

# 終身成就獎

## LIFE ACHIEVEMENT AWARD

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

第十八屆「終身成就獎」得主為汪明荃。

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

In the 18<sup>th</sup> edition, the honour is bestowed on Elizabeth Wang Ming-chun.



# 汪明荃

ELIZABETH WANG MING-CHUN

著名演藝及戲曲界全才藝人，一直在表演事業上努力不懈，敢於嘗試突破自己。她自幼便對粵劇有濃厚興趣，多年來參演多部粵劇名作，致力推動本地粵劇發展，曾擔任香港八和會館主席逾20年，積極推動戲曲的保育、承傳及培育新生代，為業界默默耕耘，貢獻良多。

Dr Elizabeth Wang Ming-chun, a multi-talented artist in both the entertainment and Cantonese opera industries, has persistently strived for excellence and dared to push boundaries in her performing career. She has harboured a deep passion for Cantonese opera from a young age and has participated in numerous renowned Cantonese opera productions over the years. Devoting herself to the promotion of local Cantonese opera development, she served as the Chairperson of the Chinese Artist Association of Hong Kong (CAAHK) for over 20 years. Her active efforts in preserving the heritage and nurturing the next generation of Cantonese opera have contributed significantly to the industry.



福陞粵劇團《穆桂英大破洪州》(2015)  
Woman Warrior: Mu Gui Ying presented by Boomabliss Cantonese Opera Troupe (2015)

## 演藝無難事 凡事做到最好

汪明荃博士(Liza姐)出生於上海，1956年與家人來港定居於北角，北角便成為Liza姐在香港的「家」。求學時期的她已十分活躍，經常參加不同的課外活動：「我自讀書開始已常常站在舞台表演或朗誦，從來不會膽怯，我很喜歡表演。」1966年，剛讀完中學的她參加了麗的映聲演藝訓練遴選，憑著出色的表現在眾多的對手中脫穎而出，成功獲選。Liza姐對於當時的新科技「電視」感到很新鮮，即使她日間在店舖當收銀員，晚上不辭勞苦地趕去上課，但她仍然十分享受這段學習過程，並以優異成績修畢演藝訓練課程。當時訓練班的

## The Art of Performance Strive for Excellence in Everything

Wang was born in Shanghai and relocated with her family to Hong Kong in 1956, settling in North Point, which became her home in Hong Kong. As a student, she actively participated in various extracurricular activities. "I have been performing on stage or reciting frequently since my school days. I was never shy and have always enjoyed performing." In 1966, after she finished secondary school, she surpassed numerous candidates in the Artist Academy class auditions held by Rediffusion (Hong Kong) Limited (Rediffusion) and was successfully selected. Wang was fascinated by the then-novel technology of television. Despite working as a cashier in a shop during the day, she enthusiastically attended night classes, completing the performing arts training programme with excellent results. Richard Poh, the head of the training class, greatly admired her confidence and expressiveness in every performance. "I am someone who likes to excel in everything I do. Once I entered the entertainment industry, I aimed to give every task 100 percent."



八和粵劇學院青少年粵劇訓練課程匯報演出 (2019)  
Student performance of the Youth Cantonese Opera Training Programme, the Cantonese Opera Academy of Hong Kong (2019)  
Photo credit: The Chinese Artist Association of Hong Kong

班主任卜萬蒼十分欣賞她每次在表演時都充滿自信，勇於表達自己。「我是一個喜歡把事情做好的人，當我開始接觸演藝事業之後，我希望把每件事都做到100分。」

麗的映聲合約即將期滿時，Liza姐已被香港電視廣播有限公司 (TVB) 挖角，TVB除了製作電視節目外，還會製作現場節目，與麗的映聲的錄影模式不同，她決定把握合約空檔的機會做好準備，遠赴日本學藝，充實自己。當時日本的流行文化，特別是每年的紅白歌唱大賽很受香港人歡迎，所以她決心遠赴海外學習新事物。回港後，她便正式加入TVB。由1977年起，Liza姐的電視劇角色，每個皆深入人心，由《家變》中的洛琳、《萬水千山總是情》的熱血女學生到《我的野蠻奶奶》的惡家姑，角色多變且演技精湛，令觀眾對Liza姐留下深刻印象。同期，她更開始了歌唱事業及踏上台板，參加她第一次的粵劇表演。為支持當時香港八和會館（八和）主席波叔（已故粵劇丑生王梁醒波）的呼籲，她義演《六國大封相》，希望藉着電視演員的號召力，為八和籌款。隨著Liza姐接觸更多粵劇劇目，她與現任丈夫羅家英合組「福陞粵劇團」，正式參演多個粵劇創作/改編劇目，早期演出作品包括《穆桂英大破洪州》（1988）、《公主刁蠻駙馬驕》（1989）、《糟糠情》（1989）、《楊枝露滴牡丹開》（1991）等，邊學邊做，為她所醉心的戲曲界，不遺餘力地付出超過40年。

As her contract with Rediffusion was nearing its end, Wang was headhunted by Television Broadcasts Limited (TVB), which produced live programmes in addition to television shows, which differed from Rediffusion's recording style. She seized the gap between contracts to travel to Japan and further strengthen her skills, a decision influenced by the popularity of Japanese pop culture in Hong Kong at the time (especially the annual NHK K haku Uta Gassen). Upon returning to Hong Kong, she officially joined TVB. She portrayed various characters in television series starting from 1977, firmly establishing herself as a household name. From Lok Lam in *A House Is Not a Home* and the spirited student in *Love and Passion* to her role in *Wars of In-Laws*, her characters and performance were deeply impressed by the audiences. Concurrently, she embarked on a singing career and ventured into Cantonese opera for the first time. To support the call from the late Leung Sing-poh, the then-chairman of the CAAHK and a master of chousheng (comical characters) in Cantonese opera, she participated in the charity performance of *Prime Minister of Six States*, hoping to leverage her appeal as a television actress to raise funds for the CAAHK. As Wang immersed herself in more Cantonese opera productions, she co-founded the Boomabliss Cantonese Opera Troupe with her current husband, Law Ka-ying, actively participating in various original and adapted Cantonese opera works, such as *Woman Warrior: Mu Gui Ying* (1988), *The Sassy Princess* (1989), *Loyal to Love* (1989) and *Legend of The Red Peony* (1991). Wang honed her skills while simultaneously participating in various performances. To this day, she has dedicated herself tirelessly to the Cantonese opera community she has loved for over 40 years.

#### Securing "Land" for the Cantonese Opera Industry

1992 marked a pivotal year for Wang, as she was elected the first female chairperson of CAAHK. "As Chairperson, I committed to working at the CAAHK office every day and providing hands-on support to my colleagues." Managing such a large organisation as an artist, she recognised the backwardness in administration and initiated the hiring of a chief executive to handle administrative tasks. She also updated the CAAHK logo, symbolising the collaboration between the eight venues of CAAHK. The new logo seamlessly blended with red and black lines, representing the

#### 力爭戲曲界的發展土地

1992年對Liza姐來說，是一個重要里程碑，她當選香港八和會館第一位女主席：「作為主席，我每天都會到八和辦公室上班，親身支援同事，共同進退。」以一個藝人的身份，管理這麼大規模的機構，察覺在行政上比較落後，她決意引入現代化管理，聘請一位總幹事處理行政工作，並更新八和標誌。新標誌象徵八和的八個支會，大家通力合作，紅黑的線條亦代表粵劇表演常見的面譜和水袖，傳統和現代融為一體。「如果你作為一個主席，都沒有去舉起旗幟，別人不會知道怎樣去跟著走，要知道理事會有20多個人，每個人都有自己的想法，最重要是告訴他們發展會帶來什麼得益和好處，我們就應該往那方面看。」身為主席，她事事親力親為，除了以其人脈知名度為機構打好基礎，行政工作亦參與其中。八和團隊能夠有主席結伴同行，事情才可做得徹底，理念才能得以實踐，正正是上下一心的成功寫照。

為戲曲界在爭取「土地」的功績上，是最令Liza姐自豪，也是最艱辛的工作，畢竟表演藝術十分依賴場地，無論排練、演出、培訓都需要場地，觀眾亦需要一個熟悉而有親切感的落腳點來看戲，這門藝術的發展才能成氣候。1972年位於北角英皇道的一座住宅大廈落成，大廈大堂後來改裝成新光戲院，開始租予粵劇團體作表演，不少粵劇名伶也曾經在新光演出過，可說是近代不少粵劇老倌的孕育地，吸引不少觀眾到場看戲，人頭湧湧。然而，這個粵劇地標也曾經面臨經營問題，業主想收回物業另作發展，Liza姐捨不得這個粵劇據點，

facial makeup and flowing sleeves commonly seen in Cantonese opera performances, which was also a combination of tradition and modernity. "If you do not raise the flag as chairperson, others will not know how to follow. With a diverse group of over 20 individuals, each having their own ideas, it is crucial to tell them about the benefits of development and guide their focus." As Chairperson, she actively involved herself in administrative tasks, leveraging her connections and prominence in the industry to lay a solid foundation for the organisation. Under her stewardship, ideas were thoroughly implemented and success was achieved, which reflected the unity and collaborative effort of the CAAHK team.

Wang is particularly proud of her accomplishment in securing "land" for the Cantonese opera industry, which is also the most arduous task for her. After all, performing arts heavily rely on venues for rehearsals, performances, and training. Audiences also need a familiar and welcoming environment to immerse themselves in the world of theater. Only when these conditions are met can the art form truly thrive. In 1972, a residential building was completed on King's Road in North Point. Later, the lobby of the building was converted into the Sunbeam Theatre, which began leasing to Cantonese opera groups for performances, attracting numerous esteemed Cantonese opera performers. Sunbeam Theatre became a nurturing ground for many Cantonese opera legends and drew in countless enthusiastic theatergoers. However, this landmark once faced operational challenges when the property owner wanted to reclaim it for other developments. Wang was reluctant to give up this Cantonese opera hub and recognised the dire shortage of venues. Losing such a landmark would undoubtedly impede the development of Cantonese opera. Subsequently, as the representative of the Hong Kong Cantonese opera community, Wang negotiated with the property owner and, with government support, secured a lease extension for the Sunbeam Theatre until 2009.

In 2007, the Government recognised Yau Ma Tei Theatre and Red Brick Building as historic buildings, embarking on their transformation into a theatre dedicated to Cantonese opera performances and activities. Wang, with a visionary perspective, noticed that beyond grand performance venues, spaces for rehearsal and training were also crucial. As the Chairperson of the CAAHK, she successfully advocated for becoming a partner of Yau Ma Tei Theatre in 2012, which remains an essential platform for student's practical training to this day. Currently, the CAAHK's office is also located in Yau Ma Tei. Wang remarked, "it is best not to leave Yau Ma Tei. Its convenient location draws audiences to enjoy performances and participate in events."

戲曲中心升頂慶祝儀式  
Celebration of the Roof-raising of the Xiqu Centre



亦了解到場地已經短缺，若然連這一個地標也失去，粵劇發展將會更停滯不前，於是代表香港粵劇界跟業主交涉，得到政府支持，新光戲院才獲續租至2009年。

2007年，政府把油麻地戲院和紅磚屋評為歷史建築，改建為一所專為戲曲演出和活動而設的劇院。Liza姐目光遠大，想到粵劇發展除了大型演出場地外，更需要排練和培訓的地方，當時身為八和主席，在2012年成功爭取成為油麻地戲院場地伙伴，直至現在，這裡仍是學員實習的重要台板。而八和現在的辦公室同樣位於油麻地，Liza姐說：「最好不要離開油麻地，這裡地點方便，觀眾才會來看戲和參加活動。」

對於成功爭取西九文化區第一個演藝場地「戲曲中心」，Liza姐甚是欣慰：「在西九規劃初期，我們已表明需要一個戲曲中心，它能夠成為第一個上馬完成的項目，而且鄰近鐵路站，我們期望的條件都齊備了。」不過現時八和連同八和粵劇學院的業務繁重，未來需尋找更合適的辦公室，讓同事好好繼續服務業界，爭取「土地」的工作仍要繼續下去。

### 承傳靠培訓 成功靠勤奮

粵劇另一個重要議題便是承傳，雖然Liza姐不是「紅褲」出身，但她了解學習粵劇的過程，於是用心地重組八和粵劇學院。自1996年起，透過舉辦「粵劇培訓證書課程」，讓對粵劇有興趣的學員，有一個被認可的訓練機會，向職業演員的目標進發，以達到培育和承傳的使命。「現在從市面上看，是粵劇最興旺的時間，但我們欠缺人手，每一個崗位都欠缺，所以現在仍然要繼續培訓。」香港每年大概有1,200多場演出，再加200場演唱會，即是差不多每一天都有三、四個場地有粵劇及神功戲演出，需要大量表演、舞台製作、燈光、服裝及化妝人才。近年粵劇發展甚至加入數碼科技，Liza姐看到未來的發展趨勢，認為訓練職業人才仍有很大的進步空間：「尤其是編劇人才，60年後我們還在做唐滌生的劇，可想而知當編劇有多難，因為他要懂音樂，語文能力要高，也要認識韻腳、用字、分場，然後要知道怎樣去利用『六柱制』，無論男、女、反串、



與粵劇老倌林家聲拍攝《天仙配》  
Performed in Love of the Seventh Fairy Maiden with Lam Kar-sing

Wang found great solace in her successful bid for Xiqu Centre, the first performing arts venue in the West Kowloon Cultural District (WKCD). "During the initial phases of the WKCD planning, we made it clear that we needed a Cantonese opera centre. It was the inaugural project completed, conveniently located near a railway station, fulfilling all our envisioned requirements." In the future, the endeavor to secure "land" will persist as the unwavering commitment, as the CAAHK, along with the Cantonese Opera Academy (COA), currently burdened with heavy responsibilities. It is necessary to seek a more suitable office spaces for their colleagues to continue providing dedicated services to the industry.

### Preservation Through Training Success Through Diligence

Another crucial issue for Cantonese opera is its preservation. Despite not having trained as an apprentice ("red trousers") from a young age, Wang, with her deep understanding of the learning process of Cantonese opera, devoted herself to restructuring the COA. She has offered the "Cantonese Opera Training Certificate Course" since 1996, providing Cantonese opera enthusiasts with a training opportunity and lays a pathway for them to enter professional careers, fulfilling the mission of cultivation and preservation. "Currently, it is the most prosperous time for Cantonese opera as seen in the market, but we are short of manpower in every position, so we must continue training." Hong Kong hosts approximately 1,200 performances and an additional 200 concerts a year, meaning that almost every day, there are three to four venues showcasing Cantonese opera and Sheng Gong Xi (opera for appeasing gods), demanding a substantial number of talents in performance, stage production, lighting, costume and make-up. In recent years, Cantonese opera has even incorporated digital technology into performances. Envisioning future trends, Wang believes that there is a still ample room for progress in training professional talents. "Especially in terms of playwrights, we are still performing scripts written by Tang Ti-sheng 60 years ago, which illustrates the immense difficulty involved in scriptwriting, as it requires comprehensive understanding of music, strong linguistic skills, familiarity with rhymes, diction and scenes arrangement. Moreover, the playwright must also master the 'six-pillar system,' coordinating and managing the roles of male, female, cross-dressed, young, and elderly characters. Writing Cantonese opera scripts is undoubtedly a formidable task." The CAAHK has published books on teaching Cantonese opera scriptwriting, which, through oral histories narrated by revered Cantonese opera artists, documenting the unique narrative structures and scene arrangement techniques of Cantonese opera. The training process

年輕、老年的角色，都需要配合調度，寫粵劇劇本絕對不容易。」八和出版過教授編劇的書，透過大老信口述歷史，紀錄這種獨突的故事結構及分場手法。培訓工作十分困難，十年也未必栽培到一位人才出來：「這些要靠天分，亦要靠勤奮，功底要好，聲線要靚之外，勤力都會加分。」

Liza姐認為，戲曲和其他的表演藝術很不一樣，基本功是學習戲曲的基礎，而國內的培訓環境比香港優勝，學生多由九、十歲開始學習基本功，有良好的根基；反觀香港並沒有這些先決條件，父母很疼愛自己的小孩，最重要就是讀書，即使入讀香港演藝學院主修戲曲，也要先讀好中學課程。八和粵劇學院期望學生可以早一些練功，於是舉辦專為中學生而設的四年制課程，完成課程後，會被安排到油麻地戲院實習做「跑龍套」，嘗試飾演不同的角色；當掌握一定的技巧後，便可以加入市場成為專業的演員。Liza姐對培訓的目標相當堅定：「我當上了八和會館主席後，重組八和粵劇學院，提供更多培訓機會予學員，幫助他們成為專業的粵劇人才。」學員在四年課程中深入學習這門表演藝術，對將來入行奠下基礎，為學員帶來更多演出機會。

### 終身學習 實至名歸

Liza姐獲頒終身成就獎，絕對實至名歸，除了極具貢獻外，她成功實幹，堅持不懈的精神很值得後輩學習，現在她仍不斷學習新事物，繼續工作，「以前我或許期望別人能看到我的成就，認同我的工作，但到現在，我認為能為業界做多少便做多少，有沒有獎對我來說已經不是問題。」

「我覺得無論你做甚麼都好，都要專注，最重要是你真的喜歡，因為只要喜歡你便會奉獻很多時間和精神，就像我擔任八和主席一樣，這是一個使命，雖然這20年走來很辛苦，但當看到現時能有這樣的發展，我認為辛苦是值得的。」

is very challenging, and even after a decade, there is no guarantee of cultivating a single talent. "It is about innate talent as well as diligence. Besides having good fundamental skills and an exquisite voice, diligence is also crucial."

Wang believes that Cantonese opera is different from other performing arts in the sense that fundamentals are the basis of learning Cantonese opera. The training environment in Mainland surpasses Hong Kong as most students there start to take foundational training at the age of nine or ten. Conversely, Hong Kong lacks these prerequisites due to parents' emphasis on academic pursuits. Even if students majoring in Cantonese opera at the Hong Kong Academy for Performing Arts, they must first complete secondary school education. The COA initiated a four-year programme designed specifically for secondary school students, hoping that they could start training at an earlier age. Upon completion, students are assigned internships at Yau Ma Tei Theatre and gain practical experience by portraying different supporting roles in productions. Once they honed their skills to a certain level, they can join the professional ranks. Wang is committed to her goal of talent cultivation, "after becoming the Chairperson of the CAAHK, I reorganised the COA to provide students with enhanced training opportunities, assisting them in becoming professional Cantonese opera talents." Through the four-year curriculum, students delve deep into the genre, establishing a bedrock for their future endeavors with a multitude of performance opportunities.

### A Legacy of Lifelong Learning

The conferment of the Life Achievement Award on Wang is truly a well-deserved recognition. Beyond her significant contributions, her unyielding spirit of perseverance are admirable qualities that younger generations can learn from. Even now, she continues to study new things and remains dedicated to her work. "In the past, I might have hoped that others would see my achievements and recognise my work. But now, I believe that it is more important to contribute as much as I can for the industry, regardless of awards."

"I think that focus and passion are essential in whatever you undertake. If you truly love what you do, you will naturally dedicate a lot of time and effort to it. Just like my role as the Chairperson of the CAAHK, which I see as a mission. Despite the challenges we faced over the past 20 years, I believe that my efforts are worthwhile, given the development we have achieved so far."



透過油麻地戲院場地伙伴計劃培訓粵劇新秀  
Cultivate young talents through the Yau Ma Tei Theatre Venue Partnership Scheme  
Photo credit: The Chinese Artist Association of Hong Kong

## 汪明荃博士個人簡歷

## BIOGRAPHY OF DR ELIZABETH WANG MING-CHUN

1947年	出生於上海 Born in Shanghai	2006-2021年	中國文學藝術界聯合會第八屆至第十屆全國委員會委員 Served as a committee member of the 8 <sup>th</sup> to 10 <sup>th</sup> National Committee of the China Federation of Literary and Art Circles
1966年	考進麗的映聲訓練班 Admitted to the training course at Rediffusion (Hong Kong) Limited	2007年	獲萬寶龍國際藝術贊助大獎香港區得獎者，並把獎金捐給香港中樂團 Received the Montblanc de la Culture Arts Patronage Award - Hong Kong Region, and donated the prize money to the Hong Kong Chinese Orchestra
1971年	正式加盟無線電視，被安排在《歡樂今宵》當主持；後來才轉往戲劇組 Officially joined Television Broadcasts Limited, and was assigned to be the host of <i>Enjoy Yourself Tonight</i> before transitioning to the drama department	2007年	香港城市大學榮譽文學博士 Awarded an Honorary Doctor of Letters by the City University of Hong Kong
1977年	電視劇《家變》的女強人角色—洛琳深入民心 Became widely recognised for her role as Lok Lam, a strong female character, in the TV drama <i>A House Is Not A Home</i>	2009年	香港演藝學院榮譽院士 Awarded an Honorary Fellowship by the Hong Kong Academy for Performing Arts
1978年	第一次參與粵劇演出，為香港八和會館義演《六國大封相》 Made her first Cantonese opera performance in <i>Prime Minister of Six States</i> for the charity of Chinese Artists Association of Hong Kong	2009-2018年	擔任西九文化區管理局董事局轄下表演藝術委員會成員 Served as a member of the Performing Arts Committee under the Board of the West Kowloon Cultural District Authority
1981年	《萬水千山總是情》插曲《勇敢的中國人》紅極一時 The song <i>Brave Chinese</i> from TV drama series <i>Love and Passion</i> became extremely popular	2010年	職業訓練局榮譽院士 Awarded an Honorary Fellow by the Vocational Training Council
1981年	獲選為「十大傑出青年」之一 Selected as one of the "Ten Outstanding Young Persons of Hong Kong"	2012-2024年	擔任粵劇發展諮詢委員會委員 Served as a member of the Cantonese Opera Advisory Committee
1983年	組織「滿堂紅劇團」，與粵劇老倌林家聲拍檔演《天仙配》 Founded the Full House Cantonese Opera Troupe and performed in <i>Love of the Seventh Fairy Maiden</i> with Cantonese opera veteran Lam Kar-sing	2015年	香港教育學院榮譽人文學博士 Awarded an Honorary Doctor of Humanities by the Education University of Hong Kong (formerly known as the Hong Kong Institute of Education)
1988年	與羅家英合組「福陞粵劇團」 Formed the Boomabliss Cantonese Opera Troupe with Law Ka-ying	2017年	香港演藝學院榮譽博士 Awarded an Honorary Doctorate by the Hong Kong Academy for Performing Arts
1988-1997年	擔任第七屆至第八屆中國全國人大港澳區代表 Served as a Hong Kong/Macau Deputy to the 7 <sup>th</sup> and 8 <sup>th</sup> sessions of the National People's Congress	2018年	香港理工大學院士 Became a University Fellow of the Hong Kong Polytechnic University
1992年	當選為香港八和會館主席 Elected as the Chairman of the Chinese Artists Association of Hong Kong	2021年	獲頒TVB 50年長期服務獎 Received the TVB 50 <sup>th</sup> Long Service Award
1992年起	擔任香港文化藝術基金會顧問 Served as an Advisor of the Hong Kong Culture and Art Foundation	2021年	香港文聯顧問 Served as an advisor to the China Federation of Literary and Art Circles Hong Kong Member Association
1996-1997年	香港藝術發展局委員 Served as a Non-official Member of the Hong Kong Arts Development Council	2022年	榮獲金紫荊星章以表揚其在粵劇發展的貢獻 Awarded the Gold Bauhinia Star in recognition of her contributions to the development of Cantonese opera
1998-2017年	擔任中國人民政治協商會議第九屆至第十二屆全國委員會委員 Served as a member of the 9 <sup>th</sup> to 12 <sup>th</sup> National Committee of the Chinese People's Political Consultative Conference	2023年	福陞粵劇團35週年紀念演出：精選劇目：《蝴蝶夫人》、《德齡與慈禧》及《荊釵記》 Performed in the Boomabliss 2023 Cantonese Opera Extravaganza - <i>Madame Butterfly</i> , <i>De Ling and Empress Dowager Ci Xi</i> and <i>A Thorn Hairpin</i> as the troupe's 35 <sup>th</sup> -anniversary celebration
2003-2005年	香港舞蹈團董事局成員 Served as a Board Member of the Hong Kong Dance Company	2023年起	成為香港八和會館名譽會長 Became the Honorary Life President of the Chinese Artists Association of Hong Kong
2004年	獲香港特別行政區行政長官頒授銀紫荊星章 Awarded the Silver Bauhinia Star by the Chief Executive of the Hong Kong Special Administrative Region	2023年起	香港理工大學藝術家聯盟召集人 Served as a convenor of the PolyU Artists' Alliance
2005年	代表香港粵劇界跟新光戲院業主交涉，成功續約 Successfully negotiated a lease renewal for Sunbeam Theatre on behalf of the Hong Kong Cantonese opera community	2024年	獲香港藝術發展局第十八屆香港藝術發展獎「終身成就獎」 Received the Life Achievement Award of the 18 <sup>th</sup> Hong Kong Arts Development Awards
2005年	無綫萬千星輝頒獎禮，憑《我的野蠻奶奶》獲得最佳女主角 Awarded Best Actress at the TVB Anniversary Awards for her role in <i>Wars of In-Laws</i>		