

甚麼是「非物質文化遺產」？

- 聯合國教科文組織的《保護非物質文化遺產公約》怎樣說：「非物質文化遺產，指被各社區、團體，有時是個人，視為其文化遺產組成部分的各種社會實踐、觀念表述、表現形式、知識、技能，以及相關的工具、實物、手工藝品和文化場所。這種非物質文化遺產世代相傳，在各社區和團體適應周圍環境以及與自然和歷史的互動中，被不斷地再創造，為這些社區和團體提供認同感和持續感，從而增強對文化多樣性和人類創造力的尊重。」
- 非物質文化遺產(非遗)是一種源自人們日常生活的生活文化傳統。從語言、口述傳說、音樂、舞蹈、戲曲表演，以至地方知識、大小節慶習俗、手工技藝等「非物質性」的人類活動和知識技能，也涵蓋在內。
- 非遗是「以人為本」的。無論是體現在個體，或是群體上，一脫離了人，便會失傳消逝。
- 非遗是「世代相傳」的。由人來創造，由人來繼承、延續、發揚，經歷著世世代代的傳承。
- 非遗是「不斷地再創造」的。在傳承過程中，與時並進，當所處的時代和環境在改變時，其內容也隨之改變，讓文化傳統更貼近當下的生活；這正是傳承者們創造力的表現。

What is Intangible Cultural Heritage?

- This is the definition according to the Convention for the Safeguarding of the Intangible Cultural Heritage adopted by the United Nations Educational, Scientific and Cultural Organization (UNESCO): "The intangible cultural heritage means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity."
- Intangible cultural heritage (ICH) is a heritage that originates from everyday life. It covers "intangible" human activities and know-how, ranging from language, orally transmitted folklores, music, dance, Chinese opera performance, to regional knowledge, festivals and customs on any scale, and crafts, etc.
- ICH "originates from human". Whether it is manifested through an individual or a community, it vanishes when it is disconnected from humans.
- ICH is "transmitted from generation to generation". It is created by humans, and then inherited, maintained, and disseminated by humans. It is passed down from one generation to the next.
- ICH is "constantly recreated". It keeps abreast of the times as it evolves. When the time and environment changes, its contents also changes accordingly such that the cultural traditions could stay closer to the current way of living. The creativity of heritage bearers is demonstrated in this process.

粵劇 Cantonese Opera

粵劇是以粵語演唱和念白的戲曲，流行於粵方言區（主要包括廣東、廣西、香港、澳門等地）。粵劇通過唱、做、唸、打的藝術手段，配合化妝、服飾、道具和鑼鼓等演繹故事情節，其表現形式糅合了文學、戲劇、曲藝、舞蹈及武打，它的唱腔、行當、化妝、身段及曲譜等都蘊含豐富的藝術價值。除了單純的表演藝術外，粵劇作為地方酬神、打醮等宗教活動的「神功戲」，更甚具社會及文化價值。粵劇於2006年列入第一批國家級非遺代表性項目名錄，並於2009年列入聯合國教科文組織《人類非物質文化遺產代表作名錄》。

Cantonese opera is one type of Chinese traditional theatre, with singing and spoken lines delivered in the Cantonese dialect. It is popularly found in the Cantonese-speaking regions, which include mainly Guangdong, Guangxi, Hong Kong and Macao. In each opera production, the story is told through the "four basic skills" of singing, acting, delivery of spoken lines and martial arts, enhanced by stage makeup, costumes, props and the percussive beats on gongs and drums. The presentation format is a fine mixture of literature, drama, ballet singing, dance and martial arts. The singing style, role types, makeup, stylised movements, librets and singing scores are all rich in artistic value. Aside from being a form of performing art for public entertainment, Cantonese opera can serve as religious drama performed as part of the ritual of thanksgiving to the deities, or for occasions of jiao festivals. It is therefore highly praised for its social and cultural values. Cantonese opera was inscribed onto the first national list of ICH in 2006, and the UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2009.



粵劇表演，演員身著華麗戲服，在舞台上表演。

香港 The Intangible Cultural Heritage of Hong Kong 非物質文化遺產



涼茶 Herbal Tea

涼茶是流行於嶺南地區的一種飲料，以特定的中草藥煎煮而成。在嶺南地區濕水濕的氣候環境中，涼茶成為大眾祛濕降火、解燥消暑和防治感冒的一種獨特飲食文化。涼茶在香港已有百餘年歷史，從前的涼茶店鋪更是大眾消遣的地方。現時涼茶仍是日常生活中一種功能性飲品，承載了獨特的民間智慧及傳統文化。涼茶於2006年列入第一批國家級非遺代表性項目名錄。

Popularly found in the South China region, herbal tea ("liang cha", or "cooling tea") is a decoction of Chinese medicinal herbs made according to traditional Chinese medicine theories. The climate of South China is known for being "hot and damp", and its water is regarded as being "heavy". So in order to prevent the heat and damp symptom-complex, to cool the body and prevent the common cold, different types of decoction have become part of the unique food culture of the region. Herbal tea in Hong Kong has a history of over a hundred years. Decades ago, the herbal tea shop had another function as a neighbourhood "entertainment centre". Today, herbal teas are still very much a part of everyday life and are representative of folk knowledge and traditional culture. Herbal tea was inscribed onto the first national list of ICH in 2006.

古琴藝術 (斲琴技藝) The Arts of the Guqin (the Craft of Qin Making)

古琴藝術包括古琴製作技藝、古琴製作技藝(斲琴)，即把木削成琴器，當中需經「尋、斲、挖、鑿、合、灰、磨、漆、絃」九個步驟。本港的古琴技藝基於浙派琴家徐文鏡，1950年代他將斲琴技藝傳予「蔡福記」樂器廠少東蔡昌壽、徐氏斲琴派，從此植根於香港。自1990年代始，蔡昌壽開辦斲琴研習班，將技藝公開傳授本港琴人，使斲琴傳統手工藝在本港得以傳承。古琴藝術(斲琴技藝)於2014年列入第四批國家級非遺代表性項目名錄。

The arts of the guqin include the techniques for making the guqin (a seven-stringed plucked instrument). Qin making is a craft that starts with chopping and trimming a piece of wood, and involves nine steps, namely desking, chopping, hollowing, fitting, assembling, cement priming, sanding, lacquering and stringing, until it reaches the final stage of becoming an instrument. Local craftsmanship of qin making can be traced back to Xu Wenjing, a master qin player of the Zhejiang school (pai). He taught the craft to Choi Chang-sau, whose family operated the Choi Fook Kee musical instrument shop, in the 1950s. Since the 1990s, Choi Chang-sau began giving advanced qin making classes to teach the craft locally to local qin players so that the craft can be passed on in Hong Kong. The arts of the guqin (the craft of qin making) was inscribed onto the fourth national list of ICH in 2014.



西貢坑口客家舞麒麟 Hakka Unicorn Dance in Hang Hau in Sai Kung

活動已傳承了超過二百年。客家視麒麟為瑞獸，可以化解煞氣，帶來好運，所以在慶祝農曆新年、婚嫁、祝壽、祠堂開光、新屋入伙、迎賓、太平清醮、神誕等喜慶場合都會舞麒麟。自舞麒麟隨客家群體移入香港後，與本地傳統音樂和武術結合，發展出極具本地特色的造型、步法和套式。西貢坑口客家舞麒麟於2014年列入第四批國家級非遺代表性項目名錄。

The activity has been practised for more than 200 years. The Hakka people believe the Chinese unicorn, the qilin, is an auspicious animal that can ward off evil and bring good luck. So, on all celebratory occasions such as Chinese New Year, weddings, birthday parties, the inauguration of an ancestral hall, moving into a new home, welcoming guests, the jiao festivals and birthdays of deities, there would inevitably be a unicorn dance. Since the Hakka people brought the unicorn dance, using local traditional music and martial arts, with them to Hong Kong, the unicorn dance has developed its own styles and sequence of movements. Hang Hau Hakka unicorn dance was inscribed onto the fourth national list of ICH in 2014.



全真道堂科儀音樂 Quanzhen Temples Taoist Ritual Music

道教科儀音樂為傳統宗教儀式中採用的音樂，可分為「正」及「全真」兩個傳統。道教的科儀音樂在香港已發展多年，而蓮蓬仙館傳承的道教音樂，可說是香港全真道堂科儀音樂的其中一個典型代表，其科儀音樂在香港經過幾十年的傳承，發展出極具本地特色的傳統，如科儀演唱的經韻腔調受粵曲、粵劇、廣東小曲及儒、釋等宗教音樂的影響。全真道堂科儀音樂於2014年列入第四批國家級非遺代表性項目名錄。

Taoist ritual music consists of the Zheng (Orthodox Line) and the Quanzhen (Complete Perfection) traditions. The Quanzhen Temples Taoist Ritual Music has been developed in Hong Kong for many years. The Taoist music inherited by Fung Yung Seen Koon is considered one of the most typical representatives of the Quanzhen temples tradition in Hong Kong. After decades of inheritance in Hong Kong, the liturgical music of Fung Yung Seen Koon has evolved into a kind of Taoist music with local characteristics under the influence of Cantonese opera and its singing style, Cantonese tunes, and other religious music genres such as Confucian and Buddhist music. Quanzhen temples Taoist ritual music was inscribed onto the fourth national list of ICH in 2014.



長洲太平清醮 Cheung Chau Jiao Festival

活動已傳承了百多年。據長洲島民相傳，清代晚期，長洲曾發生瘟疫，島民死亡枕藉。為求消災，惠潮籍居民延請高僧喃嘸，在北帝廟前設壇拜懺，超度水陸孤魂，更奉北帝神像巡遊街道，之後，瘟疫果然停止。自此以後，島民每年皆舉辦太平清醮，酬謝北帝神恩，保境平安。百多年來，長洲島民為罹災祈福、保境安民，年度舉辦太平清醮，從未間斷，節慶的豐富傳統內涵，在居民持續多年的參與中，得以傳承發展。長洲太平清醮於2011年列入第三批國家級非遺代表性項目名錄。

The activity has been practised for more than 100 years. Legends say that Cheung Chau was devastated by a plague in the late Qing dynasty. To dispel the disaster, Hui and Chiu natives invited accomplished monks and Taoist priests and set up a sacrificial altar in front of Pak Tai Temple to pray to deities, repent and to comfort departed souls from the land and the sea. The residents also paraded deity statues along village lanes. The plague did cease after the ritual. Since then, residents on Cheung Chau have been organising the annual Jiao Festival to express gratitude to Pak Tai for blessing the area with peace. For more than a century, Cheung Chau residents never stopped organising the annual Jiao Festival to dispel disaster and pray for blessings for peace and safety. With residents' participation every year, the ritual has been passed down through the generations. Cheung Chau Jiao Festival was inscribed onto the third national list of ICH in 2011.

黃大仙信俗 Wong Tai Sin Belief and Customs

黃大仙信俗起於浙江金華地區，明清之際傳入嶺南。本港的黃大仙信俗奠基於1915年。1921年齋色團正式成立，以管理黃大仙祠事務。經過百年傳承，時至今日，黃大仙信俗發展出宗教與慈善結合的特色，在香港以至海外華人社區廣為流傳。齋色團一直配合社會發展創辦各類社會服務，體現「濟世勤善、有求必應」的精神。黃大仙信俗於2014年列入第四批國家級非遺代表性項目名錄。

The folk religion of Wong Tai Sin originated in the Jinhua area of Zhejiang Province and was introduced into the Lingnan region at the turn of the Ming and Qing dynasties. Local Wong Tai Sin belief and customs originated in 1915. In 1921, Sik Sik Yuen was established to manage the Wong Tai Sin Temple. After a century of inheritance, nowadays the folk religion of Wong Tai Sin has developed in conjunction with charitable features and has been widely circulated in Hong Kong and overseas Chinese communities. Sik Sik Yuen has stayed close with the advancement of the society and benefited various social services to actualise the "to act benevolently, teach benevolence and grant every wish" spirit of Wong Tai Sin. Wong Tai Sin belief and customs was inscribed onto the fourth national list of ICH in 2014.



香港潮人盂蘭勝會 Yu Lan Ghost Festival of the Hong Kong Chiu Chow Community

香港的潮籍人士約二百多萬，他們積極傳承潮汕的人文風俗。每年度的中元節，各地區的港潮人亦舉辦盂蘭勝會，從農曆七月初一舉行，直至七月底止，歷時一個月，至今已有一百多年的歷史。盂蘭勝會主要是祭祀祖先及陰曹無祀孤鬼，活動包括燒街衣、潮劇神功戲、化大士王、派平安米、福物競投等。香港潮人盂蘭勝會於2011年列入第三批國家級非遺代表性項目名錄。

There are about 1.2 million Chiu Chow natives in Hong Kong. They actively carry on the cultural traditions of Chiu Chow and Shantou. During the annual ghost festival, Chiu Chow diaspora residing in Hong Kong organise the month-long Yu Lan Ghost Festival, which spans from the beginning to the end of the seventh lunar month. The event has been held for more than 100 years. Its main objective is to carry out ancestral worship ceremonies and perform rituals for wandering ghosts in the netherworld. The activities include burning paper offerings on the seashore, performing Chiu Chow opera for thanksgiving to the deities, burning effigies of the Ghost King, distributing auspicious rice and auctioning auspicious objects. Yu Lan Ghost Festival of the Hong Kong Chiu Chow Community was inscribed onto the third national list of ICH in 2011.



香港非物質文化遺產中心 Hong Kong Intangible Cultural Heritage Centre

非物質文化遺產辦事處在三棟屋博物館設立「香港非物質文化遺產中心」，作為展示和教育中心，透過舉辦專題展覽和不同形式的活動，包括講座、研討會、示範和工作坊等，提升公眾對非遺的認識。The Hong Kong Intangible Cultural Heritage Centre is an exhibition and education centre set up by the Intangible Cultural Heritage Office at the Sam Tung Uk Museum. Its function is to enhance the public's knowledge of ICH through thematic exhibitions and a wide range of activities such as lectures, seminars, demonstrations and workshops.

三棟屋博物館 香港荃灣古里二號
Sam Tung Uk Museum | 2 Kwu Uk Lane, Tsuen Wan, Hong Kong
2411 2001 2413 9271 www.icd.gov.hk/ICHO

開放時間
星期、星期三至 上午10時至下午6時 聖誕節前夕及農曆新年除夕 上午10時至下午5時
逢星期二(公眾假期除外)、農曆年初一及初二休息
Opening hours
Monday, Wednesday to Sunday: 10 am to 6 pm Chr. Xmas Eve and Ch. New Year's Eve: 10 am to 5 pm
Closed on Tuesdays (except pub. holidays) and the 1st two days of the Chinese New Year

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中秋節—大坑舞火龍 Mid-Autumn Festival—the Tai Hang Fire Dragon Dance

活動有百多年歷史。大坑本來是 條客家村，據傳於1880年，大坑曾發生瘟疫，為消災滅瘟，村民製作 條龍，上面插滿香枝，在中秋前後，即農曆八月十四、十五、十六三個晚上，舞動着火龍繞村遊行，沿途燃放爆竹，之後，瘟疫果然停止。此後，村民每年每都進行三天的舞火龍活動，以大坑合境平安。大坑舞火龍於2011年列入第三批國家級非遺代表性項目名錄。

The event has been held for more than 100 years. Tai Hang was originally a Hakka village. Reputedly, a plague broke out in Tai Hang in 1880. To dispel the disaster and ward off the disease, villagers crafted a dragon and inserted joss sticks all over it. On the evening of the 14th, 15th and 16th of the eighth lunar month, villagers paraded with the fire dragon around the village and let off firecrackers. The plague ended after the event. Since then, villagers have performed the three-day fire dragon dance every year to pray for peace in Tai Hang. Tai Hang fire dragon dance was inscribed onto the third national list of ICH in 2011.

大澳端午龍舟遊涌 Tai O Dragon Boat Water Parade

每年端午節，大澳三個傳統漁業行會，即扒艇行、鮮魚行和合心堂，均舉辦傳統「龍舟遊涌」宗教活動。三個行會成員於農曆五月初四早上划著龍舟，抬著神像，到大澳四間廟宇「接神」，請出代表楊侯、天后、關帝、洪聖的小神像，接返各行會供奉祭祀，並於翌日端午節進行遊神活動。儀式活動過後，當天下午會把小神像送返各廟宇。這項獨特的祭祀活動已傳承了超過 百年。大澳端午龍舟遊涌於2011年列入第三批國家級非遺代表性項目名錄。

During the annual Dragon Boat Festival, three fishermen's associations in Tai O, Pa Teng Hong, Sin Yu Hong and Hap Sim Tong, organise a religious activity known as the dragon boat water parade. On the morning before the festival, members of the associations row their dragon boats to visit four temples in Tai O, where they receive statues of Yeung Hou, Tin Hau, Kwan Tai and Hung Shing. They carry the deity statues back to their associations' halls for worship. On the day of the festival, the deity statues are put on covered sampans towed by the associations' dragon boats to parade through Tai O's waters. After the ritual, the deity statues are returned to the respective temples in the afternoon. This unique religious activity has been inherited for more than a century. Tai O dragon boat water parade was inscribed onto the third national list of ICH in 2011.



甚麼是『香港非物質文化遺產代表作名錄』？

- 政府為加強保護非物質文化遺產的措施，以2014年公布的首份「香港非物質文化遺產清單」為基礎，編製「香港非物質文化遺產代表作名錄」（代表作名錄）。首份代表作名錄於2017年公布。
- 首份代表作名錄涵蓋 十個項目，包括獲列入國家級非遺代表性項目名錄的十個本地項目：粵劇 | 涼茶 | 長洲太平清醮 | 大澳端午龍舟遊涌 | 香港潮人盂蘭勝會 | 中秋節 大坑舞火龍 | 古琴藝術（新琴技藝） | 全真道堂科儀音樂 | 西貢抗口客家舞麒麟 | 黃大仙信俗 | 以及完成公眾諮詢後被推薦納入代表作名錄的十個項目：
南音 | 宗族春秋 祭 | 香港天后誕 | 中秋節 薄扶林舞火龍 | 正一道教儀式傳統 | 食盆 | 港式奶茶製作技藝 | 紮作技藝 | 香港中式長衫和裙褂製作技藝 | 戲棚搭建技藝
- 代表作名錄上的非遺項目仍然活態存在，持續代代傳承，有些體現了香港的傳統文化，具有重要的歷史、藝術或工藝等價值；有些具有鮮明的特色，體現了香港地道的生活文化；有些具有維繫社區關係的作用，為社區或群體提供認同感和持續感，發揮著凝聚社區、建構社群文化身分認同的功能。



南音

Nanyin (Southern Tunes)

南音是用廣府話說唱的曲藝，二十世紀初曾是香港流行的娛樂，演唱者多為失明藝人，常用古箏、椰胡等伴奏，並用拍板敲擊節拍，歌詞內容大多反映社會下層的生活困境。現時，南音多融入粵劇、粵曲中，成為其中的演唱元素。

Nanyin or 'southern tunes' is a narrative song art performed in the Cantonese vernacular. It was once a popular form of entertainment in Hong Kong during the early 20th century. Nanyin was mostly sung by blind artists, accompanied by guqin and yehu, and to the rhythm given by clappers. The lyrics often reflected the living hardships of the lowest stratum of society. Today, nanyin is essentially blended into Cantonese opera and Cantonese operatic songs as part of their singing elements.



宗族春秋二祭

Spring and Autumn Ancestral Worship of Clans

每逢春分及（或）秋分，或農曆四月及九月，香港大小宗族的成員或聚集祠堂祭祀列祖，或前往山頭拜祭先祖墓地，以表孝道，慎終追遠。新界宗族仍視祭祖活動為村族大事，部分本地宗族更保留食山頭、分豬肉，以及使用圓頭話進行祭祀儀式等傳統習俗。

During vernal and (or) autumnal equinoxes, or during the fourth and the ninth lunar months, clansmen in Hong Kong come together at their respective ancestral halls to perform worship ceremonies to their forefathers, or visit their ancestors' graves up on the hills to observe filial piety and pay tribute to their ancestors. Clans in the New Territories consider the ancestral worship ceremony an important clan and village activity. Today some Puntin local clans still follow the practices of 'feasting on the hillsides' (to cook and eat the food after the offering ceremony at the graves), distributing sections of pork to clan members and speaking in the wai tau (walled village) dialects during the ritual.

中秋節—薄扶林舞火龍

Mid-Autumn Festival - the Pok Fu Lam Fire Dragon Dance

每逢中秋節（農曆八月十五）晚上，薄扶林村均舉行舞火龍活動。數十名健兒舞動火龍，在街巷巡遊，祈求合境平安。此活動已有百年歷史，活動的各項節節包括火龍製作、火龍開光、舞火龍巡遊，以及送火龍歸海等，均由社區成員參與，發揮著凝聚社區的功能。

On the evening of Mid-Autumn Festival (the 15th day of the eighth lunar month), a fire dragon dance event is held at Pok Fu Lam Village. Dozens of athletic men dance with the fire dragon on a parade that runs through the streets and lanes in the village to pray for well-being and peace. The century-old event comprises crafting of the dragon, consecration, dancing and sending the fire dragon to the sea. With participation in every part from members of the community, the fire dragon dance serves the function of strengthening community ties.

正 道教儀式傳統

Taoist Ritual Tradition of the Zhengyi School

道教傳統中分別以「正」和「全真」兩個道派最具代表性。香港的「正」道教儀式傳統主要來源於清代民國廣東珠江三角洲地區，可分為新界及市區兩個正 派儀式傳統。新界的「正」道教儀式傳統，主要來自東莞及新安地區的「正」派，常見的齋醮法事包括太平清醮、安神、祠堂開光儀式、廟宇重修儀式、廟宇開光儀式及靈符等祭祀活動。市區的「正」派道士多傳承著廣州地區正 道派的科儀傳統，儀式有清壇和黃壇兩類，分別包括吉慶紅事和殯儀白事儀式。

Zhengyi and Quanzhen are the two mainstream schools in the Taoist system. The Taoist ritual tradition of the Zhengyi School in Hong Kong was in the same lineage as that of the Pearl River Delta during the Qing dynasty and the Republican period, and in Hong Kong, there are two ritual systems processed separately in the New Territories and in the urban areas. The Taoist ritual tradition of the Zhengyi School in the New Territories has mainly come from the Zhengyi of Dongguan and Xin'an region. Common rituals and offering services include the jiao festivals, installation of altar figures, consecration of ancestral halls and temples, reopening of temples after renovation, and storing talismans. The Zhengyi in the urban area have inherited the rites and rituals of Zhengyi Taoists in the Guangzhou area. It can be categorised into two types, qiguan ('red' occasions) and huaguan ('white' occasions). The former is for celebratory functions, while the latter is for funerals and burials.



食盆

Sek Pun (Basin Feast)

新界本地圍村傳統會在宗族祭祀、打醮、婚嫁、添丁「點燈」、祠堂開光等場合，烹煮盆菜以饗族人，稱為「食盆」。族人圍坐而食，象徵團結。盆菜是新界本地宗族鄉村傳承了數百年，保存至今的 項獨特飲食文化，不但起著維繫族群的作用，而且具有確認宗族成員身分的社會功能。

It is a tradition that the Puntin walled villages of the New Territories would hold basin feasts or sek pun for occasions such as clan ancestor worship, jiao festivals, weddings, the lantern lighting ceremony on the birth of a baby boy and consecration ceremonies for the ancestral hall. As a symbol of unity, the basin feast is served to clansmen gathering round the table. Basin feast is a unique centuries-old food culture preserved by Puntin clans in the New Territories. It does not only bring clansmen together, but also serves the social function of recognising the clansmen's identities.



港式奶茶製作技藝

Hong Kong-style Milk Tea Making Technique

港式奶茶俗稱「絲襪奶茶」，由殖民地時代的英式奶茶，經過百年的逐漸演變，成為今天香港普遍大眾的飲品。港式奶茶由調配茶葉、候茶、撞茶、奶茶、撞奶等步驟炮製而成，深受香港人歡迎。港式奶茶製作技藝反映了中西飲食文化在香港的交融與發展，也反映出本地市民的生活和飲食的面貌。

Also known as 'silk stocking milk tea', Hong Kong-style milk tea is the outcome of a century-old evolution from English milk tea of the colonial era to the present popular beverage of Hong Kong. This much-loved local beverage takes a few steps to make, blending tea leaves, boiling and infusing the tea, force-pouring the tea, brewing the tea and force-pouring the milk. The tea-making technique does not only epitomise the fusion and development of Hong Kong's East-meets-West food culture, but also gives a glimpse of how locals live and eat.



紮作技藝

Paper Crafting Technique

紮作是以簡單的材料如竹篾、紗紙、色紙、綢布等，運用紮作技巧和繪畫功製作而成。紮作在傳統節日慶典和民間宗教儀式中扮演重要角色，香港常見的製成品包括花炮、大士王、花燈、龍、獅、麒麟及紙祭品等。紮作承載了不同族群的歷史和文化，具有重要的社會和文化價值。

With paper crafting techniques and painting skills, simple materials such as bamboo splines, rice paper strips, coloured papers, silk fabrics, etc. are turned into all kinds of crafted products. Paper crafting plays an important role in traditional festive celebrations and religious rituals. Crafted products commonly found in Hong Kong include fu pau (paper floral tributes), effigies of the Ghost King, lanterns, dragons, lions and Chinese unicorns, as well as paper offerings. The technique embodies the history and culture of different ethnic groups and carries significant social and cultural values.



香港中式長衫和裙褂製作技藝

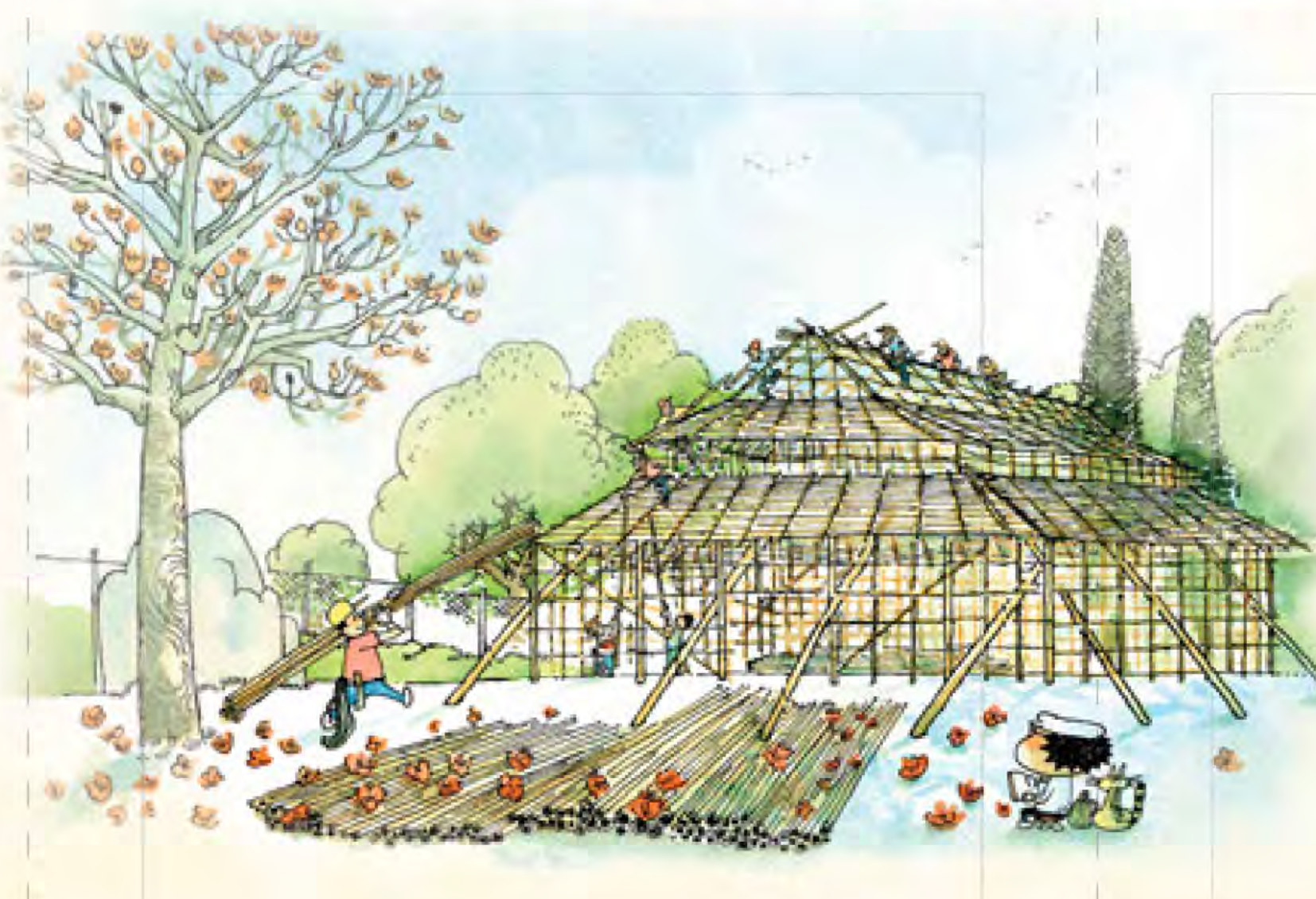
The Sewing Techniques of Hong Kong-style Cheongsam and Kwan Kwa Wedding Costume

中式長衫和裙褂約在民國初年開始流行。男裝長衫在新界傳統宗族社會中是為父老的身分象徵，有重要的社會意義。女裝長衫在香港普及後，縫製技術受到東西服裝設計影響，逐漸孕育出獨特的風格。裙褂則是新娘出嫁的傳統禮服，圖案以龍、鳳為主，傳統上以人手製造。

Chinese cheongsam and kwan kwa became popular during the early Republican period. Men's cheongsam is socially significant, as it symbolises seniority amongst clansmen in the New Territories. When women's cheongsam became widespread in Hong Kong, its sewing technique took up both Eastern and Western costume designs, which slowly gave it a distinct look. Kwan kwa, a traditional wedding costume for brides, is traditionally handmade and decorated with dragons and phoenixes.



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戲棚搭建技藝

Bamboo Theatre Building Technique

戲棚是地方籌辦神誕、太平清醮或盂蘭勝會時，上演「神功戲」或進行宗教活動的場所。戲棚主要由竹、杉構成樑柱及框架，外蓋鋅片遮陰擋雨。搭棚師傅根據不同需求，可靈活地搭建出容納少至百餘、多至數千觀眾的戲棚，體現了傳統的中國建築智慧。

During the birthdays of deities, the jiao festivals or the Yu Lan Festival, various communities and neighbourhoods of Hong Kong would have a temporary bamboo structure erected at the venue, for the purposes of staging Chinese opera performances as Thanksgiving to the deities and for rituals. The makeshift structure is made up of bamboo poles and fir beams, erected as standards and ledgers to form frameworks. Covered with metal sheets, the gigantic 'tent' can keep out the sun and the rain. The size of a bamboo theatre is flexible according to needs - it can be as small as to accommodate only a hundred or more, or big enough for thousands. The bamboo theatre building technique is exemplary of the age-old wisdom of Chinese architecture.