

演藝



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President

The Chief Executive the Honourable Donald Tsang Yam-kuen

校 監

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CONTENTS

	Page
Chairman's Message	4
Director's Message	8
School of Dance	14
School of Drama	28
School of Film and Television	38
School of Music	50
School of Technical Arts	62
Chinese Traditional Theatre	72
Graduate Education Centre	78
EXCEL	84
Development Department	86
Library	88
Venue Management	90
Finance	92
 Appendices	
1. The Council	97
2. The Academic Board	98
3. Statement of Accounts	99
4. Library Statistics	105
5. Student Enrolment Statistics	106
6. Academic Awards	107
7. Scholarships and Prizes	108
8. Sponsorships	119
9. Awards and Competition Winners	120
10. Director's Graduation Day Speech	121
11. The Society of the Academy for Performing Arts	134
12. Academy Public Performances	135

Cover: Béthanie - The Academy's Landmark Heritage Campus (photo by Virgile Simon Bertrand)

目 錄

	頁 數
主 席 獻 辭	5
校 長 獻 辭	9
舞 蹈 學 院	15
戲 劇 學 院	29
電 影 電 視 學 院	39
音 樂 學 院	51
科 藝 學 院	63
中 國 戲 曲	73
研 究 生 課 程 中 心	79
演 藝 進 修 學 院	85
拓 展 部	87
圖 書 館	89
場 地 管 理	91
財 務	93
 附 錄	
一、校 董 會	97
二、教 務 委 員 會	98
三、財 務 報 告	99
四、圖 書 館 統 計 資 料	105
五、學 生 入 學 統 計 資 料	106
六、學 術 成 就	107
七、獎 學 金 及 獎 項	108
八、贊 助	119
九、比 賽 獲 獎 者	120
十、校 長 畢 業 典 禮 講 詞	124
十一、演 藝 學 院 友 誼 社	134
十二、演 藝 學 院 主 辦 節 目	135

封面：伯大尼—演藝學院古蹟校園（Virgile Simon Bertrand 攝影）

CHAIRMAN'S MESSAGE

An annual report should read like a health scorecard. Such a publication should enable its readers to appraise the pulse and rate of success marking an organisation's development year from year. In last year's Annual Report, I suggested that the Academy had entered a phase of institutional maturity; and that, together with my Council, agreed with the Director, Professor Kevin Thompson, that further success would be prescribed by a strategy of institutional advancement and community engagement. My message this year attempts to give an appraisal of these developments.

The Master of Music and Master of Fine Arts (Dance) programmes admitted their first cohorts of postgraduate students in September 2006, and had gone smoothly through their first academic year. The successful validations of the Master of Fine Arts (Drama) and the Master of Fine Arts (Theatre and Entertainment Arts) programmes in March 2007 added further depth to the institutional maturity of the Academy. Indeed, such evidence of academic robustness will surely bestow on the Academy a healthy outlook towards the attainment of self-accreditation status, the determination of which has been planned for September 2008.

The Academy has always believed that its mature status should add value to the society, so it steadily and earnestly took the strategic step to carve out a leadership role in arts education. Its applied learning courses in drama and dance have been designed to provide solid foundation for secondary school students in theatre and dance disciplines – and there are plans for our other disciplines. Emphatically, the most significant achievement in pursuing our vision in leading arts education is the setting up of the Performing Arts Education Centre. The Centre was conceived as an Academy-wide effort to enhance the cultural milieu of Hong Kong through concerted outreach educational programmes, and to engage in pedagogical work in arts teaching. The Government must be thanked for endorsing this idea by funding the Centre.



Chief Secretary for Administration, Academy Council members, Honorary Doctorates, Honorary Fellows and senior staff at Graduation Ceremony (photo by Danny Ng)
香港特區政務司司長、演藝學院校董會、榮譽博士、榮譽院士及主要教職員
於畢業典禮合照 (吳爵榮攝影)



主席獻辭

一份年報儼如一張健康記錄。讀眾可憑這份刊物評價有關機構每年發展的節拍及速率。猶記在去年年報上，我提出香港演藝學院已踏入成熟期，而我與校董會一致同意湯柏榮校長的見解，認為學院若求在成功路上再邁進的話，應以體現學院拓展及社區融合的策略為目標。今年的獻辭，我嘗試為學院在這方面的發展作出評價。

音樂碩士課程及舞蹈藝術碩士課程已於 2006 年 9 月招收第一屆學生，首學年亦進展順利。戲劇藝術碩士課程和舞台及製作藝術碩士課程繼而於 2007 年 3 月的成功通過評審，使學院大步趨向成熟。當然，諸般學術成就，更足以反映學院已準備就緒，精神抖擻地去迎接 2008 年 9 月爭取自我評審資格的決心。

作為一所成熟的院校，學院深信將能為社會作出更多貢獻。就此，學院有策略性地採取穩健而認真的步伐領導香港的藝術教育。學院設計的戲劇和舞蹈應用學習課程，已為中學生提供了舞台和舞蹈的基礎訓練。往後學院更計劃開辦其他學科的應用學習課程予以有興趣參加的中學生。學院身為藝術教育的領航者，「表演藝術教育中心」的成立無疑是學院成就的一項重要里程碑。學院將上下一心，透過各項外展教育項目及藝術教學有關的工作，致力提昇香港文化環境。謹此感謝政府撥款資助，使「表演藝術教育中心」得以落實開展。

In asserting its international position, the Academy continued to foster institutional partnerships. Notably amongst these projects was the collaboration with the Juilliard School to organise a series of international masterclass and concert at the Academy in June 2007. Not only that the success of this event had paved way for a permanent collaboration with Juilliard School, but by inviting the Central Conservatory of Music in Beijing and the Shanghai Conservatory of Music as guests to this illustrious event, the Academy played a bridging role between peer institutions of the Mainland and North America. I must here post my thanks to Dr Patrick Ho, former Secretary for Home Affairs, for taking me and the Director on a trip to New York last summer, and bringing home the agreement to stage this event. Thanks to the accomplishment of our Director, I envisage that similar agreements with the Royal College of Music (London) and the National Institute of Dramatic Arts (Australia) – to name a few new signings – will very quickly bring similar success.

In broadening its vision to extend beyond its four walls, the Academy needs to find new funds in order to fulfill commitments to both education and community engagement. The focus of our community engagement strategy is the Wrap-around project which, on completion, will enable the general public to share the Academy's artistic nourishments and facilities. The first phase of this project involves the transformation of the open-air Greek-style amphitheatre into a state-of-the-art multi-functional auditorium, which will be equipped with first-class theatre technologies. The new venue will relieve the Academy of the pressure for much needed space as well as allow more performances for the general public. Here, I would like to acknowledge the support of this cause by the Hong Kong Jockey Club, whose most generous donation has made the transformation a reality. Indeed, the past year was a fruitful year for the Academy's development work, as led by the Development Director. The Academy's branding and networking activities had been capturing corporate and societal imagination. Several major new educational projects would not have been possible without successful fund-raising results.

The Academy has drawn for itself a road map of academic excellence, internationalisation and community engagement. All in all, I believe that the Academy is growing stronger - in educational effectiveness, in social recognition, and in international reputation. Underpinning the success for future development, the Academy colleagues must be thanked for their diligence, creativity, patience and, above all, sense of ownership at this time of critical changes and challenges. And, as a footnote to underscore the Academy's international credence and stature, I am pleased to learn that honorary professorships were bestowed by prestigious peer academies on David Jiang (Dean of Drama), Lena Lee (Head of Arts, Event & Stage Management), Yu Qi-wei (Head of Chinese Music), Eleanor Wong (Senior Lecturer in Keyboard/Artist-in-Residence) and Xu Lingzi (Lecturer in Chinese Music) in recognition of their respective academic, artistic and professional achievements.

Finally, I like to take this opportunity to thank former Council members – Mr Ma Fung-kwok (Deputy Chairman), Mr Vincent Fang Kang, Mr Keith Griffiths, Professor Georgette Wang Chi and Ms Yao Jue – as they retired from Council in 2006 for their dedication and service to the affairs of the Academy. I am sure that they each in their own way – and new public service roles – will continue to support the Academy, as it seeks to affirm its importance to Hong Kong's cultural salubrity. At the same time, I wish to extend a warm welcome to those new Council members who recently joined us. Their diversity of professional expertise and public service experience will undoubtedly bring the Academy to a new height.

Professor Leung Nai-kong, Chairman of Council

為確立其國際地位，學院會繼續促進與院校夥伴的關係。芸芸項目中，最觸目的是於2007年6月學院與茱莉亞音樂學院合辦一系列的國際大師班及音樂會。是次活動的成功不僅為學院與茱莉亞音樂學院建立永久合作關係，更隨著北京中央音樂學院和上海音樂學院應邀參與是項在香港舉辦的活動，令學院成為內地及北美洲同儕院校間的橋樑。謹此感謝前民政事務局局長何志平先生，去年夏天帶領我與校長，聯袂前赴紐約，玉成其事。同時亦非常感謝校長的努力，學院能陸續與倫敦皇家音樂學院及澳洲國家戲劇藝術學院等國際知名院校簽訂類似之合作協議，我深信在不久將來此等協議會帶來相等的成效。

為開拓視野，擴闊既有範疇，學院需要尋找新資源以履行對教育和社會的承擔。學院與社區融合的策略會聚焦在「藝術環抱社會項目」。一俟計劃落成，公眾將可分享學院提供的藝術活動和設施。是項計劃的首階段是將學院的希臘式露天劇場改造成一所具備一流裝置的頂尖級多用途劇院。隨著新劇院的落成，學院在需求更多教學場地上的壓力將得以舒緩，同時學院亦可為社區大眾提供更多表演的活動。本人謹此答謝香港賽馬會慷慨資助興建費用，令學院願望成真。誠然，在拓展總監策動下，學院去年的拓展工作滿載成果。建立學院品牌的工作及與社區聯繫活動已初見成效，學院的動向逐漸引起商界和社會的注意。而學院籌款活動的成功也令學院一些主要的、嶄新的教育項目能夠順利推行。

學院在追求學術卓越、邁向國際化和社區融合的路向上已有明確目標及計劃。一言以概之，我深信學院在爭取教育成效、社會認同及國際聲望方面的工作卓見成績，蒸蒸日上。期間更有賴學院同仁的努力、創造力、耐力，還有在學院處於各樣變動及衝擊的關鍵時刻所表現的那份歸屬感，促使同仁與校方並肩擔負學院的未來發展大業。最近欣悉學院優秀的同僚，包括蔣維國博士（戲劇學院院長）、李瑩女士（藝術、項目及舞台管理系主任）、余其偉先生（中樂系主任）、黃懿倫女士（鍵盤樂高級講師／駐院藝術家）和許菱子女士（中樂講師），先後獲知名友儕院校頒授榮譽教授名銜，以表揚在其學術、藝術和專業領域上的成就。他們的成就，大大加強了學院在國際上的形象及地位。



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

最後，謹此向2006年退任的前校董會成員一馬逢國先生（副主席）、方剛先生、紀達夫先生、汪琪教授和姚珏女士致謝。他們致力學院事務，貢獻良多。我肯定他們將透過不同的方式及在新的公職上繼續支持學院，以落實學院在香港文化領域上擔當舉足輕重的角色。同時，我亦熱烈歡迎校董會新成員。新校董會成員來自不同行業，他們的專業知識與公共服務經驗一定能帶領學院邁向另一高峰。

校董會主席梁乃江教授

DIRECTOR'S MESSAGE

When the film of *Henry V* was made in 1944, the original setting was at the time in occupied France, so much of the footage was shot in Enniskerry, County Wicklow, Ireland. Sir Laurence Olivier had to use for extras village people around him, and American G I s, it is said these one can spot by the way they wore their helmets at jaunty angles. A rather bruised Olivier ended up taking most of his own, rather risky, physical challenges, and tumbles himself, rather than using actors and professional stunt men. He would visualise, explaining verbally at some length, to this collection of assorted extras, how he wanted to take a tumble, perhaps, mount or dismount his horse at great speed and the reply would come back: 'We like to see you do it first Mr Olivier, if that's alright ...'

Well, in some ways the Academy too has to do it first, without, I hope, breaking too many bones in the formative stages of preparing its students for the challenges envisioned in tomorrow's world.

I guess if I were to choose just five highlights in making real our vision, by perforce they would include i) partnerships with international and mainland academies, ii) advent of new masters' programmes, and new education unit, iii) embracing social inclusion (Behind the Scenes) activities, iv) opening of Béthanie, and taking from drawing board into action our community Wrap-around/Amphitheatre developments, and v) realising Shun Hing sponsors *The Juilliard School International Masterclass & Concert Series*.

These highlights alone demonstrate we have had some success against the odds, thanks to the dedication and passion of colleagues working to achieve beyond expectations. Evidentially, it has been an unprecedented period of initiative and activity, and the overall quality of teaching and professional staff is remarkable.



Shun Hing sponsors *The Juilliard School International Masterclass & Concert Series*
Opening Ceremony (photo by Danny Ng)
信興呈獻《茱莉亞國際大師班及音樂會》開幕禮 (吳爵榮攝影)



校長獻辭

於 1944 年製作的電影《亨利五世》，背景是被佔領的法國，很多場境都在愛爾蘭威克洛郡的茵思凱瑞區拍攝。羅蘭士·奧利花爵士需要額外動員鄰近村莊的村民參與拍攝，據說還有美國軍人，因為他們配戴頭盔的手勢非常熟練。這次對於羅蘭士來說，是一項體能挑戰，也令他傷痕累累。他在拍攝一些高速奔馳時上馬或下馬的鏡頭，由於沒有起用演員及專業特技人員，每次他都要親自向他們解釋，而每次得到的回應都是：「如果可以的話，請你親身示範，以身作則吧...」

香港演藝學院自成立以來，也一直「以身作則」，帶領本院的學生迎接新挑戰，展望將來。

若要我為未來展望挑選五項重點，那當然一定是（一）與國際及內地的學院合作、（二）舉辦全新的碩士課程及設立新的教學部門、（三）為公眾舉辦活動（幕後製作）、（四）演藝伯大尼校園開幕及露天劇場的改建工程，以及（五）落實舉辦信興呈獻《茱莉亞國際大師班及音樂會》。

這些重點項目展示我們衝破困難，邁向成功的成果，這有賴所有職員的努力與熱誠，共同達成目標。這是積極及豐盛的一年，整體教學質素及職員的專業水平實是有目共睹。



Academy Director Professor Kevin Thompson (photo by Herman Chan)
校長湯柏榮教授 (陳鴻文攝影)

Undoubtedly, the move to masters represents the biggest strategic change the Academy has undergone in recent years. The resulting human, physical and financial implications necessary to effect that change alone, notwithstanding the seminal influence of the programmes themselves on the quality of artistic environment, intellectual depth and weight of the Academy, crystallise a virtual sea change in the signal character of its portfolio.

In some ways, the ideological centre of gravity has shifted. So too have our expectations. Outstanding academies set outstanding expectations. We have begun to define a different paradigm of an Academy, a redefined, revitalised Academy, a professional school and now postgraduate educational environment. Signal concepts: 'practitioner-teacher-scholar', 'comprehensive academy', 'professional faculty and faculty of professionals', 'connectivity, new partners, stretch relationships, an international faculty and a faculty internationally engaged', 'reaching out, and

extending our community reach', have helped to fashion a commitment to quality, and resolutely gear our curricula to the realities of the outside world.

In some ways, our journey has been similar to those of Renaissance mapmakers amassing a synthesis of snippets of information, charting new routes so that other people could find their way. In our case, they are more social graphs, made of nodes, links and connections, and our new, landmark heritage campus at Béthanie will test further the elasticity of present systems.

We have employed a dynamic and proactive approach to strategy – 'mentally residing in the future' – by constantly anticipating and responding to evolving, mission-aligned opportunities expeditiously. All this reconfirms the need to deliver consistently not simply on time, but ahead of time if we are to be in the lead.

External relationships have been key. We have strong and renewed links with all major performing arts groups in Hong Kong: Hong Kong Philharmonic Orchestra; Hong Kong Sinfonietta; Hong Kong Chinese Orchestra; Hong Kong Ballet; Hong Kong Dance Company; City Contemporary Dance Company and all major dance companies; Opera Hong Kong; Hong Kong Repertory Theatre; Asian Cultural Council; Radio Television Hong Kong, film, television and entertainment industries; all the major theatres and venues; Chinese Opera groups; and through our international partners and placement of students in overseas performing arts groups, companies, peer academies and professional organisations. Externality, concerted strengthening of relationships outside of the Academy, local, community and further afield, remains a primacy of any professional school.

We have to continue to intensify internationalism and increase international recognition, recognising our overlapping identities and citizenship, our signature Chinese and Western identities and even an emerging global identity, as well as our societal responsibilities to engaging and enriching quality of life in the communities around us.

舉辦碩士課程無疑對演藝學院來說，實是近年的一項重大挑戰。配合人力資源、各部門的努力及財政上的支持，儘管課程在藝術範疇、深入程度及對學院發展的影響仍在起步階段，但這方面的努力已為學院定下清晰的目標。

理想目標的方針已隨著時代而轉變，我們對將來的期望也亦然。作為享負盛名的學院，其目標也遠大。演藝學院一直向不同的範疇發展，致力建立一所目標明確的專業學院，並全力籌辦碩士課程。我們的主要理念是由實踐開始，透過教學成為專業學者，建立一所專業綜合的學院；讓專業的學院，培育專業的人才；保持與外界緊接，積極尋求新合作伙伴，維繫廣泛網絡，成為與世界各地緊密聯繫的國際性院校，並發展對外關係及擴闊各界層面。這一切讓我們堅守承諾，積極推廣配合社會需要的專業課程。

其實我們就好像文藝復興時期繪製地圖的人，把林林總總的資料綜合整理，引領出新的路向。我們的路向與外界相連，彼此緊密聯繫，而演藝伯大尼古蹟校園將進一步靈活地實踐現有的理念。

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



我們採取積極主動的策略，並以高瞻遠矚態度，堅守承諾履行將來的目標，同時亦積極求變，把握每個發展機會。我們是進取的領導者，我們不單要走在最前，還要走得更遠。

與外界聯繫也是非常關鍵，而我們一直與香港主要的藝術團體建立緊密而良好的關係，包括香港管弦樂團、香港小交響樂團、香港中樂團、香港芭蕾舞團、香港舞蹈團、城市當代舞蹈團及其他主要舞蹈團體、香港歌劇院、香港話劇團、亞洲文化協會、香港電台；電影、電視及娛樂業界、各大主要表演劇院及場地，以及中國戲曲團體等。此外，我們亦透過與國際性伙伴合作、海外表演團體的交流生計劃、不同的企業，以及與其他院校和專業團體的交流，彼此建立合作關係。演藝學院積極拓展對外聯繫，從本地以至國際的合作，對學院各學系來說都是首要任務。

我們一直加強國際性的合作，並致力提高國際知名度，讓更多人認識演藝學院是一所形象多元化、中西文化薈萃、在國際舞台嶄露光芒和以推動優質文化生活為己任的學院。

International experience is a means of helping Academy graduates to compete in the Chinese, European and cosmopolitan marketplace. Working with partners in the field of postgraduate and professional training can offer a distinct programme which will help recruitment of the best from Asia Pacific and beyond.

In this sense we have to reassert the role and the increased value of the Academy to Hong Kong. A single, simple, but radical objective, to place culture at the heart of all the City does, would be overly ambitious. Yet the more we develop together in celebrating local talent, the synergies, energies, the arts and cultural potential within Hong Kong, the more assured we are of a sustainable and rewarding place for Hong Kong's communities to live and work.

The Academy is as much a part of vernacular landscape of Hong Kong, its physical topology and its social being, as the two-level bed makers and former streetscape of Wedding Card Street of Wanchai, the old coexisting with the new, part of people's individual and collective memories; at one both a professional international school and an essential birthright of all of Hong Kong, its people and of everyday life here. In this sense, we need to keep the map fluid, to evolve as an organisation continuously as external, interior conditions and climate themselves change.

The essence of our approach is to meet social imperatives and market demands, not simply without loss of quality, but by enhancing it.

As we mature as an institution, future corporate priorities, and, consequently action, will develop out of the circumstances of the time, rather than from a prescribed single vision, or foresight of what might work: a more flexible adjustment of strategy to the situation and circumstances pertaining at the time, just as Olivier did in County Wicklow.

I am energised and continually motivated by the commitment, potential and youthful ardour of our students, the challenges of the Director's role, the trust and unstinting support and encouragement of the Chairman and Council, and complementarity of their roles, Deans, colleagues and students, the Home Affairs Bureau, all Academy stakeholders, alumni, professional performance companies and arts organisations, consular corps, local community colleagues, strategic partners – Mainland and international – and to the very many other people whose kindness has been immense. Pleasure is shared when working together, and the complementarity of astute professionals, be they in fields fiscal, business and investment, legal, intellectual and copyright, media, PR and branding, governmental, and educational, proves a rich and enduring source of experience on which to draw.

Professor Kevin Thompson, Director



At the Scholarship Presentation (photo by Danny Ng)
演藝學院獎學金頒獎典禮 (吳爵榮攝影)

這些國際性的合作交流經驗，讓演藝畢業生能夠學以致用，在使投身中國、歐洲及其他主要城市的市場，能夠具備一定的競爭力。此外，與其他機構合作的碩士課程及專業培訓課程，更吸引了亞太及其他地區的學生就讀。

因此，我們需要重新定位，提高學院在本港的地位。能夠致力將文化藝術發展成中心項目，即使一個簡單而明確的目標，已可展示其雄心萬丈。只要能夠積極加強培訓本地優秀人才、共同合作努力及推動香港文化藝術的發展潛力，便足以證明我們在香港是一個理想的生活及工作地方。

演藝學院是香港地標之一，其獨特的建築別樹一格。就如傳統的雙格床工匠及灣仔喜帖街，新舊融洽的文化特色成為了我們個人及集體回憶。演藝既是一所專業學院，也是香港的地道的獨特標誌，因此我們要不斷創新求變，為學院整體外觀及環境上，帶來更多新元素。

我們主要的目標是要配合社會及市場需要，保持其素質及提升服務水平。

作為一所專業學院，展望將來及積極主動，能夠衝破時限及打破既定局限，於特定的環境下採取更具靈活性的策略，正如羅蘭士·奧利花一樣。

我們的學生別具優秀潛質，而且堅守承諾及充滿熱誠。作為本校的校長，充滿挑戰性的工作、主席及董事會給予的信任、支持及鼓勵，以及與各學院的院長、職員及學生之間的合作，實在讓我感到興奮。此外，我亦希望藉此感謝民政事務處、演藝學院全人、校友會、專業表演及藝術團體、領事館、本地合作機構、內地及國際的策略性伙伴，以及一起共同進退的朋友。能夠與你們一起合作，確實是一件樂事，加上配合不同部門，包括財務、商業及投資、法律、知識產權、傳媒、公關及企業形象、政府及教育的專業人員，令學院得以茁壯成長。

校長湯柏榮教授

SCHOOL OF DANCE

The 2006/2007 academic year was a busy and successful one for the School of Dance. The quality of student intake together with graduate outcomes were clear evidence of the excellence of education and training provided by the School. Graduating students were recruited directly into the profession, finding employment with both local and leading international dance companies. These included Cloudgate Dance Theatre of Taiwan, The Royal Swedish Ballet, Ballet de Rhin, Ballet Gran Canaria, Singapore Dance Theatre, Hong Kong Ballet and Hong Kong Dance Company.

The School welcomed three new staff members. Dr Anita Donaldson, Head of Academic Studies/MFA in Dance Coordinator, and formerly Dean of Performing Arts at the University of Adelaide (Australia), joined the Academy from Laban in London, where she was Head of Research and Graduate Studies. Jaime Redfern, Head of Contemporary Dance, came to the Academy from Lasalle-SIA in Singapore where he held the position of Programme Coordinator (Dance). Cho Yi, Lecturer in Contemporary Dance, joined the Academy after an illustrious career performing with Cloudgate Dance Theatre of Taiwan, and Twyla Tharp in the United States. Most recently Cho Yi was Lecturer in Dance at the Taipei National University of Arts.

The high quality of the School's programmes was also confirmed with the unconditional revalidation in May 2007 by the International Panel of the Hong Kong Council for Academic Accreditation (HKCAA) of the Bachelor of Fine Arts (Honours) Degree in Dance for six student intakes (from 2008/2009 to 2013/2014).



Sextet (photo by Keith Hawley)
《六重奏》(賀基富攝影)



舞蹈學院

2006/2007學年是舞蹈學院忙碌又豐盛的一年。新生的質素與畢業生的前景均可明確印證學院的優質教育和訓練。剛畢業的學生直接獲聘於本地和國際主要舞團，包括雲門舞集、皇家瑞典芭蕾舞團、Ballet de Rhin 芭蕾舞團、Ballet Gran Canaria 芭蕾舞團、新加坡舞蹈劇場、香港芭蕾舞團與香港舞蹈團。

學院歡迎三位新同事：舞蹈學科系主任及碩士課程統籌（舞蹈）唐雁妮博士，唐博士曾於澳洲阿德雷德大學出任表演藝術學院院長。到任舞蹈學院之前，她在倫敦拉賓舞蹈中心的學院出任研究及碩士課程系主任。現代舞系主任尹德勳，尹氏曾於新加坡拉薩爾新航藝術學院擔任舞蹈課程統籌。現代舞講師周怡，她是卓越的專業舞者，曾與台灣雲門舞集及美國著名編舞家崔拉·莎普合作。她亦是台北國立藝術大學的舞蹈講師。

香港學術評審局的國際評審小組於2007年5月通過對舞蹈藝術學士（榮譽）學位課程的無條件審批，學位課程將於未來六個學年（2008/2009 至 2013/2014）豁免審核。這更加確認學院課程的優良質素。

Master of Fine Arts in Dance (MFA)

In March 2006 the Master of Fine Arts (Dance) was given conditional approval by the HKCAA for a four-year period commencing September 2006. Despite being a very new venture for staff and students alike, the MFA had a positive start, with eleven students - five full-time and six part-time - from a variety of backgrounds (both cultural and dance), registered on the programme. Feedback indicated a high level of satisfaction, with the students excited about this new stage of their professional and artistic journeys. The quality of student work, the overall growth and development of the cohort, and the excellent results at the end of the first year, evidence an outcome of which the School can justifiably be proud. As commented by the External Examiner, Dr Ana Sánchez-Colberg: 'I want to congratulate the Programme Leader, staff and students for what is clearly a very successful first year where challenges have been met openly in a supportive and professional environment. This has set strong foundations from which to build into the next year.'

Performances and Tours

The School had a busy schedule of performances and tours throughout the year. Performance highlights included three major productions, two student productions and seven international tours:

In September, at the invitation of the Cultural and Sports Promotion Department of the Liaison Office of the Central People's Government in the HKSAR, Chinese Dance students participated in the 3rd National Minorities Dance Festival held in Beijing. The first performance was attended by the Minister of Culture and the Deputy Minister of State Ethnic Affairs. The students performed over two nights alongside dancers from Macau and Taiwan. The students performed magnificently and the School was awarded a Gold medal for its presentation.



Memory (photo by Keith Hawley)
《記憶》(賀基富攝影)

Pulse - the School's first performance season of the year - was presented on 24 to 25 November, and featured works by staff members John Utans, Keith Hawley, Graeme Collins in collaboration with Maggi Sietsma, Pei Chang-qing, and Yu Pik-yim. Guest artist Mui Cheuk-yin recreated *Pulse* which had been premiered by the School in Paris (November 2005).

In December, Chinese Dance students participated in the 4th Shenzhen Dance Competition and won two prizes – The Grand Prize for Best Choreography (*Once in a Secret Night* by staff member Yu Pik-yim), and a Bronze medal for Best Performance.

Also in December, a mixed stream group of Ballet/Contemporary Dance students travelled to Monaco to attend the highly prestigious Monaco Dance Forum. The tour was a public relations triumph for the School, with company directors and journalists from all over the world commenting on the excellent standard of the student performers (in performance, audition and solo presentations), the teaching staff, and the works presented.

舞蹈藝術碩士

2006年3月，香港學術評審局有條件審批了舞蹈藝術碩士學位課程，由2006年9月開始開辦四年。碩士學位課程對教職員和學生帶來新挑戰，亦有很好的開始。課程有11位學生獲取錄，當中五位報讀全日制，六位報讀兼讀制，各人背景亦不盡相同（包括文化和舞蹈）。學生對課程的回應非常正面，感到非常興奮，認為課程是他們專業藝術生涯的新階段。學生的質素、整體學生的成長與發展及第一學年年底的優秀成績，均讓學院感到自豪。校外考試委員 Ana Sánchez-Colberg 博士曾鼓勵說：「我要恭喜課程主任、教職員及學生。第一年的課程明顯地非常成功，在一個專業和支持的環境下克服挑戰。這樣可建立鞏固的基礎，讓課程邁進第二年。」

演出與巡迴演出

學院今年有緊密的演出及巡迴演出。演出主要包括三個主要製作、兩個學生作品及七個國際巡迴演出。

Fire Requiem (photo by Keith Hawley)
《火的輓歌》（賀基富攝影）



9月，中央人民政府駐香港特別行政區聯絡辦公室的宣傳文體部邀請中國舞學生參與第三屆國家少數民族舞蹈節，舞蹈節在北京舉行。文化部部長與國家民族事務副部長出席了第一晚的演出。學生與來自澳門及台灣的舞者演出了兩晚。學院因學生的演出精彩而獲頒金牌。

學院本年度第一個主要製作《脈動》於11月24至25日上演，演出了教職員的作品，包括余載恩、賀基富、高家霖與邵奕敏、裴長青和余碧艷。客席編舞者梅卓燕重新創作《脈動》，學院曾於2005年11月在巴黎首演此作品。

12月，中國舞學生參加了第四屆深圳舞蹈比賽，贏取了兩個獎項：最佳編舞大獎（教職員余碧艷作品《雨夜》）與最佳表演銅獎。

同於12月，主修芭蕾舞及現代舞的一眾學生到訪摩納哥，出席備受尊崇的摩納哥舞蹈論壇。這次出訪為舞蹈學院與來自世界各地的舞團總監和媒體建立了良好關係，他們對學生水平（無論在演出、面試及個人表演）、教職員和演出的作品均給予正面的評價。

In collaboration with the School of Music, Contemporary Dance students undertook a highly successful ten-day European tour, performing in Berlin, Brussels and Paris. The tour was part of the HKSAR 10th Anniversary celebrations, and was held during the Chinese New Year vacation period.

At the invitation of the Guangdong Modern Dance Festival, Contemporary Dance students travelled to Guangzhou to perform *Memory* by Taiwanese choreographer Cheng Tsung-lung. Held on 2 May, the performance was well-received by a highly experienced and knowledgeable audience.

Topology - the School's graduation season in May - was particularly well-received, with audience attendance the highest for a decade.

Dance Repertory Concert featured the School's Certificate and Diploma students from all streams in a variety of specially choreographed works which highlighted aspects of studies undertaken during the year.

In March, the *Choreographic Workshop Season* saw 34 student choreographers present their original works for performance. They were given great assistance and support by students and staff of the School of Technical Arts.

After their final examinations, two groups of Contemporary Dance students took to the road to present a series of performances in Europe and Singapore. Initiated by the Hong Kong Economic and Trade Office, these performances were also presented as part of the HKSAR 10th Anniversary celebrations.

In addition to productions and tours undertaken by the School, students participated in a number of other professional performances, including productions of *Romeo and Juliet*, *Cinderella*, *The Merry Widow*, and *Swan Lake* by the Hong Kong Ballet, and performances by the Hong Kong Dance Company.

Dance in Education

The School hosted Sarabeth Berman as a Luce Scholar during the year (the scholarship provides 15 young Americans the opportunity to live and work in Asia for a year). Ms Berman undertook an internship in Dance Education, assisting Lecturer Anna Chan in the development and organisation of various dance education and outreach programmes – Global Lounge at University of Hong Kong, Jockey Club Performing Arts Outreaching Programme, Gifted Young Dancers Programme, and the Hong Kong Dance Alliance.

Hit the Boards (photo by Keith Hawley)
《跳躍舞台》(賀基富攝影)





Once in a Secret Night (photo by Keith Hawley)
《雨夜》(賀基富攝影)

現代舞學生聯同音樂學院學生到歐洲的柏林、布魯塞爾與巴黎巡迴演出十天，演出非常成功。這次巡迴演出是香港特別行政區成立十周年慶祝活動之一，在農曆新年假期進行。

現代舞學生獲邀出席廣東現代舞舞蹈節，來到廣州，於5月2日演出台灣編舞家鄭宗龍的作品《記憶》。演出座無虛席，並獲得具舞蹈經驗和知識豐富的觀眾一致讚賞。

學院畢業演出《舞蹈多面體》於5月舉行。此演出好評如潮，十年來觀眾入座率最高。各主修的證書與文憑課程學生聯合演出了《舞蹈名目演出》，展示了學生一系列的編舞作品和他們一年來的學習成果。

3月，34位學生編舞在《編舞工作坊》演出了他們的原創作品。在這個演出中，他們獲得科藝學院教職員和學生的全力協助和支持。

學期末考試後，兩組現代舞學生獲香港經濟及貿易辦事處邀請，到新加坡和歐洲作巡迴演出。這次演出也是香港特別行政區成立十周年慶祝活動之一。

除了學院的製作和巡迴演出，學生也有參與不同的專業演出，包括香港芭蕾舞團的《羅密歐與茱麗葉》、《仙履奇緣》、《風流寡婦》和《天鵝湖》，與及香港舞蹈團的演出。

舞蹈教育

學院給予 Luce 獎學金學生 Sarabeth Berman 在校實習工作一年（此獎學金提供給 15 位美籍學生於亞洲一年生活及工作的機會）。Sarabeth 在學院期間主要協助陳頌英講師發展及安排舞蹈教育及外展工作——工作計劃包括香港大學國際中心、賽馬會演藝推廣計劃、青年精英舞蹈課程和香港舞蹈聯盟。



Wind Spring Sky (photo by Keith Hawley)
《風·泉·天》(賀基富攝影)

The School's first cohort of students in the Applied Learning Curriculum programme - *Taking a Chance on Dance* - commenced studies in October. The aim of the course is to provide an opportunity for secondary school students to engage in a meaningful dance experience, and to enrich them as individuals, dancers, and makers of dance, through the auspices of the 'Three Key Learning Processes: Performing, Creating and Appreciating'. The programme content also supports the enhancement of cognitive learning, creativity, contextualisation and critical thinking. 24 students from 21 secondary schools enrolled in this year's programme, which requires them to undertake 180 hours of tuition over a two-year period.

Radio Television Hong Kong came to the Academy in early November and interviewed and filmed Course Co-ordinator Anna Chan and the first cohort taking classes. The programme was aired a number of times on Television Broadcasts Limited (Pearl Channel) and Asia Television Limited (World Channel), thus publicising the School to a wider audience.

Gifted Young Dancers Programme (GYDP)

The GYDP has now successfully completed its third year of operation. Of particular significance is the fact that eight of the 2006/2007 graduating class were admitted to the School's full-time programmes. 290 students auditioned for the 2007/2008 academic year, and 32 of these were selected to join the programme.

Outreach Performances

The School's dance education and *Choreographic Workshop* students were heavily involved in a series of very successful outreach activities at the Hong Kong Jockey Club Museum Theatre. The students gave a number of workshops which involved high school students viewing performances and participating in practical work. The workshops were an excellent learning experience for all involved, and further strengthened the School's engagement with the wider community.

To further enhance this engagement, the School, in collaboration with University of Hong Kong, presented a series of five lecture-demonstrations for its staff and students. Called the *Global Lounge*, this initiative and its highly successful format will be offered again next year (2007/2008).

Student Achievements

Student achievements were particularly notable in 2006/2007, and served as strong indicators of the success of the School's programmes.

School of Dance graduates are making their presence felt in the international dance world with many receiving full-time contracts with professional companies:

Six Ballet majors - Adilijiang Abudurehman, Wu Mi, Ma Ren-jie, Zhu Chen-li, Chen Xia and Chen Jin - were offered contracts with, respectively, the Royal Swedish Ballet, Ballet Gran Canaria, Singapore Dance Theatre, Ballet du Rhin, Hong Kong Ballet and Guangzhou Ballet.

學院應用學習課程《舞出新機 — 舞蹈藝術》的第一屆學生於 10 月開學。課程的宗旨是讓中學生有機會吸收有意義的舞蹈經驗，通過三重主要的學習過程「演出、創作和欣賞」的啟發，豐盛他們作為個人、舞者和舞蹈創作者的生命。課程內容亦有助提升認知學習、創意、背景研究學習和批判思考。今年的課程招收了來自 21 間中學的 24 位學生，他們兩年內要上課 180 小時。

香港電台電視部的監製於 11 月上旬來到學院，訪問及拍攝課程統籌陳頌英及第一屆學生上課情況。節目在無線電視明珠台和亞洲電視國際台播放數次，有助向廣大觀眾推廣學院。

青年精英舞蹈課程

青年精英舞蹈課程已成功開辦了三年。2006/2007 畢業班有八位學生獲學院全日制課程取錄。2007/2008 學年，290 位學生報考課程，當中 32 位獲取錄入讀課程。

K301 (photo by Keith Hawley)
《K301》(賀基富攝影)



校外演出

學院舞蹈教育和編舞工作坊的學生在香港賽馬會投入參與了一系列非常成功的演藝推廣計劃。學生主持了不同的工作坊，讓參與其中的高中生觀賞演出，及參與一些練習。工作坊讓所有參與者獲得很好的學習經驗，加強學院與更多社會不同階層的聯繫。

為了讓這聯繫更鞏固，學院與香港大學合作，為香港大學的職員與學生在其國際中心主持了一系列五課的舞蹈講座及示範。這個首創又非常成功的形式將會在來年 2007/2008 繼續。

學生成就

學生的成就在 2006/2007 學年特別顯著，是學院課程成功的另一有力證明。

舞蹈學院不少學生獲專業舞團聘請為全職舞者，於國際舞壇綻放異彩：

六位主修芭蕾舞的學生：阿不都熱合曼·阿地里江、吳覓、馬仁杰、朱晨麗、陳暇與陳津分別受聘於皇家瑞典芭蕾舞團、Ballet Gran Canaria 芭蕾舞團、新加坡舞蹈劇場、Ballet du Rhin 芭蕾舞團、香港芭蕾舞團與廣州芭蕾舞團。

Five Contemporary Dance majors - Jennifer Mok, Lam Wing-yan, and Lim Thou-chun - were offered contracts with City Contemporary Dance Company, and Cloudgate Dance Theatre respectively, while Wong Ying-zhuang, Huang Jing-jing Lynn joined Arts Fission Company, Singapore.

Three Chinese Dance students He Chao-ya, Yau Chun-hei and Lin Zheng-yuan were offered contracts with the Hong Kong Dance Company.

Two Contemporary Dance students were offered Hong Kong Jockey Club Music and Dance Scholarships to study abroad: Wong Ming-hei has been offered a place in Laban's postgraduate Transitions Dance Company (London), and Ng Chi-fung will take up a place on the BFA in Dance, State University of New York at Purchase.

Contemporary Dance student Foo Yun-ying was awarded a full scholarship by the National Arts Council Scholarship (Singapore) to support postgraduate studies at London Contemporary Dance School.

Many of this year's graduates have also been offered work as dancers and vocalists with Hong Kong Disneyland.

2006 graduate Jack Kek has been given a contract with Cloudgate 2, and Chinese Dance graduate Peng Rong-rong was offered a contract with Hong Kong Dance Company in September.

MFA in Dance student Carlo Pacis, currently a soloist with the Hong Kong Ballet, has been appointed one of three Hong Kong Ballet Apprentice Choreographers.

MFA in Dance student Wu Yi-san was awarded one of four Emerging Choreographers Series awards, which are commissioned by the Hong Kong Arts Development Council, and produced by the Hong Kong Dance Alliance.

Two Contemporary Dance students, Song Nan and Hu Song-wei, were selected by the Ailey School in New York to attend an eight-week summer programme, courtesy of 'The Citigroup/Asian Cultural Council Dance Fellowship at the Ailey School'.

Chinese Dance Diploma Year Two scholarship student Sun Gong-wei won Second Prize in the Chinese Classical Dance A Group at the 8th Tao Li Bei Dance Competition.

Life, Death and the Twilight (photo by Keith Hawley)
《人·鬼·戲》(賀基富攝影)





Sextet (photo by Keith Hawley)
《六重奏》(賀基富攝影)

五位主修現代舞學生：莫媽、林詠茵和林道俊分別獲聘於城市當代舞蹈團與雲門舞集；另外兩位黃穎莊與黃晶晶則獲聘於新加坡化生舞團。

三位中國舞學生：何超亞、丘雋熙與林錚源獲香港舞蹈團聘為舞者。

兩位現代舞學生獲香港賽馬會音樂及舞蹈基金贊助，遠赴海外進修。黃銘熙到倫敦拉賓舞蹈中心入讀研究生課程，並參與倫敦 Transitions 舞團的表演；吳志峰則獲紐約州立大學普契斯分校取錄，入讀舞蹈學士學位課程。

現代舞學生符韻穎獲新加坡國家藝術局頒發全額獎學金，支持他於倫敦現代舞學院入讀研究生課程。今年很多畢業生也受聘於香港迪士尼樂園，成為舞者和歌者。

2006 年畢業生郭少麒獲雲門舞集二聘請為全職舞者，中國舞畢業生彭蓉蓉則於 9 月獲聘於香港舞蹈團。

舞蹈碩士課程學生、並剛於香港芭蕾舞團製作中作獨舞演出的白家樂，獲推選為三位香港芭蕾舞新進編舞的其中一位。舞蹈碩士課程學生吳易珊是四位獲頒編舞新系列獎的其中一位。這獎項由香港藝術發展局委託香港舞蹈聯盟頒發。

兩位現代舞學生宋楠與胡頌威獲紐約艾利舞蹈學校選中，參與為期八星期的夏季課程。這次學習之旅多謝「花旗集團／亞洲文化協會之艾利舞蹈學校獎學金」贊助。獲得獎學金的中國舞文憑二年級學生孫公偉在第八屆桃李杯舞蹈比賽—中國古典舞第一組中，贏得第二名。

Visiting Artists

Over the past year the School had the great privilege of inviting some of the world's most notable dance artists/teachers to share their knowledge and expertise with the students.

The Ballet Stream benefited from the expertise of world renowned artists including Paul DeMasson of Singapore Dance Theatre, and Françoise Dubuc from Ballet Biarritz Centre Chorégraphique National.

Contemporary Dance students were involved with a range of guest teachers including Farooq Chaudhry of the Akram Khan Company; Cheng Tsung-lung, freelance choreographer from Taiwan; Gill Clarke, freelance dance artist from London; Emma Redding, Programme Leader of the MSc Dance Science at Laban (London); and Zhang Xiao-xiong from National Taipei University for the Arts.

Musical Theatre students enjoyed working with William A Forsythe, freelance choreographer from Australia, who created the fast-paced *Copacabana* for the graduation season.

The Chinese Dance students had the privilege of working with Li Fang-jiao (Beijing Dance Academy), and Xing Liang (City Contemporary Dance Company). While on tour in Beijing, the students had the opportunity to work with Xinjiang expert dance teacher, Ms Ayitula.

Dance education specialist Dr Paulette Côté from Brock University, Canada, presented an intensive workshop programme on dance teaching and learning to those specializing in dance education in the MFA in Dance.

As well as these distinguished visiting artists, the School was fortunate to have the expertise of four outstanding External Examiners for both the BFA and MFA programmes: Ou Lu (Ballet), Emma Redding (Contemporary Dance), Ming Wen-jun (Chinese Dance), and Dr Ana Sánchez-Colberg (MFA).



Once in a Secret Night (photo by Keith Hawley)
《雨夜》(賀基富攝影)

Staff

Despite their busy teaching schedules, the School's teaching faculty continued to engage in a wide variety of professional activities in order to maintain currency within the profession.

Head of Ballet Graeme Collins delivered a paper, 'Preparing Dancers for the Profession', at the Monaco Dance Forum. Graeme was also busy performing two very different roles in the Hong Kong Ballet production of *Romeo and Juliet*, receiving excellent reviews in the *South China Morning Post* and *Financial Review* for his 'exemplary performances'. Graeme was also involved in choreographing for the School of Music's opera season. Ballet Lecturer Zhao Min-hua spent two weeks on a teacher exchange programme with the Paris Conservatoire. Ballet Lecturer Stella Lau spent a week at the Beijing Dance Academy observing their junior and senior dance programmes.

到訪藝術家

過去一年，舞蹈學院有幸邀請世界知名的舞蹈藝術家和老師到訪，與學生分享他們的知識和專門才能。芭蕾舞系的學生受惠於來自新加坡舞蹈劇場的 Paul DeMasson 與來自 Ballet Biarritz Centre Chorégraphique National 的 Françoise Dubuc 到訪。

現代舞學生從不同的客席老師身上獲益不少，包括 Akram Khan 舞團的 Farooq Chaudhry、台灣自由編舞家鄭宗龍、倫敦自由舞蹈藝術家 Gill Clarke、倫敦拉賓舞蹈中心的舞蹈科學碩士課程主任 Emma Redding 與台北國立藝術大學的張曉雄。

音樂劇舞學生則享受與澳洲自由編舞家威廉·科西合作，一同創作節奏快速的作品《Copacabana》，於學院畢業製作中演出。

中國舞學生有幸與北京舞蹈學院的黎方嬌及城市當代舞蹈團的邢亮合作。學生到北京巡迴演出時，更有機會與新疆舞蹈專家老師阿依吐拉一同工作。

Pulse (photo by Keith Hawley)
《脈動》(賀基富攝影)



加拿大布洛克大學的舞蹈教育專家高樂博士為主修舞蹈教育的碩士學生，主持了有關舞蹈教學與學習的工作坊。

除了以上的到訪藝術家，學院還有幸邀請到四位專家，為學士學位課程和碩士學位課程出任校外考試委員。他們是歐鹿（芭蕾舞）、Emma Redding（現代舞）、明文軍（中國舞）及 Ana Sánchez-Colberg 博士（碩士學位課程）。

教職員

舞蹈學院教職員雖然教務繁忙，仍持續參與不同類型的專業活動，藉此與業界保持聯繫。

芭蕾舞系主任高家霖在摩納哥舞蹈論壇發表了學術文章「為業界培養舞者」。高氏在香港芭蕾舞團製作《羅密歐與茱麗葉》擔演兩個截然不同的角色，《南華早報》和《財經回顧》雜誌均讚賞他的演出為「模範演出」。他更獲邀請為音樂學院歌劇製作編舞。芭蕾舞講師趙民華到巴黎藝術學院進行兩星期的教師交流。芭蕾舞講師劉燕玲到訪北京舞蹈學院一星期，考察當地的初級和高級舞蹈課程。

Head of Chinese Dance Sheng Pei-qi, and Lecturer in Chinese Dance Yu Pik-yim, were invited by the Hong Kong Dance Company to be guest choreographers for their production of *Dream Dances*. Sheng Pei-qi was External Examiner for the Dance Education Department of the Shen Yang Conservatory in Mainland China. Chinese Dance teacher Yu Pik-yim received two Gold medals for her work *Once in a Secret Night* at the Barcelona Dance Awards. Pik-yim also received the Grand Prize for the same work at the 4th Shenzhen Dance Competition.

Dean of Dance Maggi Sietsma attended the inaugural Advance 100 Global Australians Summit. The conference was a meeting of leading business people, scientists, educators and artists from across the world, invited by the Australian Government to discuss issues surrounding globalisation.

Faint Parallel Lines (photo by Keith Hawley)
《模糊的平行線》(賀基富攝影)



Musical Theatre Coordinator Mandy Petty performed a small but elegant role in the School of Music's Opera *Le Cinesi*, and assisted the Drama School with some choreography for their production of *The Cherry Orchard*.

Head of Contemporary Dance Jaime Redfern attended the Grey Festival in Singapore as guest speaker and workshop facilitator.

Head of Academic Studies/MFA Coordinator, Dr Anita Donaldson participated in the inaugural meeting of the International Advisory Board of the Hochschulübergreifendes Zentrum Tanz Berlin Pilot Project in November 2006. She also contributed a chapter on Australian choreographer Graeme Murphy for the 2nd edition of *Fifty Contemporary Choreographers* (Bremser, M London: Routledge, 2007).



Sextet (photo by Keith Hawley)
《六重奏》(賀基富攝影)

中國舞系主任盛培琪與講師余碧艷獲香港舞蹈團邀請，為其製作《如夢令》擔任客席編舞。盛主任更獲中國大陸瀋陽音樂學院舞蹈教育系邀請，出任校外考試委員。中國舞講師余碧艷的作品《雨夜》在巴塞隆納舞蹈獎贏取兩面金牌，此作品亦在第四屆深圳舞蹈比賽獲頒大獎。

院長邵奕敏出席了全球澳洲頂尖一百高峰會的開幕禮。此會議由澳洲政府邀請全球重要的商人、科學家、教育家和藝術家，討論環繞全球化的議題。

音樂劇舞講師敏迪貝蒂在音樂學院歌劇製作《大家閨秀》演出了一個戲份少但優雅的角色，亦協助戲劇學院製作《櫻桃園》編舞。

現代舞系主任尹德勳出席新加坡灰色藝術節，擔任客席講者及工作坊主持。

舞蹈學科主任及碩士課程統籌唐雁妮博士於 2006 年 11 月參與了 Hochschulübergreifendes Zentrum Tanz Berlin Pilot 計劃的國際諮詢委員會就任會議。在《50位現代編舞家》這本書的第二版中，唐雁妮博士在有關澳洲編舞家 Graeme Murphy 的部份，撰寫了一個章節。

SCHOOL OF DRAMA

The School of Drama's Studio Theatre production *How I Learned to Drive*, by Paula Vogel, was directed by graduating student, Lee Wai-sum, and performed from 27 November to 2 December. The play deals with the dark issue of an older man grooming his eleven-year-old niece for sexual abuse.

As part of the 6th Chinese Drama Festival, the School presented two productions in January 2007. Both were adaptations of classic Chinese stories, written by Anthony Chan. *Journey to the West*, directed by Chan Suk-yi, was performed in the Lyric Theatre and had the privilege of being the opening production of the Festival. The production was jointly presented by the Academy and the Hong Kong Federation of Drama Societies, thus giving students the invaluable experience of acting alongside seasoned theatre professionals. This lively and physically demanding production deserved a larger audience than it received. *Di Nu Hua (Princess Changping)*, an epic tragedy, was directed by Tang Shu-wing and performed in the Studio Theatre. An excerpt from the play was also presented in February, as part of the 2007 Wanchai Festival Finale.

In March, the third Studio Theatre production *Can't Pay? Won't Pay!* was directed by Degree Year 3 Directing major, Ip Man-chong. This classic political farce by Nobel laureate, Dario Fo, was set in Hong Kong to give the play extra relevance to a local audience.

The third student-directed production took the Studio Theatre slot, from 7 to 12 May. This too, a rendering of Jin Yun's *Uncle Doggie's Nirvana*, was a play with a political theme, ironically examining the mass collectivisation of the land in rural China.



Journey to the West (photo by Cheung Chi-wai)
《取西經》(張志偉攝影)



戲劇學院

戲劇學院首齣實驗劇場製作是寶娜·和哲編劇的《未成年少女的駕駛課程》，由畢業班學生李慧心執導，於 11 月 27 日至 12 月 2 日上演。此劇是關於一位年長的男士在照顧 11 歲的外甥女時，藉機性侵犯她，反映了一個黑色的社會問題。

學院在 2007 年 1 月上演了兩齣劇作，作為第六屆華文戲劇節的其中兩項節目。兩齣劇作均由陳敢權編寫，並取材自經典中國故事。陳淑儀導演的《取西經》在歌劇院上演，有幸成為戲劇節開幕節目。此劇由香港演藝學院及香港戲劇協會聯合製作，讓學生藉此取得與專業演員同台演出的珍貴經驗。生動的演出，加上高要求的形體動作，值得更多觀眾的欣賞。生動且富於肢體表現力之史詩式悲劇《帝女花》則由鄧樹榮導演，在實驗劇場演出。此劇的片段演出亦曾在 2 月成為 2007 灣仔節閉幕節目之一。

3 月，第三齣實驗劇場製作《畀唔起？咪鬼畀！》由三年級導演系學生葉萬莊執導。這齣優秀的政治喜鬧劇由諾貝爾文學獎得主戴里奧·福編劇，故事背景被改編在香港，讓本地觀眾看得更切身投入。

第三齣由學生導演的製作於 5 月 7 至 12 日在實驗劇場上演，成為第四齣實驗劇場製作。錦雲的《狗兒爺涅槃》同樣是一齣有政治主題的劇作，諷刺地檢視中國農村的土地集體化。

Finally, the School's Drama Theatre production, also performed in May, was Chekhov's timeless classic, *The Cherry Orchard*, directed by guest artist, Chris Edmund, from the Western Australian Academy of Performing Arts. With meticulous care and attention to detail the student actors transported their audience to early twentieth-century Russia, on the eve of the Bolshevik revolution.

Projects

The School's first drama project, directed by well-known local artist, Chung Yat-ming and performed from 26 to 28 October in the Studio Theatre, was a compelling version of *A Man For All Seasons*, by Robert Bolt.

The academic year's schools touring project, presented in March of this year, was an abridged version of Shakespeare's *The Merchant of Venice*, directed by Peter Jordan. Using a minimum of props and set the production was first presented in the Jockey Club Hong Kong Racing Museum in March, before going on tour to local schools. The play was performed in-the-round, in order to give the young spectators the feeling of being more physically involved in the action.

Performances were followed by a short discussion, during which the audience was invited to comment and ask questions related to the rehearsal process and the social issues raised by the play.

The third and final project of the year was Schiller's historical drama, *Mary Stuart*, directed by Wu Hoi-fai and performed in Studio 10 from 16 to 19 May. The play challenged the students on a number of levels. As an original verse drama, the text contains many lengthy speeches of great subtlety and complexity, which the students handled with great aplomb. Moreover, in order fully to understand the context of the drama, the actors needed also to research the historical background to the events depicted. This required not only an understanding of the Elizabethan era of British history, but also a sensitivity to the fact that the story is filtered through the perception of a nineteenth-century German poet.

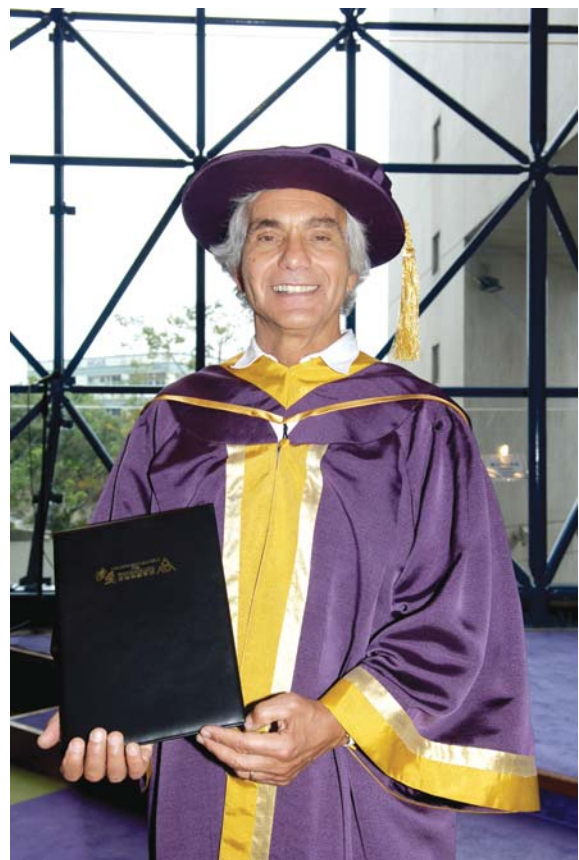
Visiting Artists

The School was delighted to nominate Eugenio Barba for an honorary doctorate from the Academy in the 20th Graduation Ceremony. The ceremony took place on 9 March. He also gave a talk on his conception of drama, informed by a long and distinguished career in experimental theatre.

In September 2006, Anna Edgerton from the Australian National Institute of Dramatic Art (NIDA), gave several specialist voice classes for the benefit of Degree Year 3 Acting students.

During the Hong Kong Arts Festival in March, Propeller Theatre Company from Britain took a break from their performance schedule to conduct some interactive workshops on their rehearsal process. The whole School was invited to take part and gained insights into their uniquely collaborative methods, involving much live music and improvisation.

Academy Honorary Doctorate Eugenio Barba (photo by Cheung Chi-wai)
演藝學院榮譽博士尤金尼奧·巴巴 (張志偉攝影)





Di Nu Hua (Princess Changping) (photo by Cheung Chi-wai)
《帝女花》(張志偉攝影)

學院最後的製作是契訶夫的永恒經典《櫻桃園》，於5月在戲劇院上演，來自西澳洲演藝學院的客席導演紀艾文執導。製作一絲不苟及注重細節，讓學生演員把觀眾帶回20世紀初十月革命前夕的俄羅斯。

演出項目

學院首個演出項目是羅拔·賓德的《日月精忠》，由著名本地藝術工作者鍾一鳴執導，於10月26至28日在實驗劇場上演，演出震撼人心。

今年的學校巡迴演出在3月進行，是莎士比亞《威尼斯商人》濃縮版，由莊培德執導。演出以簡約的導具和佈景進行，3月首演於香港賽馬博物館，繼而在本地學校巡迴演出。此劇讓觀眾圍圈觀看，演出在圈內進行，藉此讓年輕觀眾有親身參與劇情的強烈感覺。

演出後有簡短的討論，邀請觀眾評論和發問有關此劇的排練過程與帶出的社會議題。

第三個亦是最後一個演出項目是席勒的《瑪利·史圖亞特》，由胡海輝執導，於5月16至19日在十號排練室上演。此劇對學生有幾個層次的挑戰。此劇原文是詩化的語言，有很多微細和複雜的長篇獨白，學生

對此演繹得流暢自然。為了充分瞭解劇作的來龍去脈，演員需要鑽研劇中描述的歷史背景和事件。這不單要求他們瞭解英國歷史中的伊莉莎白時期，同時亦要求他們深刻感受這個被19世紀德國詩人席勒的觀念過濾了的故事。

到訪藝術家

學院在第20屆畢業典禮中提名尤金尼奧·巴巴先生，獲頒香港演藝學院榮譽博士。頒授典禮於3月9日舉行。巴巴先生藉此與師生分享他從悠長和卓越的實驗劇場創作過程中，領略到的戲劇概念。

2006年9月，來自澳洲國家戲劇藝術學院的安娜·艾爾頓女士為學位三年級學生主持了數節特別的聲線及吐字課。

3月的香港藝術節邀請了英國的沙膽男劇團來港演出。他們在港期間，抽空主持了互動工作坊，示範他們的排練過程。戲劇學院全院師生均獲邀請參與，從而理解他們獨特的合作排練方法，當中包括很多現場音樂及即興演出。



How I Learned to Drive (photo by Cheung Chi-wai)
《未成年少女的駕駛課程》(張志偉攝影)

External Examiner

This year's external examiner was Aubrey Mellor, Director of NIDA. In addition to viewing and assessing the school's teaching, Mr Mellor also observed rehearsals for *Mary Stuart*.

He has since written a highly detailed report, which often compares the Academy very favourably with NIDA. A response to this report will be written in due course, after discussion among full-time members of faculty.

Staff Activities

The faculty has had a busy and productive year, both inside the Academy and outside in the professional theatre, as well as taking part in various educational projects, such as adjudicating for the Hong Kong School Drama Festival. Also, the 4-person panel (Professor

David Jiang, Anthony Chan, Peter Jordan and Tang Shu-wing), designed and wrote the School's Master of Fine Arts curriculum document during the first semester. The document was duly submitted and the whole full-time faculty took part in the ultimately successful validation process in March of this year. The first cohort for the Directing and Playwriting streams were auditioned and interviewed in May, after which two candidates were selected for each stream. The Acting and Theatre-in-Education MFA courses will begin recruiting in 2008.

Lam Lap-sam resigned his post as Head of Acting. After a competitive process open to international applicants, Peter Jordan was appointed Head of Acting. Tang Shu-wing was promoted, also after a competitive process, from Lecturer to Senior Lecturer, and two new appointments were made. Lo Koon-lan joined the faculty as a Senior Lecturer and Chang Thomp-kwan was appointed at Lecturer level.

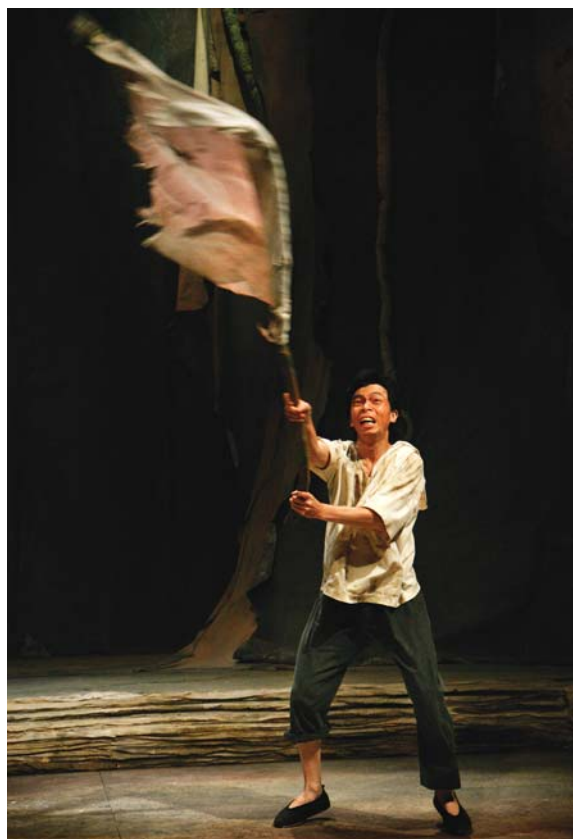
校外考試委員

今年的校外考試委員是澳洲國家戲劇藝術學校校長奧布里·邁勒先生。他除了觀課和評核學院的教學外，還觀賞了《瑪利·史圖亞特》的綵排。

他撰寫了非常仔細的報告，善意地將香港演藝學院與澳洲國家戲劇藝術學院相比較。學院全職教職員經過討論後，正式寫上對此報告的回應。

教職員活動

學院經歷了忙碌與充實的一年，參與了學院內的活動和校外專業劇場的製作，還有不同的戲劇教育計劃，如為香港校際戲劇節擔任評判。四人專門小組（蔣維國教授、陳啟權、莊培德及鄧樹榮）在上學期設計戲



Uncle Doggie's Nirvana (photo by Cheung Chi-wai)
《狗兒爺涅槃》(張志偉攝影)



Can't Pay? Won't Pay! (photo by Cheung Chi-wai)
《界唔起？咪鬼界！》(張志偉攝影)

劇藝術碩士課程的內容和撰寫有關文件。文件正式提交後，在3月非常成功地通過了審批過程。第一屆報讀導演與編劇課程的考生已於5月面試，兩項主修均選出了兩位學生。表演與戲劇教育的碩士課程將於2008年招生。

林立三辭去表演系主任的職務。經過國際公開招聘，莊培德獲委任為表演系主任。鄧樹榮也在經過一輪公開招聘後，由講師晉升至高級講師。兩位新成員加入學院教職員行列，羅冠蘭獲聘為高級講師，鄭傳軍則是講師。

Other activities and achievements of the faculty include the following:

Professor David Jiang gave a number of masterclasses at the Shanghai Theatre Academy, in December 2006. In January, he hosted the opening ceremony of the 6th Annual Chinese Drama Festival. In April, he attended the official celebration of the 100th anniversary of modern Chinese Drama, where he was also invited to deliver a speech. Also in April, he attended the Higher Education Expo in Shanghai. On 21 May, he was awarded the title of Visiting Professor by the Central Academy of Drama, Beijing. In June, he had meetings with the members of the Yunnan Arts Academy in Kunming. Finally, on behalf of the Academy Director Professor Kevin Thompson, he signed a Partnership Agreement with NIDA.

Anthony Chan Kam-kuen hosted the 6th Annual Chinese Drama Festival, in his capacity as committee member of the Hong Kong Federation of Drama Societies. Also in January, he participated in the planning, coordination and operation of the official exhibition celebrating 100 years of Chinese Theatre, at the City Hall.

Peter Jordan directed and performed in the re-run of Chung Ying Theatre Company's *Les Miserables*, in the Cultural Centre Studio Theatre. In April, he acted for Spiderwebb Productions in *Take Five 2*, at the Fringe Club.

Tang Shu-wing directed a re-run of his production of *Phaedra*, which was performed at the Cultural Centre Studio Theatre, in April. In June, he was awarded a Certificate of Commendation, under the Secretary for Home Affairs Commendation Scheme.

Chan Suk-yi performed in a number of plays throughout the year, including a re-run of *The Massage King* for Prospects Theatre, *The King of Comedy*, an Icon Pictures production, *The Island* for Wanchai Theatre and Dario Fo's *Trumpets and Raspberries* for Cinematic Theatre, in which he took the lead role.

Wu Hoi-fai directed *Whatsoever Che Whosever Guevara* for Pants Productions. It was performed in January, as part of the 6th Annual Chinese Drama Festival. Recently, he created and directed A Hong Kong Actor's *Nightmare*,

as well as translating and directing *Actor!* by Frederick Stoppel.

Terence Chang Thomp-kwan directed a re-run of *Tang Bik Wan Visiting the Built Heritage*, performed at monumental buildings in Hong Kong, from 30 March to 14 April 2007.

Study And Performance Tours

In June, a group of students, under the care of Anthony Chan and Terence Chang, went to Yunnan to further links with the region and to sample various cultural events. They were able to visit a number of places of artistic interest, thanks to the continuing sponsorship for such tours by the Hongkong Bank Foundation. A second group of students, led by Tang Shu-wing, went to Sydney as guests of NIDA. As well as visiting the city, they gave three performances of *Di Nu Hua (Princess Changping)* at NIDA's Parade Playhouse Theatre. Many members of the local Chinese community also attended the performances.

The Cherry Orchard (photo by Cheung Chi-wai)
《櫻桃園》(張志偉攝影)





Di Nu Hua (Princess Changping) (photo by Cheung Chi-wai)
《帝女花》(張志偉攝影)

其他教職員的活動及成就詳列如下：

蔣維國教授於2006年12月在上海戲劇學院舉行大師班。1月，他主持了第六屆華文戲劇節的開幕典禮。4月，他出席了中國話劇百周年的慶祝活動，並獲邀致辭。他4月亦出席了上海的高等教育展覽。5月21日，他獲北京中央戲劇學院頒授客座教授頭銜。6月，蔣教授會見了昆明的雲南藝術學院師生。此後，他代表校長湯柏榮教授，與澳洲國家戲劇藝術學院簽署了合作協議。

陳啟權以香港戲劇協會委員身份，主持了第六屆華文戲劇節。同於1月，他還參與了中國話劇百周年紀念展覽的策劃和統籌工作，展覽在大會堂舉行。

莊培德執導和演出了中英劇團的重演劇目《孤星淚》，此劇在香港文化中心劇場上演。4月，他為Spiderwebb Production的《Take Five 2》擔任演員，此劇在藝穗會上演。

鄧樹榮重新執導他的重演製作《菲爾德》，於4月在香港文化中心劇場上演。6月，他在民政事務局嘉許計劃中，榮獲民政事務局局長嘉許獎狀。

陳淑儀今年參與了多項的戲劇演出，包括新城劇團的

重演製作《大汗推拿》、尚品電影有限公司的《戲王之王》、灣仔劇團的《小島芸香》和影畫戲製作，戴里奧·福劇作《奪面雙蟲》等劇的主要角色。

胡海輝為一條褲製作執導了《革捷古華拉命》，於1月公演，是第六屆華文戲劇節的節目之一。他最近創作及執導了《一個演員的夢魘之香港石梨貝專業版》，與翻譯及導演了佛達歷·史托柏的《一個演員的夢魘之美國荷李活瘋狂版》。

鄭傳軍執導了由康樂文化事務處主辦，春天實驗劇團製作的重演劇目《鄧碧雲夜遊古蹟》，於3月30日至4月14日在香港文物古蹟上演。

學術交流

6月，陳啟權與鄭傳軍帶領一班學生到雲南，加強與當地的聯繫與體驗不同的文化活動。他們藉此參觀眾多的文化名址。感謝滙豐銀行慈善基金的不斷支持，讓這次學術交流之旅得以成行。另一班學生則由鄧樹榮帶領，到澳洲國家戲劇藝術學院作客，並順道遊覽學院位處的雪梨。他們在學院的Parade Playhouse Theatre上演三場《帝女花》，不少當地人及中國人也有到劇場觀賞此劇。



The Cherry Orchard (photo by Cheung Chi-wai)
《櫻桃園》(張志偉攝影)

Drama Education

School of Drama continued successfully operating for the third year the 'Introduction to Theatre Art' course, an intensive and dynamic theatre and drama programme designed especially for senior secondary students. This is a course within the Applied Learning programme organised by Hong Kong's Education and Manpower Bureau since 2005. The School recruits through audition 25 to 30 students from secondary schools each year, and offer an introductory study of theatre as an art form as well as a career opportunity to the theatre profession.

Awards And School Achievements

Tang Shu-wing won the Best Director (Tragedy/Drama) award, for the second year running, at the 16th Hong Kong Drama Awards, in January, and his production of *Hamlet* was also one of the ten most well-received productions. After studying at NIDA for the past academic year, Cecilia Ng has now successfully completed her Master of Dramatic Art (Voice Studies) and has rejoined the faculty.

Student and Alumni Achievements

15 students graduated as Bachelors of Fine Arts. Of these, 12 were Acting majors and three were Directing majors. Two of the latter, Joyce Cheung Pui-wah and Lee Wai-sum, were awarded First Class Honours. Three students graduated with Advanced Diplomas and 26 Diplomas were also awarded.

School of Drama graduates Chan Kin-ho and Chan Hiu-wa were employed by the Hong Kong Cable Television Limited as its artists. Rosa Maria Velasco was also recruited by the Hong Kong Repertory Theatre as its full-time actress.

戲劇教育

戲劇學院繼續第三年教授專為高中學生而設兩年制的「戲劇藝術入門」課程，透過簡單的介紹和實習使學員學習戲劇各種的藝術，並了解發展這門事業的機會。此為香港教統局自2005年設立「應用學習課程」計劃中的一個學科。每年學院會透過遴選，從各中學取錄25至30名學員接受培訓。

獎項及學院成就

鄧樹榮於1月在第十六屆香港舞台劇獎中，連續第二年贏得最佳導演（悲劇／正劇）獎項。他的製作《哈姆雷特》亦獲頒十大最受歡迎劇目之一。伍潔茵去年在澳洲國家戲劇藝術學院進修，現已成功完成戲劇碩士（聲線訓練）課程，回來重執教鞭。

學生及校友成就

15位學生獲得藝術學士（榮譽）學位，當中12位主修表演，3位主修導演。其中兩位主修導演的學生，張珮華與李慧心同獲一級榮譽。三位學生獲頒高級文憑及26位學生獲頒文憑。

學院畢業生陳健豪及陳曉華被聘為香港有線電視公司旗下藝人，而韋羅莎則被香港話劇團聘為全職演員。

Journey to the West (photo by Cheung Chi-wai)
《取西經》（張志偉攝影）



SCHOOL OF FILM AND TV

After much painstaking discussions and planning, the School introduced a revised curriculum to both its Diploma programme and Year One students of the Bachelor of Fine Arts (Honours) Degree programme at the beginning of this academic year. The former is re-titled as Diploma in Digital Filmmaking and has expanded its scope to include more fundamental studies in film history, writing and analysis, with an emphasis on the relationship between filmmaking and other creative arts. This seems to have produced a fair result so far among the Diploma students, as the energies of concentration and commitment were seen to have gone up conspicuously. All but two of the 28 graduates were eventually admitted into Degree Year One.

One of the key differences between the old and new curriculum for the Degree programme is the selection of major studies. In the past, students chose their desired discipline among the six being on offer (Production Administration, Screenwriting, Camera and Lighting, Editing and Sound) upon entrance into the School. The revised curriculum allows them to have a more wide-ranging fundamental knowledge in all spheres of filmmaking in their First Year before they will decide on their concentration in their Second Year. While this is an advantage in terms of their understanding of the craft, it also creates fierce competition and at times, unexpected and unnecessary jealousy among them. Hopefully, once they are settled with their choice, they will redirect their focus on their studies.



Live taping the *Sunset Music Mania* (photo by Cheung Chi-wai)
《日落搖滾音樂會》的現場錄影 (張志偉攝影)



電影電視學院

經過多番審慎的討論和計劃，電影電視學院決定於學期初為文憑課程及藝術學士（榮譽）學位一年級課程引進修訂的新課程。前者重新命名為「數碼電影製作文憑」，課程會加強同學們在電影歷史、寫作及分析方面的基礎訓練，並強調電影製作與其他藝術創作的關係。按目前同學的表現來說，是次課程修訂似在文憑班方面取得頗滿意的成效，同學們對學習的專注及責任態度均有顯著的改善。除兩人外，全班 28 位文憑畢業生皆順利升讀學士一年級。

新舊學位課程的其中一個主要分別是在選擇主修科目方面。過往，同學們於入學時需在六個主修科目（製作管理、導演、編劇、攝影及燈光、剪接、音響）中選擇一科作為主修科目。課程更改後，同學會在第一年對電影製作的多個範疇先達到基本的理解，才可以第二年選擇主修科目。這個改變雖能向同學們提供一個較全面地認識電影藝術的機會，但卻似乎同時做成激烈的競爭及始料不及的嫉妒。盼望同學們的選擇落實後，能早日把注意力重新集中在學習身上。

School and Staff Activities

Stephen Lam, Supervisor in Videography, departed the School after a long service of fourteen years. A new Lecturer in Television, Alex Lee King-wah, is on board to design and coordinate the to-be-expanded television courses. Alex served in a number of television broadcast companies in both Hong Kong and mainland China, including Television Broadcasts Ltd (TVB), as Executive Producer and Director and has extensive knowledge and experience in television productions.

Arthur Wong, an alumnus from the earliest days of the School, returns to act as Production Coordinator, overseeing all student productions, budgets and schedules inclusive. Arthur was a Producer at the Jockey Club and had also worked for the Hong Kong International Film Festival.

Chan Wai, Lecturer in Screenwriting, sat on the Jury for the New Talent Award at the 3rd Hong Kong Asian Film Festival (HKAFF) organised by Ying E Chi and Broadway Cinematheque. Ms Chan, an acclaimed best-selling novelist herself, also won a Recommendation Award at the 28th Literary Awards in Christianity organised by Lutheran Theological Seminary for two of her short story anthologies, *The Book of the Traveling Black Sheep Part 2 & 3*. One of her novella, *August Story*, was adapted by alumnus Goretti Yan-yan Mak into a medium feature film. It won the Best Film Award in the Drama Film Category at the 2006 South Taiwan Film & Video Festival.

Peter Yung, Head of Production Administration, sat on the advisory panel for film censorship in Television and Entertainment Licensing Authority (TELA). He was also in Taipei to attend the All-China Directors' Conference organised by the Film Directors' Guild in China, Hong Kong and Taiwan in January 2007.

Dean Shu Kei was Chairman of the Jury for the annual Chinese Media Film Awards for the third consecutive year. The event is organised by Guangzhou's Nanfang Dushi Bao (Southern Metropolis Daily). To celebrate its 10th anniversary, the newspaper commissioned Shu Kei and mainland filmmaker Jia Zhangke to each produce a short film under the title *Ten Years*. With the approval of the Academy, Shu Kei turned the offer into a special school project and co-directed a 19-minute short with three other alumni, Kiwi Chow Kwun-wai, Frank Hui Hok-man and Yung Chi-mo. The film, re-titled to *Ten Years... and Beyond*, traces the coming of age of a young girl dancer from her adolescence into motherhood.

Two members of our Honorary Advisor Committee, Production Designer Yee Chung-man and Documentarist/Editor Ruby Yang, were nominated for the Academy Awards in America, the former for his costume design for *Curse of the Golden Flower*, the latter for her documentary short, *The Children of Yingzhou*. Ruby won. She came to Film/TV School in April to present her film and joined film scholar and documentary filmmaker Alan Rosenthal in a conversation on the film.



The cinematography of *Goodbye, Kim Hyun-bee* was awarded National Winner in the 2006 Kodak Film School Competition
《再見，金賢姬》一片在 2006 年柯達電影攝影比賽中獲香港地區大獎

學院及教職員活動

服務了學院 14 年之久的攝影系主任林漢勳老師於本學年離開學院。電視製作系的新任老師李敬華將會協助設計及統籌擴充後的電視製作科課程。李老師曾於多間香港及國內的電視廣播機構（包括香港電視廣播有限公司）任職監製及導演，對電視製作有十分豐富的經驗。

學院的早期畢業生王子儀，現回歸學院擔任製作統籌一職，協助同學們有關製作、預算及時間表上的安排。王氏曾於賽馬會任職監製及服務於香港國際電影節。

編劇系講師陳慧，曾為「影意志」及「百老匯電影中心」合辦的第三屆香港亞洲電影節之「亞洲新導演獎」擔任評委。陳慧老師本身是一位著名小說家，她所撰寫的短篇散文集《浪遊黑羊事件簿 2》及《浪遊黑羊事件簿 3》獲得由信義宗神學院舉辦的「第 28 屆湯清基督教文藝獎」之「文藝創作推薦獎」。陳老師的另一篇短篇小說《八月的故事》，則由學院的畢業校友麥婉欣改編為中篇電影，並獲臺灣「2006 年度南方影展」劇情組之最佳電影獎。

製作管理系主任翁維銓獲邀任影視及娛樂事務管理處的電檢顧問委員。他又於 2007 年 1 月遠赴台北參加由中國、香港及台灣電影導演會舉辦的「第九屆海峽兩岸暨香港電影導演研討會」。

舒琪院長連續三年擔任由廣州「南方都市報」主辦的「華語傳媒電影大獎」的評委主席。為慶祝其十週年誌慶，「南方都市報」特邀舒琪及內地導演賈章柯各以「十年」為主題製作一部短片。經學院的准許，舒琪把是次邀請轉化為學院的特別製作計劃，與三位畢業同學周冠威、許學文及翁志武合力導演了一套 19 分鐘短片，重新命名為《十年...and beyond》。影片主要講述一位年輕舞蹈員由少女成長為人母親的歷程。

兩位學院的榮譽顧問委員，電影美術指導奚仲文及紀錄片製作人/剪接師楊紫燁分別獲美國電影奧斯卡金像獎提名。前者以《滿城盡帶黃金甲》競逐服裝設計獎，後者則憑《潁州的孩子》榮獲最佳紀錄短片獎。楊紫燁於四月曾到訪學院和放映其作品，並與電影學者及紀錄片製作人 Alan Rosenthal 跟同學們分享紀錄片製作心得。



Filmmakers Ruby Yang (middle) and Alan Rosenthal (right)
製作人楊紫燁（圖中）及 Alan Rosenthal（圖右）

One policy of the School has been to provide as many exposures to our students' works as possible. A result of this was the broadcast of a television programme, *Unique Vision-Hong Kong Young Directors' Short Film Series* produced by the English Channel of Guangzhou Television in China. The series featured a number of outstanding shorts by Hong Kong film students. Of its 22 episodes, 16 were devoted to showing the works of our graduates, who were also interviewed in the programme. The series was broadcasted between October 2006 and April 2007.

Locally, Radio Television Hong Kong (RTHK) licensed six of our students' works and broadcasted them on Asia Television Ltd (ATV) in the *First Time Producers* series in June, 2007. They also commissioned our students to produce three short dramas (two of 11-minutes' length, and one of 22-minutes') to be aired under the same series in early 2008.

Another event to note is a series of special screenings and seminar (open to all university students) in commemoration of the eighth anniversary of the death of the Japanese Master, Akira Kurosawa, in September

2006. These were organised in association with renowned local filmmaker Johnnie To (*PTU*, *Election*, *The Exiled*) at the Hong Kong Film Archive. Two classics of Kurosawa, *Ikiru* and *Seven Samurai*, were screened and the seminar was conducted by To, filmmaker Tsui Hark, Film Archive Programmer Sam Ho and Shu Kei.

Student Projects

As mentioned above, the energy level of the Diploma year was high and towering. The short video works they produced in this academic year were both refreshing and innovative. Of particular note are *Ten and Two* and *Home*. The former recounts the last thoughts of a young girl who dies in a car crash while her body is undertaking reconstruction at the funeral home. It won the Grand Prix at the 15th Croatian Minute Film Festival in Pozega, Croatia. The latter is about a teenage drug addict who attempts to rob the last penny from his grandmother and has a fight with the old lady. Both are sharp and succinct, displaying some very clever editing *modus operandi* at the same time.

學院的其中一個政策是盡量為同學們爭取作品曝光的機會。首見其效的是中國廣州電視台英文台特別製作了一個名為《非常視界—香港新晉導演短片專場》的節目。這系列以播映傑出的香港電影學生短片為主要內容。在於2006年10月至2007年4月期間播出的22集節目當中，其中有16集是我們畢業同學的作品，他們同時也在節目中接受訪問。

本地方面，香港電台的「首作影畫」於2007年6月在亞洲電視播出了同學製作的六部作品。該台亦邀請學院製作三套短篇劇情片（其中兩套長11分鐘，另一套長22分鐘）。作品將於2008年初在同一系列的節目播出。

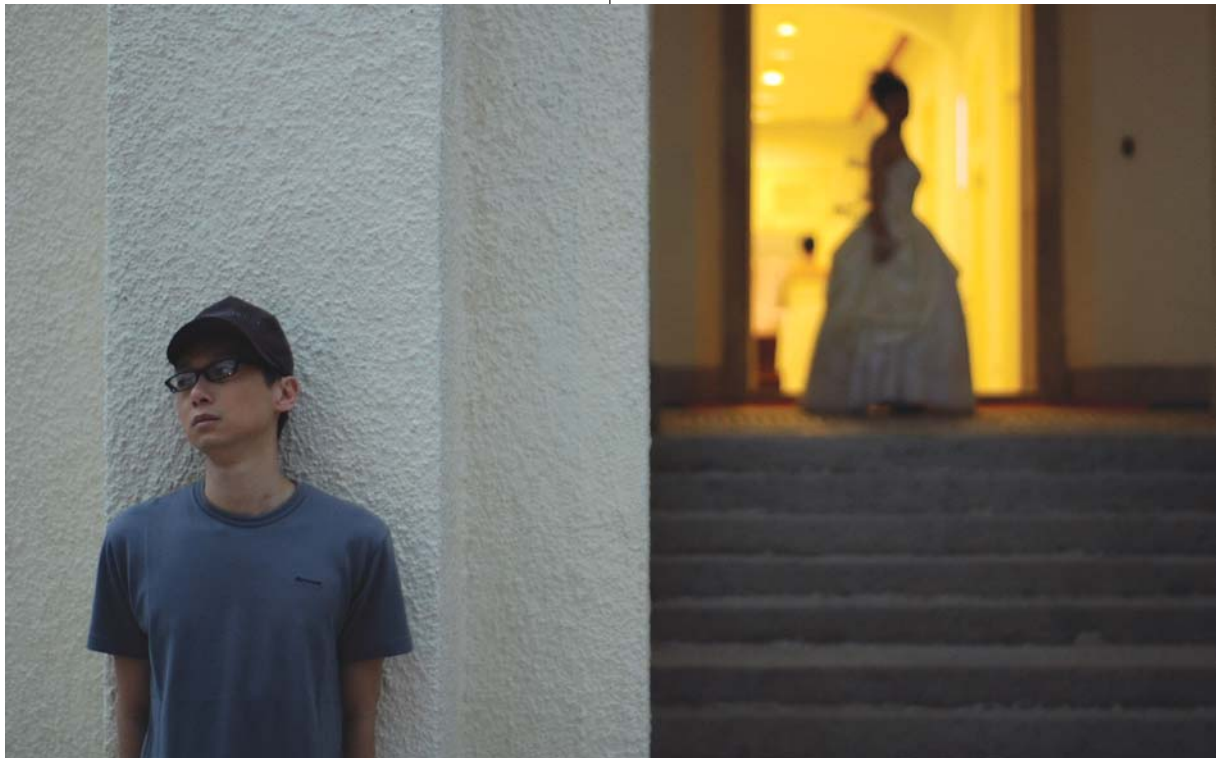
另外值得一提的是在2006年9月、為紀念已故日本電影大師黑澤明逝世八週年而舉辦的一系列特別放映會活動及講座。這項活動由本地著名導演杜琪峰（作

品包括《PTU》、《黑社會》及《放·逐》等）主權，更公開給所有大學學生參加，先後在香港電影資料館放映了黑澤明的兩部經典作《留芳頌》和《七俠四義》，而座談會則由杜琪峰、徐克、電影資料館節目經理何思穎及舒琪主持。

學生製作

上述提及文憑課程同學們有很高的學習士氣，他們於本學年製作的短片都令人耳目一新。其中較為突出的作品包括《Ten and Two》及《何餘慶》。前者講述一女孩車禍後瀰留生死邊緣的最後回憶。後者講述一名染上毒癮的少年從祖母身上奪取她僅餘的金錢並與她發生衝突。兩部作品皆小巧精緻，同時亦顯示了聰明的剪接技巧。

Wedge
《楔子》



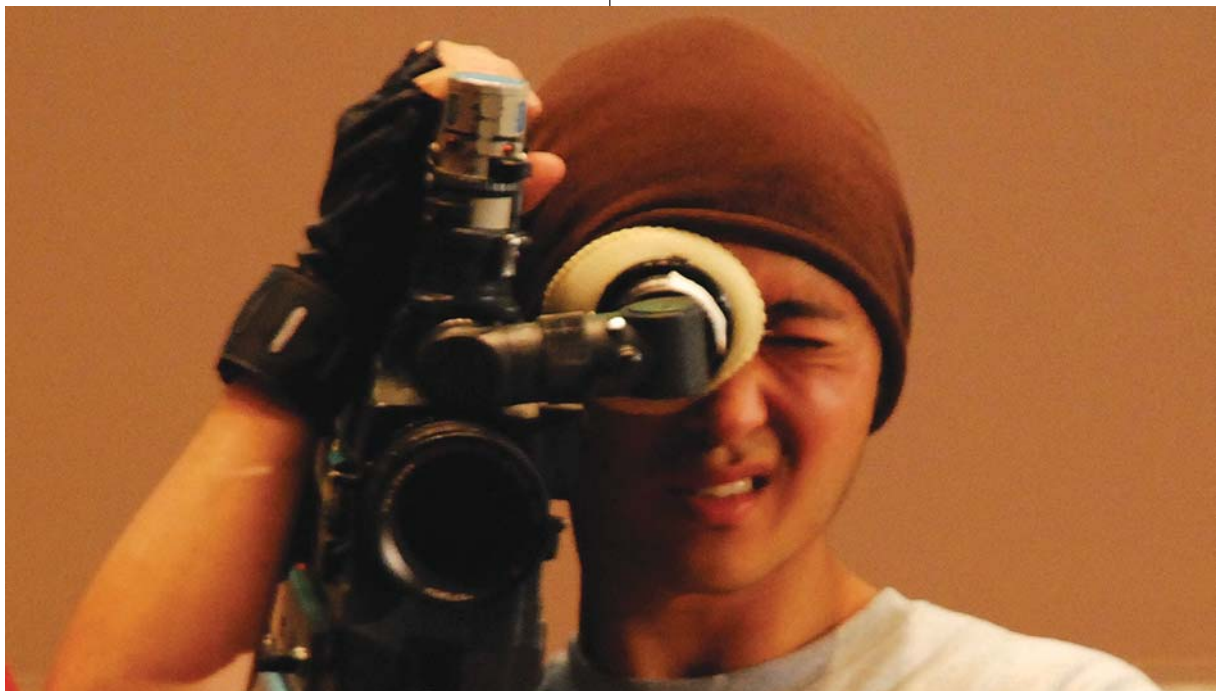
The documentaries produced by Degree Year 1 students in their first semester, however, proved to be less than satisfying. The general weakness is a failure to focus on the subject matter and find an interesting approach or direction to structure the contents. There seems to be some confusion between thorough preparation before a shoot and the flexibility or agility to capture reality in its immediacy. That said, a couple of works do stand out among the seven shorts produced. *Papier-mâché for the Dearly Deceased* takes a brief look at the history and craft of the traditional art of paper dolls for the dead, while *A Ferry Tale* adopts the point of view of a ferry which travels across the Victoria Harbour everyday, witnessing the metamorphosis of the city throughout the last century, as well as the last moment of the historical Star Ferry Pier just before its sad demolition.

The same groups of students ventured into the realm of narrative films shot by a 16mm single camera in the second semester. Instead of writing their own scripts, this year all groups were given three scenarios which contained only about ten to fifteen lines of dialogues spoken by unidentified characters. Each would choose one script to turn into a three-minute short, and must imagine and create an interesting situation and a set of

intriguing characters to fit the script. The overall results were captivating. The films covered a wide-range of genres, including romance, psychological thriller, social drama and melodrama.

Three films stood out among the six Second Year Projects, also shot on 16mm, but the length was expanded into twelve minutes. *Fate* is a meditative depiction of the last days of an old couple. Decidedly slow, static and almost silent, the film nonetheless is filled with a sense of melancholy. It was chosen by the School to enter the 2nd Fresh Wave Short Film Competition organized by Arts Development Council and Hong Kong International Film Festival. *Faint*, on the other hand, is an angry and heated counter-attack against the urban violence and malevolence one easily finds in the SAR's everyday life. It won a Best Mentioned Award at the 10th Cross-Strait, Hong Kong & Macau Student Film and Video Festival. *Rich Bro, Poor Bro* kind of situates between the above two wildly different films and narrates a heartwarming story about a little girl who resists the temptation to steal, while her elder brother helplessly succumbs to the crime of greediness. It won the Top Honours Jury Award and Hong Kong Regional Award at the same Cross-Strait, Hong Kong & Macau Student Film and Video Festival.

Student in shooting practice
學生在實習拍攝





Spring
《綠城》

學位一年級同學於第一個學期所製作的紀錄片，質素未如理想。同學們一般的弱點是未能集中探討主題、和找到一種有趣的手法或方向來結構影片。這似乎是因為同學們於開拍前未有充份的準備，以及對現場即時發生的事件未有足夠靈敏的應變能力。不過在七個作品中仍有兩部較為突出，包括《以紙傳情》及《擺渡的歲月》。前者帶領觀眾管窺為紀念先人而製作的紙紮品歷史及其工藝；後者則從一個渡海小輪的擬人法觀點，帶出它每天在維多利亞海港航行之所見，展示出百年來整個城市的蛻變，並見證著數月前皇后碼頭在拆卸前的最後時光，教人惋惜不已。

一年級同學的另一個主要習作為下學期之16米厘菲林單機拍攝短片。今年同學們無須自行創作劇本，每組同學均從三個只有十至十五句沒有指定人物的對話片段，選取其中一段，製作出一齣三分鐘的短片。同學們須設計出一些富吸引力的人物及有趣的情景以

配合劇本內容。整體結果不乏有令人驚喜的表現，作品的題材廣泛，包括愛情劇、心理驚悚劇、以社會性及女性為中心的電影。

二年級同學的六個作品中，有三個取得較為突出的成績。作品也是以16米厘拍攝，長度是12分鐘。《命》講述一對老夫婦走到人生盡頭的最後時光。全片採用緩慢而沉靜、接近默片的手法，成功地帶出哀愁的調子。影片被學院挑選參加由香港藝術發展局和香港國際電影節主辦的「第二屆鮮浪潮短片競賽」。另一作品《癡》是一部激烈的反都市暴力及仇怨的作品。暴力和仇怨都是在香港這個城市每天可見的狀況。影片在「第十屆兩岸四地學生電影錄像節」中贏得最佳表揚獎。《拾兄妹》的題材和手法則介乎上述兩部作品中間，是部賺人熱淚的溫情作，講述一名小女孩如何抵擋偷竊的誘惑，對比被貪念蒙蔽的哥哥。作品於「兩岸四地學生電影錄像節」中贏得評審團大獎及香港區大獎。

The six Honours Projects from the final year students had the merit of being very different in terms of both genre and personal style, although none could be said to be totally fulfilling. *Goodbye, Kim Hyun-bee* excels in the colorful and playful representation of the fantasy of its young spoiled protagonist, who imagines himself being involved in an affair with the titled legendary female secret agent from North Korea in the 1980s. The rare humour and inventiveness is, however, slightly out-weighted by its unnecessarily moralistic ending, in which we see the kid turns remorseful and decides to become *A Better Man*, which, interestingly, is the title of another project. The adjective here, however, implies an irony: the man, a thirty-something righteous cop on the rise, finds himself diagnosed with symptoms of Parkinson's Disease. His defiant attempts to combat against the disease prove to be futile in the end and all he can do is to await his own destiny. This is a heavy film, but happily avoids the fault of heavy-handedness in its unsentimental treatment of the subject. *The Hearse Driver*, winner of the Audience Award at the three Graduation Screenings, is, indeed, in many ways, a crowd-pleaser. Its storyline revolves around the antagonizing relationship between a father who decides to remarry in his old age and the son who sees him as being uncaring, unsympathetic and irresponsible. The intermittently witty dialogues, a well-intentioned 'message', the sweetened ending and a pair of good-looking actors all contribute to its feel-good nature.

Awards and Successes

Other than the awards won by the two Second Year Projects mentioned above, *Upstairs*, a 2006 Honours Project, garnered three more awards, the Silver Award in the Open Category of the 12th Hong Kong Independent Short Film & Video Awards (*ifva*), the Best Creativity Award and Best Director Award for Short Dramatic Film in the 5th Global Chinese University Student Film and TV Festival.

Degree Year Two student Neil Wong Wing-hong's proposal for a 30-second TV commercial on the theme of 'Strengthening Families and Combating Violence' was selected by the Social Welfare Department. It was granted a budget of HK\$25,000 for its production. The finished film was highly praised and was selected to be 'remade' into a more polished version for television broadcast in 2008.

Degree Year Three student, Eugene Leung Yuk-lun, was invited to Beijing to be Juror for the University Film Festival in April 2007.

There was a number of alumni successes. 2005 graduate Jevons Au Man-kit's *Merry X'mas* won the Fresh Wave Award and the Best Film Award (Open Group) in the 2nd Fresh Wave Short Film Competition. He and his three shorts were featured in a special programme, *Focus on New Talent* in the 3rd InDpanda International Short Film Festival, organised by local independent film distributor, InDBlues.

2006 graduate Rex Chan Ho-yin was the National Winner of the 2006 Kodak Filmschool Competition for his cinematography in *Upstairs*.

2001 graduate Charlie Lam Chi-kin won the Golden Shell Award for Best Cinematography at San Sebastian Film Festival for *The Exodus*, directed by Pang Ho-cheung.

The Asian Film Archive in Singapore has archived three more of our graduation films, *Grandma's Room*, *Upstairs* and *Run 60, Run*. The last film was screened in *Academy Extravaganza – Enchanting Wanchai* of the 2007 Wanchai Festival Finale on 13 February 2007, to acclaims.

雖然畢業班同學的六個畢業作皆未能達至最理想的效果，但各個作品在題材和風格上卻各有特色，百花齊放。《再見，金賢姬》利用色彩鮮明和有趣生動的手法，講述一個嬌生慣養的大學生幻想自己和 80 年代傳說中的北韓女間諜金賢姬發生感情的故事。影片失誤處在於一定要主角到最後後悔自己所作所為，並決心改過自新成為「好人」。這個刻意的道德結局削弱了影片難得的幽默感和創意。「好人」是另一作品《宋本浩》的英文片名，但用法帶點反諷意味。一名三十多歲的有為警察，事業正在起飛，卻得知患上帕金森症，他勇敢地對抗疾病，卻徒勞無功，唯一能做的就只有默默地接受命運的安排。影片雖然沉重，但卻沒有流於濫情。《靈車男》在三場畢業作品放映會中獲得「最受觀眾歡迎獎」，事實上它確實在多方面有討觀眾喜愛的原因。故事講述一名年老卻想再婚的父親，和認為他不顧別人感受且不負責任的兒子的對抗性關係。片中間斷出現的「抵死」對白、正面的信息、令人會心微笑的結尾和一對外型討好的演員，都是令人對它產生好感的原因。

學生及畢業生成績

除了上述學位二年級同學作品獲獎外，2006 年的畢業作品《樓上傳來的歌聲》也奪得另外三個獎項，分別為「第12屆香港獨立短片錄像比賽」公開組銀獎、「第五屆全球華語大學生影視獎」最佳創意獎及最佳導演獎。

二年級同學黃穎匡以「凝聚家庭，齊抗暴力」為主題的 30 秒電視廣告計劃書被社會福利署挑選，並獲得港幣二萬五千元的製作費。完成作品得到高度評價，並獲邀改編為電視廣告版本於 2008 年播出。三年級同學梁育麟則於 2007 年 4 月獲邀到北京擔任「大學生電影節」之評審員。

另外還有多位畢業同學獲得傑出的成就。2005 年畢業校友歐文傑憑作品《聖誕禮物》於「第二屆鮮浪潮短片競賽」贏得公開組最佳影片大獎。歐文傑及他其餘三部作品於本地獨立電影發行商「藍空間」主辦的「第三屆 InDpanda 國際短片節」的「焦點新才導」環節中成為焦點。2006 年畢業校友陳浩然作品《樓上傳來的歌聲》奪得「2006 年柯達電影攝影比賽」香港區大獎。

2001 年畢業校友林志堅奪得西班牙「聖塞巴斯蒂安國際電影節」最佳攝影「銀貝殼獎」。得獎作品為彭浩翔執導的《出埃及記》。

新加坡電影資料館再多收藏了學院的三部畢業作品，包括《嫵嫵的房門》、《樓上傳來的歌聲》和《走吧！六十》。後者更於 2007 年 2 月 13 日的灣仔節閉幕禮節目「演藝薈萃，情在灣仔」中放映，獲得好評。

35 mm film camera exercise
35 毫米電影攝影機練習

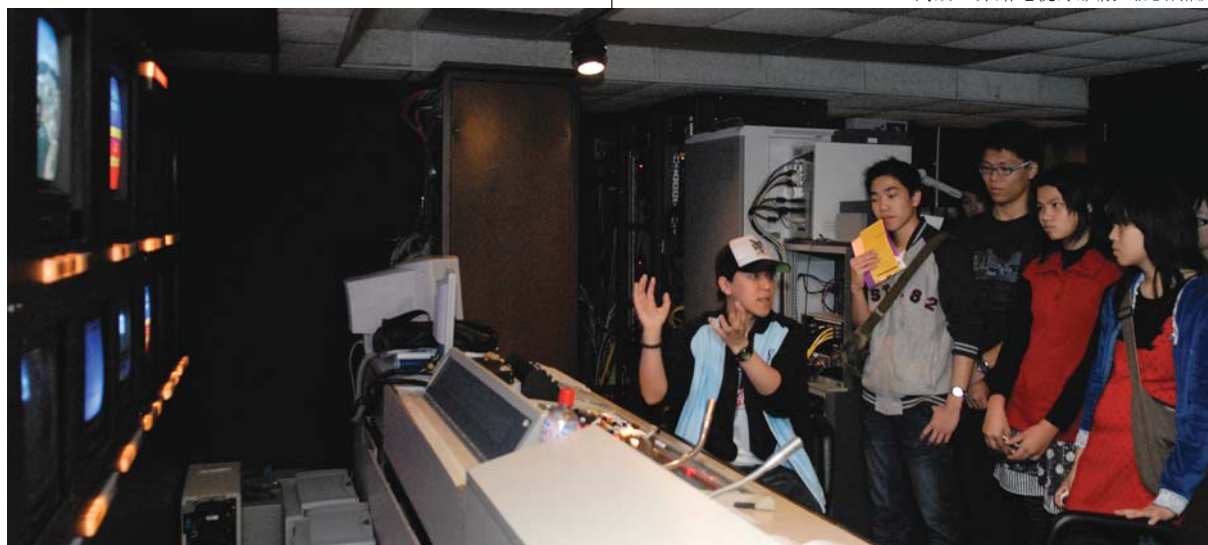


Visiting Artists

Thanks in part to a special fund granted by the Home Affairs Bureau, the year was noted for an abundant list of remarkable visiting filmmakers who gave talks, master classes and workshops to our students. They include:

- Bong Joon ho, Korean director of the megahit, *The Heat*;
- Local filmmaker Yonfan , who directed *Breaking the Willow* , an exquisite documentary on the ancient Chinese opera *Kunqu*;
- Sarah Watt, director of *Look Both Ways*, the multi-award winning Australian film that opened the Australian Film Festival, and its male lead, William McInnes;
- Japanese filmmaker Kore'eda Hirokazu (*After Life*, *Distance*, *Nobody Knows*);
- Jia Zhangke, director of *Still Life*, the Golden Lion winner at Venice Film Festival;
- Veteran filmmaker and television producer, Rachel Zen;
- Hong Kong New Wave filmmaker Patrick Tam, who also screened the director's cut of his recent film, *After This, Our Exile* exclusively to our students;
- Wulf Herzogenrath, Director of Kunsthalle Bremen in Germany and Curator of forty years of Video Art;
- Otomo Yoshihide, renowned Japanese film composer for *The Blue Kite*, *Summer Snow* and *The Day the Sun Turned Cold*;
- Award-winning mainland screenwriter Li Qiang, who was here to present his new film, *The Post-Modern Life of My Aunt*, with director Ann Hui;
- Local actress So Yuk-wah;
- Award-winning Korean filmmaker, Song Il Gon;
- Director and Producer of the Sundance award winning documentary, *Nanking*, Bill Guttentag & Dan Sturman, who also premiered their film for our students;
- Alumnus and Hong Kong Film Awards winner in Sound Design, May Mok;
- New Zealand directors, Jonathan King (*Black Sheep*) and Robert Sykes (*Out of the Blue*) ;
- Berlin Award winning film composer (for Pang Ho cheung's *Isabella*) Peter Kam Pui-tat;
- Local cinematographer Cheng Siu-keung who photographs almost all of Johnnie To's films;
- American independent producer, Christine Vachon (*Kids*, *I Shot Andy Warhol*, *Velvet Goldmine*, *Boys Don't Cry*, *Far From Heaven*).

Introducing the TV Studio on Open Day (photo by Cheung Chi-wai)
開放日介紹電視錄影廠 (張志偉攝影)





Introducing the TV Complex on Open Day (photo by Cheung Chi-wai)
開放日介紹電視錄影廠 (張志偉攝影)

到訪藝術家

感謝民政事務局的特別撥款資助，讓本院能安排一眾出色的藝術家到訪並為同學們主持講座、大師班及工作坊。簡報概括如下：

- 炙手可熱的韓國導演奉俊昊，作品包括《韓流怪嚇》。
- 本地導演楊凡，曾導演《游园驚夢》及有關中國昆劇藝術的精彩紀錄片《鳳冠情事》。
- 澳洲導演 Sarah Watt 及其作品《向左看向右看》的男主角 William McInnes。《向》片為澳洲電影節開幕電影，並奪得多個獎項。
- 日本導演是枝裕和，作品有《下一站，天國》、《誰知赤子心》、《這麼遠，那麼近》。
- 《三峽好人》導演及威尼斯電影節金獅獎得主賈樟柯。
- 經驗豐富的製作人及電視台監製單慧珠。
- 香港新浪潮導演譚家明，他還特別為學院放映了最近期作品《父子》的導演版本。
- 擁有 40 年錄像藝術評論人經驗及德國導演 Wulf Herzogenrath。
- 著名日本電影音樂創作人大友良英，配樂作品包括《藍風箏》及《女人四十》等。
- 內地得獎編劇家李樺，他與導演許鞍華於座談會中放映了兩人合作的《姨媽的後現代生活》。
- 本地女演員蘇玉華。
- 韓國得獎導演宋一坤。
- 美國導演及監製 Bill Guttentag & Dan Sturman，二人為我們放映了辛丹斯獨立電影節得獎紀錄片《南京》。
- 校友莫美華，香港電影金像獎最佳音響效果得獎者。
- 紐西蘭導演 Jonathan King，作品《Black Sheep》及 Robert Sykes，作品《Out of the Blue》。
- 柏林國際電影節最佳電影配樂獎得主金培達。
- 本地攝影師鄭兆強，他是杜琪峰的大部分作品的攝影指導。
- 美國獨立製片人 Christine Vachon，監製作品包括《我殺了安迪華荷》、《紫醉金迷》、《不哭泣的選擇》及《天上人間》等。

SCHOOL OF MUSIC

The Academy Symphony Orchestra continued its association with the Hong Kong Philharmonic Orchestra (HKPO) with a stunning performance of Mahler 5th Symphony at the Hong Kong Cultural Centre conducted by Edo de Waart. The concert opened with *When The Time Comes ...* by composition student Rupert Pang Chun-ting and was followed by two movements of the Mendelssohn Octet directed by John Harding, with the two Robert H N Ho Family Foundation Fellowship players in the HKPO and five Academy students – violinist Choi Tsz-wing, violas Yang Fan and Wong Zsche-chuang, and cellos Xiong Yin and Cara Cheung Wing-hang.

On 20 October 2006 the whole School, along with many graduates and friends, joined together in a concert to pay tribute to the life and work of our former Dean of Music Professor Anthony Camden. At the end of the academic year the Academy Symphony Orchestra presents three concerto concerts, the first two conducted by the young Leeds Conducting Competition winner Alexander Shelley, and the third by the Orchestra's regular conductor Alan Cumberland. Among the many notable performances, particularly outstanding ones were given by Hong Kong Jockey Club Scholar Peggy Sung Pei-zhang - Ravel G major Piano concerto, Wong Cheuk-nang - Copland clarinet concerto, Zhao Ning - Chopin F minor piano concerto and in particular Xiong Yin, whose memorable performance of the Dvorák cello concerto won her the Parsons Concerto prize.



Ten award-winning Academy alumni and students performed to celebrate the 10th Anniversary of the HKSAR (photo by Cheung Chi-wai)

十位演藝音樂畢業生及學生為慶祝香港特別行政區成立十周年演出 (張志偉攝影)



音樂學院

演藝交響樂團於學年間繼續與香港管弦樂團合作。在樂團指揮迪華特的帶領下，假香港文化中心演出馬勒第五交響曲。音樂會先以作曲系學生彭振町的作品《初始》開始，然後由夏定忠指揮樂團內兩位由何鴻毅家族基金贊助的樂師及五位演藝音樂學生蔡芷穎（小提琴）、楊帆和黃采莊（中提琴）、熊胤及張穎衡（大提琴）一起演出孟德爾頌的《八重奏》。

2006年10月20日，音樂學院全體師生及畢業生聚首一堂，舉辦了一場紀念音樂會，向已故音樂學院院長甘閱霆教授致敬。學年結束前，演藝交響樂團演出了三場協奏曲音樂會，首兩場由利茲指揮大賽得主謝利指揮，第三場則由樂團指揮辜柏麟執捧。有份參與演出的學生中，最值得表揚的計有香港賽馬會獎學金得主宋沛樟所演出的拉威爾G大調鋼琴協奏曲、黃卓能演出的柯普蘭單簧管協奏曲、趙寧演出的蕭邦F小調鋼琴協奏曲，以及熊胤演奏德伏札克大提琴協奏曲，其卓越的表現更為她贏得柏斯協奏曲獎。

Shun Hing Sponsors The Juilliard School International Masterclass & Concert Series

The School of Music, with financial support from the Home Affairs Bureau and Shun Hing Group, was the host in June 2007 for a spectacular series of masterclasses given by three of the top teachers from the Juilliard School of Music. The Beijing and Shanghai conservatories were invited to take part and they both sent six students in each of the three disciplines to participate along with the Academy's students. Each specialism was concentrated into four days of classes, with two concerts at the end in which all participating students performed, and all the sessions were open to the public, as well as for the music students and music teachers of Hong Kong. Juilliard Chair of Piano Yoheved Kaplinsky started the month, with her classes being followed by those of Chair of Voice Edith Bers and the Dean of the Music Division, violinist Stephen Clapp. The result was well worth the effort and attracted sold-out halls for most of the sessions.

Academy students performing in Frankfurt, Germany (photo by Leonard Wong)
演藝學生應邀在德國法蘭克福演出 (王德輝攝影)



Opera Production and Vocal Department

The School's opera production for the academic year was a double-bill of Purcell's *Dido & Aeneas* and Gluck's one-act opera *Le Cinesi*. As with Handel's *Serse* last year, this was performed with the School's baroque set-up string instruments and harpsichord and cello continuo. Directed by Professor Lo King-man, with Robert Aldwinckle playing harpsichord continuo and coaching the singers, it was conducted by Richard Divall. Standing out among the eight singers in the two casts of *Le Cinesi* were two Degree Year 1 students from the Philippines Ricel Guiman and Judy Lim, Degree Year 2 Phoebe Tam, and Degree Year 3 student Frankie Liu Hong as the sole male singer. Etta Fung, Liew Lie-kien and Lam Wing-wing distinguished themselves in *Dido & Aeneas*. As always, School of Technical Arts, and Graeme Collins and the dancers from the School of Dance provided excellent support.

Lam Wing-wing and Etta Fung had roles in Opera Hong Kong's *Nozze di Figaro*, and Brian Montgomery, Sylvester Che, David Quah and Carol Lin performed in the HKPO's *Madama Butterfly*, with numerous students singing in the chorus for both productions. Andrea Katz, Michela Forgione and Marc Bourdeau have all returned as visiting artists for the vocal department.

The School of Music's Bachelor of Music Degree programme was successfully revalidated by the Hong Kong Council for Academic Accreditation (HKCAA) and awarded the maximum term of six years.



Shun Hing sponsors *The Juilliard School International Masterclass & Concert Series Opening Ceremony* (photo by Danny Ng)
信興呈獻《茱莉亞國際大師班及音樂會》開幕禮 (吳爵榮攝影)

信興呈獻茱莉亞國際大師班及音樂會

在民政事務處及信興集團的贊助下，音樂學院於2007年6月舉辦了一系列由三位茱莉亞音樂學院最頂尖的導師主持大師班。北京及上海的音樂學院均派出六位演奏三種不同樂器的學生來港參加是項盛事。每一樂器均獲分配四天課堂時間，包括兩場由參加大師班的學生演出的壓軸音樂會，所有大師班及音樂會均歡迎學生及公眾到場參觀。茱莉亞大師班先由茱莉亞音樂學院的鋼琴系系主任耶和威德·卡普林斯基揭幕，繼而是聲樂系的伊迪斯·貝雅士，最後是由音樂學院院長及小提琴家史蒂芬·克萊主持的大師班。音樂會備受學生和公眾的熱烈支持，幾乎所有項目皆座無虛席。

演藝歌劇製作及聲樂系

音樂學院本年度的歌劇製作是為蒲賽爾的《女皇哀歌》和格魯克的《大家閨秀》。如去年的韓德爾的《橋王闖情關》歌劇製作般，今年度的歌劇製作繼續採用

巴洛克時期的弦樂器、古鍵琴和大提琴固定低音作伴奏。歌劇由盧景文教授執導、艾雲高演奏古鍵琴和指導學生及由理查德·迪弗指揮樂隊。兩齣歌劇由八位聲樂學生擔綱演出，演出《大家閨秀》的學生包括來自菲律賓的 Ricel Guiman 和王朱蒂，學士學位二年級生譚樂軒、學士學位三年級生廖匡；負責演出《女皇哀歌》的則為馮曉楓、劉麗娟和林穎穎。一如以往，科藝學院和舞蹈學院芭蕾舞系主任高家霖及其學生都為本院的歌劇製作提供協助。

除了學院的歌劇製作外，學院師生亦有機會參加校外的歌劇演出。例如林穎穎和馮曉楓便有份演出香港歌劇院製作的《費加羅的婚禮》，孟浩文、車遠強、柯大衛和連皓忻則與其他音樂學生一起參加香港管弦樂團的《蝴蝶夫人》音樂會。至於到訪藝術家方面，今學年聲樂系邀請了安德莉·Michela Forgione 和 Marc Bourdeau 到學院指導學生。

學院的音樂學士學位課程成功獲香港評審局延續六年。



Dido & Aeneas (photo by Cheung Chi-wai)
《女皇哀歌》(張志偉攝影)

Keyboard Department

Visiting piano professors have included Jerome Rose, Tamas Ungar; Robert Roux, Christopher Elton, Hilary Coates, Jack Winerock, Monique Duphil, Frank Wibaut, Vanessa Latarche, Peter Frankl, Stephen Savage, Roy Howat, Victor Yampolsky, Annarosa Taddei, Stephen Emmerson, Konstantin Lifschits, Francesco Cipoletta, Min Kwon and Alexander Tamir.

Rachel Cheung Wai-ching performed a substantial solo recital programme at City Hall in December, gave a recital at the 61st International Chopin Piano Festival in Poland, and performed a recital in Singapore in February for Spotlight Hong Kong. In the summer of 2007 she performed recitals in Princeton and returned to Poland for the 62nd Chopin Festival.

Chinese Music Department

In early March the Xinghai Conservatory of Music in Guangzhou brought a group of students to collaborate with our Chinese Music Department in a performance entitled *Cantonese Voices of the Two Cities*, an exploration of the way Cantonese Music has developed in the two cities that have had such a different cultural experience over the last century. Professor Yu Qiwei's recording project in collaboration with University of Hong Kong of an anthology of Cantonese Music has continued throughout the year. Visiting artists have included the Cantonese opera singer Ni Huiying and the gaohu player Huang Jian, and the dizi and Xiao player Huang Jincheng from the Xinghai conservatory. The Academy Chinese Orchestra gave its second semester concert with the guest conductor Qu Chunquan. Chinese Music Department students performed in Brussels, Den Haag, Berlin, Frankfurt and Vienna for the Hong Kong Economic & Trade Office's European Chinese New Year celebrations and returned to Europe in June for the celebrations of the 10th Anniversary of the HKSAR.

鍵盤系

今學年到訪的鋼琴家眾多，包括 Jerome Rose、塔瑪什·翁格、Robert Roux、克里斯多夫·艾爾頓、Hilary Coates、Jack Winerock、杜費爾、Frank Wibaut、Vanessa Lata arche、Peter Frank、Stephen Savage、侯瓦特、Victor Yampolsky、Annarosa Taddei、艾瑪遜、Konstantin Lifschits、Francesco Cipoletta、Min Kwon 和 Alexander Tamir。

學生方面的成績卓越。張緯晴在12月時假大會堂演出了一場鋼琴獨奏會，她隨後遠赴波蘭在第61屆的波蘭蕭邦鋼琴節中演出，又於2月時到新加坡舉行獨奏會。2007年夏天，繼於美國普林斯頓演出後，她隨即重回波蘭，再度參加第62屆的波蘭蕭邦鋼琴節。

Le Cinesi (photo by Cheung Chi-wai)
《大家閨秀》(張志偉攝影)



中樂系

3月上旬，廣州的星海音樂學院學生與本系學生合作演出一場音樂會，名為「穗港共粵吟」。這音樂會以比較廣州和香港這兩個城市於上世紀因應不同的文化經驗所發展出的不同音樂風格的廣東音樂。系主任余其偉教授於學年間繼續與香港大學合作，灌錄廣東音樂選集。今年訪校的音樂家有粵劇名伶倪惠英、高胡演奏家黃健、擅奏笛子和簫的黃金成。演藝中樂團在下學期與客席指揮瞿春泉合作演出了一場音樂會。此外，中樂系繼續應香港經貿發展局邀請，在農曆年間往歐洲的布魯塞爾、海牙、柏林、法蘭克福和維也納等地表演。於6月再訪歐洲，慶祝香港回歸祖國十周年。

Strings Department

Visiting artists have included violinists Vera Tsu, Mikhail Tsinman, Michelle Walsh, Carl Pini, Peter Hanson and London Symphony Orchestra (LSO) leader Andrew Haveron, and cellists Natalia Savinova, Markus Stocker and Xia Jia-boa. Cellist students Ye Hui, Xiong Yin and Cara Cheung Wing-hang have all been invited to play with the HKPO this year. Xiong Yin also recorded a recital for Radio Television Hong Kong (RTHK), and was invited to play principal cello for the Pacific Music Festival Orchestra in Japan.

Head of Strings Professor Michael Ma was invited to guest lead the HKPO for two concerts with Edo de Waart. With Amy Sze playing the Academy's fortepiano, the Dean of Music Benedict Cruft (on baroque violin) performed four concerts of all the Mozart sonatas at the Academy in 2006.

Early Music at the Academy

Following on from the use of early style string instruments in the opera orchestra, Trevor Pinnock returned to the Academy in April bringing three colleagues: Kati Debretzeni – baroque violin, Katy Bircher – baroque flute and Jonathan Manson – baroque cello and viola da gamba player. To be ready to take advantage of Katy Bircher and Jonathan Manson's expertise the School acquired two baroque flutes, and used a donation from Skip Weinrebe in memory of his father Harry Weinrebe to purchase two bass viols. To great acclaim, Pinnock and his colleagues performed two concerts with the students playing the Academy's baroque string instruments.

The Hong Kong Jockey Club invited the School of Music to participate in its outreach programme
音樂學院應香港賽馬會邀請作音樂推廣





Academy students working with Trevor Pinnock (photo by Benedict Cruft)
音樂大師比洛克在指導演藝學生（顧品德攝影）

弦樂系

今學年到訪的小提琴家包括徐惟聆、Mikhail Tsinman、Michelle Walsh、嘉秉寧、Peter Hanson 和倫敦交響樂團團長 Andrew Haveron 和大提琴樂師 Natalia Savinova、Markus Stocker 和夏家寶。大提琴學生葉輝、熊胤和張穎衡今年有機會再度參與香港管弦樂團的演出。熊胤則應香港電台邀請，演出一場錄音音樂會，其後又到日本參加太平洋音樂節擔任樂團的大提琴首席。

弦樂系系主任馬忠為教授應邀擔任香港管弦樂團的客席團長，在迪華特的領導下演出兩場音樂會。擅奏巴洛克古小提琴的院長顧品德與精於彈奏古鋼琴的演藝音樂畢業生施敏倫攜手演出四場音樂會，演奏莫札特的奏鳴曲。

學院的早期音樂

繼在學院的歌劇製作中使用早期弦樂器後，比洛克連同三位早期樂器樂師—凱蒂·德彼珍妮（巴洛克小提琴）、凱蒂·畢切爾（巴洛克長笛）和喬納森·文遜（巴洛克大提琴及古大提琴）於4月時再度訪問學院，學院特地添置了兩支巴洛克長笛，並運用 Skip Weinrebe 為紀念其父親維利比的捐款購置了兩具低音提琴，讓這幾位早期音樂樂師於訪校期間的教學活動和演出能達至最大的效果，學生也因此有機會欣賞兩場由比洛克及眾樂師同台精湛演出的巴洛克音樂會。



The Hong Kong Jockey Club outreach programme
香港賽馬會音樂推廣工作坊

Composition & Electronic Music Department

The Composition and Electronic Music Department had distinguished visiting artists, with workshops with Chen Qigang, Chen Xiaoyong, Tokuhide Niimi and the electronic music specialist PerMagnus Lindborg. Thanks to an anonymous donor, Dr Richard Tsang has joined the department as Visiting Fellow in Composition for the first Semester of the next three academic years.

Steve Hui Ngo-shan was invited to Helsinki to present his electronic music in the Fourth Asia-Europe Art Camp. Rupert Pang Chun-ting was awarded the CASH Scholarship to study in the Master's programme in the New England Conservatory. Felix Lam Kwan-fai was awarded the 3rd prize in the Tsang-Houei Hsu International Music Composition Award 2006 at the beginning of December in Taiwan. Composition graduate Tang Lok-yin's *The Giving Tree II* won 1st prize in the Young Composers' Competition of the Asian Pacific Music Festival in New Zealand.

Woodwind, Brass and Percussion Department

Jade Cheung (horn) and Apollo Lee (trumpet) played in the HKPO for the *Rite of Spring* and Mahler 3. Numerous visiting artists for the department included clarinetists Michael Collins, Colin Lawson (classical clarinetist and Royal College of Music Director) and LSO principal Andrew Marriner, bassoonists Robin O'Neill, Martin Gatt and John Orford, oboist Gareth Hulse, flautists Phillipa Davies and Paul Edmund-Davies, French horn players Barry Tuckwell, Geoff Collinson, Martin Owen, David Pyatt and Frank Lloyd, trombonists Michael Bertoncello and Ian Bousfield (the principal trombone of the Vienna Philharmonic), and trumpeters Tristram Williams and Robert Farley. The great English horn player Frank Lloyd came for five days in January to teach and work with the students. Joe Kirtley organised a concert for this visit with the Academy Concert Band, and all the horn players from the HKPO and Hong Kong Sinfonietta and the School's student horn players jointly performed three works for 12 horns and 4 Wagner tubas as arranged for the celebrated 'London Horn Sound' CD.

Academic Studies in Music

Dr Mak Su-yin was invited to deliver a paper at the Fifth International Conference on Music Theory in Tallinn Estonia in September.

作曲及電子音樂系

作曲系今學年很榮幸地邀請了數位知名作曲家到校訪問，包括陳其鋼、陳曉勇、新實德英和電子音樂家 PerMagnus Lindborg。學系同時感謝一位無名氏的捐款，學院因而可以邀請曾葉發博士由今年起連續三學年的上學期到學院擔任作曲系訪問學人。此外，學生成就方面亦見標柄。許敖山應邀到赫爾辛基參加第四屆歐亞藝術營發表其電子音樂作品，彭振町獲香港作曲家及作詞家協會頒發獎學金到美國的新英格蘭音樂學院修讀作曲的碩士學位課程，林鈞暉參加了台灣的許常惠國際作曲比賽榮獲季軍，畢業生鄧樂妍的《The Giving Tree II》在新西蘭舉行的亞太現代音樂節的青年音樂家比賽中摘冠。

木管樂、銅管樂及敲擊樂系

張詠兒（法國號）和李振綱（小號）參與演出港樂音樂會，演奏馬勒第三交響曲和《春之祭》。不少管

樂名家於學年內訪問本院，包括單簧管演奏家米高·哥連斯、古典單簧管演奏家及加拿大皇家音樂學院院長科林·勞森及倫敦交響樂團的單簧管首席 Andrew Marriner，巴松管方面有 Robin O'Neill、甘滿超及 John Orford，雙簧管方面有 Gareth Hulse，長笛方面則有 Phillipa Davis 及保羅·艾蒙·戴維斯，法國號有貝瑞·塔克、Geoff Collinson、Martin Owen、David Pyatt 及法蘭克·洛伊德，長號有 Michael Bertoncello 和維也納管弦樂團的長號首席 Ian Bousfield，最後是小號的 Tristram Williams 和 Robert Farley。著名法國號演奏家法蘭克·洛伊德於1月時來港五天指導學生。管樂系講師裘德禮特地帶領學院管樂隊舉行一場音樂會。管樂系今學年其中一項重要的活動是結集了香港管弦樂團及香港小交響樂團的全體圓號樂師，以及本院的圓號學生合作演奏三首為著名的倫敦法國號之音而編寫，利用12支圓號和四支華格納低音號為編制的作品。

音樂學科

麥淑賢博士應邀於9月到愛沙尼亞的塔林出席第五屆音樂理論國際會議發表論文。

Le Cinesi (photo by Cheung Chi-wai)
《大家閩秀》（張志偉攝影）



Junior Music Programme

The Junior Music Programme continues to win acclaim and prizes in particular for its pianists. 10-year-old junior student Aristo Sham Ching-toa won the First Prize in the under 15 category in the Ettlingen International Piano Competition for Young Pianists in Germany. In the same competition junior student 13 year-old Wong Wai-yin was placed 3rd, but then won 1st Prize in the VIIth International Competition for Young Pianists in Memory of Vladimir Horowitz in the Intermediate Group for students aged 14 to 19, subsequently performing Chopin's first piano concerto with the National Philharmonic Orchestra of the Ukraine in Kiev. Wong Wai-yin also performed the *Yellow River Concerto* with the Hong Kong Children's Symphony Orchestra in Kuala Lumpur and Singapore and won 1st Prize in the Llangollen International Music Festival in Wales. Aristo Sham Ching-toa and Wong Wai-yin performed half each of a December joint recital at City Hall.

Academy award-winning young pianists Wong Wai-yin (left) and Aristo Sham Ching-toa (right) (photo by Cheung Chi-wai)
初級音樂學生黃蔚然(左)及沈靖韜(右)屢獲鋼琴大獎 (張志偉攝影)



Scholarships

The Robert H N Ho Family Foundation is generously continuing its support by giving six full scholarships to new students each year: one singer - Etta Fung, three pianists - Rachel Cheung Wai-ching, Chau Lok-ting and Chau Lok-ping, and two violinists - Tang Wai-ting and Choi Tsz-wing. Sonny and Sammy Yau have established a scholarship in memory of their father C C Chiu, awarded to Mariposa Law Chui-tip, and Y S Liu has established another string scholarship for Wong Zsche-chuang.



Academy Halloween Concert (photo by Chan Pui-ching)
演藝萬聖節音樂會 (陳沛正攝影)

初級音樂課程

初級課程的鋼琴學生繼續為學院揚眉吐氣。十歲的沈靖韜在德國埃特林根國際青少年鋼琴比賽 15 歲以下組別中奪魁，而 13 歲的黃蔚然亦於同項賽事中取得季軍。黃蔚然後來又於第七屆霍洛維茲國際青少年鋼琴大賽勇奪 14 至 19 歲組別中冠軍，並有機會與烏克蘭管弦樂團演出蕭邦第一鋼琴協奏曲。她又與香港兒童交響樂團合作於吉隆坡和新加坡兩地演出《黃河鋼琴協奏曲》，她亦在英國的威爾斯的靈閣嶺國際音樂節中摘冠。沈靖韜和黃蔚然二人於 12 月同台於大會堂演出了一場音樂會。

獎學金

何鴻毅家族基金繼續慷慨地捐贈本學院，每年提供六項全費獎學金，受助學生包括女高音馮曉楓、鋼琴學生張緯晴、周樂婷和周樂嫻，兩位小提琴學生鄧慧婷和蔡芷穎。邱泰年和邱泰樑為紀念其先父邱啟楨設立了一項紀念獎學金，受助學生為羅醉蝶，而黃采莊則受惠於由劉元生所設立的獎學金。

SCHOOL OF TECHNICAL ARTS

During the year, the School provided creative and production teams for 16 Academy drama, opera, dance and Cantonese opera productions, collaborative projects and overseas tours.

The School completed its two-year long remodeling plan, aligning Departments for the development of new programmes being planned in Theatre and Entertainment Arts. The Department of Arts, Event & Stage Management is newly created as is the Entertainment Design & Technology Department (combining the areas of Lighting, Sound and Technical Direction). The Theatre Design Department continues as restructured last year with the areas of Set & Costume Design and Applied Arts as a single unified unit. A new Department of Technical Arts e-Education has been created under which IT courses will be developed, offering modules of Technical Arts courses, or full programmes online.

The School's MFA in Theatre & Entertainment Arts was successfully validated by the Hong Kong Council for Academic Accreditation (HKCAA) and an international panel of assessors. In addition to the successful validation, the School received four commendations from the HKCAA. They included:

- A holistic understanding of the Entertainment Arts
- Formation of international linkages
- Creating an inspiring environment
- Staff development opportunities



Lighting design at *Sunset Music Mania* (photo by Cheung Chi-wai)
《日落搖滾音樂會》的燈光設置 (張志偉攝影)



科藝學院

本學年內科藝學院為校內 16 齣製作提供幕後設計和製作支援，既有戲劇、歌劇、舞蹈、粵劇，也有跨院專題習作和海外演出。

學院完成其兩年長的架構重整計劃，使各學系可致力發展學院新的本科和研究生課程。藝術、項目及舞台管理系屬新成立學系，而製作科藝設計系(由舞台燈光、舞台音效和技術指導合組而成)也剛成立。舞台設計系繼去年把舞台設計和應用美術兩系合併為一系後，運作如常。科藝 e-教育系的成立，確立學院致力發展網上學習課程，提供網上科藝課程，或個別單元在網上授課。

學院的舞台及製作藝術碩士學位課程已成功通過香港學術評審局與國際專家的評審，除了順利獲得局方認可之外，學院更取得以下四項嘉許：

- 對製作藝術具備全盤了解
- 成功確立國際聯繫
- 提供良好創作環境
- 為教職員提供進修機會

A series of press events and interviews were held to inform the public of the School's MFA programme. An Academy-wide MFA Information Seminar was held on 29 January where many prospective MFA students attended. John Williams (Dean of Technical Arts) and Gillian Choa (Senior Lecturer in Theatre and Film Design and Academic Coordinator for Technical Arts) presided over most of the above events on behalf of the School.

Following meetings and discussions between the Academy and the Western Australian Academy of Performing Arts (WAAPA) over the past year, a Memorandum of Understanding was signed by Academy Director, Professor Kevin Thompson and Professor Kerry O Cox, Vice Chancellor of the Edith Cowan University (through which WAAPA operates) on the 17 October. Both institutes are now in the process of arranging faculty and student exchanges.

As part of the collaboration with WAAPA, members of the creative team for the Academy's production of *The Cherry Orchard*, Ricky Chan (Lecturer in Design) together with students Cindy Ho (Costume Designer), Isaac Wong (Set Designer) and Siu Chun-kit (Lighting Designer), made a trip to WAAPA to meet the show's Director and WAAPA's Head of Directing, Chris Edmund. During the visit the team was able to advance the designs for *The Cherry Orchard* and to observe production methods used at WAAPA.

The School was very fortunate to be given a substantial endowment by the Doris Zimmern Charitable Foundation. The endowment will generate a guaranteed HK\$150,000 annually towards Scholarships and Awards for Artistic Achievement at both the undergraduate and postgraduate levels as well as sponsorship of overseas Guest Artists.

Following the success of a pilot programme in 2006, Professor Lena Lee Ying (Head of Arts, Event & Stage Management) continues to act as the Coordinator for the Academy's Performing Arts Outreach Programme *Behind the Scenes*. The aim of the programme is to promote performing arts to school students in Hong Kong. Performances were staged from March to June at the Jockey Club Hong Kong Racing Museum.

Albert Ho (Lecturer in Theatre Sound Design) and Christopher Johns (Head of Entertainment Design and Technology) met staff of the Polytechnic University Multimedia Centre to develop collaborative research and student projects. Those included in the meeting were Henry Ma, and Assistant Professor Dr Clifford Choy Sze-tsan. A project that emerged from the meeting was the LapTop Connections Project for the Prague Quadrennial 2007 (PQ07).

Ken Chan (Senior Lecturer in Technical Direction), Psyche Chui (Senior Lecturer in Theatre Lighting Design) and Christopher Johns (Head of Entertainment Design and Technology) took 16 students to PQ07. The sound students and Christopher Johns were involved with the OISTAT Sound Working Group archiving project. They assisted in the archive recording of all sound presentations held at PQ07. Mr Johns also presented a seminar on sound education practices and collaborative education. The Design Department, represented by Ricky Chan (Lecturer in Design), also led ten students selected from each of the Department's subject areas: Design, Scenic Art, Costume Technology and Props to the PQ07. Students helped erect and manage the School's booth representing the Academy in the School's Section.



Costumes exhibition (photo by Cheung Chi-wai)
服裝作品展覽 (張志偉攝影)

學院開展其藝術碩士學位課程時，舉行過一系列新聞發佈會及專訪，讓公眾人士認識學院的新研究生課程。演藝學院研究生課程諮詢研討會於1月29日舉行，很多對藝術碩士課程有興趣的準研究生都出席聽取簡介。科藝學院院長尹立賢、高級講師暨科藝學務統籌蔡敏志代表學院，出席大部份相關推廣活動。

經過整年詳細討論，香港演藝院校長湯柏榮教授與西澳洲伊迪芙考萬大學校長科斯教授，於2006年10月17日簽訂合作備忘錄，讓演藝學院與對方轄下的西澳洲演藝學院可安排師生交流活動。

科藝學院與西澳洲演藝學院的合作良好，香港演藝學院製作的《櫻桃園》創作組設計講師陳志權、學生何珮珊（該劇的服裝設計）、王梓駿（該劇的佈景設計）和蕭俊傑（該劇的燈光設計）前赴西澳洲演藝學院拜訪該劇的導演紀艾文，他是西澳洲演藝學院的導演系主任。創作組此行獲益良多，不但能進一步提升《櫻桃園》的設計，也能讓師生有機會觀摩西澳洲演藝學院所採用的製作手法。

科藝學院喜獲得Doris Zimmern慈善基金慷慨捐贈一筆龐大捐款，平均每年能提供十五萬港元獎學金和專項資助，不單讓本學院具有卓越藝術成就的本科生和研究生受惠，同時也讓學院有資助，延聘海外舞台專業人士到校短期講課。

藝術、項目及舞台管理系主任李瑩教授繼續擔任演藝外展計劃《後台傳真》的統籌。該計劃主要向香港的學生推廣表演藝術，繼2006年試辦成功後，於本年3月至6月期間在香港賽馬博物館再度舉行。

舞台音響設計講師何兆華和製作科藝設計系主任莊繼滔，與香港理工大學多媒體中心商討合作研究及學生習作，與會者有理性的馬志輝和助理教授蔡詩贊博士。雙方均認同正式的合作渠道會有助兩所院校的交流，以及學生的專題習作，預計將來兩院有很大的合作空間，首項合作將會是《2007布拉格四年展》參展的手提電腦互連項目。

技術指導高級講師陳仲騏、舞台燈光設計高級講師崔婉芬和製作科藝設計系主任莊繼滔帶領16位科藝學生前赴布拉格參加《2007布拉格四年展》。主修音效的學生與莊繼滔負責替「舞台設計師、劇場建築師及技師國際組織」音效工作小組紀錄四年展內所有音效。莊氏並舉行座談會，探討音效教育運作及有關培訓。設計系以其講師陳志權為代表，率領十位分別來自舞台設計、繪景、服裝製作與道具製作的學生一起參加《2007布拉格四年展》，同時協助學院在會場上安裝並管理演藝學院在校園組別的參展攤位。



Scenic students at work (photo by Cheung Chi-wai)
繪景學生在工作 (張志偉攝影)

Student Activities

Degree Year 1 sound student Hui Wing-ki, spent a month internship at the National Theatre in London. Advanced Diploma Year 1 student Ng Hoi-ling and Technical Management Degree Year 2 student Cheung Man-lai spent a month on an internship at Hong Kong Disneyland. Technical Management Degree Year 3 student Bite Yeung Tsz-yung, spent her international internship with Cirque du Soleil in Las Vegas.

Lighting, Sound and Stage Management students traveled to Australia as part of the Studio 2 tour, *Di Nu Hua (Princess Changping)* and to Europe with the Academy's HKSAR 10th Anniversary Tour.

Design Degree Year 2 student Joanne Lau Chung-yan was Set and Costume Designer for *The Merchant of Venice*, a drama project produced by the Drama School which opened in the Hong Kong Racing Museum Theatre, and subsequently toured local schools for a week.

Sound Degree Year 1 student Sincere Li was one of two Academy students awarded a full scholarship of HK\$290,000 from the prestigious Hong Kong Jockey Club Scholarship Scheme.

Four Design and Applied Arts students were engaged in the design of a film/musical initiated and to be directed by the esteemed film director Yon Fan. They worked with him for a period of approximately 14 weeks as a Production Practice/Independent Study Project. They were able to continue to develop their project with Yon Fan over the summer.

Stage Management students undertook various engagements and secondments during the period and over the Christmas and New Year breaks. They included work for Making Friends with Puppets, Theatre Fanatico Production Company, Ocean Park, Academy's EXCEL unit, Hong Kong Arts Centre, Rhapsody Arts, the Onest Production Company, the Tap Ensemble, and the Dramatic Arts Centre in Shanghai.

Student And Alumni Achievements

Bachelors of Fine Arts (Honours) Degree in Theatre Technical Arts were awarded to 20 students, Professional Diplomas to three students, Professional Certificate to one student, Advanced Diplomas to six students, Advanced Certificates to two students, Diplomas to 49 students, and Certificate to four students.

Yuen Cheuk-wa (Sound Graduate First Class Honours) was the Sound Designer for a Cal Arts production that was performed at the Edinburgh Festival. The review for Wa's work was very complimentary and interest in his work generated several professional engagements.

A new production of *A Rose in a Tempest* was organised by the Utopia Cantonese Opera Workshop, a young Cantonese Opera group aimed at exploring new forms of Cantonese Opera. Design graduate and part-time teacher, Jonathan Wong, was the Set Designer for the show.

學生活動

學位課程一年級音效學生許穎琪前往倫敦國家劇院參加為期一個月的培訓課程，深造文憑一年級學生吳凱鈴和學位課程二年級技術管理學生張文禮則在香港迪士尼樂園參加為期一個月的培訓，學位課程三年級技術管理學生楊芷蓉前往美國拉斯維加斯跟隨索拉奇藝坊，從事專業實習。

舞台燈光、音效和舞台管理學生同赴澳洲，協助《帝女花》在當地巡迴演出，及後跟隨演藝學院香港回歸十週年表演團巡迴歐洲演出。

學位課程二年級設計學生劉頌欣替戲劇學院的《威尼斯商人》設計佈景和服裝，首場在香港賽馬博物館劇院公演，其後在本港中學巡迴演出，為期一週。

學位課程一年級音效學生李善思是演藝學院兩位獲得香港賽馬會獎學金的得獎人之一，獎學金額達港幣29萬元。

四位設計和應用美術學生參與一齣電影/歌劇的設計工作，電影由名導演楊凡執導與統籌，為期14週，以製作實習或個人專題習作形式進行，他們且利用暑假期間繼續與楊導演研究課題。

舞台管理學生於授課期間、聖誕和新年期間從事很多不同的校外專業實習，參與的校外演藝團體計有：偶有佳作、瘋祭舞台、海洋公園、演藝進修學院、香港藝術中心、華意堂、the Onest Production Company、踢躂領域及上海話劇藝術中心。

學生與校友成就

20名學生獲頒舞台科藝藝術學士（榮譽）學位，三名獲頒專業文憑，一名獲頒專業證書，六名獲頒深造文憑，兩名獲頒深造證書，49名獲頒科藝文憑，以及四名獲頒科藝證書。

校友袁卓華（音效一級榮譽畢業生）替美國加利福尼亞州藝術學院在《愛丁堡節》的演出擔任音效設計，其作品獲得大會高度評價，也令他獲得專業團體的聘用。

桃花源粵劇工作舍的新製作《西施》，由舞台設計系的畢業生暨本學院兼任導師黃逸君擔任佈景設計，這新晉粵劇團旨在為粵劇尋找新的演繹方法。

Costume students at work (photo by Cheung Chi-wai)
埋首工作的服裝學生（張志偉攝影）



Staff Activities

Psyche Chui (Senior Lecturer in Theatre Lighting Design) won the Best Lighting Design Award 2006/2007 conferred by the Hong Kong Federation of Drama Societies for her lighting design of *Blindness* produced by the Hong Kong Repertory Theatre. She was engaged as lighting designer for the Cantonese Literature Opera's *Recollection of Dreams* staged at the Shatin Town Hall Auditorium. The opera was an adaptation of the traditional Chinese opera *Peony Pavilion*. A record of the performance will be stored at the Hong Kong Heritage Museum. Psyche Chui participated in a Teacher Exchange programme for three weeks teaching Classical Lighting and Architectural Lighting at the Theatre Academy of Finland.

Leo Cheung (Senior Lecturer in Theatre Lighting) was awarded the Hong Kong Dance Award 2007 by the Hong Kong Dance Alliance for his lighting and set design for the City Contemporary Dance Company's Production, *Testimony*. The Hong Kong Dance Alliance's *Hong Kong Dance Awards* are designed to recognise significant contributions to the development of the art of dance in Hong Kong.

Shybil Yuen, Artist-in-Residence for Design won the Best Costume Design Award 2006/2007 conferred by the Hong Kong Federation of Drama Societies for her costume design for *Wild Duck*, produced by the Hong Kong Federation of Drama. Shybil Yuen was one of the exhibitors of the Hong Kong Theatre Design Exhibition 2006 that was held at the Foyer Exhibition Area at the Hong Kong Cultural Centre from 5 to 15 October.

Professor Lena Lee (Head of Arts, Event and Stage Management) led a group of 11 Management students to China from 29 March to 7 April, for the Hongkong Bank Foundation Hong Kong-Mainland China Exchange study trip. Interest was generated in future exchanges of faculty and students from the Shanghai Theatre Academy, Shanghai Conservatory of Music and the Central Academy of Drama.

Lee Wing-wing (Head of TA e-Education) attended an e-education seminar held in Singapore on 28 and 29 May 2007. Around 180 people participated in this BbSummit seminar presented by Blackboard, an e-learning management software company in the United States.

Design & Costumes Exhibition (photo by Cheung Chi-wai)
設計及服裝作品展覽 (張志偉攝影)





Lighting and Sound students at rehearsal (photo by Cheung Chi-wai)
燈光及音響學生在綵排演出 (張志偉攝影)

教職員活動

舞台燈光設計高級講師崔婉芬為香港話劇團的《盲流感》設計燈光，並憑此劇於香港戲劇協會第16屆香港舞台劇獎贏得「最佳燈光設計」獎項。她也為沙田大會堂公演的文學粵劇《還魂記夢》設計燈光，該劇是取材自傳統戲曲《牡丹亭》，其演出紀錄將會在香港文化博物館存放。崔氏前赴芬蘭演藝學院參加教師交流計劃，在當地教授「古典燈光設計」和「建築物照明系統」，為期三週。

舞台燈光高級講師張國永為城市當代舞蹈團的《證言》設計舞台燈光和佈景，這作品獲香港舞蹈聯盟頒發「2007年度香港舞蹈獎」。香港舞蹈聯盟成立「香港舞蹈獎」，目的是讓在香港舞蹈藝術教育上作出重大貢獻的同業獲得認同。

設計駐校藝術家袁玉英憑香港戲劇協會《野鴨》的服裝設計獲得該協會頒發的第16屆最佳服裝設計獎。袁氏曾於10月5日至15日期間在香港文化中心大堂舉行的「2006年香港舞台設計展覽」參展。

藝術、項目及舞台管理系主任李瑩教授帶領一組12名管理學生，於2007年3月29日至4月7日前往中國參加「滙豐銀行慈善基金香港與內地學生交流計劃」所資助的考察活動，此行同時參觀上海戲劇學院、上海音樂學院和中央戲劇學院，各方均有意願將來加強彼此師生交流活動。

科藝e-教育課程主任李永榮於2007年5月28日至29日，前往新加坡出席「網上教育研討會」，約180人參加是次Bb高峰研討會，由美國Blackboard教育軟件公司主辦。



Lighting and Sound setup for outdoor concert (photo by Ken Chan)
為露天音樂會設置燈光及音響 (陳仲驥攝影)

Visiting Guest Artists

The School invited a number of Guests over the year: John Owens (Sound System designer for the Blue Man Group European tour) who taught Sound System Design. Steven Bryant, a Broadway Hair, Wig, and Makeup Designer conducted a workshop on wig styling and making; Professor Markku Uimonen and Kimmo Karjunen from the Theatre Academy of Finland visited the School to conduct a series of Master Classes on Video, Multimedia and Digital projection. Rosie Hoare, an experienced Project Manager with the TUSSEAU Group visited the School to conduct a Project Management Workshop. Tseng Sun-man, Chair and Professor of the Arts Administration Department of the Shanghai Conservatory of Music, was invited to conduct an Arts Administration course for the senior stage management students. A renowned Australian director/designer, David Bell was invited to the School as Guest Artist to work with the Design Department.

Artists-in-Residence included Jeffrey Yue from the LaSalle-SIA College of Arts in Singapore who taught classes on Sound Design and Sound Operations, and acted as Sound Supervisor for one of the Academy's

productions. Philip Naude from Brooklyn Academy of Music visited the School for two months teaching Technical Management courses. Tommy Wong, a freelance Technical Director, Production Manager, Lighting and Set Designer from Singapore visited the School and offered a range of Lighting classes and Master Class workshops. Mr Wong also lit part of the Academy's dance production *Pulse*. Paul Groothuis, a Royal National Theatre and West End Sound Designer, visited the Entertainment Design and Technology Department for three weeks in April as Guest Artist.

Former Dean of Technical Arts, Aubrey Wilson visited the School as an External MFA Consultant and Member of the MFA Internal Validation Panel.

J B Barricklo, Production Manager from Juilliard School spent one week with the School as an External Consultant. As part of an on-going review of the production process used to stage Academy Productions, Mr Barricklo was engaged to advise whether any of Juilliard's model of mounting productions could be adopted by the Academy.

到訪藝術家

學院本年度聘請多位海內、外藝術家到校短期授課：藍人歐洲巡迴演出團的音效系統設計師 John Owens 到校教授音效系統設計。美國百老匯髮型、假髮和化妝名師 Steven Bryant 主講假髮造型及製作工作坊。來自芬蘭藝術學院的 Markku Uimonen 教授和 Kimmo Karjunen 到校主持大師班，教授錄像、多媒體與數碼投影技術。杜莎機構資深項目經理 Rosie Hoare 主講「項目管理工作坊」，上海音樂學院藝術行政系主任暨教授鄭新文獲邀蒞臨本學院為高班的管理學生主講藝術行政課程。澳洲著名導演／設計師 David Bell 到校出任設計系的訪問藝術家。

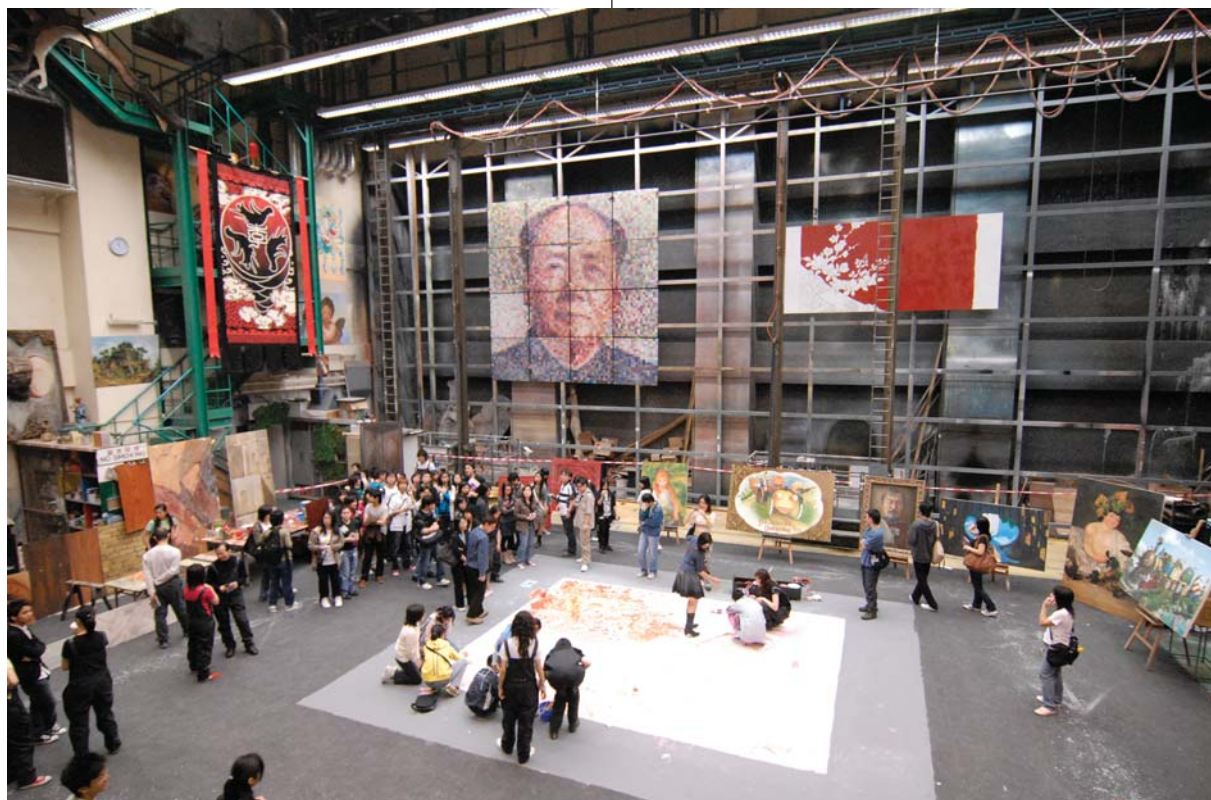
駐校藝術家包括：來自新加坡 La Salle 藝術學院的余思行任教音效設計和音效運作課程，同時為演藝製

作擔任音效導師。來自布魯克林音樂學院的 Philip Naude 到校兩個月教授技術管理課程。屬新加坡自由工作者的王志強，既是技術總監，又身兼製作經理、舞台燈光暨佈景設計師，到校任教舞台燈光課程，並主持大師班工作坊，王氏也負責為演藝製作《脈動》設計部份舞台燈光。英國皇家國立劇團與西區音效設計師 Paul Groothuis 於四月份到校出任製作科藝設計系駐校藝術家，為期三週。

前任科藝學院院長汪偉舜到校出任本學院藝術碩士學位課程校外顧問暨校內學術評審小組成員。

茱莉亞學院製作經理 J B Barricklo 到校出任本學院的校外顧問，為期一週，除了為學院的製作流程作出恆常的檢討，還探討茱莉亞學院的製作模式可否應用於演藝學院的製作上。

Visitors at Scenic Paintshop on Open Day (photo by Cheung Chi-wai)
開放日公眾參觀繪景工場（張志偉攝影）



CHINESE TRADITIONAL THEATRE

The Chinese Traditional Theatre Programme is in its 8th year of operation in 2006/2007 with its fourth cohort of Advanced Diploma students graduating in June 2007. The Programme has grown in steady pace throughout the years. During the year of 2006/2007 covered in this report, the Programme actively participated in a wide variety of outreach activities and successfully staged a number of highly acclaimed performances to support the Academy's community engagement strategy and to promote the branding of the Programme in the local community.

Programme Development

Cantonese Opera is an indigenous genre of Chinese Traditional Theatre in Hong Kong and the Guangdong Province. The Academy is committed to the preservation, revival and development of this art form.

With the strong support from the Home Affairs Bureau, the Academy was able to launch a post-secondary level academic programme in Chinese Traditional Theatre, a full-time two-year Diploma programme in Performing Arts (Cantonese Opera) in September 1999, followed by the launching of a full-time two-year Advanced Diploma programme in Performing Arts (Cantonese Opera) in 2001 to provide diploma graduates with further training up to professional level immediately after their graduation.

Funding from the Government is now available at the start of the academic year 2007/2008 to enable the Academy to expand its Diploma and Advanced Diploma programmes to include not only the existing performance training programme, but also training programmes in music accompaniment, and research and creative work in both full-time and part-time modes.



Monkey King and the Skeleton Demons (photo by Joe Leung)
《孫悟空三打白骨精》(梁寶明攝影)



中國戲曲

中國戲曲課程於2006/2007學年已踏入第八個年頭，而第四屆的深造文憑學生亦於2007年6月正式畢業。課程歷年來穩步發展及成長，於2006/2007學年內，為配合學院的社區服務策略，中國戲曲課程積極及廣泛地參與社區拓展活動，及提供為數不少受觀眾喜愛的演出。

課程發展

粵劇乃中國戲曲戲種之一，為香港及廣東省特有之本土文化。故本院一直以來致力保存，復興及發展這門傳統藝術。

承蒙民政事務局之鼎力支持，學院得以於1999年9月開辦兩年全日制粵劇文憑課程，其後於2001年7月開辦兩年全日制深造文憑課程，為文憑畢業生提供進一步表演專業訓練。

政府將於2007/2008學年起注資課程，令學院能於2007/2008學年開始擴大粵劇課程之範圍。除現有之表演訓練外，更增添音樂伴奏與創作及研究課程，亦提供學生以全日制或兼讀制形式修讀。



Visitors on Open Day (photo by Cheung Chi-wai)
開放日 (張志偉攝影)

In this connection, the Academy also took the opportunity to review its existing full-time and part-time programmes in Cantonese Opera performance training in 2006/2007, with a view to enhancing related curriculum and course content for implementation in the 2007/2008 academic year in order to provide a more comprehensive and all-round training in the Cantonese Opera performance skills. Since then, the exit academic award of the new part-time programme will be equivalent to that of the full-time programme.

Academy Performances

In the first semester, the Cantonese Opera programme held a public performance in December 2006 at Sai Wan Ho Civic Centre. Four excerpts were performed in one evening, including *Romance in the Cabinet*, 'The Broken Bridge' from *White Snake*, 'Writing the Accusation' from *Guizhi Filing a Lawsuit*, 'Eight Big Hammers' from *Twin-Spear Lu Wenlong*. By performing stories of romance, loyalty, virtue, courage and treachery, students' specialties in playing different roles and conventions were refined.

Also, a full-length Cantonese Opera *Heaven Shaking Bow* was successfully staged at the Academy's Drama Theatre in January 2007, as one of the events of the 6th Chinese Drama Festival held in Hong Kong. The performance was characterised by the smoothness among each scene with the integration of dance and technical arts elements. The performance was well attended by local Cantonese Opera artists, government officials, Council Chairman and Council members.

In the second semester, a public performance was held in three evenings in May 2007 at Sunbeam Theatre. Two full-length Cantonese Opera *Qin Xiang Lian*, *Monkey King and the Skeleton Demons* and six excerpts including *Romance in the Cabinet*, 'The Broken Bridge' from *White Snake*, 'Eight Big Hammers' from *Twin-Spear Lu Wenlong*, *Expedition Against Zi Du*, *Inscription on the Wall of Shen Garden*, *Fifth Brother Rescuing Sixth Brother*, were performed.

Another public performance was also held in June 2007 at Sai Wan Ho Civic Centre with ten excerpts performed in two evenings, including, *Striking the Princess*, 'Plunging into the River' from *Thorn Hairpin*, *Phoenix Pavilion*, *The Jade Bracelet*, 'Touring the Lake' from *White Snake*, *Scramble for Umbrella*, *Sisters-in-Law Cross Swords*, *Yue Lai Inn*, 'Striking the God' from *Wang Kui Jilting Gui Ying*, *Fighting at Four Gates*.

The purposes of staging performances in public theatres beyond campus are to provide students with opportunities to accumulate their performing experience, strengthening interaction between the Academy and the public, and building a broad audience base in the community.

與此同時，學院就現有之全日制及兼讀制粵劇表演課程進行檢討，藉此增強課程之大綱及內容，提供學生更全面及平衡的訓練。課程經修訂後，將於2007/2008學年推行，屆時兼讀制課程所頒授之學術資格將與全日制課程之學術資格無異。

演出

課程於2006年12月期間假西灣河文娛中心舉行了上學期之公開演出，當晚共演出四齣劇目，包括《櫃中緣》、《白蛇傳》之〈斷橋會〉、《桂枝告狀》之〈寫狀〉及《雙槍陸文龍》之〈八大錘〉。學生演繹了以愛情、美德、忠誠、勇氣及叛逆為主題之傳統粵劇故事，表演技巧得到進一步磨練。

長劇《震天弓》於2007年1月在戲院圓滿舉行。是次製作乃第六屆華文戲劇節節目之一。此劇結合了舞蹈元素及舞台科藝之特技，令全劇緊湊而流暢地連接起來，給觀眾留下深刻的印象。演出當天吸引了本地粵劇名伶、政府官員、本院校董會主席及委員蒞臨觀賞，並得到各界一致好評。

Qin Xiang Lian (photo by Bobby Yip)
《秦香蓮》（葉英傑攝影）



在下學期間，課程於2007年5月一連三晚於新光戲院公開演出多齣劇目，包括長劇《秦香蓮》及《孫悟空三打白骨精》，以及《櫃中緣》、《白蛇傳》之〈斷橋會〉、《雙槍陸文龍》之〈八大錘〉、《伐子都》、《沈園題壁》及《五郎救弟》等折子戲。

課程繼而於翌月假西灣河文娛中心進行下學期第二次公開演出。演出的劇目包括《醉打金枝》、《荊釵記》之〈投江〉、《鳳儀亭》、《拾玉鐲》、《白蛇傳》之〈遊湖〉、《搶傘》、《姑嫂比劍》、《悅來店》、《王魁負桂英》之〈打神〉、《殺四門》。

本院積極為中國戲曲課程學生安排於社區演出，藉以為學員提供更多演出經驗，增強學院與公眾人士之聯繫，及藉此擴闊觀眾層面。

Performance Tours and Cultural Exchange

Upon invitation by the Hong Kong Economic and Trade Office in Brussels, Cantonese Opera students and students from School of Dance, School of Music toured to Berlin, Brussels and Paris in June 2007 to put up a series of performances to celebrate the 10th Anniversary of the Handover. In collaboration with students of Chinese Music Department, Cantonese Opera students presented the excerpt *Matchmaking for Mu Gui Ying* in these three European cities and received very good response from the audience.

The Shanghai Youth Troupe of Beijing and Kun Opera visited the Academy in November 2006 and presented an excerpt *Wu Long Yuan* followed by exchange activities between the Troupe and students and staff of the Cantonese Opera programme.

The Affiliated Middle School of the Academy of Chinese Traditional Theatre visited the Academy in June during their performance tour to Hong Kong with other Beijing Opera Youth Troupe members to celebrate the 10th Anniversary of the Handover. Besides exchanging their performing experience and sharing learning process of these two Chinese Traditional Theatre art forms, students from both institutions staged a programme of performances as part of the exchange activity during their visit.

Outreach Activities

Efforts were made to promote student recruitment through different outreach programmes specially designed to introduce and demonstrate Cantonese Opera to secondary school students and teachers in order to develop their interest in this art form.

Upon the invitation from Educational Publishing House, the Cantonese Opera programme organised a two-day summer workshop in August 2006 for primary school teachers on how to teach this art form to school-aged students. Teachers' confidence in teaching the basic concepts of Cantonese Opera was consolidated through this workshop.

Apart from the regular performances, the Academy actively continued to seek suitable opportunities for the Chinese Traditional Theatre students to perform in the community. During 2006/2007, the Academy accepted invitation from the Leisure and Cultural Services Department to participate in the School Culture Day by organising five Cantonese Opera performances and demonstrations for a number of 3,000 primary and secondary school students. These activities had greatly aroused the interest of the school-aged students in and enhance their understanding of Cantonese Opera.

In February 2007, the Cantonese Opera programme was invited by the Carmel Bunnan Tong Memorial Secondary School to perform a short piece from *Di Nu Hua (Princess Changping)* to approximately 600 students to promote the art form in school. The Programme was also invited by the Hong Kong Jockey Club to participate in the *Behind the Scenes* project held at the Hong Kong Racing Museum in May 2007. Students demonstrated the four stylized performance elements of Cantonese Opera to secondary students with an aim to hand on the torch of this precious art form to our future generations.

Visiting Artists

In the 2006/2007 academic year, the Cantonese Opera students greatly benefited from the teaching of renowned visiting artists, Madam Hu Zhifeng and Madam Chen Heping, who are both experienced Beijing Opera artists from the Mainland. Both of them taught *Shen-duan Technique* for female role in both Diploma and Advanced Diploma classes and *Repertoire* for Advanced Diploma class.

海外表演及文化交流

本院應香港駐布魯塞爾經貿辦事處的邀請，派出戲曲課程學生與舞蹈、音樂學院學生，於2007年6月聯袂遠赴柏林、布魯塞爾及巴黎演出，慶祝香港特區政府成立十周年。粵劇學生透過與音樂學生合作演出粵劇折子戲《穆桂英招親》，向歐洲的觀眾展現中國傳統的藝術及文化。

上海青年京崑劇團於2006年12月到訪本院，演出京劇折子戲《烏龍院》並與中國戲曲師生進行交流活動。

另外，中國戲曲學院附中於2007年6月，與其他青年京劇團成員到港演出慶回歸。中國戲曲學院附中藉此行之便，蒞臨學院與中國戲曲學生進行交流及演出。期間兩院學生分享演出經驗及學習心得，氣氛熱烈及融洽。

校外推廣活動

學院致力提供不同性質之推廣項目，旨在提高及培養更多中學師生對粵劇之興趣，為日後收生鋪路。

‘Touring the Lake’ from *White Snake* (photo by Bobby Yip)
《白蛇傳》之〈遊湖〉(葉英傑攝影)



本院應教育出版社之邀，為小學教師安排為期兩天之暑期工作坊，教授老師如何執教學生粵劇之技巧與知識。透過該工作坊，增強老師對教授學生粵劇基本知識的信心。

學院除定時提供之表演機會外，更積極安排中國戲曲學生參與社區演出。學院於2006/2007學年間，應康樂及文化事務署之邀，在「學校文化日」中為超過三千名入場之中學生提供五場粵劇演出及示範。透過一連串之演出，提高學生們對粵劇之興趣及知識。

2007年2月，迦密唐賓南紀念中學誠邀粵劇課程到校推廣粵劇為六百名學生演出《帝女花》選段。同年5月，本院應香港賽馬會邀請，假香港賽馬會博物館作粵劇推廣，內容包括「唱、做、唸、打」的介紹及示範，讓更多年輕一代認識這項寶貴的傳統藝術，令此項藝術得以薪火相傳。

到訪藝術家

本院於2006/2007學年邀請得兩位知名藝術家為粵劇課程講學。兩位到訪藝術家分別為京劇演員胡芝風老師及陳和平老師，教授文憑及深造文憑學生旦角身段專題，及教授深造文憑學生旦角劇目學習等課目。

GRADUATE EDUCATION CENTRE

In 2006/2007 academic year, the Graduate Education Centre inaugurated teaching of three postgraduate programmes: the Master of Fine Arts (MFA) in Dance; the Master of Music (MMus) in Performance; and, the MMus in Composition. Six full-time and five part-time students enrolled in the MFA in Dance and nine full-time students enrolled in the MMus programmes, six in Performance, and three in Composition. The admission of postgraduate students signaled a new era for the Academy, extending educational offerings to include opportunities for the most talented graduates from Hong Kong and abroad to obtain internationally recognized higher degrees in the performing arts. The arrival of postgraduate students in September coincided with the opening of the Academy's Graduate Education Centre (GEC) Facilities. In addition to office spaces for the of the GEC Director and staff, the Centre includes a postgraduate student lounge that provides study carrels equipped with computers and mailboxes, areas for informal discussions, and a lounge seating area. The Centre's Conference Room doubles as a seminar room and several classes met there over the year.

The implementation of the first year of the programmes in Dance and Music was the focus for the GEC this year, requiring fine-tuning of curricula and syllabi, development of practices and policies, monitoring of teaching and learning, coordination of teaching schedules, and gathering staff and student views on effectiveness of courses and projects.



Breath of Midnight, choreography by MFA in Dance student Chen Kai and music by MMus in Composition student Charlotte Chiu (photo by Jack Lam)
《暗夜的呼吸》由舞蹈藝術碩士生陳凱編舞、音樂碩士生趙桂燕作曲（林斯喬攝影）



研究生課程中心

2006/2007學年是學院在教學上的一個新里程碑。去年，學院首度開辦三項碩士課程，為本地及海外表演藝術專才，提供一個修讀國際認可之高等學位的機會。該三項課程為舞蹈藝術碩士、演奏音樂碩士及作曲音樂碩士。首屆碩士生共有20位，其中分別有六位以全日制形式和五位以兼讀形式入讀舞蹈藝術碩士課程，另外六位修讀全日制演奏音樂碩士課程，其餘三位則為全日制作曲音樂碩士學生。由2006年9月起，研究生課程中心亦全面投入服務，除設有中心總監及職員辦公室外，中心內還配置了個人電腦、研習單間、小組討論區、休息空間、以及一視聽器材俱備之會議室，供進行研討課之用。

在首年的運作中，研究生課程中心主要集中改進課程內容、建立政策與程序、監察教學質素、統籌教學方案、並為提高課程收效，蒐集教職員及學生的意見。

External Examiners

In May, Dr Ana Sánchez-Colberg, the Course Leader for Research Degrees and Course Leader for MA Performance Practices at the Central School of Speech and Drama, London, visited the Academy as External Examiner for the MFA in Dance degree programme. In her report, Dr Sánchez-Colberg commended the 'Excellent learning and teaching strategies' and 'a palpable commitment, in both staff and students, to develop the work within the MFA to standards that have the potential to make significant contribution to advancing the status of dance in the city and the region.' In June, the prominent Hong Kong composer, Professor Joshua Chan, Chairman of the Hong Kong Composers' Guild, Chairman of the Asian Composers' League, and Head of Music at the University of Hong Kong served as External Examiner for the Lecture Demonstration examinations of the MMus in Composition students. Dr Chan commented in his report, 'The concept of this course is excellent. It provides an opportunity for the composers to share their creative ideas with the audience not only academically, but interactively.' Dr Chan also commended the candidates for their successful performance and the lecturers for their excellent supervision. External Examiners for the first cohort of MMus in Performance students will visit next year.

New Programmes

Proposals for the Master of Fine Arts in Theatre and Entertainment Arts and Master of Fine Arts in Drama were submitted to Hong Kong Council for Academic Accreditation & Vocational Qualifications (HKCAAVQ) for external validation in January. International Panels assembled by the HKCAAVQ visited the Academy for Validation of the MFA in Theatre and Entertainment Arts and for the MFA in Drama in March. Both degrees were successfully validated. The MFA in Theatre and Entertainment Arts degree has three majors: Theatre Design, Entertainment Design and Technology, and Arts and Event Management while the MFA in Drama has majors in Acting, Directing, Playwriting, and Theatre-in-Education.

Student Recruitment

Student recruitment for MFA programmes in Dance, Drama, and Theatre and Entertainment Arts, and MMus programmes in Performance and Composition for the 2007/08 academic was conducted between January and April, with interviews and auditions conducted from May to June. Altogether 61 applications were received for all master's degree programmes. 36% of applicants were from Hong Kong, whereas in the previous year 49% were from Hong Kong. 49% were from the Mainland, an increase from the 33% recorded last year. The remainder of applicants came from Macau, Taiwan, Thailand, the Philippines, USA, and Brazil. Due to a limited applicant pool, the School of Theatre and Entertainment Arts requested the Graduate Education Centre to delay the launch of the Master of Fine Arts in Theatre and Entertainment Arts Degree for 12 months until September 2008.

Student Activities

MFA in Dance student, Chen Kai choreographed *The Next Station*, *Sea* and the evening-length *Breath of Midnight*, performed by School of Dance students and graduates in December 2006 and May 2007, respectively, in Dance Studio 1.

MFA in Dance student, Wu Yi-san participated in teaching, rehearsing, and choreographing of *Phoenix* for the Leisure and Cultural Services Department *Community Cultural Ambassador Scheme 2006/07*. The project had 15 performances on Saturday and Sunday afternoons at various outdoor venues in December 2006 to February 2007. Wu also choreographed *White Night*, presented in Dance Studio 1 and performed by School of Dance undergraduate students.

MFA in Dance student, Carlo Pacis choreographed *Hesperidium* for the Hong Kong Ballet production *Primary Moves* performed in January 2007 at the Hong Kong Cultural Centre Studio Theater. Pacis was also one of the choreographers for the Hong Kong Ballet's new production of *Swan Lake* presented at the Hong Kong Cultural Centre Grand Theatre in August as an event of the 10th Anniversary Celebration of the HKSAR of the People's Republic of China.

校外考試委員

倫敦中央演講與戲劇學院、研究學位兼表演實務文學碩士課程主任 Ana Sánchez-Colberg 博士曾於 5 月到訪，出任舞蹈藝術碩士課程的校外考試委員。她認為該課程定下了「卓越的教學策略」，「不論是教員或學生，都有著明確的理念，為要透過碩士課程的學習，致力提升本地及區內舞蹈的造詣」。6 月份，身兼香港作曲家聯會主席、亞洲作曲家聯盟主席及香港大學音樂系副教授陳錦標博士，亦為作曲音樂碩士課程中的示範講座考試擔任校外考試委員。陳博士認為「課程概念出眾，不但可讓作曲家在學術層面上與聽眾交流，還可以互動形式分享他們的創作意念」。他同時也讚揚學生有出色的創作，及教員優秀的指導。明年將另有一名校外考試委員，來檢核首屆之演奏音樂碩士生。

新增課程

除舞蹈及音樂外，學院亦計劃開設舞台及製作藝術碩士和戲劇藝術碩士課程。兩項課程的計劃書分別於 1 月遞交至香港學術及職業資歷評審局，並於 3 月經由海外及本地專業人士所組成的評審小組作審核，最後成功地獲香港學術及職業資歷評審局之認可。舞台及製作藝術碩士課程設有三門主修科目：舞台設計、製作科藝設計和藝術及項目管理；而戲劇藝術碩士課程也設有四門主修科目：導演、編劇、表演和戲劇教育。

招收學生

2007/2008 年度碩士課程的入學申請由 1 月開始直至 4 月為止，5 至 6 月為入學面試或考試。今屆共收到 61 份入學申請，當中 36% 是本地考生，49% 是國內考生，去年本地與內地申請人的百分比分別為 49% 及 33%。其餘的申請人有來自澳門、台灣、泰國、菲律賓、美國及巴西。但礙於舞台及製作藝術碩士課程的申請人數不足，學院決定將該課程延至 2008 年 9 月才開辦。

學生活動

舞蹈藝術碩士生陳凱，編作了兩齣舞蹈作品《下一站，大海》和《暗夜的呼吸》，並邀請了舞蹈學院學生及畢業生，分別在 2006 年 12 月及 2007 年 5 月於學院一號舞蹈室演出其作品。

舞蹈藝術碩士生吳易珊，參加了康樂及文化事務署舉辦的「社區文化大使計劃 2006/07」。整個計劃包括編作、排練及教授一齣舞蹈作品，她的作品名為《火鳥》，在 2006 年 12 月至 2007 年 2 月期間的週六及週日下午，於不同的戶外場地共演 15 場。吳易珊新編的《白夜》由舞蹈學院學生於學院一號舞蹈室上演。



White Night by MFA in Dance student Wu Yi-san (photo by Keith Hawley)
舞蹈藝術碩士生吳易珊的作品《白夜》（賀基富攝影）



MFA in Dance student Cai Ying (middle) at rehearsal
舞蹈藝術碩士生蔡穎(中)在排練

MFA in Dance student, Cai Ying choreographed *Growing – Not Wild Fire, Grows Again with the Spring Breeze* for the Academy's Gifted Young Dancer Programme end-of-semester showing on 27 January 2007.

MMus in Composition student, Charlotte Chiu Kuei-yen was awarded the Hong Kong Association University Women Thomas H C Cheung Postgraduate Scholarship 2006. Charlotte composed the music for *Water Affinity*, one of the dance works for the European tour of the Schools of Dance and Music in February 2007. She also composed music performed by School of Music undergraduate and postgraduate students for MFA in Dance student Chen Kai's *Breath of Midnight*.

MMus Composition students Li Kar-yee and Keith Leung Kei-cheuk received commissions from the Hong Kong Composers' Guild. Li's *Spring* for clarinet, violin, cello, and percussion and Leung's *Announcement* for electronic media were both featured in the concerts of Musicarama Music Festival 2006.

MMus Performance student Liew Li-kien sang the role of Pamina in the Ella Kiang Singers' production of Mozart's *Die Zauberflöte* in November 2006.

MMus Performance student Mok Wai-leung was selected for an internship with the Hong Kong Chinese Orchestra in concerts in January and April 2007.

Staff

Director of Graduate Education Centre, Tom Brown, served as the moderator for the symposium session 'Tradition as Cultural Resource' at the *Asia Pacific Dance Bridge 2007: Exploring Partnerships* conference held in Singapore in June. He was also awarded a commendation certificate from the Secretary for Home Affairs 'in recognition of outstanding contributions to the development of arts and cultural activities' at a ceremony at the Hong Kong Cultural Centre on 21 June.

舞蹈藝術碩士生白家樂，為香港芭蕾舞團節目《舞·本色》編作了《Hesperidium》，並於2007年1月假香港文化中心劇場公演。同年8月，香港芭蕾舞團於文化中心大劇院演出全新的《天鵝湖》，白家樂也是其中的編舞之一，該節目同時是慶祝香港特區政府成立十週年紀念活動之一。

舞蹈藝術碩士生蔡穎，為演藝青年精英舞蹈課程學生，編作了《成長—野火燒不盡，春風吹又生》，於2007年1月27日的學期末匯演中演出。

作曲音樂碩士生趙桂燕，獲頒香港「大學婦女協會」研究生獎學金2006。她的作品《Water Affinity》，是舞蹈學院和音樂學院於2007年2月，在歐洲演出中的一支舞蹈音樂。趙桂燕亦與舞蹈藝術碩士生陳凱合作，為其《暗夜的呼吸》作曲。

作曲音樂碩士生李嘉怡與梁基爵，均獲香港作曲家聯會委約，為「香港新文化音樂會2006」提交作品。李嘉怡創作了一支題為《春》的單簧管、小提琴、大提琴和敲擊樂合奏的音樂；梁基爵創作了名為《Announcement》的電子音樂。

演奏音樂碩士生劉麗娟，於2006年11月參演江樺合唱團的莫札特歌劇《魔笛》，並擔演帕米娜一角。

演奏音樂碩士生莫偉樑，被甄選為香港中樂團實習生，參與樂團於2007年1月及4月之演出。

職員

研究生課程中心總監白朗唐於6月出席世界舞蹈聯盟（新加坡）主辦的「亞太區舞蹈橋樑2007：探索合作伙伴」會議，並擔任「傳統習俗為文化資源」座談會的主持。民政事務局局長於6月21日假香港文化中心，頒發嘉許狀予白朗唐，以表揚他對發展藝術文化活動，有卓越的表現。

2007/2008 Master's degree programme poster image
2007/2008 年度碩士課程海報圖像



EXCEL

The Extension and Continuing Education for Life (EXCEL), a self-funding activity centre of the Hong Kong Academy for Performing Arts, 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 2006/2007, EXCEL was incorporated as a company limited by guarantee, and continued to offer a diverse range of courses across the arts spectrum while expanding into exciting new areas. Courses offered for the first time include *Drama as a Teaching Tool in Liberal Studies*, *Revisiting the Cine-paradise of Krzysztof Kieslowski*, *Music, Images and Narratives – An Alternative Approach to Eight Filmmakers*, *Creative Writing and Planning of TV Programmes – An Introduction and Paper Cutting Workshop*, to name but a few. In the period under review, EXCEL offered 375 courses over three terms, attracting a total of 7,220 students. In the summer of 2006, EXCEL offered the Summer Musical School, attracting 140 students aged between 9 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 Musical School culminated in four performances of the Broadway musical *Grease* in the Academy Drama Theatre, attracting over 1,700 audience.

From December 2006, EXCEL has offered a range of courses at Béthanie, the Academy's landmark heritage campus at Pokfulam. Between 1 July 2006 and 30 June 2007, EXCEL employed 167 part-time teachers, 27 teaching assistants, 20 accompanists, one full-time general manager, two programme executives, one marketing executive, one programme assistant and one clerical assistant. Total income from course fees was HK\$10,625,762, compared to HK\$10,575,308 in 2005/2006, with a net deficit of HK\$297,515.



Grease (photo by Cheung Chi-wai)
《油脂》(張志偉攝影)



演藝進修學院

演藝進修學院（前為持續及延展教育課程組）於2001年5月成立，乃香港演藝學院自負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、科藝及電影電視的兼讀進修課程及在職專業培訓。

在2006/2007年度，演藝進修學院正式成為保證有限公司，既一如以往繼續舉辦各項多元化藝術課程，同時開辦多個嶄新課程，包括薈劇教學法於通識教育課程的應用、奇斯洛夫斯基：十年回望、世界電影配樂縱橫談（導演篇）、電視節目創作入門，以及剪紙工作坊等課程。演藝進修學院於該年度的三個學期內提供共375項課程，吸引多達 7,220位學員報讀。2006年夏季，演藝進修學院再次舉辦「暑期音樂劇大搞作」音樂劇培訓課程，讓140位年齡介乎9至21歲的學員接受三星期音樂、舞蹈、戲劇及幕後管理的訓練，並參與製作。課程結業作品為四場於演藝戲院演出之百老匯音樂劇《油脂》，讓學員與在場超過1,700名觀眾分享學習成果。

由2006年12月起，演藝進修學院亦同時在薄扶林的演藝學院伯大尼古蹟校園舉辦一連串的演藝短期課程。演藝進修學院於2006年7月1日至2007年6月30日期間共聘用167名兼職導師、27名教學助理、20名伴奏師、1名全職總經理、2名課程管理主任、1名市場推廣主任、1名課程助理及1名文書助理。課程總收入為10,625,762港元（2005/06年度為10,575,308港元），錄得赤字為297,515港元。

DEVELOPMENT DEPARTMENT

The Development Department was established during the year to handle the increasing volume and complexity of the Academy work arising from new projects, with the aims to increase the institutional visibility and to promote arts education in the community.

The department consists of the Development Office and the Public Relations Office. While the Public Relations Office carries on with its existing promotion and media liaison work, the new Development Office manages the Academy's relationship with key stakeholders and alumni. The Development Office is also responsible for soliciting donations and scholarships as well as assisting the Society of the Academy for Performing Arts with its fundraising work.

New scholarships were solicited. Commercial sponsorship was acquired to support the Shun Hing sponsors *The Juilliard School International Masterclass & Concert Series*, which was organised in collaboration with the Home Affairs Bureau to celebrate the 10th anniversary of the establishment of the Hong Kong Special Administrative Region.

Society of the Academy for Performing Arts

The major fundraising event of the year was held in connection with a hirer's event, *The Woman in Black*. During the year, the Society also planned for its next major fundraising Gala Ball *Imperial Romance* to be held on 6 October 2007.

At June 30 the Society's balance sheet showed assets of HK\$4,503,240, HK\$2,880,000 of which was in the Endowment Fund. Local and non-local SAPA Scholarships totalling HK\$3,320,000 were awarded to Academy students.



At the Scholarship Presentation (photo by Danny Ng)
演藝學院獎學金頒獎典禮 (吳爵榮攝影)



拓展部

由於學院發展迅速，新項目不斷推陳出新，有見及此，學院於本年度成立拓展部，以加強學院的透明度及推動本地藝術教育發展。

拓展部由拓展處及公共關係處聯合組成，公共關係處將秉承一貫的工作方針，負責學院的各項推廣活動及與傳媒保持良好溝通；而全新成立的拓展處則專注與主要伙伴及校友建立關係，及作為演藝學院友誼社以外，另一為學院籌款及募捐獎學金的單位。

今年設立多項獎學金，商界亦支持學院項目，包括為慶祝香港特別行政區成立十周年，由民政事務局大力推動的信興呈獻《茱莉亞國際大師班及音樂會》。

演藝學院友誼社

年內友誼社的主要籌款項目為租賃節目《The Woman in Black》。演藝學院友誼社已開始籌劃下一項大型籌款舞會《Imperial Romance》，將於2007年10月6日舉行。

截至6月30日，友誼社的資產負債表顯示該社滾存4,503,240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3,320,000港元，設立多個本地及海外獎學金。

LIBRARY

The Library has a collection of over 133,000 items, of which 6,400 are newly acquired in 2006/2007. The Library enhanced the Electronic Resources Collection to over 9,000 titles and purchased the Ultimate SFX Library on hard drive to increase the audio libraries to a total of 128,000 sound effects and 9,500 music tracks, which are now available on the campus network. The emphasis of collection development this year was on collecting course material and reference material for the Master's degree programmes. To provide the same level of information service to users of both the Wanchai and Béthanie campuses, the Library will continue developing its electronic resources collection.

The Film and Television Library at the Béthanie campus will start operation in September 2007. As a first new Branch Library of the Academy, we took the opportunity to adopt the new Radio Frequency Identification (RFID) technology instead of using the traditional barcodes to identified library items and self-check technologies to facilitate circulation service.

Statistics revealed that the number of access to electronic resources was around 1.9 million, about 57 times as that of last year. The figure translated into an average of 95,000 hits per databases and 1,900 hits per user which justified the expenditure on developing the electronic collection and confirmed that users prefer to have access to information with no time and space constraint.

The Library System was successfully upgraded from the millennium version to release 2006 for new features and functions. Its electronic ordering module was migrated to the new EDIFACT system to meet the latest ISBN standard. HKIUG UTF8 coding table was also installed in the System for more accurate search and display of Chinese, Japanese and Korean characters. Necessary enhancements were also implemented to strengthen the linkage between the Library System and the future digital asset management software to facilitate information dissemination.

To create a brighter and friendlier ambience, the Library replaced old furniture with new ones and modified the air conditioning system of the Library Seminar Room to allow independent adjustment of temperature within the Room. Recognising the need for advanced equipment, all computers at the library main area were replaced by the latest model equipped with 19" LCD monitors and headsets and new personal computers were also added to the Learning Resources Room. Audio visual equipment in the Seminar Room has been upgraded to include a multimedia data projector. In addition, the Library also acquired 6 notebook computers for users to borrow.

圖書館

圖書館藏品合共十三萬三千多件，其中6,400件為本年度新增館藏。本館共收錄了九千多項電子資源及購置 Ultimate SFX Library 硬盤版，豐富了音效圖書館，使音效藏量增至十二萬八千段及製作音樂達九千多首。本館今年致力於彙集與碩士學位課程有關的學科資料及參考資料。為了提供一致的訊息服務予灣仔及伯大尼校園的讀者，圖書館繼續加強收藏電子資源，務使兩個校園的讀者透過校園網絡分享電子訊息。

位於伯大尼校園的電影電視圖書館將於2007年9月開始運作。我們利用新分館可自由採用新科技的機會，選用無線射頻識別技術去取代傳統的條碼識別館藏，又採用自助借用藏品技術促進流通服務。

統計數字顯示電子資源的使用次數增至一百九十萬，為去年使用次數的57倍，即每項電子資源的點擊次數達九萬五千；每位讀者使用電子資源的平均次數為一千九百多次。證實投放資源去發展電子資源是正確的。事實上讀者喜歡在沒有時間和空間限制下搜尋資料。

Library's collection of Béthanie publications (photo by Cheung Chi-wai)
圖書館內有關伯大尼校舍的收藏 (張志偉攝影)

圖書館系統已成功升級至2006千禧年版，可為用戶提供更多功能及服務。為符合新的國際標準書號的要求，電子訂購單元已遷移至新的EDIFACT系統。圖書館系統亦安裝了HKIUG UTF8代碼表，可提高使用中、日、韓等文字查詢的準確性及查詢的結果可以更準確地在線上目錄顯示。圖書館系統已加裝了特別軟件去連結將來增添的數位資產管理軟體及傳遞信息。

圖書館更換了舊的傢俱及改善了圖書館研習室的空調系統，為讀者提供一個更舒適的學習環境。確認讀者需要使用先進的影視及電腦器材，圖書館更換了放置在圖書館主區的電腦，該批電腦配備耳機及19吋LCD顯示器；加設多部個人電腦於學習資源室及更新了圖書館研習室內的影視設備，包括多媒體數據放映機。圖書館亦購置了六部筆記簿型電腦供讀者借用。



VENUE MANAGEMENT

A total of 702 performances were held in Academy venues in 2006/2007, 362 of which were Academy presentations. Audience attendance was 283,061. The Lyric Theatre's average occupancy was 10.53 hours per day (10.78 in 2005/2006). The average utilisation across all licensed performing venues was 9.55 hours per day (9.87 in 2005/2006).

In response to the improved economic climate, the Venue Management account posted a net surplus of HK\$8.014M (after transfer to 'Plant and Equipment' fund) at year end, an increase of 8.4% over 2005/2006 and 57.7% compared with 2004/2005.

The Grand Opening of Béthanie, the Academy's landmark heritage campus, by the HKSAR Chief Secretary for Administration, the Hon Rafael Hui Si-yan, GBS, JP on 16 November 2006 attracted much interest from the public and media. From 17 December 2006, St John's Cathedral has offered regular Sunday services each week in the Béthanie Chapel, while public tours of the Béthanie building, Wellcome Theatre and BNP Paribas Museum of Béthanie commenced shortly after the opening of the Museum on 28 June 2007. Gross venue hire income from weddings, corporate events and other hirings at Béthanie has raised a total of HK\$2.148M to 30 June, contributing HK\$1.553M to the net surplus mentioned above.

The Academy commissioned French historian Prof Alain Le Pichon of the University of Paris at Sorbonne, to research and write a historic monograph about Béthanie and its sister building Nazareth. This publication was made possible through the generous support of Dr Helmut Sohmen and Prof Anna Pao Sohmen. The book was launched at Béthanie on 14 November 2006 and is distributed worldwide by Hong Kong University Press.

The Academy is most grateful to the Hong Kong Jockey Club Charities Trust for a grant of HK\$46.99M to enclose and air-condition the open-air Amphitheatre on the west side of the main Academy building. This project aims to improve the comfort and usability of the Amphitheatre, which is currently challenged by traffic noise from adjacent Gloucester Road as well as inclement weather throughout the warmer months. The Oval Partnership was appointed as project architect in April 2007 and immediately started on the detailed design, having previously completed a feasibility study and conceptual outline design for submission to the Jockey Club. Scheduled for completion in mid-2009, the Jockey Club Amphitheatre will be used year-round for training and performance, providing much-needed additional space to support the new MFA and MMus programmes.

場地管理

2006/2007 年度共有 702 項表演節目在本院場地舉行，其中362項為本院製作的節目。全年入場觀眾為 283,061 人次。歌劇院的平均租賃率由去年的每天 10.78 小時減至 10.53 小時，較所有持牌表演場地的平均使用率每天 9.55 小時（去年為 9.87 小時）為高。

基於經濟氣候改善，本部門於年底錄得 8,014,000 港元的盈餘（轉撥至「機器及設備基金」後），分別較 2005/2006 年度和 2004/2005 年度增加 8.4% 及 57.7%。

本院伯大尼古蹟校園於 2006 年 11 月 16 日由香港特別行政區政務司司長許仕仁太平紳士正式揭幕，吸引公眾人士及傳媒踴躍關注。聖約翰座堂已由 2006 年 12 月 17 日起定期在伯大尼小教堂舉行週日崇拜，導賞團亦在 2007 年 6 月 28 日博物館啟用後不久舉行，讓公眾人士參觀伯大尼、惠康劇院和法國巴黎銀行伯大尼博物館。截至 2007 年 6 月 30 日止，來自舉行婚禮、公司活動及其他活動的租用收入總額為 2,148,000 港元，佔上述盈餘淨額當中的 1,553,000 港元。

香港演藝學院委約法國歷史學家、巴黎索邦大學樂艾倫教授就伯大尼及其姐妹建築物納匠肋進行研究並編寫專書。此項著作的出版，承蒙蘇海文博士與蘇包陪慶教授鼎力支持。該書籍於 2006 年 11 月 16 日在伯大尼發表，由香港大學出版社作全球分銷。

本院承蒙香港賽馬會慈善信託基金撥款 4,699 萬港元為學院大樓西面的港灣劇場裝置空調。是項工程旨在令目前受到毗鄰告士打道來往車輛噪音及夏季期間的狂風暴雨影響的港灣劇場更為舒適實用。經進行可行性研究及概念大綱設計並提交賽馬會後，The Oval Partnership 於 2007 年 4 月獲委任為項目建築師，立即展開詳盡的設計。賽馬會港灣劇場預定於 2009 年中竣工，將會用作全年訓練及表演用途，為新設的碩士課程提供不可或缺的額外場地。

BNP Paribas Museum of Béthanie (photo by Danny Ng)
法國巴黎銀行伯大尼博物館（吳爵榮攝影）



FINANCIAL REPORT

The consolidated financial statements for the financial year 2006/2007 included the operating results and financial positions of the Academy and its wholly owned subsidiary, Extension and Continuing Education for Life Limited (EXCEL). In preparing the financial statements, the Group has adopted the Hong Kong Financial Reporting Standards issued by the Hong Kong Institute of Certified Public Accountants and also makes reference to guidelines as set out in the Statement of Recommended Accounting Practice for UGC-Funded Institutions.

OPERATING RESULTS AND FINANCIAL POSITION

Results for the Year

The Group recorded a consolidated net surplus of HK\$4.52M for the year, representing a drop of HK\$16.68M from 2005/2006. Table 1 shows a breakdown between government and non-government funded activities, and comparisons over the past two years.

財務報告

2006/2007年度的綜合財務報表包含學院及其全資附屬的演藝進修學院有限公司(「演藝進修學院」)的營運結算及財務狀況。於編制該財務報表時，是完全遵照香港會計師公會頒報的「香港財務報告準則」及參考教資會資助院校普遍採納的「建議會計準則」所規定的格式。

營運表現及財務狀況

本年度業績

集團於本年度錄得的綜合盈餘為452萬港元，較2005/2006年減少1,668萬港元。列表一的財務分析，列示過去兩年由政府資助及非政府資助的活動所得的總收入及年終盈餘及虧損。

Table 1: Income and Surplus Analysis
列表一：收入及盈餘分析

		2006/2007			2005/2006		
		Government	Non-Government	Total	Government	Non-Government	Total
		政府資助	非政府資助	總額	政府資助	非政府資助	總額
		HK\$'000	HK\$'000	HK\$'000	HK\$'000	HK\$'000	HK\$'000
Income	收入	213,226	81,568	294,794	200,708	81,736	282,444
Expenditure	支出	(215,082)	(75,193)	(290,275)	(195,776)	(65,471)	(261,247)
(Deficit)/Surplus	(虧損)/盈餘	(1,856)	6,375	4,519	4,932	16,265	21,197

Government subventions, which accounted for 58% of the total income, remained the major contributor of funding. The recurrent grant for meeting the recurrent operating expenditure for the year remained the same as previous year. The drop in surplus has reflected the costs incurred for new activities undertaken during the year to deliver the strategic plan.

Income

Consolidated income for the year increased by 4.4% from HK\$282.44M in 2005/2006 to HK\$294.79M in 2006/2007. This was mainly due to the increase in the Capital Project grants and tuition fee income from non-subsidized programmes for the year. The components of income are shown in Table 2.

政府的總撥款佔集團收入總額 58%，反映集團經費的來源，仍然有賴政府資助。為了落實學院的各項新計劃，營運成本因此增加。由於政府的經常開支撥款與去年相同，年終盈餘因此較去年下降。

收入

是年度的綜合收入由 2005/2006 年的 2 億 8,244 萬港元增加至 2006/2007 年度的 2 億 9,479 萬港元，增幅為 4.4%。大部份增加的收入是來自政府對基本工程及校舍保養的撥款及自資營運課程的學費收入。各項收入的來源如列表二。

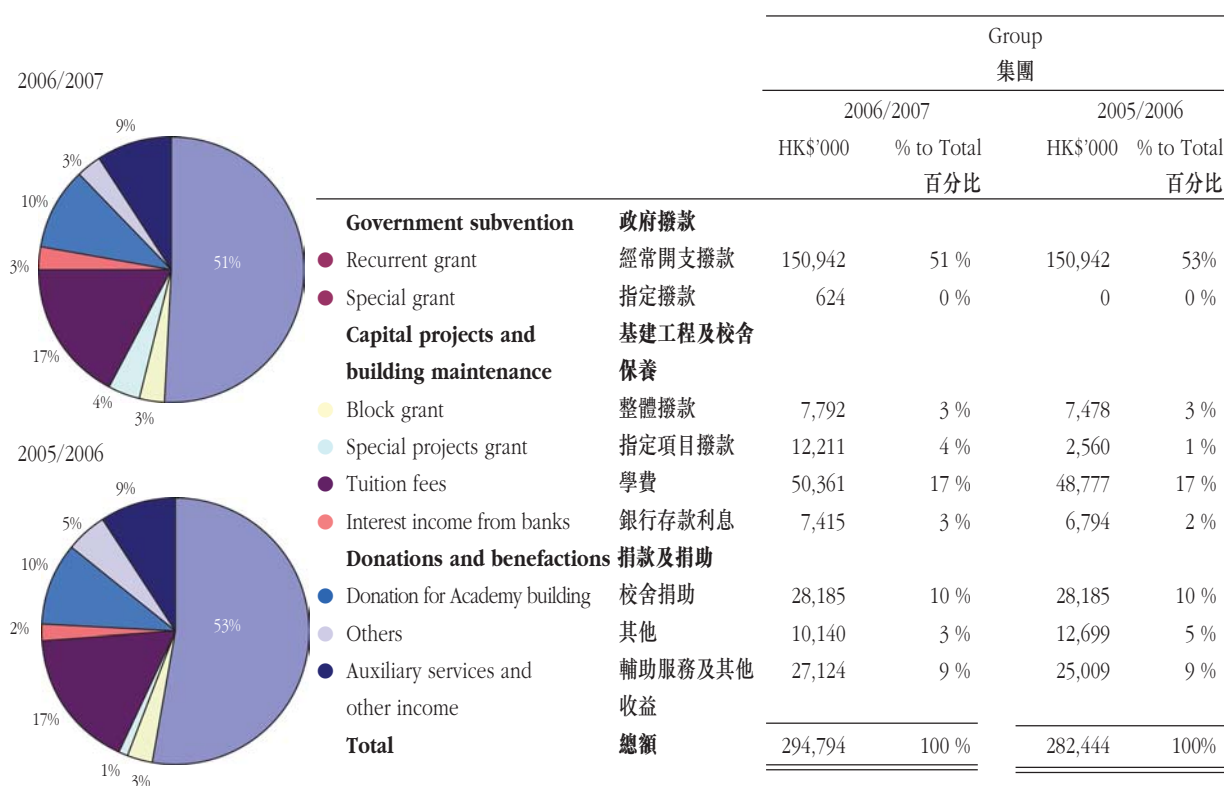


Table 2: Income Analysis
列表二：收入分析

Expenditure

Total expenditure as shown in Table 3 for the year was increased by HK\$29.03M from HK\$261.25M in 2005/2006 to HK\$290.28M in 2006/2007. Increase in depreciation charge amounted to HK\$13.94M for the year accounted for 48% of the increase. If the depreciation charge of HK\$48.97M (2005/2006: HK\$35.03M) was excluded, expenditure incurred for the year was approximately 6% more than last year.

Balance Sheet Position

Total assets as at 30 June 2007 dropped slightly to HK\$985.36M from HK\$989.64M of last year, representing the reduction in net book value of 'Property, Plant and Equipment' and the current assets.

Due to the increase in various funds, cash and bank balances have increased by HK\$5.5M to HK\$176.12M at 30 June 2007.



Government Funded Activities

The operating costs of all government-funded activities for the year have increased resulting from the commencement of operations of the new Development Office and Béthanie, and the continued offer of the Cantonese Opera Programmes. With the recurrent subvention remained the same amount of HK\$150.94M as previous year, a net deficit of HK\$1.86M (2005/2006: surplus of HK\$4.93M) of all Government-funded activities for the year was recorded.

After transferring the depreciation charge and capital expenditure to the 'Plant and Equipment' fund for matching costs of capital items purchased using government recurrent grants, the balance of Government Reserve Fund, as at 30 June 2007, was HK\$8.18M.

Non-government Funded Activities

Annual government recurrent funding was not provided to meet the operating costs of Master Degree Programmes offered by the Academy. During the year, two Master Degree Programmes, dance and music, were offered. These two programmes together with the operating costs of the Graduate Education Centre recorded a deficit of HK\$1.36M.

Visitors on Open Day (photo by Cheung Chi-wai)
開放日 (張志偉攝影)

開支

列表三顯示的年內開支總額從2005/2006年度的2億6,125萬港元增加2,903萬港元至2006/2007年度的2億9,028萬港元。本年度的折舊開支增加了1,394萬港元，佔開支增幅的48%。倘若不計算本年度的4,897萬港元(2005/2006: 3,503萬港元)的折舊開支，本年度的總開支只較去年增加大約6%。

資產負債狀況

截至2007年6月30日，學院的總資產值從去年的9億8,964萬港元輕微下降至本年度的9億8,536萬港元。這是來自於校舍、機器及設備的賬面淨值及流動資產的下降。

鑑於各項基金結餘均有所增加，截至2007年6月30日的現金及銀行結餘較去年增加550萬港元至1億7,612萬港元。

政府資助項目

年內政府對資助日常運作經費的撥款仍為去年的1億5,094萬港元。學院於年內除了設立了拓展處，更繼續開辦粵劇課程及伯大尼校舍的啟用，以致營運成本增加。故此政府資助的項目錄得虧損186萬港元(2005/2006: 盈餘493萬港元)。

於轉撥用政府撥款購買機器及設備的成本及折舊費用至「機器及設備基金」後，政府撥款基金的結餘截至2007年6月30日為818萬港元。

非政府資助營運項目

學院營運的碩士課程，是其中一項自資營運項目。年內學院開辦了舞蹈及音樂的兩個碩士課程，這兩個課程及研究生課程中心合共錄得虧損136萬港元。

Table 3: Expenditure Analysis
列表三：開支分析

	Group 集團									
	2006/2007					2005/2006				
	Staff cost and benefits 教職員成 本及福利	Operating expenses 營運開支	Depreciation 折舊	Total 總額	% to Total 百分比	Staff cost and benefits 教職員成 本及福利	Operating expenses 營運開支	Depreciation 折舊	Total 總額	% to Total 百分比
	HK\$'000	HK\$'000	HK\$'000	HK\$'000		HK\$'000	HK\$'000	HK\$'000	HK\$'000	
Learning and research 學習及科研	123,456	19,800	4,824	148,080	51 %	120,517	15,654	5,143	141,314	54 %
Institutional support 教學支援										
Management and general 管理及一般項目	21,212	11,025	210	32,447	11 %	21,211	6,781	392	28,384	11 %
Premises and related expenses 校舍及有關開支	11,808	21,394	43,691	76,893	27 %	10,486	22,874	29,238	62,598	24 %
Student and general education services 學生一般教育設施	2,907	11,933	28	14,868	5 %	2,922	8,722	18	11,662	4 %
Other activities 其他活動	10,245	7,530	212	17,987	6 %	10,007	7,047	234	17,288	7 %
Total expenditure 開支總額	169,628	71,682	48,965	290,275	100 %	165,143	61,078	35,025	261,246	100 %

Other than the Master Degree Programmes, the Venue hiring operations and the continued education programmes operated under EXCEL Ltd were also two major non-government funded operations, both of which accounted for 42% of gross income from non-government funded activities. Other activities operated during the year included operating of the part-time evening Cantonese Opera Programme, hiring of costumes and stage properties and car parking operations.

The Venue hiring activities remained profitable for the year and its operation recorded a net surplus of HK\$10.67M (2005/2006: HK\$7.74M). The net contribution from hiring of Béthanie accounted for 50% of the increase in surplus.

The continued education programmes delivered under EXCEL Ltd has recorded a deficit of HK\$0.30M.

Capital Projects

In the year of reporting, a total of HK\$47.88M fixed assets were acquired, of which HK\$40.23M was for completing the renovation work of Béthanie. About HK\$7.65M was for purchasing equipment and teaching facilities.

Donations and Benefactions

The Academy is very grateful to friends and organisations for their generous financial support. Total donations for the year, excluding HK\$28.19M related recognition of the annual depreciation of the restated value of the Academy Building donated by the Hong Kong Jockey Club Charities Trust, was HK\$10.14M, of which HK\$6.73M was used for scholarships, prizes and bursaries, HK\$0.66M for the restoration of Béthanie, and HK\$2.75M for sponsoring academic activities.

除了碩士課程外，表演場地的租賃及開辦持續及延展教育課程，均為學院兩個主要非政府資助的項目，總收入佔非政府資助營運項目收入的 42%。其他項目有開辦夜間兼讀粵劇培訓課程，戲服及舞台道具租賃及經營校園停車場等。

表演場地租賃仍然是學院自資營運中最大收入的來源，本年度的盈餘達至1,067萬港元(2005/2006: 774萬港元)。其中 50% 的升幅來自伯大尼的租賃。

「演藝進修學院」本年度自資開辦持續及延展教育課程錄得虧損 30 萬港元。

基建項目

年內購買「校舍、機器及設備」的開支的總額為4,788萬港元，其中 4,023 萬港元為伯大尼的復修工程費用，其餘大約765萬港元用於購買機器及教學設備。

捐款及捐贈

學院得到各機構及友好的慷慨捐款。除了香港賽馬會慈善信託基金捐助校舍的重估值，按年確認於收支賬的 2,819 萬港元外，本年度的捐款為 1,014 萬港元。其中 673 萬港元用作獎助學金，66 萬港元用作伯大尼的復修工程及275萬港元用作資助各項課程活動項目。

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

Chairman

Professor Leung Nai-kong, BBS, JP

Deputy Chairman

Mr Ma Fung-kwok, SBS, JP (until 31.12.2006)

Mr Moses Cheng Mo-chi, GBS, JP (from 1.1.2007)

Treasurer

Mrs Fanny Lai Ip Po-ping, JP

Members

Mr William Au Weng-hei, BBS, JP

Mr Robert Chan Hing-cheong (from 1.1.2007)

Dr Chan Wai-kai (from 1.1.2007)

Mr Moses Cheng Mo-chi, GBS, JP (until 31.12.2006)

Mr Charles Chow Chan-lum (from 1.1.2007)

The Honourable Vincent Fang Kang, JP (until 15.2.2007)

Mr Ian Keith Griffiths (until 31.12.2006)

Dr Peter Kwok Viem, JP (from 1.5.2007)

Mrs Grace Lam Wong Pik-har

Mr William Leung Wing-cheung, JP (from 1.1.2007)

Mr David Pong Chun-yee

Professor Georgette Wang Chi (until 31.12.2006)

Ms Priscilla Wong Pui-sze, JP

Ms Ada Wong Ying-kay, JP

Ms Yao Jue (until 31.12.2006)

Secretary for Home Affairs or his representative

Secretary for Education and Manpower* or his representative

Director (ex-officio)

Professor Kevin Thompson

Ms Gipsy Chang Yuk-mui (*elected staff representative*) (from 1.1.2007)

Mr Lam Lap-sam (*elected staff representative*) (until 31.12.2006)

Ms Lena Lee Ying (*elected staff representative*)

主席

梁乃江教授

副主席

馬逢國太平紳士 (至31.12.2006)

鄭慕智太平紳士 (自1.1.2007)

司庫

黎葉寶萍太平紳士

成員

區永熙太平紳士

陳慶祥先生 (自1.1.2007)

陳偉佳博士 (自1.1.2007)

鄭慕智太平紳士 (至31.12.2006)

鄧燦林先生 (自1.1.2007)

方剛議員 (至15.2.2007)

紀達夫先生 (至31.12.2006)

郭炎博士 (自1.5.2007)

林黃碧霞女士

梁永祥太平紳士 (自1.1.2007)

龐俊怡先生

汪琪教授 (至31.12.2006)

王沛詩太平紳士

黃英琦太平紳士

姚珏女士 (至31.12.2006)

民政事務局局長或其代表

教育統籌局局長*或其代表

校長 (當然成員)

湯柏榮教授

張玉梅女士 (教職員選任代表) (自1.1.2007)

林立三先生 (教職員選任代表) (至31.12.2006)

李瑩女士 (教職員選任代表)

* With effect from 1 July 2007, the post is titled 'Secretary for Education' 自1.7.2007起此職位名稱為「教育局局長」

Academic Board

As At 1 April 2007

教務委員會

2007 年 4 月 1 日

Chairman (Ex-officio)

Professor Kevin Thompson, Director

主席 (當然委員)

湯柏榮教授, 校長

Ex-officio Members

Ms Maggi Sietsma, Dean of Dance
Professor David Jiang, Dean of Drama
Mr Kenneth Ip, Dean of Film and Television
Mr Benedict Cruft, Dean of Music
Mr John Williams, Dean of Technical Arts
Mr Thomas Brown, Director of Graduate Education Centre
Dr Cheung Ping-kuen, Head of Liberal Arts Studies
Mr Grahame Lockey, Head of Languages
Ms Ling Wai-king, Librarian

當然委員

邵奕敏女士, 舞蹈學院院長
蔣維國教授, 戲劇學院院長
葉健行先生, 電影電視學院院長
顧品德先生, 音樂學院院長
尹立賢先生, 科藝學院院長
白朗唐先生, 研究生課程中心總監
張秉權博士, 人文學科系主任
甘樂祺先生, 語文系主任
凌慧琮女士, 圖書館長

Ex-officio Member and Secretary

Dr Herbert Huey, Associate Director (Administration) & Registrar

當然委員及秘書

許文超博士, 副校長 (行政) 及教務長

Elected Members

Dr Anita Donaldson (School of Dance)
Ms Yu Pik-yim (School of Dance)
Mr Peter Jordan (School of Drama)
Mr Wu Hoi-fai (School of Drama)
Ms Gipsy Chang (School of Film and Television)
Mr Geoffrey Stitt (School of Film and Television)
Dr Mak Su-yin (School of Music)
Mr Christopher Mak (School of Music)
Ms Gillian Choa (School of Technical Arts)
Mr Christopher Johns (School of Technical Arts)

選任委員

唐雁妮博士 (舞蹈學院)
余碧艷女士 (舞蹈學院)
莊培德先生 (戲劇學院)
胡海輝先生 (戲劇學院)
張玉梅女士 (電影電視學院)
司徒捷先生 (電影電視學院)
麥淑賢博士 (音樂學院)
白得雲先生 (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 Joanne Ivy Bernardo
Mr Jones Lee Yau-chung

學生委員

洪雅林小姐
李祐宗先生

Income and Expenditure Statement

FOR THE YEAR ENDED 30 JUNE 2007

收支賬項

截至2007年6月30日止年度

		Group 集團		Academy 學院	
		2007	2006	2007	2006
		HK\$	HK\$	HK\$	HK\$
		港幣	港幣	港幣	港幣
Income	收入				
Government subventions	政府補助撥款	171,568,871	160,980,204	171,568,871	160,980,204
Tuition fees	學費	50,360,620	48,776,777	39,734,857	48,776,777
Interest income from banks	銀行存款利息	7,415,620	6,793,890	7,366,382	6,793,890
Donations and benefactions	外界捐助	38,325,500	40,883,756	38,225,500	40,883,756
Auxiliary services	輔助設施	24,582,051	23,837,191	27,835,963	23,837,191
Other income	其他收益	2,541,666	1,171,698	2,552,503	1,171,698
		<u>294,794,328</u>	<u>282,443,516</u>	<u>287,284,076</u>	<u>282,443,516</u>
Expenditure	開支				
Learning and research	學習及科研				
Instruction and research	教學及科研	111,403,292	105,105,389	106,128,958	105,105,389
Library	圖書館	9,437,808	8,627,779	9,437,808	8,627,779
Production	製作	15,492,241	18,892,819	15,492,241	18,892,819
Central computing facilities	中央計算設施	4,956,504	4,144,480	4,953,616	4,144,480
Other academic services	其他教學設施	6,790,616	4,543,862	5,328,949	4,543,862
Institutional support	教學支持				
Management and general	管理及一般項目	32,446,527	28,383,806	31,399,399	28,362,306
Premises and related expenses	校舍及有關開支	76,893,080	62,598,540	76,879,130	62,598,540
Student and general education services	學生及一般教育設施	14,867,812	11,662,275	14,867,812	11,662,275
Other activities	其他活動	17,987,198	17,287,520	17,983,318	17,287,520
		<u>290,275,078</u>	<u>261,246,470</u>	<u>282,471,231</u>	<u>261,224,970</u>
Surplus for the year	本年度盈餘	<u>4,519,250</u>	<u>21,197,046</u>	<u>4,812,845</u>	<u>21,218,546</u>
Transfer to/(from):	轉賬至/(自):				
Restricted funds	專用基金	(8,794,392)	3,691,697	(8,794,392)	3,691,697
General funds	普通基金	13,313,642	17,505,349	13,607,237	17,526,849
		<u>4,519,250</u>	<u>21,197,046</u>	<u>4,812,845</u>	<u>21,218,546</u>

Balance Sheet

As At 30 JUNE 2007

資產負債表

2007年6月30日

		Group 集團		Academy 學院	
		2007 HK\$ 港幣	2006 HK\$ 港幣	2007 HK\$ 港幣	2006 HK\$ 港幣
ASSETS	資產				
Non-current assets	非流動資產				
Property, plant and equipment	校舍、機器及設備	767,132,288	768,343,804	767,132,287	768,343,804
Current assets	流動資產				
Amount due from a subsidiary	附屬公司應收賬款	-	-	956,950	21,500
Accounts receivable and prepayments	應收賬款及預付賬款	42,106,888	50,654,397	37,842,572	50,654,397
Cash and bank balances	現金及銀行存款	176,123,189	170,642,997	175,009,935	170,642,997
		218,230,077	221,297,394	213,809,457	221,318,894
Total assets	資產總額	985,362,365	989,641,198	980,941,744	989,662,698
FUNDS	基金				
Deferred capital fund	遞延資本基金	748,521,236	760,201,893	748,521,236	760,201,893
Restricted funds	專用基金	105,914,171	106,324,084	105,914,171	106,324,084
General funds	普通基金	49,785,409	44,856,246	50,100,504	44,877,746
Total funds	基金總額	904,220,816	911,382,223	904,535,911	911,403,723
LIABILITIES	負債				
Non-current liabilities	非流動負債				
Provision of employee benefits	僱員福利撥備	3,531,329	2,899,728	3,531,329	2,899,728
Current liabilities	流動負債				
Accounts payable and accruals	應付賬款及應計項目	56,931,816	53,143,129	52,346,505	53,143,129
Provision of employee benefits	僱員福利撥備	18,537,140	19,187,354	18,386,735	19,187,354
Deferred income	遞延收益	2,141,264	3,028,764	2,141,264	3,028,764
		77,610,220	75,359,247	72,874,504	75,359,247
Total liabilities	負債總額	81,141,549	78,258,975	76,405,833	78,258,975
Total funds and liabilities	基金及負債總額	985,362,365	989,641,198	980,941,744	989,662,698
Net current assets	流動資產淨額	140,619,857	145,938,147	140,934,953	145,959,647

Chairman Professor Leung Nai-kong 主席梁乃江教授

Treasurer Mrs Fanny Lai Ip Po-ping 司庫黎葉寶萍女士

Approved by the Council on 30 November 2007 2007年11月30日經校董會通過

Consolidated Cash Flow Statement

FOR THE YEAR ENDED 30 JUNE 2007

綜合現金流動表

截至2007年6月30日止年度

		2007 HK\$ 港幣	2006 HK\$ 港幣
Cash flows from operating activities	營運活動之現金流動		
Surplus for the year	本年度盈餘	4,519,250	21,197,046
Interest income	利息收入	(7,415,620)	(6,793,890)
(Gain)/Loss on disposal of plant and equipment	出售機器及設備(盈餘)/虧損	(31,786)	5,752
Depreciation	折舊	48,964,875	35,025,201
Operating surplus before working capital changes	未計算營運資金變動前之經營盈餘	46,036,719	49,434,109
Decrease/(Increase) in accounts receivable and prepayments	應收賬款及預付款之減少/(增加)	8,547,509	(21,318,734)
Increase in accounts payable and accruals	應付賬款及應計項目之增加	3,788,687	18,952,955
(Decrease)/Increase in provision of employee benefits	僱員福利撥備之(減少)/增加	(18,613)	2,038,545
Decrease in deferred income	遞延收益之減少	(887,500)	(849,387)
(Decrease)/Increase in deferred capital fund	遞延資本基金之(減少)/增加	(11,680,657)	22,016,325
Net cash from operating activities	營運活動產生之淨現金	45,786,145	70,273,813
Cash flows from investing activities	投資活動產生之現金流動		
Sale of plant and equipment	出售機器及設備所得款項	160,385	21,869
Purchase of plant and equipment	購置機器及設備	(47,881,958)	(58,784,824)
Interest received	利息收入	7,415,620	6,231,110
Net cash used in investing activities	投資活動動用之淨現金	(40,305,953)	(52,531,845)
Increase in cash and cash equivalents	現金及等同現金淨增加	5,480,192	17,741,968
Cash and cash equivalents at beginning of the year	年初現金及等同現金	170,642,997	152,901,029
Cash and cash equivalents at end of the year	年末現金及等同現金	176,123,189	170,642,997
Analysis of cash and cash equivalents	現金及等同現金分析		
Deposits maturing within three months from date of deposits	於三個月內到期之銀行存款	166,309,857	165,614,470
Cash and bank balances	現金及銀行結餘	9,813,332	5,028,527
		176,123,189	170,642,997

Consolidated Statement of Changes in Fund Balances

FOR THE YEAR ENDED 30 JUNE 2007

綜合資金結餘變動報表

截至2007年6月30日止年度

		Deferred capital funds 遞延資本基金 HK\$ 港幣	Restricted funds 專用基金 HK\$ 港幣	General funds 普通基金 HK\$ 港幣	Total 總額 HK\$ 港幣
At 1 July 2005	2005年7月1日	738,185,568	98,134,390	31,848,894	868,168,852
Surplus/(Deficit) not recognised in the income and expenditure statement	本年度未確認之盈餘/(虧損)				
Capital funds earned	賺得的基建基金	53,987,102	-	-	53,987,102
Funds released	解除之基金	(31,970,777)	-	-	(31,970,777)
Surplus for the year	本年度盈餘	-	3,691,697	17,505,349	21,197,046
Inter-fund transfers	基金間轉賬	-	4,497,997	(4,497,997)	-
At 30 June 2006	2006年6月30日	760,201,893	106,324,084	44,856,246	911,382,223
Surplus/(Deficit) not recognised in the income and expenditure statement	本年度未確認之盈餘/(虧損)				
Capital funds earned	賺得的基建基金	32,086,569	-	-	32,086,569
Funds released	解除之基金	(43,767,226)	-	-	(43,767,226)
Surplus/(Deficit) for the year	本年度盈餘/(虧損)	-	(8,794,392)	13,313,642	4,519,250
Inter-fund transfers	基金間轉賬	-	8,384,479	(8,384,479)	-
At 30 June 2007	2007年6月30日	748,521,236	105,914,171	49,785,409	904,220,816

Movement of Restricted Funds

專用基金的變動

Group and Academy

集團及學院

	Master's Programmes fund 碩士學位 課程基金 HK\$ 港幣	Traditional Theatre fund 中國傳統 戲曲基金 HK\$ 港幣	Chinese & special funds 獎學金及 特別用途 基金 HK\$ 港幣	Scholarship maintenance reserve fund 「伯大尼」 維修儲備 基金 HK\$ 港幣	Bethanie Plant and equipment fund 機器及設備 基金 HK\$ 港幣	Total 總額 HK\$ 港幣
At 1 July 2005 2005年7月1日	35,625,028	17,987,987	17,842,564	20,252,577	6,426,234	98,134,390
Surplus/(Deficit) for the year 本年度盈餘/(虧損)	992,423	669,509	4,280,563	826,385	(3,077,183)	3,691,697
Inter-fund transfers 基金間轉賬	-	-	(294,863)	-	4,792,860	4,497,997
At 30 June 2006 2006年6月30日	36,617,451	18,657,496	21,828,264	21,078,962	8,141,911	106,324,084
Surplus/(Deficit) for the year 本年度盈餘/(虧損)	(1,208,160)	721,544	(3,834,891)	820,376	(5,293,261)	(8,794,392)
Inter-fund transfers 基金間轉賬	(153,172)	(111,575)	3,476,017	(10,589,190)	15,762,399	8,384,479
At 30 June 2007 2007年6月30日	35,256,119	19,267,465	21,469,390	11,310,148	18,611,049	105,914,171

Movement of General Funds 普通基金的變動

		Government reserve fund 政府撥款 儲備 HK\$ 港幣	Venue management fund 場地管理 基金 HK\$ 港幣	General and development funds 一般及發展 基金 HK\$ 港幣	Part-time courses fund 兼讀課程 基金 HK\$ 港幣	Total 總額 HK\$ 港幣
Group 集團						
At 1 July 2005	2005年7月1日	10,757,696	6,298,060	5,182,845	9,610,293	31,848,894
Surplus/(Deficit) for the year	本年度盈餘/(虧損)	5,185,071	7,741,637	1,364,594	3,214,047	17,505,349
Inter-fund transfers	基金間轉賬	(2,583,306)	(493,749)	(700,971)	(719,971)	(4,497,997)
At 30 June 2006	2006年6月30日	13,359,461	13,545,948	5,846,468	12,104,369	44,856,246
Surplus/(Deficit) for the year	本年度盈餘/(虧損)	1,016,570	10,670,932	1,938,787	(312,647)	13,313,642
Inter-fund transfers	基金間轉賬	(6,198,739)	(2,798,582)	(857,539)	1,470,381	(8,384,479)
At 30 June 2007	2007年6月30日	8,177,292	21,418,298	6,927,716	13,262,103	49,785,409
Academy 學院						
At July 2005	2005年7月1日	10,757,696	6,298,060	5,182,845	9,610,293	31,848,894
Surplus/(Deficit) for the year	本年度盈餘/(虧損)	5,185,071	7,741,637	1,364,594	3,235,547	17,526,849
Inter-fund transfers	基金間轉賬	(2,583,306)	(493,749)	(700,971)	(719,971)	(4,497,997)
At 30 June 2006	2006年6月30日	13,359,461	13,545,948	5,846,468	12,125,869	44,877,746
Surplus/(Deficit) for the year	本年度盈餘/(虧損)	1,016,570	10,670,932	1,938,787	(19,052)	13,607,237
Inter-fund transfers	基金間轉賬	(6,198,739)	(2,798,582)	(857,539)	1,470,381	(8,384,479)
At 30 June 2007	2007年6月30日	8,177,292	21,418,298	6,927,716	13,577,198	50,100,504

Library Statistics

As At 30 JUNE 2007

圖書館統計資料

截至 2007 年 6 月 30 日

COLLECTION

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

館藏

中文圖書 15,187
英文圖書 44,551
其它語言圖書 1,749
期刊合訂本 4,599
影音資料 32,395
音樂樂譜及分譜 23,556
電子圖書 1,371
電子劇本 6,762
線上參考資料 24
演藝校檔 1,822
幻燈片 398
電腦軟件及組合教材 852

Total

總計 133,266

SERIALS

Electronic journal titles
Current titles
Inactive titles

期刊

電子期刊 736
現期期刊 325
停訂期刊 398

Total

總計 1,459

NEW ACQUISITIONS

Chinese books
English books
Books in other languages
Serials
Electronic books
Electronic journal titles
Electronic plays
Online Reference
Audio visual materials
Music scores & orchestral parts
Academy archives
Computer files & kits

新增館藏

中文圖書 807
英文圖書 1,985
其它語言圖書 52
期刊 10
電子圖書 1,232
電子期刊 426
電子劇本 61
線上參考資料 11
影音資料 1,120
音樂樂譜及分譜 505
演藝校檔 111
電腦軟件及組合教材 77

Total

總計 6,397

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 1,773
借閱次數 81,774
繼借次數 29,317
查詢電子資料次數 1,895,865
使用人次 150,643
館際互借 174

Student Enrolment Statistics

As At 31 OCTOBER 2006

學生入學統計資料

截至 2006 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 MASTER'S DEGREE PROGRAMMES 全日制碩士課程								
Year 1	第一年	6	-	-	9	-	-	15
PART-TIME MASTER'S DEGREE PROGRAMMES 兼讀制碩士課程								
Year 1	第一年	5	-	-	-	-	-	5
Total	總計	11	-	-	9	-	-	20
FULL-TIME UNDERGRADUATE & POST-SECONDARY PROGRAMMES 全日制學士學位及大專課程								
Degree	學位							
Year 3	第三年	15	15	28	21	20	-	99
Year 2	第二年	20	18	23	34	32	-	127
Year 1	第一年	10	18	28	22	29	-	107
Professional Diploma	專業文憑							
Year 2	第二年	-	-	-	-	1	-	1
Year 1	第一年	2	-	-	7	3	-	12
Advanced Diploma	深造文憑							
Year 2	第二年	8	3	-	9	6	1	27
Year 1	第一年	10	-	-	12	3	2	27
Diploma	文憑							
Year 2	第二年	36	26	-	31	50	1	144
Year 1	第一年	11	24	28	33	-	2	98
Professional Certificate	專業證書							
Year 2	第二年	-	-	-	-	-	-	-
Year 1	第一年	1	-	-	2	1	-	4
Advanced Certificate	深造證書							
Year 2	第二年	18	-	-	2	1	1	22
Year 1	第一年	11	-	-	5	-	6	22
Certificate	證書							
Year 2	第二年	5	-	-	5	4	-	14
Year 1	第一年	6	-	-	9	-	2	17
Total	總計	153	104	107	192	150	15	721
JUNIOR PROGRAMMES 初級課程								
Junior Students	初級生	26	-	-	289	-	-	315
Pre-Junior Courses	預備生主修課	-	-	-	52	-	-	52
Junior Choir	初級歌詠團	-	-	-	77	-	-	77
Pre-Junior Choir	幼年歌詠團	-	-	-	63	-	-	63
Junior Boys Choir	男童歌詠團	-	-	-	16	-	-	16
Junior Chinese Music Ensemble	初級中樂合奏組	-	-	-	7	-	-	7
Junior Symphony Orchestra	少年交響樂團	-	-	-	8	-	-	8
Junior Guitar Ensemble	初級結他合奏組	-	-	-	3	-	-	3
Junior Wind Band	初級管樂隊	-	-	-	21	-	-	21
Symphonic Wind Ensemble	演藝管樂團	-	-	-	5	-	-	5
Beginners' Courses	初學課	-	-	-	51	-	-	51
Beginners' Group Class	初學小組	-	-	-	32	-	-	32
Intermediate Courses	中級課	-	-	-	78	-	-	78
Total	總計	26	-	-	702	-	-	728
GIFTED YOUNG DANCER PROGRAMME 青年精英舞蹈課程								
Year 3	第三年	11	-	-	-	-	-	11
Year 2	第二年	14	-	-	-	-	-	14
Year 1	第一年	37	-	-	-	-	-	37
Total		62	-	-	-	-	-	62

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)	15
Bachelor of Fine Arts (Honours) Degree in Drama	藝術學士(榮譽)學位(戲劇)	15
Bachelor of Fine Arts (Honours) Degree in Film and Television	藝術學士(榮譽)學位(電影電視)	29
Bachelor of Fine Arts (Honours) Degree in Theatre Technical Arts	藝術學士(榮譽)學位(舞台科藝)	20
Bachelor of Music (Honours) Degree	音樂學士(榮譽)學位	19
Professional Diploma in Performing Arts (Dance)	演藝專業文憑(舞蹈)	2
Professional Diploma in Performing Arts (Music)	演藝專業文憑(音樂)	3
Professional Diploma in Theatre Technical Arts	舞台科藝專業文憑	3
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)	8
Advanced Diploma in Performing Arts (Drama)	演藝深造文憑(戲劇)	3
Advanced Diploma in Performing Arts (Music)	演藝深造文憑(音樂)	8
Advanced Diploma in Theatre Technical Arts	舞台科藝深造文憑	6
Diploma in Digital Filmmaking	數碼電影製作文憑	28
Diploma in Performing Arts (Cantonese Opera)	演藝文憑(粵劇)	1
Diploma in Performing Arts (Dance)	演藝文憑(舞蹈)	33
Diploma in Performing Arts (Drama)	演藝文憑(戲劇)	26
Diploma in Performing Arts (Music)	演藝文憑(音樂)	30
Diploma in Theatre Technical Arts	舞台科藝文憑	49
Diploma in Video Production	錄像製作文憑	2
Professional Certificate in Performing Arts (Dance)	演藝專業證書(舞蹈)	1
Professional Certificate in Performing Arts (Music)	演藝專業證書(音樂)	1
Professional Certificate in Theatre Technical Arts	舞台科藝專業證書	1
Advanced Certificate in Performing Arts (Cantonese Opera)	演藝深造證書(粵劇)	1
Advanced Certificate in Performing Arts (Dance)	演藝深造證書(舞蹈)	17
Advanced Certificate in Performing Arts (Music)	演藝深造證書(音樂)	2
Advanced Certificate in Theatre Technical Arts	舞台科藝深造證書	2
Certificate in Performing Arts (Dance)	演藝證書(舞蹈)	4
Certificate in Performing Arts (Music)	演藝證書(音樂)	4
Certificate in Theatre Technical Arts	舞台科藝證書	4
Total	總計	338

Scholarships and Prizes

獎學金及獎項

Scholarship/Prize 獎學金／獎項	Student 學生	School 學院	Major / Specialist Pathway 主修 / 專修
Artech Prize for Best Potential in Design 科藝 - 最具潛質設計學生獎	Chong Wing-fung	莊詠楓 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	Mak Ka-yan	麥嘉欣 TA 科藝	Applied Arts 應用美術
Asian Cultural Council/Lady Fung Memorial Music Fellowship 馮秉芬爵士夫人紀念音樂獎助金	Jade Cheung Wing-yi	張詠兒 Music 音樂	French Horn 法國號
Avid Student Award - Greater China Avid 大中華獎	Chiang Kei-yip	蔣基業 F/TV 電影電視	Editing 剪接
Ben and Benson Company Limited Scholarships 奔騰製作公司獎學金	Octavian Chan Cheuk-wai	陳焯威 Drama 戲劇	Directing 導演
	Joyce Chan Wing-see	陳穎思 Drama 戲劇	Directing 導演
Ben and Benson Lighting Assistantship Award 奔騰製作燈光助理獎	Lai Ho-yim	黎浩嚴 TA 科藝	Theatre Lighting Design 舞台燈光設計
Bernard van Zuiden Music Prize 萬瑞庭音樂獎	Cara Cheung Wing-hang	張穎衡 Music 音樂	Cello 大提琴
Carl Wolz Scholarships 胡善佳獎學金	Leong Mei-ying	梁美英 Dance 舞蹈	Chinese Dance 中國舞
	Sarah Lo Sze-long	羅思朗 Dance 舞蹈	Contemporary Dance 現代舞
CASH Composition Scholarship 作曲家及填詞家協會作曲獎學金	Kechard Leung Kei-cheuk	梁基爵 Music 音樂	
C.C. Chiu Memorial Scholarship for String Instruments 邱啓楨紀念獎學金(弦樂)	Law Chui-tip	羅醉蝶 Music 音樂	Violin 小提琴
Chan Chung-On Violin Performance Merit Award 陳松安小提琴表演優異獎	Feng Xiao	封 霄 Music 音樂	Violin 小提琴
Chow Sang Sang Scholarships 周生生獎學金	Chan Kei-ting	陳紀婷 CTT 中國戲曲	Cantonese Opera 粵劇
	Cheng Nga-ki	鄭雅琪 CTT 中國戲曲	Cantonese Opera 粵劇
	Christina Cheng Wai-kwan	鄭惠群 CTT 中國戲曲	Cantonese Opera 粵劇
	Cheung Wai-ping	張偉平 CTT 中國戲曲	Cantonese Opera 粵劇

Christopher Berrisford Memorial Scholarships 貝赫復紀念獎學金	Hon Cheuk-ting	韓卓廷	Music	音樂	Viola	中提琴
	Lam To-shing	林道晟	Music	音樂	Viola	中提琴
	Ouyang Saijun	歐陽賽君	Music	音樂	Violin	小提琴
Chung Pu Memorial Scholarships 鍾溥紀念獎學金	Man Sui-hing	文瑞興	Drama	戲劇	Acting	表演
	Sit Hoi-fai	薛海暉	Drama	戲劇	Acting	表演
	Wan Yuk-yu	溫玉茹	Drama	戲劇	Acting	表演
	Yeung Shuk-man	楊淑敏	Drama	戲劇	Acting	表演
Citi/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	Hu Songwei	胡頌威	Dance	舞蹈	Contemporary Dance	現代舞
	Song Nan	宋楠	Dance	舞蹈	Contemporary Dance	現代舞
City Contemporary Dance Company Scholarship 城市當代舞蹈團獎學金	Lai Ka-bo	黎家寶	Dance	舞蹈	Contemporary Dance	現代舞
Club 21 Group Scholarships Club 21 Group 獎學金	Ho Pui-shan	何珮珊	TA	科藝	Theatre & Film Design	舞台及電影設計
	Ko Pik-ying	高碧瑩	TA	科藝	Applied Arts	應用美術
Colin George Prize 章賀麟獎	Ho Yuen-tung	何遠東	Drama	戲劇	Acting	表演
Dance School Non-Local Scholarships 舞蹈學院外地生獎學金	Hu Zhiwei	胡志偉	Dance	舞蹈		
	Lee Mun-wai	李文偉	Dance	舞蹈	Contemporary Dance	現代舞
	Lim Thou-chun	林道俊	Dance	舞蹈	Contemporary Dance	現代舞
	Song Nan	宋楠	Dance	舞蹈	Contemporary Dance	現代舞
	Wu Mi	吳覓	Dance	舞蹈	Ballet	芭蕾舞
	Zhuo Zihao	卓子豪	Dance	舞蹈	Contemporary Dance	現代舞
Dance School Scholarship 舞蹈學院獎學金	Siu Sin-hung	邵倩紅	Dance	舞蹈	Chinese Dance	中國舞
Duchess of Kent International Scholarship 根德公爵夫人海外留學生獎學金	Xiong Yin	熊胤	Music	音樂	Cello	大提琴
Electronic Theatre Controls Scholarship 億達時獎學金	Wong Tak-sing	黃德成	TA	科藝	Theatre Lighting Design	舞台燈光設計
ExxonMobil Scholarships 埃克森美孚獎學金	Lam Man-sau	林文秀	Music	音樂	Violin	小提琴
	Wong Su-fai	黃樹輝	Drama	戲劇	Directing	導演
	Ye Hui	叶輝	Music	音樂	Cello	大提琴
Fredric Mao Scholarships 毛俊輝獎學金	Chan Kin-ho	陳健豪	Drama	戲劇	Acting	表演
	Ho Yuen-tung	何遠東	Drama	戲劇	Acting	表演
Hang Seng Bank Scholarships 恒生銀行獎學金	Chan Siu-hei	陳兆禧	F/TV	電影電視	Directing	導演
	Winnie Lau Wing-chi	劉詠枝	TA	科藝	Applied Arts	應用美術
	Cherry Leung Tsz-yan	梁芷茵	Dance	舞蹈	Contemporary Dance	現代舞
	Woo Pak-tuen	胡栢端	Music	音樂	Banhu	板胡
	Yuen Wai-ying	阮煒楹	Drama	戲劇	Acting	表演
Hausammann Scholarship Hausammann 獎學金	Lam Kwan-fai	林鈞暉	Music	音樂	Composition	作曲
HERMÈS Dance Scholarships HERMÈS 舞蹈獎學金	Gabbie Chan Hiu-ling	陳曉玲	Dance	舞蹈	Chinese Dance	中國舞
	Lee Mun-wai	李文偉	Dance	舞蹈	Contemporary Dance	現代舞

Hong Kong Association of University Women's Scholarship 香港(大學婦女協會)研究生獎學金	Charlotte Chiu Kuei-yen	趙桂燕	Music	音樂		
Hong Kong Movie & TV Theatrical Lighting Award 香港影視劇團舞台燈光獎	Anna Lee Kit-man	李潔汶	TA	科藝	Theatre Lighting Design	舞台燈光設計
Hong Kong Musical Theatre Federation Scholarship 香港音樂劇協會獎學金	Song Wen	宋 雯	Dance	舞蹈	Musical Theatre Dance	音樂劇舞
Hong Kong Repertory Theatre Lighting Award 香港話劇團舞台燈光獎	Anna Lee Kit-man	李潔汶	TA	科藝	Theatre Lighting Design	舞台燈光設計
Hong Kong Welsh Male Voice Choir Scholarships 香港威爾遜男聲歌詠團獎學金	Liu Hong	廖 匡	Music	音樂	Voice	聲樂
	Phoebe Tam Lok-hin	譚樂軒	Music	音樂	Voice	聲樂
Jackie Chan Charitable Foundation Scholarships 成龍慈善基金獎學金	Benjamin Au Wai-fung	區偉峰	Music	音樂	Piano	鋼琴
	Anne Chan Lok-ka	陳樂珈	Drama	戲劇	Acting	表演
	Chan Tsz-yan	陳子欣	Music	音樂	Piano	鋼琴
	Cheng Ka-yee	鄭嘉怡	Dance	舞蹈	Ballet	芭蕾舞
	Cheng Tin-lok	鄭天樂	Dance	舞蹈	Chinese Dance	中國舞
	Ho Ching-wai	何菁瑋	CTT	中國戲曲	Cantonese Opera	粵劇
	Ho Ping-hing	何炳鑫	Music	音樂	Voice	聲樂
	Ho Shan-shan	何珊珊	Music	音樂	Composition	作曲
	Ho Yuen-tung	何遠東	Drama	戲劇	Acting	表演
	Ip Pui-wan	葉佩雲	Dance	舞蹈	Musical Theatre Dance	音樂劇舞
	Lai Ho-yim	黎浩嚴	TA	科藝	Theatre Lighting Design	舞台燈光設計
	Lee Hoi-tung	李愷彤	Dance	舞蹈	Chinese Dance	中國舞
	Lee Ka-ki	李家祺	Dance	舞蹈	Contemporary Dance	現代舞
	Lee Wai-yee	李慧儀	Music	音樂	Bassoon	巴松管
	Leung Kim-fung	梁儉豐	Dance	舞蹈		
	Li Man-ting	李敏婷	TA	科藝	Applied Arts	應用美術
	Liu Suet-lin	廖雪蓮	Music	音樂	Composition	作曲
	Lo Bui-yan	盧貝欣	Dance	舞蹈	Ballet	芭蕾舞
	Ma Cheuk-chung	馬卓忠	TA	科藝	Sound Design & Music Recording	音響設計及音樂錄音
	Mak Pui-hang	麥沛恆	Dance	舞蹈		
	Timothy Ng Chi-fung	吳志峯	Dance	舞蹈	Contemporary Dance	現代舞
	Ng Chi-wah	吳志華	Drama	戲劇	Acting	表演
	Ng Yuk-ying	吳玉英	CTT	中國戲曲	Cantonese Opera	粵劇
	Poon Hon-wai	潘漢威	Music	音樂	Clarinet	單簧管
	Shum Man-kwan	岑敏筠	CTT	中國戲曲	Cantonese Opera	粵劇
	Siu Chung-man	蕭頌敏	CTT	中國戲曲	Cantonese Opera	粵劇
	Szeto Ka-hung	司徒家鴻	Dance	舞蹈	Musical Theatre Dance	音樂劇舞
	Tong Wai-ho	湯偉灝	Music	音樂	Cello	大提琴
	Tse Sung-yan	謝崇恩	Dance	舞蹈	Chinese Dance	中國舞
	Wan Wai-ching	尹偉程	Drama	戲劇	Acting	表演
	Eric Yip Chun-hei	葉俊禧	Music	音樂	Cello	大提琴
	Yip Lai-yee	葉麗兒	Dance	舞蹈	Contemporary Dance	現代舞
	Yu Kin-sang	余健生	Drama	戲劇	Directing	導演
	Heidy Yu Sze-man	余思敏	TA	科藝	Stage & Technical Management	舞台及技術管理
	Yu Wing-ka	余穎嘉	Music	音樂	Pipa	琵琶
	Yuen Wai-yin	袁慧妍	TA	科藝	Theatre Lighting Design	舞台燈光設計
Jackie Chan Charitable Foundation Scholarships (Outstanding Awards) 成龍慈善基金獎學金 (傑出獎項)	Choi Ka-kit	蔡家傑	Music	音樂	Piano Performance	鋼琴演奏
	Wong Tsz-chun	王梓駿	TA	科藝	Theatre & Film Design	舞台及電影設計

Jackie Chan Charitable Foundation Scholarship (Overseas Training) 成龍慈善基金獎學金 (海外培訓)	Jones Lee Yau-chung	李祐宗	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	Howard Chan Ho-wan Chan Kai-kwong Chan Po-man Fok Ka-man Jennifer Kwok Pui-yin Mok Yeuk-kei Wong Hau-wai Wong Kai-chung Wong Tsz-ying Yan Pak-wing	陳皓雲 陳啟廣 陳寶雯 霍家敏 郭佩賢 莫若琦 王侯偉 黃啟忠 王芷瑩 甄栢榮	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 Producing & Production Management Sound Producing & Production Management Sound Producing & Production Management Producing & Production Management Editing Directing	剪接 監製及製作管理 音響 監製及製作管理 音響 監製及製作管理 監製及製作管理 剪接 導演
Jackie Chan Charitable Foundation - Brett Ratner Scholarship (Overseas Training) 成龍慈善基金 - Brett Ratner 獎學金 (海外培訓)	Lee Ka-yi	李嘉兒	F/TV	電影電視	Sound & Directing	音響及導演
Jackie Chan Charitable Foundation - Tom Cruise Scholarships 成龍慈善基金 - 湯告魯斯獎學金	Chan Kwan-kin Chan Wai-kan Chau Heung-yin Cheung Ngai-lai Aemiliana Cheung Sze-kan Ku Cheuk-ming Kwong Ka-yan Lam Chun-wai Mung Kit Wong Ka-wai	陳均鍵 陳惠芹 周向賢 張雅麗 張思勤 古卓明 鄭嘉欣 林鎮威 蒙潔 黃嘉威	Drama TA TA Drama TA TA TA Drama Drama Drama	戲劇 科藝 科藝 戲劇 科藝 科藝 科藝 戲劇 戲劇 戲劇	Acting Theatre & Film Design Applied Arts Theatre & Film Design Stage & Technical Management Stage & Technical Management Acting Acting	表演 舞台及電影設計 應用美術 舞台及電影設計 舞台及技術管理 舞台及技術管理 表演 表演
Ko Chi Sum Prize 高志森獎	Jonathan Cheung	張子樂	F/TV	電影電視		
Lai Cho-tin Memorial Scholarship 黎草田紀念獎學金	Andy Tang On-tik	鄧安迪	Drama	戲劇	Acting	表演
Lam Lap-sam Scholarship 林立三獎學金	Yung Ching-nam	楊政楠	Drama	戲劇	Acting	表演
Li Po Chun Charitable Trust Fund Scholarship 李寶椿慈善信託基金獎學金	Moon Yip Cheuk-tong	葉卓榮	TA	科藝	Theatre & Film Design	舞台及電影設計
Liberal Arts Scholarships 人文學科獎學金	Lee Mun-wai Adrian Yeung Heng	李文偉 楊恒	Dance Music	舞蹈 音樂	Contemporary Dance Piano	現代舞 鋼琴
Michael Rippon Memorial Scholarships 聶明康紀念獎學金	Chiu Ling-man Etta Healthy Fung Lam Wing-wing Liu Hong	趙靈敏 馮曉楓 林穎穎 廖匡	Music Music Music Music	音樂 音樂 音樂 音樂	Voice Voice Voice Voice	聲樂 聲樂 聲樂 聲樂
Ohel Leah Synagogue Charity Scholarships Ohel Leah Synagogue Charity 獎學金	Sin Lok-man Wong Ming-hei	單洛文 黃銘熙	Dance Dance	舞蹈 舞蹈	Ballet Contemporary Dance	芭蕾舞 現代舞
Pacific Lighting Encouragement Prize Pacific Lighting 勵進獎	Siu Chun-kit	蕭俊傑	TA	科藝	Theatre Lighting Design	舞台燈光設計

Parsons Music Foundation Scholarships 柏斯音樂基金會獎學金	Hansun Chan Heng-shan	陳恒山	Music	音樂	Composition	作曲
	Steve Hui Ngo-shan	許敖山	Music	音樂	Composition	作曲
	Wong Chi-wing	黃智穎	Music	音樂	Composition	作曲
	Xiong Yin	熊胤	Music	音樂	Cello	大提琴
Professor Lin Sheng Shih Memorial Prizes 林聲翁教授紀念獎	Leung Yan-chiu	梁仁昭	Music	音樂	Sheng & Guan	笙及管子
	Eddy Tse Tsz-chung	謝子聰	Music	音樂	Chinese Percussion	中樂敲擊
SAR Philharmonic Scholarships 香港愛樂團獎學金	Richard Ho Kam-hang	何鑑亨	Music	音樂	French Horn	法國號
	Raymond Lam	林偉文	Music	音樂	Bass Trombone	低音長號
Scholarships for Young Opera Singers 歌劇新聲獎	Ho Ping-hing	何炳鑫	Music	音樂	Voice	聲樂
	Judy Ong LIM	王朱蒂	Music	音樂	Voice	聲樂
Strand Lighting (Asia) Scholarship Strand Lighting (Asia) 獎學金	Kwok Pui-yan	郭佩欣	TA	科藝	Theatre Lighting Design	舞台燈光設計
The Academy Non-Local Scholarships 演藝學院外地生獎學金	Adilijiang Abudureheman	阿地里江 阿不都熱合曼	Dance	舞蹈	Ballet	芭蕾舞
	Chen Lipeng	陳力鵬	Music	音樂	Violin	小提琴
	Dam Han Giang		Dance	舞蹈	Ballet	芭蕾舞
	Du Lan	杜淵	Music	音樂	Violin	小提琴
	Feng Jia	馮佳	Music	音樂	Violin	小提琴
	Judy Ong LIM	王朱蒂	Music	音樂	Voice	聲樂
	Ma Pou-mang	馬步萌	Music	音樂	Violin	小提琴
	Shen Bin	神斌	Music	音樂	Cello	大提琴
	Vu Van Nguyen		Dance	舞蹈	Ballet	芭蕾舞
	Yang Fan	楊帆	Music	音樂	Viola	中提琴
	Zhou Hang	周航	Music	音樂	Piano	鋼琴
	Zhou Hao	周昊	Music	音樂	Violin	小提琴
The Brenda and Laurence Scofield Scholarship Fund The Brenda and Laurence Scofield 獎學金	Etta Healthy Fung	馮曉楓	Music	音樂	Voice	聲樂
The Dorset Foundation Weinreb and Hosier Scholarship Dorset 基金維利比及賀約翰獎學金		瞿思苑	Music	音樂	Double Bass	低音大提琴
The French Chamber of Commerce and Industry in Hong Kong Scholarships 法國工商總會獎學金	Chan Hing-chung	陳慶翀	Dance	舞蹈	Contemporary Dance	現代舞
	Lam Wing-yan	林詠茵	Dance	舞蹈	Contemporary Dance	現代舞
	Song Nan	宋楠	Dance	舞蹈	Contemporary Dance	現代舞
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 * Full scholarship students from Mainland 此計劃之內地獎學金學生	Joanne Ivy Bernardo	洪雅林	TA	科藝	Stage & Technical Management	舞台及技術管理
	Chan Chi-nok	陳繼諾	TA	科藝	Stage & Technical Management	舞台及技術管理
	Anne Chan Lok-ka	陳樂珈	Drama	戲劇	Acting	表演
	Elsa Cheung Sin-tung	張善彤	TA	科藝	Stage Management	舞台管理
	Chong Hiu-ting	莊曉庭	TA	科藝	Stage Management	舞台管理
	Choo Fu-kum	朱輔君	Music	音樂	Chinese Percussion	中樂敲擊
	Fung Chi-kwan	馮志坤	Drama	戲劇	Acting	表演
	Guo Jiaying*	郭嘉瑩	Music	音樂	Yangqin	揚琴
	Ho Yuen-tung	何遠東	Drama	戲劇	Acting	表演
	Hu Songwei*	胡頌威	Dance	舞蹈	Contemporary Dance	現代舞
	Kwok Ching-man	郭靜雯	Drama	戲劇	Acting	表演
	Lam Wai-yan	林惠恩	Drama	戲劇	Acting	表演
	Lee Ka-him	李家謙	Music	音樂	Gaohu & Erhu	高胡及二胡
	Lee Kin-fung	李健峰	Drama	戲劇	Acting	表演
	Jones Lee Yau-chung	李祐宗	TA	科藝	Stage & Technical Management	舞台及技術管理

	Leung Ho-pong	梁浩邦	Drama	戲劇	Acting	表演
	Li Ka-po	李嘉寶	TA	科藝	Stage & Technical Management	舞台及技術管理
	Li Wai-mei	李慧美	Music	音樂	Chinese Percussion	中樂敲擊
	Ling Man-lung	凌文龍	Drama	戲劇	Acting	表演
	Ma Siu-ki	馬少琪	TA	科藝	Stage & Technical Management	舞台及技術管理
	Ng Chi-wah	吳志華	Drama	戲劇	Acting	表演
	Ng Wai-yin	吳煒然	Music	音樂	Erhu & Gaohu	二胡及高胡
	Ng Yuen-ting	吳婉婷	TA	科藝	Stage & Technical Management	舞台及技術管理
	Song Hongbo*	宋洪波	CTT	中國戲曲	Cantonese Opera	粵劇
	Tai Yee-mei	戴綺媚	Drama	戲劇	Acting	表演
	Tse Wing-ki	謝穎琦	TA	科藝	Stage & Technical Management	舞台及技術管理
	Wan Yuk-yu	溫玉茹	Drama	戲劇	Acting	表演
	Chester Wong Po-shing	黃譜誠	Drama	戲劇	Acting	表演
	Wong Shun-wing	黃順榮	Music	音樂	Suona	嗩吶
	Wong Siu-man	黃肇敏	Music	音樂	Pipa	琵琶
	Wong Su-fai	黃樹輝	Drama	戲劇	Directing	導演
	Woo Pak-tuen	胡栢端	Music	音樂	Banhu	板胡
	Wu Chun-hei	胡晉偉	Music	音樂	Suona	嗩吶
	Wu Chun-him	胡俊謙	Drama	戲劇	Acting	表演
	Yeung Kit	楊潔	TA	科藝	Stage & Technical Management	舞台及技術管理
	Heidy Yu Sze-man	余思敏	TA	科藝	Stage & Technical Management	舞台及技術管理
	Yu Wing-ka	余穎嘉	Music	音樂	Pipa	琵琶
	Yuen Wai-ying	阮焯楹	Drama	戲劇	Acting	表演
The Hongkong Bank Foundation Scholarships for Cantonese Opera Programme 滙豐銀行慈善基金粵劇獎學金	Szeto Chui-ying	司徒翠英	CTT	中國戲曲	Cantonese Opera	粵劇
	Wang Kit-ching	王潔清	CTT	中國戲曲	Cantonese Opera	粵劇
The Hong Kong Jockey Club Scholarship Scheme 香港賽馬會獎學金	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
	Gigi Ip Nga-chi	葉雅緻	Music	音樂	Piano	鋼琴
	Sincere Li	李善思	TA	科藝	Sound Design & Music Recording	音響設計及音樂錄音
	Peggy Sung Pei-zhang	宋沛樟	Music	音樂	Piano Performance	鋼琴演奏
	Tam Mei-wah	譚漢樺	Dance	舞蹈	Contemporary Dance	現代舞
	Wong Ling-yan	黃翎欣	Music	音樂	Pipa	琵琶
The Molly McAulay Memorial Scholarship Molly McAulay 紀念獎學金	Elsa Lee Yung-yung	李蓉蓉	Music	音樂	Piano	鋼琴
The Robert H N Ho Family Foundation Scholarships for Outstanding Merit 何鴻毅家族基金優異學生獎學金	Melodic Chau Lok-ping	周樂婷	Music	音樂	Piano	鋼琴
	Harmonic Chau Lok-ting	周樂婷	Music	音樂	Piano	鋼琴
	Rachel Cheung Wai-ching	張緯晴	Music	音樂	Piano	鋼琴
	Jade Cheung Wing-yi	張詠兒	Music	音樂	French Horn	法國號
	Choi Tsz-wing	蔡芷穎	Music	音樂	Violin	小提琴
	Etta Healthy Fung	馮曉楓	Music	音樂	Voice	聲樂
	Crystal Lam Kai-yin	林啓妍	Music	音樂	Piano Performance	鋼琴演奏
	Lau Chi-hang	劉志恒	Music	音樂	Dizi	笛子
Tom Lee Engineering Scholarships 通利工程獎學金	Tang Wai-ting	鄧慧婷	Music	音樂	Violin	小提琴
	Hoo Heung-ling	何香玲	TA	科藝	Sound Design & Music Recording	音響設計及音樂錄音
	Sierra Tse Sin-man	謝倩雯	TA	科藝	Sound Design & Music Recording	音響設計及音樂錄音
Tom Lee Music Scholarships 通利音樂獎學金	Levin Chan Ling-fai	陳嶺暉	Music	音樂	Flute	長笛
	Beverly Leung Yee-ka	梁懿嘉	Music	音樂	Piano	鋼琴

Yamaha Music Scholarship Yamaha 音樂獎學金	Liu Suet-lin	廖雪蓮	Music	音樂	Composition	作曲
Yiqingzhai Foundation Scholarships 怡情齋慈善獎學金	Wang Dan Ye Hui	王 丹 叶 輝	Music Music	音樂 音樂	Violin Cello	小提琴 大提琴
Y S Liu Scholarship 劉元生獎學金	Wong Zsche-chuang	黃采莊	Music	音樂	Viola	中提琴
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Chan Po-chu Scholarships for Chinese Traditional Theatre Programme 陳寶珠戲曲獎學金	Cheng Nga-ki Suen Tik-fei	鄭雅琪 孫迪飛	CTT CTT	中國戲曲 中國戲曲	Cantonese Opera Cantonese Opera	粵劇 粵劇
Hong Kong Music Scholarships 香港音樂獎學金	Chau Ho-ming Natalie Jen Hoe Lai Yat-hei Leong Chon-hang Terence Leung Cheuk-yin Dickson Mok Wong Wai-yin	周浩明 黎逸晞 梁俊恆 梁緯然 莫荻莘 黃蔚然	Music Music Music Music Music Music Music	音樂 音樂 音樂 音樂 音樂 音樂 音樂	Junior Programme Junior Programme Junior Programme Junior Programme Junior Programme Junior Programme Junior Programme	初級課程 初級課程 初級課程 初級課程 初級課程 初級課程 初級課程
Leslie Cheung Memorial Scholarship 張國榮紀念獎學金	Gaurav Murgai		TA	科藝	Theatre Lighting Design	舞台燈光設計
Leslie Cheung Memorial Scholarship (Outstanding Award) 張國榮紀念獎學金 (傑出獎項)	Lee Wai-sum	李慧心	Drama	戲劇	Directing	導演
Peter and Nancy Thompson Scholarship 湯比達伉儷獎學金	Ricel May Ann Camacho Guiman		Music	音樂	Voice	聲樂
Spring-Time Stage Productions Scholarships 春天舞台獎學金	Ho Sai-hang Lee Ka-yi Lok Dzi-oi Poon Hon-wai Wong Hai-wing Wong Hiu-yee	何世亨 李嘉兒 樂知靄 潘漢威 王希穎 王曉怡	TA F/TV Dance Music CTT Drama	科藝 電影電視 舞蹈 音樂 中國戲曲 戲劇	Theatre Lighting Design Sound & Directing Ballet Clarinet Cantonese Opera Acting	舞台燈光設計 音響及導演 芭蕾舞 單簧管 粵劇 表演
The Society of APA Junior Music Scholarships 演藝學院友誼社初級音樂獎學金	Cheong Cheng-peng Leung Chin-lun Aristo Sham Ching-toa Wong Wai-yin	張正平 梁楓麟 沈靖韜 黃蔚然	Music Music Music Music	音樂 音樂 音樂 音樂	Violin Clarinet Junior Programme Junior Programme	小提琴 單簧管 初級課程 初級課程
The Society of APA Non-Local Scholarships 演藝學院友誼社外地生獎學金	Chai Congcong Chen Chen Chen Kai Feng Xiao Ge Li He Chaoya Ho Io-pang Lan Lianqin Li Xiaopin Li Zhangliang Liew Li-kien Lin Zhengyuan	柴聰聰 陳 晨 陳 凱 封 霄 葛 力 何超亞 何耀鵬 藍練欽 李小品 李璋亮 劉麗娟 林鍾源	Music Music Dance Music Music Dance Music CTT Music Dance Music Dance	音樂 音樂 舞蹈 音樂 音樂 舞蹈 音樂 中國戲曲 音樂 舞蹈 音樂 舞蹈	Piano Performance Voice Violin Suona Chinese Dance Double Bass Cantonese Opera Violin Chinese Dance Voice Chinese Dance	鋼琴演奏 聲樂 小提琴 噴呐 中國舞 低音大提琴 粵劇 小提琴 中國舞 聲樂 中國舞

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Liu Fangxi	劉芳希	Music	音樂	Violin	小提琴
Ma Renjie	馬仁杰	Dance	舞蹈	Ballet	芭蕾舞
Ren Fei	任飛	Music	音樂	Zheng	古箏
Shen Jie	沈杰	Dance	舞蹈	Ballet	芭蕾舞
Sun Gongwei	孫公偉	Dance	舞蹈	Chinese Dance	中國舞
Yuan Shenglun	袁勝倫	Dance	舞蹈	Chinese Dance	中國舞
Zhang Baolong	張寶龍	Music	音樂	Piano	鋼琴
Zhao Ning	趙寧	Music	音樂	Piano Performance	鋼琴演奏
Chan Man-chung	陳敏聰	Music	音樂	Viola	中提琴
Chan Pik-sum	陳璧沁	Music	音樂	Erhu & GaoHu	二胡及高胡
Michael Chan Wong	陳子健	Music	音樂	French Horn	法國號
Cheng Ka-yan	鄭嘉恩	Dance	舞蹈	Ballet	芭蕾舞
Cheung Man-lai	張文禮	TA	科藝	Stage & Technical Management	舞台及技術管理
Joyce Cheung Pui-wah	張珮華	Drama	戲劇	Directing	導演
Chiu Ling-man	趙靈敏	Music	音樂	Voice	聲樂
Chu Ka-yi	朱家怡	Music	音樂	Cello	大提琴
Chui Mei-ting	徐美婷	Music	音樂	Zheng	古箏
Doo Ting-fung	杜霆鋒	Dance	舞蹈	Musical Theatre Dance	音樂劇舞
Ho Ho-fei	何皓斐	Dance	舞蹈	Chinese Dance	中國舞
Ho Pui-shan	何珮珊	TA	科藝	Theatre & Film Design	舞台及電影設計
Hung Wing-yin	洪榮賢	TA	科藝	Applied Arts	應用美術
Ip Man-chong	葉萬莊	Drama	戲劇	Directing	導演
Candice Keung Lap-yu	姜立如	TA	科藝	Applied Arts	應用美術
Kwan Man-hin	關文軒	F/TV	電影電視		
Lam Kwan-fai	林鈞暉	Music	音樂	Composition	作曲
Lam Lik-hang	林力恒	F/TV	電影電視	Camera & Lighting	攝影及燈光
Shirley Lam Yuk-ying	林玉盈	Drama	戲劇	Acting	表演
Lau Tsun-siu	劉峻峯	Dance	舞蹈	Chinese Dance	中國舞
Law Kin-pong	羅健邦	Music	音樂	Composition	作曲
Lee King-chi	李勁持	Music	音樂	Zheng	古箏
Eric Leung Chi-chung	梁智聰	Drama	戲劇	Acting	表演
Li Kar-yee	李嘉怡	Music	音樂		
Li Wai-mei	李慧美	Music	音樂	Chinese Percussion	中樂敲擊
Li Yongjing	李咏靜	Dance	舞蹈		
Sarah Lo Sze-long	羅思朗	Dance	舞蹈	Contemporary Dance	現代舞
Mak Tin-shu	麥天樞	F/TV	電影電視	Screenwriting	編劇
Pong Chung-pong	龐仲邦	F/TV	電影電視	Directing	導演
Shi Yuqing	施雨清	Music	音樂	Piano	鋼琴
Sin Wai-yin	單慧妍	TA	科藝	Sound Design & Music Recording	音響設計及音樂錄音
Andy Tang On-tik	鄧安迪	Drama	戲劇	Acting	表演
Tong Wai-wing	唐偉榮	F/TV	電影電視	Editing	剪接
Vanessa Tsang Ho-chi	曾浩姿	CTT	中國戲曲	Cantonese Opera	粵劇
Tsui Yik-chit	徐奕婕	Dance	舞蹈	Ballet	芭蕾舞
Wat Nga-man	屈雅汶	Music	音樂	Composition	作曲
Andrew Wong Man-hin	黃敏軒	TA	科藝	Theatre & Film Design	舞台及電影設計
Juanita Quiteria Wong Q-jing	王翹翹	Music	音樂	Cello	大提琴
Wong Wing-hong	黃穎匡	F/TV	電影電視	Directing	導演
Clara Wong Yuen-yin	黃婉妍	F/TV	電影電視		
Wu Chun-hei	胡晉偉	Music	音樂	Suona	嗩吶
Yeung Shuk-man	楊淑敏	Drama	戲劇	Acting	表演
Yuen Sin-ting	袁善婷	CTT	中國戲曲	Cantonese Opera	粵劇

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Ballet Faculty Scholarship 芭蕾舞講師獎學金	Cui Saiwa	崔賽娃	Dance	舞蹈	Ballet	芭蕾舞
Bill Petty Memorial Scholarship Bill Petty 紀念獎學金	Doo Ting-fung	杜霆鋒	Dance	舞蹈	Musical Theatre Dance	音樂劇舞
Chinese Dance Faculty Scholarships 中國舞講師獎學金	Chan Man-kwan Carrol Ho Ka-lo	陳敏珺 何嘉露	Dance Dance	舞蹈 舞蹈	Chinese Dance Chinese Dance	中國舞 中國舞
Contemporary Dance Lecturers' Scholarship 現代舞講師獎學金	Foo Yun-ying	符韻穎	Dance	舞蹈	Contemporary Dance	現代舞
Dean of Dance Prize 舞蹈學院院長獎	Ma Renjie	馬仁杰	Dance	舞蹈	Ballet	芭蕾舞
Katterwall Vocal Scholarships Katterwall 聲樂獎學金	Pak Kin-yan Yau Ching-pong	白健恩 游靖邦	Dance Dance	舞蹈 舞蹈	Musical Theatre Dance Musical Theatre Dance	音樂劇舞 音樂劇舞
Musical Theatre Dance Faculty Scholarship 音樂劇舞講師獎學金	Lai Pui-yin	黎珮賢	Dance	舞蹈	Musical Theatre Dance	音樂劇舞
Zhuo Ren Chinese Dance Scholarship 卓人中國舞獎學金	Henry Shum Chi-yee	岑智頤	Dance	舞蹈	Chinese Dance	中國舞

Scholarships for Gifted Young Dancer Programme (GYDP)**青年精英舞蹈課程獎學金**

Deirdre Fu Scholarship 傅潔欣獎學金	Chan Yuk-ting	陳玉婷	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	Chan To Chan Tsz-wai Chan Wing-ting Cheng Chun-yim Caleb Kwok Leung Kwun-hung Pu Wei-hsuan Siu Mei-yau Tse Ka-man Wong Ho-yeung	陳 韜 陳紫慧 陳穎婷 鄭春艷 郭迦勒 梁冠鴻 卜瑋宣 蕭美游 謝嘉文 黃昊揚	Dance Dance Dance Dance Dance Dance Dance Dance Dance Dance	舞蹈 舞蹈 舞蹈 舞蹈 舞蹈 舞蹈 舞蹈 舞蹈 舞蹈 舞蹈	GYDP GYDP GYDP GYDP GYDP GYDP GYDP GYDP GYDP GYDP	青年精英舞蹈課程 青年精英舞蹈課程 青年精英舞蹈課程 青年精英舞蹈課程 青年精英舞蹈課程 青年精英舞蹈課程 青年精英舞蹈課程 青年精英舞蹈課程 青年精英舞蹈課程 青年精英舞蹈課程
Jeffrey Sheh Scholarship 佘浩光獎學金	Li Long-hin	李朗軒	Dance	舞蹈	GYDP	青年精英舞蹈課程
Susan Liang Scholarship 梁素娟獎學金	Yau Hong-yin	邱杭燕	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	Tsang Hon-chung	曾漢仲	Drama	戲劇	Directing	導演
Dean of Drama Scholarships 戲劇學院院長獎學金	Chan Kin-ho	陳健豪	Drama	戲劇	Acting	表演
	Chan Kun-chung	陳冠中	Drama	戲劇	Acting	表演
	Chan Kwan-kin	陳均健	Drama	戲劇	Acting	表演
	Joyce Cheung Pui-wah	張珮華	Drama	戲劇	Directing	導演
	Ip Man-chong	葉萬莊	Drama	戲劇	Directing	導演
	Linda Lai	賴芸芬	Drama	戲劇	Acting	表演
	Lam Chun-wai	林鎮威	Drama	戲劇	Acting	表演
	Shirley Lam Yuk-ying	林玉盈	Drama	戲劇	Acting	表演
	Lee Wai-sum	李慧心	Drama	戲劇	Directing	導演
	Eric Leung Chi-chung	梁智聰	Drama	戲劇	Acting	表演
	Andy Tang On-tik	鄧安迪	Drama	戲劇	Acting	表演
	Wong Hiu-yee	王曉怡	Drama	戲劇	Acting	表演
	Wong Ka-wai	黃嘉威	Drama	戲劇	Acting	表演
	Yeung Shuk-man	楊淑敏	Drama	戲劇	Acting	表演
	Yeung Wai-lun	楊偉倫	Drama	戲劇	Acting	表演

Donated by Film and Television Faculty 電影電視教職員捐贈

Camera and Lighting Awards 攝影及燈光優異獎	Chan Kin-chung	陳健忠	F/TV	電影電視	Camera & Lighting	攝影及燈光
	Wong Yan-chun	黃殷俊	F/TV	電影電視	Camera & Lighting	攝影及燈光
Dean's Prize, Film & TV (for Best Improvement) 電影電視學院最佳進步獎	Tsim Ho-tat	詹可達	F/TV	電影電視	Directing	導演
Diploma Awards, Film & TV 電影電視學院文憑獎	Leung Hang-sin	梁杏倩	F/TV	電影電視		
	Wu Ho-lam	胡瀚林	F/TV	電影電視		
Jouissance Scholarships 奢想獎學金	Chan Siu-hei	陳兆禧	F/TV	電影電視	Directing	導演
	Lee Ka-yi	李嘉兒	F/TV	電影電視	Sound & Directing	音響及導演
Post Production Award 後期製作獎	Tong Wai-wing	唐偉榮	F/TV	電影電視	Editing	剪接
Production Administration Award 製作管理獎	Jennifer Kwok Pui-yin	郭佩賢	F/TV	電影電視	Producing & Production Management	監製及製作管理
Screenwriting Awards 編劇獎	Chung Chu-fung	鍾柱鋒	F/TV	電影電視		
	Wong Wai-lam	王偉霖	F/TV	電影電視		
	Yeung Chi-hou	楊子濠	F/TV	電影電視	Screenwriting	編劇
Sound Encouragement Award 音響勵進獎	Chan Tsz-kin	陳子健	F/TV	電影電視	Sound	音響
The Ho Family Scholarship 何氏獎學金	Jonathan Cheung	張子樂	F/TV	電影電視		

Donated by Music Faculty**音樂教職員捐贈**

Chan Man Seng Piano Prizes 曾萬成鋼琴獎	Melodic Chau Lok-ping Rachel Cheung Wai-ching Crystal Lam Kai-yin Peggy Sung Pei-zhang Zhou Hang	周樂嫻 張緯晴 林啓妍 宋沛樟 周 航	Music Music Music Music Music	音樂 音樂 音樂 音樂 音樂	Piano Piano Piano Performance Piano Performance Piano	鋼琴 鋼琴 鋼琴演奏 鋼琴演奏 鋼琴
David McCormick Memorial Prize David McCormick 紀念獎	Feng Xiao	封 霄	Music	音樂	Violin	小提琴
Joo-Eng Tan Memorial Award 陳如英紀念獎	Crystal Lam Kai-yin	林啓妍	Music	音樂	Piano Performance	鋼琴演奏
Music School Staff Prize 音樂學院教員獎	Cara Cheung Wing-hang	張穎衡	Music	音樂	Cello	大提琴
Piano Staff Prizes 鋼琴系教員獎	Long I-lan Zhang Baolong Zhou Hang	龍綺欣 張寶龍 周 航	Music Music Music	音樂 音樂 音樂	Piano Piano Piano	鋼琴 鋼琴 鋼琴
Student Scholarship Funds 宏音獎學金	Huang Jiaen Hui Yuet Ng Hoi-shan	黃加恩 許 悅 吳凱珊	Music Music Music	音樂 音樂 音樂	Voice Voice Voice	聲樂 聲樂 聲樂

Donated by Technical Arts Faculty**科藝教職員捐贈**

Applied Arts Production Scholarships 應用美術製作才藝獎	Ho Sau-han Sharon Leung Ka-yee	賀修嫻 梁嘉儀	TA TA	科藝 科藝	Applied Arts Applied Arts	應用美術 應用美術
Applied Arts Scholarships 應用美術學生獎	Chan Wai-kee Chau Heung-yin Lau Wai-yan	陳煒琪 周向賢 劉瑋欣	TA TA TA	科藝 科藝 科藝	Applied Arts Applied Arts Applied Arts	應用美術 應用美術 應用美術
Sound Student Achievement Awards 音響學生嘉許獎	Debbie Ip Pui-pui Lee Kai-hang	葉珮珮 李啟亨	TA TA	科藝 科藝	Sound Design & Music Recording Sound Design & Music Recording	音響設計及音樂錄音 音響設計及音樂錄音
Technical Arts Staff Encouragement Award 科藝教職員勵進獎	Wendy Yuen Sze-man	阮詩敏	TA	科藝	Stage Management	舞台管理
The Dean of Technical Arts Prize for Exceptional Achievement 科藝學院院長嘉許獎	Thai Tin-ki	蔡天琪	TA	科藝	Applied Arts	應用美術

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伯大尼—復修彩畫玻璃窗

Projects/Scholarships/Musical instruments
計劃、獎學金、樂器

Awards and Competition Winners

比賽獲獎者

Prize 獎 項	Student 學 生	School 學 院
8th Tao Lei Bei Dance Competition – Chinese Classical Dance A Group – 2nd Prize 第八屆桃李杯舞蹈比賽 — 中國古典舞第一組 — 第二名	Sun Gong-wei	孫公偉 Dance 舞蹈
4th Shenzhen Dance Competition – 3rd Prize in Performance 深圳第四屆舞蹈大賽 — 現當代舞比賽 — 表演獎銅獎	He Chao-ya Ho Ho-fei Lau Tsun-siu Lin Zheng-yuan Tse Sung-yan Yau Chun-hei Yuan Sheng-lun	何超亞 何皓斐 劉峻峯 林鍾源 謝崇恩 丘雋熙 袁勝倫 Dance 舞蹈
Kodak Film School Competition - National Winner 柯達電影攝影比賽 — 香港地區大獎	Rex Chan Ho-yin	陳浩然 Film & TV 電影電視
15th Croatian One Minute Film Festival Grand Prix Award 第15屆克羅地亞短片節格蘭披治大獎	Timothy Cheung Leung Hang-sin Tse Chui-kan	張寶軒 梁杏倩 謝翠芹 Film & TV 電影電視
5th Global Chinese University Student Film and TV Festival (Short Dramatic Film) - Best Creativity Award and Best Director Award 第五屆全球華語大學生影視獎(劇情片) — 第最佳創意獎及最佳導演獎	Kiwi Chow	周冠威 Film & TV 電影電視
12th HK Independent Short Film & Video Awards (ifva) - Open Category Silver Award 第12屆香港獨立短片及錄像比賽 — 公開組銀獎	Kiwi Chow	周冠威 Film & TV 電影電視
10th Cross-Strait HK & Macau Student Film & Video Festival - Top Honours Jury Award & HK Regional Award 第十屆兩岸四地學生電影錄像節 — 評審團大獎及香港地區大獎	Vincyy Lee Ka-yi	李嘉兒 Film & TV 電影電視
10th Cross-Strait HK & Macau Student Film & Video Festival - Distinguished Short Film Award 第十屆兩岸四地學生電影錄像節 — 優秀作品獎	Neil Wong Wing-hong	黃穎匡 Film & TV 電影電視
2007 ISB Young Bassists Competition, USA - (Age 14 & under) 2nd Prize 2007年美國俄克拉荷馬州國際低音提琴家協會比賽 (少年組) — 第二名	Chau Ho-ming	周浩明 Music 音樂
2007 International Clarinet Association High School Solo Competition - 2nd Prize 2007年國際單簧管協會高校組獨奏比賽 — 第二名	Natalie Hoe Jen	賀 蓁 Music 音樂
2006 Tsang-Houci Hsu International Music Composition Award - 3rd Prize 2006年許常惠國際作曲比賽 — 季軍	Lam Kwan-fai	林鈞暉 Music 音樂
Creative Music Contest for Composition-cum Performing Groups, HK (Youth Class) - 1st Prize 香港創作兼演出組合音樂大賽 (青少年組) — 第一名	Johnson Leung Hok-kiu	梁學翹 Music 音樂
McDonald's Performing Arts Challenge, Sydney - (Cello Solo age 12 & under) 1st prize & (Unaccompanied Bach Open Class) - 3rd prize 澳洲麥當勞藝能挑戰賽 (大提琴獨奏十二歲或以下組別) 第一名及(巴哈無伴奏樂章公開組) 第三名	Terence Leung Cheuk-yin	梁綽然 Music 音樂
Creative Music Contest for Composition-cum Performing Groups, HK (Open Class) - 1st Prize 香港創作兼演出組合音樂大賽 (公開組) — 第一名	Ian Ng	伍家駿 Music 音樂

10th Ettlingen International Piano Competition for Young Pianists, Germany (Category A) - 1st Prize 第十屆德國埃特林根國際青少年鋼琴比賽(甲組) — 第一名	Aristo Sham Ching-toa	沈靖韜	Music	音樂
7th International Competition for Young Pianists in Memory of Vladimir Horowitz (Intermediate Group) - 1st Prize 第七屆霍洛維茲國際青少年鋼琴大賽 (中級組) — 第一名	Wong Wai-yin	黃蔚然	Music	音樂
Llangollen International Music Festival, Wales - 1st prize 靈閣嶺國際音樂節 (威爾斯) — 第一名	Wong Wai-yin	黃蔚然	Music	音樂
10th Ettlingen International Piano Competition for Young Pianists, Germany (Category A) - 3rd Prize 第十屆德國埃特林根國際青少年鋼琴比賽(甲組) — 第三名	Wong Wai-yin	黃蔚然	Music	音樂
Parsons Concerto Prize 柏斯協奏曲獎	Xiong Yin	熊胤	Music	音樂

Graduation Day Speech

7 JULY 2006

DIRECTOR: PROFESSOR KEVIN THOMPSON

‘All the people I need to talk to’, says Richard Burns in his epic and powerful poem *The Manager*, ‘seem to be unavailable ... They’ve just been redesignated or redeployed.’ ‘To downsizing or downloading or decommissioning or deregulating. To revisioning or revaluing or resourcing or recycling. Or empowering or hotdesking or outreaching or leveraging. Or marketing or mentoring or monitoring or manhunting. Or stripping, suspending, liquidising, or freezing their assets. Or venturing or networking or trouble shooting or headhunting. Or evaluating new premises or commandeering global niches or transferring technologies with top know-how and expert follow-through.’

One might be forgiven for thinking this is a Hong Kong cell phone conversation. Today’s world can be exciting, energising, challenging. Undeniably, it is also one of fast change. Sometimes we long for change, at other times we live in trepidation of it.

‘The future’, Charles Handy reminds us, ‘is not inevitable. We can influence it, if we know what we want it to be’. In order to arrive there, this has necessarily been a year of rapid change, with successful validation of new Masters’ degrees, with naming of the Wellcome Theatre – part of the Academy’s new campus at Bethanie, and with innovative programmes coming on-stream for local school children in the Jockey Club’s newly-converted experimental theatre at Happy Valley.

Professor Anna Sohmen, who continues to serve as a much-valued adviser, has relinquished the mantle of chairmanship, which is now placed upon the shoulders of our new Chairman Professor Leung Nai-kong, building upon firm foundations laid by the Academy Council over many years.

Arguably, in the paradigm shift to Masters’ programmes alone – together with corralling human, physical and fiscal imperatives to effect that move, we are seeing through a period characterized by perhaps the most enduring strategic changes the Academy will have undergone in some time. And then, there’s the rest of the Academy’s vision initiatives: maturing and building a state-of-readiness for institutional accreditation, reviewing musical theatre and the role the Academy should play in developing it in Hong Kong and Pacific Asia, incorporation of EXCEL (Education and Continuing Education for Life), strengthening of an already successful funding raising capacity, integrating into core Academy work social inclusion, community and external development activity, together with challenges of spatial separation of a co-located Academy, testing the elasticity and integration of existing single-site systems.

This is also a propitious and pivotal moment for Hong Kong, West Kowloon and the endowment for a remarkable cultural investment notwithstanding. Whilst Hong Kong’s sensibility instinctively encourages international business excellence, I believe that there is now some recognition of the arts as being essential for a full and balanced life, and of the Academy as a locus for creative activity in its community to flourish in all its diverse forms, stimulating the broadest of audiences and those people hardest to reach.

Our graduates, like so many people in today’s world, must have the ability to extend their reach, to constantly reinvent or refocus themselves, to change hats from baseball cap (worn back-to-front on the MTR), through today’s graduation mortar board, to bohemian beret, and for some, to business-district bowler.

Whatever occupations entered by arts graduates, their arts practice will always need to be informed by, and set within, its social context, where issues of accessibility and inclusion will necessarily be part of the very stuff of their art form practice. Seeing the arts as an avocation or vocation, it is important that students are equipped to make a life rich and meaningful, to develop skills which have lasting values, skills which go beyond individual occupational concerns, skills which inform the ways in which they do things in social settings, preparing them for professional longevity.

The Academy has recently entered a new phase embarking on a strategic plan in which connectivity and partnership are key commitments, stretching the boundaries of the Academy physically and socially. A feasibility study is currently in play looking at how we might make *Wrap around* community activity the centrepiece of Academy redevelopment, bringing new life to the Academy's open air spaces and developing further the successful pilot programme at Happy Valley.

I think we – the Academy and the Hong Kong Jockey Club – cannot only realise the potential for this major strategic development with alacrity, but together actively invest in and set about wrapping artists and community around a new happy valley bringing a fresh sense of cultural vitality and inclusion to Hong Kong.

The importance of this work for our students and for Hong Kong cannot be gainsaid. It goes beyond adding coherence to their programme at the Academy. It seems to reach beyond occupational and social strata to inform life styles, personal and social ways of knowing.

Over time the cumulative effects which will accrue from talented young people, possessed of skills, not possessed by them, reaching toward a very human kind of involvement with the arts, contributing back to their societies, nourishing community roots, will, in turn, enrich our humanity. Indeed, it is the humanity of the arts our society so urgently needs.

Hong Kong's standing as an Asian world city reflects its cultural excellence. Indeed, the unique and influential role played by the Academy in developing generations of young artists, in promoting Hong Kong's performing, screen, and theatre technical arts, and in representing them at home and overseas is considerable. The Academy has a cast and company fit for the world stage. Indeed the Academy has taken many roles over its twenty-one years since inauguration. Playing the lead, or acting in a supporting role, it is dedicated to delivering world class performance.

Today's world issues a call for each of us to reckon our own practice in light of principles which inform and challenge our conceptions of relevance, of audience, of our ability to make work.

The Academy team has shown every sign of meeting these challenges positively, through creative facilitation, through its receptivity to fresh ways of thinking, and through its willingness to embrace new opportunities. These more than raise our game. They challenge major league players measured internationally. These are being embraced whilst retaining the special quality long defined as a characteristic of the Academy, its sense of wholeness.

A sense of wholeness has been seen as a measure of a balanced education. One of Britain's leading public schools is to hold classes in well-being. Anthony Seldon, Master at Wellington College in England, was concerned that success was being measured purely by examination performance. Research shows people who each day write down five things for which they are grateful are happier, more optimistic and more likely to achieve their goals than others. Yet more recent research points to regular exercise having as much effect as antidepressants. When we stop exercising, we may become tense, irritable, moody.

It seems evolution has imbued our mindsets with a predisposition towards the negative, to watch for the crouching tiger, the hidden dragon – nowadays interpreted as the Jaguar lurking in a neighbour's garage. Perhaps, we would all do well to create positive thinking by using our qualities to the full: by taking part, investing our energies and abilities in the people and the world around us, accepting that we are always in the right place, and by being true to oneself.

Happiness is not only a result of things going well, it is also a cause of them, according to Nick Baylis, Lecturer in Psychology at Cambridge. The most resilient people don't just cultivate positive emotions in themselves; they also inspire such emotions in people around them – so create a sort of social cocoon of buoyant, supportive individuals.

Ironically, we are often at our most articulate when we complain. You know, as a measure of self-protection, we might install some new options to the phone answering system for articulate complainants:

'To make excuses about why you did not succeed in your audition, and or interview, press 1'. 'To blame your plight on a personality clash with your teacher or teachers, press 2'. 'If however you would like to enter the real world in which it is recognised that you take some responsibility for your own future, and your own sense of well-being, let's talk'. And, let's continue to turn negatives into positives.

Recently, I bought a ticket for the *Da Vinci Code*. An aloof and tired-looking young assistant in the box office, told me, in a somewhat resigned tones, "there's only one seat remaining ... And", as if to add additional weight to her already burdened message, "it's on the front row". "Ah, front row", I replied, "I'll take it". "But, no one wants to sit on the front row" she said, somewhat taken aback by this odd fellow's response. "Well, I do", I responded, and because I felt the need to lighten her already considerable load at the end of a long day, ventured further, "You see, I'm shortsighted, and I really don't want to miss a thing".

Later, I was musing that taking a front row seat, being close to the action, perhaps, extend metaphors for life. So, *à propos* today's graduands, in this world of downsizing, hotdesking, and leveraging, take a front seat, stay close to the action, continue turning negatives into positives. Oh, ... and, whilst people may be awed by your skills, don't be aloof; instead, reach towards a very human kind of involvement with your art form. Be kind to everyone, and, if you hold fast to your humanity, you'll not miss a thing.

畢業典禮講詞

2006年7月7日

校長湯柏榮教授

理察·伯恩斯在他強而有力的敘事詩《經理人》中曾說：「當我需要找人對話時，所有人均像消失了 … 他們剛被調任或調職。」「縮減或下放或停用或放寬規管。重新定位或重新估計或重新引入或循環再用。或授權或辦公桌輪用或外展或利用優勢。或市場推廣或引導後輩或監控管理或引薦專才。或分拆、擱置、變賣或凍結資產。或風險投資或建立人脈或排難解紛或獵頭。或評估新物業或佔領全球特定位置或由專人以尖端技術實踐高科技轉移。」

若你誤以為上述乃香港人的手機對話內容也實不為過。今日的世界可真是充滿刺激、活力及挑戰。無可否認，世界充滿急劇轉變。有些時候，我們會渴望轉變，但另一些時候，我們又會害怕轉變。

查理斯·韓迪曾說：「未來並非必然，只要我們有清晰目標，大可以發揮影響力。」為向未來進發，我們渡過了充滿轉變的一年，當中包括獲香港學術評審局批准開辦碩士課程、完成新校舍伯大尼堂的復修工程，將其中原為牛棚的建築物翻新並命名惠康劇院、還有在香港賽馬會跑馬地博物館劇院協助推行「賽馬會演藝推廣計劃」，上演連串為本港學童而設的演藝節目。

現以顧問身份繼續為學院效力的蘇包陪慶教授，在領導校董會多年後，把校董會主席一職交托到梁乃江教授手中。

在範式轉移至開辦碩士課程的事情上——匯聚人力、物力和財力，學院經歷了重大的策略轉變。同時，學院還要實踐其他策略發展方向：為學院評審作籌備、檢討學院在培育及發展本港及亞太音樂劇人才的角色、重組持續進修學院成為有限公司、在已有相當成績的籌款基礎上加以發展、把社區聯繫及對外發展等活動納入學院的行政運作中、還要適應在跨地區兩座校舍的運作，均為學院帶來連串新挑戰。

發展西九龍文娛計劃等巨型文化投資項目，正說明本港現處於有利而重要的時刻。當香港的優勢在不斷吸引國際投資者的時候，我相信香港的文化藝術事業已逐漸被視為生活中不可或缺的環節。而學院亦被視為各藝術範疇的創意發源地，向更廣泛及較難接觸的大眾層面播放藝術種籽，引起啟迪作用。

我們的畢業生，一如其他人般，必須不斷擴闊其接觸層面、自我增值、並要不時調節自己的方向，以適應不同的社會環境。

演藝畢業生不論投身何種行業，其藝術技能將需要與社會融合，他們要接收社會資訊、配合世界脈絡、與人民貼近。把藝術視為終生職業及抱負的學生們，必需具有締造豐盛及積極人生的能力，發展富有深遠影響的技能。這些技能應有利於社會，並滲透及融入他們生活中。具備這種心理準備的同學，日後將有更宏遠的專業發展。

學院最近踏入了策略發展的新階段，當中的重點為加強聯繫及伙伴合作，拓展學院的地理及社交版圖。我們現正進行一項研究，探討運用藝術活動「環抱社區」的可行性，並以此概念作學院日後發展的重點，讓學院的露天用地得以善用，並同時讓在跑馬地試驗的演藝推廣計劃得以成功延續。

本人認為，學院及香港賽馬會除要迅速把合作構思列入各自的策略發展，亦需合力投放資源以發展藝術家融入社區等活動，讓我們為香港增添更具活力及包容的文化氣息。

讓藝術融入社區無疑對香港及演藝學生均同樣重要。它不單只讓學院的課程與社會有更強的連貫性，而是讓藝術文化貫穿不同行業與不同社會階層，影響人們的生活模式，深化市民對藝術文化在個人及社會上所擔當角色的認知。

隨著時間流逝，年輕藝術家將以其天賦技能與更多更廣泛的市民接觸，播下更多文化藝術種籽，影響更多人的生命，這些累積得來的成果將有助我們締造一個更豐盛繁華的社會。其實，藝術文化正是我們社會最急需要發展的一環。

香港以亞洲國際都會定位，反映著本港具有超卓的文化。其實，學院一直在香港藝術發展擔當獨特而重要的角色，包括培育本地年輕藝術家，讓他們在本港及海外展示其表演藝術、電影製作及有關的舞台科藝技能。學院擁有世界級人才，在過去廿一年，我們一直致力為香港提供具世界水準的演出，並在其中擔當主角或其它支援角色。

今日的世界要求我們要檢討做事的慣例，因此可能要求我們突破一些傳統思維，包括要重新理解事或人之間的關聯、重新理解觀眾及重新理解我們開展事業的能力。

學院在各方面已為迎接這些新挑戰而作好準備。我們可配合具創富的發展、可接受嶄新的思維、並樂意迎接新的機會。這些特質不但讓我們在本港佔於有利位置，甚至被國際間同類學府視為匹敵。這些迎新的準備，強化了學院本身的全人發展特質。

全人發展已被視為均衡教育的一種。英國一所公立學校被著令舉辦培育身心健康的課程。英國威靈頓書院院長安東尼·賽頓，關注社會普遍只靠考試成績評定學生成就的做法。有研究顯示，人們若每天筆錄五件讓他們感恩的事情，他們將活得比其他人快樂、樂觀、及更容易達到目標。近日亦有更多研究指出，運動對人的影響與抗抑鬱藥相類似。若我們不作任何運動，我們可能會變得緊張、不耐煩及情緒化。

時代進步，但人生觀卻隨之而傾向消極。人們對發掘臥虎藏龍的期望亦逐漸減退。或許我們應該竭盡所能，締造正面思考：積極參與、全情投入、滿足現狀、忠於自己。

劍橋心理學講師力奇·貝尼斯認為，快樂不該是成功的結果，相反，它應該是製造成功的因素。適應力最強的人不單本身具有正面思想的人生觀，他們更往往能把樂觀的態度傳到身邊的人，間接為自己締造一個快樂並關懷的生活圈子。

諷刺的是，我們在埋怨或申訴時似乎能最清晰地表達自己。相信我們甚至可以為自我保護而創作一些有關申訴的留言選擇：

「想為面試失敗捏造藉口，請按一字。」

「要抱怨自己陷入困境，皆因與老師性格不合，請按二字。」

「若你希望投入現實世界，願意為自己的未來負責，並全心全力發展，歡迎與我們直接對話。」

讓我們繼續扭轉消極悲觀的態度，活出積極樂觀的人生。

最近，我到戲院票房購買《達文西密碼》的戲票時，一位冷漠而疲倦的女職員，以沉重的聲音跟我說：「全院只剩一張空位」，她再加添一種失落感續說：「而且是位於第一行的。」

我跟她說：「呀，第一行，留給我吧！」

她愕然答道：「但，沒有人喜歡坐在第一行。」

「我喜歡。」我說，亦由於我希望為她在煩厭的工作中加點生氣，於是我跟她解釋：「你看，我是近視的，真不希望錯過任何片段。」

期後，我欣然地坐在第一行，貼近銀幕上發生的一切。可能，這件事也可比喻人生。所以，我現在向今天畢業的同學建議，在這個通縮、辦公桌輪用及利用優勢的年代，你們應坐在前面的有利位置，貼近所有發生的事情，化消極為積極。當人們驚嘆你的才能時，不要冷漠對待他們。相反，將你們的藝術擴闊至不同的世界。友善待人，若你緊貼人民，你不會錯過任何東西。

Graduation Day Speech

27 JUNE 2007

DIRECTOR: PROFESSOR KEVIN THOMPSON

A sense of connection...

'*All days are created equal*', said Benjamin Zephaniah, in his poem, *Happy Everyday*. But some are more equal than others.

When I came to consider a suitable graduation address for today, a day perhaps more equal than others, I thought that as this is the 10th anniversary of the Handover, it would be appropriate that the subject should be one which spans the greater part of the decade, and relates to some of the post Handover, or more recent developments, of Hong Kong arts and culture. Then I realized I had but *5 minutes* to speak. This will be no more than a brief encounter.

Philosopher Martin Buber distinguishes between *epochs of habitation*, in which human beings live securely in the world, knowing who they are and their place in the scheme of things, and *epochs of cultural homelessness* in which we have lost our bearings and confidence about the human condition.

Unstable structures can *deconstruct* quickly.

Perhaps we can take some comfort from Francis Fukuyama, who thinks we may be about to go through a period of significant *reconstruction*, similar to that experienced in the Victorian period. We are certainly seeing and hearing hammer blows of reconstruction in the world about us, no more so than in Hong Kong, where reconstruction is *writ* large.

But there are sounds from another drummer, '*a compassionate eye*', and a potent, compelling phrase in the CE's policy address (October 2006) which talks tellingly of '*enlightened people with a rich culture*'...

English poet, Alexander Pope 1688-1744, lived during a period which would become known as the *Enlightenment*, when the power and potential of reason began to be regarded as the surest source of valid insights about what it means to be human. In a real sense, contemporary science, in all of its many forms, is a *child* of the Enlightenment, its birth signaled by Pope's evocative and prophetic words:

'Know then thyself: presume not God to see: the proper study of mankind is man.'

These words reflect a major historical turn in thought about the human condition, and how to best understand it.

In our own modest way the Academy might also be seen as reflecting a *turn in thought* about how we wish to *live* in the modern world. Perhaps the opening of Béthanie, the Academy's landmark heritage building and its new home of Film and Television, represents the fulcrum of the turning point, seen '*through our eyes*' as a defining, pivotal moment not only for the Academy, Béthanie, Hong Kong film and television, but so much more besides. We are still unfurling the script in charting this new history daily, but it is one redolent of some classic film lines.

Great lines of dialogue from films by celebrated and some mostly unheralded screenwriters have provided generations of memorable quotes. Sound familiar?

'Well, here's another nice mess you've gotten me into!'

Or some opening lines...

'Last night, I dreamt I went to Manderley again.'

Or, more experienced, long-time cinema-goers might recognize:

'I never knew the old Vienna before the war, with its Strauss music, its glamour and easy charm – Constantinople suited me better.'

And more desert than dessert:

'He was the most extraordinary man I ever knew.'

For romantics...

'What can you say about a twenty-five-year-old girl who died? That she was beautiful and brilliant? That she loved Mozart and Bach, the Beatles, and me?'

And disappearing into the fog with one of the most memorable exit lines in film history: *'Louis, I think this is the beginning of a beautiful friendship.'*

You will have guessed: but the first line is in most Laurel and Hardy films, the rest are opening lines from *Rebecca* 1940, *The Third Man* 1949, *Lawrence of Arabia* 1962, *Love Story* 1970, and the last line of *Casablanca* 1942.

It is, perhaps, no accident that core human values are embodied in these lines, emotional truths. *Comedy and tragedy*, are universal, twin mask symbols of theatre,

More anon, but just before the action of today's Graduation really begins and cameras roll, in true cinematic tradition, let's cut to the chase: a filmic expression if ever there was one.

In order to begin to tell the wonderful story of Béthanie – one in which the narrative is still evolving – we have had the fortune of some most supportive backing voices (in acting circles, sometimes, called – and rather appropriately in Béthanie's case – 'Angels').

We have been immensely appreciative of the Hong Kong Government in making available this iconic, landmark campus which will be open to the entire community, for the Academy's wrap-around activity, for EXCEL – our continuing education and extension programme – and all the Academy's programmes to co-locate with our Wanchai campus, not only the School of Film and Television, to whom Béthanie will be its new home.

Consider for a moment the Béthanie enhancement, the Béthanie provenance. Restoration shows, not some modernist makeover, but rather something of a guarantee of high quality, a warranty of genuineness to our belief in its rebirth as a vital historic landmark: historic, unquestionably, and yet very much of the here and now, of today's generation, and tomorrow's world.

It helps us to position Hong Kong for a Film and Television Renaissance, to help turn our cultural world, if not upside down, then, perhaps, to right it, to balance it with quality of life essentials.

I think it might prove a prophetic moment, a seeing of tomorrow's societal needs.

And what a welcome addition to the family it is. We may be the new kid on the block, some kid, some block.

Béthanie is a triumph of sensitive *restoration* of original fabric with striking innovation, a perceptive fusion for a 21st century, post-modern Academy: a place the Academy can now call home. Once a dream, it is now a reality.

Reality manifest in stone, wood and glass but more importantly in the software, the people, the energy and emotional connection they have with it.

This restored, historic landmark campus will inspire admiration for its design detail, but it cannot, by its mere existence, influence opinions. Rather, it is we who occupy it, who breathe new life into it, who serve, who form the human institution that is the Academy, however impressive its buildings, equipment, plant.

It is how we perform, how we advance, or inhibit progress, how we shape the lives of future generations, connect with the community around us, the decisions we make, on matters that affect the way we live, that will chart the future course of arts development in Hong Kong, and its cultural, spiritual and physical renewal.

This inspiring example shows what can be done, and what exciting possibilities there are for many historic buildings. But time is short.

Others have been demolished. And with them unique opportunities to make the past work for all our futures.

Béthanie was born of a world quite different from that of today. As we look to the future, we can see a world, the world of China particularly, that will change faster than ever. That is why we should not just deal with the challenges of today.

We must imagine what the future will hold. The pace of progress is quickening and the possibilities for us are almost limitless. Béthanie should dare to open minds to opportunities change brings. And seize those opportunities for the people of Hong Kong.

A sense of connection: that's our guiding principle. This year we shall see many of our plans come to fruition; projects we have dreamed of, and have worked hard to make a reality. In all this, we have been inspired by the need to connect with the world and community around us, to cherish the true sense of place. A sense of vital connection runs through everything we do; raising awareness of students for their long-term development beyond the Academy, and raising awareness in professional circles of the Academy approach, here in Hong Kong, on the Mainland, in Asia Pacific, overseas and within our immediate community – it's our's and it's real. And we have opened our doors to the community to offer the real heart of the Academy: its active engagement through performance arts with all, with children, with adults and with the international arts and cultural currents. If we maintain our connection with each of those, our students can't go wrong, they can go anywhere.

These are brave new times, times to dare, venture and experiment. A signal moment in the history of the Academy.

So, let us be adventurous. But most of all, let us be confident that we do live in a place of talent, opportunity, enterprise.

Let us also live in a place of compassion and tolerance, just as the founding fathers of Béthanie and our Hong Kong forebears did.

We have in Béthanie a resource that will be the envy of many the world over. But today, more than anything, we have an Academy that has come of age in a country and a Hong Kong whose time is now.

Modern day Béthanie is a tribute not only to the original vision of the founding fathers, but to the latter-day architectural quality of Philip Liao, to the design and aesthetic eye of Professor Anna Sohmen, the continuing strong commitment of our Chairman, Professor Leung Nai-kong, the support of the Academy Council, and to the finely honed detective work of Philip Soden in doggedly persisting in his code-breaking quest to relocate and rediscover Béthanie's invaluable artefacts.

Béthanie extends the reach of the Academy, putting within easy reach of the community, the cultural and artistic richness of its year-round arts programme, giving us greater bandwidth in Hong Kong communities. So, for example, enabling easy participation with the Southern District and from our Waterfront campus, Wanchai District Council.

In a very real sense, we are all enablers. We are indebted to so very many people who have enabled this moment today. Enabling us to make a difference, to make the space come alive with music, drama, theatre and entertainment arts, dance, television and film.

Those French Missionaries were enablers, and they too, an irresistible force. Through Béthanie, they changed people's lives.... Most people in Hong Kong weren't used to having their reality enhanced like that.

Of course, I would be being disingenuous if I did not admit that, during restoration, there have been not only *Pearl and Dean*, *Butterkisp*, and *Kiora* moments of pure unalloyed pleasure, but those times on camera, and in camera, when we may have uttered Laurel and Hardy-esque words: of 'another nice mess'. When we might have turned those memorable lines from *Rebecca*, *The Third Man*, *Laurence of Arabia*, *Love Story*, and *Casablanca*, to other, more prosaic usages.

When, *last night*, and the night before, *we have dreamt it might be the end, rather than the beginning, of a beautiful relationship, a brief encounter, a relationship with a most extraordinary, beautiful, old French building*, one which now stands proud and appropriately poised to enhance all our lives.

Jean-Paul Sartre memorably said, '*Everything has been figured out, except how to live*'. I hope the time is coming when we can no longer say that about Hong Kong, nor that it is a place of *cultural homelessness*.

Béthanie's rebirth serves to re-master the graininess of celluloid lives, to soften the focus of a high-definition 24/7 365 existence, to enhance our understanding of the cultural, spiritual and physical renewal it brought to an early Hong Kong, its rich and storied history.

畢業典禮講詞

2007年6月27日

校長湯柏榮教授

連繫的意識 …

「每一天都同樣重要。」當代詩人本傑明·澤凡尼 (Benjamin Zephaniah) 在他的作品《天天快樂》(Happy Everyday) 如是說。話雖如此，某些日子還是會比其他的更為重要。

當我推敲今天的畢業典禮的演講辭內容時，便感覺今天是好比平日更為重要。今年適逢香港回歸十周年，我認為值得我們深入探討的課題，理應是在這十年間影響深遠的，那些關係到回歸後，以至近年來文化藝術發展等種種事項。然而我明白我只有五分鐘時間，所以只能簡略地跟大家談談。

哲學家馬丁布伯將人類的生活劃分成兩個時期：一個是安居時代，人類安然地活在世上，對自身和所處地方都有認知，一切在規劃之內；另一個是屬於文化的飄盪時代，我們對人類的本質，失去了方向和信心。

不穩定的結構，瞬間即可瓦解。

也許福山 (Francis Fukuyama) 的觀點能予我們若干安慰。他認為我們大概要經歷一個顯著的重建時期，正如我們過去經歷過的維多利亞時代。我們耳聞目睹，便確切知道重建正在我們的周遭進行，此現象在香港尤其顯著，重建活動可謂無處不在。

然而這裡還有另一個鼓動者，他懷著一道關懷的眼光。在行政長官的施政報告 (2006年10月) 中，出現過「發揚開明豐盛的文化」這樣振奮人心的宣言。

英國詩人蒲伯 (Alexander Pope, 1688-1744) 身處於後世稱為「啟蒙時代」。當時的人們崇尚理性潛藏的力量，認為只有通過理性，方能探索人之所以為人的奧秘。從現實考慮，當時形形式式的科學，皆為啟蒙精神的孕育。

「反求諸己，莫求諸上帝，要認識人類，尚須以人出發。」蒲伯就曾以此預言科學的誕生。

這番話反映了一個重要的歷史轉捩點，啟示人類對自我本質的探求。

我們在當今世界如何活下去，其意識上之轉變，亦多少體現在我們的學院。伯大尼是演藝學院的地標文物建築，亦是電視電影學院的新址。伯大尼修復後再次啟用，正好標誌著這種轉變。用我們那道關懷眼光來看，這不僅是演藝學院、伯大尼或電視電影學院本身的關鍵時刻，當中還包含了其他更多意義。伯大尼重開，有如將經典電影的對白被重新演繹。而我們則每天仍在繼續為歷史撰寫新的劇本橋段。

經典對白出自明星擔當演出的電影，也還需背後默默耕耘的編劇，方可譜寫留芳百世的名句。且聽以下的，看看有否熟悉感覺？

「好呀，你又把我栽進另一個爛攤子裡了。」

又例如開場白：「昨夜，我夢見自己又再次返回 Manderley。」

資歷深厚的老影迷或會記得這段：「我從來不認識戰前的那個帶有史特勞斯音樂、華麗又充滿魅力的舊維也納。還是君士坦丁堡比較適合我。」

還有這段：「他是我認識的人當中最非凡的一個。」

浪漫的有：「面對一個二十五歲就結束了生命的女生，你還有甚麼可說？說她美麗又動人？說她愛莫札特、巴赫？還有我？」

還有那句沒落在雲霧中的完場對白，可稱得上電影史上最令人難忘的名句：「路易，我認為這是一段美好友誼的開始。」

你應該已猜到吧：第一句經常出現在勞倫與哈地的電影中。其餘的句子分別出自一九四零年的《蝴蝶夢》、一九四九年的《黑獄亡魂》、一九六二年的《沙漠梟雄》和一九七零年的《愛的故事》，那句完場對白則出自一九四二年的《北非諜影》。

這些情感真摯的句子，蘊藏著人類的核心價值，看來並非偶然。悲劇與喜劇，放諸四海皆通，就如劇場的雙面臉譜。

在今天的畢業典禮正式開始和攝影機啟動之前，讓我們馬上言歸正傳：以拍電影方式來說故事。

伯大尼這個美妙的故事其實仍未完結，還不斷譜出新章。我們非常幸運，背後有最強大的聲音支援。（在演藝圈子裡，我們稱之為「天使之音」。在伯大尼的故事，這個暱稱尤其適合。）

我們一直由衷感謝香港政府，提供這個地標文物建築作為我們的校園。伯大尼校園將會全面開放予我們的社群，除了作為學院各類活動的場地，亦是演藝進修學院上課的地點。其他學院的部份課程，將會在灣仔及新校園兩地同期授課。伯大尼將會是電視電影學院的新據點。

優化工程是伯大尼故事的序幕。修復工作並非將建築物全盤現代化，當中必須保證工程的質量。我們定要將理念具體落實，不僅為我們今天這一代，而且要為未來世界，將歷史性地標建築真實重現。

修復伯大尼，標誌香港電視電影的文藝復興。古蹟修復，有助提升我們的生活素養，好讓香港的文化環境保持均衡，不致傾倒。

於我而言，伯大尼尤如將預言印證，揭示了未來社會的訴求。

演藝學院歡迎伯大尼加入成為我們這個大家庭裡的新成員，我們就如初生之犢，敢玩敢試。

伯大尼的修復工作是一項勝利。這項工程充份發揮創意，它利用原來的建材，敏銳地締造了一所屬於二十一世紀後現代的學院。

真實世界體現於石頭、木塊和玻璃等硬件，但最重要的還是依靠軟件、人，以及他們的能量和他們與建築物之間的情感連繫。

歷史建築經過修復成為校舍，它的設計細節，自然有助吸引欣賞的目光，但僅是建築物本身和那些具影響力的意見，是不足以令人欣賞。反過來說，是需要使用建築物的師生，將嶄新的氣息帶入建築物內。無論校舍、設施和花卉是如何目不暇給，最終還是要學院去投放服務，建立一個以人為基礎的機構。

我們如何表現，如何改進，又或者如何抑制發展，如何去塑造未來下一代的生活方式，如何與周遭的社群連繫。我們為影響生活方式所做的種種決定，均會改寫未來香港藝術發展的路向，構成我們在文化、精神，以至物質上的重建藍圖。

伯大尼這個具啟發性的實例，不但證明整件事情的可行性，同時亦為許多其他歷史建築物，豎立了令人鼓舞的範例。

舊建築或許有獨特的機會為我們的過去創造未來。

伯大尼興建時所處的世界，跟今天的相比自有雲泥之別。當我們展望未來時，我們會預見一個轉變更快的世界。在中國，世界轉變的速度之快更是前所未有。因此，我們不應只顧眼下的挑戰。

我們必須想像未來的處境。進化的步伐日益加快，我們將面對著近乎無限的可能性。我們面對伯大尼那個機遇所帶來的轉變時，亦應敢於接受，並為香港的市民，好好抓緊那些機遇。

我們應以連繫觸覺為我們的指引。我們手頭有多項計劃，預定可在今年內取得成果；有很多我們一直夢寐以求，一直努力耕耘的項目，都會在今年落實。凡此種種，皆因我們需要跟世界，還有環繞著我們的社群，保持連繫。

貫徹著我們所做的一切，是一份重視連繫的意識：我們要對學生在學院以外的長期發展加強關注；對學院在香港本地、中國大陸、亞太地區，以至海外所接觸到的專業團體亦要加強關注，特別是那些我們可以直接連繫的社群，他們確實在我們周圍存在，是我們關注的對象。我們已將學院的大門打開，顯示學院的實質，透過表演藝術接觸小孩和成人，融入國際文化藝術的各種潮流，用心為我們打造社區參與的工作。只要我們能夠跟以上各種群體保持連繫，我們的學生定能找到適合的地方一展所長，而且亦有能力遊走各地。

這是一個鼓倡勇敢的新世代，人們勇於發掘、嘗試，演藝學院標誌著一個重要的歷史時刻。

就讓我們大膽去闖。而更重要的是，讓我們堅信，我們正生活在一個有充滿著才華、機會和開創精神的地方。

同時，也讓我們可以生活在一個充滿關懷和保持忍耐的地方，恰如建立伯大尼的神父們，以及我們祖先的生活環境。

我們擁有伯大尼這項資源，足教全球各地眾人羨慕。但更重要的是，此時此刻，我們的學院背後，連繫著一個國家和一個香港。我們同步邁進成熟期。

今天所見的伯大尼不但見證神父們創建教堂時的視野，還包括了廖宜康的建築工程造詣、蘇包陪慶教授在設計和美術的眼光、主席梁乃江教授毫不更動的大力承擔和演藝董事會的支持。當然還有蘇迪基鏗而不捨的偵查。他一直頑固地埋首他的解碼工作，將伯大尼教堂內的無價古物尋回重置。

伯大尼拓闊了學院的活動領域，讓學院更容易與社群連繫，全年不停地為香港社區帶來豐富的文化藝術節目。就如我們以往在海旁的校園，參與灣仔區議會的活動一樣，學院現在參與南區的活動更見方便。

我們其實都是促成者。我們能享此刻的成就，實有賴一班真正的促成者。憑藉他們的努力，我們能別樹一格，成就了一個讓音樂、戲劇、文娛演藝、舞蹈、電視和電影共冶一爐的空間。

那些法國傳教士亦是促成者，他們是一股無可抵抗的力量。他們通過伯大尼，改變了人們的生活。當時大部份香港人其實並未習慣現實生活的素養可以如此提升。

在重修期間，當然不是一面倒的只有愉快美好的時光，如果硬要否認一些令人氣餒的時刻，我就顯得太違心了。在鏡頭前，甚至拍入鏡頭內的，都有可能見到我們不時喃喃訥訥說著勞倫與哈地的口頭禪：「又一個爛攤子了！」甚至還可以見到，我們經已將《蝴蝶夢》、《黑獄亡魂》、《沙漠梟雄》、《愛的故事》和《北非諜影》的雋永對白，改唸成平淡的散文。

雖然現在大家都為伯大尼能優化我們的生活，而感到無比驕傲和滿足，但其實在昨夜，還有在再前一晚，我們並非夢想著與這座非凡、漂亮兼歷史悠久的法式建築，開展一段美好的關係，甚至不關心這是否一次短暫的邂逅，而是希望能儘早了結這項工作。

薩特嘗言：「萬事皆有頭緒，就是不知怎樣活下去。」我冀望我們不久便會見到轉機，然後不用再這樣去形容我們的香港。但願香港不會再有「文化的飄盪」情況。

伯大尼的重生，好像電影菲林上的微粒得到數碼修復，是一年365日一周七天一日24小時都以高清狀態存在的事物加上了柔和對焦。伯大尼將我們帶到早期香港那段豐富又傳奇的歷史，讓我們對文化、精神和物質的重建，加深了認識。

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Academy Public Performances

演藝學院主辦節目

Key 註釋

AC	Academy Common Room	演藝學院休息室
AD	Academy Drama Theatre	演藝學院戲劇院
AH	Academy Concert Hall	演藝學院音樂廳
AL	Academy Lyric Theatre	演藝學院歌劇院
AR	Academy Recital Hall	演藝學院演奏廳
AU	Academy Studio Theatre	演藝學院實驗劇場
AS	Academy Dance Studio One	演藝學院一號舞蹈排練室
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
TVS	Academy TV Studio	演藝電視錄影室
WT	Academy Wellcome Theatre at Béthanie	演藝伯大尼惠康劇院
HKCCCH	Hong Kong Cultural Centre Concert Hall	香港文化中心音樂廳
HKCCST	Hong Kong Cultural Centre Studio Theatre	香港文化中心小劇場
HKFA	Hong Kong Film Archive	香港電影資料館
SWH	Sai Wan Ho Civic Centre	西灣河文娛中心

DATE 日期	VENUE 地點	EVENTS 節目
2006 July 七月		
3-11	AU	Applied Arts, Theatre and Film Design Graduation Exhibition 應用美術和舞台及電影設計系畢業生作品展
3	AR	Alumni Concert Series: Trumpet Recital by Fung Ka-hing 校友會系列：馮嘉興小號音樂會
3	AR	Piano Masterclass by Krystian Zimerman Co-presented with the Leisure and Cultural Services Department 齊默曼鋼琴大師班 與康樂及文化事務署合辦
5	AR	Clarinet Recital by Johnny Fong Hiu-kai 單簧管音樂會：方曉佳
6	AL	Twentieth Graduation Ceremony (I) 第二十屆畢業典禮 (一)
7	AL	Twentieth Graduation Ceremony (II) 第二十屆畢業典禮 (二)

21-23 HKCCST Drama: *Hamlet*
 An event of the International Arts Carnival,
 Presented by the Leisure and Cultural Services Department
 戲劇：《哈姆雷特》
 國際綜藝合家歡節目之一、康樂及文化事務署主辦

August
 八月

10 AR Alumni Concert Series: David Wong Cheuk-ho Clarinet Recital
 校友音樂會系列：王卓豪單簧管演奏會

11, 12, 13 AD EXCEL Summer Music School: *Grease*
 演藝進修學院「暑期音樂劇大搞作」：《油脂》

September
 九月

12, 26 AR Strings Concert
 弦樂音樂會

19 AH Encounter with Canadian Brass
 Co-presented with Tom Lee Music Co Ltd
 加拿大銅管樂五重奏音樂全接觸
 通利琴行有限公司合辦

23 AR Junior Music Concert
 初級生音樂會

27 AR Brass Concert
 銅管樂音樂會

28 AR Woodwinds Concert
 木管樂音樂會

29 AH David Braid Sextet Jazz Concert
 加拿大David Braid六重奏爵士音樂會

October
 十月

3 AR More Mozart Sonatas Concert by Amy Sze (Fortepiano) and Benedict Cruft (Baroque Violin)
 演藝音樂會：《莫札特奏鳴曲精選》
 施敏倫（古鋼琴）及顧品德（巴羅克小提琴）

4, 18 AR Chinese Music Concert
 中樂音樂會

7 AR Film and TV International Masterclass: An Evening with Kore'eda Hirokazu
 電影電視學院國際大師班：《是枝裕和談是枝裕和》

9, 16 AF Monday Lunchtime Concert
 週一午間音樂會

9 AR Flute Clinic and Masterclass by Paul Edmund-Davies
 演藝保羅艾蒙戴維斯長笛工作坊及大師班

10, 24	AR	Strings Concert 弦樂音樂會
13	AH	Ode to Mozart Concert: Wong Kin-yu (Organ), Jovita Leung (Soprano) 《莫札特名曲禮讚》音樂會：黃健瑜（管風琴）及梁頌儀（女高音）
14, 28	AR	Junior Music Concert 初級生音樂會
15	AR	Alumni Concert Series: Venus Chu (Flute), Chanannat Meenanan (Oboe), Yap Man-shan (Piano) 校友音樂會系列：朱兆蘭（長笛）、Chanannat Meenanan（雙簧管）、葉敏珊（鋼琴）
16	AR	Vocal Concert 聲樂演唱會
14, 21, 28	AR	Piano Concert 鋼琴音樂會
16	AR	Vocal Concert 聲樂演唱會
17	AR	Composition Concert: Chinese Music Rendezvous 作曲音樂會：《弦風樂匯—中樂演繹》
19	AR	Composition Department Concert 作曲系音樂會
20	AH	Memorial Concert: A Celebration of the Life of Anthony Camden 甘閔霆紀念音樂會
25	AR	Brass Concert 銅管樂音樂會
31	AH	Concert Band Halloween Concert 管樂隊萬聖節音樂會
November 十一月		
2	AR	Woodwinds Concert 木管樂音樂會
3, 10, 17, 24	AR	Piano Concert 鋼琴音樂會
6, 20, 27	AF	Monday Lunchtime Concert 週一午間音樂會
6	AR	Vocal Concert 聲樂演唱會
7	AR	Mozart's Late Viennese Sonatas Concert by Amy Sze (Fortepiano) and Benedict Cruft (Baroque violin) 音樂會：施敏倫及顧品德《莫札特的維也納奏鳴曲》 施敏倫（古鋼琴）及顧品德（巴羅克小提琴）

8, 22	AR	Chinese Music Concert 中樂音樂會
11	AR	Junior Music Concert 初級生音樂會
14, 21, 28	AR	Strings Concert 弦樂音樂會
20, 27	AF	Monday Lunchtime Concert 週一午間音樂會
24-25	AD	Dance: <i>Pulse</i> 舞蹈:《脈動》
27	AR	Composition Department Concert 作曲系音樂會
27-30	AU	Drama: <i>How I Learned to Drive</i> 戲劇:《未成年少女的駕駛課程》
29	AR	Brass Concert 銅管樂音樂會
30	AR	Percussion Concert 敲擊樂音樂會
December 十二月		
1, 8	AR	Piano Concert 鋼琴音樂會
1-2	AU	Drama: <i>How I Learned to Drive</i> 戲劇:《未成年少女的駕駛課程》
2, 9, 16	AH	Junior Music Concert 初級生音樂會
4	AF	Monday Lunchtime Concert 週一午間音樂會
4, 7	AR	Composition Department Concert 作曲系音樂會
4	AR	Vocal Concert 聲樂演唱會
5	AR	Strings Concert 弦樂音樂會
6	AR	Jazz Concert 爵士樂音樂會
6	AH	Chinese Orchestra Concert: <i>Fantasy of Chinese Ancient Melody</i> 中樂團音樂會:《華韻馳想》

10-11	AU	Music Concert: <i>Eva Meier Sings Berlin Cabaret Songs</i> 音樂會：《Eva Meier Sings Berlin Cabaret Songs》
13	SWH	Cantonese Opera Excerpts 粵劇選段
2007 January 一月		
5	TVS	Film and TV International Masterclass: Otomo Yoshihide on Sound & Film Music 電影電視學院國際大師班：大友良英談音響與電影音樂
9, 23	AR	Strings Concert 弦樂音樂會
10, 12	AR	Piano Masterclass by Peter Frankl Co-presented with the Leisure and Cultural Services Department 鋼琴大師班：彼德·法蘭高主講 與康樂及文化事務署合辦
10	AH	Concert Band Concert Horn Solo: Frank Lloyd 管樂團音樂會 圓號獨奏：Frank Lloyd
15-20	AL	Drama: <i>Journey to the West</i> An Event of the 6th Chinese Drama Festival (Hong Kong - 2007) Co-presented with the Hong Kong Federation of Drama Societies 戲劇：《取西經》 第六屆華文戲劇節（香港·2007）節目之一 與香港戲劇協會合辦
15-20	AU	Drama: <i>Di Nu Hua (Princess Changping)</i> An Event of the 6th Chinese Drama Festival (Hong Kong - 2007) 戲劇：《帝女花》 第六屆華文戲劇節（香港·2007）節目之一
18-20	AD	Cantonese Opera: <i>Heaven Shaking Bow</i> An Event of the 6th Chinese Drama Festival (Hong Kong - 2007) 粵劇：《震天弓》 第六屆華文戲劇節（香港·2007）節目之一
19, 26	AR	Piano Concert 鋼琴音樂會
20, 27	AR	Junior Music Concert 初級生音樂會
27	AS	GYDP (Gifted Young Dancers Programme) Performance 青年精英舞蹈課程學生演出
21	AH	Cantonese Opera Singing Concert 粵曲演唱會
22	AF	Monday Lunchtime Concert 週一午間音樂會

21	HKCCCH	Mahler's <i>Fifth</i> Presented by the Hong Kong Philharmonic Orchestra 馬勒第五交響曲 香港管弦樂團主辦
February 二月		
2, 9	AR	Piano Concert 鋼琴音樂會
3-5	WT	Film and TV International Masterclass: Seminar by Li Qiang and Ann Hui 電影電視學院國際大師班：李樺與許鞍華分享裝備編劇的方法與實踐
5	AF	Monday Lunchtime Concert 週一午間音樂會
10	AR	Junior Music Concert 初級生音樂會
12	AR	Lecture-demonstration by Roy Howat: <i>Cleaning out the misprints from Debussy and Fauré editions</i> 音樂示範講座：《德布西和佛瑞各樂譜版本的勘誤改正》 主講：Roy Howat
13	AR	Strings Concert 弦樂音樂會
13	AD	2007 Wan Chai Festival Finale: <i>Academy Extravaganza, Enchanting Wan Chai</i> Co-presented with the 2007 Wan Chai Festival Organising Committee 2007年灣仔藝術節閉幕節目《演藝薈萃—情在灣仔》 與2007年灣仔藝術節籌備委員會合辦
26	AR	Piano Masterclass by Konstatin Lifschitz Co-presented with the Hong Kong Arts Festival Society Ltd 康斯坦丁·利夫舒爾茨鋼琴大師班 與香港藝術節協會有限公司合辦
March 三月		
1, 6	AR	Composition Department Concert 作曲系音樂會
2	AR	Piano Concert by Miyu Suzuki 鋼琴音樂會：鈴木美祐
2	AH	Vocal Recital by Stephen Ng 聲樂演唱會：吳智誠
5	AR	Vocal Concert 聲樂演唱會
9	AR	Fortepiano Recital by Cecilia Sun with Oliver Lo (tenor) 古鋼琴音樂會：孫堅璇 男高音：盧思彥

12, 19	AF	Monday Lunchtime Concert 週一午間音樂會
12		Chinese Music Lecture-demonstration by Min Huifen: <i>Use of Chinese Operatic Singing Style in the Performance of Folk and Instrumental Music</i> Co-presented with the Hong Kong Chinese Orchestra 中樂講座:《民間音樂與器樂演奏聲腔化》 主講:閔惠芬 與香港中樂團合辦
14	AR	Chinese Music Concert: <i>Cantonese Voices of the Two Cities</i> Co-presented with the Guangzhou Xinghai Conservatory of Music 中樂音樂會:《穗港共粵吟》粵樂專場 與廣洲星海音樂學院合辦
15	AR	Woodwinds Concert 木管樂音樂會
16, 17, 30, 31	AS	Choreographic Workshops 編舞工作坊
16, 23, 30	AR	Piano Concert 鋼琴音樂會
16	AH	International Piano Trio Concert I: Moscow Rachmaninov Trio from Russia Violin: Makhail Tsinman, Cello: Natalia Savinova, Piano: Viktor Yampolsky 國際鋼琴三重奏音樂會(一):莫斯科威曼尼洛夫三重奏(蘇聯) 小提琴:Makhail Tsinman、大提琴:Natalia Savinova、鋼琴:Viktor Yampolsky
17	AR	Junior Music Concert 初級生音樂會
19	AR	Contemporary Music Concert 現代音樂音樂會
19-24	AU	Drama: <i>Can't Pay? Won't Pay!</i> 戲劇:《畀唔起?咪鬼界!》
20	AR	Strings Concert 弦樂音樂會
23	AH	International Piano Trio Concert II: Griffith Trio from Australia Violin: Michele Walsh, Cello: Markus Stocker, Piano: Stephen Emmerson 國際鋼琴三重奏音樂會(二):格里菲斯三重奏(澳洲) 小提琴:Michele Walsh、大提琴:Markus Stocker、鋼琴:Stephen Emmerson
25	HKAPA	Open Day 開放日
25	AR	Baroque Music Concert: <i>The Six Bach Sonatas for Harpsichord and Violin</i> Baroque Violin: Benedict Cruft, Harpsichord: Robert Aldwinckle 巴羅克音樂會:《巴赫奏鳴曲六首》 巴羅克小提琴:顧品德、古鍵琴:艾雲高
27	AR	Music Talk: Two Baroque Operas viewed in Modern Light - Gluck's <i>Chinese Girls</i> and Purcell's <i>Dido and Aeneas</i> Speaker/Director: Professor Lo King-man 音樂講座:以現代觀點演繹兩齣巴羅克歌劇格魯克的《大家閨秀》和浦賽爾的《女皇哀歌》 主講/導演:盧景文教授

29	AR	Percussion Music Concert 敲擊樂音樂會
30	AU	Composition Department Multimedia Concert 作曲系多媒體音樂會：《三色·2 Colors》
30, 31	AD	Opera: <i>Le Cinesi (Chinese Girls) & Dido and Aeneas</i> 演藝歌劇：《大家閨秀》及《女皇哀歌》
April 四月		
1	AR	Alumni Concert Series: Woodwind Quintet Plays German Chamber Music 校友音樂學系列：木管五重奏演奏德國室樂作品
2, 3	AD	Opera: <i>Le Cinesi (Chinese Girls) & Dido and Aeneas</i> 歌劇：《大家閨秀》及《女皇哀歌》
3, 17, 24	AR	Strings Concert 弦樂音樂會
5	AH	Saxophone Masterclass by The National Saxophone Choir of Great Britain 薩克管大師班：英國薩克管合奏團
5	AH	Saxophone Concert: The National Saxophone Choir of Great Britain with Academy students 薩克管音樂會：英國薩克管合奏團
13, 20, 27	AR	Piano Concert 鋼琴音樂會
14	AH	Junior Concert with Strings Orchestra from Shenzhen Children's Palace 初級生音樂會 與深圳少年宮弦樂團交流演出
15	AD	Alumni Chinese Music Concert Series: <i>Wuji Classic Insights</i> 校友音樂會中樂系列：《阮動心弦》
16	AR	Composition Department Concert 作曲系音樂會
17	AH	Vocal Staff Concert 聲樂導師演唱會
18, 25	AR	Chinese Music Concert 中樂音樂會
18	AH	Piano Recital by Dorel Golan Co-presented with the Consulate General of Israel 演藝鋼琴演奏會：Dorel Golan 與以色列總領事館合辦
19	AR	Woodwinds Concert 木管樂音樂會
20-22	HKCCST	Drama: <i>Phaedra</i> 戲劇：《菲爾德》

21, 28	AH	Junior Concert 初級生音樂會
23, 30	AF	Monday Lunchtime Concert 週一午間音樂會
23, 26	AR	Composition Department Concert 作曲系音樂會
23	AR	Vocal Concert 聲樂演唱會
24	AH	Concert Band Concert with Trumpet soloist: Robert Farley 管樂隊音樂會:Robert Farley (小號獨奏)
25	AH	Trevor Pinnock and members of the European Brandenburg Ensemble 比洛克及歐洲布蘭登堡古樂團成員音樂會
26	AH	Trevor Pinnock and friends with the Academy Baroque Ensemble 比洛克及友人與演藝古樂團音樂會
27	HKFA	Film and TV International Masterclass: Talk by Christine Vachon - Global Independent Filmmaking in the New Millennium 電影電視學院國際大師班:獨立電影製作新紀元 主講:Christine Vachon
28	AH	Junior Concert 初級生音樂會

May 五月

1	AH	Piano Recital by Hui Ling 許寧鋼琴音樂會
2	AR	Brass Concert 銅管樂音樂會
3-5	ST	Cantonese Opera Performance 演藝粵劇演出
3	AH	Jazz Concert 爵士樂音樂會
4-5	AL	Graduation Performance by the Academy Dance Ensemble: <i>Topology</i> 舞蹈團畢業演出:《舞蹈多面體》
4, 11, 31	AR	Piano Concert 鋼琴音樂會
5	AH	Junior Concert 初級生音樂會
7	AF	Monday Lunchtime Concert 週一午間音樂會
7-12	AU	Drama: <i>Uncle Doggie's Nirvana</i> 演藝戲劇:《狗兒爺涅槃》

7	AR	Vocal Concert 聲樂演唱會
9	AR	Strings Concert 弦樂音樂會
9	AH	Chinese Orchestra Concert: Wonderful Music of Taiwan (Guest Conductor: Qu Chunquan) 中樂團音樂會：《寶島新曲》（客席指揮：瞿春泉）
12	AH	Professional Certificate Recital by Richard Ho Kam-hang (French Horn) 何鑑亨專業證書畢業演奏會（法國號）
12	AH	Professional Diploma Recital by Chan Ching-yan (Voice) 陳青昕專業文憑畢業演唱會
12	AR	Professional Diploma Recital by Chu Hang-chun (Piano Performance) 諸恆俊專業文憑畢業演奏會（鋼琴表演）
12	AR	Professional Diploma Recital by So Wun-kan (Piano Performance) 蘇煥勤專業文憑畢業演奏會（鋼琴表演）
13	AR	Master of Music in Performance Chamber Music Concert Performance by Olive Chan Shiu-hang (Double Bass) and Lam Man-sau (Violin) 音樂碩士室樂演奏會：陳肇珩（低音大提琴）及林文秀（小提琴）
13	AR	Advanced Diploma Recital by Hon Cheuk-ting (Viola) 韓卓廷深造文憑畢業演奏會（中提琴）
13	AR	Advanced Certificate Recital by Cheng So-kai (Violin) 鄭蘇佳深造證書畢業演奏會（小提琴）
13	AR	Advanced Certificate Recital by Wang Dan (Violin) 王丹深造證書畢業演奏會（小提琴）
14	AR	Composition Department Concert 作曲系音樂會
14	WT	Film and TV International Masterclass: Conversation on Documentary with Ruby Yang 電影電視學院國際大師班：楊紫燁談紀錄片製作
15	AR	Bachelor of Music (Honours) Degree Recital by Eric Yip Chun-hei (Cello) 葉俊禧學士（榮譽）學位畢業演奏會（大提琴）
15	AR	Bachelor of Music (Honours) Degree Recital by Lam Tim-wai (Viola) 林添偉學士（榮譽）學位畢業演奏會（中提琴）
15	AR	Bachelor of Music (Honours) Degree Recital by Tong Wai-ho (Cello) 湯偉灝學士（榮譽）學位畢業演奏會（大提琴）
15	AR	Bachelor of Music (Honours) Degree Recital by Cara Cheung Wing-hang (Cello) 張穎衡學士（榮譽）學位畢業演奏會（大提琴）
16	AR	Advanced Diploma Recital by Chu Wing-in (Western Percussion) 朱穎妍深造文憑畢業演奏會（西樂敲擊）
16	AH	Bachelor of Music (Honours) Degree Recital by Ada Yeung (Voice) 楊芷瑩學士（榮譽）學位畢業演唱會

16	AH	Bachelor of Music (Honours) Degree Recital by Anissa Lam Man-yin (Voice) 林敏妍學士 (榮譽) 學位畢業演唱會
16	AH	Bachelor of Music (Honours) Degree Recital by Liu Hong (Voice) 廖匡學士 (榮譽) 學位畢業演唱會
16	AH	Bachelor of Music (Honours) Degree Recital by Lam Wing-wing (Voice) 林穎穎學士 (榮譽) 學位畢業演唱會
16-19	AD	Drama: <i>The Cherry Orchard</i> 戲劇:《櫻桃園》
17	AR	Bachelor of Music (Honours) Degree Recital by Catherine Lam Ka (Piano) 林嘉學士 (榮譽) 學位畢業演奏會 (鋼琴)
17	AH	Advanced Diploma Recital by Ge Li (Suona) 葛力深造文憑畢業演奏會 (嗩吶)
17	AR	Bachelor of Music (Honours) Degree Recital by Chan Tsz-yan (Piano) 陳子欣學士 (榮譽) 學位畢業演奏會 (鋼琴)
17	AH	Advanced Diploma Recital by Mo Chun-pang (Chinese Percussion) 巫俊鵬深造文憑畢業演奏會 (中樂敲擊)
17	AH	Bachelor of Music (Honours) Degree Recital by Choo Fu-kum (Chinese Percussion) 朱輔君學士 (榮譽) 學位畢業演奏會 (中樂敲擊)
18	AU	Composition Multimedia Concert 作曲系跨媒體音樂會
18	AH	Bachelor of Music (Honours) Degree Recital by Chan Chi-chun (Dizi) 陳子晉學士 (榮譽) 學位畢業演奏會 (笛子)
18	AH	Advanced Diploma Recital by Lee Kwun-chap (Zheng) 李冠集深造文憑畢業演奏會 (古箏)
18	AH	Advanced Diploma Recital by Wong Siu-man (Pipa) 黃肇敏深造文憑畢業演奏會 (琵琶)
18	AH	Master of Music in Performance Chamber Music Concert Performance by Chui Mei-ting (Zheng) and Mok Wai-leung (Zheng) 音樂碩士室樂演奏會:徐美婷 (古箏) 及莫偉樑 (古箏)
19	AR	Advanced Diploma Recital by Lo Tsin-man (Western Percussion) 勞善雯深造文憑畢業演奏會 (西樂敲擊)
19	AR	Advanced Diploma Recital by Wong Cheuk-nang (Clarinet) 王卓能深造文憑畢業演奏會 (單簧管)
19	AR	Advanced Diploma Recital by Ng Chi-chun (Trumpet) 吳子俊深造文憑畢業演奏會 (小號)
19	AR	Bachelor of Music (Honours) Degree Recital by Leung Wing-kin (Flute) 演藝梁永健學士 (榮譽) 學位畢業演奏會 (長笛)
19	AR	Bachelor of Music (Honours) Degree Recital by Miriam Tsui Yuen-ming (Saxophone) 徐苑明學士 (榮譽) 學位畢業演奏會 (薩克管)

26	AH	Percussion Music Concert by Thierry Miroglio An Event of Le French May Thierry Miroglio 敲擊樂音樂會 法國五月節節目之一
28	AH	Organ Recital by Shuai Weiwei 管風琴演奏會: 帥薇薇
30	AR	Violin Recital by Andria Chang 小提琴演奏會: 張安安
June 六月		
1	AH	Zheng Recital by Iu Yan 古箏演奏會: 姚欣
4	AR	Contemporary Music Ensemble Concert 現代音樂合奏團音樂會
5	AR	Piano Concert 鋼琴音樂會
6-9	AR	Shun Hing sponsors <i>The Juilliard School International Masterclass & Concert Series</i> Piano Masterclass by Yoheved Kaplinsky 信興呈獻茱莉亞國際大師班及音樂會系列: Yoheved Kaplinsky 鋼琴大師班
7	AH	Cello Recital by Carter Enyeart 演藝大提琴演奏會: Carter Enyeart
7	AH	Trio Concert by Crtomir Siskovic (Violin), Han Xiao-ming (Horn) and Sun Xiao-dan (Piano) 演藝三重奏音樂會: 科歐米爾·西斯科維奇 (小提琴)、韓小明 (圓號)、孫曉丹 (鋼琴)
8, 13, 21	AH	Shun Hing sponsors <i>The Juilliard School International Masterclass & Concert Series</i> Symphony Orchestra Concerto Concerts 信興呈獻茱莉亞國際大師班及音樂會系列 - 演藝交響樂團協奏曲音樂會
8-9	AS	Dance Repertory Concert 舞蹈名目演出
8-9	AD	Sunset Music Mania 演藝日落搖滾音樂會
9	AS	GYDP (Gifted Young Dancers Programme) Performance 青年精英舞蹈課程學生演出
14-17	AH	Shun Hing sponsors <i>The Juilliard School International Masterclass & Concert Series</i> Vocal Masterclass by Edith Bers 信興呈獻茱莉亞國際大師班及音樂會系列: Edith Bers 聲樂大師班
16	AS	Junior Dance Performance 初級舞蹈生演出
16-17	AD	Film and Television Graduation Screening 電影電視畢業作品展

20	AH	Alumni Concert Series: Yeung Wai-kit (Dizi) & Pang Hong-tai (Sheng) 校友音樂會：楊偉傑（笛子）、彭康泰（笙）
21-22	SWH	Cantonese Opera Excerpts 粵劇選段
21-24	AR	Shun Hing sponsors <i>The Juilliard School International Masterclass & Concert Series</i> Strings Masterclass by Stephen Clapp 信興呈獻茱莉亞國際大師班及音樂會系列：Stephen Clapp 弦樂大師班
23-30	AU	Department of Theatre Design 2007 Graduation Exhibition 演藝設計系2007畢業生作品展
25	AR	Cello Recital by Xiong Yin 熊胤大提琴獨奏會