

THE HONG KING ACADEMY FOR PERFORMING ARTS ANNUAL REPORT 20



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ANNUAL REPORT

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President
The Chief Executive the Honourable Donald Tsang Yam-kuen

校監行政長官曾蔭權先生

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CHAIRMAN'S MESSAGE

This is my second year serving the Council of the Hong Kong Academy for Performing Arts. I was bestowed the additional honour of Council Chairmanship in January this year – a role which I find both challenging and exhilarating. This has been a pleasant surprise for someone more attuned to medical education.

Nonetheless, I am glad to contribute to the continuous development of the Academy, building on the solid foundation laid by predecessors after some twenty years of hard work and steady progress. Of the Council's steering role in advising the Academy on its strategic growth and institutional health, I cannot help but draw an analogy from my professional life as a paediatrician.

The Academy, I believe, has come through infancy and adolescence. The many years of nurturing cohorts of graduates in major arts disciplines and the many international and local awards won by students and teachers are reminders that the Academy has done much for Hong Kong in the area of performing arts education and that it should be recognised for its achievements. Now, it is ready for the next phase of its life.

This next phase is about institutional maturity – and its expression. The success of the Academy in offering the Master's programmes in Dance and in Music; in expanding its academic and professional activities through the Béthanie co-campus; in its readiness to undergo a process leading to self-accreditation; in its growing network of strategic alliances with international peer institutions and local schools are evidence that the Academy is developing new ideas and relationships to move ahead.



Academy Council members, Honorary Doctorate, Honorary Fellows and senior staff at Graduation Ceremony (photo by Herman Chan) 演藝學院校董會、榮譽博士、榮譽院士及主要教職員於畢業典禮合照(陳鴻文攝影)



主席獻辭

自去年當上香港演藝學院校董會成員以來,迄今已踏入第二年。今年1月更有幸獲委任為校董會主席一職,接受這項既令人振奮又具挑戰性的任務,對於本人一向從事醫學教育而言,膺此要職實感驚喜。

香港演藝學院在過往二十多年來有賴前人的努力奠立 鞏固根基,及隨着歲月穩步向前,本人深慶能為學院 的持續發展盡力。校董會帶領學院在策略發展及健康 成長方面提供寶貴意見。

本人身為兒科醫生,不期然引用有關用語比喻學院的 現狀一學院現已從孩提及青少年期成長過來。多年來 由學院訓練出來的一批又一批演藝畢業生及由學生、 老師們勇奪多不勝數的國際及本地獎項,都證實了學 院在表演藝術範疇上為香港貢獻良多,其成就應得社 會各界肯定,學院現正蓄勢待發,邁向另一發展里程 碑。

學院現正踏入成熟期—這可從學院各方面之發展體現出來。學院成功開辦舞蹈及音樂碩士學位課程;位於伯大尼的擴展校舍有其教學及專業活動特色;學院為未來爭取自我評審資格準備就緒;及不斷與海外、本地院校組成策略性聯盟等,皆顯現學院在整體策劃及對外建交上不斷推陳出新及向前發展。

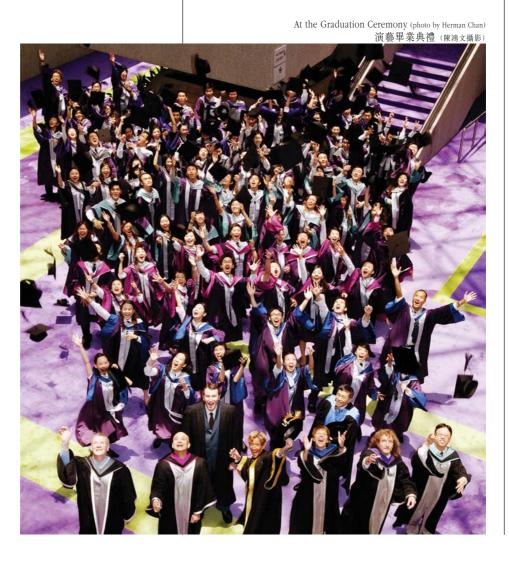
The Council has endorsed the Director's commitment to connectivity – with the international peers and the Hong Kong community at large. In this strategic initiative, I am keen for Council colleagues to help. Council members offer diversity of expertise and experience. Collectively, they serve public interest in ensuring the Academy's accountability. Individually, they keep the Academy's fingers on the pulse of the community. Such information is important for connectivity – be it for outreach activities or fundraising campaigns.

In order that the Academy stands on its two feet as a mature and locally unique institution of arts education attracting international students and staff of the highest calibre, it is foreseen that it must procure additional resources.

I am glad that the Director has begun a project of institutional advancement. The Council, undoubtedly, will work closely with Academy colleagues on this vitally important matter in years to come. I have every confidence that the Academy will garner enough deserved support to do its utmost in contributing to Hong Kong's arts and cultural future, especially in achieving World City status.

Last but by no means least, this year saw Professor Kevin Thompson made a Fellow of the Royal College of Music in June 2006 for services to music and to the College. I extend my heartfelt congratulations to Kevin for achieving this rare distinction, which can serve as inspiration for us all in striving toward the next level of excellence.

Professor Leung Nai-kong, Chairman of Council



就此,校董會尤其認同校長矢志加強與海外同儕及本 地各界之聯繫。校董會成員在不同專業領域上各具專 長及經驗,定能在這方面給予扶助。校董會亦齊心協 力以公眾利益為依歸,確保學院向公眾負責一切日常 運作,同時以個別專業知識提供學院有關資訊,令學 院能緊貼社會形勢,策劃對外拓展及籌款活動。

學院若要站穩腳步,作為一所既成熟而又能吸引海外 學子就讀與優秀員工任教的本地唯一一所藝術教育機 構,就必須爭取額外資源以達目標。

欣悉校長已擬定一系列學院拓展方案,而校董會定能 與學院仝仁共同努力着手展開是項重要計劃。本人滿 懷信心地期待學院能籌得足夠資源為香港未來之藝術 及文化發展,尤其是在實現香港成為國際文化都會上 作出貢獻。

最後本人藉是次年報向大家公佈學院校長湯柏燊教授 於今年6月獲皇家音樂學院頒授院士榮銜,以表揚湯 教授為該學院多年來作出之貢獻。謹此向湯教授之卓 越成就致以衷心祝賀。湯教授今天的成就將激勵其個 人及學院更精益求精,攀上卓越領域的另一高峰。

校董會主席梁乃江教授



Professor Leung Nai-kong, Chairman of Council 校董會主席梁乃江教授

DIRECTOR'S MESSAGE

'There are only two basic plots in fiction', a novelist friend occasionally says to me, 'someone goes on a journey or (its mirror image) a stranger comes into town'.

In the Academy – the sequel, a fast-moving, fast-changing new novel – I guess we have opted for both plots simultaneously. We have tried to do so by engaging hearts and minds, with eyes wide open, lights focused firmly on the action.

The Academy's role, and in particular its responsibilities in terms of education in performing, screen, and technical arts, on what is required of the educated arts practitioner of today, and if you'll allow me, the education of the arts practitioner of tomorrow, is changing rapidly.

Taking your artform out, bringing the audience in and engaging them are part of the responsibilities we have in equipping ourselves as performers, and the Academy's role in terms of educating the next generation of arts practitioners. This is education in the true sense of the word, of 'leading out', empowering people to become effective life-long learners, and preparing for life-long sustainable careers, the corollary of life-long learning.

We have moved from learning, earning and yearning, to learning, learning, and learning. We need to retain that specialness and sense of wonderment about learning which young children possess so naturally. And perhaps, as Picasso, said, it takes a long time to become young.



Béthanie: the Academy's Landmark Heritage Campus (photo by Virgile Simon Bertrand) 伯大尼:演藝學院古蹟校園(Virgile Simon Bertrand 攝影)



校長獻辭

曾有一位小説家朋友跟我説:「小説內容大概只有兩個基本情節:描繪某人踏上征途的故事,或反過來,描繪異鄉人到訪的故事。」

香港演藝學院的續集正像一本瞬息萬變的新小說,我 估計我們同時選擇了發展上述的兩項情節。期間,我 們嘗試聚精匯神,全神貫注地把視野放在行動上。

學院的角色正在轉變,特別在教育表演藝術、影視製作和舞台科藝所負的責任。我認為學院要面對今天社會對演藝界別的要求,纔能培育出明日的演藝從業員。

把藝術帶給觀眾,讓他們參與及分擔我們作為表演者、同時分擔學院為培育下一代演藝從業員的責任。 這方纔是教育這詞語的真義,「引導」他人成為有效 率的終生學習追求者,培育他們有能力在事業中持續 發展,繼而受惠一生。

我們已由學習、收益及盼望,改為學習、學習及學習。我們應保持小朋友那種熱切追求、發掘新事物的好奇心。可能,正如畢加索所說,回復年輕是需要很長的時間。

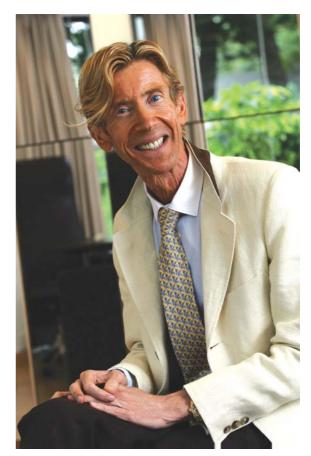
There has never been a more exciting time to be in the performing, screen and technical arts, and no more so than in Hong Kong with its potential for new developments in the arts and cultural industries on a world scale. And in terms of positioning on the world scale we have location, location, location: Hong Kong has long been considered a gateway to China; half of the world's population is within four hours.

In the age of creativity, perhaps Hong Kong is beginning to find its soul, to realise the vital connection between the success of its creative industries, and its potentiality and positioning as a future world city.

So what of those banners we see in Central, which alongside 'Hong Kong Asia's world city,' read, 'Central, the Soul of the City'? Well, the soul of the city may be many things to many people but it cannot simply be about shopping. Not even in Hong Kong. And, if we are in the souls business, then 'Souls R Us'.

In a city of just under seven million souls, our neighbourhood makes quite a campus: vibrant, energetic and unique, time-honored, but also fringe and increasingly cutting-edge. There are opportunities to invest in, and enhance, the cultural vitality of the region, create new synergies between arts and business, international centres, and local institutions and help to develop creative people with a passion for lifelong engagement in the arts. Our graduates have the ability to extend their reach, to constantly reinvent or refocus themselves so that they have confidence in their ability not only to make a living but also to make a life in the arts.

What does it take to be successful in the performing, screen and technical arts in the 21st century? The new model is not one of a solitary figure practising diligently in a studio. It is one of engaging with the community around us, with other distinguished academies and world at large, exploring other world cities, regions, countries, and artistic interests. Today, our graduates are both reflections of our contemporary society and creators of its culture. In achieving success they understand the challenges and opportunities open to them. They need talent, of course, but also the confidence to lead. Most importantly, they need determination.



Academy Director Professor Kevin Thompson (photo by SCMP) 校長湯柏桑教授 (南華早報攝影)

Like the Academy team itself our graduates have shown every sign of determination in meeting their challenges positively, in collaborating easily with others, engaging and communicating with many audiences. And their success is palpable.

Theatre director Augusto Boal was often a more than welcome stranger in town as he made theatre in poor Latin American communities, often in front groups of coal miners. There simply were no funds for scenery nor for lighting so he would ask the miners to come to the evening performances wearing their miners' lamps and to shine them on a makeshift stage. He reckons it was the perfect vehicle for the actors to know instantaneously whether they were engaging with their audiences. The moment they lost their attention, the light went down.

Professor Kevin Thompson, Director

表演藝術、影視製作和舞台科藝事業現正處於前所未有的興奮時刻,因為藝術文化行業,具有能發展達至國際規模的潛力。與此同時,我們亦處於有利位置:香港被視為通往內地的大門,全球二份一人口均可於四小時內直達,絕對具備國際都會的優勢。在創意的年代,香港已開始視成功的創意工業,為建設國際都會的重要元素。

那麼,懸掛在中環的「亞洲國際都會」橫額,旁邊一句「中環乃都會的靈魂」有何意思?其實,一個都會的靈魂可能是因人而異,但即使在香港,也一定不單只是解作行街購物。如果要為香港締造靈魂,我們的任務當仁不讓。

香港,一個有近七百萬靈魂的城市,可以締造一個非凡的校園:充滿活力、動感、獨特、有效率、但同時能容納小眾,且日趨前衛。建設藝術,豐盛文化仍有相當的發展空間,而透過結合藝術與商業、國際及本地機構,亦可創建新的協同效益,幫助培養市民的創意,發展他們對終生參與藝術的渴求。我們的畢業生能不斷擴闊其接觸層面、自我增值、並不時調節自己的方向,他們不只是靠藝術維持生計,而是在藝術中活出生命。

在21世紀中,要怎樣纔能在表演藝術、影視製作和 舞台科藝上有所成就?新的模式已不再是關在綵排 室專注練習,而是與社區融合,與世界及各地的優 質學府、不同城市、地區、國家等共同探索及發展 藝術。今日我們的畢業生既是當代社會的寫照,亦 是社會文化的創造者。他們若要成功,必要懂得面 對挑戰及掌握機會。他們除要具備天份,亦要有領 導者的信心,而最重要的是要有堅定不移的意志。

一如演藝學院本身,我們的畢業生均是堅定不移及 樂觀地面對挑戰。他們彼此合作、邀請觀眾投入參 與、加深彼此的聯繫。成功,可能會於瞬間來臨。

劇場導演奧古斯托·博艾經常在異地獲得歡迎,因 為他會把貧困的拉丁美洲社區與煤礦工人同置於劇 場中。在貧困社區根本沒有資金製作舞台佈景或燈 光。他因而想到邀請頭帶照明燈的煤礦工人入場觀 看夜間演出,並藉著他們頭上的燈光照射舞台。他 認為這是演員讓觀眾投入參與的最完美手法,因為 若演員的演出不能吸引工人的注意力,演員身上的 燈光便會隨之而失去。

校長湯柏燊教授

1st row: Academy Director Professor Kevin Thompson signed collaboration agreement with Professor Xu Xiang, President of Central Academy of Drama. 2nd row: Staff members of the Academy. (photo by Wendy Chung)



SCHOOL OF DANCE

The 2005/2006 academic year was highlighted by innovations and achievements, with the most important development for the School of Dance being the accreditation of Hong Kong's first Master of Fine Arts (MFA) Dance Programme. This programme opens important new pathways for practising dance artists to expand their skills and knowledge, and to engage with their art form through practice-led research. The programme was accredited in March and the first cohort of students will commence studies in the next academic year.

The School of Dance welcomed three new staff members: Maggi Sietsma, Dean of Dance, formally Artistic Director of Expressions Dance Company, Australia; Zhao Min-hua, Lecturer in Ballet, formerly the Head of Ballet, Department of the Zhe Jiang Arts Academy who spent many years in Canada as a principal dancer with the Grand Ballet Canadian; and Keith Hawley, Artist-in-Residence (Musical Theatre). Keith is a well recognised international performer, choreographer and teacher.

Performances

In collaboration with the Hong Kong Dance Alliance, the School of Dance hosted the Hong Kong Dance Festival over ten days in June. The Festival was a physical, visual and aural feast! The Academy was the focal point for hundreds of students and faculty members from all over the world who participated in classes, workshops and performances. During the Festival, the Academy also hosted the annual general meeting of the World Dance Alliance (Asia Pacific Chapter) and in addition, some of the world's leading educators joined keynote speakers and panel members for the Education Conference. The Festival was extremely successful and affirmed the School of Dance as a major player in the international dance training arena.



A Tribute to Frank Sinatra (photo by Ringo Chan) 《向法蘭仙納杜拉致敬》(陳德昌攝影)



舞蹈學院

舞蹈學院的創意與成就於 2005/2006 學年尤其突出,最重要的發展是獲得認可資格開辦香港首個舞蹈藝術碩士課程。課程為在職舞者開拓了重要的進修新渠道,讓他們的技巧和知識更圓熟,以實習導引到研究的角度審視舞蹈藝術。課程在3月獲得認可資格,第一屆的學生將於下學年入學。

舞蹈學院歡迎三位新來的教職員:院長邵奕敏,澳洲Expressions 舞蹈團前藝術總監;芭蕾舞系講師趙民華,前浙江藝術職業學院芭蕾舞科總指導,曾於加拿大 Grand Ballet Canadian 擔任首席舞蹈員多年;駐院藝術家(音樂劇舞)賀基富,國際知名的表演者、編舞家和講師。

演出

舞蹈學院與香港舞蹈聯盟合辦香港舞蹈節。舞蹈節在 6月舉行,為期超過十天,把形體藝術、視覺和聽覺 享受共冶一爐。來自世界各地的眾多學生與教職員均 有參與當中的課堂、工作坊和演出,學院因此亦成為 焦點。舞蹈節期間,學院主持了世界舞蹈聯盟亞太地 區會議,部份世界舉足輕重的舞蹈教育家聯同主講者 與嘉賓,亦出席了國際舞蹈教育會議。舞蹈節得到空 前成功,並確立了舞蹈學院在國際舞蹈教育領域的重 要地位。 Performance highlights for the School's academic year included three major performance seasons and three student productions:

Body Torque – the first performance season featured works by staff members John Utans, Pewan Chow, Graeme Collins and Keith Hawley. Guest artist Yuri Ng created an excerpt from the Cantonese Opera Dream of the West Chamber and Huang Yi-hua and Yang Na's Ding Ding Dong Was recreated by Chung Ching and Yu Pik-yim.

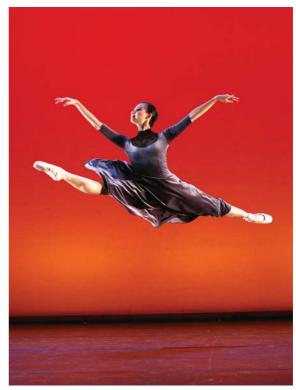
As part of the on-going collaboration between the School of Dance and the Paris Conservatoire, ten Dance students performed with Conservatoire students in the Lyric Theatre of the Conservatoire de Paris during November and December. The dancers collaborated on a new work *Pulse* created by Academy graduate Mui Cheuk-yin and students performed an excerpt of Willy Tsao's *One Table N Chairs*. Audience and critics alike were full of praise for the Academy dancers.

Also in November, the Hong Kong Economic and Trade Office (HKETO) sponsored a performance which involved some of the Academy's Chinese Dance and Music students at the Lilian Baylis Theatre in London.

International performance opportunities such as these are extremely important. They introduce our students to new ways of working, provide insight into their own practice within the global context, and foster life-long friendships and professional networks.

On the Edge – the School's graduation season was well attended. The students acquitted themselves admirably in a programme of challenging works created by seven well-known highly skilled local and international choreographers: Yuri Ng, Jiang Hua-xuan, Nathan Wright, Willy Tsao, Xing Liang, Sang Jijia and Ong Yong-lock.

Dance Repertory Concert – this performance series was developed to provide our levels 2 and 3 students with strongly focussed performance opportunities. Under the direction of local choreographer Daniel Yeung, Modern Dance level 3 students performed an interactive video dance work. This work was an excellent example of the use of computerised video imagery in dance



Fire Requiem (photo by Ringo Chan) 《火的輓歌》(陳德昌攝影)

performance. The students learnt how to manipulate imagery to create meaning in dance, and produced remarkable results that generated positive feedback. Staff member Wendy Chu was successful in leading the level 2 Modern Dance students in a collaborative work which also combined video technology and computer generated imagery. The Ballet students presented highlights of the classical repertoire they had studied during the year.

Bolero – the Common Curriculum Year 1 students responded admirably to a commission by the Hong Kong Philharmonic Orchestra with choreography by Academy graduate Mui Cheuk-yin. In turn, Mui responded to the challenges presented by the limited dancing space in an orchestral concert environment with her ingenious use of the gallery seating; her liberal use of Chinese fans ensured tremendous impact in the visually arresting work.

本學年的演出包括三個大型製作和三個學生製作:

《身之繹動》一學年第一個演出,包括了余載恩、周佩韻、高家霖和賀基富等教職員的作品。還有客席藝術家伍宇烈從粵劇《西樓錯夢》創作的選段作品,鍾晶和余碧艷則把黃奕華和楊納的《叮叮咚咚戲花鼓》重新創作。

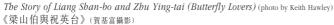
舞蹈學院與巴黎音樂學院繼續在舞蹈藝術上互相交流,其中一部份的交流計劃,就是十位舞蹈學生與巴黎音樂學院的舞蹈學生在11月和12月,一起於巴黎音樂學院的歌劇院演出。他們合作演出的作品,是演藝舞蹈畢業生梅卓燕的新作《脈動》,舞蹈學院的學生亦演出了曹誠淵的《一桌 N 椅》。觀眾與評論者均對舞蹈學院學生的表演擊節讚賞。

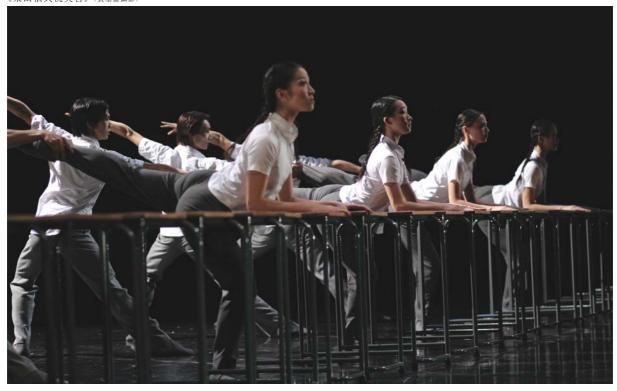
同在 11 月,香港經濟貿易辦事處贊助了部份中國舞學生和音樂學生,到倫敦 Lilian Baylis 劇場演出。

如這樣的國際演出機會對舞蹈學生是極之重要的。學 生可藉此學習新的工作方法,在國際環境下審視自身 的舞蹈修養,及建立長存的友誼和專業舞者的網絡。 《舞躍邊緣》一學院的畢業演出座無虛席,學生在演出一系列富挑戰性的舞蹈作品中,亦施展渾身解數。這次演出的作品由七位本地和國際知名兼高水準的編舞家創作,有伍宇烈、蔣華軒、Nathan Wright、曹誠淵、邢亮、桑吉加與王榮祿。

《舞蹈名目演出》一 這次演出主要讓二年級及三年級學生獲取更多演出機會。在本地編舞家楊春江的指導下,現代舞三年級學生表演了一齣與錄像互動的舞蹈作品。這作品示範了舞蹈演出如何運用電子錄像,達到相得益彰的效果。學生從中學習到如何讓影像在舞蹈作品中帶出意義,從而達到非凡的效果,得到正面的迴響。教員朱孟青則指導現代舞二年級學生,成功創作了一齣同是結合了錄像科技和電腦影像的舞蹈作品。芭蕾舞學生也演出了年來學習的古典芭蕾舞作品。

《波萊羅舞曲》一 基礎課程一年級學生應邀在香港管弦樂團與演藝舞蹈畢業生梅卓燕合作的《波萊羅舞曲》演出,學生對此表演機會均感到非常興奮。梅卓燕克服了音樂會有限的舞蹈空間,巧妙地運用高層的座位,靈活地以中式扇子輔助,在作品中製造攝人的視覺效果。





Choreographic Workshop Season – 39 student choreographers presented their original works during the three choreographic workshops seasons in March, which coincided with the MFA Validation Panel's validation visit. These choreographic workshop seasons are a collaborative effort with the School of Technical Arts students who design the lighting, soundscapes and costumes to complement the choreography.

Dance in Education

The School of Dance has been granted approval to run the pilot Applied Learning Curriculum programme entitled 'Take a Chance on Dance'. This programme is open to senior-level secondary school students and represents an important first foray into dance being offered as a subject in schools.

As a further enhancement to the School's initiatives to have Dance offered as a subject within school, Anna Chan (Lecturer in Dance Education) collaborated with the Hong Kong Dance Alliance, together with students and alumni from the School of Dance and the Leisure and Cultural Services Department to create and present a series of school tours. *Dance ... The Emperor's New Clothes* was presented in 20 outdoor performances at more than 50 schools.

Also under the guidance of Anna Chan and together with the Teaching Studies students, around 60 local school students attended outreach workshops at the Theatre of the Hong Kong Racing Museum. The workshops featured performances by levels 4 and 5 dance students, and practical sessions were conducted for the young workshop participants. This programme was a wonderful opportunity for our students to enhance their teaching skills.

Outreach Performances

The School's dance students are often in demand for external outreach performance activities. This year these included:

Chinese Dance students' participation in a Cantonese Opera production, *Dream of the West Chamber* choreographed by Yuri Ng for the Yam Kim Fai & Pak Suet Sin Charitable Foundation. The production premiered at the Hong Kong Cultural Centre and had a return season at the Academy Lyric Theatre.

Modern Dance students' performance at the East Asian Games in Macau choreographed by Willy Tsao, Artistic Director of the City Contemporary Dance Company.







Ding Ding Dong Dong (photo by Ringo Chan) 《叮叮咚咚戲花鼓》(陳德昌攝影)

《編舞工作坊》一 39 位學生編舞家在三節的《編舞工作坊》展現他們的原創作品。工作坊在3月舉行,正好碰上考核碩士課程的評核小組到訪學院。這系列《編舞工作坊》的演出,由科藝學院學生設計燈光、音響和服裝,以助編舞呈現自己的作品。

舞蹈教育

舞蹈學院獲准主持試驗性質的應用學習課程「舞出新機一舞蹈藝術」。這課程為高中生而設,亦為舞蹈被納入中學課程的發展踏出重要一步。

學院為了進一步推動舞蹈被納入中學課程,舞蹈教育講師陳頌瑛聯同香港舞蹈聯盟、舞蹈學生、畢業生及康樂及文化事務署創作了《跳出…國王的新衣》,在超過50間學校作了20場戶外巡迴演出。

同樣在陳頌瑛的指導下,與修讀舞蹈教育課程學生合作,為來自大約60間本地中學的學生在香港賽馬博物館劇院舉行外展工作坊。工作坊還包括四年級及五年級舞蹈學生的演出,及為年輕工作坊參加者而設的實用舞蹈指導。這計劃亦有助提升舞蹈學生的教授技巧。

校外演出

舞蹈學院學生常獲邀請作校外演出。今學年有:

中國舞學生演出了伍宇烈為粵劇《西樓錯夢》創作的 舞蹈。這次粵劇演出為任白慈善基金籌款,先在香港 文化中心首演,再於演藝歌劇院重演。

現代舞學生在澳門舉行的東亞運動會演出城市當代舞蹈團藝術總監曹誠淵的作品。



In the Pavilion of Night (photo by Ringo Chan) 《夜幕禅》(陳德昌攝影)

Student Achievements

Students and alumni continue to have a positive impact on the dance scene in Hong Kong.

Chinese Dance graduate Yung Lai-wah was offered a full-time contract with the Hong Kong Dance Company.

Nine graduates have been offered work as dancers with Hong Kong Disneyland.

Chinese Dance graduates Chris Lam Wai-yan and Jack Kek Siou-kee have been offered work with an Australian production company David Atkins Inc as assistant choreographers/rehearsal directors for the Asian Games in Doha, Qatar, in November 2006.

Modern Dance student Cyrus Hui Chun-kit was awarded a World Alliance Asia Young Choreographer grant.

Poon Wai-shun, Certificate Year 2 Modern Dance student, has been awarded a scholarship to study at the American Dance Festival 2006.

Jennifer Mok (Ballet), Phan Van-luong (Ballet), and Ronny Wong Ming-hei (Modern Dance) participated in a two-week secondment in Brisbane, Australia with Expressions Dance Company. Musical Theatre Dance graduate Corinna Kathy Chamberlain was selected by the Sir Edward Youde Memorial Fund Council for the award of the Sir Edward Youde Memorial Scholarship 2005/06. She also won the Jackie Chan Charitable Foundation Scholarship (Outstanding Award).

Chinese Dance student Amecia Wong Wai-yee won the silver medal at the 33rd Hong Kong Open Dance Competition and a Silver Medal in the 'Youth Group' of the '2005 Oriental Youth Arts Stars' (Beijing region).

Two male Ballet students, Phan Van-luong and William Wu Mi, were selected by the Alvin Ailey Dance School in New York to attend an 8-week Summer programme, courtesy of Citigroup and the Asian Cultural Council.

Ballet female students Mandy Sin Lok-man (Degree Year 2) and Cui Sai-wa (Diploma Year 2) were offered 2nd place Silver Medal in the female open finals and female under 18 division final respectively in the Hong Kong Ballet Group Young Ballet Star Award 2005.

2006 Ballet BFA Degree graduate Sylvia Lee Ting-yan was awarded a full scholarship to attend the Bartholin International Summer Dance Programme at the Royal Danish Ballet Copenhagen.

Rebecca Zhu Chen-li, Ballet Advanced Certificate Year 1 student was awarded a full scholarship from the Kennedy Centre for Performing Arts in Washington D.C. to attend a summer dance programme. Rebecca was awarded the scholarship in 2005 and 2006, with this last year selected to perform the leading role in a performance at the Kennedy Centre in the Balanchine repertoire.

Modern Dance graduate Guo Rui was offered a place in the prestigious European dance training institution P.A.R.T.S. This is a formal dance training academy that is funded and run by the internationally celebrated dance company Rosas. Guo Rui's participation in this two-year course is enabled by a scholarship from the Robert H N Ho Family Foundation.

Malvina Tam Mei-wah, Modern Dance Degree Year 1 student, received the Hong Kong Jockey Club Scholarship 2005/2006.

學生成就

學生和畢業生繼續為香港舞蹈界帶來正面影響。

中國舞畢業生翁麗華獲得香港舞蹈團聘請為全職舞蹈

九位畢業生獲香港迪士尼聘請為舞蹈員。

中國舞畢業生林慧恩及郭少麒獲澳洲製作公司David Atkins Inc 聘請,為 11 月在卡塔爾首都多哈舉行的 東亞運動會擔任節目助理編舞 / 排練導演。

2006年現代舞學生許俊傑獲頒世界聯盟亞洲青年編 舞家獎學金。

現代舞證書二年級學生盤偉信獲得獎學金到美國舞蹈 節 2006 觀摩交流。

芭蕾舞學生莫嫣、Phan Van-luong 及現代舞學生黃 銘熙在澳洲布里斯班 Expressions 舞團擔任為期兩星 期的實習舞蹈員。

音樂劇舞畢業生陳明恩獲撰為尤德爵士紀念基金獎學 金 2005/2006 年得主,她亦獲頒成龍慈善基金獎學 金 (傑出獎)。

中國舞學生黃慧兒在第33屆全港公開舞蹈比賽贏得 銀獎,及在2005東方青少年藝術明星盛典(北京地 區)青少年組比賽贏得銀獎。

兩位主修芭蕾舞男生 Phan Van-luong 及吳覓得到花 旗集團和亞洲文化協會資助,獲撰到紐約阿爾文.艾 利舞蹈學院參與八星期的夏季課程。

兩位芭蕾舞女生單洛文 (學位二年級) 與崔賽娃 (文 憑二年級) 在香港芭蕾舞學會 2005芭蕾舞超新星大 賞,分別在女舞者公開組決賽和18歲以下女舞者決 **賽獲得銀漿第二名。**

2006 年芭蕾舞學位畢業生李婷炘獲得全費獎學金到 哥本哈根皇家丹麥芭蕾舞團,入讀 Bartholin 國際夏 季舞蹈課程。

芭蕾舞深浩證書一年級學生朱晨麗獲華盛頓甘迺迪表 演藝術中心頒發全費獎學金,入讀夏季舞蹈課程。她 於2005和2006年均獲得此獎學金,更在這一年於甘 迺迪中心演出的節目中, 擔演主要角色。

現代舞畢業生郭睿考進歐洲著名舞蹈學府 PARTS。這所正規舞蹈學府由享譽國際的羅薩絲 舞蹈團經營和管理。郭睿亦獲得何鴻毅家族基金的獎 學金,以支持這兩年的學習生活。

現代舞學位一年級學生譚渼樺獲得 2005/2006 香港 **審馬會獎學金。**





Recent Graduate Highlights

Nguyen Ngoc-anh (2001 Professional Diploma in Modern Dance) – Bonnie Bird New Choreography Award (September 2005), British Arts Council Funding for new choreography, February 2006.

Aaron Khek Ah-hock (2000 Bachelor of Fine Arts in Modern Dance) – Singapore National Arts Council Young Artist, Award at the Istana, a national award, October 2005.

Charles Teo Chia-beng, 1999 Musical Theatre Dance graduate, won the Champion of the 17th CASH (Composers & Authors Society of Hong Kong Ltd) Song Writers Quest, October 2005.

Recent Ballet graduate Cao Chi-thanh was awarded a medal by the president of Vietnam for his excellence in dance and for being an outstanding role model for the young people of Vietnam. Cao was one of ten young people who were honoured in this way.

Staff Achievements

Full time dance staff continued to play active roles in the broader dance community of Hong Kong and abroad.

Staff member Anna Chan was invited to present a paper – 'Is Hong Kong Ready? An Imperative for Dance Education' at the Asia-Pacific International Dance Conference held in conjunction with the My Dance Alliance Living Heritage Festival at the Kuala Lumpur Performing Arts Centre in July 2005.

Anna Chan also delivered a paper in collaboration with Dr Ralph Buck and Jeff Meiners, titled 'Listening for a Future: Shared Stories and Shared Solutions' at the Hong Kong Dance Festival Education Conference.

Pewan Chow, Lecturer in Modern Dance, led a group of ten dance graduates to the international dance festival TARI '05 in Kuala Lumpur, Malaysia, during September 2005. The group won positive feedback for the dancers' technical skills and the high quality of the creative work shown in three performances, one showcase and two workshops. The group also presented a session on dance education at the Academy.

Solo Act (photo by Ringo Chan) 《壹》 (陳德昌攝影)





On Stage, Now! (photo by Keith Hawley) 《起舞吧!》(智基富攝影)

近期畢業生所獲獎項

2001 年現代舞專業文憑畢業生 Nguyen Ngoc-anh 於 2005 年 9 月獲頒 Bonnie Bird 新編舞獎, 2006 年 2 月獲英國文化局資助新編舞創作。

2000 年現代舞學位畢業生郭亞福於 2005 年 10 月在 Istana 獲頒新加坡國家藝術理事會青年藝術家獎。

1999 年音樂劇舞畢業生張家銘於 2005 年 10 月在第 17 屆作曲家及作詞家協會作曲比賽贏得冠軍。

近期芭蕾舞畢業生Cao Chi-thanh獲越南總統頒發獎章,表揚他在舞蹈上的出色表現,並作為越南青年人的模範。這次有十位青年人獲得此獎項,Cao是其中之一。

教職員成就

全職舞蹈教職員持續在本地和外國的舞蹈界積極推動 舞蹈藝術。

教職員陳頌瑛獲邀請出席於 2005 年 7 月舉行的亞太 區國際舞蹈會議,發表論文《香港準備好了嗎?舞蹈 教育急不容緩》。在吉隆坡表演藝術中心的舞蹈聯盟 節《傳統明證》亦同時舉行。

陳頌瑛在香港舞蹈節教育會議,聯同 Ralph Buck 博士和Jeff Meiners發表論文《聆聽未來:分享故事及方法》。

現代舞講師周佩韻在 2005 年 9 月,帶領十位畢業生 參與在馬來西亞吉隆坡舉行的國際舞蹈節 TARI'05。 他們作出三場演出、一場選段演出和兩個工作坊,從 中表演他們的技巧和高水準的舞蹈,贏得正面的評 價。他們亦在演藝學院主持了一節舞蹈教育課。



Yellow Earth Yellow River (photo by Keith Hawley) 《黃土、黃河》(賀基富攝影)

John Utans, Senior Lecturer (Modern Dance), choreographed Opera Hong Kong's *Turandot* season. John also created a work for 13 cross-stream dancers for the 175th Anniversary of Belgium Independence at the Four Seasons Hotel on 11 November. The function was attended by the Prime Minister of Belgium and Princess Astrid.

Musical Theatre Dance course Co-ordinator Mandy Petty choreographed the musical production *The Boyfriend*, and returned to Taiwan to put the finishing touches to a remounted choreographic commission that she undertook a year ago.

Head of Ballet Graeme Collins choreographed for the School of Music's opera *Serse* and undertook extensive training to become an Apple-certified professional Pro Video editor.

Dean of Dance Maggi Sietsma visited Stanford University where she gave a master class/lecture to Stanford University Dance students on her choreographic process. Maggi also attended a sold-out performance by Expressions Dance Company of her work *Virtually Richard*³ and joined a post-show public forum. She also gave a lecture and was a panel member of 'Shakespeare & Dance' at the International Shakespeare Congress in Brisbane Australia.

Associate Dean of Dance and Academic Director (Graduate Education) Tom Brown was chairman of the Hong Kong Jockey Club Scholarship Committee. Tom was also a prime mover in assuring the successful delivery of the Hong Kong Dance Festival and MFA Programme.

Musical Theatre Dance Artist-in-Residence Keith Hawley received a Hong Kong Dance Alliance Award for his choreography *A Tribute to Frank Sinatra* which was choreographed for the School of Dance *Body Torque* season.

現代舞高級講師余載恩為香港歌劇院歌劇演出《杜蘭 朵》編舞。余氏亦為 13 位不同舞系的舞者創作了一 齣新作品,在11月11日於四季酒店舉行的比利時獨 立175周年慶祝活動中演出。當日出席的嘉賓有比利 時總理和阿斯特麗公主。

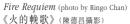
音樂劇舞課程統籌敏迪貝蒂為音樂劇《男朋友》編舞。因一年前答應的協議,她前赴台灣為作品作最後 修改。

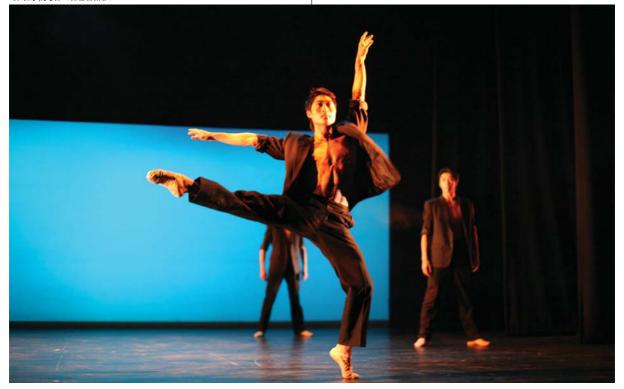
芭蕾舞系主任高家霖為音樂學院歌劇演出《橋王闖情關》編舞。他亦接受密集的進修,成為蘋果電腦認可的專業錄像剪接師。

舞蹈學院院長邵奕敏到訪史丹福大學,為該校舞蹈碩士生授課,介紹她的編舞過程。她亦觀看了Expressions舞蹈團表演她的作品《Virtually Richard³》,此演出門票一早售罄。她在澳洲布里斯班舉行的國際莎士比亞會議授課,及在會議中的《莎士比亞與舞蹈》作嘉賓講者。

副院長和研究生課程總監白朗唐是香港賽馬會獎學金 委員會的主席。他亦全力推動香港舞蹈節和演藝學院 的藝術碩士課程,確保它們能順利推行。

駐院藝術家 (音樂劇舞) 賀基富為學院演出《身之繹動》創作的《向法蘭仙納杜拉致敬》為他贏得香港舞蹈聯盟獎項。





Staff Development

In preparation for the School's first intake of MFA students, dance staff undertook three very informative and inspiring week-long workshops. These sessions were conducted by three international guests, Dr Anita Donaldson, Ms Kristen Bell and Dr Bradley Haseman.

Visiting Artists

Over the past year the School of Dance has had the very great privilege of inviting some of the world's leading dance artists/teachers to pass on their knowledge and expertise to the students. These guests included:

Two professional dance companies: the Rosas Dance Company and Expressions Dance Company. The workshops and classes ran by the artists of these prestigious organizations afforded our students a unique insight into the techniques and creative processes employed by these companies.

The Ballet stream benefited from the expertise of world renowned classical ballet teacher Javier Torres, French choreographer Jean Paul Commelin and local teacher and former ballerina with Shanghai Ballet Scarlet Shen Si-jia whilst the Chinese Dance stream were delighted with the expertise and creative energy of both Jiang Hua-xuan and Xing Liang.

Modern Dance students were treated to visits from a range of guest teachers including Tiina Alinen, Michele Miller, Julian Barnett, Christopher Kaui Morgan, Maura Donohue, Rebecca Marie Jung and Kirstie Simson; and the Musical Theatre Dance students enjoyed the vibrant classes and choreographic challenges presented by acclaimed Australian dancer/choreographer Nathan Wright.

The School of Dance was fortunate to have the expertise and assistance from three outstanding External Examiners: Lu Yi-sheng from Beijing Dance Academy for the Chinese Dance stream; Ou Lu and Yang Mei-qi from Beijing Dance Academy and Guangdong Vocational College of Arts for the Ballet and Modern Dance streams respectively.

Solo Act (photo by Ringo Chan) 《壹》 (陳德昌攝影)





Fire Requiem (photo by Ringo Chan) 《火的輓歌》 (陳德昌攝影)

教職員發展

為了準備教授首屆碩士學生,舞蹈學院教職員參與了 三節工作坊。工作坊由三位國際知名嘉賓唐雁妮博 士、Kristen Bell 女士和 Bradley Haseman 博士主 持,教職員從中獲得最新的舞蹈教育資訊和得到不少 啟發。

到訪藝術家

過去一年,舞蹈學院深感榮幸能邀請到一些世界最前 瞻的舞蹈藝術家/講師到訪學院,傳授他們的經驗和 知識給舞蹈學生。他們包括:

兩個專業舞蹈團 — 羅薩絲舞蹈團和 Expressions 舞蹈團的舞者主持了工作坊和課堂,介紹他們的技巧和創作過程,學生從中獲益良多。

芭蕾舞學生從以下大師中獲益不少,他們包括:世界知名的古典芭蕾舞講師 Javier Torres、法國編舞家 Jean Paul Commelin 和本地講師兼上海芭蕾舞團前首席女舞蹈員沈思佳。而中國舞學生則深深被蔣華軒和邢亮的專業知識和創意活力吸引。

現代舞學生則有來自世界各地的客席講師到訪授課,有 Tiina Alinen、繆美雪、Julian Barnett、Christopher Kaui Morgan、Maura Donohue、Rebecca Marie Jung及Kirstie Simson。音樂劇舞學生則出席了澳洲舞者 / 編舞家 Nathan Wright 充滿活力的課堂,更演出了他的作品。

舞蹈學院有幸邀請到三位傑出的校外考試委員,得到 他們的專業指導和協助。中國舞系邀請到北京舞蹈學 院的呂藝生;芭蕾舞系則有北京舞蹈學院的歐鹿;而 現代舞系有廣東文藝職業學院的楊美琦。

SCHOOL OF DRAMA

In December, the first Studio production was Carlo Goldoni's *The New Apartment*, a comedy of middle class manners among the nouveau riche. Directed by Peter Jordan, it was updated from eighteenth century Venice to 1970s Hong Kong, a time when consumerism was beginning to gather pace.

Also, in mid December, Lam Lap-sam, as director and Chan Suk-yi, as movement director, presented Euripides searing tragedy, *Trojan Women*, in the Amphitheatre, in order that the epic proportions of this classic text could be fully realised. This was the first time this venue was used for a Drama production. Hopefully there will be many more productions to come.

In mid-January, Tang Shu-wing directed *Hamlet*, using a sparse scenic style, this was a physically demanding production for the cast. The play feature live musical accompaniment kindly provided by Nelson Hiu.

At the end of February, third year directing student, Leung Wing-nang, took on the challenge of directing Ibsen's *Hedda Gabler*. Remaining faithful to the original setting, the audience was taken back to nineteenth century Norway, a time when passionate, wilful women were regarded with suspicion, if not downright hatred.

In May, the production slot was filled by visiting director, Jean-Christian Grinevald, who directed Roger Vitrac's quasi-surreal comedy, *Le Sabre de Mon Pere (My Father's Sword)*. This was a challenging production for the student actors, who had to absorb and live the deeply French atmosphere of this work.

The final Studio production was Tom Stoppard's *Arcadia*, directed by Wu Hoi-fai, also performed in May. Problems with translating the intricate wordplay of the original notwithstanding, this was a creditable version, in which the actors effortlessly glided between the two time periods of the play.



Trojan Women (photo by Cheung Chi-wai) 《木馬屠城後傳》(張志偉攝影)



戲劇學院

第一個實驗劇場製作於 12 月公演,劇目是哥爾多尼的喜劇《新宅風雲》,劇中取笑暴發戶中產階級式的繁文縟節。導演莊培德將背景由原著 18 世紀的威尼斯改編到 70 年代的香港,那時候正好是顧客至上的概念崛起之時。

此外,12月中,林立三執導了歐里庇特斯震撼人心的悲劇《木馬屠城後傳》,並由陳淑儀擔任形體設計。為了將這個經典劇本裡史詩式的規模呈現在觀眾面前,此劇在演藝港灣劇場上演。這是港灣劇場首齣話劇演出,相信會陸續有其他製作。

在1月中旬,鄧樹榮導演了《哈姆雷特》,只用了很 少佈景,是一個對演員的體力要求非常高的製作。音 樂方面請得邱立信擔任現場樂師。

2月下旬,導演系三年級的梁永能挑戰易卜生劇作, 導演了《海達·嘉柏拿》。這個製作忠於原著,將觀 眾帶回 19 世紀的挪威。當時,人們對情感強烈、任 性倔強的女性不是徹底憎恨,就是非常猜忌。

5月,另一個戲劇學院製作由到訪的法國導演格拿華爾執導,劇目是韋德奇的半超現實喜劇《瘋狂小鎮》。這對於戲劇學院的學生來說可謂甚具挑戰性,因為他們需要將這個劇本中的法國氛圍深深消化並演活。

最後一個實驗劇場製作也在5月上演,劇目是湯姆· 史托柏的《故園幽夢》,由胡海輝導演。要保留原著 中錯綜複雜的文字遊戲已絕非易事,演員還要流暢地 從劇中兩個時代中不停跳出跳入,因此這是一個值得 讚揚的製作。

Projects

The academic year's touring project, presented in November of last year, was a knockabout re-telling of some of the most famous stories from *The Arabian Nights*. It was directed by directing graduate, Yip Shunhim.

The School's second project was Taiwanese playwright Stan Lai's, *Love in Peach Blossom Land*, directed by the Dean of Drama, Dr David Jiang. The production made use of the Hong Kong Racing Museum Theatre, an interesting alternative venue for this powerful, almost Brechtian mix of comedy and tragedy.

Finally, the third project was Anthony Chan Kamkuen's classical Chinese tragedy, *Autumn Execution*, directed by Anthony Chan and Peter Jordan. After opening in the Studio Theatre, the production toured to the Tarragon Theatre in Toronto, where it was received with great enthusiasm, and was almost a sell-out. Conforming with the needs of touring, the most substantial elements of the set were several long pieces of cloth, yet with able lighting and a fine selection of costumes the many scene changes were smoothly and efficiently achieved. This was very much a coproduction with the School of Technical Arts, whose practical and artistic input made such an ambitious project possible.

Visiting Artists

In mid-September 2005, the school was privileged to host a workshop given by Carla Delfos, executive director of the European League of Institutes of the Arts (ELIA). It is hoped that there will be further collaboration with this important international body.

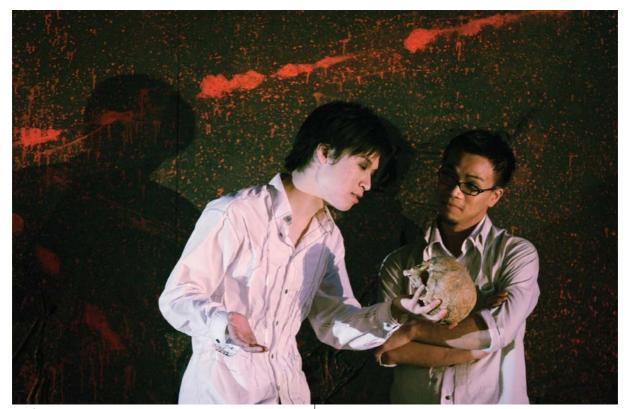
Furthering the aim to deepen contacts with other drama schools around the world, Bill Pepper, Head of Voice Studies at Australia's premier drama school, the National Institute of Dramatic Art (NIDA), gave several master classes in January of this year.

Also in January, during the two weeks of the Winter Term, students were offered a variety of workshops from experts in their respective fields. These included: Peter Schneider (Alexander technique), Grace Liu (translation), Mr Kwong Loke (physicalising text), Mr Cheung Chi-chuen (Chinese opera movement) and Lindsey McAlister (acting for musicals).

In February, talks were given to the entire school by Padraig Cusack, Executive Director of the National Theatre of Britain, and Ruoyu Liu, Artistic Director of U-Theater, Taiwan. Both events were co-organised by the Hong Kong Arts Festival.



Hamlet (photo by Cheung Chi-wai) 《哈姆雷特》(張志偉攝影)



Hamlet (photo by Cheung Chi-wai) 《哈姆雷特》(張志偉攝影)

演出項目

這個學年的學校巡迴演出項目在 11 月上演。導演系 畢業生葉遜謙將《一千零一夜》中最著名故事以漫遊 的方式重新演繹。

第二個演出項目是由戲劇學院院長蔣維國執導台灣作 者賴聲川的《暗戀桃花源》。此劇於香港賽馬博物館 劇院上演;對於這個有劇力的、幾乎是布萊希特式 的、喜劇和悲劇混為一體的劇本來說,這個場地是一 個有趣選擇。

最後,第三個演出項目是陳敢權編寫的古典中國悲劇《秋決》,由陳敢權和莊培德執導。在實驗劇場演出之後,製作隊伍移師到加拿大多倫多的龍蒿劇院演出,大受歡迎,差不多全院滿座。為了迎合巡迴演出的需要,佈景主要由幾條長布條組成,但有了靈活的燈光和精挑細選的戲服,場景轉換都能流暢地、有效率地完成。這要歸功於科藝學院的聯合製作。他們在實踐上和藝術上的參與令這個雄心壯志的演出項目能順利完成。

到訪藝術家

2005年9月中旬,戲劇學院有幸請得歐洲藝術學院 聯盟的行政總監卡娜·戴科斯女士來主持一個工作 坊。戲劇學院希望能和這個重要的國際性團體有進一 步的合作。

學院計劃和世界各地戲劇學院有更緊密的聯繫。因此,今年1月,標·柏巴先生為我們主持了數個大師班。他是澳洲第一間戲劇學校—國家戲劇藝術學院的聲線研究系主任。

也在今年1月,在冬季學期的兩週間,我們邀請了各方面的專家,為不同學系的學生提供了切合他們主修科目的工作坊。專家們包括:比德·舒拉特先生(亞力山大技巧)、廖梅姬小姐(翻譯)、陸開廣先生(以身體表達文本)、張智泉先生(中國戲曲身段)和麥蓮茜小姐(音樂劇演出)。

2月,英國國家劇院的行政總監柏第·古沙克及台灣 優劇場的藝術總監劉若瑀為戲劇學院演講。兩個皆是 我們和香港藝術節協辦的項目。

External Examiner

This year's external examiner was Nicholas Barter, Principal of the Royal Academy of Dramatic Art (RADA). In addition to viewing and assessing the school's teaching, he observed rehearsals for *Arcadia* and attended a performance of *My Father's Sword*. The faculty was very interested to hear about RADA's programme and course structure, which, being one of the few drama conservatoires in the world, is entirely practice-based in its content.

Staff Activities

The faculty has had another busy year, both inside the Academy and outside in the professional theatre, as well taking part in various educational projects, such as adjudicating for the Hong Kong School Drama Festival. Their various activities and achievements include the following:

David Jiang directed Patrick Marber's Closer for the Shanghai Dramatic Art Centre, which had 20 full-house performances in Shanghai from August to September 2005 and had two re-runs. He also directed the same play for Spring-Time Stage Productions in Hong Kong, in January 2006, and had a rerun in June. He then attended Beijing International Symposium of Acting Training and Theatre Showcase in October 2005, leading a group of students who performed Phaedra to great acclaim. During the Symposium, he was invited to host a meeting, and made a speech. He was appointed Head of the Hong Kong delegation invited by the Liaison Office of the Central Government in Hong Kong, to attend the 9th China Theatre Festival in Ningbo City, Zhejiang Province, in November 2005, where he attended the opening ceremony and several of the Festival performances. At the beginning of December, he was invited to attend the 60th Anniversary Ceremony of the Shanghai Theatre Academy and an international conference. Academy Director Kevin Thompson also attended the event in Shanghai. They both gave speeches to the conference. On 4th June 2006, Dr Jiang hosted an Artists' Talk after the performance of Mabou Mines' production of A Doll House, with the worldrenowned American director Lee Breuer.



Trojan Women (photo by Cheung Chi-wai) 《木馬屠城後傳》(張志偉攝影)

Anthony Chan Kam-kuen translated and directed *Sleuth*, by Anthony Shaffer, for the Hong Kong Federation of Drama Societies, performed at the City Hall Theatre in October. The play was chosen as one of the ten most popular productions of 2005/2006. He also translated Kiss of the Spider Woman, by Manuel Puig, for Springtime Creative Media and Perry Chiu Experimental Theatre. Anthony was also in charge of designing, organising, administrating and even teaching the new course 'Introduction to Theatre Art' in the 'Career Oriented Curriculum for Senior Secondary Students' programme. The programme will be validated by the Hong Kong Council of Academic for Accreditation in July 2006. One of his original scripts Don't Move! was selected by the Education and Manpower Bureau as a set text in the secondary school syllabus. With the support of the Arts Development Council, he also published his third one-act play collection, Forever Evergreen.

校外考試委員

今年的校外考試委員是英國皇家戲劇學院的院長尼古拉斯·巴達先生。除了視察和評估戲劇學院的上課情況,巴達先生也觀察了《故園幽夢》綵排及觀賞了《瘋狂小鎮》的演出。由於英國戲劇學院是世上少數的戲劇專業訓練學校,課程全以實用為主,因此戲劇學院的教職員們都對它的課程和課題結構很有興趣。

教職員

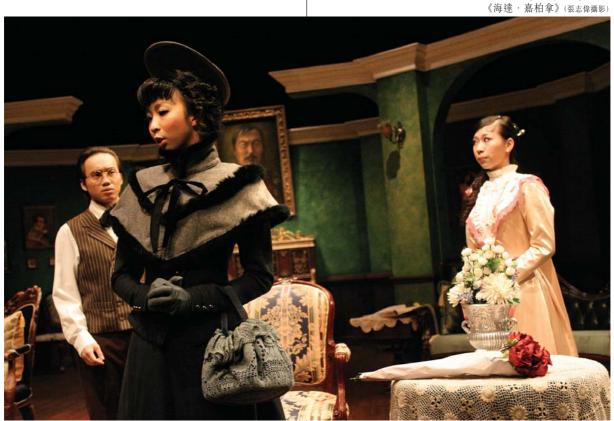
戲劇學院的教職員又度過了忙碌的一年。除了學院的 工作外,他們在專業劇場裡都非常活躍,更參與了不 同的教育項目,例如為香港學校戲劇節擔任評判等 等。他們在校外的活動和成績如下:

蔣維國博士為上海話劇藝術中心執導帕特里克·馬伯的《偷心》,於2005年8月至9月期間在上海演出了20場,全部滿座,此後兩度重演。2006年1月,他為香港的春天舞台導演了此劇,並於同年6月重演。2005年10月,他又參與了北京國際表演教學研討會暨戲劇展演,並帶領一班學生演出《菲爾德》,大獲

好評。在研討會期間,他被邀請主持一個會議和發表演說。2005年11月,香港代表團應中央政府駐香港聯絡辦事處邀請往浙江省寧波市參加第九屆全國戲劇節。蔣博士被委任為香港代表團團長,並出席了開幕禮和觀賞了數個演出。12月下旬,他被獲請參加上海戲劇學院成立60周年慶典及國際研討會。香港演藝學院校長湯柏桑和蔣博士到上海出席活動,並在研討會中發表了演說。2006年6月4日,蔣博士和國際知名的美國導演李·布魯爾一同為馬布礦場劇團的《玩偶之家》主持了演後座談會。

陳敢權為香港戲劇協會翻譯和執導了安東尼·舒化的 《謀殺遊戲》。此劇於 10 月於香港大會堂劇院上演, 並被選為本年度十大最受歡迎劇目之一。

他也為春天多媒體創作和焦媛實驗劇團翻譯了馬努葉 ·普易的《蜘蛛女之吻》。陳氏為「高中生職業導向 課程」中的「劇場藝術入門」擔任設計、統籌、行政 以及教學工作。這個課程將在 2006 年 7 月呈香港學 術評審局審批。他的原創劇本《不許動》被教育統籌 局納入中學課程之中,成為指定課文。在藝術發展局 的支持下,他更出版了他第三個獨幕劇集《苗鋭常 青》。

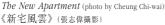


Hedda Gabler (photo by Cheung Chi-wai) 《海達・嘉柏拿》(馮ま像攝影) Peter Jordan's September 2005 production of *Les Miserables* was voted one of the ten most popular productions of 2005/2006 by the Hong Kong Federation of Drama Societies. In December and January, he worked as Fight Director for Hong Kong Repertory's production of *Peter Pan*, performed in the Grand Theatre of the Cultural Centre. His Theatre History MPhil on the origins of the Italian Commedia dell'Arte has now been upgraded to a doctoral thesis after successfully presenting a second seminar in April, at the University of Hong Kong.

Wu Hoi-fai was the producer for *American Shrimp* performed at Sheung Wan Civic Centre in November, 2005. He also created and directed *A Hong Kong Professional Actor's Nightmare*, performed the Fringe Club, in December.

Tang Shu-wing acted as the narrator in the dance performance, *In the Beginning*, performed in the Cultural Centre Studio Theatre, in September 2005. In November, he directed *Kiss of the Spider Woman* for Springtime Creative Media and Perry Chiu Experimental Theatre, performed as part of the Latin Passion Festival sponsored by the Leisure and Cultural Services Department. During March and April, he was a guest lecturer in stage movement at the Macao Conservatory. From 14 to 16 April, he was a workshop animator for The Puppet and its Double Theatre, Taipei. His studio production of *Hamlet* will be performed in July at the Hong Kong Cultural Centre Studio Theatre as part of the International Arts Carnival.

Chan Suk-yi performed in Prospect Theatre's *The Massage King* in January and then again, as a result of the show's success, in August.







Arcadia (photo by Cheung Chi-wai) 《故園幽夢》(張志偉攝影)

莊培德於 2005 年 9 月執導的《孤星淚》被香港戲劇協會選為本年度十大最受歡迎劇目之一。於 12 月及 1月,他為香港話劇團於香港文化中心大劇院上演的《小飛俠彼得潘》任動作指導。他研究意大利即興喜劇源頭的戲劇歷史碩士論文,4月時在香港大學成功發表,被升格為博士論文。

2005年11月,胡海輝為上環文娛中心上演的《美國 蝦》擔任監製。12月,他更創作和導演了《一個香港 專業演員的夢魘》,於香港藝穗會上演。

2005年9月,鄧樹榮在香港文化中心劇場上演的舞蹈演出《創世記》中飾演説書人。11月,他為春天多媒體創作和焦媛實驗劇團執導了《蜘蛛女之吻》,此劇是「情迷拉丁藝術節」的劇目之一,由康樂及文化事務署贊助。3、4月期間,他為澳門演藝學院擔任舞台形體客席講師。4月14至16日,他為台灣無獨有偶劇團擔任工作坊導師。7月,他的實驗劇場製作《哈姆雷特》會成為「國際綜藝合家歡」的節目之一,於香港文化中心劇場上演。

陳淑儀於1月時演出了新域劇團的《大汗推拿》。由 於演出成功,此劇將於8月重演,陳氏再次參與演 出。



Hamlet (photo by Cheung Chi-wai) 《哈姆雷特》(張志偉攝影)

Study Tour

The student cast of Autumn Execution, along with a design and stage management team from the School of Technical Arts went to Canada and the United States in June. They were accompanied by the directors of Autumn Execution, Anthony Chan Kam-kuen and Peter Jordan, which was performed at Toronto's Tarragon Theatre from 16 to 18 June. The play was very wellreceived, sold almost every ticket and was an excellent taste of professional performance for all the students involved. When the run was over, the students saw the world premiere of the musical, Lord of the Rings. A visit to Niagara Falls was also arranged. In addition, they visited Stratford, Ontario, where they attended productions of Oliver! and South Pacific. This was followed by a visit to New York, where the students enjoyed as many shows as time and money allowed.

Awards and Achievements

Last year's Studio Theatre production of Jean Racine's *Phedre (Phaedra)*, directed by Tang Shu-wing, won the Best Director (drama/tragedy) and Best Production Awards of the Hong Kong Federation of Drama Societies. *Phaedra* and Lam Lap-sam's production of *Trojan Women* were voted two of the ten most popular productions, and graduating student, Rosa Maria Velasco, was nominated as Best Actress (drama/tragedy) for the same production.

In addition, *Phaedra* was performed to great acclaim at the Beijing International Symposium on Actor Training with Theatre Showcase, in October 2005. The organising institution was the Central Academy of Drama, Beijing.

Students Achievements

14 students were awarded Bachelor of Fine Arts. Rosa Maria Velasco won first class honours. One student received an Advanced Diploma and 23 students graduated with Diplomas.

學術交流

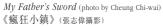
在導演陳敢權和莊培德帶領下,演出《秋決》的學生和科藝學院的設計師及舞台管理隊伍於6月出訪加拿大和美國,於6月16至18日在多倫多的龍蒿劇院演出。此劇大受歡迎,戲票幾乎售罄,參與製作的學生得到了專業演出的體驗。演出完畢後,學生們看了音樂劇《魔戒》的世界首演,也到了尼亞加拉瀑布。除此之外,他們到訪安大略省的斯特拉福,觀賞了《苦海孤雛》和《南太平洋》的演出。之後學生們到訪紐約,利用有限的金錢和時間,看了最多的表演。

獎項及學院成就

去年的實驗劇場製作,由鄧樹榮導演的尚·哈辛之《菲爾德》,在香港舞台劇獎中獲得最佳導演(悲/正劇)及最佳整體演出。此劇和林立三導演的《木馬屠城後傳》皆被投票選為本年度十大最受歡迎劇目。畢業班的韋羅莎憑《木馬屠城後傳》被提名最佳女主角(悲/正劇)。除此之外,在2005年10月,《菲爾德》一劇在北京國際表演教學研討會暨戲劇展演中上演,好評如潮。是次活動由北京中央戲劇學院籌辦。

學生成就

14名學生獲得藝術學士 (榮譽) 學位。其中韋羅莎獲 得一級榮譽。一名學生獲頒高級文憑,23名學生獲 頒文憑。





SCHOOL OF FILM AND TV

Richard Woolley, Dean of the School of Film & Television (F/TV) since its inauguration in 1996, parted with F/TV at the end of the summer. He was succeeded by Shu Kei, who had joined F/TV as Senior Lecturer in Directing in 2002. A graduate of the University of Hong Kong, Shu Kei has worn many hats throughout his past twenty-something career in the film industry. Other than a film director with six features (including a documentary) to his credits, he is also a veteran in film criticism, producing, screenwriting, distribution as well as programming for film festivals. He has published a couple of novels and several anthologies of film reviews.

School and Staff Activities

Under the new headship and based on the results of a survey among the students, the Faculty undertakes a thorough review of the curriculum of both its Diploma and Bachelor of Fine Arts (Honours) Degree programme. Some significant revisions are introduced. The former Diploma programme in Video Production is re-titled to become Diploma in Digital Filmmaking, and will expand its scope to include more fundamental studies in film history, writing and analysis, with an emphasis on their relationship with other creative arts. The Degree programme will be finding a better balance between its two major pathways, film and television, and will offer students more supporting studies in such areas as art direction, film music and acting. This revised and largely improved curriculum was granted approval by the Academy and greeted warmly by the students, who voted to have its first levels' implementation in the following academic year of 2006/2007.



Checking the setup 取景準備



電影電視學院

自電影電視學院於 1996 年成立後即擔任院長的胡歷柏先生於去年夏天離職,新任院長由舒琪先生繼任。舒琪畢業於香港大學,2002 年加入本學院任職導演系高級講師。他過去二十多年來積極地參與影視界工作,先後導演了五部劇情長片及一部記錄片。他又是著名影評人、監製、編劇、發行及電影節策劃等,並出版過兩部小説及編著過多本電影評論集。

學院及教職員活動

在新的領導下及根據同學當中所作的調查,學院對文憑課程及藝術學士(榮譽)學位課程內容進行了一次徹底的檢討,並推行了一些重大的修改。原有的錄像製作文憑改名為數碼電影製作文憑,課程範疇則擴展至包括更多電影史、創意寫作、電影分析等基礎訓練,強調電影與其他藝術的相互關係。而學位課程將會在電影及電視兩個學系之中找到一個更佳的平衡,亦為同學們在美術指導,電影配樂及幕前表演等範圍提供更多輔助性的教學和研習。這些修改得到學院的通過以及同學們的認同,投票於2006/2007學年在文憑及學位一年級落實執行。課程內容得以大大改進。

Another academic member also exited from the Faculty. Richard Wong, Senior Lecturer in Cinematography, was replaced by Bill Wong Chung-piu, renowned and award-winning cinematographer for such landmark Hong Kong films as Ann Hui's The Story of Woo Viet, Tsui Hark's Zu: Warriors from the Magic Mountain and Once Upon a Time in China, and Stanley Kwan's Rouge. Furthermore, a new Advisory Committee was assembled, with members including John Chan (CEO, Media Asia Group), Bill Kong (Oscar-nominated Producer of Crouching Tiger, Hidden Dragon, Hero and Jet Li's Fearless), Kwan Pun-leung (Hong Kong Film Awards winner for his cinematography for 2046), Peter Chan Ho-sun (Producer/Director of Comrade: Almost a Love Story and Perhaps, Love), Tsui Hark, Professor David Bordwell, Virginia Lok (Programme Controller, TVB) and Ruby Yang (Documentary Filmmaker and Editor of An Autumn in New York).

Gipsy Chang, Senior Lecturer in Editing, attended the Qingdao Asian Film and Culture Cooperation Forum in October. The Forum was sponsored by Beijing Film Academy, CPC Qingdao Committee and Qingdao Municipal Government. The purpose of the event was to study as well as to promote cultural exchanges, cooperation and development in Asian film industry and film education. Near one hundred film/TV professionals and scholars from China, Taiwan, Japan, Korea, Australia, Vietnam, Singapore and the Philippines were invited and Gipsy was the only academic representative from Hong Kong.

Helen Ko, Senior Lecturer in Post-Production, was invited by the Li Ka Shing Institute of Professional and Continuing Education of the Open University of Hong Kong to be External Examiner of two of the Institute's courses, 'Fundamentals of Film & TV' and 'Fundamentals of Directing and Acting'. She was also invited to be a Coordination Committee Member of the 2006 Kwai Tsing District Summer Youth Programme and Juror of the Programme's New Creative Artist in Video Contest.



Team work on Degree Year 1 film production 合力製作學位課程一年級電影作品



Location Shooting 外景拍攝

電影攝影系高級講師黃可範也在去年離職,他的教職由著名得獎電影攝影師黃仲標接任。他拍攝過的重要港產片包括許鞍華的《胡越的故事》、徐克的《新蜀山劍俠》和《黃飛鴻》、關錦鵬的《胭脂扣》等。學院並重新邀請業界知名人士,組成新一屆的咨詢委員會,成員包括有寰亞集團總裁莊澄,奧斯卡金像獎最佳外語片《臥虎藏龍》、《英雄》、《霍元甲》等電影的監製江志強,憑《2046》奪得香港電影金像獎最佳電影攝影獎的關本良,《甜蜜蜜》和《如果,愛》的監製及導演陳可辛,還有徐克,大衛·博維爾教授,無線電視廣播有限公司的節目總監樂易玲,以及記錄片導演和《紐約深秋》的剪接師楊紫燁等。

10月期間剪接系高級講師張玉梅參加由北京電影學院,中共青島市委及青島市人民政府資助的「青島亞洲電影及文化合作論壇」。該活動之目的主要是探討和促進各地文化交流,以及亞洲電影工業和電影教育之合作和發展。約有一百多位來自中國、台灣、日本、韓國、澳洲、越南、星加坡、及菲律賓等地的影視專材及學者應邀參加,而張老師是香港學界的唯一代表。

後期製作高級講師高希倫獲香港公開大學李嘉誠專業 進修學院邀請,為兩個學院課程「基礎電影電視」和 「基礎導演及表演」擔任校外評審工作。她亦被邀成 為 2006 葵青區青年暑期計劃的籌委會員,以及為影 藝新秀「金葵錄像比賽」擔任評判。



Kodak Film Seminar 柯達電影講座

Peter Yung, Head of Producing & Production Management, was invited to be Juror of the Golden Horse Awards in Taiwan in September. Shu Kei, on the other hand, was invited by the 41st Chicago International Film Festival to sit on the Jury of their International Competition in October. Chicago is the oldest competitive film festival in North America and features five competition categories: International Feature Films, Documentaries, Short Films, New Directors and Chicago Filmmakers.

Different film schools paid us visits throughout the year. They included Sydney Film School, Lawrence & Kristina Dodge College of Film, Media Arts of Chapman University in Orange, California, Full Sail and Los Angeles Film School, Polish National Film Television and Theatre School, University of Art and Design in Helsinki, as well as Universidad Mayor in Chile. All of them talked about the possibilities of cooperation and staff/student exchange programme with our School in future. Proposals are in the making.

Student Projects

The year's productions from the students saw a full range of varieties in both style and contents. The narrative shorts from the Diploma students showed vibrant energy and freshness. Of particular interest were *Stolen Kisses*, in which two young boys desperately look for a quiet corner for a romantic kiss; *My Wife*, a poignant look at the absurd situation when a middleaged *yee-nai* (mistress) of a man makes an unannounced visit from mainland China to his house in Hong Kong, only to find herself face to face with the man's aging but benevolent wife; and *Night Guard*, in which a young janitor discovers the secret of a young woman in one of the households in the building he's working for. All displayed a unusual maturity and sensitivity in either technique or the exploration of the subject matter.

監製及製作管理系主任翁維銓在9月獲邀為台灣金馬獎影展擔任評判。舒琪院長於10月期間亦應邀參加第41屆芝加哥國際電影節,為當中的國際比賽項目擔任評判。芝加哥電影節乃北美歷史最悠久的電影節,當中包括有國際劇情片、記錄片、短片、新進導演及芝加哥電影人五組比賽項目。

過去一年,各地電影學院均有到訪本院校,包括有悉尼電影學院、Lawrence & Kristina Dodge 電影學院、加州橙郡 Chapman 媒體藝術大學、洛杉磯 Full Sail 電影學院、波蘭國家電影電視及戲劇學院、赫爾辛基藝術及設計大學和智利 Mayor 大學。大家在探訪中均討論到教職員及學生的雙邊交流計劃。這形式的合作機會目前正積極研究中。

學生製作

過去一年本院學生的作品體現出不同類型的風格和內容。文憑學生的敘事短片表現出蓬勃的生氣和一股清新感。其中值得注意的有《偷吻》,講述兩名男孩千方百計尋找一個安靜的角落共擁羅曼蒂克之吻。《愛妻》中,一名中年情婦突然由中國大陸來到她男人在香港的家,卻發現他的妻子是一雖然年老但卻心地善良的人。《夜更》敘述一名年輕看更在他工作的大廈裡,發現了其中一個少女戶主的秘密。所有影片無論在拍攝技巧或探索題材方面,都展示出異乎尋常的成熟和敏感。

Steadicam Exercise Steadicam 操作練習



Students of Degree Year 1 kicked off the academic year with a number of highly original and entertaining documentaries. Taxi, a cinema verité depiction of the twenty-four hours' 'life' of a taxi, not the driver, is filled with tears, laughter, anger and beguiling regrets. Photographers or Voyeurs? takes a humourous yet unflinching look at the zany and madcap behaviour of a group of male amateur photographers who unflaggingly go after promotion girls in commercial exhibitions. Life, Beyond Life is a visual paean in praise of the peaceful and meditative life in a Buddhist monastery. Full of arresting images and almost without dialogue, the film impresses the audience by its acute observation of both nature and the ceremonial routines of the nuns residing in the monastery. Have You Seen These Men? is an intimate yet conflicting account of two blind men, one young and one old, one angry and pessimistic, the other sanguine and always cheerful. Equally remarkable were the students' attempts in fiction and the narrative. Seven five-minute-shorts were

completed by year end, all endeavouring to create a certain mood or present a slice of life to the audience in pure sound and images. Altogether, they make an omnibus that is exciting to the eyes as well as warming to the heart.

The Multi-camera Production course in Degree Year 2 yielded another series of intriguing works. Two television programmes were broadcasted live in the Academy during lunch hours. The first of these, *Human, Media, Space*, is a visually ambitious work combining video effects, dance and satire together. The second one, *2055 B.T. Awards*, is a mock award presentation poking fun at both the movie industry and its tiresome annual award-giving ceremony. Many of the faculty members had a cameo in the show, including Richard Wong, Stephen Lam, Supervisor of Videography (playing in both programmes!) and clerk Jacky Chan (not to be mistaken with the Jackie Chan – also credited as Jacky Chan at times – of *Rush Hour* fame).



BFA Year 2 production 學位課程二年級作品實景拍攝



Shooting from high angle 高角度鏡頭拍攝

學位一年級同學製作了多部極具原創性及娛樂性豐富的記錄片。《的士人生》記錄了一輛的士(而非司機)在24小時內的真實「生活」,笑中有淚,怒中帶悔。《影相佬》採用了一個幽默而坦然的手法拍攝一群業餘男攝影師的瘋狂行為:他們衣不解帶地追捧那些在商品展覽會中的推銷女郎。《渡生·無生》是一闋視覺頌歌,讚美在佛寺內平靜和默想的生活;影片由時愿獨歌,讚美在佛寺內平靜和默想的生活;影片由時尼姑、她們日復一日的生活模式及大自然均有著敏锐的觀察。《路》則描述兩名一老一嫩的盲人,一個慣世悲觀一個秉性樂天,既親切又充滿矛盾。同學們在故事及敘事片方面的嘗試也同樣出色。在學年終結時共完成了七齣五分鐘的敘事性短片,都嘗試著去營造某種氣氛、及以純音響和影像將人生的點滴呈現在觀眾眼前,成就了一輯既耀目且溫暖人心的撰集。

學位二年級的多機製作課程泡製了另一系列充滿趣味的作品。兩齣電視節目均被安排在學院的午膳時間裡現場直播。《人、媒體、空間》是一部集錄像效果、舞蹈及諷刺於一身的野心作。《2055B.T.頒獎典禮》則是部模擬電影頒獎典禮的短劇,內容是嘲諷電影業界及其每年都舉辦的沉悶頒獎儀式。本院很多教職員皆粉墨登場,包括黃可範、兩劇均有參演的錄像主任林漢勳 、及文員陳麗君。

這個課程又攝製了一齣改編自芥川龍之介原著的《羅生門》的短劇,製作設計系同學在錄影廠內還搭建了一個可觀的日本古代竹林佈景,這也是學院第一次攝製古裝劇。尤其精彩的是這次製作在錄影時聰明地運用了1:2.35的闊銀幕比例,與竹樹的直線型態做成強烈的視覺對比。

The same course also produced a drama production with a script adapted from *Rashomon* by Ryunosuke Akutagawa. The Production Design students put on an imposing set of a bamboo forest in the studio. It's also the first time ever for a Film/TV production to try its hands on a period costume drama, not to mention one that's set in ancient Japan. Especially exciting is the clever use of the anamorphic ratio (1:2.35) during its recording, which contrasts sharply with the vertical contours of the bamboos.

Compared to the above, the Second Year Projects which comprised six twelve-to-fourteen-minute narrative shorts shot on 16mm negatives proved to be slightly disappointing, mainly due to haphazard direction, loosely-structured and underdeveloped scripts, as well as some amateurish acting. That said, *Cross Street*, an adaptation of a Japanese *noir*-style comics, must be commended for its edgy editing and atmospheric photography. *The Easter Egg* is also a genuinely touching story about a kid in search of his deceased mother.

The five Honours Projects by the final year students had satisfying results. Dancing in Pajamas makes a worthy effort in multi-plotlines storytelling by crosscutting between four unrelated tales of four females of different ages, all passionate for dancing and all eventually engulfed in a similar situation spelled out by the film's title. *Moment* is a feather-weight romantic story, but is much-admired for its witty dialogues and the melancholic and affecting ending. Dark Sea created an apocalyptic mood by situating its forlorn characters in the depressing 2003, a year plagued by economic recession, the Avian-flu, political unrests and the abrupt death of superstar Leslie Cheung. Run 60, Run is an uplifting and earnest story between a sixty-year-old woman and an eight-year-old kid. A huge crowd-pleaser that simultaneously triggers audience into tears and hilarity, the film also deservedly won the Audience



Location shooting of graduation project *Moment* 畢業作品《刻》的外景拍攝

Award voted by some 800 viewers at the two Graduation Screenings. Finally, *Upstairs* is outstanding in its mixture of the psychological and the horror genres. The story of a mentally disturbed young man and his ultimate heartrending failure to sustain/re-imagine a romantic relationship, it was directed with great compassion and in painstaking details. Sensitive acting combined with distinctive cinematography (filmed in widescreen) elevated the film to a level almost unmatched of by previous F/TV student works.

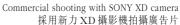
Other than the above regular turn-outs, a special project was commissioned to represent the School in the First Fresh Wave Joint-University Short Film Competition, co-organised by Arts Development Council and Hong Kong International Film Festival. *Wasted*, directed by fresh graduate Frank Hui Hok-man (2005), described the tragic outcome of a high-school bully in a harsh and undaunted manner. It was hailed by Professor David Bordwell as 'a rare and outstanding work which compresses a day's life into less than twenty minutes, at the same time probing into some very important social issues.'

相對以上作品,二年級習作(包括六部用 16 厘米拍攝、長 12 至 14 分鐘的故事短片)未免稍為令人失望。主要原因皆在於散漫的導演手法、劇本的鬆散結構和不夠專業的表演技巧。值得嘉賞的有改編自日本漫畫、並帶黑色喜劇效果的《十字街角》。它的熟練剪接技巧和所營造的陰森氣氛都是成功的。《黑糯米與周媽媽》講述一個男孩尋找他亡母的故事也拍的難得地真摯感人。

畢業班同學所製作的五齣結業作均交出了成績。《著睡衣跳舞》嘗試用多線敘事的手法連繫着四個不同年紀的女性,描述她們各自的故事、對跳舞的熱誠以及最終被吞噬於一如片名般的無奈處境。《刻》是一齣輕柔如詩的浪漫愛情故事,可稱許的是它幽默的對白和感懷的結局。《那年夏天·那片黑海》將孤獨絕望的人物置於教人沮喪的2003年底下(港人飽受經濟衰退、禽流感、政局動盪不安,和超級巨星張國榮之猝死等困擾),塑造出一幅末世災難的景像。《走

吧!六十》用輕鬆但認真的手法去講述一個年屆六十的婦人和一名八歲小孩之間的故事。這部教觀眾又哭又笑的小品,更於兩場「畢業作品展」中獲八百位觀眾投票,贏得「最受觀眾歡迎獎」。《樓上傳來的歌聲》則是一部出色的心理恐怖片,講述一名精神病患青年的悲慘遭遇和一段真假難辨的浪漫關係,導演對片中人物流露著無限同情。細膩的演出結合優越的闊銀幕攝影技巧,將影片提升至一個新的層次,超越了過去的學生作品。

除了上述課程規定的製作外,去年還特別拍攝了一部作品,參加由八間大專院參與競逐、藝術發展局及香港國際電影節合辦的「鮮浪潮大專生短片競賽」。由2005年畢業生許學文執導的《枉少年》,以尖鋭及無畏的態度去描寫中學校園欺凌事件的暴力悲劇。博維爾教授認為「這是一齣少見及出色的作品,將一天的生活濃縮成短於20分鐘的篇幅,並深刻地帶出了重要的社會問題。」





Student and Graduate Successes

Wasted was among the eight films submitted by local tertiary institutions into the Fresh Wave Joint-University Short Film Competition and won the Best Film Award. It then won the Bronze Medal in the Student Category of 'Brno Sixteen', the 47th International Competitive Festival of Short Fiction Films held in Czech Republic in October. It soon became a festival favourite and so far has been invited to the 42nd Chicago International Film Festival, the 12th Lyon Asian Film Festival in France and the 26th Munich International Festival of Film School, the latter two for competition, among others. The film was also the subject of the premiere episode of First Time Producers, a half-hour RTHK programme on young and budding local filmmakers broadcasted on ATV in January 2006. Its director, Frank Hui, was further featured in the Hong Kong Asian Film Festival with a special programme, 'Local Power', devoted to him and his four shorts.

Likewise, another graduate, Kiwi Chow Kwun-wai (2004), was also the focus of the 2nd InDpanda International Short Film Festival, organised by local independent film distributor, InDBlues. A programme entitled 'Focus on New Talent' consisting of three of Kiwi's works was one of the highlights of the Festival. *Upstairs*, which Kiwi directed, was also selected as the Opening Film.

There were other awards being won. First was the Jury Award at the 4th Annual University Student Film and TV Festival in the Greater China Region for *Our Steps*, the only entry from Hong Kong that received an award in the Festival. The film also garnered a Special Mention in the Open Category of the 11th Hong Kong Independent Short Film and Video Awards. *Good Day, Ryohei*, a Degree Year 2 short, won the Hong Kong Regional Award at the 9th Cross-Strait, Hong Kong & Macau Student Film and Video Festival.

A vigorous 'festival policy' resulted in many of our students' works being shown all over the world (Spain, Hungary, Poland, Switzerland, Germany, United Kingdom, America, Israel, Mexico, Argentina, Korea, Taiwan, Beijing, Singapore, etc.), not only in student film events, but also famed festivals.

Night scene filming 夜景拍攝





Shooting indoor with great attention to details 室內拍攝

學生及畢業生成績

《枉少年》奪得「鮮浪潮大專生短片競賽」的最佳電影獎,其後又在捷克舉辦的第47屆國際短片節中,贏得「Brno16」學生組別銅獎,隨即成為一眾國際電影節的寵兒,先後被邀請參與第42屆芝加哥國際電影節、在法國舉行的第12屆里昂亞洲電影節、及第26屆慕尼黑國際學生電影節(後二者入圍競賽項目)。該片亦成為香港電台介紹本地電影新力軍的節目《首作影畫》的首集主題,這半小時電視節目在2006年1月於亞洲電視播出。由獨立電影組織「影意志」及百老匯電影中心合辦的「香港亞洲電影節」中的「新力軍」單元,更以專題形式推介了該片導演許學文,選映了他的四齣學生作品。

另一位 2004 年畢業生周冠威,同樣在本地獨立電影 發行商「藍空間」主辦的「第二屆 InDPanda 國際短 片節」中成為焦點之一。當中的「焦點新才導」環節 放映了他的三齣學生作品,而他執導的《樓上傳來的 歌聲》更被選為該短片節的開幕電影。

去年學院獲獎的作品還包括有奪得第四屆大中華地區 大學生影視節評委會特別獎的《那年曇花開過》(本 片乃香港參選電影中唯一得獎的作品)。該片還獲得 第11屆「香港獨立短片及錄像比賽」中的公開組特 別表揚獎。學位二年級的學生作品《您好,涼平》, 則取得第九屆兩岸四地學生電影錄像節的「香港地區 大獎」。

同學們的電影去年遍獲世界各地影展邀請展出,包括 西班牙、匈牙利、波蘭、瑞士、德國、英國、美國、 以色列、墨西哥、阿根廷、韓國、台灣、北京、新加 坡等地,當中有學生電影節,也有世界著名的國際級 影展。 Despite the lament for the ever shrinking film and television industry, our students are still able to secure lots of jobs. Here are some of the examples:

- Angel Tang On-ki (2005) was Production Assistant on at least six feature films since graduation. They included Joe Ma's *Embrace Your Heart*, Wilson Yip's *Dragon Tiger Gate* and James Yuen's *Heavenly Mission*;
- Chan Chin-lap and Eva Yuen Pui-chong (both 2005) have been working as Directors in Asia TV's News Department;
- Tim Tong Yiu-leung (2006) has been contracted by Joe Ma's BIG Co. as full-time scriptwriter;
- Lau Wing-tai (2005) was Assistant Director at RTHK and has recently directed an episode of an RTHK half-hour drama series;
- Zhang Ying (2005) was Camera Operator for Ann Hui's new film, *The Aunt's Postmodern Life*, starring Chow Yun-fat;
- Heidi Ng Hoi-yan (2005) was Production Assistant on at least four major productions that included *McDull*, *the Alumni*, directed by Samson Chiu and Ang Lee's *Lust: Caution*. At least five of our graduates and current students were involved in Lee's first venture after the award-winning *Brokeback Mountain* as Research Assistant, Assistant Art Director, Casting, Making-Of Director and Personal Assistant to Lee himself.

Visiting Artists

A number of esteemed filmmakers, both local and international, gave lectures and workshops to our students in the past year. First and foremost was award-winning Canadian director Atom Egoyan. He gave a Master Class on directing actors to the senior students on March 6, 2006. Students were also invited to the preview of his latest film, *Where the Truth Lies*, a Cannes competition entry. Before he left, he donated a copy of his published screenplays, *Exotica*, to our Library.



Setting up camera components 準備拍攝組件

Earlier, renowned Film Composer Tommy Wai Kaileung gave a special lecture on Film Music to Degree Year 2 & 3 students. Wai's credits include Tsui Hark's *Time and Tide*, Ann Hui's *July Rhapsody* and Jackie Chan/Benny Chan's *New Police Story*. Sound experts Roger Savage (from Australia) and David Sonnenschein (from America) also hosted a series of symposia on Sound Design for the Sound students of both our School and School of Technical Arts in March and April.

Professor David Bordwell, author of *Film Art* (8th Ed) and *Planet Hong Kong: Popular Cinema and the Art of Entertainment*, and a member of our Advisory Board Committee, paid a visit to the School in April. A number of shorts by Diploma and Degree Year 1 students were screened for his comments and advice.

Two Academy Drama alumni and acclaimed television actors, Chan Kam-hung and So Yuk-wah, also conducted acting workshops for the senior students.

縱使本地影視工業正面臨委縮,本學院的學生卻仍能 在不同範疇有所發展。例子有如下:

鄧安琪 (2005) 畢業後曾擔任最少六部電影的製作助理,包括馬偉豪的《摯愛》、葉偉信的《龍虎門》及阮世生的《天行者》;

陳展納和阮佩莊 (2005) 現於亞洲電影新聞部擔任編 導一職;

唐耀良(2006)在天下電影公司擔任全職編劇;

劉永泰 (2005) 曾任職香港電台合約副導演,並投得該台外判計劃,導演了一齣半小時的劇集;

張穎 (2005) 在周潤發主演的許鞍華新作《姨媽的後 現代生活》中擔任攝影機操作員;

吳凱欣(2005)曾於最少四部電影中擔任製作助理,包括趙良駿的《春田花花同學會》和李安的《色·戒》。後者是李安繼得獎作品《斷背山》後又一新嘗試,製作隊伍亦包括有最少五名本院畢業生和就讀同學,分別擔任資料搜集員、美術助理、選角、製作特輯導演及李安的私人助理等職。

Director Atom Egoyan gave a masterclass to students 伊高揚導演主持的大師班

到訪藝術家

過去一年,一眾國際及本地著名電影工作者曾為本學院主持講座及工作坊。在2006年3月6日,加拿大得獎導演艾湯·伊高揚為我們高年級學生主持了一個導演大師班。同學們亦被邀出席他的新作,入選康城影展競賽之《赤裸真相》的試映會。臨別前,導演還送贈了一本他導演的《性感俱樂部》的電影劇本給予本校圖書館。

著名電影作曲家韋啟良先生也為學位二、三年級學生 講授電影音樂創作。韋氏的作品包括有徐克的《順流 逆流》、許鞍華的《男人四十》及成龍/陳木勝的《新 警察故事》。三月下旬,音響設計師當沙·維治及大 衛·辛尼薛恩為本學院及科藝學院的音響系同學主持 了一系列有關音響設計的研討會。

本學院顧問委員之一、電影學者博維爾教授,也是《電影藝術》第八版及《香港電影王國:娛樂的藝術》的作者,曾於4月到訪本院。我們為他放映了文憑及學位一年級學生的作品,他與同學分享了對作品的意見和建議。

兩位戲劇學院的舊生兼著名影視演員陳錦鴻先生及蘇 玉華小姐也為高年級學生主持表演工作坊。



SCHOOL OF MUSIC

The School of Music began the academic year with the news that the Hong Kong Jockey Club Charities Trust was generously buying two quartets of superb string instruments for our students to use. Costing a total of \$11M, the Hong Kong Jockey Club Collection includes violins by Goffriller and Rogeri, a viola by Storioni and a cello by Casini.

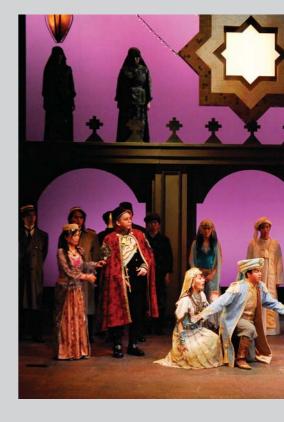
The other wonderful news was the announcement that for each of the next five years, the Robert H N Ho Family Foundation would fund up to six scholarships to pay the full tuition fees for local music students entering the Academy. The first three recipients are pianist Crystal Lam Kai-yin, horn player Jade Cheung Wing-yi and dizi player Lau Chi-hang. These Scholarships for Outstanding Merit are great incentive for young students to study for a career in music in Hong Kong.

Master of Music Validation

Following the submission to the Hong Kong Council for Academic Accreditation (HKCAA) for Master of Music courses (MMus), the School has been validated for presenting MMus programmes for performance and composition for four intakes from September 2006.

International Prizes

Academy graduate Colleen Lee Ka-ling was awarded the sixth prize in the XV Fredrick Chopin Piano Competition in Warsaw, after receiving sixth place in the 1st Hong Kong International Piano competition in September 2005. 16 year-old Lio Kuok-wai took first prize in the 2005 Gina Bachauer International Young Artists Piano Competition in Salt Lake City and cellist Xiong Yin won the concerto competition in the CISMA course in China. The keyboard department had a number of successes in two piano competitions with



Serse (photo by Cheung Chi-wai) 《橋王闖情關》(張志偉攝影)



音樂學院

音樂學院於學年開始便接到好消息。首先,香港賽馬會慈善信託基金為學生們購入兩組四重奏用的優質弦樂樂器,總值1,100萬,當中包括Goffriller及Rogeri製造的小提琴、一把Storioni中提琴和一把Casini大提琴。

另一則喜訊是何鴻毅家族基金宣佈,於往後五年每年 頒發多至六個全額獎學金獎勵以優異成績考入演藝學 院的本地音樂學生。首三位獎學金得主為:林啟妍 (鋼琴)、張詠兒(法國號)及劉志恆(笛子)。此 項「優異學生獎學金」對有志以音樂為職業的本地年 青學生是極大的鼓勵。

音樂碩士課程獲得認可資格

音樂學院開辦的音樂碩士課程獲得香港學術評審局的 認可,由 2006 年 9 月開始,在未來四年提供演奏及 作曲音樂碩士課程。

國際獎項

演藝畢業生李嘉齡,繼於 2005 年 9 月首屆香港國際鋼琴比賽中取得第六名後,在華沙舉行的第 15 屆蕭邦國際鋼琴比賽 (2005) 奪得第六名的佳績。年方 16 的鋼琴學生廖國瑋,則於鹽湖城舉行的珍娜·芭侯國際鋼琴比賽 2005 中贏得第一名。大提琴學生熊胤在首屆中國廣東國際音樂夏令營舉辦的協奏曲組比賽 這屆中國廣東國際音樂夏令營舉辦的協奏曲組比賽 2 月在上海舉行的第三屆亞洲青少年音樂鋼琴比賽,九個獎項中,他們囊括五獎,其中林啟妍和趙寧更分別奪得第一名及第三名。此外,九位初級課程部學生於 12 月初參加在北京舉行的第 69 屆施坦威國際青少年鋼琴比賽(中國賽區),並於 12 個決賽獎項中贏得 六項,其中年僅九歲的沈靖韜和 16 歲的周樂婷更在 各自所屬的年齡組別勇奪冠軍。



Krystian Zimerman masterclass (photo by Leonard Wong) 克里斯蒂安·齊默曼大師班 (王德輝攝影)

five prize winners out of the nine prizes in the 3rd Asian Youth Music Competition in Shanghai in February - Crystal Lam Kai-yin winning the first prize and Zhao Ning the third prize. In the first week of December, six of the 12 final prizes were awarded to members of the group of nine Junior Music Programme students who went to compete in the 69th Steinway International Children & Youth Piano Competition, China Region in Beijing, first prizes in their categories going to 9 year-old Aristo Sham Ching-toa and 16 year-old Chau Lokting.

Keyboard Department

Lio Kuok-wai performed Beethoven 4th Piano Concerto in Beijing with the China Philharmonic and gave a soldout piano recital in the Hong Kong Arts Festival in February. Junior student Rachel Cheung played Beethoven 4th Piano Concerto with Edo de Waart and the Hong Kong Philharmonic Orchestra (HKPO) in January at the Hong Kong Cultural Centre (HKCC). Crystal Lam Kai-vin and Lio Kuok-wai recorded Poulenc's concerto for two pianos with François-Xavier Roth and the Academy Orchestra in April. The Keyboard Department has had masterclasses and lessons from Tamas Ungar, Albert Tiu, Ilja Scheps, Mack McCray, Christopher Elton, John O'Conor, Dr Betty Woo, Elisabeth Leonskaya, Chang Tao, Howard Shelley, Claude Frank, Akia Imai, Paul Badura-Skoda, Barry Snyder and Krystian Zimerman. Head of Keyboard Gabriel Kwok, Senior Lecturer/Artist-in-Residence Eleanor Wong and part-time teacher Li Ming-qiang were on the jury for the first Hong Kong International Piano Competition, chaired by Vladimir Ashkenazy.

Academy Symphony Orchestra

The School's relationship with the HKPO has grown stronger over the year, with a very high-profile televised and broadcast joint concert at the HKCC. Edo de Waart conducted Hindemith's *Symphonic Metamorphosis* and Beethoven's Fifth Symphony in an orchestra in which members of the HKPO were joined by 47 Academy students, with the soloist for the Elgar Cello Concerto being Academy student Xiong Yin.

François-Xavier Roth came back to conduct the School's opera and make a CD recording with the orchestra – a hard week's work for the students experiencing professional recording conditions for John Adams' *Shaker Loops*, Poulenc's two piano concerto (with Lio Kuok-wai and Crystal Lam Kai-yin), Jean-Louis Agobet's *Folia* and graduate Chin King's *A Dream of Heaven* for Zheng and orchestra.

The School had a project week in November to put on Mendelssohn's *Elijah* in a performance that included members of the school singing in the choir if they were not playing in the orchestra. Takuo Yuasa returned to conduct the end of year concerto concerts whose programmes were as diverse as usual, with 17 soloists performing in 14 works. Notable among them was Le Hoai-nam, who was awarded the Parsons Concerto prize for his performance of Lalo's *Symphonie Espagnole*.

Academy students performing in London with students of the Guildhall School of Music and Drama (photo from HKSAR Government) 演藝學生與紀賀音樂及戲劇學院學生在倫敦合演 (香港特別行政區政府提供照片)





Recording with conductor François-Xavier Roth (photo by Leonard Wong) 指揮洛梵西與演藝交響樂團進行錄音 (王德輝攝影)

鍵盤樂系

學生廖國瑋到訪北京,聯同中國愛樂樂團演繹貝多芬 的《第四鋼琴協奏曲》,亦於2月時亮相香港藝術 節,舉行了一場座無虛席的鋼琴獨奏會。1月,初級 音樂課程學生張緯晴在香港文化中心與指揮艾度‧迪 華特及香港管弦樂團同台演奏貝多芬的《第四鋼琴協 奏曲》。林啟妍和廖國瑋則於4月與由指揮家洛梵西 領導的演藝交響樂團合作,完成浦朗克的《雙鋼琴協 奏曲》錄音。除了頻繁的演出活動,鍵盤樂系亦舉辦 多場大師班及特別課堂。今年為本系主持大師班或授 課的音樂家包括:塔馬什·翁格、Albert Tiu、Ilja Scheps、Mack McCray、艾爾頓、John O' Conor、胡景臨博士、依麗莎伯·列翁絲卡雅、張 滔、謝利、法蘭克、Akia Imai、保羅·伯杜拿·斯 高特、Barry Snyder及克里斯蒂安·齊默曼。另外, 系主任郭嘉特、高級講師黃懿倫和兼職導師李名強則 出任第一屆香港國際鋼琴比賽的評審,主席評判為阿 殊堅納西。

演藝交響樂團

演藝交響樂團一年來與香港管弦樂團的連繫日趨密切,樂團2月聯同港樂在香港文化中心獻藝,該演出 更被電視和電台轉播。47位本校學生有機會與港樂藝術總監兼總指揮艾度·迪華特及港樂合作,演奏亨德密特的《韋伯主題交響蜕變》及貝多芬的《第五交響曲》,而學生熊胤則於該音樂會擔任艾爾加《大提琴協奏曲》的獨奏。

學院再次邀請洛梵西擔任歌劇演出的指揮,並與演藝交響樂團用了一星期時間進行錄音,作品包括:約翰·亞當斯的《震盪者的環結》、浦朗克的《雙鋼琴協奏曲》(由廖國瑋和林啟妍負責獨奏部份)、Jean-Louis Agobet的《Folia》、畢業生錢璟為古箏和樂團而寫的樂曲《夢天》。是次錄音時間緊迫,讓參與的學生體驗到專業錄音的運作過程。

學院在11月舉行了一場孟德爾頌《以利亞》音樂會。 所有音樂學生均參與樂團伴奏或合唱演出。學院再度 邀請湯淺卓雄為年終舉行的多場協奏曲音樂會任指 揮。17位獨奏者演出共14首風格迥異的作品,當中 小提琴學生李海南更憑著演繹拉羅的《西班牙交響 曲》奪得柏斯協奏曲獎。



Academy dance and music students performing in London in the presence of Chief Executive Mr Donald Tsang (photo from HKSAR Government) 演藝舞蹈及音樂學生應邀到倫敦演出,出席嘉賓有行政長官曾蔭權先生(香港特別行政區政府提供照片)

Chinese Music Department

The Hong Kong Economic and Trade Office (HKETO) in London invited a Chinese Music ensemble to the Lilian Baylis theatre in Sadler's Wells to welcome Donald Tsang to London. Ten Music students performed: Bell Lam Wing-wing (soprano), Cheng Yu-ting (erhu), Maverick Chow Chun-sing (yangqin), Wu Nan (zheng), Lai Ka-tai (zhong ruan), Wong Shun-wing (suona), Leung Yan-chiu (sheng), Chan Chi-chun (dizi), Tse Tsz-chung and Jason Leung Chin-kit (percussion). They also performed with students from the Guildhall School with project Artistic Director Jan Hendrickse in a new work called *Holosphere*, created with the students the previous day, and in *Jasmine on the Lotus Land* by Academy student Galison Lau Wing-fung.

Over the Lunar New Year the Chinese Music department sent two groups to Europe for the HKETO. 14 students went to Brussels, The Hague, Vienna and Frankfurt, and another five students Chan Chi-chun, Lai Ka-tai, Wong Siu-man, Wong Tze-sau, Woo Pak-tuen went to Prague, Warsaw and Budapest.

The internship agreement with the Hong Kong Chinese Orchestra (HKCO) has commenced, with three students Lai Ka-tai (ruan), Chan Chi-yuk (dizi) and Chow Lai-kuen (zheng) performing with the HKCO during the year. Xu Lingzi (Lecturer in Chinese Music) performed Clarence Mak's *On the Mountain over the Clouds* for zheng at the Lincoln Center in New York in May, and Yu Qiwei (Head of Chinese Music) performed with the Singapore Chinese Orchestra in July.

Under Yu Qiwei's direction the collaborative project with The University of Hong Kong is progressing for an analytical anthology of Guangdong Yinue with textbook and recordings.

Visiting teachers in Chinese music have been Zheng Yong-qing (dizi), Xiang Zu-hua (zheng), Wang Zhongshan (zheng), Zhou Yian-jia (zheng), Xie Ting-feng (sheng), Yan Jie-min (erhu), Lin Dan-hong (qin-qin and sanxian) and Wang Yong-ji, who came to work with the Academy Chinese Orchestra.

中樂系

學院的中樂合奏組應香港駐倫敦經濟貿易辦事處邀請,到倫敦 Sadler's Wells 劇院內的 Lilian Baylis 劇場演出,歡迎特首曾蔭權到訪倫敦。此次演出共有十位同學參與:林穎穎(女高音)、成毓婷(二胡)、周振聲(揚琴)、吳楠(古箏)、黎家棣(中阮)、黄順榮(嗩吶)、梁仁昭(笙)、陳子晉(笛子)、謝子聰及梁正傑(中樂敲擊)。他們更與項目藝術總監 Jan Hendrickse 及當地著名的紀賀音樂學院學生合奏一首名為《全景顯像球》(Holosphere)的新作。該曲於表演前一天由參與演出的學生共同創作而成。另外,本校學生劉詠峰的作品《Jasmine on the Lotus Land》亦是當天的演奏曲目之一。

農曆新年期間,學院應香港駐倫敦經濟貿易辦事處邀請,派出兩組學生遠赴歐洲多個城市巡迴演出。 其中一組共14位學生,到布魯塞爾、海牙、維也納、及法蘭克福演出;另外五位學生:陳子晉、黎 家棣、黃肇敏、黃子修及胡栢端,則到布拉格、華 沙和布達佩斯演出。 本院與香港中樂團簽訂之實習生協議正式生效,三位學生:黎家棣(阮)、陳子旭(笛子)及鄒勵娟(古箏),會於本年參與香港中樂團的音樂會。此外,本系講師許菱子於5月前往紐約的林肯中心,演奏麥偉鑄的古箏作品《自在山雲間》;而系主任余其偉則在7月與新加坡中樂團合作演出。

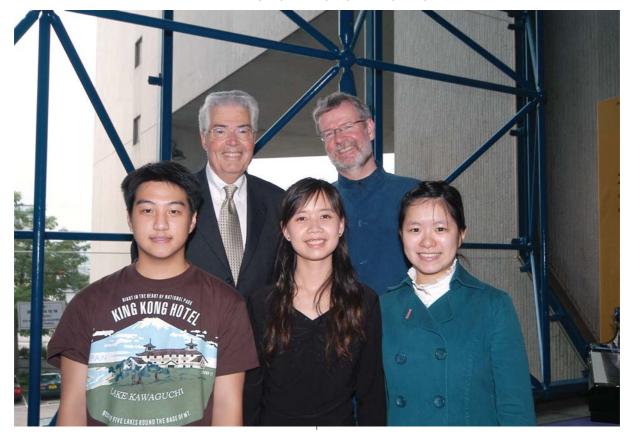
中樂系與香港大學音樂系合作撰寫以廣東音樂為題的 分析文選,在余其偉的監督下進展順利,成果會被結 集成課本和錄音。

今年到訪本系的中樂導師有:曾永清(笛子)、項斯華(古箏)、王中山(古箏)、周延甲(古箏)、榭庭峰(笙)、嚴潔敏(二胡)、林丹虹(秦琴及三弦),及曾指揮演藝中樂團演出的王永吉。

2nd row from left: Mr Robert H N Ho and Dean of Music Mr Benedict Cruft

1st row from left: Robert H N Ho Family Foundation Scholarship recipients Lau Chi-hang (dizi), Crystal Lam Kai-yin (piano), Jade Cheung Wing-yi (horn) 後排左起:何鴻毅先生及音樂學院院長顧品德

前排左起:何鴻毅家族基金優異學生獎學金得主劉志恆(笛子)、林啟妍(鋼琴)及張詠兒(法國號)



Vocal Department

On 25 January the School hosted a concert that raised over \$900,000 to establish the new Michael Rippon Memorial Scholarship that Michael's friends - in particular Cecil S C Leong – have organised in memory of the many years of work he did to promote singing in Hong Kong. Marc Bourdeau, Andrea Katz, Geoffrey Pratley, Luke Housner, Sooyoung Chung and Robert Aldwinckle have all worked as visiting vocal coaches, and Sir Thomas Allen. Francesca Patane and Lise Lindstrom have given masterclasses to the vocal department. Students took part in Opera Hong Kong's productions, and Head of Voice Brian Montgomery, with graduates and staff David Quah and Alex Tam played Ping, Pang and Pong in Turandot, with Brian Montgomery also performing Escamillo in Carmen. The HKPO's concert performance of Elektra also included roles for Brian Montgomery and David Quah. Timmy Tsang performed Schumann's Dichterliebe and other art songs as a Lecture Recital at Hong Kong University of Science and Technology and the Academy with Dr Oliver Lo, and performed at the HKCC with Chinese coloratura soprano Wu Bixia.

Opera Production

The two performances of Handel's Serse in the Drama Theatre, directed by Lo King-man, conducted by François-Xavier Roth with harpsichord continuo from Robert Aldwinckle, were performed on baroque-style string instruments that the school has purchased to build the students' training in early-music performance practices. The singers, coached in Handelian style by Robert Aldwinckle, added ornamentation and cadenzas, and this was the closest to a period-style performance that has been presented in Hong Kong by local musicians. The cast of Serse - Carol Lin Ho-yan (Serse), Lam Wing-wing (Romilda), Frankie Liu Hong (Arsamene), Carol Lee Ka-lo (Amastre), Apollo Wong Yet-hang (Ariodate), Jasmine Law Hiu-ching (Atalanta) and Wu Jingke (Elviro) all performed with style and humour, the orchestra played with stylistic understanding, the Dance School added elegant dancing and Technical Arts, as always, were superb.







The Hong Kong Jockey Club invited the School of Music to participate in its 'Pilot Performing Arts Project 2006' (photo by Leonard Wong) 音樂學院應香港賽馬會邀請作音樂推廣 (王德輝攝影)

聲樂系

本年1月25日,聲樂系舉辦了一場籌款音樂會,籌 得款項超過90萬港元成立聶明康紀念獎學金。是次 音樂會由聶氏生前好友梁思豪發起,以紀念聶氏多年 來在港不遺餘力地推廣聲樂的貢獻。

本系今年請來 Marc Bourdeau、Andrea Katz、Geoffrey Pratley、Luke Housner、Sooyoung Chung 及艾雲高到訪作聲樂指導。另外,湯瑪士·雅倫爵士、Francesca Patane 及 Lise Lindstrom 則為本系主持大師班。

聲樂系學生積極參與香港歌劇院的製作,而系主任孟 浩文、畢業生兼導師柯大衛及畢業生譚天樂,在《杜 蘭朵》中分別飾演大臣平、彭及龐;孟浩文更在《卡 門》中擔演埃斯卡米洛一角。此外,孟浩文和柯大衛 亦在香港管弦樂團的《深宮情仇》歌劇音樂會擔綱演 出。講師曾華琛則與男高音盧思彥博士在香港科技大 學和本校舉行音樂會,演繹舒曼的作品《詩人之戀》 及其他藝術歌曲。曾氏又聯同著名的中國花腔女高音 吳碧霞在香港文化中心演出。

演藝歌劇製作

學院今年請來盧景文,執導韓德爾的歌劇《橋王閩情關》,於戲劇院公演兩場,而洛梵西及艾雲高則分別出任指揮及古鍵琴演奏。伴奏樂團的弦樂部份則採用學院早前為訓練學生演奏早期音樂而購入的仿巴洛克時期弦樂樂器。艾雲高兼任聲樂指導,教授同學以韓德爾時代的風格演繹,並為歌曲添上裝飾音和華彩段,學院認為是次演出,是本港音樂家擔綱演出出的歌學生:連皓忻(飾塞爾昔)、林穎穎(飾羅美黛)、廖匡(飾艾薩曼)、李嘉璐(飾亞瑪翠)、黃日珩(飾阿里達)、羅曉晴(飾愛蒂蘭),與及吳京科(飾埃維魯),演出既風格得宜又幽默傳神,加上演藝樂團對演奏風格的透徹理解,舞蹈系同學的優雅舞姿,以及科藝學院一貫出色的支援。大家各師其職之餘,亦展現高度的團隊精神。



Student Le Hoai-nam was awarded the Parsons Concerto prize for his performance of Lalo's *Symphonie Espagnole* (photo by Leonard Wong) 學生李海南憑著演繹拉羅的《西班牙交響曲》奪得柏斯協奏曲獎(王德輝攝影)

Strings Department

Visiting artists who have come to teach this year included violinists Pierre Amoyal, Lynn Chang, Taras Gabora, Kurt Sassmannhaus, Li Wei-gang, Peter Hanson, Tong Wei-Dong and Robert McDuffie; cellists Naomi Butterworth, Li Ji-wu, Carter Enyeart, Markus Nyikos and Wang Jian. The guitarist John Williams played at Assembly and then gave an informal masterclass. The Romero guitar quartet gave a workshop and the Shanghai String Quartet gave a masterclass. A number of our students have regularly been employed by the Hong Kong Sinfonietta, and Le Hoai-nam was appointed acting principal second violin on leaving the Academy. Head of Strings Michael Ma performed and taught at the Great Wall Festival Academy in China in July 2005 and July 2006, gave the Hong Kong première of Dialect I by Lai Deh-ho with the Taipei National University Symphony Orchestra at City Hall on 15 December 2005 and was guest leader for the HKPO's performance of Elektra. Michael Ma was invited to adjudicate the Central Philharmonic Orchestra of China in Beijing in June 2005, and with Ray Wang, was invited to the Normal University of Taiwan to perform and give lectures in November 2005. Ray Wang performed the Penderecki Concerto for three cellos, with Penderecki conducting the Guangzhou Symphony Orchestra.

Period Instruments

We have 15 period-style string instruments, and, having performed on them with Peter Hanson in January, we used them for the production of Handel's *Serse* in March that François-Xavier Roth conducted. To celebrate this 250th anniversary year of Mozart's birth, the Dean of Music Benedict Cruft is performing the complete cycle of Mozart sonatas on baroque violin, with Academy graduate Dr Amy Sze on the School's fortepiano.

Composition Department

The 2005 Musicarama Festival featured compositions by current students (Ho Shan-shan and Galison Lau) and graduates. Of the nine compositions selected for the New Generation Concert 2006, seven were composed by Academy students. The concert, which was recorded and broadcast by Radio 4, included works by Wyman Wat Nga-man, Tong Lam Pui-ming, Li Karyee (who received the Best Composition Award for this concert), Felix Lam Kwan-fai, Rupert Pang Chun-ting, Lam Pui-kwan and Galison Lau Wing-fung.

弦樂系

弦樂系今年邀請了多位音樂家到訪指導,包括:小提琴家皮爾·阿莫雅爾、張萬鈞、塔拉斯·加波拉、科特·薩斯曼豪斯、李偉剛、Peter Hanson、童衛東及 Robert McDuffie;大提琴家 Naomi Butterworth、Carter Enyeart、Markus Nyikos、李繼武及王健。結他大師約翰·威廉士則應本系之邀在學生週會中獻藝,並主持一個非正式的大師班。我們亦有幸請到羅美路結他四重奏和上海弦樂四重奏分別主持了工作坊和大師班。

數名本系學生恆常地參與香港小交響樂團的演出,而 學生李海南在完成演藝的課程後,出任小交響樂團第 二小提琴署理首席一職。

系主任馬忠為於 2005 年和 2006 年 7 月,獲邀到中國 北京長城國際音樂夏令營任教及演出; 2005 年 12 月 15 日,他與台北國立大學交響樂團合作,在香港大 會堂為作曲家賴得和的《Dialect I》作香港首演。他 亦是港樂《深宮情仇》音樂會的客席團長。 2005 年 6月,馬氏出訪北京為中國中央交響樂團擔任評審; 2005 年 11 月,他更與本系高級講師王磊聯袂到台灣 師範大學演出和講學。王磊則應廣州交響樂團邀請, 與樂團合奏班特維斯基的《三大提琴協奏曲》,該演 出更由班特維斯基親自指揮。

古樂器

音樂學院現擁有15件古樂器,它們被用於1月與Peter Hanson的合作演出,亦在3月由洛梵西指揮的歌劇《橋王闖情關》時,作伴奏樂器。為慶祝莫札特誕生250週年,院長顧品德和演藝畢業生施敏倫博士分別採用巴洛克小提琴及學院的古鋼琴,演奏全套莫札特的奏鳴曲。

作曲及電子音樂系

本系學生 (何柵柵、劉詠峰) 及多位畢業生的作品被 選為音樂新文化 2005 的演奏曲目。「新一代音樂會 2006」共有九首作品,其中七首由學生創作,包括: 屈雅汶、林沛銘、李嘉怡(勇奪音樂會特設的最佳作 品獎)、林鈞暉、彭振町、林佩君、劉詠峰。該音樂 會更被香港電台第四台作錄音轉播。

Edo de Waart conducting the combined orchestra from the Hong Kong Philharmonic Orchestra and the Academy students 艾度·迪華特指揮香港管弦樂團與演藝學生



Every year Alan Cumberland conducts the Academy orchestra in recordings of works by composition students for their final examinations. This year's works were Steve Hui Ngo-shan's *Pyramid*, Lam Pui-kwan's *Fairy Tales*, Galison Lau Wing-fung's *Un Cauchemar Doux*, Li Kar-yee's *Growing* and Rupert Pang Chunting's *From the Ocean*.

Rupert Pang Chun-ting has been awarded the CASH Scholarship for overseas study for his Masters at New England Conservatory, and his work *From the Ocean* was chosen by Edo de Waart for our joint 2007 concert. Steve Hui Ngo-shan received a scholarship to present his electronic music at the Fourth Asia-Europe Art Camp in Helsinki, in June 2006.

The Hong Kong Chinese Orchestra arranged a study tour for June 2006 for nine composition students and four graduates to travel to Chao Zhou to collect folk music.

Student Leung Yan-chiu showing Sir Simon Rattle how to play the sheng (photo by Leonard Wong)

學生梁仁昭向歷圖爵士示範笙的演奏方法 (王德輝攝影)



Visiting composers during the year have been Richard Tsang, Jean-Louis Agobet, Isao Matsushita, and Zhu Jian-er. Law Wing-fai, Composer-in-Residence had his work *Vision Beyond* performed by the HKPO. His compositions were featured in *Law Wing Fai's music in Concert*, performed by Academy staff and students, together with the Wu Ji Chinese Plucked String Ensemble, and he was invited to be a member of the Programme Committee for the 2007 International Society for Contemporary Music (ISCM) Festival.

Head of Composition Clarence Mak was a Jury member of the Kazimierz Serocki International Composer's Competition in Poland, lectured for the Leisure and Cultural Services Department on Rhythm and Time, was an HKCAA Panel member/Subject Specialist for the revalidation of the programme 'Basic Training in Digital Music Production', offered by Caritas Adult and Higher Education Services in their Career Oriented Curriculum, and was a member of the Organising Committee for the ISCM Festival 2007, as well as being a member of the ISCM Education Campaign, developing the curriculum and arranging for young composers (most of whom are Academy graduates) to teach contemporary music and composition in primary and secondary schools. His composition On the Mountain Over the Clouds for zheng solo was premiered in New York in May 2006 and his Young At Heart for childrens' choir and piano, was premiered in the Musicarama Festival in October 2005.

Woodwind, Brass and Percussion

Along with our staff member Joe Kirtley, a number of our students joined the HKPO in their Arts Festival performance of Mahler 2nd Symphony: Komsun Dilokkunanant and Jade Cheung Wing-yi (French horns), Johnny Fong Hiu-kai (clarinet), Yip Chun-kit (bass trombone) and Apollo Lee Chun Kong and Calvin Ng Chi-chun (trumpets). During the January project week, the department worked on Mozart's 13-wind *serenade* and then gave a repeat performance in International Finance Centre II Atrium on 24 January.



Academy Orchestra with conductor Takuo Yuasa (photo by Leonard Wong) 湯淺卓雄為演藝管弦樂團擔任客席指揮 (王德輝攝影)

辜柏麟帶領演藝樂團,為多位本系學生的期末考作品錄音,演出曲目計有:許敖山的《金字塔》、林佩君的《童話》、劉詠峰的《一個甜美的惡夢》、李嘉怡的《成長》、彭振町的《浪拍岸》。彭振町考取香港作曲家及作詞家協會的海外升學獎學金,赴笈新英格蘭音樂學院修讀碩士課程,其作品更被艾度·迪華特挑選為2007年度演藝與港樂聯合音樂會的節目之一。三年級學生許敖山,則獲頒獎學金於2006年6月參加在赫爾辛基舉行之第四屆亞歐藝術營,發表其電子音樂作品。與此同時,香港中樂團為本系九位同學及四位畢業生安排一個考察團,到潮州收集當地的民間音樂。

今年到訪本系的作曲家有:曾葉發博士、Jean-Louis Agobet、松下功、朱踐耳。此外,香港管弦樂團亦演奏了駐院作曲家羅永暉的作品《無極意象》。演藝師生曾於名為「羅永暉作品」音樂會中,和中國無極彈撥樂團聯手演繹羅氏作品。此外,羅氏是 2007 年國際現代音樂節節目委員會的成員。系主任麥偉鑄亦身兼多職,包括:受邀到波蘭擔任Kazimierz Serocki國際作曲比賽評審;為康樂及文化事務署主講以「節

奏與時間」為題的講座;出任香港學術評審局的評審小組成員/學科專家,負責再評審明愛成人及高等教育服務開辦的「電子音樂製作基礎訓練」課程;並任2007年國際現代音樂節的籌委成員及其教育推廣活動組成員,負責發展課程和安排年青作曲家(大部份為演藝畢業生)到中、小學教授現代音樂和作曲。在作品發表方面,麥氏的古箏獨奏曲《自在山雲間》於2006年5月在紐約首演;他為兒童合唱團和鋼琴而寫的《細味從前》則於2005年10月舉行的音樂新文化中首演。

木管樂、銅管樂及敲擊樂系

多位木管樂、銅管樂及敲擊樂系學生(法國號學生 Komsun Dilokkunanant、張詠兒、單簧管學生方曉 佳、低音長號學生葉俊傑、小號學生李振綱及吳子 俊),聯同銅管樂導師裘德禮參加香港管弦樂團於香 港藝術節的音樂會,演奏馬勒的《第二交響曲》。1 月習作週期間,本系積極排練莫札特為13件木管樂 器而寫的《夜曲》,兩度到國際金融中心二期的中庭 演出。



Guitarist John Williams (photo by Leonard Wong) 結他大師約翰·威廉士 (王德輝攝影)

Masterclasses with visiting artists included Belgian flautist Marc Grauwels, French clarinettist Michel Lethiec who gave a masterclass and performed with the Academy Orchestra, flautist Liu Hwei-jin, horn player Chuang Szu-yuan and oboist Jane Marshall. The English baroque horn specialist Andrew Clark coached two horn students, and three principals from the Berlin Philharmonic brass section gave classes: horn player Stefan Dohr, trombonist Christhard Gössling, and trumpeter Thomas Clamor.

Head of Wind, Brass and Percussion Alan Cumberland gave timpani masterclasses in the UK during the Lunar New Year and Australia during the summer. Joe Kirtley continues to freelance with the HKPO and other orchestras in Hong Kong when his time allows, as well as playing with the Seattle Wagner Tuba Quartet.

Academic Studies in Music

Dr Mak Su-yin (Head of Academic Studies in Music) has had the following research work published this year: 'Schubert's Sonata Forms and the Poetics of the Lyric', *Journal of Musicology* Vol 32 No 2 (May 2006). She is the first musicologist from Hong Kong to be published in this prestigious journal. Her article '*Et in Arcadia ego*: The Elegiac Structure of Schubert's Quartettsatz in C minor, D703' is to appear in *The Unknown Schubert: New Perspectives, New Insights*, ed Lorraine Byrne and Barbara Reul (Ashgate). Her paper 'Schubert and the

Music-Rhetorical Tradition' has been accepted for publication by *Eighteenth-Century Music*, and her completed English translation of Felix Salzer's 'Die Sonatenform bei Franz Schubert' (1928) is under consideration by *Theory and Practice*. In March, Mak attended the 3rd International Schenkerian Symposium at Mannes College of Music. Christopher Pak, Senior Lecturer (Academic Studies in Music), hosted a series introducing Chinese folksongs for Radio 4 and also served during the year as a member of the Arts Education Committee of the Curriculum Development Council.

Junior Music Department

After their tour in the summer of 2004 to Shenzhen, the Junior Chamber Orchestra toured in July 2005 to Shanghai and Hangzhou. In the first week of December, six of the 12 final prizes in the 69th Steinway International Children & Youth Piano Competition, China Region in Beijing were awarded to members of the group of nine Junior Music Programme students who went to compete. First prizes in their categories were awarded to 9 year-old Aristo Sham Ching-toa (who had played a Mozart concerto in the Junior tour to Shanghai) and 16 year-old Chau Lok-ting. The School is delighted by the number of Junior students who have chosen to come in to the senior school for 2006 and they also constitute most of the Robert H N Ho Family Foundation Scholars.

本系於今學年舉行了多場大師班,蒞臨指導的有比利時長笛演奏家 Marc Grauwels、法籍單簧管演奏家 Michel Lethiec(他亦和演藝樂團合奏)、長笛演奏家劉慧謹、法國號演奏家莊思遠、雙簧管演奏家Jane Marshall。來自英國的巴洛克法國號專家 Andrew Clark 則指導系內兩位正在學習此樂器的法國號學生。三位柏林愛樂的銅管樂首席:史帝芬·多爾(法國號)、Christhard Gössling(長號)及 Thomas Clamor(小號),亦應邀為本系主持大師班。

另外,系主任辜柏麟於農曆新年和暑假期間,分別到 訪英國及澳洲,主持定音鼓大師班。導師裘德禮則繼 續在教學之餘,擔任港樂及其他本地樂團的特約樂 師,並參與西雅圖華格納大號四重奏的演出。

音樂學科系

今年,音樂學科系主任麥淑賢博士的研究「舒伯特的 奏鳴曲式與詩學中的抒情性」於《音樂學期刊》第32 卷第二期(2006年5月)發表,她是首位來自香港的 音樂學家在該份權威性的學術期刊中發表論文。她的 另一篇論文「舒伯特《C小調弦樂四重奏樂章》(D. 703)的輓歌式結構」將刊於由羅蘭· 拜恩及芭芭拉 ·雷爾合編的《不為人知的舒伯特: 新視野、新領 悟》一書(亞殊基特出版社)。麥博士的論文「舒伯特與音樂修辭的傳統」亦將於學術期刊《18世紀音樂》發表。此外,學術期刊《理論與實踐》正考慮刊載由她翻譯,菲力斯·沙薩於1928年以德文寫成的「舒伯特的奏鳴曲式」一文的英譯本。 2006年3月,麥博士出席了在美國曼納斯音樂學院舉行之第三屆國際申克音樂分析體系研討會。另外,本系高級講師白得雲替香港電台第四台主持一系列專題介紹中國民歌的節目,他亦獲課程發展議會委任為其藝術教育委員會的成員。

初級音樂課程

初級課程青少年室樂團繼 2004 年暑假到深圳演出後,再於2005年7月出訪上海和杭州巡迴獻藝。12月首星期,九位學生參加在北京舉行之第69屆施坦威國際青少年鋼琴比賽(中國賽區),並於12個決賽獎項中贏得六項,其中年僅九歲的沈靖韜(曾隨團到上海,演奏莫札特的鋼琴協奏曲)和16歲的周樂婷更在各自所屬的年齡組別奪得冠軍。

> Sir Thomas Allen and Vocal Department (photo by Leonard Wong) 湯瑪士·雅倫爵士與聲樂系 (王德輝攝影)



SCHOOL OF TECHNICAL ARTS

During the year, the School of Technical Arts provided creative and production teams for 15 Academy drama, opera, dance and Cantonese opera productions, collaborative projects and overseas tours.

At the beginning of the year the School welcomed four new members of Faculty – Bill Haycock (Head of Design), Ken Chu (Senior Lecturer Costume Design and Technology), Ken Chan (Senior Lecturer Technical Management) and Bacchus Lee (Lecturer in Design).

As a first step towards remodelling the School, the Theatre Design and Applied Arts Departments merged, integrating Set & Costume Design with the craft areas of Costume Technology, Scenic Painting and Property Making into a single Department. Plans continued throughout the year to restructure the remaining Departments into two areas of specialisms, by bringing together the disciplines of Lighting, Sound and Technical Direction into a single Department of Entertainment Design and Technology, and the Stage Management component of the School into a Department of Arts, Events and Stage Management. A completely new initiative by the School is to develop an E-education unit offering modules of Technical Arts courses, or in some cases complete courses on-line. It is so planned that all of the aforementioned restructuring and developments will be launched at the start of the next academic year.

Professor Markku Uimonen from the Finnish Theatre Academy in Helsinki visited the School in early March to sign a joint Memorandum of Understanding (MOU) with the Academy/School of Technical Arts. The Finnish Theatre Academy and School of Technical Arts have informal links that span a decade of activities with student and faculty exchanges between Hong Kong and Helsinki. The MOU is intended to formalize this partnership.

Emi Wada visited the Academy 和田惠美到訪演藝學院



科藝學院

過去一年科藝學院為校內 15 齣製作提供後台創作和 製作隊伍支援,既有戲劇、歌劇、舞蹈、粵劇,也有 跨院專題習作和海外巡迴演出。

本年初學院歡迎四位新教師的加入:設計系主任夏國斌、服裝設計及技術高級講師朱汝奇、技術管理高級講師陳仲騏和設計講師李峰。

學院首階段改革計劃是舞台設計和應用美術兩系合併,把舞台和服裝設計與工藝為主的服裝技術、繪景、道具製作相結合,重組成為一學系。接著下來的計劃是年內繼續改組餘下的學系成為兩系,將舞台燈光、舞台音效與技術指導合組成「製作科藝設計系」,而舞台管理部份就演變成為「藝術、項目及舞台管理系」。一項全新的目標就是學院開發網上學習平台,提供網上科藝課程,或許有些情況是課程在網上完成。預計以上所計劃的改革與發展均於下學年開始運作。

Markku Uimonen教授,來自赫爾辛基的芬蘭演藝學院於3月到訪學院,並與演藝學院/科藝學院簽訂兩院合作意向書。芬蘭演藝學院與科藝學院過去非正式的合作早已確立了雙方這十年間往來香港與赫爾辛基的師生交流活動,合作意向書之簽署讓這聯繫正式載入文本。

The Stage and Technical Management Department produced the 'Andersen Garden' project at Shatin Park, which formed part of the Leisure and Cultural Services Department (LCSD) Countdown Carnival. The programme was used as an educational vehicle for the Diploma Year 2 Stage Management students' Fundamentals of Management course. This event marked the first collaboration between LCSD and the Department in a public presentation.

'Seeing the Sound' a series of symposia on sound design was held between March and April. Speakers included Roger Savage (CEO of Soundfirm, Australia's largest and most highly regarded post-production company for sound), David Sonnenschein (co-founder and Creative Director of Sonic Strategies), Paul Groothuis (Sound Designer for the Royal National Theatre, West End & Broadway productions and other International theatre companies). Speakers also included Faculty members, Lee Wing-wing, Christopher Johns, Albert Ho and Geoffrey Stitt.

The Lighting and Sound Departments embarked on a Beijing & Shanghai Exchange Tour in April, sponsored by the Hongkong Bank Foundation.

Emi Wada, the internationally acclaimed designer of costumes for such film masterpieces as Akira Kurosawa's *Ran*, and Zhang Yimou's *Hero* and *The House of Flying Daggers*, gave a very well received seminar. She also exhibited examples of her costumes to both the public and Academy students on 7 April.

As an outreach programme, 'TA Interactive Game Room', jointly organised by the Stage Management, Lighting and Sound Departments, was presented at the Jockey Club Hong Kong Racing Museum Theatre in June. The programme aimed at promoting the skills and technology used within Technical Arts and served as an educational vehicle for the three programmes.

Student Activities

Two Sound Design and Music Recording Students embarked on a student exchange programme with Shanghai Conservatory of Music (SCM). Degree Year 3 student Irene Lau Kit-yan and Advanced Diploma Year 2 student Vega Wong Hoi-fung, joined SCM majoring in music technology for one semester. In return, a SCM Master Degree Music technology student studied music recording technology at the Academy.

Stage Management Degree Year 2 student Ronly Lam Long-fung completed his Professional Field Study touring New York with City Contemporary Dance Company as Assistant Stage Manager for the Company's production 365 Ways of Doing and Undoing Orientalism.

Technical Management Degree Year 3 student Chris Choi Tsz-ning was engaged as Professional Intern with Cirque du Soleil's *Quidam*.



Theatre Design Graduation Exhibition (photo by Gillan Choa) 舞台設計畢業作品展(蔡敏志攝影)



Set construction of drama production *Trojan Women* (photo by Alice Tung) 話劇《木馬屠城後傳》的舞台佈置 (董子蓉攝影)

舞台及技術管理系在沙田公園製作的《安徒生伴你遊花園》,是康樂及文化事務署舉辦的《2005除夕倒數嘉年華》內的部份節目,讓學院修讀「管理基礎」課程的舞台管理文憑二年級學生可取材學習,是次公開活動乃學系與康樂及文化事務署的首次合作。

《看得到的聲音》一系列學術座談會於3月與4月間舉行,海外講者包括:Roger Savage (澳洲最大、最著名音效後期製作公司的首席行政總裁)、David Sonnenschein (Sonic Strategies 公司的聯合創辦人、創作總監)、Paul Groothuis (英國皇家國立劇院三所劇院的音效設計師,曾為倫敦西岸、百老匯和其它國際劇團設計音效)。而校內講者則有:李永榮、莊繼滔、何兆華、司徒捷。

承蒙滙豐銀行慈善基金的資助,舞台燈光系和音響設計及音樂錄音系師生於4月同往北京、上海交流考察。

國際知名的服裝設計大師和田惠美,其出色電影作品計有:黑澤明的《亂》、張藝謀的《英雄》和《十面埋伏》,她4月7日到校主講極受歡迎的座談會,並在會上公開展覽數套精心傑作,讓公眾人士和在校學生分享她的創作心得。

《科藝互動遊戲室》乃學院的外展活動,由舞台管理、舞台燈光和音響設計及音樂錄音等學系聯合統籌,於本年6月在香港賽馬博物館劇院舉行,該活動旨在提昇同學在科藝方面的技能和技術,並為有關課程提供實習機會。

學生活動

兩名音響設計及音樂錄音系學生前往上海音樂學院參與交流活動,學位課程三年級生劉潔恩和深造文憑二年級生黃海峰在上海音樂學院逗留一個學期,攻讀音樂技術課程。而上海音樂學院則派遣一名該院的碩士生前往本學院攻讀音樂錄音技術課程,以作回應。

舞台管理學位課程二年級生林朗峰完成其紐約專業巡 迴演出實習,為城市當代舞蹈團的製作《365種係定 唔係東方主義》擔任隨團助理舞台監督。

技術管理學位課程三年級生蔡子寧跟隨索拉奇藝坊的 《奇幻之旅》從事專業實習。



Lighting setup for drama production *Trojan Women* (photo by Alice Tung) 話劇《木馬屠城後傳》的燈光設置 (董子蓉攝影)

Technical Management Degree Year 3 student Matthew Lam Kam-keung completed his Professional Internship with AAAV Systems Ltd in Leicester, UK. He also underwent a Professional Internship with Roger Sansom Productions Ltd.

Design and Applied Arts Students successfully completed four elaborate showgirl costumes as a Winter Term project conducted by invited guest artist Cathy Chow, a graduate of the Applied Arts Department.

Lighting Degree Year 1 student Gaurav Murgai was one of the Student Ambassadors for the International Youth Exchange Programme organised by the Hong Kong Home Affairs Bureau, The Commission on Youth and the Experiment in International Learning (EIL), in Ireland from 24 August to 2 September. This youth exchange aims to create stronger cultural ties between Hong Kong and other nations including Ireland, UK, Singapore and Japan.

Students and Alumni Achievements

Bachelors of Fine Arts (Honours) Degree (BFA) in Theatre Technical Arts were awarded to 36 students, Professional Diploma to four students, Professional Certificate to two students, Advanced Diploma to four students, Advanced Certificate to one student, Diploma to 34 students and Certificate to three students.

BFA Design graduate Yoki Lai Miu-chi was accepted into Yale University's Masters of Fine Arts Year 2 Design programme studying under Professor Ming-cho Lee.

Applied Arts (Costume) Degree Year 2 student Alison Thai Tin-ki was offered a secondment placement with the Royal Opera House.

Lighting Degree Year 3 student Yeung Tsz-yan won the Hong Kong Drama Award for Best Lighting for the Academy's production of *Phaedra*.

Staff

John A Williams, Dean of Technical Arts, led a group of Lighting, Sound and Stage Management Faculty on a tour of Disney's stage-performance spaces and technical facilities. He teamed up with a number of lighting graduates Jeff Lui Pak-lap (Associate Lighting Designer), Twinsen Ho Siu-wang (Assistant Lighting Designer) to light the world's largest permanently installed Light & Sound Show (the Hong Kong Harbour's Symphony of Light). The show was entered into the Guinness Book of Records on 21 November 2005 and officially launched by the Tourism Commission on 23 December 2005. Also credited in the show was Technical Arts graduate Matthew Ma Wing-ling (Music Composer, Interim Show and Music Arranger, Final Show). Christopher Johns was the sound recording supervisor. At the beginning of the year John Williams was accepted into the Who's Who society of professionals. His name appeared in the 2006 edition of the society's annual publication.

技術管理學位課程三年級生林錦強前赴英國萊斯特的 AAAV 系統有限公司進行專業培訓,又在Roger Sansom 製作有限公司從事專業實習。

舞台設計和應用美術學生成功完成四套細緻的展覽女服,該冬季課程由應用美術系的畢業生周倩慧主講。

舞台燈光系學位課程一年級生Gaurav Murgai獲香港 民政事務局轄下青年事務委員會舉辦的「國際青年交 流計劃」選為「青年大使」,於8月24日至9月2日 前往愛爾蘭訪問。國際青年交流計劃的目的是讓香港 青年與其他國家的青少年包括愛爾蘭、英國、新加 坡、日本等,保持更緊密的文化連繫。

學生與校友成就

36名學生獲頒舞台科藝藝術學士(榮譽)學位,四名 獲頒專業文憑,兩名獲頒專業證書,四名獲頒深造文 憑,一名獲頒深造證書,34名獲頒科藝文憑,以及 三名獲頒科藝證書。

舞台設計學位課程畢業生賴妙芝獲美國耶魯大學取錄 入讀設計碩士學位課程二年級,師從李名覺教授。 應用美術系服裝製作二年級生蔡天琪獲英國皇家歌劇團給予駐團受訓機會。

舞台燈光學位課程三年級生楊子欣憑校內製作《菲爾德》,在第15屆香港舞台劇獎,獲頒「最佳燈光設計」。

教職員活動

科藝學院院長尹立賢帶領一眾舞台燈光、音效設計和舞台管理教師,前往香港迪士尼樂園參觀該處表演場地和後台設施。院長與舞台燈光系畢業生呂柏納(副燈光設計師)、何兆宏(助理燈光設計師)一起製作全球最大型永久戶外燈光音樂匯演「幻彩詠香江」,這匯演於2005年11月25日獲「健力氏世界紀錄」確認,香港旅遊發展局於2005年12月23日正式啟動,而科藝畢業生馬永齡(中場作曲人和壓軸編曲人)也憑匯演獲得高度評價,莊繼滔則為匯演擔任音樂錄音指導。年初尹院長獲《國際專業名人錄》題名,將獲載入2006年度該會的年度刊物內。





Bill Haycock, Head of Design, was awarded a Hong Kong Dance Award from the Hong Kong Dance Alliance for his set and costume design for *Madam Butterfly* for the Hong Kong Ballet. Over the summer Bill designed George Balanchine's *Theme and Variations* for the Hong Kong Ballet's upcoming October season, *Balanchine and Beyond*, at the Hong Kong Cultural Centre Grand Theatre, for newly appointed Artistic Director John Meehan. Bill also helped develop a Dinner Theatre Show proposal with former Hong Kong Ballet Artistic Director Stephen Jefferies and Composer Chris Babida for presentation in a major new theatre and Science Museum complex currently under construction in Suzhou.

Gillian Choa, Senior Lecturer in Theatre and Film Design and Academic Coordinator, was Design Consultant and Stylist for Salon Films (HK) Ltd for a Nike commercial for Asia. She was also engaged by Swatch (HK) Ltd as Designer & Consultant for their current China window project that involved more than 40 display windows in Mainland China for Omega. She represented the Academy at two Career Oriented Studies consultation sessions organised by the Education and Manpower Bureau held in April and May to discuss the status of Associate Degrees in Hong Kong.

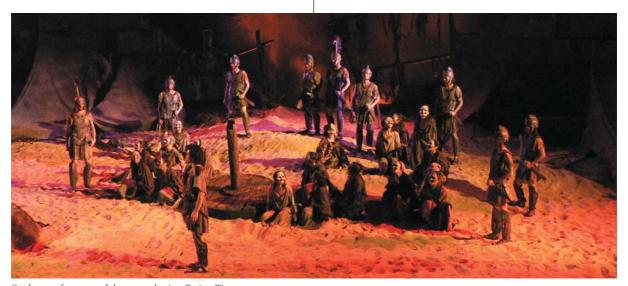
Ricky Chan, Lecturer in Design, was the Set Designer for Hong Kong Dance Company's production of *Hand in Hand*. He was the Set Designer for *Burning Patience* produced by Chung Ying Theatre. Ricky also acted as Design Consultant/Advisor for *A Rose in a Tempest*

organised by the Utopia Cantonese Opera Workshop. Design graduate and part-time teacher Jonathan Wong was the Set Designer for the show.

Psyche Chui, Senior Lecturer in Theatre Lighting, was a member of the creative team awarded the Hong Kong Design Associations New Media Awards for the following projects: West Kowloon Development Show Suite for Henderson property at Science Museum (Gold Prize); Millennium City Plaza Show Suite for Sun Hung Kai at Millennium City I, Kwun Tong (Bronze Prize); Style Hong Kong, Shanghai for Hong Kong Trade Development Council Shanghai Office (Bronze Prize). She was Lighting Designer for Faust's musical production Around the World in 80 Days in the Academy Lyric Theatre. She was also Visiting Professor for City University of Hong Kong's School of Creative Media, where she gave a 'Lighting Master Class Workshop'.

Leo Cheung, Senior Lecturer in Theatre Lighting, was the Lighting Designer for the drama *Love in a Fallen City* produced by the Hong Kong Repertory Theatre.

Lena Lee, Head of Stage and Technical Management, was invited by the Institute of Vocational Education, Chai Wan as the External Examiner for their Higher Diploma in Entertainment Business Operations for the academic year 2005/2006. Lena was engaged as Visiting Professor by the Central Academy of Drama (CAD). This marked the first faculty exchange between the Academy and CAD since a MOU was signed between the two Academies in January 2006.



Outdoor performance of drama production *Trojan Women* (photo by Alice Tung) 話劇《木馬屠城後傳》在戶外演出 (董子蓉攝影)



Costume Technology Graduation Exhibition (photo by Gillan Choa) 服裝技術畢業作品展 (蔡敏志攝影)

設計系主任夏國斌憑香港芭蕾舞團《蝴蝶夫人》的舞台和服裝設計,獲香港舞蹈聯盟頒發「香港舞蹈年獎」,在暑假期間,他也為香港芭蕾舞團 10 月份舞季《巴蘭欽·舞越凡音》系列中的《主題與變奏》從事設計,這是新上任藝術總監米瀚文為該團製作的頭炮節目,將在香港文化中心大戲院上演。夏國斌也協助香港芭蕾舞團前藝術總監謝傑斐和作曲人包比達策劃一項宴會舞台表演計劃,會在中國蘇州即將完成興建的一家全新大型劇院暨科學館綜合設施內發表。

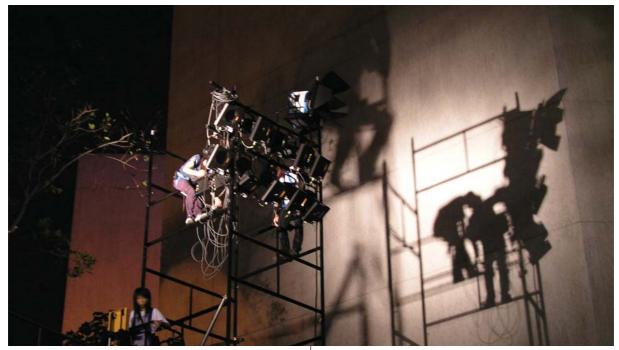
舞台及電影設計高級講師暨科藝學務統籌蔡敏志為香港沙龍電影有限公司一齣於全亞洲播放的 Nike 廣告,擔任設計顧問及形象設計,同時也為 Swatch 香港有限公司在中國大陸多逾 40 個展示歐米茄手錶的櫥窗出任設計和顧問。她於 4 月和 5 月代表演藝學院出席兩回香港教育統籌局主辦的職業導向課程諮詢會議,討論副學士在香港的地位問題。

設計講師陳志權為香港舞蹈團的《手拉手》出任佈景設計,也是中英劇團《事先張揚的求愛事件》的佈景設計師,同時也為桃花源粵劇工作舍的《西施》擔任設計顧問,而舞台設計畢業生暨學院兼職導師黃逸君,則擔任該劇目的佈景設計。

舞台燈光設計高級講師崔婉芬是香港設計協會新媒體 獎項得主的創作隊伍一員,獲獎作品包括:於科學館 公開展覽的恆基兆業地產西九龍發展計劃(金獎)、 新鴻基地產位於觀塘創紀之城一期的創紀之城商場匯 演(銅獎),香港貿易發展局上海辦事處的「活·色 ·新·香」(銅獎)。她也是Faust音樂劇《八十日環 遊世界》的燈光設計師,並擔任香港城市大學創意媒 體學院的客席教授,主講「燈光大師班工作坊」。

舞台燈光高級講師張國永替香港話劇團的製作《傾城之戀》設計舞台燈光。

舞台及技術管理系主任李瑩獲香港專業教育學院柴灣分校邀請,擔任其「娛樂事業營運學」高級文憑課程的2005/2006年度校外評審委員。她並獲北京中央戲劇學院委任為客席教授,乃自2006年1月我校與中央戲劇學院簽訂合作意向書以來,首位教師進行訪學交流。



Lighting students at work (photo by Alice Tung) 燈光學生工作情況 (董子蓉攝影)

Christopher Johns, Head designate of Entertainment Design and Technology was the Sound Designer for *Sleuth*, produced at the City Hall Theatre.

Albert Ho, Lecturer in Sound Design and Music Recording was responsible for conducting a series of classes for Disney Hong Kong on the operation of ProTools Digital Audio Workstation. He also oversaw the production of a CD album recording with St Stephen's School Choir.

Rosie Lam, Head of Diploma Programme, retired from the Academy in August. Before her retirement, she attended the OISTAT (International Organisation of Scenographers, Technicians and Architects of Theatre) Education Commission meeting and the organisation's International Symposium in the UK in January. In June, she was invited as a guest speaker at the OISTAT Education Commission meeting in Yokohama, Japan where she presented a paper – 'A Case Study from HKAPA: Philosophy and Pedagogical Approach - Foundation Education for Design, Technology and Management'.

Visiting Artists

The School invited a number of overseas and local professionals to conduct intensive workshops during the year. Visiting Artist John Owen, sound designer from the UK and David Sonnenschein from the USA, conducted classes and tutorials for Sound students. Chris Parry, Professor of Lighting at San Diego University, offered a series of Master Classes and Workshops to Theatre Lighting Students. Parry is a former Resident Lighting Designer for the Royal Shakespeare Company and two times Tony Award winner. Aubrey Wilson visited the School in May as a Masters of Fine Arts programme external consultant.

David Brisbane, a renowned Production Designer from Canada joined the Theatre Design Department as Artistin-Residence and Paul Groothuis, Sound Designer joined the Sound Department as Artist-in-Residence.

Professor Ursula Belden, a Fulbright Senior Specialist Professor who heads the Design programme at Ohio University, USA, visited the School for a period of one month as Masters of Fine Arts programme consultant for the School's theatre design programmes. She also gave a number of seminars and master class workshops. 候任製作科藝設計系主任莊繼滔為大會堂劇院公演的 《謀殺遊戲》擔任音效設計。

音響設計及音樂錄音講師何兆華為香港迪士尼樂園開班講授 ProTools 數碼聲學工作台的運作,同時他也指導聖士提反書院合唱團錄製鐳射唱片。

科藝文憑課程主任林董佩雯將於 8 月從演藝學院退休,此前,在1月前赴英國出席「舞台設計師、劇場建築師及技師國際組織」(OISTAT)教育議會會議,並參加該組織主辦的國際座談會。6月中旬,應邀出席該組織於日本橫濱舉行的教育議會會議,會上發表題為:「演藝學院個案探討—設計、技術與管理基礎教育的理念與教學」。

到訪藝術家

科藝學院本年度聘請多位海外和本地業內專才到校主 持專題講座。來自英國的音效設計師 John Owen 和 來自美國的 David Sonnenschein 為音響設計及音樂 錄音系學生主持講座及導修課。聖地亞哥大學燈光系 教授 Chris Parry 到校為舞台燈光系同學主講一系列 大師班課程和工作坊,他是英國皇家莎士比亞劇團前 駐團燈光設計師,兩度獲頒「東尼獎」。前科藝學院 院長汪偉舜於5月到校出任本學院藝術碩士學位課程 校外顧問。

加拿大知名的製作設計師David Brisbane加入設計系 出任駐校藝術家。英國音效設計師Paul Groothuis到 校出任音響設計及音樂錄音的駐校藝術家。

Ursula Belden 教授,乃富布賴特獎高級專家教授, 於美國俄亥俄州大學任職設計系主任,到校一個月為 科藝學院舞台設計藝術碩士學位課程擔任顧問,同時 主講一系列研討會及大師班工作坊。

Sculptures made by Props Department for Béthanie (photo by Michael Betts) 導具部為伯大尼製作的聖像 (白展圖攝影)



CHINESE TRADITIONAL THEATRE

The Chinese Traditional Theatre Programme, in its 7th year of operation in 2005/2006, has grown and operated steadily throughout the years. We believe that it is the opportune time to raise our visibility by producing and participating in more high-quality performances as well as organising promotional activities. In view of this, the Programme actively participated in large-scale productions and outreach activities, the most successful being *The Cosmic Mirror* sponsored by the Leisure and Cultural Services Department (LCSD) in which students had the opportunity to perform with three renowned Cantonese Opera artists, Lee Lung, Chan Ho-kau and Wan Fei-yin. All the other major and supporting roles were taken up by Cantonese Opera students and graduates.

In addition, three promotional performances under the School Culture Day Scheme organised by the LCSD were held for over 2,000 school-aged students to arouse their interest in and enhance their understanding of Cantonese Opera. All these events were well-received.

Programme Development

The objective of the Chinese Traditional Theatre Programme is to provide four years of comprehensive training in operatic singing, acting, speech and movement. This core training is supported by theoretical studies in Cantonese operatic music and Chinese music, as well as Chinese culture and literature courses.

The latest teaching methodology is adopted in vocal training. Modern theatre production concepts and technology in set design, lighting and management have been aptly and successfully applied to student productions.



The Cosmic Mirror 《坤乾鏡》



中國戲曲

中國戲曲課程於2005/2006學年已踏入第7個年頭, 在課程穩定發展的基礎上,本院期望透過舉辦更多高 水平的製作及積極參與不同的演出及推廣活動,加深 外界對粵劇課程的認識。其中最矚目的演出包括由康 樂及文化事務署資助的大型長劇《坤乾鏡》,本院學 生有幸與多位粵劇名伶李龍、陳好逑和尹飛燕同台演 出,獲益良多。除了三位資深演員外,劇中其餘角色 均由本院粵劇課程學生及畢業生擔演。

在推廣方面,本院參與了由康樂及文化事務署主辦之 學校文化日「粵劇多面賞」,在三場表演中向二千多 位中小學生作粵劇表演和示範,旨在提高他們對粵劇 的興趣和了解。多項演出及推廣活動均得到觀眾正面 的評價和鼓勵。

課程發展

中國戲曲課程宗旨為提供四年全面性「唱、做、唸、打」的表演訓練,輔以鑼鼓、音樂、唱腔和中國文學等理論課。

本課程並採納嶄新的教學法,由西方聲樂老師教授發聲技巧課,以進一步提高學生的唱曲水平。此外,中國戲曲課程得到科藝學院的協助,適度及成功地與現代劇場的概念和佈景、燈光及舞台管理技術融合於粵劇製作中。



Five Daughters Offer Birthday Greetings (photo by Keith Sin) 《五女拜壽》(冼嘉弘攝影)

Through interdisciplinary studies and involvement in productions, the Chinese Traditional Theatre students enjoy a wider exposure to other art forms which in turn will enrich their own art. In this respect, the Chinese Traditional Theatre Programme offers elements of studies which have not been part of traditional apprenticeship in Cantonese Opera.

Prior to the introduction of the Cantonese Opera programme by the Academy in 1999, Cantonese Opera training had never been offered in academic institutions in Hong Kong. The Programme is the only tertiary education in this art form in Hong Kong. To ensure the success and viability of the Programme, as well as to improve the teaching and learning process, on-going curriculum reviews have been conducted in the light of operational experience and modifications.

Staff

After the departure of Annie Lau, former Consultant of the Chinese Traditional Theatre Programme, Dr Herbert Huey, Associate Director (Administration) and Registrar, took over the role of overseeing the quality assurance and administration of the Programme in 2005/2006.

Lau Shun, who had been Guest Artistic Adviser for the Programme since its inception, continued to serve as Programme Coordinator and Artistic Adviser to provide leadership for the teaching team, in addition to directing performances and leading performance tours.

Academy Performances

In the first semester, the Cantonese Opera Programme held a public performance in December 2005 at the Academy Drama Theatre. Five excerpts were performed over two evenings, including 'Inscription on the Wall of Shen Garden', 'Taunted to Rebel' from *Huang Feibu Rebels Against Five Passe*s, 'Journey in Moonlight to Retain Wise Counsellor' from *Chu Han Conflict*, 'Phoenix Pavilion' from *Lu Bu and Diao Chan* and *Sisters-in-Law Cross Swords*. By performing stories of romance, loyalty, virtue, courage and treachery, the students extended their repertoires.

In the second semester, a full-length Cantonese Opera *Five Daughters Offer Birthday Greetings* was staged in the Academy Drama Theatre from 1 to 3 June. The performance was characterised by smooth transitions between scenes and the use of a revolving stage. The performance was attended by local Cantonese Opera artists, government officials, representatives from the Cantonese Opera Advisory Committee, the Council Chairman and members. The feedback from the audience was very positive.

Four Cantonese Opera Singing Concerts were held during the academic year, two at the Academy Concert Hall and two at the Sai Wan Ho Civic Centre under the Rental Subsidy Scheme of the LCSD.

透過跨學院的學習和參與製作,中國戲曲課程的學生 有機會接觸到其他藝術範疇,並可豐富粵劇藝術。透 過此種種元素,本院提供的訓練可期與傳統的學徒式 訓練互補不足。

本院於 1999 年開辦粵劇課程,是本港唯一一所提供 粵劇專業訓練的專上教育學院。為了不斷完善課程內 容、教學和運作模式,本課程定期進行檢討,並作出 適當的調整。

教職員

前課程顧問劉碧曼離任後,現任副校長(行政)及教務長許文超博士自2005/2006學年起負責督導本課程之學術質素及行政工作。

於本年度劉洵繼續擔任課程統籌及藝術指導,負責領 導教學隊伍,為課程之演出作導演及帶領海外演出。 自課程開辦以來,劉洵一直出任客席藝術指導。

校內演出

本院於2005年12月在戲劇院舉行了上學期之公開演出,兩晚共演出五個劇目,包括《沈園題壁》、《黃飛虎反五關》之〈激反〉、《楚漢爭》之〈月下追賢〉、《呂布與貂蟬》之〈鳳儀亭〉和《姑嫂比劍》。學生

Five Daughters Offer Birthday Greetings (photo by Keith Sin) 《五女拜壽》(洗嘉弘攝影) 演繹了以愛情、美德、忠誠、勇氣及背叛為主題之傳 統粵劇故事,演戲技巧得到進一步磨練。

長劇《五女拜壽》於6月1至3日在戲劇院舉行,是次製作得到各界好評,此劇運用了旋轉舞台,令全劇緊湊而流暢地連接起來,給觀眾留下深刻的印象。本地粵劇名伶、政府官員、粵劇發展諮詢委員會代表、本院校董會主席及委員均蒞臨觀賞。

本年度共舉行了四次粵曲演唱會,其中兩次在本院音樂廳舉行,其餘兩次獲康樂及文化事務署提供場租資助而移師西灣河文娛中心舉行,藉此為學生提供社區演出機會,擴闊觀眾層面。

其他演出

本院積極為中國戲曲課程學生安排在社區演出,以向公眾推廣粵劇藝術及豐富市民的文化生活。

除了參加大型長劇《坤乾鏡》外,本院連續第3年參 與由康樂及文化事務署所主辦的「粵劇日」,並派出 兩位畢業生在沙田大會堂演出折子戲《醉打金枝》。 該活動為粵港澳三地文化部門合辦,並定於每年11 月最後一個星期日舉行,旨在推動及發展粵劇藝術。

本院獲康樂及文化事務署邀請,於6月期間在香港文化中心大堂參加「週末藝趣」之演出示範,粵劇課程學生演出折子戲《醉打金枝》和《秋江》。



Outside Performances

Apart from the regular performances, the Academy is always enthusiastically seeking suitable opportunities for the Chinese Traditional Theatre students to perform in the community so as to promote this art form to the general public and serve a wider audience base.

Other than the large scale production *The Cosmic Mirror*, the Cantonese Opera Programme participated in the Cantonese Opera Day organised by the LCSD for the third consecutive year; two graduates performed an excerpt *Striking the Princess* at the Shatin Town Hall. The event was held at the last Sunday of every November as designated by the cultural departments of Guangdong, Macau and Hong Kong.

In June, the Programme was invited by the LCSD to participate in 'Saturday Arts Delights' held in Culture Centre. Two Cantonese Opera excerpts were performed, namely *Striking the Princess* and *Autumn River*.

Performance Tours and Cultural Exchange

In order to widen the experience of the students in Chinese Traditional Theatre, six Advanced Diploma students visited the Central Academy of Chinese Traditional Opera from 11 to 19 April for study and cultural exchange under the sponsorship of the Chow Sang Sang Scholarship. Students attended foundation work classes and various rehearsals in the Central Academy. Guest tutors from Beijing gave classes on specialised topics including script writing and division of roles and conventions in relation to costume dressing.

Eight Diploma students participated in the Youth Embassy of Cantonese Opera Exchange Programme organised by the Hong Kong Guangdong Youth Exchange Promotion Association from 19 to 22 April. Together with other Hong Kong participants, our students visited prestigious Cantonese Opera Museums, schools and local troupes in Guangzhou and Foshan. A showcase was held by the Association on 29 August in which participants from Guangdong and Hong Kong joined hands to perform in Tsuen Wan Town Hall.

Outreach Activities

In order to promote greater appreciation and nurture youngsters' interest in Cantonese Opera, the Academy not only supported the performances under the School Cultural Day Scheme, but also devoted themselves to an outreach programme specially designed to introduce and demonstrate Cantonese Opera to secondary school students. The outreach programme was enjoyed by over 1600 students from four secondary schools.

The Hong Kong Jockey Club invited the Cantonese Opera Programme to participate in the 'Pilot Performing Arts Project 2006' held at the Hong Kong Racing Museum on 24 April and 12 May. Our students demonstrated and introduced the four stylized performance elements of Cantonese Opera to senior secondary students.

Upon invitation from Educational Publishing House, the Cantonese Opera Programme organised a two-day summer workshop for primary school teachers on how to teach this art form to school-aged students. Teachers' confidence in teaching the basic concepts of Cantonese Opera was reinforced through this workshop.

Invitations to the Cantonese Opera performances and concerts organised by the Academy were also extended to secondary school students and teachers so as to hand on the torch of this precious art form to our future generations.

Student Achievement

Advanced Diplomas in Performing Arts (Cantonese Opera) were awarded to three students, Diplomas in Performing Arts (Cantonese Opera) were awarded to three students, and Certificates to six students.

Visiting Artists

Cantonese Opera students benefited from the teaching of three renowned visiting artists. Madam Wang Fengmei, Kun-qu artist, and Madam Hu Zhi-feng, a Beijing Opera artist, gave masterclasses on Shen-duan Techniques and Repertorie classes. Law Ka-ying, a leading Cantonese Opera actor in Hong Kong, focused on Repertoire for Advanced Diploma students.

海外表演及文化交流

六位深造文憑課程學生得到周生生獎學金資助,於4月11日至19日到北京中國戲曲學院作文化交流,參與當地的基本功課及觀摩綵排的情況,並邀得當地客席導師教授戲曲創作、行當分工及戲服穿戴規格,獲益良多。

八位文憑課程學生參加由粵港青年交流促進會主辦之「粵劇推廣青少年大使交流團」,於4月19日至22日期間與其他本地年青粵劇愛好者出訪廣州及佛山,參觀當地的博物館、粵劇學院和粵劇團。其後,粵港參加者於8月29日在荃灣大會堂舉行之折子戲大匯演中切磋交流。

校外推廣

為提高及培養青少年對粵劇欣賞和學習的興趣,本院除了參與「學校文化日」外,亦致力舉辦粵劇課程巡迴講座,在2005/2006學年內曾赴多間中學推廣粵劇,參與學生人數超過1,600位,他們普遍對基本功及把子功示範尤其熱烈。

應香港賽馬會邀請,本院分別於4月24日及5月12日到香港賽馬會博物館作粵劇推廣,內容包括「唱、做、唸、打」的介紹及示範。

本院應教育出版社的邀請,為小學老師安排為期兩天的講座,旨在提高他們對粵劇的基本知識及加強他們於校內教授粵劇課程之信心。該出版社剛完成印製粵劇教科書以配合小學於2006/2007年開始教授粵劇課程。

此外,本院不時邀請中學師生觀賞粵劇表演及粵曲演唱會,讓更多年輕一代認識這項寶貴的傳統藝術。

學生成就

三位學生獲頒演藝深造文憑(粵劇),三位獲頒演藝文憑(粵劇),六位獲頒演藝證書(粵劇)。

到訪藝術家

本院於2005/2006學年邀請了三位知名藝術家為粵劇課程講學,包括崑劇演員王奉梅、京劇演員及戲曲導演胡芝風,以及資深粵劇演員羅家英,主要教授身段專題和劇目學習課。

Sisters-in-Law Cross Swords (photo by Cheung Chi-wai) 《姑嫂比劍》(張志偉攝影)



GRADUATE EDUCATION

The Graduate Education Centre was established in September 2005 to support the work of the Board of Graduate Education to develop, promote, and foster graduate education and to maintain standards of Master's degree programmes within the context of the Academy's overall Strategic Plan and the policies and procedures approved by the Academic Board. The Director of Graduate Education shall work closely with the Schools and be responsible for the academic planning, design, and guidance of postgraduate programmes.

Master's Degree Programmes

The Academy Master's degree programmes are designed to provide opportunities for the most talented graduates from Hong Kong and abroad to obtain internationally recognised postgraduate qualifications in the performing arts, theatre technical arts, and film and television disciplines. The programmes are practice-oriented and aim to foster artistry, provide in-depth knowledge, develop advanced skills, and build professionalism for students who demonstrate the potential for excellence.

In 2005/2006, the Academy introduced its first postgraduate programmes: Master of Fine Arts (MFA) in Dance, Master of Music (MMus) in Performance, and Master of Music (MMus) in Composition. The MFA in Dance and MMus in Performance are the first Master's level programmes offered in these respective arts disciplines in Hong Kong. All three new Master's degree programmes were successfully validated by the Hong Kong Council for Academic Accreditation in March.

The MFA in Dance and the MMus programmes attracted a total of 61 applicants. After a rigorous audition and interview, 11 applicants for the MFA in Dance and nine applicants for the MMus programmes were accepted for study in the 2006/2007 academic year and became the Academy's first cohort of postgraduate students.



2006/2007 Master's degree programme poster image (photo by Ringo Chan) 2006/2007 年度碩士課程海報圖像(陳德昌攝影)



研究生課程

研究生課程中心成立於 2005 年 9 月,主要是配合學院整體的策略發展計劃,並按教務委員會所制定的政策及程序,協助研究生課程委員會去發展、推行、推廣研究生課程,以及確保碩士課程的學術水平和質素。此外,學院亦委任了一名研究生課程總監,專責與各學院一同策劃、設計及監察所開辦之研究生課程。

碩士課程

學院的碩士課程是專為本地及海外具才華的畢業生而設,協助他們在演藝、舞台科藝及電視電影的專業方面,考取國際認可的研究生資格。課程以實踐為本,旨在培育學生的藝術才能、發揮他們優越的技藝、授予他們深入的藝術知識,和建立他們的專業素質。

於2005/2006年度中,學院首度推出研究生課程,分別為舞蹈藝術碩士、演奏音樂碩士、及作曲音樂碩士。而舞蹈藝術碩士及演奏音樂碩士更是本港首辦之碩士課程。該三項課程均於2006年3月通過香港學術評審局之審批,吸引了共61位申請者報讀,經過嚴格的面試和甄選後,分別有11位及九位入讀2006/2007年度的舞蹈藝術碩士及音樂碩士課程,成為學院的首屆碩士生。

EXCEL

The Academy's self-funding extra-mural studies unit, EXCEL, was founded in May 2001 to offer part time personal enrichment courses to the general public of all age groups, as well as in-service professional training to corporate clients, Government Departments and courses designed for persons with disabilities.

In the period under review, EXCEL continued to offer a diverse range of courses across the arts spectrum. 404 courses over three terms, attracting a total of 7,334 students, an increase of 6% over the previous year in which 6,894 participants enrolled in 332 courses.

In the summer of 2005, EXCEL offered a summer music school, attracting 144 students aged between 7 and 21 years to join a 3-week training programme in music, dance and acting as well as various aspects of the technical arts. The summer school culminated in four performances of *The King and I* in the Academy Drama Theatre, attracting over 1,200 audience.

Between 1 July 2005 and 30 June 2006, EXCEL employed 87 part time teachers, 9 accompanists, a full time programme manager, a programme officer and two programme assistants. Total income from course fees was \$10,575,308 (\$8,531,593 in 2004/2005), with a net surplus of \$2,304,432, an increase of 18.7% over the previous year.



The King and I (photo by Cheung Chi-wai) 《國王與我》(張志偉攝影)



持續及延展教育課程組

持續及延展教育課程組於 2001年 5 月成立 , 乃香港 演藝學院自付盈虧的外展教學部門 , 致力為各年齡的 公眾人士、機構、政府部門及殘疾人士提供有關表演 藝術、科藝及電視電影的兼讀進修課程及在職專業培 訓。

在2005/2006年度,持續及延展教育課程組一如以往繼續舉辦多項多元化藝術課程,部門於三個學期內提供共404項課程,吸引7,334位學員報讀,較去年度的332項課程和6,894學員增長達6%。

2005年夏季,部門再次舉辦「暑期音樂劇大搞作」音樂劇培訓課程,吸引144位年齡介乎7至21歲的同學接受三星期台前幕後的訓練並參與製作,課程結業作品為四場於演藝戲劇院演出之音樂劇《國王與我》,超過一千二百名觀眾入場分享學員的學習成果。

持續及延展教育課程組於 2005 年 7 月 1 日至 2006 年 6 月 30 日期間共聘用 87 名兼職導師、九名伴奏師、一名全職課程經理、一名課程主任及兩名課程助理。課程總收入為 10,575,308 元(2004/2005 年度總收入為 8,531,593 元),錄得盈餘 2,304,432 元,課程總收入增幅為 18.7%。

LIBRARY

2005/2006 has been a year of repositioning, rethinking and realigning. The Academy Library has been reinventing itself to meet the changing needs of faculty and students. We are responding to new programmes, changing modes of learning and the increasing need for research with the planned introduction of Master of Fine Arts programmes.

The Library had been fully engaged in the preparation work for the Master's programmes and the Digital Initiative Project. It has laid the groundwork by adding to the collection resources geared to the requirements of Postgraduate programmes and offering new services such as 'document delivery service' and 'selective dissemination of information' for the Master's programmes students. Senior members of the library have begun looking at digital asset management software for the Digital Initiative Project, prioritising material for digitisation and tackling copyright problems.

The Library Collection has grown to a total of 125,900 items, of which 61,000 items are books; 31,000 audio visual items and 23,000 music scores and parts. Usage statistics showed that there was a strong demand for remote access to electronic content as the number of enquiries to these resources increased by 40% compared with that of the previous year. Number of renewals increased by 28% indicating a demand for a longer loan period. The checkout rate of audio visual material was comparatively high and checkout by students and staff of the School of Music ranked first amongst all Schools.

Other than regular Library System upgrade, the Library planned and responded to changing needs and expectations of its users. It was the first to offer colour copying in the Academy. It also provides network printing from all computers in the Library. Users can send files from any computer in the library to the network copier for printing.

A Librarian's Recommendation Corner has been created to display the best sellers and books selected by a team of professional librarians to encourage extensive reading.

To promote connectivity locally and internationally, the Library welcomed visitors from the Hong Kong Library Association, librarians from the Peking University, a PhD student from the University of Surrey and others wishing to use the collection for research purposes. The Library also offered two placements for students pursuing library and information management course from local institutions so that library staff could familiarise themselves further with new information management trends.

圖書館

為配合學院開辦碩士學位課程,轉變中的學習模式及 學術研究對資訊方面的需求,圖書館以嶄新思維,重 新釐定目標、重整資源分配,去面對因策略轉變所帶 來的挑戰。

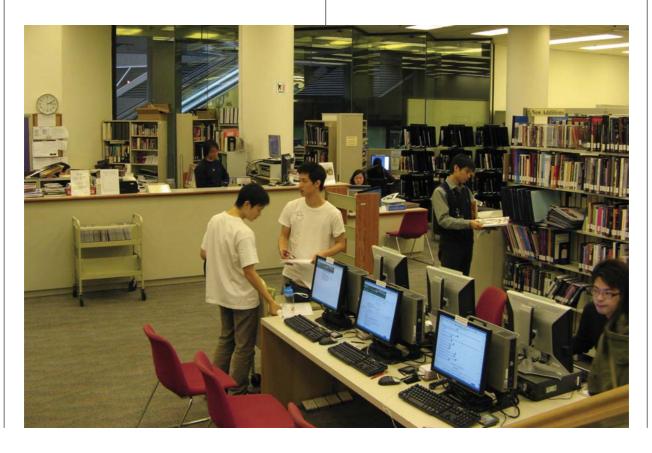
圖書館全力參與開設碩士學位課程及「館藏數碼項目」的預備工作。為碩士學位課程對館藏的要求奠下基礎,又為該課程預備新服務,如文獻傳遞服務及專題選粹服務等。為了選購適合的「數碼資料管理軟件」,圖書館專業職員已開始進行評估軟件的工作。同時將需要數碼化的資料依重點分類及整理版權問題。

圖書館藏品總數已達十二萬五千多件。其中包括六萬 多件圖書、三萬多件影音資料及二萬三千多件樂譜及 分譜。藏品使用統計數字顯示,讀者對電子資料的需 求較去年增長四成,影音資料的使用率較其他藏品為 高。續借數字增加了接近三成,顯示讀者需要更長的 借用期。音樂學院的員生乃眾學院使用量最大的。

除了定期更新圖書館系統,圖書館對讀者的需求及期望儘量作出適合回應。去年新增了彩印及網絡打印服務,為全學院第一個提供彩印服務的部門。讀者可利用館內設置的個人電腦,使用網絡打印服務。

為提高讀者閱讀的興趣,館內新增了「館長推介欄」,以展示暢銷書籍及由專業館長所揀選的出版物。

為加強圖書館在本地及海外的聯繫,圖書館接待了由香港圖書館協會主辦的參觀團、北京大學圖書館館長、University of Surrey 的博士生及其他有需要使用學院圖書館館藏作研究用途的人士。圖書館亦安排兩名在本地大學進修資訊管理的學生在館內實習,讓館員有機會接觸資訊管理的新趨勢。



VENUE MANAGEMENT

A total of 778 performances were held in Academy venues in 2005/2006, 382 of which were Academy presentations. Audience attendance reached a new all-time record of 310,400, up from 227,818 in 2004/2005. The Lyric Theatre's average occupancy rose from 8.73 to 10.78 hours per day. The average utilisation across all licensed performing venues was 9.87 hours per day.

In response to the improved economic climate, the Venue Management account posted a surplus of \$7.390M at year end, an increase of 45% over 2004/2005.

Productions

Productions supported by the Venues Division during the year included the Handel opera *Serse*, School of Dance showcases *Body Torque* and *On The Edge*, and drama productions *Trojan Women*, *The New Apartment*, *Hamlet*, *Hedda Gabler*, *My Father's Sword* and *Arcadia*. Also supported were 255 concerts by the School of Music, Cantonese Opera Scenes by students of the Chinese Traditional Theatre programme, the School of Dance's Advanced Composition Workshop, Creative Dance Projects and Dance Repertory Concert, and the School of Technical Arts' *Sunset Rock Concert*.

Society of the Academy for Performing Arts

The main fundraising event of the year was the Gala Ball *An Evening in Vienna* held on 10 December 2005. The event netted \$4,052,017 including \$880,000 in Galaxy wall sales.

At June 30 the Society's balance sheet showed assets of \$7,101,903, \$2,880,000 of which was in the Endowment Fund. Earlier in the year, local and non-local SAPA Scholarships totalling \$1,908,000 were awarded to Academy students.



Drama production *Arcadia* (photo by Cheung Chi-wai) 話劇《故園幽夢》(張志偉攝影)



場地管理

2005/2006 年度共有 778 項表演節目在本院場地舉行,其中382項為本院製作的節目。全年入場觀眾由 2004/2005 年度的 227,818 人次增至 310,400 人次, 創下歷史新高。歌劇院的平均租賃率由去年的每天 8.73 小時增至 10.78 小時,較所有持牌表演場地的平均使用率每天 9.87 小時為高。

基於經濟氣候改善,本部門於年底錄得739萬港元的 盈餘,較上一年度增加45%。

製作

本年度場地部門協助多個學院製作的場務工作,包括韓德爾歌劇《橋王闖情關》;舞蹈製作《身之繹動》及《舞躍邊緣》;戲劇《木馬屠城後傳》、《新宅風雲》、《哈姆雷特》、《海達·嘉柏拿》、《瘋狂小鎮》及《故園幽夢》。另外,場地部亦協助了音樂學院所辦的 255 場音樂會、中國戲曲課程的《粵劇選段》演出、舞蹈學院的《高級編舞工作坊》、《編舞工作坊》和《舞蹈名目演出》,以及科藝學院的《日落搖滾音樂會》。

演藝學院友誼社

年內友誼社舉辦的主要籌款項目為《維也納之夜》。 此籌款舞會於 2005 年12 月10 日舉行,淨收入 4,052,017 元,當中包括贊助演藝星河芳名牆共 880,000 元。

截至6月30日,友誼社的資產負債表顯示該社滾存7,101,903元的資產,其中2,880,000元乃屬捐贈基金。年內友誼社向本院學生共捐贈1,908,000元,設立多個本港及海外獎學金。

FINANCIAL REPORT

The financial year 2005/2006 was the first year in which the Academy has prepared financial statements on a consolidated basis as a wholly owned subsidiary, EXCEL (Extension and Continuing Education for Life) Limited was incorporated on 10th December 2005 to take over the operation of EXCEL with effect from 1 July 2006.

To provide a comprehensive picture of operating results of the Academy as a whole, consolidated financial statements of the Academy and its subsidiary ('the Group'), with comparative figures for 2004/2005, have been prepared and presented in a new format, making reference to guidelines as set out in the Statement of Recommended Accounting Practice for UGC-Funded Institutions ('SORP') and comply with Hong Kong Financial Reporting Standards ('HKFRSs') issued by the Hong Kong Institute of Certified Public Accountants. The full application of the HKFRSs has mainly impacted recognition, measurement and presentation of the Group's financial statements, but has not affected overall financial management.

Preparation of the Group's financial statements in accordance with HKFRSs has resulted in certain changes in the Group's accounting policies. The major changes made and its financial impact to the Group's financial statements as a result of full compliance with HKFRSs are highlighted below:



Photos in this section were taken on the Academy Open Day (photo by Cheung Chi-wai) 此部份的照片均攝於演藝開放日(張志偉攝影)



財務報告

香港演藝學院於 2005 年 12 月 10 日成立全資附屬的演藝進修學院有限公司 (「演藝進修學院」) ,作為一個獨立法律實體,於 2006 年 7 月 1 日承辦過往由「持續及延展教育課程組」開辦自付營虧的持續進修課程。 2005/2006 為學院首年呈上學院及其附屬公司(集團) 綜合財務報表。

為了提供學院整體營運狀態的全面概況,本年度的財務報表及連同2004/2005年度的比較數字,是參考教資會資助院校普遍採納的「建議會計準則」所規定的新格式,並完全遵照香港會計師公會頒報的「香港財務報告準則」而編制。採用「建議會計準則」及「香港財務報告準則」的主要影響已反映在集團賬目的呈報表上,對集團的整體財務管理或架構並無影響。

為遵照「香港財務報告準則」,集團財務報表的賬目 須作出的主要變動如下:

- (a) All property, plant and equipment, which were previously written off to the income and expenditure statement, venue management account, capital project fund or any other special funds in the year of acquisition, have now been capitalized on the balance sheet and depreciated over their estimated useful lives on a straight line basis.
- (b) Gratuities payable to staff under fixed term service contracts and pay leave entitlements not yet taken by staff, which were recognised in the gratuity reserve fund and pay leave reserve fund respectively, have now been provided and recognised with transfers from the respective funds.
- (c) Funds earmarked for specific purposes including government subventions, donations and benefactions, as well as interest income arising from funds, and outflows for specific purposes were recognised as income, when received or receivable, and expenditure in the respective funds under the previous GAAP. Under HKFRSs, income and expenditure with specific purpose funds (other than for purchases of property, plant and equipment), and interest income arising therefrom, are recognised in the income and expenditure statement in the year in which they arise. Funds received, but not yet recognised as income, are recorded as deferred income on the balance sheet.





- (a) 所有校舍、機器及設備(包括先前在購置年度 經收支賬項、場地管理收支賬項、基建項目基 金及其他特殊用途基金撇銷的成本)於購置年 度撥作資本計入資產負債表內,並按其估計可 用年期用直線法攤銷。
- (b) 合約員工的約滿酬金及僱員尚未支取的年假的 相關債項預留撥備,已從往年的「約滿酬金基 金」及「有薪年假儲備」中回撥。
- (c) 按往年的一般會計原則,指定用途而設的基金 (包括政府資助)相關的所有收入(包括銀行 利息)及支出,均從基金中提取及入賬。按 「香港財務報告準則」,這些指定用途基金 (用以購買校舍、機器及設備除外)的相關收 入(包括銀行利息)及支出項目,必須列入當 年收支賬項中。已收款項但並未能確認為收益 則在資產負債表列賬為遞延收益。

OPERATING RESULTS AND FINANCIAL POSITION

Results for the year

The group recorded a consolidated net surplus of \$21.20M for the year, representing an increase of \$9.30M from 2004/2005. Table 1 shows a breakdown between government and non-government funded activities, and comparisons over the past two years.

To comply with HKFRS, the cost of building including structures and built-in-fixtures donated by the Hong Kong Jockey Club Charities Trust ('Jockey Club') previously written off, was reinstated on the balance sheet at 30 June 2005 at financial value based on depreciated replacement cost of \$730.68M. Valuation was undertaken by independent qualified valuers. Annual depreciation, amounting to \$28.19M, is charged to Income and Expenditure while an amount equal to this depreciation charge is recognised as income.

Income

Despite government subventions decreased from 2004/2005 by 8.76% to \$160.98M, the consolidated income for 2005/2006 has increased by \$32.91M, or 13.19%. The reinstated amount of donation from Jockey Club as referred above accounted for a major portion of this increase. On exclusion of this donation from the total income, the increase for the year was \$4.72M, or 1.89%, mainly due to the increase of tuition fee income from both subvented and non-subvented programmes of \$2.83M, interest income of \$5.25M, donations of \$7.80M and other self-financing activities of \$4.26M. The components of income are shown in Table 2.

		2005/2006			2004/2005			
		Government	Non-Government	Total	Government	Non-Government	Total	
		政府資助	非政府資助	總額	政府資助	非政府資助	總額	
		\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	
Income	收入	200.708	81.736	282.444	214.178	35.360	249.538	
Expenditure	支出	(195.776)	(65.471)	(261.247)	(208.104)	(29.539)	(237.643)	
Surplus	盈餘	4.932	16.265	21.197	6.074	5.821	11.895	

Table 1: Income and Surplus Analysis

列表一: 收入及盈餘分析

營運表現及財務狀況

本年度業績

於2005/2006年度,集團錄得的綜合盈餘為2,120萬元。較2004/2005年增加930萬元。列表一的財務分析,列示過去兩年由政府資助及非政府資助的活動所得的總收入及年終盈餘。

為遵照「香港財務報告準則」,香港賽馬會慈善信託基金(「香港賽馬會」)捐贈的校舍及其設備於購置年已撤銷的成本,現由獨立估價師以2005年6月30日按折餘重置成本作出重新估值,合共7億3,068萬元重新列入資產負債表中。每年的折舊為2,819萬元,於收支賬項中報銷;必須於同年把相等該折舊數額於收支賬項內列賬為該年度的捐款收益。

收入

2005/2006年度政府資助撥款為 1 億 6,098 萬元,雖然較 2004/2005年下降 8.76%,但是學院的綜合收入卻較去年增加 3,291 萬元,即 13.19%的升幅。大部份增加的收入是來自據香港賽馬會於往年捐贈校舍的重估值,按年折舊的數額確認為捐款收益。倘若不計算此捐款,本年度收益增幅為 1.8%,即 472 萬元。由於政府資助及自資營運課程的學費收入增加 283 萬元,利息收入上升 525 萬元,捐款上升 780 萬元,以及輔助服務收入增加426萬元。各項收入的來源如列表二。

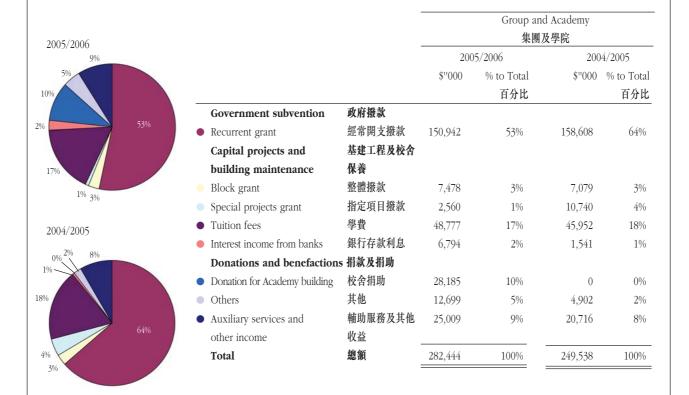


Table 2: Income Analysis 列表二:收入分析

Expenditure

Total expenditure as shown in Table 3 for the year increased by \$23.60M from \$237.64M in 2004/2005 to \$261.25M in 2005/2006, mainly due to first time adoption of the accounting policy on capitalization of costs of property, plant and equipment. If the depreciation charge of \$35.03M (2004/2005: Nil) was excluded, expenditure incurred for the year was approximately 5% less than last year. This was mainly due to implementation of various costs saving measures to meet the reduction in government funding.

Balance Sheet Position

Total assets as at 30 June 2006 increased to \$989.64M from \$181.67M of last year, representing reinstatement of the net book value of property, plant and equipment of \$768.34M as at 30 June 2006. This was represented by a corresponding reinstatement of deferred capital fund of \$760.20M.

Due to the increase in various funds, cash and bank balances have increased by \$17.74M to \$170.64M at 30 June 2006.



Government Funded Activities

Recurrent subvention received for the year amounted to \$150.94M, a decrease of 4.8% from 2004/2005 to meet efficiency savings target imposed by government. The Academy has successfully implemented planned cost-savings measures to contain total costs within the funding available for subvented activities. A net surplus of \$4.93M for the year was recorded. After netting off the amount of \$2.58M transferred to the plant and equipment fund for matching costs of capital items purchased using government recurrent grants, the balance of Government Reserve Fund, as at 30 June 2006, was \$13.36M.

Non-government Funded Activities

Venue hiring operations and operation of continued education programmes were two major non-government funded operations, both of which accounted for 41% of gross income from non-government funded activities. Other activities operated during the year included operation of the part-time evening Cantonese Opera Programme, hiring of costumes and stage properties and car parking operations.

The Venue hiring activities remained profitable for the year and its operation recorded a net surplus of \$7.74M (2004/2005: \$5.23M). The continued education programmes delivered under EXCEL were able to achieve a surplus of \$2.30M (2004/2005: \$1.72M).

		Group									
					集						
			2005/2006					2004/2005			
	Staff cost and benefits 教職員成 本及福利	Operating expenses 營運開支	Depreciation 折舊	Total 總額	% to Total 百分比	Staff cost and benefits 教職員成 本及福利	Operating expenses 營運開支	Depreciation 折舊	Total 總額	% to Total 百分比	
	\$'000	\$'000	\$'000	\$'000		\$'000	\$'000	\$'000	\$'000		
Learning and research 學習及科研 Institutional support 教學支援	120,517	15,654	5,143	141,314	54%	122,052	21,993	0	144,045	61%	
Management and general 管理及一般項目	21,211	6,781	392	28,384	11%	20,378	4,138	0	24,516	10%	
Premises and related expenses 校舍及有關開支	10,486	22,874	29,238	62,598	24%	10,170	32,762	0	42,932	18%	
Student and general education services 學生一般教育設施	2,922	8,722	18	11,662	4%	2,657	8,395	0	11,052	5%	
Other activities 其他活動	10,007	7,047	234	17,288	7%	9,423	5,675	0	15,098	6%	
Total expenditure 開支總額	165,143	61,078	35,025	261,246	100%	164,680	72,963	0	237,643	100%	

Table 3: Expenditure Analysis 列表三:開支分析

開支

列表三顯示的年內開支總額從2004/2005年度的2億 3,764萬元增加2,360萬元至2億6,125萬元。皆因受 本年度首次採納「香港會計實務準則」把有關所有校 舍、機器及設備的成本於購置年度撥作資本計入資產 負債表內的會計政策變動的影響。倘若不計算本年度 的3,503萬元的折舊開支,本年度的總開支則較去年 下降大約5%。是由於年內實行有效益節流措施,以 控制學院開支於政府資助撥款內。

資產負債狀況

截至2006年6月30日,學院的總資產值從去年的1億8,767萬元增加至本年度的9億8,964萬元。這是由於把校舍、機器及設備的賬面淨值7億6,834萬元重新列賬於資產負債表內。與此同時,遞延資本基金亦相對增加至7億6,020萬元。

鑑於各項基金結餘均有所增加,本年度的現金及銀行結餘較去年增加1,774萬元至1億7,064萬元。

政府資助項目

由於要達至訂下的「有效益節流」的目標,年內政府對資助日常運作經費的撥款較去年減少 4.8% 至 1億 5,094 萬元。學院亦實施了一套節流措施,成功地把政府資助項目的開支,控制於撥款內,並錄得淨盈餘 493萬元。這盈餘於扣除用政府撥費購買機器及設備的成本後,所餘的數額 258萬元轉賬至政府撥款基金內。政府撥款基金的結餘截至 2006 年 6 月 30 日為 1.336 萬元。

非政府資助營運項目

表演場地的租賃及開辦持續及延展教育課程,是學院兩個主要非政府資助的項目,總收入佔非政府資助營運項目收入的41%。其他項目有開辦夜間兼讀粵劇培訓課程,戲服及舞台道具租賃及經營校園停車場等。

表演場地租賃仍是學院自資營運中最大收入的來源,本年度的盈餘達至 774 萬元 (2004/2005: 523 萬元)。 年內自資開辦持續及延展教育課程的盈餘為230 萬元 (2004/2005: 172 萬元)。

Capital Projects

In the year of reporting, the Academy had been carefully restoring and converting Bethanie as its heritage campus, funded mainly by government capital grant of \$74.20M, of which \$49.11M was received and recorded in deferred capital fund. On top of the government grant, donations of \$8.04M were pledged to supplement funding for restoration.

Donations and Benefactions

The Academy is very grateful to friends and organizations for their generous financial support. Total donations for the year, excluding \$28.19M related to the Academy Building, was \$12.70M, of which \$6.40M was used for scholarships, prizes and bursaries, \$5.85M for the restoration of Béthanie, and \$0.45M for sponsoring academic activities.

基建項目

年內學院以嚴謹的態度為「伯大尼」進行復修及改建 工程,作為演藝學院的古蹟校舍。「伯大尼」的復修 工程費用,主要是來自政府撥款資助,共7,420萬 元,而其中4,911萬元已於本年列賬於遞延資本基金 中。除了政府資助外,已承諾的外界捐款為804萬 元。

捐款及捐贈

學院得到各機構及友好的慷慨捐款。除了香港賽馬會捐助校舍的重估值,按年確認於收支賬的2,819萬元外,本年度的捐款為1,270萬元。其中640萬元用作獎助學金,585萬元用作「伯大尼」的復修工程及45萬元用作資助各項課程活動項目。



Council Of The Hong Kong Academy For Performing Arts 香港演藝學院校董會

Chairman 主席

Professor Anna Pao Sohmen, SBS (until 31.12.2005)蘇包陪慶教授 (至31.12.2005)Professor Leung Nai-kong, BBS, JP (from 1.1.2006)梁乃江教授 (自1.1.2006)

Deputy Chairman 副主席

Mr Ma Fung-kwok, SBS, JP 馬逢國太平紳士

Members 成員

The Honourable Vincent Fang Kang, JP 方 剛議員

Mr Ian Keith Griffiths 紀達夫先生 Mrs Grace Lam Wong Pik-har 林黄碧霞女士

Professor Leung Nai-kong, BBS, JP (until 31.12.2005) 梁乃江教授 (至31.12.2005)

Ms Priscilla Wong Pui-sze, JP (from 1.1.2006) 王沛詩太平紳士 (自1.1.2006)

Secretary for Home Affairs or his representative 民政事務局局長或其代表 Secretary for Education and Manpower or his representative 教育統籌局局長或其代表

Director (ex-officio)校長 (當然成員)Professor Kevin Thompson湯柏桑教授

Mr Sammy Lam Lap-sam (elected staff representative) 林立三先生 (教職員選任代表)

Ms Lena Lee Ying (elected staff representative) 李 瑩女士 (教職員選任代表)

Academic Board

As At 1 April 2006

教務委員會

(2006年4月1日)

CHAIRMAN (EX-OFFICIO)

Professor Kevin Thompson, Director

EX-OFFICIO MEMBERS

Ms Maggi Sietsma, Dean of Dance Dr David Jiang, Dean of Drama

Mr Kenneth Ip, Dean of Film and Television

Mr Benedict Cruft, Dean of Music

Mr John Williams, Dean of Technical Arts

Mr Thomas Brown, Associate Dean of Dance and Academic Director

(Graduation Education)

Dr Cheung Ping-kuen, Head of Liberal Arts Studies

Mr Grahame Lockey, Head of Languages

Ms Ling Wai-king, Librarian

EX-OFFICIO MEMBER AND SECRETARY

Dr Herbert Huey, Associate Director (Administration) & Registrar

ELECTED MEMBERS

Ms Stella Lau (School of Dance) Ms Yu Pik-yim (School of Dance)

Mr Peter Jordan (School of Drama)

Ms Cecilia Ng (School of Drama)

Ms Gipsy Chang (School of Film and Television)

Mr Geoffrey Stitt (School of Film and Television)

Mr Joe Kirtley (School of Music)

Dr Mak Su-yin (School of Music)

Ms Gillian Choa (School of Technical Arts)

Mr Christopher Johns (School of Technical Arts)

CO-OPTED MEMBER

Mr Philip Soden, Associate Director (Operations)

STUDENT MEMBERS

Ms Ho Ching-wai Ms Wong Siu-fong

主席(當然委員)

湯柏燊教授,校長

當然委員

邵奕敏女士,舞蹈學院院長

蔣維國博士,戲劇學院院長

葉健行先生,電影電視學院院長

顧品德先生,音樂學院院長

尹立賢先生,科藝學院院長

白朗唐先生,舞蹈學院副院長及研究生課程總監

張秉權博士,人文學科系主任

甘樂祺先生,語文系主任

凌慧琼女士,圖書館長

當然委員及秘書

許文超博士,副校長(行政)及教務長

選任委員

劉燕玲女士(舞蹈學院)

余碧艷女士 (舞蹈學院)

莊培德先生(戲劇學院)

伍潔茵女士(戲劇學院)

張玉梅女士(電影電視學院)

司徒捷先生(電影電視學院)

裘德禮先生(音樂學院)

麥淑賢博士(音樂學院) 蔡敏志女士(科藝學院)

莊繼滔先生(科藝學院)

增選委員

蘇迪基先生,副校長(常務)

學生委員

何菁瑋小姐 黄小芳小姐

Income and Expenditure Statement

FOR THE YEAR ENDED 30 JUNE 2006

收支賬項

截至2006年6月30止年度

		Group 集團		Academy 學院		
		2006	2005	2006	2005	
		HK\$	HK\$	HK\$	HK\$	
		港幣	港幣	港幣	港幣	
Income	收入					
Government subventions	政府補助撥款	160,980,204	176,427,096	160,980,204	176,427,096	
Tuition fees	學費	48,776,777	45,951,788	48,776,777	45,951,788	
Interest income from banks	銀行存款利息	6,793,890	1,540,627	6,793,890	1,540,627	
Donations and benefactions	外界捐助	40,883,756	4,902,269	40,883,756	4,902,269	
Auxiliary services	輔助設施	23,837,191	19,581,058	23,837,191	19,581,058	
Other income	其他收益	1,171,698	1,135,090	1,171,698	1,135,090	
		282,443,516	249,537,928	282,443,516	249,537,928	
Expenditure	開支					
Learning and research	學習及科研					
Instruction and research	教學及科研	105,105,389	109,977,122	105,105,389	109,977,122	
Library	圖書館	8,627,779	9,523,922	8,627,779	9,523,922	
Production	製作	18,892,819	16,625,093	18,892,819	16,625,093	
Central computing facilities	中央計算設施	4,144,480	4,158,060	4,144,480	4,158,060	
Other academic services	其他教學設施	4,543,862	3,761,133	4,543,862	3,761,133	
Institutional support	教學支持					
Management and general	管理及一般項目	28,383,806	24,515,753	28,362,306	24,515,753	
Premises and related	校舍及有關開支	62,598,540	42,931,653	62,598,540	42,931,653	
expenses						
Student and general education services	學生及一般教育設施	11,662,275	11,052,125	11,662,275	11,052,125	
Other activities	其他活動	17,287,520	15,097,732	17,287,520	15,097,732	
		261,246,470	237,642,593	261,224,970	237,642,593	
Surplus for the year	本年度盈餘	21,197,046	11,895,335	21,218,546	11,895,335	
Transfer to/(from):	轉賬至/(自):					
Restricted funds	專用基金	3,691,697	(3,160,604)	3,691,697	(3,160,604)	
General funds	普通基金	17,505,349	15,055,939	17,526,849	15,055,939	
		21,197,046	11,895,335	21,218,546	11,895,335	

Balance Sheet

As At 30 June 2006

資產負債表

2006年6月30日

		Grot 集團	•	Academy 學院		
		2006	2005	2006	2005	
		HK\$	HK\$	HK\$	HK\$	
	<i>\tau</i> →	港幣 	港幣 	港幣	港幣 	
ASSETS Non-gurrant assets	資產 非流動資產					
Non-current assets Property, plant and equipment		768,343,804	_	768,343,804	_	
Current assets Amount due from a subsidiary	流動資產 附屬公司應收賬款			21 500		
Accounts receivable and	應收賬款及預付賬款	50,654,397	28,772,883	21,500 50,654,397	28,772,883	
prepayments	//5·1/C/1/C/1/C/1/C/1/C/1/C/1/C/1/C/1/C/1/C	50,051,577	20,772,003	70,071,377	20,772,003	
Cash and bank balances	現金及銀行存款	170,642,997	152,901,029	170,642,997	152,901,029	
		221,297,394	181,673,912	221,318,894	181,673,912	
Total assets	資產總額	989,641,198	181,673,912	989,662,698	181,673,912	
FUNDS	基金		'			
Deferred capital fund	遞延資本基金	760,201,893	-	760,201,893	-	
Restricted funds	專用基金	106,324,084	91,708,156	106,324,084	91,708,156	
General funds	普通基金	44,856,246	31,848,894	44,877,746	31,848,894	
Total funds	基金總額	911,382,223	123,557,050	911,403,723	123,557,050	
LIABILITIES	負債					
Non-current liabilities	非流動負債		/ -		/.	
Provision of employee benefits	僱員福利撥備	2,899,728 _	3,328,941	2,899,728	3,328,941	
Current liabilities	流動負債					
Accounts payable and accruals	應付賬款及應計項目	53,143,129	34,190,174	53,143,129	34,190,174	
Provision of employee benefits	僱員福利撥備	19,187,354	16,719,596	19,187,354	16,719,596	
Deferred income	遞延收益	3,028,764	3,878,151	3,028,764	3,878,151	
		75,359,247	54,787,921	75,359,247	54,787,921	
Total liabilities	負債總額	78,258,975	58,116,862	78,258,975	58,116,862	
Total funds and liabilities	基金及負債總額	989,641,198	181,673,912	989,662,698	181,673,912	
Net current assets	流動資產淨額	145,938,147	126,885,991	145,959,647	126,885,991	

Chairman Professor Leung Nai-kong 主席梁乃江教授 Treasurer Mrs Fanny Lai Ip Po-ping 司庫黎葉寶萍女士

Approved by the Council on 1 December 2006 2006年12月1日經校董會通過

Consolidated Cash Flow Statement

FOR THE YEAR ENDED 30 JUNE 2006 綜合現金流動表

截至2006年6月30日止年度

		2006 HK\$	2005 HK\$
Cash flows from operating activities	營運活動之現金流動	港幣_	港幣
Surplus for the year Interest income	本年度盈餘 利息收入	21,197,046 (6,793,890)	11,895,335 (1,540,627)
Loss on disposal of plant and equipment	出售機器及設備虧損	5,752	-
Depreciation Plant and equipment written off	折舊 機器及設備報銷	35,025,201	18,905,154
Operating surplus before working capital changes	未計算營運資金變動前之經營盈餘	49,434,109	29,259,862
Increase in accounts receivable and prepayments	應收賬款及預付款之增加	(21,318,734)	(14,109,166)
Decrease in provident fund scheme loan	公積金貸款之減少	-	2,737,949
Increase in accounts payable and accruals	應付賬款及應計項目之增加	18,952,955	3,761,714
Increase in provision of employee benefits	僱員福利撥備之增加	2,038,545	5,682,618
(Decrease)/increase in deferred income	遞延收益之(減少)/增加	(849,387)	819,838
Net cash from operating activities	營運活動產生之淨現金	48,257,488	28,152,815
Cash flows from investing activities Sale of plant and equipment Purchase of plant and equipment Interest received	投資活動產生之現金流動 出售機器及設備所得款項 購置機器及設備 利息收入	21,869 (58,784,824) 6,231,110	(18,905,154) 1,540,627
Net cash used in investing activities	投資活動動用之淨現金	(52,531,845)	(17,364,527)
Cash flows from financing activities Increase in deferred capital fund	融資活動產生之現金流動 遞延資本基金之增加	22,016,325	
Increase in cash and cash equivalents	現金及等同現金淨增加	17,741,968	10,788,288
Cash and cash equivalents at beginning of the year	年初現金及等同現金	152,901,029	142,112,741
Cash and cash equivalents at end of the year	年末現金及等同現金	170,642,997	152,901,029
Analysis of cash and cash equivalents	現金及等同現金分析		
Deposits maturing within three months from date of deposits	於三個月內到期之銀行存款	165,614,470	141,889,035
Cash and bank balances	現金及銀行結餘	5,028,527	11,011,994
		170,642,997	152,901,029

Consolidated Statement of Changes in Fund Balances

FOR THE YEAR ENDED 30 JUNE 2006

綜合資金結餘變動報表

截至2006年6月30日止年度

		Deferred			
		capital	Restricted	General	
		funds	funds	funds	Total
		遞延資本基金	專用基金	普通基金	總額
		HK\$	HK\$	HK\$	HK\$
		港幣	港幣	港幣	港幣
At 1st July 2004	二零零四年七月一日		67,165,240	44,496,475	111,661,715
Surplus/(deficit) for the year	本年度盈餘/(虧損)	-	(3,160,604)	15,055,939	11,895,335
Inter-fund transfers	基金間轉賬	-	27,703,520	(27,703,520)	-
At 30th June 2005 and 1st July 2005	二零零五年六月三十日 及七月一日	-	91,708,156	31,848,894	123,557,050
Opening adjustments	期初調整	738,185,568	6,426,234	-	744,611,802
At 1st July 2005, as restated	二零零五年七月一日, 重列	738,185,568	98,134,390	31,848,894	868,168,852
Surplus/(deficit) not recognised in the income and expenditure statement	本年度未確認之盈餘/(虧損)				
Capital funds earned	賺得的基建基金	53,987,102	-	-	53,987,102
Funds released	解除之基金	(31,970,777)	-	-	(31,970,777)
Surplus for the year	本年度盈餘	-	3,691,697	17,505,349	21,197,046
Inter-fund transfers	基金間轉賬	-	4,497,997	(4,497,997)	-
At 30th June 2006	二零零六年六月三十日	760,201,893	106,324,084	44,856,246	911,382,223
	•				

Movement of Restricted Funds 專用基金的變動

Group and Academy 集團及學院

	Master's Programme fund 碩士學位 課程基金 HK\$ 港幣	Chinese Traditional Theatre fund 中國傳統 戲曲基金 HK\$ 港幣	Scholarship & special funds 獎學金及 特別用途 基金 HK\$ 港幣	Bethanie maintenance reserve fund 「伯大尼」 維修儲備 HK\$ 港幣	Plant and equipment fund 機器及設備 基金 HK\$ 港幣	Capital projects fund 基建項目 基金 HK\$ 港幣	Provident fund scheme fund 公積金 貸款基金 HK\$ 港幣	Total 總額 HK\$ 港幣
At 1st July 2004 二零零四年七月一日	-	17,820,474	16,472,223	20,068,757	-	-	12,803,786	67,165,240
Surplus/(deficit) for the year 本年度盈餘/(虧損)	25,028	167,513	(2,544,520)	183,820	-	(1,085,752)	93,307	(3,160,604)
Inter-fund transfers 基金間轉賬	35,600,000		3,914,861			1,085,752	(12,897,093)	27,703,520
At 30th June 2005 二零零五年六月三十日	35,625,028	17,987,987	17,842,564	20,252,577		-		91,708,156
At 1st July 2005 二零零五年七月一日	35,625,028	17,987,987	17,842,564	20,252,577	-	-	-	91,708,156
Opening adjustment 期初調整					6,426,234			6,426,234
At 1st July 2005, as restated 二零零五年七月一日,重列	35,625,028	17,987,987	17,842,564	20,252,577	6,426,234	-	-	98,134,390
Surplus/(deficit) for the year 本年度盈餘/(虧損)	992,423	669,509	4,280,563	826,385	(3,077,183)	-	-	3,691,697
Inter-fund transfers 基金間轉賬			(294,863)		4,792,860			4,497,997
At 30th June 2006 二零零六年六月三十日	36,617,451	18,657,496	21,828,264	21,078,962	8,141,911			106,324,084

Movement of General Funds 普通基金的變動

Group 身	₽I	峚
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Group 来闽						
		Government	Venue	General and		
		reserve	management	development	Part-time	
		fund	fund	funds	courses fund	
		政府撥款	場地管理	一般及發展	兼讀課程	Total
		儲備	基金	基金	基金	總額
		HK\$	HK\$	HK\$	HK\$	HK\$
		港幣	港幣	港幣	港幣	港幣
At 1st July 2004	二零零四年七月一日	29,527,201	2,471,359	4,329,210	8,168,705	44,496,475
Surplus for the year	本年度盈餘	6,433,402	5,229,837	1,287,996	2,104,704	15,055,939
Inter-fund transfers	基金間轉賬	(25,202,907)	(1,403,136)	(434,361)	(663,116)	(27,703,520)
At 30th June 2005	二零零五年六月三十日	10,757,696	6,298,060	5,182,845	9,610,293	31,848,894
At 1st July 2005	二零零五年七月一日	10,757,696	6,298,060	5,182,845	9,610,293	31,848,894
Surplus for the year	本年度盈餘	5,185,071	7,741,637	1,364,594	3,214,047	17,505,349
Inter-fund transfers	基金間轉賬	(2,583,306)	(493,749)	(700,971)	(719,971)	(4,497,997)
At 30th June 2006	二零零六年六月三十日	13,359,461	13,545,948	5,846,468	12,104,369	44,856,246
Academy 學院						
At 1st July 2004	二零零四年七月一日	29,527,201	2,471,359	4,329, 210	8,168,705	44,496,475
Surplus for the year	本年度盈餘	6,433,402	5,229,837	1,287,996	2,104,704	15,055,939
Inter-fund transfers	基金間轉賬	(25,202,907)	(1,403,136)	(434,361)	(663,116)	(27,703,520)
At 30th June 2005	二零零五年六月三十日	10,757,696	6,298,060	5,182,845	9,610,293	31,848,894
At 1st July 2005	二零零五年七月一日	10,757,696	6,298,060	5,182,845	9,610,293	31,848,894
Surplus for the year	本年度盈餘	5,185,071	7,741,637	1,364,594	3,235,547	17,526,849
Inter-fund transfers	基金間轉賬	(2,583,306)	(493,749)	(700,971)	(719,971)	(4,497,997)
At 30th June 2006	二零零六年六月三十日	13,359,461	13,545,948	5,846,468	12,125,869	44,877,746

Library Statistics

As At 30 June 2006

圖書館統計資料

(截至2006年6月30日)

COLLECTION	館藏	
Chinese books	中文圖書	14,471
English books	英文圖書	42,794
Periodicals bound volumes	期刊合訂本	4,426
Audio visual materials	影音資料	31,306
Music scores & orchestral parts	音樂樂譜及分譜	23,033
Electronic books	電子圖書	259
Electronic plays	電子劇本	6,701
Online reference	線上參考資料	8
Academy archives	演藝校檔	1,718
Slide sets	幻燈片	398
Computer files & kits	電腦軟件及組合教材	776
Total	總計	125,890
SERIALS	期刊	
Electronic journal titles	電子期刊	245
Current titles	現期期刊	332
Inactive titles	停訂期刊	391
Total	總計	968
NEW ACQUISITIONS	新增館藏	
Chinese books	中文圖書	498
English books	英文圖書	2,152
Serials	期刊	21
Electronic books	電子圖書	124
Electronic journal titles	電子期刊	131
Electronic plays	電子劇本	2,061
Audio visual materials	影音資料	848
Music scores & orchestral parts	音樂樂譜及分譜	640
Academy archives	演藝校檔	113
Computer files & kits	電腦軟件及組合教材	72
Total	總計	6,660
USE OF THE LIBRARY	圖書館使用量	
No. of registered users	讀者人數	1,760
No. of loans	借閱次數	81,203
No. of renewals	繼借次數	28,339
No. of enquiries to electronic resources	查詢電子資料次數	32,665
No. of visits	使用人次	134,017
Inter-library loans	館際互借	159

Student Enrolment Statistics

As At 31 October 2005

學生入學統計資料

(截至2005年10月31日)

		Dance 舞蹈	Drama 戲劇	Film/TV 電影電視	Music 音樂	TA 科藝	CTT 中國戲曲	Total 總計
FULL-TIME PROGRAMMES	全日制課程							
Degree	學位							
Year 3	第三年	12	14	25	25	37	-	113
Year 2	第二年	12	15	28	20	23	-	98
Year 1	第一年	18	19	24	32	30	-	123
Professional Diploma	專業文憑							
Year 2	第二年	-	-	-	2	2	-	4
Year 1	第一年	4	-	-	15	3	-	22
Advanced Diploma	深造文憑							
Year 2	第二年	8	1	-	10	4	3	26
Year 1	第一年	8	3	-	10	6	2	29
Diploma	文憑							
Year 2	第二年	19	23	-	33	37	3	115
Year 1	第一年	31	31	23	22	20	1	128
Professional Certificate	專業證書							
Year 2	第二年	-	-	-	1	-	-	1
Year 1	第一年	2	-	-	-	2	-	4
Advanced Certificate	深造證書							
Year 2	第二年	10	-	-	5	2	-	17
Year 1	第一年	19	-	-	2	1	1	23
Certificate	證書							
Year 2	第二年	9	-	-	8	3	8	28
Year 1	第一年	10	-	-	7	4	-	21
Total	總計	162	106	100	192	174	18	752
JUNIOR PROGRAMMES	初級課程							
Junior Students	初級生	44	_	-	288	_	-	332
Pre-Junior Courses	預備生主修課	-	_	_	49	_	-	49
Junior Choir	初級歌詠團	_	_	_	59	_	-	59
Pre-Junior Choir	幼年歌詠團	_	_	_	66	_	-	66
Junior Boys Choir	男童歌詠團	_	_	-	13	-	-	13
Junior Chinese Music Ensemble	初級中樂合奏組	_	_	-	1	-	-	1
Junior Symphony Orchestra	少年交響樂團	_	_	-	8	-	-	8
Junior Guitar Ensemble	初級結他合奏組	_	-	-	1	-	-	1
Junior Wind Band	初級管樂隊	_	-	-	23	-	-	23
Symphonic Wind Ensemble	演藝管樂團	_	_	-	28	-	-	28
Beginners' Courses	初學課	-	-	-	68	-	-	68
Beginners' Group Class	初學小組	_	-	-	25	-	-	25
Intermediate Courses	中級課	-	-	-	81	-	-	81
Total	總計	44	-	-	710	-	-	754
GIFTED YOUNG DANCER PRO	GRAMME 青年精英	舞蹈課程						
Year 2	第二年	33	_	_	_	_	_	33
Year 1	第一年	26	-	-	-	-	-	26
Total		59	-	-	-	-	-	59

Academic Awards 學術成就

No. of Students 學生人數

Bachelor of Fine Arts (Honours) Degree in Dance	藝術學士(榮譽)學位(舞蹈)	12
Bachelor of Fine Arts (Honours) Degree in Drama	藝術學士(榮譽)學位(戲劇)	14
Bachelor of Fine Arts (Honours) Degree in Film and Television	藝術學士(榮譽)學位(電影電視)	20
Bachelor of Fine Arts (Honours) Degree in Theatre Technical Arts	藝術學士(榮譽)學位(舞台科藝)	36
Bachelor of Music (Honours) Degree	音樂學士 (榮譽) 學位	26
Professional Diploma in Performing Arts (Dance)	演藝專業文憑 (舞蹈)	4
Professional Diploma in Performing Arts (Music)	演藝專業文憑 (音樂)	17
Professional Diploma in Theatre Technical Arts	舞台科藝專業文憑	4
Advanced Diploma in Performing Arts (Cantonese Opera)	演藝深造文憑 (粵劇)	3
Advanced Diploma in Performing Arts (Dance)	演藝深造文憑 (舞蹈)	9
Advanced Diploma in Performing Arts (Drama)	演藝深造文憑 (戲劇)	1
Advanced Diploma in Performing Arts (Music)	演藝深造文憑(音樂)	11
Advanced Diploma in Theatre Technical Arts	舞台科藝深造文憑	4
Diploma in Performing Arts (Cantonese Opera)	演藝文憑 (粵劇)	3
Diploma in Performing Arts (Dance)	演藝文憑 (舞蹈)	19
Diploma in Performing Arts (Drama)	演藝文憑(戲劇)	23
Diploma in Performing Arts (Music)	演藝文憑(音樂)	31
Diploma in Theatre Technical Arts	舞台科藝文憑	34
Diploma in Video Production	錄像製作文憑	22
Professional Certificate in Performing Arts (Dance)	演藝專業證書(舞蹈)	2
Professional Certificate in Performing Arts (Music)	演藝專業證書(音樂)	1
Professional Certificate in Theatre Technical Arts	舞台科藝專業證書	2
Advanced Certificate in Performing Arts (Dance)	演藝深造證書 (舞蹈)	10
Advanced Certificate in Performing Arts (Music)	演藝深造證書(音樂)	4
Advanced Certificate in Theatre Technical Arts	舞台科藝深造證書	1
Certificate in Performing Arts (Cantonese Opera)	演藝證書(粵劇)	6
Certificate in Performing Arts (Dance)	演藝證書(舞蹈)	9
Certificate in Performing Arts (Music)	演藝證書(音樂)	7
Certificate in Theatre Technical Arts	舞台科藝證書	3
Total		220
IUIAI		338

Scholarships and Prizes 獎學金及獎項

Scholarship/Prize 獎 學 金/獎 項	Student 學 生		School 學 院		Major / Specialist Pa 主修/ 專修	ithway
Aedas Scholarships Aedas 獎學金	Michaela Griffin Teng Xiaowei Zhu Chenli	滕小微 朱晨麗	Dance Dance Dance	舞蹈舞蹈	Ballet Ballet Ballet	芭蕾舞 芭蕾舞 芭蕾舞
Annie Lau Scholarship 劉碧曼獎學金	Lan Lianqin	藍練欽	CTT	中國戲曲	Cantonese Opera	粵劇
Around the World in 80 Days Best Assistant Lighting Designer Scholarship 八十日環遊世界最佳助理燈光設計獎	Chen Chien-chang	陳建彰	TA	科藝	Theatre Lighting Design	舞台燈光設計
Around the World in 80 Days Overseas Training Scholarship 八十日環遊世界海外培訓獎	Siu Chun-kit	蕭俊傑	TA	科藝	Theatre Lighting Design	舞台燈光設計
Artech Prize for Best Potential in Design 科藝 - 最具潛質設計學生獎	Aemiliana Cheung Sze-kan	張思勤	TA	科藝	Set & Costume Design	佈景及服裝設計
Artech Prize for Best Potential in Props 科藝 - 最具潛質道具製作學生獎	Chan Kin-tak	陳健德	TA	科藝	Applied Arts	應用美術
Artech Prize for Best Potential in Scenic Art 科藝 - 最具潛質繪景美術學生獎	Candice Keung Lap-yu	姜立如	TA	科藝	Applied Arts	應用美術
Asian Cultural Council/AIA Foundation Music Scholarship 友邦慈善基金音樂獎學金	Peggy Sung Pei-zhang	宋沛樟	Music	音樂	Piano	鋼琴
Asian Cultural Council/Lady Fung Memorial Music Fellowship 馮秉芬爵士夫人紀念音樂獎助金	Carol Lin Ho-yan	連皓忻	Music	音樂	Voice	聲樂
Avid Editing Awards Avid 剪接獎	Cheung Mei-fa Cheung Wing-yin Winson Li Wai-shun	張美花 張詠賢 李偉信	F/TV F/TV F/TV	電影電視 電影電視 電影電視	U	剪接 剪接 剪接
Ben and Benson Company Limited Scholarships 奔騰製作公司獎學金	Chan Hiu-wa Chan Sze-man Joyce Cheung Pui-wah Ho Yu-ling Ip Man-chong Kwok Wing-tung Lai Hiu-shan Dymo Leung Wing-nang	陳陳張何葉郭賴梁曉仕 珮瑜萬穎曉永	Drama	戲戲戲戲戲戲戲戲劇劇劇劇劇劇劇劇劇劇	Acting Acting Directing Acting Directing Acting Acting Directing	表導表導表演演演演演演演演

	Ma Ka-yee Man Kit-chung Ng Fung-ming Or Ka-kee Tang Sai-cheong Rosa Maria Velasco Wong Lam Wong Yiu-cho	馬文吳柯鄧韋黃 王嘉傑鳳嘉世羅 耀 耀 繼鳴 琪昌 莎嵐祖	Drama Drama Drama Drama Drama Drama Drama Drama	戲戲戲戲戲戲戲戲劇劇劇劇劇	Acting	表表表表表表表表表表
Ben and Benson Lighting Assistantship Award 奔騰製作燈光助理獎	Anna Lee Kit-man	李潔汶	TA	科藝	Theatre Lighting Design	舞台燈光設計
Bernard van Zuiden Music Prize 萬瑞庭音樂獎	Chan Sze-yau	陳思佑	Music	音樂	Piano Performance	鋼琴演奏
Bestreben Drama Association Lighting Award 力行劇社燈光獎	Lo Shui-lun	羅瑞麟	TA	科藝	Theatre Lighting Design	舞台燈光設計
Carl Wolz Scholarship 胡善佳獎學金	Ho Cho-yee	何祖宜	Dance	舞蹈	Musical Theatre Dance	音樂劇舞
CASH Composition Scholarship 作曲家及填詞家協會作曲獎學金	Pang Chun-ting	彭振町	Music	音樂	Composition	作曲
Chan Chung-On Violin Performance Merit Award 陳松安小提琴表演優異獎	Le Hoai Nam		Music	音樂	Violin	小提琴
Chow Sang Sang Scholarships 周生生獎學金	Ho Ching-wai Lan Lianqin Siu Chung-man Song Hongbo Suen Tik-fei Vivian Szeto Wui-to Vanessa Tsang Ho-chi Wong Hai-wing	何藍蕭宋 孫司曾王菁鍊領洪廸徒浩希章欽敏波飛會姿類	CTT CTT CTT CTT CTT CTT CTT CTT	中中中中中中國國國國國國國國國國國國國國國國國國國國國國國國國國國國國國國國國	Cantonese Opera Cantonese Opera Cantonese Opera Cantonese Opera Cantonese Opera Cantonese Opera Cantonese Opera Cantonese Opera	專 專 專 專 專 專 劇 劇 劇 劇 劇 劇 劇 劇 劇
Christopher Berrisford Memorial Scholarships 貝隷復紀念獎學金	Cara Cheung Wing-hang Feng Xiao Liu Hongyan Wang Dan	張穎衡 封 霄 劉紅岩 王 丹	Music Music Music Music	音樂音樂音樂	Cello Violin Viola Violin	大提琴 小提琴 中提琴 小提琴
Chung Pu Memorial Scholarship 鍾溥紀念獎學金	Man Kit-chung	文傑聰	Drama	戲劇	Acting	表演
City Contemporary Dance Company Scholarship 城市當代舞蹈團獎學金	Ma Sze-nga	馬師雅	Dance	舞蹈	Modern Dance	現代舞
Club 21 Group Scholarships Club 21 Group 獎學金	Fong Nga-lee Ng Lai-yee	方雅利 吳麗兒	TA TA	科藝	Applied Arts Theatre & Film Design	應用美術 舞台及電影設計
Colin George Prize 章質鱗獎	Rosa Maria Velasco	韋羅莎	Drama	戲劇	Acting	表演
Coutts Brass Scholarships 顧資銀行銅管樂獎學金	Cheung Ho-sing Jim Ho-ming Lee Chun-kong Li Cheng Ng Chi-chun	張 詹 猴 鄉 騁 俊	Music Music Music Music Music	音樂樂樂樂樂	Trumpet Trumpet Trumpet Trumpet Trumpet	小號 小號 小號 小號 小號

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大提琴
華台燈光
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劇
二胡及高胡
- 明久回明 発樂
長演
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長演
長演

麦笛
見代舞
罪台及電影設計 ()
長演
音樂劇舞
圣 樂
音響設計及音樂錄音
大 華 粤粤 二聲長 長長 縣 長 美人民 華 長 等生

Jackie Chan Charitable Foundation Scholarships 成龍慈善基金獎學金	Chan Sze-man Chan Tsz-yan Cheung Hiu-tung Vivian Cheung Man-hei Cheung Man-lai Ching Sin-wan Chow Wing-sze Fok Ka-wing Ho Yu-ling Eric Huynh Lai Hiu-shan Lam Wing-wing Lau Wing-chi Lee Ka-ki Sharon Leung Ka-yee Leung Tak-wing Li Man-ting Ma Ka-yee Ng Yuk-ying Pak Kin-yan Shum Man-kwan	陳陳張張張程周霍何黃賴林劉李梁梁李馬吳白岑仕子曉文文倩詠嘉瑜思曉穎詠家嘉德敏嘉玉 健敏文欣彤曦禮芸絲穎玲豐珊 穎芝祺儀穎婷儀英恩筠	Drama Music TA TA TA TA Dance Drama Dance Drama Music Dance TA Music TA Drama CTT Dance CTT	戲音科科科科舞舞戲舞戲音舞舞科音科戲中舞中劇樂藝藝藝藝路蹈劇蹈劇樂藝藝藝藝路路劇路劇樂路路藝樂藝劇園路團出 曲 曲	Acting Piano Theatre & Film Design Theatre Lighting Design Stage & Technical Management Set & Costume Design Musical Theatre Dance Modern Dance Acting Musical Theatre Dance Acting Voice Modern Dance Applied Arts Bassoon Applied Arts Acting Cantonese Opera Musical Theatre Dance	表 鋼舞舞舞佈音現表音表聲現 應巴應表粵音粵演琴台台台景樂代演樂演樂代 用松用演劇樂劇電光技服舞舞 鯛舞 舞 美管美 劇劇舞劇 舞 衛 術 術 女子 医软骨囊炎 医骨骨炎 医骨骨炎 医骨骨炎 医骨骨炎 医骨骨炎 医骨骨炎 医骨骨炎 医
	Siu Chung-man Siu Chun-kit Szeto Ka-hung Vivian Szeto Wui-to Tong Wai-ho Wong Ching-man Wong Lam Wong Tze-sau Yim Hang-lei	蕭蕭司司湯黃黃黃嚴領後徒徒偉靜 子斯敏 傑家會顯文嵐修莉:	CTT TA Dance CTT Music TA Drama Music TA	中科舞中音科戲音科戲戲戲戲戲	Cantonese Opera Theatre Lighting Design Cantonese Opera Cello Theatre Lighting Design Acting Sheng Applied Arts	粵劇 舞台燈光設計 粵劇 大提台燈光設計 養殖 笙 應用美術
Jackie Chan Charitable Foundation Scholarships (Outstanding Awards) 成龍慈善基金獎學金 (傑出獎項)	Heidy Yu Sze-man Au Shuk-yee Corinna Kathy Chamberlain	余思敏 區淑儀 陳明恩	TA Music Dance	科藝 音樂 舞蹈	Stage & Technical Management Clarinet Musical Theatre Dance	舞台及技術管理 單簧管 音樂劇舞
Jackie Chan Charitable Foundation Scholarship (Overseas Training) 成龍慈善基金獎學金 (海外培訓)	Thai Tin-ki	蔡天琪	TA	科藝	Applied Arts	應用美術
Jackie Chan Charitable Foundation - Brett Ratner Scholarships 成龍慈善基金 - Brett Ratner 獎學金	Au Ho-ka Irene Au Yin-ki Chan Kai-kwong Chan Po-man Fok Ka-man Ip Hiu-tan Lee So-han Wong Hau-wai Yan Pak-wing Yim Ka-yee	歐區陳陳霍葉李王 甄嚴浩燕啟寶家曉素侯栢嘉嘉 琪廣雯 敏丹嫻偉榮儀	F/TV F/TV F/TV F/TV F/TV F/TV F/TV F/TV	電電電電電電電電電電電電電電電電電電電電電電電電電電電電電電電電電電電電電電	Editing Editing Producing & Production Management Sound Directing Screenwriting Producing & Production Management Directing Screenwriting	剪接 剪接 整製及製作管理 音導演劇 及製作管理 導演劇 人製作管理
Jackie Chan Charitable Foundation - Brett Ratner Scholarship (Overseas Training) 成龍慈善基金 - Brett Ratner 獎學金 (海外培訓)	Lee So-han	李素嫻	F/TV	電影電視	Screenwriting	編劇

Jackie Chan Charitable Foundation Chan Kwan-kin 陳均鍵 Drama 戲劇	Acting 表演
- Lions Club (Mid-Levels) Scholarships Ho Sheung-kwan 何上君 Dance 舞蹈	Chinese Dance 中國舞
成龍慈善基金 - 半山獅子會獎學金 Lam Chun-wai 林鎮威 Drama 戲劇	Acting 表演
Catherine Lam Ka 林嘉 Music 音樂	Piano 鋼琴
Lam Kwan-fai 林鈞暉 Music 音樂	Composition 作曲
Shirley Lam Yuk-ying	Acting 表演
Lee Hoi-tung 李愷彤 Dance 舞蹈	Chinese Dance 中國舞
Eric Leung Chi-chung 梁智聰 Drama 戲劇	Acting 表演
Leung Wing-shan 梁詠冊 Dance 舞蹈	Ballet 芭蕾舞
ě ě	=
Leung Yan-chiu 梁仁昭 Music 音樂	C .
Leung Yik-man 梁弋文 Music 音樂	Classical Guitar 古典結他
Lok Pui-lee 樂培莉 Dance 舞蹈	Ballet 芭蕾舞
Ng Bo-yee 吳寶頤 Music 音樂	Trombone 長號
Tse Sung-yan 謝崇恩 Dance 舞蹈	Chinese Dance 中國舞
Yeung Shuk-man 楊淑敏 Drama 戲劇	Acting 表演
Lai Cho-tin Memorial Scholarship Hau Ka-ming 侯嘉明 Drama 戲劇黎草田紀念獎學金	
Lee Shuk-chee Memorial Scholarship Zhang Baolong 張寶龍 Music 音樂 李淑慈紀念獎學金	Piano 鋼琴
Li Po Chun Charitable Trust Fund Scholarship Chan Kin-ho 陳健豪 Drama 戲劇	Acting 表演
李寶椿慈善信託基金獎學金	Acting With
Liberal Arts Scholarships Man Sui-hing 文瑞興 Drama 戲劇	Acting 表演
人文學科獎學金 Siu Chun-kit 蕭俊傑 TA 科藝	Theatre Lighting Design 舞台燈光設計
Michael Rippon Memorial Scholarships Kwok Ying-ying 郭盈盈 Music 音樂	Voice 聲樂
聶明康紀念獎學金 Lam Wing-wing 林穎穎 Music 音樂	Voice 聲樂
Ohel Leah Synagogue Charity Scholarships	Modern Dance 現代舞
Ohel Leah Synagogue Charity 獎學金 Lee Ting-yan 李婷析 Dance 舞蹈	Ballet 芭蕾舞
Outreach Development Scholarships Ho Io-pang 何耀鹏 Music 音樂	Double Bass 低音大提琴
旭材	Suona
Pacific Lighting Encouragement Prize So Shui-cheung 蘇瑞翔 TA 科藝	Theatre Lighting 舞台燈光
Pacific Lighting 勵進獎	71 1122
Parsons Music Foundation Scholarships	Composition 作曲
柏斯音樂基金會獎學金 Le Hoai Nam Music 音樂	Violin 小提琴
Li Kar-yee 李嘉怡 Music 音樂	Composition 作曲
•	Electronic Music 電子音樂
Zhang Min 張 敏 Music 音樂	Electronic Music 电 1 日来
Peter and Nancy Thompson Scholarships Chen Chen 陳 晨 Music 音樂	Voice 聲樂
湯比達伉儷獎學金 Apollo Wong Yet-hang 黄目珩 Music 音樂	Voice
Wu Jingke 吳京科 Music 音樂	Voice Performance 聲樂演奏
Professor Lin Sheng Shih Memorial Prize Mok Wai-leung 莫偉樑 Music 音樂 林聲翕教授紀念獎	Zheng 古箏
The Academy Non-Local Scholarships Adilijiang Abudureheman 阿地里江 Dance 舞蹈 演藝學院外地生獎學金 阿不都熱合曼	Ballet 芭蕾舞
Cheng Yuting	Erhu & Gaohu 二胡及高胡
Du Lan 杜 瀾 Music 音樂	Violin 小提琴
Ge Li 葛 力 Music 音樂	Suona 嗩吶

	Ho Io-pang	何耀鵬	Music	音樂	Double Bass	低音大提琴
	Le Hoai Nam		Music	音樂	Violin	小提琴
	Li Weijia	李唯嘉	Music	音樂	Voice	聲樂
	Ma Pou-mang	馬步萌	Music	音樂	Violin	小提琴
	Yang Fan	楊帆	Music	音樂	Viola	中提琴
The Dorset Foundation Weinrebe and Hosier Scholarshi Dorset 基金維利比及質約翰獎學金	p Qu Siyuan	瞿思苑	Music	音樂	Double Bass	低音大提琴
The Hongkong Bank Foundation Hong Kong	Chan Chi-chun	陳子晉	Music	音樂	Dizi	笛子
- Mainland Exchange Scholarships	Chan Hing-chung	陳慶翀	Dance	舞蹈	Modern Dance	現代舞
滙豐銀行慈善基金 - 香港與內地學生交流獎學金	Chan Pik-sum	陳璧沁	Music	音樂	Erhu & Gaohu	二胡及高胡
能显现[1]心自至亚·自己入[1]心于工入加入于亚	Chen Chien-chang	陳建彰	TA	科藝	Theatre Lighting Design	舞台燈光設計
* Full scholarship students from Mainland	Cho Tak-po	曹德寶	Dance	舞蹈	Modern Dance	現代舞
此計劃之內地獎學金學生	Maverick Chow Chun-sing	周振聲	Music	音樂	Yangqin	揚琴
此計劃之內地癸字並字生	Bruce Hui Siu-lun	戸 が 許 な よ な は に に に に に に に に に に に に に	TA	日来 科藝		
					Sound Design & Music Recording	
	Debbie Ip Pui-pui	葉珮珮	TA	科藝	Sound Design & Music Recording	
	Iu Yan	姚欣即改善	Music	音樂	Zheng	古箏
	Kwan Fei-yin	關飛燕	TA	科藝	Theatre Lighting Design	舞台燈光設計
	Kwan Suet-man	關雪漫	Dance	舞蹈	Modern Dance	現代舞
	Lai Ka-bo	黎家寶	Dance	舞蹈	Modern Dance	現代舞
	Lai Ka-tai	黎家棣	Music	音樂	Zhongruan	中阮
	Lam Chun-ho	林俊浩	Dance	舞蹈	Modern Dance	現代舞
	Lam Chun-kit	林振傑	TA	科藝	Theatre Lighting Design	舞台燈光設計
	Lam Pui	林 珮	TA	科藝	Sound Design & Music Recording	
	Lam Wing-yan	林詠茵	Dance	舞蹈	Modern Dance	現代舞
	Lan Lianqin*	藍練欽	CTT	中國戲曲	Cantonese Opera	粵劇
	Lau Hong-yee	劉康怡	Dance	舞蹈	Modern Dance	現代舞
	Lau Kit-yan	劉潔恩	TA	科藝	Sound Design & Music Recording	音響設計及音樂錄音
	Cherry Leung Tsz-yan	梁芷茵	Dance	舞蹈	Modern Dance	現代舞
	Leung Wang-cheuk	梁弘卓	Dance	舞蹈	Modern Dance	現代舞
	Leung Yan-chiu	梁仁昭	Music	音樂	Sheng	笙
	Li Cheng	李 珵	Dance	舞蹈	Modern Dance	現代舞
	Liu Heung-man	廖向民	Dance	舞蹈	Modern Dance	現代舞
	Sarah Lo Sze-long	羅思朗	Dance	舞蹈	Modern Dance	現代舞
	Ma Sze-nga	馬師雅	Dance	舞蹈	Modern Dance	現代舞
	Mo Ka-ki	毛嘉琪	Dance	舞蹈	Modern Dance	現代舞
	Mok Wai-leung	莫偉樑	Music	音樂	Zheng	古箏
	Timothy Ng Chi-fung	吳志峯	Dance	舞蹈	Modern Dance	現代舞
	Poon Wai-shun	整 盤 健 信	Dance	舞蹈	Modern Dance	現代舞
	Tam Mei-wah	譚渼樺	Dance	舞蹈	Modern Dance	現代舞
		曾光明	Dance	舞蹈	Modern Dance	現代舞
	Tsang Kwong-ming		Dance	舞蹈	Modern Dance	現代舞
	Tsang Man-yi	曾文宜				
	Eddy Tse Tsz-chung	謝子聰	Music	音樂	Chinese Percussion	中樂敲擊
	Wang Dan*	王丹工商房	Music	音樂	Violin	小提琴
	Wong Lai-ting	王麗庭	Dance	舞蹈	Modern Dance	現代舞
	Wong Ling-yan	黄翎欣	Music	音樂	Pipa	琵琶
	Wong Siu-fong	黄小芳	Dance	舞蹈	Modern Dance	現代舞
	Wu Mi*	吳 覓	Dance	舞蹈	Ballet	芭蕾舞
	Yuen Wai-yin	袁慧妍	TA	科藝	Theatre Lighting Design	舞台燈光設計
The Hongkong Bank Foundation Scholarships	Szeto Chui-ying	司徒翠英	CTT	中國戲曲	Cantonese Opera	粵劇
for Cantonese Opera Programme 滙豐銀行慈善基金粵劇獎學金	Frances Wong Po-fai	黄葆輝	CTT	中國戲曲	Cantonese Opera	粵劇

	Leong Heng-un	梁興源	Danco	舞蹈	Chinese Dance	中國舞
		米 典原 林錚源	Dance	舞蹈	Chinese Dance	中國舞
	Lin Zhengyuan Lio Kuok-wai	你好你 廖國瑋	Dance	舜昭 音樂		押 鋼琴
			Music		Piano	
	Liu Hongyan	劉紅岩	Music	音樂	Viola	中提琴
	Phan Van Luong	/- ak	Dance	舞蹈	Ballet	芭蕾舞
	Ren Fei	任飛	Music	音樂	Zheng & Chinese Percussion	
	Song Hongbo	宋洪波	CTT	中國戲曲	Cantonese Opera	粵劇
	Uthaisri Srinarong		Music	音樂	Cello	大提琴
	Vu Van Nguyen		Dance	舞蹈	Ballet	芭蕾舞
	Wu Nan	吳 楠	Music	音樂	Zheng	古箏
	Yuan Shenglun	袁勝倫	Dance	舞蹈	Chinese Dance	中國舞
	Zhao Ning	趙寧	Music	音樂	Piano	鋼琴
	Zhou Hao	周 昊	Music	音樂	Violin	小提琴
The Society of APA Scholarships	Kathy Chan Choi-ki	陳采琦	TA	科藝	Stage & Technical Management	舞台及技術管理
演藝學院友誼社獎學金	Chan Hiu-wa	陳曉華	Drama	戲劇	Acting	表演
庆安于凡人祖山大于亚	Olive Chan Shiu-hang	陳肇珩	Music	音樂	Double Bass	低音大提琴
	Cheng On-ki	鄭安琪	TA	科藝	Applied Arts	應用美術
	Cheung Wai-ping	張偉平	CTT	中國戲曲	* *	粤劇
		趙潔婷	TA	下國歐四 科藝	Stage & Technical Management	舞台及技術管理
	Chiu Kit-ting			舞蹈	Modern Dance	
	Fok Ka-wing	霍嘉穎	Dance			現代舞
	Ho Hong-man	何康汶	Dance	舞蹈	Musical Theatre Dance	音樂劇舞
	Steve Hui Ngo-shan	許敖山	Music	音樂	Composition	作曲
	Kwok Wing-tung	郭穎東	Drama	戲劇	Acting	表演
	Lam Pui	林珮	TA	科藝	Sound Design & Music Recording	
	Lau Wing-fung	劉詠峰	Music	音樂	Composition	作曲
	Law Ka-man	羅家文	F/TV	電影電視		
	Elsa Lee Yung-yung	李蓉蓉	Music	音樂	Piano	鋼琴
	Dymo Leung Wing-nang	梁永能	Drama	戲劇	Directing	導演
	Ernest Ling Yu-hon	凌宇瀚	F/TV	電影電視	Directing	導演
	Liu Hong	廖匡	Music	音樂	Voice	聲樂
	Lo Shui-lun	羅瑞麟	TA	科藝	Theatre Lighting Design	舞台燈光設計
	Mok Yeuk-kei	莫若琦	F/TV	電影電視	Sound	音響
	Or Ka-kee	柯嘉琪	Drama	戲劇	Acting	表演
	Pong Chung-pong	龐仲邦	F/TV	電影電視	Directing	導演
	Sin Lok-man	單洛文	Dance	舞蹈	Ballet	芭蕾舞
	Siu Sin-hung	邵倩紅	Dance	舞蹈	Chinese Dance	中國舞
	Tang Sai-cheong	鄧世昌	Drama	戲劇	Acting	表演
	Tung Tze-yung	董子蓉	TA	科藝	Theatre & Film Design	舞台及電影設計
	Rosa Maria Velasco	韋羅莎	Drama	戲劇	Acting	表演
	Wong Ching-ting	黄靜婷	Dance	舞蹈	Modern Dance	現代舞
	Wong On-ni	黄安妮	Dance	舞蹈	Musical Theatre Dance	音樂劇舞
	Wong Wing-hong	黄穎匡	F/TV	電影電視	Directing	導演
	Woo Pak-tuen	胡栢端	Music	音樂	Banhu	板胡
	Moon Yip Cheuk-tong	葉卓棠	TA	科藝	Theatre & Film Design	舞台及電影設計
	Yip Chun-kit	葉俊傑	Music	音樂	Bass Trombone	低音長號
	Yiu Chi-king	姚智勁	F/TV	電影電視		音響
	Yuen Sin-ting	袁善婷	CTT	中國戲曲	Cantonese Opera	粤劇
Donated by Dance Faculty	舞蹈教職員捐贈					
Ballet Faculty Scholarship 芭蕾舞講師獎學金	Sin Lok-man	單洛文	Dance	舞蹈	Ballet	芭蕾舞
Bill Petty Memorial Scholarship Bill Petty 紀念獎學金	Ho Hong-man	何康汶	Dance	舞蹈	Musical Theatre Dance	音樂劇舞

Chinese Dance Faculty Scholarships	Yau Chun-hei	丘雋熙	Dance	舞蹈	Chinese Dance	中國舞
中國舞講師獎學金	Yu Lan	于 蘭	Dance	舞蹈	Chinese Dance	中國舞
Dean of Dance Prize 舞蹈學院院長獎	Song Nan	宋 楠	Dance	舞蹈	Modern Dance	現代舞
Katterwall Vocal Scholarship Katterwall 聲樂獎學金	Eric Huynh	黃思豐	Dance	舞蹈	Musical Theatre Dance	音樂劇舞
Modern Dance Lecturers' Scholarship 現代舞講師獎學金	Chan Hing-chung	陳慶翀	Dance	舞蹈	Modern Dance	現代舞
Musical Theatre Dance Faculty Scholarships	Fok Man-wai	霍民蔚	Dance	舞蹈	Musical Theatre Dance	音樂劇舞
音樂劇舞講師獎學金	Ip Pui-wan	葉佩雲	Dance	舞蹈	Musical Theatre Dance	音樂劇舞
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Zhuo Ren Chinese Dance Scholarship 卓人中國舞獎學金	Lau Tsun-siu	劉峻肇	Dance	舞蹈	Chinese Dance	中國舞
Scholarships for Gifted Young Dancer Programme (GYDP)	青年精英舞蹈課程獎學	金				
Deirdre Fu Scholarship	Mak Pui-hang	麥沛恆	Dance	舞蹈	GYDP	青年精英舞蹈課程
傅潔欣獎學金	Mak Pul-hang	多 神恒	Dance	舜垍	GIDP	月午相央舜妇硃任
N DK/DXT-92						
Dr David S H Chu LLD, JP Scholarships	Anna Louise Chadwick		Dance	舞蹈	GYDP	青年精英舞蹈課程
朱樹豪博士太平紳士獎學金	Chan Siu-lung	陳小龍	Dance	舞蹈	GYDP	青年精英舞蹈課程
	Chan Tsz-wai	陳紫慧	Dance	舞蹈	GYDP	青年精英舞蹈課程
	Ashley Cooper		Dance	舞蹈	GYDP	青年精英舞蹈課程
	Siobhan Dumigan	鄧悠韻	Dance	舞蹈	GYDP	青年精英舞蹈課程
	Lau Ngar-fong	劉雅芳	Dance	舞蹈	GYDP	青年精英舞蹈課程
	Li Long-hin	李朗軒	Dance	舞蹈	GYDP	青年精英舞蹈課程
	Lo Kwun-yi	盧冠沂	Dance	舞蹈	GYDP	青年精英舞蹈課程
	Loi Ka-ying	呂嘉盈	Dance	舞蹈	GYDP	青年精英舞蹈課程
	Ng Siu-nam	吳肇南	Dance	舞蹈	GYDP	青年精英舞蹈課程
	Ng Yan-yi	吳欣怡	Dance	舞蹈	GYDP	青年精英舞蹈課程
	Pang Wai-yung	彭惠融	Dance	舞蹈	GYDP	青年精英舞蹈課程
	Tong Wai-chun	唐偉津	Dance	舞蹈	GYDP	青年精英舞蹈課程
	Tse Ka-man	謝嘉文	Dance	舞蹈	GYDP	青年精英舞蹈課程
	Wong Lok-yung	黄樂蓉	Dance	舞蹈	GYDP	青年精英舞蹈課程
	Wong Wai-sze	黄慧偲	Dance	舞蹈	GYDP	青年精英舞蹈課程
	Wong Wing-hang	黄穎恒	Dance	舞蹈	GYDP	青年精英舞蹈課程
	Wu Pui-yee	鄥佩儀	Dance	舞蹈	GYDP	青年精英舞蹈課程
	Winnie Wu	胡穎宜	Dance	舞蹈	GYDP	青年精英舞蹈課程
	Montana Young	楊慧儀	Dance	舞蹈	GYDP	青年精英舞蹈課程
Edmund K H Leung Scholarship 梁健興獎學金	Emily Pak Ho-yi	白皓怡	Dance	舞蹈	GYDP	青年精英舞蹈課程
Graeme Collins Scholarship 高家霖獎學金	Lai Pui-ki	黎珮琪	Dance	舞蹈	GYDP	青年精英舞蹈課程
Jeffrey Sheh Scholarship 佘浩光獎學金	Chan Yuk-ting	陳玉婷	Dance	舞蹈	GYDP	青年精英舞蹈課程
Susan Liang Scholarship 梁素娟獎學金	Lau Pui-ngai	劉培藝	Dance	舞蹈	GYDP	青年精英舞蹈課程

Donated by Drama Faculty	戲劇教職員捐贈					
Anthony Chan Scholarship 陳敢權獎學金	Wong Su-fai	黃樹輝	Drama	戲劇	Directing	導演
Dean of Drama Scholarship 戲劇學院院長獎學金	Yu Kin-sang	余健生	Drama	戲劇	Directing	導演
Lam Lap-sam Scholarship 林立三獎學金	Rosa Maria Velasco	韋羅莎	Drama	戲劇	Acting	表演
Donated by Film and Television Faculty	電影電視教職員捐贈					
Camera and Lighting Awards 攝影及燈光優異獎	Lam Lik-hang Wong Sze-chun	林力恒 黄思進	F/TV F/TV	電影電視 電影電視	Camera & Lighting Camera & Lighting	攝影及燈光 攝影及燈光
Dean's Prize, School of Film and Television 電影電視學院院長獎學金	Tong Yiu-leung	唐耀良	F/TV	電影電視	Screenwriting	編劇
Diploma Awards 文憑獎	Chung Chu-fung Ko Pok-ho	鍾柱鋒 高博豪	F/TV F/TV	電影電視 電影電視		
Directing Award 導演優異獎	Ernest Ling Yu-hon	凌宇瀚	F/TV	電影電視	Directing	導演
Most Outstanding Sound Award 傑出音響獎	Yu Cheuk-ki	余芍琦	F/TV	電影電視	Sound	音響
Sam Ho See-wing Prizes 何思穎獎	Ernest Ling Yu-hon Tong Yiu-leung	凌宇瀚 唐耀良	F/TV F/TV		Directing Screenwriting	導演編劇
Screenwriting Award 編劇獎	Tong Yiu-leung	唐耀良	F/TV	電影電視	Screenwriting	編劇
Sound and Image Award Sound and Image 獎	Mok Yeuk-kei	莫若琦	F/TV	電影電視	Sound	音響
Donated by Music Faculty	音樂教職員捐贈					
Chan Man Seng Prizes 曾萬成獎	Crystal Lam Kai-yin Lio Kuok-wai	林啓妍 廖國瑋	Music Music	音樂 音樂	Piano Performance Piano	鋼琴演奏 鋼琴
David McCormick Memorial Prize David McCormick 紀念獎	Le Hoai Nam		Music	音樂	Violin	小提琴
Guy Jonson Piano Prize Guy Jonson 鋼琴獎	Chan Sze-yau	陳思佑	Music	音樂	Piano Performance	鋼琴演奏
Music School Staff Prize 音樂學院教員獎	Au Shuk-yee	區淑儀	Music	音樂	Clarinet	甲簧管
Piano Accompaniment Prize 鋼琴件奏獎	Lai Yim-fong	黎艷芳	Music	音樂	Piano Accompaniment	鋼琴伴奏

Piano Staff Prizes 鋼琴系教員獎	Shi Yuqing Zhao Ning	施雨清 趙 寧	Music Music	音樂 音樂	Piano Piano	鋼琴
Student Scholarship Fund 宏音獎學金	Huang Jiaen	黃加恩	Music	音樂	Voice	聲樂
Tu Yueh Sien Prize 屠月仙獎	Chan Sze-yau	陳思佑	Music	音樂	Piano Performance	鋼琴演奏
Donated by Technical Arts Faculty	科藝教職員捐贈					
Applied Arts Production Scholarships 應用美術製作才藝獎	Chong Che-wai Kevin Chung Ka-ho Tse Sheung-man	莊子為 鍾家豪 謝尚敏	TA TA TA	科藝科藝	Applied Arts Applied Arts Applied Arts	應用美術 應用美術 應用美術
Applied Arts Scholarships 應用美術學生獎	Chan Chi-ho Barry Chui Man-kit Ko Pik-ying	陳志豪 崔文傑 高碧瑩	TA TA TA	科藝科藝	Applied Arts Applied Arts Applied Arts	應用美術 應用美術 應用美術
The Best Technical Arts Student Prize 科藝傑出學生獎	Ng Lai-yee	吳麗兒	TA	科藝	Theatre & Film Design	舞台及電影設計

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本學院對各位贊助人及機構慷慨捐贈以下項目及前述獎學金,謹致深切謝意。
The Academy gratefully acknowledges the sponsors and organisations who generously supported the projects below and the scholarships listed in the previous pages.

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Béthanie - Jackie Chan Suite 伯大尼—成龍組合活動室

Béthanie - Chapel doors restoration 伯大尼一復修小教堂門

Awards and Competition Winners 比賽獲獎者

Prize	Student		School	
獎 項	學 生		學 院	
The Hong Kong Ballet Group 4th Young Ballet Star Award 香港芭蕾舞學會第四屆芭蕾舞超新星大賞				
Female Under 18 Division Final – Silver Medal 18歲以下女舞者決賽 — 銀獎 Female Under 18 Division Final – Bronze Medal 18歲以下女舞者決賽 — 銅獎 Female Open Final – Silver Medal 女舞者公開組決賽 — 銀獎 Female Open Final – Bronze Medal 女舞者公開組決賽 — 銅獎	Cui Sai-wa Liang Ye Mandy Sin Lok-man Swani Yip Kei-yan	崔賽娃 梁 洛 第 章 奇 欣	Dance Dance Dance Dance	舞蹈 舞蹈
World Alliance Asia Young Choreographer Grant 世界聯盟亞洲青年編舞家獎金	Cyrus Hui Chun-kit	許俊傑	Dance	舞蹈
The 2005 Oriental Youth Arts Stars – Silver Medal in Youth Group 2005東方青少年藝術明星盛典(北京地區) — 青年組銀獎	Amecia Wong Wai-yee	黄慧兒	Dance	舞蹈
11th HK Independent Short Film & Video Awards - Open Category Special Mentions Award 第11屆香港獨立短片及錄像比賽 — 公開組特別表揚獎	Thomas Lee Chi-wai	李志偉	Film & TV	電影電視
4th Annual University Student Film Festival in the Greater China Region - Jury Award 第4屆大中華地區大學生影視作品獎 — 評委會特別獎	Thomas Lee Chi-wai	李志偉	Film & TV	電影電視
9th Cross-Strait HK & Macau Student Film & Video Festival - HK Regional Award 第九屆兩岸四地學生電影錄像節 — 香港地區大獎	Ernest Ling Yu-hon	凌宇瀚	Film & TV	電影電視
30th HK International Film Festival Fresh Wave Joint Universities Short Film Competition - Best Film Award 第30屆香港國際電影節「鮮浪潮大專生短片競賽」— 最佳電影獎	Frank Hui Hok-man	許學文	Film & TV	電影電視
47th Brno Sixteen (B16) International Short Fiction Films Competition in Czech Republic - Bronze Medal in Student Category 第47屆捷克 Brno16 國際短片比賽 — 學生組銅獎	Frank Hui Hok-man	許學文	Film & TV	電影電視
69th Steinway Children and Youths Piano and China Regional Competition - First Prize, Group D 第69屆史坦威國際青少年鋼琴比賽 (中國賽區) — D組第一名	Melodic Chau Lok-ting	周樂婷	Music	音樂
Llangolleen International Music Festival (Wales, UK) 靈角嶺國際音樂節 (威爾斯)				
1st Prize, Senior Group 高級組第一名 1st Prize, Junior Group 初級組第一名	Johnson Leung Hok-kiu Wong Wai-yin	梁學翹 黃蔚然	Music Music	音樂 音樂
3rd Asian Youth Music Competition, Shanghai, China 第三屆亞洲青少年音樂比賽(中國上海)				
1st Prize, Senior Group 高級組第一名 3rd Prize, Senior Group 高級組第三名 3rd Prize, Junior Group 初級組第三名 1st Prize, Children Group 兒童組第一名	Crystal Lam Kai-yin Zhao Ning Wong Wai-yin Wong Wai-yuen	林啟 妍 趙 蔚 黄 蔚 園	Music Music Music Music	音音音音音音
15th Hong Kong Federation of Drama Societies Drama Awards - Best Lighting Design 第15屆香港戲劇協會香港舞台劇獎 — 最佳燈光設計	Yeung Tsz-yan	楊子欣	TA	科藝

Graduation Day Speech

DIRECTOR: PROFESSOR KEVIN THOMPSON

The Secretary for Home Affairs, Chairman and Members of Academy Council, Learned Deans and Members of Academic Board, Distinguished Fellows, Honoured Guests, Colleagues, Graduates, Ladies and Gentlemen:

You know, I almost entered the Academy with the class of 1991 and finally begin here with the class of 2005. So you see there is hope for latent developers.

Firstly, let me congratulate today's graduands on their thoroughly deserved successes, your dedicated teachers who have so often gone the extra mile for you, and, of course, your parents and friends – the support teams – who have so willingly provided the encouragement, the instruments, the ballet shoes, the camera, the computer, the transport (manifestly extra miles to-ing and fro-ing) over many years – in short, the wherewithall to enable you to take your well-earned place here today. To those supporters, family and friends, we should acknowledge our collective debt of gratitude.

Over the last few months, we, in the Academy, have been taking the extra mile, creating a carefully crafted case statement, making a vigorous and unabashedly honest case for why the Academy deserves its international place in higher arts education and the major capital and revenue funding to secure that place. During this year, colleagues, council members, and other stakeholders have been meeting widely, recognising the excellent work done by all parts of the Academy and reworking many versions of a new strategic plan. As a consequence, I believe what has emerged is a unified, clear statement, unsparing in the ambitious challenges we believe the Academy should embrace, and equally clear in the level of funding which we seek.

In our case we argue that the Academy has an excellent set of assets that it can marshal, and a vision which galvanizes the direction of its mission as an international institution. With a clear focus, and drawing on its modern day reputation for quality, the Academy, I believe, can achieve the influential, competitive position it deserves amongst the echelon of pre-eminent academies. And you know, the vision is not an answer but a question.

The essence of our vision is about discovering new frontiers. As an aide memoire, the future cartography of the Academy can be abbreviated in the form of a 7-letter mnemonic or acronym, 'Imagine': Internationality, Milieu (made in, and local and industry connectivity within, Hong Kong), Advocacy, Graduate education, Institutional maturity, Networked connectivity, Enterprise and development.

These 7 core values are the parameters of our vision. And you know like those brand values of successful companies: 'Go create', 'Whatever it takes', and 'Connecting people', Sony, FedExpress and Nokia, respectively, maybe we can begin to articulate distinctive values in our graduates. Perhaps, go create, whatever it takes, and connecting people, can be reappropriated as their core values as well. But that of another major company embraces the comprehensiveness of what we might wish for today's award recipients: be quick, be smart, be ready, be prudent, be daring, be conventional, be contrarian, be backward looking, be forward looking, be global, be local, be thoughtful, be spontaneous, be wired, be unwired, be strategic, be tactical, be wise. And the punch-line: be bullish.

You see for this company, Merrill Lynch, the most important brand value is its overwhelming sense of optimism, highlighted by the value 'be bullish'.

Essential bullishness (ie for global reach and intelligence) and the informed optimism it represents, differentiates the brand. Optimists are never surprised, it is said. Well, pessimists are never pleasant. In any case, there is much to be optimistic about.

We want all our students to have a sense of informed optimism, and to be differentiated by their reach and their ability to make work across the world. Informed optimists are never surprised, of course, because they read the signs. They are curious, they stay curious, they are globally aware and informed.

The Academy is the product and producer of a unique culture, committed from the beginning to foster and provide for training, education and research in the performing and related technical arts. We live and work in an extraordinary place. It is an extraordinary place precisely because of the culture of Hong Kong, a culture in which the Academy has played an essential role.

The Academy is integral to Hong Kong, its regional and international aims, aspirations, public and private endeavours, to establish Hong Kong as an international centre of excellence. We are essential to both its arts and cultural development, and its objective of becoming Asia's world city.

The Academy derives some of its distinctive character from Hong Kong's unique and incomparable sense of place. Whilst in some ways it is a sensibility that instinctively encourages international business, I believe that there is now some recognition of the arts as being essential for a full and balanced life within Hong Kong, and of the Academy as a unique high quality environment in which creative activity in its diverse forms can flourish. The objects of training, education and research together with (my interpretation) independence, personal and social development, which animated the establishment and incorporation of the Academy, still animate the contemporary Academy today.

If Hong Kong wishes to achieve creative and cultural excellence, it must generate the conditions for new migration patterns, where the creatives, the 'no-collar workers', choose to live, for a city as a work of art rather than a city simply for the art of work, in short, for a more creative society, without which the results can only be opportunistic.

The Academy's identity as a comprehensive conservatoire is quite distinctive both in range and cultural hybridity, within, surprisingly, a relatively small number of similar institutions throughout the world. These rely on their strength as high quality undergraduate/taught postgraduate teaching institutions.

Today, the small, student-centred academy which links practice, postgraduate and undergraduate teaching includes some highly prestigious, established international institutions. This is largely because the formula meets the demands of contemporary society, students and staff.

The Academy has chosen, consistently over its history, to remain small, student-centred, diplomate and undergraduate. It now begins a new chapter in terms of postgraduate development and in strengthening its internationality, benchmarking with the best, the very best, world wide.

The Academy is an intriguing place which attracts people who choose to stay and make a contribution to the Hong Kong community. These characteristics have not, as yet, brought a very diverse student body to the Academy or, relatively speaking, a very diverse population to Hong Kong universities.

To become a centre of arts and cultural ferment and to enhance critical thinking in the studio and workshop, the Academy needs a far more diverse student and academic body. Education and practice itself improves when talents and intellects with fundamentally different experiences encounter artistic practice and engage in collaboration at all levels. The Academy cannot be internationally competitive without success in substantially increasing the proportion of its students and staff drawn from diverse cultural backgrounds creating what might be termed 'nexus architecture', transnational inter-dependent networks with high quality institutions. Hong Kong's locus as a 'hub' may be a key strength to us.

You know, our first generation students are moving into their prime artistic periods. As they do so there are also significant opportunities to increase the Alumni community, and, I believe, in the next few years, the Academy has an unprecedented opportunity to attract new and different resources from broad, eager constituencies, to support the mission of the Academy and the values and aspirations of Hong Kong as Asia's world city.

From our first generation of students, to our latest, today's graduating students, one small piece of prescription to close for our graduands. You know that in advertisements there is this science fiction of an atomiser which if you spray yourself with cologne makes you simply irresistible. I encourage you to try it.

Our normal conjunction when sharing information is to say 'no but...' 'No but this might work'. In that 'no' you have shorted that person's ability to make good suggestions in the future. You know, we often become our most articulate when we complain!

Shift your normal conjunction from 'no but' to 'yes and...' and you are going to be the most popular person at the party. In the privacy of the beginning stages we are always hungry for how something is going to be received. Few can resist having their ideas, their work, their performances shared and acknowledged. There is nothing subversive about this. I'm not suggesting you should ever lie. Tell the truth, but when you put your focus on 'yes and...', you will find there are truths which you may have been ignoring about the value of each idea that is presented and the great ideas, like great films, great music, great choreography, great plays, great lighting and costume designs, don't appear fully fledged. They are there to be developed and, just as we play music to play with others, make films collaboratively, dance as part of a troupe, or to act as part of a company of actors, we develop our ideas collaboratively.

Play with 'yes and...' as an opportunity to experiment. Say yes and find voices which may have been hushed in your fellow students, your future collaborators.

You know, ours is a building full of people, profoundly diverse, every one of them following their hearts' desires, most of them saying 'yes and ...'

畢業典禮講詞

校長湯柏桑教授

民政事務局局長、校董會主席、校董會委員、院長及教務會成員、榮譽院士、各位貴賓、同事們、畢業同學、各位 先生女士們:

大家或許有所不知,本人差點兒便與1991年畢業的學生一同加入演藝學院,豈料直至本屆才正式加入,但這亦剛好 説明了有潛能者永懷希望。

首先,讓我恭賀今日畢業的同學,您們的努力已得到回報。我亦恭賀各位老師,您們為學生大費周章。此外,我亦當然要恭賀今天畢業同學的父母和朋友,您們的支持和鼓勵,以及多年來為他們付出的樂器、跳舞鞋、攝錄機、電腦、交通費,終於換來今日的成績。在這裡我想向今天畢業同學的支持者和親友説聲多謝。這份厚禮,我們會銘記於心。

近數月來,本院亦正為未來的發展及導向作出連串檢討及計劃,積極編製一份策略報告書,客觀務實地引證本院如何穩佔演藝高等學府的國際地位,且極需得到充份資源去維持其國際水平。過去一年,各部門的同事、校董會成員、及各方與演藝有關的人士已進行了多次會面與討論,為新策略報告書注入不同建議。報告書將匯集各方思維、統一而清晰地概括學院未來發展的雄心及資源分配事項。

在討論中我們知道本院的優良架構正是推動學院邁向國際水平的重要資產。本人深信只要把焦點投放在資優培訓上,本院必定能增強競爭力,並與其他世界級演藝學府齊名。而這個理想並非終點,而是開始。

我們新方向的精神就是尋找新領域。演藝的發展範籌或可歸納為一個英文字「Imagine」(中譯「想像力」)。此英文字由七個單元字母組成,每個字母可獨立解作以下意思,「I」代表國際化(Internationality)、「M」代表社會環境(Milieu)、「A」代表引導能力(Advocacy)、「G」為持續教育(Graduate education)、「I」代表學院成長(Institutional maturity)、「N」代表網絡關繫(Networked connectivity)、「E」代表企業及發展(Enterprise and development)。

這七項為學院長遠發展的藍圖定下指標。另一方面,許多大機構均為產品建立了鮮明的品牌價值或機構文化,好像新力有限公司的「去創造」(原文為 Go Create) 、美國聯邦快遞的「使命必達」(原文為 Whatever it takes) 、及諾基亞的「連繫人與人」(原文為 Connecting People) 。或許,演藝學院也要開始為畢業生建立清晰的核心價值。而結合「去創造」、「使命必達」及「連繫人與人」三者,也可能是不錯的選擇。對於今天畢業的同學,我認為另一所機構的文化應會更適合:

身手敏捷、聰明靈俐、未雨綢繆、審慎判斷、大膽創新、尊重傳統、勇於突破、回望反思、前瞻遠眺、放眼世界、 立足本土、細心周詳、主動自發、興奮緊張、冷靜從容、運籌帷幄、深謀遠慮、明智善斷,而最後是:樂觀奮進。

以上所述正是美林證券的機構文化,它們以「積極觀望後市」為最後的重點,説明該公司極為重視樂觀的態度。

積極樂觀,與及在了解形勢後保持樂觀令該公司與別不同。曾有人說,樂觀的人永遠不感吃驚,悲觀的人永遠不感 快慰。無論如何,人生是充滿希望的。

我們希望本院的學生亦能同樣地發揮這種樂觀的態度,令自己及其技能均可與別不同地在世界立足。了解形勢後而持有樂觀態度的人永遠不感到吃驚,因為他們能洞察不同訊息,分析各種現象。他們的好奇心將令他們更清楚地掌握形勢。

演藝學院在一個獨特的文化地域誕生,它亦同時為這地方締造本土文化。學院在成立以來一直致力提供表演藝術及相關舞台科藝的訓練、教育及研究。它在我們這個不平凡的都市擔當著重要的角色。

演藝學院與香港的發展息息相關,它是本港的藝術文化骨幹,亦是香港邁向亞洲及世界、成為亞洲國際都會的重要因素。

演藝學院是孕育創意的地方,當香港在努力發展其國際經貿活動之餘,社會亦意識到創意文化及藝術的重要性。文化藝術不單平衡市民的生活,它亦是確保生活質素的象徵。本人認為在提供訓練、教育及研究的同時,應鼓勵學生獨立思考、表達自我及與社會接軌。我相信這些發展將可令學院更具時代氣息及更添活力。

香港若要成功發展其文化及創意事業,不能僅靠建造藝術品或增添場地,而是應該營造創作及藝術的氣氛,吸引各地的文化人來港發展及定居,攜手建立一個文化之都。

演藝學院是一所全面的表演藝術學府,其課程不但包含不同藝術範疇,亦具豐富的中西文化特色,令學院在少數同類學府中別樹一格。全賴各位資深老師的努力,令學院一直維持這獨特的氣質。

今日,這所細小、以學生為本的學府結合實踐及由學位至深造課程的理論,並由世界頂級老師帶領,發展模式正好符合當代社會、老師及學生的需要。

演藝學院一直把學生人數維持在一個少數目,並持著以人為本的教學理念。學院即將開辦研究生課程,期望能進一步提升學院的國際地位。

演藝學院是一個富有魅力的地方,曾有不少來自各地的人均被它吸引而留港發展。唯這些魅力暫時未有發揮到學生上。相對於本地其他大學而言,演藝學院的學生仍未臻多元化。

學院若要成為孕育藝術及文化的中心,我們需要發展更多元化的課程和吸引更多不同背景的學生,讓新思維得以結合從而擦出火花。我們必須透過吸引跨地區的師生及發展各式文化交流活動,以增強學院在國際間的競爭力。畢竟,香港是一個融匯不同文化的城市,這個特色或許是本院長遠發展的方向。

本院早期的畢業生已在藝術界嶄露頭角。他們的成就為學院的未來發展打下強心針。我相信校友們將會在數年內為學院吸引更多發展的資源及資助,與各界人士共同建設香港成為亞洲國際都會。

讓我向各位校友及各位畢業生提供一妙藥良方,就像香水廣告教大家噴一噴以增加吸引力,我鼓勵大家一試。

當我們與人溝通時,經常掛在口邊的連接詞可能是:「不行,不過…」。正是這句「不行」打擊了別人提意見的信心。

我建議大家可以把這習慣用語改為:「好,就…」。您可能因而大受歡迎。我不是鼓勵大家説謊,只是希望大家能更包容。因為許多偉大的意見、偉大的電影、偉大的音樂、偉大的編舞、偉大的劇本、偉大的燈光或服裝設計都未必是「順產」的。它們需要不同人的參與,配合不同的演奏家、電影工作者、舞蹈員、演員等才能發展而成為偉大的作品。意見交流畢竟是創作的重要元素。

嘗試多用「好,就…」,或許會讓您在朋輩間打破沉默,或甚締造更多合作機會。

演藝世界是由不同的人建成,讓每人都隨心發展,大部份人也喜歡說「好,就…」。

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蘇包陪慶教授

施秉誠先生

Academy Public Performances

演藝學院主辦節目

Key	莊釋

AC	Academy Common Room	演藝學院休息室
AD	Academy Drama Theatre	演藝學院戲劇院
AH	Academy Concert Hall	演藝學院音樂廳
AL	Academy Lyric Theatre	演藝學院歌劇院
AR	Academy Recital Hall	演藝學院演奏廳
AS	Academy Dance Studio One	演藝學院一號舞蹈排練室
AU	Academy Studio Theatre	演藝學院實驗劇場
OA	Academy Amphitheatre	演藝學院港灣劇場
AA	Academy Atrium	演藝學院室內廣場
AF	Academy 1/F Foyer	演藝學院一樓大堂
AG	Academy G/F Painters' Corner	演藝學院地下大堂
HKCC	Hong Kong Cultural Centre	香港文化中心
SWH	Sai Wan Ho Civic Centre	西灣河文娛中心

DATE 日期	VENUE 地點	EVENTS 節目
2005 July 七月		
1-8	AU	Applied Arts Graduation Exhibition 應用美術系畢業生作品展
1-9	AG	Theatre and Film Design Graduation Exhibition 舞台及電影設計系畢業生作品展
6	АН	Junior Chamber Orchestra 2005 Shanghai-Hangzhou Pre-tour Concert 演藝青少年室樂團2005滬杭之旅音樂會預演
6	AL	Nineteenth Graduation Ceremony (I) 第十九屆畢業典禮 (一)
7	AL	Nineteenth Graduation Ceremony (II) 第十九屆畢業典禮 (二)
9	AD	Cantonese Opera performance by part-time evening programme 粵劇夜間兼讀課程:《女兒香》
12	AR	Alumni Concert Series: Chamber Music Concert 校友音樂會系列:室樂音樂會

15	AR	Alumni Concert Series: Colleen Lee Ka-ling Piano Recital
23	AR	校友音樂會系列: 李嘉齡鋼琴演奏會 Alumni Concert Series: Christopher Cheung Cello Recital 校友音樂會系列: 張偉豪大提琴演奏會
August 八月		
12-14	AD	EXCEL Summer Musical School: <i>The King and I</i> 持續及延展教育課程組暑期音樂大搞作:《國王與我》
23	AR	Alumni Concert Series: Kam Wing-chong Piano Recital 校友音樂會系列:甘穎昶鋼琴演奏會
September 九月		
3	АН	National Taiwan Normal University Band Concert Conductor: Yeh Shu-han Jointly Presented with the Academy 台灣師範大學管樂團 指揮: 葉樹涵 香港演藝學院協辦
4	AR	Alumni Concert Series: Trumpet recital by Fung Ka-hing 校友音樂會系列: 馮嘉興小號演奏會
14	AR	Brass Concert Guest performers: Seattle Wagner Tuba Quartet 銅管樂音樂會 客席演出:西雅圖華格納大號四重奏
20, 27	AR	Strings Concert 弦樂音樂會
24	AR	Junior Music Concert 初級生音樂會
October 十月		
3	AR	Flute Recital by Megan Sterling 史德琳長笛演奏會
3, 10, 17, 31	AF	Monday Lunchtime Concert 週一午間音樂會
4, 25	AR	Strings Concert 弦樂音樂會
7	AR	Clarinet Recital by Johnny Fong Hiu-kai 單簧管音樂會:方曉佳
12, 26	AR	Chinese Music Concert 中樂音樂會

13	AR	Woodwinds Concert 木管樂音樂會
14, 21, 28	AR	Piano Concert 鋼琴音樂會
15, 29	AR	Junior Music Concert 初級生音樂會
17	AR	Vocal Concert 聲樂演唱會
18	AR	Chamber Music Concert 室樂音樂會
19	AR	Brass Concert 銅管樂音樂會
24	AR	Guitar Masterclass by The Romeros Co-presented with Consulate General of Spain 結他·大師班 (主講:羅美路結他世家) 與西班牙領事館合辦
24	AR	Composition Department Concert 作曲系音樂會
26	АН	Piano Duo Concert: Diana Shapira and Stanislava Varshavsky Co-presented with Consulate General of Israel 鋼琴二重奏音樂會: Diana Shapira and Stanislava Varshavsky 與以色列領事館合辦
27	AR	Music Lecture-Recital: Schumann's <i>Dichterliebe</i> Lecturer: Dr Oliver Lo (Tenor) 音樂講座演唱會: 舒曼: 《詩人之戀》 主講: 盧思彥博士 (男高音)
31	AR	Composition Department Concert: Works by Law Wing-fai 作曲系音樂會:羅永暉作品
November 十一月		
1	AH	Concert Band Concert 管樂隊音樂會
2	AR	Chinese Music Concert Guest Artist: Wang Chang-yuan (Zheng) 中樂音樂會 客席演出:王昌元 (箏)
3	AR	Music Lecture: <i>Producing Opera</i> , <i>A Problem-Solving Process</i> Lecturer: Professor Lo King-man 音樂講座:《歌劇製作的解難過程》 主講: 盧景文
4, 11	AR	Piano Concert 鋼琴音樂會

7, 21, 28	AF	Monday Lunchtime Concert 週一午間音樂會
7	SWH	Cantonese Opera Singing Concert 粵曲演唱會
8, 29	AR	Strings Concert 弦樂音樂會
12, 26	AR	Junior Music Concert 初級生音樂會
16	AR	Chinese Music Concert: <i>Traditional Music Series</i> 中樂音樂會:《民間傳統樂種專場》
18	АН	Oratorio: <i>Elijab</i> 神劇:《以利亞》
21	AR	Composition Department Concert 作曲系音樂會
24	AR	Woodwinds Concert 木管樂音樂會
25	AR	Visiting Artists Concert: Carter Enyeart (Cello) / Robert Weirich (Piano) 到訪藝術家音樂會:Carter Enyeart (大提琴) / Robert Weirich (鋼琴)
28	AR	Vocal Concert 聲樂演唱會
30	AR	Brass Concert 銅管樂音樂會
30	АН	Chinese Orchestra Concert Composer / Guest Conductor: Zhu Chang-yao 中樂團音樂會:《天上人間頌江南-朱昌耀作品專場》
December 十二月		
1	AR	Jazz Concert 爵士樂音樂會
2, 9	AR	Piano Concert 鋼琴音樂會
2-3	AD	Dance: <i>Body Torque</i> 舞蹈《身之繹動》
3, 10	АН	Junior Music Concert 初級生音樂會
5	AF	Monday Lunchtime Concert 週一午間音樂會
5	AR	Music Lecture by Professor Charles Burkhart: The Phrase Rhythm of Chopin's A-flat Major Mazurka, Op. 59 No. 2 音樂講座:《蕭邦降A大調馬祖卡舞曲內的樂句起伏》 Charles Burkhart教授主講

5, 14	AR	Strings Concert 弦樂音樂會
5-10	AU	Studio Theatre Series: <i>The New Apartment</i> 實驗劇場系列:《新宅風雲》
6	AR	Music Lecture by Professor Charles Burkhart: Skating on the edge: The atonal nature of symmetrical passages in tonal music 音樂講座:《如履薄冰:調性音樂裡對稱樂段的無調性》 Charles Burkhart教授主講
6-7	AR	Composition Department Concert 作曲系音樂會
10	AH	Junior Music Concert 初級生音樂會
14-16, 19-20	OA	Drama: <i>Trojan Women</i> 戲劇: 《木馬屠城後傳》
15-16	AD	Cantonese Opera Excerpts 粵劇選段
19	AR	Trombone Recital by Maciek Walicki Piano Accompanist: Ernest So Hin-leung 長號演奏會: 韋力奇 鋼琴伴奏: 蘇顯亮
21	AR	Chamber Music Concert: John Koljonen (Clarinet), Nguyen Bao Anh (Bassoon), Eva Lue (Piano) 室樂音樂會 約翰·高樂寧 (單簧管)、Nguyen Bao Anh (巴松管)、劉綺華 (鋼琴)
2006 January 一月		
4	AR	Guitar Recital by George Sakellariou 結他演奏會:George Sakellariou
6, 11, 13, 20	AR	Piano Concert 鋼琴音樂會
7	АН	Concert Band Concert Co-presented with the University of British Columnia Wind Ensemble, Vancouver, Canada 管樂團音樂會 與加拿大溫哥華英屬哥倫比亞大學管樂團合辦
12	AR	Chinese Music Concert: Wind and Percussion Series 中樂音樂會:《中國吹打專場》
13	AH	Chamber Music Concert 室樂音樂會
14	AR	Junior Music Concert 初級生音樂會

15	AH	Cantonese Opera Singing Concert by part-time evening programme 夜間兼讀課程粵曲演唱會
16, 23	AF	Monday Lunchtime Concert 週一午間音樂會
16	AR	Vocal Concert 聲樂演唱會
16-21	AU	Studio Series: <i>Hamlet</i> 實驗劇場系列:《哈姆雷特》
17	AR	Oboe Recital by Joanne Chow Ying-man 雙簧管演奏會: 周影雯
20	АН	Cantonese Opera Singing Concert 粵曲演唱會
21	АН	Junior Music Concert 初級生音樂會
23	АН	Vocal Recital by Judy Wong Wai-man 聲樂演唱會:黃慧敏
24	AR	Strings Concert 弦樂音樂會
25	AH	Michael Rippon Memorial Scholarship Fund-raising Concert 聶明康紀念獎學金籌款音樂會
February 二月		
	AR	Piano Recital by Zhao Ning 鋼琴音樂會:趙寧
二月	AR AR	
二月		鋼琴音樂會:趙寧 Piano Recital by Crystal Lam Kai-yin
二月 2 3	AR	鋼琴音樂會:趙寧 Piano Recital by Crystal Lam Kai-yin 鋼琴音樂會:林啟妍 Piano Concert
二月 2 3 4, 17, 24	AR AR	鋼琴音樂會: 趙寧 Piano Recital by Crystal Lam Kai-yin 鋼琴音樂會: 林啟妍 Piano Concert 鋼琴音樂會 Wiolin and Piano Concert: Works by S Prokofiev Leung Kin-fung (Violin), So Hau-leung (Piano) 小提琴與鋼琴音樂會: 浦羅歌菲夫作品
二月 2 3 4, 17, 24 10	AR AR AH	鋼琴音樂會:趙寧 Piano Recital by Crystal Lam Kai-yin 鋼琴音樂會:林啟妍 Piano Concert 鋼琴音樂會 Violin and Piano Concert: Works by S Prokofiev Leung Kin-fung (Violin), So Hau-leung (Piano) 小提琴與鋼琴音樂會:浦羅歌菲夫作品 梁建楓 (小提琴)、蘇孝良 (鋼琴) Gil Shohat Piano Lecture and Concert Co-presented with Consulate General of Israel 與以色列領事館合辦

17	АН	Alumni Concert Series: Vocal Concert 校友音樂會系列:聲樂系畢業生音樂會
20, 27	AF	Monday Lunchtime Concert 週一午間音樂會
20	AR	Piano Masterclass: Stefan Vladar Co-presented with the Hong Kong Arts Festival Society Limited 舒德芬·弗拉達爾鋼琴大師班 與香港藝術節協會合辦
23	AR	Music Lecture-Demonstration by Dr David Chung: What you see is not what you get: Gaps between notation and performance in music ca 1650-1800 《17世紀中期至18世紀末記譜方式與實際演奏的差異》 音樂講座 主講: 鍾裕森博士
25	AR	Junior Music Concert 初級生音樂會
26	НКСС	Metamorphoses In collaboration with the Hong Kong Philharmonic Orchestra 《蜕變》 與香港管弦樂團合辦
27	AR	Vocal Concert 聲樂演唱會
27-28	AU	Studio Theatre: <i>Hedda Gabler</i> 實驗劇場:《海達·嘉柏拿》
March 三月		
1-4	AU	Studio Theatre: <i>Hedda Gabler</i> 實驗劇場: 《海達·嘉柏拿》
3	AR	Piano Masterclass by Elisabeth Leonskaja Co-presented with the Academy and the Hong Kong Arts Festival Society Limited 鋼琴大師班 (主講:依麗莎伯·列翁絲卡雅) 與香港藝術節協會有限公司合辦
3	АН	Polygon Trio Concert Kurt Sassmannshaus (Violin), William Grubb (Violoncello), Frank Weinstock (Piano) Polygon三重奏音樂會 小提琴:Kurt Sassmannshaus 大提琴:William Grubb 鋼琴:Frank Weinstock
3, 4	AS	Dance Choreographic Workshop A 編舞工作坊 (一)
6, 13, 27	AF	Monday Lunchtime Concert 週一午間音樂會
6, 7, 14	AR	Strings Concert 弦樂音樂會

8	AR	Concert: <i>Mozart Six Early Sonatas</i> Amy Sze (Fortepiano) and Benedict Cruft (Baroque Violin) 音樂會:《莫札特的六首早期奏鳴曲》 施敏倫 (古鋼琴)、顧品德 (巴洛克小提琴)
9	AR	Woodwinds Concert 木管樂音樂會
10, 17, 31	AR	Piano Concert 鋼琴音樂會
11	AR	Junior Music Concert 初級生音樂會
13, 16	AR	Composition Department Concert 作曲系音樂會
15	АН	Concert Band Concert 管樂團音樂會
16, 17	AS	Dance Choreographic Workshop B 編舞工作坊 (二)
17	АН	Cantonese Opera Singing Concert 粵曲演唱會
19	НКАРА	Open Day 開放日
20-21	AR	Piano Masterclass by Akira Imai 今井顯鋼琴大師班
22-23	AR	Piano Masterclass by Claude Frank Co-presented by the Leisure and Cultural Services Department 克羅特·法蘭克鋼琴大師班 與康樂及文化事務署合辦
22	AR	Chinese Music Concert 中樂音樂會
24	AC	Seeing the Sound - A series of Symposia on Sound Design (I) Speaker: Roger Savage 《看得到的聲音》音效設計研討會 (一) 主講: Roger Savage
24	AR	Muisc Talk by Prof Lo King-man: <i>Producing Humour in Handel's Serse</i> 音樂講座: 韓德爾《橋王閩情關》中的幽默 主講: 盧景文教授
29	AR	Chinese Music Concert: Experimental Music 中樂音樂會:《粵樂新作品專場》
30	AD	Opera: Serse 《橋王闖情關》
31	AC	Seeing the Sound - A series of Symposia on Sound Design (II) Speaker: David Sonnenschein 《看得到的聲音》音效設計研討會 (二) 主講: David Sonnenschein

April 四月		
1	AD	Opera: Serse 《橋王闖情關》
2	AR	Brass Concert Denson Paul Pollard (Bass Trombone/Contrabass Trombone), Yvonne Lai Yimfong (Piano) 銅管樂音樂會 布勒特 (低音長號)、黎艷芳 (鋼琴)
7	AD	Costume Design Lecture: <i>The Life and Work of Emi Wada</i> 服裝設計講座:《和田惠美·裳·談》
7	AC	Seeing the Sound - A series of Symposia on Sound Design Speakers: David Sonnenschein, Lee Wing-wing, Christopher Johns, Albert Ho and Geoffrey Stitt 《看得到的聲音》音效設計研討會主講: David Sonnenschein、李永榮、莊繼滔、何兆華、司徒捷
7, 21, 28	AH	Piano Concert 鋼琴音樂會
8, 29	AH	Junior Music Concert 初級生音樂會
10, 24	AF	Monday Lunchtime Concert 週一午間音樂會
10	AR	Composition Department Concert 作曲系音樂會
11	АН	Organ Recital by Kim So-young 管風琴演奏會:金昭姈
11, 25	AR	Strings Concert 弦樂音樂會
16	AR	Alumni Concert Series: Huqin Recital 校友音樂會系列:《大激弓》胡琴專場
17	АН	Music Concert by Macao Youth Symphony Orchestra & The SBS Radio and Television Youth Orchestra (Sydney, Australia) Conductor: Matthew Krel, Piano: Long I-Ian 音樂會:澳門青年交響樂團與澳洲悉尼SBS (多民族廣播電台) 青年樂團 指揮: Matthew Krel、鋼琴: 龍綺欣
20	АН	Piano Recital by David Gomez Co-presented with Consulate General of Spain 鋼琴演奏會:David Gomez 與西班牙領事館合辦
21	AC	Seeing the Sound - A series of Symposia on Sound Design Speakers: Paul Groothuis 《看得到的聲音》音效設計研討會 主講: Paul Groothuis
21	AH	Michel Lethiec (Clarinet) & Academy Symphony Orchestra Concert 李迪符 (單簧管) 及演藝交響樂團音樂會

28	AU	Composition Department Multimedia Concert: Sense ³ 作曲系多媒體音樂會:《叁感》	
24	AR	Vocal Concert 聲樂演唱會	
26	AR	Chinese Music Concert 中樂音樂會	
27	AR	Woodwinds Concert 木管樂音樂會	
May 五月			
1	AH	Percussion Alumni Concert 畢業生敲擊樂音樂會	
3	AR	Brass Concert 銅管樂音樂會	
3	AU	Composition Department Multimedia Concert 作曲系多媒體音樂會	
7	АН	Duo Concert: Twentieth Century English Music Ho Hong-ying (Violin), Eva Lue (Piano) 二重奏音樂會:近代英國美樂 何紅英 (小提琴)、劉綺華 (鋼琴)	
8, 15, 22	AF	Monday Lunchtime Concert 週一午間音樂會	
8	AR	Composition Concert by Hui Ngo-shan & Lam Pui-kwan 林佩君、許敖山畢業作品音樂會	
9, 16, 23	AR	Strings Concert 弦樂音樂會	
10-13	AD	Drama: <i>My Father's Sword</i> An Event of le French May 戲劇: 《瘋狂小鎮》 法國五月節節目之一	
11	AR	Music Lecture by Dr Chan Hing-yan: <i>How Chinese is my Chineseness?</i> 音樂講座系列:《樂中能有多「中樂」?》 主講:陳慶恩博士	
11	AR	Jazz Concert 爵士樂音樂會	
12, 19	AR	Piano Concert 鋼琴音樂會	
12-13	AL	Dance: <i>On the Edge</i> 舞蹈:《舞躍邊緣》	
13	AH	Junior Music Concert 初級生音樂會	

15, 1	8, 22	AR	Composition Department Concert 作曲系音樂會
15-20)	AU	Studio Theatre: <i>Arcadia</i> 實驗劇場: 《故園幽夢》
16		AH	Concert Band Concert 管樂隊音樂會
17		AH	Joint Concert with the Academy Chinese Orchestra and Music Office Youth Chinese Orchestra Conductor: Wang Yongji 中樂團與音樂事務處香港青年中樂團聯合音樂會《王永吉指揮藝術專場》
22		AR	Vocal Concert 聲樂演唱會
25		AR	Professional Diploma Recital by Olive Chan Shiu-hang (Double Bass) 陳肇珩專業文憑畢業演奏會 (低音大提琴)
25		AR	Professional Diploma Recital by Liu Hongyan (Viola) 劉紅岩專業文憑畢業演奏會 (中提琴)
25		AR	Professional Diploma Recital by Ye Hui (Cello) 葉輝專業文憑畢業演奏會 (大提琴)
26		AH	Professional Diploma Recital by Wu Jingke (Voice) 吳京科專業文憑畢業聲樂演唱會
26		AH	Professional Certificate Recital by Gerald Hon Wan-lung (Voice) 韓雲龍專業證書畢業聲樂演唱會
26		AR	Professional Diploma Recital by Lin Qing (Oboe) 林卿專業文憑畢業演奏會 (雙簧管)
26		AR	Professional Diploma Recital by Komsun Dilokkunanant (French Horn) Komsun Dilokkunanant 專業文憑畢業演奏會 (法國號)
27		AR	Professional Diploma Recital by Lee Chun-kong (Trumpet) 李振綱專業文憑畢業演奏會 (小號)
27		AR	Professional Diploma Recital by Chan Hok-yin (Trombone) 陳學賢專業文憑畢業演奏會 (長號)
27		AR	Professional Diploma Recital by Li Cheng (Trumpet) 李騁專業文憑畢業演奏會 (小號)
27		AR	Professional Diploma Recital by Fung Sin-tung (Piano Performance) 馮善彤專業文憑畢業演奏會 (鋼琴表演)
27		AR	Professional Diploma Recital by Lai Yim-fong (Piano Accompaniment) 黎艷芳專業文憑畢業演奏會 (鋼琴伴奏)
28		AH	Advanced Diploma Recital by Lau Cheuk-wai (Classical Guitar) 劉卓威深造文憑畢業演奏會 (古典結他)
28		AR	Advanced Diploma Recital by Kwok Kin-man (Viola) 郭健文深造文憑畢業演奏會 (中提琴)

28		Advanced Diploma Recital by Xiong Yin (Cello) 熊胤深造文憑畢業演奏會 (大提琴)
28		Advanced Certificate Recital by Chung Hye-jin (Violin) 鄭惠真深造證書畢業演奏會 (小提琴)
28		Bachelor of Music (Honours) Degree Recital by Johnny Fong Hiu-kai (Clarinet) 方曉佳音樂學士 (榮譽) 學位畢業演奏會 (單簧管)
28	AR	Bachelor of Music (Honours) Degree Recital by Au Shuk-yee (Clarinet) 區淑儀音樂學士 (榮譽) 學位畢業演奏會 (單簧管)
29		Bachelor of Music (Honours) Degree Recital by Olive Lam Chung-ni (Piano) 林鍾妮音樂學士 (榮譽) 學位畢業演奏會 (鋼琴)
29		Bachelor of Music (Honours) Degree Recital by Lam Ming (Piano) 林明音樂學士 (榮譽) 學位畢業演奏會 (鋼琴)
29		Bachelor of Music (Honours) Degree Recital by Elsa Lee Yung-yung (Piano) 李蓉蓉音樂學士 (榮譽) 學位畢業演奏會 (鋼琴)
29		Bachelor of Music (Honours) Degree Recital by Chan Sze-yau (Piano Performance) 陳思佑音樂學士 (榮譽) 學位畢業演奏會 (鋼琴表演)
30		Advanced Certificate Recital by Richard Ho Kam-hang (French Horn) 何鑑亨深造證書畢業演奏會 (法國號)
30		Bachelor of Music (Honours) Degree Recital by Yip Chun-kit (Bass Trombone) 葉後傑音樂學士 (榮譽) 學位畢業演奏會 (低音長號)
30		Bachelor of Music (Honours) Degree Recital by Ng Bo-yee (Trombone) 吳寶頤音樂學士 (榮譽) 學位畢業演奏會 (長號)
30		Bachelor of Music (Honours) Degree Recital by Iu Yan (Zheng) 姚欣音樂學士 (榮譽) 學位畢業演奏會 (古箏)
30		Bachelor of Music (Honours) Degree Recital by Leung Tak-wing (Bassoon) 梁德穎音樂學士 (榮譽) 學位畢業演奏會 (巴松管)
30		Advanced Certificate Recital by Leung Yan-chiu (Sheng) 梁仁昭深造證書畢業演奏會 (笙)
30		Advanced Diploma Recital by Cheng Yuting (Erhu & Gaohu) 成毓婷深造文憑畢業演奏會 (二胡及高胡)
31		Advanced Diploma Recital by Diana Lim Yuen-yee (Piano) 林沅儀深造文憑畢業演奏會 (鋼琴)
31		Advanced Diploma Recital by MA Ka-chun (Piano) 馬嘉俊深造文憑畢業演奏會 (鋼琴)
31		Advanced Diploma Recital by Franky Jr Leung Man-jun (Piano) 梁文尊深造文憑畢業演奏會 (鋼琴)
31		Bachelor of Music (Honours) Degree Recital by Lee Chun-kit (Violin) 李俊傑音樂學士 (榮譽) 學位畢業演奏會 (小提琴)
31	AR	Bachelor of Music (Honours) Degree Recital by Tsang Mei-yan (Violin) 曾美茵音樂學士 (榮譽) 學位畢業演奏會 (小提琴)

June 六月		
1	АН	Professional Diploma Recital by Lai Ka-tai (Zhongruan) 黎家棣專業文憑畢業演奏會 (中阮)
1-3	AD	Cantonese Opera: Five Daughters Offer Birthday Greetings 粵劇:《五女拜壽》
1	AH	Bachelor of Music (Honours) Degree Recital by Mok Wai-leung (Zheng) 莫偉樑音樂學士 (榮譽) 學位畢業演奏會 (古箏)
1	AH	Advanced Certificate Recital by Wong Shun-wing (Suona) 黄順榮深造證書畢業演奏會 (嗩吶)
2	AR	Bachelor of Music (Honours) Degree Recital by Mok Siu-wing (Violin) 莫少榮音樂學士 (榮譽) 學位畢業演奏會 (小提琴)
2	AR	Bachelor of Music (Honours) Degree Recital by Ma Pou-mang (Violin) 馬步萌音樂學士 (榮譽) 學位畢業演奏會 (小提琴)
2	AR	Bachelor of Music (Honours) Degree Recital by Gui Li (Violin) 桂麗音樂學士 (榮譽) 學位畢業演奏會 (小提琴)
2	AH	Advanced Certificate Recital by Wong Tze-sau (Sheng) 黄子修深造證書畢業演奏會 (笙)
2	AH	Bachelor of Music (Honours) Degree Recital by Wu Nan (Zheng) 吳楠音樂學士 (榮譽) 學位畢業演奏會 (古箏)
2	AH	Advanced Diploma Recital by Martin Yiu Kam-wai (Dizi) 姚敢為深造文憑畢業演奏會 (笛子)
2, 3	AS	Dance Repertory Concert 舞蹈名目演出
3	AH	Advanced Diploma Recital by Carol Lee Ka-lo (Voice) 李嘉璐深造文憑聲樂畢業演唱會
3	AH	Bachelor of Music (Honours) Degree Recital by Leung Siu-kwan (Voice) 梁笑君音樂學士 (榮譽) 學位聲樂畢業演唱會
3	AH	Bachelor of Music (Honours) Degree Recital by Elaine Pi Yee-ling (Voice) 畢綺玲音樂學士 (榮譽) 學位聲樂畢業演唱會
3	AH	Bachelor of Music (Honours) Degree Recital by Yu Pui-sze (Voice) 余佩思音樂學士 (榮譽) 學位聲樂畢業演唱會
3	AH	Bachelor of Music (Honours) Degree Recital by Jasmine Law Hiu-ching (Voice) 羅曉晴音樂學士 (榮譽) 學位聲樂畢業演唱會
3	AH	Bachelor of Music (Honours) Degree Recital by Carol Lin Ho-yan (Voice) 連皓忻音樂學士 (榮譽) 學位聲樂畢業演唱會
5	AR	Chinese Music Lecture by Lin Ku-feng 中樂講座:《對中樂交響化、國際化及現代化發展的關照》 主講:林谷芳
7	SWH	Cantonese Opera Singing Concert 粵曲演唱會

10	AD	Cantonese Opera Excerpts 粵劇折子戲選段
12	АН	Organ Recital by Kim So-young 管風琴演奏會:金昭姈
13	AR	Piano Concert 鋼琴音樂會
14	AR	Zheng Concert by Chow Lai-kuen 古箏音樂會:鄒勵娟
15	АН	Opera Scenes Concert 歌劇選段演唱會
16	AR	Alumni Concert Series: Piano Recital by Cherry Tsang 校友音樂會系列: 曾捷麗鋼琴演奏會
16	АН	Concerto Winners Concert (I) Guest Conductor: Takuo Yuasa 協奏曲得獎者音樂會 (一) 客席指揮: 湯 浅 卓雄
21	AR	Contemporary Music Concert 現代音樂會
21	АН	Alumni Chinese Music Concert Series: Law Hang-leung and Kwok Kin-ming 校友中樂音樂會系列: 羅行良與郭健明
22	AR	Chamber Music Concert 室樂音樂會
23	AD	Sunset Rock Concert 日落搖滾音樂會
23	АН	Concerto Winners Concert (II) Guest Conductor: Takuo Yuasa 協奏曲得獎者音樂會 (二) 客席指揮:湯 浅 卓雄
24	AD	Film & TV Graduation Screening 電影電視畢業作品展
26	AR	Piano Recital by Lio Kuok-wai 廖國瑋鋼琴演奏會
27	AU	Alumni Electronic Music Concert: A Virtual World - the Five Senses 校友電子音樂會:《虛擬世界之五味新體驗》
28	АН	Concerto Winners Concert (III) Guest Conductor: Takuo Yuasa 協奏曲得獎者音樂會 (三) 客席指揮:湯 浅 卓雄
30	AR	Concert: <i>Mozart Early Viennese Sonatas</i> Amy Sze (Fortepiano) and Benedict Cruft (Baroque Violin) 音樂會:《莫札特早期維也納奏鳴曲》 施敏倫 (古鋼琴)、顧品德 (巴洛克小提琴)