

進念·二十面體

ZUNI ICOSAHEDRON

2022-23

年度報告

ANNUAL REPORT



聯合藝術總監 Co-Artistic Directors



榮念曾 Danny Yung

華語地區實驗戲劇、錄像及裝置藝術先鋒人物。兩度獲得「香港藝術發展獎」，包括「2022傑出藝術貢獻獎」及「2015藝術家年獎(戲劇)」。榮獲「福岡亞洲文化獎藝術文化獎」(2014)及「德國聯邦十字絲帶勳章」(2009)，並於聯合國教科文組織國際戲劇協會Music Theatre NOW比賽中獲殊榮(2008)。

榮氏投入劇場、漫畫、錄像及電影、視覺藝術及裝置藝術等創作超過五十年。以舞台上下為交流平台，廣邀來自不同地區、不同文化傳統的知名與

新晉藝術家跨界創作。榮氏策劃、製作及導演的作品逾百部，曾赴亞洲及歐美四十多個城市演出及交流。創作以外，榮氏致力推動文化政策創新、文化機構發展、文化交流及創意教育。

A pioneer of experimental performance, video, and installation art in the Sinophone region. Yung is the recipient of the Hong Kong Arts Development Awards 2022 Outstanding Contribution in Arts and 2015 Artist of the Year (Drama), the Fukuoka Prize – Arts and Culture (2014), the Cross of the Order of Merit of the Federal Republic of Germany (2009), and the UNESCO Music Theatre NOW Award (2008).

In the past 50 years, he has been actively engaged in theatre, comics, film and video, as well as visual and installation art. Yung has contributed significantly to the provision of a platform for both acclaimed and emerging artists to explore and carry out cross-disciplinary and cross-cultural collaboration. As director, scriptwriter, producer and stage designer, Yung has created over 100 theatrical productions, which have widely toured to over 40 cities in North America, Europe, and Asia. On- and off-stage, Yung is an enthusiastic protagonist for innovation in cultural policy, cultural exchange, institutional development and creative education.



胡恩威 Mathias Woo

跨界劇場及多媒體劇場先鋒，以強烈視覺影像建構劇場美學，作品主題涵蓋文學、歷史、時政、建築、宗教、哲學等。劇場作品逾七十齣，作品曾應邀於上海、北京、台北、新加坡、米蘭、柏林、波蘭等地上演。

2009年，胡氏策劃了香港首個以建築為題的「建築是藝術節」。2017起策劃「Z Innovation Lab舞台創新實驗室」，發掘表演藝術與舞台嶄新科技的各種可能。

分別在2012、2018及2021年獲「DFA亞洲最具影響力設計獎(銀獎/優異獎)」、「深港生活大獎年度藝文人物獎」(2013)、「A'國際設計大獎賽」表演藝術類別銀獎(2019)、「德國紅點-品牌與傳達設計大獎」(2020)。

A pioneer in cross-boundary and multimedia theatre. He is recognised for his portfolio of more than 70 original theatre works, which have been invited to cities around the globe and major Chinese cities. Woo's theatre works explore a wide range of subjects including literature, history, current political affairs, architecture, religion, and philosophy.

In 2009, Woo initiated and curated *Architecture is Art Festival*, the first of its kind themed on architecture in Hong Kong. Since 2017, Woo curated and designed the *Z Innovation Lab* that focused on integrating the latest stage technology and innovative ideas.

In 2012, 2018 and 2021, he was awarded the DFA Design for Asia Awards (Silver Award / Merit Award), also, the Arts and Cultural Figure of the Year in Shenzhen and Hong Kong Lifestyle Award (2013), A' International Award in the Performing Arts Category (2019) and the Red Dot Award: Brands & Communication Design (2020).

項目合作 In Collaboration with and Supported by



學術合作機構 Academic Partners



進念·二十面體

ZUNI ICOSAHEDRON

2022-23

年度報告

ANNUAL REPORT



進念四十未來
ZUNI 40 UNCOMING

Establish Hong Kong Experimental Theatre with International Standing

建立具國際地位的香港實驗戲劇

促進中華文化多元發展

Enhance the Diversified Development of Chinese Culture

推動香港成為國際文化交流中心

Promote Hong Kong as an International Cultural Exchange Centre

進念願景
Zuni Mission

培育藝術人才支援香港創意產業

Cultivate Artistic Talents to Support Hong Kong's Creative Industry

建構知性公民社會及文化藝術的多元性

Cultivate a Knowledge-based Civil Society and Promote Arts and Culture with Diversity



大膽創新 想像未來

Dare to Innovate and Imagine for the future



董事會主席 劉千石
Lau Chin Shek, Chairperson

2022年是進念成立四十周年誌慶，欣逢香港藝術發展局向八十耄壽的聯合藝術總監榮念曾頒發「第十六屆香港藝術發展獎」之「傑出藝術貢獻獎」，而於香港文化博物館舉行的「實驗實驗展——榮念曾創作五十年」，更榮獲2022德國紅點設計大獎 Red Dot Award 品牌與傳播組別獎，肯定其國際文化交流及發展的先行者地位，對推動本地藝術發展貢獻良多。

進念2022-23年劇季以「藝術×科技×青年×劇場未來」為主軸，以創意和實踐「投資」劇場的未來，兼融文化交流、藝術科技、傳統創新、青年發展和培訓學習的元素，為提升香港文化軟實力和業界技能作出貢獻，推動本地表演藝術持續性發展。



The year 2022 marked the 40th anniversary of Zuni Icosahedron. Some of the most celebratory events involved Co-Artistic Director Danny Yung, who is soon to become an octogenerian. **Danny Yung received the Award for Outstanding Contribution in Art presented by the Hong Kong Arts Development Council** at the 16th Hong Kong Arts Development Awards; and the exhibition ***X-perimenting Exhibition -- Danny Yung 50 Year Creations***, held at the Hong Kong Heritage Museum, also won the internationally acclaimed Red Dot Design Award 2022 in the category of Brands and Communication Design, further affirming his status as a pioneer in international cultural exchange and development, and his great contributions to promoting local art development in Hong Kong.

Zuni Theatre Season 2022-23 was centred on the axis of "Art•Technology•Youth•Theatre•Future" to "invest" in the future of theatre with dedication for creativity and practice, integrating the elements of cultural exchange, Arts Tech, traditional innovation, youth development, training and learning. We endeavour to contribute to enhancing Hong Kong's cultural soft power and the skills development of creative industries for the sustainable development of local performing arts.

《實驗實驗展——榮念曾創作五十年》
*X-perimenting Exhibition --
Danny Yung 50 Year Creations*



reddot winner 2022

搭建後疫時代的文化交流平台

國家《十四五規劃綱要》中，支持香港發展成「中外文化藝術交流中心」的重任。疫情稍緩，榮念曾即親自率領《驚夢2022》團隊應邀參與波蘭跨維度國際藝術節和曼谷戲劇節，以沒有文化與地域界限的「夢」遊走於東與西、古與今之間；並同時於兩地主催舉辦了研討會，邀請來自全球不同地區的文化交流持份者，於「後疫時代」之際，為「國際文化交流」的理念、實踐作出回顧和評估，探討前瞻性的長遠規劃，認清文化交流的挑戰，探索更多可持續的文化交流的可能。



《驚夢2022》
*The Interrupted
Dream 2022*



香港藝術發展局向聯合藝術總監
榮念曾頒發「第十六屆香港藝術
發展獎」之「傑出藝術貢獻獎」

Co-Artistic Director Danny Yung
received the Award for Outstanding
Contribution in Art presented by
the Hong Kong Arts Development
Council at the 16th Hong Kong
Arts Development Awards

Build a post-epidemic cultural exchange platform

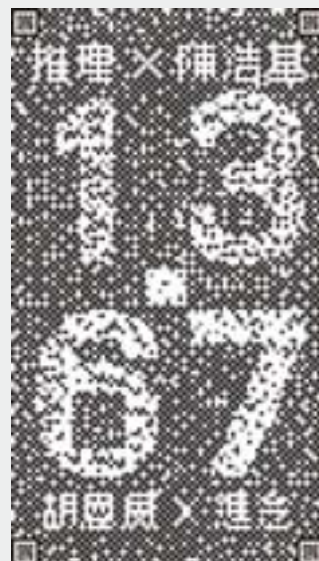
National 14th Five-Year Plan raises the support for Hong Kong to develop into an East-meets-West centre for international cultural exchange. Once the epidemic started to ease off and at the invitation of InlanDimensions International Arts Festival (Poland) and the Bangkok Theatre Festival, Danny Yung personally led the team of ***The Interrupted Dream 2022*** to perform at the two festivals, riding on the theme of “dream” that transcends cultural and geographical boundaries to travel between the past and present, East and West. Apart from performing, Zuni also initiated and co-organised symposiums in the two places, inviting stakeholders of cultural exchange from different regions around the world to offer their review and assessment on the concept and practice of international cultural exchange in the post-epidemic times, and to come up with forward-looking long-term plans; identify the challenges of cultural exchange; and explore the possibility of more sustainable cultural exchange practices.



《華嚴十方》
Hua-yen Buddhaverse



《華嚴》音樂會
Hua-yen Concert



《13·67》
13.67

藝術科技創新劇場體驗

進念的劇場創作，一直對媒體科技的發展觸覺敏銳。今天，進念藝術科技 (Arts Tech) 的研發於兩岸四地處於領先地位。《華嚴十方》運用沉浸式投影、立體屏幕LED和音響，加上最新研發以平靜身心的「進念動音法」與觀眾互動。《華嚴》音樂會是受《華嚴經》啟發的音樂創作，又委約南音新作，創新演繹佛學經典，以音說法。《13·67》改編自香港作家陳浩基多項得獎的同名推理小說，巧用六種迥異的風格，演繹神探破解六個奇案；Soundscape 沉浸式音效使觀眾猶如身臨懸疑現場。

Arts Tech creating new theatrical experience

Zuni has always been at the forefront of developments in media technology in theatrical creations. Zuni's research and development on Arts Tech places it in a leading position in Mainland China, Hong Kong, Macau and Taiwan. The performance *Hua-yen Buddhaverse* featured the use of immersive projection, three-dimensional LED screen and sound set-up, as well as the newly developed body-and-mind calming technique "Mindfulness Through Movement" for audience's interactive participation as an integral part of their mindfulness immersive experience of the show. The *Hua-yen Concert* was created with inspiration from the Buddhist classical scripture *Hua-yen Sutra* and featured the commission of a new creation of Cantonese *Naamyam*, offering new interpretations of the Buddhist classics, and revealing Buddhist insights through the element of sound. The performance *13.67*, adapted from the award-winning detective novel of the same same title by Hong Kong writer Chan Ho-kei, skillfully presented the legendary detective solving six intriguing cases with six different storytelling techniques. The immersive Soundscape effect creates a lifelike experience for the audience as if they were in the suspenseful crime scenes.

藝術科技與未來教室

進念舞台創新實驗室的「麻省理工 MIT 與香港藝術科技的實踐與培育」兩天研討會，由兩地的學者、藝術家及技術人員向業界和公眾展示推動 Arts Tech 的進程，分享藝術與科技的互相啟發。

兒童 Arts Tech 音樂劇場《Soundscape 魔笛》改編莫扎特經典歌劇，運用沉浸聲景科技，讓大人細路投入魔幻音樂旅程，學習七種美德。進念又一次打破劇場的傳統概念，在百年客家圍村荔枝窩，建造兒童創意遊樂劇場 (play theatre) 《荔枝 WOW!》，結合唱遊 Arts Tech 互動兒童創意劇場，啟發對未來教室的想像。



《Soundscape 魔笛》
Soundscape Magic Flute



《荔枝 WOW!》
Lai Chi WOW!



DESIGN
AWARD
2023



麻省理工 MIT 與香港藝術科技的實踐與培育
Art-Tech Paradigms of Practice and Pedagogy from
MIT to Hong Kong

Arts Tech and the future classroom

Z Innovation Lab's two-day symposium *Art-Tech Paradigms of Practice and Pedagogy from MIT to Hong Kong* gathered leading scholars and practitioners, including artists and technicians, from both places to share their projects and insights on Arts Tech development with the industries and the public, and to show the mutually-inspiring nature of art and technology in the modern world.

The Arts Tech Music Theatre for Kids *Soundscape Magic Flute* was adapted from Mozart's classical opera and used immersive Soundscape technology to allow audience, adults and kids alike, to immerse themselves in a magical musical journey and learn about the seven virtues in traditional Chinese culture. Zuni once again set a record of transcending the traditional concept of theatre by building a creative children play theatre *Lai Chi WOW!* in the centuries old Hakka village Lai Chi Wo. The play theatre was interactively designed with Arts Tech comprising immersive sound and projection with playful setups and songs, inspiring the imagination for a future classroom.



《百年之孤寂 11》十二小時
One Hundred Years of Solitude 11 - Twelve Hours

跨界跨代合作展現劇場未來

《百年孤寂》是進念極具代表性的經典系列，《百年之孤寂 11》十二小時成為劇季的壓軸巨獻，創造十二小時音樂循環遞進馬拉松 Happening，向進念的共同創辦人榮念曾致敬；並破格舉行藝術 Open House，邀請「進念之友」走進魔幻現實。進念參與舞蹈家錢秀蓮開創的舞畫系列《舞畫道》，以創新的視覺元素，融合當代舞，回應創意山水畫大師靳埭強博士的水墨畫道。「The Flash Back Now Party 音樂會」再度跟何超與海膽仔合作，藝術科技營造 1970、80 年代的派對情景。

今年進行了多項推動本地文化創新和培育的工作，包括：與浸會大學電影學院合作「藝術科技賞析」課程；開設進念專業研習生 (Zuni Young Fellow) 及加設藝術行政見習職位、鼓勵新創作的青年計畫「Be Solo」；與高等教育院校、社福機構和學校推動學術 / 藝術伙伴合作，推行「舞台技術劇場教室」和 Arts Tech 劇場實戰生；「ZLive 活」數碼劇場頻道推廣實驗藝術與生活融合。

感謝榮念曾與胡恩威多年來作出的貢獻，今日的進念已成為了亞太地區實驗藝術的代表性團體，為特區整體社會的創意和創作能量起領頭作用。我們將繼續秉持「先鋒實驗」精神，大膽創新，想像未來。

Future theatre unveiled by cross-disciplinary and cross-generational cooperation

One Hundred Years of Solitude is Zuni's highly representative classic series. Marking the finale of the theatre season, **One Hundred Years of Solitude 11 - Twelve Hours** set a record of a 12-hour musical marathon happening, which paid tribute to Zuni's co-founder Danny Yung. For the first time an artistic Open House was arranged for Zuni Friends to enter the magical reality of the stage. Zuni also participated in the dance and painting series **The Way of Painting in Dance** created by choreographer Miranda Chin, integrating innovative visual elements with contemporary dance and interactions were made with ink works by Dr. Kan Tai-Keung, a master of creative landscape painting. Zuni once again collaborated with the music troupe Josie and the Uni Boys in the concert **The Flash Back Now Party**, using Arts Tech to create a party scene of the 1970s and 1980s.

Throughout the year Zuni put forward special projects that nurture local cultural innovation and related training. The projects include: cooperating with the Academy of Film of Hong Kong Baptist University on the course "Introduction and Appreciation of Arts Technology"; the set-up of Zuni Young Fellow scheme, additional posts of arts administration trainee, and the **Be Solo** youth solo experimental performance to encourage and support up-and-coming talents; implementing the training programmes Theatre Classroom on Stage Technology and Arts Tech Theatre Internship through academic/art partnership cooperation with higher education institutions, social welfare organisations and schools; enhancing the integration of experimental art and life through Zuni's digital theatre channel **ZLive**.

Thanks to the contributions made by Danny Yung and Mathias Woo over the years, Zuni has become a flagship group of experimental art in the Asia-Pacific region, playing a leading role in generating creativity and creative power for all of Hong Kong. We will continue to uphold the spirit of "Pioneering and Experimentation", daring to innovate and imagine for the future.



《舞畫道》
The Way of Painting in Dance



The Flash Back Now Party 音樂會
The Flash Back Now Party concert



《Be Solo》
Be Solo



2022.11.26.21:14:28

2022 劇季
Season 2022

進念四十未來
ZUNI 40 UNCOMING

2022.11.26.15

2022.





進念實驗劇場重構系列
《百年之孤寂 11》
十二小時

Zuni Experimental Theatre
Restructuring Series
**One Hundred Years of
Solitude 11- Twelve Hours**

2022.11.26
香港文化中心大劇院
Grand Theatre, Hong Kong Cultural Centre

畫外音：樂念曾 | 導演及設計：胡恩威 | 音樂總監：于逸堯 |
數碼影像：胡海瀚 | 音樂演出：KJ 黃家正、李俊樂、江逸天 |
口琴演出：周希澄、熊樂恩、李舜琳、李詠彤、梁謙誠、李柏昕、
陸詩語、萬樂軒、伍楚媛、施琅、黃詩蓓、王宇軒、黃睿生

Voice Over: Danny Yung | Director & Designer: Mathias Woo |
Music Director: Yu Yat-yiu | Digital Images: Benny Woo |
Music Performance: KJ Wong, Gordon Lee, Olivier Cong |
Harmonica Performance: Chow Hei Ching, Hon Lok Yan,
Daysha Lee, Lee Wing Tung, Jake Leung, Li Pak Yan, Luk Sze Yu,
Man Lok Heen, Ng Cho Wun, Aaron Sze, Sienna Wong,
Wong Yu Hin, Jason Wong

《百年之孤寂》回顧展
One Hundred Years of Solitude
Retrospective Display

書法及設計：胡恩威 Calligraphy & Design: Mathias Woo



這是一次非常享受且心靈淨化的體驗。

— 周達智 · 藝術收藏家

It is a thoroughly enjoyable and cathartic experience.

— TC Chow · Art Collector

共同創造一個既有進念傳統，也有創新的舞台旅程。

— 《橙新聞》

Together we will create a stage journey that fuses Zuni's
tradition with innovation.

— Orange News

2022.11.26.14:45:27

So the theatre is not only a performance for the audience. It is a community, more than a community, it is communion, and that is I think what you're trying to present here (*Interrupted Dream*) is the essence of what THEATRE is all about!

劇場不僅僅是為觀眾表演的場所。這是一個社區，不僅僅是一個社區，它是交流，這就是我認為你在這裡（《驚夢》）試圖呈現的，正是劇場的本質！

—— Prof. Chetana Nagavajara
泰國藝術大學榮休教授
Professor Emeritus, Silpakorn University of Thailand

The performance is impeccable
完美的演出

—— Tomasz Domagala
波蘭劇評家
Theatre Critic in Poland

榮念曾實驗劇場

《驚夢 2022》

Danny Yung Experimental Theatre
Interrupted Dream 2022

波蘭跨維度國際藝術節開幕節目
Festival Opening Programme of
InlanDimensions International Arts
Festival 2022

2022.9.16-17
波蘭樂斯拉夫
Bakery Stage,
Grotowski Institute,
Wroclaw, Poland

2022.9.24-25
波蘭格但斯克
Shakespeare Theatre,
Gdansk, Poland

藝術總監、導演及設計：榮念曾 |
助理藝術總監及執行導演：陳浩峰 |
助理導演：劉曉義 | 特邀演員：肖向平 |
演員：蔡雨田、竺諺民、江清蓉、郭凱盈、
謝昊丹 | 原創音樂：許敖山

Artistic Director, Director & Designer: Danny Yung |
Asst. Artistic Director & Deputy Director: Cedric Chan |
Associate Director: Liu Xiaoyi | Guest Performer:
Xiao Xiangping | Performers: Martin Choy, Chuk Yin Man,
Ellen Kong, Helen Kwok, Dan Tse | Original Music: Steve Hui
(aka Nerve)

曼谷戲劇節
Bangkok Theatre Festival

2022.11.18-19
曼谷朱拉隆功大學索德賽潘圖寇蒙
戲劇藝術中心黑盒劇場
Black Box Theatre, Sodsai Pantoom-
komol Centre for Dramatic Arts, Chula-
longkorn University, Bangkok





十分喜歡，它結合書的演繹，啟發讀者再看小說，可以應用在我的閱讀推廣工作上…我是老師，負責book club和閱讀工作，我可以向學生推廣Arts Tech，很大啟發性。

—— Lisa (老師) · 觀眾

I like it very much. The performance incorporates elements of the book to inspire the audience to (re) read it. It can be applied to my reading promotion work... I am a teacher and am responsible for maintaining a book club and reading-related projects. I am inspired to promote Arts Tech to students.

—— Lisa (teacher), audience

胡恩威推理劇場

《13·67》

Mathias Woo Mystery Theatre

13.67

精彩 Arts Tech 技術，帶給觀眾視、聽、演等多重享受，難得的製作。

—— 陳啟權 · 香港話劇團時任藝術總監

進念的《13·67》，除了戲劇、流行曲等元素，還由影像帶動，包括沉浸式投影、漫畫/圖像小說等等，再配搭 Soundscape 沉浸式音效，叫觀眾宛如親臨懸疑現場，化身偵探，解構撲朔謎團。

—— 《星島日報》



The wonderful use of Arts Tech brings the audience multiple layers of enjoyment in viewing, listening, and feeling the performance. It is a rare production.

—— Anthony Chan,

The then Artistic Director of Hong Kong Repertory Theatre

In addition to elements like drama and pop songs, Zuni's 13.67 is also driven by images, such as immersive projections and comics/graphic novels, coupled with Soundscape immersive sound effects. The audience feel as if they are personally playing the detective in the scene to resolve the mystery.

—— Sing Tao Daily

2022.9.23-10.1

香港文化中心劇場

Studio Theatre, Hong Kong Cultural Centre

原著：陳浩基 ©陳浩基 經皇冠文化集團授權

導演：胡恩威 | 劇本改編：胡恩威、鍾家誠 |
音樂總監：于逸堯、陳浩峰 | 插畫/連環圖：黎達達榮 |
創作演員：姜卓文、鍾家誠、蘇楚欣、楊永德

Original Novel: Chan Ho-kei © Chan Ho-kei
With authorization from Crown Culture Corporation

Director: Mathias Woo | Adaptation: Mathias Woo, Carson Chung |
Music Directors: Yu Yat-yiu, Cedric Chan | Illustrations: Lai Tat Tat Wing |
Performers: John Jr Chiang, Carson Chung, Sobi So, David Yeung



正念沉浸體驗

《華嚴十方》

Mindfulness Immersive Experience - *Hua-yen Buddhaverse*

2022.10.7-30
香港文化中心劇場
Studio Theatre, Hong Kong Cultural Centre

文本及畫外音：一行禪師 | 創作顧問：釋僧徹

導演、Arts Tech裝置設計：胡恩威 | 音樂總監：于逸堯、陳浩峰 |
創作演員：楊永德、翁煒桐(阿拼) | 動音法導師：梁冠麗 |
南音創作：伍人粵 Band | 撰曲/唱：楊健平 | 秦琴：吳百樂 |
簫：馮啟思 | 華嚴字母唱誦(錄音)：釋果定、釋月和 |
華嚴字母書法：董陽孜 | 數碼影像：方曉丹

Text & Voice Over: Thích Nhất Hạnh |
Creative Consultant: Sik Tsang Chit

Director, Arts Tech Installation Design: Mathias Woo | Music Directors:
Yu Yat-yiu, Cedric Chan | Performers: David Yeung, Zachary Pink Yung |
Mindfulness Through Movement Tutor: Theresa Leung | *Naamyam*
Composition: TroVessional | Composer & Vocal: Yeung Kin Ping |
Qin Qin: Ng Bai Shen | *Xiao*: Fung Kai Sze | *Hua-yen Alphabet Chanting*
(Recording): Sik Guo Ding, Sik Yue He | *Hua-yen Alphabet Calligraphy*:
Tong Yang-tze | Digital Images: Dan Fong

…非常棒！因為無論從聲音的感受上，還有視覺、色彩的感受上也是挺有衝擊力的。今天的感受是一種新的藝術感受，感覺是打開了另外一部分的感受。

—— 觀眾 Katherine

...It's great! Because it's pretty impactful in terms of sound, vision, and colours. It is not only a new artistic experience, but a new territory of senses for me.

—— Katherine, audience





以音說法 《華嚴》音樂會

Reveal Insights of
Interbeing through Sounds
Hua-yen Concert

2022.11.18-20
香港文化中心大劇院
Grand Theatre, Hong Kong Cultural Centre

文本及畫外音：一行禪師 | 創作顧問：釋僧徹

導演、Arts Tech裝置、書法：胡恩威 | 音樂總監：于逸堯、陳浩峰 | 數碼影像：方曉丹 | 演出：孔奕佳(鋼琴)、何怡安(鼓擊)、林瀆桐(彈撥)、彭康泰(笙)、鄭丞泰(洞簫/笛子)、陳彥廷(演唱)、蘇楚欣(演唱)、徐希臨(演唱)

南音創作及演出：伍人粵 Band | 撰曲/唱：楊健平 | 秦琴：吳百燊 | 簫：馮啟思

Text & Voice Over: Thích Nhất Hạnh |
Creative Consultant: Sik Tsang Chit

Director, Arts Tech Installation & Calligraphy: Mathias Woo |
Music Directors: Yu Yat-yiu, Cedric Chan | Digital Images:
Dan Fong | Performance: Edgar Hung (Piano),
Ho Yi-on (Percussion), Mavis Lam (Plucked Strings),
Alan Pang (Sheng), Cheng Shing-tai (Dongxiao/Dizi),
Jeffero Chan (Vocal), Sobi So (Vocal), Heilam Tsui (Vocal),
TroVessional (Naamyam)

Naamyam Composition & Performance: TroVessional |
Composer & Vocal: Yeung Kin-ping | Qin Qin: Ng Bai-shen |
Xiao: Fung Kai-sze

將廣東傳統文化(南音)與佛法結合,利用
沉浸式音響系統,來創造一個關於聲音的幻
境和感受。

——《溫暖人間》

... combines traditional culture (Naamyam)
with Buddhist philosophy, creating an illusive
environment and feeling about sounds.

—— **Buddhist Compassion Magazine**

《華嚴》書法展示 Hua-yen Calligraphy Display

書法及設計：胡恩威 Calligraphy & Design: Mathias Woo



莊嚴、清淨、創新,很精彩。宗教
意涵厚實。音樂上本身亦具漂亮探
索、融合成績。音效(人聲與樂器
皆然)通透清澈...看完進念《華嚴》
音樂會,人清淨了。好值得看。

—— 馮禮慈·資深樂評人
香港中文大學新聞與傳播學院客席講師

The Hua-yen Concert is solemn, pure,
and innovative – impressive overall. It
has rich religious connotations. The
music itself explores and integrates
tactfully. The sound effects (both
human voices and musical instruments)
are limpid and clear... It is a purifying
experience I highly recommend.

—— Fung Lai Chi · Veteran music critic
Guest lecturer, School of Journalism and
Communication, The Chinese University of Hong Kong



《舞畫道》 *The Way of Painting in Dance*

以舞蹈展現畫風，加上進念·二十面體的視覺藝術配合，讓觀眾感受這台集合古今中外元素的演出。

—— 朱映霖《舞蹈手札》

The performance combines paintings with the dance language and features visual arts creations by Zuni. It incorporates Chinese and foreign elements for the audience.

—— *dance journal/hk*

2023.3.25-26
香港文化中心大劇院
Grand Theatre, Hong Kong Cultural Centre

藝術總監、概念、導演：錢秀蓮博士
水墨畫家：靳埭強博士 SBS, BBS.
藝術科技聲影團隊總策劃、導演：胡恩威
藝術科技聲影製作：進念·二十面體

Artistic Director, Concept & Choreographer: Dr. Miranda Chin
Chinese Ink Artist: Dr. Kan Tai-keung SBS, BBS.
Chief Curator, Director of Arts Tech Audio Visual Team: Mathias Woo
Arts Tech Design & Production: Zuni Icosahedron

主辦：錢秀蓮舞蹈團
Presented by Miranda Chin Dance Company



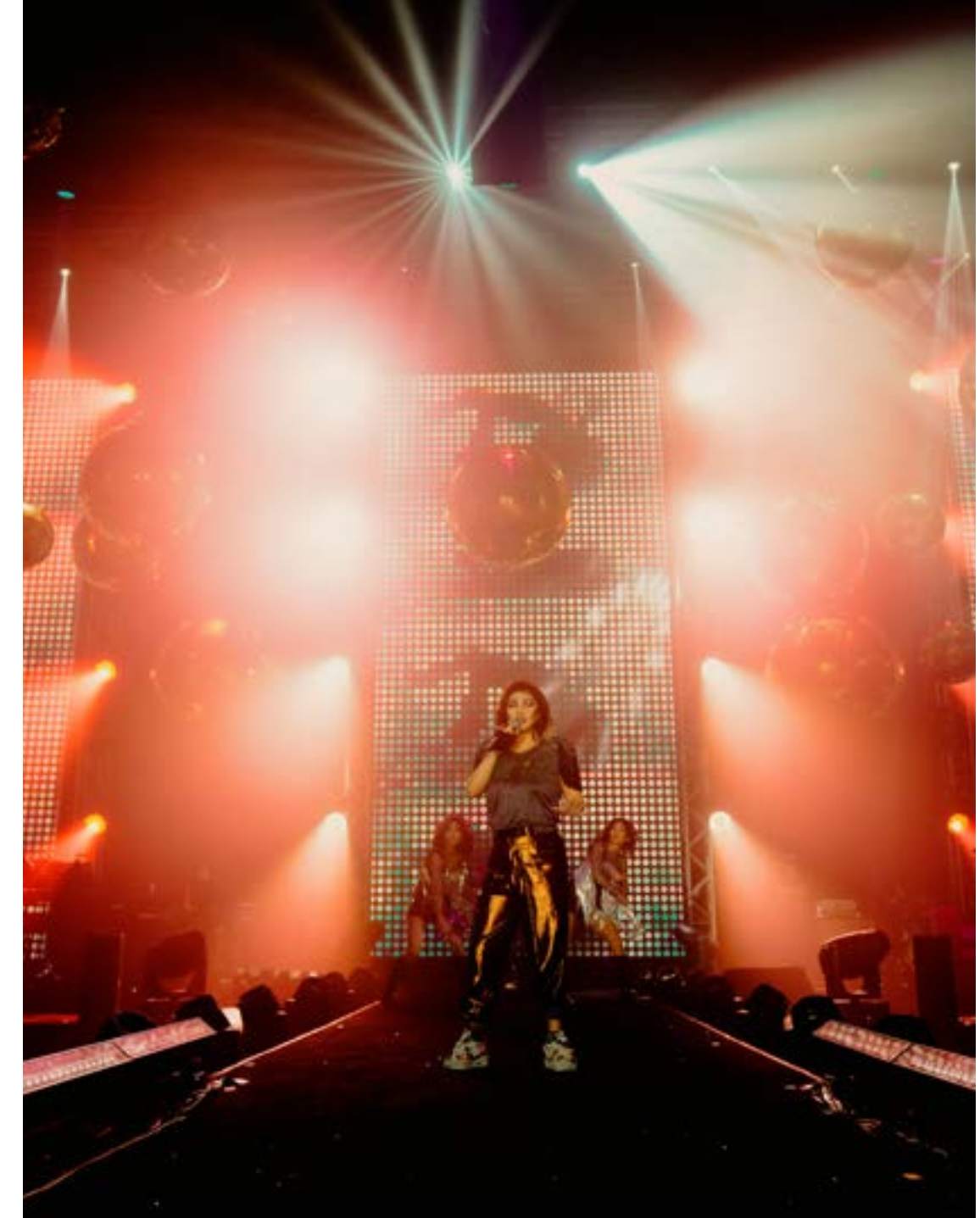
Josie and The Uni Boys + The Flash Back Now Party 音樂會

2022.9.17-18
九龍灣國際展貿中心匯星
Star Hall, Kowloonbay International Trade & Exhibition Centre

主唱：何超與海膽仔
創作總監、舞台及視覺設計：胡恩威
音樂總監：DavyBigFly
造型設計總監：文念中
製作：進念·二十面體

Music Performance: Josie and The Uni Boys+
Artistic Director, Set and Visual Design: Mathias Woo
Music Director: DavyBigFly
Styling Director: Man Lim-chung
Production: Zuni Icosahedron

主辦：Drill Team 162 Ltd
Organised & produced by Drill Team 162 Ltd



藝術科技 與青年發展

全原文刊載於2022年11月30日《信報財經新聞》

聯合藝術總監 胡恩威



藝術科技 (Arts Tech) 是推動青年發展的一個很理想的平台。過去四十年，進念·二十面體一直致力於推動藝術科技的發展。背後理由很簡單，劇場的本質就是藝術和科技的結合。劇場透過藝術科技，舞台技術，由舞台、燈光、投影、聲音、表演所構成的一個綜合體。今天教育界推動的STEAM，可讓年輕人透過藝術科技這個平台去學習科學、團隊精神、手藝與創意的應用。

今天藝術科技進入了一個新境界。隨着互聯網以及通訊的發達、以及各種新的器材出現，例如投影器、各式各樣的沉浸式音響設備、以及手機、物聯網等模式，已發展了一個全新的科技生態。但是要發展和運用這個科技生態，青年人必須掌握基本的技術。基本的技術就是怎樣用手、腦、眼和五官去進行創作。

手眼心創意結合新科技應用

所以年輕人應該掌握兩類型技術，一類是傳統的：人類天生賦予的，用手、用眼、用心的三合一技術，例如學習素描、學習基本的肢體語言，這是和自身的身體有關的傳統技術。第二類就是新科技的技術：首先是編碼 (Coding)，然後是了解每一種新的科技，例如聲音沉浸式 (Sound Immersive) 科技、投影影像、動態捕捉 (Motion Capture)、虛擬實境 (Virtual Reality) 等基本知識。有了這套 Analog 的基本功以及 Digital 的基本功，兩者結合，年輕人便可以找到發揮自己的空間，可以應用在不同層面上。

藝術科技最重要的是應用，為什麼呢？因為你能夠應用和實踐，才能夠真正把藝術科技呈現出來。當愈來愈多人學會應用藝術科技，生態環境便會產生核心性的改變。若要建立軟實力，需要的是一個生態環境，並不只是一個簡單的培訓問題。

具團隊精神才能說好故事

要培養藝術科技精英，需要大量的人才，才能夠孕育精英出來。正如你要孕育一位科學家，背後要有很大的科學團隊去支援，這位科學家才能夠真正成才。在科技領域和藝術領域上，最重視的就是團隊精神。藝術科技並不是一個單打獨鬥的過程，而是需要一個團隊設計。例如日本著名的藝術團隊 TeamLab，就有一個「Team」字，TeamLab 整個創作都是由一隊 Team 創造出來的。它不單止是一個個體，而是有一個團隊進行。而學習 Teamwork (團隊合作) 正正就是年輕人最需要的，從小到大培養了 Teamwork 的能力，對未來能夠帶領團隊或參與團隊，才能有一個更清楚更有系統的模式。這一方面，日本人非常擅長做到 Teamwork 的模式。

香港年輕人經常強調喜歡當醫生。醫生是一個個體戶，但其實醫生也需要團隊支援，一個成功的手術不只是單靠一位醫生，需要背後有護士、有麻醉師、有其他團隊的配合，手術才能成功。所以說到底，只是一隊 Team 的大小強弱的問題。

若果香港要說好香港故事、說好中國故事，和西方競爭，必須要建立團體，而不只是單打獨鬥。而藝術科技本身重視的就是團隊精神。藝術團體和劇團就是培養 Teamwork 最好的平台。製作一個演出，也不是一位導演單打獨鬥的一言堂，而需要有演員、需要有後台、要有燈光、要有整個技術團隊去配合。導演這角色就是帶領着團隊去把這個作品完成，所以 Teamwork 十分重要。

軟實力與藝術體制

軟實力最重要的就是 Teamwork，並不只是所謂個人主義的發揮，個人創作只是一個純藝術的層次過程。要成就一位藝術家，背後也需要一個很強大的團隊去進行負責策劃組織、管理經營等等。若果沒有這些配合，藝術家根本不能和社會接觸，只可以孤獨地在自己的畫室裏面進行創作，等待被人發現。

梵谷 (Vincent van Gogh) 的成功不是梵谷自己的成功，而是體制成就了梵谷的成功。他在對的時間、在對的空間出現。那時候日本經濟強勁，對藝術充滿着浪漫的情懷。而梵谷的畫風以及他的故事正好符合這種浪漫的需求，所以被當時日本泡沫經濟捧成為那個年代的藝術大師。

當今的藝術明星，英國塗鴉藝術家 Banksy，就是在互聯網無名藝術家這個模式之下衍生出來的一個過程。所以藝術的高與低不一定是藝術造詣的問題，背後也是整個藝術生態的權力問題，到最後也就是一個藝術實力的較勁，本身背後也就是藝術體制較勁的問題。

所以藝術科技的基本功對青年發展十分重要，青年人至少掌握了藝術科技的技術、理論和意識，對未來發展，做什麼也好，從商也好、從事設計或任何行業也好，均能獲得非常大的得着和裨益。



Arts Tech and Youth Development

Mathias Woo, Co-Artistic Director

Arts Tech is an ideal platform for fostering youth development. Over the past four decades, Zuni Icosahedron has been an adamant advocate for the advancement of Arts Tech. This commitment stems from the fundamental nature of theatre art, which seamlessly blends art and technology. Theatre art, with its intricate combination of stage design, lighting, projection, sound, and performance, embodies the synergy between art and technology. In today's educational landscape, the STEAM approach is endorsed to enable young people to learn science, teamwork, craftsmanship, and creativity through the fusion of art and technology.

Today, Arts Tech has entered a new dimension. The internet, communication technologies, and the advent of various new devices such as projectors, immersive audio equipment, smartphones, and IoT models have given rise to a novel technological ecosystem. However, to harness and utilise this ecosystem, young individuals are bound to acquire foundational skills – to create with their hands, brains, eyes, and senses.

Integrating the senses and new technologies

As such, young people shall master two types of skills. First is the traditional, which includes drawing, body language, and modern proficiencies such as coding and understanding emerging technologies like immersive sound, projected visuals, motion capture, and virtual reality. By combining analogue and digital skills, young people can carve out space for personal development and diverse applications.

The true essence of Arts Tech lies in its practical application. How so? Application and practice are essential for the authentic expression of Arts Tech. As more people become adept at applying Arts Tech, profound changes will occur in the ecosystem. To genuinely develop soft power, what we need is an ecosystem instead of a simple elevation of skills education.

Teamwork creates good stories

To cultivate experts in Arts Tech, we need a substantial pool of talent. Just as scientists require a supportive scientific team to excel, expertise in both science and art hinges on teamwork. Arts Tech isn't a solitary endeavour but demands collaborative design. For example, TeamLab, a renowned Japanese art collective, underscores the importance of teamwork in its name. TeamLab's creative output results from collective efforts, not individual brilliance. Nurturing teamwork abilities from childhood to adulthood equips young people with the tools to lead or participate in teams effectively. The Japanese are known experts in teamwork.

In Hong Kong, aspiring youth often express a desire to become medical doctors. While medical doctors may seem like independent professionals, their success depends on team support. A successful surgery relies on the coordinated efforts of doctors, nurses, anaesthetists, and other team members. In the end, the key lies in the size and strength of the team.

To tell a compelling Hong Kong and China story as a competitive canon to the West, it's imperative to build teams rather than strive in isolation. Arts Tech inherently values teamwork. Art collectives and theatre troupes serve as ideal platforms for cultivating this practice. Producing a performance isn't solely the director's work; it necessitates the collaboration of actors, backstage crew, lighting and sound technicians, and the entire production team. The director's role is to lead the team towards a unified vision, underscoring the paramount importance of teamwork.

Soft Power and art institutions

Soft power hinges on teamwork, not just on the display of individualism. Individual creativity is but a process of artistic creation. However, to be a successful artist, one requires a robust team responsible for planning, organising, managing, and executing projects. Without these collaborations, artists would work in isolation within their studios, waiting to be discovered.

Vincent van Gogh's success wasn't solely his own; it was facilitated by the system of his time. He emerged at a time when Japan had a thriving economy and a deep appreciation for art, aligning perfectly with Van Gogh's painting style and narratives. Consequently, he was hailed as an artistic master during Japan's economic boom, for instance.

Similarly, today's art world hip, the British graffiti artist Banksy, emerged from the paradigm of anonymous artists on the internet. Thus, whether art is deemed high or low doesn't just hinge on artistic prowess. It's also a question of power within the broader art ecosystem. Ultimately, it's a contest of artistic prowess, which, in itself, reflects the competition between different art systems.

Therefore, the foundational skills of Arts Tech are vital for the development of young individuals. Young people shall possess a grasp of technology, theoretical knowledge, and an awareness of the intersection of art and science. This knowledge equips them for future pursuits in fields such as business, design, or any other industries, offering them significant advantages and rewards.



The full text was published in *Hong Kong Economic Journal* on November 30, 2022

English translation: Mona Chu

成功的兒童劇場是能吸引小朋友的注意力，《Soundscape 魔笛》做到了！經典的莫扎特音樂配上朗朗上口的廣東話歌詞讓小朋友忍不住隨聲哼唱，有趣又緊貼地氣的病毒入侵故事向小朋友傳授品德教育，演員們誇張又細膩的演繹更是讓小朋友回味無窮！

—— 黃梓瑜 · 明報 HAPPY PAMA 教得樂專欄作家

Good children's theatre productions attract children's attention and *Soundscape Magic Flute* does exactly that! The combination of classic Mozart music and catchy Cantonese lyrics encourages children to hum along because it is interesting and relevant. The story of virus invasion conveys moral lessons. The actors' vivid and delicate interpretations linger with the audience long after the show!"

—— Huang Ziyu · Ming Pao HAPPY PAMA columnist



兒童 Arts Tech 音樂劇場 《Soundscape 魔笛》

Music Theatre for Kids
Soundscape Magic Flute

劇中帶出謙卑、寬容、堅忍、勤勉、慷慨、節制和純真七種美德，正是現今社會最珍貴和需要的。

—— 顏汶羽 · 立法會議員

The play brings out the seven virtues of humility, tolerance, perseverance, diligence, generosity, moderation and innocence, which are the most precious qualities sorely needed in today's society.

—— Frankie Ngan ·
Member of the Legislative Council

2022.8.6-7
元朗劇院演藝廳
Auditorium, Yuen Long Theatre

藝術總監、導演、設計：胡恩威 | 原創音樂：莫扎特 | 音樂總監：孔奕佳、陳浩峰 | 音樂指導：于逸堯 | 音樂改編：陳子祈、陳韋霖、朱曉善、顏厲行、蘇家豪、唐毅、王超嫻 | 文本創作：陳浩峰、翁焯桐 (阿拼) | 原畫、動畫指導：黎達達榮 | 影像：方曉丹 | 服裝設計：盧聲前 | 演員：鍾家誠、江清蓉、劉國匡、蘇楚欣、謝吳丹、徐希臨、黃偉國、楊永德、翁焯桐 (阿拼)

Artistic Director, Director & Designer: Mathias Woo | Original Music: Wolfgang Amadeus Mozart | Music Directors: Edgar Hung, Cedric Chan | Music Advisor: Yu Yat-yiu | Music Arrangement: Haha Chan, William Chan, Alma Chu, Nixon Ngan, Kairos Sou, Matthew Tong, Michael Wong | Script and Text: Cedric Chan, Zachary Pink Yung | Illustration, Animate Advisor: Lai Tat Tat Wing | Video: Dan Fong | Costume Designer: Sing Lo | Performers: Carson Chung, Ellen Kong, Laurie Lau, Sobi So, Dan Tse, Heilam Tsui, Luka Wong, David Yeung, Zachary Pink Yung



【進念 STEAM 系列】
Arts Tech ABC
「A for Audio」聲音景觀試聽會

[Zuni STEAM series]
Arts Tech ABC
“A For Audio”
Soundscape Demo Session

2022.7.30
元朗劇院演藝廳
Auditorium, Yuen Long Theatre

講者：「香港 Science 寺」莊嘉樺及
黃琛瑩、d&b audiotechnik 田家麟

Speakers: Chong Ka Wa &
Wong Sum Kok of HK Science Temple,
Allen Tin of d&b audiotechnik





鄉郊文化創新項目 兒童創意遊樂劇場 《荔枝WOW!》

**Countryside Cultural Innovation Project -
Children Play Theatre
Lai Chi WOW!**

2022.12.3-4
荔枝窩
Lai Chi Wo

策劃、導演、劇場設計：胡恩威 |
視覺、插圖：黎達達榮 |
音樂：于逸堯、孔奕佳、陳浩峰 |
演員：鍾家誠、蘇楚欣、黃偉國、
楊永德、翁焯桐(阿拼) |
影片製作：胡海瀚

竹棚遊樂場設計：鄭炳鴻、胡恩威

AR手機應用程式編程：
Cordex Intelligence Limited
彭文德、曾衍彰

資助
鄉郊保育資助計劃
鄉郊保育辦公室

合辦機構
荔枝窩村培成堂

支持機構
暖窩
荔枝窩自然管理協議
香港鄉郊基金
長春社



Curator, Director & Play Theatre Designer:
Mathias Woo | Visuals & Illustration:
Lai Tat Tat Wing | Music: Yu Yat-yiu,
Edgar Hung, Cedric Chan | Performers:
Carson Chung, Sobi So, Luka Wong,
David Yeung, Zachary Pink Yung | Video:
Benny Woo

Bamboo Playground Design:
Wallace Chang, Mathias Woo

AR APP Coding:
Cordex Intelligence Limited
Frankie Pang, Derek Tsang

Funded by
Countryside Conservation Funding Scheme
Countryside Conservation Office

Co-organised by
Lai Chi Wo Pui Shing Tong

Supported by
HakkaHome-LCW Limited
Management Agreement Scheme at
Lai Chi Wo Enclave
The Hong Kong Countryside Foundation Limited
The Conservancy Association

對於孩子來說，每一天都是連串發現和驚喜。與家人一同乘坐小渡輪出行是一次非凡的大冒險。這次與大自然相遇增添了戲劇性的體驗，使孩子的大冒險更加迷人。虛擬劇場體驗，與真正野外截然不同，一定會在孩子心中埋下對表演和科技的興趣種子。

— 伊東正示 ·
日本 Theatre Workshop 代表董事



For children, every day is a series of discoveries and surprises, and traveling with their families on a small ferry is an extraordinary great adventure.

This experiment adds a dramatic experience to the encounter with the great outdoors, making the children's great adventure even more fascinating.

The experience of virtual theatre, the opposite of the real wilderness, must have embedded the seeds of interest in performance and technology in children's minds.

— Masaji Ito,
Representative Director, Theatre Workshop (Japan)



以原創遊樂兒歌方式介紹荔枝窩的歷史、農耕文化、傳統二十四節氣、鄉郊生態環境和復耕過程，讓孩子對鄉郊、農作物和大自然有基礎了解。

——《大公報》

Introducing Lai Chi Wo's history, farming culture, traditional solar terms, rural ecological environment and re-cultivation process in the form of original children's songs to give children a basic understanding of the countryside, crops and nature.

—— Ta Kung Pao



荔枝
Lai Chi WOW!
竹棚兒童遊樂場
Bamboo Playground

參加者意見 Participant opinions

95%

同意 Agree ✓

加深我對荔枝窩鄉郊生態環境的了解
Deepen my understanding of the rural ecological environment of Lai Chi Wo

94%

同意 Agree ✓

形式創新，讓年幼的一群吸收歷史和傳統文化知識
Innovative, allow young people to absorb historical and traditional cultural knowledge

93%

同意 Agree ✓

活動帶動新一代參與鄉郊活動
Encourage new generation to participate in rural activities



《荔枝 WOW ! 》參加者意見：

「謝謝你們給我們一個多元、富有教育意義、愉快又豐足的體驗。」

「特別欣賞那幾首兒歌！小朋友回家後仍繼續哼！大人小朋友都長知識！」

「這次活動令本村生色不少！」

— 曾偉業 · 荔枝窩村村長

Lai Chi WOW! Participant opinions:

"Thank you for giving us a diverse, educational, enjoyable and enriching experience."

"I particularly appreciate those children's songs! My children continue to hum them after they go home! Both adults and children gained knowledge!"

"This event has brought a lot of excitement to our village!"

— Tsang Wai Yip
Village Head of Lai Chi Wo Village



「荔枝窩兒童遊樂場設計概念」展示
"Lai Chi Wo Children's Playground Concept Design" Presentation

2022.8.6-7
元朗劇院一樓大堂
1/F Foyer, Yuen Long Theatre
實習 / 設計：香港大學建築學院學生
Interns / Design Concept by Students from the School of Architecture of the University of Hong Kong



《荔枝 WOW ! 》二十四節氣小冊子及 AR 手機應用程式

Lai Chi WOW! The Twenty-four Solar Terms Booklet & AR Tour Guide App

麻省理工 MIT 與香港藝術科技的實踐與培育

Art-Tech Paradigms of Practice and Pedagogy: from MIT to Hong Kong

2022.9.29-30
香港文化中心劇場
Studio Theatre, Hong Kong Cultural Centre

主禮嘉賓：楊潤雄先生, GBS, JP
嘉賓：Charles Sodini 教授、黃元山博士、
冼超舜博士、劉昇陽及蘇曉明

Guest of Honour:
Mr. Yeung Yun Hung, Kevin, GBS, JP
Guests: Prof. Charles Sodini, Dr Stephen Wong,
Dr Charleson Sin, Sunnie S.Y. Lau, Helen So

講者 Speakers: Dr. Joshua Abrams |
Dr. Brian W. Anthony, PhD | Ian Hattwick |
Alan Kwan 關子維 | Kwan Q Li |
Dr. Praneeth Namburi, PhD |
Prof. Johnny Poon 潘明倫教授 | Talis Reks |
Christine Southworth | Isabelle Su |
Allen Tin 田家麟 | Gediminas Urbonas |
Nomedas Urbonas | Yangbin Wang 王揚斌 |
Rebecca Yu 余翠媚 | Kelvin Yuen 阮家富 |
Dr. Evan Ziporyn, PhD

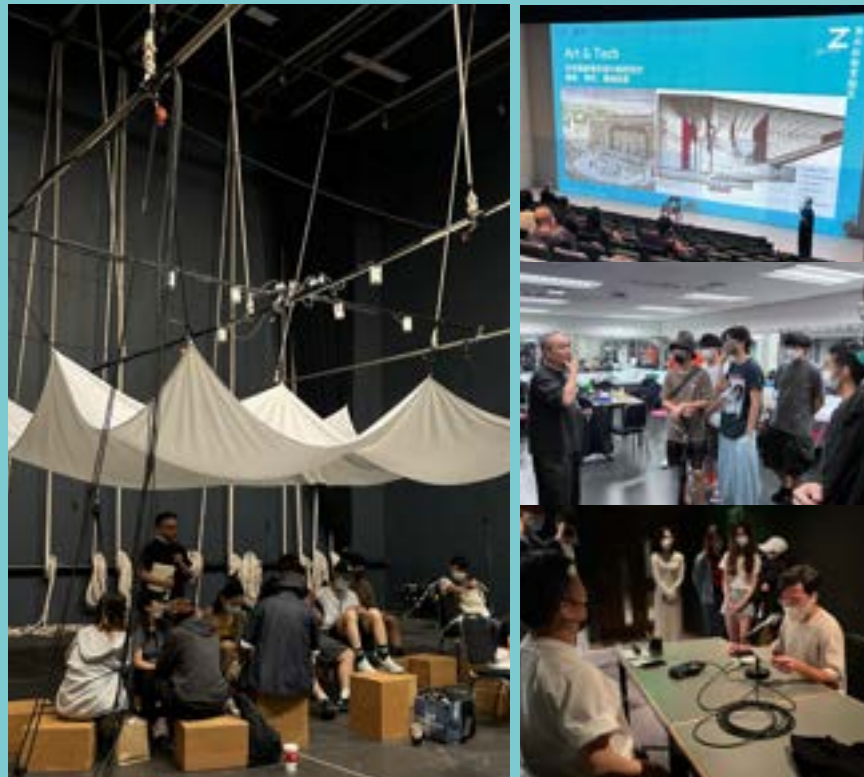


藝科科技入門講座系列

(直播講座)

Arts Tech ABC Talk Series

(Livestream)



「什麼是藝術科技？」

“What's Arts Tech?”

2022.4.6

「藝術科技簡史及理論」

“A Brief History and Theory of Arts Tech”

2022.4.21

「動態捕捉技術初探」

“Introduction to Motion Capture”

2022.7.5

藝科科技賞析課程

Arts Tech Appreciation Course

2022.9.17-12.17

香港浸會大學、香港文化中心
Hong Kong Baptist University,
Hong Kong Cultural Centre

策劃及講者：胡恩威 | 客席講者：陳浩峰、
沈聖德、施棟梁、胡海瀚、于逸堯

Curator & Speaker: Mathias Woo |
Guest Speakers: Cedric Chan, Jim Shum,
Johnny Sze, Benny Woo, Yu Yat-yiu

合作

香港浸會大學電影學院創意電影製作高級文憑
香港專業教育學院資訊科技學科
主題公園及劇場創意科技高級文憑
香港大學建築學院建築學系
上海溫哥華電影學院

Co-organisers

Higher Diploma in Creative Film Production,
Academy of Film, Hong Kong Baptist University
Higher Diploma in Theme Park and
Theatre Creative Technology,
Department of Information Technology,
Hong Kong Institute of Vocational Education
Department of Architecture, Faculty of Architecture,
The University of Hong Kong
Shanghai Vancouver Film School

Arts Tech

劇場實習生 /

藝術行政

(暑期 / 項目形式)

Arts Tech

Theatre Internship /

Arts Admin

(Summer / Project-based)



進念創意操場

「劇場 Arts Tech ABC」2022 夏季課程

Zuni Creative Playground:

2022 Summer Course on Arts Tech

2022.7.27-30, 8.1, 8.6

導師：鄭慧瑩、黎達榮、梁冠麗、麥國輝、
施棟梁、胡恩威、黃大衛、于逸堯

Instructors: Carmen Cheng, Lai Tat Wing, Theresa Leung,
Mak Kwok Fai, Johnny Sze, Dick Wong, Mathias Woo, Yu Yat-yiu



學生 / 社福場及
演後座談

Student / Social Welfare
Matinee & Post-performance
Sharing



創意操場「Be Solo」

青年獨腳戲創作實驗

Creative Playground - “Be Solo”

Youth Solo Experimental Performance



2023.3.9-11

進念排演室

Zuni Workshop Studio

創作、演員：竺諺民、江清蓉、謝昊丹、翁焯桐 (阿拼) | 策劃：胡恩威 | 導師、顧問：黃大衛

Creative performers: Chuk Yin Man, Ellen Kong, Dan Tse, Zachary Pink Yung | Curator: Mathias Woo | Creative Coaching, Advisor: Dick Wong

進念公益門票計畫「藝術伙伴」 / 受惠組織

Zuni Welfare Ticket Scheme “Arts Partners” / Beneficiary Organisations

佛教林炳炎紀念學校

佛教林金殿紀念小學

五邑鄧振猷學校

樂善堂梁鈺琚學校

寶覺小學

德萃小學

漢師德萃學校

元朗寶覺小學

元朗公立中學校友會小學

佛教何南金中學

佛教孔仙洲紀念中學

佛教覺光法師中學

佛教茂峰法師紀念中學

佛教沈香林紀念中學

佛教大雄中學

佛教大光慈航中學

佛教黃鳳翎中學

佛教黃允啟中學

中華基督教會蒙民偉書院

中華基督教青年會中學

中華基督教會銘賢書院

金巴倫長老會耀道中學

福建中學 (小西灣)

喇沙書院

寶覺中學

保良局羅氏基金中學

保良局馬錦明中學

聖公會白約翰會督中學

聖公會呂明才中學

順利天主教中學

天主教崇德英文書院

王肇枝中學

仁愛堂田家炳中學

香港浸會大學電影學院

香港珠海學院

香港專業教育學院

香港大學英文學院

明愛賽馬會德田青少年

綜合服務

青暉婦女會

中國基督教播道會

社會服務有限公司

學友社

香港基督教服務處葵興

早期教育及訓練中心

香港基督教服務處

深東樂Teen會

香港基督教服務處

石籬兒童之家

香港基督教服務處匯愛

家長資源中心 (深水埗)

香港基督教服務處

屯門早期教育及訓練中心

香港基督教服務處

元朗早期教育及訓練中心

香港沙士互助會

香港導盲犬服務中心

新家園協會九龍東服務處

新家園協會新界西服務處

香港復康聯盟

香港救助兒童會

生活書院

聖雅各福群會

香港循理會—

循理會屯門青少年

綜合服務中心

香港循理會—

香港全人發展專業培訓

中心

香港佛教聯合會

香港聾人福利促進會

華欣文教基金

育智中心

明愛深水埗家庭支援

網絡隊

佛光山佛香講堂羅陳楚思

長者鄰舍中心

智緣行慈善基金

香港失明人互聯會

香港觀鳥會

鄰舍輔導會東涌青少年

外展隊

匯愛家長資源中心

(深水埗)

兒童糖尿協會

Buddhist Lam Bing Yim Memorial School

Buddhist Lim Kim Tian Memorial

Primary School

F.D.B.W.A. Chow Chin Yau School

Lok Sin Tong Leung Kau Kui

Primary School

Po Kok Primary School

St. Hilary's Primary School

Vnsaa St. Hilary's School

Yuen Long Po Kok Primary School

Yuen Long Public Middle School Alumni

Association Primary School

Buddhist Ho Nam Kam College

Buddhist Hung Sean Chau

Memorial College

Buddhist Kok Kwong Secondary School

Buddhist Mau Fung Memorial College

Buddhist Sum Heung Lam

Memorial College

Buddhist Tai Hung College

Buddhist Tai Kwong Chi Hong College

Buddhist Wong Fung Ling College

Buddhist Wong Wan Tin College

C.C.C. Mong Man Wai College

Chinese YMCA Secondary School

Church of Christ in China

Ming Yin College

Cumberland Presbyterian Church

Yao Dao Secondary School

Fukien Secondary School (Siu Sai Wan)

La Salle College

Po Kok Secondary School

Po Leung Kuk Laws Foundation College

Po Leung Kuk Ma Kam Ming

S.K.H. Bishop Baker Secondary School

S.K.H. Lui Ming Choi Secondary School

Shun Lee Catholic Secondary School

Shung Tak Catholic English College

Wong Shiu Chi Secondary

Yan Oi Tong Tin Ka Ping

Secondary School

Academy of Film, Hong Kong

Baptist University

Chu Hai College of Higher Education,

Hong Kong

Hong Kong Institute of Vocational

Education

School of English, The University of

Hong Kong

Caritas Jockey Club Integrated Service

for Young People - Tak Tin

Ching Fai Women Association Limited

Evangelical Free Church of China Social

Service Limited

Hok Yau Club

Hong Kong Christian Service Kwai Hing

Early Education & Training Centre

Hong Kong Christian Service

ShamshuiPo West Happy Teens Club

Hong Kong Christian Service Shek Lei

Small Group Home

Hong Kong Christian Service To-gather

Parents Resource Centre (ShamshuiPo)

Hong Kong Christian Service Tuen Mun

Early Education and Training Centre

Hong Kong Christian Service Yuen Long

Early Education and Training Centre

Hong Kong SARS Mutual Help

Association

New Home Association Kowloon East

Service Centre

New Home Association New Territories

West Service Centre

Rehabilitation Alliance Hong Kong

Save the Children Hong Kong

School of Everyday Life

St. James' Settlement

The Free Methodist Church of Hong

Kong - Free Methodist Church Tuen Mun

Children & Youth Integrated Services

Centre

The Free Methodist Church of Hong

Kong - Hong Kong Whole Person

Development Training Centre

The Hong Kong Buddhist Association

The Hong Kong Society for The Deaf

Wah Yan Cultural Foundation

Yuk Chi Resource Centre

Caritas ShamshuiPo Family Support

Networking Team

FGS IBPS Law Chan Chor Sze

Neighbourhood Elderly Centre

Gyanapath Charitable Foundation

Hong Kong Federation of the Blind

The Hong Kong Bird Watching Society

The Neighbourhood Advice-Action

Council Tung Chung Youth Outreaching

Team

To-gather Parents Resource Centre

(ShamshuiPo)

Youth Diabetes Action

香港必須進行深層自我改革 方能成為世界文化交流中心

全原文刊載於2023年3月7日《FT 中文網》

聯合藝術總監 榮念曾

國家近年對香港特區提出了不少新的論述，皆集中並圍繞香港作為中外國際交流的重地，言下之意就是推動在一國兩制下香港成為世界文化交流的中心，也確立香港本來就有中華文化與世界文化交流實驗的契機。

香港要成為世界文化智庫的駐地

文化事業遠不止於單純推動文化消費包裝或者意識形態純文宣的層次。如何發展香港成為文化先鋒，成為世界與中國之間互動的雙向橋樑，除了要讓香港成為獨一無二的前線世界文化發展的實驗室，也要讓香港成為世界文化發展前瞻性智庫

的駐地，這不單是對中國攸關重要的提議，也是香港重新國際化與走出去的前提條件。當務之急，乃是要聚集吸引世界有「前瞻」藝術與文化、有「遠見」策略與政策的專才，共同合作發掘培育及策劃香港獨有的文化都會潛力，共同和香港的下一代同步勳前。

這裡提出三點具體方向性倡議：

第一，大膽實驗：歷史上任何成功的文化都會發展，比如長安比如雅典，都是有機、前瞻、開放、大膽的，都是由實驗開始。實驗就是要有不怕失敗的精神。

第二，整體策劃：文化建設需要整體藍圖，需要對內對外都有大膽跨越性合作的理念。整體策劃對內需要城規、出版、媒體、物流，法律，教育，應用研究等等各方面的配合。對外應該有前瞻合作的方向，而聯繫香港及鄰近地區的高等學府，成為研究及發展的夥伴是第一步。

第三，文化智庫：將理想與研究、理論與實踐串聯聚焦起來，建立「高層次」世界級智庫，對外是為了打造辯證的世界文化研發網絡，對內是團結社經政各界，建造長遠有機的文化發展生態。聯合國教科文組織是我們的參考。



繼續發揮香港的大膽進取實驗精神

香港市民的文化視野與香港都會的文化視野本應是互動及同步。我們需要保持多元文化接觸與交流，強化香港市民既有的文化內涵。香港市民過去自開埠以來，就由多元的移民社會組成，移民都有強大生命力及大膽實驗精神。香港過去文化發展就是不斷提昇拓闊日常生活質素，包括促進香港對世界的認識，因此也促進世界對香港的認識，確立自身的世界角色與定位。問題是如何在這個歷史背景基礎上，繼續發揮香港本有的大膽進取實驗精神。

事實上，香港對中國、對亞洲最具貢獻的，是將中國以及亞洲內外文化精華揉合起來，跳出官僚或形式主義框架，突破亞洲及中國內地部分在政經發展下文化維度上的迷思，同時也能善用蓬勃的商界與大眾社會，去創造世界文化內的次主流、亞洲文化的「中華版」，又或是以中國文化為基礎，同時活出香港情懷的「城際文化」。這座城市能貢獻於世界的，正正是其與眾不同的菱角與輪廓。若把這些有機的強項或優勢抹去，以換取看似更為鮮明的平穩及文化整合，則得不償失。其實只要宏觀地將本身鮮明的文化與價值觀，好好保存起來，同時通過實驗與對話、辯證與反思等模式進行自我改革，香港絕對能夠在此時此刻再度發揮龐大的戰略角色。

軟實力是最能持之以恆的國際關係要素

特區政府必須與社會更進一步拉近距離，與各層次包括前線與基層工作者展開一場痛快的文化思想辯證與對話。香港民間商界、學術界的優勢，必須被善用。政府管理策劃人士的培訓，必須落實推行。政府應當與更多的前線文化藝術工作者接觸，讓其中各年齡層的實驗家與學者、參議者與在國際舞台上具備分量的代表，能就政府對外「說故事」及「塑造故事」等文化軟實力工作提出直接意見，而不是被單純視為是在談完經濟、搞完金融之後的茶餘飯後話題。軟實力才是最能持之以恆的國際關係要素。

香港若要全面強化「文化交流」的話，必須重新組織思想與調研。香港現時需要一個文化戰略研究所，將文化交流過往的軌跡與成功失敗梳理出來，以供管治者、參與者和香港市民反思，並融入政策制定。特區政府有必要成立一個非政府、處於大學及高等學術界之內的高格局機構，推動對外對內的文化交流機制及策略，進行文化領導培訓，長遠而言為文化人才培育工作作出重大貢獻，這高層次研究所必須能與內地及世界關鍵智囊與持份者有所連結，同時也能以香港文化界長年累月所累積的國際人脈、輿論資源，推動以文化為載體的跨國度研究與合作。

作為中國土壤上最開放的城市，香港必須敢於破格、敢於實驗、敢於創新，不可將自身當作一個普通的內地城市，我們更要斗膽想像，在天馬行空中找到腳踏實地的前進方向。這也是一國兩制的分工精髓所在。

Hong Kong requires thorough self-reformation to become a world centre of cultural exchange

Danny Yung, Co-Artistic Director



In recent years, our country has initiated topics of discussion for the Hong Kong Special Administrative Region, all of which highlight Hong Kong as an important place for international exchange between China and the rest of the world. The implication is that Hong Kong should become a world centre of cultural exchange under the constitutional principle "One Country, Two Systems", affirming that Hong Kong has already acquired the experience and potential for cultural experimentation between China and the rest of the world.

Hong Kong to become a home base of world cultural think tanks

Cultural undertakings should not stay just at the levels of cultural consumption, or pure ideological propaganda.

The question is how to develop Hong Kong into a cultural pioneer so that it plays the leading role as a two-way bridge facilitating interaction between China and the world. Apart from being established as a unique experimental centre for world cultural development, Hong Kong can also become a home base of visionary think tank organisations for world cultural development. Such a proposal is not only of great significance to China, it is also a prerequisite for Hong Kong in its process of re-internationalisation and reaching out to the world again. The dire need now for Hong Kong is to attract professionals from around the world who would bring "forward-thinking" art and culture with "far-sighted" strategies and policy visions, and jointly explore, nurture and plan for Hong Kong based on its unique potential as a cultural metropolis, walking ahead together with the next generation of Hong Kong.

Here are three initiatives with specific directions:

First, bold experimentation: Throughout history, the successful development of cultural metropolises such as Chang'an and Athens has depended on their being organic, forward-looking, open, and daring. These are common characteristics which stem from their openness to experiment, which entails not being afraid of failure.

Second, overall planning: Cultural construction requires an overall blueprint and rationale facilitating bold cross-boundary cooperation, both internally and externally. Internally, there should be coordination of different domains, especially urban planning, publishing, media, logistics, law, education and applied research. Externally, there should be far-sighted collaborations. The first step is to find partnerships for research and development through networks with higher education institutions in Hong Kong and neighbouring regions.

Third, cultural think tanks: To establish a "high-order" world-class think tank organisation with a focus on connecting ideals and research, theory and practice. The think tank's external goal is to create a dialectical network for world cultural research and development; its internal role is to unite all social, economic and political circles to build sustainable and organic ecologies for cultural development. UNESCO is our reference.

Hong Kong to continue its audacious and enterprising spirit of experimentation

The relationship between the cultural vision of Hong Kong citizens and the cultural vision of Hong Kong as a metropolis should be interactive and synchronised.

Hong Kong must retain its multicultural contacts and exchanges, thus reinforcing the existing cultural dimensions of its citizens. Since becoming a free port, Hong Kong has always been a multicultural immigrant society. By their very nature, immigrants have a powerful life force and an audacious experimental spirit. In the past, Hong Kong cultural development was characterised by constantly yearning to improve and enrich the quality of daily life, consequently promoting Hong Kong's understanding of the world, thereby also promoting the world's understanding of Hong Kong. Hence during the process, Hong Kong's own role and positioning in the world has been established. With this historical background, the issue now is how Hong Kong can continue to exert its audacious and enterprising spirit of experimentation.

Hong Kong's greatest contribution to China and Asia is its ability to integrate the essence of Chinese and Asian cultures with the rest of the world, so as to step out of the confining frameworks of bureaucracy and formalism, and to come out of the cultural myths driven by political and economic developments in Asia and Mainland China. We can also make good use of the booming developments of business communities and the public to create a diversity of subcultures of the world culture; a "Chinese version" of Asian culture, or a Hong Kong version of "City-to-City Culture" built on the basis of Chinese culture with sensibility that is uniquely Hong Kong. What Hong Kong as a city can offer to the world is its distinctive sharp wit and unique profile. If these organic strengths or advantages are removed in exchange for some seemingly distinctive stability and cultural conformity, the loss will definitely outweigh the gain. The truth is, as long as we preserve our distinctive culture and values on a macro level, and at the same time take on self-reformation through

experimentation and dialogue in a dialectical and reflective manner, Hong Kong will definitely command a strategic role of great significance again at this special moment in history.

Soft power is the most sustainable element for international relations

The HKSAR government must build a much closer relationship with society. To begin with, a session of open and forthright dialectical dialogue on cultural thinking should be launched with practitioners at all levels, including frontline and grassroots workers. The strengths of Hong Kong's private business sectors and academic circles must be put to good use. The training for government officials on the managerial and planning levels must be effectively implemented. The government should stay in touch with more frontline cultural and artistic practitioners of all ages including experimentalists, scholars, advisers, and key representatives on international arena, and they should be allowed to give their direct opinions on the cultural soft power work of the government in its pledge to "tell stories" and "shape stories" of Hong Kong to the outside world, rather than just treating the dialogues like some after-dinner gossipy chats subordinated to economy and finance. Soft power is in fact the most sustainable element for international relations.

For Hong Kong to comprehensively strengthen "cultural exchange", we must restructure our thinking and research capability. Hong Kong now needs a research institute for cultural strategy so that past pathways of cultural exchange, both the successes and the failures, can be identified and reflected on by governing bodies, participants and Hong Kong citizens, before being integrated into policy formulation. It is

necessary for the HKSAR government to establish a non-governmental, high-level organisation in universities and higher academic circles to promote cultural exchange mechanisms and strategies, both externally and internally, and conduct training on cultural leadership with the aim of making a significant contribution to the long-term cultivation of cultural talents. This high-level research institute must build connections with key think tank organisations and stakeholders in the Mainland and around the world. At the same time, it must utilise the international networks and public opinion resources accumulated by Hong Kong's cultural circles over the years to help promote cross-nation research and cooperation using culture as a vehicle.

Hong Kong, as the most open cities in China, must be bold enough to break the rules/boundaries, daring to be experimental and innovative. We should not see Hong Kong as one of the ordinary cities in the Mainland. We must be bolder and unrestrained in our imagination, "a heavenly steed soaring across the sky" as in the Chinese idiom, yet able to find a direction to move on pragmatically. This is also the quintessence of the division of labour under "One country, Two systems".

Full original text was published on *FTChinese.com* (March 7, 2023)

English Translation: Moyung Yuk-lin

國際交流 International Exchange

「重估全球文化交流模型： 人力資源發展策略」研討會

**Seminar: Reassessing Global
Cultural Exchange Models:
Human Resource Development
as a Strategy**

2022.9.17-18

線上線下混合式

波蘭弗羅茨瓦夫，格羅托夫斯基學院圖書館

In hybrid format

Ludwik Flaszen Reading Room,
the Grotowski Institute, Wroclaw, Poland

策劃及講者：榮念曾

Curator & Speaker: Danny Yung

講者 **Speakers:** Dr Monika Blige | Rachel Cooper |

Dr Rossella Ferrari | Liu Xiaoyi 劉曉義 |

Nikodem Karolak | Dr Hans-Georg Knopp |

Dr Pawit Mahasarinand | Dr Maciej Szatkowski |

Dr Tadashi Uchino 內野儀博士 | Brian Wong 黃裕舜

文化交流工作坊及講座

Cultural Exchange Workshops and Talks

2022.9.21-22

波蘭當地學校及演出場地

Local schools in Poland and performance venue

主辦 進念·二十面體

聯辦 波蘭跨維度國際藝術節、波蘭格羅托夫斯基學院

Organiser Zuni Icosahedron

In Collaboration with INLANDIMENSIONS International
Interdisciplinary Arts Festival & Grotowski Institute



「後疫情的藝術文化交流前景」 研討會

**Seminar: Toward a Human
Resource Development Initiative
for Cultural Exchange**

2022.11.19-20

召集人：榮念曾

Convenor / Speaker: Danny Yung

講者 **Speakers:** Janaprakal Chandruang |

Rachel Cooper | Pornrat Damrhung |

Udom Hongchatikul | Kayoko Iemura 家村佳代子 |

Yusaku Imamura 今村有策 | Peangdao (Yoi) Jariyapun |

Dr Hans-Georg Knopp | Liu Xiaoyi 劉曉義 |

Dr Pawit Mahasarinand | Parida Manomaiphibul |

Patravadi Mejudhon | Chavatvit Muangkeo |

Nguyen Thi Thu Ha | Chatvichai Promadhattavedi |

Siree (Wan) Riewpaiboon | Dr Jeffery Tan |

Surapone Virulrak | Brian Wong 黃裕舜

跨文化青年藝術家工作坊

**Cross-cultural Workshop for Young
Artists from Bangkok and Hong Kong**

2022.11.15-18

合辦 進念·二十面體、曼谷朱拉隆功大學

Co-organisers Zuni Icosahedron,
Chulalongkorn University, Bangkok



2022 香港國際演藝協會會議 「凝聚·致遠」

The Hong Kong 2022 International Society for the Performing Arts (ISPA) Congress
“To Connect Beyond”

2022.5.27
直播講座

Livestream

講者：胡恩威

主題：藝術科技：連接的新世界

Speaker: Mathias Woo

Theme: Arts Tech: A New World of Connectivity

聯合主辦 康樂及文化事務署、國際演藝協會

Co-organisers Leisure and Cultural Services Department, International Society for the Performing Arts

深圳大學建築與城市規劃 學院設計研究工作坊

School of Architecture and Urban Planning, Shenzhen University
Design & Research Workshop

2022.5.23
直播講座

Livestream

講者：胡恩威

主題：尋找科藝建築空間

Speaker: Mathias Woo

Title: In Search of Arts Tech Architecture

主辦 深圳大學城市規劃學院

Organiser School of Architecture and Urban Planning, Shenzhen University

文化與文物遺產區域合作 圓桌論壇

The Regional Co-operation on Culture and Heritage Roundtable Forum

2023.3.29

線上線下混合式
in hybrid format

開幕演講

演講：榮念曾

Opening Speech

Speaker: Danny Yung

主辦 香港恒生大學

Presenter The Hang Seng University of Hong Kong

人、機器、藝術、創意— 國際研討會

Human, Machine, Art, Creativity
International Symposium

2022.8.9

香港會議展覽中心
Hong Kong Convention and Exhibition Centre

演講：胡恩威

演講主題：香港科技藝術的實踐實驗與應用

Speaker: Mathias Woo

Keynote Speech: HK Arts Tech PEA Practice + Experiment + Application

聯合主辦 香港浸會大學、香港生產力促進局

Co-presenters Hong Kong Baptist University, Hong Kong Productivity Council

滬港演藝新空間研討會

Shanghai-Hong Kong Seminar:
New Spaces for Performing Arts

2023.3.1

線上線下混合式
in hybrid format

主持：黃裕偉

講者：(上海) 董峰教授、黃昌勇、榮躍明教授、喻榮軍、余立濤、張昱、鄭崇選
(香港) 劉鳳霞博士、譚兆民、鄭新文教授、胡恩威、邱歡智、楊福全、余翠媚

Moderator: Wong Yue-wai

Speakers: (Shanghai) Prof. Dong Feng, Huang Changyong, Prof. Rong Yueming, Yu Rong-jun Nick, Yu Litao, Zhang Yu, Zheng Chongxuan
(Hong Kong) Dr. Lau Fung-ha Lesley, Paul Tam, Prof. Tseng Sun-man, Mathias Woo, Lynn Yau, Frank Yeung, Rebecca Yu

合作 進念·二十面體、上海文化研究中心

Collaboration Zuni Icosahedron, Shanghai Culture Research Centre

《殘像》展覽

榮念曾作品《錄影遊戲》
於墨爾本大學 Arts West Gallery 展出

Afterimage Exhibition
Danny Yung's Video Game
in the University of Melbourne's
Arts West Gallery

2023.3.27-6.27

聯合策劃 墨爾本大學文化與傳播學院、
亞洲藝術文獻庫、錄影太奇

Co-curators The School of Culture and Communication, the University of Melbourne, Asia Art Archive, Videotage

大灣區論壇

粵港澳大灣區：融通共用譜新篇

Greater Bay Area Conference
GBA: Integration Writes a New Chapter

2022.10.6

香港君悅酒店
Grand Hyatt Hong Kong

講者：胡恩威

專題研討會：深化交流合作，打造文化高地

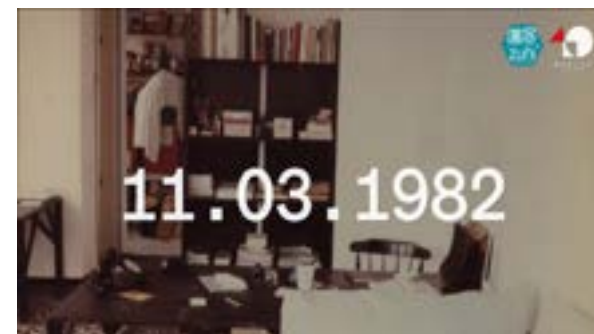
Panel Speaker: Mathias Woo

Panel Topic: Strengthening Exchanges and Cooperation, Developing a Cultural Hub

合辦《中國日報》、香港再出發大聯盟

Co-organisers China Daily, The Hong Kong Coalition

ZLive 活 ZLive Digital Channel



進念四十未來 160分鐘遊遍進念四十年實驗劇場

Zuni 40 UNCOMING

160 minutes of Zuni's 40 Years of Experimental Theatre

24小時線上直播

24-hour live streaming



進念四十「經典回顧」系列

Series of Zuni's 40 years of
reinventing tradition in retrospect



正念 Arts Tech 藝術科技

《華嚴十方》／《華嚴》音樂會

Arts Tech Mindfulness
Experience
Hua-yen Buddhaverse/
Hua-yen Concert

創作團隊專訪

Interviews with the creative team



西九系列

West Kowloon Cultural District
Series

主講：胡恩威 Speaker: Mathias Woo



《荔枝 WOW ! 》系列 Lai Chi WOW! Series



Mirror 意外事件分析

Talks on the Mirror incident

主講：胡恩威 Speaker: Mathias Woo



世界劇場新趨勢

Trends and Growth of Theatres
around the globe

主講：胡恩威 Speaker: Mathias Woo



進念·二十面體 Zuni Icosahedron

董事會成員

主席	劉千石先生, JP	華欣文教基金主席
副主席	慕容玉蓮女士	資深藝術行政人
秘書	譚卓玲女士	Yorkshire Capital Limited 高級副總裁
司庫	郭文傑先生	香港科技園公司慈善捐贈諮詢總監
	傅彥君女士	紅十字國際委員會 近東、中東及北非區域運動協作顧問
	谷德權博士	香港應用科技研究院信息物理系統總監
	辜懷群女士	臺灣辜公亮文教基金執行長
成員	吳嘉宏先生	資深會員
	吳守基先生, GBS, MH, JP	大型體育活動事務委員會副主席
	田蔓莎女士	戲曲表導演藝術家
	胡紅玉女士, GBS, JP	香港大學名譽講師

榮譽法律顧問

陳韻雲律師行

藝術顧問委員會

羅娜褒曼	漢諾威	漢諾威國家歌劇院藝術總監
托比亞斯·比昂科尼	巴黎/上海	國際戲劇協會總幹事
張平	紐約	Ping Chong + Company 藝術總監
顧麗采	紐約	亞洲協會全球文化外交總監
高行健	巴黎	文化工作者
夏鑄九	臺北	國立臺灣大學建築與城鄉研究所名譽教授
漢斯-喬治·克諾普	柏林/上海	柏林赫爾蒂學院高級研究學者 上海戲劇學院名譽教授
李歐梵	香港	香港中文大學中國文化研究所名譽高級研究員
林兆華	北京	劇場導演
雷柏迪馬	慕尼黑	莫法特館藝術中心藝術總監
約翰內斯·奧登塔	柏林	柏林藝術學院節目總監
佐藤信	東京	座·高圓寺劇場藝術總監
蔡明亮	臺北	電影導演
內野儀	東京	學習院女子大學國際文化交流學部教授
中馬方子	紐約	The School of Hard Knocks 藝術總監

Board of Directors

Chairperson	Mr Lau Chin Shek, JP	Chairman, Wah Yan Cultural Foundation
Vice-chair	Ms Mo-Yung Yuk Lin	Veteran Arts Executive
Secretary	Ms Jackie Tam	Senior Vice President, Yorkshire Capital Limited
Treasurer	Mr Gavin Kwok	Director, Fundraising, Hong Kong Science and Technology Parks Corporation
	Ms Bonny Foo	Regional Movement Cooperation Advisor, Near and Middle East and North Africa, International Committee of the Red Cross
	Dr T. John Koo	Director, Cyber-Physical Systems, Hong Kong Applied Science and Technology Research Institute
Members	Ms Vivien Ku	Managing Director and CEO, C. F. Koo Foundation
	Mr Kelvin Ng	Long-standing Member
	Mr Wilfred Ng, GBS, MH, JP	Vice-Chairman, Major Sports Events Committee
	Ms Tian Mansha	Xiqu Performing and Directing Artist
	Ms Anna Wu, GBS, JP	Honorary Professor, the University of Hong Kong

Honorary Legal Advisor

Vivien Chan & Co.

Artistic Advisory Committee

Laura Berman	Hannover	Artistic Director, Hannover State Opera
Tobias Biancone	Paris/ Shanghai	Director General, International Theatre Institute
Ping Chong	New York	Artistic Director, Ping Chong + Company
Rachel Cooper	New York	Director Global Cultural Diplomacy, Asia Society
Gao Xing-jian	Paris	Cultural Worker
Hsia Chu-joe	Taipei	Honorary Professor, Graduate Institute of Building and Planning, National Taiwan University
Hans-Georg Knopp	Berlin/ Shanghai	Senior Research Fellow, Hertie School, Berlin Honorary Professor, Shanghai Theater Academy
Lee Ou-fan Leo	Hong Kong	Honorary Senior Research Fellow, Institute of Chinese Studies, The Chinese University of Hong Kong
Lin Zhao-hua	Beijing	Theatre Director
Dietmar Lupfer	Munich	Artistic Director, Muffathalle Arts Centre
Johannes Odenthal	Berlin	Programme Director, Akademie der Kuenste
Makoto Sato	Tokyo	Artistic Director, Za-Koenji Public Theatre
Tsai Ming-liang	Taipei	Film Director
Tadashi Uchino	Tokyo	Professor, Faculty of Intercultural Studies, Gakushuin Women's College, Gakushuin University
Yoshiko Chuma	New York	Artistic Director, The School of Hard Knocks

職員

總監	聯合藝術總監	榮念曾
	聯合藝術總監暨行政總裁	胡恩威
文化交流項目	國際交流總監及製作人	黃裕偉
	助理藝術總監暨駐團演員	陳浩峰
駐團演員		楊永德
		鍾家誠
駐團藝術家		黎達榮
	研究主管	梁冠麗
創作及藝術部		江清蓉
	專業研習生（表演專業）	翁焯桐
		竺諺民
	專業研習生（藝術科技）	胡海瀚
	總經理（行政及財務）	陳世明
	總經理（節目）	簡溢雅
	高級經理（製作及技術）	周俊彥
	高級節目經理	何彥羲
	高級藝術科技統籌	鄭慧瑩
行政及節目部	技術統籌	施棟梁
		陳安琪
	節目及藝術行政見習	李嘉怡
		陸思伶
	專業研習生（藝術推廣）	麥皓晴

Staff

Directors	Co-Artistic Director	Danny Yung
	Co-Artistic Director cum Executive Director	Mathias Woo
Cultural Exchange	International Exchange Director and Producer	Wong Yuewai
	Assistant Aristic Director	Cedric Chan
Performer-in-Residence		David Yeung
		Carson Chung
Artist-in-Residence		Lai Tat-wing
	Senior Researcher	Theresa Leung
Creative & Artistic		Ellen Kong
	Young Fellow (Performance)	Zachary Pink Yung
		Chuk Yin Man
	Young Fellow (Arts Tech)	Benny Woo
	General Manager (Administration and Finance)	Jacky Chan
	General Manager (Programme)	Doris Kan
	Senior Manager (Production and Technical)	Chow Chun Yin
	Senior Programme Manager	Ho Yin Hei
Administration & Programme	Senior Arts Tech Coordinator	Carmen Cheng
	Technical Coordinator	Johnny Sze
		Chan On Ki
	Programme and Art Administration Trainee	Chloe LI
		Niki Luk
	Young Fellow (Arts Promotion)	Carol Mak

實習生 Interns

陳嘉偉、陳國曦、陳子祈、陳韋霖、周慶煌、周艾潼、Cheng Wai Jon、張啟妍、張穎詩、朱曉善、朱采倩、范珈陌、何柏霖、康心浩、謝樂軒、Hu Xinyu、Ip Chung Ming、黎浩峰、Lai Man Ki、林順怡、李美珩、李慶烽、馬天朗、麥皓清、顏厲行、彭千靄、Park Soyeon、潘諾文、蘇家豪、Tang Xiao、唐毅、唐梓靜、謝蔚禧、蔡崇標、王超焯、黃諾琳、Wong Sung Yui Ryan、甄穎賢、葉信萱、余樂思、阮詠臻、張美平

Chan Ka Wai, , Chan Kwok Hei, Haha Chan, William Chan , Chau Hing Tong, Chau Ngai Tung, Cheng Wai Jon, Veronica Megan Cheung, Cheung Wing See, Alma Chu, CHU Choi Sin, Fan Ka Mak, Ho Pak Lam, Hong Sum Ho, Hsieh Lok Hin, Hu Xinyu, Ip Chung Ming, Lai Ho Fung, Lai Man Ki, Lam Shun Yi Kayton, Lee Mei Hang, Li Hing Fung, Ma Tin Long, Mak Ho Ching, Nixon Ngan, Maggy Pang, Park Soyeon, Poon Lok Man, Kairos Sou, Tang Xiao, Matthew Tong, TSANG Pik Kwan Priscilla, Tse Wai Hei Tobie, Tsoi Sung Piu, Michael Wong, Wong Nok Lam Joyce, Wong Sung Yui Ryan, YEN Wing Yin, YIP Zhun Huen , Yu Rochelle Charis, Yuen Wing Chun, Zhang Mei Ping

舞台技術及製作團隊 Technical and Production Team

技術顧問、燈光顧問、燈光設計	麥國輝	Technical Advisor, Lighting Advisor, Lighting Designer	Mak Kwok-fai
燈光設計	張素宜、羅兆鏞	Lighting Designer	Zoe Cheung, Lo Sio-wa Adonic
燈光設計助理	陳曉彤	Assistant Lighting Designer	Chan Hiu-tung
燈光程式編寫及操控	邱雅玉、賴嘉琪	Lighting Programmer & Operator	Ruby Yau, Lai Ka-ki
燈光助理	陳家彤、謝達誼、李嘉雯、伍詠珊、Poon Yik Lung、余曉澄	Lighting Assistant	Doris Chan, Iris Hsieh, Carmen Lee, Ng Wing Shan, Poon Yik Lung, Yu Hiu Ching
燈光控制	黃世榛、周煥欣	Lighting Operator	Wong Sai-tsun, Candice Chow
音響設計	周柏成、鍾芳婷、夏恩蓓、葉慧珊	Sound Designer	Chow Pak-shing, Chung Fong-ting, Can. Ha, Yip Wai Shan
助理音響工程師	梁思樺	Assistant Audio Engineer	Leung Sze Wah
音響助理	Chan Ching Kiu、陳思銘、賴尉悅、Lam Pui、梁子峰、吳景晉、Wai Zak Sun、黃擇儒	Sound Assistant	Chan Ching Kiu, Jer Chan, Lai Wai Yuet, Lam Pui, Leung Tsz Fung, Alvis Ng, Wai Zak Sun, Justin Wong
音響控制	梁軒持、譚家榮	Sound Operator	Jimmy Leung, Tam Ka-wing
聲音剪接、現場錄音處理及設計	蘇家豪	Live Recording Processing Sound Design	Sou Ka-ho Kairos
製作及技術監督	李浩賢、鄭慧瑩	Production Supervisor	Lawrence Lee, Carmen Cheng
創作統籌	鄭敏君	Creative Coordinator	Charmaine Cheng
舞台監督	陳朗日、方皓賢、袁建雯、李綻容	Stage Manager	Chan Long-yat, Anthony Fong, Yuen Kin-man, Agnes Lee
助理節目經理	楊靜瑤	Assistant Programme Manager	Stephy Yeung
執行舞台監督	陳斯榮、孔稜斯、黎鳳姿	Deputy Stage Managers	Zeta Chan, Carmen Hung, Charlie Lai
助理舞台監督	翟穎翹、蔡巧盈、馮舒凝、許傲群	Assistant Stage Managers	Veronica Chack, Vienna Choi, Fung Shu Ying, Grace Hui
總機電師	張凱泓	Production Electrician	Ivan Cheung
舞台助理	陳偉德、陳健恒、詹文龍、朱嘉明、鍾濠全、梁智恆、曾碧君、黃志斌、黃世榛、甄穎賢、葉信萱	Stage Crew	Eric Chan, Kenneth Chan, Chim Man-lung, Chu Ka Ming, Chung Ho Chuen, Leung Chi-hang, Priscilla Tsang, Wong Chi-pan, Christopher Wong, Yen Wing Yin, Rachel Yip
服裝設計	盧聲前、鄭運鍾	Costume Designer	Sing Lo, Twinny Cheng
服裝設計助理	Chan Sze You, Hong Xiaoying	Costume Design Assistants	Chan Sze You, Hong Xiaoying
化妝	Tinki Fong、盧素妍、蕭惠欣	Make-up	Tinki Fong, Lo So Yin, Billie Siu
髮型	莊欣、黎恩兒、唐立雄、黃文珊	Hair Styling	Trista Wong
服裝助理	陳偉兒、洪榮賢、譚曾江雁	Wardrobe	Bonnie Chan, Teresa Hung, Coco Tam Tsang
口琴排練助理	楊浚賢	Rehearsal Assistant (Harmonica)	Patrick Yeung
英文翻譯	朱靄沛、慕容玉蓮	English Translation	Mona Chu, Moyung Yuk-Lin
編撰	武宗倫 (深圳)	Copywriting	Wu Zong-lun (Shenzhen)

視覺及平面設計團隊 Visual and Graphic Design Team

2022 劇季主視覺設計	李根在 (臺北)	2022 Key Visual Design	Lee Ken-tsai (Taipei)
平面執行 / 書刊設計	孫越 (山東)	Graphics Production / Booklet Design	Yves Sun (Shangdong)
宣傳平面設計	郭奕鳴 (北京)、郭健超	Graphic Design for Promotion	Guo Yiming (Beijing), Pollux Kwok
佈置設計	翟桐	Decoration Design	Rachel Chak
平面設計助理	張焯珩、彭千霞	Graphic Design Assistant	Coco Cheung, Maggy Pang
美術助理	張啟妍	Art Assistant	Veronica Cheung
影像協製	陳穎、何穎潼、吳祖言、黃志偉	Video Co-production	Wing Chan, Cherry Ho, Ng Cho-yin Thomas, John Wong Chi Wai
影像協製及劇照攝影	鄭國政、楊康鈿	Video Co-production & Photo Documentation	Ricky Cheng, Hubert Yeung
錄像控制	余沛豪	Video Operation	Yu Pui Ho
影像記錄助理	陳樂軒、藍俊德	Video Documentation Assistants	Chan Lok-in, Nam Chun-tak
劇照攝影	陳立怡、竺諺民、厲蘋慧、黎浩賢、李煒傑、成灝志	Photography (performance)	Yvonne Chan, Chuk Yin-man, Apple Lai, Franz Lai, William Lee, Vic Shing

鄉郊文化創新項目《荔枝 WOW ! 》團隊

Countryside Cultural Innovation Project - *Lai Chi Wo Children Play Theatre Lai Chi WOW!*

技術顧問	麥國輝	Technical Adviser	Mak Kwok-fai
製作及村民統籌	洪婉禎	Project Coordinator	Megan Hung
技術執行經理	林子龍	Technical Deputy Manager	Alex Lam
資料搜集	黃偉業	Researcher	Wayne Wong
舞台安裝	徐健雄及團隊	Stage Assembly	Ben Tsui and Team
竹棚監督及製圖	黃日武	Bamboo Scaffolding Supervision & Structural Drawing	Sunny Wong
竹棚製圖	黃朗軒	Bamboo Structural Drawing	Nichol Wong
竹棚製作監督	李茂安及團隊	Bamboo Scaffolding Supervision	Li Mou On and Team
竹棚製作	陳煜光及團隊	Bamboo Scaffolding	Chan Yuk Kwong and Team
活動義工	鄒汶慧、蔡鳳欣、周舒婷、朱珂、朱明慧、朱楚穎、鍾學昌、郭恩寧、賴志偉、彭敬心、溫舜然、溫庭輝、嚴晞彤、希慎企業服務有限公司義工隊	Event Helper	Emily Chau, Kitty Choi, Ada Chow, Andy Chu, Cindy Chu, Jelista Chu, HC Chung, Thomas Kwok, Grant Lai, Monica Pang, Hania Wan, Jeffrey Wan, Deborah Yim, Volunteer team from Hysan Development Company Limited

財務摘要 Financial Highlights

截至2023年3月31日止年度 For the year ended 31 March 2023 (港幣 HK\$)

整體收入分佈 Distribution of Income			
收入	Income	總額 Total	佔總收入比例 % Over Total Income
政府年度撥款	Government Grants - Subvention for the Year	13,532,637	49.6%
政府其他撥款	Government Grants - Others	2,451,317	9.0%
門票收入	Box Office Income	768,637	2.8%
其他應約項目收入	Revenues from Other Hired Engagements	7,225,650	26.5%
捐款及贊助	Donations and Sponsorship	2,526,022	9.3%
其他收入	Other Income	756,537	2.8%
總收入	Total Income	27,260,800	100.0%

整體支出分佈 Distribution of Expenditure			
支出	Expenditure	總額 Total	佔總支出比例 % Over Total Expenditure
製作開支	Production Costs	15,909,728	58.4%
工作人員酬金	Personal Emoluments	9,138,571	33.6%
經常性、財務及其他開支	General Overheads, Finance Costs and Others	2,117,690	7.8%
特別開支	Special Expenditure	64,658	0.2%
總支出	Total Expenditure	27,230,647	100.0%

製作開支分佈 Distribution of Production Costs			
製作開支項目	Production Costs	總額 Total	佔總製作開支比例 % Over Total Production Costs
場地費用	Venue Rental	488,973	3.1%
委約創作、演出及節目人員酬金	New Works Commission, Artists and Direct Labour	7,252,040	45.6%
佈景、道具及製作雜項	Set, Props and Production Miscellaneous	6,235,179	39.2%
宣傳及公關	Marketing and Public Relations	1,933,536	12.1%
總製作開支	Total Production Cost	15,909,728	100.0%

摘錄自經黃龍德會計師事務所有限公司審核之財務報告
Extracted from Financial Statement audited by Patrick Wong C.P.A. Limited

行政人員年度總薪酬 (連福利) Annual total remuneration (including fringe benefits) of administrative staff

總薪酬 (港幣 \$) Total remuneration (HK\$)	職位數目 (連空缺) Number of positions (including vacancies)
\$1,000,001 – \$2,500,000	1
\$700,001 – \$1,000,000	0
\$400,001 – \$700,000	3
\$400,000 or below 或以下	4

藝術發展配對資助計劃 Art Development Matching Grants Scheme

於本年度，進念成功獲得「藝術發展配對資助計劃」撥款 \$1,322,874，用於藝術科技應用、駐團藝術家、正念身心實驗室及為青年提供實習培訓等工作。

In this fiscal year, Zuni have successfully secured \$1,322,874 from the funding exercise of the Art Development Matching Grants Scheme. The funding was used for Arts Tech applications, Artist-in-Residence, Zuni Mindfulness Lab and providing internship training for youth.

技術伙伴 Technical Partners



媒體伙伴 Media Partner



鳴謝 Acknowledgement

Mr Chan Wan Tung

Mr Jim Chu

廖端麗女士 Ms Diana Liao

曾偉業先生 Mr Tsang Wai-yip

曾亞七先生 Mr Tsang Ah-chat

釋慧量 Venerable Sik Wai Leung

Mr Stanley K F Wong

漁農自然護理署
Agriculture, Fisheries and
Conservation Department of
Hong Kong

香港 Science 寺
HK Science Temple

公民社會與治理研究中心
Centre for Civil Society
and Governance,
The University of Hong Kong

皇冠文化集團
Crown Culture Corporation

荔枝窩客家生活體驗村
Hakka Life Experience Village
@ Lai Chi Wo

香港兆基創意書院
HKICC Lee Shau Kee
School of Creativity

香港舞台技術及設計人員協會
Hong Kong Association of Theatre
Technicians & Scenographers

香港聖約翰救護機構
Hong Kong St. John Ambulance

希慎企業服務有限公司
Hysan Corporate Services
Limited

MIT Club of Hong Kong

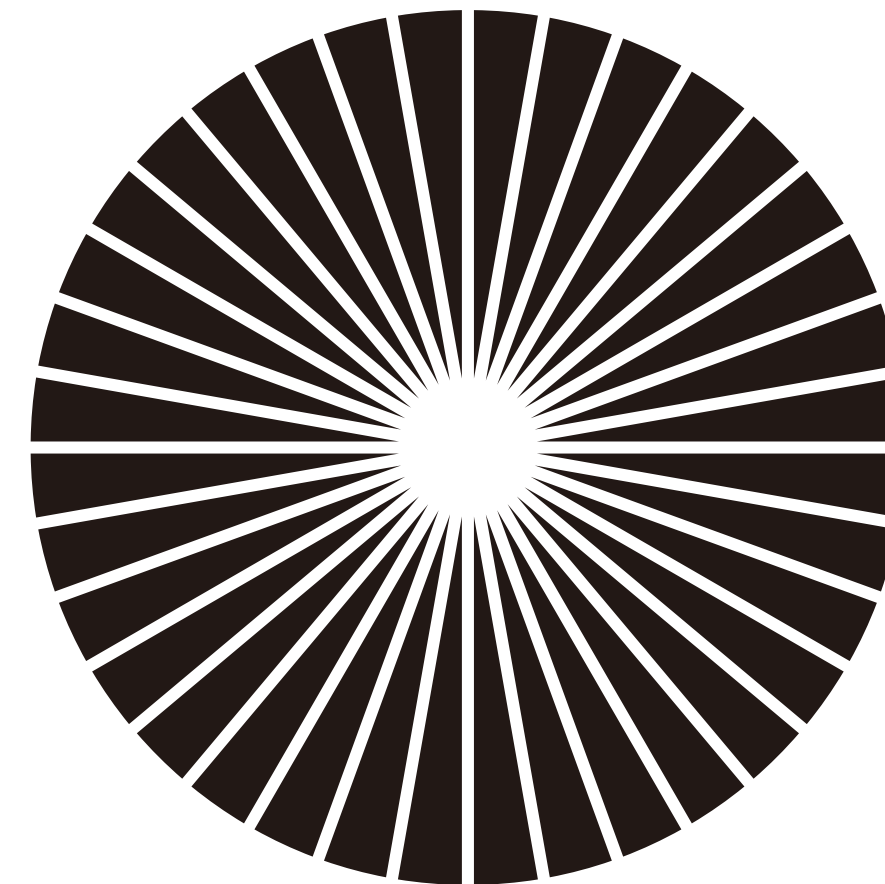
梅村
Plum Village

滙豐永續鄉郊計劃
Rural Sustainability

香港佛教聯合會
The Hong Kong Buddhist
Association

香港旅遊業議會
Travel Industry Council of
Hong Kong

阜博集團
Vobile Group



2022 劇季主視覺設計
Season 2022 Key Visual Design

李根在 Lee Ken-tsai



zuniseason.org.hk

香港上環永樂街60-66號昌泰商業大廈2字樓203-4室
Room 203-4, 2/F, Cheong Tai Commercial Building,
60-66 Wing Lok Street, Sheung Wan, Hong Kong

根據《稅務條例》第88條獲豁免繳稅的慈善機構

A charitable institution is exempt from tax under section 88 of
the Inland Revenue Ordinance

進念·二十面體由香港特別行政區政府資助

Zuni Icosahedron is financially supported by the Government of
the Hong Kong Special Administrative Region



©+@ 2023 Zuni Icosahedron
Graphic Design: Pollux Kwok