有某一種共性，原來感動到很多人。」她憶述一個十多歲的青少年跟她說明白作品觸及更年期對身體狀態的轉變；長者看得開心，發現衰老也有美麗之處。「我的作品就是說要接受當下，活在當下。也許那個折射面很大，才能成功與眾人溝通。」

她形容疫情之年就像急剎車，卻是重新審視與別人的關係、生活的模式、思索舞蹈等機會。無論是在怎樣的狀態，她認為想像力很重要，「不要抹煞所有的可能性，不要以陳腐的想法把東西定型。如果你用小朋友的眼睛去看，這個世界就會為你帶來永遠的新鮮感。」



在日本城崎交流
Exchange in Kinosaki, Japan

To Create is to Organise Oneself and Keep Dancing

Since 1986, Mui has been choreographing the *Diary Series*. In 2009, she released her sixth diary *Diary VI. Applause....* This performance inspired a profound resonance and reflection of life in the audience. For Mui, to create is to organise her life experiences and reflections at the time. A curtain call is no closure, but rather a review and coda. "It contains 50 years' worth of life and dance experiences. There is a quality of togetherness conveyed in these experiences of the performance that moves a lot of people." A teenager came to her and said he was able to empathise with the visceral changes that come with the menopause. Senior citizens can have a good laugh about it and see the beauty of old age. "My work invites people to accept and live in the moment. The arc of refraction may be a wide one for such a message to resonate with many."

Mui describes the year of the pandemic as one that pulled life to a stop, yet also allowing her to re-examine her relationships with others, her way of life and dance practices. Regardless of the conditions she finds herself in, she believes in the power of imagination. "Don't rule out any possibility. Don't fix things in stereotypes. If you look with the eyes of a child, you see the world afresh every moment."

藝術家年獎(戲劇)

林沛濂

Lam Pui-lim



「藝術如同呼吸般，與生命緊扣着。不能言喻，只可『做』出來讓別人感受。」

“Art is like breathing. It is close to life and inextricable. One can only live it to be felt.”



2019/20 年度的演出有《坂本龍馬の背叛！》、《大夜蕭條》、在美國加州大學爾灣分校上演的《馬克白》選段等。林沛濂為少數接受日本戲劇訓練的戲劇工作者，集演員、形體導師及日本劇作翻譯於一身。他親赴日本跟隨不同大師研習表演藝術，如舞蹈、日本舞踊、殺陣，不斷提升自己，亦積極引進日本劇作予本地劇團，同時策劃不少港日交流的戲劇活動，開拓本地劇場和觀眾的眼界。他有鮮明的美學追求，擁有獨特的個人風格。

Lam Pui-lim's notable works in 2019/20 include *Uragiri Gomen!*, *The Great Little Depression*, and *Macbeth* excerpts performed at the University of California, Irvine. Lam is one of the few theatre practitioners trained in Japan who is at once an actor, a body movement instructor and a Japanese script translator. His pursuit of excellence is reflected in his extensive study of performing arts under the apprenticeship of various Japanese masters, the scope of which includes *butoh*, *nihon buyou* and *Samurai tate*. He also introduces Japanese plays to local troupes and curates a host of theatrical exchange programmes between Hong Kong and Japan to cultivate a wider audience for Japanese theatre culture. Lam is marked by a distinctive taste in aesthetics that reflects his strong character.

「役者和戲」藝術總監、演員、形體導師。日本大學藝術學部戲劇學院首席畢業，主修表演。畢業後加入東京演劇集團風及 TPT(東京)任全職演員；日本第 31 屆 PIA 電影節得獎電影《私の叙情的な時代》之主角。

Lam Pui-lim is Artistic Director of "Yakusha Theatre" as well as an actor and body movement instructor. He graduated as valedictorian from the Nihon University College of Art with a major in theatre acting. He then joined Tokyo Theatre Company Kaze and Theatre Project Tokyo as resident actor. He also played the lead in *My Lyrical Age*, an award-winning Japanese film in the 31st Pia Film Festival of Japan.

回港後主要演出包括：《脫皮爸爸》、《胎內》、《白夜行》、《白房間》、《馬克白》(歐洲巡演/香港)、《屋根裏》(兼導演)、歌劇《美麗與哀愁》世界首演。以《高野山遇見前偶像》(日本)獲劇王~亞洲大會最優秀演員賞；憑《坂本龍馬の背叛！》獲提名國際演藝評論家協會(香港分會)劇評人獎 2019 年度演員獎。

Upon his return to Hong Kong, Lam played in *Shed Skin*, *In the Womb*, *White Night*, *White Room*, *Macbeth* (Europe tour and Hong Kong), *The Attic* (also director) and the world premiere of the *Beauty and Sadness* opera. He won the Best Actor in the Gekiou Asian for his outstanding performance in *Met My Ex-idol on Mount Kōya* and was nominated for Performer of the Year for his performance in *Uragiri Gomen!* in the International Association of Theatre Critics (Hong Kong) Critics Awards 2019.

藝術家年獎(戲劇)

選擇，反映了你的人生态度。林沛濂於香港理工大學設計系畢業，加入日資公司不久便辭職往日本留學，輾轉間重燃在學時對戲劇的熱情，一個異鄉人在海外獨自奮鬥，當中的辛酸是啞子吃黃蓮。他說：「選擇了這條路，就應該要勇往直前。」

觸動內心的力量

還未選擇戲劇人生前，他只是在大學當個旁聽生，然而一次觀看三年級生演繹德國劇本後，感到莫名的觸動，他說：「其實就是這麼簡單，我也想觸動別人。戲劇給予我希望，我也想給予他人希望。」心動不如行動，於是他正式報讀藝術學士，矢志成為演員，在學期間兩度獲香港日本文化協會獎學金，日本大學創立 100 周年紀念獎學金及日本大學優等賞。

舞台由日本轉至香港後，除了演出，林氏亦開始翻譯及引介日本劇作。他表示並沒刻意尋找悲劇、喜劇等體裁，劇本皆是圍繞一個主題或有共性，扼要地概括作品，如《笑の大学》講審查、《脫皮爸爸》講珍惜、《胎內》講生死及慾望、《屋根裏》講孤獨，即使在日本以外演出，內容亦可引發思考。

他不只是帶來能於不同地域及文化中引起共鳴的作品，更嘗試連繫兩地合作。2013 年成立「役者和戲」，首部獨立製作引來日本經典劇作《胎內》，藝術團隊更連繫兩地的藝術工作者，宣傳手法卻先到大學及書店舉辦分享會，表演場地則在牛棚，這個名為「胎內——香港及日本藝術再生計劃」，除了實踐對於戲劇的堅持與初心，更希望讓觀眾從生死中思考戲劇與生命的「原點」及「純粹」。他說：「我覺得戲劇可以讓人有更多連繫。」

You are what you choose to be. Lam Pui-lim received his first degree in design from the Hong Kong Polytechnic University and used to work for a Japanese company, until he resigned to study in Japan. It was then when he rediscovered his passion for acting. Pursuing his dream overseas on his own was a bitter struggle indeed. "Once I choose this path, I must look ahead and march forward."

A Power That Moves

Prior to choosing a life on stage, Lam audited classes at university and was deeply moved by a German play performed by seniors. "It's that simple. I want to move others as they moved me, too. Drama gives me hope, and I want to share this hope with others." Action speaks louder than words, so he enrolled in a Bachelor of Arts hoping to become an actor. During his studies, he earned scholarships from the Japan Society of Hong Kong twice, as well as the Nihon University 100th Anniversary Scholarship and the Nihon University Honour Prize.

Returning to Hong Kong from Japan, Lam engages in translation and promotion of Japanese drama apart from acting. He does not seek any particular genre – be it tragedy or comedy – the plays he selects often centre around a common theme or share some similarities. *University of Laughs* explores censorship. *Shed Skin* is about gratitude and appreciation. *In the Womb* discusses life, death and desire. *The Attic* probes into loneliness. These plays are inspiring even when performed outside of Japan.

Not only does Lam bring home different plays that create resonance regardless of geography and culture, but he also actively facilitates cross-border collaboration. In 2013, he founded Yakusha Theatre and staged his first independent production *In the Womb*, a classic Japanese drama. The team lined up artists from both Hong Kong and Japan, promoted the event through sharing sessions at universities and bookstores, and set the stage at the Cattle Depot Artist Village. This project, named "In the Womb – Rebirth of Hong Kong and Japan Art", demonstrates Lam's conviction for drama and calls for reflecting on the notions of point of origin and purity in drama and in life, as portrayed through life and death. "I believe drama can connect people," Lam remarked.



《胎內》
In the Womb



與鈴木忠志於訓練後合照
Photographed with Tadashi Suzuki after training

A Significant Encounter

Over the years, Lam has learnt *butoh* and *nihon buyou* from a number of Japanese masters, including the distinguished Tadashi Suzuki. Lam's zealous drive for theatre, in fact, stemmed from an encounter with *butoh* dancer Yukio Waguri. "He is a noble man, humble and friendly. What I see is an artist dedicating his life to *butoh* and arts. He made me think a lot about fixations of and ideals towards arts. I feel that I must also keep learning to elevate my practice." The departure of a dear mentor further inspired Lam to examine the charm of *butoh* and other art forms, so much so that he left for Japan for study before the pandemic.

He confesses that he is not always in a tense mode but training his mind to be more receptive to whatever arises in his journey of discovery. "As an actor, or a person, one must be disciplined and aim only for the best to sharpen one's determination and grit, because giving up is always easier than hanging on. Whenever I feel lost, I shall look within and locate that point of origin."

Carrying a fidelity to true nature, experience and an inquisitive spirit, Lam constantly strives to refine and renew his artistic practice, charting his own creative path.

生命中重要的邂逅

他多年來隨名師研習舞蹈、舞踊，更向日本戲劇大師鈴木忠志直接取經，不斷求學的動力，與舞蹈家和栗由紀夫的相遇有關。「他為人清高、謙厚，對學生也沒架子，我看到的是一個藝術家如何奉獻給舞蹈及對藝術的追求，他令我思考很多問題，如對藝術的執着和理想。而我對自己的修行，也應該要不斷吸收及有所提升。」老師的離世，令他不斷追尋舞蹈及各種藝術的魅力何在，在疫情爆發前仍前往日本學習。

他笑言，當然不是每刻也處於繃緊狀態，只是在磨練身心及追尋的過程中可領悟更多。「作為一個演員或人，要自律、對自己有要求、訓練意志及韌力，因為放棄比堅持容易。每當迷失時，我更要找回初心及原點。」

抓緊初心、磨練與求學精神化為一體，然後越發純粹，再以不斷重新之姿、以自己的步伐、以人生綻放其藝術之道。



《大夜蕭條》
The Great Little Depression

藝術家年獎 (電影)

楊曜愷

Yeung Yaw-kae, Ray



「電影對我來說，是面對社會上自己想表達的議題。」

“To me, making film is about exploring issues in society that I am concerned about.”



作品《叔•叔》創造及導演了非常出色的角色，藝術表現方面亦佳，給本地電影界帶來驚喜。楊曜愷在控制故事情節及演員表演的能力，使作品及其題材能帶出相應的、具深度的思考，誠懇地討論小眾議題，實屬難得。在有限的資源下，作為獨立電影表現出色。楊氏亦身兼香港同志影展協會主席及香港同志影展創辦人，推動社會共融及多樣性，貢獻層面廣闊，其毅力值得欣賞及支持。

In his film *Suk Suk*, Ray Yeung created and built spectacular characters. Executed with brilliant artistic direction, *Suk Suk* was a delight for the local film industry. Yeung's ability to oversee the plot and the actors' performances allows the film to candidly explore issues of marginality through resonating and in-depth reflection, which is all the more endearing. Given limited production resources, the work is outstanding as an independent film. Yeung is also the Chairman of The Hong Kong Lesbian and Gay Film Festival Society and one of the founders of the Hong Kong Lesbian and Gay Film Festival. He promotes social inclusion and diversity, contributes to society at various levels and exhibits a perseverance worthy of appreciation and support.

楊曜愷，哥倫比亞大學藝術碩士 (MFA) 畢業；2000 年起任香港同志影展協會主席，主辦香港同志影展。首部長片《我愛斷袖衫》(2005) 於鹿特丹國際影展首映。第二部長片《紐約斷背衫》(2015) 於西雅圖國際電影節首映，及入圍芝加哥國際電影節競賽單元。第三部長片《叔•叔》(2019) 先後入圍釜山國際電影節及柏林影展，榮獲台北金馬獎五項提名及香港電影金像獎九項提名，獲德國著名國際電影代理商 Films Boutique 的垂青，協助《叔•叔》於全球 12 個主要地區發行及公開上映。楊氏同時參與短片製作，至今編劇及導演短片作品共八部。其中《黃熱病》(1997) 獲馬德里同志影展最佳短片。

Ray Yeung is an Master of Arts graduate from Columbia University. In 2000, he became Chairman of The Hong Kong Lesbian and Gay Film Festival Society and the Director of the Hong Kong Lesbian and Gay Film Festival. His first film *Cut Sleeve Boys* premiered at the International Film Festival Rotterdam in 2005, while his second film *Front Cover* premiered at the Seattle International Film Festival in 2015 and was invited to compete at the Chicago International Film Festival. *Suk Suk* (2019) is Yeung's third feature film and was selected for the Busan International Film Festival and the Berlin International Film Festival. *Suk Suk* also received five nominations at the Taiwan Golden Horse Awards and nine nominations at the Hong Kong Film Awards. The film is represented by renowned international film sales agent Film Boutique; and was sold to 12 key territories worldwide. Yeung also produces short films and has written and directed eight works to date. In particular, *Yellow Fever* (1997) won Best Short Film at LesGaiCineMad, Madrid International Gay and Lesbian Film Festival.



《叔•叔》入圍第56屆金馬獎多個獎項
Suk Suk was nominated in several categories in the 56th Golden Horse Awards

學者汪紹祺《男男正傳：香港年長男同志口述史》一書，是香港首本以年長男同志為主要受訪對象的訪問集。楊曜愷在看這本書的過程中，被寫實的寫作風格所感染，有感書中人正在和他對話般。於是經過多年的資料搜集和籌備，他終於拍成了劇情片《叔•叔》。大眾對電影的反應令楊氏感到意外，因為他籌備期間曾經多番掙扎：「有人會叫我不拍老同志，說兩個老男人搞在一起會很難看，想不到最後會有那麼多人擁抱這個作品。」

《叔•叔》在金馬獎及香港電影金像獎收獲甚豐，於多達60多間香港戲院上映，這次獲頒香港藝術發展獎更令楊氏感到詫異：「我剛剛回港開始籌備《叔•叔》時，其實也不太了解香港電影業的運作，後來它突然被放進了主流當中，之後當同類型電影再出現的時候，便有了個先例。」在成功背後，楊氏感激電影監製對製作《叔•叔》的付出，特別是鄭珮詩、廖朝暉及溫煦宇 (Michael J. Werner) 在電影製作與發行上長期的支持。

「其實我都是一位 activist。」

早在2005年，他便完成了首部劇情片《我愛斷背衫》。當時他身處英國，由於電影預算有限，製作規模不大，他覺得製作效果可以更理想。然而楊氏志不在此，他主要的創作動機是為了呈現

Oral Histories of Older Gay Men in Hong Kong: Unspoken but Unforgotten written by scholar Travis Kong is Hong Kong's first collection of interviews featuring older gay men. In reading the book, Yeung was affected by its realism and felt like he was interacting with the interviewees. Through years of research and preparation, Yeung wrote the screenplay and ultimately made the feature film *Suk Suk*. He was surprised by the public's overwhelming response, citing bouts of struggle during production: "People would tell me not to focus on an elderly couple as two old men don't look good together. I never thought the work would be embraced by so many people."

Suk Suk reaped widespread acknowledgement at the Golden Horse Awards and the Hong Kong Film Awards, and was screened at over 60 cinemas in Hong Kong. Receiving the Hong Kong Arts Development Awards made Yeung all the more surprised: "When I returned to Hong Kong to prepare for *Suk Suk*, I had little understanding of how the city's film industry worked. After the release, the film suddenly went mainstream and hopefully will become a precedent for other similar movies." On *Suk Suk*'s success, Yeung was grateful for the contributions and support from his producers, Teresa Kwong, Chowee Leow and Michael J. Werner, during the film's production and release.

“In fact, I'm also an activist.”

Early in 2005 in the UK, Yeung finished his first feature film *Cut Sleeve Boys*. Due to limited budget, the production was small-scale and Yeung was not completely satisfied with the outcome. Nevertheless, Yeung had another mission in mind – to represent gay Asians on screen. "In the UK back then, there was a negative stereotype that Asians got together with foreigners mainly for material gains. Having lived overseas for so long, I faced various kinds of discrimination as an Asian gay man, but those experiences were never represented in film." He founded a film company and named it New Voice to show his desire to voice

亞裔同志：「當時在英國，亞洲人與外國人走在一起的刻板印象就是為了利益，都是負面形象。而我在外國生活了那麼久，作為一個亞裔同性戀者亦經歷過不同種類的歧視，這些經歷都沒有被影視作品呈現出來。」因此，他以「先響」(New Voice)命名自己創立的電影公司，正正是想為自己人發聲：「其實我都是一位 activist (行動者)。我拍電影不僅因為喜歡電影，平權及反歧視都是我本身想做的事。」

除了 LGBT 議題之外，楊氏也關注種族議題：「在外國拍電影，華人通常都是拍關於華人的議題。」他的第二部劇情長片《紐約斷背衫》正是探討 LGBT 圈內的種族歧視問題——在外國長大、生活的亞洲人之中，有些人很想成為主流，他們覺得最好結識一位白人男朋友，得到手猶如獲得獎盃。「LGBT 已經是小眾，但是我都在拍小眾中的小眾，例如亞裔 LGBT，於是發展過程難上加難。」楊氏感嘆。

議題所在 使命使然

回看香港電影的歷史，LGBT 電影的發展一直緩慢，早期的作品對同志常有較負面的呈現，製作數量不多。為了推動 LGBT 電影的發展，楊氏在 2000 年接捧成為香港同志影展主席。從 1989 年至今，香港同志影展算是亞洲最長壽的 LGBT 電影節之一。「電影對我來說，重點不只是票房好與壞，又或得獎與否，而是面對社會上自己想表達的議題。香港不可能沒有同志電影節，因此我一直參與到現在。」

楊氏在拍電影之前曾經是位律師，但對他來說同志平權不止於修改法律條文：「我不冀望一齣電影可以改變法律，同志平權其實是一個使命。即使你拍了一部戲，反響之大令同性戀婚姻合法化，或者令政府開設同志老人院，但長遠之後呢？歧視是人類先天的惡，不是個別法律的問題，而文明就是要改變它。我相信電影是可以幫助這個改變。」

out for his community. "In fact, I'm also an activist. I make films not only because I enjoy them, but to fight for equality and against discrimination, which are also causes I wish to uphold."

Other than LGBT issues, Yeung is also concerned about subjects dealing with race. "For an Asian filmmaker working in the West, there is always an expectation that you make films about Asian stories." His second feature film *Front Cover* explores racial discrimination within the LGBT circle. For a lot of Asians growing up and living overseas, they wish to get a white boyfriend in the hopes of becoming part of the mainstream, and a white boyfriend is like a trophy. "An LGBT topic is already a minority subject, and on top of that there is the race issue, this combination makes it challenging for me as a filmmaker because my films are about a minority within a minority." Yeung explained.

Call to Mission for a Topical Issue

Looking back at the history of film in Hong Kong, progress for LGBT films has been slow. In the early years, there were very few representations of LGBT people in Hong Kong cinema, and those representations were typically depicted in a negative way. To promote the development of LGBT films, Yeung became the Chairman of the Hong Kong Lesbian and Gay Film Festival in 2000. Having started in 1989, the Hong Kong Lesbian and Gay Film Festival has become one of Asia's oldest LGBT film festivals. "To me, film isn't about box office performance or winning awards, but it's about exploring issues in society that I wish to highlight. Hong Kong being a metropolitan city must have its own LGBT Film Festival, which is why I continue organising it."

Before his career in film, Yeung was a lawyer. To him, attaining equality is more than changing ordinances: "The fight for equal rights is a lifelong mission and changing the law alone is not enough. Even if a film resonates so much that it paves the path to the legalisation of same-sex marriage, or convincing the government to establish same-sex elderly homes, other kinds of discrimination will still exist, as it is part of human nature. Civilization's role is to change that and I believe films have the power to move people and change deep-seated prejudice."



《叔·叔》拍攝團隊
Crew of Suk Suk

藝術家年獎(文學藝術)

劉偉成

Lau Wai-shing, Stuart



「文學創作的路上，我是幸福的。」

“I am blissful along the path of literary creation.”



2019/20 年度出版的詩集《果實微溫》寫作技巧圓熟，以文字回應社會，溫厚耐讀；同時勤於筆耕，持之以恆地推動文學，是文學發展全面且具成就的藝術家。

In 2019/20, Lau Wai-shing, Stuart demonstrated his refined skill of writing in *Modest Heat in Heart*, a warm and sustainably engaging poetry collection responding to the society with his words. Keen in writing and literature promotion, he is an all-rounded and accomplished artist in literature.

1995 年畢業於香港浸會大學人文及創作學系學士學位、2019 年獲香港浸會大學哲學博士。90 年代與文友共同成立「呼吸詩社」。著作包括散文集《持花的小孩》（獲第 10 屆中文文學雙年獎散文組推薦獎）、《翅膀的鈍角》、詩集《瓦當背後》、《陽光棧道有多寬》（獲第 13 屆中文文學雙年獎詩組首獎）。2017 年獲邀赴美參加愛荷華大學的國際作家工作坊，詩作收錄於 2020 年 6 月出版之詩集《果實微溫》；同年 12 月出版散文集《影之忘返》。

現為牛津大學出版社（中國）有限公司副編務總監，並於香港浸會大學人文及創作學系擔任兼職導師。

Lau Wai-shing, Stuart obtained his bachelor's degree from the Department of Humanities and Creative Writing at Hong Kong Baptist University (HKBU) in 1995 and a PhD from HKBU in 2019. In the 1990s, he co-founded Huxi Poetry Society with literary friends. He is the author of essay collections *The Child Holding a Flower* (Recommended Prize in the essay category at the 10th Hong Kong Biennial Awards for Chinese Literature) and *Obtuse Angle of Wings*, as well as poetry collections *Beyond the Eaves Tiles and How Broad Are the Plank Roads of Sunshine* (Biennial Award in the poem category at the 13th Hong Kong Biennial Awards for Chinese Literature). In 2017, he was invited to the Iowa Writers' Workshop in the United States. The poems written during the residency were published in the poetry collection *Modest Heat in Heart* in June 2020. In December of the same year, he published his essay collection *Shadow's Oblivion of Return*.

He is currently the Associate Editor at Oxford University Press (China) and a part-time tutor of the Department of Humanities and Creative Writing at HKBU.

藝術家年獎(文學藝術)

劉偉成大半生遊走於文字天地，既是詩人、作家，亦是老師及編輯，「但起初寫作的路，其實是困頓的。」

初中在姐姐的書架初接觸《青年文學獎》文集，深被當中作品的創新與多樣吸引，「原來寫文章可以跟課堂上的命題作文迥然不同，充滿魅力！」這位聖保羅書院理科生，決定預科轉讀別的中學修讀文科，「明知前路艱辛，還是決心想為寫作走另一條路。」這路，該是走對了，不乏貴人引路。



《果實微溫》
Modest Heat in Heart

年少時初探文學仄徑

回溯高中時，受到何福仁老師及他有份創辦的《素葉文學》薰染，其詩集《龍的訪問》可說是劉氏第一本讀到的香港本土當代詩集：「那時我、三位師兄和師弟成立校內詩社，謝謝做顧問的何老師詩聚時說了一句『大狗吠小狗吠，各有各吠』，讓我知道寫作的胸襟。」

「我是幸福的，寫作路上常遇上很多好老師。」預科時，詩人王良和老師為他開啟新詩創作之門。外籍教授 Peter Stambler，給他與一班攻讀專業寫作的大學同學，讀了許多 90 年代初前衛與優秀的外文大師作品。及後再遇恩師羅貴祥教授、盧瑋鑾教授（小思）等，「每次創作碰到辛苦時刻，總有老師給我信息，讓我找到突破。」

Lau Wai-shing, Stuart spent most of his life in the literature world as a poet, a writer, as well as a teacher and an editor. "But the path of writing in the beginning was indeed a difficult one."

When he encountered the essay collection of the Youth Literary Awards from his elder sister's bookshelf during junior secondary school, he was attracted by the innovation and variety of the works. "I found that writing can be very different from the school composition assignments that are confined to certain topics. That's exciting!" This science student of St Paul's College then decided to switch to another secondary school in his matriculation course to study liberal arts. "I knew that the path ahead would be difficult, but I still determined to switch my path for writing." That should be the right way to go, as there were people came to guide him along the way.



出版《持花的小孩》
Publishing *The Child Holding a Flower*

Exploring the Path of Literature in His Youth

Back in senior secondary school, Lau was greatly influenced by Ho Fuk-yan, his teacher and the co-founder of the literary magazine *Su Yeh Literature*, and Ho's *An Interview with the Dragon* was the first Hong Kong contemporary poetry collection that Lau had ever read. "At that time, I set up a poetry club at school with three fellow schoolmates. Thanks to our consultant Mr Ho for saying 'large dogs bark, little dogs bark, each has its own voice.' I learnt the open-mindedness of literature from it."

"I am blissful that I have encountered good teachers on the path of writing." During the matriculation course, his teacher poet Wong Leung-wo opened the door of modern poem writing for him. In the college days, Prof Peter Stambler introduced numerous avant-garde and outstanding foreign masterpieces in the early 1990s to him and a class of college students studying professional writing. Later, he met his mentors, Prof Lo Kwai-cheung and Prof Lo Wai-luen (Xiao Si). "Whenever I had a hard time in creation, teachers would give me advice, helping me to break through."



愛荷華之旅帶來文字蛻變

劉氏的心之所向，2017年再次向他叩門。該年前赴美國愛荷華參加國際作家工作坊；當抽離於煩瑣工作，投入於寫作中，他找回久違的專注與感應，重新發現生活的純粹，為創作帶來蛻變：「我像手執漫畫家的『快筆』，那明快的節奏與速度感、愉悅的狀態，令我一天最高記錄能完成四首詩。」旅程中他撰詩60餘首，回港再寫30首，完成了共收錄103首作品的詩集《果實微溫》。

回港後，即使觀看熟悉之物，也竟擁有穿透力。「像一早試過下筆多次而總完成不了的長詩《龍頭香》，我彷彿鬆開了手鐐腳鐐，拿到神仙棒般得力重寫。」這詩成了《果實微溫》卷首作，以六節詩循環往復螺旋遞升的結構來推衍，訴說香港劇變的身世，穿插劉氏自身經歷，是其寫作成就走進殿堂階梯的反照。

冀以文字為我城造磚

他形容現時的寫作處境，如佇足於接駁兩道樓梯的那小片平台，讓繃緊的呼吸舒緩下來，「這裡讓我能仰望下一道轉向的樓梯，也思忖會是怎樣的新風景。」創作新詩以外，新風景或許是展開其他書寫實驗，如散文詩、地誌書寫、評論散文等，把不同文體融合，為本土文壇帶來刺激。

他亦很認同小思常說「造磚」的感召，為年輕一代留點「文學建材」和啟示；是故盡力做好文學獎評審、教學與社區文學導賞；亦冀望在編輯崗位帶來更多具時代意義的作品，「不同作家的瀝血之作，是給香港人展現本土文化基因的圖譜，從而更明白珍視之物。」

劉氏常記住一位老師的評語：「對文字有點傻傻的執着。」即使今天創作上成果纍纍；回望年少時的自己，還是會會心微笑。

The Iowa Trip Led to a Literary Transformation

What he has been longing for came to him again in 2017—attending the Iowa Writers' Workshop in the United States. When he got away from tedious work and devoted himself to writing, he regained his long-lost focus and senses, rediscovered the purity of life and brought a transformation to his creation. "It's like quick sketching for comic drawing. The vibrant rhythm, the sense of speed, the joyful state of mind—there, I wrote four poems in a day, which is my all-time record." He wrote more than 60 poems during the trip and 30 more when he returned to Hong Kong, all were included in *Modest Heat in Heart*, the poetry collection of 103 works.

After returning to Hong Kong, he gained a penetrating insight into life when looking at familiar things around him. "*Incense on Dragon-headed Cantilever* is a long poem that I have tried writing it many times but never finished it; after the trip, I seemed to have cast off my shackles and got my magic stick to rewrite it." As the first work in *Modest Heat in Heart*, the poem in the sestina form is in a recurring spiralling structure that tells the drastic changes of Hong Kong interweaved with Lau's personal stories. It shows that he is on the way heading to become a master in writing.

Making Bricks with Words for the City

He described that his current writing situation is like standing on a small platform connecting two stairs, where he can slow down his tight breathing. "Here, I can look up at the next turning staircase and wonder what kind of new scenery it will be." In addition to writing new poems, the new scenery may mean other writing experiments such as prose poems, topographic writing and critical essays that integrate various forms of writing and bring excitement to the local literary scene.

He also agrees with Xiao Si's call for "making bricks" and providing "literary building materials" and enlightenment for the younger generation. That is why he contributes as a judge for literary awards and devotes to teaching and community literary tours. As an editor, he also strives to bring the city works that reflect the times. "The painstaking works of various writers create a local cultural gene map for Hongkongers to better understand the things that are cherished."

Lau often remembers a teacher's comment on him, "adorably obsessed with words." He is a man of achievement in literature now, but he would smile when looking back at his youth.

藝術家年獎(媒體藝術)

洪強

Hung Keung



「媒體藝術動人之處，不在於所用科技有多新穎及先進，而更在乎忠於個人本質、了解藝術真義，以真誠的心表達對時代的關注。」

“The beauty of media arts is not in the novel technologies used but that it is a faithful representation of oneself and the essence of arts, and a genuine connection to our time.”



2019/20 年度，洪強的互動裝置《非常月滿》、《四時系列》及與佛像相關的畫作，展現其藝術風格及研究新方向；公共藝術方面，其策劃的互動及影像藝術裝置《See 字進入》，又伙同眾多藝術家及創作人，合力炮製了一場涵蓋錄像、聲音、動畫、燈光及表演等元素的「線上閱讀體驗」，引領年輕人運用社交媒體認識香港文學家的佳作。這一切見證「香港媒體藝術家」定位及文化身分，貢獻值得肯定。

Hung Keung showcased his artistic style and new research direction in 2019/20 through his interactive art installations like *Magic Behind the Moon*, *Four Seasons* and various Buddhist paintings. In the realm of public arts, he curated the interactive video art project, *It All Begins with a Word*, with a number of fellow artists and creators, which sought to introduce the masterpieces of local literary giants to the younger generation through videos, sounds, animation, lighting and performance on the internet. As a media artist in Hong Kong, Hung's contribution to the art scene is highly commendable.

洪強，資深新媒體藝術家和學者，自 90 年代涉足互動表演、裝置藝術、實驗水墨畫、攝影、動態圖像及寫作，喜以藝術詰問「時間和空間」、「觀眾和作品」及「身體與心靈」等東西方哲思。早年，洪氏曾遠赴倫敦、德國、瑞士及美國進修與研究，並於 2005 年創辦「燕老米的雅實驗室」探索新媒體與設計的未來，並積極推廣公共互動藝術及教育，連結社群。

曾獲 2010 香港藝術發展獎年度最佳藝術家獎（媒體藝術）、2009 香港當代藝術雙年獎成就獎、香港理工大學校長特設優秀員工 / 傑出成就獎（研究及學術活動獎）、德國學術交流獎學金及亞洲文化協會獎學金等嘉許。

A veteran new media artist and scholar, Hung Keung's growing repertoire encompasses interactive performance, art installation, experimental ink paintings, photography, moving images and writing, all of which delve into the questions of time and space, audiences and artworks, body and mind from the perspectives of both Eastern and Western philosophies. Following his pursuit of artistic studies and research in London, Germany, Switzerland and the United States, Hung established the art group, imhk lab, in 2005 to explore the future of new media and design in arts, and has since actively involved himself in interactive public arts and education to connect the community.

Hung won the Award for Best Artist (Media Arts) at the Hong Kong Arts Development Awards 2010; the Achievement Award at the Hong Kong Contemporary Art Biennial Awards 2009; and the President's Award (Outstanding Performance & Achievements in Research and Scholarly Activities) at the Hong Kong Polytechnic University. He also received the German Academic Exchange Service (DAAD) Scholarship in Germany, and Desiree and Hans Michael Jebsen Fellowship of Asian Cultural Council.

創作精神比技法重要

即使獲取同一獎項，惟身處不同時代，面對不同考驗，對藝術家亦有不一樣的意義，「繼 2010 年後，有幸再次得到藝術家年獎，我的心情比初次平靜，但不免百感交集。」洪強感觸，「回看個人創作到團隊合作，經歷階段性的變奏，加上近年香港社會動盪、全球疫情不穩，無論創作或日常，都有物是人非的唏噓。如今再獲同業認同及團隊支持，倍覺感恩與珍貴。」

洪氏自小熱愛中國文化及文學，卻留學於倫敦聖馬丁藝術及設計學院和駐德國 ZKM 及瑞士蘇黎世藝術大學，深受東西方迥異的思潮所啟發，故一直樂此不疲地探索新媒體、電腦技術及科技發展，2005 年還成立了「燕老米的雅實驗室」開展各項跨界別的藝術實驗計劃、發表論文及參與國際性的研討會，探問時間、空間與身分等當代藝術議題，成為將媒體藝術延伸至學術研究領域的本地先鋒之一。

實戰與理論兼備的經驗使洪氏看待「人與科技」的關係自有一套創意哲學，「千萬別抱競逐心態盲目追求科技，因為你永遠不及科技變得快，搞不好還會被它牽着走。我學藝時接觸過的大師，固然有相當厲害的技法，但他們的作品真正動人之處，可不在於用上多少新鏡頭、新機械，而是背後的精神——忠於個人本質、了解藝術真義，再尋找最適當的媒介，以真誠的心表達對時代的關注，並以視野開拓未來。」

誰都有參與藝術的權利

隨人生閱歷漸豐，時代冒現種種亂象，洪氏亦有反思，「我不僅在意『媒體藝術』及『藝術家』的價值，也對自己『為人夫、為人父』，作為『香港市民』和『世界公民』等多元身分產生更深層次的感悟：我益發渴望做出落地又貼心，可對應當代人處境及情緒狀態的藝術，陪伴大家度過艱難時刻。」近 10 年來，他致力鑽研素來喜愛的宗教、自然及靜觀等哲思跟媒體藝術結合的可能性，同時也非常樂於投入藝術教育及公共藝術，冀盼將所學回饋社群。

Creative Spirit over Technique

The same award holds different meaning to an artist at different points of time as Hung Keung has been moulded by different experiences over the years. "I am honoured to receive the Artist of the Year award again after 2010, while I'm calmer this time, I accept it with mixed feelings. In the interim years, I have worked as a solo artist and part of a team, gone through the socio-political turmoil in Hong Kong and a worldwide pandemic, all these changes have left me feeling sorry in and out of my creative life. In a way, I value the recognition of fellow artists even more now."

While he has a passion for Chinese culture and literature from a tender age, Hung studied abroad at St Martin's College of Art and Design, London, the Institute for Visual Media Technology (ZKM), Germany, and Zurich University of the Arts, Switzerland. The experience means he was inspired by vastly different philosophies. Hung began to explore the use of new media and technology in his works, and via imhk lab, host cross-media art experiment programmes, international seminars and publish essays to discuss contemporary art themes like time, space and identity, making him a forerunner in introducing media arts to the realm of academic research in Hong Kong.

As a scholar-artist, Hung has formed his own philosophy about human and technology. "Never chase blindly after technology, you can never catch up and may even end up being led by it. The masters I have worked with created works that move people with the spirit embedded in them, not simply the technology used on them - a spirit that's faithful to oneself and arts, expresses a connection with the time we are in, blazes a trail with vision and is represented by the appropriate media."

Everyone has a Right to Participate in Arts

The tumults in recent years have prompted Hung to reflect on "not only media arts or my role as an artist, but also that of a husband and a father, a citizen of Hong Kong and the wider world. I have a growing wish to do something to reach out to people - an artist's response to the reality we're in and the



《控制狂》(2020) 製作過程
The making of Control Freak (2020)



《控制狂》(2020)
Control Freak (2020)

洪氏難忘之作，包括與亞洲協會香港中心合作的《控制狂》(版本 01)，將羅伯特·印第安納的「LOVE」雕塑，結合漢字結構及中國水墨文化，設計成以「愛」字為主題的多媒體公共藝術，邀請男女老幼參與書寫及座談，交流趣味想法。童年受母親啟蒙，讓他愛上閱讀，認為文學滋養人心。他去年為「更新視野」及第二屆香港圖書館節，策劃互動作品《See 字進入》，從「讀萬卷書不如行萬里路」的「觀」及「行」字出發，邀請多組舞蹈家、音樂人及設計師等，將劉以鬯、也斯、西西、禾迪、李家昇、阿藍、黃楚喬、吳煦斌、舒巷城及陳慧等著名香港文學家的詩、詞、文、字，轉化成不同元素的媒體藝術品，並以線上展演模式供年輕人觀賞及應用，享受另類閱讀體驗，也在防疫期持續學習。

「我認為互動公共藝術，從不抱『推動』參與的態度，因為每位觀者都會有創意的本能，自己及團隊純粹提供平台，讓大家得以聚首，發揮所長及分享所想吧。」洪氏笑說。



《See 字進入》(2020)
It All Began with a Word (2020)

emotions it's stirred up, to offer something like a companion to people during this difficult time." The past decade saw him reading up on religion, nature and meditation, and trying to infuse them into media arts. To give back to the community, Hung has also been active in arts education and the promotion of public arts.

Artworks that leave a deep impression on Hung include *Control Freak* (ver. 01), a collaboration with Asia Society Hong Kong Center; and a transformation of Robert Indiana's Love sculpture into a Chinese character in the style of ink painting, with the accompanying writing workshops and seminars. Hung's mother was the one who cultivated his love for reading, a pastime to enrich one's mind. This led to the curation of *It All Began with a Word* last year for the online platform ReNew Vision and the 2nd Hong Kong Library Festival, an interactive programme that invited dancers, musicians and designers to turn the literary works of local writers such as Liu Yichang, Leung Ping-kwan (Ye Si), Xi Xi, He Di, Lee Ka-sing, Ah Lam, Holly Lee, Wu Xubin, Shu Hong-sing and Chan Wai into media arts pieces which were then uploaded online for the younger generation to enjoy and read during the pandemic.

"For me, interactive public arts is never about 'helping others' to get involved. We are all born with a creative instinct, and my team and I simply provide a platform for everyone to share their thoughts and talents."

藝術家年獎(戲曲)

司徒旭

(龍貫天)

Se-To Yok (Loong Koon-tin)



「所謂『人包戲，戲包人』。有些戲寫得好，不用多花心思已容易做得好，這是『戲包人』；有些戲本身不行，如何令觀眾喜歡？這是『人包戲』。」

“There is the adage of ‘the performer carries the show, and the show carries the performer’. Some works are written well enough to elicit good performance from the artist without too much effort. That would be the ‘show carries the performer’. How do you captivate the audience when the work itself is less captivating? You will need ‘the performer to carry the show’.”



司徒旭為資深粵劇工作者，舞台演出經驗豐富及多元化，能演不同類型的劇目，包括傳統及時裝粵劇，如近年十分矚目的《粵劇特朗普》。除舞台演出外，近年亦參與創作、統籌和製作等，並積極專注於教育和傳承工作。2019/20 年度擔任新編劇《魚玄機與綠翹》與《畫皮》男主角，並擔任「粵港澳粵劇群星會 2019」藝術總監，帶領粵港澳三地名伶演出《胡不歸》，十分成功，氣勢如虹。同時又擔任多項公職推廣粵劇，對業界無私奉獻、貢獻良多，是個值得表揚的藝術家。

Se-To Yok is the consummate Cantonese opera veteran with a vast and diversified repertoire. He is equally adept at different programmes including both traditional and modern Cantonese operas with the notable example being *Trump on show*, the recent hit that garnered great attention. In recent years, Se-To is also engaged in creation, co-ordination and production of Cantonese operas on top of his stage performances. These endeavours do not lessen his commitment towards education and heritage of the art form. In 2019/20, he continued his momentum as the male lead of new operas *Tempestuous Love* and *Painted Skin* while serving in numerous public positions to promote Cantonese opera. Se-To was also the Artistic Director of “A Showcase of Guangdong, Hong Kong and Macao Cantonese Opera Masters 2019”. He assembled and led renowned Cantonese opera artists from the three areas to perform *Why Haven't Thou Returned?* Se-To is a revered artist lauded for his selfless and abundant contributions to the industry.

司徒旭，藝名龍貫天。1978 年底首次參演粵劇，1986 年放棄銀行正職成為全職粵劇演員，1994 年開始擔任文武生。啟蒙老師是引薦他入行的粵劇編劇家蘇翁，其後再隨劉洵、朱毅剛、劉永全和任大勳等學藝。多年來組織不同劇團，除演出外，也參與劇本創作；並涉足電視劇、舞台劇和電台廣播劇等。

2013 年獲頒民政事務局嘉許狀，2016 年獲香港特區政府頒發 MH 榮譽勳章，2017 年獲香港電台「梨園之最文武生」榮譽名銜。現為香港八和會館副主席、康樂及文化事務署中國傳統表演藝術小組主席，以及西九表演藝術委員會委員。2012 年至今為油麻地戲院場地伙伴計劃（粵劇新秀演出系列）擔任藝術總監。

Known for his stage name Loong Koon-tin, Se-To Yok first performed in Cantonese operas in 1978. In 1986, he quit his job at the bank to become a full-time performer. By 1994, Se-To started to take on principal lead male on stage. His mentor was Cantonese opera playwright So Yung who introduced him to the field. Se-To also apprenticed under Lau Shun, Chu Ngai-kong, Lau Wing-chuen and Yam Tai-fan. Having formed a number of opera troupes over the years, he also participated in writing new works in addition to performances. His illustrious career spreads multiple mediums including television, theatre, and radio dramas.

Se-To was the awardee of the 2013 Secretary for Home Affairs' Commendation Scheme, and was awarded the Medal of Honour by the Chief Executive of the HKSAR in 2016. He was presented the Scholar-Warrior Award in Best of Chinese Opera by RTHK in 2017. Se-To is currently the Vice Chairman of Chinese Artists Association of Hong Kong, Chairperson of Leisure and Cultural Services Department's Chinese Traditional Performing Arts Panel, Performing Arts Committee Member of West Kowloon Cultural District Authority. Since 2012, Se-To has been the Artistic Director of the Yau Ma Tei Theatre Venue Partnership Scheme (Cantonese Opera Young Talent Showcase).

藝術家年獎(戲曲)

司徒旭在孩提時代，已懂得從許多外國唱片之中抽出唯一的粵曲唱片《帝女花》讓父親播放；求學階段無人指點，就以唱片為師。畢業後他進入銀行工作，心中卻沒有放下粵劇，反四處尋找學藝機會，後得編劇家蘇翁帶他入行。在投身社會工作之年才邊做邊學，如何克服困難？他說：「多花時間趕上去。另外要找好老師，不明白就發問。有前輩曾說：『做過不如錯過，錯過不如錯得多。』提醒我要從錯誤中學習。」

人生閱歷與真情 不可或缺

1986年司徒氏為到馬來西亞演出三個月，放棄銀行工作全身投入粵劇事業。近年他除以傳統粵劇饗戲迷，還參演時裝粵劇，作品《粵劇特朗普》更成話題之作，成功吸引不少年輕觀眾入場。《粵劇特朗普》是「毛澤東之虛雲三夢」系列的第二部（第一部是《毛澤東》），司徒氏分飾毛澤東、特朗普和其孿生兄弟川普。對這種較新派的粵劇，他的看法是：「每個年代都有新思維，時裝粵劇非我們首創。它把現實元素與粵劇表演結合，生活氣息濃厚，但不論傳統或時裝粵劇，演出時都必須加入人生閱歷與真情。」曾參演電視劇和舞台劇的他稱此為「話劇和粵劇的跨媒體演出」，而他的任務是把話劇的優點帶到粵劇。



《粵劇特朗普》
Trump on show

Even at a very young age, Se-To Yok already picked *Princess Chang Ping*, the only Cantonese opera record out of a stack of non-Chinese vinyls, for his father to play. He did not receive training or guidance on Cantonese opera during his school years, and simply learnt by listening to the records. When Se-To started to work at a bank after graduation, he remained passionate about Cantonese opera and looked for opportunities to learn the craft. Subsequently, it was the playwright So Yung who introduced him to the industry. When asked about overcoming the challenges of learning by doing and starting late after having a job, Se-To commented, "It takes more time to catch up. Also important is to find good teachers. Always ask if you do not understand something. I was also reminded to learn through mistakes by a veteran in the business speaking about learning and improvement: 'When working on something, it is better to have some mistakes than no mistake, and even better to have more mistakes.'"

Life Experiences and Genuineness Both Indispensable on Stage

In 1986, Se-To quit his job at the bank in order to perform in Malaysia for three months and to devote himself to Cantonese opera. In addition to performing traditional programmes, Se-To also expanded his repertoire to modern Cantonese operas in recent years to amuse the audience. His work *Trump on show* went viral and successfully attracted a younger audience to Cantonese opera. *Trump on show* is the second instalment in the *Mao Zedong-Xuyun's Dreams* series (with the first instalment being *Mao Zedong*) in which Se-To played the three key roles including Mao Zedong, Trump, and his twin brother Chuan Pu. Regarding these non-traditional Cantonese operas with a contemporary flavour, Se-To commented, "There will always be new ideas in every era, and modern Cantonese opera is certainly not some unprecedented innovation. When real-life elements and Cantonese opera are integrated, the work becomes both lively and relevant. Whether it is a traditional or modern Cantonese opera, however, the performance must incorporate both life experiences and genuineness." As a media veteran who also starred in television and theatre, Se-To described the work as a "cross-media performance in drama and Cantonese opera", and his mission is to introduce the strength of drama into Cantonese operas.

Dedicated Performances and Innovative Touches

Looking back at his works during 2019/20, Se-To was most impressed with *Dream to Republic*, the third instalment of the *Mao Zedong-Xuyun's Dreams* series, and the traditional Cantonese opera *The Butterfly Goblet*. Both programmes were not performed as scheduled because of the pandemic. Se-To added, "At the time, people asked me if rehearsal should start as the show may not be staged eventually. I replied with a resounding 'Yes!'. The sooner rehearsal starts, the sooner one knows what needs to be followed up. Consequently, the work will be better."

In *Dream to Republic*, Se-To took on multiple roles including Mao Zedong, Emperor Guangxu, Sun Yat-sen, and Emperor Puyi. "When playing multiple roles, transiting between scenes is already a task in itself, not to mention memorising the songs and treatment of

落力演繹 為作品添創意

回看 2019/20 年度的工作，司徒氏印象特別深刻的是「毛澤東之虛雲三夢」系列第三部《共和三夢》，和傳統粵劇《蝴蝶杯》，惟因疫情都未能如期公演。他說：「當時有人擔心無法上演，問我要不要排練。我說：『要！』越早排練，越早知道要跟進甚麼，效果也就越好。」

在《共和三夢》中，司徒氏扮演毛澤東、光緒、孫中山和溥儀。他表示：「分飾幾個角色，趕場已不容易；還要牢記曲目，以及設想人物、出場和髮型等如何處理……暫時雖未能公演，但準備過程是開心的。我喜歡這一行，原因之一正是它讓我動腦筋。」

《蝴蝶杯》是老劇本，但司徒氏發覺這齣由兇殺案開始的戲，用嚴肅態度鋪排情節就見漏洞。他特意令它成為喜劇，與前作大不相同。此劇在 2021 年 3 月補演，觀眾反應甚佳。司徒氏說：「所謂『人包戲，戲包人』。有些戲寫得好，不用多花心思已容易做得好，這是『戲包人』；有些戲本身不行，如何令觀眾喜歡？這是『人包戲』。」司徒氏感恩作品如《魚玄機與綠翹》與《畫皮》仍得以在得獎年度公演。以勤奮著稱的他在疫情肆虐期間也沒停下腳步，除為演出作籌劃和排練，還與羅家英牽頭組織兄弟班演出，幫助生計受影響的同業。

致力扶掖後進 不忘前輩

司徒氏重視粵劇傳承，栽培的年輕演員由台詞都說不好到可在戲台佔一席位，看在他眼裡是一件樂事。他說：「舊酒或舊茶的醇，混合新酒或新茶的『爆』，效果可以很亮麗。」他也記掛已退出粵劇界的老前輩，「我希望多為他們謀福利，讓他們知道沒被遺忘。不久前我開始傳送漂亮圖片給前輩們，跟他們說聲早安。不管他們是否回覆，我相信都感到受尊重。」

each character, and dealing with details including scene entrance and hairstyling. Although the performances were not held, the preparation process was quite enjoyable. One of the reasons why I like this profession is the mental challenges involved."

The Butterfly Goblet, on the other hand, is an old script that began with a murder. Se-To noticed that when the plot progressed in a serious fashion, its loopholes became more obvious. Therefore, Se-To adapted the work into a comedy which made a stark contrast with its previous performances. Re-scheduled to March 2021, the programme was well received by the audience. Se-To added, "There is the adage of 'the performer carries the show, and the show carries the performer'. Some works are written well enough to elicit good performances from the artist without too much effort. That would be the 'show carries the performer'. How do you captivate the audience when the work itself is less than captivating? You will need 'the performer to carry the show'." Se-To is grateful that his works including *Tempestuous Love* and *The Painted Skin* were performed during the award year. Well known for his diligence, Se-To hardly slowed down during the pandemic. In addition to planning and rehearsing for the performances, Se-To and Law Ka-ying took the initiative in organising performances to help their peers in the industry whose livelihoods are affected by the pandemic.

Commitment to Nurture the New and Care for the Elderly

Se-To is very committed to maintaining the heritage of Cantonese opera. He nurtured and transformed young performer who started from botching the dialogue delivery to being a performer of considerable stature in the industry, and the entire process was a pleasure to him. He said, "The mellowness and sophistication of old wine or tea, when interacting with the dynamic nature of the new, can result in something spectacular." Se-To is also mindful and caring towards his predecessors who retired from the Cantonese opera sector: "I wish to secure more benefits for them and let them know that they have not been forgotten. Not too long ago, I started the habit of sending them beautiful pictures as well as good morning greetings. It does not matter if they have a reply as I believe they will feel respected."



《蝴蝶杯》
The Butterfly Goblet



藝術新秀獎

AWARD FOR YOUNG ARTIST

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

The Award for Young Artist recognises, supports and encourages young and emerging arts practitioners. It is organised into a number of categories covering various art forms, including arts criticism, dance, drama, film, literary arts, media arts, music, visual arts and *xiqu*.

藝術新秀獎(藝術評論)

凌志豪

Lin Chi-ho, Jeffery



Photo Credit: Ka Lam

「期盼未來更多人關注藝評，藝評人可以多點合作空間。時代越艱難，更加鼓勵我們努力走下去。」

“I look forward to more people paying attention to arts criticism and more space for collaboration among arts critics in the future. The difficult times ahead provide motivation for us to keep going.”



凌志豪年輕有觸覺，評論範疇廣泛，視野甚廣，能夠純熟地掌握各種文化基礎理論，以回應時代的議題。期望未來可加強論述的深度，平衡主觀性及客觀意見，是具潛力的生力軍。在非學院背景堅持從事藝術評論，值得嘉許。

The young and perceptive Lin Chi-ho leaves his mark in criticism on a wide range of disciplines. He has a broad vision and a skillful grasp of various fundamental cultural theories as he responds to current issues. An up-and-comer with great potential, Lin is expected to further strengthen the depth of his work, and the balance between subjective and objective opinions. His dedication to arts criticism outside an institutional academic background is commendable.

畢業於香港大學文學院藝術系及比較文學系。中學起已參與各類文化藝術活動，大學期間與友人成立練習文化實驗室，出版及推廣香港文學作品，曾獲青年文學獎、李聖華現代詩青年獎等。曾任西九文化區 M+ 視覺文化博物館策展實習生，積極參與國際演藝評論家協會（香港分會）的評論工作，長期關注文化政治與藝術發展趨勢等問題，並多次代表香港與各地藝評人交流。現為國際演藝評論家協會（香港分會）成員、香港文學評論學會會員及香港大學 Cultural Leadership Youth Academy 成員。

Lin received his Bachelor of Arts in Fine Arts and Comparative Literature from the Faculty of Arts at the University of Hong Kong. An early starter, he participated in various arts activities in secondary school. He co-founded Culture Lab Plus with his friends during university to publish and promote Hong Kong literature works. His previous awards include the Youth Literary Awards and Lee Sing-wah Modern Poetry Award for Youth. Lin was previously a curatorial intern at M+ under the West Kowloon Cultural District, and has been actively engaging in arts criticism at the International Association of Theatre Critics (Hong Kong). His long-term focus is on issues including cultural politics and trends in arts development. He represented Hong Kong in interchange with arts critics from other places on multiple occasions. He is a member of the IATC (Hong Kong), Hong Kong Literary Criticism Society and Cultural Leadership Youth Academy at the University of Hong Kong.

藝術新秀獎(藝術評論)

凌志豪藝術評論的道路，早在中學時期已經開始。當時他擔任香港藝術中心的青少年藝術導賞員，對藝術導賞漸漸產生興趣，更在國際演藝評論家協會（香港分會）的活動上首次發表劇評。升上大學後，他最初主要從事文學創作，曾經奪得多個文學獎項，但醉心藝術的他，後來逐步專注於藝術評論，涉獵範疇廣泛，包括視覺藝術、表演藝術、藝術史等，亦參與不少藝術導賞工作，以及前往外地交流。

凌氏從小患有讀寫障礙，他認為如何將龐雜的思想統合、梳理成文，是每次撰寫藝評時的最大挑戰。自言文筆辛辣的他，近年亦經常反思如何抱着同理心，嘗試設身處地從另一個角度去探討問題。

在凌氏的心目中，理想的評論者應該知行合一，關懷社會。他最仰慕的評論者，是大學教過他的游靜。他說：「游靜態度認真，她反對簡單的二元對立，重視歷史脈絡，令我有所啟發，是我的榜樣。我希望將來能像她把評論的願景與價值觀，帶到創作實踐的層面上。」

對於今次獲獎，凌氏深感榮幸，謙稱自己經驗尚淺，受之有愧。他說：「在香港能夠全情投入藝術文化工作並不容易，所以十分感激家人一直以來的支持，還有多位老師和前輩，包括中學老師潘敏聰的薰陶，令我開闊眼界的楊秀卓、羅靜雯和鄭威鵬（小西）。我更更要感謝國際演藝評論家協會（香港分會），特別是總經理陳國慧，多年來悉心栽培，給予我發表藝評的機會。」

Lin Chi-ho's journey in arts criticism began as early as his secondary school years. His time as a junior volunteer docent at the Hong Kong Arts Centre piqued an early interest in arts appreciation, and he presented his first theatre critique at an IATC (Hong Kong) event. At university, Lin was initially engaged in literary creations, and won multiple literature prizes. Passionate about the arts, however, he later shifted his focus to arts criticism in a wide range of disciplines including visual arts, performing arts and art history. Lin also continued to be involved as a docent, and undertook an exchange abroad.

Having been dyslexic since a young age, Lin's biggest challenge whenever he writes critiques is to assimilate complex thoughts and organise them into writings. In recent years, aware of his acerbic style in writing, Lin often reflects on having more empathy to explore issues from other perspectives.

For Lin, an ideal critic should match knowledge and action on the one hand with a concern for the society on the other. The critic he admires the most is Yau Ching, who taught him at university. He explained, "Yau Ching is serious-minded and opposes simplistic dualism while paying attention to the historical context instead. She inspires me and serves as my role model. In the future, I wish to be like her in applying the vision and values of criticism to my creative work."

Lin is very honoured to receive the award, and remarked with modesty on being relatively inexperienced. He added, "It is certainly a challenge to be fully dedicated to arts and culture in Hong Kong. I am therefore very grateful to my family for their continued support. I am also indebted to many teachers and veterans in the field including Pun Man-chung, my secondary school teacher who influenced me, and Yeung Sau-churk, Ricky, Lo Ching-man as well as Cheng Wai-pang, Damian who really broadened my vision. I also need to thank IATC (Hong Kong), especially its General Manager Bernice Chan, for nurturing me over the years with opportunities to present my critiques."

參與烏鎮戲劇節
Participated in Wuzhen Theatre Festival



冀開拓網上藝評

凌氏一直關注文化藝術發展等不同議題，他與歐陽榷為《香港視覺藝術年鑑2019》撰寫的〈以K11與南豐紗廠為例：看商業與藝術「合流」的前世今生〉，便討論近年本地私人財團參與藝術文化的模式。如今面對疫情，凌氏認為正好給予藝文界反思的機會，開發網上活動等新模式。他在〈疫情之下的網路劇場：關於媒體的文化政治及新類型的萌芽〉及〈網路空間中消逝的舞蹈〉兩文中，就探討疫情下對劇場、舞蹈的挑戰與影響。

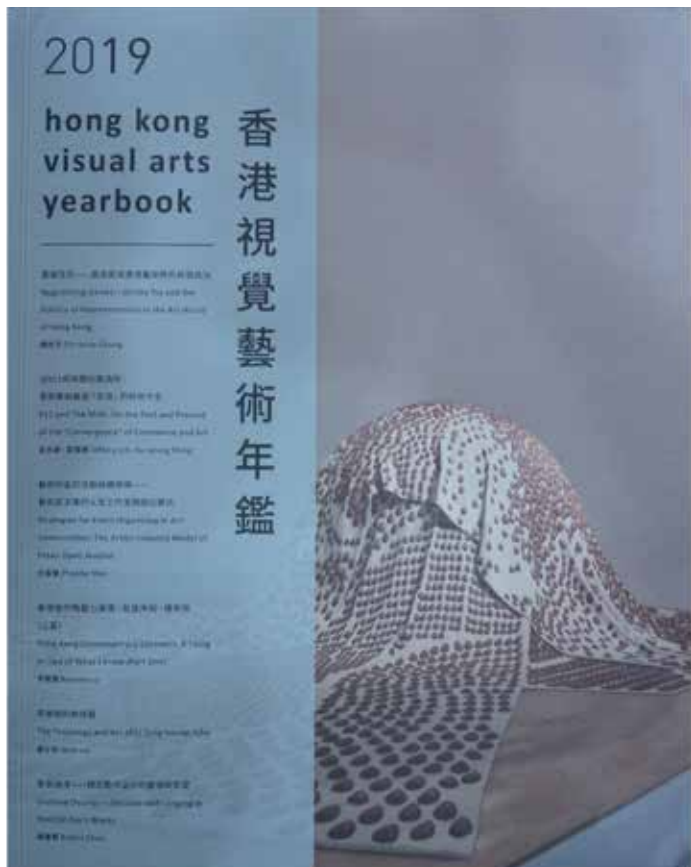
隨着傳統媒體式微，網絡的互動平台越趨多樣，凌志豪未來希望能開拓網上藝評。他說：「藝術發展日新月異，評論人也要與時並進，不斷努力學習裝備自己，熟知更多不同的新媒介。」現時在英國攻讀碩士的他，正研究香港與東南亞之間的文化連繫，課餘他也希望能在海外推廣香港文化。他說：「期盼未來更多人關注藝評，藝評人可以多點合作空間。時代越艱難，更加鼓勵我們努力走下去。」

Quest to Develop Online Arts Criticism

Lin has always been concerned with various issues in arts development. In *K11 and The Mills: On the Past and Present of the "Convergence" of Commerce and Art*, the article he co-wrote with Au-Yeung Shing for *Hong Kong Visual Arts Yearbook 2019*, he discusses the way in which local big businesses participate in arts and culture. Faced with the pandemic, Lin thinks it is a timely opportunity for the arts sector to reflect on developing new models including online activities. Two of his essays *Online Theatre Under the Pandemic: On Cultural Politics and Birth of New Formats in Media* and *Dance that Fades Away in Cyberspace* discuss the challenges and impacts faced by the drama and dance sector under the pandemic.

With the decline of traditional media and growth in diversity of online interactive platforms, Lin hopes to develop online arts criticism in the future, "The arts are developing rapidly each passing day, and critics should keep pace with the times, make efforts to equip oneself and become familiar with the new media." Currently studying for a Master's degree in the United Kingdom, Lin is conducting research on the cultural connection between Hong Kong and Southeast Asia. In addition to his study, he also hopes to promote Hong Kong culture while abroad. Lin concluded, "I look forward to more people paying attention to arts criticism and to there being more space for collaboration among arts critics in the future. The difficult times ahead provide motivation for us to keep going."

〈以 K11 與南豐紗廠為例：看商業與藝術「合流」的前世今生〉刊登於《香港視覺藝術年鑑 2019》
An article *K11 and The Mills: On the Past and Present of the "Convergence" of Commerce and Art* published in *Hong Kong Visual Arts Yearbook 2019*



藝術新秀獎(舞蹈)

馬師雅

Ma Sze-nga, Alice



「舞蹈給予我智慧及第二角度去欣賞世界及身體。我希望大家也有這感知打開與世界溝通的門。」

“Dance gives me the wisdom and alternative perspective to appreciate the world as well as my own body. I hope people would be enlightened in the same way to open the door to a new world.”



馬師雅於 2019/20 年度演出作品有《點指》、《奏動觸掬》等。近年逐漸展露才華，其身體能力、表演狀態和創作意念上的表現都大躍進，極具發展潛力。她的作品自然流暢，善於以當代題材創作，用創意的肢體語言來表達，在作品中加入簡單的口述句子來說明其主旨，有助觀眾理解、反思、明白和探入作品的意境，具啟發性、探索性和感染力，能引起共鳴。

Ma Sze-nga, Alice's performances in 2019/20 included *Over-master* and *Wrestle of Senses*. A recent rising star, Ma's physical capability, performativity and creativity have taken great leaps and demonstrated boundless potential. Her works are an effortless flow in dialogue with contemporary issues conveyed through innovative bodily expressions. She also annotates her performances with simple verbal cues to bring the audience closer to the powerful atmosphere of inspiration, exploration and reflection.

畢業於香港演藝學院，主修現代舞及編舞。與不同藝術單位合作，包括香港藝術節、新視野藝術節、新約舞流、香港話劇團、Music Lab。馬氏亦編亦舞，近期創作包括香港藝術節賽馬會當代舞蹈平台《烏》與《點指》、東邊舞蹈團《Soulless》等。作品《烏》於 2019 年獲選參與南韓 NDA 國際舞蹈節。

2020 年獲頒香港舞蹈年獎白朗唐新晉編舞獎，其作品《點指》同年獲提名為傑出編舞。馬氏亦積極參與教育工作，2009 年起為城市當代舞蹈團 CCDC 舞蹈中心兼職導師；2016 年開始於香港演藝學院舞蹈學院任兼職導師，教授雙人舞技巧。

Ma Sze-nga, Alice graduated from the Hong Kong Academy for Performing Arts, specialising in contemporary dance and choreography. She has collaborated with numerous arts organisations, including the Hong Kong Arts Festival, New Vision Arts Festival, Passoverdance, Hong Kong Repertory Theatre, Music Lab and many others. As both a choreographer and a dancer, Ma recently performed in *Wu* and *Over-master* as part of the Hong Kong Jockey Club Contemporary Dance Series staged by the Hong Kong Arts Festival and *Soulless* by E-Side Dance Company. *Wu* was also selected for the New Dance for Asia International Festival in Korea in 2019.

In 2020, Ma earned the Tom Brown Emerging Choreographer Award at the Hong Kong Dance Awards. Her work *Over-master* was also nominated for Outstanding Choreography in the same year. Ma is an avid educator and has been serving as part-time instructor at the Dance Centre of the City Contemporary Dance Company since 2009. From 2016, she has been teaching duo dance as part-time tutor at the School of Dance of the Hong Kong Academy for Performing Arts.

藝術新秀獎(舞蹈)

對馬師雅而言，創作是思辨的出口，演出是激情所在，作品就是她理性與感性的結晶。她說：「我喜歡舞蹈及表演，演出時可閉上嘴巴，享受身體在說話。」這令人聯想起去年六月於西九文化區舉辦的「舞·樂互碰 2020」階段展演，她與作曲家李穎嫻合作嘗試讓身體發聲。她的創作大多是源自一個疑問，疫情反倒讓她有足夠的時間做準備，「一個十多分鐘的作品，可能用上兩、三個月時間做研究，在籌備過程中，我會不斷思考及嘗試尋找答案。」

建立一道溝通的橋

由舞者到創作獨舞，馬師雅近年有不少發表作品的機會，樂此不疲。她畢業後一直專注於舞蹈，笑言萌生創作的意慾是因為挫敗感。舞蹈作品壽命不長，「每次用血、汗及生命去排練及演出，慶功後舞蹈作品就像自此煙消雲散，能夠接觸的觀眾始終有限，我希望能有更多的觀眾，把作品帶到更遠的地方。再者，學生也會問我，當代舞在跳甚麼時，便令我決心築起觀眾與舞蹈的橋。」

令她感受最深的是 2018 年於葵青劇院黑盒劇場的學校巡演中演出作品《烏》時，確切感受到學生專注的能量，同時她亦可將眾多訊息在同一時間傳遞給對方，「這次巡演意義很大，近距離的交流及學生的反應，讓我確信要找到與觀眾溝通的橋。你就當是使命吧，我真的很想有更多人欣賞舞蹈。」

For Ma Sze-nga, creating is an outlet for speculation, while performance is where passion erupts. As such, her works are often a marriage of reason and emotion. "I love dance and performance. I can be silent and feel my body speak." This harks back to the Choreographer and Composer Lab 2020: Works-in-Development Showcase organised by the West Kowloon Cultural District last June, where Ma joined hands with composer Fiona Lee to speak with the body. Questions are often a source of inspiration for Ma, and the pandemic gave her abundant time to prepare for the work. "A performance of some ten minutes may take two to three months of research. I will keep contemplating and looking for answers in the course of preparation."

Building a Bridge of Communication

As a dancer-turned choreographer of solo dance, Ma revels in opportunities to showcase her creativity. Upon her graduation, she has been dedicated to her dance practice, and began creating her own works out of a sense of frustration. Dance performances live in short cycles. "Every time I devote my energy and time to rehearse and perform, the actual performances would fade away after the post-performance celebratory dinner. One can only reach a certain audience size, so I hope to bring my works to more places and people. My students often ask me: what is contemporary dance about? This made me wish to build a bridge between the audience and dance."

What impressed Ma the most was the energy in attention when she performed *Wu* at the Black Box Theatre of Kwai Tsing Theatre during a school tour in 2018, and how she could deliver multiple messages to the audience at the same time. "That tour meant a lot to me. The exchange with students up close and their responses inspired me to find that bridge to communicate with the audience. You can say it is my mission. I really want more people to appreciate dance."



西九文化區「舞·樂互碰 2020 階段展演」
Choreographer and Composer Lab 2020: Works-in-Development Showcase organised by the West Kowloon Cultural District

Photo by Winnie Yeung



《烏》學校巡演
Wu in a school tour

Photo Credit Hong Kong Arts Festival

與當代連結 與時代共舞

靈感源於生活，她的獨舞作品從日常出發，不只能產生共鳴，更引發思考。如她在作品《烏》飾演博物館裡的雕塑，再漸漸變成血肉之軀，從而思考完美與缺點，掩藏與接受等命題；2019年的《點指》，她是一名指揮家，全程背對觀眾，究竟她在指揮甚麼？探討控制與被控制的關係。她闡釋：「很多人說當代舞很難理解，於是決定由角色表達某些訊息，又或加入簡單的口述句子輔助，以觀眾較為熟悉的設定作切入點。」

在過往的獨舞作品中，也不難發現她利用角色說話，她如此坦言道：「我喜歡做一個角色多於做自己，我覺得現時的馬師雅沒甚麼好看，但如果我利用我的舞蹈，表達我對現實生活中的看法，這才有意思。」她希望作品能讓一直欣賞舞蹈的觀眾能有所感悟，同時也可讓初嚐舞蹈的觀眾生命中留下痕跡。

Connecting with Contemporary Life and Dancing with the Times

Creativity takes root in the everyday life. Inspired by daily life, Ma's solo works bring resonance and reflection. In *Wu*, she plays a statue in a museum and gradually takes on life as a sentient being, with the work exploring the boundaries between perfection and imperfection, as well as guise and acceptance. In *Over-master* in 2019, she is a conductor with her back facing the audience entire time. What is she conducting? This delves into the relations of control and being controlled. "Many people think that contemporary dance is hard to understand, so I decide to convey certain messages through the characters, or speak some phrases aloud to help the audience appreciate the show in a more familiar setting," she explained.

One can often find the characters speaking in Ma's previous solo works. "I like being a character more than myself," she confessed. "There is not much of Ma Sze-nga to see now; it is only meaningful if I express my views towards real life through my dance." Ma hopes her works can be enlightening for those who already appreciated dance and make a mark for those who first encounter it.



《點指》
Over-master

Photo by Terry Tsang

藝術新秀獎(戲劇)

陳籽沁

Chan Tze-sum, Cecilia



「即使不知盡頭或山頂在哪，我只想繼續不斷向上爬，而我很介意的是沒有進步或停滯了。」

“Even if I do not know where the end or the top of the mountain is, I just want to keep climbing upward. What I do mind is when I am not making progress or being bogged down.”



陳籽沁劇場年資雖較短，但可塑性高，能與不同劇團合作，2019/20 年度的演出有 Project Roundabout《不日上演——真實的謊言》、香港話劇團《未忘之書》、前進進戲劇工作坊《讀劇馬拉松 2020》及小劇場工作室《綵排》。其演出風格涵蓋傳統劇場及新文本劇場，角色處理細緻用心、台詞演繹具感染力。

Despite having relatively less experience in theatre, Chan Tze-sum, Cecilia has shown great potential in working with various theatre groups. Her performances in 2019/20 included *See You Soon – True Lies* by Project Roundabout, *The Unforgettable Chapter* by Hong Kong Repertory Theatre "Play-reading Marathon 2020" by On & On Theatre Workshop and *Rehearsal* by Little Theatre Workshop. With a diversified performance style covering traditional theatre and new writing theatre, she has demonstrated a great delicacy in interpreting her characters and delivered her lines with strong conviction.

畢業於香港演藝學院戲劇學院，主修表演，自由身演員、戲劇導師。2013 年與友人創辦劇團「方外無式」，探索劇場及演出的可能及多樣性。曾與前進進戲劇工作坊、香港話劇團、愛麗絲實驗劇場等合作。2014 年以方外無式《原塑》，獲提名第六屆香港小劇場獎最佳女主角；憑前進進戲劇工作坊《西邊碼頭》飾演的 Cecile，獲國際演藝評論家協會（香港分會）劇評人獎 2017 年度演員獎及第十屆香港小劇場獎優秀女演員。

陳氏亦積極從事戲劇教育工作，曾於香港兆基創意書院任中五年級表演科導師；亦擔任不同活動的戲劇導師等教育工作。

Graduated from the School of Drama at the Hong Kong Academy for Performing Arts with a major in Acting, Chan Tze-sum, Cecilia is a freelance actress and drama instructor. She founded the theatre company K.O.The Box with her friends in 2013 to explore the possibilities and diversities in theatre and performance. She has worked with theatre groups including On & On Theatre Workshop, Hong Kong Repertory Theatre, Alice Theatre Laboratory, and Reframe Theatre. Chan was nominated for Best Actress with *The Shape of Things* by K.O.The Box at the 6th Hong Kong Theatre Libre in 2014 and won the Performer of the Year at the International Association of Theatre Critics (Hong Kong) Critics Awards 2017 and the Outstanding Actress at the 10th Hong Kong Theatre Libre with the role of Cecile in *Quai Ouest* by On & On Theatre Workshop.

Actively engaged in drama education, Chan was a performing arts tutor for form five students at the HKICC Lee Shau Kee School of Creativity and served as a drama tutor for various educational activities.

藝術新秀獎(戲劇)

陳籽沁入讀演藝學院前，已獲得工商管理學位，在職場打滾快四年，前景可觀，同時亦參與業餘劇團的演出。26歲那年，毫不猶豫遞上辭職信，自此栽進藝術裡，由零開始。她說：「戲劇，最重要是它提醒我要做一個有意識的人，我們不是沒有選擇，而是你有沒有意識去選擇，做人如是。」雖然身邊不乏「別把興趣當工作」之說，但當察覺內心的真正感受後，便不容再忽視。

一生人一定要做的事

她明白再沒有不合適就轉工的可能，只可做好自己，「演員可以主動的事，就是把握每一個演出，不惜一切付出所有，因為你永遠不會知道，那個演出會帶來甚麼影響或機遇。」更重要的是，她想珍惜及投入戲劇世界的每一刻。她笑說某次在後台等待出場時，看着鏡中的自己，突然想起她身穿戲服正在上班，這才發現自己一直也沒有「返工」的概念，因為每天在做喜歡的事，享受其中。

三十加一，並不是踏進而立之年，對她而言只是起步。畢業後她與友人組成「方外無式」，無任何資助下的首個作品為《原塑》，於展覽廳內公演，讓觀眾以不同於劇場內的設置，體驗來自美國編劇奇才尼爾·拉畢特的劇本。這麼躍躍欲試嗎？原來早於讀書時曾在香港藝術節看過此劇後便矢志一生中要演一次，她笑說：「劇中角色的女主角是24歲，如果年紀再大一點才扮演，我都過不到自己那關。」最後劇團憑《原塑》奪得香港小劇場「最佳男主角」殊榮，以及獲最佳導演、最佳女主角提名，對劇團及她的演藝之路無疑打下一支強心針。

Before entering the Hong Kong Academy for Performing Arts, Chan Tse-sum had obtained a business administration degree and worked for almost four years with a promising prospect. She also performed in amateur theatre groups in the meantime. At the age of 26, she resigned with no hesitation and immersed herself in the arts, starting from scratch. "The most important thing about drama is that it reminds me to be a conscious person. We are not faced with no choices. Rather, it is whether we are aware enough to make choices. Life is also like this." Although hearing plenty of advices on "not turning the hobby into a job", Chan could not ignore her true feelings after deep contemplations.



《不日上演——真實的謊言》
See You Soon – True Lies

Photo by Fung Wai-san

A Must-do in Her Life

Chan is also conscious that changing a job when unsuitable is now out of the question. The only option is to do her work well. "What actors can take the initiative to do is to treasure every performance by doing it well at all costs because you never know what influence or opportunity the performance would bring." More importantly, she wants to cherish and devote every moment in the world of drama. Chan recalled an occasion with a smile when she was waiting backstage before her performance. She looked at herself, wearing a costume, in the mirror and suddenly realised that she was actually at work. She then realised that it was never a "job" in her mind because she was doing what she loved every day and enjoying it.

The prevailing sentiment is to be established by the age of "thirty plus one". For Chan, however, it is only the start. After graduation, she founded K.O. The Box with her friends and created their first work *The Shape of Things* without any funding. Performed in the exhibition hall, it aimed to offer the audience an alternative experience when viewing the work of the American playwright prodigy Neil LaBute outside the conventional theatre setting. Chan was very eager about the project because she had watched this play at the Hong Kong Arts Festival in her school years, and was determined to perform it at least once in her life. She laughed and said, "The female lead in the play is 24 years old, and I cannot tolerate myself performing the role later at an older age." The production gained Best Actor at the Hong Kong

《西邊碼頭》 Quai Ouest

Photo by Carmen So



戲劇燃亮自我與他人

她亦是一名戲劇導師，其中一個項目以日營模式進行，並設計一個帶領中學生前往小店訪問的活動，把整理資料後化為 10 分鐘的短劇作結，連續四日，每次也有 15 至 20 名學生，她爽朗地說：「開心、感動，但也是在燃燒生命。」看着不少小店消失，連鎖店取而代之上場，世事變遷，她希望學生明白生活上需要有意識地作出選擇。

「藝術教育讓我有一個梳理知識及想法的機會，鞏固所學，再清楚地傳遞給學生。有意識與無意識的命題融入教育，同時亦帶回我的生命中。」曾有完成計劃的學生跟她說已習慣每次消費前，也會思考如何使用及盡量光顧小店，「可能一年內，只有一兩個人會堅持這樣做，但她們亦可影響身邊的人，以生命影響生命。」

Theatre Libre and nominated for Best Director and Best Actress in Leading Role, giving Chan's theatre group and acting career a boost of confidence.

Drama Ignites Herself and Others

Chan is also a drama instructor. One of her projects was a day camp in which she brought secondary school students to visit and interview small stores, and the students were asked to create a 10-minute play based on the information collected. The camp lasted for four consecutive days with 15 to 20 students each time. She commented cheerfully, "It was happy, touching, and igniting lives." "Noticing the changes in the world as small stores vanished and replaced by chain stores take up their places, she hoped that the students would understand the importance of making conscious choices in their lives.

"Arts education gives me a chance to organise my knowledge and ideas, consolidate what I have learnt, and pass it on to the students with clarity. I integrate the issues of conscious and unconscious choices into education which is also presented to my own life." A student who completed the project once told Chan that she now tries to buy at small stores whenever possible. "Maybe only one or two people will persist in doing this within a year; but they can influence people around them and bring about changes."



《綵排》
Rehearsal

Photo by Siu King-keung

藝術新秀獎 (電影)

黃綺琳

Wong Yee-lam



「愛情就像是兩個人被困在一個空間的狀態。」

“Love is like the state of two people trapped in one space.”



黃綺琳的電影拍攝技巧日趨成熟，亦能駕馭拍攝長片的困難。作品《金都》對女性角色刻劃入微，成功塑造出女性細膩情感，值得欣賞。黃氏屢有新作，其電影導演手法漸具自信，音樂及現場環境亦能加以善用，而且從電影、電視劇至流行曲歌詞等，可見其創作力豐富，非常有潛質。

As Wong Yee-lam's filming skills mature, she also grows capable of navigating through the difficulties of producing lengthier works. *My Prince Edward* shows meticulous portrayals of female characters and successfully conveys their nuanced emotions, a feat worthy of appreciation. Wong kept presenting new works and has gained confidence in her directing, with sophisticated use of music and setting. From film and television series to lyric-writing, Wong showcases rich creative talent and great potential.

黃綺琳，香港浸會大學電影電視與數碼媒體藝術（製作）碩士、電視及電影編劇，曾參與編劇的電影包括《骨妹》和《金都》，電視劇包括《警界線》、《瑪嘉烈與大衛系列——綠豆》及《歎息橋》。憑首部編導電影作品《金都》獲提名金馬獎最佳新導演，並獲得香港電影金像獎新晉導演獎。黃氏身兼填詞人，曾獲第二十二屆 CASH 流行曲創作大賽網上最受歡迎歌曲獎，有著作《我很想成為文盲填詞人》。

Wong Yee-lam graduated with a Master of Arts in Film, Television and Digital Media from Hong Kong Baptist University. She was a screenwriter for *Sisterhood* and *My Prince Edward*, as well as television series including *The Borderline*, *Margaret & David - Green Bean* and *The Gutter*. For her first feature film *My Prince Edward*, Wong was nominated for Best New Director at the Golden Horse Awards and won Best New Director at the Hong Kong Film Awards. Wong is also a lyricist and won the Internet Popularity Song Award at the 22nd CASH Song Writers Quest. She is the author of *I Really Want to Be An Illiterate Lyricist*.



坎城影展直播香港電影金像獎
Live broadcast with Festival de Cannes for the Hong Kong Film Awards

2013年，黃綺琳憑短片《落踏》獲得鮮浪潮公開組最佳劇本。當時她剛剛離開電影學院，在香港電視網絡有限公司擔任見習編劇，她形容自己是工業裡的一顆小螺絲：「當年沒有機會實行一些在學校學到的想法，於是請了五天假去拍鮮浪潮，讓我覺得原來這裡還是有創作空間的。後來公司申請發牌不果，我在失業的時候獲頒鮮浪潮最佳劇本獎，對我來說是一份肯定。香港藝術發展獎對於我的意義，亦有很大部分是來自於鮮浪潮的支持。」

有自我意識的作品

黃氏在大學主修生物，學優而從理，後來發現自己對文字的興趣，於是副修傳播，一個名為「認識電影」的課程引領她投進電影世界。直至2016年，她的編劇作品《瑪嘉烈與大衛系列——綠豆》成為了ViuTV的開台話題之作，更令劇中主角之一林保怡打消退休計劃，燃起了他一個想做監製、開工作室的意念：「我們的製作公司有別於傳統電視台的圍度方式，編劇不但享有月薪，亦有更高自主性、更多創作空間去拍一些獨立原創作品。」

In 2013, Wong Yee-lam won Best Script, Open Division at the Fresh Wave International Short Film Festival with *Fall*. When she graduated from film school and worked as an intern screenwriter at Hong Kong Television Network Ltd, Wong described herself as a small cog in the machine: "At the time, I did not have the opportunity to put into practice the ideas I got from school, so I took five days off work to shoot for Fresh Wave. The experience made me feel there is still space to create. Afterwards, the company failed to renew its licence. While unemployed, I won Best Script at Fresh Wave which to me was a recognition. The Hong Kong Arts Development Awards also had a lot to do with the support from Fresh Wave."

Works with Consciousness

Wong majored in Biology and had good grades at university before discovering her interest in writing. She attained a minor in journalism, and a course titled "Understanding Film" led her to the film industry. In 2016, *Margaret & David - Green Bean*, for which Wong was screenwriter, made a buzz as a debut show for the launch of ViuTV. It even made Bowie Lam, one of the series' main characters, change his mind about retirement and inspired him to become a producer and to start a studio. "Our production company operates differently from the collectivity in traditional television productions. Not only do screenwriters receive a monthly salary, they also have larger autonomy and more flexibility in creating independent and original works."

With the television series *The Gutter* and her first feature film *My Prince Edward*, Wong focused on portraying the romance between young, carefree men and women in the metropolis. Her works do not merely represent the two sexes, but focus on the relationships

黃氏拍攝電視劇《歎息橋》和首部編導長片《金都》，聚焦於刻劃都市愛情下的飲食男女；她的影視作品不止於描寫男或女，重心是兩性關係。她小時候喜歡看亦舒的作品，對愛情這題材感興趣，但不會標榜自己是一位女作者：「例如我的畢業作品《赤鱗角到天水圍是我愛你最佳距離》的主題是男同性戀者，很多人在知道導演是女性後都感到意外，但我認為不需為任何作品定義一個性別。」

後《金都》的香港意識

黃氏把愛情定義作兩個人被困在一個空間的狀態，她認為尤其因為香港空間狹小，大家必須面對彼此。《金都》正正描述了一對困在金都商場的年輕情侶的婚前故事，她認為這部作品是對那時候的自己加上註腳：「寫的時候我剛滿 30 歲，身邊的人在催趕結婚，若然有人覺得未有需要時，又該如何自處呢？」《金都》獲得第四屆首部劇情電影計劃的獎項，上映後反應甚好，遺憾是遇到疫情及戲院倒閉的打擊，有部分票房收益亦因而未能收回。

黃氏在 2020 年移居台灣，希望開拓港台合拍等市場。與此同時，她表示即使人在外，「香港人」這意識並不會因此消失：「我不可能撇除香港人這個身分，我由出生到現在，都沒有離開過香港超過三個月。對我來說，在香港很多影視作品中，不論題材，《義》都是一個很重要的價值，它亦會一直住在我的創作裡面。」

between them. When she was younger, Wong enjoyed reading Yi Shu's novels and was fascinated with the topic of love. However, she would not label herself as a female writer. "For example, with my graduation work *From Here to There*, which focuses on gay men, many were surprised to know that it was made by a female director. However, I do not see the need to designate a particular gender for any of my works."



《金都》首映
Premiere of *My Prince Edward*

Hong Kong Consciousness after *My Prince Edward*

Wong defines love as being akin to the state of two people trapped in one space. Citing Hong Kong's lack of space, she thinks everyone must face one another. *My Prince Edward* tells the story of a young, soon-to-be-wed couple trapped in Golden Plaza. To Wong, the film was also a note to herself at the time: "When I wrote the script, I just turned 30 years old and people started asking about my prospect of marriage. If one does not yet feel the need to wed, how may one react?" *My Prince Edward* won the 4th First Feature Film Initiative Award and received rave reviews after release. The only misfortune was that the film's premiere was met with cinema closures amidst the pandemic, and had yet to recover part of its revenue from its box office.

Wong moved to Taiwan in 2020 in the hopes of establishing a larger market for film collaborations between Hong Kong and Taiwan. At the same time, she said that her sense of being a Hong Konger would not disappear even when one is overseas, "I cannot abandon my identity as a Hong Konger. I have not left Hong Kong for more than three months since I was born. Regardless of subject matter, many Hong Kong films and television shows see righteousness as an important value, and it will always be inherent in my works."



黃綺琳憑《金都》榮獲奈派克獎
Wong Yee-lam received The Network for the Promotion of Asian Cinema (NETPAC) award with *My Prince Edward*

Photo Credit: Executive Committee of the Golden Horse Awards

藝術新秀獎(文學藝術)

阮文略

Yuen Man-leuk, Jacky



「每個時代都是眾多時代的切面，是以我們憑一個時代書寫眾多的時代，也借眾多的時代書寫這一個時代。」

“Each era is a cross-section of a multitude of eras. We are writing on a multitude of eras with one era, and one era with a multitude of eras.”



阮文略於 2019/20 年度出版之詩集《菀彼桑柔》反映社會現實，寫出時代的聲音，力求探索生命本質，甚具代表性。歷年來創作不斷，發表作品繁多，近年寫作技巧越見圓熟，誠為本地文壇甚具潛力的青年作家。

In 2019/20, Yuen Man-leuk, Jacky published his poetry collection *Luxuriant is that Young Mulberry Tree*, a representative work reflecting social reality, expressing the voice of the times and exploring the nature of life. A prolific writer with many published works over the years, he has acquired a more refined writing skill in recent years and become a young writer of great potential in the local literary field.

筆名熒惑，香港中文大學生物化學（醫學院）哲學博士，曾任吐露詩社社長，現職教師。獲青年文學獎、大學文學獎、中文文學創作獎、李聖華現代詩青年獎等。詩集包括《突觸間隙》、《赤地藍圖》等，2020 年以《菀彼桑柔》作為 20 年寫作的小結，收錄近 200 首詩作。

現為「書寫力量」顧問，並積極參與本地及國際文學活動，作品被翻譯成多種語言於海外發表。

Yuen Man-leuk, Jacky obtained his PhD in Biochemistry (Med) at The Chinese University of Hong Kong (CUHK). He was Chairperson of CUHK's Tolopoem Society and is currently a teacher. A winner of the Youth Literary Awards, Intersociety Creative Writing Competition, Awards for Creative Writing in Chinese, Lee Shing Wah Prize, etc., he published poetry collections including *Synaptic Cleft* and *A Blueprint of Barren Lands*. In 2020, he summarised his 20 years of writing with near 200 poems in *Luxuriant is that Young Mulberry Tree*.

Yuan serves as an advisor to The Power of Words. He is active in local and international literary activities, and his works have been translated into multiple languages and published overseas.

藝術新秀獎(文學藝術)

「寫詩，始於展示對生命的詰問。」

阮文略中三、四時開始寫作，並與同學在課堂之間交換閱讀，發現了寫詩的樂趣。不久收到一份需要自選圖片來寫作的功課，他當時就用上九一一事件圖片，撰寫長詩思考人類行為與生命的意義，並梳理心中的不解。

「這次經驗，發現寫詩原來是展示問題——透過寫作把個人經驗、情緒以至對世界的看法揭開。」年少的他如此開啟筆耕不輟的旅程。

自學寫詩 由腦海冒起意象開始

寫詩 20 年，累積近 2,000 首新詩，既精益求精於中學老師及詩人，但更多啟蒙自個人閱讀。「師承」北島、也斯、廖偉棠、黃燦然、辛波斯卡等，而扎加耶夫斯基對阮氏這一代青年詩人影響尤深。

他從一眾「老師」作品悟出創作方法：「我從記憶或想像裡彈出來的意象、詞語、畫面和言語，透過有意識的整理，將碎片連結成一首詩。」

題材來自生活的蘊釀，也來自世界的回音。大學時愛讀洛夫的詩，帶來詩的另一視角。「至今仍讀不完《石室之死亡》，他的詩既書寫一個時代，亦寫出無數個時代的疊影，當中人類面對的苦困以及產生的能量，是接近甚至相通的。這也是我書寫的參照，力求用詩歌探索內心、重構潛意識世界；透過深度意象的扣連，展現無法用日常語言展示的世界。」

"Poem writing begins with an urge in demonstrating one's questions towards life."

Yuen Man-leuk started writing during form three to four. He exchanged his works with his classmates and discovered the joy of writing poems. Later, there was a composition assignment requiring pictures of his choice. Yuen picked a photo of the 9/11 Incident to write a long poem, in which he reflected on human behaviours and the meaning of life, and organised the questions in his mind.

"From this experience, I've found that poem writing is about demonstrating questions - your personal experiences, emotions and the way you look at the world are revealed through writing." He then embarked on his writing journey in his youth.

Self-learnt in Poem Writing with the Images in Mind

Over the 20 years in which Yuen accumulated nearly 2,000 poems, he developed his skills by learning from secondary school teachers and poets but was inspired even more through reading on his own. Under the "tutelage" of Bei Dao, Ye Si, Liu Wai-tong, Huang Canran and Wisława Szymborska, Yuen also found Adam Zagajewski particularly influential to the generation of young poets like him.

He grasped the method of creating from the works of these "teachers". "I consciously organise the images, words, scenes and phrases that pop out from my memory or imagination, and connect the fragments into poems."

His writing topics do not only come from ruminations on life but also from the echoes of the world. Luo Fu's poems, which he loved reading in his university days, introduced him an alternative perspective of poetry. "I still have not finished reading *Once Again on Death of a Stone Cell*. His poems are not only about a particular era but also about the overlapping of countless eras in which human suffering and the energy that emerge are similar or even interlinked. It is also a reference for my writing - to explore the soul and reconstruct the subconscious of the mind through poetry; to demonstrate a world that cannot be articulated in everyday language through interlocking profound images."



詩生活節 2019
PoetiCity 2019



《苑彼桑柔》
Luxuriant is that Young Mulberry Tree

用詩與科學探索生命、映照時代

及後阮氏在研究院繼續攻讀生物化學，這時期人生的母題是生命與死亡，既從科學角度探索生命的本質，也用文學疏理對生命的思考。就像最新的詩集《苑彼桑柔》書寫之時正值女兒出生與成長；新生命降臨的衝擊，都能在字裡行間發現。

《苑彼桑柔》更被評論為映照時代之聲，但他明言寫的不囿於一個時代；譬如收錄的長詩〈紙飛進火〉，寫於2019、20年的香港，然而，「我並非書寫一時一地，詩歌透過描繪不同時空中人類的苦難，詰問生命及幸福世界的創造與消逝。」

年輕的他，深感詩作背負的不單是時代，也是個沉重的負擔：「不管在生理或心理而言，創作都是痛苦的；然而即使疲累與面對挑戰，我仍然會始終如一地，透過隱喻與意象書寫我的感知。當文字成了詩，我知道，都值得。」

「我城我書」計劃活動
"One City One Book" Hong Kong event

Explore the Life and Reflect the Times with Poetry and Science

Yuen later continued his study of biochemistry in graduate school, and the motif of life during that period was life and death. He explored the nature of life from a scientific perspective, and organised his thoughts on life through literature. Just as his latest poetry collection *Luxuriant is that Young Mulberry Tree* was written during the time of birth and growth of his daughter, you can see the impact of a new life on him in his writing.

Luxuriant is that Young Mulberry Tree is praised for reflecting the voice of the times, but he clearly stated that his writing is not confined to one particular era. For example, *Paper Flying into Fire*, the long poem in the poetry collection, was written in Hong Kong in 2019 and 2020; however, "I'm not writing about a particular time and place. By depicting the human suffering in different times and spaces, poetry questions the creation and the disappearance of life and the world of happiness."

As a young man, he deeply felt that poetry not only bears the times on its shoulders, but it itself is also a heavy burden to bear. "Physically and mentally, writing is always painful. However, I will put my perceptions into words through metaphors and images as always despite the fatigue and challenges during the process. When words become poems, I know that it is worth it."



藝術新秀獎(媒體藝術)

黃榮法

Morgan Wong



「珍惜每個人於大歷史的意義，也相信群體之間的力量。」

“Value the significance of each individual in history and believe in the united strength.”



2019/20 年度，黃榮法舉行個展「我們的分野不在於時間」，並獲亞洲文化協會頒發「紐約獎助計劃」，其講座式展演《關於時間膨脹的一些想法》相繼在香港、首爾及伊斯坦堡後巡演至紐約。黃氏媒體藝術的探索多樣化，作品探討時間、空間、表演及歷史等命題，多元又富力量。另於國內外進行演講交流，可見他饒富創造力並獲肯定。

In 2019/20 Morgan Wong held his solo exhibition *Time Isn't Our Border*, went on the Asian Cultural Council New York Fellowship by the Asian Cultural Council and showcased his lecture performance, *Some Thoughts on Time Dilation*, in Hong Kong, Seoul, Istanbul and New York. His creative talent and recognition from the art community are exemplified in his diverse and powerful artworks which explore the themes of time, space, performance and history, and the various exchange programmes he was invited locally and in overseas.

黃榮法，畢業於香港城市大學創意媒體學院（榮譽文學士）及倫敦大學學院斯萊德藝術學院（純藝術碩士）。創作媒介廣泛，專注於行為、雕塑和錄像藝術。於香港及外地舉辦過多場個展，包括「我們的分野不在於時間」及「鐵杵成針」等；曾獲邀參加包括「第八屆深圳雕塑雙年展」及「第 18 屆 Videobrasil」等雙年展，亦曾獲頒「第十三屆香港獨立短片及錄像比賽」（單螢幕互動媒體組）銀獎，作品的公共收藏包括 M+ 及 CHAT 六廠。

Graduated from the School of Creative Media, City University of Hong Kong, and Slade School of Fine Art, University College London, Morgan Wong focuses on performance art, sculpture and video art in his creative pursuit. Among his many exhibitions in Hong Kong and overseas are *Time Isn't Our Border* and *Filing Down a Steel Bar Until a Needle is Made*. He has been invited for biennales including *The 8th Shenzhen Sculpture Biennale* and *The 18th Videobrasil*. Awards he won include the Silver Award in the 13th Hong Kong Independent Short Film & Video Awards (Single-Screen-Based Interactive Media Category). Morgan Wong's public collection include M+ and Mill6 CHAT.

同一時代不同觀察

即使我們身處同一時代，但基於成長背景、經歷認知及天賦才能各有差異，對「歷史」、「眼前事」以至「未來想像」，亦會產生截然不同的看法及感受。

黃榮法在創作上喜好探問時間及個體與群體經驗等命題。他認為，歷史學家跟藝術家處理史料的明顯分野，是前者通常針對一件事的前因後果，尋覓敘事觀點及鑑定史料真確性；而後者傾向沿史事出發，結合創意，如選用各種創作媒介，或運用比喻、隱喻以至虛構故事等，抒發烏托邦或各式思想主義，為生活另尋出路。

置身時政與疫症亂流，黃氏格外感恩沿途有藝術作伴，助其跨越生命之難及流變。「是次獲獎意義重大，既是藝壇肯定我的能力，也提醒自己回看藝術生涯中，跟親朋及師友的關係，以及路上的愛和鼓勵，怎樣點滴成就今天的我。」他憶想，「學生時代，感激黎肖嫻老師邀請參展，開展往後的藝術之路；後又有幸認識『錄映太奇』及『Para Site』等本地藝術組織，互相砥礪；平日，我欣賞宋冬和謝德興等用身體去體驗時間、或 William Kentridge 以研究及媒介展示所想，深受啟發；而旅居北京，及到日本駐村等，增廣見聞。種種與人際及環境的互動，均深刻影響個人的藝術軌跡及思想構成。」

多方建構的歷史

站在當下時間點，黃氏審視「藝術家」身分及「當代藝術」價值，願可將所學回饋，「珍惜每個人於大歷史的意義，也相信群體之間的力量。」如前所述，他喜將歷史、美學及媒體科技等結合，透過各項作品及展覽，如《一寸光陰 • 一寸金》、《時間並非我們的邊界》和《我們雙腳總比頭腦年輕》等，不帶主觀批判地讓史實說話；同時，亦積極廣邀大眾參與藝術，與多方交會及發表意見。

《一寸光陰 • 一寸金》(2018)
An Inch of Time; An Inch of Gold (2018)

Different Observations in the Same Era

Shaped by different backgrounds and life experiences as well as talents and characters, we form our own perceptions of the past, present and future even though we are living in the same era.

Morgan Wong demonstrates a keen interest in the themes of time and the relationship between the individual and a larger community in his works. To him, while historians tend to analyse the causality of historical events, explore perspectives in narrative, and appraise authenticity of historical materials. Artists, with a markedly different approach, often infuse creativity in their treatment of history, portraying their own thoughts or even utopia in their artworks using various mediums, metaphors or fictional stories thus offering another path in life.

In times of socio-political turmoil and a pandemic, Wong is especially grateful to have arts as his companion when tackling the challenges and ephemeral changes in life. "This award is quite significant to me. It represents the art community's recognition of my works, and also reminds me of the love and support from my family, peers, and mentors throughout my career as an artist, which helps shape my present self." He reminisced, "I'm thankful to my mentor, Linda Lai, who invited me for a few exhibitions when I have just graduated from SCM. From this I embarked my career in the arts. Connecting with local art groups like Videotage and Para Site, I've found our exchanges help sharpen my art. To name a few, artists like Song Dong and Tehching Hsieh have their impact on how bodily perception on time is manifested in my art, while influence from William Kentridge's cross-disciplinary approach to his thoughts and research could also be seen. The experience of living in Beijing and being in artist in residences, like Japan, have also broadened my horizon. The interaction with different people and environments have made deep impressions on me and so shaped my artistic styles and ideas."

History Constructed from Multiple Facets

When examining his role as an artist and the significance of contemporary arts, Wong demonstrates how to "value the significance of each individual in history and believe in the united strength." Wong tends to integrate history, aesthetics and technology in his works including *An Inch of Time; An Inch of Gold*, *Time Isn't Our Border*, and *Our Feet Are Always Younger Than Our Heads*, all of which let history speak without passing judgments. He is, nevertheless, active in inviting public engagement and encouraging dialogues, exchanges of views.



Photo Credit: Morgan Wong



亞洲文化協會「紐約獎助計劃」紐約慶祝晚宴
Asian Cultural Council New York Fellowship at Asian Cultural Council NYC Gala

Photo Credit: Asian Cultural Council

「幸運地疫症爆發前，我先後參加了亞洲文化協會的『紐約獎助計劃』，及前往了布拉格作藝術交流。過程中，可跟極簡大師 Donald Judd Foundation 及 Chinati Foundation，又跟五湖四海的藝術同好，進行工作坊、表演及跨界合作，增進我對演講式展演的了解。回港後亦舉辦工作坊，請參加者從各自『生日』切入，思考個人歷史與大歷史中『過去 / 現在 / 未來』的關係及關聯，體驗演講式展演的深度。未來，我想繼續推動在藝術上的公共參與，共同創造歷史。」

"I was fortunate to have joined the Asian Cultural Council New York Fellowship programme and artists exchanges in Prague before the outbreak of the pandemic. I had the opportunities to visit minimalist master, Donald Judd's Foundation and the Chinati Foundation in Texas as well as to carry out exchanges with art practitioners from around the world in workshops, performances, and cross-media collaborations. All these have strengthened my understanding of lecture performances. Upon my return to Hong Kong, I hosted a workshop where participants were invited to use their own birthdays as a springboard to ponder over the notion of past/present/future between their personal history and the grand history. This allows participants to learn the depth in lecture performance. In the future, I am aspired to keep promoting public engagement and cross-disciplinary collaboration in arts to create our history together."

《時 • 針系列》(2016 至今)
於 CHAT 六廠《盲棋—走入
CHAT 六廠藏品的分岔路》展出
Time Needle Series (2016 – Present) Exhibition view at
Sight Unseen – Forking Paths in the CHAT Collection, MILL6
CHAT



Photo Credit: Morgan Wong and MILL6 CHAT

藝術新秀獎 (音樂)

葉浩堃

Yip Ho-kwen, Austin



「對作曲家來說，最感恩是找到理解你作品的人，然後合作無間。」

“A composer is most grateful when he discovers and collaborates with someone who understands his music.”



葉浩堃乃香港年青新一代出色又活躍的作曲家，同時又努力於藝術教育和行政的工作。其音樂作品多樣化，具創新性和創造力，反映時代脈搏，令人印象深刻，亦受國際音樂界的關注，成績有目共睹。海外演出和評價不斷提升，具有國際視野及網絡，對香港的音樂發展和宣揚有很大裨益。2019/20 年度曾於麥道爾藝術村駐留，發行《Eurydice: Ballet de la Nuit》音樂專輯，作品亦於多個本地及海外音樂會演奏。

An outstanding and active young composer, Yip Ho-kwen, Austin is also enthusiastic in arts education and administration. The composer's innovative and diverse repertoire not only taps into the pulse of our time but is also widely lauded in the international music scene. With his rising reputation and performance opportunities both in Hong Kong and abroad, Yip has cultivated a global vision of music and his musical network which bring immense contribution to the development of music in Hong Kong. During his residence at MacDowell Colony in 2019/20, Yip released his album *Eurydice: Ballet de la Nuit*, and his works are performed in concerts in Hong Kong and overseas.

葉浩堃 2007 年於美國加州大學柏克萊分校主修音樂，並分別於 2009 年及 2013 年取得香港大學哲學碩士及博士（作曲）學位。作品由荷蘭的 Donemus 出版。2017 年憑《破繭》獲頒 CASH 金帆音樂獎之「最佳正統音樂作品」；2019 年成為麥道爾藝術家，同時獲 Gardner & Vail Read Fellow 身分。現為香港浸會大學音樂系講師及音樂學文學士（榮譽）學位課程主任，重要作品有《破繭》、《萬里》和《古都》等。

Yip Ho-kwen, Austin studied music at the University of California Berkeley, US in 2007, and received the Master of Philosophy and Doctor of Philosophy (Composition) at the University of Hong Kong in 2009 and 2013 respectively. His works were published by the Dutch publisher Donemus. In 2017, *Metamorphosis* won the Best Serious Composition in the Gold Sail Music Awards, CASH. Yip was made a MacDowell Colony fellow and Gardner & Vail Read Fellow in 2019. At present, he is a lecturer at the Department of Music, and Programme Director at the Bachelor of Arts in Music Studies (Hon) at Hong Kong Baptist University. His major compositions include *Metamorphosis*, *Miles Upon Miles* and *Koto*.



攝於麥道爾工作室，麥道爾藝術村
Taken at MacDowell Studio, MacDowell Colony, US



葉浩堃愛探索不同可能，也無懼打破常規。他創作的《古都》甚至讓演奏者在表演次序和時間長短上有選擇空間，令每次演出時作品都可靈活變化。在他的作品中，除了找到多種中西樂器和電子音樂，一些有趣技法如「顆粒合成法」的運用也予人驚喜。他不斷在音樂世界創新，直言喜歡新事物，「例如擴增實境 (AR) 或虛擬實境 (VR)，好像有另一個世界存在，透過這些科技如何影響藝術世界呢？世界轉變得很快，創作時接觸最新的事物叫人特別開心。」

創作音樂時，他也會思考自己和演奏者的心情；假如兩者都開心，才能讓觀眾感受箇中的愉悅。

難忘的麥道爾之行

2019年11月葉氏展開約兩星期的麥道爾藝術村之行，來自七個界別的藝術家於早晚用膳時交流藝術心得，其餘時間就在各自的工作室創作。他有感在香港每天忙得不可開交，到了麥道爾藝術村專注創作，擁有更多思考時間。「我琢磨着創作是為了甚麼，探索自己真正想做的又是甚麼。」

與他同住多年、患腦退化症的外婆恰巧在那時去世，驅使他放下手上的創作，轉投一齣廣東話室內歌劇。該作品當中一個小提琴獨奏樂章《思緒之內》已透過視頻發表。演奏者嚴天成現身其中，畫面呈現他的思緒。「我們想像認知障礙症的患者腦海的世界，是一直發呆還是盤踞很多念頭？但我們永遠不知道答案。」葉氏解說。

That Yip is a rule-breaker who explores the many possibilities of a piece is evident in his composition, *Koto*, which gives musicians the freedom to decide the order of playing and length of the piece every time it is performed, making each performance fluid and refreshing. Yip does not stop at the use of Chinese and western instruments and electronic music, but seeks to surprise audiences and break new grounds with new technologies like granular synthesis in his composition. "AR (Augmented Reality) and VR (Virtual Reality) can transport one to another world. I wonder how we can transform the musical landscape with technology. Time speeds by, and I am most thrilled to keep up by adopting innovations in my music."

Yip also believes that audiences are moved by the emotions flowing out of composers and musicians, so he often imagines how he and the players would feel about a piece when composing.

Days in MacDowell Colony

Yip began his two-week stay in MacDowell Colony in November 2019, a chance to interact with artists from seven different art forms during meal times and immerse himself in the creative process at his own artist studio which his busy schedule in Hong Kong could not offer. "During the stay, I re-examined why I composed and what I truly wanted to achieve."

The death of his grandmother, a dementia patient who lived with him for a long time, coincided with his stay in MacDowell. The incident dropped Yip to devote himself in writing a chamber opera in Cantonese. A violin solo piece of the work was later released on the internet which showed violinist Patrick Yim and images of his thoughts when playing the piece. Yip wondered, "Is the mind of someone with dementia still and quiet, or crowded with ideas? We never know."

葉氏非常期待疫情過後觀眾能進場欣賞該室內歌劇，他表示這齣在麥道爾的創作，關乎他對人生以及與至親關係的思考，並把講了三十多年的語言寫進其中，對他來說尤為重要。

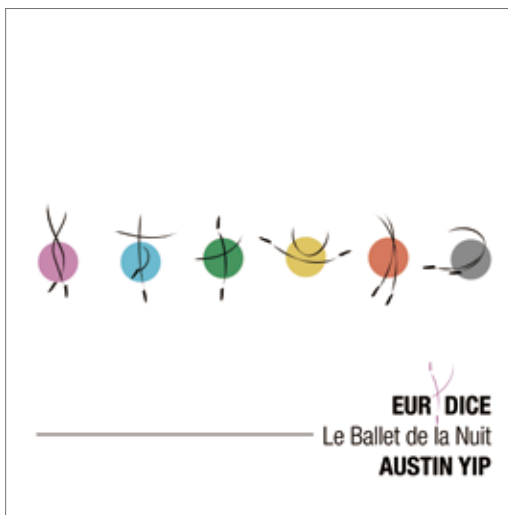
聽了才知道喜不喜歡

2020年1月，葉氏的作品《萬里》出現在嚴天成的專輯也別具意義。葉氏說：「我們為香港歷史博物館做這個關於絲綢之路的創作，開啟了合作關係。對作曲家來說，最感恩是找到理解你作品的人，然後合作無間。」嚴天成在全球多次演奏《萬里》，一次他在韓國表演此作品，當時葉氏並不在場。其後主辦單位因覺作品有趣，特意搜尋葉氏的名字，邀請他次年在音樂節帶來另一首作品。

葉氏希望更多人知道香港也有人做這種「小眾音樂」。即使大家對音樂的喜好是主觀的，不一定全都喜歡，但得先聽到才可決定喜不喜歡，所以越多人知道越好，越大機會經接觸後喜歡上這種音樂。

為學生引介思考方式

除了音樂創作外，葉氏也在大學作育英才，且愛在課程加入全新的東西。他分享道：「最重要是引介思考方式。這段日子我和學生看藝術在疫情下的轉變，思索藝術家為何這樣呈現作品。我希望學生不要把古典音樂看成一、二百年前的事，這是不斷更新的藝術形式，我們要思量如何把自己與已發生的事物連結在一起。我也希望學生知道世界很大，擴闊視野，人也開懷一些。」



葉浩堃唱片《Eurydice: Le Ballet de la Nuit》封面
CD Cover, Eurydice: Le Ballet de la Nuit by Austin Yip

Yip eagerly awaits the end of the pandemic when audiences can enjoy his chamber opera in a concert hall. Created while at MacDowell, the work is special to him as it encompasses his thoughts about life and his relationship with those closest to him over the past 30 years.

Form Your Opinion Only after Listening

Yip explained why the inclusion of his *Miles Upon Miles* in Patrick Yim's album, released in January 2020, had a special meaning. "We have been working together since we were commissioned to create a piece about the Silk Road for the Hong Kong Museum of History. A composer is most grateful when he discovers and collaborates with someone who understands his music." When Yim performed the same piece on his tour to Seoul, an occasion when Yip was not present, the organiser of the event was so intrigued that he looked up the composer and subsequently invited Yip to compose a new piece for a music festival in the next year.

Yip hopes to introduce the "non-mainstream music" to more Hong Kong people. While not all of them will like it, he would like them to listen before judging. He believes that the more people are exposed to the genre, the more likely its audience will grow.

Introducing Students to New Thinking

When teaching at university, Yip often introduces new ideas in class to nurture and stimulate young talents. "Introducing ways of thinking is crucial. My students and I witness how the presentation of arts has morphed during the pandemic. Likewise, classical music is ever-changing, and I do not want my students to see it as something from two centuries ago. Instead, we should explore how it can be made relevant to what is happening around us. I also hope my students will open up and seek to broaden their horizon."

藝術新秀獎(視覺藝術)

嚴瑞芳

Yim Sui-fong



「我們謹記『不要恐懼』，多用耐性及時間，看清楚自己的本質。」
“We must remember not to be afraid. Through time and with patience, we can better understand our true nature”



嚴瑞芳關注社區藝術，具靈敏度，表達方式和形式多樣且有力。2019/20 年度的裝置作品《看管時間的人》展示獨有的風格，感情豐富，能觸動觀眾。她亦為藝術機構負責人，於藝術上發展多元化，對社會亦有貢獻，具有成為藝壇生力軍的質素。

Yim Sui-fong's artistic practice has an emphasis on community art and is versatile with various compelling modes and forms of expression. Her exhibition *The man who attends to the times* in 2019/20 showcases her unique style, which is rich with emotion that draws the audience in. As a person-in-charge of an art organisation, Yim is diverse in her artistic development and contributes to society, showing her potential as a rising force in the arts community.

嚴瑞芳，跨媒介藝術家，畢業於香港中文大學藝術文學士及碩士，天台塾聯合創辦人，L sub 成員。藝術實踐着力探問影像創作背後的行動性及聯結社群，常以視覺記錄介入現實文本，如逸聞、軼事、訪問及文獻參考，以影像和錄像裝置創作半虛構的視聽敘事體，揭示歷史所未及的人物、物件與地域故事，展示社會的實況，及個體與群體之間的矛盾與連結。

Yim Sui-fong is a multi-disciplinary artist and received her Master of Fine Arts and Bachelor of Arts degrees from The Chinese University of Hong Kong. She is the co-founder of Rooftop Institute and a member of L sub. Yim's artistic practice explores aspects of action and communal connection behind image creation. Using methods of visual documentation to intervene in real-life texts such as anecdotes, interviews and reference documents, Yim creates semi-fictional audio-visual narratives through installations made with image and film. Her work reveals the stories of people, objects and geography overlooked by history, as well as social phenomena and the conflicts and relations between individuality and collectivity.

創作總有定時

「每人有自己的步伐」是嚴瑞芳的藝途感悟。相對有些藝術家剛出道已辦個展，或獲取各大獎項的肯定，她投身藝壇十數載，至 2019 才首辦個展「一介之逆」，「步伐似乎稍慢了？」她笑問。

「但走得慢也無妨。」嚴氏回憶，「就讀藝術系期間，我未完全了解『當代藝術』，較享受個人創作與探索。作品《一個收買故事的故事》，收集許多陌生人的經歷及看到媒體將之轉載，才念及在歷史洪流中，普通人的聲音與想法容易被忽略，卻絕非毫無價值，惟當時自身定位模糊，未有確切方案該做甚麼。」



個展「一介之逆」現場圖：《夢中合作社》
Solo show: *A Room of Resistance*,
showcasing *The Co-op in my Dream*

「後短居北京三年，遇文化衝擊與啟發，歸港後又親歷社運及時政變化，想到透過群體力量，例如個人創作方面開始思考『合作社』自助及平等參與的概念，團體協作方面則跟志同道合的藝友創辦『天台塾』，成為藝術團隊『L sub』成員，開展多元化及集體性的創作。」嚴氏過程中體會藝術的可貴在於「創作者以批判性的思維詰問人文實況，亦以創意手法轉化及記錄社會面貌，跨時空及領域地連結人心。」

A Time for Creativity

“Everyone has his own pace in life” is one of Yim Sui-fong’s revelations throughout her artistic journey. Compared to other artists who hold solo exhibitions upon debuting, Yim held her solo exhibition *A Room of Resistance* only in 2019 after pursuing an artistic career for more than ten years. “It seems I have progressed rather slowly?” Yim jokingly asked.

“Still, it is fine to be slow.” Reminiscing on her time at university, Yim said, “When I was studying art, I had not fully understood what contemporary art was and enjoyed my personal creations and explorations more. I created *A Story About Collecting Stories*, which amassed the experiences of many strangers. As the project was shared by media outlets, it made me think about how easily ordinary people’s voices and opinions, while in no way negligible, are disregarded over the course of history. However, I was not clear about my positioning and goals at the time, and did not specific way to address this.”

“I subsequently lived in Beijing for three years, where I encountered culture shock but also inspiration. When returning to Hong Kong, I experienced social movement and political change. It made me think about the strength of communities. For example in my own practice, I started to think of the idea of creating a free-to-participate, equalitarian ‘collective’. For carrying out diverse and collaborative work, I founded Rooftop Institute with a group of like-minded artists and joined artist group ‘L sub’ as a core member.” Throughout the process, Yim found the value of art lies in the fact that “artists interrogate the state of humanity critically, but also employ creative ways to transform and record social reality, which then connect people across time, space and territories.”



《看管時間的人》
The man who attends to the times

藝術乃眾人之事

藝術不僅是個人之事，也是眾人之事。於裝置作品《看管時間的人》，她以個人檔案介入兩段歷史時間線：透過訪談舊員工，尋問 1971 年至 2000 年父親在「政府物料供應處」（即油街實現的前身）任職看管員的往事；另以 2018 年至 2046 年為軸線，沿襲父親走路上班的習慣，以攝影和貼紙作視覺紀錄。再將兩組資料整理成攝影和文字集，演繹每個人的生命軌跡如何創造歷史檔案，普羅大眾觀後亦可被父女情及香港往事觸動。

「藝術是經驗，也如信仰，人人追求及進程不同，不必比較，只需投入，用心體驗。」嚴氏自言，「我在意的，不是用哪種媒介創作、用哪種形式展現，而是創作背後的行動，因此在影像以外，也越來越喜愛融入聲音及表演，強化想像力與解讀性，不局限於各人的觀點。」像「不安練習」工作坊，她就邀請參加者模擬兩日一夜的出走體驗，藉深度聆聽、聲音與身體的即興互動等活動，分享情緒、排解焦慮。

嚴氏鼓勵，「我們謹記『不要恐懼』，多用耐性及時間，看清楚自己本質，也傾聽別人心聲。群策群力，總會走出方向。」

Art as Public Matter

Art is not just a personal pursuit, but also pertains to the public. In her installation *The man who attends to the times*, Yim uses personal documents to compose two historical timelines. Through interviews with her father's ex-colleagues, Yim reconstructs his experience as a caretaker at the Government Supplies Department (the predecessor of Oil Street Art Space) between 1971 and 2000. As for the years between 2018 and 2046, Yim follows her father's footsteps to take walking as a habitual act and documenting it with photography and collage. Yim then organises the two sets of materials into a photography and text collection, exemplifying how an individual's life can become a historical archive. The public were touched by both the relationship between father and daughter, and the memories of Hong Kong.

"Art is an experience. It is also like a faith in which everyone's pursuits and progress are unique. There is no need for comparison, and one only needs to focus and take part in it wholeheartedly," Yim said. "I concern more about the motivations behind my work than which media I use or how I present them. This is why, apart from videography, I have been incorporating sound and performance into my art as these elements aid the imagination and the work's readability, and are not limited by individual perspectives." This sentiment is echoed in the 'Assembly of Disquiet' workshop, in which Yim invites participants to a simulated experience of leaving the comfort space spanning two days and one night. The participants are then invited to share their feelings and anxiety through deep listening, sound and bodily improvisation.

As an encouragement, Yim said, "We must remember not to be afraid. Through time and with patience, we can better understand our true nature, as well as to listen to others' voices. Through collective effort and initiative, we will find a way."



《不安練習社：族歌》歌譜
The scores of *Assembly of Disquiet: The Hymn*

藝術新秀獎(戲曲)

陳定邦

Chan Ting-pong



「對傳統不可忘本，對創新不要卻步。」

“Do not disregard traditions, and do not hesitate to innovate.”



陳定邦 2019/20 年度在不少演出中擔任掌板，態度認真，打鑼鼓時很有活力，給人一種投入及真誠的感覺。香港土生土長，掌板功夫傳承了「港式」的鑼鼓技法形式，甚有粵劇味道。近年亦有不少進步，表現已獲行內人士讚賞，是個極具潛質的年輕掌板。

As the *zhangban* (principal percussionist) in many Cantonese opera programmes during 2019/20, Chan Ting-pong is serious about his artistry. His *luogu* (gongand drum) performance is characterised by an immense vigour that conveys his unmistakable passion. Chan, a local born in Hong Kong, is an able successor in *zhangban* with “Hong Kong style” gong and drum techniques giving the programme an authentic Cantonese opera flavour. Having made great strides in recent years and recognised by the industry for his achievements, Chan has demonstrated to be a young *zhangban* with immense potential.

在梁仙門下習唱腔和基本功，曾獲「2007 年青少年藝術家」優異獎，以及「全港 18 區粵曲精英歌唱比賽」總決賽季軍及台風獎。其後得江成、游龍和陳焯榮指導，在鑼鼓和音樂方面發展，並擔任擊樂領導。

重要作品包括：新編粵劇《媚香留情》、香港藝術節四大南戲中的《拜月記》、小劇場粵劇《霸王別姬》（新編）及《文廣探谷》（新編）。當中《霸王別姬》獲「北京 2017 年度最佳演藝評選最佳小劇場戲曲」和 2018 年、2019 年「當代小劇場戲曲藝術節優秀劇目」；《文廣探谷》獲第四屆北京新文藝團體優秀戲劇展演戲曲類「最佳劇目」。

Chan Ting-pong learnt singing and fundamental skills from Leung Sin. He received a number of awards including “2007 Young Artists Awards”, second runner-up and showmanship prize at the “The Link Hong Kong 18 Districts Chinese Opera Competition”. Chan was later under the tutelage of Kong Sing, Yau Lung and Chan Cheuk-wing, and developed his talents in *luogu* and music which led him to become a percussion leader.

Chan's notable works included the new Cantonese opera *A Love Poem Stained with Blood*, *The Four Southern Opera Classics - Praying to the Moon* at the Hong Kong Arts Festival, the experimental Cantonese operas *Farewell My Concubine (New Adaptation)* and *Wenguang Explores the Valley (New Adaptation)*. *Farewell My Concubine* was awarded Best Experimental Xiqu award at the China (Beijing) Performing Arts Expo 2018, and Honorary Credential award at the 2018 and 2019 Xiqu Opera Black Box Festival (Beijing). *Wenguang Explores the Valley* was awarded Best Play in the Contemporary Small Theatre – Xiqu category at the Fourth Beijing New Arts and Culture Outstanding Theatre Showcase series.

藝術新秀獎(戲曲)

陳定邦九歲時在新光戲院被梁兆明演出《雙槍陸文龍》的功架吸引，便請求母親讓他學粵劇。可是他隨梁仙師傅練功的第一天，已因做「一字馬」的艱苦訓練把半卷紙巾都哭濕了，他想：「我要堅持夢想嗎？」

當時陳氏剛在人生首個粵曲比賽中奪冠。尚未拜師學藝即有此佳績，令他相信自己有點天分；加上享受舞台上的感覺和掌聲，就告訴自己要學下去。

擊樂領導像導演

今天陳氏不但在台前演出，更是擊樂領導。原來當初他報讀鑼鼓課程，只因前輩提醒在轉聲期要「護聲」，暫時不要唱戲。他很快已對鑼鼓感到興趣，並獲老師稱讚有天分。他笑言：「有天分就不要浪費了。學習鑼鼓，對我演出的節奏掌握和張力營造也有幫助。」期後他更修讀樂器伴奏課程，增長知識。

陳氏對角色演出、鑼鼓和樂器皆有興趣，假如只能擇其一專注發展，他的選擇是當擊樂領導。他說：「我喜歡有節奏感的東西，而且擊樂領導可主導戲的流程，增添張力，有點像當導演。」有指他的掌板功夫具港式味道，他自承銳意保留這種陪伴他成長的傳統，但也會配合劇情加入創新技法。陳氏認為鑼鼓是有生命和感情的，他說：「二胡可令觀眾流淚，鑼鼓也可以。」



At the tender age of nine, Chan Ting-pong attended the performance of *The Double-speared Luk Man-Lung* featuring Leung Siu-ming at Sunbeam Theatre. He was mesmerised by the movements on stage, and later begged his mother to allow him to learn Cantonese opera. On his first day of learning basic skills under master Leung Sin, however, he cried through half a roll of tissue over the daunting task of practising the front split. He thought, "Should I hold on to my dream?"

At that time, Chan just won the first Cantonese opera competition he entered. Having this achievement before any formal training was a hint of his talent. As Chan also enjoyed being on stage and the acclamation in general, he told himself to continue this artistic and learning journey.

Parallel between Percussion Leader and Film Director

In the present days, Chan is not only a performer on stage but also a percussion leader. He initially enrolled in a *luogu* course because of the advice from his seniors. Chan was reminded to protect his voice during voice change by refraining from singing. It turned out that he was immediately interested in *luogu* and was praised by the teacher for his talent. Chan laughed, "If the talent is there, then let's not waste it. Learning *luogu* also helped me in grasping the rhythm and building the tension during my performances." He subsequently took courses in instrumental accompaniment to broaden his skills and knowledge.

The multi-faceted Chan is interested in performance, *luogu*, and instruments. When asked to choose one area to focus his career on, however, Chan chose percussion leader, "I like things with a sense of rhythm, and a percussion leader could direct the flow of the performance while building tension. It is like being a film director." On the comment that his *luogu* technique having a distinct Hong Kong flavour, Chan acknowledges his intention to preserve this tradition that accompanied his growth. At the same time, he will also inject innovative elements when called for by the plot. Chan thinks that *luogu* has life and emotions of its own, "Erhu can make the audience cry. So can gong and drum."

Rethinking Tradition and Innovation

The pandemic has prevented many performances from being held as scheduled. However, Chan continued to work on projects that he considered meaningful and significant during 2019/20, including the experimental Cantonese operas *Farewell My Concubine* and *Wenguang Explores the Valley*. Chan commented, "Farewell My Concubine is distinct from other Cantonese operas in its performance formats which motivated me to be innovative." The programme allows the participants to make suggestions such as changing the notes, lyrics, lighting, and transitions between singing and stylised movements. The changes were made with the goal to improve the performance, and provided Chan with a lot of freedom and enjoyment.



《霸王別姬》新編
Farewell My Concubine (New Adaptation)

反思傳統與創新

疫情令不少演出無法如期舉行，但陳氏在 2019/20 年度仍參與了一些對他意義殊深的工作，包括小劇場新編作品《霸王別姬》和《文廣探谷》。陳氏說：「《霸王別姬》的表演形式跟其他粵劇很不一樣，給我創新動力。」此劇容許參與者提出意見，如改變音符、歌詞、燈光、唱段與動作之間的接口位等，只求令效果更好，給他很大的自由和樂趣。他也到北京演出《文廣探谷》，形容這是《霸王別姬》精神的延續，但衝擊更大，讓他反思傳統與創新的矛盾。「它讓我體悟到對傳統不可忘本，對創新不要卻步。」他說。

讓年輕人巧遇粵劇

在演出不得不暫停的日子，陳氏並沒有停下來，除努力鞏固粵劇技巧，也學習拍片和剪片，只因覺得網絡可引領年輕人認識粵劇。他說：「年輕人未必對粵劇反感，只是不主動接觸；要是碰巧在臉書看見，可能會按掣一看。」


陳氏計劃把粵劇元素融入生活場景，拍「搞笑」短片，例如唱粵曲叫外賣放到網上，讓年輕人發覺粵劇可以很有趣和令人開心，繼而買票進場。自言粵劇早在其生命中紮根的他說：「粵劇是我的根，它給予我使命感去之引導更多人認識當中的仁義禮智，欣賞粵劇的美麗。」

He also went to Beijing to perform *Wenguang Explores the Valley*. The programme is described as a continuation of *Farewell My Concubine* in its essence. The impact was even greater, and made Chan reflect on the contradictive nature between tradition and innovation, "This led me to the insight of not disregarding the traditions, and not hesitating from innovations at the same time."

Steering the Younger Generation to Cantonese Opera

During the hiatus from performing, Chan did not slow down his pace. Besides honing his craft in Cantonese opera, he also learnt making and editing videos because he believes that the internet could lead the younger generation to Cantonese opera, "Young people are not necessarily averse to Cantonese opera. However, it is not something they overtly seek out. If Cantonese opera comes up on Facebook by chance, they may click the content and give it a try."

Chan plans to incorporate elements of Cantonese opera into everyday situations and make humorous video shots online such as ordering takeaways by singing the order. Young people will then realise that Cantonese operas can in fact be fun and enjoyable, leading them to become a ticket-buying audience eventually. For Chan, Cantonese opera is already ingrained into his life, "Cantonese opera is my root. It gives me a sense of mission to guide people in learning its inherent virtues of humanity, justice, etiquette and wisdom while appreciating its artistic beauty."



學校藝術
教育獎

AWARD FOR ARTS EDUCATION
IN SCHOOLS

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

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

評審計算日期：2019年9月1日至2020年8月31日
Assessment period: 1 September 2019 to 31 August 2020

救恩書院

Kau Yan College

得獎計劃：校本視覺藝術評賞課程及教材套

Award-winning project: School-based Visual Arts Appreciation and Criticism Curriculum and Teaching Kit

自 2009 年教育局推行新高中課程後，視覺藝術科增添「藝術評賞」部分，為教與學帶來不少新挑戰，坊間亦鮮見適用的教材。

因應課程轉變，救恩書院在校本視覺藝術科課程持續調整設計，累積超過 10 年經驗後，於 2019/20 年度聯同另外六間中學，推動「校本視覺藝術評賞課程及教材套」，由視藝科科主任簡李麗池老師統籌，並以其撰寫的創意藝術評賞課程為核心。計劃透過於初中視覺藝術課引入創意教學活動，讓初中學生對藝術評賞有基本掌握，為銜接高中視覺藝術課程建立基礎，同時加強高中的藝術評論課程。此外，亦與伙伴學校協作，共同編寫適合不同能力學生的全校性「藝術評賞教材套」，建立教學相長的教師學習圈。

創意遊戲 打好評賞基礎

初中學生通過創意活動學習「評賞四步曲」，從趣味互動中理解「描述」、「分析」、「詮釋」及「評價」。作為課程前奏，學生先就指定藝術品寫下評賞短句，摻入老師的範例句子後，便以「分類搶答比賽」的方式配對句子所屬評賞類別。疫情期間，學校活用網上教學平台，編寫不同程度的配對遊戲，讓學生利用電子工具持續在家學習。

熱身過後，便進行三個創意評賞創作活動：「由我講讓你畫」讓學生以小組形式，互相口述名畫細節，引導對方畫出最接近的模樣，從中學習描述作品的語彙；「名畫立體化」以立體相片 (Fotomo) 的手法重構名畫，啟發學生拆解構圖，

Since the launch of the new senior secondary curriculum by the Education Bureau in 2009, an “art appreciation and criticism” component has been included in the Visual Arts curriculum. It brought not a few new challenges to teaching and learning, and suitable teaching resources were scarce.

In response, Kau Yan College has finetuned its school-based Visual Arts curriculum continuously. Having gained over 10 years of experience in this respect, the school partnered with six secondary schools in the year of 2019/20 to implement 10 “School-based Visual Arts Appreciation and Criticism Curriculum and Teaching Kit”. The project, coordinated by Visual Arts panel head Kan Li Lai-chi, was built upon the creative arts appreciation and criticism curriculum Kan wrote. It introduces creative teaching activities into the junior secondary Visual Arts curriculum to cultivate junior secondary students’ basic understanding of arts appreciation and criticism, effectively forming a basis to segue into the senior secondary Visual Arts curriculum while consolidating the senior secondary arts appreciation and criticism curriculum. The school also collaborated with partner schools to write a “Visual Arts Appreciation and Criticism Teaching Kit” for schools and suitable to students of all abilities, thereby forming a teacher’s learning community where teaching and learning are enhanced.

Creative Games Make Good Foundations for Art Appreciation and Criticism

Through creative activities and dynamic interactions, junior secondary students learnt about the “four steps of art criticism” that are “description”, “analysis”, “interpretation” and “evaluation”. To begin, students first wrote short reviews of designated art pieces. After incorporating the teacher’s sample sentences into their reviews, students competed against each other in a Q&A activity to identify the sentences with different review types. During the pandemic, the school designed matching games of varying difficulties on online learning platform for students to continue their learning at home through electronic devices.

After warm-up, three activities were carried out: In “Draw as I said”, students formed groups to describe details of famous paintings and guide each other to replicate the original in drawing, picking up the vocabularies for describing artworks in the process; “Famous paintings in 3D form” used three-dimensional photographs (Fotomo) to reconstruct famous paintings,



分析作品的視覺元素；「名畫角色扮演」讓學生親身演繹名畫，於疫情期間則改以人體模型代替，設身處地感受作品，有助學生詮釋作品意念。

深入交流 訪問藝術家

高中進階課程由「訪問本土藝術家」及「撰寫評論研究」組成。在老師的指導下，學生在訪問前搜集資料，了解受訪藝術家的創作特色，構想不同層次的問題，務求每個學生都以獨特角度去了解受訪藝術家。透過親身互動，學生能夠得到第一手資料，近距離接觸藝術家亦有助加強理解作品。

訪問後，學生需要撰寫評論研究或感受分享，總結訪問得着，並以個人作品回應藝術家的創作，讓學生與本土藝術家得以深入交流。本年度課程中受訪藝術家共有 10 位，觸及多個藝術媒介，背景與年資各有不同，為學生帶來多角度的啟發。

統籌計劃的簡李麗池老師回顧過去十多年的實踐，尤其珍視多年來累積與外界機構及藝術家的連繫，有助帶動學習氣氛，未來亦將延續這種運作模式。本年度受疫情所限，未能圓滿完成部分課程活動，例如「名畫立體化」及「名畫角色扮演」等，待疫情好轉後將繼續實踐，同時靈活運用現有資源，配合學校整體教育方向，加強電子學習。

prompting students to deconstruct compositions and analyse visual elements; "Role-playing famous paintings" saw students re-enacting famous paintings in person, which was replaced by human figures during the pandemic, to get a feel for the works through immersion, further aiding students to interpret the works.

Deep Exchange through Artist Interviews

The advanced curriculum for senior secondary students consists of "Local artist interviews" and "Research review writing". Guided by teachers, students conducted research to understand the characteristics of interviewed artists' creations and formulate questions of different natures, so that each student approaches an artist with a unique perspective. Interacting with artists in person enabled students to gain first-hand information about them and a deeper understanding of the artworks.

After the interviews, students wrote research reviews or reflections to conclude their findings and responded to the artists' works with their own artworks to realise an in-depth exchange with the local artists. This year, 10 artists were interviewed in total. Coming from a wide range of art forms, backgrounds and experience, they enlightened the students in more ways than one.

Reviewing the past 10 years of implementation, Kan, who coordinated the curriculum, especially values the connections forged with other organisations and artists over the years, which drove the learning culture. Hence, the project will continue this mode of delivery. Hindered by the pandemic this year, some of the curricular activities could not be completed, such as "Famous paintings in 3D form" and "Role-playing famous paintings", and will resume when the pandemic subsides. In the meantime, the school will adapt existing resources and follow the general direction to strengthen digital learning.

九龍塘學校（小學部）

Kowloon Tong School (Primary Section)

得獎計劃：音藝創意小先鋒

Award-winning project: Muse Creator

自 2018/19 年度起，九龍塘學校（小學部）參與香港藝術發展局「學校與藝團伙伴計劃」，聯同本地藝團敲擊襄推廣校園藝術活動，過程中學校與藝團互相啟發。承接往年累積的經驗及人才網絡，2019/20 年度延伸出「音藝創意小先鋒」計劃，連結音樂科與視覺藝術科及 STEM 教學。透過跨學科創意活動，學生體驗多媒體藝術與現代音樂，擴闊藝術鑑賞的視野，此外亦有提供展示機會，鼓勵學生演奏自己創作的作品。

擴闊視野 跨學科體驗

「音藝創意小先鋒」計劃分為兩個部分，分別為「圖像創意記譜工作坊」及「E-樂團創演音樂工作坊」，並以午間音樂會作為展示平台。

第一部分「圖像創意記譜工作坊」，學校透過敲擊襄邀請了香港浸會大學音樂系講師葉浩堃博士教授圖像記譜法，引導學生突破古典音樂知識的框框，學習現代音樂的作曲家及其特色，並運用顏色及線條等視覺元素，加上個人情感演繹，創作自己的圖像樂譜。此部分亦培訓高年級的學生擔任小老師，為低年級的同學示範，藉此訓練領袖才能。

第二部分「E-樂團創演音樂工作坊」由香港教育大學創意及藝術文化學系助理教授梁智軒博士帶領，指導學生利用平板電腦創作，從中學習作曲理論及探索電子樂器聲音，最終以小組形式，選取古典作品的片段為素材，協作發展新作品，體驗合奏的樂趣。工作坊旨在提升學生鑑賞電子音樂的能力，啟發其創作思維，展望未來學生可組成更成熟的電子樂團，有機會隨藝團於校外演出。

Kowloon Tong School (Primary Section) has been participating in the Hong Kong Arts Development Council's "Arts-in-School Partnership Scheme" since the year of 2018/19, partnering with local arts group Toolbox Percussion to promote arts activities in campus and, in the process, spawn inspirations for each other. Building upon the experience and network they forged in the previous year, the school developed the "Muse Creator" project in 2019/20 to connect Music, Visual Arts and STEM education. Through creative activities across subjects, students experienced multi-media art and modern music and gained a wider exposure in the arts, while showcase opportunities encouraged students to perform their works.

Widening Exposure through Cross-disciplinary Experiences

"Muse Creator" consisted of two parts, namely "Creative Graphic Notation Workshops" and "E-Orch Music Creation and Performance Workshops", and took lunchtime concerts as a platform for showcase.

Through Toolbox Percussion, the school invited Dr Austin Yip, Lecturer of the Department of Music at Hong Kong Baptist University, to teach graphic notation for the first part "Creative Graphic Notation Workshops". Yip guided students to break down the boundaries of classical music concepts, learn about modern music composers and their characteristics and couple visual elements, such as colours and lines, with one's emotional interpretation to create one's own graphic notation. This part also trained senior students to conduct demonstrations for junior students as young teachers so as to nurture leadership talents.

The second part, "E-Orch Music Creation and Performance Workshops" was led by Dr Leung Chi-hin, Assistant Professor at the Department of Cultural and Creative Arts, The Education University of Hong Kong. Leung taught students to create using tablet devices, learn about theories of music composition and explore the sounds of digital instruments. In the end, students formed groups to develop new works from segments of classical music pieces and also gained experience in group performance. The workshops aimed at enhancing students' appreciation for electronic music and inspiring creative thinking, with the hope that in the future, students may form more mature electronic music groups and eventually join art groups for off-campus performances.



鼓勵創作 讓腦袋起跳

楊美娟校長形容，計劃尤其着重啟發創作思維，藉着引介新穎跳脫的現代音樂，為新一代學生帶來耳目一新的體驗，「讓學生的腦袋起跳。」楊校長在計劃過程中，見證自由創作氛圍帶給學生的轉變，「創意需要嘗試，不能害怕做錯，所以我們很鼓勵學生嘗試。當學生發現原來可以這樣結合圖像與音樂、原來創作沒有對錯，便會更加勇於嘗試，享受整個過程。」

疫情下，部分工作坊需延期進行，雖然停課期間無法進行實體訓練，但學生在老師指導下，在家中仍能利用網上平台持續學習，在網課期間欣賞其他相關樂團演出，並分享感受，實踐「停課不停學」。

展望未來，學校將繼續參與「學校與藝術團伙伴計劃」，連結全新伙伴，向學生介紹皮影及木偶藝術，同時透過視覺藝術科推動電影及動畫教學，糅合多個藝術媒介。另外，學校亦計劃把上述兩個工作坊延伸發展，融入音樂科的常規課程，讓學生學習古典音樂之餘，亦能涉獵現代音樂，與時並進。

Encouraging Creations that Jump-start the Brain

Principal Yeung Mee-kuen described the project as especially focused on inspiring creative thinking. By introducing new and unconventional forms of modern music, it gave students of the new generation a new experience for their senses, "that jumpstarted their brains". In the process, Yeung witnessed students' changes brought about by a free creative space, "Creativity requires one to make attempts, one cannot fear making missteps, that is why we encouraged students to try. When students realised that they could join images and music in such a way, that there is no right and wrong in creation, they were more open to trying and took pleasure in the entire process."

During the pandemic, some of the workshops had to be postponed. Although actual trainings were unfeasible, under teachers' instructions students could still carry on learning at home through online platforms. During online lessons, students watched performances by related music groups and shared reflections, so that "suspending classes without suspending learning".

Looking ahead, the school will continue participating in the "Arts-in-School Partnership Scheme" to connect with new partner and introduce *piyingxi* (shadow puppetry) and puppetry to students, while promoting film and animation teaching in Visual Arts lessons at the same time to integrate different art forms. The school also planned to extend and incorporate the two aforementioned workshops into the regular Music curriculum, such that besides classical music learning, it also covers modern music to keep students abreast of the world's development.

閩僑小學

Man Kiu Association Primary School

得獎計劃 Award-winning project: Man+

甫步入閩僑小學，閘旁就有一幅蒙德里安（Piet Mondrian）風格的彩色壁畫，踏着貼有馬賽克裝飾的梯級而上，經過浮世繪海浪下的校務處，進入視藝室，牆上的克林姆風格華麗金色飾紋尤其搶眼——校園化身藝術博物館，正是學校於2019/20年度推行的藝術教育計劃「Man+」的核心，讓學生沉浸於無處不在的藝術氛圍，寓藝術於生活。

「Man+」參考了現代藝術博物館如紐約現代藝術博物館、倫敦泰特現代藝術館及香港M+的運作模式，結合教育、藝術創作、校內與校外展覽、策展、佈展、導賞、欣賞和評鑒，引導學生擔任創作者、觀賞者、策展人、佈展人和導賞員等崗位。通過校本課程及藝術創作活動，計劃向全校學生介紹藝術史脈絡及多位著名藝術家，讓學生從中吸取創作養分。在師生共同策展與佈展下，校園變成不同主題的藝術展示空間，展出大量學生作品。計劃除了提供創作以外的藝術經驗，亦讓學生有機會與特邀藝術家親身交流，令整個藝術學習歷程更完整。

藝術生活化 全人教育

「發現藝術與自己的距離不太遠，是很好的起步點。」視藝科黃慧儀老師強調藝術融入生活的重要性，能夠在小學階段體驗過藝術就是日常，往後接觸藝術就更無隔閡，「所有的美學和觀感都可以接觸得到，我們要營造的就是這種氣氛。」視藝科科主任歐家威老師補充道。

Stepping in Man Kiu Association Primary School, one is greeted by a colourful Mondrian-style mural just next to the gate. Ascending the stairs decorated in mosaics and passing by the school office under the great wave of Ukiyo-e, he enters the Visual Arts room, with extravagant, golden, Klimt-style embellishments hanging on the walls spectacularly - a school turned into an art museum, such was the core of the arts education project “Man+” carried out by the school in the year of 2019/20. Students were immersed in an environment with art all around, as art is lived out in the everyday.

“Man+” drew reference from the operation models of modern art museums such as The Museum of Modern Art in New York, Tate Modern in London and M+ in Hong Kong. It combined education, arts creation, on-campus and off-campus exhibitions, curation, exhibition set-up, guided tours, arts appreciation and arts criticism, leading students to take on the roles of creators, audience, curators, exhibition set-up supporters and tour guides, etc. Through the school curriculum and arts creation activities, the project introduced art history and renowned artists to the entire school, to provide for students creative nourishment. Curated and set up by teachers and students collaboratively, the campus was transformed into an art exhibition spaces of different themes and displayed a vast amount of students' works. The project not only provided art experience beyond art making, but also gave students opportunities to interact with specially invited artists in person, which rendered the entire art learning process in a more complete manner.

Art Enters Life for a Holistic Education

“To realise that art is not too far from oneself is a very good starting point.” Visual Arts teacher Wong Wai-ye emphasised the importance of assimilating art into life. If one is able to experience “art in the everyday” during his primary schooling phase, in later life he will face less obstacles in his access to art. “Having all the aesthetics and perspectives within reach is the kind of atmosphere we try to create,” added Visual Arts panel head Au Ka-wai.



「Man+」計劃傳授的不單是藝術知識，更以校園藝術館作為溝通平台，培訓學生主動學習與批判思考。黃老師提到曾有學生留意到視藝室外的名畫作品後，在老師的引導下，課後主動與家長一同搜集名畫的資料，回校再向老師展示豐富的搜集成果，如數家珍，「我們不只希望學生的藝術技巧好，更希望他們有全人發展。」兼容並蓄的校園藝術館，亦為學生打開理解多元文化的大門。閩僑小學的華籍與非華籍學生比例約為6：4，來自其他國家的學生作品，用色與本地學生有明顯分別，學生能夠親眼見到身邊的非華裔同學親手繪畫的母國文化，使共融學習體驗更深刻。

疫情無阻 一生受用

即使在疫情下，這座「Man+」藝術館亦沒有停下步伐，除了為學生製作網上影片講授作品與流派發展，亦鼓勵學生在家中繼續創作，例如活用家中的家庭用品造出富有特色的手工作品，進一步把藝術滲透生活。另外，老師亦貫徹藝術館借助外力的做法，利用本地公共藝術機構提供的藝術教材套，加以發揮改造，為學生帶來不一樣的體驗。

未來，閩僑小學將持續秉承「Man+」的目標與方向，因應學生的發展與時代的變遷，靈活應對，提供多方位藝術教育，把藝術大門的鑰匙銘刻於學生的童年時光，一如歐老師所說：「我們的重點不只是這六年，還有六年之後，甚至是學生的一生。」

What “Man+” conferred was more than arts knowledge, it took the campus art museum as a communication platform to nurture students' proactive learning and train their critical thinking. Wong mentioned that a student had noticed the famous paintings outside the Visual Arts room and, under teachers' facilitation, subsequently initiated a research into the paintings with his parents after school. The student then returned and showed teachers his fruitful research piece after piece, “We not only want the students with good art making techniques, but also hope for their holistic development.” The all-embracing campus art museum also opened the portal for students to understand diverse cultures. In Man Kiu Association Primary School, the ratio of Chinese students to non-Chinese students is approximately 6:4. There is marked difference in the use of colours between students from other countries and local students. For students to see for themselves non-Chinese students around them drawing the cultures of their mother countries made the inclusive learning experience all the more unforgettable.

Unfazed by the Pandemic, an Education for Life

Even under the pandemic, “Man+” art museum did not lose momentum. Not only did it produce online videos to teach students about different artworks and art movements, but it also encouraged students to continue creating at home, such as using household items to create distinctive handicrafts, to further integrate art into life. In addition, in keeping with the art museum's approach of making use of external resources, teachers took arts teaching packs supplied by public arts institutions and modified them to deliver different experiences for students.

In the future, Man Kiu Association Primary School will carry on the goals and directions of “Man+”. It will respond to students' developments and the changes of the times with flexibility and provide multidimensional arts education, so as to impress the key to the world of arts into students' childhood memories. As Au said, “Our focus lies not only in these six years, but beyond those six years, and possibly the rest of the students' life.”

仁濟醫院董之英紀念中學

Yan Chai Hospital Tung Chi Ying Memorial Secondary School

得獎計劃：創藝課程計劃

Award-winning project: Program of Creative & Performing Arts

仁濟醫院董之英紀念中學秉承仁濟的「尊仁濟世」精神，以提供優質的全人教育為己任。學校提倡「三元教育」，以學術為本，配合創藝和體育兩大專業培訓。選擇創藝為其中一項專業培訓，皆因校長彭綺蓮清楚學生的興趣和能力，希望培育學業成績稍遜的另類精英。她說：「進入大學有兩大門徑：學術分數高；或在非學術範疇表現優異而獲『有條件取錄』。有了相關的專業培訓，學生入讀大學的機會提高，學習動機也就增強。」

創藝元素走進常規課

作為「三元教育」核心之一的創藝課程計劃於2010年展開，早期只屬課外活動。作品《四季人生》是香港學界首部片長100分鐘的足本電影，迴響甚大，校方更因此陸續與多間大學建立伙伴關係，開通「大學直通車計劃」；其後的作品《回到起步時》同樣成績不俗。雖然大學之門因而為一些學生打開了，但眼見受惠者只佔少數，學校便於2016/17學年起將創藝課程融入常規課中。

在初中階段，創藝元素分別滲入到中文和英文科。彭校長指以戲劇形式上英文課，學生較易理解內容，感覺有趣且記憶較深。「中文也一樣，我們用創藝手法講解文言文《愛蓮說》，下課時七成學生已可背誦。他們不是記下文字，而是記下畫面。」

Taking after Yan Chai Hospital's principle of "Serving the Community in the Spirit of Benevolence", the Yan Chai Hospital Tung Chi Ying Memorial Secondary School takes responsibility in providing high-quality holistic education. The school promotes "ternary education", balancing its academic basis with professional training in creative arts and physical education. Creative arts were chosen as one of the professional training components because Principal Pan Yee-lin understands students' interests and abilities and hopes to cultivate less academically accomplished students into elites of a different kind. She said, "there are two paths to enter into university: high academic grades; or "conditional offers" granted upon excellent achievements in non-academic areas. With relevant professional training, students stand a higher chance to enter into universities, and their learning motive is thus strengthened."

Creative Arts Elements Enter the Regular Curriculum

As one of the core components of "ternary education", the creative arts curriculum scheme commenced in 2010 as part of extra-curricular activities. The school's film *Four in Life* is the first 100-minute-long feature film produced in the education field of Hong Kong. It attracted widespread responses, leading to eventual partnerships with a number of universities and paving the way for the "University Express Scheme". *The Starting Line*, the film that followed, achieved similar success. Although many universities opened their doors to students as a result, the school saw that only a small portion of students benefited, and thus began integrating the creative arts into the regular curriculum in the year of 2016/17.

In the junior secondary level, creative arts elements were incorporated into Chinese Language and English Language. Pan pointed out that with English Language classes conducted through drama, students took in the contents more easily, found them interesting and made a deeper impression of them. "The same goes for Chinese Language. We used creative arts approaches to explain the classical Chinese text *On the Love of the Lotus*. At the end of the class, 70% of the students were able to memorise it. They memorised not the texts but the imageries."



在電影科學到非電影技能

學校由中一到中六都有電影科，既講授電影欣賞，也有寫劇本、運用鏡頭、演戲和後期製作等訓練。彭校長說：「初中生所學的雖簡單，但有機會把機器拿在手裡，到高中時應已有一定技能，並了解自己適合台前或幕後。我們相信會有學生投身演藝或創意產業，但其實學生由中一已習慣面對鏡頭，亦有助提升自我形象和表達能力，對升學和從事各行各業都有幫助。」她認為還能培養學生的思維技巧、合作精神和創造力。

參加比賽是一種學習

受疫情影響，創藝課程在 2019/20 學年要不斷靈活應變。在上網課的日子，學校希望學生善用時間，故鼓勵他們拍攝短片參加比賽，學生也一再取得佳績：電影專修班學生創作的微電影《停學不停愛》在香港電台「拍片救地球」拍攝計劃中獲選，安排在港台 31 及 32 電視頻道播出；《重慶森林——疫章》參加香港浸會大學電影學院的「愛在世界靜止時」手機短片創作比賽，榮獲最高獎項——特別表揚大獎。彭校長表示：「學生創作時會與老師多番溝通，我們還可從中建立正向思維。」

學校現正等待疫情受控，開拍第三齣電影；也計劃在歷史和音樂科滲入創藝元素。彭校長說：「我們除了繼續鼓勵學生在校外參賽，也將在校內舉辦級際比賽，讓技巧暫未成熟的初中生同樣得嘗成功滋味。當然，取勝不是最重要，重要的是參賽本就是一次學習機會。」

Learnings beyond Films in Film Classes

The school offers film as a subject from form one to form six, not only teaching film appreciation but also providing trainings in areas such as scriptwriting, camera work, acting and post-production, etc. Pan said, "Although what junior secondary students learn is simple, having the opportunity to wield the machines equip them with certain skills. By the time they reach senior secondary level, they would have understood their preferences for on stage or backstage work. We believe some students do enter the performing arts or creative industries, but familiarising students with the camera also enhances their self-image and expression, which will be helpful to further studies and all kinds of careers." She also found that it cultivates students' thinking skills, collaborative spirit and creativity.

Joining Competitions is a Form of Learning

Affected by the pandemic, the creative arts curriculum must constantly adapt in the 2019/20 school year. On days when online classes were conducted, the school wanted students to make good use of their time and encouraged them to produce short films for competitions, which yielded excellent results: the short films *School is Suspended*, *Love is Not*, produced by students taking specialised film classes, was selected by Radio Television Hong Kong (RTHK)'s "Shoot Videos to Save the World" film project, to be played on RTHK channel 31 and 32. *Our Chungking Express* was submitted to the "Love in the Time of a Quiet Earth" short mobile phone film competition, organised by Hong Kong Baptist University's Academy of Film, and received the highest accolade – Special Awards. Pan said, "Students would communicate with teachers incessantly during the creative process, where we were able to cultivate positive thinking too."

The school currently awaits the waning of the pandemic to commence filming for its third feature film. The school also plans to integrate creative arts elements into History and Music subjects. Pan said, "Not only do we continue supporting students to participate in competitions outside the school, but we will also organise competitions across school forms, to give a taste of success to junior secondary students who have yet to grow into their techniques. Obviously, winning is not the most important thing, what is important is that joining in competitions is itself a learning opportunity!"



藝術推廣獎

AWARD FOR ARTS PROMOTION

「藝術推廣獎」旨在表揚出色的藝術推廣計劃，透過創新及有效的推廣策略和執行方法，提供有趣和豐富的藝術經驗，成功吸引普羅市民接觸和參與藝術，引發其對藝術的興趣，令藝術成為市民生活的一部份，對普及藝術作出貢獻。

The Award for Arts Promotion recognises outstanding arts promotion projects contributing to the popularisation of the arts through innovative and effective promotional strategies and implementation of execution plan to offer intriguing and rich artistic experience and successfully engage the public in arts exposure and participation by arousing the interest in arts as well as making arts a part of the daily life.

香港靈宵劇團

Hong Kong Xiqu Troupe

得獎計劃：靈宵粵劇推廣導賞計劃

Award-winning project: "Discover Cantonese Opera" Hong Kong Xiqu Troupe Outreach Programme

香港靈宵劇團是近年在香港最活躍的新興粵劇團之一，劇團於2014年由粵劇花旦謝曉瑩與音樂總監高潤鴻創立，除了演出、創作和傳統戲研究，更積極實踐跨媒介合作，創立鮮明的品牌，為粵劇圈帶來新風貌，在傳統和創新之間找出平衡點，將粵劇這個傳統表演藝術，在舞台上承傳下去。

劇團於2019/20年度推出「靈宵粵劇推廣導賞計劃」，在網上免費發布有關粵劇的短片、圖片及文章，並重新整合粵劇研究的資料，方便大眾瀏覽，讓大眾可從多方面了解粵劇，更為粵劇推廣的概念帶來新啟示、新方向。

建立品牌 重新包裝

「我們擁有開團的基本條件，我可寫劇本，又是演員，高潤鴻可作曲；向粵劇圈的朋友和前輩展示，我們有決心要在這行業生存下去。」謝曉瑩提到，初衷只是想度身訂做一系列適合自己劇團的創作，但建立本土粵劇品牌不易，打破傳統重新包裝，讓人有新鮮感之餘，要吸引人目光，出版劇本集和製作精品可視作不可缺少的宣傳，更重要的是創作出讓人銘記於心的作品。成立至今，劇團創作了20部新編粵劇，可看到他們要更貼近當下環境，以近作《魚玄機與綠翹》為例，劇本概念來自南宮博小說《魚玄機》和電影《唐朝豪放女》，宣傳上不迴避女同性戀元素，「這些都是原作中有的元素，我們只是抽取原來的元素，以更現代化的處理和劇情吸引觀眾。」他們慶幸過去的演出已建立了一定的「粉絲」群，從票房成績上來看，每一次演出都有不俗的成績，也是得來不易。

The Hong Kong Xiqu Troupe, established in 2014 by renowned Cantonese opera artist Tse Hue-ying, Dianna, and music producer Ko Yun-hung, has been one of the rising Cantonese opera groups of late. Besides performing, creating and contributing to traditional Cantonese opera research, they have pursued cross-platform collaborations, and created a distinctive brand and identity. This fresh update for Cantonese opera, one that combines both traditional and modern elements, breathes new life into the stage.

The troupe rolled out its "Discover Cantonese Opera" Hong Kong Xiqu Troupe Outreach Programme in 2019/20, providing the public with free online access to clips, pictures, articles and research materials related to Cantonese opera. This enabled a greater understanding for Cantonese opera and helped to kick start a new way forward for promotion of Cantonese opera.

Creating and Rebranding Identity

Tse Hue-ying reminisced: "We had the basic conditions in place to form the troupe. I could write the script and perform while Ko Yun-hung composes the scores. We were determined to show our friends and predecessors that we will survive in the business." Initially, Tse simply wished to create a series of works tailored for her own troupe. However, creating an original brand was no easy feat since the troupe had to break the mould and find novel ways to attract the audience. They did this by generating publicity through publication of script collections and souvenirs production. More important is to create a truly memorable work. Since the troupe's inception, the 20 completed new works show that they do know how to stay relevant. The recent work *Tempestous Love*, for example, was an original production based on Namkung Bok's novel *Yu Xuanji* and the movie *An Amorous Woman of Tang Dynasty*, in which the troupe was not shy to include lesbian themes in the production. She added, "We merely extracted original elements and put them in our modern interpretation to attract viewers." From the box office receipts they regularly receive, the troupe has now developed its loyal fan base.



Photo by Jenny So

舞台停了 練功不能停

但推廣計劃不幸遇上疫情，舞台被迫關閉超過半年，作為表演藝術工作者當然苦不堪言，更不要說近年開始培養新血的計劃，「行業內有人因此轉行，是我們並不想看到的。演出雖因疫情暫停了，但我們仍要積極做好準備，上到舞台時觀眾是能看得出我們有沒有努力過。」劇團要持續吸收經驗，將舞台移師互聯網上，自資拍片教授粵劇知識，介紹粵劇排場和動作，讓觀眾了解傳統做法。面對新媒體，他們找來不同界別的創作者合作，潮文、插畫都可幫助推廣粵劇，也有助開拓新觀眾群。

粵劇不老 觀眾賞新

對兩人而言，粵劇依然有太多吸引現代觀眾的元素，它是一種結合了視聽、空間和感官的綜合藝術形式，可創新、可觀賞的地方都很豐富。而且尋找年輕觀眾並沒有外間所說那麼困難。近年政府對中小學有不少粵劇推廣，年輕人對粵劇並不抗拒。只要貼時，便可讓觀眾認識、尊重粵劇傳統美好的一面。粵劇並不遠離城市人生活，只要懂得廣東話，基本上都很容易理解粵劇，內裡植根了廣東文化的精髓。「其實不少前輩年輕時也有過同樣的憂慮：台下觀眾多是50歲以上，那麼到他們老年時還會有觀眾嗎？但到了他們已屆70歲，看到台下的觀眾年齡還是以50歲左右為主。粵劇就是那種成長到一定年紀，更懂得品賞的表演藝術。」

The Show Must Go On

Everyone was suffering as performances were forced to suspend for over half a year due to the pandemic. The nurturing of future opera stars also had to come to a pause. Tse said, "Many were forced to leave the stage and that is something heartbreaking to see. Even though performances were cancelled, we still had to practice persistently, in order to be ready for our audience." The troupe gradually learnt from experience and shifted their performance from the physical stage to online, and through exclusive behind-the-scene camera footages, introduced the workings of opera to the viewers. Bravely embracing the new media formats, they also collaborated with interdisciplinary partners to create promotional pieces such as viral articles and illustrations which helped to expand their target audiences.

Extending Longevity and Maintaining Relevance

Both Tse and Ko strongly believe that Cantonese opera remains highly attractive and relevant to this day. It is a rich audiovisual experience that leaves room for many possibilities and is an enriching experience to behold. In fact, the government has found success in recent years in promoting Cantonese opera among younger viewers, such as those primary and secondary school students. As long as it is relevant to them, viewers are able to respect and relate to Cantonese opera. Cantonese opera can be watched if one understands Cantonese, and lots of Cantonese culture can be learnt. Tse said: "Actually our predecessors went through the same struggle: why is it that our viewers are all over 50 years old? When the actors get older, will there still be an audience? It takes one of a certain age to appreciate this art."

創新媒體藝術協會有限公司 Innovative Arts & Media Association Ltd

得獎計劃 Award-winning project: #artistsupportpledgehk

由創新媒體藝術協會有限公司與石硤尾藝術村聯合合辦的「#artistsupportpledgehk」，是一個結合藝術買賣與資訊的網上交易平台。在疫情期間運作了兩個半月，為超過 100 位藝術家解決燃眉之急，亦開拓了香港在藝術品買賣的新方向。

藝術家自救 網絡找尋新出路

疫情來襲，對藝術生態產生衝擊，打擊至今難以估計。對新晉藝術家而言，更是連生計都受影響。創新媒體藝術協會有限公司董事張月明從朋友口中得知有海外藝術家發起了自救運動，意識到此舉應能幫助維持藝術生態，而且概念從未在香港出現，故在「何不試試」的心態下和義工們於三天內建好網站，並透過通訊軟件來集結藝術家與作品。整個過程幾乎是在無營運成本下的情況進行，平台內基本上不設任何作品介紹或內容，純粹分享藝術家於社交媒體上的貼文。團隊深諳藝術家對買賣、物流、金流並不熟識，容易出現糾紛，因此他們亦負起相關責任，統一處理，「香港人有錢，要他們願意購買，前提是整個進行方式要很便利。」

令張月明最高興的是有不少知名藝術家，願意以低價在平台上展出作品，從而吸引更多買家到訪，間接擴大了新晉藝術家的接觸面。除了讓藝術家賺取收入外，計劃也促進了藝術家之間的交流，特別是疫情期間，大家足不出戶，內心對前路和生活感到不安，終於有了門路吐苦水，互相取暖。由於推廣漸見成效，亦有不少聲音希望計劃能持續進行。

Co-organised by the Innovative Arts & Media Association Ltd (IAMA) and Shek Kip Mei Arts Union, “#artistsupportpledgehk” is an integrated online platform to sell art and exchange information. In the two and a half months since it was launched during the pandemic, the platform has relieved urgent needs for over 100 artists and pointed the way forward for the future of art sales.

Artists Saving One Another Online

The pandemic may have brought immeasurable impact to the arts scene in Hong Kong, but it is the young artists that struggled the most financially. The director of IAMA, May Cheung, first learnt about the “Artist Support Pledge” movements overseas which helped some artists stay afloat, and thought this idea could be realised in Hong Kong. With a resilient attitude and the help of volunteers, the online platform was created in just three days. Running on almost zero overhead, they relied solely on reshared social media feeds and minimal publicity. Their team was also fully responsible for the sales and logistics as artists are usually unfamiliar with these aspects. She said: “Hong Kong people do have the money, and they are willing to make purchases provided that payments are processed seamlessly.”

What impressed Cheung the most was that many renowned artists were willing to list their art pieces below market price in exchange for a greater customer base on the platform, which also helped boost exposure of young artists. During a pandemic in which everyone was staying at home, the platform also served as a virtual support system, enabling artists to voice their frustrations and receive support from one another. With the encouraging results, many hoped the project could continue.



欠缺的是曝光機會

公關出身的張月明，平常亦會為身邊的藝術家朋友處理藝術行政的工作，她笑說這是「擺苦嚟辛」的差事，但不忍香港藝術家欠缺行政上的支援和向外推廣的機會。張月明認為計劃亦是一次學習與商業社會交手的機會，「與買家交流，以至畫作如何尋找合適的畫框上架都是一門學問，這是在取得實戰經驗後才能獲得的知識。」

張月明在計劃中看到香港藝術新秀的潛力和出路，海外買家甚為欣賞，直言在平台上發現了不少令人期待的新貴，「藝術家欠缺的只不過是曝光機會。」

持續發展才有可能

計劃並沒有真正完結，在熱心的收藏家協助下，疫情期間舉辦了首次實體展覽，但互相購藏只局限於「塘水滾塘魚」。找尋新買家，改變藝術圈給人曲高和寡的錯覺是長遠的目標。若要真正為香港藝術家創造收入，必須要找尋藝術圈子以外的買賣。海外地區對藝術品需求殷切，藝術品出現在尋常百姓家中是常事；反觀本地藝術市場，高消費買賣市場熾熱，中低下價市場則仍有很大發展空間。創新媒體藝術協會有限公司有長遠建立平台的計劃，目前已申請資助以尋找更完善的運作模式，待資金加入後便可持續運作，同時亦會確保資訊安全，令藝術家和買家透過平台放心交流。

Striving for More Exposures

As a public relations professional, Cheung frequently helps her artist friends undertake tedious backend duties and recognises that Hong Kong artists often lack such administrative support and marketing opportunities. The project is now a chance to learn from the commercial world. She adds that "Everything from negotiating with buyers to sourcing the appropriate frames for paintings are all valuable knowledge that can only be gained from experience."

Cheung said that the platform greatly reveals the potential of young artists, which is reflected in the acclaim from overseas buyers. She believes that the young artists merely lack sufficient exposure.

Sustainable Development is the Only Way Forward

The first physical exhibition was successfully held with the support of generous collectors during the pandemic. However, to reach out to new buyers, it is essential to rebrand art as something mainstream to the public. In other parts of the world, mid-to-lower-ranged priced works are commonly seen in ordinary households, whereas in Hong Kong expensive art is the type in high demand. It is with the hope that the operation model of the platform will be further optimised once IAMA has secured its funding. With additional resources, sustainable operation as well as information security of the platform can be ensured. These will provide artists and buyers greater confidence in their transactions and communication on the platform.

甄詠蓓戲劇工作室及大館 — 古蹟及藝術館

○ Theatre Workshop and Tai Kwun - Centre for Heritage and Arts

得獎計劃：動戲 • 童迷香港藝術計劃

Award-winning project: ÉLAN Lost Child Project HK

近年香港青少年自殺情況、社會氣氛、影響全球的疫症，令人對前景感到焦慮。在這動盪不安的大時代，藝術正好發揮安慰心靈的作用。去年六月底至七月中，於大館舉辦、由甄詠蓓戲劇工作室策劃的「動戲 • 童迷香港藝術計劃」，以國際形體劇場大師 David Glass 於 1997 年創辦的「迷失兒童計劃」創意培訓課程為藍本，與不同界別合作，以形體及舞蹈表演、社群問題劇場、私密故事說唱、大師工作坊和公眾論壇等 11 個節目，透過實體演出及網絡直播、互動交流，關懷青少年及成人的心理健康，重建心靈價值和快樂。

透過劇場接觸社區大眾

數年前受香港青少年問題所觸發，甄詠蓓戲劇工作室藝術總監甄詠蓓決定將曾於 22 個國家演出及舉辦工作坊的「迷失兒童計劃」帶到香港。甄詠蓓說：「在劇場這麼多年，個人來說已到了另一階段，會思考如何為社會多做一點。」

大館—古蹟及藝術館表演藝術部主管錢佑認為計劃提供了一個很好的機會讓業界體驗如何與社區建立關係，真正了解社區的需要，「我們經常問自己表演藝術的功能是甚麼？它如何與大眾建立關係？所以每年的節目策劃其中一個大前提，就是讓表演藝術成為一個工具，協助我們關注社區和社會上發生的事情，而『迷失兒童計劃』的概念與我們的大方向不謀而合，因而一拍即合。」

實體網上同時進行開創先河

計劃原定於去年四月舉辦並只有實體演出，但後來疫情爆發，在大量演出陸續宣布取消時，計劃決定延期並構思改成

In recent years, Hong Kong has been rocked by a series of teenage suicides, social unrest and the pandemic. At turbulent times like these, art might just be the perfect salve to the soul. "ÉLAN Lost Child Project HK", presented in late June to mid July 2020, was a collaboration between ○ Theatre Workshop and Tai Kwun, drawing inspiration from the renowned theatre master David Glass's "Lost Child Project" from 1997. Through 11 programmes which span different disciplines involving a mix of dance and physical movement performances, theatre performances, storytelling sessions, workshops and forums, the project investigates into mental health issues surrounding both youngsters and grown-ups alike. These programmes aim to rebuild spiritual values and joy into their lives.

Connecting the Community through Theatre

The director of ○ Theatre Workshop, Olivia Yan, after looking into the difficulties faced by Hong Kong youngsters in recent years, was determined to bring in the "Lost Child Project", which has already toured in 22 countries. "I was reflecting on what I can contribute to society now that I have entered another stage in my career", Yan said.

Head of Performing Arts Eddy Zee from Tai Kwun - Centre for Heritage and Arts felt that the project was a great platform to establish rapport with the community and understand its needs. "In every year's annual planning, we always challenge ourselves to redefine the meaning and role of performing art and its relationship with the public. Then we hit off right away with the collaborators of the "Lost Child Project" as we shared the exact vision!", said Zee.

Pioneering New Multi-platforms

The project was originally planned to be held in person last April, however with the outbreak of the pandemic, many performances were postponed and proposed to be held online. "One of the principles David Glass from the 'Lost Child Project' advocates is that 'they do not solve problems, they play around with problems'. I was both excited and nervous at the same time when we had to walk the talk. We immediately contacted contractors and technicians to learn along the preparation process", Yan shared.



Photo by Benny Luey

網上進行。甄詠蓓憶述當時複雜的心情：「其實當時我感到有點興奮，David Glass 的『迷失兒童計劃』有一個理念，就是『要解決問題，不如玩轉問題！』，這次要我們好好實踐這理念。當然亦感到非常緊張，我們立即聯絡網絡直播公司和團隊內部的科技人員，邊學邊做。」

最後團隊解決種種問題，讓計劃以實體及網上兩種方式同時進行。甄詠蓓感激參與計劃的藝術家都抱持開放態度，願意藉此機會探索新的方式。例如，由唐詩詠與年青插畫家陳芷嫣創作的《最後的那一瞬間》，原是一個個人劇場演出，但整個創作概念因疫情而演變成與插畫家一起創作動畫短片。她亦感謝大館在技術及行政上的支持、包容與信任，雙方建立出健康的合作伙伴關係，同時特別鳴謝合創伙伴 Dream of Tomorrow、項目總監黃靜嫻及國際顧問 David Glass 的支持。

面對危機探索新可能

一場疫症，對劇場仿佛是一次大危機。但甄詠蓓與錢佑深信「劇院演出不會死」，而表演藝術將有更多可能性。甄詠蓓認為這次危機激發了大家的潛能與創意，「雖然我們面對很多環境規限，但我們要相信藝術、相信藝術家，我們能尋找到方法繼續創作演出……有危就有機，這也是時機打破一些規限，去蕪存菁，歷史進化就是如此。」

錢佑則指：「這經驗告訴我們，透過網上的做法可接觸到不同觀眾，我並非說網上是唯一的做法，而是我們不需再依賴一個實體劇場，任何地方也可進行表演。而經過這一年，觀眾的接受能力亦提升了，整個可能性就變成無限大。」

In the end the team overcame a series of hurdles and carried out the project concurrently both on and offline. Yan especially praised the participating artists for being bold and open to exploring new ways to perform. For example, "Goodbye until we meet again" by Natalie Tong and young illustrator Ingrid Chan was successfully turned from a live individual theatrical performance into an animated short film. Yan was not only grateful to Tai Kwun for providing technical and administrative support, but also for their accommodation and trust, which blossomed a beautiful working relationship. She also reserved special thanks to their partner Dream of Tomorrow, project director Dorothy Wong and International Consultant David Glass.

Exploring New Potentials in Unprecedented Times

The outbreak of the pandemic is seemingly a big setback for theatre, but at the same time a chance at exciting possibilities. "Despite the environmental constraints, we have faith in art, and that our artists will persevere and continue to find new ways to adapt. The conditions are perfect for us to experience breakthroughs, that is how evolution has always happened," Yan and Zee shared.

"We have learnt that we could reach out to different groups of audience through the internet. Achieving success online has taught us that we no longer need to rely on physical theatre, when in fact performances could be done in any space. After a year, the audience have become much more receptive, and the possibilities have become way vaster", said Zee.

聖雅各福群會 藝想

St. James' Settlement St. James' Creation

得獎計劃：我們的故事 — 陶塑記憶

Award-winning project: Our Stories - Memories in Clay

聖雅各福群會於 1999 年開始以陶藝作為庇護工場的项目，於 2016 年訂名為「藝想」，發展成為智障及自閉症譜系障礙人士展現藝術才能的工作室。成立至今，這群精於創作陶藝及纖維藝術的復康人士，將製作陶藝的知識與普羅市民分享，同時借由陶藝參與公益事務，聯繫大眾、社會一同投入藝術。

不只要有心 還要有時間

大眾普遍對智障及自閉症譜系障礙人士持負面印象，但只要走入工作室，你便會感到每位在「藝想」創作的「師傅仔」身上都散發着光芒，他們專注認真，技巧了得，不但擔任過不同課程的助理導師，有充足的教學經驗，還曾參與國際上的陶藝創作交流，豐富的經驗加上熟練的手藝為他們帶來自信。

有這般信心，只因為投入了相當多的時間和空間發掘。與「藝想」相伴多年，擔任藝術發展經理的鄧嘉寶認為，發展陶藝作為主要創作媒介並非易事。為了尋找復康人士的喜好與可能性，亦有探索各種不同的藝術形式，並持續進行陶藝技巧的研習，鼓勵他們以此為終身事業。關係和信任從時間和感情的沃土裡孕育出更多可能，令「藝想」更大膽去策劃各類型的合作。

以陶藝連結世界

由「藝想」策劃的「我們的故事 — 陶塑記憶」計劃，邀請了 15 位來自各個專業範疇的人士，他們包括不同藝術專業的工作者，與師傅仔們組成伙伴，聯手創作超過 450 件陶瓷作品，陳設於灣仔區內 15 間各具特色的小店，讓公眾人士可跟着地圖指示發掘作品，更在電車及區內商場舉辦流動作品展，活動吸引了過萬人參與。

St. James Settlement started off a sheltered workshop programme in 1999 which focused on ceramic art. In 2016, St. James' Creation (SJC) was further developed into a platform for people with intellectual disabilities and autism spectrum disorder to rehabilitate. Using clay and fiber as their medium, their team of ceramists have worked to connect ceramic art to the wider community. Through the sharing of knowledge, SJC also engages in matters of public welfare and inspires people to participate in art.

A Matter of Heart and Time

Often the public harbours stereotypes toward people with intellectual disabilities and autism spectrum disorder; however, these are completely overthrown when one steps into the workshop and sees the ceramists radiating with concentration and skills in their craft making. They have not only facilitated workshops and gained ample experience, but have also participated in international ceramic art exchanges. Their rich experience and skilled craftsmanship are some of the reasons for their confidence.

Another reason has been the relatively large amount of time and high degree of freedom that has been afforded to them in artistic creation. Tang Kar-po, Arts Development Manager with SJC for many years, believes that it was not easy to develop ceramics as a main creative medium. In order to find the preferences and possibilities for people with disabilities, various art forms were also explored, whereas encouraging them to continue the study in ceramic art and nurture a lifelong career in the arts. Relationship and trust have been sprinkled to the fertile soil of time and affection, emboldening SJC to dream bigger in terms of collaborations.

Using Ceramics to Reach the World

“Our Stories - Memories in Clay” curated by SJC, showcased over 450 ceramic works by 15 practitioners from different art backgrounds who teamed up with SJC ceramists. These artworks were exhibited across different locations in Wan Chai, including 15 independent stores, and even mobile exhibitions in the malls and on the tram. Over 10,000 participants were attracted to follow the maps and hunt for artworks.



Photo Credit: St. James' Creation

事實上，陶藝創作非常考驗耐力，真功夫不是兩三天就能學會。師傅仔個性獨特，創作時往往很沉醉於個人世界，講求合作溝通並不容易，但其實他們同樣渴望與人交流。他們能夠把人的外貌刻劃得活靈活現，亦能將生活日常中的快樂片段投放到創作上，作品可同時呈現雕塑、自畫像等藝術元素。因參與計劃而認識的伙伴，擴闊了他們的眼界，使他們更願意進一步發掘生活上的細節，大眾亦藉此了解到他們的內心世界。「我們的故事」正開展 2.0 階段，連結國際上的陶藝師，交換作品和心得。

發現城市人的率性與良善

陶泥與師傅仔的性情很相似，他們「會和你對話，當你很暴力地對待陶泥，燒製時會裂開；陶泥過份濕潤又無法成型。這是一種有生命、有溫度、有直接反應的媒介。」

要找到相處方法，一開始並不容易，發現到竅門，並在過程中彼此尊重，就會從中找到樂趣，藝術創作可以發揮個性中良善美好的一面。鄧嘉寶認為與師傅仔們交流最美麗的地方，正正是在城市生活中重拾被人遺忘的直率和簡單。參與過「藝想」活動的人，都會特別體驗到這一點。

Ceramics could really be a test of one's perseverance, for it is not a craft acquired over two or three days. Besides, SJC's ceramists have unique personalities and tend to be immersed in their own world when creating their art. In fact, communication has never been an easy task while they are also eager to seek authentic connections. With a special affinity to portray human expressions, they also possess an unrivalled ability to integrate daily life into their art, creating beautiful artworks with sculptures and self-portraits elements. The partners they met collaborating on the project helped to expand their horizons and become more bold to venture life. The public thus also understand more about them. "Our Stories", now in the 2.0 phase, aims to connect local ceramists with the international community, promoting the exchange of work and experiences.

Discover the Nature and Kindness of Urban People

Ceramics often reflect the temperament of the ceramists and each piece has its story to tell. "If you were abusive towards the clay, it will crack when you fire it. Too much moisture will also result in poor formations. This medium lives, breathes and responds to the creator."

While it is not easy to find a way to get along at the beginning when one has found the knack and be able to respect the others in the process, joy would be blossomed. Art creation can bring out the best side of humanity. Tang believes that the beauty of the interaction amongst the team of ceramists is the straightforward simplicity which is rarely found in city life. Participants of "Our Stories" can vividly attest to this.

誇啦啦藝術集匯

The Absolutely Fabulous Theatre Connection

得獎計劃：「浮游之樂」藝動沙螺灣 2019

Award-winning project: FLOW with AFTEC @ Shalowan 2019

誇啦啦藝術集匯（誇啦啦）本年度憑大型戶外藝術節「『浮游之樂』藝動沙螺灣 2019」獲選為藝術推廣獎得獎單位之一，並於 2019 年 11 月在大嶼山的沙螺灣村舉行，邀請了 49 名來自本地及海外的視覺藝術和表演藝術家、來自科學、建築、歷史及醫學等不同領域的專家、教育家及講者以「水」為主題，創作 17 個跨藝術範疇及領域的藝術作品及活動。為期六日的藝術節共吸引了逾 2,000 名公眾人士及中小學師生參與。

跨領域藝術計劃拓展新觀眾

「『浮游之樂』藝動沙螺灣 2019」為誇啦啦以自然為題的村落藝術節三部曲之二（於 2018 年圓滿舉行首部曲「『翱翔』藝動沙螺灣」則以天空為主題），節目形式包括戲劇、音樂、專題講座、工作坊、手工藝及圖版遊戲、由沙螺灣村居民主持的村民導賞團、說故事以至大型裝置藝術，如為成年觀眾而設，由醫生、海洋生物學家、水源分析師及藝術家主講的多個講座；由英國植物園 Eden Project 的科學家導師構思及策劃的工作坊；由英國裝置藝術家 Pete Hill 及 Sue Hill 為藝術節創作的大型裝置作品《龍王》(2019) 及《千里眼》(2018) 等。

誇啦啦藝術集匯行政總裁邱歡智期望透過跨領域的藝術作品及活動，帶出藝術無處不在。「我們一向認為藝術不只是給予藝術愛好者，藝術應該是平常生活的一部分。透過跨領域的藝術項目，我們可接觸及將藝術推廣至平常不接觸藝術的人士及大眾，拓展新觀眾。」

於計劃舉行期間，誇啦啦更在現場進行了一個調查，結果發現活動參與人士覆蓋不同年齡層，亦有家庭、行山人士、單車好手、環境自然以及藝術愛好者

The Absolutely Fabulous Theatre Connection (AFTEC) has won the Award for Arts Promotion this year by organising the large-scale outdoor arts festival "FLOW with AFTEC @ Shalowan 2019". By inviting 49 visual and performing artists, and experts, educators and speakers from backgrounds spanning fields of science, architecture, history and medicine, 17 pieces of artwork and activities related to the theme "water" were showcased and held in November 2019 at Sha Lo Wan, Lantau Island. The six-day long festival attracted over 2,000 guests including students and teachers of primary and secondary schools.

Growing New Audiences through Interdisciplinary Arts Projects

The conception of a 'trilogy' of arts festivals began with "FLIGHT - Sights, Sounds & Shows @ Shalowan" exploring the theme of the sky in 2018. "FLOW with AFTEC @ Shalowan 2019", its second edition with the theme of nature, continued to showcase a creative range of programmes including drama, music, lectures, workshops, handicrafts, board games, local tours and storytelling sessions by villagers, and outdoor arts installation. For instance, there were talks for the adult audience given by doctors, marine biologists, water analysts and artists. There was also a workshop created and curated by the scientist of the Eden Project in British botanic gardens while British installation artists Pete and Sue Hill were invited to display their works titled *Dragon King* (2019) and *Thousand Mile Eyes* (2018).

Lynn Yau, Chief Executive Officer of AFTEC, shared that they hoped to highlight that art could exist anywhere through interdisciplinary arts projects and events: "We have always believed that art should not be limited to just lovers of art. It should be a part of everyone's daily life. Through introducing interdisciplinary arts projects, hopefully we can reach out to many more new audiences who are unfamiliar with art."

Findings from an on-site survey conducted during the festival revealed that the participants came from different backgrounds and age groups, comprising families, hikers, cyclists, nature lovers and art lovers. Approximately 60-70% of those surveyed never set foot in a performance venue before. In addition, "Flow – STREAM Learning for Schools programme" was designed for teachers and students from primary one to form three.



Photo Credit: The Absolutely Fabulous Theatre Connection

等，而當中則約有六至七成是從沒有進入過表演場地。藝術節更設有專為小一至中三師生而設的學校專場「STREAM流·動·學」，除了邀請 Eden Project 舉行現場師資培訓，還特別編製了三本「創意學習冊」，延伸參加者回校之後的學習體驗。

不斷學習適應新常态

儘管計劃於社會運動期間舉行，誇啦啦亦勇往直前，希望藝術可以舒緩城市的緊張氣氛。接著 2020 年新冠肺炎疫情爆發，誇啦啦亦需作出多樣改變以適應疫情下的新常态。除了要為活動與項目作出應變計劃，以應對各種狀況及轉變外，團隊亦開展了中期調整，於網上進行資料搜集，參考世界各地藝術團體應對疫情的方式，其後更透過網上平台集體學習進修。邱歡智感嘆：「這一年雖然辛苦，卻學習了很多新的知識。在這一年內，由最前線的同工到我自己的視野也擴闊了。世界雖然混亂，但人是充實了。」

繼續探索藝術教育可能性

這一連串的轉變，亦推動了誇啦啦策劃全新網上學習平台 digiAFTEC™，成功令機構轉危為機。新年度誇啦啦更以「探索」為主題，於節目策劃、同事個人及專業發展，以及科技多方面進行探索，為未來作好準備。誇啦啦深信藝術推廣與藝術教育兩者終究是分不開的，邱歡智說：「要做好藝術推廣要先做好藝術教育，兩者息息相關。拓展觀眾不只是與市場策劃有關，藝術教育亦是不可或缺的一環。」

In addition to inviting representatives from Eden Project to hold on-site training for teachers, three STREAM Creative Activity Workbooks were compiled and used to enrich their learning experiences both during the festival and when they return to classrooms.

Coping with the New Normal

Although the festival overlapped with the social movement, AFTEC was not afraid to move forward, hoping that art can help relieve the tension within the city. The pandemic subsequently broke out in 2020, and AFTEC was required to make several changes to adjust to the new normal. The AFTEC team immediately adjusted, and studied how other arts organisations around the world responded to the pandemic. Besides having to draft contingency plans for their various arts schemes and activities, they also had to experiment with new modes of group online learning. "It has certainly been a trying year, yet a fruitful one with many learning opportunities. All ranks of people from front-line staff down to myself had broadened our horizons. Lives have been enriched despite all the chaos we are facing", Yau shared.

Exploring the Possibilities in Arts Education

It was these series of changes that helped launch AFTEC's new online learning platform digiAFTEC™, successfully turning the crisis into opportunity. The new theme for the group this year is "Explore" which gears the group up for the future by exploring the curation of programmes, personal and professional growth of staff, and new technology. Yau stressed that arts promotion and arts education are inseparable from each other: "In order to do a good job in arts promotion, we need to make sure that the foundation of arts education is properly laid down. The two aspects are closely related. Expanding our target audience is not only through promotion and marketing, but also involves arts education which is essential."



藝術贊助獎

AWARD FOR ARTS SPONSORSHIP

「藝術贊助獎」旨在表揚贊助人士 / 機構 / 團體對推動香港藝術的貢獻，令藝術可以持續發展，鼓勵藝術的創新及 / 或水平的提升，擴大藝術在社會的影響力，藉此鼓勵更多人士 / 機構 / 團體贊助香港的藝術活動。

The Award for Arts Sponsorship recognises individual/organisational/group sponsors that promote and sustain the arts in Hong Kong, to encourage artistic innovation and excellence as well as to expand the impact of arts on society. It aims to encourage more individuals/organisations/groups in sponsoring arts activities in Hong Kong.

陳廷驊基金會

The D. H. Chen Foundation

1970年創立的陳廷驊基金會，除了支持不同界別與形式的慈善活動，於2020年度更捐助了多個範疇、性質和對象不同的藝團及藝術項目，向本地機構提供資金、人際網絡等資源上的支援，透過藝術作為平台，向社會不同年齡和階層的人士推廣慈悲為本的價值，亦擴闊藝術的空間。

擴闊藝術應用 推動慈悲價值

陳廷驊基金會歷年支持的項目眾多，致力回應社會需要，其中有關藝術的包括「西九茶館劇場——陳廷驊基金會教育專場」，為過萬名中學師生提供與粵劇有關的體驗式學習，藉粵劇推廣中國傳統價值和文化；香港話劇團及香港教育大學合作的「戲有益」深耕計劃，為幼稚園教師提供戲劇教育知識與技巧培訓，將戲劇元素融入幼兒教育；聖雅各福群會的「SOWGOOD! 正向品格教育館」，以藝術及音樂創作、肢體形體活動作為媒介，培育幼童的社交及品格發展；以學校為基礎的「慈悲為本」計劃，為小學生提供體驗式藝術學習，並為教師及家長提供培訓，培養學生的社交與情感發展。

慈善工作與藝術 本質一致

陳廷驊基金會信託人及策略總裁張添珞指，基金會支持藝術有關的項目，除了提升藝術文化發展，亦運用藝術作為媒介，藉以推廣慈悲為本價值。「基金會的所有項目都是推動感恩、信任、開放、尊重、無私這些慈悲為本的價值，並以共建慈悲社會為目標。」

基金會在推動慈善項目方面一直採取五大策略：主動開創計劃、培育發展潛能、追求突破創新、促進多元合作、創造深遠影響。張添珞認為，這些策略與藝術的本質基本上同出一轍：「(藝術)不斷以創新的方法去發掘可能性，讓接觸群開拓更廣的視野。我們亦相信慈善工作

Founded in 1970, the D. H. Chen Foundation had been supporting different forms of philanthropic activities across different sectors. In 2020, it redoubled its efforts in also funding many arts groups and programmes from various fields with different formats and audiences. Offering financial resources, networks and other support to local organisations, the Foundation leveraged the arts as a platform to promote compassion-based values to people across age groups and classes in society, further expanding the potentials of the arts.

Expanding the Application of the Arts to Promote Compassion-based Values

The D. H. Chen Foundation has supported many programmes over the years and spared no efforts in responding to the needs of society. Some of these programmes pertaining to the arts include “The D. H. Chen Foundation – West Kowloon Tea House Student Matinees”, which provided more than 10,000 secondary school teachers and students with experiential learning activities about Cantonese opera to promote Chinese traditional values and culture; the “Playful Learning Program”, jointly presented by the Hong Kong Repertory Theatre and The Hong Kong Education University, provided kindergarten school teachers with training in drama education knowledge and skills to incorporate dramatic elements in kindergarten education; St. James' Settlement's “SOWGOOD! Positive Education Centre” used art creation, music creation and body expression activities to cultivate children's social and character development; the school-based “Compassionate Children Pilot Program” offered experiential arts learning for primary school students, as well as training for teachers and parents to nurture students' social and emotional developments.

Philanthropy and Art are One in Essence

Cheung Tih-loh, Karen, Trustee and Chief Strategist of The D. H. Chen Foundation, pointed out that the Foundation supports arts programmes not only to enhance art and cultural development but also to apply arts as a medium to promote “compassion-based” values: “All the programmes that the Foundation supports promote the values of gratitude, trust, openness, respect and selflessness that centre on compassion, with the goal to build a compassionate society collectively.”

In developing its philanthropic programmes, the Foundation has always adopted five major strategies: initiating programmes, cultivating the capacity for development, pursuing breakthroughs and innovations, catalysing multilateral collaborations and creating long-lasting impacts. Cheung opined that these strategies



Photo by Tai Nagi-lung

也是一門藝術，通過嘗試、創新、互動、共創的方法去尋找可能性，再將所得的一點一滴匯聚起來，共同創造更大的正面影響。」

提供適切支持 適應新常态

受疫情影響，基金會所捐助的不少合作項目都需要作出調整，如「戲有益」深耕計劃特意設計 20 多個教案，大部分均附有短片作為簡介和說明，為重返校園的幼兒教師提供所需教材；聖雅各福群會的「SOWGOOD!」則因為無法舉辦實體活動而加入拍片元素，在網上分享，無阻小孩繼續學習正向品格。

另外，了解到很多非牟利機構在疫情下面臨經營困境，基金會推出「雪中送炭」計劃，向一些非牟利機構撥款以支持他們的主要營運開支，並讓他們參與為期六個月的伙伴同行活動，分享經驗和互相扶持。計劃支持的機構服務範圍及對象廣泛，其中有機構透過藝術作為媒介，關注青少年成長發展。

陳廷驊基金會認為，除了提供資金上的支援外，捐助者亦是合作伙伴的同行者，可利用各種資源共享、交流、人際網絡等產生協同效應，與合作伙伴一同成長。

ultimately originate from the same essence: “Arts explore new possibilities through constant innovation and enable the audience to open up to wider horizons. We also believe that philanthropy is an art. Through experimentation, innovation, interaction and co-creation, we seek new possibilities, and gather what we got little by little to create a wider positive effect together.”

Timely Support Under the New Normal

Under the impact of the pandemic, not a few partner programmes funded by the Foundation had to make adjustments. For instance, the “Playful Learning Program” specially designed more than 20 teaching plans, most of which include short videos for introduction and instructions, that served as teaching materials tailored to the needs of back-to-school kindergarten teachers; because the activities could not be held physically, St. James’ Settlement’s “SOWGOOD!” added video elements to the programmes to facilitate online sharing, clearing the way for children to continue their learning on positive character building.

On the other hand, having learnt of the operational crises faced by many non-profit organisations under the pandemic, the Foundation launched “Project Fuel” to provide funding for non-profit organisations and support their operational needs. The project also offered a six-month fellowship programme to these organisations to share experience and empower each other. The supported organisations come from a wide range of services with different target audiences, some of which apply the arts as a medium to bring awareness to youth’s growth and development.

The D. H. Chen Foundation expressed that funders not only offer financial assistance but also act as companions to their partner organisations. They can make use of all kinds of resources such as sharing, exchange and networks to generate synergy and grow with their partner organisations.

香港董氏慈善基金會及中國銀行（香港）有限公司

The Tung Foundation and Bank of China (Hong Kong) Ltd

得獎計劃：樂·融·榮

Award-winning project: Music Integrates

為期三年的香港中樂團「樂·融·榮」計劃於2017年開展，針對不同受眾的教育和培訓，多層面推廣中樂藝術教育。在本屆評審年度，計劃繼續透過三大方面，全方位推廣中樂文化，同時回饋社會。

多層面推廣中樂文化與發展

於普及中樂方面，計劃為制服團隊、學生及退休人士所設的社區音樂會，總觀眾人數超過3,500人；為弱勢社群提供逾1,500張音樂門票外，更為方便當中居住偏遠地區的人士前往演出場地提供交通安排；為兒童及青少年免費提供超過2,000小時的中樂團訓練演出及活動。

計劃另一重點為培育本地中樂人才的「專業人才培訓計劃」，旨在持續推動中樂發展。以往計劃曾安排年青中樂指揮、作曲家、演奏家參與職業樂團日常專業排練及演出，磨練成長，同時擔任香港青少年中樂團的指揮，累積專業的臨場經驗及溝通技巧。本年度則為藝術行政人員提供實習機會，讓他們擔任節目主任，負責計劃的行政工作，以及參與樂團常規音樂會行政事務。

其次，計劃亦支持樂團到內地城市及歐洲多個國家巡迴演出交流，開拓表演者的藝術視野，並向海外展示中樂文化的魅力。於2020年度共舉辦了13場巡迴演出，觀眾人數超過11,000人。

“Music Integrates”, a three-year project by the Hong Kong Chinese Orchestra that unfolded in 2017, made use of education programmes and training for different target audiences to promote Chinese music education on multiple levels. In this assessment year, the project carried on three major aspects of work that promoted Chinese music holistically while giving back to the society.

Promoting Chinese Music Culture and Development on Multiple Levels

In terms of promoting Chinese music, the project organised community concerts for uniformed groups, students and retired persons, for a total audience of over 3,500. Besides providing 1,500 tickets for socially disadvantaged groups, the project provided transportation arrangements to those living in remote districts to make travelling to the performance venue more convenient. The project also provided over 2,000 hours of free orchestra practice performances and activities for children and youths.

Another focus of the project was the “Professional Talents Incubation Scheme” that nurtured local Chinese music talents, with the goal to propel Chinese music forward sustainably. In the past, the project has arranged for young Chinese music conductors, composers and performers to join the professional orchestra in its daily professional practices and performances for practice and growth. At the same time, they served as conductors for the Hong Kong Young Chinese Orchestra to gain actual performance experiences and develop communication skills on a professional level. The project provided internship opportunities this year for arts administrators to serve as Programme officers that are responsible for the project’s administrations and engage in the administrative work involved in regular orchestra concerts.

Furthermore, the project also supported the orchestra to tour in many Chinese cities and European countries for performances and exchanges, expanding the artistic exposure of the performers and showcasing to the overseas audience the charisma of Chinese music culture. In the year of 2020, 13 tour performances were held, with total audience exceeding 11,000.



贊助者與樂團建立互惠互信關係

贊助計劃的香港董氏慈善基金會及中國銀行（香港）有限公司，希望通過提供資源及利用他們在社會上的影響力，與香港中樂團建立互惠互信的關係，推廣中樂文化及促進和諧共融的社會，並認為「藝術發展及社會和諧同樣需要各個界別及不同持份者的參與，藝術贊助者在推動藝術方面有着莫大的潛在動力。」

由於過去三年計劃成效顯著，兩間贊助機構均表示將繼續支持樂團未來三年的「樂·融·榮」計劃，策略性地全面培育指揮、作曲家、演奏家、藝術行政人員以及觀眾群，為整個中樂藝術發展鋪設良好基礎，實踐中樂藝術的薪火相傳。

疫情帶來新契機

過去一年，各藝術單位都面對疫情所帶來的挑戰。在疫情期間，計劃須將其中兩場社區音樂會及為年青音樂家提供演出機會的小型音樂會延期或取消。但這亦驅使香港中樂團開拓網上渠道，舉辦網上音樂會及透過網上平台以樂會友，並成為香港首個獲得政府支持使用最新5G科技推廣文化藝術的藝術團體，更與本地電訊供應商組成5G策略聯盟，利用5G網絡的速度和穩定性，為留家抗疫的觀眾送上畫質清晰細緻的音樂活動。

Mutually Beneficial and Trusting Relationships Built Between Sponsors and Orchestra

The Tung Foundation and Bank of China (Hong Kong) Ltd, sponsors of the project, hoped to provide resources and leverage their social influence to build mutually beneficial and trusting relationships with the Hong Kong Chinese Orchestra, promote Chinese music culture, and foster a harmonious and inclusive society. They opined that “arts development and social harmony both require the participation of various sectors and different stakeholders. Arts sponsors have tremendous potential as driving forces in arts promotion.”

Witnessing the project's significant impact over the past three years, both sponsors have indicated that they will extend their support for the next three years of the orchestra's “Music Integrates” project to strategically and extensively nurture conductors, composers, performers, arts administrators and audience groups, lay the ground work for the overall development of Chinese music and pass on the art of Chinese music through action.

New Opportunities from the Pandemic

In the past year, all arts units have faced challenges brought on by the pandemic. During the pandemic, the project had to postpone or cancel two of its community concerts and a mini concert aiming to provide young musicians with performance opportunities. This prompted the orchestra to explore online channels, to organise online concerts and to reach the audience through music on online platforms. It became the first arts group in Hong Kong to receive the government's endorsement to use the latest 5G technology for art promotion and culture. Furthermore, it formed a 5G strategic alliance with a local telecommunication service provider, making use of the speed and stability of 5G network to present music programmes with clear and delicate picture quality to the stay-at-home audience.



評審

ADJUDICATION

由藝發局大會為計劃定下方向及各獎項的評選準則。

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

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

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

評審

Adjudication

總評審團

王英偉博士
楊偉誠博士
殷巧兒女士
李偉民先生
吳瑞雲（吳雨）先生
唐慶枝先生
楊國樑先生

大會委員

王英偉博士（主席）
楊偉誠博士（副主席）
陳錦成先生
陳美娟女士
陳詠樂先生
邱詠筠女士
周博賢先生
霍啟剛先生
黑國強先生
鄭為立先生
藍列群女士
劉惠鳴女士
李俊亮先生
盧偉力博士
吳傑莊博士
吳瑞雲（吳雨）先生
龐建貽先生
潘惠森教授
唐慶枝先生
胡俊謙先生
甄拔濤先生
丘亞葵先生
楊春江先生
楊國樑先生
民政事務局局長或其代表
教育局常任秘書長或其代表
康樂及文化事務署署長或其代表

Chief Adjudication Panel

Dr Wong Ying-wai, Wilfred
Dr Yeung Wai-shing, Frankie
Ms Yan Hau-ye, Lina
Mr Lee Wai-man, Maurice
Mr Ng Sui-wan (Ng Yu)
Ms Tong Hing-chi, Patrick
Mr Yeung Kwok-leung, Paul

Council Members

Dr Wong Ying-wai, Wilfred (Chairman)
Dr Yeung Wai-shing, Frankie (Vice Chairman)
Mr Chan Kam-shing, Chris
Ms Chan May-kuen, Sylvia
Mr Chan Wing-san, Sunny
Ms Chiu Wing-kwan, Winnie
Mr Chow Pok-yin, Adrian
Mr Fok Kai-kong, Kenneth
Mr Andy Hei
Mr Kwong Wai-lap
Ms Lam Lit-kwan
Ms Lau Wai-ming
Mr Lee Chun-leung, Indy
Dr Lo Wai-luk
Dr Ng Kit-chong, Johnny
Mr Ng Sui-wan (Ng Yu)
Mr Pong Kin-ye, Paulo
Prof Poon Wai-sum
Mr Tong Hing-chi, Patrick
Mr Wu Chun-him
Mr Yan Pat-to
Mr Yau Ah-kwai, Vigo
Mr Yeung Chun-kong, Daniel
Mr Yeung Kwok-leung, Paul
Secretary for Home Affairs or his representative
Permanent Secretary for Education or her representative
Director of Leisure and Cultural Services or his representative

評審小組

藝術評論

張敏慧女士
梁美萍教授
梁寶珊（梁寶山）博士
盧偉力博士
馬世豪博士
丁穎茵博士
鄭新文教授

舞蹈

莊陳波先生
朱琮愛女士
郭慧芸女士
藍列群女士
劉天明先生
李海燕女士
吳雪梅女士

戲劇

陳璋鑫先生
何俊傑先生
李俊亮先生
孫惠芳女士
黃國鉅博士
胡智健先生
余世騰先生

電影

陳詠樂先生
蔡靄兒女士
周冠威先生
李卓倫先生
文潔華教授
文念中先生
王麗明（卓男）女士

文學藝術

金擘路博士
伍慧珠博士
彭智文博士
黃勁輝博士
黃坤堯教授
甄拔濤先生
俞若玫女士

媒體藝術

陳詠樂先生
鍾緯正博士

Assessment Panels

Arts Criticism

Ms Cheung Man-wai
Prof Leung Mee-ping
Dr Leung Po-shan, Anthony
Dr Lo Wai-luk
Dr Ma Sai-ho
Dr Ting Wing-yan
Prof Tseng Sun-man

Dance

Mr Chong Chan-po
Ms Chu King-oi, Daisy
Ms Vivian Kwok
Ms Lam Lit-kwan
Mr Lau Ting-ming
Ms Lee Hoi-yin
Ms Ng Suet-mui, Violet

Drama

Mr Chan Wai-yam
Mr Ho Chun-kit, Frankie
Mr Lee Chun-leung, Indy
Ms Suen Wai-fong, Waugh
Dr Wong Kwok-kui
Mr Wu Chi-kin
Mr Yu Sai-tang, Simon

Film

Mr Chan Wing-san, Sunny
Ms Choi Oi-ye, Joycelyn
Mr Chow Kwun-wai
Mr Li Cheuk-lun, Dominic
Prof Man Kit-wah, Eva
Mr Man Lim-chung
Ms Wong Lai-ming (Cheuk Naam)

Literary Arts

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Dr Ng Wai-chu
Dr Pang Chi-man, David
Dr Wong King-fai
Prof Wong Kuan-io
Mr Yan Pat-to
Ms Yu Yeuk-mui

Media Arts

Mr Chan Wing-san, Sunny
Dr Chung Wai-chung, Bryan

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鄭珮詩女士
羅琛堡先生
麥海珊博士
楊我華先生

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周博賢先生
郭嘉特教授
林詠璋博士
盧景文教授
呂稟元先生
姚桑琳教授

視覺藝術

陳錦成先生
張煒森先生
羅淑敏教授
鄧凝姿博士
丁穎茵博士
黃麗貞女士
王禾璧女士

戲曲

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霍啟剛先生
葉世雄先生
古煒德先生
梁森兒女士
丁羽先生
王勝泉先生

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周昭倫先生
姜志名先生
梁崇任先生
白得雲教授
黃建宏先生
胡俊謙先生

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傅月美女士
黑國強先生
鄭為立先生
羅妙蘭博士
吳杏冰女士
戴淑茵博士

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Dr Mak Hoi-shan, Anson
Mr Yeung Ngor-wah, Anthony

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Mr Wu Chun-him

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Ms Fu Yuet-mai
Mr Andy Hei
Mr Kwong Wai-lap
Dr Law Mui-lan
Ms Ng Han-bing, Helen
Dr Tai Suk-yan

提名

Nomination

藝術界別提名人

為積極鼓勵藝術家及團體參與，「第十五屆香港藝術發展獎」除接受公開提名外，亦設有「藝術界別提名人」，由資深藝術工作者擔任，就「藝術家年獎」、「藝術新秀獎」、「學校藝術教育獎」、「藝術推廣獎」及「藝術贊助獎」進行提名。

Art Form Nominators

Besides accepting open nominations, "Art Form Nominators" are introduced with an aim to actively encourage artists and arts groups to participate in the 15th Hong Kong Arts Development Awards. Comprising arts veterans, the "Art Form Nominators" are invited to make nominations for the various awards including Artist of the Year, Award for Young Artist, Award for Arts Education in Schools, Award for Arts Promotion and Award for Arts Sponsorship.

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盧樂謙先生

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Mr Lo Lok-him

文學藝術

鍾國強先生

Literary Arts

Mr Chung Kwok-keung

藝術評論

鄭政恆先生
鄭威鵬博士
張秉權博士

Arts Criticism

Mr Cheng Ching-hang
Dr Cheng Wai-pang
Dr Cheung Ping-kuen

音樂

陳永華教授

Music

Prof Chan Wing-wah

藝術教育

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Dr Man Ching-ying
Prof Frank Vigneron
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舞蹈

梅卓燕女士
黃建宏先生
余仁華先生

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Mr Wong Kin-wang, Kevin
Mr Yu Yan-wah

戲曲

李龍先生
王超群女士
阮兆輝先生

Xiqu

Mr Lee Lung
Ms Wong Chiu-kwan
Mr Yuen Siu-fai

戲劇

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陳國慧女士
莫昭如先生
甄詠蓓女士

Drama

Ms Chan Kwai-fun
Ms Chan Kwok-wai
Mr Mok Chiu-yu
Ms Yan Wing-pui

電影

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