

演藝





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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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封面：舞蹈《梨花·夢徊》（陳德昌攝影）

CHAIRMAN'S MESSAGE

The year 2005 ushered in a new era of changes and challenges for the Hong Kong Academy for Performing Arts. After eight years as the Council Chairman of the Academy, I look back on some of our achievements in the past and forward to greater progress for the Academy in the future. In fact I have been involved with the Academy since 1989 when I founded the Society of the Academy for Performing Arts.

The Academy has been firmly established in Hong Kong as a reputable institute where many talented students in the areas of Dance, Drama, Music, Technical Arts, Film & Television and Cantonese Opera have been nurtured. Students making names for themselves include: Carlo Pacis (Senior Soloist Hong Kong Ballet) and Cody Choi Ka-lok (whose *Mm*, a recent work for dancers was commissioned by the Royal Opera House); Anthony Wong (film actor), Wong Chun-chun (film director) and Mak Siu-fai (film director of *Infernal Affairs*); Kwan Pun-leung (best cinematographer 2005 Hong Kong Film Awards for Wong Kar-wai's *2046*) and Mak Yuen-yan (her sophomore film, *Butterfly* (premiered at Venice International Film Festival 2004); Colleen Lee (6th Prize Winner of the 2005 Chopin International Piano Competition), Rachel Cheung and Lio Kuok-wai (1st Prize winner of Gina Bachauer International Young Artists Piano Competition in 2004 and 2005 respectively); Psyche Chui (best lighting designer of the year – Hong Kong Federation of Drama 2005) and Karin Chiu (silver medallist in Costume Design – World Stage Design 2005 Toronto).

The past 20 years have seen many of our graduates help develop the cultural scene in Hong Kong, joining existing professional groups, developing new groups as well as becoming part of the teaching force at high school level. Some of our graduates have become teachers at the Academy. Others develop in the mainland. Disneyland is a new employer of a large number of our graduates.



Colleen Lee won the 6th Prize at the 2005 Chopin International Piano Competition
李嘉齡獲頒 2005 年國際蕭邦鋼琴大賽第六名



主席獻詞

2005 年演藝學院踏入了充滿變化及挑戰的新階段。本人自 1989 年創辦演藝學院友誼社起，已開始與學院建立密切的關係，至今擔任校董會主席亦有八個年頭，正好讓我回顧歷年來本院的成就及展望向前再進一步。

學院成立以來，一直致力培育學生於舞蹈、戲劇、音樂、科藝、電影及中國戲曲方面的發展，現已成為一所享負盛名的學院。這些年來學院成就不少表現突出的學生，靠本身實力於各界別中打響名堂：白家樂（香港芭蕾舞團高級獨舞員）及蔡嘉樂（其作品《Mm》於英國皇家歌劇院公演）；黃秋生（電影演員）、黃真真（電影導演）及麥兆輝（電影《無間道》導演）；關本良（憑王家衛執導的電影《2046》勇奪 2005 年香港電影金像獎最佳攝影）及麥婉欣（2004 年執導的電影《蝴蝶》於威尼斯國際電影節上演）；李嘉齡（2005 年國際蕭邦鋼琴大賽第六名）、張緯晴及廖國璋（分別為 2004 年及 2005 年珍娜芭侯雅青年藝術家國際鋼琴比賽冠軍）；崔婉芬（2005 年香港戲劇協會最佳燈光設計）及趙瑞珍（2005 年多倫多世界舞台設計—服裝設計銀獎）。

過去 20 年，本院畢業生積極推動香港的文化發展，有些透過參與或自組演藝團體，發揮專長；有些選擇執起教鞭，作育英才，其中亦有成為本院導師者。此外亦有不少畢業生進軍內地發展，香港迪士尼樂園亦僱用了眾多畢業生。

What is more valuable is a change of attitude towards performing arts. In the past 15 years, the performing arts has firmly been established as a career young talented people can pursue and make a living from. Our community has undergone a quiet revolution regarding the status of artists. They have risen to an esteemed position. More parents are changing their minds and letting their offspring study performing arts rather than discouraging them.

The Film & TV School started in 1996. After a fledging beginning, it is ready to embark on a renewed strategy with the opening of the Bethanie next year. The establishment of EXCEL courses heralded a greater awareness of the value of performing arts amongst the public. The large number of subscribers attests to the need for adult education in performing arts in Hong Kong. The result is hopefully an increased audience base for performances in the community.

Last year we ended a successful search for a new director and are delighted to have Professor Kevin Thompson on board. His arrival means a greater drive towards our goals, a renewed charge of energy in structuring our strategic plan and a breath of spring air into the Academy as a whole. His enthusiasm has inspired greater motivation throughout the Academy to realise the essence of the vision I set out some years ago. In the last academic year, I have organised retreats for the Deans and the Director to develop a new strategic plan.



Professor Anna Pao Sohmen, Council Chairman (right) signed collaboration agreement with Professor Wong Ci-zhao, President of Beijing Central Conservatory of Music (left)
校董會主席蘇包陪慶教授（右）與中央音樂學院院長王次炤生生（左）簽訂合作意向書

Academy Values

The Academy is to inculcate in all its student performers a deep sense of conviction, commitment and passion as fundamental foundations for building a life in the performing arts. These are its signature strengths.

The Academy is to provide a dynamic environment for the fostering of practitioners, teachers and arts administrators. It offers a rigorous education in pursuit of excellence. It introduces the students to international experience. It is a nurturing place which both stimulates and inspires great creativity, cultivates enterprise and encourages experimentation.

The Academy seeks dynamic engagement locally and internationally with high calibre institutions and top professional artists globally.

Vision

This is the vision I shared with the Director and the Deans at our retreat:

1) In Pursuit of Excellence

UNDERGRADUATE LEVEL

- a) better staff quality
- b) better student quality at admissions
- c) better use of community resources in terms of forming partnership with local professional groups, and other tertiary institutes
- d) broader exposure of students to a wider range of performing arts forms, including more interdisciplinary
- e) updating the use of new technology as tools for performing arts
- f) increasing the diversity of the student body
- g) more rigorous skills based training
- h) encouragement in music composition, drama scripts, Cantonese Opera scripts, etc.



1st row from left: Professor Wolfgang Klos, Vice Rector of the University of Music and Performing Arts Vienna, signed collaboration agreement with Professor Kevin Thompson, Academy Director. Staff members of the Academy on the 2nd row.
前排左起：維也納音樂及演藝學院副校長葛羅斯教授與演藝學院校長湯柏榮教授簽訂合作意向書。後排為演藝教職員。

最難得的是大眾改變了對表演藝術看法。過去 15 年，表演藝術已成為年輕藝術工作者追求的專業和生活。藝術工作者的社會地位已被提升、漸漸受到尊重。越來越多家長改變過去反對子女學習表演藝術的觀念，讓子女接受正規的演藝培訓。

電影電視學院自 1996 年成立至今，將在來年伯大尼堂的啟用下，邁向另一里程碑。本院開辦的持續及延續教育課程（EXCEL）不僅喚起社會各界關注表演藝術的價值，證明香港人對表演藝術兼讀課程的殷切需要及追求，亦希望藉此得以擴闊演藝觀眾的層面。

去年湯柏榮教授被委任為新任校長，在一年內熱誠為本院注入新動力。他為各學院帶來新思維，令本人的願景終於實現。去年，在本人為校長及各院長組織的數次集思會中，訂立了一套策略計劃。

學院理念

本院著重培育投身演藝專業的學生，除了具備有基本條件；更要堅守信念、勇於承擔及忠於激情。這就是本院的核心理念。

本院不僅為學生、教師以及藝術管理人員提供一個靈

活的學習環境，且嚴格監管教學質素，力臻完美，更積極推動學生放眼世界，致力成為一所為演藝人才啟發創作力、培養進取心及鼓勵實驗精神的學府。

本院亦積極尋求與本地以致國際性知名學府，以及世界頂尖演藝人員合作。

目標

本人與校長及各院長在集思會中曾討論以下要點：

1) 追求卓越

學位程度

- 一) 提升教職員質素
- 二) 提高學生入學資格
- 三) 善用社區資源，例如與本地專業團體及院校建立合作關係
- 四) 擴闊學生參與多方面表演藝術的形式，注入更多跨學科的演藝培訓
- 五) 應用更多新科技於演藝配套上
- 六) 廣納多元化學生層面
- 七) 嚴格訓練學生的基礎技巧
- 八) 鼓勵學生在作曲、話劇及粵劇劇本創作方面發展



Lio Kuok-wai won 1st Prize at the 2005 Gina Bachauer International Young Artists Piano Competition
 廖國璋勇奪 2005 年珍娜芭侯雅青年藝術家國際鋼琴比賽冠軍

MASTERS DEGREE

In addition to the above, the provision of:

- training courses for future performing arts teachers at primary and secondary school level, including art as a tool in teaching and in therapy
- arts management skills to better prepare students to organise arts groups
- promotional skills to better equip students for today's world of competition

The above areas will be developed in conjunction with existing curricula of other universities.

HIGH SCHOOL LEVEL

A feeder school to uplift the standard at admission of our students is long overdue. This would be a specialised school incorporating a normal high school curriculum within a carefully designed structure to allow for long hours of practice in various performing arts, especially music and dance.

II) Branding the Academy

There is great need to project the Academy in the region of Asia and PRC

- a high profile for the Director and Deans at international and regional fora
- student and staff exchanges with institutions of similar nature
- greater use of the network of Honorary Fellows of the Academy
- developing high quality promotional activities and memorabilia
- setting up satellite schools throughout PRC and Asia Pacific

III) Internationalism

After 20 years of operation and with a sound record of accreditation results the Academy is poised to be launched on the world stage. In order to become internationally renowned, we need to:

碩士學位程度

包括以上各項，另增設以下各課程：

- 一) 為各中小學演藝教師提供培訓課程，包括教授以藝術作為教學及治療用途的課程
- 二) 為有志組織藝術團體的學生，教授藝術管理技巧
- 三) 教授相關的宣傳推廣及市場技巧，為學生面對現今社會的劇烈競爭做好準備

本院開始與其他大學合作，籌辦相關的課程。

中學程度

成立演藝專科中學一直是本院的發展目標之一。學生在入讀本院前，可在其中學階段接受基本演藝訓練，藉以提升學生入讀本院時的質素。這所演藝中學除舉辦普通課程外，還有配合學生需求的重點專技練習，尤其專注於音樂及舞蹈的培訓，最需要是有許多重點的苦練。



Cao Chi-thanh came 4th in the Men's Senior Division at the prestigious Helsinki International Ballet Competition 2005
Cao Chi-thanh 於芬蘭赫爾辛基國際芭蕾舞比賽中獲得殿軍



Kwan Pun-leung received Best Cinematography Award at the 2005 Hong Kong Film Awards
畢業生關本良憑電影《2046》奪得香港電影金像獎最佳攝影獎

(II) 本院的品牌推廣

本院力求名聲廣遍亞洲及中國

- 一) 校長和各院長積極參與國際及地區的交流活動
- 二) 促進同類型院校的師生交流
- 三) 善用本院榮譽院士的網絡
- 四) 開展高水準的宣傳及紀念活動
- 五) 於中國及東南亞組織聯校網絡

III) 國際化

經過二十年的歷史，本院在學術水平鑑定中取得佳績，現正是邁向國際舞台的良機。要成為一所國際知名的學府，我們需要以下裝備：

- a) introduce students more fully to other cultures
- b) develop an exchange programme for staff
- c) develop an exchange programme for students
- d) explore greater cooperation with similar institutions abroad

IV) Physical Expansion

The Academy began with three schools. Now it has five, plus a Chinese Traditional Theatre Programme. There is an urgent need to expand. Bethanie accommodates a growing film school. But with the new master programmes, there will be need for more space:

- a) to accommodate larger numbers of students
- b) for increased activities to help develop the intellectual and artistic ferment and greater esprit de corp through student gatherings and having more opportunities for discourse
- c) to accommodate the masters programme

V) Research

With the advent of masters programmes, we need to have more practice-based research. The Academy should be a centre for:

- a) performing arts education
- b) pedagogy for practitioner teachers
- c) use of performing arts as tools for therapy
- d) seminars and debates about arts education
- e) audience and market research
- f) research into the effect of the arts on human beings

VI) To further develop the Film & TV School

The Bethanie House, built in 1875 by the French Mission, is an exciting project. It will become another campus for the Academy. Not only will it accommodate the Film & TV School, it will also become a tourist attraction. The banqueting hall, museum and chapel will see many public functions.

With Bethanie opening next Fall, there is much enthusiasm and renewed energy for the development of a stronger school, one which becomes a seedbed for the germination of creative ideas and, in turn, attracts higher calibre students and teachers; ultimately regenerating the film industry in Hong Kong.

VII) Advocacy Role

The Council and Director will need to invoke their advocacy roles in order to be successful in:

- a) working with governments in Hong Kong as well as PRC to attract first class performers and teachers
- b) facilitating easier access to the Academy as an international centre
- c) providing fast track visa and work permits for performers
- d) developing a tax system which encourages donations to the arts
- e) helping the government develop a programme of 'culture sans frontiers', or a 'cultural environment without borders'

VIII) Development of Ethics in the Students

For our students, it is important to learn about ethics, not only professional ethics, but also other aspects of a spiritually enriching and rewarding life, to learn about modesty and intolerance of corruption. This is particularly necessary for the many young students we have, many pre university age, and for talented PRC students.

IX) Fundraising

With increasing students, a masters programme to be launched, additional space requirements, plus numerous exchange programmes, there will be need for:

- a) additional government funding
- b) a greater sustainable fundraising programme

In the years to come, with a strong team of committed staff under the charismatic leadership of Professor Thompson, I am confident that the Academy will progress leaps and bounds and will finally become a world class institution. And the investment we make today in the Academy will be the cultural environment in ten years time, visibly present in the West Kowloon development.

- 一) 增加學生接觸其他文化的機會
- 二) 為教職員組織交流計劃
- 三) 為學生組織交流計劃
- 四) 加強與海外同類型院校的合作

IV) 擴建校舍

本院成立至今已由原來的三個學院增至現時的五個學院，另增設中國戲曲課程。當務之急乃擴建校舍以應付實際需要。伯大尼堂的啟用為電影電視學院帶來發展空間。隨著本院開辦碩士課程，我們急需大量增加課室及小型劇場，以備：

- 一) 容納更多學生
- 二) 有空間籌辦更多團體活動，增加學生間的創意交流，盡展學生在智慧上及藝術上的切磋，更能發揮他們的團隊精神
- 三) 容納因開辦碩士課程而增加的師生

V) 研究

隨著本院開辦碩士課程，我們將投放更多資源於實踐為本的研究項目上。本院將成為以下範疇的中心：

- 一) 培育演藝教師
- 二) 為演藝教師提供教導法
- 三) 利用藝術作為治療工具
- 四) 藝術教育研討會及辯論會
- 五) 觀眾類型分析及市場研究
- 六) 研究藝術對人類的影響

VI) 持續發展電影電視學院

於1875年由法國傳教會（Mission Étrangères）興建的伯大尼堂快將成為本院的第二校舍。它不僅為電影電視學院帶來發展空間，亦為遊客提供一個新的旅遊點。此外，多項公開活動亦會在其中的宴會廳、博物館和小教堂內舉行。

伯大尼堂將於明年秋季啟用，為電影電視學院注入強勢發展的動力，成為孕育創意的發源地，從而吸引高質素的師生加入，重新振興香港的電影業。

VII) 領導角色

校董會與校長有責任領導本院在社會上擔當下列角色：



Professor Anna Pao Sohmen
校董會主席蘇包陪慶教授

- 一) 與中央政府及特區政府合作，吸引一流藝術表演者和教師來港發展
- 二) 推動本院成為國際演藝中心
- 三) 加快處理藝術表演者的護照和工作證申請
- 四) 發展藝術捐款寬減稅項機制，以鼓勵各界捐助
- 五) 協助政府籌辦文化無邊界的理念活動

VIII) 建立學生的道德觀

本院的學生不僅要嚴守與其專業有關的道德標準，也應學懂廉潔正派，不容賄賂，並追求精神富足，建樹豐盛人生。這對我們一些較年輕的學生、包括來自中國大陸的高材生尤其重要。

IX) 募捐活動

鑑於本院學生不斷增加，又加上新開辦碩士課程、還有擴建校舍及開展數項交流計劃，現需由以下途徑增加經費來源：

- 一) 政府必須有額外撥款
- 二) 爭取持續的募捐計劃

展望將來，本人深信全體忠誠的教職員在湯柏榮教授的英明領導下，演藝學院會繼續邁步向前，成為一所世界級的學府。我們今天努力營造的文化環境，十年後將活現於西九龍文娛藝術區發展計劃中。

DIRECTOR'S MESSAGE

I have been rather taken aback by the warmth of welcome I've received since coming to Hong Kong. You know, I almost entered the Academy with the class of 1991. In the event I took up a fellowship in New York so I finally began here with the class of 2005. So you see there is hope for latent developers.

Visitors to New York will know that half-time shows at Lincoln Center can be as eye-catching, as sensuous and as magical as performances. Ballet patrons form silhouettes as they promenade along opaque glass and ironwork terraces of the New York State Theater. Chandeliers at Metropolitan Opera descend and spiral back for the second act, while the rich aromas of Café Vienna at New York Phil's Avery Fisher Hall entice another sense. There's the Met's Chagall tapestries, those impressive much photographed fountains, the dramatic honeycomb lights of the State Theatre, the stark tentacled installation which frames New York Public Library for the Performing Arts, and reclining Henry Moore figures set against a reflecting pool. Look beyond the figures and three words, concisely marking possession, come clearly into view. They proclaim one of performing arts great teaching institutions: The Juilliard School. No mention of Music, or Music and Drama, not even a catch-all Performing Arts. Simply, The Juilliard School. Never knowingly oversold. It's a little like driving a prize Italian sports car round George Balanchine. There's nothing to prove, when you know you can leave others standing at the lights. Classic understatement. Presence is everything.

How to increase our presence and secure our place as one of the international academies? I guess the differences between the best and the rest are not that marked. Perhaps the differences are to do with teamwork, with capturing energy and purpose. Maybe academies can be measured like paintings by energy levels. The masterpieces generate the highest levels.



Academy Director Professor Kevin Thompson (photo by Wendy Chung)
校長湯柏榮教授 (鍾穎茵攝影)



校長獻詞

我來到香港所獲得的熱情款待令我有點兒受寵若驚。大家或許不知道，本人差點兒便與 1991 年畢業的學生一同加入香港演藝學院，豈料直至本年度才正式加入，但這亦剛好說明了有潛能者永懷希望。

曾到訪紐約的遊人，應會發現林肯中心的中場餘興節目水準往往能與正場演出互相輝映；芭蕾舞觀眾在紐約州劇院玻璃幕牆下漫步，已構成一幅美麗的剪影圖畫；大都會歌劇院內水晶燈，在歌劇第二幕上演前會自動升降；紐約愛樂交響樂團音樂廳場館內，咖啡室飄來的幽香，散發著另一種誘惑。還有，大都會美術館內夏卡爾的掛氈；那些令人留下深刻印象？又美如畫般噴水池；州劇院內富有戲劇性的蜂巢型燈飾；還有在紐約演藝公共圖書館外鮮明的裝置藝術；以及水池波影中泛漾著亨利·摩爾的雕塑作品。遠看雕塑背後，隱約地浮現出三個英文字，簡約而清晰地代表著世上其中一所最重要的演藝學府：茱莉亞學院（The Juilliard School）。名稱中並未提及音樂、戲劇、甚至演藝，只有茱莉亞學院。沒有矯揉造作，絕不浮誇，只是默默地挺立在鬧市當中，說明它的存在。

怎樣才能穩固香港演藝學院的國際地位？相信現實中是很難在芸芸學府中把「最佳」的區分出來。但我相信憑著學院上下通力合作，必定可以帶出向目標進發的動力。或許我們可以像評定圖畫般，用可發放的能量來評定各學府的成就，而發放最多能量的將成為「最佳學府」。

最近數月，香港演藝學院正編製一項反映現狀的策略報告書，力求引證本院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。事實發現，世界各地的演藝學府均有多項共通點。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評的重要資產。而邁向國際這個理想並非終點，而是開始。

Over the last few months, we, in the Academy, have been 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. Unsurprisingly, there are more than a few commonalities with academies in other parts of the world. 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. And you know, the vision is not an answer but a question.

The essence of our vision 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 (particularly stretching relationships with other major centres of performance arts training), Enterprise and development. These 7 core values are the parameters of our vision. In short, we wish each of our students, to paraphrase David Henry Thoreau, to go confidently in the direction of their dreams; live the life they have imagined.

Key concepts – 'practitioner-teacher-scholar', 'comprehensive academy', 'professional faculty and faculty of professionals', 'connectivity, new partners, an international faculty and a faculty internationally engaged', 'reaching out, and extending our reach', will help fashion a commitment to quality and resolutely gear our curricula to the realities of the outside world.

This is a propitious and pivotal moment for Hong Kong. West Kowloon, a huge integrated cultural district with four museums, concerts halls and performance venues under one large canopied bioenvironmental structure, is a subject of some controversy. Yet, unassailably, it represents an opportunity and endowment for a remarkable cultural investment. 'Creativity takes courage', said Matisse. And the Hong Kong government has exhibited courageousness in this respect for its commitment to the principles of an integrated cultural district.

A new era begins for the Hong Kong Philharmonic, with the appointment of celebrated Dutch conductor Edo de Waart, as Artistic Director and Chief Conductor, regenerating its commitment to excellence. The Hong Kong Ballet, one of three flagship companies in Hong Kong, is one of the foremost companies in Asia. It has a commitment to strengthening its long-term relationship with the Academy. In film and acting, from the hyperactivity of actors Michelle Yeoh and Jackie Chan to Chow Yun-Fat, from the iconic *Crouching Tiger, Hidden Dragon*, to the films of director John Woo and the lush imagery of Wong Kar-Wai's *2046*, Hong Kong's contribution to world cinema has been incomparable.

A similar contribution was evident some 25 years ago. Just as the founding of the Academy itself in 1984 is remembered as one of the most successful long term investments in the performing arts in Hong Kong – it was certainly one of the most prescient with the rise of the creative industries today – so too, we anticipate the opening of Bethanie house, the Academy's new co-located film school, to be of seminal influence to the future prosperity of Hong Kong. In so many ways it will be ahead of its time. The trouble with being ahead of your time is that time has a habit of catching up with you. Swiftly. That is why continued forward investment in the Academy and its new co-location is of great consequence.

We can join, I believe, the ranks of an increasingly distinguished group of institutions internationally which combines practice and teaching in the arts, which stays deliberately small, which keeps teaching, especially undergraduate teaching, at the centre of the Academy, which links undergraduate and postgraduate programmes with high quality student and artistic life.

In the next decade, it must become a great university sector Academy, one which is recognised throughout the world, maximising the resources that its loyal supporters, its small alumni body, and an enthusiastic community can offer if it is to fulfil its promise as one of the most attractive and distinctive institutions of higher arts education anywhere in the world.

我們新方向的精神，或可歸納為一個由七個單元字母組成英文字「Imagine」（中譯「想像力」）。此英文字內的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」為畢業生的持續教育（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）。以上七項為學院長遠發展的藍圖定下指標。簡單而言，我們希望每一位演藝學生均能向他們的夢想努力邁進。

以下幾項主要概念：「演藝從業員／導師／學者三位一體」、「全面綜合的學院」、「具備專業資格而又積極在行業發展的教員」、「擴闊網絡／發掘新夥伴／促進教員國際交流」、「向外推廣／伸延聯繫」，將體現學院對發展優質教學的承諾，並有助課程與現實順利銜接。

香港現在正處於有利而關鍵的一刻：龐大的西九龍文娛藝術區，一個可容納四個博物館、劇院及演藝場館的維港新地標，雖然引起公眾爭議，但無可否認，他是一項既可帶來機會，又可为香港文化作長遠投資的建築項目。名畫家馬蒂斯曾說：「創作是需要勇氣的」。香港政府已在這個發展項目上，勇敢地發表了要發展多功能文化設施的意向。

香港管弦樂團剛就著新藝術總監及總指揮艾度·迪華特到任，而開展了新的一頁。本港三大旗艦舞團之一的香港芭蕾舞團，現為亞洲最重要的舞蹈團之一，它將會與演藝學院建立更長遠的夥伴關係。在電影及戲劇方面，由楊紫瓊到成龍與周潤發、由《臥虎藏龍》到大導演吳宇森、還有王家衛的《2046》，均代表著香港對世界電影業的重要貢獻。

廿五年前，香港發展了一項為文化作長遠投資的項目：香港演藝學院。學院於1984年成立，它對本港文化創意工業帶來的衝擊與成就是不可比擬的。今天，我們要發展伯大尼堂，它將會是電影電視學院的新校舍。相信不久的將來，伯大尼堂會為未來電影業帶來豐盛成果。這個投資在現階段可能是來得早一點，但我相信只有前驅者才不會落伍，畢竟，為演藝建設未來，將會對下一代有深遠的影響。

我認為香港演藝學院這所高度著重表演及製作經驗的學府，已樹立國際聲譽。本院的學士課程學生人數一直維持在一個小數目，並持著以人為本的教學理念。相信即將開辦的研究生課程，亦可本著同一教學理念，為學生提供優質的校園及藝術環境。

我估計約十年後，香港演藝學院將會成為一所甚具吸引力的專上表演藝術學府，並將透過其支持者、校友及社會上熱心人士所提供的資源，在世界高等學府群中脫穎而出。



Model of the renovated Bethanie
伯大尼堂修葺後的模型圖



At the Graduation Ceremony (photo by Herman Chan)
演藝畢業典禮 (陳鴻文攝影)

From its earliest days the Academy has nurtured and been nurtured by the Hong Kong community. It has served Hong Kong directly in its mission, represented higher arts education in Hong Kong, exporting and importing students and contemporary and traditional art forms, and, with other arts providers, has been an essential to Hong Kong's contemporary concept of its arts provision. The identity of the Academy is inextricable from its identity with Hong Kong.

We shall need to be an inclusive and outward focused Academy, if we are to play a key role in developing an artistically and culturally rich Hong Kong, and its aspiration to become an Asian city of world standing. Our collective vision necessitates a focus onward and outward.

The Academy will need to build strong articulation routes with new generations of potential students through its junior school, gifted young dancer programme, feeder institutions, the gatekeepers of our potential students, a dedicated middle school and through the continuing success of EXCEL and linking programmes.

A core task of the Director, it seems to me, is to weave the Academy's unique and rich recent history and its intense sense of time and place into an enduring and cohesive identity within Hong Kong and further enhance its R&D/ 'think tank' role. It is a central institution in and to Hong Kong, reflecting the virtues of human scale, higher arts education, arts practice, Chinese and Western traditions. Whilst it strives for an international reputation in its work, in its identity it must embrace Hong Kong and China.

I hope that you will assist us to reach our full potential. It does seem appropriate that we should invite as many people of Hong Kong to share in securing the future development of the Academy. After all, our vision is about meeting the challenges of learning and teaching in the 21st century and one which benefits not only Academy students but also the artistic and cultural endeavours of the whole community to which they are so closely associated. With your help and a clear focus, the Academy, I believe, can achieve the influential, competitive position it deserves amongst the top echelon of pre-eminent academies. One day it may simply be known as 'The Academy'.

香港演藝學院由成立至今，一直秉持著為本港訓練演藝專才的理想為香港社會服務。它代表著高等藝術培訓，每年吸納及輸出藝術專才，在傳統藝術及創新文化範疇發展。它對香港當代文化發展有著重要的貢獻。它的定位與香港社會整體發展是不可分割的。

若我們要協助香港建造豐盛的藝術文化環境，以鞏固其亞洲世界都會形象，本院必要齊心地向目標進發，從內而外全面發展。

香港演藝學院需要建設一條更康莊的藝術培訓大道，我們可透過學院的初級課程、青年精英舞蹈課程、甚或透過願以加強演藝培訓的中學、和已有顯著成績的演藝進修學院，及早發掘及訓練有潛質的藝術學生。

我認為校長的主要職責，是要把學院的獨特而豐盛的成就，在有限的時間和空間資源內，為香港編造一個長遠的文化標誌。學院是孕育本港演藝文化的中心點，在某程度上代表了香港市民的生活質素、藝術文化培訓及修養、亦突顯了中西並重的獨有文化。當學院進一步邁向國際的同時，它的定位亦需涵蓋本港及大中華文化。

我希望大家會協助學院全力發展。若要為香港未來作投資，我們應努力爭取更多人的支持。畢竟，我們的使命是要能面對 21 世紀教育的挑戰。我們的投資不單能造福演藝學生，亦對社會文化發展有所裨益。憑著你的支持，加上明確的目標，香港演藝學院將可具更大的影響力與競爭力，而成為「最佳學府」之一，或許在那天，我們可簡單地稱為「演藝學院」：一所獨一無二的演藝學院。

At the Graduation Ceremony (photo by Herman Chan)
演藝畢業典禮 (陳鴻文攝影)



SCHOOL OF DANCE

The much anticipated commencement of the Gifted Young Dancer Programme (GYDP) coincided with the start of the 2004/2005 academic year. Almost 400 young dancers auditioned for entry with 60 successful applicants accepted into the first cohort. This programme aims to prepare talented young teenagers for entry into tertiary dance courses offered by the Academy. GYDP students continue to attend classes at their secondary school and/or with their private dance teacher, and come to study at the Academy on Saturdays for an additional three hours. The curriculum has been designed to complement their education, expand their skills and knowledge about the art form of dance and prepare them for a career in the dance profession. Hong Kong's most experienced teachers have been engaged to teach on the GYDP. Anna Chan (Lecturer (Dance Education)) has been appointed to co-ordinate this programme.

During the year, the School of Dance ran a very successful series of master classes which were open to the broader dance community. Three master ballet teachers, Mary Heath (Australia), Javier Torres (Finland) and Wayne Eagling (the Netherlands) ran open classes and rehearsals. Special classes were also offered for talented Hong Kong dance students. Private dance teachers were invited to select their top students for inclusion. A total of 248 members of the dance community participated in this event. The highly successful format will now be used by other streams which will offer similar programs to the public.



the new territories (photo by Ringo Chan)
《新領域》(陳德昌攝影)



舞蹈學院

大家期待的青年精英舞蹈課程 (Gifted Young Dancer Programme GYDP) 剛好與 2004/05 學年同步展開。接近 400 名接受面試的年青舞者當中，其中 60 名申請者成功成為首批學員。本課程旨在為有潛能的青少年，在修讀本學院專上課程之前作好準備。GYDP 學生可繼續他們正在修讀的中學課程及/或與私人舞蹈教師的課堂；而逢周六，他們會到本院上課三小時。課程內容的設計，除了配合他們原有的訓練、並擴闊他們舞蹈方面的技巧和知識、及為他們在投身舞蹈專業前作好準備。課程由香港最富經驗的舞蹈導師教授，舞蹈教育講師陳頌瑛則擔任課程統籌一職。

本年度，舞蹈學院成功籌辦了一系列大師班給眾多舞蹈團體參與。來自澳洲的 Mary Heath、芬蘭的 Javier Torres 及荷蘭的 Wayne Eagling 三位芭蕾舞大師，主持一系列公開課及綵排。部份課堂更特別設計給香港有潛質的舞蹈學生參加，私校教師則可推薦優異生參加。整個活動合共有 248 位來自各舞蹈團體的人士參與。其他不同舞系已採納這成功模式，並為公眾籌辦類似活動。

Performances

Four major dance seasons were staged during the year commencing with *4 Colours Dance* which featured new ballets by Paul Boyd from Australia and Wang Yuan-yuan from Mainland China. Modern dance students excelled in their performance of Willy Tsao's revival of *One Table N Chairs*. Part-time Lecturer Pasha Umer created a beautiful suite of dances *Wedding Mashirapu* based on the traditional form of dance and entertainment of the Xinjiang Uygur people.

Musical Theatre dance students joined forces with Drama students to present a new musical called *Vision Party*. Lecturer in Musical Theatre Dance, Mandy Petty choreographed the musical which was directed by the Dean of Drama David Jiang.

In January, twelve students and two members of staff traveled to Prague to take part in the Prague Conservatory's Festival of Dance. Students and staff gave lecture demonstrations, participated in classes with Prague Conservatory students and gave public performances as part of a ten day tour.

Student choreography was featured in two seasons of choreographic work in March. 34 works were produced with great assistance and support from students and staff of the School of Technical Arts.

Side by Side, a graduation dance production was performed to very large houses on 13 and 14 May. Four dance works including three world premieres were presented with live musical accompaniment. The second half of the programme was performed with the Music School's orchestra and conducted by visiting artist François-Xavier Roth.

At the invitation of the City Contemporary Dance Company, the School of Dance performed as part of the Guangdong Modern Dance Festival. Modern and Musical Theatre dance students performed excerpts from the musical *Victor/Victoria* choreographed by Mandy Petty and Mohamed Drissi, *One Table N Chairs* by Willy Tsao and *the new territories* by John Utans and Michele Miller. The performance, held on 2 May, was well attended and well received by the audience.



Excerpt from *One Table N Chairs* (photo by Ringo Chan)
《一桌 N 椅》選段 (陳德昌攝影)

In addition to productions mounted by the School of Dance, students participated in a number of other public dance shows, including productions of *Turandot* and *Swan Lake* by the Hong Kong Ballet, school performances by the Hong Kong Dance Company and *New Year's Eve Countdown Carnival* arranged by the Musical Theatre Dance Federation.

Student Achievements

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

Graduate and regular teacher and choreographer for the School, Yeung Wai-mei won the prestigious Hong Kong Dance Awards 2005 for her production of *Spiritual Girl*.

演出

本年度四個大型製作，由《舞蹈4色》揭開序幕。演出包括由來自澳洲的保羅·布特及來自中國大陸的王媛媛所編的新芭蕾舞作品。現代舞系學生在重演曹誠淵的《一桌N椅》中，有出色的表現。兼職導師帕夏吾賣爾根據新疆維吾爾族人傳統的舞蹈及娛樂，創作了非常漂亮，關於新婚的《婚宴麥西熱甫》。

音樂劇舞系學生與戲劇學院學生同場演出創新音樂劇《霓裳派對》，該劇由音樂劇舞系講師敏迪貝蒂編舞，戲劇學院院長蔣維國執導。

1月份，12名學生及兩名教職員前赴布拉格參與布拉格學院舞蹈節。學生及教職員在十天行程中，主持了示範講學、與布拉格學院學生一起上課及為公眾公開演出。

3月份上演了兩場《編舞工作坊》，展現了34齣學生原創作品。該製作的成功，實有賴科藝學院學生及教職員的大力協助及支持。

《舞樂匯》— 於5月13及14日上演的畢業舞蹈演出，吸引了大批觀眾。四齣作品之中，其中三齣更是世界首演，全部均有現場伴奏。節目的下半部份由音樂學院管弦樂隊演奏，並由客席藝術家洛梵西指揮。

舞蹈學院獲城市當代舞蹈團邀請，於廣東現代舞節中演出。現代舞系及音樂劇舞系學生的選段演出分別有由敏迪貝蒂及謝漢文編舞的音樂劇《雌雄莫辨》、由曹誠淵編舞的《一桌N椅》及由余載恩及繆美雪編舞的《新領域》。5月2日星期一的演出入座率非常高，備受觀眾歡迎。

除上述舞蹈學院的製作以外，學生也參與不少公開演出，其中包括香港芭蕾舞團的《杜蘭朵》及《天鵝湖》；香港舞蹈團的學校教育巡迴演出；及由香港音樂劇協會安排的《除夕倒數嘉年華》。

學生成就

學生及校友繼續對本港舞蹈界作出正面的影響。

作為舞蹈學院畢業生、舞蹈老師及編舞家，楊惠美憑她的作品《捕捉流水》獲頒2005年香港舞蹈年獎。

Wedding Mashirapu (photo by Ringo Chan)
《婚宴麥西熱甫》(陳德昌攝影)



Two graduates were awarded the first Citigroup scholarships to attend the six-week Alvin Ailey summer school held in New York. DoDo Lau Wai-shan, a graduate from ballet and Chen Rong from Chinese dance have both worked professionally since graduating from the Academy. The selection process for this scholarship was jointly managed by the School of Dance and the Asian Cultural Council. Both organisations hope that the scholarship will continue in the coming year.

2005 ballet graduate Li Jiabo was selected from applicants from all over the world to take part in the First Job Audition held in Monaco in December 2004. Li's participation was entirely funded by the Princess Grace Foundation. The Dean and the Head of Ballet attended the event which included a major conference on dancer transition.

Li Jiabo was selected to enter the finals of the First Seoul International Ballet Competition in Korea. Lecturer of Ballet Ko Chun-kwai coached Li for his performance and accompanied him to the competition.

Cao Chi-thanh, ballet graduate (2005) placed 4th and Encouragement Award winner in the finals of the Men's Senior Division of the 5th Helsinki International Ballet Competition held in May. He was invited to perform at the gala closing ceremony along with all major prize winners. Other finalists held full-time positions in professional companies such as Bolshoi Ballet, Kirov Ballet, Paris Opera Ballet and San Francisco Ballet, among others.

The opening of Hong Kong Disney in late 2005 provided an extraordinary number of full-time work contracts for Hong Kong dancers. A total of 65 graduating (29) and continuing (4) students and Dance School alumni (32) accepted contracts to work at Disney. The majority of contracts were for show dancers, some for parade dancers, one vocalist and two students were offered principal dancer contracts.

Chinese dance stream student Lilian Chan Lai-ling won the prestigious Jackie Chan Charitable Foundation (Outstanding Awards). Wong Wai-yee, Amecia won the Silver Medal for the 33rd Hong Kong Open Dance Competition.

Graduates DoDo Lau Wai-shan, Max Lee Kin-wai and final year student Kaco Kam Ka-ki were awarded scholarship through the Music and Dance Fund of the Hong Kong Jockey Club.

Staff Achievements

Full-time dance staff continue to play active roles in the broader arts scenes of Hong Kong and abroad. Staff are choreographing professional productions, undertaking courses to develop their skills, judging competitions and giving lectures and master classes.

Pewan Chow, Lecturer (Modern Dance) was one of the two choreographers who worked on a joint production by the Hong Kong Dance Company and the Actors' Family titled *The Border Town*.

Senior Lecturer (Modern Dance) John Utans was invited to create works for both the Ririe-Woodbury Dance Company in Salt Lake City, Utah and the Milwaukee Ballet Company in Wisconsin, USA.

Reminisce (photo by Ringo Chan)
《梨花·夢徊》(陳德昌攝影)





Ambuscade (photo by Ringo Chan)
《埋伏》(陳德昌攝影)

兩名畢業生獲花旗集團頒發獎學金，遠赴紐約的阿爾文·艾利暑期學校參與為期六星期的課程。他們分別是芭蕾舞系畢業生劉惠珊及中國舞系畢業生陳榮，二人於畢業後均從事有關舞蹈專業的工作。是次獎學金的面試安排，由本院及亞洲文化協會共同統籌，大家都希望來年可以繼續舉辦類似獎學金課程。

2005年度芭蕾舞系畢業生李嘉博於2004年12月，從全世界眾多申請者中，被挑選參與在摩納哥舉行的「首份工作」面試。李家博該次面試的費用，全數由基斯公主基金贊助。院長及芭蕾舞系主任更有參與是次活動，其中包括一個有關舞者過渡期的大型會議。

李嘉博被揀選進入在南韓首爾舉行的第一屆首爾國際芭蕾舞比賽的決賽。芭蕾舞系講師高春貴負責教導李家博的演出項目及陪同他前往比賽。

2005年度芭蕾舞系畢業生Cao Chi-thanh參加於5月份舉行的第五屆赫爾辛基國際芭蕾舞大賽男子高級舞蹈員組別的決賽，並獲得殿軍及鼓勵獎。他被獲邀在閉幕晚會中與其他得獎者同場演出。進入決賽的參賽者中，當中不乏已在專業舞蹈團擔任全職職位的人士，如大劇院芭蕾舞團、基洛夫芭蕾舞團、巴黎歌劇院芭蕾舞團及三藩市芭蕾舞團等。

於2005年下旬開幕的香港迪士尼，提供大量全職職位合約給香港舞蹈員。本院合共有65名剛畢業的畢業生(29人)、在學學生(4人)及校友(32人)接受迪士尼的合約，他們大部份成為舞蹈員、部份成為巡遊隊員、一人成為歌唱員及二人獲得首席舞蹈員合約。

中國舞系學生陳麗玲獲頒成龍慈善基金傑出學生獎。黃慧兒贏得第33屆全港公開舞蹈比賽銀獎。

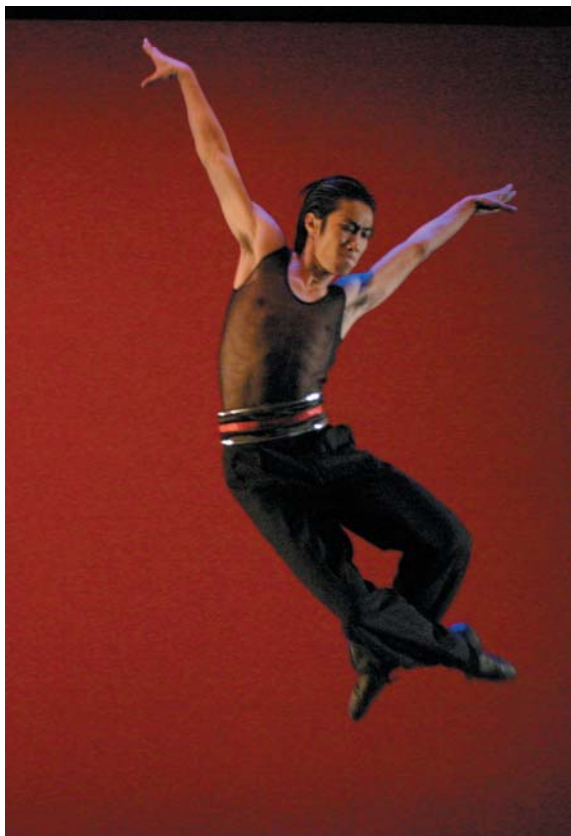
畢業生劉惠珊、李健偉及畢業班學生甘嘉琪獲得香港賽馬會音樂及舞蹈信託基金頒發獎學金。

教職員成就

全職教職員繼續在香港及海外的藝術界扮演積極的角色。教職員先後參與專業製作的編舞工作、報讀課程以增長技能、擔任比賽評判、講授課堂/大師班及參與其他有關演藝界的活動。

現代舞系講師周佩韻，與另一位編舞家，一同為香港舞蹈團及演戲家族聯合製作的《邊城》音樂劇編舞。

現代舞系高級講師余載恩獲邀為猶他州鹽湖城的Ririe-Woodbury舞蹈團及美國威斯康辛州的Milwaukee芭蕾舞團編舞。



Tormented Tangos (photo by Ringo Chan)
《扭曲的探戈》(陳德昌攝影)

The Dean of Dance Professor Susan Street judged the Shanghai International Ballet Competition and was appointed Chair of the Search Committee for the position of Artistic Director of the Hong Kong Ballet. She also gave the key-note address for a dance education conference held by the Taiwan National College of Physical Education in June.

The Dean, Associate Dean Tom Brown and Head of Chinese Dance Sheng Pei-qi were invited to the celebration of the 50th anniversary of the Beijing Dance Academy, incorporating an education conference, demonstrations and performances.

Visiting Artists

A total of 26 distinguished artists and teachers visited the School during this academic year to share their knowledge and skills with staff and students.

Madam Li Zheng-yi, former Director of the Beijing Dance Academy, was the external examiner for the Chinese dance stream. Pang Dan, also from the Beijing Dance Academy, ran a series of master classes and workshops enjoyed by both staff and students. Guest teachers for the Chinese dance stream included Yang Na, Huang Yi-hua, Hon Kwok-yiu, Mui Cheuk-yin and the former Artistic Director of the Hong Kong Dance Company Jiang Hua-xuan.

Professor Carol Walker, Dean of the School of the Arts, Purchase College, New York was external examiner for the modern dance stream. Visiting teachers included Kathleen Hermesdorf and former graduates Anthony Meh Kim-chuan and Aman Yap Choong-boon.

The external examiner for the ballet stream was Jocelyn Bosser, former dancer with the Paris Opera Ballet and current teacher at the Conservatoire of Paris. Choreographers included Wayne Eagling, Artistic Director of English National Ballet, Paul Boyd and Wang Yuan-yuan. Teachers included Mary Heath, Javier Torres, Ou Lu Deputy Director of Ballet Department at the Beijing Dance Academy and local teacher and former ballerina with Shanghai Ballet Scarlet Shen Si-jia.

Musical Theatre dance students enjoyed classes and workshops by Jenny Lynnd who heads the dance component of courses offered by the Western Australian Academy for Performing Arts. The popular singer Teresa Carpio gave singing classes and Shinichi Matsumoto from Japan taught master classes in tap dance.

舞蹈學院院長施素心教授為上海國際芭蕾舞比賽擔任評判。她更被委任為香港芭蕾舞團藝術總監召集人選委員會的主席，並於6月為台灣國立體育學院舉辦的舞蹈教育會議發表專題講話。

院長、副院長白朗唐及中國舞系主任盛培琪一併被邀請參加北京舞蹈學院 50 週年慶祝節目，其中包括北京舞蹈教育發展論壇、示範及演出。

客席藝術家

本年度合共有 26 位傑出藝術家及老師到訪舞蹈學院，他們與教職員及學生分享了他們的知識和技巧。

前北京舞蹈學院院長李正一擔任中國舞系的校外考試委員。來自北京舞蹈學院的龐丹為教職員及學生舉行一系列的大師班及工作坊。到訪中國舞系的老師更包括楊納、黃奕華、韓國耀、梅卓燕及前香港舞蹈團藝術總監蔣華軒。

現代舞系的校外考試委員是來自紐約 Purchase 學院的藝術學院院長 Carol Walker 教授。客席老師包括 Kathleen Hermesdorf 及畢業生馬金泉及葉忠文。

芭蕾舞系的校外考試委員是前巴黎歌劇院芭蕾舞團舞蹈員及現職任教於巴黎音樂學院的 Jocelyn Bosser。編舞家包括 Wayne Eagling、英國國立芭蕾舞團藝術總監保羅·布特及王媛媛。老師包括 Mary Heath、Javier Torres、北京舞蹈學院芭蕾舞系副主任歐鹿、前上海芭蕾舞團芭蕾舞員，現為本地老師的沈思嘉。

音樂劇舞系學生非常喜愛參與由 Jenny Lynnd 教授的課堂及工作坊。她於西澳洲演藝學院負責有關舞蹈的學科。著名歌星杜麗莎到臨教授唱歌班，而來自日本的 Shinichi Matsumoto 則教授踢躡舞的大師班。

Excerpt from *Victor/Victoria* (photo by Ringo Chan)
《雌雄莫辨》選段 (陳德昌攝影)



SCHOOL OF DRAMA

To celebrate the Academy's 20th anniversary, Anthony Chan was commissioned to write an original musical, *Vision Party*. Under the direction and coordination of David Jiang and Peter Jordan, the production was a huge undertaking in which the Schools of Music, Dance, Technical Arts and Drama collaborated to bring this show to life. In addition, students from the School of Film and Television contributed a short film excerpt to the production.

In December, Wu Hoi-fai directed David Farr's *Night of the Soul*, a ghost story which combined humour and absurdity with the all too real horrors of the Black Death. The next studio production was David Campton's *The Life and Death of Almost Everybody*, directed by Anthony Chan, which opened for a week at the end of January. A modern morality play, first produced in 1970, the play explores the nature of good and evil. Directing Student, Cheung Chi-kit, adapted and directed the musical, *The Fantasticks*, by Tom Jones, in April. Musicians deployed in the gallery of the Studio Theatre accompanied the actors. Peter Jordan directed Lillian Hellman's modern classic, *The Children's Hour*, performed in the Drama Theatre, in May. With an almost entirely female cast, the production did something to right the gender imbalance that bedevils casting in the theatre and is an abiding concern for the School. Also in May, Tang Shu-wing produced a startlingly minimalist version of Jean Racine's classic tragedy *Phaedra*. Performed in the Studio Theatre, the play was accompanied by Hong Kong Sinfonietta cellist, Laurent Perrin. The production was also presented under the auspices of 'Le French May'.



Vision Party (photo by Cheung Chi-wai)
《霓裳派對》(張志偉攝影)



戲劇學院

為慶祝香港演藝學院 20 周年校慶，陳啟權受委託編寫原創音樂劇《霓裳派對》。此劇由院長蔣維國博士及莊培德導演和統籌，音樂、舞蹈、科藝與戲劇四學院傾力合作。而電影電視學院的學生更為此劇提供了一段短片。

12月，胡海輝導演大衛·法爾的《靈夜》，是一個集合幽默與荒誕的鬼故事，濃罩著黑死病的恐懼。接著的實驗劇場製作是大衛·金特頓的《ASM造世界》，由陳啟權執導，在1月底公演一星期，是一齣探討善惡本質的現代道德戲劇，首演於1970年。4月，導演系學生張志傑改編和導演湯姆·鍾斯的音樂劇《夢幻愛程》，由樂手在實驗劇場上層現場伴奏，融入演出。莊培德執導了蓮麗·海爾門的經典劇作《童謠無忌》，5月在戲劇院上演。此劇演員差不多全是女性，正好改善了劇場中角色性別之不平衡。這個問題一直令學院關注。同在5月份，鄧樹榮製作了尚·哈辛的著名劇作《菲爾德》，以極之簡約的形式在實驗劇場公演。此劇還邀請了香港小交響樂團的大提琴樂師貝樂安伴奏，亦是法國藝術節的協辦節目。

Performance Projects

This year's school touring theatre project, *19760308*, was directed by Cecilia Ng and written by past graduate, Lee Ka-wing. It toured several schools during October. The second project *Roberto Zucco*, by Bernard-Marie Koltes, was a dark piece based on the tormented life of an Italian serial killer. It was directed by Tang Wai-kit and performed in the Studio Theatre in March. The third and final project of the year was Chekhov's celebrated comedy, *The Seagull*, directed by Lam Lap-sam and Chan Suk-yi.

Study Tours

Lam Lap-sam and Wu Hoi-fai accompanied this year's graduating students to Japan, where they saw eight productions ranging from traditional Noh to modern drama. They also took part in workshops at a major academy for performing arts in Tokyo, attended classes in Noh and Kabuki theatre and had discussions with professional actors, critics and directors. In the process, a closer link was forged between the Academy and Japanese theatre schools and companies.



David Jiang and Chan Suk-yi took Degree Year 2 students to Beijing, where they attended performances and took part in classes at the Central Academy of Drama. They also found time for a cultural sight-seeing tour of the capital and a trip to the Great Wall. This trip was supported by the Hongkong Bank Foundation's Mainland Exchange Scholarships.

Visiting Artists

Members of the highly acclaimed and controversial Odin Teatret, based in Denmark, visited Hong Kong in late November. Several of their number conducted workshops for selected groups of students.

During the winter term, Alexander Technique expert, Peter Schneider, conducted some classes for Degree Year 3 students. During the same period, Kwong Loke, a longstanding member of Yellow Earth, one of Britain's premier Asian theatre companies, led a workshop on Euripides' *Trojan Women*.

From February to June, the School repeated its collaboration with Chung Ying Theatre Company in order to tap into its extensive experience of Drama-in-Education. We are committed to developing drama in schools and training graduates in this growing field.

Meng King-fai, from the National Theatre Company of China and Footsbarn Travelling Theatre both gave popular talks. The latter's particular brand of spectacular, physical theatre was enjoyed by a number of students in *Perchance to Dream*, in the Lyric Theatre. The Chinese-American playwright, David Henry Hwang also gave a short talk about his career and answered questions from the floor about his experience as a writer.

The Life and Death of Almost Everybody (photo by Cheung Chi-wai)
《ASM 造世界》(張志偉攝影)



Phaedra (photo by Cheung Chi-wai)
《菲爾德》(張志偉攝影)

演出項目

今年的學校巡迴演出劇目是《19760308》，由伍潔茵執導，畢業生李家榮編寫，於10月到數間學校巡迴演出。第二個演出項目是貝禾納馬力·戈爾德思的《候貝多如戈》，是一齣關於意大利連環殺手痛苦人生的陰暗劇作。此劇由鄧偉傑導演，3月於實驗劇場上演。最後一個演出項目是契訶夫的著名劇作《海鷗》，由林立三及陳淑儀執導。

學術交流

6月進行了兩次的學術交流。林立三及胡海輝帶領今年的畢業生到日本，觀賞了八齣製作，由能劇至現代音樂劇不等。他們同時參觀了東京一所主要的表演藝術學院，並參加工作坊。學生也藉此機會參與能劇和歌舞伎的課堂，與專業演員、劇評和導演交流。這次的交流加強了學院與日本戲劇學院、劇團的連繫。

蔣維國與陳淑儀則帶領學位二年級學生到北京中央戲劇學院，考察演出及上課。他們也藉此在首都作文化觀光及到長城一遊。此次考察由「滙豐銀行慈善基金—香港與內地學交流獎學金」支持。

到訪藝術家

享負盛名及極具爭議的歐丁劇場，源於丹麥，其部份成員於11月下旬來港，舉行一連串的工作坊，讓學生參與。

冬季學期期間，亞力山大技巧專家比德·舒拉特主持學位三年級學生的部份課堂。與此同時，由亞洲人於英國最早創辦的黃土地劇團，其資深成員陸開廣，主持一個有關歐里庇得斯《木馬屠城後傳》的工作坊。

2月至6月，學院如往年一樣，與有豐富教育劇場經驗的中英劇團合辦課程。學院將繼續致力發展教育劇場，並為畢業班學生提供相關的培訓。

中國國家話劇院的孟京輝及遊園劇坊的成員分別為戲劇學院舉行講座。後者更透過他們於歌劇院演出的《如夢莎華—莎士比亞狂想曲》，讓學生一睹他們獨有的驚人形體動作。美籍華人劇作家黃哲倫應邀分享他的戲劇生涯，特別是成為作家的經驗，亦回答了學生的提問。

External Examiner

We were honoured to have Professor Leon Rubin, from Middlesex University, as our external assessor. After observing various classes and attending a performance of *Phaedra*, he conducted a number of highly productive meetings with staff and students. Professor Rubin has extensive experience in setting up Masters of Fine Arts programmes and his suggestions were invaluable to our own endeavours in this regard.

Staff Activities

David Jiang was invited to adjudicate the First Chinese University Shakespeare Festival, organised by the Chinese University of Hong Kong. 25 scenes were performed in English by students from mainland China, Hong Kong and Taiwan. He was also the adjudicator for the the Devotion to the Theatre Award 2004, launched by Spring Time Theatre Company. Over the summer, he directed Patrick Marber's *Closer* for the Shanghai Dramatic Arts Centre. The production enjoyed a run of 20 performances and will be performed again in October. He was granted the title of Visiting Professor at Shanghai Theatre Academy in June.

In addition to sitting on two government committees, Anthony Chan continues to serve as an active committee member of the Hong Kong Federation of Drama Societies. He was also been elected to the working committee of the 6th Chinese Drama Festival due to be held in Hong Kong in January 2007. He also serves as Drama Programme Examiner for the Hong Kong Arts Development Council.



The Children's Hour (photo by Leo Yuen)
《童謠無忌》(阮漢威攝影)



The Fantasticks (photo by Cheung Chi-wai)
《夢幻愛程》(張志偉攝影)

His original musical for children, *Hyper Hyper* was re-staged by Spring Time Stage Productions, and performed in the Academy's Drama Theatre over the Christmas period. Anthony also directed *Lungfung Sa Fatsoeng*, an original musical produced by Ben and Benson Company and sponsored by Patek Philippe. It was performed from 13 to 16 January in the Academy's Drama Theatre.

Lam Lap-sam was invited by the Education and Manpower Bureau to be convenor of the assessment sub-group of the Film, TV and Entertainment Industry Skills Upgrading Scheme. He was also nominated for membership of the Course Development and Trainers' Qualification and Quality Assurance sub-group and was a guest lecturer for the Advanced Acting course in the above scheme. He also represented the Academy at the Third International Experimental Theatre Festival in Shanghai, where he chaired discussions on four of the professional productions performed at the festival. In July, he was appointed Board Committee Chairman of the Hong Kong Culture and Arts Association.

校外考試委員

來自倫敦米德薩斯大學的里安·勞賓教授擔任學院的校外考試委員。在一連串的觀課活動和觀賞了《菲爾德》的演出後，他分別與學生和教職員召開會議，提供不少有用的意見，特別分享了他在大學開辦藝術碩士課程的經驗。當中改動課程大綱和結構的環節，引起教職員莫大的興趣，學院亦計劃朝著這方向發展。

教職員

蔣維國獲邀請出任中文大學第一屆莎劇比賽的評判。來自中國大陸、香港和台灣的大學生，以英語演出25個莎劇片段。他亦是春天舞台劇製作有限公司發起的「2004年香港舞台劇界傑出專業精神獎」評判。蔣氏6月被授任上海戲劇學院客席教授。這個夏季，他為上海話劇藝術中心執導帕特里克·馬伯的《偷心》，在上海共演出20場，並於10月重演。

陳敢權繼續是香港戲劇協會幹事會的活躍成員。他獲推選為第六屆華文戲劇節的籌委會成員，這屆由香港主辦的華文戲劇節將於2007年1月舉行。陳敢權亦是香港藝術發展局的戲劇計劃審批員、教育署香港學校戲劇議會會員及教統局的戲劇專責委員會委員。

春天舞台劇製作有限公司重演他的原創劇本，兒童音樂劇《小海白》，聖誕期間於戲劇院上演。陳敢權亦執導奔騰製作公司的原創音樂劇《龍鳳耍花槍》。此劇獲百達翡麗贊助，1月於戲劇院上演。

林立三獲教育統籌局邀請，以香港演藝學院代表的身份，成為影視娛樂業技能提升計劃行業小組成員及召集人。他亦是課程發展及培訓員資格與質素保證小組的成員及此計劃的深造演技課程客席講師。另外，他獲邀以香港演藝學院代表的身份，出席在上海舉行的第三屆國際小劇場戲劇節。戲劇節期間，他參與題為「小劇場的發展與趨勢」和「在大眾文化與高科技底下的小劇場」的兩場研討會。他更獲邀主持戲劇節其中四個演出的討論。7月，他獲委任為香港文化及藝術協會委員會主席。



Phaedra (photo by Cheung Chi-wai)
《菲爾德》(張志偉攝影)

Peter Jordan was movement and fight master for Lo King-man's production of Gounod's *Faust*, in the Cultural Centre Grand Theatre and performed in Theatre du Pif's re-run of *The Overcoat* in Sha Tin Town Hall and *Take Five* at the Macaulay Theatre. In July, August and September, he was director, composer and musician for Chung Ying Theatre Company's version of *Les Miserables*, performed at the Cultural Centre Studio, and was instrumental in artistic director of British company Red Shift, Jonathan Holloway's visit to Hong Kong. He is now completing his Master of Philosophy dissertation on Commedia dell'Arte at the University of Hong Kong.

Tang Shu-wing was awarded the title of Yoga Acharya (Yoga Master), after completing the Advanced Yoga Teachers' Training Course in Val Morin, Canada. From November 2004 to February 2005, he was a part-time Master of Arts Lecturer in the Department of Cultural and Religious Studies at the Chinese University of Hong Kong. He directed *Guan-yin: Our Lady of Compassion*, a storytelling and doublebass duet, performed in Singapore and from March to June was engaged by No Man's Land to direct a 25-minute showcase, *The Man, the Chair and the Turtle* at the Singapore Arts Festival. He was also a participating director of the Directors' Lab organised by On and On Theatre, for whom he co-directed *Desiring Samsara*.

Wu Hoi-fai was an adjudicator for the Hong Kong East Independent Commissioner Against Corruption Drama Competition and was script translator for Hong Kong Repertory Theatre's July production of *Proof*, performed

at the Shouson Theatre.

Cecilia Ng was an actor and deviser for the Actors' Family's show, *Half*, presented in the Cultural Centre Studio Theatre in January. She was a drama workshop organiser and instructor for St Margaret Mary Church and was at the same time a guest performer for Drama Gallery. She was appointed as critic and examiner for the Hong Kong Arts Development Council.

Chan Suk-yi acted in *Falling in Love with Her* presented by Spring Time Experimental Theatre in December. He also performed in Prospect Theatre's production *Penguin* and directed *Oldsters on Fire* for Wanchai Theatre.

Student Achievements

19 students were awarded a Bachelor of Fine Arts degree. In addition, one Professional Diploma, two Advanced Diplomas and 25 Diplomas were awarded. Tang Chi-kin attained a Distinction for his Professional Diploma.

Night of the Soul (photo by Cheung Chi-wai)

《靈夜》(張志偉攝影)





Study trip to Japan
前往日本作學術交流

莊培德擔任古諾《浮士德》這齣歌劇的動作與搏鬥指導，此劇由盧景文製作，於香港文化中心大劇院公演。他亦參與進劇場於沙田大會堂的重演劇目《暖大衣》，並於麥高利小劇場公演的《Take Five》中演出。7月、8月和9月，他擔任中英劇團製作《孤星淚》的導演、作曲及樂手，此劇於香港文化中心劇場上演。在製作過程中，他協助中英劇團邀請了英國劇團 Red Shift 藝術總監、《孤星淚》的改編者何樂為訪港，參與一連串活動。莊氏目前在香港大學撰寫有關意大利即興喜劇的碩士論文，已接近完成階段。

鄧樹榮完成加拿大 Val-Morin 高級瑜珈導師訓練課程，獲得 Yoga Acharya (瑜珈導師) 認可資格。2004年11月至2005年2月，他在香港中文大學文化及宗教研究系碩士課程擔任兼職講師。鄧氏執導了在新加坡公演的《那個看見聲音的她》，一齣講故事與低音大提琴交織的劇作。3月至6月，他答應為無人地帶執導25分鐘短劇《人·椅·龜》，在新加坡藝術節 Asian Arts Mart 演出。他亦有參與前進進戲劇工作坊主辦的「導演工作室」，合導《欲望輪迴》，於牛棚藝術村上演。

胡海輝於擔任香港東區廉政公署戲劇比賽評判。他為香港話劇團製作《求証》翻譯劇本，此劇於7月在壽臣劇院上演。

伍潔茵在演戲家族的《半邊人》擔任演員與創作，此劇於1月在香港文化中心劇場公演。她同時擔任聖瑪加利大堂的戲劇工作坊統籌與導師，並為劇場工作室的製作擔任表演嘉賓。伍氏亦獲香港藝術發展局委任為劇評人和審批員。

陳淑儀在春天實驗劇團12月份的演出《愛上劉三姐》中擔綱演出。他亦在新域劇團《企鵝》演出，並為灣仔劇團執導《老馬有火》。

學生成就

19位學生獲頒戲劇藝術學士（榮譽）學位。一位獲頒專業文憑，兩位獲深造文憑及25位獲頒文憑資格。其中鄧智堅以專業文憑優異成績畢業。

SCHOOL OF FILM AND TV

Both the faculty and students greeted the 2004/2005 academic year with a spirit of solidarity and confidence, readying themselves for the revalidation of the School's Bachelor of Fine Arts (Honours) Degree Programme by the Hong Kong Council for Academic Accreditation (HKCAA). A validation panel composed of eight esteemed specialists, including scholars and practitioners both local and the overseas, visited the School in early March 2005 for three days. They toured the campus, inspected our laboratories, studios, post-production suites and facilities, interviewed teaching staff and students, scrutinized written assignments and production files, attended a screening of selected student work (produced on video, 16mm and 35mm stocks and in multi- or single-camera format), observed students in class and received a detailed report on the School's planned move to Bethanie, a listed building on Pokfulam Road in the summer of 2006. The panel produced a very favourable report, approving a further four intakes of the BFA Programme.

The revalidation exercise also helped to make students more focused in their intensive programmes of craft training and creative productions. A notable example is the case of a second year degree class which had a reputation for being undisciplined, if not slack. But the revalidation process, along with the rigorous Multi-camera Production course provided the necessary conditions for a transformation in dynamic. After producing two short dramas and a series of variety items, the students developed a sense of camaraderie and a sensitivity to the importance of co-operating with and appreciating the hard work of fellow crew members. This class finally came of age.



On the set of *Our Steps*, one of the six Graduation Honours Projects of School of Film/TV
六部畢業作品之一《那年曇花開過》的拍攝現場



電影電視學院

本學院老師和同學們都懷著信心及團結一致的精神邁向2004/05新學年，為香港學術評審局審核本院藝術學士（榮譽）學位課程而作好準備。評審委員會分別由八位著名專家組成，當中包括有來自本地及海外的學者和業內人士。評審團於2005年三月初到訪本院三天，分別參觀了學院校園、視察本院的製作實驗室、電視錄影廠、後期製作室及各方面的設施。他們又接見了本院師生，更詳細檢視同學們的習作和製作記錄，並觀看同學們所拍攝的精選作品（型式包括有錄像、16和35厘米菲林及多機或單機製作等），亦視察一些同學上課情況。本院更將2006年夏季搬遷至位於薄扶林的古物建築伯大尼堂之大計，詳盡地給評審團展述。他們對於這次視學都印象深刻及感到非常滿意。委員會更提交了報告通過予與本院續辦四年學士學位課程。

整個學術評審過程亦帶給同學不少良好影響，令他們更加集中和專注於密集課程中的技術訓練及創作。其中一個例子就是學位二年班同學的學習態度，往年是比較散慢和缺乏自律。但此次評審過程，加上多機製作課程的嚴格要求，為這些同學帶來了動力去轉變。經過製作兩齣短劇及一系列不同主題的節目後，同學們開始明白到團隊精神的重要性，亦學會了去欣賞其他同學的努力。學習氣氛得到了提升，同學們亦漸趨成熟。

Study Tour

The faculty and students undertook a number of domestic and foreign visits during the year. Before the start of the new semester, Senior Lecturer in Cinematography Richard Wong led a group of six Degree students on a study tour to California. They visited the film departments of University of California, Los Angeles and University of Southern California, the Warner Brothers and Universal Studios, observed the shoot of a TV series, *Navy NSCI: Naval Criminal Investigative Service*, which was filmed on 35mm stocks and starred Mark Hamon and David McCallum, visited FOTOKEM Film and Video Laboratory, one of the largest film labs in Los Angeles, and participated as members of the audience in a television sit-com. The students also had a three-hour meeting with writer-director and Academy Honorary Fellow John Woo, renowned for his action-packed blockbusters *Face/Off* and *Mission Impossible 2*. The tour proved a valuable and eye-opening experience for the students.

A group of Degree Year 1 students editing their documentary shorts
學位課程一年級同學們為他們的記錄短片進行剪接



Later in the autumn, Lau Shing-hon, Head of Directing and Screenwriting, went to Beijing with two Degree students for the Third China Universities Film Festival in which two shorts and one documentary from our school were featured. Lecturer Helen Ko led another group of six students to Macau for the Macau Annual Video Festival, in which seven of our productions were screened. They were all enthusiastically received. The University of Macau later extended an invitation to screen the films again to its students. Macau Television also expressed interest in broadcasting a special programme comprising some of the films. Espaco Video, a government subsidised film society, further proposed to create a regular event to screen our students' works twice a year in conjunction with a popular function of theirs, 'Exibicao Original Video de Macau'. The first was held in May at both Macau Polytechnic Institute and Macau New Technology Incubation Centre.

In May, Senior Lecturers Gipsy Chang and Shu Kei organised a visit to the Hong Kong Film Archive with Degree Year 1 students, who were introduced to the meticulous process of film conservation. They saw an exhibition, 'Pearl River Delta: Film, Culture and Life' and attended a screening of a Hong Kong 1950's classic, *Cold Night*, directed by the masterly Lee Sun-fung.

In the same month, all faculty members in the Sound and Image Department were invited to visit the IVE (Institute of Vocational Education) Department of Printing and Digital Media School, the largest and best-equipped school of its kind in Hong Kong. They were given a comprehensive tour of its facilities and learned about its plans for future development. The visit suggested possible avenues for future collaboration.



A scene from *Our Steps*, the Honours Project which won the Audience Award at the Graduation Screenings
《那年曇花開過》的一個場景，影片在畢業放映場被觀眾票選為最受歡迎作品

學術交流

過去一年，本院師生組織了多個學術交流團參予本地及海外探訪活動。在新學年開始前，電影攝影系高級講師黃可範帶領六名學位同學遠赴美國加州，探訪位於洛杉磯加州大學的電影學院及南加州大學、華納兄弟製片廠及環球片場，又參觀了該處電視節目的拍攝過程，包括有 35 厘米菲林拍攝，由 Mark Hamon 及 David McCallum 領銜主演的《滅罪監證科》；他們又走訪洛杉磯其中一所最大的電影及錄像製作機構 FOTOKEM，更在一個電視台的處境劇集的現場錄影中當觀眾，參觀整個錄影過程。同學們亦訪問了著名編導及演藝學院榮譽院士吳宇森先生，雙方會面長達三小時。吳氏以他的動作賣座電影《奪命雙雄》，及《職業特工隊 2》揚威荷李活。這次學術交流及探訪非常成功，讓同學們大開眼界。

秋天期間，導演及編劇系主任劉成漢聯同兩名學位同學前赴北京參加「第三屆中國大學生電影節」，當中更有本院的兩齣短片及一部紀錄片參展。後期製作講師高希倫則帶同另外六位同學前往澳門參加「澳門錄

像節」，其中亦放映了本院七齣作品，觀眾的反應非常熱烈。澳門大學更重播那些影片，而澳門電視台亦表示有意在一個特備節目中播放部份作品。此外由當地政府資助的電影學會「錄像空間」更提議聯同他們一個廣受歡迎的項目「全澳原創錄像展」，每年兩次定期舉辦放映會，播放本院學生的作品。首次放映會已於本年 5 月假澳門理工學院及澳門創新科技中心舉行。

今年 5 月，高級講師張玉梅及舒琪率領學位一年級同學，到訪香港電影資料館，為同學們介紹了影片修復的詳細過程。他們也參觀了一個關於「珠三角：電影、文化及生活」的展覽，並且觀看了一齣香港五十年代、由大師李晨風導演的經典作《寒夜》。

同一月份，本院的音響及影像系所有教員應專業教育學院邀請，探訪其位於觀塘的印務及數碼媒體學院。此學院乃本港同類學院之中規模最大及設備最好的一所。他們參觀了學院各方面的設施以及聽取了教育學院之未來發展大計。這次探訪為將來彼此合作開拓了機會。



Ready for a take
「準備，開機！」

Student Projects

The year comprised a full range of production activities across all academic programmes. First and foremost was *b420*, the 35mm feature-length film co-produced by our School and the School of Creative Media of City University of Hong Kong. The film, directed by Matthew Tang (of City University), was fully supported by our Technical Department and our students took up most crew positions. It was shot on location in Macau over the summer of 2004 and premiered at the Hong Kong International Film Festival in April, subsequently winning the Jury Prize at the Fukuoka Asian Film Festival.

The Multi-camera Production course yielded two short dramas and three variety segments. The guiding principle of the dramas was to devise two different stories with separate characters based on a similar plot and theme. The Production Designer (from the School of Technical Arts) built one set, which was to be transformed using different decor and props into two sets to suit both stories. The results were the aptly titled *Two Sisters* and *Two Buddies*. The former involved two young prostitutes who grew up together as blood sisters but ended up killing each other over a man they both fell in love with, while the latter was about two gangsters vying for the loot of a jewelry shop robbery. The live-recorded variety segments included a cookery

demonstration, an interview with award-winning screenwriter Yuan Kai-chi (*A Chinese Ghost Story*), and a musical performance in the form of a 'duel' between a male violinist and a female er-hu player.

The multi-cam team also co-produced a near hour-long TV drama in the Winter Term. The script, an adaptation of two scenes from Rainer Werner Fassbinder's infamous stage/film, *The Bitter Tears of Petra von Kant*, featured two sets of actors, a gay and lesbian couple, playing the same characters.

Degree Year 1 students produced a string of humorous, off-beat comedy shorts and a number of deeply moving human dramas in documentary format. Most notable of the former category was a comic fantasy about three soccer addicts who turned themselves into 'human generators' to supply electricity to a broken TV set for fear of missing the live broadcast of the World Cup Final. The film was made entirely in Thai down to the title and crew list. In the latter category, the video documentary *Lives of Two Junk Dealers* provoked great controversy. The film, a harsh look at two foul-mouthed junk dealers, probably contains more four-letter words than any other Hong Kong film. However, it was the genuine sense of anger and helplessness behind the vulgar outpourings of these two social underdogs that made the film effectively poignant and poetic.

學生活動

過去整年本院課程編排了全方位的製作活動。首先推出的是本院與香港城市大學創意媒體學院合作，使用35厘米攝製的長篇劇情電影《b420》。該片由城大的碩士生同學鄧漢強執導，並由本院學生及技術部支援大部份攝製工作。全片於去年暑假期間在澳門拍攝，並於4月在香港國際電影節首映，其後更在福岡亞洲電影節中獲得評審團大獎。

多機製作課程製作了兩齣短劇及三段綜藝節目。短劇的內容是選用同一主題但由不同的角色去演繹兩個不一樣的故事。科藝學院同學擔任美術設計，搭建了一幕佈景，再利用各種不同的裝飾和道具把它變化為兩場不同場景的故事，取名為《好姊妹》和《好兄弟》。前者講述一對情如姊妹的雞妓為了同一個男人而互相殘殺的故事，後者則描寫兩名劫匪搶劫珠寶店後爭奪贓款的經過。現場錄影的綜藝節目包括有綜藝示範、訪問憑《倩女幽魂》獲獎的編劇阮繼志，以及一場分別由小提琴及二胡合奏的「音樂決戰」。

在冬季課程期間，多機製作組協製了一齣長約一小時的電視劇，由戲劇學院的同學擔綱演出。劇本是由法斯賓達的名作《柏特娜的苦淚》改編而成，劇中的兩名主角被改寫成一對男同性者及女同性戀人。

學位一年級同學製作了一連串幽默喜劇及一些以記錄片形式拍攝的動人個案。前者最突出的是一齣幻想力豐富的鬧劇，劇情講述三個足球迷因電視機壞了，恐怕錯過世界盃直播而將自己變做人肉發電機，全劇均以泰語演繹，其他製作環節如片名及製作人員名單等亦使用了泰文！後者的錄像記錄片《收買人生》曾引起頗大爭議。影片寫兩個其貌不揚、從事收買行業的人由共事至細味人生的種種。這部片可能是有史以來出現最多市井俚語及露骨髒話的香港電影。但它反映的其實是我們社會裡低下階層的憤怒和無助，他們背負的坎坷就好像咒詛般伴著他們渡過這些狗臉的歲月。這正是此片令人動容之處。

Seeing up a low angle shoot
低角度鏡頭拍攝



The five single-camera Honours Projects were almost unanimously agreed by audience and guests at the packed Graduation Screenings to be the best from the School in recent years. We instituted an Audience Award, asking each of the 800 viewers to vote for the film he or she liked best. More than half were touched by *Our Steps*, an intimate portrayal of a father-and-son relationship set in the early 70's. *The Uniform*, an unusually realistic account of the humdrum life of a young policeman, was also highly praised for its absorbing story-telling and its free-style direction. Younger audience members most enjoyed *When Shorts Get Long*, a hilarious comedy about the pains and embarrassments of growing up.

Student Achievements

Some of the aforementioned, plus other productions, were invited to several international and local festivals and won top awards. *Alongside*, a 2002/2003 Honours Project, won the Special Jury Award for a Non-Korean Film at the 2004 Seoul International Student Film Festival. The director of the film was awarded a two-months' Directing Workshop at the Korean Film Academy, with all expenses borne by the Festival. *Estate* and *Break*, two Second Year Projects, won the Jury Award (Top Honours) at the 8th Cross Strait, Hong Kong & Macau Student Film and Video Festival. *Break* was also invited to be part of the Asian Showcase in the Japan Student Film Festival held in March 2005, coinciding with the opening of World Expo 2005 at Aichi, Nagoya.

Grandma's Room, a 2003/2004 Honours Project, competed in the 25th Munich International Festival of Film Schools, one of the biggest and most prestigious student film competitions in the world. Kiwi Chow Kun-wai, the director and Gipsy Chang (Senior Lecturer in Editing) attended the event.

As in last year, the Hong Kong International Film Festival continued to feature a special School of Film/TV programme comprising five shorts by our students. A newly established yearly local festival, the First InD Panda International Short Film Festival, selected a Degree Year 1 video work, *Love Gum*, to be included in one of their Asian Shorts programmes.

Graduate Successes

Graduate successes in the year abounded. Kwan Pun-leung (1990) won the Best Cinematography Award at the 24th Hong Kong Film Awards for the stunning images he created for Wong Kar-wai's *2046*. May Mok (1998) was nominated for Best Sound Design at the same event for her work on Johnny To's *Running on Karma*. *Butterfly*, Mak Yuen-yan's (1998) sophomore feature, opened the Film Critics' Week of the 61st Venice International Film Festival and won the Best New Actor Award at the Taipei Golden Horse Film Awards. Jack Ng (Directing Major 2000) directed an episode of an RTHK half-hour drama series about the SARS period, featuring Hong Kong Film Awards' nominee Liu Kai-chi. After his outstanding camerawork in last year's *Jiang Hu* (starring Andy Lau and Jacky



'Focus, kiddo!'
小孩不笨！

五齣結業作均在兩場「畢業作品展」中放映，座無虛席，觀眾和嘉賓們一致公認這是學院近年來成績最好的一批作品。放映會更增設「最受觀眾歡迎獎」，由八百位觀眾一人一票選出他們最喜愛的電影。大部份都鍾情於《那年曇花開過》。影片細膩勾劃出七十年代初一段父子情。《綠衣》是一齣非一般的寫實電影，講述一個年輕警察和他沉悶的警員生涯，片中平實的敘事方式及樸素但生動的導演手法都獲得高度評價。而最為大部分年輕觀眾受落的則是《他朝褲貴時》。影片用笑鬧的手法訴說一份成長路上的痛苦及困惑的情懷。

學生成績

上述影片及其他作品均被邀請參加多個國際及本地電影節，並屢獲殊榮。包括 2003 年度畢業作品《在黃泥涌道上》在首爾國際學生電影節中獲得外語片特別評審獎。該片導演更獲大會資助前往韓國電影學院參加為期兩個月的導演工作坊。二年級習作《我邨住你》和《一擊》在第八屆兩岸四地學生電影錄像節中得到評審團大獎。《一擊》更獲邀在 3 月舉行的日本學生電影節的國際觀摩環節中展出，並在名古屋愛知縣舉行的 2005 年度世界博覽會中首映。

2004 年度畢業作品《嫵嫵的房門》參予競逐第 25 屆慕尼黑國際學生電影節，該影展乃世界上最大及最響負盛名的學生電影比賽之一。導演周冠威及剪接系高級講師張玉梅均有出席。

一如去年，香港國際電影節繼續設有電影電視學院的特別節目放映環節，展出五部短片。InD Panda 國際短片節是一個新辦的本地影展，首屆節目便甄選了學位一年級的錄像作品《戀之口膠》，在其中一個亞洲短片項目放映。

畢業生成就

本院畢業生於過去一年均有豐盛的成就。1990 年畢業生關本良為王家衛的電影《2046》創造出攝人的影像，並奪得第 24 屆香港電影金像獎最佳電影攝影獎。1998 年畢業的莫美華憑杜琪峰的《大隻佬》被提名最佳音響效果。同年畢業的麥婉欣以她第二齣長篇作品《蝴蝶》揭開了第 61 屆威尼斯電影展的「影評人週」，並在台北金馬獎勇奪最佳新人獎。2000 年導演系畢業生吳煒倫為香港電台拍攝了一輯有關非典型肺炎的半小時劇集，該片由提名電影金像獎的演員廖啟志主演。去年在劉德華及張學友主演的《江



Waiting, waiting, waiting...
漫長的等待，只為拍好一個鏡頭

Cheung), Charlie Lam Chi-kin (Cinematography 2001) went on to become one of the most sought after cinematographers in the industry. He filmed no less than five independent and mainstream commercial films in 2004/5, including Edmond Pang Ho-cheung's *Beyond Our Ken* and *AV*, Bryan Chang Wai-hung's *And Also the Eclipse*, and Vincent Chui Wan-shun's *Fear of Intimacy*. The last film, produced by Andy Lau and starring Tony Leung Kar-fai, actually involved six other graduates in senior crew positions. They were Anna Lai (Screenwriting 2001), editor Stanley Tam Kwok-ming (1998), Irene Kong (Producing & Production Management 1995), Joe Lam Siu-ching (Sound 2004) and Pam Chung Tat-yan (Sound 2005) who composed the music. Isis Tso Yin-sin (Screenwriting 2004) wrote the screenplay for independent filmmaker Adam Wong's debut feature, *When Beckham Met Owen*, which was photographed by Andrew Chan Yuen-tat (Cinematography 2003). Jeremy Pang Chi-hoi (Directing 2001) received a grant from the Arts Development Council for his debut feature, *When Kieslowski Meets Tarkovsky*.

Visiting Artists

A series of talks and seminars on producing and production planning, as well as overseas marketing and distribution was organised at the beginning of the academic year. Veteran producer Lawrence Cheng Tan-shui (*The Eye*, *Koma*, *Truth or Dare: 6th Floor Rear Flat*), Tsui Siu-ming, Managing Director of Hong Kong Cable Television and independent producer/filmmaker Fruit Chan (*Made in Hong Kong*, *Public Toilet*) were among the speakers.

A second series of visiting artists' programmes, entitled 'Encounters with Asian Film-Makers', was held in May 2005. The speakers included China's Jia Zhangke (*Xiao Wu*, *The Platform*), Japan's Akihiko Shiota (*Moonlight Whispers*, *Yomigaeri*), and Taiwan's Chen Kuo-fu (*The Personals*, *Double Vision*). Each talked in depth about the future of the Asian cinema and the use of the craft of directing to express the filmmaker's vision. World class Taiwanese cinematographer Mark Lee Pin-bing (*In the Mood for Love*, *Princess D*, *Springtime in a Small Time*, *Café Lumière*, *Three Times*) also flew in directly from the set of his latest film in Tokyo to conduct a camera and lighting workshop for the senior students.

湖》一片中有出色表現的 2001 年攝影系畢業生林志堅，繼續成為行內最炙手可熱的電影攝影師之一。他在去年拍攝了超過五齣獨立和主流商業電影，包括有彭浩翔的《公主復仇記》和《AV》、張偉雄的《太陽無知》及崔允信的《追蹤眼前人》。後者由劉德華監製及梁家輝主演，除林志堅之外，還有其他六位畢業生參予該片的主要製作崗位。當中包括有 2001 年編劇系的賴月珊、1998 年的譚國明負責剪接、1995 年的江愛玲負責監製及製作管理、2004 年音響系的林小澄、及 2005 年音響系的鍾達箇負責音樂創作。2004 年編劇系的曹燕茜為獨立電影工作者黃修平之首部長片《當碧咸遇上奧雲》編寫劇本，由 2003 年攝影系的陳遠達負責攝影。2001 年導演系的彭志海獲得藝術發展局資助，拍攝首齣長片《當奇斯洛夫斯基遇上塔可夫斯基》。

到訪藝術家

在新學年初，本院舉辦了一系列關於監製及製作管理的講座及座談會。講者分別有《六樓後座》的資深監製鄭丹瑞及香港有線電視行政總裁徐小明，以及憑《香港製造》成名的獨立電影工作者陳果。

第二個系列的學術交流項目在 2005 年 5 月舉行，名為「亞洲電影工作者全接觸」。講者包括有來自中國、拍過《小武》、《站台》的賈樟柯、《月吟》和《黃泉復活》的日本導演鹽田明彥，以及《徵婚啟示》和《雙瞳》的台灣導演陳國富。各人對亞洲電影的未來及如何運用導演的技巧來展示作者視野等課題都有深入探討。6 月初，《花樣年華》、《想飛》、《小城之春》、《咖啡時光》及《最好的時光》的世界級攝影師李屏賓，在拍攝完他的新作後立即由東京直飛抵港，為本院高年級同學主持了一個攝影及燈光的工作坊。

‘What can I do for you, lady?’
「小姐，想食乜？」



SCHOOL OF MUSIC

To celebrate the first twenty years of the Academy, the School of Music presented two concerts in October with the renowned Baroque and Classical music specialist Trevor Pinnock, who conducted the overture to *Nozze di Figaro* and two Mozart symphonies – the 29th and 41st, and gave a stunning harpsichord recital. There were two other major orchestral projects with François Xavier-Roth, who returned to the Academy in December to conduct a concert of French music: Jean-Louis Agobet's *Folia*, the Saint-Saëns Organ Symphony and the Poulenc concerto for two pianos with Crystal Lam Kai-yin and Lio Kuok-wai; returning again in May he conducted the Poulenc concerto for the Academy Dance production *Troppo Allegro* and John Adams' *Shaker Loops* for *the new territories*. Edo de Waart strengthened the links between the School and professional music in Hong Kong by combining the Hong Kong Philharmonic Orchestra (HKPO) and the Academy Symphony Orchestra for a joint concert of John Adams' music at the Cultural Centre in April. Edo de Waart conducted the Academy strings in *Shaker Loops*; Harmen Cnossen conducted a combined chamber group with our student Lio Kuok-wai and Academy graduate Shirley Ip as the solo pianos in *Grand Pianola Music*, and the concert finished with Edo de Waart conducting the HKPO augmented with Academy players in Adams' massive *Harmonielehre*.



La Pêrichole (photo by Cheung Chi-wai)
《奉旨成婚》(張志偉攝影)



音樂學院

音樂學院於十月期間舉辦了兩場音樂會慶祝演藝學院建校 20 周年。這兩場音樂會由著名巴洛克及古典音樂家比洛克指揮，第一場音樂會全是莫札特的作品，包括《費加羅的婚禮》序曲、第 29 及第 41 交響曲。另一場音樂會則由比洛克演奏多首美妙的古鍵琴音樂作品。學院又再次邀請著名指揮洛梵西到校指導學生。洛梵西先於去年 12 月帶領演藝交響樂團演出 Jean-Louis Agobet 的《Folia》、聖桑的《管風琴交響曲》和浦朗克的《雙鋼琴協奏曲》，由林啟妍和廖國璋擔任獨奏部分。然後，他再於 5 月率領本院樂隊為舞蹈學院的製作《舞樂匯》中兩首世界首演作品擔任伴奏，演出浦朗克的音樂和約翰·亞當斯的《震盪者的環結》。為加強學院和本港音樂專業樂團間的連繫，香港管弦樂團藝術總監兼總指揮艾度·迪華特遂於今年 4 月邀請演藝交響樂團與港樂於香港文化中心合作演出「約翰·亞當斯的世界」音樂會，演奏曲目包括由艾度·迪華特指揮演藝弦樂團演奏約翰·亞當斯的《震盪者的環結》，哈曼·克諾森指揮港樂及部份演藝交響樂團團員演出《華麗的自動鋼琴音樂》，由學生廖國璋和畢業生葉幸沾負責鋼琴獨奏部分。音樂會最後以結合港樂和演藝交響樂團的盛大陣容，演出約翰·亞當斯的《和聲教案》。

Keyboard Department

The Keyboard Department under the guidance of Gabriel Kwok continues to flourish, and its reputation was enhanced by five major awards across a wide age range in the 6th International Chopin Piano competition in Asia in Tokyo. Gold prizes went to 9 year-old Aristo Sham Ching-tao and 11 year-old Wong Wai-yin, Silver prize to Wong Wai-yuen and College Level Silver to Crystal Lam Kai-yin, with the open level Gold prize and Yoda prize to Lio Kuok-wai. 16 year-old Lio Kuok-wai gave recitals in Kansas City and Lawrence, USA, and performed Beethoven's 4th piano concerto with the China Philharmonic in Beijing in June, just before winning First Prize in the 2005 Gina Bachauer International Young Artists Piano Competition in Salt Lake City. Eleanor Wong's 13 year-old junior student, Rachel Cheung Wai-ching, whose recital at City Hall for the Hong Kong Arts Festival was sold-out, was probably the youngest person to have a full-length solo piano recital presented by the Festival. Rachel also performed concertos in Bonn and Salt Lake City and gave recitals on tour in the USA in November, and later in 2005 in Miami, Guangzhou and at the Chinese University of Hong Kong. Aristo Shum Ching-tao performed Mozart K414 with the Academy Junior Orchestra on their July 2005 tour to Shanghai and Hangzhou. The keyboard department had masterclasses from Emanuel Ax, Paul Pollei, Leslie Tung (fortepiano), Christopher Elton, Betty Woo, Gustavo Romero, Anthony de Bonaventura,

Andrew Ball, Alan Chow, Angela Cheng, Sebastian Knauer, Mordecai Shehori, Stephen Savage, Jon Kimura Parker, Imogen Cooper, Tamas Vesmas and Monique Duphil. Gabriel Kwok gave masterclasses in Yong Siew Toh Conservatory in Singapore, Eleanor Wong at the Guangzhou Conservatory of Music and they both gave masterclasses at the Shenzhen Arts School. Following their first class honours at the Academy, Helen Cha Hoi-lun and Cherry Tsang Chit-lai have both gone to study for their Masters at Eastman School of Music on full scholarships.

Vocal Department

Our new Head of the Voice, Brian Montgomery, directed the Offenbach operetta *La Périchole* with Alan Cumberland conducting the Academy Symphony Orchestra, and with a double cast there were opportunities for all vocal students to perform on stage. Elaine Pi and Candy Grace Ho shared the title role and Candy Grace Ho followed her success in the role with a Jockey Club Scholarship to Carnegie Mellon for her Masters studies. The Vocal Department had masterclasses with Barbara Fei, Sooyun Chung and conductor Joseph Rescigno, while Pianist Marc Bourdeau spent a week coaching the singers. Katusha Tsui-Fraser and Timmy Tsang performed and recorded in Hong Kong and Brian Montgomery performed with the HKPO in *Salome* and Mozart's *Requiem*.



Renowned Baroque and Classical music specialist Trevor Pinnock and students (photo by Leonard Wong)
著名巴洛克及古典音樂家比洛克(中)與學生
(王德輝攝影)



Maestro Edo de Waart conducting the Academy Strings Orchestra (photo by Danny Ng)
艾度·迪華特指揮演藝弦樂團 (吳爵榮攝影)

鍵盤樂系

鍵盤樂系在系主任郭嘉特的統領下繼續揚威海外，更於東京的第六屆國際蕭邦鋼琴比賽中囊括五個獎項。九歲的沈靖韜和十一歲的黃蔚然先拔頭籌，奪得金獎，銀獎則由黃蔚園奪得。林啟妍則獲頒大學生部門的銀獎，而廖國璋則雙喜臨門，分別贏得公開組冠軍及YODA獎，後又於美國鹽湖城舉行的2005年珍娜芭侯雅國際鋼琴比賽中再次奪標。廖國璋雖年方十六，演奏足跡卻遍佈各地，其中包括在美國的肯薩斯市和羅倫斯舉行獨奏會和在北京與中國愛樂樂團演出貝多芬的《第四鋼琴協奏曲》。師承黃懿倫，13歲的張緯晴可能是香港藝術節有史以來年紀最輕的表演者。她去年於藝術節的鋼琴獨奏會，門票開賣後迅即全部售罄。她隨後於德國波恩和美國鹽湖城獻藝，又於11月在美國巡迴演出。今年初，她曾在美國邁阿密、中國廣州和香港中文大學表演。沈靖韜與演藝青少年室樂團於去年7月結隊到上海和杭州演出莫札特的《鋼琴協奏曲 K414》。大師班方面，學院邀請了依曼紐·艾斯、普萊、Leslie Tung (古鋼琴)、克里斯多夫·艾爾頓、胡景臨、古斯達弗·羅米洛、安冬尼·邦納文杜拉教授、Andrew Ball、周松偉、周松輝、鄭美蓮、Sebastian Knauer、Mordecai

Shehori、Stephen Savage、木村柏加、依美津·菊柏、塔馬什·翁格和杜費爾等國際知名鋼琴家親臨指導。郭嘉特和黃懿倫兩位大師則分別於新加坡的楊秀桃音樂學院和廣州星海音樂學院主持大師班，後又同於深圳藝術學校授業。上學年的傑出學生查海倫和曾捷麗同時獲美國伊士曼音樂學院頒發全費獎學金修讀碩士課程。

聲樂系

聲樂系系主任孟浩文在演藝首執導演筒，導演奧芬巴赫的喜歌劇《奉旨成婚》，由演藝交響樂團伴奏，並由木管樂、銅管樂及敲擊樂系系主任辜柏麟擔任指揮。本歌劇特別設立雙演員制，以使更多的學生可以踏足台板，爭取演出經驗。女主角由畢綺玲和何舜馨兩位同學分任，而何舜馨更因其在台上的出色表演獲香港賽馬會頒發獎學金到美國的卡內基美隆大學修讀碩士課程。大師班方面有著名歌唱家費明儀親臨指導，而Sooyun Chung及指揮祖瑟·雷辛約、鋼琴家Marc Bourdeau則於系內留駐一周指導學生。徐慧及曾華琛兩位系內主將積極參與本地樂壇表演，孟浩文則曾參與港樂《莎樂美》和莫札特《安魂曲》的演出。



Academy students performing in Europe (photo by Leonard Wong)
演藝學生應邀到歐洲演出 (王德輝攝影)

Chinese Music Department

The esteemed Gaohu exponent Yu Qi-wei, who joined us this year as Head of Chinese Music, has started introducing Guangdong style music into the curriculum, with its characteristic instruments and tunings. This began with a project week in October, and in March, Yu Qi-wei was invited by the Chinese University of Hong Kong to host a seminar on *Arts of Guangdong Music*. In June, following the signing of an internship agreement with the Hong Kong Chinese Orchestra, our students performed with them at the Cultural Centre, and at the Academy with the 'Ancient Music Research Group' of the Orchestra. To show that the Chinese Music Department not only conserves traditions but looks to the future, the evening performance at the Cultural Centre explored contemporary music written for Chinese traditional instruments, and included works by our student composers Ko Chiu-yung, Li Kar-ye, Chin King, Kitty Leung Miu-yee, Tang Lok-yin and Wu Cheuk-nam. Yu Qi-wei was Radio Television Hong Kong's (RTHK) Artist-of-the-month for June, and RTHK hosted a concert with him accompanied by seven of our Chinese music students. Ten students were sponsored by the Hongkong Bank Foundation Hong Kong – Mainland Exchange Scholarships to study in China with distinguished performers during the Christmas holiday, and eight Chinese Music students were invited by the Hong Kong Economic and Trade Office to tour Europe to promote Hong Kong during the Lunar New Year.

Strings Department

The Strings Department embarked on a string quartet tour of Thailand over Easter, travelling from Chiang Mai to Pattaya and back to Bangkok, with four concerts in four days. Gui Li, Dechopol Kowintaweewat, Yang Fan and Xiong Yin performed Haydn 76 No. 2, Shostakovich 8th and the Ravel quartet to enthusiastic audiences, and played before the King's sister in a special concert in Bangkok. We were very lucky to have Maxim Vengerov rehearsing the Beethoven concerto at the Academy for a morning, after which he stayed and talked to the students during assembly. The Strings Department is expanding its collection of baroque bows and instruments set-up in baroque style with gut strings, and Beatrix Hülsemann from the Freiburg Baroque Orchestra came for a week to work with students on this new venture. With two of our students, cellist Karey Ho Kwok-chee and viola Yang Fang playing on our new baroque instruments, the English Baryton player Jeremy Brooker performed at the Academy and made a recording for RTHK. Among visiting string players who taught and gave masterclasses were the violinists Lin Cho-liang, Taras Gabora, Thomas Williams, Charles Castleman, Anne Shi, John Harding, Christopher Warren-Green and Rosemary Furniss, Marc Destrubé, the violist Jay Liu Yun-jie, and the cellists Biong Tsang, Zuill Bailey and Alain Meunier. Head of Strings Michael Ma, who was invited to the Beijing Central Conservatory to give masterclasses in October and to adjudicate for the Taiwan National Violin Competition in December, was guest leader for the HKPO's production of *Salome* in January, and together with Head of Junior Music Department and Senior Lecturer (Strings) Ray Wang gave masterclasses at Fu Jen University and performed concertos with the Taipei Symphony in May. The Dean of Music Benedict Cruft performed Bach's *Sonatas & Partitas* at Hong Kong University Museum in April and gave masterclasses on them at the Beijing Central Conservatory, and in May performed them in Brighton. Students regularly played with the Sinfonietta during the year, and our cellist Xiong Yin was featured in a New York Times article after winning the concerto competition at the Canton International Summer Music Academy.

中樂系

著名高胡演奏家余其偉出任本院中樂系系主任，上任後隨即把廣東音樂列入本科課程內。去年10月及今年3月，余其偉應香港中文大學邀請主講一系列題為「廣東演奏技藝」研討會。中樂系於六月時與香港中樂團簽訂實習生協議，使系內學生得與香港中樂團合作，並於香港文化中心演出，中樂團的古樂研究小組亦到演藝學院與中樂系學生作交流演出。在文化中心的音樂會節目中包括一系列作曲系學生的作品。學生們均利用傳統中國樂器寫作當代新音樂，參與學生包括高昭容、李嘉怡、錢璟、梁妙儀、鄧樂妍和胡卓楠，這次的音樂會充份表現中樂系結合傳統和現代等具前瞻性的音樂開發工作。余其偉獲香港電台邀請擔任6月駐台藝術家，並舉辦了一場高胡音樂會，由七位學生組成伴奏樂隊。此外有十位學生獲滙豐銀行贊助於聖誕期間前往中國交流學習，另外八位則於農曆年間應香港駐布魯塞爾經濟貿易辦事處邀請到歐洲巡迴演出。

弦樂系

弦樂系的桂麗、Dechopol Kowintaweewat、楊帆和熊胤組成了弦樂四重奏，在復活節期間於泰國巡迴演出四天共四場，所到城市包括清邁、芭堤雅及曼谷，他們在曼谷的音樂會更是為泰皇的姊妹特別獻樂的。四場音樂會的演奏曲目包括海頓的《弦樂四

重奏，編號76第二首》、蕭斯達高維契的《弦樂四重奏第八首》和拉威爾的《弦樂四重奏》。弦樂系有幸邀得著名小提琴家馬克西姆·凡格洛夫到本院排練貝多芬的《小提琴協奏曲》，學生們除可睹名家風範，更和他暢談片刻。弦樂系現正積極擴充其巴洛克時代的樂器藏品，更特地邀請了Freibourg 巴洛克樂團的 Beatrix Hülsemann 留駐系內兩周指導學生有關這課題的學問，而大提琴學生何國芝和中提琴學生楊帆與英國的古低音提琴手布魯克便利用這批新的古樂器演出了一場音樂會，並由香港電台錄音。今年曾於本系教授和主持大師班的小提琴大師計有林昭亮、塔拉斯·加波拉、Thomas Williams、Charles Castleman、Anne Shi、夏定忠、華倫格林和羅絲瑪麗·福尼斯、Marc Destrubé，其他包括中提琴家劉韻傑和大提琴家曾雨亭、施維·貝利和慕尼葉。弦樂系系主任馬忠為於10月應北京中央音樂學院邀請於該校舉行大師班，另於12月到台灣的國家小提琴比賽中擔任評判，又與王磊於輔仁大學一同主持大師班及在5月時與台北交響樂團合作演出。本年初，馬忠為擔任港樂的大型製作《莎樂美》的客席團長。4月時，院長顧品德於香港大學博物館演奏巴赫的無伴奏小提琴奏鳴曲和組曲，又於北京中央音樂學院舉行大師班，5月時則於英國的布賴頓演出。年中，部分弦樂系學生恆常地參與香港小交響樂團的演出，而大提琴學生熊胤在贏了中國廣東國際音樂夏令營的協奏曲組比賽後曾被紐約時報特寫報導。



Percussion Music (photo by Leonard Wong)
敲擊樂 (王德輝攝影)

Composition Department

Head of Composition Clarence Mak's *Voice of the Harbour* was performed by HKPO in their opening concert of the season, and *A Dream Too Short* for voice, harpsichord and guitar was performed in the Musicarama Music Festival 2004. *Flying Against the Wind* was performed by the Hong Kong Chinese Orchestra in *Flowing Music* in May 2005, which also included *Of the Flowing Shape* by Law Wing-fai, our Composer-in-residence, whose new work *Wind Dance* was performed by the Penderecki quartet with some of our students. The three-day visit in October of this major quartet which specialises in performing contemporary music was a great gift to our students from the Leisure and Cultural Services Department, Arts Development Council and the Canadian Government. Composition students who had works performed outside the Academy this year include Steve Hui Ngo-shan - who had an electronically reworked version of Vivaldi's *Autumn* performed by the Hong Kong Sinfonietta, Li Kar-yee whose work *Summer Music* was performed in the Asian Music Festival 2005 in Bangkok, and Tang Lok-yin whose work *Demolition* was performed at the Cultural Centre by Windpipe. The French composer Jean-Louis Agobet and the British composer Brian Elias worked in depth with the composition students, and eight orchestral works by students Chin King, Li Kar-yee, Herman Yip, Wu Cheuk-nam, Kitty Leung Miu-yee, Galison Lau Wing-fung, Pinky Ko Chiu-yung and Rupert Pang Chun-ting were recorded by the Academy Orchestra under Alan Cumberland.

Woodwind, Brass and Percussion Department

Head of Wind, Brass & Percussion Alan Cumberland gave timpani masterclasses at the Royal Northern College of Music, the Royal Academy of Music in London, and in Perth and Melbourne. He conducted the opera *La Périhole* and Mozart's *Coronation Mass* in memory of Michael Rippon as well as regular weekly repertoire for the Academy Symphony Orchestra and recording new works by the composition students. The Wind, Brass & Percussion Department presented

masterclasses with Frederic Macarez, Jane Rutter, Hiromi Noguchi and Michael Collins, and eight early music specialists from the Orchestra of the 18th Century. Peter Bassano conducted the Academy Concert Band concert and we had lessons from five visiting French wind players, Nicholas Baldeyrou, Sarah Louvion, Sébastien Giot, Jérôme Comte and Gaëlle Habert. Joe Kirtley continues to run the brass groups and the Academy Concert Band and look after the horn students, while also helping out at the HKPO when they need him. Yip Chun-kit (bass trombone) and Fong Hiu-kai (clarinet) and Komsun Dilokkunanant (horn) performed in the HKPO, and Ng Bo-yee (trombone) played with the Guangzhou Symphony Orchestra.

Academic Studies

Our Head of Academic Studies Mak Su-yin participated in the Third International Orpheus Academy for Music Theory in Ghent, and presented a paper 'Et in Arcadia Ego: The Elegiac Structure of Schubert's Quartettsatz' at the University of Regina's conference 'The Unknown Schubert: New Perspectives, New Insights', Luther College, University of Regina, December 2004. Christopher Pak has been appointed a member of the Joint Committee on New Senior Secondary Music Curriculum of the Curriculum Development Council and the Hong Kong Examinations and Assessment Authority. Academic Studies in Music Lecturer Grace Yu conducted the Hong Kong Children's Symphony Orchestra at the Cultural Centre, City Hall and Tuen Mun City Hall and lectured at Hong Kong Institute of Education and University of Hong Kong on Liszt's *Années de pèlerinage*.

Junior Music Department

The Junior Music Department continues to flourish and provide a wide musical education for Hong Kong children, some of whom like Rachel Cheung and Wong Wai-yin are already dedicating their lives to music and intend to follow the path of Lio Kuok-wai and Crystal Lam Kai-yin into the senior school, while many others simply enjoy the broad musical experience, enriching their future lives.



La Périchole (photo by Cheung Chi-wai)
《奉旨成婚》(張志偉攝影)

新樂季開幕音樂會的演奏曲目，他的另一首作品《曇花夢》則於去年的「新一代音樂會」中演出。香港中樂團在5月時主辦了一場題為「風流」的精品音樂會，其中演奏了麥偉鑄的《逐風流》和駐校作曲家羅永暉的《風流》。有賴康樂及文化事務署、香港藝術發展局及加拿大政府的鼎力支持下，以演奏當代新音樂聞名的彭德雷茨基四重奏去年10月曾到訪本院三天，期間樂隊和本院學生合作演出了羅永暉的《迎風舞韻》。作曲系學生在校外亦積極發表新作品，包括由香港小交響樂團演奏許叡山電子音樂版的韋華弟《四季》組曲中的「秋天」、李嘉怡則在曼谷舉行的亞洲音樂節中發表新作《夏》，還有鄧樂妍在香港文化中心演出風笛作品《拆紅記》。法國作曲家 Jean-Louis Agobet 和英國作曲家 Brian Elias 留駐作曲系與八位學生緊密合作，包括錢璟、李嘉怡、葉浩文、胡卓楠、梁妙儀、劉詠澤、高昭容和彭振町，他們的創意結晶品最後由演藝交響樂團在辜柏麟的指揮下作錄音演出。

木管樂、銅管樂及敲擊樂系

木管樂、銅管樂及敲擊樂系系主任辜柏麟分別在皇家北部音樂學院、英國皇家音樂學院及澳洲的柏斯和墨爾本主持定音鼓大師班。年中，辜柏麟除了恆常地指揮演藝交響樂團每周排練和為作曲系學生灌錄作品外，他亦為歌劇《奉旨成婚》擔任指揮及在前歌劇及聲樂系系主任聶明康的紀念音樂會中指揮演出莫札特的《加冕彌撒曲》。該系在學年中舉行了一系列的大師班，參與指導的音樂家計有弗德列克·馬卡瑞茲、Jane Rutter、Hiromi Noguchi 和 Michael Collins，還有八位來自十八世紀古樂團擅奏早期音樂的樂師。Peter Bassano 指揮了一場演藝管樂團音樂會，五位來自法國的管樂師一尼可拉斯·巴戴羅、Sarah Louvion、Sébastien Giot、Jérôme Comte 和 Gaëlle Habert 亦曾到系內指導。銅管樂講師裘德禮繼續領導銅管樂隊和指揮演藝管樂團及教授圓號，亦間為港樂客串演出。學生亦有不少專業的演出機會，如葉俊傑（低音長號）、方曉佳（單簧管）和 Komsun Dilokkunanant（圓號）曾參與港樂的演出，而吳寶頤（長號）則曾參與演出廣州交響樂團的音樂會。

音樂學科系

音樂學科系系主任麥淑賢博士參加了在比利時 Ghent 及在加拿大維珍尼亞大學舉行的第三屆 Orpheus Academy for Music Theory 國際會議，宣讀論文，題為 Et in Arcadia ego: The Elegiac Structure of Schubert's Quartettsatz。音樂學科高級講師白得雲被委任為課程發展議會及香港考試及評核局新高中音樂課程聯合委員會及香港考試及評核局的委員。音樂學科講師余頌恩則繼續擔任香港兒童交響樂團的指揮，並於香港文化中心、香港大會堂及屯門大會堂演出。她亦於香港教育學院和香港大學主講有關李斯特的《旅行的年代》的音樂。

初級課程部

初級課程部繼續為香港的學童提供音樂教育服務，學生們均十分享受課程為他們帶來的特別的音樂體驗和豐富的學習經驗，其中，學生張緯晴和黃蔚然更已全時間投入學習音樂，並計劃仿效畢業生廖國璋和林啟妍，於完成初級課程後，入讀演藝全日制課程。

SCHOOL OF TECHNICAL ARTS

In the past year, the School of Technical Arts continued its restructuring efforts and completed Phase I of its Remodeling Programme in readiness for the 2005/2006 academic year. Three significant changes will take place during this phase of remodeling :

- i) integration of the Design and Applied Arts departments,
- ii) a structured reduction in full-time staff and faculty positions to meet budget cuts,
- iii) the introduction of a full Artist-in-Residence programme.

As in previous years, the School maintained its high commitment to providing creative and production teams for 16 Academy drama, opera, dance and Cantonese opera productions, collaborative projects and overseas tours.

John A Williams, Dean of Technical Arts, discussed future collaborations with the Director of WAAPA's (Western Australian Academy of Performing Arts), Julie Warn, and agreements were reached on three key areas: faculty exchange, student exchange and developing parallel Master of Fine Arts programmes in Technical Arts where graduate students will be able to take modules in either institute. He also met Professor Han Sheng, Vice Principal of the Shanghai Theatre Academy and came to agreements on several areas of collaboration that included mounting a joint design (set, costume and lighting) exhibition. This will become an on-going event from next academic year.

The Hong Kong Jockey Club continued to give its generous support, which enabled the School to participate in a number of overseas study tours. Leo Cheung, Acting Head of Theatre Lighting, was able to take a group of students to Las Vegas to attend the LDI Lighting Convention - the largest annual event of its kind, and Ricky Chan (Lecturer in Design), led 14 Theatre Design Degree students on an academic and cultural tour of Italy during the summer term.



Lighting student at work (photo by Cheung Chi-wai)
燈光學生在試燈 (張志偉攝影)



科藝學院

過去一年科藝學院繼續致力改革，並為迎接2005/06學年的來臨完成第一期的改革計劃，重大的變動計有三項：

- 一) 舞台及電影設計系與應用美術系兩系合併；
- 二) 為配合縮減資源，有系統地減少全職員工和教師職位；
- 三) 全面推行駐校藝術家計劃。

一如既往，科藝學院積極支援演藝學院旗下的 16 齣製作，既有話劇、歌劇、舞蹈、粵劇，也有跨院專題習作和海外巡迴演出。

科藝學院院長尹立賢與西澳洲演藝學院院長 Julie Warn 商討將來彼此合作機會，並協議在三大範疇加強合作：師資交流、學生交流，且開展科藝領域內的雙向碩士學位課程，讓畢業生可以在兩者中之一選修個別單元。尹院長還與上海戲劇學院的副院長韓生教授會面，雙方在數個領域上達成合作協議，其中包括一項聯合設計（結合佈景、服裝、燈光）展覽，將由下學年開始變成一項持續的交流活動。

承蒙香港賽馬會慈善基金的慷慨捐助，學院得以進行多項海外訪學活動。署理舞台燈光系主任張國永帶領學生參加美國拉斯維加斯一年一度舉行的業界盛事 LDI 燈光會議，設計講師陳志權率領一行 14 人的舞台設計學士學位課程學生，於暑假期間，前往意大利進行學術和文化考察活動。

The Academy's 20th anniversary musical *Vision Party*, which opened in December 2004, was a great success. A wide range of multi-media special effects were conceived for the show, along with 200 costumes and accessories for a cast of over 200 that included students, graduates and staff.

Student Activities

As well as providing creative and production teams for the Academy's in-house productions, students from all departments continue to be active within Hong Kong's theatre and entertainment community and undertook local and international secondments.

A joint high-tech innovative project conceived by the Lighting and Sound departments opened at the Exhibition Hall of the Hong Kong Film Archive building, as part of the Microwave International Media Art Festival 2004. Led by Senior Lecturer of Lighting, Psyche Chui and part-time lecturer Tantikovit, 12 lighting students and four sound students devised an interactive light and sound exhibit entitled *The Discovery of Light and Sound*.

Ten Applied Arts students were involved in the design and painting of 40 horses that were displayed across Hong Kong as part of the Hong Kong Jockey Club's *Horses Across Hong Kong* exhibit.

Students completed their internships/field studies with outstanding results at places around the world and locally, including the Metro Studio in Taipei, Gold Label Entertainment Limited, Arts with the Disabled Association Hong Kong, Friends of the Earth, Bravo Creative Management, Neway Star Limited, the Royal Opera House and the English National Opera in London, the Oasis Recording Studio in Beijing, the Leisure and Cultural Services Department, and Hong Kong Disneyland.

Lighting Degree Year 3 student Twinsen Ho studied at the Finnish Theatre Academy in Helsinki as part of a student exchange agreement. Lighting Degree Year 3 student, Hui Siu-ling, lit the School of Dance tour performance in Prague, while Technical Management Degree Year 3 student, Lai Fung-chi, acted as the

Assistant Technical Manager in *18 Springs*, a multi-media play co-produced by the China National Theatre and Zuni Icosahedron in Beijing.

As is customary, Technical Arts students from most majors were involved with various productions for the Hong Kong Arts Festival.

Student and Alumni Achievements

Bachelors of Fine Arts (Honours) Degree in Theatre Technical Arts were awarded to 29 students, Professional Diplomas to four students, a Professional Certificate to one student, Advanced Diplomas to six students, Diplomas to 36 students, and Certificates to two students.



Open Day Scenic Art Workshop (photo by Michael Betts)
開放日繪景工作坊 (白展圖攝影)



Jim Henson Puppetry Workshop (photo by Gillan Choa)
Jim Henson 木偶工作坊 (蔡敏志攝影)

香港演藝學院20週年慶典的大型音樂劇《霓裳派對》於2004年12月公演，盛況空前，呈現不少多媒體特別效果，超過二百件服裝和配飾專為二百多名演出者而設計及縫製，演出陣容包括學生、畢業生和老師。

學生活動

除了為演藝學院的校內製作擔任創作和製作人員之外，學院內的各系學生均繼續活躍於香港的演藝界，並積極從事本地和海外的實習培訓。

一項由舞台燈光系和音響設計及音樂錄音系合作的高科技創意習作，於香港電影資料館的展覽廳舉行，並且成為2004年《微波國際媒體藝術節》的展覽項目之一，舞台燈光設計高級講師崔婉芬和兼職講師潘志立帶領12位燈光系同學和四位音響設計及音樂錄音系同學，設計題為「聲光探秘」的互動燈光和音響效果展覽。

10名應用美術系學生全程投入設計及繪畫40匹分別於香港各旅遊熱點展出的駿馬雕塑，以配合香港賽馬會「全城去馬」活動。

學生們均以優秀成績完成其海外與本地的實習培訓或考察，其中包括：台北大都會劇場、金牌娛樂事業有限公司、香港展能藝術會、地球之友、普唯創意管理有限公司、新時代星工廠有限公司、英國倫敦皇家歌劇團和國家英語歌劇團、北京綠州錄音室、香港康樂及文化事務署和香港迪士尼樂園。

舞台燈光系學士學位課程三年級生何兆宏藉著學生交流協議前赴芬蘭赫爾辛基，短期就讀於芬蘭演藝學院，而其同級同系同學許兆齡則替本校舞蹈學院於布拉格的海外演出設計燈光效果。技術管理系學士學位課程三年級生黎鳳姿，為進念二十面體和中國國家話劇院在北京聯合製作的多媒體音樂話劇《半生緣》，擔任助理技術總監。

此外，各學系的科藝學生也一如既往的全力協助香港藝術節各項演出。

學生與校友成就

29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，一名獲頒專業證書，六名獲頒深造文憑，36名獲頒科藝文憑，兩名獲頒科藝證書。



Set design in drama production *Phaedra* (photo by Cheung Chi-wai)
話劇《菲爾德》的佈景設計 (張志偉攝影)

Applied Arts (Props) Degree Year 1 student, Chow Ching-yee, won the 1st runner-up in the Most Popular Horses Statue - Student Design, a competition for the event: *Horses Across Hong Kong 2004* hosted by the Hong Kong Jockey Club, jointly organised by Hong Kong Tourism Board and Brand Hong Kong.

Technical Arts graduate, Karin Chiu, won the Silver Award for Best Costume Design and prize money of US\$750 for her costume designs at the World Design Expo 2005 in Toronto for *Monkey King* and *Pinocchio* for the Hong Kong Dance Company. The event was part of the OISTAT (Organisation Internationale des Scenographes Architectes et Techniciens de Theatre) and USITT (United States Institute for Theatre Technology) annual international conference. She was competing against some of the finest costume designs conceived over the past four years.

Staff

John A Williams was Lighting Designer for the Hong Kong Ballet's production of *Spartacus* at the Shatin Town Hall (choreographed by the renowned Russian dancer/choreographer Irek Mukhamedov). John was featured in an In Profile article for the international professional journal *Lighting & Sound International*. He also lit Fredric Mao's production of *Proof* for the Shanghai Dramatic Art Centre.

A public arts outreach project Chinese Calligraphy on West Rail was coordinated by Lena Lee, Head of Stage and Technical Management that transformed a train into a gallery and performance platform. More than 35,000 passengers rode the Chinese Calligraphy train in the two month period. The project received wide media attention.

Donato Moreno, Head of Theatre and Film Design, was invited by Taipei National University of the Arts to conduct seminars to undergraduate and graduate design students. Donato retired from the Academy after 11 years of service and was subsequently appointed Professor of Design at the Taipei University.

Rosie Lam, Head of Diploma Programme, Gillian Choa, Senior Lecturer in Theatre and Film Design and Academic Coordinator, and Lee Wing-wing, Head of Sound Design and Music Recording, attended the combined USITT Annual Conference and World Stage Design Expo in Toronto Canada with seven Technical Arts students. Gillian Choa was invited to exhibit her set design at the World Stage Design (WSD) 2005. Rosie Lam was invited to serve as a member of the International Awards Jury for the WSD 2005. She was also invited to conduct a presentation at one of the USITT sessions and to exhibit her work at the Conference.

During the summer, Gillian Choa visited the Huntington Theatre of Boston University, the Boston Conservatory and the American Repertory Theatre of Harvard University on a fact finding mission.

Ricky Chan, Lecturer in Design, was Set Designer for the Hong Kong Dance Company's production of *Classical Retrospective*, which opened in the Cultural Centre Grand Theatre end of May.

應用美術系一年級生周靜儀在「全城去馬2004」活動中，贏得「最受歡迎駿馬雕塑學生設計」亞軍，該活動由香港賽馬會主辦，香港旅遊發展局和香港品牌協辦。

科藝校友趙瑞珍於加拿大多倫多舉行的《世界舞台設計博覽2005》上，以她為香港舞蹈團的《西遊記》和《木偶奇遇記》所創作的服裝設計贏取「最佳舞台服裝設計銀獎」及750美元獎金，該比賽乃「舞台設計師、劇場建築師及技師國際組織」和「美國舞台技術學會」週年國際會議的部份活動。趙氏與業界過去四年來有數的頂尖服裝設計師競逐這項殊榮。

教職員活動

科藝學院院長尹立賢，為香港芭蕾舞團於沙田大會堂公演的《風雲群英會》設計燈光，由著名俄羅斯舞蹈家/編舞家艾域·米漢達夫負責編舞。尹氏接受國際專業期刊《燈光與音效世界》作「人物專訪」。他也為香港話劇團藝術總監毛俊輝與上海話劇藝術中心聯手製作的《求證》擔任燈光設計。

一項公眾藝術外展活動「書法薈萃在西鐵」由舞台及技術管理系主任李瑩統籌，把火車列車轉化為展廊和表演平台，逾三萬五千名乘客於兩個月之內曾經乘搭過西鐵書法列車。該活動獲得傳媒廣泛報導。

舞台及電影設計系主任莫禮圖獲國立台北藝術大學邀請，前往該校為設計系的本科生和畢業生主持座談會。在香港演藝學院任教11年之後，莫氏於本學年結束時正式退休，於新學年將受聘往國立台北藝術大學出任劇場設計學系教授。

科藝文憑課程主任林董佩雯、舞台及電影設計高級講師暨科藝學務統籌蔡敏志和音響設計及音樂錄音系主任李永榮，率領七名科藝學生前往加拿大多倫多出席同步進行的「美國舞台技術學會年會」和「世界舞台設計博覽」。蔡敏志獲邀於該博覽會上展出其舞台設計作品，而林董佩雯獲大會邀請出任競賽部份評審委員，林氏同時應邀於「美國舞台技術學會」的研討會上出任其中一場的講者，並於大會上展出其歷年作品。

暑假期間，蔡敏志出訪美國波士頓大學的肯廷頓劇團、波士頓劇團和哈佛大學美國話劇團彙集資料。

設計講師陳志權為香港舞蹈團五月下旬於香港文化中心大劇院公演的製作《經典回望》設計佈景。

Sunset Rock Concert produced by Sound & Lighting students
(photo by Cheung Chi-wai)
由燈光及音響學生策劃的《日落搖滾音樂會》(張志偉攝影)



Psyche Chui, Senior Lecturer of Theatre Lighting, was invited to the Finnish Theatre Academy as Visiting Guest Professor. Psyche also designed the lighting for Hong Kong Repertory Theatre's production of *Rotate 270* at the Cultural Centre Studio Theatre. Leo Cheung, Acting Head of Theatre Lighting, was invited as Lighting Consultant for the Hong Kong Ballet's production of the Christmas classic, *The Nutcracker*, at the Hong Kong Cultural Centre Grand Theatre. Leo also designed the lighting for Hong Kong Repertory Theatre's production of *Vassa Zheleznova*. Mak Kwok-fai designed and programmed the lighting for Spherical – the Ice Show at the World Ice Arena, Shenzhen in April.

Jeremy Blackwell was appointed Acting Head of Applied Arts until the end of the academic year. Examples of Jeremy's work were displayed in an exhibition called *Toy's Story* at the TOO ART gallery in the Arts Centre. He visited WAAPA, Australia over the summer as the first part of a staff exchange programme with the institution.

Elke Ho, a wardrobe staff and an alumna, was invited to the Inoye Ballet Company in Japan during the summer as Costume Maker for the ballet version of *Romeo and Juliet* designed by the world renowned designer, Peter Farmer.

Gaebriella Wilkins, Head of Applied Arts, retired from the Academy last December after 20 years of service and was subsequently appointed Manager of Costuming Operations at Hong Kong Disneyland.

Visiting Guest Artists

The School invited a number of overseas and local professionals to conduct intensive workshops over the year. Ken Chan, Technical Director of the National Ballet of Canada, gave a series of lectures on Technical Management for Theatrical Productions. Professor Leon Rubin of Middlesex University led a Script Analysis Workshop for Lighting and Sound Design students. Simon Mitchell, System Engineer and Director of AAV System Limited from the United Kingdom conducted a workshop on Show Control Systems, while Richard Termine and Pam Arciero from the Jim Henson Company (Creator of the Muppets) shared their experience of the



Sound student at work (photo by Cheung Chi-wai)
音響學生在測試 (張志偉攝影)

art of puppetry during an intensive Winter Term Puppetry Workshop. In addition, local guest, Kevin Tsang Man-tung, alumnus of the Design Department, offered a Creative Workshop for Stage and Technical Management. Joshua Hind, Product Manager of Cast Software conducted a one-week WYSIWYG Master Class for Lighting students. Timothy Mitchell, a well known Lighting Designer with the Royal Shakespeare Company and in the West End, London, offered a week-long workshop on touring and show transfers.

A number of guests were invited as Artist-in-Residence in various departments. Michael Carr, Technical Manager of the Moscow Circus with expertise in rigging, Teresa Fok, a Stage and Technical Management alumna with extensive experience in managing corporate shows and commercial productions, and Fiona Yu (Stage Management alumna) were engaged with the Stage and Technical Department. Professor Markku Uimonen, Head of Lighting and Sound Design, from the Finnish Theatre Academy and Bacchus Lee were with the Theatre Lighting Department and the Theatre and Film Design Department respectively. Jim Dultz, Production Designer for the acclaimed movie *Team America*, taught Film Production Design classes for the Theatre and Film Design Department and Terri Fluker conducted a Costume Fabrication Workshop during the Winter Term for Applied Arts students. A highly experienced Costumier in special effect costuming and fabrication, she continued in the Department (Costume Division) as Artist-in-Residence for the rest of the academic year.

舞台燈光設計高級講師崔婉芬應邀前往芬蘭演藝學院擔任訪問學者，並為香港話劇團於香港文化中心實驗劇場上演的《旋轉 270》設計燈光效果。署理舞台燈光系主任張國永，為香港芭蕾舞團於香港文化中心大劇院演出的聖誕經典《胡桃夾子》，出任燈光顧問，他也為香港話劇團的《鐵娘子》設計燈光效果。舞台燈光講師麥國輝於四月為深圳萬象城溜冰場的揭幕表演《冰上圓願》，負責燈光設計及編排程式。

包逸鳴獲任命為署理應用美術系主任，任期至本學年底。包氏的作品於香港藝術中心的《童玩童心》展覽中展出，並於暑假期間出訪澳洲西澳洲演藝學院，是本校與該校師資交流計劃內的首部份行程。

服裝間職員以及本校校友何敏華應邀於暑假期間，前往日本的 Inoye 芭蕾舞團出任芭蕾舞劇《羅密歐與茱麗葉》的服裝師，而有關的舞台服裝均由舉世知名的設計家 Peter Farmer 所設計。

應用美術系主任韋謹思在香港演藝學院任教 20 年之後，於 12 月榮休，其後受聘於香港迪士尼樂園任職服裝營運總監。

到訪藝術家

科藝學院本年度延聘多位海外和本地的專業人員到校主持專題講座。加拿大國家芭蕾舞團技術總監陳仲騏，講授舞台製作方面的技術管理。英國米德薩斯大學 Leon Rubin 教授，為舞台燈光和音響效果設計學生主持劇本分析工作坊。英國系統工程師及 AAV 系統有限公司董事 Simon Mitchell，主講題為「製作控制系統」的工作坊。Jim Henson 公司木偶創造單位的 Richard Termine 和 Pam Arciero，於冬季課程的木偶工作坊內與同學分享木偶的創作藝術。此外，本地講者兼設計系校友曾文通，主持「舞台及技術管理創意工作坊」。Cast Software 的產品經理 Joshua Hind，為舞台燈光系學生，主講為期一週的「WYSIWYG 高效能燈光設計輔助軟件大師班」。而英國倫敦西著名的皇家莎士比亞劇團燈光設計師 Timothy Mitchell 主持為期一星期的工作坊，講授演出及製作轉移的粹。

多位講者應邀成為各學系的駐校藝術家。精於裝台的莫斯科馬戲團技術總監 Michael Carr，在統籌企業製作和商業演出方面擁有豐富經驗的舞台及技術管理校友霍冰心和舞台管理校友虞樟，均任教於舞台及技術管理系。芬蘭演藝學院舞台燈光及音效設計系主任 Markku Uimonen 教授和本地專業人員李峰，分別任教於舞台燈光系和舞台及電影設計系。Terri Fluker 於冬季課程期間，為應用美術系學生講授「服裝布料工作坊」，其後於該系的服裝部繼續擔任駐校藝術家至本學期結束。

Open Day Scenic Art Workshop (photo by Michael Betts)
開放日繪景工作坊 (白展圖攝影)



CHINESE TRADITIONAL THEATRE

The Chinese Traditional Theatre Programme is in its 6th year of operation. The Programme successfully completed its second four-year cycle with the second cohort of Advanced Diploma students graduating in July 2005. More significantly, it was the first time the Programme had four classes of students at different levels including a total of 10 new students enrolled in the Diploma Year 1 programme.

Programme Development

Cantonese Opera is an indigenous genre of Chinese Traditional Theatre in Hong Kong and the Guangdong Province. In April 1998, as part of an initiative to preserve, revive and develop this valuable Chinese art form, the Academy submitted a development proposal for the Chinese Traditional Theatre to the Government. In October of the same year, pursuant to the Policy Address of the HKSAR Chief Executive, the Home Affairs Bureau expressed support for the Academy's introduction of a tertiary level academic programme in Chinese Traditional Theatre.

After one year of planning and preparation, the Academy introduced a two-year full-time foundation Diploma Programme in Performing Arts (Cantonese Opera) in September 1999. Subsequently, a two-year full-time Advanced Diploma Programme was implemented in September 2001 to provide further training in advanced performing skills, traditional repertoire and specialised roles in Chinese Traditional Theatre. The practical performance courses are supported by theoretical studies and courses of Chinese culture.



Expedition Against Zi Du (photo by Cheung Chi-wai)
《伐子都》(張志偉攝影)



中國戲曲

中國戲曲課程於2004/2005學年已踏入第六個年頭，並成功完成了第二個四年運作，培育出第二屆深造文憑畢業生。更令人鼓舞的是，本課程於本年首次同時開辦四個班別，入讀文憑課程一年級的學生人數達十位。

課程發展

粵劇乃中國戲曲之劇種之一，為香港及廣東省特有之本土文化。本院為保存、復興及發展中國戲曲這門傳統藝術，遂於1998年4月向政府提交有關中國戲曲的學術發展計劃，同年10月特首施政報告文件中，民政事務局表示支持本院開辦大專程度的中國戲曲課程。

經過一年的計劃及籌備，本院在1999年9月開辦二年全日制粵劇文憑課程。其後於2001年9月開辦二年全日制粵劇深造文憑課程，藉以進一步提升學生之表演技巧，並加強劇目排練及不同行當之扮演。課程以演出實習為主，並輔以理論及中國文化等科目。



Gathering of Heroes (photo by Cheung Chi-wai)
《群英會》(張志偉攝影)

Ms Annie Lau, continued to served as Consultant after her retirement from the Academy, assisting the Director in overseeing the Programme. She completed her consultancy in August 2005 and Dr Herbert Huey, Associate Director (Administration) and Registrar will take up the role to assist the Director in overseeing the quality assurance and administration of the Programme.

Mr 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.

At the end of the 2004/2005 academic year, there were four classes running with a total of 26 students. To make most efficient use of resources, students were taught in combined classes where pedagogically viable.

Academy Performances

The Cantonese Opera programme held two public performances in February and May in the Drama Theatre. Each performance was well-received. In the first semester, six excerpts including *Yue Lai Inn*, *Gathering of Heroes*, *Reunion with Wife at West River*, 'Plunging into the River' from *Thorn Hairpin*, *Monkey King and the Skeleton Demon*, 'Uproar at Prefecture' & 'Uproar in Prison' from *Raising Cain with Magistrate Mei* were performed. In the second semester, another six excerpts including *Expedition Against Zi Du*, *Birthday Celebration* from *Qin Xiang Lian*, 'Startling Dream' from *Peony Pavilion*, *Mighty King Farewells Yu Ji*, *Striking Jiao Zan* and *Sweet Dew Monastery* were performed.

Four Cantonese Opera singing concerts were held during the year, two in the Academy Concert Hall and two at the Sai Wan Ho Civic Centre, under the Rental Subsidy Scheme of the Leisure and Cultural Services Department. Public concerts aim to increase the performance opportunities for students and raise awareness of the programme in the community.

Other Performances

Apart from regular performances, the Academy seeks every opportunity for Chinese Traditional Theatre students to perform in the community.

During 2004/2005, the Academy was invited by the Leisure and Cultural Services Department to perform in the 2004 Mid-Autumn Lantern Carnival in Tsuen Wan. Students and graduates jointly performed the excerpt *Monkey King and the Skeleton Demon*.

In November, the Academy was again invited by the Leisure and Cultural Services Department to participate in the Cantonese Opera Day. An excerpt *Autumn River* was performed by two students at the Ko Shan Theatre.

前副校長（行政）及教務長劉碧曼退休後在2004/2005年度繼續擔任本課程顧問，協助校長管理中國戲曲課程。劉女士於2005年8月正式離任顧問一職，由2005/2006學年開始，現任副校長（行政）及教務長許文超博士將負責協助校長督導本課程之學術質素及行政工作。

本年度，劉洵繼續擔任中國戲曲課程統籌及藝術指導，負責領導教學隊伍，及為課程之演出作導演及帶領海外演出。自課程開辦以來，劉洵已一直出任客席藝術指導。

粵劇課程於2004/2005學年共開辦4班，共有學生26人。在教學上可行之情況下，課程採用合班上課方式，主要適用於實習科目，以更有效地運用資源。

校內演出

一如以往，粵劇課程分別於2月及5月在戲院舉行兩次公開演出，均獲觀眾好評。2月份演出共有6個劇目，包括《悅來店》、《群英會》、《西河會妻》、《荊釵記》之〈投江〉、《孫悟空三打白骨精》、《大

鬧梅知府》之〈鬧衙〉及〈鬧監〉。5月份演出6個劇目，包括《伐子都》、《秦香蓮》之〈祝壽〉、《牡丹亭》之〈驚夢〉、《霸王別姬》、《打焦贊》及《甘露寺》。

今年度共舉行四次粵曲演唱會，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，為本課程在社區建立聲譽。

其他演出

除校內演出外，本院積極為中國戲曲課程學生安排在社區演出。

本院獲康樂及文化事務署邀請，參加於9月在荃灣舉行的「甲申年新界西追月綵燈會」，粵劇課程畢業生及學生攜手演出折子戲《孫悟空三打白骨精》。

康樂及文化事務署再度邀請本院參與11月舉行之「粵劇日」，兩名粵劇課程學生在高山劇場演出折子戲《秋江》。



Sweet Dew Monastery (photo by Cheung Chi-wai)
《甘露寺》（張志偉攝影）

A special performance to commemorate the famous Cantonese Opera script writer So Yung was held in December at the Sai Wan Ho Civic Centre. Three excerpts were performed with two of them being written by So Yung especially for the Academy Cantonese Opera Programme. One was *Monkey King and the Skeleton Demon* which was written for the performance in 'Asia Pacific Weeks' in Berlin upon the invitation of the Hong Kong Government. The other *Wei Yang Palace* was written especially for the graduation performance of the first cohort of Advanced Diploma students in 2003.

In May, the Academy was invited to give a talk on Cantonese Opera singing to over 800 elderly people in a function organised by the Hong Kong Society for the Aged in City Hall. The talk was given by the Instructor-in-charge (Opera Singing) Mak Wai-man, with a demonstration by the graduate Hong Hai and student Wong Kit-fong.

Upon invitation by a famous Cantonese Opera artist, the Cantonese Opera Programme participated in a three-evening production held in June at the Ko Shan Theatre which consisted of two full-length operas and several renowned excerpts. The leading artist aside, all major and supporting roles were taken up by Academy students and graduates.

Performance Tours and Cultural Exchange

The Academy led a performance tour to Guangzhou in November to participate in the 4th International Cantonese Opera Festival in Guangzhou and performed three excerpts, including *Wei Yang Palace*, *Interception on the River to Rescue O Dou* and *Shi Xiu Scouts the Manor* at the Festival. This Festival is organised every four years by the Guangzhou Cultural Bureau, the Guangzhou Federation of Literary and Art Circles, and the Guangzhou Zhenxing Cantonese Opera Foundation. It was a valuable opportunity for our students to work with their Guangzhou counterparts.

The Academy was invited by the Kong Fai Cantonese Wayang to perform in Singapore in January. The Cantonese Opera graduates and students performed two full-length operas, *The White Snake* and *Mu Guiying Conquers Hongzhou* and several excerpts in Singapore at the Kreta Ayer Community Theatre.

In May, the Academy of Chinese Traditional Theatre Middle School in Beijing made its first official visit to the Academy. In the spirit of cultural and artistic exchange, a programme of performances was successfully presented by students of the two institutions in the Recital Hall before an audience of about 100.

Outreach Activities

In order to promote greater appreciation and nurture youngsters' interest in Cantonese Opera, an outreach programme specially designed to introduce and demonstrate Cantonese Opera to secondary school students was organised. This outreach programme was presented at six primary schools and eight secondary schools. Invitations to the Cantonese Opera performances and concerts at the Academy were also extended to secondary schools students and teachers.

Student Achievement

An Advanced Diploma student, Wong Sin-yuen, came 2nd runner up in the Open Class Solo of the Cantonese Operatic Song Competition held under the Hong Kong Schools Cantonese Operatic Song Promotion Scheme in May.

Visiting Artists

Our Cantonese Opera students benefited from the teaching of several renowned visiting artists including the famous Beijing Opera artist and Chinese Traditional Opera director Hu Zhi-feng; Cantonese Opera artist and Academy Honorary Fellow Lo Pan-chiu and famous Kun-qu artist Wang Feng-mei.

為紀念名編劇家蘇翁，在12月於西灣河文娛中心舉行一項特別紀念活動「蘇翁紀念專場」，本院共演出了三個粵劇選段，其中兩段是蘇先生特別為中國戲曲課程編寫的折子戲，包括為參與由政府邀請之「柏林亞太週」而編寫的《孫悟空三打白骨精》；及在2003年為本課程第一屆深造文憑畢業演出而編寫的《未央宮》。

本院獲香港耆康老人福利會邀請，參與於5月在香港大會堂為800位長者舉行之講座。本課程派出主任導師（唱科）麥惠文主講粵劇唱曲，並由畢業生洪海和學生黃潔芳同場作示範表演。

中國戲曲課程獲本地粵劇演員的邀請，參與在6月假高山劇場舉行的粵劇表演，參演兩齣長劇及四段折子戲。除了該粵劇演員外，劇中其他主要角色均由本課程之畢業生及學生擔任。

海外表演及文化交流

本院於11月帶領代表團參與在廣州舉行的「第四屆羊城國際粵劇節」，演出劇目包括《未央宮》、《攔江截斗》和《石秀探莊》。此粵劇節由廣州市文化局、廣州文學藝術界聯合會及廣州振興粵劇基金會主辦，每四年舉行一次。是次參與之粵劇學生均把握這次寶貴的機會與各地代表交流表演經驗，擴闊藝術視野。

1月，本院獲新加坡光輝粵劇團邀請於牛車水人民劇場演出，中國戲曲課程共六位畢業生及學生遠赴新加坡，參演兩齣長劇《白蛇傳》及《穆桂英大破洪州》，及多段折子戲。

5月，北京中國戲曲學院附中代表團首次到訪香港演藝學院，並與本院中國戲曲課程學生進行交流活動，當日兩地學生在本院演奏廳各表演了兩段折子戲，本校演出《香夭》及《未央宮》；該校演出《擋馬》及《銅大缸》。是次交流表演示範邀請了超過一百位觀眾。

校外推廣

為提高及培養青少年對粵劇欣賞及學習的興趣，本院於去年繼續舉辦粵劇課程巡迴講座，分別到訪六間小學及八間中學，示範中國戲曲「唱、做、唸、打」四種表演元素。此外，本課程不時邀請中學師生觀賞粵劇表演及粵曲演唱會。

學生成就

中國戲曲課程深造文憑學生黃倩圓在5月份參加「香港學校粵曲推廣計劃2004-2005年度粵曲歌唱比賽」，在公開獨唱組中獲得季軍。

到訪藝術家

本院於2004/2005年度邀請了多位知名藝術家為粵劇課程講學，其中包括著名京劇演員及戲曲導演胡芝風，粵劇名伶兼本院榮譽院士羅品超，及著名崑劇演員王奉梅。



Mighty King Farewells Yu Ji (photo by Cheung Chi-wai)
《霸王別姬》（張志偉攝影）

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 offered 332 courses over three terms, attracting a total of 6,894 students, an increase of 18.3% over the previous year in which 5,827 participants enrolled in 278 courses.

In 2004/05, EXCEL continued to offer a diverse range of courses across the arts spectrum. New courses included three for children: integrated arts, dance combo and music enlightenment, as well as handchimes, Feldenkrais, vocal creativity for acting, drama-in-education and drama education for school teachers, theatre criticism, stage photography, live sound operation, multi-track recording technology, stage management, lighting design techniques, film criticism, moviemakers' master class, Cantonese opera make-up and street jazz.

In the summer of 2004, EXCEL offered a summer musical school attracting 122 students aged between 7 and 21 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 three performances of Andrew Lloyd Webber's *Joseph and the Amazing Technicolor Dreamcoat* in the Academy's Drama Theatre with audience attendance exceeding 1,200.

Between 1 July 2004 and 30 June 2005, EXCEL employed 146 part time teachers, 26 accompanists, a full time programme manager and two programme assistants. Total income from course fees was \$8,531,593, with a net surplus of \$1,941,622.



Joseph and the Amazing Technicolor Dreamcoat (photo by Cheung Chi-wai)
《約瑟與神奇的夢幻彩衣》(張志偉攝影)



持續及延展教育

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。

去年持續及延展教育課程組於三個學期內提供了332項課程供6,894位學員參與。學員人數比往年增加18.3%，較上一年度的278項課程和5,827人次為多。

部門一如以往繼續舉辦多項多元化藝術課程，新課程包括兒童綜合藝術、兒童自選舞蹈組合、兒童音樂啟蒙課程、鐘鈴、Feldenkrais身體調節律動、聲音演出工作坊、蒼劇教育及戲劇教育在職教師培訓、戲劇評論、舞台攝影、演出音響系統操控、多軌式錄音製作、舞台管理、舞台燈光設計及技巧、電影評論、跟大師學電影、粵劇化妝及街頭爵士舞等。

2004年夏季，部門再次舉辦「暑期音樂劇大搞作」音樂劇培訓課程。122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，於演藝戲院演出三場安德魯·萊韋伯之著名音樂劇《約瑟與神奇的夢幻彩衣》，吸引超過1,200名觀眾入場觀賞。

持續及延展教育課程組於全年度共聘用146名兼職導師、26名伴奏師、一名全職課程經理及兩名課程助理。課程總收入為8,531,593港元，錄得盈餘1,941,622港元。

LIBRARY

The Library Collection grew to a total of 119,245 items, including books, music scores, journals, electronic journals, electronic reference databases, audio-visual material and academy archives. The number of newly acquired items during the year was 6,434.

There were a total of 143,961 visits made by users. Peak hours were from 3 to 5 pm. A total of 82,238 checkouts were recorded, about 6% less than that of the previous year. This was a result of more information being available through the Internet.

Library guided tours were organised for new staff and students at the beginning of the academic year to enable them to use the Library facilities and resources effectively. Workshops and seminars on selected electronic reference databases and electronic journals were conducted to help users search and retrieve relevant information.

The Library Extension Project was completed in December 2004. This Project has increased shelving space for audio-visual material by 40% and created a self-contained Learning Resources Room, which houses 21 audio-visual carrels, 8 study carrels, 2 sound retrieval workstations, reading desks, a microfilm reader and a photocopier. To provide flexibility to users, the Room remains open till 11:30 pm every day so that users can continue to enjoy the facilities even when the Library is closed.

In May, the Library replaced its Library System server by a mission critical IBM server to ensure continued compatibility with Library System software. In June, the Library replaced its CD-ROM server to allow users online access to the subscribed CD-ROM titles.





圖書館

本年度，圖書館藏品增加了六千四百多件。全館藏品已接近十二萬件。其中包括圖書、樂譜、期刊、電子期刊、電子參考資料、影音資料、音響效果資料、電腦軟件及演藝校檔等。

圖書館全年使用人次為143,961。高峰使用時間為下午三時至五時。借出藏品次數為82,238，較去年減少了6%。相信這是由於圖書館不斷增加購置數碼資料，讀者可以透過互聯網安坐家中查詢這些資料。

為使讀者更有效地使用圖書館的資料及設施，圖書館在新學年為新員生介紹圖書館的資源及設施，並定期為讀者舉辦工作坊及講座，教導讀者搜尋新增電子資料庫及電子期刊的資料。

圖書館擴建工程已於2004年12月完成。該工程為視聽資料增加了40%排架空間，又增添了一間獨立的學習資源室。室內可容納21座視聽亭、八座閱讀亭、兩座音響效果檢索工作站、大型書桌、縮微膠卷閱讀器及影印機供讀者使用。為加強服務及讓讀者盡用室內之設施，學習資源室於圖書館關閉後，仍繼續開放至晚上十一時三十分。

5月份，圖書館系統更換了一部IBM任務關鍵型業務應用伺服器。該伺服器可以運作多項圖書館系統的新增功能。6月更換了具有新功能的唯讀光碟伺服器，讀者可透過互聯網隨時查閱圖書館所訂購的電子資料。

VENUE MANAGEMENT

A total of 684 performances were held in Academy venues in 2004/2005, 338 of which were Academy presentations. The number of events was up more than 30% on the previous year during which the the aftermath of SARS continued to affect the local economy. Annual audience attendance rebounded to a robust 227,818, more than double the previous year's figure of 111,622. The Lyric Theatre's average occupancy rose from 5.92 to 8.73 hours per day, year on year. The average utilisation across all licensed performing venues was 8.15 hours per day.

In response to the improved economic climate, the Venue Management account posted a surplus of \$5.082m at year end.

Productions

Productions supported by the Venues Division during the year included Offenbach's opera *La Perichole*, 4 *Colours Dance* and *Side by Side* by the School of Dance and drama productions *Vision Party*, *Night of the Soul*, *ASM*, *The Fantasticks*, *The Children's Hour* and *Phaedra*. Also supported were Opera Scenes, 243 concerts by the School of Music, Cantonese Opera Excerpts 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*.

Tours

The School of Drama took their production of the *True Story of Ah Q* to the Edinburgh Festival Fringe in August 2004. The School of Dance toured to Prague from 3 - 11 January 2005 and participated in the Guangdong Modern Dance Festival from 30 April to 3 May 2005. The Venues Division provided tour management, technical and logistic support for these tours.

Society of the Academy for Performing Arts

Two fundraising activities during the year, held in connection with the Academy's 20th Anniversary celebration performance *Vision Party* and a hirer's event, *Saturday Night Fever*, raised a total of \$410,450. SAPA has started planning its next major fundraising Gala Ball *An Evening in Vienna* to be held on 10 December 2005.

SAPA continued to hold equity in Hong Kong Ticketing Ltd (formerly Ticketek Hong Kong Ltd). HK Ticketing provides computerised ticketing services to the Academy, Hong Kong Convention and Exhibition Centre, the Hong Kong Fringe Club and other independent venues in Hong Kong.

At June 30 the Society's balance sheet showed assets of \$5,988,299, \$2,880,000 of which was in the Endowment Fund. Local and non-local SAPA Scholarships totalling \$2,338,000 were awarded to Academy students.

場地管理

2004至2005年度共有684項表演節目在本院場地舉行，其中338項為本院製作的節目。節目總數較上一年度增加超過30%（上一年度本港經濟仍因之前爆發非典型肺炎而陷於低潮）。全年入場觀眾急劇反彈至227,818人次，比上一年度的111,622人次增加逾倍。歌劇院的平均租賃率由去年的每天5.92小時增至8.73小時，較所有持牌表演場地的平均使用率每天8.15小時為高。

由於經濟環境改善，本部門於年底錄得5,082,000港元的盈餘。

製作

本年度場地部協作多個節目的場務工作，包括奧芬巴哈的歌劇《奉旨成婚》；舞蹈學院的《舞蹈四色》及《舞樂匯》；戲劇製作《霓裳派對》、《靈夜》、《ASM造世界》、《夢幻愛程》、《童謠無忌》及《菲爾德》。另外，音樂學院亦舉辦了多場歌劇選段及243場音樂會、由中國傳統戲曲課程學員擔綱的粵劇選段、舞蹈學院的《高級編舞工作坊》、《創意舞蹈》和《舞蹈名目演出》，以及科藝學院的《日落搖滾音樂會》。

外地演出

2004年8月，戲劇學院參與愛丁堡藝穗節，演出《阿Q正傳》。舞蹈學院則於2005年1月3日至11日遠赴布拉格演出，並由2005年4月30日至5月3日期間參加廣東現代舞蹈節。本部門為此等海外演出提供管理、技術及後勤支援。

SAPA fundraising musical *Vision Party* (photo by Cheung Chi-wai)
演藝學院友誼社的籌款音樂劇《霓裳派對》(張志偉攝影)

演藝學院友誼社

年內友誼社舉辦了兩項籌款活動，其一為本院20周年校慶表演《霓裳派對》及租賃節目《週末狂熱》，共籌得410,450港元。演藝學院友誼社已開始籌劃下一項大型籌款舞會《維也納之夜》，將於2005年12月10日舉行。

演藝學院友誼社仍持有快達票香港有限公司（前稱Ticketek Hong Kong Ltd）的股權。快達票為本院、香港會議展覽中心、香港藝穗會及其他獨立場地提供電腦售票服務。

截至6月30日，友誼社的資產負債表顯示該社滾存5,988,299港元的資產，其中2,880,000港元乃屬捐贈基金。年內友誼社向本院學生共捐贈2,338,000港元，設立多個本港及海外獎學金。



FINANCE

The Academy's tertiary and junior programmes are funded by Government through the Home Affairs Bureau. The annual recurrent grant for the financial year 2004/2005 was \$158.6M, a 6.7% decrease from \$169.9M of last year. This reduction has reflected the contribution to efficiency saving target imposed by Government and the downward salary adjustment of Civil Service. Other sources of income such as tuition fee and interest income amounted to \$37.7M, an increase of 2.7% from last year. The total expenditure for the year amounted to \$195.5M, representing a 1.2% increase from last year. Resulting from the adoption of a new basis for recognition of expenditure, the expenditure level for last year was exceptionally low. The major areas of increase were in minor capital items, computer software maintenance, number of performances and study tours organised during the year.

Despite the reduction in government grant, after adding back the inter-fund charges for use of its performance venues, amounting to \$6.1M was achieved for the year. This amount was transferred to the Government Reserve Fund, established under the Memorandum of Administrative Arrangements with Government for future development projects.

The other major operation of the Academy is the hiring of its venues, which operates on a self-funding basis. Due to the recovery of the economy, hiring income from outsiders has increased by 82% from last year. The net surplus of the Venue Management account for the year amounted to \$5.1M after the transfer of \$5.4M to the Accumulated Fund and the Part-time Courses Fund to eliminate the notional costs for the use of its own venues. An amount of \$1.08M was transferred to the 'Capital Project Fund' to meet the shortfall of government grant for a refurbishment project.

Subvention drawn from Government for capital projects for the year amounted to \$18.4M.

財務

演藝學院所提供的高等教育及初級課程是由政府經民政事務局撥款資助。2004/2005年度之經常性撥款為1.586億港元，較去年度的1.699億港元，減少了6.7%。減幅來自政府訂定的「有效益節流」目標及薪酬跟隨公務員減薪而下調。其他收入包括課程收費及銀行存款利息等，合共3,770萬港元，較去年度增加2.7%。是年度的各項開支，總額合共1.955億港元，較去年度增加1.2%。由於去年採用有關支出釐定的新會計準則，所有的支出均較正常水平低。「次要性資本項目」、「電腦軟件」及「出外表演及實習」等各項支出，均有所增加。

雖然政府削減了資助額，於場地管理基金中撥還學院自用場地的象徵性成本後，是年度的收支賬盈餘為610萬港元。按與民政事務局簽訂的行政事務備忘錄，此盈餘全數撥入政府撥款儲備基金，作為日後學院發展之用。

表演場地的租賃是演藝學院其中一項主要自負盈虧的營運項目。由於是年度的經濟環境逐步復甦，外來客戶租用場地的收入，較去年增加82%。於撥還541萬港元學院自用場地的象徵性成本後，是年的營餘為510萬港元。除此外，從此營運基金中撥出108萬港元至「資本建設基金」，以補貼一項場地翻新工程。

是年度政府直接撥款共1,840萬港元，用作資助基本建設項目。

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

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As At 1 April 2005

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(2005 年 4 月 1 日)

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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)

CO-OPTED MEMBER

Mr Philip Soden, Associate Director (Operations)

增選委員

蘇迪基先生, 副校長 (常務)

STUDENT MEMBERS

Ms Chung Hye-jin
Mr Tsang Yin-hei

學生委員

鄭惠真小姐
曾彥熹先生

Balance Sheet

As At 30 JUNE 2005

資產負債表

(截至2005年6月30日)

		2005 HK\$	2004 HK\$
NON-CURRENT ASSETS	非流動資產		
Student Loans	學生貸款	727,953	1,825,969
CURRENT ASSETS	流動資產		
Accounts receivable and deposits	應收賬項及按金	27,024,715	11,262,638
Current portion of student loans	一年內應收的學生貸款	1,020,215	1,575,110
Current portion of provident fund scheme loan	一年內應收的公積金貸款	-	2,737,949
Deposits, cash and bank balances	銀行存款及現金	152,901,029	142,112,741
		<u>180,945,959</u>	<u>157,688,438</u>
CURRENT LIABILITIES	流動負債		
Accounts payable and accruals	應付賬項及應計項目	42,205,169	29,606,250
Current portion of long term liabilities	一年內應付的政府貸款	1,020,215	1,575,110
		<u>43,225,384</u>	<u>31,181,360</u>
NET CURRENT ASSETS	流動資產淨額	<u>137,720,575</u>	<u>126,507,078</u>
		<u>138,448,528</u>	<u>128,333,047</u>
Represented by:			
Accumulated Fund	累積基金	-	-
Venue Management Fund	場地管理基金	6,298,060	2,471,359
Bethanie Maintenance Reserve Fund	「伯大尼堂」維修儲備	20,219,206	20,068,757
Capital Projects Fund	基建項目基金	748,583	129,176
Government Reserve Fund	政府撥款儲備	6,224,363	25,140,091
Development Fund	發展基金	3,305,960	2,393,965
Gratuity Reserve Fund	員工約滿酬金預備	11,380,810	12,713,731
Provident Fund Scheme Fund	公積金貸款基金	-	12,803,786
Part-time Courses Fund	兼讀課程基金	9,960,781	8,518,973
Chinese Traditional Theatre Fund	中國傳統戲曲基金	17,987,987	17,820,474
Pay Leave Reserve Fund	員工累積假期預備	5,936,766	6,039,298
Special Funds	特別用途基金	20,033,031	18,407,468
Master's Programme Fund	碩士學位課程基金	35,625,028	-
		<u>137,720,575</u>	<u>126,507,078</u>
LONG TERM LIABILITIES	長期負債		
Advances from the Government	政府貸款	727,953	1,825,969
		<u>138,448,528</u>	<u>128,333,047</u>
Chairman Professor Anna Pao Sohmen	主席 蘇包陪慶教授		
Treasurer Mrs Fanny Lai Ip Po-ping	司庫 黎葉寶萍女士		

Approved by the Council on 7 December 2005
2005年12月7日經校董會通過

Income and Expenditure Account

FOR THE YEAR ENDED 30 JUNE 2005

收支賬項

(截至2005年6月30日)

		2005 HK\$	2004 HK\$
INCOME	收入		
Government grants	政府撥款	158,608,000	169,916,000
Tuition and application fees	課程及申請收費	36,879,335	36,215,673
Interest	銀行存款利息	348,962	223,372
Donations and sponsorship	捐款及贊助	254,969	85,188
Miscellaneous	其他來源	267,626	220,742
		<u>196,358,892</u>	<u>206,660,975</u>
EXPENDITURE	支出		
Personal emoluments	教職員薪俸	150,629,810	151,118,259
Maintenance of premises	建築物保養	14,748,843	14,793,391
Venue hiring	場地租金	13,816,145	15,447,071
Minor capital items written off	次要資本性項目報銷	6,684,404	5,681,304
Store and equipment	應用物資及裝備	4,097,193	3,015,653
Projects	課程活動	3,930,426	1,990,499
Production	節目製作費	3,055,987	2,957,901
Library books and materials	圖書及有關資料	1,906,654	2,142,051
Recruitment and overseas visits	招請及海外公幹	1,203,724	578,348
Publicity	推廣費	790,365	1,025,867
Staff training courses	教職員培訓	596,267	546,732
Insurance	保險費	1,138,194	1,368,996
Telephone and postage	電話及郵費	425,124	438,316
Legal fees	律師費	32,068	156,498
External assessors	客席顧問	346,377	218,102
Transport and travelling	交通費	154,052	259,435
Incidental	雜項	278,403	185,537
Auditors' remuneration	核數師酬金	147,104	116,197
Entertainment	應酬及交際費	119,283	125,805
		<u>204,100,423</u>	<u>202,165,962</u>
Cost recharged to Venue Management Account	有關場地管理費用撥歸場地管理賬項	(8,522,833)	(8,985,175)
		<u>195,577,590</u>	<u>193,180,787</u>
SURPLUS FOR THE YEAR	本年度盈餘	781,302	13,480,188
TRANSFER FROM/(TO):	撥轉自/(至):		
Venue Management Fund	場地管理基金	5,293,311	6,461,897
Government Reserve Fund	政府撥款儲備	(6,074,613)	(19,942,085)
		<u>-</u>	<u>-</u>

Venue Management Account

FOR THE YEAR ENDED 30 JUNE 2005

場地管理收支賬

(截至2005年6月30日)

		2005 HK\$	2004 HK\$
INCOME	收入		
Hiring	租金		
The Academy	演藝學院	13,963,529	16,215,824
Outsiders	非演藝學院	15,509,101	8,493,784
Box Office commission	票房佣金	3,682,443	1,440,422
Interest	銀行存款利息	69,023	23,895
Miscellaneous	其他來源	137,937	82,419
		<u>33,362,033</u>	<u>26,256,344</u>
EXPENDITURE	支出		
Personal emoluments	員工薪俸	14,331,154	13,993,200
Electricity	電費	3,348,972	2,932,394
Ticketing	票務	2,374,644	903,859
Repairs and maintenance	維修及保養	900,188	845,362
Rates	差餉	442,022	463,096
Minor capital items written off	次要資本性項目報銷	489,728	356,834
Cleaning	清潔費	190,636	148,517
Insurance	保險	270,065	322,010
General administration	行政費	186,380	87,339
Technical	器材維修	158,786	86,001
Publicity	推廣費	93,468	41,161
Staff training courses	職員培訓	40,040	16,220
Incidental	雜項	12,802	35,787
		<u>22,838,885</u>	<u>20,231,780</u>
SURPLUS FOR THE YEAR	本年度盈餘	10,523,148	6,024,564
BALANCE BROUGHT FORWARD	年初滾存	2,471,359	4,131,938
TRANSFER (TO)/FROM:	撥轉(至)/自:		
Accumulated Fund	收支賬項基金	(5,293,311)	(6,461,897)
Part-time Courses Fund	兼讀課程基金	(147,384)	(768,753)
Special Funds	特別用途基金	(170,000)	(624,560)
Development Fund	發展基金	-	170,067
Capital Projects Fund	基建項目基金	(1,085,752)	-
BALANCE CARRIED FORWARD	年終滾存	<u>6,298,060</u>	<u>2,471,359</u>

Capital Projects Fund

FOR THE YEAR ENDED 30 JUNE 2005

基建項目基金

(截至 2005 年 6 月 30 日)

		2005 HK\$	2004 HK\$
INCOME	收入		
Government grants	政府撥款		
Block grant	一般項目	7,091,609	7,237,250
Special projects	特別項目	11,346,894	9,155,911
Other income	其他收入	306	90,488
		<u>18,438,809</u>	<u>16,483,649</u>
EXPENDITURE	支出	(18,905,154)	(16,457,178)
SURPLUS/(DEFICIT) FOR THE YEAR	本年度盈餘/(虧損)	<u>(466,345)</u>	<u>26,471</u>
BALANCE BROUGHT FORWARD	年初滾存	129,176	102,705
TRANSFER FROM:	撥轉自:		
Venue Management Fund	場地管理基金	1,085,752	-
BALANCE CARRIED FORWARD	年終滾存	<u><u>748,583</u></u>	<u><u>129,176</u></u>

Library Statistics

As At 30 JUNE 2005

圖書館統計資料

(截至2005年6月30日)

COLLECTION

Chinese books
English books
Periodicals bound volumes
Audio visual materials
Music scores & orchestral parts
Electronic plays
Online reference
Academy archives
Slide sets
Computer files & kits

館藏

中文圖書 13,901
英文圖書 40,580
期刊合訂本 4,210
影音資料 30,367
音樂樂譜及分譜 22,841
電子劇本 4,640
線上參考資料 16
演藝校檔 1,596
幻燈片 370
電腦軟件及組合教材 724

Total

總計 119,245

SERIALS

Electronic journal titles
Current titles
Inactive titles

期刊

電子期刊 369
現期期刊 332
停訂期刊 375

Total

總計 1,076

NEW ACQUISITIONS

Chinese books
English books
Serials
Electronic journal titles
Audio visual materials
Music scores & orchestral parts
Academy archives
Computer files & kits

新增館藏

中文圖書 435
英文圖書 2,014
期刊 17
電子期刊 178
影音資料 2,373
音樂樂譜及分譜 958
演藝校檔 375
電腦軟件及組合教材 84

Total

總計 6,434

USE OF THE LIBRARY

No. of registered users
No. of loans
No. of renewals
No. of enquiries to electronic resources
No. of visits
Inter-library loans

圖書館使用量

讀者人數 1,748
借閱次數 82,238
繼借次數 22,121
查詢電子資料次數 23,497
使用人次 143,961
館際互借 159

Student Enrolment Statistics

As At 31 OCTOBER 2004

學生入學統計資料

(截至2004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	10	19	23	20	29	-	101
Year 2	第二年	14	14	26	24	37	-	115
Year 1	第一年	13	15	26	21	25	-	100
Professional Diploma	專業文憑							
Year 2	第二年	-	-	-	2	1	-	3
Year 1	第一年	8	1	-	10	7	-	26
Advanced Diploma	深造文憑							
Year 2	第二年	6	2	-	16	6	1	31
Year 1	第一年	11	1	-	7	4	4	27
Diploma	文憑							
Year 2	第二年	29	25	-	42	38	6	140
Year 1	第一年	10	28	25	29	22	2	116
Professional Certificate	專業證書							
Year 2	第二年	-	-	-	-	-	-	-
Year 1	第一年	1	-	-	1	1	-	3
Advanced Certificate	深造證書							
Year 2	第二年	9	-	-	3	-	3	15
Year 1	第一年	11	-	-	5	2	-	18
Certificate	證書							
Year 2	第二年	25	-	-	4	2	2	33
Year 1	第一年	10	-	-	9	2	7	28
Total	總計	157	105	100	193	176	25	756
JUNIOR PROGRAMMES	初級課程							
Junior Students	初級生	67	-	-	271	-	-	338
Pre-Junior Courses	預備生主修課	-	-	-	37	-	-	37
Junior Choir	初級歌詠團	-	-	-	64	-	-	64
Pre-Junior Choir	幼年歌詠團	-	-	-	57	-	-	57
Junior Boys Choir	男童歌詠團	-	-	-	10	-	-	10
Junior Chinese Orchestra	初級中樂團	-	-	-	3	-	-	3
Junior Symphony Orchestra	少年交響樂團	-	-	-	9	-	-	9
Junior Guitar Ensemble	初級結他合奏組	-	-	-	1	-	-	1
Junior Wind Band	初級管樂隊	-	-	-	22	-	-	22
Symphonic Wind Ensemble	演藝管樂團	-	-	-	21	-	-	21
Beginners' Courses	初學課	-	-	-	64	-	-	64
Beginners' Group Class	初學小組	-	-	-	40	-	-	40
Intermediate Courses	中級課	-	-	-	108	-	-	108
Total	總計	67	-	-	707	-	-	774
GIFTED YOUNG DANCER PROGRAMME 青年精英舞蹈課程								
Year 1	第一年	53	-	-	-	-	-	53
Year 2	第二年	-	-	-	-	-	-	-
Total		53	-	-	-	-	-	53

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)	9
Bachelor of Fine Arts (Honours) Degree in Drama	藝術學士(榮譽)學位(戲劇)	19
Bachelor of Fine Arts (Honours) Degree in Film and Television	藝術學士(榮譽)學位(電影電視)	22
Bachelor of Fine Arts (Honours) Degree in Theatre Technical Arts	藝術學士(榮譽)學位(舞台科藝)	29
Bachelor of Music (Honours) Degree	音樂學士(榮譽)學位	17
Professional Diploma in Performing Arts (Dance)	演藝專業文憑(舞蹈)	7
Professional Diploma in Performing Arts (Drama)	演藝專業文憑(戲劇)	1
Professional Diploma in Performing Arts (Music)	演藝專業文憑(音樂)	9
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)	1
Advanced Diploma in Performing Arts (Dance)	演藝深造文憑(舞蹈)	6
Advanced Diploma in Performing Arts (Drama)	演藝深造文憑(戲劇)	2
Advanced Diploma in Performing Arts (Music)	演藝深造文憑(音樂)	15
Advanced Diploma in Theatre Technical Arts	舞台科藝深造文憑	6
Diploma in Performing Arts (Cantonese Opera)	演藝文憑(粵劇)	4
Diploma in Performing Arts (Dance)	演藝文憑(舞蹈)	28
Diploma in Performing Arts (Drama)	演藝文憑(戲劇)	25
Diploma in Performing Arts (Music)	演藝文憑(音樂)	41
Diploma in Theatre Technical Arts	舞台科藝文憑	36
Diploma in Video Production	錄像製作文憑	23
Professional Certificate in Performing Arts (Dance)	演藝專業證書(舞蹈)	1
Professional Certificate in Theatre Technical Arts	舞台科藝專業證書	1
Advanced Certificate in Performing Arts (Cantonese Opera)	演藝深造證書(粵劇)	3
Advanced Certificate in Performing Arts (Dance)	演藝深造證書(舞蹈)	7
Advanced Certificate in Performing Arts (Music)	演藝深造證書(音樂)	3
Certificate in Performing Arts (Cantonese Opera)	演藝證書(粵劇)	2
Certificate in Performing Arts (Dance)	演藝證書(舞蹈)	24
Certificate in Performing Arts (Music)	演藝證書(音樂)	4
Certificate in Theatre Technical Arts	舞台科藝證書	2
Total	總計	351

Scholarships and Prizes

獎學金及獎項

Scholarship/Prize 獎學金／獎項	Student 學生	School 學院	Major / Specialist Pathway 主修 / 專修
Artech Prize for Best Potential in Design 科藝 - 最具潛質設計學生獎	Lau Chung-yan	劉頌欣 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	Wong Man-yui	黃敏蕊 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	Barry Chui Man-kit	崔文傑 TA 科藝	Applied Arts 應用美術
Avid Best Editor Award Avid 最佳剪接獎	Lee Kwok-wai	李國威 F/TV 電影電視	Editing 剪接
Avid Editing Encouragement Award Avid 剪接勸進獎	Tong Wai-wing	唐偉榮 F/TV 電影電視	Editing 剪接
Ben and Benson Company Limited Scholarships 奔騰製作公司獎學金	Au Pui-ying	歐珮瑩 Drama 戲劇	Acting 表演
	Angel Chan Siu-yan	陳小茵 Drama 戲劇	Acting 表演
	Chan Tsz-fung	陳子豐 Drama 戲劇	Acting 表演
	Cheng Ka-chun	鄭嘉俊 Drama 戲劇	Acting 表演
	Cheung Chi-kit	張志傑 Drama 戲劇	Directing 導演
	Cheung Ming-yiu	張銘耀 Drama 戲劇	Acting 表演
	Judy Chu Fung-han	朱鳳嫻 Drama 戲劇	Acting 表演
	Chu Pak-hong	朱栢康 Drama 戲劇	Acting 表演
	Chung Kin-ming	鍾健明 Drama 戲劇	Acting 表演
	Chung Yuen-han	鍾婉嫻 Drama 戲劇	Acting 表演
	Lai Yuk-ching	黎玉清 Drama 戲劇	Acting 表演
	Brenda Lam Hung-yi	林鴻怡 Drama 戲劇	Acting 表演
	Rebekah Ling	林碧芝 Drama 戲劇	Acting 表演
	Lo Cheuk-on	盧卓安 Drama 戲劇	Acting 表演
	Lui Dik-ming	呂迪明 Drama 戲劇	Acting 表演
	Ma Pui-sze	馬沛詩 Drama 戲劇	Acting 表演
	Carmen Mok Ka-man	莫嘉紋 Drama 戲劇	Acting 表演
	Tang Chi-kin	鄧智堅 Drama 戲劇	Acting 表演
	Wong Yee-mun	黃懿雯 Drama 戲劇	Acting 表演
	Yu Kin-sang	余健生 Drama 戲劇	Acting 表演
	Yuen Yee-man	袁綺雯 Drama 戲劇	Acting 表演
Carl Wolz Scholarships 胡善佳獎學金	Lau Wing-chi	劉詠芝 Dance 舞蹈	Modern Dance 現代舞
	Ngan Ka-wun	顏嘉媛 Dance 舞蹈	Chinese Dance 中國舞
CASH Composition Scholarship 作曲家及填詞家協會作曲獎學金	Steve Hui Ngo-shan	許敬山 Music 音樂	Composition 作曲

Chan Chung-On Violin Performance Merit Award 陳松安小提琴表演優異獎	Gui Li	桂 麗	Music	音樂	Violin	小提琴
Christopher Berrisford Memorial Scholarship 貝赫復紀念獎學金	Ma Pou-mang	馬步萌	Music	音樂	Violin	小提琴
Chung Pu Memorial Scholarships 鍾溥紀念獎學金	Judy Chu Fung-han	朱鳳嫻	Drama	戲劇	Acting	表演
	Rebekah Ling	林碧芝	Drama	戲劇	Acting	表演
	Ma Pui-sze	馬沛詩	Drama	戲劇	Acting	表演
	Tang Sai-cheong	鄧世昌	Drama	戲劇	Acting	表演
Citigroup Scholarships 花旗集團獎學金	Chan Chi-chun	陳子晉	Music	音樂	Dizi	笛子
	Iu Yan	姚 欣	Music	音樂	Zheng	古箏
	Wong Shun-wing	黃順榮	Music	音樂	Suona	嗩吶
	Xu Bei	許 蓓	Music	音樂	Yangqin & Chinese Percussion	揚琴及中樂敲擊
	Wendy Yau Oi-man	丘靄雯	Music	音樂	Zheng	古箏
City Contemporary Dance Company Scholarships 城市當代舞蹈團獎學金	Han Mei	韓 梅	Dance	舞蹈	Modern Dance	現代舞
	Tan Wei	譚 維	Dance	舞蹈	Modern Dance	現代舞
Colin George Prize 章賀麟獎	Lui Dik-ming	呂迪明	Drama	戲劇	Acting	表演
Dance School Scholarships 舞蹈學院獎學金	Abudurehman Adilijiang	阿地里江 阿不都熱 合曼	Dance	舞蹈	Ballet	芭蕾舞
	Cao Chi-thanh		Dance	舞蹈	Ballet	芭蕾舞
	Cao Duc-toan		Dance	舞蹈	Modern Dance	現代舞
	He Qiwo	何其沃	Dance	舞蹈	Modern Dance	現代舞
	Hu Xiao	胡 曉	Dance	舞蹈	Modern Dance	現代舞
	Low Shee-hoe	劉詩豪	Dance	舞蹈	Modern Dance	現代舞
	Lu Hao	路 浩	Dance	舞蹈	Ballet	芭蕾舞
	Phan Van-luong		Dance	舞蹈	Ballet	芭蕾舞
	Wong Jyh-shyong	黃志雄	Dance	舞蹈	Modern Dance	現代舞
	Zhao Jun	趙 駿	Dance	舞蹈	Ballet	芭蕾舞
Duchess of Kent International Scholarships 根德公爵夫人海外留學生獎學金	Lim Thou-chun	林道俊	Dance	舞蹈	Modern Dance	現代舞
	Xiong Yin	熊 胤	Music	音樂	Cello	大提琴
Electronic Theatre Controls Scholarship 億達時獎學金	Yuen Wai-yin	袁慧妍	TA	科藝	Theatre Lighting	舞台燈光
ExxonMobil Scholarships 埃克森美孚獎學金	Peggy Sung Pei-zhang	宋沛樟	Music	音樂	Piano	鋼琴
	Rosa Maria Velasco	韋羅莎	Drama	戲劇	Acting	表演
	Yang Fan	楊 帆	Music	音樂	Viola	中提琴
Flora Landon Liu Liberal Arts Prizes 劉梁月清人文學科獎	Wong Tsz-chun	王梓駿	TA	科藝	Theatre & Film Design	舞台及電影設計
	Wong Yee-mun	黃懿雯	Drama	戲劇	Acting	表演
Fredric Mao Scholarship 毛俊輝獎學金	Chu Pak-hong	朱栢康	Drama	戲劇	Acting	表演
Gordon Hutchings Memorial Prizes for Talented Costumier 程家福紀念基金服裝製作才俊獎	Justin Tse Ching-lim	謝政廉	TA	科藝	Applied Arts	應用美術
	Wong Chio-kit	王超傑	TA	科藝	Applied Arts	應用美術

Hang Seng Bank Scholarships 恒生銀行獎學金	Au Shuk-yee	區淑儀	Music	音樂	Clarinet	單簧管
	Cheng Ka-yee	鄭嘉怡	Dance	舞蹈	Ballet	芭蕾舞
	Lee So-han	李素嫻	F/TV	電影電視	Screenwriting	編劇
	Ng Fung-ming	吳鳳鳴	Drama	戲劇	Acting	表演
	Louisa Yau Pui-yan	尤佩欣	TA	科藝	Stage & Technical Management	舞台及技術管理
Hausammann Scholarship Hausammann 獎學金	Leung Yuk-lun	梁育麟	F/TV	電影電視	Directing	導演
Hong Kong Welsh Male Voice Choir Scholarships 香港威爾遜男聲歌詠團獎學金	Carol Lin Ho-yan	連皓忻	Music	音樂	Voice	聲樂
	Liu Hong	廖 匡	Music	音樂	Voice	聲樂
HPL-21 Group Scholarships	Mo Ka-man	巫嘉敏	TA	科藝	Theatre & Film Design	舞台及電影設計
HPL-21 Group 獎學金	Thai Tin-ki	蔡天琪	TA	科藝	Applied Arts	應用美術
Jackie Chan Charitable Foundation Scholarships 成龍慈善基金獎學金	Chan Hiu-wa	陳曉華	Drama	戲劇	Acting	表演
	Chan Ka-ching	陳嘉靜	Dance	舞蹈	Modern Dance	現代舞
	Chan Ka-yan	陳家欣	CTT	中國戲曲	Cantonese Opera	粵劇
	Chan Kai-kwong	陳啟廣	Drama	戲劇	Acting	表演
	Chan Man-kiu	陳文翹	TA	科藝	Stage & Technical Management	舞台及技術管理
	Angel Chan Siu-yan	陳小茵	Drama	戲劇	Acting	表演
	Chan Sze-man	陳仕文	Drama	戲劇	Acting	表演
	Cheng Ka-yan	鄭嘉恩	Dance	舞蹈	Ballet	芭蕾舞
	Cheung Chun-tim	張鎮添	TA	科藝	Theatre Lighting Technology	舞台燈光技術
	Chung Yuen-han	鍾婉嫻	Drama	戲劇	Acting	表演
	Candy Grace Ho	何舜馨	Music	音樂	Voice	聲樂
	Ho Ho-fei	何皓斐	Dance	舞蹈		
	Ho Yu-ling	何瑜玲	Drama	戲劇	Acting	表演
	Hui Chun-kit	許俊傑	Dance	舞蹈	Modern Dance	現代舞
	Parris Hui Pui-man	許佩雯	TA	科藝	Stage & Technical Management	舞台及技術管理
	Ip Pui-wan	葉佩雲	Dance	舞蹈	Musical Theatre Dance	音樂劇舞
	Teresa Kwan Oi-yee	關靄怡	TA	科藝	Sound Design & Music Recording	音響設計及音樂錄音
	Lai Hiu-shan	賴曉珊	Drama	戲劇	Acting	表演
	Lam Chun-wai	林鎮威	Drama	戲劇	Acting	表演
	Lam Kwan-fai	林鈞暉	Music	音樂	Composition	作曲
	Chris Lam Wai-yan	林慧恩	Dance	舞蹈	Chinese Dance	中國舞
	Lam Wing-wing	林穎穎	Music	音樂	Voice	聲樂
	Lau Cheuk-wai	劉卓威	Music	音樂	Classical Guitar	古典結他
	Lau Yan-yan	劉欣欣	Music	音樂	Trombone	長號
	Elsa Lee Yung-yung	李蓉蓉	Music	音樂	Piano	鋼琴
	Cherry Leung Tsz-yan	梁芷茵	Dance	舞蹈	Modern Dance	現代舞
	Li Man-ting	李敏婷	TA	科藝	Applied Arts	應用美術
	Mazy Li Mei-sze	李美時	TA	科藝	Sound Design & Music Recording	音響設計及音樂錄音
	Liu Heung-man	廖向民	Dance	舞蹈		
	Lo Cheuk-on	盧卓安	Drama	戲劇	Acting	表演
	Loh Yua-yee	陸悅宜	TA	科藝	Sound Design & Music Recording	音響設計及音樂錄音
	Siu Chun-kit	蕭俊傑	TA	科藝	Theatre Lighting Design	舞台燈光設計
	Siu Chung-man	蕭頌敏	CTT	中國戲曲	Cantonese Opera	粵劇
	Siu Wai-shan	蕭惠珊	Dance	舞蹈	Chinese Dance	中國舞
	Vivian Szeto Wui-to	司徒會桃	CTT	中國戲曲	Cantonese Opera	粵劇
	Tong Wai-ho	湯偉灝	Music	音樂	Cello	大提琴
	Wong On-ni	黃安妮	Dance	舞蹈	Musical Theatre Dance	音樂劇舞
	Frances Wong Po-fai	黃葆輝	CTT	中國戲曲	Cantonese Opera	粵劇
	Wong Tze-sau	黃子修	Music	音樂	Sheng	笙
	Yim Hang-lei	嚴珩莉	TA	科藝	Applied Arts	應用美術
	Yip Chun-kit	葉俊傑	Music	音樂	Bass Trombone	低音長號
	Herman Yip	葉浩文	Music	音樂	Composition	作曲

	Yip Lai-yee Heidy Yu Sze-man Yuen Yee-man Yung Lai-wah	葉麗兒 余思敏 袁綺雯 翁麗華	Dance TA Drama Dance	舞蹈 科藝 戲劇 舞蹈	Modern Dance Stage & Technical Management Acting Chinese Dance	現代舞 舞台及技術管理 表演 中國舞
Jackie Chan Charitable Foundation Scholarships (Outstanding Awards) 成龍慈善基金獎學金 (傑出獎項)	Chan Lai-ling Karey Ho Kwok-chee	陳麗玲 何國芝	Dance Music	舞蹈 音樂	Chinese Dance Cello	中國舞 大提琴
Jackie Chan Charitable Foundation Scholarship (Overseas Training) 成龍慈善基金獎學金 (海外培訓)	Mo Man-kwan	巫曼君	TA	科藝	Stage & Technical Management	舞台及技術管理
Jackie Chan Charitable Foundation - Brett Ratner Scholarships 成龍慈善基金 - Brett Ratner 獎學金	Irene Au Yin-ki Howard Chan Ho-wan Chan Ho-yin Cheuk Cheung Fok Ka-man Ip Hiu-tan Lee So-han Joe Lee Yan-yin Tang On-ki Yim Ka-yee	區燕琪 陳皓雲 陳浩然 卓 翔 霍家敏 葉曉丹 李素嫻 李欣妍 鄧安琪 嚴嘉儀	F/TV F/TV F/TV F/TV F/TV F/TV F/TV F/TV F/TV F/TV	電影電視 電影電視 電影電視 電影電視 電影電視 電影電視 電影電視 電影電視 電影電視 電影電視	Editing Editing Camera & Lighting Directing Sound Directing Screenwriting Producing & Production Mgt Producing & Production Mgt Screenwriting	剪接 剪接 攝影及燈光 導演 音響 導演 編劇 監製及製作管理 監製及製作管理 編劇
Jackie Chan Charitable Foundation - Brett Ratner Scholarship (Overseas Training) 成龍慈善基金 - Brett Ratner 獎學金 (海外培訓)	Chan Hau-yin	陳巧燕	F/TV	電影電視	Producing & Production Mgt	監製及製作管理
Lady Fung Memorial Music Fellowship of the Asian Cultural Council 馮秉芬爵士夫人紀念音樂獎助金	Lam Kai-yin	林啟妍	Music	音樂	Piano	鋼琴
Lai Cho-tin Memorial Scholarship 黎草田紀念獎學金	Man Sui-hing	文瑞興	Drama	戲劇		
Lee Shuk-chee Memorial Scholarships 李淑慈紀念獎學金	Chai Congcong Franky Jr Leung Man-jun	柴聰聰 梁文尊	Music Music	音樂 音樂	Piano Piano Performance	鋼琴 鋼琴演奏
Li Po Chun Charitable Trust Fund Scholarship 李寶椿慈善信託基金獎學金	Lee Ting-yan	李婷妍	Dance	舞蹈	Ballet	芭蕾舞
Lungfung Sa Tsoeng Lighting Scholarship 龍鳳耍花槍燈光獎	Ng Choi-long	伍在朗	TA	科藝	Theatre Lighting Design	舞台燈光設計
Pacific Lighting (HK) Ltd Encouragement Prize Pacific Lighting (HK) Ltd 勵進獎	Lee Man-kit	李文傑	TA	科藝	Theatre Lighting Technology	舞台燈光技術
Parsons Music Foundation Scholarships 柏斯音樂基金會獎學金	Helen Cha Hoi-lun Tang Lok-yin Wu Cheuk-nam	查海倫 鄧樂妍 胡卓楠	Music Music Music	音樂 音樂 音樂	Piano Performance Composition Composition	鋼琴演奏 作曲 作曲
Peter and Nancy Thompson Scholarships 湯比達伉儷獎學金	Cha Li Sammy Chien Sum-ming Candy Grace Ho Gerald Hon Wan-lung Anissa Lam Man-yin Carol Lee Ka-lo	查 理 錢深銘 何舜馨 韓雲龍 林敏妍 李嘉璐	Music Music Music Music Music Music	音樂 音樂 音樂 音樂 音樂 音樂	Voice Voice Voice Voice Performance Voice Voice	聲樂 聲樂 聲樂 聲樂演奏 聲樂 聲樂

	Elaine Pi Yee-ling	畢綺玲	Music	音樂	Voice	聲樂
	Phoebe Tam Lok-hin	譚樂軒	Music	音樂	Voice	聲樂
	Ada Yeung	楊芷瑩	Music	音樂	Voice	聲樂
Professor Lin Sheng Shih Memorial Prizes 林聲翕教授紀念獎	Chan King-tsun	陳敬臻	Music	音樂	Dizi	笛子
	Wong Chun-ting	黃珍婷	Music	音樂	Pipa	琵琶
Ross Blake Memorial Fund Scholarship Ross Blake 紀念獎學金	Zhang Ying	張 穎	F/TV	電影電視	Camera and Lighting	攝影及燈光
Strand Lighting Asia Scholarship Strand Lighting Asia 獎學金	Tsang Ka-wai	曾家慧	TA	科藝	Theatre Lighting Design	舞台燈光設計
Technical Arts Alumni Association Awards 科藝校友會嘉許獎	Vivian Cheung Man-hei	張文曦	TA	科藝	Theatre Lighting Design	舞台燈光設計
	Louisa Yau Pui-yan	尤佩欣	TA	科藝	Stage & Technical Management	舞台及技術管理
The Academy Non-Local Scholarships 演藝學院外地生獎學金	Komsun Dilokkunanant		Music	音樂	French Horn	法國號
	Du Lan	杜 瀾	Music	音樂	Violin	小提琴
	Fang Fang	方 芳	Music	音樂	Cello	大提琴
	Gui Li	桂 麗	Music	音樂	Violin	小提琴
	Dechopol Kowintaweewat		Music	音樂	Violin	小提琴
	Le Hoai-nam		Music	音樂	Violin	小提琴
	Liu Hongyan	劉紅岩	Music	音樂	Viola	中提琴
	Ma Pou-mang	馬步萌	Music	音樂	Violin	小提琴
	Uthaisri Srinarong		Music	音樂	Cello	大提琴
	Yang Fan	楊 帆	Music	音樂	Viola	中提琴
The Dorset Foundation Weinreb and Hosier Scholarship Dorset 基金維利比及賀約翰獎學金	Qu Siyuan	瞿思苑	Music	音樂	Double Bass	低音大提琴
The Hongkong Bank Foundation Hong Kong Mainland Exchange Scholarships 滙豐銀行慈善基金 - 香港與內地學生交流獎學金	Chan Chi-yuk	陳子旭	Music	音樂	Dizi	笛子
	Chan Hiu-wa	陳曉華	Drama	戲劇	Acting	表演
	Chan King-tsun	陳敬臻	Music	音樂	Dizi	笛子
	Michael Chan Kwok-hang	陳國恒	Dance	舞蹈	Modern Dance	現代舞
* Full scholarship students from Mainland 此計劃之內地獎學金學生	Apple Chan Siu-ki	陳兆琪	Dance	舞蹈	Modern Dance	現代舞
	Chan Sze-man	陳仕文	Drama	戲劇	Acting	表演
	Char Hoi-yan	查海欣	Dance	舞蹈	Modern Dance	現代舞
	Choi Tak-kwan	蔡德鈞	Drama	戲劇	Acting	表演
	Ruby Chu Chung-wai	朱仲暉	Drama	戲劇	Acting	表演
	Chui Mei-ting	徐美婷	Music	音樂	Zheng	古箏
	Fok Ka-wing	霍嘉穎	Dance	舞蹈	Modern Dance	現代舞
	Foo Yun-ying	符韻穎	Dance	舞蹈	Modern Dance	現代舞
	Huang Jing-jing	黃晶晶	Dance	舞蹈	Modern Dance	現代舞
	Kwok Wing-tung	郭穎東	Drama	戲劇	Acting	表演
	Lai Hiu-shan	賴曉珊	Drama	戲劇	Acting	表演
	Lai Ka-tai	黎家棟	Music	音樂	Zhongruan	中阮
	Melissa Lee Ching-wai	李青蔚	Dance	舞蹈	Modern Dance	現代舞
	Leung Ching-kit	梁正傑	Music	音樂	Chinese Percussion	中樂敲擊
	Dymo Leung Wing-nang	梁永能	Drama	戲劇	Directing	導演
	Leung Yan-chiu	梁仁昭	Music	音樂	Sheng	笙
	Li Jiabo *	李嘉博	Dance	舞蹈	Ballet	芭蕾舞
	Lim Thou-chun	林道俊	Dance	舞蹈	Modern Dance	現代舞
	Mok Wai-leung	莫偉樑	Music	音樂	Zheng	古箏
	Ng Fung-ming	吳鳳鳴	Drama	戲劇	Acting	表演
	Or Ka-kee	柯嘉琪	Drama	戲劇	Acting	表演
	Song Hongbo*	宋洪波	CTT	中國戲曲	Cantonese Opera	粵劇
	Tang Ka-yan	鄧嘉欣	Dance	舞蹈	Modern Dance	現代舞

	Tang Sai-cheong	鄧世昌	Drama	戲劇	Acting	表演
	Rosa Maria Velasco	韋羅莎	Drama	戲劇	Acting	表演
	Wang Dan*	王 丹	Music	音樂	Violin	小提琴
	Wong Chun-ting	黃珍婷	Music	音樂	Pipa	琵琶
	Wong Hiu-in	黃曉妍	Dance	舞蹈	Modern Dance	現代舞
	Wong Lam	黃 嵐	Drama	戲劇	Acting	表演
	Wong Ming-hei	黃銘熙	Dance	舞蹈	Modern Dance	現代舞
	Wong Tze-sau	黃子修	Music	音樂	Sheng	笙
	Wong Yiu-cho	王耀祖	Drama	戲劇	Acting	表演
	Sandy Woo Shan-lam	胡山林	Music	音樂	Pipa	琵琶
	Yau Ka-kit	游家傑	Dance	舞蹈	Modern Dance	現代舞
	Yip Lai-yee	葉麗兒	Dance	舞蹈	Modern Dance	現代舞
The Hongkong Bank Foundation Scholarship for Cantonese Opera Programme 滙豐銀行慈善基金粵劇獎學金	Li Li	李 麗	CTT	中國戲曲	Cantonese Opera	粵劇
The Hong Kong Jockey Club Scholarship Scheme 香港賽馬會獎學金	Helen Cha Hoi-lun	查海倫	Music	音樂	Piano Performance	鋼琴演奏
	Chan Sze-yau	陳思佑	Music	音樂	Piano Performance	鋼琴演奏
	Cara Cheung Wing-hang	張穎衡	Music	音樂	Cello	大提琴
	Cheung Wing-yin	張詠賢	F/TV	電影電視	Editing	剪接
	Tsang Chit-lai	曾捷麗	Music	音樂	Piano Performance	鋼琴演奏
	Wong Yiu-cho	王耀祖	Drama	舞蹈	Acting	表演
The Molly McAulay Memorial Scholarship Molly McAulay 紀念獎學金	Lam Yuen-wa	林婉華	Music	音樂	Piano Performance	鋼琴演奏
Tom Lee Music Scholarships 通利音樂獎學金	Chai Congcong	柴聰聰	Music	音樂	Piano	鋼琴
	Johnny Fong Hiu-kai	方曉佳	Music	音樂	Clarinet	單簧管
Yamaha Music Scholarship Yamaha 音樂獎學金	Leung Wing-kin	梁永健	Music	音樂	Flute	長笛
Donated by The Society of APA		演藝學院友誼社捐贈				
Chan Po-chu Scholarships for Chinese Traditional Theatre Programme 陳寶珠戲曲獎學金	Ho Ching-wai	何菁瑋	CTT	中國戲曲	Cantonese Opera	粵劇
	Wong Hai-wing	王希穎	CTT	中國戲曲	Cantonese Opera	粵劇
Chow Sang Sang Scholarships 周生生獎學金	Lan Lianqin	藍練欽	CTT	中國戲曲	Cantonese Opera	粵劇
	Janet Wong Kit-fong	黃潔芳	CTT	中國戲曲	Cantonese Opera	粵劇
Citigroup/Asian Cultural Council Dance Fellowship at The Ailey School 花旗集團 / 亞洲文化協會之艾利舞蹈學校獎學金	Chen Rong	陳 榮	Dance	舞蹈	Chinese Dance	中國舞
	Lau Wai-shan	劉惠珊	Dance	舞蹈	Ballet	芭蕾舞
Hong Kong Music Scholarships 香港音樂獎學金	Lio Kuok-wai	廖國瑋	Music	音樂	Piano	鋼琴
	Aristo Sham Ching-toa	沈靖韜	Music	音樂	Junior Programme	初級課程
	Wong Wai-yin	黃蔚然	Music	音樂	Junior Programme	初級課程
	Wong Wai-yuen	黃蔚園	Music	音樂	Junior Programme	初級課程
Leslie Cheung Memorial Scholarship 張國榮紀念獎學金	Lee Wai-sum	李慧心	Drama	戲劇	Directing	導演
Spring-Time Stage Productions Scholarships 春天舞台獎學金	Chan Ching-in	陳靜妍	Dance	舞蹈	Ballet	芭蕾舞
	Cheung Ming-yiu	張銘耀	Drama	戲劇	Acting	表演
	Hui Hok-man	許學文	F/TV	電影電視	Directing	導演

	Li Kar-yee Doris Tai Shuk-wai Wong Sin-yuen	李嘉怡 戴淑慧 黃倩圓	Music TA CTT	音樂 科藝 中國戲曲	Composition Theatre & Film Design Cantonese Opera	作曲 舞台及電影設計 粵劇
Sunny Cantonese Opera Troupe Scholarship 艷陽天粵劇坊華光基金獎學金	Song Hongbo	宋洪波	CTT	中國戲曲	Cantonese Opera	粵劇
The Coutts Bank Scholarships 顧資銀行獎學金	Chan Tan Cheung Wai-ching Ho Shan-shan Hoi Lei-lei Jin Shuyi Ko Chiu-yung Kwong Yan-lok Lam Kai-yin Lam Pui-kwan Lau Wing-fung Lee Chun-kong Liu Hong Liu Hongyan Ma Pou-mang Pang Chun-ting Eddy Tse Tsz-chung Wong Cheng-meng Wong Ling-yan Wong Ming-hei Yang Fan	陳 丹 張緯晴 何珊珊 許莉莉 金舒怡 高昭容 鄭欣樂 林啟妍 林佩君 劉詠峰 李振綱 廖 匡 劉紅岩 馬步萌 彭振町 謝子聰 黃晶明 黃翎欣 黃銘熙 楊 帆	Dance Music Music Music Dance Music Dance Music Music Music Music Music Music Music Music Music Dance Music Dance Music Dance Music	舞蹈 音樂 音樂 音樂 舞蹈 音樂 舞蹈 音樂 音樂 音樂 音樂 音樂 音樂 音樂 音樂 音樂 舞蹈 音樂 舞蹈 音樂 舞蹈 音樂	Chinese Dance Junior Programme Composition Western Percussion Ballet Composition Musical Theatre Dance Piano Composition Composition Trumpet Voice Viola Violin Composition Chinese Percussion Chinese Dance Pipa Modern Dance Viola	中國舞 初級課程 作曲 西樂敲擊 芭蕾舞 作曲 音樂劇舞 鋼琴 作曲 作曲 小號 聲樂 中提琴 小提琴 作曲 中樂敲擊 中國舞 琵琶 現代舞 中提琴
The Society of APA Non-Local Scholarships 演藝學院友誼社外地生獎學金	Chai Congcong Cheng Yuting Feng Xiao Ge Li He Chaoya Kek Siou-kee Lan Lianqin Leong Heng-un Liew Li-kien Lio Kuok-wai Ren Fei Wu Nan Xu Bei Yuan Shenglun Zhao Ning Zhou Hao	柴聰聰 成毓婷 封 霄 葛 力 何超亞 郭少麒 藍練欽 梁興源 劉麗娟 廖國璋 任 飛 吳 楠 許 蓓 袁勝倫 趙 寧 周 昊	Music Music Music Music Dance Dance CTT Dance Music Music Music Music Music Dance Music Music Music	音樂 音樂 音樂 音樂 舞蹈 舞蹈 中國戲曲 舞蹈 音樂 音樂 音樂 音樂 音樂 舞蹈 音樂 音樂 音樂	Piano Erhu & GaoHu Violin Suona Chinese Dance Chinese Dance Cantonese Opera Chinese Dance Voice Performance Piano Zheng Zheng Yangqin & Chinese Percussion Chinese Dance Piano Violin	鋼琴 二胡及高胡 小提琴 噴呐 中國舞 中國舞 粵劇 中國舞 聲樂演奏 鋼琴 古箏 古箏 揚琴及中樂敲擊 中國舞 鋼琴 小提琴
The Society of APA Scholarships 演藝學院友誼社獎學金	Au Pui-ying Corinna Kathy Chamberlain Kathy Chan Choi-ki Olive Chan Shiu-hang Chan Yuet-kai Che Ching-hin Cheng Ka-yee Cheng Nga-ki Jade Cheung Wing-yi Chu Pak-hong Steve Hui Ngo-shan Kei Fei-shun	歐珮瑩 陳明恩 陳采琦 陳肇珩 陳粵佳 車正軒 鄭嘉怡 鄭雅琪 張詠兒 朱栢康 許敖山 紀緋珣	Drama Dance TA Music F/TV F/TV Dance CTT Music Drama Music TA	戲劇 舞蹈 科藝 音樂 電影電視 電影電視 舞蹈 中國戲曲 音樂 戲劇 音樂 科藝	Acting Musical Theatre Dance Stage & Technical Management Double Bass Editing Directing Ballet Cantonese Opera French Horn Acting Composition Stage Management	表演 音樂劇舞 舞台及技術管理 低音大提琴 剪接 導演 芭蕾舞 粵劇 法國號 表演 作曲 舞台管理

	Jennifer Kwok Pui-yin	郭佩賢	F/TV	電影電視	Producing & Production Mgt	監製及製作管理
	Kwok Wing-tung	郭穎東	Drama	戲劇	Acting	表演
	Lai Ka-tai	黎家棟	Music	音樂	Zhongruan	中阮
	Lai Yuk-ching	黎玉清	Drama	戲劇	Acting	表演
	Lam Wing-yan	林詠茵	Dance	舞蹈	Modern Dance	現代舞
	Lau Wing-tai	劉永泰	F/TV	電影電視	Directing	導演
	Jasmine Law Hiu-ching	羅曉晴	Music	音樂	Voice	聲樂
	Leung Tak-wing	梁德穎	Music	音樂	Bassoon	巴松管
	Leung Yuk-lun	梁育麟	F/TV	電影電視	Directing	導演
	Ernest Ling Yu-hon	凌宇瀚	F/TV	電影電視	Directing	導演
	Liu Hong-wah	廖康華	CTT	中國戲曲	Cantonese Opera	粵劇
	Lo Shui-lun	羅瑞麟	TA	科藝	Theatre Lighting Design	舞台燈光設計
	Ma Kim-ching	馬劍青	TA	科藝	Applied Arts	應用美術
	Or Ka-kee	柯嘉琪	Drama	戲劇	Acting	表演
	Tam Kwok-king	譚國敬	Music	音樂	Dizi	笛子
	Tang Chi-kin	鄧智堅	Drama	戲劇	Acting	表演
	Tsang Ka-wai	曾家慧	TA	科藝	Theatre Lighting Design	舞台燈光設計
	Wang Kit-ching	王潔清	CTT	中國戲曲	Cantonese Opera	粵劇
	Wong Ka-wing	黃嘉詠	Dance	舞蹈	Modern Dance	現代舞
	Wong Ming-hei	黃銘熙	Dance	舞蹈	Modern Dance	現代舞
	Wong Wing-fung	黃詠楓	TA	科藝	Applied Arts	應用美術
	Wong Woon-ting	黃煒婷	Dance	舞蹈	Chinese Dance	中國舞
	Wong Yuen-ming	黃婉明	TA	科藝	Theatre & Film Design	舞台及電影設計
	Yuen Sin-ting	袁善婷	CTT	中國戲曲	Cantonese Opera	粵劇
Donated by Dance Faculty	舞蹈教職員捐贈					
Ballet Faculty Scholarship 芭蕾舞講師獎學金	Zhu Chenli	朱晨麗	Dance	舞蹈	Ballet	芭蕾舞
Bill Petty Memorial Scholarship Bill Petty 紀念獎學金	Kwong Yan-lok	鄭欣樂	Dance	舞蹈	Musical Theatre Dance	音樂劇舞
Dean of Dance Prize 舞蹈學院院長獎	Lam Wing-yan	林詠茵	Dance	舞蹈	Modern Dance	現代舞
Hong Kong Musical Theatre Federation Scholarship 香港音樂劇協會獎學金	Chow Wing-sze	周詠絲	Dance	舞蹈	Musical Theatre Dance	音樂劇舞
Modern Dance Lecturers' Scholarships 現代舞講師獎學金	Foo Yun-ying Tang Ka-yan	符韻穎 鄧嘉欣	Dance Dance	舞蹈 舞蹈	Modern Dance Modern Dance	現代舞 現代舞
Musical Theatre Dance Faculty Scholarship 音樂劇舞講師獎學金	Ho Hong-man	何康汶	Dance	舞蹈	Musical Theatre Dance	音樂劇舞
Scholarships for Gifted Young Dancer Programme (GYDP)	青年精英舞蹈課程獎學金					
Deirdre Fu Scholarship 傅潔欣獎學金	Jade Yung	容啟彥	Dance	舞蹈	GYDP	青年精英舞蹈課程
Dr David S H Chu LLD, JP Scholarships 朱樹豪博士太平紳士獎學金	But Sze-wing	畢思穎	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
	Kwong Lai-ping	鄭麗冰	Dance	舞蹈	GYDP	青年精英舞蹈課程
	Mak Pui-hang	麥沛恒	Dance	舞蹈	GYDP	青年精英舞蹈課程
	Kate Pang Kar-kay	彭嘉琪	Dance	舞蹈	GYDP	青年精英舞蹈課程
	Charles Pang Tak-chow	彭德洲	Dance	舞蹈	GYDP	青年精英舞蹈課程

	Shum Chi-yee	岑智頤	Dance	舞蹈	GYDP	青年精英舞蹈課程
	Cecilia Sze Sin-yu	施倩瑜	Dance	舞蹈	GYDP	青年精英舞蹈課程
Edmund K H Leung Scholarship 梁健興獎學金	Johana Ng Tsz-tuen	伍祉端	Dance	舞蹈	GYDP	青年精英舞蹈課程
Graeme Collins Scholarship 高家霖獎學金	Emily Pak Ho-yi	白皓怡	Dance	舞蹈	GYDP	青年精英舞蹈課程
James Hughes-Hallett Scholarship 何禮泰獎學金	Tse Ka-man	謝嘉文	Dance	舞蹈	GYDP	青年精英舞蹈課程
Jeffrey Sheh Scholarship 余浩光獎學金	Li Long-hin	李朗軒	Dance	舞蹈	GYDP	青年精英舞蹈課程
Karen Suen Scholarship 孫名翠獎學金	Canaan Kwok	郭迦嵐	Dance	舞蹈	GYDP	青年精英舞蹈課程
Professor Susan Street Scholarship 施素心教授獎學金	Lau Tin-yan	劉天恩	Dance	舞蹈	GYDP	青年精英舞蹈課程
Susan Liang Scholarship 梁素娟獎學金	Ng Siu-nam	吳肇南	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 陳啟權獎學金	Dymo Leung Wing-nang	梁永能	Drama	戲劇	Directing	導演
Dean of Drama Scholarships 戲劇學院院長獎學金	Chan Kin-ho Wong Hiu-yee	陳健豪 王曉怡	Drama Drama	戲劇 戲劇	Acting Acting	表演 表演
Lam Lap-sam Scholarship 林立三獎學金	Lui Dik-ming	呂迪明	Drama	戲劇	Acting	表演
Donated by Film and TV Faculty		電影電視教職員捐贈				
Camera and Lighting Awards 攝影及燈光優異獎	Chan Kin-chung Sin Yat-lun	陳健忠 洗逸倫	F/TV F/TV	電影電視 電影電視	Camera and Lighting Camera and Lighting	攝影及燈光 攝影及燈光
Dean's Prize, School of Film and Television 電影電視學院院長優異獎	Ernest Ling Yu-hon	凌宇瀚	F/TV	電影電視	Directing	導演
Diploma Award 文憑獎	Wong Wing-hong	黃穎匡	F/TV	電影電視		
Directing Award 導演優異獎	Hui Hok-man	許學文	F/TV	電影電視	Directing	導演
Most Outstanding Sound Award 傑出音響獎	Chung Tat-yan	鍾達茵	F/TV	電影電視	Sound	音響
Producing and Production Management Award 監製及製作管理優異獎	Tang Sai-wah	鄧世華	F/TV	電影電視	Producing & Production Mgt	監製及製作管理
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	Irene Au Yin-ki	區燕琪	F/TV	電影電視	Editing	剪接
Sound Encouragement Award 音響勵進獎	Julia Lo Chung-yin	羅頌妍	F/TV	電影電視	Sound	音響
Donated by Music Faculty		音樂教職員捐贈				
Chan Man Seng Prizes 曾萬成獎學金	Chan Sze-yau	陳思佑	Music	音樂	Piano Performance	鋼琴演奏
	Gigi Ip Nga-chi	葉雅緻	Music	音樂	Piano	鋼琴
	Franky Jr. Leung Man-jun	梁文尊	Music	音樂	Piano Performance	鋼琴演奏
	Lio Kuok-wai	廖國璋	Music	音樂	Piano	鋼琴
David McCormick Memorial Prizes David McCormick 紀念獎	Karey Ho Kwok-chee	何國芝	Music	音樂	Cello	大提琴
	Yang Fan	楊 帆	Music	音樂	Viola	中提琴
Guy Jonson Prizes Guy Jonson 獎	Helen Cha Hoi-lun	查海倫	Music	音樂	Piano Performance	鋼琴演奏
	Tsang Chit-lai	曾捷麗	Music	音樂	Piano Performance	鋼琴演奏
Music School Staff Prize 音樂學院教員獎	Helen Cha Hoi-lun	查海倫	Music	音樂	Piano Performance	鋼琴演奏
Piano Staff Prizes 鋼琴系教員獎	Gigi Ip Nga-chi	葉雅緻	Music	音樂	Piano	鋼琴
	Zhao Ning	趙 寧	Music	音樂	Piano	鋼琴
Tu Yueh Sien Prizes 屠月仙獎學金	Helen Cha Hoi-lun	查海倫	Music	音樂	Piano Performance	鋼琴演奏
	Tsang Chit-lai	曾捷麗	Music	音樂	Piano Performance	鋼琴演奏
Donated by Technical Arts Faculty		科藝教職員捐贈				
Applied Arts Scholarships 應用美術學生獎	Verdiana Lam Pik-kei	林碧琪	TA	科藝	Applied Arts	應用美術
	Siu Lo-lo	蕭露露	TA	科藝	Applied Arts	應用美術
	Sung Pui-yan	宋蓓欣	TA	科藝	Applied Arts	應用美術
Lighting Assistantship Award 燈光助理獎	Kwan Fei-yin	關飛燕	TA	科藝	Theatre Lighting Design	舞台燈光設計
The Best Technical Arts Student Prize 科藝傑出學生獎	Frankie Yeung Ki-fai	楊琦暉	TA	科藝	Theatre & Film Design	舞台及電影設計

Awards and Competition Winners

比賽獲獎者

Prize 獎 項	Student 學 生	School 學 院		
Open Class Solo of the Cantonese Operatic Song Competition - 3rd Prize 香港學校粵曲推廣計劃粵曲歌唱比賽 — 第三名	Wong Sin-yuen	黃倩圓	CTT	中國戲曲
5th Helsinki International Ballet Competition 4th Prize and Encouragement Award in Men's Senior Division 第五屆赫爾辛基國際芭蕾舞大賽 — 男子高級舞蹈員組別殿軍及鼓勵獎	Cao Chi-thanh		Dance	舞蹈
1st Korea International Ballet Competition – Finalist 第一屆首爾國際芭蕾舞比賽 — 決賽入圍者	Li Jiabo	李嘉博	Dance	舞蹈
'100 of the World's Most Talented Young Dancers' 1st Job Audition in Monaco – Full Scholarship 「全球100位最有潛質年青舞者」摩納哥首份工作面試 — 獎學金	Li Jiabo	李嘉博	Dance	舞蹈
33rd Hong Kong Open Dance Competition – Silver Medal 第33屆全港公開舞蹈比賽 — 銀獎	Amecia Wong Wai-yee	黃慧兒	Dance	舞蹈
7th Cross-Strait HK & Macau Film & Video Festival - Distinguished Short Film 第七屆兩岸四地學生電影錄像節 — 優異短片獎	Kiwi Chow	周冠威	Film & TV	電影電視
2004 Seoul International Student Film Festival - Special Jury Award 2004年首爾國際學生電影節 — 特別評審獎	Abraham Wong	王志榮	Film & TV	電影電視
8th Cross-Strait HK & Macau Film & Video Festival Jury Award (Top Honours) 第八屆兩岸四地學生電影錄像節 — 評審團大獎	Lau Wing-tai Frank Hui	劉永泰 許學文	Film & TV Film & TV	電影電視 電影電視
4th International Seiler Piano Competition for Young Pianists (Germany) - 3rd Prize 第4屆 Seiler 國際少年鋼琴比賽 (德國) — 第三名	Harmonic Chau Lok-ping	周樂婷	Music	音樂
4th International Seiler Piano Competition for Young Pianists (Germany) - 5th Prize 第4屆 Seiler 國際少年鋼琴比賽 (德國) — 第五名	Melodic Chau Lok-ting	周樂婷	Music	音樂
The 13th Hong Kong (Asia) Piano Open Competition (Open Class) - 2nd Prize 第13屆香港(亞洲)鋼琴公開比賽 (公開組) — 第二名	Melodic Chau Lok-ting	周樂婷	Music	音樂
6th International Chopin Piano Competition in Asia, Japan - Silver Prize (College) 第6屆亞洲國際蕭邦鋼琴比賽 (日本) — 銀賞 (大學生部門)	Crystal Lam Kai-yin	林啟妍	Music	音樂
Llangollen International Music Festival (Wales, UK) – 1st Prize 靈角嶺國際音樂節 (威爾斯) — 冠軍	Johnson Leung Hok-kiu	梁學翹	Music	音樂
6th International Chopin Piano Competition in Asia, Japan - Gold Prize (General) and Yoda Prize (Special Prize) 第6屆亞洲國際蕭邦鋼琴比賽 (日本) — 金賞 (一般部門: 公開組) 及特別獎 (Yoda)	Lio Kuok-wai	廖國璋	Music	音樂
2005 Gina Bachauer International Young Artists Competition (USA) – 1st Prize 珍娜芭侯雅國際鋼琴比賽2005 (美國) — 冠軍	Lio Kuok-wai	廖國璋	Music	音樂
6th International Chopin Piano Competition in Asia, Japan - Gold Prize (Elementary School – 3rd or 4th Grade) 第6屆亞洲國際蕭邦鋼琴比賽 (日本) — 金賞 (小學3-4年生部門)	Aristo Sham Ching-iao	沈靖韜	Music	音樂

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The Academy gratefully acknowledges the financial support it has received from the following sponsors, in particular that of Dr Helmut Sohmen, who established the Duchess of Kent International Scholarship Fund

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Graduation Day Speech

7 JULY 2005

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, FedEx 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

2005 年 7 月 7 日

校長湯柏榮教授

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，但這亦剛好說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說聲多謝。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。演藝的發展範疇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，說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。我不是鼓勵大家說謊，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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Of The Society Of The Academy For Performing Arts
演藝學院友誼社委員會

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蘇包陪慶教授

Mr Joseph Spitzer

施秉誠先生

Academy Public Performances

演藝學院主辦節目

Key 註釋

AL	Academy Lyric Theatre	演藝學院歌劇院
AH	Academy Concert Hall	演藝學院音樂廳
AR	Academy Recital Hall	演藝學院演奏廳
AD	Academy Drama Theatre	演藝學院戲劇院
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
AS	Academy Dance Studio One	演藝學院一號舞蹈排練室
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
2004 July 七月		
1-10	AG	Theatre and Film Design Graduation Exhibition 舞台及電影設計系畢業生作品展
2	AR	Alumni Concert Series: Piano Recital by Colleen Lee 畢業生音樂會系列：李嘉齡鋼琴演奏會
5	AR	Alumni Concert Series: Chamber Music Concert - Mozart Piano Quintet & Brahms Piano Quintet 畢業生音樂會系列：室內樂音樂會 莫札特鋼琴四重奏及布拉姆斯鋼琴五重奏
6	AR	Alumni Concert Series: Piano Recital by Kam Wing-chong 畢業生音樂會系列：甘穎昶鋼琴演奏會
6, 7	AU	Chamber Opera 室內歌劇
8	AL	Eighteenth Graduation Ceremony (I) 第十八屆畢業典禮（一）
9	AL	Eighteenth Graduation Ceremony (II) 第十八屆畢業典禮（二）

September
九月

- | | | |
|--------|----|--|
| 17, 24 | AR | Piano Concert
鋼琴音樂會 |
| 17 | AH | Clarinet Recital by Florent Heau
Co-presented with Tom Lee Music
單簧管演奏會: Florent Heau
與通利琴行合辦 |
| 21, 30 | AR | Strings Concert
弦樂音樂會 |
| 25 | AR | Violin and Piano Duo Concert by Ho Hong-ying and Eva Lue
小提琴與鋼琴演奏會: 何紅英與劉綺華 |

October
十月

- | | | |
|---------------|----|--|
| 2 | AR | Junior Concert
初級生音樂會 |
| 4, 11, 18, 25 | AF | Monday Lunchtime Concert
週一午間音樂會 |
| 5 | AR | Cello and Piano Duo Concert by Xiong Yin and Crystal Lam
大提琴與鋼琴演奏會: 熊胤與林啟妍 |
| 7 | AR | Music Lecture by Yu Qi-wei: <i>The Art of the Traditional Yuebu (Gaohu) Masters</i>
音樂講座: 《傳統粵胡(高胡)名家技藝》
余其偉主講 |
| 8 | AR | Piano Duo Concert by Hui Ling and Julie Kuok
雙鋼琴演奏會: 許寧與郭品文 |
| 8 | AH | Cantonese Opera Concert
粵曲演唱會 |
| 12, 19 | AR | Strings Concert
弦樂音樂會 |
| 13 | AR | Piano Masterclass by Leslie Howard
Co-presented with the Int'l Franz Liszt Piano Competition of the Netherlands
候活鋼琴大師班
與李斯特國際鋼琴比賽(荷蘭)合辦 |
| 13 | AH | Workshop by Penderecki String Quartet on works performed on 15 October
Co-presented with the Hong Kong Composers' Guild
班特維斯基弦樂四重奏10月15日音樂會節目工作坊
與香港作曲家聯會合辦 |
| 13, 27 | AR | Chinese Music Concert
中樂音樂會 |
| 14 | AH | Penderecki String Quartet Masterclass
Co-presented with the Hong Kong Composers' Guild
班特維斯基弦樂四重奏大師班
與香港作曲家聯會合辦 |

15	AH	Workshop by Law Wing-fai with Penderecki String Quartet Co-presented with the Hong Kong Composers' Guild 羅永暉作品與班特維斯基弦樂四重奏工作坊 與香港作曲家聯會合辦
15	AH	Penderecki String Quartet Concert Co-presented with the Hong Kong Composers' Guild 班特維斯基弦樂四重奏音樂會 與香港作曲家聯會合辦
15, 29	AR	Piano Concert 鋼琴音樂會
16, 30	AR	Junior Concert 初級生音樂會
18	AR	Alumni Concert Series: Clarinet Recital by David Wong Cheuk-ho 畢業生音樂會系列：王卓豪單簧管演奏會
20	AR	Brass Concert 銅管樂音樂會
21	AR	Woodwind Concert 木管樂音樂會
25	AR	Vocal Concert 聲樂演唱會
28	AH	Celebrating the Academy's 20th Anniversary Academy Symphony Orchestra Concert Guest Conductor: Trevor Pinnock 演藝20周年慶典節目：演藝交響樂團音樂會 客席指揮：比洛克
30	AH	Celebrating the Academy's 20th Anniversary Academy Harpsichord Recital by Trevor Pinnock 演藝20周年慶典節目：比洛克古鍵琴演奏會
November 十一月		
1, 8, 15, 22	AF	Monday Lunchtime Concert 週一午間音樂會
3	AR	Piano Masterclass by Emanuel Ax Co-presented with the Hong Kong Philharmonic Orchestra and the University Museum and Art Gallery, University of Hong Kong 依曼紐·艾斯鋼琴大師班 與香港管弦樂團及香港大學美術博物館合辦
4	AR	Music Lecture by Professor Gary McPherson <i>Achieving performance excellence: Strategies and techniques to enhance development</i> 音樂講座：《提昇演奏水平的策略與技巧》 麥格理教授主講

5, 12, 19, 26	AR	Piano Concert 鋼琴音樂會
5	AR	Alumni Concert Series: Eastern Winds Concert 畢業生音樂會系列:東風管樂合奏組音樂會
8	AR	Composition Department Concert 作曲系音樂會
9, 23	AR	Strings Concert 弦樂音樂會
13, 27	AR	Junior Concert 初級生音樂會
13	AD	Film and Television School Anniversary Screening 電影電視學院歷屆傑出作品展
15	AR	Chamber Music Concert 室樂音樂會
16	AH	Concert Band Concert 管樂隊音樂會
17, 25	AR	Chinese Music Concert 中樂音樂會
18	AR	Woodwind Concert 木管樂音樂會
23	AH	Brass Workshop and Trumpet Recital by Hirofumi Naguchi Co-presented with Tom Lee Music Hirofumi Naguchi銅管樂工作坊暨小號獨奏會 與通利琴行合辦
24	AR	Brass Concert 銅管樂音樂會
December 十二月		
1-4	AL	Musical: <i>Vision Party</i> 音樂劇:《霓裳派對》
2	AR	Music Lecture by Professor Georg Predota <i>Badgering the Creative Genius: Paul Wittgenstein & the Metamorphosis of Musical Patronage</i> 音樂講座:《慧思纏擾:保羅·維特根斯坦與音樂贊助的蛻變》 裴德龍教授主講
2-4	AD	Dance: <i>4 Colours Dance</i> 舞蹈:《舞蹈4色》
3, 10	AR	Piano Concert 鋼琴音樂會
3	AR	Saxophone Recital by Jennifer To 薩克管演奏會:杜淑芝

4, 11, 18	AR, AH	Junior Concert 初級生音樂會
6, 13	AF	Monday Lunchtime Concert 週一午間音樂會
6	AR	Alumni Concert Series: Clarinet Recital by Sunny Tang 畢業生音樂會系列:鄧永熾單簧管演奏會
6-11	AU	Studio Theatre Series: <i>Night of the Soul</i> 實驗劇場系列:《靈夜》
7	AR	Strings Concert 弦樂音樂會
9, 13, 15	AR	Composition Department Concert 作曲系音樂會
9	AH	Music Lecture by Barbara Fei <i>The Development and Interpretation of Chinese Folk Songs</i> 音樂講座:《中國民謠的發展與演繹》 費明儀主講
10	AH	Vocal Masterclass by Barbara Fei 聲樂大師班:費明儀
14	AR	Vocal Concert 聲樂演唱會
14	AR	Jazz Concert 爵士樂音樂會
15	AH	Chinese Orchestra Concert: New Works by Wang Huiran Guest Conductor: Wang Huiran 中樂團音樂會:《王惠然新作品音樂會》 客席指揮:王惠然
16	AR	Piano Recital by Yury Shadrin 鋼琴音樂會:Yury Shadrin
16	AH	Choir Concert 合唱團音樂會
17	AH	Symphony Orchestra Concert Guest Conductor: François-Xavier Roth 交響樂團音樂會 客席指揮:洛梵西
19	AH	Cantonese Opera Singing Concert 粵曲演唱會

2005**January**

一月

2	AR	Alumni Concert Series: New Year's Chamber Music by David Leung (violin), Letty Poon (cello), Colleen Lee (piano) 校友音樂會系列: 新年室樂音樂會 梁進潛 (小提琴)、潘穎芝 (大提琴)、李嘉齡 (鋼琴)
4	AR	Strings Concert 弦樂音樂會
6	AR	Violin Recital by Albert Cheng Piano Accompaniment: Cheng Wai 小提琴獨奏會: 鄭裕 鋼琴伴奏: 鄭慧
14, 21	AR	Piano Concert 鋼琴音樂會
15	AS	Gifted Young Dancer Programme (GYDP) Showing 青年精英舞蹈課程舞蹈演出
22, 29	AR	Junior Concert 初級生音樂會
24	AR	Piano Masterclass by Angela Cheng, Alan Chow & Alvin Chow 鋼琴大師班: 鄭美蓮、周松偉及周松輝
27	AR	Music Lecture by Professor Cheong Wai-ling <i>Messian's Sept baikai and Metaphor</i> 音樂講座: 《梅西安「七首俳句」與隱喻》 張惠玲教授主講
31	AF	Monday Lunchtime Concert 週一午間音樂會
31	AR	Trombone Recital by Maciek Walicki 長號獨奏會: 韋力奇
31	AU	Studio Theatre Series: <i>The Life and Death of Almost Everybody</i> 實驗劇場系列: 《ASM造世界》

February

二月

1-5	AU	Studio Theatre Series: <i>The Life and Death of Almost Everybody</i> 實驗劇場系列: 《ASM造世界》
2	AR	Vocal Concert 聲樂演唱會
3-5	AD	Cantonese Opera Excerpts 《粵劇選段》
4, 25	AR	Piano Concert 鋼琴音樂會

22	AR	Strings Concert 弦樂音樂會
22	AH	Violin and Piano Concert: Complete works for violin and piano by Franz Schubert I Leung Kin-fung (Violin), So Hau-leung (Piano) 小提琴與鋼琴音樂會: 舒伯特全套小提琴與鋼琴作品 (一) 梁建楓 (小提琴)、蘇孝良 (鋼琴)
24	AH	Music Lecture Demonstration: <i>The Music of Norway from a cultural 'golden age' to an industrial 'old age'</i> Co-presented with the Royal Norwegian Embassy 音樂示範講座:《音樂在挪威:從文化黃金時代到工業石油時代》 與挪威王國駐華大使館合辦
28	AF	Monday Lunchtime Concert 週一午間音樂會
28	AR	Music Lecture Demonstration: <i>F. Brüggen's Orchestra of the 18th century</i> Co-presented with the Hong Kong Arts Festival Society Limited 音樂示範講座:法蘭斯·布魯根18世紀管弦樂團 與香港藝術節協會有限公司合辦
March 三月		
2	AR	Chinese Music Concert Guest Artist: Wei Yuru (Zhongruan and Liuqin) 中樂音樂會 特邀嘉賓:魏育茹 (中阮、柳琴)
3	AR	Music Lecture by Dr Giorgio Biancorosso: <i>The Cocktail-Party Effect: Staging Act I, Scene I of Verdi La Traviata</i> 音樂講座:《酒會效應:威爾第〈茶花女〉第一幕第一場的編排》 主講:Giorgio Biancorosso 博士
4, 5	AS	Dance Choreographic Workshop I 編舞工作坊 (一)
4, 11, 18	AR	Piano Concert 鋼琴音樂會
5	AR	Film and Television School Mid-year Screening 電影電視學院學年中作品展
7, 14	AF	Monday Lunchtime Concert 週一午間音樂會
8	AR	Strings Concert 弦樂音樂會
8	AH	Concert Band Concert 管樂隊音樂會
9	AR	Chinese Music Concert 中樂音樂會
10	AR	Woodwind Concert 木管樂音樂會

11	AH	Violin and Piano Concert: Complete works for violin and piano by Franz Schubert II Leung Kin-fung (Violin), So Hau-leung (Piano) 小提琴與鋼琴音樂會:舒伯特全套小提琴與鋼琴作品(二) 梁建楓(小提琴)、蘇孝良(鋼琴)
12	AR	Junior Concert 初級生音樂會
14, 17	AR	Composition Department Concert 作曲系音樂會
15	AR	Composition Lecture by Ada Gentile 作曲系講座 主講:Ada Gentile
15	AR	Piano Recital by Monaldo Braconi Monaldo Braconi 鋼琴獨奏會
16	AR	Brass Concert 銅管樂音樂會
16-19	AD	Opera: <i>La Pêrichole</i> 歌劇:《奉旨成婚》
18, 19	AS	Dance Choreographic Workshop II 編舞工作坊(二)
20	HKAPA	Open Day 開放日
25	AU	Composition Department Multimedia Concert: <i>Seeking for Hearts</i> 作曲系多媒體音樂會:《靈覓凡心》

April 四月

1, 8, 15, 22, 29	AR	Piano Concert 鋼琴音樂會
2, 9, 16, 23	AR, AH	Junior Concert 初級生音樂會
4	AR	Cello and Piano Duo Recital: Debussy and Franck Cello Sonatas Xiong Yin (Cello), Crystal Lam Kai-yin (Piano) 大提琴與鋼琴二重奏演奏會:德布西與法朗賽大提琴奏鳴曲 熊胤(大提琴)、林啟妍(鋼琴)
5	AH	Piano Recital by Sebastian Knauer Jointly presented with Tom Lee Music Sebastian Knauer 鋼琴獨奏會 與通利琴行合辦
6	AR	Piano Masterclass by Sebastian Knauer Jointly presented with Tom Lee Music 鋼琴大師班:Sebastian Knauer 與通利琴行合辦

11, 18, 25	AF	Monday Lunchtime Concert 週一午間音樂會
12, 26	AR	Strings Concert 弦樂音樂會
13, 20	AR	Chinese Music Concert 中樂音樂會
15	HKCC	<i>The Harmonist: The World of John Adams</i> In collaboration with the Hong Kong Philharmonic Orchestra 《約翰亞當斯的世界》 與香港管弦樂團協辦
18	AR	Composition Department Concert 作曲系音樂會
18-23	AU	Studio Theatre Series: <i>The Fantasticks</i> 實驗劇場系列:《夢幻愛程》
24	AR	Alumni Concert Series: Double-reed Chamber Music Concert Mami Fukuhara (Oboe), Karen Yeung Ka-lun (Bassoon) 校友音樂會 福原真美(雙簧管)、楊嘉倫(巴松管)
24	AH	Cantonese Opera Singing Concert 粵曲演唱會
25	AR	Vocal Concert 聲樂音樂會
26	AU	Composition Department Multimedia Concert 作曲系多媒體音樂會
28	AR	Woodwind Concert 木管樂音樂會
29	AH	Choir Concert 合唱團音樂會

**May
五月**

2	AH	Alumni Concert Series: Percussion 校友音樂會系列: 敲擊樂
3	AR	Jazz Concert 爵士音樂會
4	AR	Piano Masterclass by Jon Kimura Parker Jointly presented with the Hong Kong Philharmonic Orchestra 木村·柏加鋼琴大師班 與香港管弦樂團合辦
4	AR	Brass Concert 銅管樂音樂會
4	AU	Composition Department Multimedia Concert: <i>Pandora's box</i> 作曲系多媒體音樂會:《潘朵拉之盒》

5	SWH	Cantonese Opera Singing Concert 粵曲演唱會
5	AH	Vocal Recital by Liew Li-kien 劉麗娟聲樂演唱會
6, 13, 20	AR	Piano Concert 鋼琴音樂會
9, 23	AF	Monday Lunchtime Concert 週一午間音樂會
9, 19, 23, 25, 26	AR, AH	Composition Department Concert 作曲系音樂會
17, 23, 24, 25	AR	Strings Concert 弦樂音樂會
11-14	AD	Drama: <i>The Children's Hour</i> 戲劇:《童謠無忌》
12	AR	Composition and Chinese Music Lecture by Zhao Ji-ping: <i>Film and TV Music Composition</i> 作曲系與中樂系音樂講座:《影視音樂創作》 主講:趙季平
13-14	AL	Dance and Music: <i>Side by Side</i> 舞蹈與音樂:《舞樂匯》
16-21	AU	Studio Theatre Series: <i>Phaedra</i> 實驗劇場系列:《菲爾德》
16	AH	Buffet Crampon 18th Anniversary Concert Co-presented with Tom Lee Music Buffet Crampon 180周年紀念音樂會 與通利琴行合辦
18	AH	Chinese Orchestra Concert: Zhao Ji-ping New Composition Concert <i>Guest conductors:</i> Zhao Ji-ping, Ho Man-chuen 中樂團音樂會:《趙季平新作品音樂會》 客席指揮:趙季平、何文川
20	AH	Concert Band Concert Guest conductor: Peter Bassano 管樂團音樂會 客席指揮:巴比達
26	AH	Professional Diploma Recital by Liew Li-kien (Voice) 劉麗娟專業文憑畢業聲樂演唱會
26-28	AD	Cantonese Opera Excerpts 粵劇選段
27	AR	Professional Diploma Recital by Leung Yik-man (Classical Guitar) 梁弋文專業文憑畢業演奏會(古典結他)
27	AR	Professional Diploma Recital by Tsang Yin-hei (Viola) 曾彥熹專業文憑畢業演奏會(中提琴)

27	AR	Professional Diploma Recital by Doris Ip Ho-wai (Violin) 葉可慧專業文憑畢業演奏會 (小提琴)
28	AR	Advanced Diploma Recital by Chung Man-hei (Violin) 鍾文曦深造文憑畢業演奏會 (小提琴)
28	AR	Professional Diploma Recital by Jeanie Chu Ka-yi (Cello) 朱家怡專業文憑畢業演奏會 (大提琴)
28	AR	Advanced Diploma Recital by Liu Hong yan (Viola) 劉紅岩深造文憑畢業演奏會 (中提琴)
28	AR	Professional Diploma Recital by Karey Ho Kwok-chee (Cello) 何國芝專業文憑畢業演奏會 (大提琴)
29	AH	Degree Recital by Wong Wai-man (Voice) 黃慧敏學位畢業聲樂演唱會
29	AH	Advanced Diploma Recital by Chan Ching-yan (Voice) 陳青昕深造文憑畢業聲樂演唱會
29	AH	Advanced Diploma Recital by Cha Li (Voice) 查理深造文憑畢業聲樂演唱會
29	AH	Advanced Diploma Recital by Zhu Dan-jun (Voice) 朱丹君深造文憑畢業聲樂演唱會
29	AH	Advanced Diploma Recital by Tang Hei-yan (Voice) 鄧曦茵深造文憑畢業聲樂演唱會
29	AH	Degree Recital by Candy Grace Ho (Voice) 何舜馨學位畢業聲樂演唱會
30	AH	Professional Diploma Recital by Xu Bei (Yangqin and Chinese Percussion) 許蓓專業文憑畢業演奏會 (揚琴及中國敲擊)
30	AH	Advanced Diploma Recital by Lai Ka-tai (Zhongruan) 黎家棟深造文憑畢業演奏會 (中阮)
30	AH	Advanced Certificate Recital by Chan King-tsun (Dizi) 陳敬臻深造證書畢業演奏會 (笛子)
30	AH	Advanced Diploma Recital by Cheung Wai-fung (Banhu and Erhu) 張偉鋒深造文憑畢業演奏會 (板胡及二胡)
30	AH	Degree Recital by Tam Kwok-king (Dizi) 譚國敬學位畢業演奏會 (笛子)
31	AH	Advanced Diploma Recital by Sandy Woo Shan-lam (Pipa) 胡山林深造文憑畢業演奏會 (琵琶)
31	AH	Professional Diploma Recital by Rosemary Yung Lok-ki (Pipa) 容潔淇專業文憑畢業演奏會 (琵琶)
31	AH	Degree Recital by Chow Lai-kuen (Zheng) 鄒勵娟學位畢業演奏會 (古箏)
31	AH	Advanced Certificate Recital by Chan Chi-yuk (Dizi) 陳子旭深造證書畢業演奏會 (笛子)

June
六月

1	AR	Advanced Diploma Recital by Au Wai-see (Bassoon) 區慧思深造文憑畢業演奏會(巴松管)
1	AR	Advanced Diploma Recital by Lee Chun-kong (Trumpet) 李振綱深造文憑畢業演奏會(小號)
1	AR	Degree Recital by Lau Yan-yan (Trombone) 劉欣欣學位畢業演奏會(長號)
2	AR	Degree Recital by Komsun Dilokkunanant (Horn) Komsun Dilokkunanant 學位畢業演奏會(法國號)
2	AR	Advanced Diploma Recital by Helen Chan Hay-wan (Piano) 陳曦雲深造文憑畢業演奏會(鋼琴)
2	AR	Degree Recital by Chan Hoi-ching (Piano) 陳海婧學位畢業演奏會(鋼琴)
2	AR	Degree Recital by Cha Hoi-lun (Piano) 查海倫學位畢業演奏會(鋼琴)
3	AR	Degree Recital by Leung Shuk-ching (Piano) 梁淑菁學位畢業演奏會(鋼琴)
3	AR	Advanced Diploma Recital by Lai Yim-fong (Piano) 黎艷芳深造文憑畢業演奏會(鋼琴)
3	AR	Degree Recital by Tsang Chit-lai (Piano) 曾捷麗學位畢業演奏會(鋼琴)
3, 4	AS	Dance Repertory Concert 舞蹈名目演出
4	AR	Degree Recital by Olive Chan Shiu-hang (Double Bass) 陳肇珩學位畢業演奏會(低音大提琴)
4	AR	Degree Recital by Janet Yung Wai-ying (Violin) 翁瑋盈學位畢業演奏會(小提琴)
4	AR	Degree Recital by Uthaisri Srinarong (Cello) Uthaisri Srinarong 學位畢業演奏會(大提琴)
4	AR	Degree Recital by Tsang Yin-yu (Violin) 曾燕瑜學位畢業演奏會(小提琴)
4	AR	Advanced Certificate Recital by Xiong Yin (Cello) 熊胤深造證書畢業演奏會(大提琴)
12	HKCC	Chinese Music Concert Solo and Chamber Music Jointly presented with the Hong Kong Chinese Orchestra 中樂音樂會《小組合奏及獨奏專場》 與香港中樂團合辦
12	HKCC	New Chinese Composition Concert <i>Music from the Heart II</i> Jointly presented with the Hong Kong Chinese Orchestra 中樂新作品音樂會《心樂集II》—與香港中樂團合辦

12	AR	Piano Recital by Lio Kuok-wai 廖國璋鋼琴演奏會
13	AR	Vocal Concert 聲樂演唱會
13	AH	Cello Ensemble Concert 大提琴合奏音樂會
14	AR	Piano Concert 鋼琴音樂會
15	AR	Chinese Music Concert 中樂音樂會
16, 24, 29	AH	Concerto Winners Concerts I, II & III 協奏曲得獎者音樂會 I, II & III
17	AR	Alumni Chamber Music Concert: Beethoven Piano Trios 校友室樂音樂會：貝多芬三重奏
17	AD	Sunset Rock Concert 日落搖滾音樂會
17	AH	Historical Tour of the Chinese plucked lute pipa: <i>Resonance from the Tang Dynasty</i> Jointly presented with the Hong Kong Chinese Orchestra 香港中樂團古樂器研究小組演出：《琵琶春秋－唐聲迴響》—與香港中樂團合辦
18	AS	Junior Dance Showing 初級生舞蹈演出
19-21	AH	French Colours - Young French Virtuosi Asian Tour Concert I, II & III Jointly presented with the French Consulate General 法國之色 — 法國年輕精英音樂家亞洲音樂會 I, II & III—與法國領事館合辦
23	AR	Composition Department Concert 作曲系音樂會
25	AS	Gifted Young Dancer Programme (GYDP) Showing 青年精英舞蹈課程舞蹈演出
25	AD	Film & TV Graduation Screening 電影電視畢業生作品展
27-30	AU	Applied Arts Graduation Exhibition 應用美術畢業生作品展
29-30	AG	Theatre & Film Design Graduation Exhibition 舞台及電影設計系畢業生作品展
29	AR	Alumni Concert Series: Piano Recital by Lio Kuok-man 畢業生音樂會系列：廖國敏鋼琴演奏會
30	AR	Alumni Concert Series: Clarinet Recital by David Wong Cheuk-ho 畢業生音樂會系列：黃卓豪單簧管演奏會
30	HKCC	Chinese Music Ensemble Outreach Concert 中樂小組外展音樂會