
HONG KONG
STYLE
EXPERIMENT
香港式實驗
進念
二十面體
ZUNI
ICOSAHEDRON
2025-2026
年度報告
Annual Report

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進念·二十面體 Zuni Icosahedron 2025-2026 年度報告 Annual Report

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UAS University of the Arts Singapore

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ShowTex AMAZING STAGE FABRICS IN MOTION

C'EST BON PROJECTS

CORDEX

進念願景
Zuni Visions

建立具國際地位的香港實驗戲劇
Establish Hong Kong experimental theatre with international standing

推動香港成為國際文化交流中心
Promote Hong Kong as an international cultural exchange centre



桂冠藝術總監
Laureate Artistic Director

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.

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

促進中華文化多元發展

Enhance the diversified development of Chinese culture

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。劇場作品逾八十齣，作品曾應邀於上海、北京、台北、成都、吉隆坡、東京、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」，發掘藝術與新科技的各種可能。

現為江蘇省政治協商會議委員、全國港澳研究會會員、團結香港基金顧問、國家藝術基金評審專家、中國文藝評論家協會會員、香港發展策略研究所成員、第二十五屆中國上海國際藝術節「扶持青年藝術家計劃」藝術委員會委員。

A pioneer in cross-boundary and multimedia theatre, Mathias Woo is recognised for his portfolio of more than 80 original theatre works, which have been invited to cities around the globe and major Chinese cities. Known for his powerful visual aesthetics, 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 the 'Architecture is Art Festival', the first of its kind themed on architecture in Hong Kong. Since 2017, he has curated and designed the Z Innovation Lab, focusing on integrating the latest stage technology and innovative ideas.

Beyond the stage, Woo serves as a Member of the CPPCC Jiangsu Provincial Committee, Member of the Chinese Association of Hong Kong and Macao Studies, Advisor to Our Hong Kong Foundation, Expert Reviewer for the China National Arts Fund, Member of the Member of the China Literary and Art Critics Association, and one of the Art Panel Members for the 25th China Shanghai International Arts Festival Rising Artists' Works (R.A.W.!).



聯合藝術總監暨行政總裁
Co-Artistic Director cum Executive Director

胡恩威
Mathias Woo

承先啟後：香港式實驗，創新傳承

Passing the Baton: Hong Kong-style Experiment; innovation in legacy



董事會主席 慕容玉蓮
Chairperson Mo-yung Yuk Lin

本人很榮幸接任進念．二十面體董事會主席，接替劉千石先生。謹此衷心感謝劉先生多年來對進念的卓越領導、堅定支持與寶貴貢獻。他以遠見與熱忱，陪伴劇團走過重要歷程，為機構的穩健發展奠下堅實基礎。本人將與董事會、藝術團隊及全體同仁攜手，承傳這份對藝術、文化和社會的承擔，繼續開拓進念的未來。

2025-26 年度，進念以「**香港式實驗**」為題，展開全新劇季。進念的「實驗」，是扎根傳統、面向未來的創造性轉化。這種實驗精神正體現香港的獨特氣質：既深植於中華文化的豐厚養分，亦擁抱開放的國際視野；既尊重藝術自身的規律，亦勇於突破既有框架。劇季匯聚風格各異、精神相通的項目，讓傳統與創新交融、本土與全球連結，並以實驗的態度探索舞台藝術的無限可能。

I am most honoured to assume the chairmanship of the Zuni Icosahedron Board of Directors, succeeding Mr. Lau Chin-shek. Mr. Lau has my deepest gratitude for his outstanding leadership, steadfast support, and invaluable contributions to Zuni over the years. With vision and passion, he has overseen the company through pivotal chapters in its history, laying a solid foundation for Zuni's sustained growth. Together with the Board, the artistic team, and all our colleagues, I shall carry forward this commitment to the arts, culture, and society, and continue to chart Zuni's path ahead.

Zuni's 2025–26 season opens under the theme "Hong Kong-style Experiment". Zuni's "experiment" is a creative transformation rooted in tradition yet oriented towards the future. This experimental spirit embodies Hong Kong's distinctive character: rooted in the richness of Chinese culture while embracing an open and international outlook; respectful of the traditions of art but always expanding its boundaries. The season brings together projects of varied styles in shared spirit. Here, tradition and innovation converge, the local and the global connect, and the possibilities of stage art are explored in an inquisitive manner.



全運獻禮：粵劇與足球的熱血相遇
National Games Special: When Cantonese Opera Meets Football

於 2025 年全運會期間推出的摩登粵劇**《頂頭鎚》**，把體育熱潮昇華為文化亮點。作品融合藝術科技、粵劇與足球元素，取材自 1936 年中國足球隊出戰柏林奧運的傳奇故事，呈現由「亞洲球王」李惠堂帶領香港球員、憑藉「頂頭鎚」拼搏精神逆境自強的歷程。

粵劇名伶衛駿輝與影視演員黃德斌同台獻藝，加上女文武生反串演出，配合粵劇、南音說唱藝術家楊健平的新編曲與歌詞，成就一齣港味濃厚、笑中有淚的懷舊喜劇。

Launched during the 2025 National Games, the modern Cantonese opera ***Field Of Dreams*** elevated the sporting spirit into a cultural highlight. The work blends Arts Tech, Cantonese opera, and football, drawing on the legendary tale of the Chinese football team's journey to the 1936 Berlin Olympics. It depicts how Hong Kong players, led by the "King of Asian Football" Lee Wai-tong, overcame adversity persistently with the dream team.

Cantonese opera luminary Wai Chun-fai and film and television actor Kenny Wong share the stage, joined by female performers in male leading roles, with new arrangements and lyrics by Cantonese opera and *Naamyam* storytelling artist Yeung Kin-ping, creating a bittersweet nostalgic comedy rich in Hong Kong flavour.

跨文化對話：傳統戲曲的當代轉化

Cross-cultural Dialogue: The Contemporary Transformation of Traditional Opera

榮念曾的實驗劇場力作**《諸神會：出門須知》**，不僅是一場演出，更是一場跨越文化疆界的對話，彰顯香港作為亞洲文化橋樑的重要角色。榮氏匯聚跨文化、跨領域藝術家——劉曉義（新加坡）、松島誠（東京）及 Rady Nget（金邊）——於為期三星期的「榮念曾青年藝術學堂」中，帶領來自新加坡南洋藝術學院，以及香港和內地的年輕藝術人才，展開傳統戲曲與現代劇場之間深層的美學交流，激發關於「未來」與「跨越」的多元思考。

進念亦邀請新加坡藝術大學校長郭建文教授專程蒞港，分享新加坡創意產業的升學機遇，並從宏觀教育視角反思當代高等藝術教育的方向與意義。在「傑出學者講座：當代藝術教育中的創造性張力」中，郭校長與香港演藝學院校長共同與觀眾展開深刻的文化和學術對話。



Danny Yung Experimental Theatre ***Meeting of Gods: The School*** is not merely a performance but a dialogue that crosses cultural borders, reinforcing Hong Kong's vital role as a cultural hub in Asia. Yung brings together cross-cultural and interdisciplinary artists Liu Xiaoyi (Singapore), Makoto Matsushima (Tokyo), and Rady Nget (Phnom Penh) to lead a three-week "Danny Yung Young Artists Academy". Young artistic talents from Singapore's Nanyang Academy of Fine Arts, and from Hong Kong and mainland China engaged in a profound aesthetic exchange between Chinese opera and contemporary theatre, resulting in diverse reflections on themes of "the future" and "crossing over."

Zuni also welcomed Professor Kwok Kian Woon, Vice-Chancellor of the University of the Arts Singapore (UAS), to introduce further study opportunities in Singapore's creative industries while reflecting on the direction and significance of contemporary higher arts education. In the Distinguished Scholar Lecture, "Creative Tension in Contemporary Arts Education", Professor Kwok joined the Director of the Hong Kong Academy for Performing Arts in an in-depth cultural and academic dialogue with the audience.

藝術科技：以當代語言詮釋傳統智慧

Arts Tech: Interpreting Traditional Wisdom in Contemporary Language

《故宮 36500》為本年度「賽馬會中華文化藝術科技劇場計劃」的主題項目，誌慶北京故宮博物院成立一百周年。項目涵蓋兒童音樂劇、藝術裝置、工作坊及教育推廣活動，以當代語言生動詮釋中華傳統智慧，展現藝術科技與傳統美學的有機融合。

兒童音樂劇《康熙夢遊紫禁城》以豐富想像力及沉浸式科技體驗，引領觀眾了解中國傳統建築背後的宇宙觀；「故宮 36500 時空」立體裝置則把九宮三維空間與五行、時辰、方位等文化符號融為一體，讓觀眾親身感受中華哲學的深厚底蘊。項目推廣至多所小學，讓年輕一代以嶄新方式領略中華文化的博大精深。

Palace Museum 36500 is the flagship project of this year's Jockey Club Learning Chinese Culture through Arts Tech Theatre Programme, celebrating the centenary of the Palace Museum in Beijing. Encompassing a children's musical, art installations, workshops, and educational outreach, the project vividly interprets Chinese traditional wisdom in contemporary language, epitomising the organic fusion of Arts Tech and traditional aesthetics.

The children's musical *The Kangxi Emperor Dream-walking the Imperial Palace* reveals the cosmological views behind traditional Chinese architecture via rich imagination and immersive technological experience; ***the Palace Museum 36500: Space+Time*** Arts Tech Installation weaves together the "Nine Palaces" space with cultural symbols such as the Five Elements, the twelve double-hour periods, and cardinal directions, showing the profound depth and intricacies of Chinese philosophy. The project was extended to numerous primary schools, enabling the younger generation to explore the breadth and depth of Chinese culture in fresh and engaging ways.



滬港共製：叩問人際溝通的幽微與懸疑

A Shanghai–Hong Kong Co-production: Probing the Subtleties and Suspense of Human Communication



廣東話黑色話劇《唔講得》應邀到吉隆坡、廣州及上海巡演，並因應香港觀眾熱烈反響再度上演。作品由金像影后葉童及資深演員黃德斌主演，靈活結合藝術科技與心理敘事，營造撲朔迷離的氛圍，探討現代人際溝通的困境。

作品榮獲 2025 年第九屆華語戲劇盛典最佳改編劇本獎，成功將上海原創劇本轉化為本地化製作，展現香港作為文化交流樞紐的獨特優勢，促進兩城藝術家的深度合作。

The Cantonese-language noir drama *Left Unsaid* was invited to tour Kuala Lumpur, Guangzhou, and Shanghai, before returning to Hong Kong by popular demand. Starring Hong Kong Film Award Best Actress Cecilia Yip and seasoned actor Kenny Wong, the work deftly combines Arts Tech with psychological narrative to create an atmosphere of intrigue, exploring the predicaments of communication in modern human relationships.

The production won the Best Adapted Play Award at the 9th Chinese Theatre Awards in 2025, successfully turning a Shanghai original script into a local Hong Kong production, demonstrating Hong Kong's unique strengths as a hub for cultural exchange and fostering collaboration between artists from the two cities.

推理劇場：穿梭歷史與科技的沉浸旅程

Detective Theatre: An Immersive Journey Across History and Technology



推理劇場《13・67》廣受本地及海外觀眾好評。2.0 升級版巧妙加入黎達達榮的手繪動畫場景，結合科技帶來雙重視聽震撼，提升觀演的沉浸感。觀眾隨劇作穿梭香港 1967 至 2013 年的關鍵歷史片段，解開多重懸案。

進念亦邀請新秀粵劇演員黃安晴參與演出，呈現傳統藝術與現代劇場之間精彩而有活力的互動。

Detective theatre 13·67 has been well received by local and international audiences alike. The upgraded Version 2.0 ingeniously incorporates hand-drawn animated sequences by Lai Tat Tat Wing, combining technology to deliver a dual audio-visual impact that deepens the immersive quality of the experience. The production guides the audience through key historical moments in Hong Kong from 1967 to 2013, unravelling a series of interlocking mysteries.

Zuni also invited rising Cantonese opera performer Wong On-ching to join the cast, presenting a vivid and dynamic interplay between traditional art and contemporary theatre.

武俠新編：金庸經典的戲曲新生
Wuxia Reimagined: Breathing New Life into Jin Yong through Chinese Opera



《戲曲金庸・笑傲江湖》向武俠文學大師金庸致敬，2024 年首演時反響熱烈，並於 2026 年載譽回歸。新版重編經典段落，融合京崑與南音表演，配合前沿藝術科技，由戲曲名家周龍、孔愛萍與新一代藝術家攜手演繹，為武俠文學的戲曲改編開闢嶄新典範。

「中國戲曲 ABC」導賞專場亦讓觀眾更深入認識和體驗傳統戲曲「唱、唸、做、打」四功的藝術魅力。

Jin Yong Xiqu Theatre — The Smiling Proud Wanderer pays tribute to *wuxia* literary master Jin Yong. Following its acclaimed world premiere in 2024, the production returns in 2026 by popular demand. The new version reworks classic passages, weaving together *Jingju*, *Kunqu*, and *Naamyam* performance, supported by cutting-edge Arts Tech, with celebrated opera masters Zhou Long and Kong Aiping performing alongside a new generation of artists — forging a bold new paradigm for the adaptation of *wuxia* literature into Chinese opera.

"Chinese Opera ABC" Guided Performance also offers audiences a deeper understanding and appreciation of the four traditional operatic disciplines of singing, recitation, acting, and martial arts.

誠摯致謝：藝術因同行而精彩
With Gratitude: Art Is Richer When We Walk Together

「香港式實驗」的每部作品，皆是一次經過深思熟慮的藝術「出門」。我們兼顧藝術性與觀賞性，追求思想深度，亦珍視觀眾的體驗；我們相信，優秀的藝術作品既能觸動心靈、啟迪思考，亦能帶來美學享受、促進文化對話。

本人謹代表董事會，衷心感謝每位藝術家的傾情奉獻、各贊助機構的鼎力支持、劇團同仁的辛勞付出，以及觀眾朋友長期以來的厚愛與鼓勵。正是這份信任與同行，成就了這個充滿活力與創意的劇季，也讓進念得以在承傳中創新，在實驗中不斷前行。

謝謝大家，期待在劇場與您再會。

Every work in "Hong Kong-style Experiment" represents a carefully considered artistic voyage. We balance artistic integrity with accessibility, and pursue intellectual depth while cherishing the audience's experience; we believe that great art can touch the soul, provoke thought, provide aesthetic pleasure, and foster cultural dialogue.

On behalf of the Board, I wish to express my sincere gratitude to every artist for their unreserved dedication, to all our sponsoring organisations for their generous support, to our colleagues for their tireless efforts, and to our audience for their long-standing affection and encouragement. It is this trust and companionship that has made possible such a vibrant and creative season, and that enables Zuni to innovate with tradition, and to keep moving forward through experiment.

Thank you all. I look forward to seeing you in the theatre.

(English translation: Mona Chu)

藝科扎根，文旅開新：進念文化科技之路

進念策略顧問、前董事會主席　劉千石, JP



自我接任董事會主席以來，面對隨之而來的世紀疫情考驗與社會變遷，進念．二十面體始終堅守先鋒實驗精神。作為今日的策略顧問，我欣然見證了團隊如何靈活突破限制，以前瞻視野推進藝術科技研發，並以深厚的文化自覺將實驗轉化為社會力量，完成了一座又一座重要的里程碑。

疫中突破：藝科開拓與肯定

疫情期間劇場一度停擺，胡恩威全港首創的「進念舞台創新實驗室」（Z Innovation Lab）榮獲德國紅點設計大獎，團隊靈活將科技融入舞台創作：《說唱張愛玲》開創多機現場即時串流演出，《庚子驚夢》突破限制於網上全球播放；而結合傳統與科技的《心經即是巴哈》亦榮獲 DFA 亞洲最具影響力設計獎，在嚴峻挑戰中為劇場開拓全新的視聽維度。

扎根傳統：藝科普及與傳承

進念的實驗扎根中華文化，以藝術科技推動傳統創新。「賽馬會中華文化藝術科技劇場計劃」以互動沉浸式體驗向大眾與兒童推廣傳統美學與智慧，榮獲京都全球設計大獎肯定。劇團更積極發展藝術科技戲曲，推出「中國戲曲 ABC」系列與《戲曲金庸．笑傲江湖》，向青少年介紹戲曲「唱、唸、做、打」；該項目更榮膺由多省市黨委宣傳部聯合主辦的 ECA 國際創意設計大賽「全場大獎」及「金獎」，深獲官方與業界的高度認可，成功將劇場轉化為啟發文化自信的「未來教室」。



▲ 《心經即是巴哈》及《說唱張愛玲》(2020)結合技術科技，在疫情期間為劇場開拓全新的視聽維度。
Bach is Heart Sutra and *Read Sing Eileen Chang* (2020) integrated arts tech, expanding new audio-visual dimensions during the pandemic.

跨界育才：青年學堂與區域深耕

「榮念曾青年藝術學堂」確立為立足亞洲的跨文化國際培育平台，由榮念曾聯同東京、金邊、新加坡等國際大師，帶領新加坡南洋藝術學院、香港與內地年輕才俊，深入探索榮氏為實驗劇場歸納的一套「6+1」核心創意基本功。劇團亦推行 Zuni Young Fellow、「Be Solo」及實習計劃，與本地及內地大專院校緊密協作。同時，進念持續深化與內地合作，於上海國際藝術節演出《建築城市》、珠海展演《魔笛遊樂場》，以及在內地巡演黑色話劇《唔講得》，展現深度的跨地域文化交流。

圓滿交棒：邁向文創新程

進念圓滿完成了在香港文化中心的長期場地伙伴計劃，並獲邀在2026年起成為上環文娛中心的場地伙伴，展開嶄新一頁。未來，團隊將以「傳統、創新、藝術、科技」為軸心，推動文旅體驗與文創表演產業的深化培育。

在此承先啟後的時刻，我由衷感謝資深藝術行政專才慕容玉蓮女士接棒出任董事會主席。深信在她的帶領下，進念定能開創新局；我也將繼續與全體同仁攜手同行，期待進念續寫精彩新篇章。

Rooting in Arts Tech, innovating in cultural tourism: Zuni's Journey in Cultural Tech

Lau Chin-shek JP, Zuni Icosahedron's Strategic Advisor and former Chairman of the Board of Directors

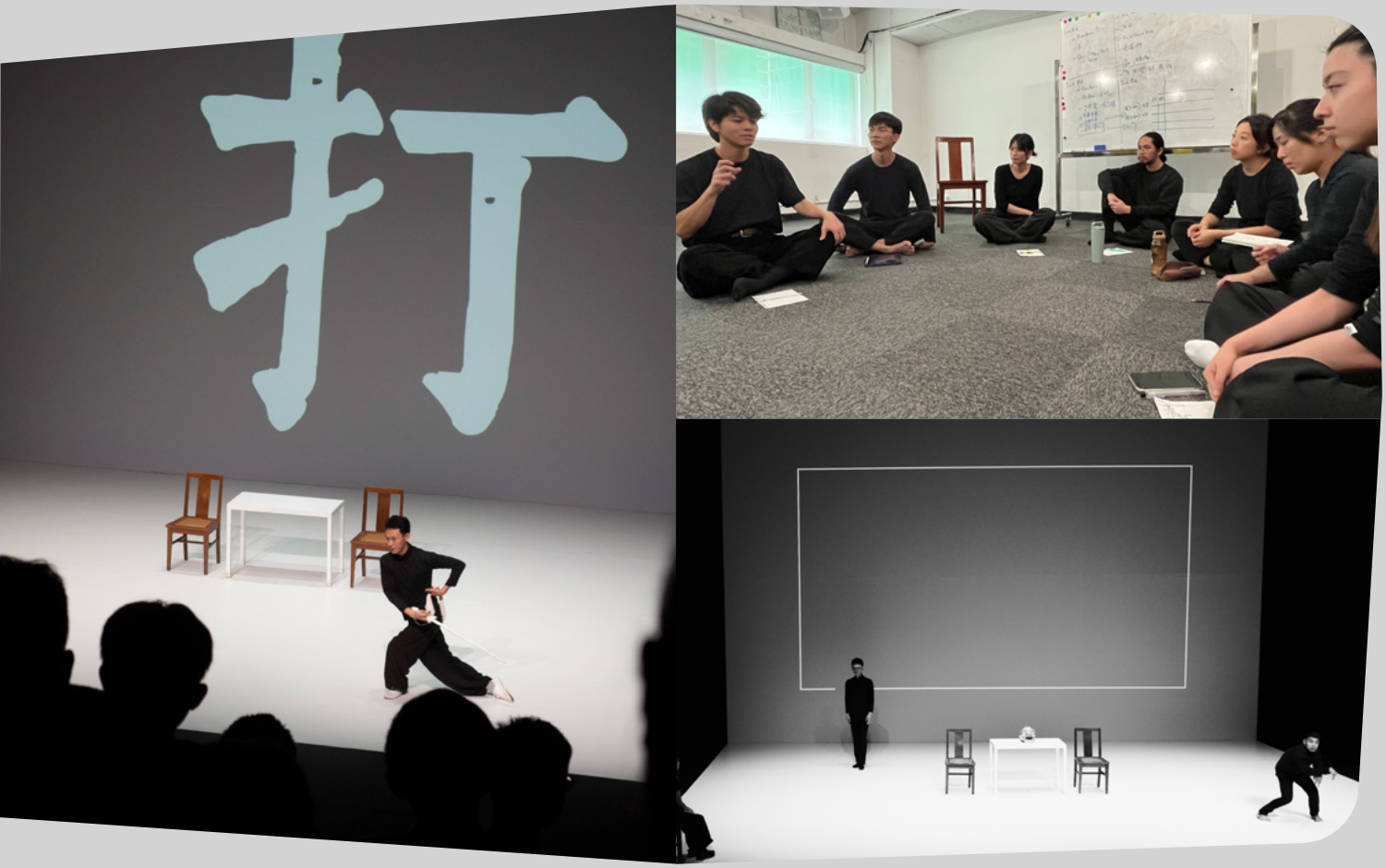
Since I have assumed the role of chairman, Zuni Icosahedron has persisted with its vanguard experimentalism in the face of a century-defining pandemic and social changes. As Zuni's current Strategic Advisor, I am glad to see the team accomplishing one important milestone after another by deftly breaking limits, pioneering Arts Tech research and development, and transforming experiments into social energy with its deep sense of cultural self awareness.

Breakthrough in the Pandemic: Arts Tech's Exploration and Affirmation

The pandemic put theatre to a halt. Mathias Woo's "Z Innovation Lab", first in Hong Kong, is honoured to receive Germany's Red Dot Design Award. The team has adeptly integrated technology into stage productions: *Read Sing Eileen Chang* pioneered multi-device livestreaming performance; *The Interrupted Geng Zi Dream* was streamed online for the world in the face of contemporary limitations; *Bach is Heart Sutra* was honoured with the Design For Asia (DFA) Award for expanding new audio-visual dimensions in theatre despite serious challenges.

Rooted in Tradition: Popularising and Passing on Arts Tech

Zuni's experiments are rooted in Chinese culture, while using Arts Tech to propel innovation in tradition. The Jockey Club Learning Chinese Culture through Arts Tech Theatre Programme uses interactive, immersive experiences to promote traditional aesthetics and wisdom to children and the general public. Its *Calligraphy* project was also recognised at the Kyoto Global Design Awards 2025. The Chinese Opera ABC series and Jin Yong Xiqu Theatre —*The Smiling, Proud Wanderer* introduced the four traditional operatic disciplines of singing, recitation, acting, and martial arts to a young audience. This project has won the Grand Award and Gold Award in The East Creative Award (ECA) International Creative Design Contest, jointly hosted by CPC Publicity Offices from multiple cities and provinces. This profound affirmation from government and industry successfully turns the theatre into a "future classroom" for inspiring cultural self-confidence.



▲ 「榮念曾青年藝術學堂」帶領年輕才俊，深入探索榮氏的實驗劇場。
"Danny Yung Young Artists Academy" takes young talents on an in-depth exploration of Yung's experimental theatre.

Interdisciplinary Talent Cultivation: Youth Academy and Regional Fieldwork

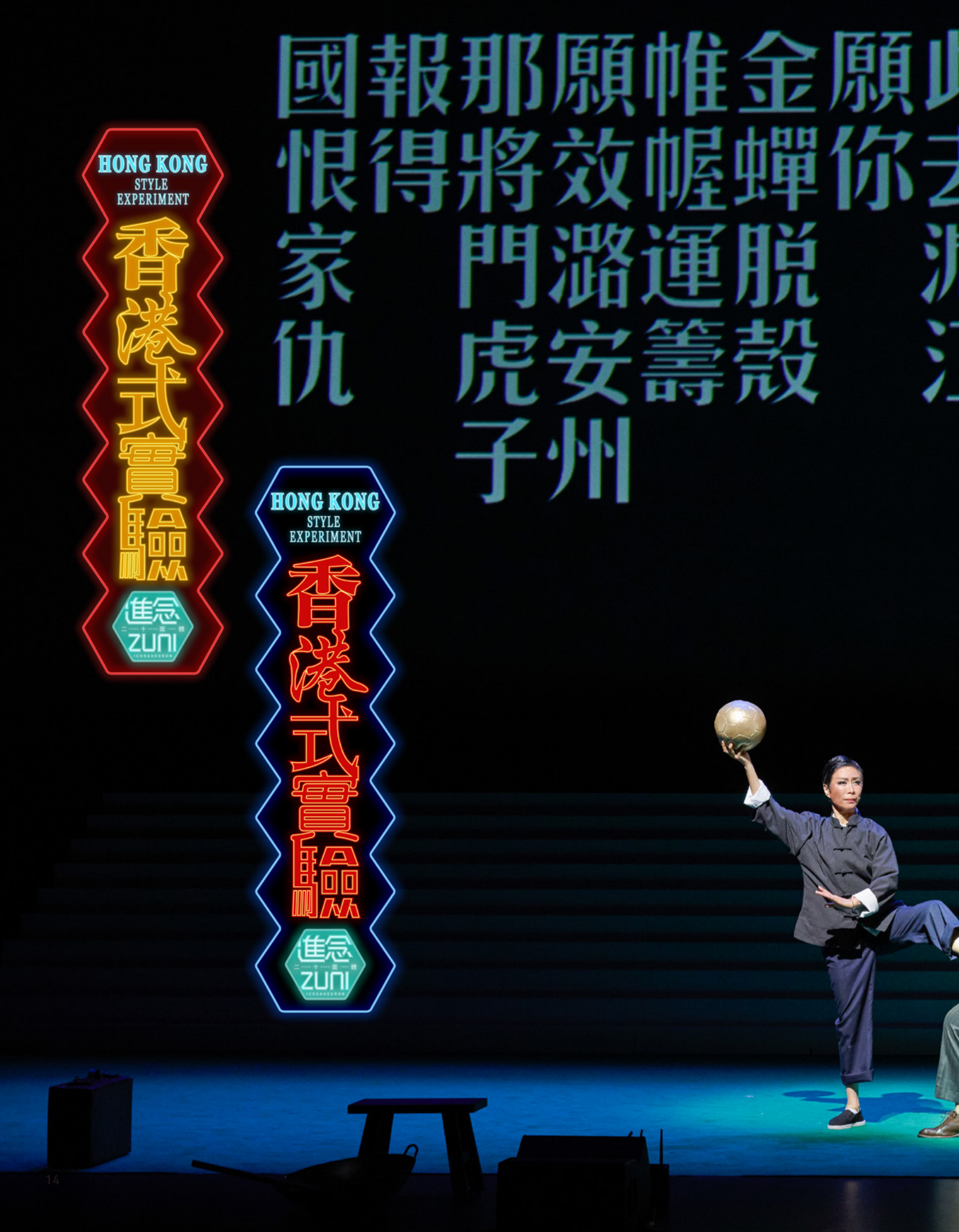
"Danny Yung Young Artists Academy" is founded as an intercultural, international nurturing platform rooted in Asia. Founded by Danny Yung in collaboration with international heavyweights from Tokyo, Phnom Penh and Singapore, the Academy gathers young talents from Singapore Nanyang Academy of Fine Arts, Hong Kong and mainland China. It takes students on an in-depth exploration of Yung's "6+1" core creative fundamentals, synthesised for experimental theatre. Zuni also continued with its Young Fellow, "Be Solo", and internship schemes in close collaboration with local and mainland higher education institutions. Simultaneously, Zuni continues to deepen its collaboration with mainland China, performing *The Architecture of the City* at the Shanghai International Arts Festival, *The Magic Flute Playground* in Zhuhai, and touring mainland China with the noir drama *Left Unsaid*, realising deep, interregional cultural exchange in the process.

Passing the Baton: A new chapter in creative industry

Zuni's long-term venue partnership with the Hong Kong Cultural Centre has drawn to a successful conclusion. From 2026 onwards, we have since been invited by Sheung Wan Civic Centre to be their venue partner, thereby starting a new chapter. In the future, our team shall continue to centre around "Tradition, Innovation, Arts, and Technology", fostering talent cultivation in cultural tourism experiences and creative performance industry.

At this moment of transition, I express my deep gratitude to Ms Mo-yung Yuk Lin, a veteran arts executive, for taking on the chairmanship of the Board of Directors. Firm in the belief that Zuni will be able to chart a new course under her leadership, I shall also continue to stand with my colleagues in anticipation of Zuni's next chapter.

(English translation: Mona Chu)


國報那願帷金願
恨得將效幄蟬你
家門潞運脫
仇虎安籌殼
子州
HONG KONG
STYLE
EXPERIMENT
香港式實驗
進念
ZUNI
HONG KONG
STYLE
EXPERIMENT
香港式實驗
進念
ZUNI


只願身化
波牛怕萬年臭
不臭遺臭萬遺
遺你構遺江臭
話杠億構
非去億
北
香港
式實驗
進念
二十面體
ZUNI
ICOSAHEDRON
HONG KONG - STYLE
EXPERIMENT

重塑傳統，跨界破立

進念四十三載的「香港式實驗」

聯合藝術總監暨行政總裁　胡恩威

進念邁入第四十三年，回顧過往，我們在不同年代，皆堅持進行「實驗」。這些實驗，與藝術、科技、傳統、文化和社會，均緊密相連。在全球及中國邁入人工智能與全景聲科技的時代，我們透過實驗創新，以多元手法訴說香港故事。藝術必須透過科技創新，為其注入新生命，傳統藝術亦然。藝術創作、觀賞模式均在改變，連帶學習藝術、知識的模式，也在科技生態下革新。香港在述說中國故事上，一直扮演着先鋒和創新角色。進念過去四十多年的實驗，正是在汲取傳統藝術底蘊的同時，開創嶄新的藝術體驗。

香港藝術之路

「香港式實驗」展現出香港的核心特質：快速應變與創新能力。建基於中國文化傳統的基本觀念，香港這片土地孕育了開放、跨界別、跨媒體、跨文化與跨科技的文化氛圍。香港電影的興盛，正是實驗精神的體現。從一九六四年凌雲執導的《如來神掌》中的特效，至章國明與徐克的科幻作品，及《風雲》等經典，無不展現創新技術的非凡魅力。

進念近年致力推廣利用藝術科技，進行文化藝術的基礎教育，與中國文化的基本功。在現今手機主導的時代，觀賞戲劇、電影，與聽音樂的模式正在轉變，我們希望能藉藝術科技，引導兒童走出手機的平面世界，在實體空間進行文化創作、實踐。培養出未來創作人，須於孩子的成長過程中播下文化種子，他們也許會成為觀眾，或創作人，繼而創造更多香港、中國故事。

科技重塑傳統

進念透過藝術科技，以創新形式強化觀賞體驗。我們嘗試以現代視覺重新詮釋傳統，把當代手法融入傳統藝術。本年度的節目——實驗南音粵劇《頂頭鎚》，與改編自金庸經典作品的《戲曲金庸．笑傲江湖》，旨在透過嶄新科技，開拓不同界別觀眾的藝術體驗。同時，期望在保留中國戲曲傳統精神的基礎上，透過藝術科技為其注入當代生命力，讓傳統藝術再度走入公眾視線。

藝術科技實驗室

香港目前最缺乏「空間」，進念非常榮幸獲得恒基兆業地產集團支持，得以建立為期五年的「藝術科技實驗室」，成為進念重要的里程碑。實驗室將進行藝術科技及不同類型創新實驗、人才培訓、基礎或專業藝術科技課程，及加深業界對新型器材認識的講座或工作坊等。進念期望實驗室的成立，加上過去四十多年藝術科技實驗的經驗，深化進念的創作實踐，提供更好更多的創作原型（Prototype），構建可長遠持續的文化發展環境，這既是我們最大挑戰，也是難得的機遇。





▲ 《戲曲金庸 · 笑傲江湖》Jin Yong Xiqu Theatre – *The Smiling, Proud Wanderer*

Reshaping Tradition, Transcending Boundaries:

Zuni's 43 Years of "Hong Kong-Style Experiment"

Mathias Woo
Co-Artistic Director cum Executive Director

As Zuni enters its 43rd anniversary, looking back, we have consistently pursued diverse "experiments" across different eras. These experiments are closely linked to art, technology, tradition, culture, and society. At a time when the world and China are moving into the era of artificial intelligence and panoramic sound technology, we innovate through experimentation, telling Hong Kong stories with diverse methods. Art must innovate through technology so that new life can be injected into traditional art. The mode of viewing artistic creations is changing, and the modes of learning art and acquiring knowledge are also being innovated within the technology ecosystem. Hong Kong has always played a pioneering and innovative role in telling Chinese stories. Zuni's experiments over the past 40 years have also involved absorbing traditional artistic concepts to create new forms of artistic experience.

The Path of Hong Kong Art

"Hong Kong-style Experiment" showcases Hong Kong's core characteristics: rapid response and innovation. Rooted in the fundamental concepts of Chinese cultural tradition, Hong Kong has nurtured an open, cross-disciplinary, cross-media, cross-cultural, and cross-technological cultural atmosphere. The flourishing of Hong Kong cinema is a manifestation of this experimental spirit—from the special effects in Ling Wan's 1964 film *The Buddha's Palm*, to the science fiction works of Alex Cheung and Tsui Hark, and classics like *The Storm Riders*, all showcasing the extraordinary charm of innovative technology.

In recent years, Zuni has been committed to promoting basic education in culture and art, and the fundamentals of Chinese culture, through the use of arts tech. In today's mobile phone-dominated era, the ways we watch plays, movies, and listen to music are changing. We hope to use arts tech to guide children to walk out of the flat world of mobile phones, allowing them to enter real physical spaces for cultural creation and practice. To nurture future creators, we need to plant seeds of culture in children's growth. As they grow, some will become audiences, and others may become creators, thereby creating more Hong Kong stories and Chinese stories.

Technology Reimagining Tradition

Zuni, through art technology, is attempting innovative forms of creation to enhance the viewing experience. We are also trying to reinterpret tradition with modern visuals, integrating contemporary techniques into traditional art. This year's programme, the Experimental Arts Tech Cantonese Opera *Field of Dreams*, and Jin Yong Xiqu Theatre – *The Smiling, Proud Wanderer*, adapted from Jin Yong's classic works, aim to attract diverse audiences to experience art through new technologies. At the same time, we hope to preserve the traditional spirit of *Xiqu*, while injecting contemporary vitality through arts tech, bringing traditional art back into the public eye.



賽馬會中華文化藝術科技劇場計劃「書法」
獲2025年度DFA亞洲最具影響力設計獎 2025 – 銅獎

藝術總監、策劃胡恩威出席2026年3月31日於
DX設計館舉辦的媒體簡報會，分享設計理念。

Jockey Club Learning Chinese Culture through Arts Tech Theatre Programme – *Calligraphy* has garnered Bronze Award at the DFA Design for Asia Awards 2025.

Mathias Woo, Artistic Director & Curator of the Programme, attended the DFA Awards Media Briefing Event on 31 March 2026 in The DX Design Hub to share his insights and experiences following the receipt of the Award.

Arts Tech Lab

Hong Kong's greatest current lack is "space". Zuni is very honoured to receive the support of Henderson Land Development Co. Ltd. to establish a five-year "Zuni Arts Tech Lab." This is a significant milestone for Zuni. The Lab will enable Zuni to conduct experiments of various kinds in arts tech and innovation, provide talent training, elementary or professional art technology courses, and seminars or workshops for the industry to deepen their understanding of new equipment. Zuni hopes to use this Lab, and its more than 40 years of experience in experimental art technology, to enhance Zuni's creative practices, provide better and more experimental practices (Prototype), and help to build a cultural environment favourable for long-term sustainable development. It unveils the greatest challenge and a precious opportunity at the same time.

(English translation: Mona Chu)



自2024年年底起，獲恒基地產全力支持，正式開發並進駐「進念藝科實驗室」，推動藝科青年培訓，開展一系列藝術科技實驗及展示工作坊，繼續實驗劇場、實驗藝術科技。

Since late 2024, with support from Henderson Land Development Co. Ltd., Zuni has officially developed and moved into the "Zuni Arts Tech Lab". In the hope of promoting youth training in arts tech, a series of arts tech experimental and showcase workshops have also been launched. Zuni continues to experiment theatre and experiment arts and technology.


傾世情高歌
也世間俱殊事
謹守勝難定本
得勝負心已
雖水深火熱
鬥鬥鬥
健
滿開

是香港劇壇極具意義的跨界創作，將音樂劇、戲劇和粵劇融會貫通，成為一齣具實驗意義的現代劇場作品。

—— **輕羽**

文化評論人，《大公報》

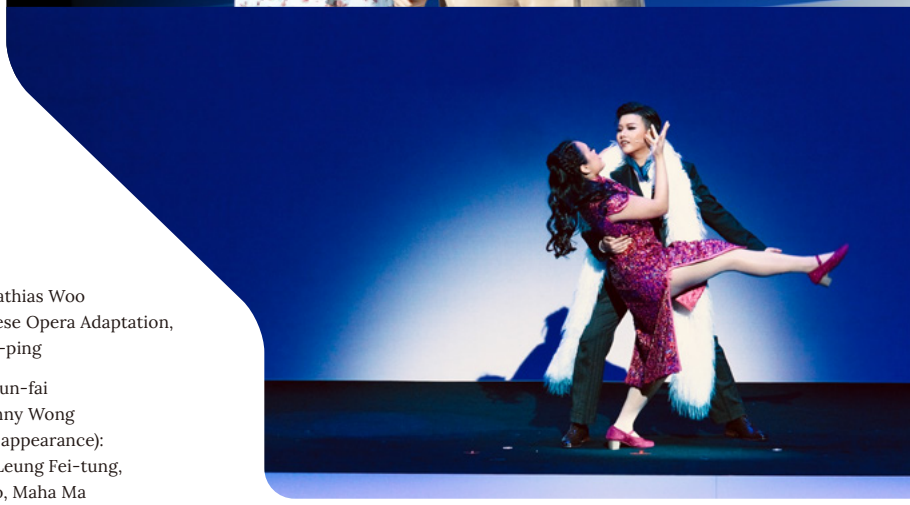
An interdisciplinary production of great significance to the Hong Kong's drama field - a mélange of musical, theatre, and Cantonese opera, creating a contemporary stage production with experimental significance.

— **Qing Yu**

Culture Commentator, *Ta Kung Pao*







摩登粵劇 唱唸足球
Experimental Arts Tech Cantonese Opera
頂頭鎚
Field of Dreams

2025.11.13-16

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

原著劇本：陳敢權
Original Playwright: Anthony Chan

監製：陳善之
導演、改編：胡恩威
音樂總監、粵劇改編、作曲：楊健平

擔綱主演：衛駿輝
特邀演出：黃德斌
聯合主演（按出場序）：陳景鋤、羅妍、梁非同、黃安晴、蘇楚欣、馬溢霞

造型顧問：陳顧方
動作指導：韓燕明
助理動作指導：姜克誠
樂師：鄭銘心、張朗軒
鑼鼓顧問：呂天佑

舞台及多媒體設計：胡恩威
燈光顧問：麥國輝
燈光設計：羅兆鏵
音響設計：楊我華
傳統及數碼水墨畫創作：鄒璐

Producer: Joseph Chan
Director, Adaptation: Mathias Woo
Music Director, Cantonese Opera Adaptation, composition: Yeung Kin-ping

Lead Performer: Wai Chun-fai
Special Appearance: Kenny Wong
Performers (by order of appearance): Chen Jing-ru, Luo Yan, Leung Fei-tung, Wong On-ching, Sobi So, Maha Ma

Styling Advisor: Shirley Chan
Action Choreographer: Han Yan-ming
Assistant Action Choreographer: Keung Hak-shing
Musicians: Cheng Ming-sum, Ronney Cheung
Gong and Drum Music Advisor: Lui Tin-yau

Stage and Multimedia Design: Mathias Woo
Lighting Advisor: Mak Kwok-fai
Lighting Design: Adonic Lo
Sound Design: Anthony Yeung
Traditional/Digital Ink Painting: Chau Lo


港香


惠堂







“

大膽創新，是一場美妙的Fusion（融合）。

—— 查小欣
文化評論人，《文匯報》

成為另一個香港人引以為傲的新經典，譜寫另一齣傳奇。

—— 潘麗瓊
文化評論人，《am730》

最驚艷的是音樂部分，台上的三人大樂隊可說「一個打十個」，既能奏出傳統粵劇曲目，也按場景作出有爵士樂般自由即興的曲風演譯。

——《美紙》

Bold innovation, a fantastic fusion.

— Eileen Cha
veteran media professional,
Wen Wei Po

Another new classic Hong Kongers can be proud of – a new legend.

— Carmen Poon
veteran media professional, *am730*

The music is the most impressive! The trio on stage are so multi-talented, well-versed in traditional canons of Cantonese opera, as well as scene-based, jazz-like musical improvisation.

— Art and Piece

”







戲曲金庸.笑傲江湖

Jin Yong Xiqu Theatre— *The Smiling, Proud Wanderer*

2026.1.16-17

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

原著：金庸
藝術總監、策劃：胡恩威

戲曲導演、指導及顧問：周龍、孔愛萍
音樂總監、助理藝術總監：陳浩峰
插畫：黎達榮
英文字幕翻譯：李正欣
技術顧問、燈光設計：麥國輝
音響設計：楊我華

改編自金庸小說《笑傲江湖》
明河社授權演出

此節目2024年演出由香港特別行政區政府「藝術科技資助先導計劃」資助

Original Novel: Jin Yong
Artistic Director, Curator: Mathias Woo

Xiqu Directors: Zhou Long, Kong Aiping
Music Director, Assistant Artistic Director: Cedric Chan
Illustration: Lai Tat-wing
English Translation: Joanna C. Lee
Technical Advisor, Lighting Designer: Mak Kwok-fai
Sound Designer: Anthony Yeung

Adapted from Jin Yong's novel *The Smiling, Proud Wanderer*
With authorisation from Ming Ho Publications

Premiered in 2024, the Programme was then funded under the Arts Technology Funding Pilot Scheme by the Government of the Hong Kong Special Administrative Region

- ECA 國際創意設計大賽全場大獎
- ECA 國際創意設計大賽金獎（傳達設計類—企業／品牌識別）

- Grand Award for The East Creative Award (ECA) International Creative Design Contest
- Gold Award in Communication Design (Corporate/Brand Identity), The East Creative Award (ECA)



- IDA 國際設計銀獎（文化/社區室內設計—劇院/禮堂）
- 國際文化創新藝術設計獎建築設計銅獎
- 京都全球設計獎（環境設計）
- ICVA 國際視覺藝術理事會獎優異獎
- 第八屆全球未來教育設計競賽（企業賽道）二等獎
- KTK 靳埭強設計獎（綜合設計類）優異獎

- Silver Award in Cultural / Community Interior Design—Theaters / Auditoriums, IDA Design Awards
- Bronze Award in Architectural Design, ICIAD Award
- Kyoto Global Design Award (Architectural Design)
- International Council of Visual Arts (ICVA) Merit Award
- Second Prize in The 8th Global Competition on Design for Future Education (Enterprise Track)
- Kan Tai-keung Design Award (Integrated Design)



不僅把傳統戲曲、古裝劇的舞台表演、中國武術，以及金庸題材，與現代舞台劇表演融為一體；在舞台設計、燈光設計、舞台表演，一直到平面設計，都表現出探索藝術邊緣的實驗精神。這次得獎，可說是實至名歸。

—— 唐聖瀚博士

北京大學新聞與傳播學院客座教授、ECA國際創意設計大賽評審

It combined traditional Xi*qu*, period drama on stage, Chinese kungfu, Jin Yong themes, and modern stage performance into one. Beyond that, they have demonstrated experimentalism on the fringe of art through their performance, stage, lighting design, and graphic design. This award is well deserved.

— Dr Ian Tang

Visiting Professor at the School of Journalism and Communication, Peking University; East Creative Award Judge

〈東方不敗〉 *Invincible East*

（崑劇 *Kunqu*）

導演、Arts Tech 裝置：胡恩威
戲曲導演、演出：孔愛萍
編劇：張婧婧
演出、現場敲擊：楊健平
Director, Arts Tech Installation: Mathias Woo
Xi*qu* Director, Performer: Kong Aiping
Scriptwriter: Zhang Jingjing (Nanjing)
Performer, Live Percussion: Yeung Kin-ping



“透過把戲曲表演與動作追蹤、投影及擴增實境（AR）結合，將古典藝術帶入充滿活力、由科技驅動的形式，吸引年輕觀眾；讓文化遺產顯得與時並進，為新的文化教育形式奠定基礎。”

Giuliano Chimenti
意大利品牌創意策略專家、ECA國際創意設計大賽評審

By merging *Xiqu* performance with motion tracking, projection, and AR, it brings classical artistry into a vibrant, tech-driven format that draws younger audiences in. The project succeeds in making heritage feel current and sensorially engaging, while setting a strong foundation for new forms of cultural education.

— Giuliano Chimenti
Italian brand creative strategy specialist,
East Creative Award Judge

《獨孤九劍》
Nine Swords of the Lone Swordmaster
(戲曲 *Xiqu*)

導演、Arts Tech裝置：胡恩威
戲曲導演：周龍
編劇：周龍、張莘嘉
現場敲擊：楊健平
敲擊（錄音）：周龍
笛簫（錄音）：鄭丞泰
古箏（錄音）：陳天姿

Director, Arts Tech Installation: Mathias Woo
Xiqu Director: Zhou Long
Scriptwriters: Zhou Long, Zhang Xinjia
Live Percussion: Yeung Kin-ping
Percussion (recording): Zhou Long
Dizi/*Dongxiao* (recording): Cheng Shing-tai
Guzheng (recording): Chan Tin-chi



以藝術科技為翼，深度融合東方戲曲美學與金庸武俠精神；通過跨媒體創新劇場重塑非遺當代表達，以互動性突破傳統觀演模式；用科技手段讓傳統戲曲更貼近現代觀眾；為非遺活態傳承提供可持續的數字化解決方案。

肖一倩

江蘇省工業設計學會理事、ECA國際創意設計大賽評審

With Arts Tech as its wings, it deeply integrated the aesthetics of eastern *Xiqu* and the spirit of Jin Yong's *wuxia*. Through innovative multimedia theatre, it reshaped the contemporary expression of traditional intangible cultural heritage, freeing the performance from its traditional form. With the use of technology, it makes traditional *Xiqu* approachable for a modern audience. This provides a digital solution to sustaining intangible cultural heritage.

— Yiqian Xiao

Director of Jiangsu Province Industrial Design Association,
East Creative Award Judge

〈任我行說唱〉

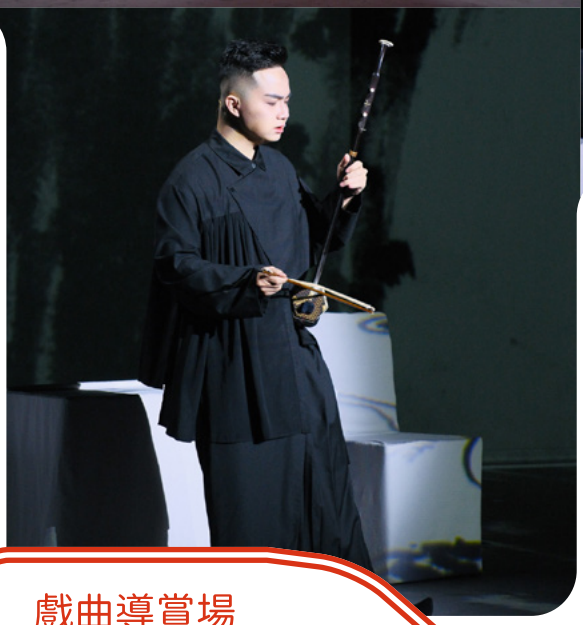
Rapping the World of Martial Arts

（南音 *Naamyam*）

導演、Arts Tech 裝置：胡恩威
南音創作/ 演出：楊健平
楊永德 聲演 方證大師
翁煒桐 聲演 冲虛道長
Director, Arts Tech Installation: Mathias Woo
Naamyam Writing / Performer: Yeung Kin-ping
David Yeung as the Venerable Fangzheng (voice-over)
Zachary Pink Yung as the Abbot Chongxu (voice-over)







很高興見到一個live的南音表演…有英文subtitle和傳譯，讓同學可以了解中華文化 …… 這些文化資源，好希望帶到給我們的非華語同學。

—— 李老師
明愛聖若瑟中學

I am glad to see a live *naamyam* performance with English subtitles and interpretation, allowing students to better understand Chinese culture. I have always wanted to share these cultural resources to our non-Chinese speaking students.

— Teacher Lee
Caritas St. Joseph Secondary School

戲曲導賞場
唱、唸、做、打 ·戲傲江湖

Xiqu Guided Performance:
Meets Xiqu –
The Smiling, Proud Wanderer

2026.1.18, 24

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

導演/ Arts Tech 裝置：胡恩威
戲曲導演：周龍
南音創作：楊健平
導賞及演出示範：任家樂、楊健平、翁焯桐

Director, Arts Tech Installation: Mathias Woo
Xiqu Director: Zhou Long
Naamyam Writing: Yeung Kin-ping
Demonstration / Performers: Ren Jiale, Yeung Kin-ping, Zachary Pink Yung

AR手機應用程式「ZdX Theatre — 進念戲曲APP」
'ZdX Theatre - Zuni Xiqu APP' AR Mobile Application



編程：Cordex Intelligence Limited
（彭文德、曾衍彰、佘梓塑、梁珮欣）
統籌：何彥羲、周俊彥
使用者介面設計執行：
林巧兒、張焯珩
資料搜集：竺諺民、翁焯桐（阿拼）

Coding: Cordex Intelligence Limited
(Frankie Pang, Derek Tsang, Ronald Shea, Tiffany Leung)
Coordinators: Ho Yin-hei, Chow Chun-yin
UI Design Execution: Alva Lam, Coco Cheung
Research: Chuk Yin-man, Zachary Pink Yung



2025.8.14-15

廣州大劇院實驗劇場
Experimental Theatre, Guangzhou Opera House

主辦：廣州大劇院
演出單位：江蘇省演藝集團崑劇院

Organised by Guangzhou Opera House
Performed by Jiangsu Performing Arts Group Kun Opera Theatre

導演：胡恩威
編劇：張弘（南京）
主演：施夏明（南京）、李鴻良（南京）
訂譜：遲凌雲（南京）
音樂設計：戴培德（南京）
傳承老師：石小梅（南京）
幕後吟唱：錢振榮（南京）

Director: Mathias Woo
Scriptwriter: Zhang Hong (Nanjing)
Performers: Shi Xiaming (Nanjing), Li Hongliang (Nanjing)
Score: Chi Lingyun (Nanjing)
Music: Dai Peide (Nanjing)
Master of Inheritance: Shi Xiaomei (Nanjing)
Offstage vocal: Qian Zhenrong (Nanjing)

2009年由進念 · 二十面體委約，
首演於第一屆「建築是藝術節」
Commissioned by
Zuni Icosahedron in 2009,
premiered in the first
“Architecture is Arts Festival”

崑劇 宮祭

Kunqu
A Tale of the Forbidden City

參與廣州「水磨新調南崑美學嶺南文化周」
At Guangzhou Kun Opera Festival





跨出門框：遊走在人鬼神之間

Stepping Beyond the Doorframe: Moving Between Humans, Ghosts and Gods

桂冠藝術總監　榮念曾
Laureate Artistic Director　Danny Yung



逃避與追求間的解脫

我們關心藝術、文化和教育。學員從這三個範疇自我探索並提出初階問題，在書寫中展開對自我的「認識」；再經討論深化探討、累積集體智慧，將集體提問整理編輯，逐漸構成這次學堂的框架和內容。

上古的「台」是人、鬼、神溝通的地方，祭祀活動累積千年，影響了劇場的出現。上古儀式祈求解脫世間疑惑痛難，今天劇場也在尋求個人及集體的「解脫」。舞台是兩面刃，可以是逃避，也可以是追求，框架仍在影響認知與溝通文化。上古祭典巫師和今天劇場工作者分別何在？科技與社會發展如何影響其認知與定位？對溝通形式及內容有沒有自覺？

門內門外，遙遙對峙

我要出門了。胡亂收拾行李，跨出門時忽然想研究「門」的道理，門內門外、門框與窗框空間結構的分別。真想多了。旅行不是旅遊，但出門仍是必須。

祭祀曾經與權力混成合一，當它的形式逐漸多元化，內容逐漸辯證化，舞台與當下體制就彷彿遙遙對峙。

哼著老調，橫空萬里

我要去旅行。可悲的自己，仍想尋找最聰明與智慧的人。旅行的前設不是目的，意義無須計算。跨出剎那，外頭橫空萬里都是神奇，聰明智慧皆是幻念，沒有開始結局的都是故事。我哼著老調子，很快樂；至於聰明智慧，早該丟去爪哇吧。

體制內教育、政治及產業的搶攤，構成我們的文化空間。我關心前線藝術工作者的自我意識；若由認識劇場源頭開始、由清醒開始，或可為未來劇場增加辯證力量。推動深層次「認識」劇場，是在推動冷靜的認知，觸及教育源頭的概念及架構。

遊走在無結構的感傷

我要去外面，或許能找到另一個你或自己。幹嘛問這些問題？我輕鬆決定不再痴戀回顧、不留遺憾。出門就是離別一段失去感覺的往事，遠離感傷和執念。感傷沒什麼結構。再見，請別生氣。

今天劇場中，演員在角色間遊走自如，使舞台成為增強認知與學習的教育基地。正如上古主持祭台的巫身兼導師與哲學家，舞台是資訊流量中心、多元圖書館與學問中介，也是開放學習的中心與磨煉自我的實驗室。

走進沒有邊緣的世界

我要出去。我不是娜拉，也不是杜麗娘，她們的舞台不是我的舞台。我的舞台不是那種舞台。我只知道我要出去。我要踏進沒有科幻、沒有機關、沒有束縛與框框的舞台；走進沒有預設、沒有定位、沒有邊緣的世界。

劇場什麼時候被利用成為政治的工具，什麼時候成為生產空間的消費場所，什麼時候開始成為社會矛盾的潤滑劑，什麼時候成為思想力量的前鋒，什麼時候又失去前鋒辯證的能力。



Finding Release Between Escape and Pursuit

We are all concerned about art, culture, and education. Beginning with these three areas, participants explored themselves and raised preliminary questions, using the act of writing to develop an "understanding" of themselves. Through discussion, they deepened their inquiry and accumulated collective wisdom. Their questions were then organised and edited, gradually forming the framework and content of the Academy.

In ancient times, the "stage" was a place where humans, ghosts and gods communicated. Ritual practices accumulated over millennia and contributed to the emergence of theatre. Ancient rituals sought release from worldly doubt, suffering and hardship; theatre today likewise searches for individual and collective "release". The stage is a double-edged sword: it can offer escape or enable pursuit, while its frameworks continue to shape perception and cultures of communication. How does the shaman who presided over ancient rituals differ from today's theatre practitioner? How have technological and social developments affected their understanding and positioning? Are they conscious of the forms and content through which they communicate?

Inside and Outside the Door, Facing Each Other from Afar

I am going out—packing this and that. And so, I walked out the door, and I thought – one must learn the lesson of "doors" – the difference between inside and outside. I hence started to think about different framing – the doorframe, the window frame. How structurally different are they? I was clearly overthinking. Going away doesn't make a journey. But stepping out, now that, is basic.

Ritual and power were once fused as one. As ritual forms gradually diversified and their content became more dialectical, the stage came to stand as if in distant opposition to the prevailing system.

Humming an Old Tune Beneath a Boundless Sky

I'm going away. Poor me. I'm still searching for the most intelligent mind and the wisest man. The premise of a journey is not its destination. There's no need to conjure up meanings for going away. At that instant I crossed the threshold, the vast world beyond is full of wonders. Wisdom and intelligence are of imaginary. Even an end without a beginning can make stories. I started to hum an old tune. I was over the moon – as happy as I pleased. Speaking of wisdom and intelligence, they should have been thrown away in Java.

Education, politics and industry vie for space within the system, together shaping our cultural landscape. I am concerned with the self-awareness of frontline arts practitioners. If we begin by understanding the origins of theatre—and by becoming clear-headed—we may strengthen theatre's dialectical force for the future. Promoting a deeper "understanding" of theatre means cultivating a calm, clear awareness that reaches the foundational concepts and structures of education.

Wandering Through Formless Sentiment

I am going out. Maybe I would find another you, or maybe, my other self. Why bother asking such questions? I am making peace with the decision that there won't be any obsession with looking back. No regrets. Going out means bidding the tasteless past farewell, leaving behind sorrow and obsession. Misery has no form. Farewell. Please don't be mad.

In today's theatre, performers move freely between roles, turning the stage into a site of education that deepens awareness and learning. Like the shamans who presided over ancient altars—at once teachers and philosophers—the stage is a hub for the flow of information, a diverse library and an intermediary of knowledge. It is also a centre for open learning and a laboratory for testing and cultivating the self.

Entering a World Without Edges

I am going out. I was never Nora, nor Du Liniang. Their stages were never my stage. My stage is something else. I only know I must go out. I would enter a stage with no sci-fi, no machinery, no constraints or no boundaries. I am crossing into a world with no presumptions, no coordinates, no borders.

When did theatre become a political instrument? When did it become a consumer space that manufactures leisure? When did it begin to serve as a lubricant for social tensions? When did it become the vanguard of intellectual force? And when did it lose its vanguard capacity for dialectics?



“

演出實在太棒了！無論是視覺或是劇場製作，都是一個精緻、極為歷練的當代劇場作品。

—— Anthea

《藝術地圖》總監

Fantastic performance! Irrespective of visual or stage production, it is a meticulous and seasoned contemporary theatre production.

— Anthea

Director of *ArtMap*

”

香港 - 新加坡 - 日本 - 柬埔寨表演者身份以表演而交織，這是交織表演文化，是交織美學。

—— 陳琳副教授
山東大學人文藝術研究院

Performers from Hong Kong, Singapore, Japan, and Cambodia interweave their identity through performance, interweaving performance cultures and presenting an interwoven aesthetic.

— Associate Professor Chen Lin
Institute of Humanities and Arts of Shandong University





榮念曾實驗劇場
諸神會：出門須知

Danny Yung Experimental Theatre
Meeting of Gods: The School

2025.10.3-4
香港文化中心劇場
Studio Theatre, Hong Kong Cultural Centre

藝術總監、導演、設計：榮念曾	Artistic Director, Director, Designer: Danny Yung
執行導演：劉曉義（新加坡）	Associate Director: Liu Xiaoyi (Singapore)
跨文化表演藝術家：松島誠（東京）、Rady Nget（金邊）、任家樂（北京）	Cross-Cultural Performing Artists: Makoto Matsushima (Tokyo), Rady Nget (Phnom Penh), Ren Jiale (Beijing)
聲音：于逸堯、許敖山	Sound: Yu Yat-yiu, Steve Hui (aka Nerve)
影像：李上珩	Video: Vanessa Lee
燈光設計：麥國輝	Lighting Design: Mak Kwok Fai
音響設計：鍾芳婷	Sound Design: Soloan Chung
學員（香港）：鄭栢麟、張卓薇、張文融、莫迪朗、鄧立桁、王洛奇	Students (Hong Kong): Lawrence Cheng, Cheung Cheuk-mei, Cheung Man-yung, Mok Dick-long, Ray Tang, Wong Lok-ki
學員（新加坡）：陳奕彤、廖嫣妮、羅瀚文、孟驕陽、鄭清心、莊楚航	Students (Singapore): Chen Yitong, Liao Yanni, Luo Hanwen, Meng Jiaoyang, Tay Qingxin, Zhuang Chuhang
觀察員（中國內地）：王弘浩、王夢潔、袁嵐	Observers (Mainland China): Wang Honghao, Wang Mengjie, Yuan Lan





中國戲曲×金邊非遺表演藝術

Chinese Xiqu x Phnom Penh ICH Performing Arts Guided Performance

2025.9.26-28

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

示範導師：Rady Nget（金邊）、任家樂（北京）
主持：楊永德
Demonstration Artists:
Rady Nget (Phnom Penh), Ren Jiale (Beijing)
Moderator: David Yeung

亞洲藝術大師示範

Asia Master Demonstration

2025.9.25-26

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

示範及對談藝術家：任家樂（北京）、
Rady Nget（金邊）、松島誠（東京）
主持：劉曉義
Demonstration and Conversation Artists:
Ren Jiale (Beijing), Rady Nget (Phnom Penh),
Makoto Matsushima (Tokyo)
Moderator: Liu Xiaoyi





親身體會到藝術家與學員之間共同創作時激發的啟發性思考，也讓我對於自己的身體與舞台之間的連接有了全新的認識。

—— **伽藍劇場手記｜學員**

Experiencing for myself the spark of inspiration when artists and students co-create. It presented me a whole new understanding of the connection between my body and the stage.

— **Jialan's Theatre Journal, student**

實驗劇場基本功課程
榮念曾青年藝術學堂
Danny Yung Young Artists Academy
Experimental Theatre Foundation Course

2025.9.22-10.5

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

藝術總監、策劃：榮念曾
策劃：胡恩威
課程策劃：于逸堯、陳浩峰
特邀藝術家（課程導師）：
松島誠（東京）、劉曉義（新加坡）、
Rady Nget（金邊）、許敖山
特邀藝術家（作品／教案賞析）：
黃志偉（倫敦）
特邀藝術家（示範／導賞）：
任家樂（北京）
導師：麥國輝、鍾芳婷、
周俊彥、施棟梁

Artistic Director, Curator: Danny Yung
Curator: Mathias Woo
Curriculum Curator: Yu Yat-yiu, Cedric Chan
Guest Artists (Instructors):
Makoto Matsushima (Tokyo), Liu Xiaoyi
(Singapore), Rady Nget (Phnom Penh),
Steve Hui (aka Nerve)
Guest Artist (Case Study/Appreciation):
John Wong (London)
Guest Artist (Demonstration/
Guided Performance): Ren Jiale (Beijing)
Instructors: Mak Kwok-fai, Soloan Chung,
Chow Chun-yin, Johnny Sze

實驗藝術入門工作坊——身體、聲音、空間、科技、符號、結構
Basics of Experimental Arts Workshops - Body, Sounds, Space, Technology, Symbol, Structure

2025.9.25

講者：劉曉義、許敖山、于逸堯、松島誠、
Rady Nget、陳浩峰
Speakers: Liu Xiaoyi, Steve Hui (aka Nerve), Yu Yat-yiu, Makoto Matsushima, Rady Nget, Cedric Chan

戲曲唱唸做打 ABC——符號 × 結構
Xiqu ABC (Symbol & Structure)

2025.9.25

講者：任家樂、翁焯桐
Speakers: Ren Jiale, Zachary Pink Yung

實驗藝術進階
Advanced Experimental Arts Workshops

2025.10.3-5

講者：于逸堯、劉曉義、陳浩峰
Speakers: Liu Xiaoyi, Yu Yat-yiu, Cedric Chan



新加坡藝術大學 × 榮念曾青年藝術學堂
藝術高等教育新發展方向專題講座

University of the Arts Singapore x Danny Yung Young Artists Academy Special Talk on New Development of Tertiary Arts Education Opportunities

2025.10.4

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

傑出學者講座
「當代藝術教育中的創造性張力」
Distinguished Scholar Lecture - 'Creative Tensions in Contemporary Arts Education'

主講嘉賓：郭建文教授
回應嘉賓：陳頌瑛教授
主持：鄭炳鴻教授
Keynote speaker: Prof. Kwok Kian Woon
Respondent: Prof. Anna Chan
Host: Prof. Chang Ping-hung

專題講座
「新加坡 - 香港藝術教育新篇章」
Seminar 'Inaugurating New Chapters of SG-HK Arts Education'

由新加坡藝術大學南洋藝術學院代表主講
Delivered by Faculty Members from NAFA, UAS

主講嘉賓：林漢崇博士、程秀蓉博士、
黃晨達先生、楊巧華女士、傅正龍先生
Guest Speakers: Dr. Ernest Lim Hung Choong,
Dr. Nellie Seng, Mr. Wong Sun Tat,
Ms Susan Yeung How Wah, Mr Rei Poh Cheng Leong

學習傳統非遺與當代表演藝術大師如何交流、合作、創作，掌握創意入門，裝備跨文化跨界實驗劇場創作及持續學習的能力。

——《南方都市報》

To learn how masters of contemporary performing arts exchange, collaborate, and create with traditional intangible cultural heritage; To learn the basics of creativity and to create immersive theatre work across cultural boundaries and to learn continuously.

—*Southern Metropolis Daily*

深入探討當前藝術教育的核心議題，揭示創造性和藝術普及教育的重要性。

——《文匯報》

Deep exploration of core issues in contemporary arts education reveals the importance of creativity and accessible arts education.

—*Wen Wei Po*







國際交流
International Exchange

專題講座 Artist Talk
無邊界舞台：榮念曾實驗劇場
Borderless Stage: Danny Yung Experimental Theatre



【溫哥華 Vancouver】

2025.7.17

溫哥華美術館
Vancouver Art Gallery

主辦：溫哥華美術館
主講：榮念曾

Organiser: Vancouver Art Gallery
Keynote Speaker: Danny Yung

【成都 Chengdu】

2025.10.25

白夜 . 花神詩空間
WHITE NIGHT | Poetry Space | Literature | Arts

主辦：白夜 . 花神詩空間
主講：榮念曾
嘉賓：田蔓莎、翟永明

Organiser: WHITE NIGHT
Keynote Speaker: Danny Yung
Guests: Tian Mansha, Zhai Yongming

【高雄 Kaohsiung】

2025.11.11

台灣中山大學藝術大樓
College of Arts Building, Taiwan Sun Yat-sen University

主辦：台灣中山藝術管理與創業研究所
主講：榮念曾

Organiser: The Graduate Institute of Arts Management and Entrepreneurship, NSYSU
Keynote Speaker: Danny Yung

【高雄 Kaohsiung】

2025.11.14

衛武營藝術文化中心
Kaohsiung Centre for the Arts (Weiwuying)

主辦：衛武營演講廳
主講：榮念曾

Organiser: The Lecture Hall, Weiwuying
Keynote Speaker: Danny Yung

【成都 Chengdu】

「藝術節慶對城市文化發展的貢獻」論壇
「2025 成渝戲劇雙城記」節目之一

Forum on the Contribution of Arts Festivals to Urban Cultural Development
Part of The Chengdu-Chongqing Theatre Festival 2025

2025.10.12

成都大學成都中國東協藝術學院小禮堂
Auditorium, College of Chinese & ASEAN Arts, Chengdu University

主講嘉賓：榮念曾、Johannes Odenthal、Hartmut Wickert
討論嘉賓：羅大軍

Key Speakers: Danny Yung, Johannes Odenthal, Hartmut Wickert
Panel: Luo Dajun

【成都 Chengdu】

四川師範大學「國際教育交流月」系列：東方民藝國際交流與發展學術研討會

Sichuan Normal University "International Education Exchange Month" Series:
Academic Seminar on International Exchange and Development of Oriental Folk Arts

2025.10.15

成都許燎源現代設計藝術博物館會議室
Meeting Room, Chengdu Xu Liaoyuan MOMA

講者：榮念曾、Johannes Odenthal、Hartmut Wickert、程思
主持：陳杉

Speakers: Danny Yung, Johannes Odenthal, Hartmut Wickert, Cheng Si
Moderator: Chen Shan

【山東 Shandong】

多元文化背景下的國際藝術教育發展學術會議

Academic Conference on the Development of International Art Education in the Context of Multiculturalism

2025.10.17

山東師範大學千佛山校區教學一樓會議室
Multifunctional Conference Hall, Teaching Building One, Qianfo Mountain Campus, Shandong Normal University

講者：榮念曾、Johannes Odenthal、Hartmut Wickert
主持：劉東風

Speakers: Danny Yung, Johannes Odenthal, Hartmut Wickert
Moderator: Liu Dongfeng









天天向上
榮念曾藝術創作展
Tian Tian Xiang Shang: Danny Yung Art Exhibition

【高雄 Kaohsiung】

2025.11.8-24

佛光山佛陀紀念館
Fo Guang Shan Buddha Museum

創作者：榮念曾
主辦：佛光山佛陀紀念館
協作：進念 · 二十面體

Creator: Danny Yung
Organiser: Fo Guang Shan Buddha Museum
Co-organiser: Zuni Icosahedron

【湖南 Hunan】

「STAGE 2030：凝聚 & 釋放」研討會
"STAGE 2030: Convergence & Release" Symposium

2025.10.20

湖南大學 D3 麓山報告廳
Lu-Shan Auditorium,
Hunan University

開幕致辭：季鐵
講者：榮念曾、Johannes Odenthal、Hartmut Wickert
主持：王巍

Opening Remarks: Ji Tie
Speakers: Danny Yung, Johannes Odenthal, Hartmut Wickert
Moderator: Wang Wei

【成都 Chengdu】

「西方來才」關於表演意圖與規範工作坊
"Talents from The West" Workshop on Performance Intentions and Conventions

2025.10.26

四方館
Sifang Guan, Chengdu

出席交流：榮念曾
成都青年表演藝術家：謝殊、黃懷立

Attending & Exchange: Danny Yung
Chengdu Young Performing Artists: Xie Shu, Huang Huaili

【東京 Tokyo】

東京藝術大學 國際藝術創作研究科「邁向亞洲合作網絡」與榮念曾對談
Tokyo University of the Arts Presents Special Public Talk - "Toward a Constellation of Collaboration in Asia"

2025.8.5

東京藝術大學上野校園
TAKI Plaza Community Salon
Community Salon, TAKI Plaza
(Ueno Campus, Tokyo University of the Arts)

講者：榮念曾、今村有策
共同協辦：東京藝術大学大学院美術研究科 Global Art Practice（今村研究室）/Global Support Centre
協力：進念 · 二十面體

Speakers: Danny Yung, Yusaku Imamura
Organised by: Global Art Practice Program (Imamura Lab), Graduate School of Fine Arts / Global Support Centre
In cooperation with: Zuni Icosahedron



胡恩威果然名不虛傳：鋒利、荒誕、笑中帶刺，每一個「唔講得」的瞬間都是對現實的拆解和反思；他精進拿捏舞台節奏與影像語言的功力，讓人折服。

—— 陳文貴

馬來西亞資深媒體人

Mathias Woo really lives up to his reputation: Sharp, absurd, and prickly humorous. Every moment of Left Unsaid exudes anatomy and reflection of reality. His prowess in precisely manipulating stage tempo and imagery language is truly humbling.

—Boon Kooi Tan

Malaysian veteran media professional



“戲處理得很有節奏，洗鍊又豐富。演員很有創造力，配樂、多媒體恰到好處。好看。

—— **榮廣潤教授** 上海戲劇學院

The production is well paced, polished and rich. Actors are very creative. Soundtrack and multimedia are right on point. Good show.

— **Professor Guangrun Rong,** Shanghai Theatre Academy”





上海香港藝科戲劇實驗室
廣東話黑色話劇
Shanghai x Hong Kong Experimental Arts Tech Theatre — A Cantonese Dark Drama

唔講得
Left Unsaid

吉隆坡 Kuala Lumpur Tour
2025.5.9-10
吉隆坡表演藝術中心 壹劇場
Pentas 1, The Kuala Lumpur Performing Arts Centre

廣州 Guangzhou Tour
2025.5.15-17
廣州大劇院歌劇廳
Opera Hall, the Guangzhou Opera House

香港重演 Hong Kong Re-run
2025.9.4-7
香港文化中心大劇院
Grand Theatre, Hong Kong Cultural Centre

上海 Shanghai Tour
2025.10.9-11
上音歌劇院 歌劇廳
The Shangyin Opera House

原著編劇：喻榮軍
美術顧問及造型設計：奚仲文
監製：陳善之
導演及改編：胡恩威
領銜主演：葉童、黃德斌、楊永德
口琴演奏 / 錄音、演員（香港重演）：李俊樂
演出：翁煒桐
音樂總監：陳浩峰、于逸堯
舞台及多媒體設計：胡恩威
燈光設計：麥國輝
音響設計：楊我華

Original Playwright: Nick Yu Rong-jun
Art Direction / Styling: Yee Chung-man
Producer: Joseph Chan
Director / Adaptation: Mathias Woo
Lead Performers:
Cecilia Yip, Kenny Wong, David Yeung
Harmonica Performance (Recording), Performer (HK Re-run): Gordon Lee
Performer: Zachary Pink Yung
Music Directors: Cedric Chan, Yu Yat-yiu
Stage & Multimedia Design: Mathias Woo
Lighting Design: Mak Kwok-fai
Sound Design: Anthony Yeung

改編自上海話劇藝術中心藝術總監喻榮軍原著舞台劇《不可說》
Adapted from the original play *Left Unsaid* by Nick Yu Rong-Jun, Artistic Director of Shanghai Dramatic Arts Centre

- 榮獲第九屆華語戲劇盛典最佳改編劇本獎
  The Best Adapted Play at the 9th Chinese Theatre Awards



- 獲2025年壹戲劇大賞提名
  年度最佳女星（葉童）、年度最佳創新劇目獎
  Nominated for Best Actress (Cecilia Yip) and Best Innovative Play at the 2025 One Drama Awards





胡恩威推理劇場
Mathias Woo Detective Theatre
13.67 2.0

“這是一部充滿野心的作品，試圖在推理故事與歷史敘事之間找到平衡，讓這部劇成為一幅意義深遠的時代畫卷。

——《藝術當下》

This is an ambitious production seeking to strike a balance between detective story and historical narratives, making this drama a deep and lasting scroll of history.

— *Artistic Moments*”

2025.5.23-31

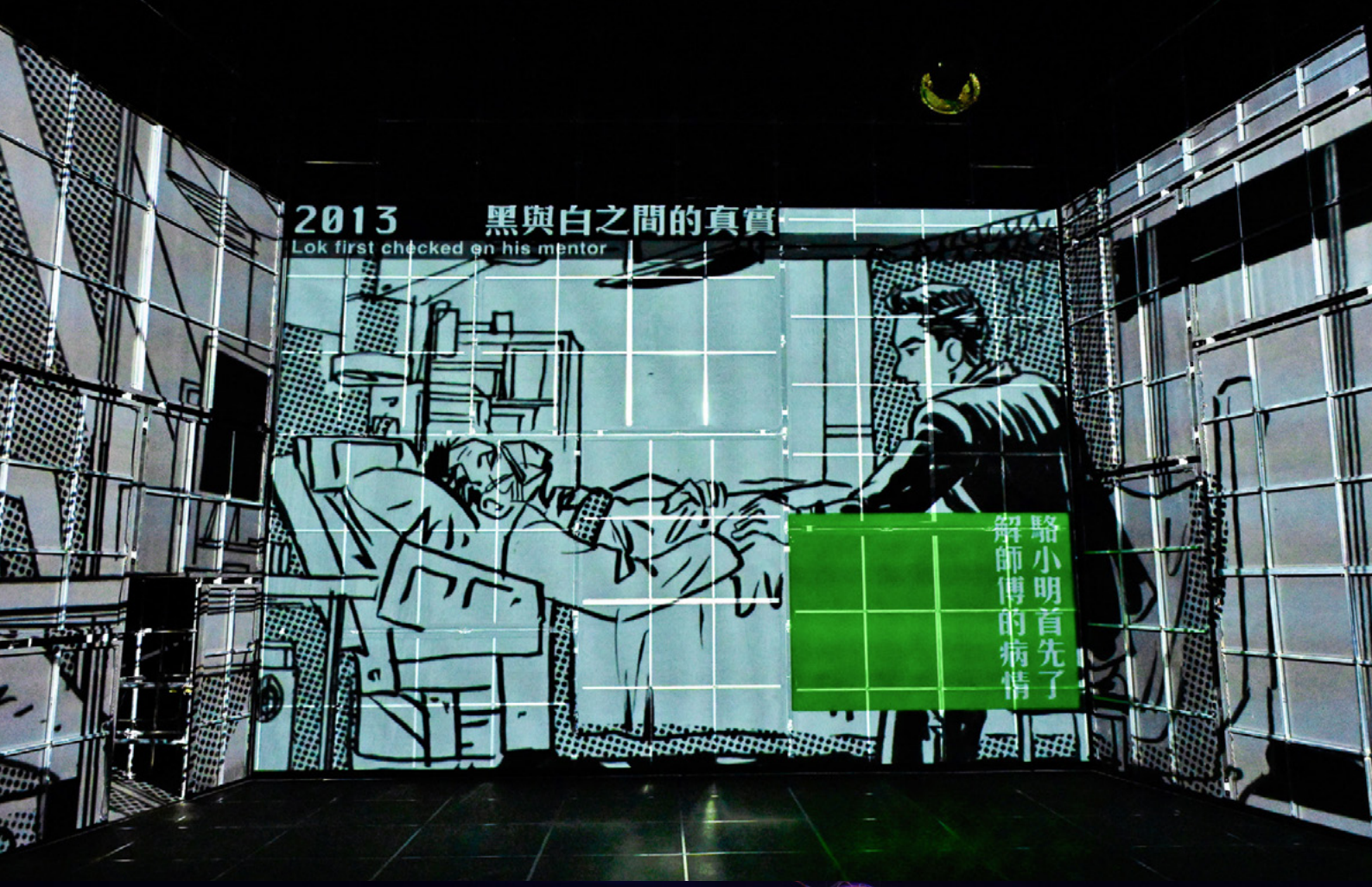
香港文化中心劇場
Studio Theatre,
Hong Kong Cultural Centre

原著：陳浩基
Original Novel: Chan Ho-kei

© 陳浩基　經皇冠文化集團授權
Chan Ho-kei with authorisation from Crown Culture Corporation

導演、佈景及 Arts Tech 裝置：胡恩威
劇本改編：胡恩威、鍾家誠
音樂總監：陳浩峰、于逸堯
插畫／連環圖：黎達榮
創作演員：鍾家誠、黃安晴、
楊永德、翁煒桐（阿拼）
燈光設計：麥國輝
音響設計：夏恩蓓

Director, Set and Arts Tech Design: Mathias Woo
Adaptation: Mathias Woo, Carson Chung
Music Directors: Cedric Chan, Yu Yat-yiu
Illustrations: Lai Tat-wing
Performers: Carson Chung, Wong On-ching, David Yeung, Zachary Pink Yung
Lighting Design: Mak Kwok-fai
Sound Design: Can. Ha



“黃安晴第一次跨界演舞台劇表現受到眾人讚賞，有白雪仙影子，有與生俱來的天賦，可造之材。

—— Wendy Ng｜觀眾

Wong On-ching's first interdisciplinary stage production was widely acclaimed. Reminiscent of Pak Suet-sin, she shows talent and great potentials in performance.

— Wendy Ng, audience member”

香港式體驗
Hong Kong-style Experience

在流轉的景色和迎面吹來的微風中，聽着導賞、品嚐香港特色零食和飲品，回憶作品中的點滴，絕對是十分難得又珍貴的體驗。

——《橙新聞》

To reminisce about the performance while listening to the audio guide and savouring Hong Kong snacks and beverages is an invaluable experience. All the better amid changing scenery and a gentle breeze.

— *Orange News*



進念文旅地圖
Zuni's Guide to Hong Kong



《13・67》2.0 流行文學 × 香港奇案：電車零食之旅
***13.67 2.0* Ding Ding Tram Tour: Popular Literature x HK Mystery**

2025.5.31

西環屈地街電車廠至銅鑼灣總站
Whitty Street Tram Depot to Causeway Bay Terminus

仔細欣賞會發現塔羅牌的視覺語言，與舞台上的故事產生奇妙交集，帶來獨特的劇場體驗。

——《明報》

With an eye for details, you'll be fascinated by the interaction between tarot's visual language and the story on stage. A unique theatre experience.

— *Mingpao*



進念實驗塔羅
Zuni Experimental Tarot



【劇場食玩睇】
戲曲導賞 × 江湖大笪地
【Theatre At Play】
Xiqu Guided Tour x
The Heroes' Food Bazaar

2026.1.24

香港文化中心劇場前台
Foyer of Studio Theatre,
Hong Kong Cultural Centre










天圓





賽馬會中華文化藝術科技劇場計劃
Jockey Club Learning Chinese Culture through Arts Tech Theatre Programme —

故宮36500
Palace Museum 36500



兒童創意藝術科技劇場

康熙夢遊紫禁城

Children's Creative Arts Tech Theatre
The Kangxi Emperor Dream-walking the Imperial Palace

2025.8.27-31
元朗劇院演藝廳
Auditorium, Yuen Long Theatre

編導、Arts Tech 設計：胡恩威
音樂總監：于逸堯
歌詞：陳浩峰
插畫：黎達榮
創作演出／藝能導賞員：
鄧立桁、黃偉國、翁煒桐（阿拼）
藝能導賞員／呼拉圈導師：許傲群
技術顧問及燈光設計：麥國輝
音響設計：鍾芳婷

Director & Arts Tech Designer: Mathias Woo
Music Director: Yu Yat-yiu
Lyrics: Cedric Chan
Illustration: Lai Tat-wing
Creation/Arts Guides: Ray Tang, Luka Wong, Zachary Pink Yung
Arts Guide/Hoop Instructor: Grace Hui
Technical Consultant and Lighting Design: Mak Kwok-fai
Sound Design: Soloan Chung

劇場演出加上工作坊、學習冊、「玩+學」網站，（進念）做了大量的考究和準備工作，架起了古今的橋樑。

——《文匯報》

Through theatre performances, workshops, learning booklets, and the "learn+play" website, [Zuni] undertook a lot of research and preparation, and built this nexus between the past and the present.

— *Wen Wei Po*

一家人由元朗玩到文化中心，劇場用了歌曲動畫形式，令小朋友容易記得十二地支概念。推介！

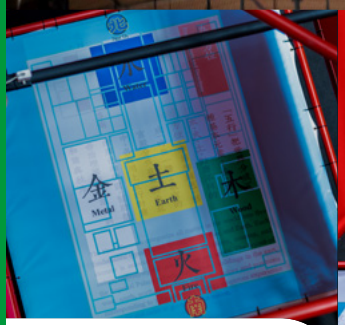
——何先生
家長，香港聾人福利促進會

Our family had fun from Yuen Long all the way to the Cultural Centre. The production featured songs and animations to help children memorize the concepts of the twelve earthly branches with ease. I strongly recommend it.

— **Mr Ho**
Parent, Hong Kong Society for the Deaf









> 令後人可以通過對紫禁城建築文化的深入理解，解碼先輩的文化遺產，使其得到傳承。
>
> ——《香港經濟日報》

> Allowing future generations to develop a deep understanding of the Imperial Palace's architectural culture through decoding the cultural heritage of our ancestors so that it can be passed on.
>
> — *Hong Kong Economic Times*

故宮36500時空 藝術科技裝置

Palace Museum 36500: Space+Time Arts Tech Installation

World Front Design Award Gold Prize ★★★★★ 2026 SPRING

2025.8.28 – 9.7

香港文化中心地下大堂
Foyer, Hong Kong Cultural Centre

藝術科技裝置：胡恩威
插畫：黎達榮
製作監督：鄭慧瑩、黃偉業
展示設計執行：劉址朗
平面設計執行：郭健超、劉思
導賞內容編整：鍾家誠

Arts Tech Installation: Mathias Woo
Illustration: Lai Tat-wing
Production Managers:
Carmen Cheng, Wayne Wong
Installation Design Execution : Yanki Lau
Graphic Design Execution: Pollux Kwok, Liu Si
Guided Tour Content Editing: Carson Chung



賽馬會中華文化
藝術科技劇場計劃
Jockey Club
Learning Chinese Culture through
Arts Tech Theatre Programme

最深刻是十二時空波波，學習到十二地支對應的時間及方位。

—— 鍾小朋友

新家園協會賽馬會天水圍服務中心

The key takeaways are learning about the time and bearings corresponding to the twelve earthly branches through the twelve time-space bubbles.

— Chung

Child from New Home Association
Jockey Club Tin Shui Wai Service Centre











社區工作坊
故宮36500
中華文化的空間與時間工作坊
Community Workshop - *Palace Museum 36500* Space+Time in Chinese Culture

進念的工作坊和坊間的不同之處是比較生動活潑，而且佈局很仔細，學生能夠從實際的環境體會故宮建築的概念。

—— 朱老師
福榮街官立小學，《星島日報》

Unlike workshops available elsewhere, Zuni's workshops are more lively and meticulously designed, allowing students to experience the concepts of the Imperial Palace's architecture through the actual environment.

— Teacher Chu
Fuk Wing Street Government Primary School, *Sing Tao Daily*





策劃人：胡恩威
導師：蘇楚欣、鄧立桁、翁煒桐（阿拼）
資料搜集、指導：梁冠麗、楊永德
技術操作：陳安琪、洪婉禎
工作坊助理：張穎賢、趙嘉儀、劉宇熒、肖茹婷

Curator: Mathias Woo
Instructors: Sobi So, Ray Tang, Zachary Pink Yung
Research / Advisors: Theresa Leung, David Yeung
Technical Operators: Onki Chan, Megan Hung
Workshop Helpers: Victor Cheung, Topaz Chiu, Esther Lau, Xiao Ruting

參與機構（按英文字母順序）

浸信會呂明才小學
華德學校
嘉諾撒小學
明愛樂越家長資源中心
中華基督教會全完第一小學
潮陽百欣小學
中華傳道會呂明才小學
金巴崙長老會耀道小學
基督教香港信義會宏信書院
循理會屯門青少年綜合服務中心
福榮街官立小學
優才（楊殷有娣）書院小學部
香港青年協會李兆基小學
匡智翠林晨崗學校住宿部
香港青少年服務處大元課餘託管服務中心
葵興早期教育及訓練中心
香港基督教服務處匯愛家長資源中心（觀塘）
香港基督教服務處匯愛家長資源中心（深水埗）
香港傷健協會情融坊家長資源中心
香港聾人福利促進會（新界綜合服務中心）
香港循理會香港全人發展專業培訓中心
香港青年協會洪水橋青年空間
香港國際社會服務社
樂善堂梁銶琚學校
樂善堂梁銶琚學校（分校）
路德會家庭生活教育組（沙田）
路德會啟聾學校
新家園協會 - HOME Centre 少數族裔人士服務
新家園協會彩雲服務中心
新家園協會香港島服務處
新家園協會新界西服務處
新家園協會賽馬會天水圍服務中心
博愛醫院吳鴻茂紀念家庭多元智能中心
博愛醫院鄭廖三紀念兒童及家庭發展中心
博愛醫院吳馬賽嬌紀念家庭多元智能中心
博愛江夏圍村家庭發展中心
順德聯誼總會伍冕端小學
聖公會靈愛小學
社會福利署啟德綜合家庭服務中心
社會福利署藍田綜合家庭服務中心
社會福利署天水圍綜合家庭服務中心
大埔崇德黃建常紀念學校
香港聾人福利促進會（九龍塘）
救世軍大窩口青少年中心
將軍澳培智學校
東華三院賽馬會天水圍綜合服務中心
香港普通話研習社科技創意小學
元朗公立中學校友會小學

Participating Institutions (in alphabetical order)

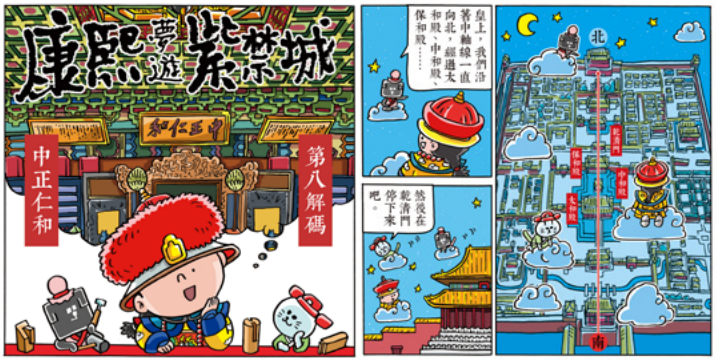
Baptist Lui Ming Choi Primary School
Bishop Walsh Primary School
Canossa Primary School
Caritas Blissful Life Parents Resource Centre
CCC Chuen Yuen First Primary School
Chiu Yang Por Yen Primary School
CNEC Lui Ming Choi Primary School
Cumberland Presbyterian Church Yao Dao Primary School
ELCHK Lutheran Academy
FMCHK Tuen Mun Children and Youth Integrated Services Centre
Fuk Wing Street Government Primary School
G.T. (Ellen Yeung) College Primary Section
HKFYG Lee Shau Kee Primary School
HONG CHI MORNINGHILL SCHOOL, TSUI LAM
Hong Kong Children & Youth Service Tai Yuen After School Care Service
Hong Kong Christian Service Kwai Hing Early Education and Training Centre
Hong Kong Christian Service To-gather Parents Resource Centre (Kwun Tong)
Hong Kong Christian Service To-gather Parents Resource Centre (Sham Shui Po)
Hong Kong PHAB Association Family Hub Parents/ Relatives Resource Centre
Hong Kong Society for the Deaf - New Territories Multi-services Centre
Hong Kong Whole Person Development Training Centre by FMCHK
Hung Shui Kiu Youth S.P.O.T.
International Social Service Hong Kong Branch
Lok Sin Tong Leung Kau Kui Primary School
Lok Sin Tong Leung Kau Kui Primary School (Branch)
Lutheran Family Life Education Unit (Sha Tin)
Lutheran School For The Deaf
New Home Association - HOME Centre
New Home Association Choi Wan Service Centre
New Home Association Hong Kong Island Service Centre
New Home Association New Territories West Services Centre
New Home Association Jockey Club Tin Shui Wai Service Centre
Pok Oi Hospital Mr Ng Hung Mow Memorial Family Multiple Intelligences Centre
Pok Oi Hospital Mrs. Cheng Liu Sam Memorial Children and Families Development Centre
Pok Oi Hospital Ng Ma Choi Kiu Memorial Family Multiple Intelligences Centre
Pok Oi Kong Ha Wai Village Family Development Centre
Shun Tak Fraternal Association Wu Mien Tuen Primary School
SKH Ling Oi Primary School
Social Welfare Department Kai Tak Integrated Family Service Centre
Social Welfare Department Lam Tin Integrated Family Service Centre
Social Welfare Department Tin Shui Wai Integrated Family Service Centre
Sung Tak Wong Kin Sheung Memorial School
The Hong Kong Society for the Deaf
The Salvation Army Tai Wo Hau Children and Youth Centre
Tseung Kwan O Pui Chi School
Tung Wah Group of Hospitals Jockey Club Tin Shui Wai Integrated Services Centre
Xianggang Putonghua Yanxishe Primary School of Science and Creativity
YLPMS Alumni Association Primary School

中華文化「玩＋學」學習冊及網站

Chinese Culture PLAY + LEARN Learning Kit & Website

設計指導：胡恩威
資料搜集、審閱：梁冠麗
漫畫及平面設計：黎達榮
平面設計執行：郭健超
執行編輯：梁嘉榆
網頁設計：麥皓清
網頁編程：李詠軒
動畫製作：郭天陽

Design Advisor: Mathias Woo
Research and Editor-in-chief : Theresa Leung
Illustration and Graphic Design: Lai Tat-wing
Graphic Design Executive: Pollux Kwok
Executive Editor: Katrina Leung
Website Design: Carol Mak
Website Programming: Jesse Lee
Animation: Vanilla Guo





jc-cculturetatt.zuni.org.hk/en/

獲教育局認可，納入小學人文科「學與教資源」

Approved by the Education Bureau and included in the Learning and Teaching Resources for Primary Humanities

藝術科技及舞台探索之旅

Arts Tech and Stage Tour







賽馬會中華文化
藝術科技劇場計劃
Jockey Club
Learning Chinese Culture through
Arts Tech Theatre Programme

進念藝術科技劇場基礎課程 - Arts Tech ABC

Zuni Arts Tech Theatre Introductory Course - Arts Tech ABC

劇場 / 藝術科技導師：
陳詠杰、周俊彥、鍾芳婷、
高文傑、黎達榮、梁劭岐、
施棟梁、曹智仁、于逸堯

Theatre / Arts Tech Instructors:
Chan Wing-kit, Chow Chun-yin,
Soloan Chung, Ko Man-kit,
Lai Tat-wing, Kinphen Leung,
Johnny Sze, Tso Chi-yan, Yu Yat-yiu







進念實習計劃
Zuni Internship Scheme



直接惠及我們的服務使用者…不僅豐富了社區的文化生活，還提升了公眾對於藝術的了解和興趣。

—— **趙惠敏**

香港基督教服務處元朗早期教育及訓練中心主任

It directly benefited our service users... not only enriched the community's cultural life but also enhanced public understanding of and interest in art.

— **Clare Chiu**

Centre-in-Charge, Hong Kong Christian Service
Yuen Long Early Education & Training Centre



進念公益門票計劃及藝術伙伴

Zuni Welfare Ticket Scheme and Art Partner

學校（按英文字母順序）

浸信會呂明才小學
華德學校
佛教沈香林紀念中學
中華基督教會全完第一小學
中華基督教會蒙民偉書院
中華基督教會
　譚李麗芬紀念中學
中華傳道會呂明才小學
嘉諾撒小學
明愛聖若瑟中學
潮陽百欣小學
基督教培恩小學
北角協同中學
金巴崙長老會耀道小學
新界喇沙中學
拔萃男書院
基督教香港信義會宏信書院
粉嶺官立小學
福榮街官立小學
優才（楊殷有娣）書院小學部
香港青年協會李兆基小學
匡智翠林晨崗學校
匡智元朗晨樂學校
香港浸會大學
香港樹仁大學
裘錦秋中學（元朗）
英皇書院
元朗光明英來學校
觀塘功樂官立中學
梁式芝書院
樂善堂顧超文中學
樂善堂梁植偉紀念中學
樂善堂梁銶琚書院
樂善堂梁銶琚學校
樂善堂梁銶琚學校（分校）
樂善堂王仲銘中學
樂善堂楊葛小琳中學
樂善堂余近卿中學
路德會啟聾學校
馬錦明慈善基金
　馬可賓紀念中學
新亞中學
聖公會白約翰會督中學
聖公會李福慶中學
聖公會李炳中學
聖公會靈愛小學
聖公會呂明才中學
順德聯誼總會伍冕端小學
聖愛德華天主教小學
聖類斯中學
聖保祿中學
大埔崇德黃建常紀念學校
田家炳中學
將軍澳官立中學
將軍澳培智學校
東華三院馮黃鳳亭中學
王肇枝中學
香港普通話研習社
　科技創意小學
元朗公立中學校友會小學

Schools (in alphabetical order)

Baptist Lui Ming Choi Primary School
Bishop Walsh Primary School
Buddhist
　Sum Heung Lam Memorial College
C.C.C. Chuen Yuen First Primary School
C.C.C. Mong Man Wai College
C.C.C. Tam Lee Lai Fun
　Memorial Secondary School
C.N.E.C. Lui Ming Choi Primary School
Canossa Primary School
Caritas St. Joseph Secondary School
Chiu Yang Por Yen Primary School
Christian Pui Yan Primary School
Concordia Lutheran School - North Point
Cumberland Presbyterian Church
　Yao Dao Primary School
De La Salle Secondary School, N.T.
Diocesan Boys' School
ELCHK Lutheran Academy
Fanling Government Primary School
Fuk Wing Street
　Government Primary School
G.T. (Ellen Yeung) College (Primary Section)
HKFYG Lee Shau Kee Primary School
Hong Chi Morninghill School, Tsui Lam
Hong Chi Morningjoy School, Yuen Long
Hong Kong Baptist University
Hong Kong Shue Yan University
Ju Ching Chu Secondary School (Yuen Long)
King's College
Kwong Ming Ying Loi School
Kwun Tong
　Kung Lok Government Secondary School
Leung Shek Chee College
Lok Sin Tong Ku Chiu Man Secondary School
Lok Sin Tong Leung Chik Wai Memorial School
Lok Sin Tong Leung Kau Kui College
Lok Sin Tong Leung Kau Kui Primary School
Lok Sin Tong Leung Kau Kui Primary School
　(Branch)
Lok Sin Tong Wong Chung Ming Secondary School
Lok Sin Tong Young Ko Hsiao Lin Secondary School
Lok Sin Tong Yu Kan Hing Secondary School
Lutheran School for the Deaf
Ma Kam Ming Charitable Foundation
　Ma Ko Pan Memorial College
New Asia Middle School
S.K.H. Bishop Baker Secondary School
S.K.H. Li Fook Hing Secondary School
S.K.H. Li Ping Secondary School
S.K.H. Ling Oi Primary School
S.K.H. Lui Ming Choi Secondary School
S.T.F.A. Wu Mien Tuen Primary School
St. Edward's Catholic Primary School
St. Louis School
St. Paul's Secondary School
Tai Po Sung Tak Wong Kin Sheung Memorial School
Tin Ka Ping Secondary School
Tseung Kwan O Government Secondary School
Tseung Kwan O Pui Chi School
TWGHs Fung Wong Fung Ting College
Wong Shiu Chi Secondary School
Xianggang Putonghua Yanxishe
　Primary School of Science and Creativity
Yuen Long Public Middle School
　Alumni Association Primary School

社福機構（按英文字母順序）

香港萬國宣道浸信會社會服務
長康浸信會長者鄰舍中心
工業傷亡權益會
明愛臻藝坊
明愛樂晴軒
明愛樂越家長資源中心
社區文化發展中心
禮賢會萬隸甫夫人
長者鄰舍中心
香港中華基督教青年會
九龍會所
匯愛家長資源中心（深水埗）
懲教署總部更生事務處
中國基督教播道會興田邨道真
堂愛禮信長者中心
基督教香港信義會
頌安長者鄰舍中心
基督教香港信義會
馬鞍山長者地區中心
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
基督教靈實協會
靈寶長者地區服務
香港基督教服務處
匯愛家長資源中心（觀塘）
香港基督教服務處
葵興早期教育及訓練中心
香港基督教服務處順利傲創
紅磡綜合家庭服務中心
香港青少年服務處
香港青少年服務處
大元課餘託管服務中心
香港基督教更新會
香港基督教服務處
香港家庭福利會
（香港東區服務中心）
香港婦女中心協會
賽馬會麗閣中心
香港婦女中心協會
賽馬會華富中心
香港青少年培育會
路德會家庭生活教育組（沙田）
香港傷健協會九龍東傷健中心
香港傷健協會九龍西傷健中心
香港傷健協會
赤柱石澳長者鄰舍中心
香港傷健協會
情融坊家長資源中心
香港西區浸信會長者鄰里中心
香港基督教女青年會
秀群松柏社區服務中心
勵智協進會有限公司
香港沃土發展社
香港國際社會服務社
循道衛理灣仔長者服務中心
新家園協會
新家園協會彩雲服務中心
新家園協會賽馬會
天水圍服務中心
新家園協會新界西
博愛醫院鄭廖三紀念
兒童及家庭發展中心
博愛醫院吳鴻茂紀念
家庭多元智能中心
博愛醫院吳馬賽嬌紀念
家庭多元智能中心
博愛江夏圍村家庭發展中心
嗇色園主辦
可聚耆英地區中心
嗇色園主辦可誠護理安老院
社會福利署
啟德綜合家庭服務中心
社會福利署
藍田綜合家庭服務中心
社會福利署
天水圍綜合家庭服務中心
生命熱線
（長者家庭支援服務）
香港聾人福利促進會—
家長資源中心
香港聾人福利促進會
（九龍塘）
香港聾人福利促進會
（新界綜合服務中心）
香港心理衛生會恆泰坊
香港心理衛生會顯徑宿舍
香港心理衛生會
（荃灣展能中心）
鄰舍輔導會深水埗
康齡社區服務中心
救世軍大窩口青少年中心
救世軍曦華樓
賽馬會貳居計劃
基督教香港崇真會
沙田綜合服務中心
東華三院賽馬會
天水圍綜合服務中心
宏施慈善基金社會服務處
循道衛理楊震社會服務處
愛民長者鄰舍中心

Social Groups (in alphabetical order)

ABWE Social Services Cheung Hong Baptist Church Neighbourhood Elderly Centre
Association for the Rights of Industrial Accident Victims (ARIAV)
Caritas Artland
Caritas Lok Ching Wellness Centre
Caritas Blissful Life Parent Resource Centre
Centre for Community Cultural Development (CCCD)
Mrs Mann Tai Po Rhenish Neighbourhood Elderly Centre
Chinese YMCA of Hong Kong - Kowloon Centre
To-gather Parents Resource Centre (Sham Shui Po)
Correctional Services Department - Rehabilitation Division
EFCC Hing Tin Wendell Memorial Church Alison Lam Elderly Centre
ELCHK Chung On Neighbourhood Elderly Centre
ELCHK Ma On Shan District Elderly Community Centre
FMC Tuen Mun Integrated Children & Youth Services Centre
Free Methodist Church of Hong Kong - HK Professional Training Centre for Whole Person Development
Haven of Hope Christian Service - Haven of Hope District Elderly Community Service
HKCS - To-gather Parent Resource Centre (Kwun Tong)
HKCS - Kwai Hing Early Education and Training Centre
HKCS - Shun Lee O-Connect
Hong Kong Children and Youth Services - Hung Hom Integrated Family Service Centre
Hong Kong Children and Youth Services - Tai Yuen After School Care Centre
Hong Kong Christian Kun Sun Association
Hong Kong Christian Service (HKCS)
Hong Kong Family Welfare Society (Hong Kong East Centre)
Hong Kong Federation of Women's Centres - Jockey Club Lai Kok Centre
Hong Kong Federation of Women's Centres - Jockey Club Wah Fu Centre
Hong Kong Juvenile Care Centre
Hong Kong Lutheran Social Service - Family Life Education Unit (Shatin)
Hong Kong PHAB Association - Kowloon East PHAB Centre
Hong Kong PHAB Association - Kowloon West PHAB Centre
Hong Kong PHAB Association - Stanley / Shek O Neighbourhood Elderly Centre
Hong Kong PHAB Association - Synergy Parent Resource Centre
Hong Kong West Point Baptist Church Neighbourhood Elderly Centre
Hong Kong YWCA Ellen Li District Elderly Community Centre
IDEAL (Intellectually Disabled Education and Advocacy League)
Institute for Integrated Rural Development, Hong Kong (IIRD)
International Social Service Hong Kong Branch (ISS-HK)
Methodist Centre Wan Chai Elderly Service Centre
New Home Association
New Home Association Choi Wan Service Centre
New Home Association Jockey Club Tin Shui Wai Service Centre
New Home Association New Territories West Service Centre
Pok Oi Hospital Cheng Liu Sam Memorial Children and Family Development Centre
Pok Oi Hospital Ng Hung Mow Memorial Family Multiple Intelligences Centre
Pok Oi Hospital Ng Ma Choi Kiu Memorial Family Multiple Intelligences Centre
Pok Oi Kong Ha Wai Village Family Development Centre
Sik Sik Yuen Ho Chui District Community Centre for Senior Citizens
Sik Sik Yuen Ho Shing Home for the Elderly
Social Welfare Department - Kai Tak Integrated Family Service Centre
Social Welfare Department - Lam Tin Integrated Family Service Centre
Social Welfare Department - Tin Shui Wai Integrated Family Service Centre
Suicide Prevention Services (Elderly Family Support Service)
The Hong Kong Society for the Deaf - Parents Resource Centre
The Hong Kong Society for the Deaf (Kowloon Tong)
The Hong Kong Society for the Deaf (New Territories Multi-service Centre)
The Mental Health Association of Hong Kong - Amity Place
The Mental Health Association of Hong Kong - Hin Keng Hostel
The Mental Health Association of Hong Kong - Tsuen Wan Day Activity Centre
The Neighbourhood Advice-Action Council - Shamshuipo Harmony Community Centre
The Salvation Army Tai Wo Hau Children and Youth Centre
The Salvation Army Yee Wah Court - Jockey Club "Housing+" Project
Tsung Tsin Mission of Hong Kong Shatin Integrated Service Centre
TWGHs Jockey Club Tin Shui Wai Integrated Services Centre
Windshield Charitable Foundation Social Services
Yang Memorial Methodist Social Service - Oi Man Neighbourhood Elderly Centre

進念・二十面體 Zuni Icosahedron 截至2026年9月 As at September 2026

董事會成員名單／進念策略顧問

主席	
慕容玉蓮女士	資深藝術行政人
副主席	
胡紅玉女士, GBS, JP	香港大學名譽講師
司庫	
吳嘉宏先生	資深會員
秘書	
谷德權博士	物流及供應鏈多元技術研發中心總監及首席架構師—研究及技術開發(數字工程)
成員	
韓敏麗博士	Jack Investment Pte Limited 執行董事
洪晃女士	媒體人及博主
林詩鍵先生	海瀚資本控股有限公司創始人及首席執行官
田蔓莎女士	戲曲表導演藝術家
王經緯先生	美滿集團控股有限公司董事
進念策略顧問	
辜懷群女士	台灣辜公亮文教基金執行長
劉千石先生, JP	華欣文教基金主席
曾德成先生, GBS, JP	前民政事務局局長

榮譽法律顧問 陳韻雲律師行

進念職員

桂冠藝術總監	榮念曾
聯合藝術總監暨行政總裁	胡恩威
創作及藝術部	
駐團演員暨助理藝術總監	陳浩峰
駐團演員	楊永德、鍾家誠、翁煒桐
駐團藝術家	黎達榮
創作助理	李嘉怡
專業研習(藝術科技)	徐凡棋
專業研習(表演專業)	何韵池

行政及節目部	
總經理(行政及財務)	陳世明
總經理(節目)	簡溢雅
高級經理(節目)	周寶儀
高級經理(製作及技術)	周俊彥
行政經理	鄭慧明
市場推廣及外展經理	陸思伶
節目助理	許甄庭
文化交流 / 藝術科技及教育項目	
國際交流總監及監製	黃裕偉
研究員	梁冠麗
項目經理	黃偉業
舞台監督	陳安琪
藝術教育及外展經理	鄭國政
節目及行政統籌	卓詠欣

Board of Directors/ Zuni Strategic Advisors

Chairperson	
Ms Mo-yung Yuk Lin	Veteran Arts Executive
Vice Chair	
Ms Anna Wu, GBS, JP	Honorary Professor, the University of Hong Kong
Treasurer	
Mr Kelvin Ng	Long-standing Member
Secretary	
Dr T. John Koo	Director / Chief Architect, Research & Technology Development (Digital Engineering), Logistics and Supply Chain MultiTech R&D Centre
Members	
Dr Minli Han	Executive Director, Jack Investment Pte Limited
Ms Hung Huang	Media Professional and Blogger
Mr Kenneth Lam	Founder and Chief Executive Officer, SeaKapital Limited
Ms Tian Mansha	Xiqu Performing and Directing Artist
Mr Kirk Wong	Director, Marvel Group Holdings Limited
Zuni Strategic Advisors	
Ms Vivien Ku	Managing Director and CEO, C. F. Koo Foundation
Mr Lau Chin Shek, JP	Chairman, Wah Yan Cultural Foundation
Mr Tsang Tak Sing, GBS, JP	Former Secretary for Home Affairs

Honorary Legal Advisor Vivien Chan & Co.

Staff

Laureate Artistic Director	Danny Yung
Co-Artistic Director cum Executive Director	Mathias Woo
Creative & Artistic	
Assistant Artistic Director cum Artist-in-Residence	Cedric Chan
Performers-in-Residence	David Yeung, Carson Chung, Zachary Pink Yung
Artist-in-Residence	Lai Tat-wing
Creative Assistant	Chloe Li
Young Fellow (Arts Tech)	Joanne Xu
Young Fellow (Performance)	Latrice He

Administration & Programme	
General Manager (Administration and Finance)	Jacky Chan
General Manager (Programme)	Doris Kan
Senior Manager (Programme)	Bowie Chow
Senior Manager (Production and Technical)	Chow Chun-yin
Administration Manager	Colin Cheng
Marketing and Outreach Manager	Niki Luk
Programme Assistant	Yumi Hui
Cultural Exchange / Arts Tech & Education Projects	
International Exchange Director and Producer	Wong Yuewai
Researcher	Theresa Leung
Project Manager	Wayne Wong
Stage Manager	Chan On-ki
Educational Programme and Outreach Manager	Ricky Cheng
Project and Administrative Coordinator	Jane Cheuk

財務摘要 Financial Highlights（港幣 HK$）

收支表 Statement of Income and Expenditure

截至2026年3月31日止年度 For the year ended 31 March 2026

		2026	2025 重列 Restated
收入	INCOME		
政府年度資助	Government annual subvention	13,981,649	14,095,837
其他政府撥款	Other government funding	5,636,472	5,930,201
票房收入	Box office income	4,280,586	2,590,372
其他項目收入	Other programme income	2,474,180	60,181
捐款及贊助	Donations and sponsorship	9,025,040	6,275,119
其他收入	Other income	288,128	262,540
		35,686,055	29,214,250
支出	EXPENDITURE		
製作費用	Production costs	18,176,453	15,476,792
員工薪酬	Staff costs	9,280,312	8,874,054
一般營運及其他開支	General operating and other expenses	6,043,866	3,748,275
特別開支	Special expenditure	72,187	163,496
		33,572,818	28,262,617
本年度盈餘	Surplus for the year	**2,113,237**	**951,633**

財務狀況表 Statement of Financial Position

於2026年3月31日 As at 31 March 2026

		2026	2025 重列 Restated
非流動資產	Non-current assets	688	4,005
流動資產	Current assets	8,946,090	4,089,939
減：流動負債	Less: Current liabilities	(5,676,565)	(3,196,285)
減：非流動負債	Less: Non-current liabilities	(379,317)	(120,000)
資產淨值	Net assets	2,890,896	777,659
累積盈餘	Accumulated surplus	2,890,896	777,659

政府資助儲備水平 Subvention Reserve Level

於2026年3月31日 As at 31 March 2026

		2026	2025 重列 Restated
累積盈餘	Accumulated surplus	2,890,896	777,659
減：設備淨值	Less: Net equipment value	(688)	(4,005)
減：累積捐款及贊助	Less: Accumulated donations and sponsorship	(32,283,054)	(24,904,014)
調整後結餘	Adjusted balance (A)	(29,392,846)	(24,130,360)
全年總開支	Total annual expenditure (B)	33,572,818	28,262,617
儲備比率	Reserve ratio (A ÷ B × 100%)	−87.55%	−85.38%

此儲備比率按政府資助要求計算，並非反映整體累積盈虧。

This ratio measures reserves for government funding purposes, rather than the organisation's overall accumulated surplus or deficit.

最高三層行政人員薪酬

Remuneration of the top three tiers of administrative staff

本年度最高三層行政人員中，薪酬最高的六人，包括一名行政總裁、兩名總經理、一名高級經理及兩名經理，全年總薪酬分布如下：

During the year, of the six administrative staff members in the top three tiers with the highest remunerations, one is the Executive Director, two are the General Managers, one Senior Manager and two Managers. The remunerations of the top three tiers of administrative staff are shown in the ranges as follows:

2025–26年度 最高三層行政人員全年總薪酬 Annual Total Remuneration of the Top Three Tiers of Administrative Staff for 2025-26	員工人數 No. of staff
HK$1,500,001 – $5,000,000	1
HK$1,000,001 – $1,500,000	–
HK$700,001 – $1,000,000	2
HK$400,001 – $700,000	2
HK$400,000 或以下 or below	1

藝術發展配對資助計劃

Art Development Matching Grants Scheme

本年度成功獲取撥款$5,452,160，用於藝術科技研發與應用、委約創作及製作支援、人才培育，並改善數碼營運和應用人工智能。

We secured $5,452,160 in matching grants during the year. This funded research and experimentation in arts tech, new artistic commissions, specialist production support and talent development, as well as improvements to digital operations and the adoption of artificial intelligence.

註 Notes

自2025–26年度起採用《私營企業香港財務報告準則》，並重列2024–25年度比較數字，不影響實際現金收支。

The HKFRS for Private Entities Accounting Standard is adopted from 2025–26. Comparative figures for 2024–25 have been restated, with no effect on actual cash receipts or payments.

摘錄自經黃龍德會計師事務所有限公司審核之財務報表。

Extracted from financial statements audited by Patrick Wong C.P.A. Limited.

工作人員 Crew List

舞台技術及製作

技術顧問、燈光設計：**麥國輝**
製作監督／項目管理：
鄭慧瑩、李浩賢、梁嘉榆、吳夢珊、黃偉業
音樂製作(錄音／剪接)：
李駿銚、蘇家豪
音響設計／操控：**鄭偉權、鍾芳婷、夏恩蓓、楊我華**
燈光設計／編程、操控：
陳葉美、方祥輝、馮湘軒、姜敬恒、羅兆鏵
服裝設計：
北京晶亞藝苑舞台服裝經營部(北京)、鄭運蓮、盧聲前
化妝、髮型：**陳美華、郭婷、李永雄、蕭惠欣、温筱敏、黃文珊、姚邦琦**
平面及美術指導：**陳輝雄**
影像：**李上珩、方曉丹**
平面／展示設計執行：
劉址朗、劉思
標誌設計：**易達華**
平面設計：**張焯珩、郭健超、盧慧明、TN PEAKCOCK**
設計執行：**林巧兒、麥皓清、冼樂欣、徐亮**
海報攝影：**吳鑾輝**
攝影／拍攝：**陳雪瑜、陳立怡、鍾宇生、夏冬、Kim Hoo@easteighteen、厲蘋慧、李煒傑、李俊彥、練家明、羅筱君、成灝志、徐亮、姚偉之**
裝置製作：
藝科製作有限公司、磐石顧問工程師有限公司、永聲工程有限公司、星達策劃有限公司
舞台監督：**洪婉禎**
執行舞台監督：**陳斯棨、范文恩、霍希彤、方迦南**
技術統籌／影像、
現場追蹤及伺服器操控：**施棟梁**
創作統籌：**竺諺民**
影像／動畫製作助理：
郭天陽、湯舒婷
三維設計／藝術科技助理：
徐凡棋
總機電師：**李天立**
機動懸掛系統程式編程員：
謝徵燊@光 · 引擎
影像及伺服器操控：
胡海瀚、余沛豪
服裝助理：
陳偉兒、張黛兒、何沛芝
舞台／技術助理：**陳仲堯、陳健恒、鄭珮汶、詹文龍、徐健雄、葉桂權、伍振輝、蘇朗庭、施鎮宇、黃健軒、肖茹婷、余曉澄**
編程：Cordex Intelligence Limited（**梁珮欣、彭文德、佘梓塱、曾衍彰**）
網頁編程：**李詠軒**
公關及宣傳：**林爽兒、黃偉國**
媒體統籌：**林俊雄**
票務及數碼推廣：**何彥羲**
英文翻譯：**朱馥沛**
活動統籌／文字撰寫：**趙嘉儀**
編撰：**梁卓琳、李航**
活動助理：**張穎賢、甘海桐、郭麗玲、林南雅、劉宇熒、楊曉嘉**
實習生：**歐漸飛、陳慧恩、鄭曉晴、張添欣、許甄庭、葉沛言、郭巧君、林思伶、林善荷、羅亦騫、李嘉軒、李雪瀅、雷嘉寶、梁浩勤、劉珈瑞璽、羅筱君、羅雅之、文寶言、包紫晴、皮苡婷、潘卓嵐、秦楚琪、冼樂欣、鄧浩威、黃植希、黃樂芝、肖茹婷、嚴芷琳、趙昊霖、鍾凱莉、朱安琪**
義工：**湛珮儀、陳曉余、陳岱琳、張彥雯、何思衡、郭卓琳、Tris Lo、區曦文、曹子悅、黃圓圓、黃孝思、Cassie Wong 、黃珏賢、嚴晞彤**

Technical and Production

Technical Advisor, Lighting Designer: **Mak Kwok-fai**
Production/ Project Manager: **Carmen Cheng, Lawrence Lee, Katrina Leung, Momoko Ng, Wayne Wong**
Music Production (recording/editing): **Dean Li, Kairos Sou**
Sound Design/ Operation: **Cheng Wai-kuen, Soloan Chung, Can. Ha, Anthony Yeung**
Lighting Design/ Programming, Operation: **Chan Yip-mei, Samson Fong, Fung Sheung-hin, Kenneth Keung, Adonic Lo**
Costume Design: **Beijing Jing Ya Art Studio Stage Costume Company (Beijing), Twinny Cheng, Sing Lo**
Make-up & Hair: **Chan Mei-wah, Guo Ting, Lee Wing-hung, Billie Siu, Betty Wan, Trista Wong, Bonnie Yiu**
Graphic & Art Direction: **Chan Fai-hung**
Video: **Vanessa Lee, Dan Fong**
Graphic/ Installation Design Execution: **Yanki Lau, Liu Si**
Logo Design: **Clement Yick**
Graphic Design: **Coco Cheung, Pollux Kwok, Vivian Lo, TN PEAKCOCK**
Design Execution: **Alva Lam, Carol Mak, Venesse Sim, Xu Liang Leon**
Photography (Poster): **Lawrence Ng**
Photography/ Videography: **Ally Chan, Yvonne Chan, Nobby Chung, Xia Dong, Kim Hoo@easteighteen, Apple Lai, William Lee, Ebohom Liga, Lin Kar-ming, Tree Lo, Vic Shing, Xu Liang, Brian Yiu**
Installation Production: **Art Floor Production Limited, JK Brothers Engineering Company Limited, Petros Consulting Engineers Limited, Show Start Limited**
Stage Manager: **Megan Hung**
Deputy Stage Manager: **Zeta Chan, Fan Man-yan, Isac Fok, Canaan Fong**
Technical Coordinator, Video, Tracking & Server Control: **Johnny Sze**
Creative Coordinator: **Chuk Yin-man**
Video/ Animation Assistants: **Vanilla Guo, Tang Shuting**
3D Modeling & Arts Tech Assistant: **Joanne Xu**
Production Electrician: **Lee Tin-lap**
Kinetic Winch System Programmer: **Mousey Tse@Lightmaniac Studio**
Video & Server Control: **Benny Woo, Yu Pui-ho**
Wardrobe: **Bonnie Chan, Cheung Doi-yee, Bonnie Ho**
Stage Crew/ Technical Assistant: **Chan Chung-yiu, Kenneth Chan, Cheng Pui-man, Chim Man-lung, Ban Chui, Ip Kwai-kuen, Eric Ng, So Long-ting, Sze Chun-yue, Wong Kin-hin, Xiao Ruting, Yu Hiu-chin**
Coding: **Cordex Intelligence Limited (Tiffany Leung, Frankie Pang, Ronald Shea, Derek Tsang)**
Website Programming: **Jesse Lee**
PR & Publicity: **Hedy Lam, Luka Wong**
Press Coordinator: **Ivry Lam**
Ticketing & Digital Marketing: **Ho Yin-hei**
English Translation: **Mona Chu**
Coordinator/ Copywriter: **Topaz Chiu**
Copywriting: **Song Lam, Seamus Li**
Event Assistants: **Victor Cheung, Kam Hoi-tung, Melody Kwok, Hidy Lam, Esther Lau, Bonnie Yeung**
Interns: **Au Chim-fei, Chan Wai-yan, Cheng Hiu-ching, Shirley Cheung, Yumi Hui, Ip Pui-in, Winky Kwok, Lam Sze-ling, Lam Sin-ho, Law Yik-hin, Lee Ka-hin, Lee Suet-ying, Lei Jiabao, Leung Ho-kan, Liu Jiaruixi, Tree Lo, Lo Nga-chi, Selina Man, Pao Tsz-ching, Pi Yiting, Poon Cheuk-laam, Qin Chuqi, Venesse Sim, Tang Ho-wai, Wong Chik-hei, Wong Lok-chee, Xiao Ruting, Yim Tsz-lam, Zhao Hao-lin, Kelly Zhong, Zhu Anqi**
Volunteers: **Cham Pui-yee, Chan Hiu-yu, Aillam Chan, Mandy Cheung, Ho See-hang, Jessica Kwok, Tris Lo, Xiwen Ou, Jeffrey Tso, Nicole Wong, Breda Wong, Cassie Wong, Stella Wong, Debbie Yim**

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Tokyo University of the Arts

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