

2019/20
ANNUAL REPORT
年報





MISSION

Cultivating 21st century performing artists:
An Asian Heart, A Global View

The Hong Kong Academy for Performing Arts capitalises on its position within a dynamic and diverse cultural metropolis and its strong industry and community partnerships to provide students with an innovative, multidisciplinary and globally focused education.

使命

培養 21 世紀表演藝術家 —
亞洲中心 環球視野

香港演藝學院憑藉其融會中西、多元炳蔚的優勢，
發揮其協和藝壇、洽同社群的夥伴關係，
為學生提供創新、跨學科與放眼全球的優質教育。



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CHAIRMAN'S MESSAGE

主席的話

I am pleased to present my fifth annual report as Council Chairman of The Hong Kong Academy for Performing Arts.

It gives me great pleasure to announce the notable achievement that the Academy remains number one in Asia in the performing arts category and has improved its position to seventh in the Quacquarelli Symonds (QS) World University Rankings 2020 for that category. The Academy, as an internationally recognised institution, will continue to explore innovative approaches for delivering performing arts education.

This year, because of the COVID-19 pandemic, the world has jumped onto the eLearning bandwagon, and online distance learning has taken centre stage. The Academy accordingly took up the challenge to provide innovative online teaching and learning methods for our teachers and students, which has enabled them to keep up their momentum while our campuses have been closed.

The Academy works assiduously to improve its curriculum and the programmes it offers, to keep them in line with industry trends and professional expectations. Thus, four new programmes, Diploma in Dance Foundations, Diploma in Drama Foundations, Diploma in Music Foundations and Diploma in Theatre and Entertainment Arts Foundations, were rolled out in the academic year 2019/20, while the Diploma in Chinese Opera Foundations will debut in the academic year 2020/21. These new programmes aim to provide an alternative entry pathway to degree programmes for applicants who wish to pursue their career in the performing arts field.

I am pleased to have successfully identified a number of major donors to support the Academy's growth. Donations received this year have broken all past records in the history of the Academy, on top we were included in the Government's Eighth

Matching Grant Scheme. All funds raised will benefit our students and the future development of the Academy. I would like to express my heartfelt thanks to our donors and patrons for their generous support to the Academy and their care for Academy students.

Life-long learning is a world-wide phenomenon. The Extension and Continuing Education for Life (EXCEL) was established in 2001 as the continuing education arm of the Academy. EXCEL extends performing arts education to the general public in Hong Kong, connecting the community with the performing arts industry. On these successful foundations, EXCEL is now ready to move to its next phase. I have invited the EXCEL Board of Governors to review its position strategically and to expand into the area of contemporary performing arts practice so as to further accelerate the mission of promoting arts and culture to the community.

Lastly, I would like to take this opportunity to thank my fellow Council members, Academy Director Professor Adrian Walter, Deputy Director and Provost Professor Gillian Choa and their management team, our professional faculty and staff, our talented students and alumni, the HKSAR Government, and our friends and donors, for their dedication and unwavering support to the Academy. I, together with my fellow Council members, will continue to do our utmost to advise and support the Academy in its role of providing education in the performing arts and contributing to the development and enrichment of arts and culture both locally and internationally.

Professor Stephen Chow Chun-kay *GBS JP*
PhD (HKU), HonD (HKAPA)
Council Chairman



本人很高興發表自擔任香港演藝學院校董會主席的第五份年報。

首先，我欣然公布學院的超卓成績：在 2020 年 QS 世界大學排名表演藝術類別保持亞洲第一及於全球排名躍升至第七位，實在令人鼓舞。作為國際認可的學院，我們將會繼續發掘創新的方式去推行表演藝術教育。

今年，由於 2019 冠狀病毒病疫情爆發，全球掀起網上學習潮，網上遙距學習旋即成為新趨勢。學院亦即時迎接新挑戰，努力開拓並提供創新的網上學習方式，讓師生在校園關閉期間仍能抱著熱誠，孜孜不倦地進行教與學。

另外，學院亦不斷鏗而不捨地改善課程結構及所提供的課程內容，以符合市場對行業專才的需求及期望。學院在 2019/20 學年推出了四個新課程，包括基礎舞蹈文憑、基礎戲劇文憑、基礎音樂文憑和基礎舞台及製作藝術文憑。而在 2020/21 學年亦將會推出基礎戲曲文憑。這些新課程旨在為有志於從事表演藝術事業的申請者提供其他銜接學位課程的入門途徑。

我很高興能夠成功覓得數位主要捐贊者支持學院的發展，而今年所籌得的款項更打破了學院歷年來的紀錄。再者，學院也被涵蓋於政府的第八輪配對補助金計劃內。所有籌集的資金將令我們的學生及學院的未來發展受惠。在此，我衷心感謝各捐贊者及資助者對學院的慷慨支持，和對學生們的愛護及關懷。

終身學習已是現今世界的趨勢。因此，學院於 2001 年成立了演藝進修學院，直接提供表演藝術教育給香港的大眾市民，

並成功地將表演藝術帶入社區，與表演藝術行業連結起來。演藝進修學院現已站穩陣腳，準備就緒邁向新里程。為此，我親自邀請了演藝進修學院董事局成員檢討現時的策略性定位，並將其推廣至實踐當代表演藝術的領域，以進一步促進將藝術文化帶入社區的使命。

最後，我謹在此衷心感謝各位校董會成員、校長華道賢教授、副校長蔡敏志教授和他們的管理團隊、我們專業的教職員、才華洋溢的學生和校友、香港特區政府、各界友好以及捐贊者，對學院作出的貢獻及堅定不移的支持。我和全體校董會成員定必繼續同心竭力為學院提供建議及協助，讓學院能充分發揮其在表演藝術教育上的角色，為豐富本地及國際上的藝術文化發展作出貢獻。

校董會主席
周振基教授 GBS JP
PhD (HKU), HonD (HKAPA)

DIRECTOR'S MESSAGE

校長的話

This last academic year has certainly been an unusual and challenging one, which is I am sure the same for many tertiary institutions around the world. It has required staff and students to be flexible and agile in their thinking so as to be able to adapt to new methods of teaching and learning, and also to adapt to the way we live and move around our communities. Practice-based conservatoires rely heavily on face to face teaching, rehearsals and performances so the academic year of 2019/20 was a very challenging time for us all. I am sure we have all missed the opportunity to participate in and hear live performances, although many virtual activities have sprung up to help fill this void.

Thanks to the hard work and diligence of our teaching faculty and administrative and technical staff, online teaching and learning at the Academy has been considerably enhanced. This has allowed students to continue to productively engage in their studies. During this period the Academy has strived to support students so that they have been able to fully capitalise on the benefits of new learning technologies integrated into the curriculum, and in presenting their art forms and creative work in new and innovative ways.

The health, safety and well-being of our staff and students are of the utmost importance to the senior management of the Academy. We have closely monitored the development of the pandemic and taken prompt and timely action to combat the situation in order to ensure the safety of every member of the Academy community.

The Academy has continued to focus on connecting students with renowned artists and organisations throughout the world through masterclasses, workshops and exchanges; giving students a truly global perspective of their art forms. We strive to maintain strong links with the creative and cultural industries both locally and overseas. Even during the pandemic, we have connected with them through the use of advanced technologies.

This year, I am pleased to report that as part of the recent QS World Ranking of Higher Education Institutions in the Category of Performing Arts, released in March 2020, the Academy was ranked number one in Asia for the second consecutive year, and moved for the first time into the global top ten, being ranked seventh in the world. It is satisfying to receive affirmation of the quality of the work we are doing and the outstanding outcomes we are achieving.

Being the only government funded higher education institution specialising in performing arts education in Hong Kong, we are grateful that the Home Affairs Bureau of the Hong Kong SAR Government continues to show its strong commitment to the development of the performing arts in Hong Kong and the region by supporting many exciting new initiatives at the Academy, notably in the area of innovative and creative new practices embracing cutting edge technologies.

The ongoing COVID-19 pandemic in the year under report has severely impacted on the local economy. To assist the Academy's students who are experiencing financial difficulties, the Council, under the leadership of its Chairman, Professor Stephen Chow, has led the Academy in establishing a bursary scheme and new scholarships to provide timely relief for local students who are experiencing genuine financial hardship.

The Academy continues to play a vital role in the development of the cultural life of Hong Kong. Many of our graduates are now working in the performing arts industry here in Hong Kong and other cities of the world. We are also delighted that some of our graduates and faculty members have received high recognition in both local and international competitions and award ceremonies.

This serves as my last report as the current Director of The Hong Kong Academy for Performing Arts and I feel honoured to have had the opportunity of serving the Academy over the past eight years. I am pleased to have seen it develop over the years into an institution with a solid strategic direction that should help it to adapt to any future challenges. May I take this opportunity to convey my thanks to the Council Chairman, Council, staff, students, alumni, donors, friends and all other stakeholders for their involvement and support of the Academy. This positive and close collaboration has enabled the Academy to not only survive but to thrive during the most challenging times in Hong Kong. I am sure that it will continue to strive for excellence and maintain its global leadership position in the years ahead with the ongoing and concerted effort of all members of the Academy community.

Professor Adrian Walter AM
Director



過去的這學年實在充滿挑戰，但我深信全球許多高等教育學府亦面對相同的情況。教職員和學生需要靈活變通，適應新的教學模式，以及適應日常社區活動的新常態。而對於以實踐為本的表演藝術學府來說，面授教學、排練和表演相當重要，因此，2019/20 學年對演藝學院所有人來說，都是考驗重重的一年。這年，雖然有不少網上演出湧現，但我深信大家都懷念參與和欣賞現場演出的體驗。

有賴我們努力不懈的教學、行政和技術人員，學院的網上教學得以全面提昇，讓學生能夠繼續有效率地學習。在這段時期，學院全力為學生提供支援，使他們能夠充分利用融入新科技元素的課程，以創新模式來展示其藝術形式和創作作品。

學院的高級管理人員十分重視教職員及學生的健康、安全和福祉，因此我們密切關注疫情的發展，並採取所有適切的措施來應對，以確保學院各人的安全。

此外，學院亦繼續舉辦大師班、工作坊及交流活動，讓學生認識來自世界各地的著名藝術家和機構，以國際視野了解自己的藝術形式。我們致力與本地及海外的創意文化產業保持緊密聯繫，即使在疫情期間，也透過先進的技術與他們聯繫。

今年，我欣然地向大家匯報，在 2020 年 3 月公布的最新 QS 世界大學排名中，演藝學院於表演藝術類別，連續兩年榮膺亞洲第一，並首次躋身全球十大，位列世界第七。學院的教學質素及傑出成果獲得肯定，實在令人感到欣慰。

演藝學院是香港唯一由政府資助並專注表演藝術教育的高等教育學府，我們謹此感謝香港特區政府民政事務局，支持學院多

個嶄新的計劃，一直致力發展香港及地區的表演藝術，尤其是應用尖端技術發展創新領域，推動創意項目。

在此年報期內的學年，2019 冠狀病毒病疫情持續，嚴重影響本地經濟。有見及此，在校董會主席周振基教授的領導下，學院成立了援助金及獎學金，向在疫情下面臨財政困難的本地學生提供適切支援，協助他們渡過難關。

在發展香港文化生活方面，演藝學院繼續擔當著重要角色。很多畢業生現已涉足本港及全球其他城市的表演藝術領域，而我們亦很高興一些畢業生和教員在本地及國際比賽和頒獎典禮上，獲得高度認可。

這是我作為香港演藝學院校長任內的最後一份年報，我很榮幸能夠在過去八年為學院服務，見證學院多年來發展成為一所具備堅實策略方向的學府，相信定能應對未來的發展。我謹藉此機會衷心感謝校董會主席、校董會、教職員、學生、校友、捐款者、各界好友及所有持份者對學院的支持。這種積極而緊密的合作關係，不僅令學院得以繼續邁步向前，更在香港最具挑戰性的時期能穩健發展。我深信在各成員的齊心協力下，學院未來將會繼續精益求精，並在全球保持領導地位。

校長
華道賢教授 AM

HIGHLIGHTS OF THE YEAR

精彩一覽

25.6.2019

Tin Ka Ping Foundation Made Donation to Support All-round Learning Experience **田家炳基金會捐款助學生作多元發展**

Tin Ka Ping Foundation had generously donated HK\$3 million to the Academy to nurture a new generation of performing artists combining their craft with leadership and vision. With the donation eligible for the government's Matching Grant Scheme, the total amount of HK\$6 million would be used to establish the Tin Ka Ping Education Fund. The return on investment of the Fund would support Academy students participating in Mainland Study and Exchange Programme, as well as Service Learning Programme in Hong Kong and overseas.

田家炳基金會慷慨捐款港幣 300 萬元予演藝學院，與學院攜手培育優秀及具領導才能的新一代表演藝術家。是次捐款經政府的配對補助金計劃作配對後，合共港幣 600 萬元的款項將成立「田家炳教育基金」，其投資回報將用以支持學生參加「田家炳內地學習交流計劃」及「田家炳服務學習計劃」。



4.7.2019

Three Academy Students Became JC Scholars in 2018/19 Academic Year **三名演藝學院學生於 2018/19 年度成為賽馬會學人**

Three Academy students – Lucy Lo Sum-yu, Ian Tang Yat-yin and Helen Yu Ching-shan became the new JC Scholars in the 2018/19 academic year. The Hong Kong Jockey Club Scholarships Presentation Ceremony and Graduation Dinner was held in July 2019.

2018/19 學年，三名演藝學院學生盧心瑜、鄧一言和余靜嫻成為賽馬會學人。香港賽馬會獎學金頒授典禮暨畢業晚宴已於 2019 年 7 月舉行。



16 – 19.7.2019

The Hong Kong Academy for Performing Arts International Guitar Forum 香港演藝學院國際結他研討會

With the participation of leading international and Hong Kong performers and researchers, concerts, lectures and lecture recitals were held at the Academy to explore the guitar's unique heritage. As one of the celebratory events of the Academy's 35th Anniversary, all activities of the Forum offered free admission to the general community.

來自世界各地包括香港的表演者和研究員匯聚演藝學院，於音樂會、講座和講座演奏會中探索結他的獨特文化。研討會的所有活動均免費開放予公眾參加，以誌演藝學院 35 周年之慶。



6.9.2019

The Academy Received Award at the Guangdong - Hong Kong - Macao Greater Bay Area Outstanding Cultural and Creative Industries Awards Ceremony 演藝學院在粵港澳大灣區傑出文創產業頒獎典禮獲殊榮

The Academy was one of 20 winning institutes that were selected from 140 nominees. Co-organised by Hang Seng University of Hong Kong and *China Daily*, the award recognises companies and organisations in the cultural and creative sector in the Greater Bay Area for their outstanding performances.

演藝學院從 140 間候選機構中脫穎而出，成為 20 間獲獎機構之一，榮獲「推薦獎」。頒獎典禮由香港恒生大學主辦，中國日報協辦，旨在表揚在大灣區表現優越的文創企業及機構。



21.9.2019

Information Day 課程資訊日

A virtual Information Day was livestreamed for students to acquire information on academic programmes offered by six Schools of the Academy and admission requirements through talks and sharing sessions.

課程資訊日於網上直播，讓有意入讀演藝學院課程的學生，透過講座和分享等環節，了解六個學院的課程特色與入學要求。



9.2019-1.2020

Dance Artists Series: An Exciting Line-up of Activities for Dance Lovers

院長特邀藝術家系列：與眾分享舞蹈藝術

An initiative of Dean of Dance, Anna CY Chan, the series offered public talks, masterclasses, demonstrations and presentations in three categories – namely, Dance & Technology, Shaping the Dance Landscape, and Masterclass – that were given by a distinguished roster of dance artists, makers, choreographers, scholars, educators and advocates. The School was grateful for the support of Bloomberg Philanthropies in sponsoring the Dance & Technology category.

由舞蹈學院院長陳頌瑛領導的「院長特邀藝術家系列」包括一系列公開講座、大師班與示範課，邀得享負盛名的舞蹈藝術家、製作人、編舞家、學者、教育家，以及倡議者參與。系列分為三個範疇：舞蹈與科技、塑造舞蹈景觀和大師班；當中的舞蹈與科技範疇獲彭博慈善贊助，學院深表謝意。



11.10.2019

Toyo Mall Limited Donated to the Academy in Support of its Talent Development Initiatives

尖東廣場有限公司捐款支持演藝學院學生發展項目

Toyo Mall Limited made a substantial donation to the Academy to establish an endowment fund to support the Academy's talent development initiatives, such as overseas and Mainland enrichment activities and recruitment scholarships. Council Chairman Professor Stephen Chow expressed his gratitude for the generous donation from Mr Francis Law, Executive Director of Toyo Mall Limited, and his wife Mrs Elina Law, which was the biggest gift the Academy had received for its 35th Anniversary.

尖東廣場有限公司向香港演藝學院捐贈大額善款，成立永久基金，支持演藝學院的學生發展項目，包括海外及內地學習和交流活動和招生獎學金等。校董會主席周振基教授衷心感謝尖東廣場有限公司執行董事羅守輝先生及夫人羅梁婉玲女士的慷慨捐款，此項捐款為演藝學院 35 周年最大的一份禮物。



15-19.10.2019

Dance Cultural Exchange in Malaysia

馬來西亞舞蹈交流

Led by Dean of Dance, dance students undertook a 5-day cultural exchange tour of Malaysia, attending the Tari'19 ASWARA Festival. Students participated in a series of workshops, discussions and performances along with 12 other dance institutions from Asia. They also presented *Red Fan*, a dance piece choreographed by Xing Liang, to an audience that included many Malaysia-based School of Dance alumni.

舞蹈學院院長率領學生到馬來西亞參加 TARI'19 ASWARA Festival，與來自亞洲不同地區的 12 個舞蹈團體進行為期五天的交流，除參與一系列的工作坊、研討會和表演，更為當地觀眾帶來由邢亮創編的《扇·夢》，不少居於馬來西亞的舞蹈學院校友亦有到場支持。



22.10.2019

Fruitful Exchange with Dutch Delegation

荷蘭教育、文化和科學部到訪演藝學院

The Academy had a fruitful exchange with a Dutch delegation led by Ms Barbera Wolfensberger, Director General of the Ministry of Education, Culture and Science of the Kingdom of the Netherlands (3rd left) at the Academy. The management team of the Academy gave the delegation an overview of the cultural education in Hong Kong and explored collaboration opportunities.

演藝學院接待了由荷蘭教育、文化和科學部 Barbera Wolfensberger 女士（左三）率領的訪問團。學院管理層向訪問團簡介本港的文化教育，促進了兩地彼此的了解，並探討合作機會。



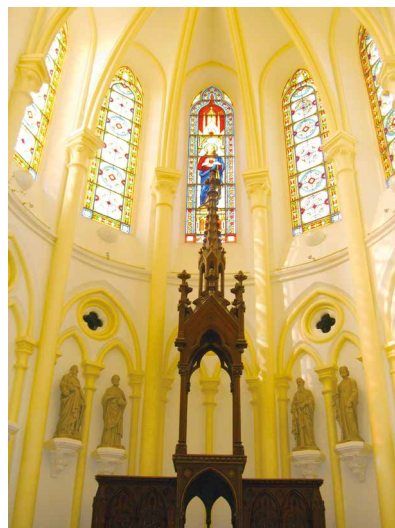
28.10.2019

Béthanie Chapel Named Best Wedding Ceremony Venue

伯大尼小教堂獲選為新人至愛證婚場地

Béthanie Chapel, located at the Béthanie Landmark Heritage Campus, was once again named the Best Wedding Ceremony Venue in the ESDlife Bridal Award recently. The century-old Béthanie complex has been home to the Academy's School of Film and Television since 2006. In 2013, it received an Honourable Mention in the 2008 UNESCO Asia-Pacific Cultural Heritage Awards, and was declared a monument under the Antiquities and Monuments Ordinance by Hong Kong's Antiquities Authority in 2013.

位於薄扶林伯大尼古蹟校園的伯大尼小教堂再度於新婚生活易大賞獲投選為「新人至愛證婚場地」。有逾百年歷史的伯大尼修院，自 2006 年起成為演藝學院電影電視學院的校園，及後於 2008 年獲聯合國教科文組織亞太區文物古蹟保護獎頒發榮譽獎，並在 2013 年獲香港古物事務監督根據《古物及古蹟條例》列為法定古蹟。



7 - 9.11.2019

The Academy Shared Experiences at AEC Annual Congress

出席第 46 屆歐洲音樂學院協會年度會議

Academy Director, Professor Adrian Walter (2nd right), attended the 46th AEC Annual Congress and General Assembly in Turin, Italy with Dean of Music, Professor Sharon Choa. In this major event of the international higher music education sector, Professor Walter was invited to serve as a guest speaker for one of the parallel sessions titled "East meets West, West meets East: Asian and European Perspectives on Building Meaningful International Collaboration" to share the experience of the Academy.

演藝學院校長華道賢教授（右二）與音樂學院長蔡敏德教授到意大利都靈出席第 46 屆歐洲音樂學院協會（協會）年度會議。會議為國際間舉足輕重的音樂高等教育活動；演藝學院應邀於會議中的「東西相會——建立富意義的國際合作之亞洲觀與歐洲觀」研討會，校長向與會者分享演藝學院的經驗。



12-20.11.2019

School of Chinese Opera Visited the US to Share the Arts

戲曲學院師生到美國分享戲曲藝術

Students and teachers from the School of Chinese Opera went on a cultural exchange trip to Oberlin and New York. Through visits to the century-old Oberlin College campus and the Chinese Musical and Theatrical Association of New York, students broadened their horizons. They also shared the arts of Cantonese opera by staging Cantonese opera excerpts and playing Cantonese music to the local audience.

戲曲學院師生遠赴美國歐柏林和紐約作交流及演出。期間，他們到訪 180 多年歷史的歐柏林學院和紐約的中國音樂劇社，學生擴闊眼界之餘，更向當地觀眾表演折子戲和多首廣東音樂，分享粵劇與粵曲藝術。



16.11.2019

Dance Students Discovered Own Voice in Shanghai

舞蹈學生於上海演出《迴響》

Led by Senior Lecturer of the School of Dance Stella Lau, ten ballet students performed *Echo* at Dance@Xintiandi in Shanghai, as part of the programme of Festival Hong Kong 2019 - A Cultural Extravaganza@Shanghai presented by the Leisure and Cultural Services Department. Commissioned by the School, *Echo* is a contemporary dance piece choreographed by the Hungarian Zoltan Fodor, which encourages young dancers to discover their own voice, as well as explore the echoes they create with themselves and others in the performance space.

舞蹈學院參加由康樂及文化事務署舉辦的「香港節 2019 —— 藝匯上海」，由高級講師劉燕玲帶領十位芭蕾舞學生到上海參與「舞出新天地」活動。學生為當地觀眾送上由學院委約匈牙利籍編舞家 Zoltan Fodor 所創作的現代舞《迴響》，展示舞者對身體迴響的探索及發現，亦考驗他們如何在表演空間展現自我與群體之間的迴響。



18.11.2019

Meeting with ELIA's Executive Director

與 ELIA 代表會面

Ms Maria Hansen (right), Executive Director of the European League of Institutes of the Arts (ELIA), visited the Academy and was warmly received by Academy Deputy Director Professor Gillian Choa. Professor Choa shared with Ms Hansen the missions, strategic priorities and latest developments of the Academy and led a short tour around the main campus. As a member of ELIA, the Academy looks forward to more professional exchanges and other collaborations through ELIA's globally connected network.

European League of Institutes of the Arts (ELIA) 的 Maria Hansen 女士 (右) 到訪演藝學院，與副校長蔡敏志教授會面。蔡教授向其介紹學院的使命、未來策略及最新發展，並帶她參觀校園。演藝學院作為 ELIA 的成員之一，期望透過 ELIA 的平台促進國際交流與合作。



21.11.2019

Staging Local Drama in Taiwan 於台灣呈獻本地原創劇目

The School of Drama participated in the Quanta Hall Black Box Arts Festival - Hong Kong Week which was organised by Taiwan Quanta Arts Foundation. Led by Academy lecturer Faye Leong, eight Year 2 undergraduate Acting students and one postgraduate Directing student staged *Fly! Fly! Fly! Archaeology Birds*, a play written by Chan Ping-chiu, featuring a guest performance by the Dean of Drama, Professor Poon Wai-sum.

戲劇學院到台灣參加由台灣廣藝基金會主辦的「廣藝廳黑盒子藝術節香港週」，於當地演出由陳炳釗多年前創作的劇目《飛吧！臨流鳥，飛吧！》。是次表演由學院講師梁菲倚導演，院長潘惠森教授客席演出，一起帶領八位二年級表演系學士學生和一位導演系碩士學生作實習。



11-15.12.2019

Charity Variety Show Organised by Ms Margaret Zee Raised Funds for the Academy 徐美琪女士主辦綜藝節目為演藝學院籌款

The charity variety show *Theatre of Dreams - Rendezvous with the World Champions* organised by Ms Margaret Zee was successfully held at the Academy Lyric Theatre. With the stunning performances by Ms Zee and world-class dancers and performers, the opening performance had raised HK\$1.2 million for the Academy in support of its on-going development. Academy Director Professor Adrian Walter expressed his gratitude to Ms Zee for her dedication and long-term support.

由徐美琪女士舉辦的「Theatre of Dreams —— 我和世界冠軍有個約會」籌款綜藝節目於校內的歌劇院舉行，呈獻由徐女士和一眾來自世界各地的冠軍級舞蹈家和表演者的精彩表演，為多個慈善機構籌款。首晚演出為演藝學院籌得港幣 120 萬元，以支持學院的長遠發展。校長華道賢教授衷心感謝徐女士一直以來對演藝學院的貢獻和支持。



21.12.2019

Connecting the Greater Bay Area through Arts 合力推動大灣區的表演藝術發展

The School of Dance participated in the second Guangdong-Hong Kong-Macao Greater Bay Area's University Students Arts Festival at South China Normal University, Guangdong. The Festival carried the theme of "Connecting the Greater Bay Area through Arts" and was attended by over 50 institutions. The Dean, Anna CY Chan (middle), attended the opening ceremony and shared her insights at the Art Education Leaders' Exchange Forum; and Professor Ou Lu, Associate Dean of the School and Head of Ballet hosted a masterclass.

舞蹈學院到廣州的華南師範大學出席第二屆粵港澳大灣區大學生藝術節。是次藝術節以「活力灣區，藝脈相連」為主題，粵港澳三地逾 50 所高等院校參與。院長陳頌瑛（中）參加開幕禮外，還於「大灣區高校藝術教育精英對話」中與一眾講者和出席者分享意見；副院長兼芭蕾舞系主任歐鹿教授亦為藝術節的參加者主持了一場大師班。



3.1.2020

The School of Dance Became Founding Member of World Dance Drama Education Alliance 舞蹈學院與同儕創立教育聯盟

As one of the eight founding members of the World Dance Drama Education Alliance, the School of Dance of the Academy was invited to attend the launch ceremony at the Central Academy of Drama in Beijing. Anna CY Chan, Dean of Dance (2nd left) attended the signing ceremony on behalf of the Academy. She also spoke at a seminar and conducted workshops together with Professor Sheng Peiqi, Head of Chinese Dance (2nd right).

世界舞蹈戲劇教育聯盟在北京正式成立，演藝學院的舞蹈學院作為八大創盟成員之一，應邀到北京中央戲劇學院出席成立活動。其間，舞蹈學院院長陳頌瑛（左二）代表學院簽署聯盟宣言，亦於研討會上發言，其後更與中國舞系主任盛培琪教授（右二）一同主持工作坊。



5.1.2020

GYDP Dancers Performed at the Youth Music and Dance Marathon 2020 青年精英舞蹈課程學生於「2020 青年音樂舞蹈馬拉松」作公開演出

The School of Dance's Gifted Young Dancer Programme (GYDP) was invited to perform at the Youth Music and Dance Marathon 2020 organised by the Leisure and Cultural Services Department. The programme sent a total of 45 young dancers to give performances of contemporary dance, Chinese dance and theatre dance to the audience at the Hong Kong Cultural Centre Piazza.

舞蹈學院的青年精英舞蹈課程獲邀參與由康樂及文化事務署舉辦的「2020 青年音樂舞蹈馬拉松」，45 位年輕學生於香港文化中心露天廣場帶來現代舞、中國舞及劇場舞蹈表演。



6.1.2020

Appointment of Interim Dean of Theatre and Entertainment Arts 委任舞台及製作藝術學院院長

Ben Sumner was appointed Interim Dean of Theatre and Entertainment Arts. Starting his teaching career in 1987 at Guildhall School of Music and Drama (Guildhall) in London, in 1990 he joined the Academy as Senior Lecturer in Technical Management where he remained for 12 years. He moved to the Western Australian Academy of Performing Arts in Perth, Australia as Programme Director (Production, Design and Arts Management) in 2002 and returned to Guildhall in 2007, where he became Vice Principal and Director of Production Arts, a position he held until rejoining the Academy as Dean in January 2020.

沈立文獲委任為舞台及製作藝術學院院長。他的教育事業始於1987年，在倫敦 Guildhall 音樂戲劇學院任教。1990年加入演藝學院，擔任高級講師（舞台管理）長達12年。2002年，他前往澳洲珀斯的西澳洲演藝學院出任課程總監（製作、設計及舞台管理）。2007年他重返 Guildhall 音樂戲劇學院，擔任副校長及舞台藝術總監至2020年年初，並於同年1月在演藝學院履新。



13.1.2020

Workshop by Jaap van Zweden 梵志登於校內舉行管弦樂工作坊

Jaap van Zweden, Music Director of the Hong Kong Philharmonic Orchestra, hosted his third Orchestral Workshop with the Academy Symphony Orchestra. Over a hundred music students had a fruitful afternoon with the Maestro rehearsing Prokofiev's 5th Symphony.

香港管弦樂團音樂總監梵志登到訪演藝學院，第三度為學生舉行管弦樂工作坊，與逾百位演藝交響樂團團員綵排浦羅哥菲夫第五交響曲，學生們獲益良多。



17.1.2020

Masterclasses about Theatre Aesthetics from Eastern and Western Perspectives 糅合中西舞台美學的大師班

The Theatre Design Department of the School of Theatre and Entertainment Arts invited Professor Liu Xinglin of the Central Academy of Drama in Beijing and Emma Troubridge from the Royal Opera House in the UK to hold a two-week masterclasses for students, offering an excellent platform for students to learn from the two masters up-close. Both speakers also gave an eye-opening public seminar in which Professor Liu introduced his design ideal for Chinese Opera performances and Ms Troubridge shared her experience as a scenic artist.

舞台及製作藝術學院的舞台設計系邀請了中央戲劇學院的劉杏林教授和英國皇家歌劇院的繪景部主任 Emma Troubridge 到校舉行為期兩週的大師班，讓學生近距離跟不同藝術範疇的大師學習。其間，學院更舉行了兩場公開講座，分別由劉教授暢談他對戲曲舞台美學的真知灼見，以及 Troubridge 女士分享她作為繪景師的工作點滴。



21.1.2020

Drama Salon Engaged and Connected Drama Lovers 戲劇沙龍凝聚戲劇愛好者

Hosted by the Dean, Professor Poon Wai-sum, and Head of Directing and Artistic Director of School Production, Associate Professor Roy Szeto, the School of Drama organised a salon, inviting a few seasoned practitioners to the Academy to share their views and thoughts on the subject "The Relationship between Audience and Theatre in the 21st Century". Guest speakers included Dominic Cheung, Artistic Director of Chung Ying Theatre Company; Bonni Chan, Co-Artistic Director of Theatre du Pif; Michelle Li and Ivor Houliker, Founders and Co-Artistic Directors of Rooftop Productions. The salon engaged participants in a thought-provoking discussion on an array of topics concerning the theatre, ranging from audience, format, system as well as the application of technology, and was met with a rapturous response.

戲劇學院舉行了一場戲劇沙龍，邀請了中英劇團藝術總監張可堅、進劇場藝術總監陳麗珠，以及天台製作創辦人兼聯合藝術總監李婉貞和艾浩家，就「21世紀劇場與觀眾的關係」的主題分享經驗和見解。交流會的上下半場分別由院長潘惠森教授和導演系主任兼學院製作藝術總監司徒慧焯副教授主持，與講者和一眾出席者以不同角度討論劇場相關的議題，包括觀眾、形式、制度及科技的應用。活動反應熱烈，眾人皆踴躍交流意見。

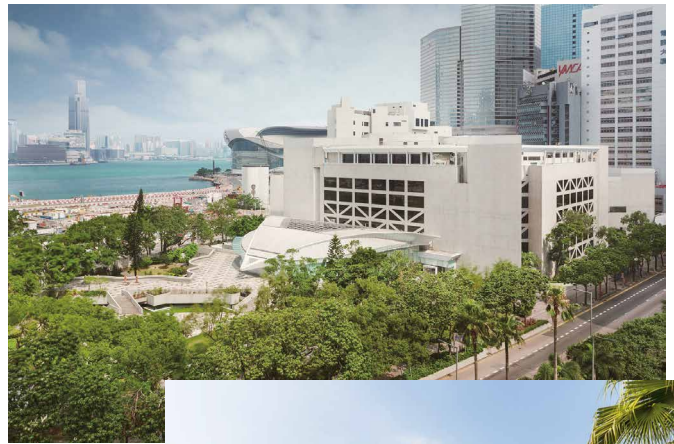


4.3.2020

The Academy Ranked 7th in the World by QS 演藝學院於 QS 排名榮膺全球第七

In the latest QS World University Rankings, the Academy is ranked 7th in the category of Performing Arts, and remains number one in Asia. Academy Council Chairman Professor Stephen Chow and Academy Director Professor Adrian Walter expressed their gratitude to members of the Academy community for their contribution and to the Home Affairs Bureau for their strong support.

演藝學院於最新公布的 QS 世界大學排名之表演藝術類別，全球排名升至第七位，並繼續榮膺亞洲第一。校董會主席周振基教授與校長華道賢教授感謝學院同仁的貢獻，以及民政事務局的鼎力支持。



4 - 8.3.2020

Fruitful Collaboration with Goethe-Institut Hongkong 與香港歌德學院合作推動舞蹈交流

The School of Dance established collaboration with Goethe-Institut Hongkong (Goethe), aiming to facilitate the exchange between the School and the dance scene in Germany and beyond. Goethe supported Academy lecturer (Chinese Dance) Yan Xiaoli to attend TANZPLATTFORM DEUTSCHLAND in Munich, a biennial event showcases the current trends and innovations in the German dance scene. During the trip, Yan extended the School's invitation to Walter Heun, a jury member of the event and the Artistic & Executive Director of JOINT ADVENTURES, to be a guest speaker at the Dean's Special Artist Series next semester, an initiative that was launched by Dean of Dance Anna CY Chan in 2018 to host events given by a distinguished roster of dance artists.

舞蹈學院與香港歌德學院建立了合作夥伴關係，以促進學院與德國以至國際舞壇的交流。香港歌德學院支持講師（中國舞）鄒小強到慕尼黑參與舞蹈盛事 TANZPLATTFORM DEUTSCHLAND。活動兩年一度，旨在向國際展示德國最新舞蹈潮流和創意。此行，鄒小強代表舞蹈學院邀請活動評審之一、JOINT ADVENTURES 的藝術及行政總監 Walter Heun 於下學期參與「院長特邀藝術家系列」。系列由院長陳頌瑛策劃，於 2018 年展開，舉辦一系列由負盛名的舞蹈藝術家參與主持的活動。



27.3.2020 & 23.4.2020

The School of Drama Promoted Theatre Arts Globally via Two Online Dialogues
戲劇學院主持兩場網上對話向全球推廣戲劇藝術

The School of Drama hosted two online dialogues with Hong Kong Dramatists, a platform led by Senior Lecturer (Playwriting and Dramaturgy) and Academic Project Officer Janice Poon, to connect with theatre artists and teachers around the world and engage them in discussions about recent pressing issues and phenomenon concerning the theatrical art circle amid the pandemic. The first live discussion attracted a total of 48 artists worldwide to share about the situation and problems they faced in their cities as drama artists; the second dialogue with the attendance of over 60 teachers in theatre academies from 30 places respectively, which focused on the challenge of the current trend of online teaching, the future of theatre teaching and learning, as well as post pandemic dramaturgy in theatre making.

戲劇學院與香港戲劇創作室攜手主持兩場網上對話，連繫世界各地的劇場工作者和老師，一起討論疫情下業界所面對的處境和挑戰。首場對話吸引了共 48 名劇場工作者參加，分享各自面對的挑戰。第二場主題為疫情下的網上學習，超過 60 位來自 30 個地方的戲劇學院老師參與，一起探討劇場教學的未來發展，以及疫情如何影響劇場構作等議題。



30.4 – 1.5.2020

Online mini-ethnotheatre
網上「微型人種誌劇」

Associate Dean of Drama Estella Wong initiated an online mini-ethnotheatre named *See You Zoom*, an account of a Hong Kong citizen's experience with the online conferencing platform Zoom and the inspiration it provided. Devised and produced by Drama students and alumni, the performance was developed entirely online in two months. The first run with four performances received an encouraging response, leading to a re-run of three additional shows.

戲劇學院副院長黃婉萍於網上推出四場名為《See You Zoom》的參與式「微型人種誌劇」，描述一個香港居民因 Zoom 而聯想到的事。劇目由戲劇學院學生和校友共同編作和製作，利用了兩個月的時間籌備。首演反應熱烈，團隊隨即加開三場演出。

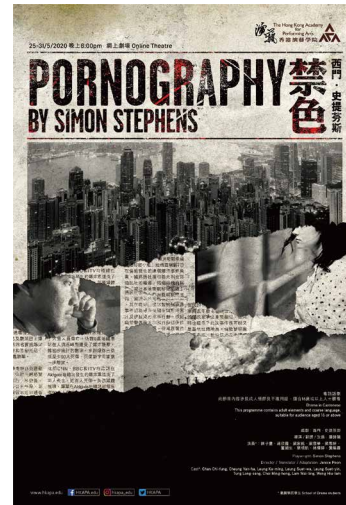


25.5 – 31.5.2020

New Endeavour: Online Drama Series
嶄新嘗試 網上連續劇

The popular British play *Pornography* by Simon Stephens was originally planned to stage at the Academy's Studio Theatre in early summer. Due to the pandemic, Drama students eventually performed online in seven live episodes as an alternative way of presenting the work to the audience, showing their determination to learn and perform. The response was enthusiastic, with the performances being fully booked very quickly.

原計劃在初夏於校內實驗劇場演出英國著名編劇西門·史提芬斯的劇本《禁色》，因疫情關係無法如期公演，最終戲劇學院學生於線上演出，還作大膽嘗試，以一連七集的連續劇形式，每晚送上一集現場演出，可見師生對教學和表演的堅持。此次學院的嶄新嘗試吸引了觀眾踴躍支持，公眾登記於短時間內已額滿。



27.5.2020

Re-staging of a Special Online Version of Helen Lai's Classic Work *The Rite of Spring*
線上分享黎海寧的經典舞蹈《春之祭》

To enrich students' learning, the School of Dance had taken on the challenge by collaborating with City Contemporary Dance Company (CCDC) to re-stage a special online version of Helen Lai's classic work *The Rite of Spring*. 25 Dance students rehearsed under the guidance of CCDC Resident Artist Noel Pong, who is also an alumna of the School (Class of 1997). Thanks to the support of CCDC, the team had overcome many difficulties to achieve the accuracy and unity required by this masterpiece.

舞蹈學院積極擁抱挑戰，與城市當代舞蹈團（舞蹈團）合作，於線上重演黎海寧的經典舞蹈《春之祭》群舞選段，以豐富學生的學習。25名學生在舞蹈團駐團藝術家兼校友（1997年畢業）龐智筠的指導下，共同克服線上演出的各種困難，以高準繩度和合作性完成演出。舞蹈學院感謝舞蹈團的支持。



Photo: courtesy of CCDC 相由城市當代舞蹈團提供

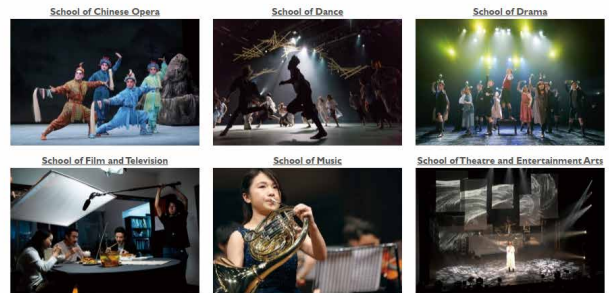
6.2020

Enjoy Selected Academy Productions Online 網上重溫學院精選製作

During the pandemic, the Academy uploaded to its website selected pieces by students from the Schools of Chinese Opera, Dance, Drama, and Music. Short films produced by students of the School of Film and Television and clips featuring the behind-the-scenes work of the School of Theatre and Entertainment Arts are also available to watch, allowing the public to enjoy performing arts anytime, anywhere.

疫症期間，演藝學院精選了一系列由戲曲、舞蹈、戲劇和音樂學院學生過往演出的作品，電影電視學院學生製作的短片，以及舞台及製作藝術學院的幕後製作特輯，上載到學院網站，與公眾分享表演藝術之樂，讓大家可隨時隨地觀賞演出。

Student Productions



YEAR IN REVIEW

年度回顧

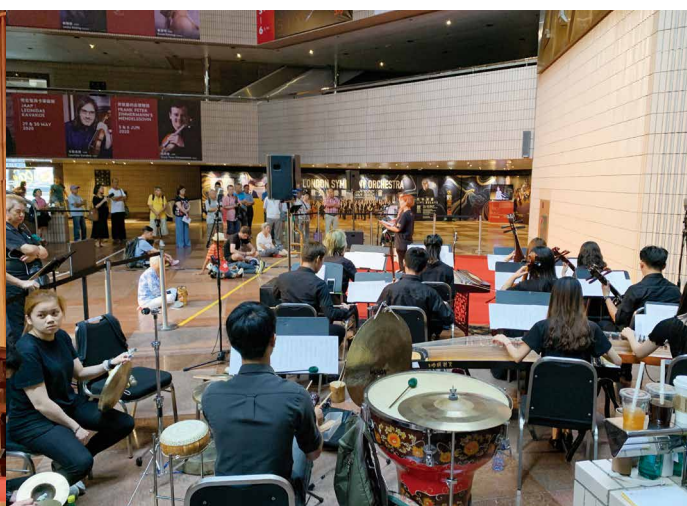
School of Chinese Opera

戲曲學院





Students performed at the Warner Concert Hall, Oberlin Conservatory of Music.
學生在歐柏林音樂學院的華納音樂廳演出。



Students performed at the foyer of the Hong Kong Cultural Centre.
學生在香港文化中心表演粵劇。

Student Development

During the last academic year, course delivery and school productions were greatly affected by social events and the outbreak of COVID-19. Students might leave Hong Kong for family, health and safety reasons. To minimise the impact on student learning, the School of Chinese Opera took efficient and immediate action, providing online student training and self-learning resources, which allowed students to learn via the internet effectively. Students were able to use Canvas (a learning management system) and Zoom (an online meeting platform) on their mobile devices and computers for learning activities and related assessments. During the year, the School invited a prominent Cantonese opera performer in Hong Kong, Ms Wan Fai-yin, to run a student masterclass as a Visiting Artist. In the winter term of 2019/20, Ms Wan guided students to learn a traditional ritual play *Dai Sung Zi*.

Teaching

The School implemented an online combined learning and teaching mode for course delivery, using Canvas and Zoom. These advanced and user-friendly functions enabled School faculty to incorporate innovative and interactive learning and teaching activities, and maintain close communication with students during the 'Work-From-Home' period.

Partnership and Collaboration

The School set up internship schemes with RTHK and the Chinese Artists Association of Hong Kong (Barwo). It is expected that students will benefit from their learning experience and participation in the internships. In these schemes, students are able to gain industry work experience, while the process is graded with formal assessments.

Community

Greater Bay Area Summer Camp

From 5 to 11 August 2019, the School conducted the Greater Bay Area Summer Camp (GBASC) in Shunde, China. The location was chosen for its accessibility to all regions of the Greater Bay Area (GBA). The main aim of the GBASC was to integrate children from the GBA and provide them with an immersive Cantonese opera learning experience. A total of 58 children took part in the event.

Outreach

In last two years, the School has collaborated with the Leisure and Cultural Services Department to provide excerpt performances in the

foyer of the Hong Kong Cultural Centre. These collaborations provide first- and second-year students with the opportunity for live performance.

International Tour: Oberlin College and New York City

A study and performance tour of the United States was conducted from 12 to 20 November 2019. With a group of 17 staff and senior students joining the event, the study tour aimed to broaden students' horizons and to engage them in a global context to enhance their learning experience in performing arts education.

The first destination was the Oberlin College and Conservatory of Music. Established in 1865, the Oberlin Conservatory of Music is the oldest music conservatory in the United States. During the visit, students took part in the Conservatory's fall series, "Arts of Asia". Students performed Cantonese opera excerpts at the Warner Concert Hall and attended music classes in the Oberlin Conservatory during their stay. Martin Lau, the School Dean, delivered a joint demonstration lecture with Professor Bo Wah-leung of The Education University of Hong Kong.

The students also introduced Cantonese Opera to children at Prospect Elementary School in Oberlin on 13 November 2019.

The second destination of the tour was New York City. Students visited the Chinese Musical and Theatrical Association of New York Inc (CMTA). Established in 1930, CMTA is one of the oldest non-profit Cantonese Opera societies in New York. The main aim of the trip was to provide students with an opportunity to understand Cantonese opera as a cultural heritage which bonds Chinese immigrants around the world. This fieldtrip experience has the potential to inspire students to become the curators of Cantonese opera for the next generation.

In 2019/20, the outbreak of COVID-19 unavoidably led to the cancellation of various outreach and production plans, such as *Gongs & Drums*, the student graduation performance and recitals, as well as the School's Hangzhou tour.



Ms Wan Fai-Yin, staff and students at the School of Chinese Opera.
粵劇名伶尹飛燕女士、戲曲學院教職員及學生。



School of Chinese Opera visited the Chinese Musical and Theatrical Association of New York Inc (CMTA).
戲曲學院與紐約中國音樂劇社交流。

學生培育

本學年，受社會事件及 2019 冠狀病毒病爆發影響，戲曲學院的日常課堂和表演製作均面對不少困難，部分學生亦因家庭、健康及安全理由選擇離開香港。為減低對學生學習上的影響，戲曲學院迅速採取應變措施，如提供網上學習及自學資源，讓學生透過互聯網維持學習進度。學生亦可在流動通訊設備，如電話和電腦上使用 Canvas（學習管理系統）及 Zoom（網上會議平台）進行學習和評估活動。

戲曲學院於本學年邀得粵劇名伶尹飛燕女士擔任到訪藝術家，並在 2019/20 學年冬季課程期間指導學生演出粵劇例戲《大送子》。

教學發展

本學年戲曲學院成功實踐網上及混合學習的教學模式，以應對 2019 冠狀病毒病疫情等影響。如前所述，課程使用 Canvas 系統和 Zoom 平台進行教學活動。這些系統先進且易於使用，學院教職員均能於在家工作期間，持續為學生提供創新和互動性的教與學活動，與學生維持緊密溝通。

夥伴合作

戲曲學院成功邀請香港電台和香港八和會館成為行業實習的合作夥伴。此實習計劃旨在讓學生獲取於行業工作的經驗，豐富他們的學習體驗，而合作夥伴及學院導師亦會適時對學習過程進行評估。

社區外展

大灣區粵劇粵曲夏令營 2019

在 2019 年 8 月 5 日至 11 日期間，戲曲學院在順德舉行了大灣區粵劇粵曲夏令營 2019。活動旨在融合來自大灣區的學生，並提供身臨其境的粵劇學習體驗。是次活動共有 58 名學童參與。

外展活動

自前年開始，戲曲學院與康樂及文化事務署合作策劃，於香港文化中心進行簡短的戲曲表演節目，為學士學位一年級和二年級學生提供寶貴的現場表演機會。

國際考察和演出之旅：歐柏林音樂學院和紐約市

戲曲學院的 17 人代表團於 2019 年 11 月 12 至 20 日到美國進行學習、考察和表演之旅。是次學術交流團的目的旨在擴闊學生視野，讓學生融入國際環境，豐富他們在表演藝術方面的學習經驗。

代表團首個目的地是歐柏林學院暨音樂學院。歐柏林音樂學院於 1865 年成立，是美國歷史最悠久的音樂學院。學生參觀了音樂學院，並參與該學院的秋季系列「亞洲藝術」的表演。期間，學生在華納音樂廳表演粵劇，並出席音樂學院的音樂課堂。戲曲學院院長劉國瑛先生亦與香港教育大學文化與創意藝術學系系主任梁寶華教授舉行聯合示範演講。

此外，本院學生於 2019 年 11 月 13 日在歐柏林的小學向學生介紹粵劇。

第二個目的地是紐約市的華人社區。學生參觀了紐約中國音樂劇社，該社於 1930 年成立，是紐約歷史最悠久的非牟利粵劇社團之一。是次考察旨在讓學生了解粵劇作為文化遺產如何連結華裔移民生活。學院期望通過是次考察探訪，引起學生對日後參與保育及承傳粵劇工作的興趣。

因應疫情發展，戲曲學院無可避免需取消多項計劃中的外展和演出活動，如《鑼鼓響》、學生畢業演出與音樂會，以及學院杭州交流團等。



School of Chinese Opera organised a Greater Bay Area Summer Camp in Shunde, China.
戲曲學院於順德舉行了大灣區粵劇粵曲夏令營 2019。



Students performed acrobatic demonstration at the Prospect Elementary School in Oberlin.
學生在歐柏林一間小學作示範表演。

School of Dance
舞蹈學院





Dean's Special Artist Series - "Pathfinder" Workshop (Presenter : Raphael Hillebrand (Germany)) .
院長特邀藝術家系列——「Pathfinder」工作坊 (講者: Raphael Hillebrand (德國))。

Student Development

Despite all the challenges in 2019/20, the School of Dance was able to organise two overseas tours. 14 Chinese Dance students performed Hong Kong/Mainland choreographer Xinliang's choreography *Red Fan* at the Tari' 19 – International Dance Festival @ASWARA 'Renewal-Dance in the 21st Century" in Malaysia. Post-graduate and undergraduate students represented the School in CAMPING ASIA 2019 in Taipei. Students performed and led daily morning classes, and exchanged with participants from 11 dance institutions in Taiwan, Singapore, Thailand, Japan, Australia, USA, France and Belgium.

Five graduating students have received full-time contracts with local and overseas dance companies. Others have embarked on a portfolio career pathway including research and creative projects, concerts, educational programmes, teaching and the entertainment industry.

Teaching

Students continued to strengthen their performance and creative skills by having different visiting choreographers share their knowledge and create works. UK dance film director and choreographer Corey Baker collaborated with School of Dance students and Hong Kong Ballet dancers on a new dance film; Greek choreographer Christina Mertzani choreographed *13 Floors Below Ground*; and Australian choreographer Liesel Zink re-mounted her outdoor durational dance production *The Stance* for the City Contemporary Dance Festival. Three new choreographies were prepared for the Fall Dance Production, including Gosia Dzierzon's *Waiting, Drums* for Chinese Dance students and Anh Ngoc Nguyen's new work *Therian* for Ballet students. Hong Kong Ballet's Artistic Director Septime Webbre re-staged his 2000 Washington Ballet production version of *Juanita y Alicia*, while the Acting Artistic Director of City Contemporary Dance Company Dominic Wong and the Artistic Director of Hong Kong Dance Company Yan Yuntao choreographed two new works, *Canon* and *A Step*, respectively, for the School's Spring production.

Digital technology presents new ways for students to think about their learning, express their ideas and problem solve. The School continued

to explore its use in teaching and learning activities to support greater alignment between current trends in the professional dance industry and dance training. The new Dance & Technology Studio on the fifth floor of New Annex is a creative hub for dance choreography. During the pandemic, dance faculties explored new strategies for the integration of technology in the study, technical training and creative practice of dance, enabling the School to launch classes and rehearsals online. The new pedagogical focus repositioned students' relationships to embodied learning, skill acquisition and reflection.

Partnership & Collaboration

Bloomberg Philanthropies & Goethe-Institut Hongkong

With sponsorship from Bloomberg Philanthropies, the School was able to launch Dean's Special Artist Series: Dance and Technology Programme with residency, public talk, presentation and workshops. Partnership with Goethe-Institut Hongkong saw three German-based multi-media dance artists, Christian Mio Loclair, Raphael Hillebrand and Naoto Hieda, invited to the Academy as artists-in-residence. They shared the latest dance and technology trends and re-staged the choreographic innovation work *Pathfinder*.

Hong Kong Ballet

Under the MOU partnership with Hong Kong Ballet, an artistic team from the company taught the highest level ballet students monthly. Selected students performed in the company's *Swan Lake* production.

City Contemporary Dance Company (CCDC)

The School continued its collaboration with CCDC, with 24 students across three streams taking part in Helen Lai's *The Rite of Spring* online performance, rehearsed by CCDC resident choreographer Noel Pong.

Interdisciplinary Project

The School collaborated with the School of Film and Television and the School of Theatre and Entertainment Arts on the dance film project *Alone but Together* for graduating dancers. The project applied technology as a tool of communication, exploration and innovation for online rehearsals. The final dance film will be shown on the Academy's website and other public media.

Greater Bay and Mainland China

The School participated in the second Guangdong-Hong Kong-Macao Greater Bay Area's University Students Arts Festival, which was held at South China Normal University, Guangdong. The festival carried the theme of "Connecting the Greater Bay Area through Arts" and was attended by over 50 institutions. The School also joined "The World Dance Drama Education Alliance" – an initiative of the Central Academy of Drama – as one of eight founding members.

Community

On the invitation of the Leisure and Cultural Services Department (LCSD), 10 ballet students gave three performances of Zoltan Fodor's *Echo* at Dance@Xintiandi in Shanghai. This event was part of the programme of Festival Hong Kong 2019 – A Cultural Extravaganza@Shanghai. 45 Gifted Young Dancers Programme students participated in the Youth Music and Dance Marathon, presented by the LCSD at the Piazza of the Hong Kong Cultural Centre. 12 contemporary dance students performed John Utans' new work *Espanalepsis* as part of the Hong Kong Dance Exchange (HDX) Festival. Eight undergraduate and post-graduate students attended the Train-the-Trainer workshop organised by the Hong Kong Arts Festival's No Limits programme in collaboration with the ILL-Abilities company, a Montreal-based group which aims to explore the possibilities of street dance with local dancers of a range of abilities.



In the 5-day cultural exchange trip in Malaysia, students learned a lot in a series of workshops, discussions and performances along with 12 dance institutions from Asia at the Tari '19 ASWARA Festival. 學生前往馬來西亞參加 TARI '19 ASWARA Festival，與來自亞洲不同地區的 12 個舞蹈團體進行為期五天的交流，在一系列工作坊、研討會和表演中獲益良多。



Rehearsal of School of Dance Fall Performances 2019. 舞蹈學院秋季演出 2019 排練。

學生培育

儘管 2019/20 充滿挑戰，舞蹈學院仍順利舉辦了兩次海外交流團。14 位中國舞系學生於馬來西亞 Tari' 19 ASWARA 國際舞蹈節的「Renewal-Dance in the 21st Century」節目中，演繹香港 / 內地編舞家刑亮創編的作品《扇·夢》，而碩士生及本科生亦代表本院參與台北舉行的「Camping Asia」演出及帶領早課，並與來自台灣、新加坡、泰國、日本、澳洲、美國、法國和比利時等 11 所舞蹈學校的學生交流。

五位畢業生獲得本地及海外舞蹈團全職聘約，而其他學生亦將會作自由工作式的發展，包括參與研究和創意項目、演唱會、教育性質的課程、教學及加入娛樂行業工作等。

教學發展

舞蹈學院邀請了世界各地的編舞家到訪，分享舞蹈知識及創作新舞，讓學生加強表演技巧。英國電影導演及編舞家 Corey Baker 與本院舞蹈學生及香港芭蕾舞團的舞蹈員攜手製作舞蹈電影新作，希臘編舞家 Christina Mertzani 亦為學生創編了《13 Floors Below Ground》，而澳洲編舞家 Liesel Zink 則為學生重新編排戶外時延性舞蹈作品《The Stance》，於城市當代舞蹈節中演出。此外，三個全新舞蹈作品於秋季演出中上演，包括 Gosia Dzierzon 為中國舞學生創作的《Waiting, Drums》，以及阮日廣為芭蕾舞學生創作的《Therian》。香港芭蕾舞團藝術總監衛承天將他於 2000 年為華盛頓芭蕾舞團創作的《Juanita y Alicia》再次搬上舞台，而城市當代舞蹈團署理藝術總監黃狄文及香港舞蹈團藝術總監楊雲濤則為本院的春季演出分別編創了新作《卡農》及《起步》。

數碼科技讓學生能夠透過嶄新模式來檢視他們的學習，表達思想和解決問題，而本院亦繼續探索如何在教學活動中應用科技，讓舞蹈培訓更全面地配合舞蹈專業行業的最新趨勢。位於校園新翼五樓全新的舞蹈與科技創作劇場成為創編舞作的空間。在疫情期間，舞蹈學院的老師以全新策略，將科技融入舞蹈教學、技術培訓和創作實踐中，從而讓本院能夠在網上授課及排練。新的教學重點將學生的關係重新定位到自身學習、技巧的掌握和應用。

夥伴合作

彭博慈善基金會及香港歌德學院

在彭博慈善基金會的贊助下，本院舉辦了《院長特邀藝術家系列：舞蹈與科技》活動，當中包括駐院藝術家公開演講、藝術介紹及工作坊。此外，本院亦與香港歌德學院合作，邀請了三位德國多媒體舞蹈藝術家 Christian Mio Loclair、Raphael Hillebrand 及 Naoto Hieda 擔任駐院藝術家。他們分享了最新的舞蹈及科技趨勢，並將創意作品《Pathfinder》再度重現舞台。

香港芭蕾舞團

根據舞蹈學院及與香港芭蕾舞團的合作諒解備忘錄，舞團的藝術團

隊每月到訪本院教授最高年級的芭蕾舞學生，而部分學生更獲挑選參與舞團的《天鵝湖》演出。

城市當代舞蹈團

本院再度與城市當代舞蹈團合作，來自三個學系的 24 名學生於網上演出了黎海寧的《春之祭》，並由城市當代舞蹈團駐團編舞羅智鈞負責排練。

跨學系合作項目

本院與電影電視學院和舞台及製作藝術學院攜手為舞蹈畢業班學生製作舞蹈電影《Alone but Together》。此項目將科技應用於網上排練，作為交流、探索和創作的橋樑，有關作品亦於學院的網站及其他公共媒體上放映。

大灣區及中國內地

本院參加了由廣東華南師範大學舉辦的第二屆粵港澳大灣區大學生藝術節，該藝術節以「活力灣區，藝脈相連」為主題，共有 50 多間院校參與。此外，本院亦參與了由中央戲劇學院發起的「世界舞蹈戲劇教育聯盟」，成為八個創會成員之一。

社區發展

本院 10 位芭蕾舞學生參與了由康樂及文化事務署（康文署）於上海舉辦的《舞出新天地》活動，於三場表演中演繹 Zoltan Fodor 創編的《迴響》，而是次演出是「香港節 2019 —— 藝匯上海」的活動之一。康文署亦在香港文化中心露天廣場舉辦了「2019 青年音樂舞蹈馬拉松」，本院共有 45 位青年精英舞蹈課程學生參加；而在「香港比舞」舞蹈節中，12 位現代舞系學生表演了余載恩的新作《Espanalepsis》。此外，八位本科生及研究生參加了由香港藝術節「無限亮」計劃與 ILL-Abilities 舞團合作舉辦的導師培訓工作坊，而來自蒙特利爾的 ILL-Abilities 舞團旨在探索如何與不同程度的當地舞者一起演繹街舞。



Ballet students were invited to perform at Shanghai "Dance@Xintiandi" organised by Leisure and Cultural Services Department.

芭蕾舞系學生獲邀參與由康樂及文化事務署舉辦的《舞出新天地》活動，於上海演出。

The Two Character Play by Tennessee Williams
《對手戲》—— 田納西·威廉斯
(Photo 攝影: Ka Lam 嘉霖)

School of Drama 戲劇學院





The School of Drama hosted two online dialogues to connect with theatre artists and teachers around the world to exchange views and support one another in solidarity. 戲劇學院主持了兩場網上對話，連繫世界各地的劇場工作者和老師，互相分享資訊，並為大家打氣。

Student Development

In 2019/20 undergraduate students participated in staging new plays at the "Playwright's Studio 8" in association with the Hong Kong Arts Centre. They also took part in rehearsals for various plays, including *The Woman in Kenzo*, *BU21*, *Castle of Glass: Iridescent* and the postgraduate graduation production *Floating* co-presented with Chung Ying Theatre Company. However, these productions were cancelled due either to social events or COVID-19.

In May 2020, an online theatre production of *Pornography* by British playwright Simon Stephens was adapted as an online seven-episode television series, with one episode screened each evening. The response was enthusiastic, with the performances being booked up very quickly. Performances of the directing undergraduate graduation production *The Two Character Play* by Tennessee Williams and *Acte sans paroles* by Samuel Beckett were also scaled down as a result of COVID-19. The *Graduates' Showcase*, sponsored by Shun Hing Education and Charity Fund, will be presented in a showreel format, with faculty members of the School working on the filming production with graduating students.

Performance opportunities at the Academy were complemented by internships in drama productions, including *Pride and Prejudice*, produced by Chung Ying Theatre Company, and *Stragglers*, presented by Hong Kong Dramatists. Overseas, the School participated in the Quanta Hall Black Box Arts Festival - Hong Kong Week, organised by Taiwan Quanta Arts Foundation. During the visit, students staged a devising project *Fly! Fly! Fly! Archaeology Birds* written by alumnus Chan Ping-chiu and enjoyed cultural exchange with local artists, as well as attending acting workshops.

During the year, the School engaged with Taipei National University of the Arts and Shanghai Theatre Academy through student exchange programmes. Three undergraduate students benefitted from outgoing exchanges for one semester.

Teaching

In addition to exposure to regular pedagogy and mentoring by professionals, students had the opportunity to attend intensive workshops and classes across a spectrum of essential skills. Ten exclusive masterclasses for undergraduate senior students were conducted by founding actors of the world renowned Odin Teatret in Denmark, including Julia Varley, Roberta Carreri and Donald Kitt. The co-artistic director of Theatre du Pif and our alumna Bonni Chan gave a one-week workshop to students on new plays written by our postgraduate Playwriting students, culminating in a play-reading presentation in the Studio Theatre.

A year-round "Monday Workshop" provided undergraduate directing and acting students with the opportunity to learn to be directors and work with students from the School on scene work presentations.

Faculty members kept themselves abreast of the latest developments in the dramatic arts field through visits to the Creative Dialogues in Action Movement with Vanessa Ewan at London's Royal Central School



The School of Drama staged a play *Fly! Fly! Fly! Archaeology Birds* in the Quanta Hall Black Box Arts Festival - Hong Kong Week organised by the Taiwan Quanta Arts Foundation in Taiwan. 戲劇學院在台灣參加由台灣廣藝基金會主辦的「廣藝廳黑盒子藝術節香港週」，於台灣演出劇目《飛吧！臨流鳥，飛吧！》。

of Speech and Drama and the "How Movement Works" workshop organised by London's Trinity Laban Conservatoire of Music & Dance, as well as Devised Theatre and Performance Training in Berlin.

In March and April 2020, the School hosted two online dialogues to discuss with theatre artists and teachers from around the world pressing issues and phenomena created by the pandemic, including problems faced in their cities as drama artists, the challenges of online teaching, the future of theatre teaching and learning, and post-pandemic dramaturgy in theatre making.

Partnership and Collaboration

The School and the West Kowloon Cultural District Authority have been collaborating on the three-year practice-based project "Creation for Freespace: Dramaturgy and Beyond" since 2018. In association with the Hong Kong Arts Centre, for the eighth consecutive year the Playwright's Studio offered an open experimental platform for young playwrights to showcase their work.

Overseas, faculty participated in high profile global events, including Forum on World Class Theatre for Chinese Audiences in Beijing, Daliangshan International Theatre Festival in Sichuan, as well as the "The Farm of Plays VI" project in Taiwan organised by Our Theatre, and the 9th Estill Voice Symposium in London. They also participated in an online open talk "Meeting during Pandemic with Overseas Artist of Malaysia" organised by Backstage Professional Magazine in Malaysia.

Community

To strengthen connections with the local theatre community, the School organised a salon with experienced drama practitioners at the Academy on "The Relationship between Audience and Theatre in the 21st Century", which resulted in thought-provoking discussions on various aspects of theatre and community development.

Social distancing has transformed the way we create and share with an audience. In April 2020, the School initiated a global creative project "Quarantine Can't Stop Our Creativity", calling for submissions of creative work to encourage communities in the performing arts. In April and May 2020, a mini-ethnotheatre, *See You Zoom*, devised and produced by our students and alumni, considered Hong Kong's experience with the online conferencing platform and the inspiration it has provided.

With the support of the Academy's Student Recruitment and Community Engagement Office, Gloucester Road Drama No. 1, the newly established theatre company run by graduates from the School, continued delivering Drama 2.0 workshops on student life at the School for secondary school students.

One of last year's productions, *Dust and Dawn*, earned recognition from the local theatre community, including an award for Best Director (Comedy/ Farce) in the 29th Hong Kong Drama Awards, a nomination for Best Director in the 12th Hong Kong Theatre Libre and a nomination for Director of the Year in the 2019 IATC (HK) Critics Awards.

學生培育

在 2019/20 學年，戲劇學院學士學生於本院與香港藝術中心合作呈獻的新劇展演「編劇工場 8」中進行演讀。此外，學生亦參與多齣學院製作排練，包括改編自同名小說的音樂劇《穿 Kenzo 的女人》、當代作品《BU21》、本地作品《傾城無方——殘·存》，還有與中英劇團合辦的導演系碩士畢業作品《萍水相逢》，這些製作演出分別受社會事件和 2019 冠狀病毒病疫情影響而取消。

於 2020 年 5 月疫情期間，本院大膽作出新嘗試，改編英國著名編劇西門·史提芬斯的劇本《禁色》，以一連七集的連續劇形式搬到線上，每晚送上一集現場演出。此次嶄新嘗試獲得觀眾踴躍支持，名額於短時間內已滿。

另外兩個學院製作，貝克特的五部短篇作品《無言劇》和導演系學士畢業作品田納西·威廉斯的《對手戲》，同樣受疫情影響而改作小型演出。由信興教育及慈善基金贊助的《畢業生展演》受疫情影響改為錄像製作，錄像由本院教員親自操刀，充分體現學院師生同心突破疫情困阻的決心。

戲劇學院學生亦獲安排參與專業實習演出，包括中英劇團的《初見》及香港戲劇創作室的《迷鳥》；海外方面，學生到台灣參與由台灣廣藝基金會主辦的「廣藝廳黑盒子藝術節香港週」，演出由校友陳炳劍多年前創作的劇目《飛吧！臨流鳥，飛吧！》，期間與當地藝術家交流學習，並參加了表演工作坊。

回顧期內，本院與臺北藝術大學及上海戲劇學院合作舉辦交換生計劃，三名學士學生獲機會作一個學期的海外交流。

教學發展

本院學生除恆常地接受專業人士的教學及指導外，亦有機會參加不同技巧的密集式工作坊和課堂。丹麥歐丁劇場三名資深演員 Julia Varley、Roberta Carreri 和 Donald Kitt 親臨戲劇學院為高年級學士學生主持表演大師班。進劇場聯合藝術總監及校友陳麗珠在本院主持為期一星期的劇本工作坊，與學生一起研究由編劇系碩士學生編寫的劇本，其成果呈現在演藝實驗劇場舉行的劇本演讀。

全年舉行的「星期一工作坊」提供一個校內展演平台予所有本院學士導演系和表演系學生，讓他們有機會擔任導演，與學生合作演出選段，互相交流學習。

本院的教學團隊均積極參與專業深造培訓，從而了解表演藝術範疇最新發展及繼續提升教學水準，包括參加由皇家中央演講與戲劇學院教員 Vanessa Ewan 主持的演員形體動作創意對話工作坊、聖三一拉邦

音樂舞蹈學院的形體工作坊，以及德國柏林國際劇場與表演創作訓練及研究中心的編作劇場與表演課程。

於 2020 年 3 月至 4 月，本院主持兩場網上對話，連繫世界各地的劇場工作者和老師，一起討論疫情下業界所面對的處境和挑戰，包括疫情下的網上學習、劇場教學的未來發展，以及疫情如何影響劇場構作等議題。

夥伴合作

本院自 2018 年起與西九文化區管理局合作舉辦一項為期三年的實踐劇場計劃「自由空間·創作：超越劇場構作」。另外，本院與香港藝術中心合辦「編劇工場」，連續八年為新晉編劇提供一個公開實驗的舞台向大眾展演劇本。

海外方面，戲劇學院教員多次參加國際交流活動，包括前往北京參加「世界好戲中國觀眾論道周」、到四川出席大涼山國際戲劇節、前往台灣參與阮劇團舉辦的「劇本農場 VI」計劃，並遠赴倫敦參與第九屆 Estill 發聲 (Voice) 研討會。此外，本院教員亦獲邀參與由馬來西亞專業舞台造型雜誌《Backstage Professional》舉辦的「海外的大馬劇場人，你們好嗎？」疫情下線上直播對談。

社區發展

為加強聯繫本地戲劇界人士，本院舉辦了一場戲劇沙龍，邀請資深戲劇工作者就「21 世紀劇場與觀眾的關係」的主題分享經驗和見解，與一眾出席者以不同角度討論劇場相關的議題。

疫情拉闊了社交距離，改變了表演藝術的創作與傳遞給觀眾的方式。本院於 2020 年 4 月舉辦「隔離不停創」全球作品徵集活動，邀請各界朋友創作，透過表演藝術作品回應當下、鼓勵及支持社區。在 2020 年 4 月至 5 月期間，本院教員於網上推出名為《See You Zoom》的參與式「微型人種誌劇」，由本院學生和校友共同編作和製作，講述一個香港人受疫情啟發的故事。

本院繼續在演藝學院學生招募拓展處的支持下，聯同由多位戲劇畢業生成立的「告士打道戲劇一號」劇團，舉辦「演藝戲劇 2.0」工作坊，透過一連串的示範，讓中學生體驗本院學生的日常上課內容。

去年的劇作《我自在江湖》於本地不同的專業劇場頒獎禮勇奪提名及獎項，包括第 29 屆香港舞台劇獎最佳導演（喜/鬧劇）、第 12 屆香港小劇場獎最佳導演提名和 IATC (HK) 劇評人獎 2019 年度導演獎提名。



3 actors from the Odin Teatret in Denmark visited the School of Drama and conducted exclusive masterclasses for students.

丹麥歐丁劇場三名資深演員親臨戲劇學院為學生舉行表演工作坊。



Guest speakers Dominic Cheung, Artistic Director of Chung Ying Theatre Company (middle); Bonni Chan, Co-Artistic Director of Theatre du Pif (2nd right); Michelle Li and Ivor Houliker, Founders and Co-Artistic Directors of Rooftop Productions (2nd and 1st left) were invited to the Drama Salon to share and exchange their views.

戲劇沙龍邀請了中英劇團藝術總監張可堅（中）、進劇場藝術總監陳麗珠（右二），以及天台製作創辦人兼聯合藝術總監李婉貞和艾浩家（左二和左一）分享經驗和見解。

School of Film and Television

電影電視學院





The Dean (right) attended the CILECT Congress at Moscow, Russia.
院長(右)遠赴俄羅斯莫斯科出席國際電影學院協會(CILECT)年度會議。



Master of Fine Arts students attended the Hong Kong Asia Film Financing Forum (HAF) in October 2019.
電影製作藝術碩士學生於2019年10月獲邀出席香港亞洲電影投資會。

Although almost all screen festivals and competitions were conducted online during the latter half of the year, the School of Film and Television continued to receive recognition for student work at international and local events. Despite a disrupted year the School developed solid plans to enhance and improve the Bachelor of Fine Arts (BFA) curriculum, expand the student headcount, overhaul student access to production equipment, re-design and re-purpose some teaching and production facilities, engage younger teachers in professional development, connect online with communities and audiences, and generally develop a more sustainable future for the School.

Student Development

The undergraduate cohort produced a diverse range of graduation films. Each year level worked hard to produce short fiction films, non-fiction and informational videos, and cooperative, experimental television programmes. 12 projects were produced by third year students, including some during their exchange study periods at universities in Taiwan. Documentary shorts are improving in production style and originality year by year and becoming a strength of the undergraduate programme. First year students followed a revised study plan where knowledge and theory were better aligned with practical projects and production practice. The graduating Master of Fine Arts cohort forged an effective team from a diverse group of students from China and Hong Kong, using different levels of experience, skill and knowledge to produce a warmly received short graduating film.

Congratulations to all students on a positive year, notable for resilience and perseverance.

Teaching

The School put in place recommendations from the Mid-cycle Review Report that will underpin ongoing curriculum refinement during the next two years. The current curriculum review aims to better align teaching and learning with the ways in which contemporary students think, experience and interact with each other, society and the global environment. Employers require graduates who are confident and equipped with adaptable skills for their careers. Disruptive technologies have already altered career trajectories and delivered significant changes to screen production, distribution procedures and funding models. Circumstances forced much of the current regular teaching online this year and teachers surprised themselves with their dexterity and adaptability. So much was achieved in such a short period of time that the teachers deserve high praise. However, there is a limit to how much regular screen production teaching can be usefully conducted online and now, after the forced experimentation during this year, students and teachers have a clearer understanding of precisely what can be most effectively taught online.

Several faculty members and some part-time teachers completed intensive practical professional development training and received internationally recognised certification in the operation and teaching of high-end post-production software systems. With several teachers certified to offer additional certificate qualifications to students, the School is now recognised as an industry learning partner.

New teaching personnel were engaged this year. These positions allow the School to broaden teaching across new areas in creative producing and digital screen production, with interdisciplinary and collaborative possibilities with other Schools in the Academy. They also help the School engage communities and identify strategic partners in the local and regional creative industry and education sectors.

Partnership and Collaboration

Our annual student exchange programmes with Taipei National University of the Arts (TNUA) and National Taiwan University of Arts (NTUA) continued this year. Faculty made official visits to the CILECT (the Association of International Film Schools) Annual Congress in Moscow, Russia. The CILECT international Executive Council invited the School to host their Executive Council meeting in July 2019. The meeting saw members visiting Hong Kong for the first time from Portugal, Benin, Mexico, the USA, Bulgaria, New Zealand and Australia.

The School collaborated with Swire Properties to produce a commissioned project called *Hometown Heroes: I am a Filmmaker*. Several student films were screened on local television and the RTHK programme, *Young Filmmaker*, featured our Thesis Project *The Smoke that Blinds Us* and included interviews with students and teachers. The School participated in the Hong Kong Film Financing Forum (HAF) and curated a programme of student work in Macau with alumni filmmakers and faculty presenting and moderating. Tai Kwun Contemporary invited students to attend the Phantom Plane Film Screening and the School hosted "Filmmakers in Focus", a retrospective screening and seminar series dedicated to the films of King Hu.

Graduation screenings were sold out when screened at The Metroplex cinema in Kwun Tong and K11 promoted screenings of student work in their shopping centres. The School hosted screenings of alumni work and welcomed back graduate filmmakers Cheuk Cheung (*Bamboo Theatre*) and Kiwi Chow (*Beyond the Dreams*) and conducted an online masterclass with Singaporean filmmaker Anthony Chen (*Ilo Ilo, Wet Season*).

Community

Student screen work was again prominent among awards at local screen festivals and competitions such as Fresh Wave, InDPanda and ifva. Student work was screened at the Academy Information Day and online on viddsee.com and other social media outlets, including the School's Facebook page.

縱然下半年近乎所有的電影節及比賽都轉以線上形式舉行，電影電視學院的學生作品繼續揚威國際及本地電影活動。在這動盪的一年，本院仍然落實具體計劃，以加強及改進藝術學士的課程，增加招生人數，並提升製作器材的水平，重新設計教學及規劃製作設備的用途。此外，本院亦鼓勵年輕教師參與專業發展，透過線上媒體與社區及觀眾加強聯繫，為本院建立更具持續性的發展。

學生培育

學士課程學生製作多元化的畢業作品，各年級的學生竭力製作劇情電影、非劇情類和資訊性短片，並共同製作實驗性電視節目。藝術學士課程三年級學生共製作了 12 齣作品，當中包括學生於台灣電影學院交流時的創作。紀錄短片作品的製作風格和原創性逐年提升，成為學士課程學生課程的一大亮點。學士一年級課程經過修訂後更臻完善，電影知識理論更能應用於專案和製作。藝術碩士畢業班由中港學生組成的製作團隊，結合不同程度的經驗、技巧和知識製作出一部深受歡迎的畢業作品。

在此衷心祝賀各位同學度過豐盛的一年，本院更以他們的應變能力和堅毅意志為傲。

教學發展

本院採納中期檢討報告中的建議，以鞏固未來兩年的課程持續發展。目前的課程檢討旨在使教學和學習更能連繫學生的思維和體驗，以及彼此之間、與社會和國際環境的互動。僱主要求畢業生具備自信及成功事業路上所需的靈活變通技能。日新月異的科技發展已經改變了畢業生的職涯規劃，亦對電影電視錄影製作、發行流程和融資模式帶來重大改變。今年的社會狀況限制令大部分的教學由面授轉移到網上，教師於短時間內在教學上展現靈活性和適應能力，他們的用心和努力備受高度讚揚。但是，網上教學或多或少局限了電影製作的教學效果，藉著今年的經驗，學生和教師都更清晰掌握如何運用網上教學有效地傳授知識。

部分教職員工和兼職教師參與密集式的實用專業發展培訓，並在高端後期製作軟件系統的操作和教學上，獲取國際認證。幾位獲取認證的教師更能助學生考取專業證書資格，而本院現已獲公認為業內培訓夥伴。

本院今年增聘教職員，從而擴闊教學範圍，開拓創意製作和數碼電影電視錄影製作等的教學領域，並與演藝學院其他學院進行跨學科合作。此外，他們亦協助本院與社區建立互動，於本地創意產業及教育部門尋找策劃性的合作夥伴。

夥伴合作

本院持續與臺北藝術大學和臺灣藝術大學合作，舉辦年度交換生計劃。此外，教職員亦前往俄羅斯莫斯科出席國際影視院校聯會（「聯會」）的年度大會及國際研討會。本院應聯會的國際行政議會之邀請，於 2019 年 7 月主辦會議，而會議中不少與會者更是首次訪港，包括來自葡萄牙、貝寧、墨西哥、美國、保加利亞、紐西蘭和澳洲的聯會成員。

本院與太古地產合作製作了一個名為《舍區俠：光影聲才》的邀約計劃。此外，本地電視台放映了幾齣學生作品，而香港電台節目《影動青春》更以學生的論文項目《人間煙火》為主題拍攝，訪問了學生和教師。本院參加了香港亞洲電影投資會，亦於澳門策劃放映學生作品的電影展，由校友和本院教員介紹及主持。大館當代美術館邀請學生參加「幽靈維面」電影放映，而本院主持了名為「焦點影人」的電影回顧及講座系列，向著名導演胡金銓先生的電影致敬。

本院於九龍灣星影匯舉行畢業作品放映會，門票全部售罄，而 K11 亦在旗下商場放映學生作品。此外，本院主辦了校友作品放映會，當中包括電影製作人卓翔（《戲棚》）及周冠威（《幻愛》），並與新加坡電影製作人陳哲藝（《爸媽不在家》及《熱帶雨》）舉行網上大師班。

社區發展

學生作品多次於本地的電影節和比賽獲得各個獎項，包括鮮浪潮、熊貓國際電影節及 ifva 獨立短片及影像媒體節。此外，學生作品亦先後在演藝學院的資訊日放映，並於電影播放平台 viddsee.com 及其他網上社交平台如本院的臉書專頁播放。



Master of Fine Arts Cinema Production students shooting their thesis project.
電影製作藝術碩士學生拍攝畢業作品。



Invited by Macau Espaço Vídeo, the "Best of the Best Screening" was presented in Macau.
本院榮獲「全澳原創錄像展」之邀請於澳門舉辦「電影電視學生作品精選放映」。



The Dean (right) and Head (Screen Creative Producing) attended the International Education Conference of Sun Wah Group and University of Macau at Macau, Greater Bay Region.
院長（右）和影視創投主任於澳門出席新華集團及澳門大學聯合舉辦之國際教育研討會議。

School of Music
音樂學院



Academy Opera: *Die Zauberflöte*
演藝歌劇：《魔笛》

Student Development

School of Music students and alumni continue to win prestigious international competitions as well as recognition locally and internationally.

Our brass students came first in the 2020 "Golden Classical Music Awards" International Competition, were co-winners of the 2020 International Trombone Association George Roberts Bass Trombone Competition and received First Prize in the 2020 International Music Competition "Paris and London" Grand Prize Virtuoso.

Our Junior composition students excelled in a number of international competitions, receiving Second Prize in the Junior Category and Third Prize in the Elementary Category of the Golden Key Piano Composition Competition 2020. The same students also won First and Second Places in the 72nd Hong Kong Schools Music Festival's Original Composition category, with their respective composition piece *Light* and *The Ghost*. Justin Cheung's piece *Super Storm* was awarded an Honourable Mention at the 7th Annual Violettes by Becky Youth Music Composition Competition. Piano students Tong Sek-yuen, Jade Chan and Lo Sum-yau gave exceptional performances in The 9th Steinway & Sons Youth Piano Competition and The 83rd Steinway & Sons International Youth Piano Competition (China). Tong won First Prize in Amateur Group B and Overall Special Prize in Amateur Groups, while Jade and Lo took home Third Prize and Merit Prize in Amateur Group A respectively. Our former Junior student, Hannah Tam (violin), was awarded Certificate of Commendation by the Home Affairs Bureau. Cello graduate Zhu Lin has been appointed Principal Cello of the Shanghai Symphony Orchestra.

Piano graduates Colleen Lee and Aristo Shum were invited to perform as soloists with the London Symphony Orchestra (LSO) under Sir Simon Rattle.

Teaching

Highlights this year began with visits from LSO players, who conducted viola, bassoon and double bass masterclasses. Timothy Cobb, Principal Bass of the New York Philharmonic, directed a mini Bass Festival which culminated in a Gala Concert with the entire double-bass cohort. Other highlights included a brilliant orchestral workshop given by the Hong Kong Philharmonic's Music Director Jaap van Zweden - the third annual workshop directed by the maestro. Despite the pandemic, we continued to organise international masterclasses for students, conducted via the internet. These included 10 workshops each for wind, brass and percussion, and a masterclass with renowned guitarist, Manuel Barrueco. Music students were offered a special two-week intensive course on Creative Entrepreneurship directed by Ian Chance from the UK. A number of innovative projects emerged out of this course and other initiatives. The Academy Cello Ensemble, comprising 13 students, created a virtual rendition of *Ritual Fire Dance* by Manuel de Falla. Each of the members, nine from Hong Kong and four from the mainland, spent two weeks rehearsing and filming their individual parts. The Ensemble presented the work on social media as a way of thanking those tirelessly fighting to save lives. Many other students followed suit by producing a variety of "online performances": notably, MMus guzheng student Grammy Yeung, who created a transcription of Mozart's *Turkish March* mixing four different parts all played by herself; composer Amos Wong, who wrote a digitally-generated piece that spells "Wash Hands" on the monitor, which was posted on social media and went viral; MMus dizi student Jessica Fung, who produced a series of videos documenting how her Chinese music ensemble friends worked together during the pandemic.

Partnership and Collaboration

At the invitation of the Taipei National University of the Arts (TNUA), the Academy Chamber Orchestra conducted by the Dean participated in their Kuandu Arts Festival in October 2019, joining forces in a



Taipei National University of the Arts (TNUA) x HKAPA Exchange Concert at Kuandu Arts Festival 2019.
在 2019 關渡藝術節，臺北藝術大學與香港演藝學院的交流音樂會。

performance with the TNUA String Ensemble. In turn, their conductor, Cheng-Tu Su, was invited to be our External Examiner for our first-semester recitals. The Dean also participated in the AEC conference in Turin and visited La Scala Academy in Milan, resulting in the signing of a memorandum of understanding between the two Schools. Their Principal Conductor, Maestro Pietro Mianiti, has already twice conducted our annual opera production.

The School of Music and the Hong Kong Philharmonic Orchestra collaborated to present a project called "The Orchestra Academy Hong Kong" (TOA). The Swire Group Charitable Trust has approved a sum of approximately HK\$9 million to fund this initiative over a period of three years.

TOA will enable our graduates to gain first-hand experience playing with an established professional orchestra as well as to explore the latest state-of-the-art presentations of classical concerts with our own Philharmonia APA (PAPA). A series of training workshops will also be established for current students.

Community

With the pandemic forcing us to close our campuses to the public for a whole semester, while preventing school and community visits, students were engaged in fewer performance opportunities. However, in December 2019, we celebrated the 30th Anniversary of the Hong Kong Cultural Centre with a concert by 10 of our current piano professors, while PAPA performed Bach's Concerto in A minor for four pianos. Also in December, a student string quartet and some vocal students performed at Dr Helmut Sohmen's 90th birthday celebrations, while, in July 2020, the Dean participated in the first "Webinar Series on the Future of Performing Arts Education".



London Symphony Orchestra bassoon masterclass.
倫敦交響樂團巴松管大師班。



Orchestral workshop given by Hong Kong Philharmonic Orchestra's Music Director Jaap van Zweden.
香港管弦樂團音樂總監梵志登樂團工作坊。

學生發展

音樂學院學生及畢業生繼續於享負盛名的國際大賽上大放異彩，成就獲本地及國際樂壇肯定。

銅管學生分別贏得 2020 紐約金古典音樂大獎第一名、2020 國際長號協會 George Roberts 低音長號大賽冠軍及 2020 國際音樂大賽「巴黎及倫敦」Virtuoso 大獎第一名（木管組）。

青少年音樂課程學生亦於一系列國際比賽中表現卓越並勇奪多個獎項，如金鑰匙鋼琴作曲比賽 2020 青少年組別第二名及初級組別第三名、同組學生再下一城於第 72 屆香港學校音樂節作曲比賽，分別憑作品《眼前燈》和《鬼》獲冠軍和亞軍！張冉立憑《Super Storm》在第七屆的 Violettes by Becky 青年音樂作曲比賽中獲得榮譽獎。青少年音樂課程學生唐碩元、陳靖及羅心攸，於第九屆施坦威青少年鋼琴比賽暨第 83 屆施坦威國際青少年鋼琴比賽中國區總決賽中脫穎而出，分別獲得「業餘 B 組第一名及業餘組特等獎」、「業餘 A 組第三名」以及「業餘 A 組優秀獎」。前青少年音樂課程學生譚允靜獲民政事務局頒發嘉許狀。大提琴畢業生朱琳則獲上海交響樂團委任首席大提琴一職。

鍵盤系畢業生李嘉齡及沈靖靄分別獲邀擔任協奏曲獨奏家，在列圖爵士指揮下與倫敦交響樂團同台演出。

教學

本年度的重點項目以倫敦交響樂團樂師到訪香港演藝學院舉行中提琴、巴松管及低音大提琴大師班揭開序幕。紐約愛樂首席低音大提琴 Timothy Cobb 亦於演藝學院策劃了一個小型低音大提琴節，全體低音大提琴學生均參與其中並舉行音樂匯演。其他精彩活動包括由香港管弦樂團音樂總監梵志登主持的一個管弦樂工作坊，這是梵志登大師第三度到訪學院教導學生。雖然受到疫情影響，本院仍利用互聯網繼續為學生安排國際大師班，如特別為木管、銅管及鼓擊樂學生而設的 10 個網上大師班，以及一個由結他大師 Manuel Barrueco 主持的網上結他大師班。另外，學生亦參與了由來自英國的導師 Ian Chance 教授的創意企業領袖課程，因此課程和疫情，衍生了一些新穎的計劃，例如由 13 位大提琴學生利用科技軟件剪輯法雅的《火祭之舞》合奏演出，成員以兩星期時間練習及攝錄自己的演出片段，並於社交媒體上播放，希望藉此曲感謝一眾為對抗疫情而不辭勞苦的人士。其他學生亦以不同方式作「網上演出」，包括音樂碩士生楊程皓創作、由她本人演繹不同聲部的古箏版本莫扎特《土耳其進行曲》、作曲系學生王樂行設計的一首在軟件上顯示「Wash Hand」（洗手）訊息的電子音樂作品，在社交網絡上獲得廣泛關注，以及由音樂碩士生馮啟思與一眾友人製作的一系列有關中樂知識的短片。

夥伴合作

香港演藝學院室樂團獲得臺北藝術大學邀請，參與於 2019 年 10 月舉行的關渡藝術節，與北藝大弦樂團同台演出，音樂學院其後邀請北藝大指揮蘇正途老師來港擔任校外考試官，為本院第一學期的演奏會考試評分。音樂學院院長參加了在意大利都靈舉行的歐洲音樂學院協會會議，並到訪米蘭史卡拉音樂學院，兩院更簽訂了合作備忘錄，史卡拉音樂學院首席指揮 Pietro Mianiti 曾兩度來港指揮演藝歌劇製作。

音樂學院與香港管弦樂團合作創立 The Orchestra Academy Hong Kong (TOA)，太古慈善信託基金批出約 900 萬港元贊助此項目，為期三年。

TOA 將為演藝學院畢業生帶來與專業樂團合作的寶貴體驗，他們更有機會與演藝愛樂（PAPA）探索樂壇上最新的古典音樂會製作。計劃同時為在讀學生提供一系列實踐工作坊。

社區

因為疫情關係，校園於本學年對外關閉，未能舉辦學校訪問和社區外展活動，亦減少了學生現場表演的機會。本院於 2019 年 12 月參與了為慶祝香港文化中心 30 周年的誌慶音樂會，10 位現職鋼琴老師有幸參與演出，演藝愛樂亦為巴赫 A 小調協奏曲四手聯彈擔任伴奏。聲樂學生參與蘇海文博士 90 大壽慶祝，而音樂學院院長於 2020 年 7 月為演藝學院首個「表演藝術教育的未來」網上論壇演講。



Cello ensemble performing *Ritual Fire Dance*.
大提琴合奏團演奏《火祭之舞》。

A woman with long brown hair, wearing a dark t-shirt and a patterned bag, is standing on a yellow step ladder. She is using a paintbrush to apply white paint to a black metal railing. The background is a complex stage set with scaffolding and bright stage lights. The scene is lit with a mix of warm and cool tones.

School of Theatre and Entertainment Arts
舞台及製作藝術學院



New Interim Dean of the School
Mr Ben Sumner.
新任舞台及製作藝術學院院長
沈立文先生。

In January 2020 the School welcomed its new Interim Dean, Mr Ben Sumner.

Student Development

During a year when the Academy was closed for longer than it was open the School of Theatre and Entertainment Arts (TEA) produced Interstage 2019 featuring Warner Music Hong Kong's talented singer-songwriter Panther Chan. The renowned concert producer Hong Ka-chun mentored a team of six TEA Student Associate Producers.

Interstage represents a new focus in the School's curriculum of design and technology and a significant step forward in terms of cross-disciplinary learning and industry partnership and received very positive industry recognition.

Furthering the curriculum development in new technologies and media works, TEA students created an innovative digital-media immersive installation NATP 2020 in the Studio Theatre in July 2019, initiated by Media Design & Technology third year students.

As part of the course Introduction to the HK Arts & Culture Scene, Diploma students visited a wide range of different cultural spaces. The course exposes students to various local cultural sites to gain a comprehensive picture of the city's arts and cultural landscape.

In November 2019 the world-renowned media designer/ screen producer, Laura Frank, from Luminous FX, gave a masterclass in the newly launched Integrated Media Studio in New Annex.

Emma Troubridge, Head scenic artist from Royal Opera House, gave our students a two-week masterclass in scenic art.

Professor Liu Xinglin from Beijing Central Academy for Performing Arts, delivered a two-week masterclass in stage design for Cantonese Opera.

TEA students undertook a wide range of internships, both local and international, some with very high profile organisations and some with more specialist companies. Internships are an immensely valuable part of the training, allowing students to put their skills into practice in a professional environment and to develop new networks and professional relationships.

International internship destinations included:
Cardiff Theatrical Services (UK), Royal Opera House (UK), National Theatre (UK), Rocket Scenery (UK), Second Skin Studio (Thailand), The Birmingham Royal Ballet (UK), Hand and Lock (UK), Inspira Studio (Spain).



A student specialised in Costume Technology had a 4-week placement at Hand & Lock, a renowned embroidery company in the UK providing embroidery services for the Royal family.
主修服裝技術的學生於英國著名的皇室御用刺繡公司 Hand & Lock 進行為期四星期的專業實習，獲益良多。

Local internship destinations included:
Chung Ying Theatre Company, Challenge Limited, City Contemporary Dance Company, Jimmy's Puppets Studio, Unique Design Teamwork.

Teaching

In response to the campus closure this year the Department of Media Design & Technology delivered some tech-oriented classes via live broadcast multi-cam streaming.

Also during the closure online seminars were hosted with industry professionals from various sectors, including Gaybird (composer/producer), Dr Stella Lau (writer/music researcher), Joel Kwong (Microwave Arts Festival curator), Rae Wu (West Kowloon Cultural District Authority) and many more.

Faculty members undertook two courses – Mental Health First Aid and Critical Incident Stress Management, raising awareness of students' and their own mental well-being. Faculty members heard about risk factors and warning signs for mental health and addiction concerns as well as strategies to help people in crisis situations, including suicide awareness and prevention.

Partnership and Collaboration

West Kowloon Cultural District Authority (WKCD)

Students participated in a series of seminars and workshops – What is Stage: Space as Poetry. Our students were introduced to the work of German stage designer, costume designer and art educator Anna Viebrock. Also, in conversation with Edward Lam and WKCD's Low Kee-hong, Viebrock talked about her work and explored how stage design can shape perceptions of time, space and emotion.

National Taiwan College of Performing Arts

In October 2019, Technical Management and Production staff were invited by the National Taiwan College of Performing Arts to conduct a week's Technical Direction Workshop Intensive. Our Technical Direction faculty made a traditional Chinese translation of ICOPER (International Code of Practice for Entertainment Rigging), which was uploaded onto the ESTA (Entertainment Services and Technology Association) website. ICOPER provides a model code of practice applicable to all event production rigging disciplines.

Community

Work is progressing on a collaborative educational programme with Osage HK, The University of Hong Kong, Hong Kong Baptist University, and Hong Kong Design Institute, to devise a novel educational programme in conjunction with the Japanese media artist, Masaki Fujihata. The programme will be rolled out in 2021 or 2022 subject to funding from The Hong Kong Jockey Club. The programme aspires to engage secondary and tertiary students in learning urban history through the use of Augmented Reality and other media technologies.



Emma Troubridge from the Royal Opera House in the UK held a two-week masterclasses for Design Department students to share her experience as a scenic artist. 來自英國皇家歌劇院的 Emma Troubridge 到訪本院為設計系學生主持為期兩週的大師班，分享她作為繪景師的工作點滴。



Students participated in Mapopo Community Farm visit. 學生參與馬寶寶文藝工作坊。

2020 年 1 月，學院歡迎沈立文先生擔任舞台及製作藝術學院院長。

學生培育

演藝學院今年關閉了一段長時間，期間學院製作了 Interstage 2019 音樂會，與華納音樂香港公司才華橫溢的創作歌手陳蕾合作，並由著名的音樂會監製康家俊率領 6 名學生聯合製作。

Interstage 展示了學院設計與科技課程的新成果，並且在跨學科學習和業界合作方面邁出重要的一步。Interstage 音樂會反應熱烈，獲得業界的好評。

為進一步推動新技術和媒體創作的課程發展，學院的學生於 2019 年 7 月在實驗劇場創作了由科藝製作三年級學生構思的嶄新 NATP 2020 數碼媒體沉浸式裝置。

文憑課程的學生參觀了多個不同的文化空間，以作為「香港藝術及文化領域概論」課程的一部分。此課程讓學生接觸到本地不同的文化景點，以全面了解城市的藝術和文化景觀。

2019 年 11 月，來自 Luminous FX 的世界知名媒體設計師及屏幕製作人 Laura Frank 於校園新翼的媒體創作劇場舉辦大師班。

英國皇家歌劇院繪景部主任 Emma Troubridge 到訪演藝學院，為學生主持為期兩星期的繪景藝術大師班。

北京中央戲劇學院劉杏林教授到訪演藝學院，為本院學生主持了兩星期以戲曲舞台設計為主題的大師班，分享她的真知灼見。

一如以往，本院學生獲安排參與一連串本地或海外的實習活動，當中包括知名機構及專業公司。實習是整個培訓過程中非常寶貴的一部分，讓學生可以在專業的環境中學以致用，開拓新網絡和人際關係。

曾與學院合作的海外機構包括：

英國 Cardiff Theatrical Services、英國皇家歌劇院、英國國家劇院、英國 Rocket Scenery Ltd、泰國 Second Skin Studio、英國伯明翰皇家芭蕾舞團、英國 Hand & Lock 及西班牙 Inspira Studio。

曾與學院合作的本地機構包括：

中英劇團、卓然有限公司、城市當代舞蹈團、吉米喬設計工作室、聯合作業。

教學發展

因今年校園關閉，科藝製作系透過多媒體鏡頭串流現場直播，提供了一些技術導向的網上課堂。

此外，在校園關閉期間，學院亦主辦了網上講座，邀請來自不同行業的專家參與，包括梁基爵（作曲家 / 監製）、劉世珍博士（作家 / 音樂研究員）、鄭佳玲（微波國際新媒體藝術節策展人）及胡偉聰（西九文化區管理局）等。

教職員先後參加了兩個實用理論的課程，包括心理健康急救和緊急事件壓力管理，以提高師生對心理健康的意識。教職員認識到有關心理健康和成癮問題的危險因素和警號，包括覺察及防止自殺行為。

夥伴合作

西九文化區管理局

本院學生參加了一系列名為「什麼是舞台：空間就是詩」的研討會和工作坊。席間學生認識到德國舞台設計師、服裝設計師和藝術教育家 Anna Viebrock 的作品。而在她與林奕華和西九文化區管理局代表劉祺豐的對談中，更談到她的設計心得，並探討了舞台設計如何塑造對時間、空間和情感的感知。

臺灣戲曲學院

製作管理系的教職員於 2019 年 10 月獲邀到訪臺灣戲曲學院，舉辦為期一週的技術指導工作坊。此外，本院的技術指導導師亦將《國際表演及娛樂活動懸吊工作守則》(ICOPER) 翻譯成繁體中文，而譯本已上載於娛樂服務及科技協會 (Entertainment Services and Technology Association) 網頁，並上傳到 ESTA (Entertainment Services and Technology Association) 網站上。《國際表演及娛樂活動懸吊工作守則》提供的規範工作守則適用於所有活動製作的懸吊工作。

社區外展

本院與奧沙畫廊、香港大學、香港浸會大學和香港知專設計學院合作的教育計劃取得良好進展，並邀得日本媒體藝術家藤正樹共同創立一個嶄新的教育課程。該課程將在香港賽馬會的資助下，於 2021 年或 2022 年推出，期望能凝聚中學及專上學生參與，並透過擴增實境及其他媒體科技認識都市歷史。



The Department of Media Design & Technology delivered some tech-oriented classes via live broadcast multi-cam streaming. 科藝製作系透過多媒體鏡頭串流現場直播，提供了一些技術導向的網上課堂。



Faculty members attended Critical Incident Stress Management workshop, raising awareness of students' and their own mental well-being. 教職員參加了緊急事件壓力管理工作坊，以提高師生對心理健康的意識。

Extension and Continuing Education for Life 演藝進修學院

Extension and Continuing Education for Life (EXCEL) runs part-time programmes in the performing arts throughout the year and continues to be an attractive way for students of all ages with a passion for the performing arts to participate in those arts. In the reporting period, 3,180 students enrolled in over 267 part-time courses. Summer marks the most exciting time for EXCEL, with more than 122 part-time courses being offered to over 1,842 participants within the months of July, August and September in 2019. It is also within this period that EXCEL runs its annual SMS (Summer Musical School), which has become a must for musical theatre lovers. Students spend three weeks' training with EXCEL in which they go from scratch to the spotlight on stage. In the summer of 2019, EXCEL produced the well known musical, *The Addams Family*. EXCEL's full-time Pearson BTEC Musical Theatre programme continues to be an invaluable path for secondary school graduates seeking to pursue an education or career in the performing arts. The Programme leads to the Pearson BTEC Level 4 Higher National Certificate in Performing Arts. Since 2017, EXCEL has been offering a joint programme with the English Schools Foundation (ESF) to offer performing arts through the International Baccalaureate's Career-related Programme (IBCP). The IBCP leads to the Pearson BTEC Level 3 Subsidiary Diploma in Performing Arts.

Community

Since 2013, EXCEL has collaborated with Hong Kong International Airport (HKIA) to organise performances at the Airport at festive seasons and in the summer. Passengers from around the world are treated to entertaining spectacles that brighten the airport's atmosphere with dancing and singing.

EXCEL continues to serve the community by designing and conducting custom-made programmes. Many of these programmes are drama-based executive training programmes, while others are in-service skills-based training programmes. EXCEL's community involvement is not limited to the local community. Exchange programmes were hosted for arts organisations outside Hong Kong, such as the Hwa Kang Arts School from Taiwan.



2019 Summer Musical School Presents *The Addams Family* (Musical).
2019 暑期音樂劇大搞作《愛登士家庭》。

演藝進修學院 (EXCEL) 全年開辦的兼讀課程，一直吸引不同年齡的表演藝術愛好者報讀。回顧年度內，超過 267 個兼讀課程吸引了約 3,180 名學生報讀。夏季往往是 EXCEL 最精彩忙碌的時候，2019 年 7 月至 9 月期間，EXCEL 開辦超過 122 個兼讀課程，入讀學生數目逾 1,842 人。同時，EXCEL 每年在夏季舉辦「暑期音樂劇大搞作」，獲不少音樂劇愛好者稱為不容錯過的課程，學生在為期三星期的訓練中，由零開始，至課程完結時一起踏上舞台表演。2019 年夏季，暑期音樂劇大搞作製作了廣受歡迎的經典音樂劇《愛登士家庭》。另外，EXCEL 全日制 Pearson BTEC 音樂劇課程繼續為有志投身或希望繼續進修表演藝術的中學生提供寶貴渠道，協助他們追尋理想。畢業生可獲 Pearson BTEC 第四級表演藝術英國國家高級證書資格。此外，EXCEL 自 2017 年起與英基學校協會聯手合作，與國際文憑大學預科課程銜接，在職業導向單元中提供表演藝術課程。

社區

EXCEL 自 2013 年起一直與香港國際機場合作，在節日及夏季於機場安排歌舞表演，為來自世界各地的訪港旅客帶來精彩的演出，使機場增添歡樂氣氛。

EXCEL 繼續回饋社會，為不同的團體設計開辦各種合適的課程，大部分是以戲劇為本的行政人員訓練課程，亦有以教授技巧為主的在職培訓課程。EXCEL 服務的社區並不限於本地，本年度亦為香港以外的藝術團體舉辦交流活動，如台灣華岡藝術學校。



EXCEL offers custom-made programmes for corporate clients, government organisations and schools.
EXCEL 為各大商業機構、政府部門和學校舉辦度身訂造課程。



Christmas dance and singing performance 2019 at Hong Kong International Airport.
香港機場聖誕歌舞表演 2019。



EXCEL runs part-time programmes in performing arts for students of all ages throughout the year.
演藝進修學院全年開辦的兼讀課程適合不同年齡人士報讀。

Education-Information Technology (EDuIT)

教育資訊科技部

Education-Information Technology (EDuIT) was formed to enhance the efficiency and effectiveness between two previously separate units that oversaw innovative pedagogy and information technology. In response to the changes caused by COVID-19 and social events, the merger has proven to be extremely practical. Within a few months, EDuIT has achieved numerous successes.

Professional Development - eLearning workshops

EDuIT has conducted 46 online workshops via Zoom during the COVID-19 closure, supporting staff and students as they moved their teaching and learning online. The training sessions, in English and Cantonese, involved record numbers of attendees with 480 people enrolling and receiving advice on subjects as diverse as using Zoom to constructive alignment. Feedback was overwhelmingly positive with comments, such as those below, being indicative of the responses:

"Thank you for the training programme and it is very useful for our online courses."

"Good info about Panopto"

"It is a useful session and I learn more about Zoom functions."

These sessions have provided a model for how the new unit might deliver training in the future.

TiPA (Teaching in the Performing Arts) Certificate Course

Between January and March 2020, a certificate course was offered to teaching staff across the Academy. The course was delivered over two months and guided learners through the design process for creating blended learning activities. Delivered via Canvas, and in real time on Zoom, the course provided participants with opportunities to experience online learning first-hand, in recognition of how face to face and online approaches could be brought together to improve teaching and learning. Ten teachers were certificated and are now ready to implement blended learning in their teaching.

Senior Education Designers Join BUE & BPE Committees

Senior Education Designers took up positions on the Boards of Undergraduate (BUE) and Postgraduate Education (BPE) in March 2020. This enables their experience in the use of new technologies, and knowledge of teaching and learning more broadly, to have an even greater impact across the Academy.

Curriculum Development / Curriculum vetting

As Schools prepare for the Periodic Institutional Review (PIR) and develop new programmes, Senior Education Designers have supported them, assisting with the process of curriculum design, and helping to create and modify elements such as learning outcomes and rubrics. At the other end of the process, they have engaged in the process of vetting curriculum documents, ensuring that they align with best educational practices and QF levels, and fulfil all the requirements of the HKCAAVQ.

New T&L Website

A standalone website <http://tnl.hkapa.edu> has been launched. This website features examples of the innovative teaching and learning approaches taking place across the Academy. It is also a space where academic staff and students can find eLearning support.

WhatsApp Helpdesk / Virtual Office

To enhance communication, a "WhatsApp Helpdesk" was launched in February 2020. Open during office hours, it provides an additional way for staff and students to get IT support. A Zoom-based Virtual Office was also created and provided prompt support during a large part of the COVID-19 period of Academy closure.

Previous Student Productions (2017-19)

With the cancellation of performances due to the temporary closure of the Academy, past performances as well as behind-the-scene videos from different schools were collected by the EDuIT team and made available to the public on the Academy's website.

Innovative Performances

In order to celebrate the projects and works made by Academy students, inspired by the artistic restrictions caused by COVID-19, a call for innovative performances was sent out. Students were encouraged to submit work created during the Academy's closure. Selected works have been featured on the Academy website.

Wellbeing

Supporting students and staff during the COVID-19 period was essential. EDuIT collaborated with Schools and Student Affairs Office to create a series of videos and guides to improve physical and emotional health.

Institution Website

The landing page of the institution website has been improved. This helps viewers more easily find the latest news, archives of older editions, and health and wellbeing information.

Canvas

Canvas, the Academy's Learning Management System, has proven indispensable during the Academy's temporary closure. Usage has increased significantly with 160 teachers and 847 students accessing the platform so far this year. Page views reached a staggering 1.3 million. EDuIT is looking towards Canvas license renewal, integration of Canvas with Banner, and supporting the next phase of online learning.

Featured User Guides

EDuIT has made a series of user guides, aimed at staff and students, addressing some of the most frequently ask questions associated with online teaching and learning. These are in several formats, including videos and specially designed written documents.

School of Chinese Opera



School of Dance



School of Drama



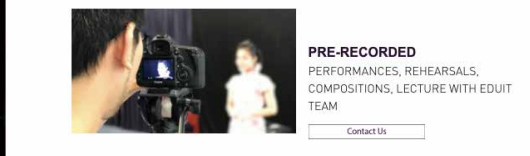
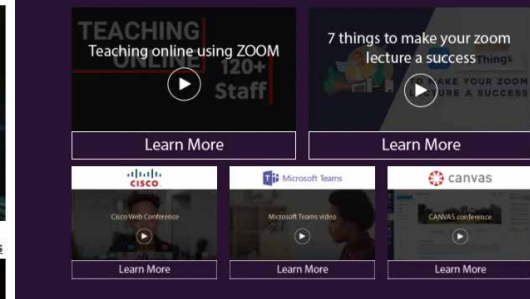
School of Film and Television



School of Music



School of Theatre and Entertainment Arts



Past performances and behind-the-scene videos from different Schools were made available to the public on the Academy website.

上載各學院以往的學生作品至演藝學院網站，以便公眾欣賞。

Providing technical support for meetings and classes.
為會議和課堂提供技術支援。

AV support (filming and editing, ZOOM meetings)

Since July 2019, the EDuIT AV team has assisted the Schools to produce 39 videos, capturing important events and moments. Examples include Academy showcase concerts for the School of Music, the Dean's art series for the School of Dance, and a winter term workshop for the School of Theatre and Entertainment Arts. Assisting during the Academy shutdown, they have provided technical support for more than 200 meetings and classes via Zoom.

教育資訊科技部 (EDuIT) 是由之前的兩個部門 (演藝創新中心與信息科技中心) 合併而成，目的是提高教學和資訊科技方面的效率。為應對疫情和社會事件，EDuIT 積極作出各項教學和技術上的支援，在短短的幾個月內，已經取得良好的成績。

專業培訓 —— 網上學習工作坊

在疫情下校園關閉期間，EDuIT 總共舉辦了 46 個網上工作坊，為教職員和學生提供網上教學的支援。培訓工作坊以英語和廣東話進行，錄得有史以來最多的 480 人參加。培訓內容範圍廣泛，由怎樣使用 Zoom 至建設性調準等題材，參加者反應都十分正面，從以下評語可見一斑：

「感謝你們的培訓課程，這對於我們的網上課程非常有用。」

「可以進一步認識 Panopto。」

「這是一個有用的工作坊，我從中了解了很多有關 Zoom 的功能。」

這些工作坊為新部門將來如何提供培訓和達成目標建立了一個模式。

TiPA (表演藝術教學證書課程)

EDuIT 在 2020 年 1 月至 3 月為教員提供了證書課程。該課程為期兩個月，教導參加者如何設計混合式的學習活動。該課程通過 Canvas 和 Zoom 為參加者提供親身體驗網上學習的機會，認識如何將面對面和網上授課的模式結合起來以改善教學。10 名老師已完成此證書課程，並將混合式學習應用在其教學中。

高級課程設計師參與本科和研究生教育委員會

高級課程設計師於 2020 年 3 月參與本科和研究生教育委員會，把最新科技和教學方面的經驗分享給教職員，使學院各層面都能受惠。

課程發展 / 教學大綱審查

隨著各學院為機構定期覆審作準備並製定新課程，高級課程設計師從中提供支援，協助課程設計、建立和修正一些重要指標如學習成果和評分標準等。另外，他們還參與課程文件的審核過程，以確保各學院達至並符合香港學術及職業資歷評審局的各項要求。

全新的教與學網站

新建立的獨立網站 <http://tnl.hkapa.edu> 把學院的創新教學方法展示出來，同時也是教員和學生尋求網上學習支援的平台。

支援服務升級至虛擬辦公室

「WhatsApp 支援服務」於 2020 年 2 月推出，在辦公時間內為教職員和學生提供新一項技術支援服務。另外，在學院因疫情關閉期間，更以 Zoom 虛擬辦公室為教職員和學生提供即時支援。

以往的學生作品 (2017-19)

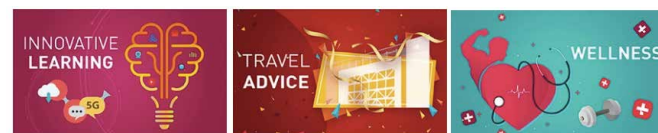
由於學院因疫情暫時關閉，很多表演都被迫取消，各學院過去的演出片段和幕後花絮的錄影都上載至學院網站，以便公眾欣賞。

疫情下的創新表演

為了展示學院學生在疫情下創作的表演藝術作品，EDuIT 鼓勵他們分享作品，被選出的作品已上載於學院網站。

師生們的身心健康

在疫情期間支援學生至關重要，因此，EDuIT 與學生事務處和各學院合作，製作了一系列影片和指引，從而改善學生的身心健康。



演藝學院網站

EDuIT 改良了學院網站的首頁，以便瀏覽人士更容易找到最新資訊、存檔資料和身心健康的資訊。

Canvas 教學

在學院暫時關閉期間，Canvas 學習管理系統不可或缺。年內使用量大大增加，共 160 位老師和 847 名學生使用該平台，頁面瀏覽量更高達 130 萬。

EDuIT 會商討與 Canvas 續約，將 Canvas 與 Banner 兩系統合併，以進一步支援下一階段的網上學習。

教學用戶指南

EDuIT 為教職員和學生製作了一系列用戶指南，以幫助他們解決與網上教學相關的一些最常見問題，並製作成不同的格式，包括影片和特別設計的文檔。

視覺影像支援 (拍攝和剪輯, ZOOM 會議)

自 2019 年 7 月以來，EDuIT 攝製團隊已錄製和編輯了 39 個項目，支援學院拍攝各項表演，包括音樂學院的演藝精選音樂會、舞蹈學院的院長特邀藝術家系列和舞台及製作藝術學院的冬季學期工作坊，並在學院關閉期間透過 Zoom 為 200 多個會議和課堂提供技術支援。

Libraries 圖書館



The Library team.
圖書館團隊。

The Librarian, Ms Ling Wai-king, retired in September 2019 after serving the Academy for 26 years. The Academy is thankful for her contributions, which include the major renovation of the Library, the establishment of the Digital Performing Arts Repository and the migration to the next-generation integrated library system. The newly appointed Librarian, Ms Lisa Kwan, is committed to further enhancing the Library to meet the needs of the Academy community.

Library Collection

The Library continues to upgrade its collection in support of learning, teaching and research. The Library's print and media collections now contain more than 170,700 items, including over 27,000 Chinese books, nearly 53,500 non-Chinese books, over 30,000 volumes of music scores and orchestral parts and nearly 46,200 audiovisual items.

The 79 Library-subscribed electronic databases on dance, fashion, design, film, TV production, screenwriting, animation techniques, documentary filmmaking, music, performance art and theatre provide nearly 152,660 items of online resources. Presented in various formats, including online audio and video, e-journals, ebooks, e-plays, e-scores and images, these online resources allow user access anytime anywhere. Their benefits in supporting remote learning and teaching were demonstrated during the recent COVID-19 pandemic. The new Google Scholar-Library link, Findit@HKAPA, directs users to the Library's subscribed e-databases for fulltext articles or book chapters from Google Scholar search results.

The Library continues to provide Academic Writer and RefWorks to support reference management and academic writing, as well as the plagiarism prevention software VeriGuide to help students complete their assignments with confidence.

The Library's Digital Performing Arts Repository (DPAR) contains not only the work of staff and students but also local performing arts materials donated by local artists and art groups. The Repository contains nearly 26,000 digital files in different formats, including images, videos, sound tracks and PDF files. The Library is in the process of migrating the Repository to the Library's new integrated system for enhanced discoverability and unified resource management.

Library Services

Although both the Academy Library and the FTV Library were closed from late January to the end of May 2020 due to the pandemic, the Library continued to serve the Academy community with its enquiry services through email and WhatsApp. An online guide was prepared to remind users about the library support services during campus closure, which included a list of free learning resources on different subjects.

To support online classes during campus closure, the Library introduced the Temporary Online Book Request Service to allow staff and students to

place online requests for library books and materials. Users can pick up and return requested items at the checkpoint of the Wanchai campus.

A number of precautionary measures were implemented after the Library reopened on 1 June 2020, including seat re-arrangement, addition of temporary partitions at counters and long tables, and frequent cleaning of furniture and equipment, as well as the provision of hand sanitisers. Face masks and alcoholic wipes are also available to users on request. A book steriliser using UV and ozone technologies has been installed in the Academy Library for users to sanitise the materials before checkout.

Various new services have been introduced to meet the needs of users. The new electronic payment service allows users to pay overdue fines by Octopus (AliPay and WeChat Pay will follow soon). The quick battery charging service enables users to re-charge their mobile devices in the Academy Library and loan out charging cables for a short period of time. The Library has also introduced the Wi-Fi printing service in the Academy and FTV Libraries to allow users to connect their laptops or mobile devices to Library printers.

Teaching and Learning Support

The Library is in the process of updating and migrating the Subject Guides on different disciplines to the new online LibGuides platform. More information is being added to the Subject Guides, including lists of relevant books, journals and e-databases. New user guides on VeriGuide, copyright, plagiarism prevention and citing sources have also been created. The Library will migrate other user guides to this new platform.

The Library continued to organise Library Orientation Sessions for new undergraduate students during the student orientation week before the new academic year. An orientation session for postgraduate Drama students and a demonstration of the Library's online collections for School of Theatre and Entertainment Arts (TEA) were also held.

The Library is collaborating with EDuT to provide joint workshops on using and presenting library e-resources on Canvas. The first joint workshop in mid-June 2020 attracted faculty from different Schools.

The Library continued to compile the Graduate Profile for 2019 with the School of Drama on the Library website. Hyperlinks to online videos, where available, are embedded in profile webpages to present graduates' participation in Academy performances. The Graduate Profile project will be extended to cover the School of Dance and School of TEA in 2020.

Library Events and Activities

To encourage reading and promote users' awareness of Library collections, the Library presented a thematic book display called "In



Library Orientation Session for new students.
圖書館迎新簡介。



Library game for new students.
圖書館迎新活動。

Books We Find Academy History”。FaiChun@Lib was held for the fourth time before the Lunar New Year, so staff and students could create their own Fai Chuns or copy from a sample.

圖書館長凌慧琼女士服務學院 26 年，於 2019 年 9 月榮休，學院感謝她過去為圖書館作出的重大貢獻，包括圖書館翻新優化工程、建立表演藝術數碼典藏、圖書館集成系統更新等。新上任的圖書館長關麗嫦女士將帶領圖書館團隊，繼續為學院師生提供優秀服務及所需資源。

館藏

圖書館在過去一年繼續豐富和提昇館藏，以支援學習、教學和研究需要。圖書館的紙本及視聽藏品已增至 170,700 種，包括超過 27,000 冊中文書籍，近 53,500 冊非中文書籍，超過 30,000 冊表演樂譜及分譜，以及近 46,200 種視聽資料。

圖書館現提供 79 個電子數據庫資料，涵蓋舞蹈、時裝、設計、電影、電視製作、編劇、動畫技術、紀錄片製作、音樂、表演藝術及戲劇等學科領域，提供近 152,660 項電子資源，包括音頻、錄像、電子期刊、電子書、樂譜、劇本及圖像等資料，讀者可以隨時隨地在網上查閱，這些電子資源在疫情期間充分發揮了支援遙距學習和教學的作用。圖書館亦推出了 Findit@HKAPA 連結功能，讓讀者可以從 Google Scholar 的搜索結果連結到圖書館的電子數據庫，以獲取期刊文章或書籍章節全文。

圖書館亦繼續為師生提供 Academic Writer 和 RefWorks，支援文獻管理和撰寫學術文獻，以及 VeriGuide 檢測文章相似性的電腦系統，提昇讀者學術著作誠信。

圖書館的表演藝術數碼典藏不僅包含學院師生的作品，還加入了本地藝術界捐贈的表演藝術資料。典藏現提供近 26,000 種不同格式的數碼資料，包括圖像、錄像、音頻和文字檔案。圖書館現正積極將典藏遷移到圖書館的新集成系統，以增強搜尋效果和統一資源管理。

圖書館服務

學院圖書館和電影電視圖書館因應疫情由 2020 年 1 月下旬至 5 月底關閉，期間圖書館繼續通過電子郵件和 WhatsApp 短訊為讀者提供查詢服務，並準備了網上指引，提醒讀者校園關閉期間圖書館的支援服務，及列出相關學科的免費網上學習資源，供讀者參考。

為了支援校園關閉期間網上授課及學習需要，圖書館為師生提供臨時網上預約書籍及藏品服務，讀者可以在網上預約書籍及視聽資料，在灣仔校園設施服務中心門外與圖書館職員聯絡取書。

圖書館在 2020 年 6 月 1 日重新開放後，採取了一系列預防措施以保護讀者和圖書館工作人員，包括重新安排館內座位、在長桌及服務台上加設透明防飛沫膠板、加強定時清潔桌面和設備、提供搓手液、酒精消毒紙巾和口罩給讀者需要時使用等措施。學院圖書館亦已安裝了

採用紫外線和臭氧技術的圖書消毒機，讀者可以在借出前對圖書或藏品進行消毒。

圖書館亦推出了各項新服務以配合讀者需求，最新推出的電子繳費服務，讓讀者可於圖書館使用八達通繳付逾期罰款，其他電子繳費方式如支付寶及微信支付將陸續推出。讀者現在可以在圖書館內的快速充電點為流動設備充電，或暫借充電線至圖書館以外使用。學院圖書館和電影電視圖書館亦推出了無線打印服務，讓同學及教職員透過學院無線網絡從流動裝置打印至圖書館指定影印機。

教與學支援

圖書館正陸續將不同學科指引更新至新引進的 LibGuides 雲端平台，並加入更多有用資訊到指引中，包括相關書籍、期刊和電子數據庫列表。此外還編製了有關 VeriGuide、版權、以及學術誠信和引用資料來源的讀者指引，其他讀者指引亦將更新至這個平台。

圖書館繼續參與新學年的迎新週，舉辦新生導引工作坊，認識圖書館的資源、服務及設施。年中亦為戲劇學院碩士生舉辦了培訓工作坊，並為舞台及製作藝術學院師生介紹及示範圖書館的電子資源。

為加深老師在 Canvas 學習管理系統內展示和使用圖書館電子資源的認識，圖書館與教育資訊科技部合作，共同舉辦有關研討會，2020 年 6 月中旬的首次研討會吸引了來自不同學院的老師參加。

圖書館繼續與戲劇學院合作編制了 2019 年畢業生簡歷，相關劇目更被連結至圖書館的表演藝術數碼典藏，以展示他們的演出。來年畢業生簡歷項目更將涵蓋舞蹈學院和舞台及製作藝術學院。

圖書館活動

為了鼓勵閱讀，並提高讀者對館藏的認識，圖書館舉辦了名為「書中自有演藝珍藏」的主題書展，配合學院 35 周年紀念。另外，在農曆新年前圖書館第四度舉行揮春 @Lib 活動，讓教職員及學生臨摹或創作自己的揮春，增添春節氣氛。



FaiChun@Library 2020.
揮春 @Lib 2020。

Development Office 拓展處

In the 2019/20 academic year, the Development Office, with the guidance and support of the Development Committee, strengthened donor stewardship and expanded its network of donors, alumni, friends and partners in line with the Academy's strategic fundraising direction. With the launch of the Government's 8th Matching Grant Scheme in July 2019, the Academy received an encouraging number of donations from donors and benefactors in support of the development of the Academy.

The Donors' Appreciation Ceremony 2019/20 was cancelled due to the closure of Academy campuses during the COVID-19 pandemic. Nonetheless, the Academy is greatly appreciative of all donors and sponsors who contributed in different ways to supporting the Academy's scholarships, programmes and activities in the difficult and challenging environment in 2019/20 (see appendix 9 on page 80). Special gratitude goes to Toyo Mall Limited for its substantial donation to establish an endowment fund to support the Academy's talent development initiatives, such as overseas and Mainland enrichment activities and recruitment scholarships. The Academy is also deeply grateful to Tin Ka Ping Foundation for its donation of HK\$3 million to establish the Tin Ka Ping Education Fund to support Academy students participating in Mainland Study and Exchange Programme, as well as Service Learning Programme in Hong Kong and overseas.

Appreciation should also be extended to donors who contributed substantially in support of the Matching Grant Scheme and towards the Academy's new initiatives and on-going development. The Academy is grateful to Ms Vina Cheng for her generous donation to support Project TECHBOX of the School of Theatre and Entertainment Arts, Ms Margaret Zee for the funds raised for the Academy through her charity variety show "Theatre of Dreams – Rendezvous with the World Champions" held in December 2019, CMB Wing Lung Bank Limited for its generous donation to establish the endowment fund to support "CMB Wing Lung Bank Chinese Dance Cultural Study and Exchange Scholarships" for Dance students, Dr Helmut Sohmen and Dr Peter Thompson for their continued sponsorship for "Helmut Sohmen and Peter Thompson International Artists Series", and Bloomberg Philanthropies for their generous sponsorship of the Dean's Special Artist Series: Dance and Technology of the School of Dance. The Academy is also indebted to its long-term supporters for their continued support in 2019/20, including Asia Insurance Company Limited for its support for the Audience Development Programme and Opera Scenes, Shun Hing Education and Charity Fund for its continued support of the Graduation Showcase of Drama students (graduating class) and Lions Music Charity Foundation for its donation towards the overseas study tour of composition students.



Chairman of Tin Ka Ping Foundation Mr Sam Tin Hing-sin (right), and Academy Council Chairman Professor Stephen Chow (left) at the ceremony for the donation of Tin Ka Ping Foundation.

田家炳基金會董事局主席田慶先生(右)與演藝學院校董會主席周振基教授(左)出席田家炳基金會捐款儀式。

The Academy Corporate Club offered opportunities for businesspeople and individuals to appreciate Academy productions and support Academy students' further development. The Academy was fortunate to receive the support from Leaders' Circle member Mr and Mrs Ko Ying and Bloomberg Philanthropies, and an Executive Circle member who chose to remain anonymous.

The Development Office provided support to the Society of the APA (SAPA) to raise funds for the benefit of the Academy. Managed by a group of socialites, SAPA is an independent charity that aims to raise funds to support the development of the Academy through scholarships. The Academy is most grateful to SAPA for its generous donation of HK\$11 million in support of scholarships to Academy students despite the cancellation of the Academy Ball 2019. The donation was helpful for the Academy to maximise the benefits from the Matching Grant Scheme.

The Development Office worked closely with the Academy Alumni Association to strengthen the connection between the Academy and alumni and expand the alumni network.

The 13th Annual General Meeting of the Association was held on 9 December 2019. The Executive Committee, chaired by Mr Sunny Chan Wing-sun, the Film and Television alumnus and renowned movie director, was re-elected at the same meeting. The Alumni Association has been dedicated to assisting alumni in their career development and productions during the pandemic. Online sharing sessions were held on 2-6 March 2020 with experienced industry practitioners and producers sharing tips and their experience in applying for funding for performing arts projects. More than 300 people participated in the sessions.

The Alumni Association Executive Committee met on a monthly basis. To maintain good communications between the Academy and alumni, the Academy Council Chairman and top management continued to meet with the Association's office bearers on a regular basis.



Academy Council Chairman Professor Stephen Chow (2nd from right) and Academy Director Professor Adrian Walter (1st from right) presented a souvenir to Mr Francis Law, Executive Director of Toyo Mall Limited (2nd from left), and his wife Mrs Elina Law (1st from left) as a token of appreciation of their generous donation.

演藝學院校董會主席周振基教授（右二）和校長華道賢教授（右一）致送紀念品予尖東廣場有限公司執行董事羅守輝先生（左二）及夫人羅梁婉玲女士（左一），以答謝他們的慷慨支持。

在 2019/20 學年，拓展處在拓展委員會的帶領和支持下積極維繫各界友好的關係，並擴展贊助人、校友、好友及夥伴的網絡，以配合演藝學院籌募工作的策略性方向。演藝學院受惠於香港政府於 2019 年 7 月推出的第八輪配對補助金計劃，獲得各方捐助者的慷慨捐助，支持演藝學院的發展，實在非常鼓舞。

演藝院校園曾因 2019 冠狀病毒病疫情而關閉，2019/20 年度捐款人答謝典禮亦取消。儘管經濟環境充滿困難和挑戰，捐助者及贊助人仍熱心捐款支持演藝學院的獎學金、各項籌款計劃和活動（名單可見第 80 頁的附錄九），演藝學院對他們表示衷心的感謝，並特別鳴謝尖東廣場有限公司的大額捐款，成立永久基金，支持演藝學院的學生發展項目，包括海外及內地學習交流活動和招生獎學金等。演藝學院亦衷心感謝田家炳基金會慷慨捐款港幣 300 萬元成立「田家炳教育基金」，支持演藝學院的學生參加內地學習交流計劃，以及香港和海外的服務學習計劃。

此外，謹此感謝所有就配對補助金計劃慷慨捐贈支持演藝學院的捐款人，包括贊助舞台及製作藝術學院 TECHBOX 計劃的鄭可珍女士、於 2019 年 12 月舉辦慈善籌款綜藝節目「Theatre of Dreams — 我和世界冠軍有個約會」，為演藝學院籌款的徐美琪女士、成立「招商永隆銀行中國舞蹈文化考察與交流獎學金」的招商永隆銀行有限公司、多年來一直支持「蘇海文及湯比達國際藝術家系列」的蘇海文博士和湯比達博士，以及贊助舞蹈學院「院長特邀藝術家系列：舞蹈與科技」的彭博。演藝學院亦衷心感謝多個長期支持演藝學院的機構在年內的捐助，包括贊助演藝歌劇選段觀眾拓展計劃的亞洲保險有限公司、贊



Ms Margaret Zee (left) and Academy Director Professor Adrian Walter (right) at the cheque presentation ceremony in the charity variety show.

徐美琪女士（左）和演藝學院校長華道賢教授（右）於慈善表演節目中進行支票捐贈儀式。

助戲劇學院畢業展演的信興教育及慈善基金、和支持音樂學院作曲系學生海外交流學習計劃的獅子會音樂慈善基金。

賢藝會邀請商界和其他人士欣賞演藝學院製作的節目，並支持學院的持續發展，包括領袖圈會員高鷹伉儷和彭博，以及行政人員圈會員的無名氏。

拓展處為獨立慈善組織演藝學院友誼社（友誼社）提供支援，協助籌募獎學金以支持演藝學院的發展。儘管友誼社取消了 2019 年度的籌款晚宴，但年內仍慷慨捐款港幣 1,100 萬元予演藝學院，讓學院進一步受惠於政府的配對補助金計劃。就此，演藝學院對友誼社表示衷心感激。

拓展處繼續與香港演藝院校友會（「校友會」）緊密合作，以加強演藝學院與校友之間的聯繫，並進一步擴展校友網絡。

校友會於 2019 年 12 月 9 日舉行第 13 屆會員周年大會，由電影電視學院校友暨著名導演陳詠燦領導的執行委員會於周年大會中成功獲選連任。在疫情期間，校友會積極在就業和製作方面為校友提供協助，於 2020 年 3 月 2 至 6 日期間舉辦網上講座，由資深的表演藝術業界人士和製作人分享申請各類製作項目資助的心得。講座反應熱烈，超過 300 人次參與。

校友會執委會除了每月舉行例會，其成員亦定期與校董會主席及管理層會面，與演藝學院保持良好的溝通。



CMB Wing Lung Bank Chief Executive Officer Mr Zhu Qi (left) and Academy Director Professor Adrian Walter (right) signed the Memorandum of Understanding between the Academy and CMB Wing Lung Bank.

招商永隆銀行行政總裁朱琦先生（左）與演藝學院校長華道賢教授（右）簽署合作備忘錄。



The Alumni Association held its 13th Annual General Meeting on 9 December 2019 and a new Executive Committee was elected.

校友會於 2019 年 12 月 9 日舉行第 13 屆周年會員大會，並選出新一屆執委會會員。

Campus Development 校園建設

Renovation of Lyric Theatre

More than 30 years of continuous use means that an overhaul of the Lyric Theatre is necessary to upgrade the safety, functionality and quality of this major performance venue.

Major refurbishment is needed, including to the seats, which have become worn since the last renovation in 2008. The carpets and stair nosing lighting system also need replacing to ensure safety and maintain high standards at the venue.

The stage floor, whose condition has become uneven, will also be replaced.

Of the 13 dressing rooms serving the Lyric Theatre, eight were renovated before 2019 and four were refurbished in August 2020, leaving one to be upgraded in the near future.

The major work that will start in December 2020 and is expected to be completed in March 2021 is as follows:

- Replacement of theatre seats;
- Replacement of carpets in auditorium and connected circulation area;
- Replacement of stair nosing lighting system; and
- Replacement of stage floor and repair of its base structure.

After renovation, the Lyric Theatre will provide large scale dance, drama, musical and opera performances as before. The large stage with side and rear stage extensions and a proscenium opening that can be adjusted over a wide range will continue to accommodate a variety of dance and musical events.



Renovation of four dressing rooms has been completed in August 2020.
四個化妝間在 2020 年 8 月完成裝修。

歌劇院的裝修

經過逾 30 年，使用頻繁的歌劇院必須進行全面的裝修，以提升其功能及安全質量標準。

自 2008 年進行翻新後，部分座椅因耗損需要整修，地毯和樓梯照明系統將會更換，以確保安全，保持場地環境符合最高規格。

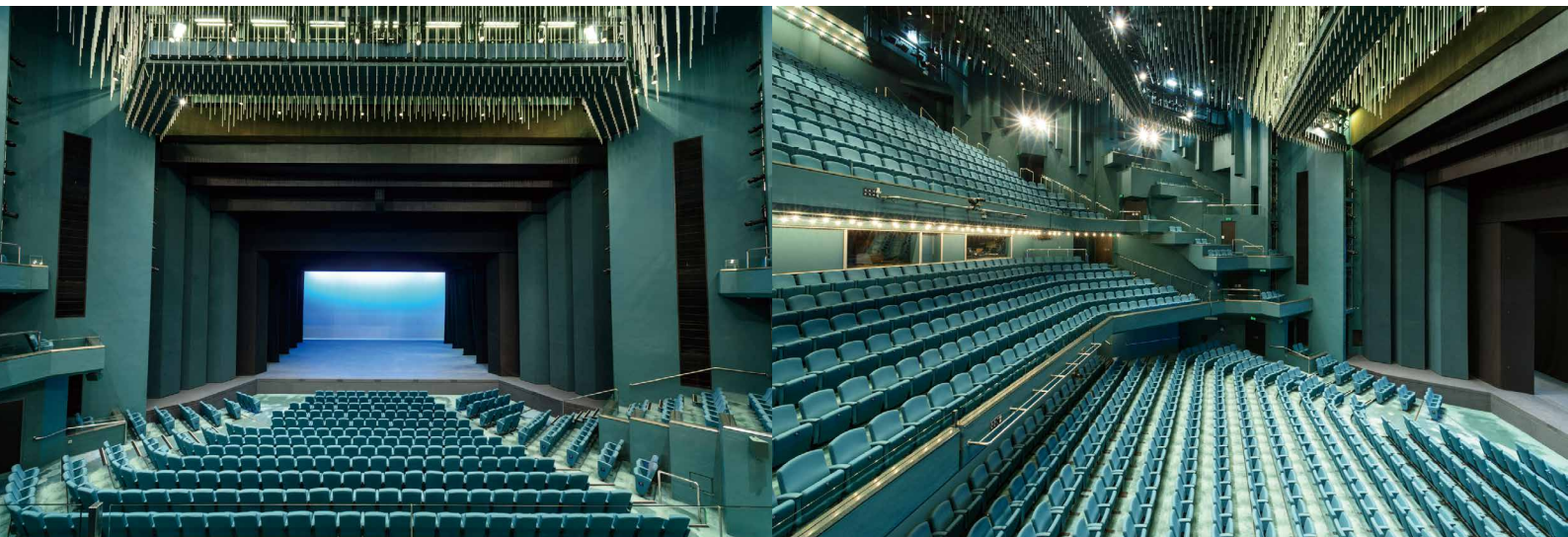
此外，因耗損而變得不平坦的舞台地板亦會更換。

歌劇院設有 13 個化妝間，當中八個已於 2019 年前完成翻新，另外四個將於 2020 年 8 月完成翻新，尚餘的一個化妝間已計劃於不久的將來進行翻新工程。

以下範圍的整修工程將於 2020 年 12 月開始，預計於 2021 年 3 月前完成：

- 更換劇院座位；
- 更換觀眾席及相關通道的地毯；
- 更換樓梯的照明系統；
- 更換舞台地板

裝修後的歌劇院可舉行大型的舞蹈、戲劇、音樂劇、歌劇等表演。舞台兩旁和後台可延展，台口亦可調節，更廣闊的舞台可切合各種舞蹈和音樂活動等用途。



Seats and stage floor of Lyric Theatre will be renovated in December 2020.
歌劇院座位及舞台地板於 2020 年 12 月進行裝修。

Initiatives under COVID-19 疫情下學院的應變措施

To help the Academy community face the challenges brought by COVID-19 since the start of 2020, some initiatives have been introduced with the concerted efforts of Academy members. Academy staff and students also worked hard to come up with creative works in response to the pandemic, expressing their love and support for the community and lifting spirits at this unprecedented time.

Precautionary Measures to Fight against COVID-19

In light of the public health concerns, the Academy has stepped up precautionary measures and made special arrangements to protect its staff and students. Cleaning and disinfection at both campuses were enhanced. The Academy also introduced controlled access and flexible work arrangements for staff. In addition to filling out a Travel and Health Declaration Form, staff, students and visitors were required to have their temperature checked at the Facilities Services Centre or other check points at various entrances before entry onto the campuses. Automatic hand sanitisers were installed at entrances to the Academy, the canteen, the Atrium Lounge and key areas of the Academy. Automatic dispensers were installed in corridors and infrared thermal imaging cameras at major entrances in March and April. Face masks and hand sanitiser gels were provided in School Offices. Regular meetings were held with the task force to keep track of developments of the pandemic in order to take prompt and effective measures. Relevant guidelines were communicated across the Academy.

Creativity Found its Way amid Closure of the Academy

In early May, the Academy called for submissions of innovative work created during the closure of the Academy campuses due to the pandemic, eliciting an enthusiastic response from students. Selected works were featured on the Academy website: <http://emerging-artists.hkapa.edu/>. Five interviews with the creators of these works were filmed, in which the artists talked about the stories behind their creation, the skills they acquired during the closure and other lessons learned. The stories were shared to all staff and students via email as well as to members of public through the Academy social media channels.

Selected Academy Productions Online

Although the pandemic disrupted everyday lives of people who used to enjoy performances in theatres and concert halls, the Academy continued to deliver quality performances to people who were stuck at home by uploading selected works performed by our students online. Works from the School of Chinese Opera, School of Dance and School of Drama, performances by students from the School of Music, short films produced by students of the School of Film and Television and behind-the-scenes clips of the School of Theatre and Entertainment Arts are available on the main page of the Academy website: www.hkapa.edu.



Body Temperature Checking Point at the main entrance of the Academy.
設置於演藝學院入口的體溫監測點。

Virtual Activities Keep Community Connected

The pandemic has reduced social contact between people, but it has not stopped communication between the Academy community and performing arts enthusiasts around the world. New projects were introduced to keep the community connected. Following the global dialogue with over 40 theatre artists on World Theatre Day 2020 in early April, the Academy's School of Drama and Hong Kong Dramatists hosted online global dialogue with theatre academies in the same month to connect theatre educators around the world, in which participants shared the situation of theatre academies in different regions and supported each other. Initiated by Associate Dean of Drama, an online mini-ethnotheatre named *See You Zoom*, an account of a Hong Kong citizen's experience with the online conferencing platform Zoom and the inspiration it provided, was launched. Devised and produced by Drama students and alumni, the performance in May was developed entirely online in two months. Everything was done solely online, from devising, rehearsing to performing. The theatrical production *Pornography* was adapted by the School of Drama as an online seven-episode series, with one episode screened each evening, with performances being booked up quickly. As for the School of Dance, 24 students across three streams took part in an online performance of Helen Lai's classic work *The Rite of Spring*, rehearsed by City Contemporary Dance Company. Other Schools continued to organise international masterclasses, workshops and seminars with industry professionals for students via the internet, including ten workshops each for wind, brass and percussion, and a masterclass with renowned guitarist Manuel Barrueco. Music students were offered a special two-week intensive course on Creative Entrepreneurship directed by Ian Chance from the UK, and industry professionals from various sectors of Theatre and Entertainment Arts were invited to share their knowledge and experience through a number of online seminars.

Establishment of an online platform to promote mental and physical well-being

To further promote the well-being of Academy stakeholders and the Hong Kong community, an online platform comprising health-related information and resources was established in early April. Relaxation tips for the mind, videos of simple stretching exercises at home and tai chi moves, as well as recipes for healthy foods were uploaded onto the Academy website <https://www.hkapa.edu/community-engagement/wellbeing>.

Student Productions

2019 冠狀病毒病自 2020 年初開始肆虐，為協助演藝學院師生應對疫情所帶來的挑戰，學院與各部門共同努力，推行了多項應變措施。演藝學院教職員及學生致力創作新穎的作品，在疫情下表達他們對社區的關愛與支持，即使面對前所未有的衝擊，仍然互相鼓勵。

實行預防措施抗疫

鑑於公共衛生的情況，學院採取了適切的預防措施及特別安排，以確保教職員及學生的安全，並加強兩個校園的清潔及消毒工作。學院亦實施人流管制措施，為教職員提供靈活的工作安排。教職員、學生及訪客在進入校園之前，除了要填寫外遊及健康申報表外，還必須於校園設施服務中心或其他出入口的檢查站量度體溫。學院的出入口、食堂、藝聚廊及其他主要位置亦安裝了自動感應消毒淨手機，在三月及四月，校園的走廊也安裝了自動感應潔手器，而主要出入口則放置了紅外線熱像感應機作量度體溫之用。此外，各學院的辦公室亦有提供口罩及消毒搓手液。學院定期與有關團隊舉行會議，以應對疫情發展，確保能採取適切的措施，而相關的指引亦已適時發布給全院師生。

校園關閉 無礙創意發揮

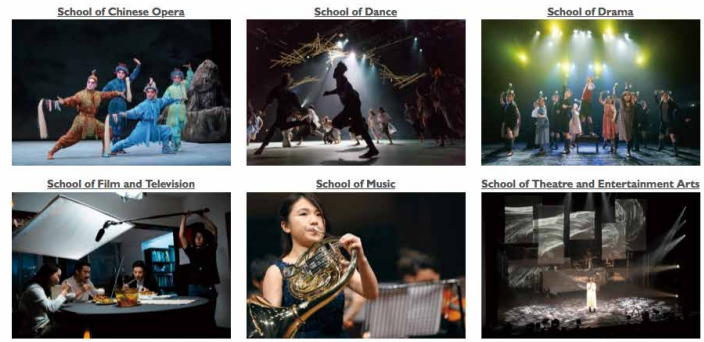
五月初，學院號召學生提交於校園關閉期間所創作的作品，此舉得到學生踴躍支持，而獲選的作品亦已上載於網站 <http://emerging-artists.hkapa.edu/>，當中包括五個訪問的短片，由作品的創作人分享創作背後的故事、在家學習期間所學到的技巧或得著。學院亦透過電郵向教職員和學生發布作品，並分享到學院的社交平台上給公眾欣賞。

線上精選作品

儘管疫情打亂了日常生活，使大家無法像以往般到劇院和音樂廳欣賞表演節目，但學院透過線上播放學生創作的精選作品，讓留守家中的市民仍可欣賞到優秀的表演節目。戲曲學院、舞蹈學院和戲劇學院的製作、音樂學院學生的表演、電影電視學院學生製作的短片和舞台及製作藝術學院的幕後製作花絮影片，均已上載到學院的網站主頁：www.hkapa.edu。

虛擬活動 連繫社區

疫情下大眾都減少了社交聯繫，但卻無阻學院師生與世界各地表演藝術愛好者的交流。學院推行了多個新項目以連繫社區，繼四月初在 2020 年世界劇場日與 40 多位劇場藝術家進行全球對話之後，戲劇學

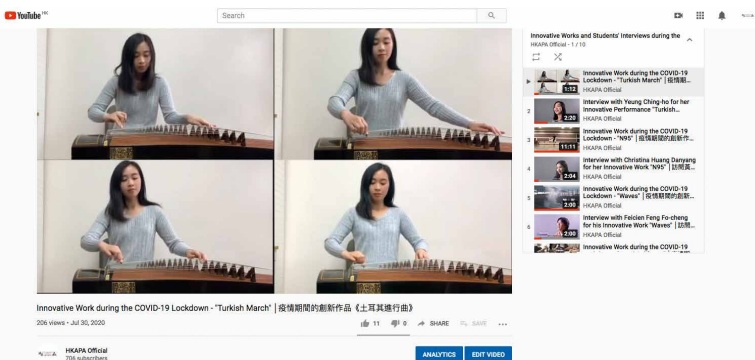


The Academy delivered quality performances to people who were stuck at home by uploading selected works performed by our students to its website. 學院把過往的精選演藝製作上載到網站，讓留守在家的市民可欣賞到優秀的演出。

院和香港戲劇創作室於同月再與不同的戲劇學院在線上作全球對話，以聯繫世界各地的戲劇教育工作者，當中的參與者分享了所在地區戲劇學校所面對的狀況，以互相支持。此外，由戲劇學院副院長構思的線上微型人種誌劇《See You Zoom》亦於此期間上演，內容講述一位香港居民於線上會議平台 Zoom 的經歷，以及當中所汲取的靈感。五月的演出由戲劇學生和校友精心構思和製作，從編作、排練到演出，全都於兩個月內在家及線上進行，沒有親身接觸。另一劇作《禁色》由戲劇學院改編成一連七集的線上連續劇，每晚放映一集，參與名額迅速訂滿。而來自舞蹈學院三個學系的 24 位學生亦在線上演出了黎海寧的經典作品《春之祭》，並由城市當代舞蹈團負責排練。此外，其他學院亦邀請業界人士，透過互聯網為學生舉行國際性的大師班、工作坊和研討會，當中管樂、銅管樂及打擊樂學系各自舉辦了十個工作坊，音樂學院邀得著名結他手 Manuel Barrueco 主持大師班，學生亦參加了一個為期兩週的密集式創意企業課程，由來自英國的 Ian Chance 指導；而舞台及製作藝術界不同範疇的業界人士，亦獲邀於一系列線上研討會中分享他們的知識和經驗。

設立線上平台 推廣身心健康

為進一步促進學院持份者及香港市民的身心健康，學院於四月初設立了一個線上平台，涵蓋健康相關的資訊，並把放鬆心靈的小貼士、在家的舒展運動、太極招式示範短片和抗疫健康食譜上載到學院網頁 <https://www.hkapa.edu/community-engagement/wellbeing>。



Innovative works created by Academy students during the closure of the Academy campuses were shared to members of public through the Academy's social media channels.

學生於校園關閉期間所創作的作品已在學院的社交平台上發布，公諸同好。



The online mini-ethnotheatre named See You Zoom, was devised, rehearsed and performed solely online. It was well-received by the audience.

線上微型人種誌劇《See You Zoom》從編作、排練到演出，都在家進行，沒有親身接觸，並在兩個月內完成，觀眾反應熱烈。

AWARDS AND RECOGNITIONS

獎項和榮譽

2019

Secretary for Home Affairs Commendation Scheme - Certificate of Commendation

Hannah Tam Wan-ching
(alumna, Junior Music Programme, School of Music)

民政事務局局長嘉許計劃 —— 嘉許狀
譚允靜 (音樂學院青少年音樂課程校友)

Aug 8 月 2019

2020 "Golden Classical Music Awards" International Competition - First Prize (Online competition - Senior (no age limit) group competition)

Fan Kam-fung (Saxophone)

2020 紐約金古典音樂大獎 —— 第一名
(網上比賽 —— 高級組 (無年齡限制) 組別)
范錦烽 (薩克管)

2020 International Trombone Association George Roberts Bass Trombone Competition - Co-winner

Cheung Yiu-yan (Bass Trombone)

2020 國際長號協會 George Roberts 低音長號大賽 —— 冠軍
張耀殷 (低音長號)

2020 International Music Competition "Paris and London" Grand Prize Virtuoso - First Prize (Winds category)

Pong Tin-yau (Saxophone)

2020 國際音樂大賽「巴黎及倫敦」Virtuoso 大獎 —— 第一名 (木管組)
龐天佑 (薩克管)

Sep 9 月 2019

2019 The 3rd Zhuhai International Mozart Competition for Young Musicians - 2nd Prize in Piano Group B

Sherri Lun Hoi-ching
(Junior Music Programme, School of Music)

2019 第三屆珠海國際莫扎特青少年音樂周 —— 鋼琴 B 組第二名
倫凱晴 (音樂學院青少年音樂課程)

Awarded at Guangdong - Hong Kong Macao Greater Bay Area Outstanding Cultural and Creative Industries Awards Ceremony

The Hong Kong Academy for Performing Arts

粵港澳大灣區傑出文創產業頒獎典禮 —— 推薦獎
香港演藝學院

Dec 12 月 2019

The 7th Jerusalem International Choreography Competition - 1st Prize

Wong Tan-ki - Division (School of Dance, Class of 2002)

第七屆耶路撒冷國際編舞大賽 —— 首獎
王丹琦 —— 《分割》
(舞蹈學院, 2002 年畢業)

The 7th Jerusalem International Choreography Competition - 1st Prize

Justyne Li Sze-yeung - Division (School of Dance, Class of 2004)

第七屆耶路撒冷國際編舞大賽 —— 首獎
李思颺 —— 《分割》 (舞蹈學院, 2004 年畢業)



Division

Photo courtesy of 相片鳴謝:
Gloria Ho

King Maker II - 2nd runner-up

Oscar Li Chi-kwan (School of Dance, Class of 2019)

《全民造星 II》—— 季軍

李祉均 (舞蹈學院, 2019 年畢業)

The 9th Steinway & Sons Youth Piano Competition and The 83rd Steinway & Sons International Youth Piano Competition (China) - Merit Prize in Amateur Group A

Lo Sum-yau (Junior Music Programme, School of Music)

第九屆施坦威青少年鋼琴比賽暨第 83 屆施坦威國際青少年鋼琴比賽中國區總決賽 —— 業餘 A 組優秀獎

羅心攸 (音樂學院青少年音樂課程)

The 9th Steinway & Sons Youth Piano Competition and The 83rd Steinway & Sons International Youth Piano Competition (China) - 3rd Prize in Amateur Group A

Jade Chan (Junior Music Programme, School of Music)

第九屆施坦威青少年鋼琴比賽暨第 83 屆施坦威國際青少年鋼琴比賽中國區總決賽 —— 業餘 A 組第三名

陳靖 (音樂學院青少年音樂課程)

The 9th Steinway & Sons Youth Piano Competition and The 83rd Steinway & Sons International Youth Piano Competition (China) - 1st Prize in Amateur Group B and Overall Special Prize in Amateur Groups

Tong Sek-yuen (Junior Music Programme, School of Music)

第九屆施坦威青少年鋼琴比賽暨第 83 屆施坦威國際青少年鋼琴比賽中國區總決賽 —— 業餘 B 組第一名及業餘組特等獎

唐碩元 (音樂學院青少年音樂課程)

Jan 1 月 2020

2020 Golden Key Piano Composition Competition - 1st Prize in Young Artist Category

Joshua Tang Chak-yan (Year 3, Bachelor of Music (Honours) Degree)

2020 金鑰匙鋼琴作曲大賽 —— 年輕藝術家組別第一名

鄧澤恩 (音樂學院, 學士 (榮譽) 學位三年級)

2020 Golden Key Piano Composition Competition - 2nd Prize in Junior Category

Nathan Ng Leong-hang (Junior Music Programme, School of Music)

2020 金鑰匙鋼琴作曲大賽 —— 青少年組別第二名

伍亮恆 (音樂學院青少年音樂課程)

2020 Golden Key Piano Composition Competition - 3rd Prize in Elementary Category

Justin Cheung Yim-lap (Junior Music Programme, School of Music)

2020 金鑰匙鋼琴作曲大賽 —— 初級組別第三名

張冉立 (音樂學院青少年音樂課程)

Mar 3 月 2020

QS University Rankings for Performing Arts 2020 - 7th in the world

The Hong Kong Academy for Performing Arts

2020 年 QS 世界大學排名表演藝術類別 —— 全球第七

香港演藝學院



The 26th Film Critics Society Awards - Best Actor

Terrance Lau Chun-him - *Beyond the Dream*
(School of Drama, Class of 2012)

第 26 屆香港電影評論學會 —— 最佳男演員

劉俊謙 —— 《幻愛》 (戲劇學院, 2012 年畢業)



Photo: Courtesy of Golden Scene Company Ltd
相片鳴謝：高先電影有限公司

The 26th Film Critics Society Awards - Films of Merit

Kiwi Chow Kwun-wai - *Beyond the Dream*
(School of Film and Television, Class of 2004)

第 26 屆香港電影評論學會 —— 推薦電影

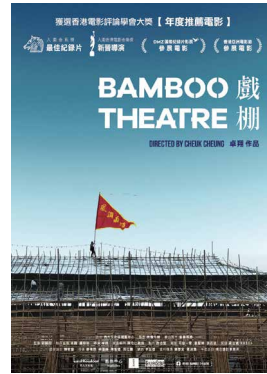
周冠威 —— 《幻愛》（電影電視學院，2004 年畢業）

The 26th Film Critics Society Awards - Films of Merit

Cheuk Cheung - *Bamboo Theatre*
(School of Film and Television, Class of 2007)

第 26 屆香港電影評論學會 —— 推薦電影

卓翔 —— 《戲棚》（電影電視學院，2007 年畢業）



Bamboo Theatre
Photo: Courtesy of Golden Scene
Company Ltd
相片鳴謝：高先電影有限公司

The 25th ifva Awards - Silver Award in Open Category

Tsang Tsui-shan - *Ward 11*
(School of Film and Television, Class of 2001)

第 25 屆 ifva 獨立短片及影像媒體比賽 —— 公開組銀獎

曾翠珊 —— 《一一》（電影電視學院，2001 年畢業）

The 2019 Hong Kong Film Directors' Guild Awards - Best New Performer

Terrance Lau Chun-him - *Beyond the Dream*
(School of Drama, Class of 2012)

香港電影導演會 2019 年度獎項 —— 最佳新演員

劉俊謙 —— 《幻愛》（戲劇學院，2012 年畢業）

The 2019 Hong Kong Film Directors' Guild Awards - Special Mention Award

Cheuk Cheung - *Bamboo Theatre*
(School of Film and Television, Class of 2007)

香港電影導演會 2019 年度獎項 —— 執委會特別獎

卓翔 —— 《戲棚》（電影電視學院，2007 年畢業）

Apr 4 月 2020

The 12th Hong Kong Theatre Libre - Best Script and Outstanding Actress

Yuen Wan-shan - *Listener* (School of Drama, Class of 2009)

第 12 屆香港小劇場獎 —— 最佳劇本和優秀女演員

阮韻珊 —— 《有料呻吟》（戲劇學院，2009 年畢業）

The 12th Hong Kong Theatre Libre - Best Director

Wong Chun-tat - *L'Orphelin* (School of Dance, Class of 2005)

第 12 屆香港小劇場獎 —— 最佳導演

黃俊達 —— 《孤兒》（舞蹈學院，2005 年畢業）

The 12th Hong Kong Theatre Libre - Best Actress

Cheung Tsz-ki - *The Ward* (School of Drama, Class of 2010)

第 12 屆香港小劇場獎 —— 最佳女主角

張紫琪 —— 《病房》（戲劇學院，2010 年畢業）

The 12th Hong Kong Theatre Libre - Best Actor

Sit Hoi-fai - *A Hongkonger's Political Journey: Long Hair*
(School of Drama, Class of 2009)

第 12 屆香港小劇場獎 —— 最佳男主角

薛海暉 —— 《一個人的政治：長毛》（戲劇學院，2009 年畢業）

The 12th Hong Kong Theatre Libre - Outstanding Actor

Leung Ka-chun - *Listener* (Class of 2014, School of Drama)

第 12 屆香港小劇場獎 —— 優秀男演員

梁嘉進 —— 《有料呻吟》（戲劇學院，2014 年畢業）

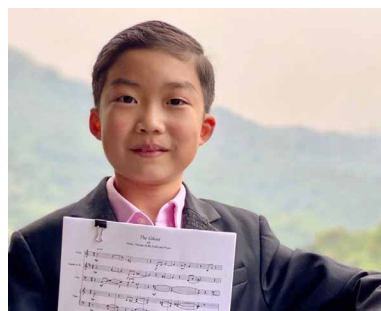
May 5 月 2020

7th Annual Violettes by Becky Youth Music Composition Competition - 1st prize and Honourable Mention award

Justin Cheung Yim-lap - *The Ghost* and *Super Storm*
(Junior Music Programme, School of Music)

第七屆 Violettes by Becky 青年音樂作曲比賽 —— 第一名和榮譽獎

張再立 —— 《The Ghost》和《Super Storm》(音樂學院青少年音樂課程)



The 39th Hong Kong Film Awards - Best Supporting Actor

Cheung Tat-ming - *I'm Living It* (School of Drama, Class of 1988)

第 39 屆香港電影金像獎 —— 最佳男配角

張達明 —— 《麥路人》(戲劇學院, 1988 年畢業)

IATC (HK) Critics Awards - Script / Playwright of the Year

Wang Haoran - *Pride* (School of Drama, Class of 2012)

IATC 劇評人獎 2019 —— 年度劇本 / 編劇獎

王昊然 —— 《驕傲》(戲劇學院, 2012 年畢業)

IATC (HK) Critics Awards - Director of the Year

Ata Wong Chun-tat - *L'Orphelin* (School of Dance, Class of 2005)

IATC 劇評人獎 2019 —— 年度導演獎

黃俊達 —— 《孤兒》(舞蹈學院, 2005 年畢業)

IATC (HK) Critics Awards - Performer of the Year

Sit Hoi-fai - *A Hongkonger's Political Journey: Long Hair*
(School of Drama, Class of 2009)

IATC 劇評人獎 2019 —— 年度演員獎

薛海暉 —— 《一個人的政治：長毛》(戲劇學院, 2009 年畢業)

IATC (HK) Critics Awards - Performer of the Year

Wong Ching-yan - *Foreign Land* (School of Drama, Class of 2009)

IATC 劇評人獎 2019 —— 年度演員獎

黃呈欣 —— 《此地 他鄉》(戲劇學院, 2009 年畢業)

14th Hong Kong Arts Development Awards - Award for Young Artist (Dance)

Hugh Cho Tak-po (School of Dance, Class of 2009)

第 14 屆香港藝術發展獎 —— 藝術新秀獎 (舞蹈)

曹德寶 (舞蹈學院, 2009 年畢業)

14th Hong Kong Arts Development Awards - Award for Young Artist (Drama)

Lai Yuk-ching (School of Drama, Class of 2005)

第 14 屆香港藝術發展獎 —— 藝術新秀獎 (戲劇)

黎玉清 (戲劇學院, 2005 年畢業)

Jun 6 月 2020

The 29th Hong Kong Drama Awards - Best Director (Comedy / Farce)

Tony Wong - *Dust and Dawn* (Senior Lecturer in Acting and Discipline Leader in Movement Curriculum)

第 29 屆香港舞台劇獎 —— 最佳導演 (喜劇 / 鬧劇)

黃龍斌 —— 《我自在江湖》

(戲劇學院高級講師 (表演) 及形體訓練課程主管)



(Photo by 相片拍攝：Fung Wai-sun)

The 29th Hong Kong Drama Awards - Best Playwright

Candace Chong Mui-ngam - *May 35th*
(School of Drama, Class of 2001)

第 29 屆香港舞台劇獎 —— 最佳劇本

莊梅岩 —— 《5 月 35 日》(戲劇學院, 2001 年畢業)



(Photo by 相片拍攝：Fung Wai-sun)

**The 29th Hong Kong Drama Awards
- Best Leading Actor (Comedy/ Farce)**

Pichead Amornsomboon - *La Cage aux Folles*
(School of Drama, Class of 1998)

第 29 屆香港舞台劇獎 —— 最佳男主角 (喜劇 / 鬧劇)

林澤群 —— 《假鳳虛鸞》(戲劇學院, 1998 年畢業)



(Photo by 相片拍攝: Fung Wai-sun)

**The 29th Hong Kong Drama Awards
- Best Leading Actress (Tragedy / Drama)**

Luna Shaw Mei-kwan - *The Good Person of Szechwan*
(School of Drama, Class of 1999)

第 29 屆香港舞台劇獎 —— 最佳女主角 (悲劇 / 正劇)

邵美君 —— 《四川好人》(戲劇學院, 1999 年畢業)



(Photo by 相片拍攝: Fung Wai-sun)

**The 29th Hong Kong Drama Awards
- Best Leading Actress (Comedy / Farce)**

Wu Lai-ying - *The Best Day In My Life* (School of Drama, Class of 2001)

第 29 屆香港舞台劇獎 —— 最佳女主角 (喜劇 / 鬧劇)

胡麗英 —— 《米線女戰士》(戲劇學院, 2001 年畢業)

**The 29th Hong Kong Drama Awards
- Best Supporting Actor (Tragedy / Drama)**

Alan Wong Ching-chun - *The Normal Heart* by Larry Kramer
(School of Drama, MFA Year 1 student)

第 29 屆香港舞台劇獎 —— 最佳男配角 (悲劇 / 正劇)

黃清俊 —— 《尋常心》(戲劇學院, 碩士課程一年級)



(Photo by 相片拍攝: Fung Wai-sun)

**The 29th Hong Kong Drama Awards
- Best Supporting Actor (Comedy / Farce)**

Bobby Lau Shau-ching - *La Cage aux Folles*
(School of Drama, Class of 2000)

第 29 屆香港舞台劇獎 —— 最佳男配角 (喜劇 / 鬧劇)

劉守正 —— 《假鳳虛鸞》(戲劇學院, 2000 年畢業)



(Photo by 相片拍攝: Fung Wai-sun)

**The 29th Hong Kong Drama Awards
- Best Supporting Actress (Comedy / Farce)**

Wong Hiu-yee - *Boeing Boeing* (Rerun)
(School of Drama, Class of 2007)

第 29 屆香港舞台劇獎 —— 最佳女配角 (喜劇 / 鬧劇)

王曉怡 —— 《波音情人》(重演)(戲劇學院, 2007 年畢業)



(Photo by 相片拍攝: Fung Wai-sun)

The 29th Hong Kong Drama Awards - Best Stage Design

Leo Yuen Hon-wai - *EVE*

(School of Theatre and Entertainment Arts, Class of 2002)

第 29 屆香港舞台劇獎 —— 最佳舞台設計 (喜劇 / 鬧劇)

阮漢威 —— 《夏娃》(舞台及製作藝術學院, 2002 年畢業)

The 29th Hong Kong Drama Awards - Best Lighting Design

Billy Tang - *May 35th*

(School of Theatre and Entertainment Arts, Class of 1997)

第 29 屆香港舞台劇獎 —— 最佳燈光設計

鄧煒培 —— 《5 月 35 日》(舞台及製作藝術學院, 1997 年畢業)

The 29th Hong Kong Drama Awards - Best Sound Design

Jaycee Kwok Yu-kit - *A Dream Like a Dream*

(School of Theatre and Entertainment Arts, Class of 2011)

第 29 屆香港舞台劇獎 —— 最佳音響設計

郭宇傑 —— 《如夢之夢》(舞台及製作藝術學院, 2011 年畢業)



(Photo by 相片拍攝: Fung Wai-sun)

The 29th Hong Kong Drama Awards - Best Lyric

Wong Wing-sze - *Love, Death, and Everything In-between*

(School of Drama, Class of 2013)

第 29 屆香港舞台劇獎 —— 最佳填詞

黃詠詩 —— 《三生三世愛情餘味》(戲劇學院, 2013 年畢業)



(Photo by 相片拍攝: Fung Wai-sun)

The 29th Hong Kong Drama Awards - Best Original Music (Drama)

Lau Wing-tao - *Uragiri Gomen!* (School of Theatre and Entertainment Arts, Class of 1999) and two team members

第 29 屆香港舞台劇獎 —— 最佳原創音樂 (戲劇)

劉穎途 —— 《坂本龍馬の背叛!》(舞台及製作藝術學院, 1999 年畢業) 與團隊

The 14th Fresh Wave International Short Film Festival - Wild Child awarded Fresh Wave Award

Tang Ka-hei, Cinematographer of *Wild Child*
(School of Film and Television, Class of 2015)

第 14 屆鮮浪潮國際短片節「本地競賽」 —— 《野小子》獲鮮浪潮大獎

鄧家熙 —— 《野小子》的攝影 (電影電視學院, 2015 年畢業)

The 14th Fresh Wave International Short Film Festival - Wild Child awarded Fresh Wave Award

Tse Hei-long, Producer of *Wild Child*
(School of Film and Television, Class of 2019)

第 14 屆鮮浪潮國際短片節「本地競賽」 —— 《野小子》獲鮮浪潮大獎

謝熹朗 —— 《野小子》的監製 (電影電視學院, 2019 年畢業)

The 14th Fresh Wave International Short Film Festival - Best Director

Ho Yuk-fai - *Eternal Sunshine*
(School of Film and Television, Class of 2018)

第 14 屆鮮浪潮國際短片節「本地競賽」 —— 最佳導演

何旭輝 —— 《光》(電影電視學院, 2018 年畢業)

The 14th Fresh Wave International Short Film Festival - Best Director and Audience Award

Lin Zeqiu - *Belated Listen*
(School of Film and Television, Class of 2012)

第 14 屆鮮浪潮國際短片節「本地競賽」 —— 最佳導演和最受觀眾歡迎獎

林澤秋 —— 《聽不到的聲音》(電影電視學院, 2012 年畢業)

The 14th Fresh Wave International Short Film Festival - Best Screenplay

Chan Kam-hei - *This Is Not The End*
(School of Film and Television, Class of 2017)

第 14 屆鮮浪潮國際短片節「本地競賽」 —— 最佳編劇

陳淦熙 —— 《三步》(電影電視學院, 2017 年畢業)

FINANCIAL REPORT

財務報告

The consolidated financial statements for the financial year 2019/20 included the operating results and financial positions of the Academy and its wholly owned subsidiaries (Group), Extension and Continuing Education for Life Limited (EXCEL) and The Young Academy Cantonese Opera Troupe Company Limited (Troupe). 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 making reference to guidelines as set out in the Statement of Recommended Accounting Practice for UGC-Funded Institutions.

Operating Results

Results for the Year

The Group recorded a consolidated net surplus of HK\$133.23 million for the year, representing a favorable variance of HK\$136.54 million from 2018/19. Table 1 shows a breakdown between Government and non-Government funded activities, and comparisons over the past two years.

2019/20 年度的合併財務報表包括演藝及其全資附屬公司（「集團」），演藝進修學院有限公司（「演藝進修學院」）及演藝青年粵劇團有限公司（「演藝青年粵劇團」）的營運結算及財務狀況。於編制該財務報表時，集團採納香港會計師公會頒報的香港財務報告準則及參考香港大學資助委員會撥款資助院校適用的建議會計準則。

營運結算

本年度業績

集團於本年度錄得的盈餘為 1 億 3,323 萬港元，較 2018/19 年度錄得有利的差異為 1 億 3,654 萬港元。表一的分析，列示過去兩年由政府資助及非政府資助的項目的比較。

		2019/2020			2018/2019		
		Government 政府補助 HK\$'000 港幣千元	Non-Government 非政府補助 HK\$'000 港幣千元	Total 總計 HK\$'000 港幣千元	Government 政府補助 HK\$'000 港幣千元	Non-Government 非政府補助 HK\$'000 港幣千元	Total 總計 HK\$'000 港幣千元
Income	收入	525,333	164,629	689,962	414,065	104,767	518,832
Expenditure	支出	(447,443)	(109,285)	(556,728)	(422,028)	(100,111)	(522,139)
Surplus / (Deficit)	盈餘 / (虧損)	77,890	55,344	133,234	(7,963)	4,656	(3,307)

Table 1: Operating Results Analysis

表一：營運結算分析

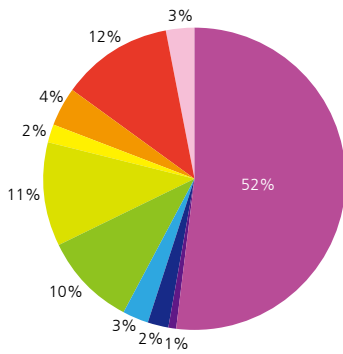
The positive variance was mainly attributable to the Government's Eighth Matching Grant Scheme ("Eighth Scheme") launched in July 2019. Under this Eighth Scheme, the Academy has successfully raised a total funds of HK\$156.43M.

正差異主因是由於是政府於 2019 年 7 月啟動了第八輪配對補助金計劃（「第八輪計劃」）。在此第八輪計劃下，學院成功籌集捐款及獲得配對補助金額合共 1 億 5,643 萬港元。

Income

Consolidated income increased by 33% from HK\$518.83 million in 2018/19 to HK\$689.96 million in 2019/20. Government subventions, being the major source of revenue, accounted for 68% (2018/19: 69%) of total income for the year, which included the recurrent grant, the special grant, the capital block grant, the capital special project grant and the matching grant. As compared with 2018/19, income increased in various items such as Government subventions, interest and investment income, donations and the Eighth Scheme. The increase was offset by the decrease in tuitions fee, programmes and other fees, auxiliary services and other income by 17%. The components of income for both 2019/20 and 2018/19 are shown in Table 2.

2019/20



2018/19

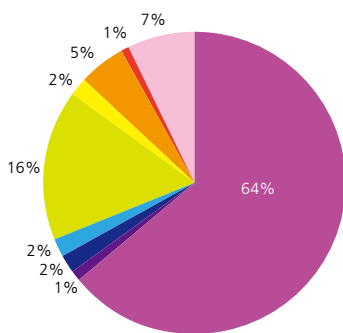


Table 2: Income Analysis
表二：收入分析

收入

合併收入由 2018/19 年度的 5 億 1,883 萬港元增至 2019/20 年度的 6 億 8,996 萬港元，增幅為 33%。政府補助撥款為主要收入來源，包括經常性補助金、特別補助金、基建整體補助金、基建特別項目補助金及配對補助金。撥款佔總收入額 68%（2018/19：69%）。是年度各項收入較 2018/19 年度增加，例如政府補助撥款、利息及投資收益、外界捐助及第八輪配對計劃。各項的增加被學費、課程及其他收費、輔助設施及其他收益減少 17% 而抵銷。2019/20 年度及 2018/19 年度的各項收入的來源均詳列於表二。

Group 集團

	2019/20		2018/19	
	HK\$'000 港幣千元	% to Total 百分比	HK\$'000 港幣千元	% to Total 百分比
Government subvention				
經常性補助金	360,771	52%	330,617	64%
特別補助金	3,589	1%	1,966	1%
基建項目及校舍保養				
整體補助金	12,365	2%	12,704	2%
特別項目	20,099	3%	12,808	2%
配對補助金	72,040	10%	0	0%
Tuition fees				
學費	72,789	11%	80,008	16%
Interest and investment income				
利息及投資收益	15,115	2%	10,643	2%
Donations and benefactions				
學院建設捐助	29,224	4%	28,157	5%
其他	81,549	12%	7,116	1%
輔助設施及其他收益	22,421	3%	34,813	7%
Total	689,962	100%	518,832	100%

總計

Expenditure

Consolidated expenditure increased by 6.6% from HK\$522.14 million in 2018/19 to HK\$556.73 million in 2019/20. The increase of total expenditure was mainly attributable to the increase in staff costs arising from the salary adjustments, other staff related expenses including gratuities, housing allowance, medical allowance, provision for untaken leave and operating expenses. The change in accounting policy in applying the Hong Kong Financial Reporting Standards 16 Leases with a new classification "Depreciation of right-of-use assets" was included in the expenditure item which resulted in significant increase in depreciation charges during the year. The components of expenditure for both 2019/20 and 2018/19 are shown in Table 3.

開支

合併開支總額從 2018/19 年度的 5 億 2,214 萬港元增加至 2019/20 年度的 5 億 5,673 萬港元，升幅為 6.6%。教職員薪酬的上漲、其他教職員相關開支包括約滿酬金、房屋津貼、醫療津貼、未休假期撥備及營運開支為開支增加的主因。在採納香港財務報告準則第 16 號「租賃」的會計政策下，新的分類「使用權資產 - 樓宇折舊」順要計入支出項目，以致是年度的折舊費用顯著增加。2019/20 年度及 2018/19 年度的各項開支均詳列於表三。

Group 集團

	2019/20						2018/19					
	Staff cost and benefits	Operating expenses	Depreciation of property, plant & equipment	Depreciation of right-of-use assets	Total	% to Total	Staff cost and benefits	Operating expenses	Depreciation of property, plant & equipment	Total	% to Total	
	教職員成本及福利	營運開支	折舊 - 校舍、機器及設備	使用權資產 - 樓宇折舊	總計	百分比	教職員成本及福利	營運開支	折舊 - 校舍、機器及設備	總計	百分比	
	HK\$'000 港幣千元	HK\$'000 港幣千元	HK\$'000 港幣千元	HK\$'000 港幣千元	HK\$'000 港幣千元		HK\$'000 港幣千元	HK\$'000 港幣千元	HK\$'000 港幣千元	HK\$'000 港幣千元		
Learning and research 學習及研究	264,545	32,274	17,573	0	314,392	56%	246,411	38,908	15,087	300,406	58%	
Institutional support 教學支持												
Management and general 管理及一般項目	52,625	8,251	372	0	61,248	11%	47,490	8,447	306	56,243	11%	
Premises and related expenses 校舍及有關開支	32,979	31,042	41,037	4,707	109,765	20%	30,920	30,488	39,822	101,230	19%	
Student and general education services 學生及一般教育設施	2,067	24,291	47	0	26,405	5%	2,529	16,516	42	19,087	4%	
Development and community engagement 拓展及社區參與	8,454	1,739	28	0	10,221	2%	8,832	3,704	21	12,557	2%	
Other activities 其他活動	19,945	14,355	397	0	34,697	6%	23,207	8,924	485	32,616	6%	
Total expenditure 支出總計	380,615	111,952	59,454	4,707	556,728	100%	359,389	106,987	55,763	522,139	100%	

Table 3: Expenditure Analysis

表三：開支分析

Remuneration of the top three tiers of teaching and administrative staff is presented in Table 4.

首三層教職員薪酬列於表四。

Annual salaries (including benefits) 薪酬及福利	2019/20			2018/19		
Range of Salary 薪酬幅度	Tier 層			Tier 層		
HK\$ 港幣	1 st Tier 第一層	2 nd Tier 第二層	3 rd Tier 第三層	1 st Tier 第一層	2 nd Tier 第二層	3 rd Tier 第三層
3,850,001 to 4,150,000	1	-	-	1	-	-
3,550,001 to 3,850,000	-	-	-	-	-	-
3,250,001 to 3,550,000	-	-	-	-	-	-
2,950,001 to 3,250,000	-	1	-	-	1	-
2,650,001 to 2,950,000	-	-	-	-	-	-
2,350,001 to 2,650,000	-	1	-	-	-	-
2,050,001 to 2,350,000	-	-	3	-	-	-
1,750,001 to 2,050,000	-	-	5	-	2	3
1,450,001 to 1,750,000	-	-	-	-	-	1
1,150,001 to 1,450,000	-	-	1	-	-	2
Below 1,150,001	-	-	1	-	-	2
Number of staff 教職員人數	1	2	10	1	3	8
Total number of staff 總教職員人數	13			12		

Table 4: Remuneration of the top three tiers of Teaching and Administrative staff
表四：首三層教職員薪酬

Government Funded Activities

The operating costs of all Government funded activities for the year have increased resulting from the salary adjustment in line with civil servant pay adjustment and other staff related expenses including gratuities, housing allowances, medical allowances and provision for untaken leave entitlement. All these costs were met by the Government's recurrent grant.

After adjusting for the depreciation charge and capital expenditure to the 'Plant and Equipment' fund for matching the costs of capital items purchased using Government recurrent grant, the balance of Government Reserve Fund as at 30 June 2020 was HK\$53.45 million.

政府資助項目

是年度的政府經常性補助金相對增加，以應付上漲的政府資助項目的各項營運成本，包括與公務員薪酬調整一致的薪金調整及其他僱員相關開支，包括約滿酬金、房屋津貼、醫療津貼及未休假期權益撥備。

於調整年內折舊，扣除用政府撥款購買機器及設備的成本，政府儲備資金截至 2020 年 6 月 30 日的結餘為 5,345 萬港元。

Non-Government Funded Activities

The Academy has operated non-Government funded Master's Degree Programmes which covered five disciplines: dance, drama, music, film and television, theatre and entertainment arts. The programme specific costs together with the operation costs of the Performing Arts Research recorded a net surplus of HK\$1.47 million for 2019/20 (2018/19: a net surplus of HK\$2.89 million).

Other than the Master's Degree Programmes, the venue hiring operations, the continued education programmes operated under EXCEL and the Troupe were also major non-Government funded operations. They have accounted for 85% of the gross income from non-Government funded activities. Other activities operated during the year included provision of Applied Learning Programmes for the Education Bureau, undertaking sponsored community projects and car parking operations.

The venue hiring activities suffered a financial loss of HK\$9.60 million as a result of the cancellation of "Matilda the Musical" for the year and its operation recorded a net deficit of HK\$11.88 million for 2019/20 (2018/19: a net deficit of HK\$1.51 million).

The continued education programmes delivered under EXCEL has recorded a net surplus of HK\$1.55 million for 2019/20 (2018/19: a net surplus of HK\$4.40 million) mainly attributable to custom-made projects offered during the year and prudent spending.

Donations and Benefactions

Total donations recognised in the comprehensive income of the consolidated financial statements for the year increased by HK\$75.50 million from HK\$35.27 million in 2018/19 to HK\$110.77 million in 2019/20.

Capital Projects

During 2019/20, capital expenditure amounted to HK\$38.61 million (2018/19: HK\$78.91million) was mainly the construction expenses for the On-Campus Expansion Project and the purchase of furniture, fixture and equipment for the new teaching space, together with the replacement of professional teaching equipment and facilities for schools as well as improvement works for campus facilities.

非政府資助項目

學院共開辦五個非政府資助的碩士課程，包括舞蹈、戲劇、音樂、電影電視、舞台及製作藝術。於 2019/20 年度，該五個課程及表演藝術研究營運成本合共錄得淨盈餘 147 萬港元 (2018/19 年度：淨盈餘 289 萬港元)。

除了碩士課程外，表演場地租賃、演藝進修學院開辦的持續及延展教育課程及演藝青年粵劇團，均為學院主要的非政府資助項目，總收入佔非政府資助項目收入的 85%。其他項目包括向教育局提供的應用學習課程、其他機構贊助的項目及經營校園停車場。

表演場地租賃業務因本年度取消《Matilda 音樂劇》而蒙受 960 萬港元的財務虧損，其業務於 2019/20 年度錄得淨虧損 1,188 萬港元 (2018/19 年度：淨虧損 151 萬港元)。

演藝進修學院開辦的持續及延展教育課程錄得的淨盈餘 155 萬港元 (2018/19 年度：淨盈餘 440 萬港元)，主因來自年內開辦的定制課程及審慎開支。

捐款及捐贈

是年度於合併財務報表內綜合收益的捐款增加 7,550 萬港元，由 2018/19 年度的 3,527 萬港元增至 2019/20 年度的 1 億 1,077 萬港元。

基建項目

2019/20 年度基建項目的開支總額為 3,861 萬港元 (2018/19 年度：7,891 萬港元)，主要是用於校園拓展工程、購買傢具、裝置及設備予新教學空間、為各學院更換專業教學設備和設施，以及改善校園設施工程。

Statements of Comprehensive Income 綜合收益表

For The Year Ended 30th June 2020 截至2020年6月30日止年度

		Group 集團		Academy 學院	
		2020 HK\$'000 港幣千元	2019 HK\$'000 港幣千元	2020 HK\$'000 港幣千元	2019 HK\$'000 港幣千元
Income	收益				
Government subventions	政府補助撥款	468,864	358,095	468,776	357,890
Tuition, programmes and other fees	學費、課程及其他收費	72,789	80,008	61,444	62,923
Interest and investment income	利息及投資收益	15,115	10,643	14,576	10,180
Donations and benefactions	外界捐助	110,773	35,273	110,773	35,273
Auxiliary services	輔助設施	19,604	29,870	20,717	31,541
Other income	其他收益	2,817	4,943	2,626	3,925
		689,962	518,832	678,912	501,732
Expenditure	開支				
Learning and research	學習及研究				
Instruction and research	教學及研究	228,966	210,657	221,702	201,774
Library	圖書館	16,189	15,354	16,189	15,354
Production	製作表演項目	21,767	24,077	21,767	24,077
Central computing facilities	中央計算設施	25,575	27,544	25,575	27,544
Other academic services	其他教學設施	21,895	22,774	21,619	22,435
Institutional support	教學支持				
Management and general	管理及一般項目	61,248	56,243	59,823	54,694
Premises & related expenses	校舍及有關開支	109,765	101,230	109,754	101,165
Student & general education services	學生及一般教育設施	26,405	19,087	26,405	19,087
Development & community engagement	拓展及社區參與	10,221	12,557	8,558	9,477
Other activities	其他活動	34,697	32,616	34,697	32,616
		556,728	522,139	546,089	508,223
Surplus / (deficit) for the year	本年度盈餘 / (虧損)	133,234	(3,307)	132,823	(6,491)
Other comprehensive income	其他綜合收益				
Fair value change in financial assets at fair value through other comprehensive income	以公允價值計量且其變動計入其他綜合收益的金融資產的公允價值變動	(727)	(102)	(727)	(102)
Total comprehensive income / (loss) for the year	本年度綜合收入 / (虧損) 總額	132,507	(3,409)	132,096	(6,593)
Transfer (from) / to:	轉賬 (自) / 至:				
Restricted funds	限制性資金	52,884	(14,784)	54,073	(13,543)
General funds	一般資金	80,350	11,477	78,750	7,052
Investment reserve fund	投資儲備資金	(727)	(102)	(727)	(102)
		132,507	(3,409)	132,096	(6,593)

Balance Sheets 資產負債表

As At 30th June 2020 於 2020 年 6 月 30 日

	Group 集團		Academy 學院	
	2020	2019	2020	2019
	HK\$'000	HK\$'000	HK\$'000	HK\$'000
	港幣千元	港幣千元	港幣千元	港幣千元
ASSETS				
Non-current assets				
Property, plant and equipment				
Right-of-use assets - buildings				
Financial assets at fair value through other comprehensive income ("FVOCI")				
	869,546	890,398	869,341	890,282
	12,742	-	12,742	-
	3,153	3,880	3,153	3,880
	885,441	894,278	885,236	894,162
Current assets				
Amounts due from subsidiaries				
Amount due from Jockey Club Foundation				
	-	-	387	1,006
	72	-	72	-
Accounts receivable and prepayments	47,416	68,288	46,854	67,693
Cash and cash equivalents	246,748	55,962	226,696	52,509
Short-term bank deposits	391,578	417,055	383,552	391,005
	685,814	541,305	657,561	512,213
Total assets	1,571,255	1,435,583	1,542,797	1,406,375
FUNDS				
Deferred capital fund	827,290	845,822	827,290	845,822
Restricted funds	229,411	161,314	227,942	158,796
General funds	292,745	228,335	267,064	204,114
Total funds	1,349,446	1,235,471	1,322,296	1,208,732
LIABILITIES				
Non-current liabilities				
Lease Liabilities	8,278	-	8,278	-
Employee benefits accruals	7,886	8,681	7,873	8,568
	16,164	8,681	16,151	8,568
Current liabilities				
Amounts due to Jockey Club Foundation				
	-	2	-	2
Accounts payable and accruals	69,307	93,477	68,911	92,963
Contract liabilities	6,204	18,183	5,677	16,709
Employee benefits accruals	59,614	44,578	59,242	44,210
Deferred income	65,851	35,191	65,851	35,191
Lease Liabilities	4,669	-	4,669	-
	205,645	191,431	204,350	189,075
Total liabilities	221,809	200,112	220,501	197,643
Total funds and liabilities	1,571,255	1,435,583	1,542,797	1,406,375
Net current assets	480,169	349,874	453,211	323,138

Chairman 主席

Professor Stephen Chow Chun-kay GBS JP
周振基教授 GBS JP

Treasurer 司庫

Mrs Yvonne Law Shing Mo-han BBS JP
盛慕嫻女士 BBS JP

Approved by the Council on 19 November 2020. 2020 年 11 月 19 日經校董會通過。

Consolidated Statement of Cash Flows 合併現金流量表

For The Year Ended 30th June 2020 截至 2020 年 6 月 30 日止年度

		2020 HK\$'000 港幣千元	2019 HK\$'000 港幣千元
Cash flows from operating activities	經營活動產生之現金流量		
Surplus / (deficit) for the year	年度盈餘 / (虧損)	133,234	(3,307)
Interest income	利息收益	(14,995)	(10,515)
Dividend income from investments	投資之股息收益	(120)	(128)
(Gain) / loss on disposal of property, plant and equipment	出售校舍、機器及設備之 (盈餘) / 虧損	(9)	179
Depreciation of property, plant and equipment	折舊 - 校舍、機器及設備	59,454	55,763
Depreciation charge of right-of-use assets	使用權資產 - 樓宇折舊	4,707	-
Interest and finance charge paid/payable for lease liabilities	已付 / 應付租賃負債的利息和財務費用	480	-
Operating surplus before working capital changes	未計算營運資金變動前之經營盈餘	182,751	41,992
Decrease / (increase) in accounts receivable and prepayments	應收賬款及預付款之減少 / (增加)	20,872	(15,100)
Decrease in amount due to Jockey Club Foundation	應付香港演藝學院賽馬會基金款項之減少	(74)	(1,026)
(Decrease) / increase in accounts payable and accruals	應付賬款及應計項目之 (減少) / 增加	(24,170)	13,609
Increase in employee benefits accruals	僱員福利應計項目之增加	14,241	1,319
(Decrease) / increase in contract liabilities	合同負債之 (減少) / 增加	(11,979)	18,183
Increase in deferred income	遞延收益之增加	30,660	19,809
(Decrease) / increase in deferred capital fund	遞延資本資金之 (減少) / 增加	(18,532)	10,205
Net cash generated from operating activities	經營活動產生之淨現金	193,769	88,991
Cash flows from investing activities	投資活動產生之現金流量		
Proceeds from the sale of property, plant and equipment	出售校舍、機器及設備所得款項	21	42
Purchase of property, plant and equipment	購置校舍、機器及設備	(38,614)	(78,911)
Decrease / (increase) in bank deposits maturing more than three months from the dates of placement	於存款日起計超過三個月到期之銀行存款之減少 / (增加)	25,477	(17,538)
Dividend received	已收股息	120	128
Interest received	已收利息	14,995	10,515
Net cash generated from / (used in) investing activities	投資活動產生 / (動用) 之淨現金	1,999	(85,764)
Cash flows from financing activities	籌資活動產生之現金流量		
Interest and finance charge paid for lease liabilities	租賃負債已付的利息和財務費用	(480)	-
Principal elements of lease payments	租賃付款的本金	(4,502)	-
Net cash used in financing activities	籌資活動中動用之淨現金	(4,982)	-
Net increase in cash and cash equivalents	現金及現金等價物之淨增加額	190,786	3,227
Cash and cash equivalents at beginning of the year	年初現金及現金等價物	55,962	52,735
Cash and cash equivalents at end of the year	年末現金及現金等價物	246,748	55,962
Analysis of cash and cash equivalents	現金及現金等價物分析		
Deposits maturing within three months from the dates of placement	於存款日起計少於三個月到期之銀行存款	221,501	32,281
Cash and bank balances	現金及銀行結餘	25,247	23,681
		246,748	55,962

Consolidated Statement of Changes in Fund Balances 合併資金結餘變動表

For The Year Ended 30th June 2020 截至2020年6月30日止年度

		Deferred capital fund 遞延資本資金	Restricted funds 限制性資金	General funds 一般資金	Total 總計
		HK\$'000 港幣千元	HK\$'000 港幣千元	HK\$'000 港幣千元	HK\$'000 港幣千元
At 1st July 2018	於 2018 年 7 月 1 日	835,617	167,338	225,720	1,228,675
Capital funds received and receivable but not yet recognised in the statements of comprehensive income	未確認至綜合收益表之已收及應收資本資金	59,912	-	-	59,912
Funds released to statements of comprehensive income	資金轉至綜合收益表	(49,707)	-	-	(49,707)
Total comprehensive (loss) / income for the year	本年度總綜合(虧損)/收益	-	(14,886)	11,477	(3,409)
Inter-fund transfers	資金間之轉賬	-	8,862	(8,862)	-
At 30th June 2019	於 2019 年 6 月 30 日	845,822	161,314	228,335	1,235,471
Capital funds received and receivable but not yet recognised in the statements of comprehensive income	未確認至綜合收益表之已收及應收資本資金	34,985	-	-	34,985
Funds released to statements of comprehensive income	資金轉至綜合收益表	(53,517)	-	-	(53,517)
Total comprehensive income for the year	本年度總綜合收益	-	52,157	80,350	132,507
Inter-fund transfers	資金間之轉賬	-	15,940	(15,940)	-
At 30th June 2020	於 2020 年 6 月 30 日	827,290	229,411	292,745	1,349,446

Movement of Restricted Funds 限制性資金的變動

		Master's programmes fund 碩士課程資金	One-off grants 一次性補助金	Chinese traditional theatre fund 中國戲曲課程資金	Scholarship and special funds 獎學金及專項資金	Béthanie maintenance reserve fund 伯大尼維修儲備資金	Plant and equipment fund 機器及設備資金	Investment reserve fund 投資儲備資金	Total 總計
		HK\$'000 港幣千元	HK\$'000 港幣千元	HK\$'000 港幣千元	HK\$'000 港幣千元	HK\$'000 港幣千元	HK\$'000 港幣千元	HK\$'000 港幣千元	HK\$'000 港幣千元
Group	集團								
At 1st July 2018	於 2018 年 7 月 1 日	29,498	4,544	11,366	74,146	15,396	31,854	534	167,338
Surplus / (deficit) for the year	本年度盈餘 / (虧損)	3,034	(2,563)	(1,047)	(8,424)	319	(6,103)	-	(14,784)
Other comprehensive income	其他綜合收益	-	-	-	-	-	-	(102)	(102)
Inter-fund transfers	資金間之轉賬	(143)	(1,751)	(626)	(7,240)	(203)	18,825	-	8,862
At 30th June 2019	於 2019 年 6 月 30 日	32,389	230	9,693	58,482	15,512	44,576	432	161,314
Surplus / (deficit) for the year	本年度盈餘 / (虧損)	1,457	120	(955)	57,853	357	(5,948)	-	52,884
Other comprehensive income	其他綜合收益	-	-	-	-	-	-	(727)	(727)
Inter-fund transfers	資金間之轉賬	18	(350)	(462)	13,106	-	3,628	-	15,940
At 30th June 2020	於 2020 年 6 月 30 日	33,864	-	8,276	129,441	15,869	42,256	(295)	229,411
Academy	學院								
At 1st July 2018	於 2018 年 7 月 1 日	29,499	4,544	7,751	74,146	15,396	31,787	534	163,657
Surplus / (deficit) for the year	本年度盈餘 / (虧損)	3,033	(2,563)	166	(8,424)	319	(6,074)	-	(13,543)
Other comprehensive income	其他綜合收益	-	-	-	-	-	-	(102)	(102)
Inter-fund transfers	資金間之轉賬	(143)	(1,751)	(626)	(7,240)	(203)	18,747	-	8,784
At 30th June 2019	於 2019 年 6 月 30 日	32,389	230	7,291	58,482	15,512	44,460	432	158,796
Surplus / (deficit) for the year	本年度盈餘 / (虧損)	1,457	120	183	57,853	357	(5,897)	-	54,073
Other comprehensive income	其他綜合收益	-	-	-	-	-	-	(727)	(727)
Inter-fund transfers	資金間之轉賬	18	(350)	(462)	13,106	-	3,488	-	15,800
At 30th June 2020	於 2020 年 6 月 30 日	33,864	-	7,012	129,441	15,869	42,051	(295)	227,942

Movement of General Funds 一般資金的變動

		Government reserve fund 政府儲備資金	Veune management fund 場地管理資金	General and development funds 一般及發展資金	Part-time courses fund 非全日制課程資金	Matching grant fund 配對補助金資金	Total 總計
		HK\$'000 港幣千元	HK\$'000 港幣千元	HK\$'000 港幣千元	HK\$'000 港幣千元	HK\$'000 港幣千元	HK\$'000 港幣千元
Group	集團						
At 1st July 2018	於 2018 年 7 月 1 日	45,137	35,942	37,277	38,682	68,682	225,720
Surplus / (deficit) for the year	本年度盈餘 / (虧損)	4,909	253	4,356	3,556	(1,597)	11,477
Inter-fund transfers	資金間之轉賬	(2,005)	(1,760)	(2,590)	(1,997)	(510)	(8,862)
At 30th June 2019	於 2019 年 6 月 30 日	48,041	34,435	39,043	40,241	66,575	228,335
Surplus / (deficit) for the year	本年度盈餘 / (虧損)	11,763	(11,884)	4,178	2,025	74,268	80,350
Inter-fund transfers	資金間之轉賬	(6,345)	(10,645)	(866)	1,845	71	(15,940)
At 30th June 2020	於 2020 年 6 月 30 日	53,459	11,906	42,355	44,111	140,914	292,745
Academy	學院						
At 1st July 2018	於 2018 年 7 月 1 日	45,137	35,942	37,277	18,808	68,682	205,846
Surplus / (deficit) for the year	本年度盈餘 / (虧損)	4,909	253	4,356	(869)	(1,597)	7,052
Inter-fund transfers	資金間之轉賬	(2,005)	(1,760)	(2,590)	(1,919)	(510)	(8,784)
At 30th June 2019	於 2019 年 6 月 30 日	48,041	34,435	39,043	16,020	66,575	204,114
Surplus / (deficit) for the year	本年度盈餘 / (虧損)	11,763	(11,884)	4,178	425	74,268	78,750
Inter-fund transfers	資金間之轉賬	(6,345)	(10,645)	(866)	1,985	71	(15,800)
At 30th June 2020	於 2020 年 6 月 30 日	53,459	11,906	42,355	18,430	140,914	267,064

Appendix 1 附錄一



The Council

As at 30 June 2020

Chairman

Professor Stephen Chow Chun-kay *GBS JP*

Deputy Chairman

Dr Frankie Yeung Wai-shing *BBS MH JP*¹

Dr Anthony Chow Wing-kin *SBS JP*²

Treasurer

Mrs Yvonne Law Shing Mo-han *BBS JP*

Members

Mrs Helen Chan *SBS*

Mrs Eva Cheng Li Kam-fun *JP*¹

Ms Maisy Ho Chiu-ha *BBS*

Mr Nick Ho Lik-ko

Mrs Christine Ip Yeung See-ming²

Mr Leon Ko Sai-tseung *MH*

Ms Anna Kwong Sum-yee *MH*

Mr Frank Lee King-ting¹

Ms Emily Mok Fung-yee *MH JP*¹

Ms Sheryl Lee Ming-chi²

Ms Cynthia Liu Chiu-fun *BBS*²

Mr Douglas So Cheung-tak *JP*

Mr Charles Yang Chuen-liang *BBS JP*

Secretary for Home Affairs or his representative

Secretary for Education or his representative

Director (Ex-officio)

Professor Adrian Walter *AM*

Elected Staff Representatives

Professor Gillian Ann Choa³

Ms Stella Lau Yin-ling¹

Professor Clarence Mak Wai-chu²

Mr Alvin Yiu Cheuk-man²

校董會

截至 2020 年 6 月 30 日

主席

周振基教授 *GBS JP*

副主席

楊偉誠博士 *BBS MH JP*¹

周永健博士 *SBS JP*²

司庫

羅盛慕嫻女士 *BBS JP*

成員

陳李藹倫女士 *SBS*

鄭李錦芬女士 *JP*¹

何超蓮女士 *BBS*

何力高先生

葉楊詩明女士²

高世章先生 *MH*

鄭心怡女士 *MH*

李敬天先生¹

莫鳳儀女士 *MH JP*¹

李明哲女士²

廖昭薰女士 *BBS*²

蘇彰德先生 *JP*

楊傳亮先生 *BBS JP*

民政事務局局長或其代表

教育局局長或其代表

校長（當然成員）

華道賢教授 *AM*

教職員選任代表

蔡敏志教授³

劉燕玲女士¹

麥偉鑄教授²

姚卓文先生²

Secretary

Professor Philip Wong Sai-pong ⁴

Deputy Director (Administration)

Ms Polly Lee Po-yee ⁵

Assistant Deputy Director (Council Secretariat and Human Resources)

秘書

黃世邦教授 ⁴

副校長 (行政)

李寶儀女士 ⁵

助理副校長 (校董會秘書處及人力資源)

¹ until 31 December 2019 任期至 2019 年 12 月 31 日

² from 1 January 2020 任期自 2020 年 1 月 1 日起

³ until 1 September 2019 任期至 2019 年 9 月 1 日

⁴ until 21 October 2019 任期至 2019 年 10 月 21 日

⁵ from 22 October 2019 任期自 2019 年 10 月 22 日起

Attendance of Members at Council Meetings in 2019/20
2019/20 年度校董會會議出席率

Date of meeting	會議日期	Total number of Council members 校董會人數	Number of members present 出席人數	Percentage of members present 出席率
20 November 2019	2019 年 11 月 20 日	17	14	82%
18 June 2020	2020 年 6 月 18 日	18	18	100%

Appendix 2 附錄二

Directorate and Management

Director

Professor Adrian Walter *AM*

Deputy Director and Provost (since 22 June 2020) /

Deputy Director (Academic) (until 21 June 2020)

Professor Gillian Choa

Deputy Director (Administration)

Professor Philip Wong (until 31 August 2020)

Dean of Chinese Opera

Mr Martin Lau

Dean of Dance

Ms Anna C Y Chan

Dean of Drama

Professor Poon Wai-sum

Dean of Film and Television

Mr Geoffrey Stitt

Dean of Music

Professor Sharon Choa

Interim Dean of Theatre and Entertainment Arts

Mr Ben Sumner (since 6 January 2020)

Assistant Deputy Director (Digital Learning) (since 1 September 2020)

Assistant Deputy Director (Teaching and Learning) (until 31 August 2020)

Associate Dean of Teaching and Learning (until 19 March 2020)

Dr Michael Li

Assistant Deputy Director and Registrar (since 1 March 2020)

Ms Susanna Lee

Assistant Deputy Director (Council Secretariat and Human Resources)

(since 1 March 2020)

Ms Polly Lee

Assistant Deputy Director and Chief Financial Officer (since 1 March 2020)

Ms Bernice Chan

管理層

校長

華道賢教授 *AM*

副校長 (自 2020 年 6 月 22 日起)

副校長 (學術) (至 2020 年 6 月 21 日止)

蔡敏志教授

副校長 (行政)

黃世邦教授 (至 2020 年 8 月 31 日止)

戲曲學院院長

劉國瑛先生

舞蹈學院院長

陳頌瑛女士

戲劇學院院長

潘惠森教授

電影電視學院院長

司徒捷先生

音樂學院院長

蔡敏德教授

舞台及製作藝術學院院長

沈立文先生 (自 2020 年 1 月 6 日起)

助理副校長 (數碼教學) (自 2020 年 9 月 1 日起)

助理副校長 (教學) (至 2020 年 8 月 31 日止)

教學副院長 (至 2020 年 3 月 19 日止)

李自豪博士

助理副校長及教務長 (自 2020 年 3 月 1 日起)

李淑仁女士

助理副校長 (校董會秘書處及人力資源)

(自 2020 年 3 月 1 日起)

李寶儀女士

助理副校長及財務總監 (自 2020 年 3 月 1 日起)

曾麗萍女士

Appendix 3 附錄三

Academic Board

Chairman (Ex-officio)

Professor Adrian Walter AM, Director

Ex-officio Members

Professor Gillian Choa,

Deputy Director and Provost (since 22 June 2020) /

Deputy Director (Academic) (until 21 June 2020)

Professor Philip Wong, Deputy Director (Administration) (until 23 July 2020)

Mr Martin Lau, Dean of Chinese Opera

Ms Anna CY Chan, Dean of Dance

Professor Poon Wai-sum, Dean of Drama

Mr Geoffrey Stitt, Dean of Film and Television

Professor Sharon Choa, Dean of Music

Mr Ben Sumner, Interim Dean of Theatre and Entertainment Arts (since 6 January 2020)

Dr Michael Li,

Assistant Deputy Director (Teaching and Learning) (since 1 March 2020) /

Associate Dean of Teaching and Learning (until 29 February 2020)

Dr Phoebe Chan,

Head of Performing Arts Research and Postgraduate Studies

Coordinator (since 16 January 2020) /

Head of Performing Arts Research (until 15 January 2020)

Dr Stephen Cheung, Head of Postgraduate Studies (until 6 January 2020)

Mr Alexander Hui,

Acting Head of Complementary Studies (since 1 March 2020)

Acting Head of the Centre for Complementary Studies (until 29 February 2020)

Ms Lisa Kwan, Librarian

Dr Forrest Chan, Head of Strategic Planning and Institutional Research Unit

Dr Peter Duffy, Head of iHub (until 28 February 2020)

Dr Robert Wells, Representative of EduIT nominated by ADD(T&L) (since 19 June 2020)[#]

Ms Violet Lau, Head of Student Affairs

Ms Perrie Lai, Head of Student Recruitment and Community Engagement

Ms Pauline Chan, Head of Global Affairs

Staff Members *

Professor Sheng Pei-qi

Dr Monica Chen

Mr Buck Ng

Student Members

Leung Yuk-sing ^

Chung Pak-long ^

Steven Law Ho-pong

Secretary

Ms Susanna Lee,

Assistant Deputy Director and Registrar (since 1 March 2020) /

Registrar (until 29 February 2020)

教務委員會

主席 (當然委員)

華道賢教授 AM, 校長

當然委員

蔡敏志教授,

副校長 (自 2020 年 6 月 22 日起) /

副校長 (學術) (至 2020 年 6 月 21 日止)

黃世邦教授, 副校長 (行政) (至 2020 年 7 月 23 日止)

劉國瑛先生, 戲曲學院院長

陳頌瑛女士, 舞蹈學院院長

潘惠森教授, 戲劇學院院長

司徒捷先生, 電影電視學院院長

蔡敏德教授, 音樂學院院長

沈立文先生, 舞台及製作藝術學院院長 (自 2020 年 1 月 6 日起)

李自豪博士,

助理副校長 (教學) (自 2020 年 3 月 1 日起) /

教學副院長 (至 2020 年 2 月 29 日止)

陳玉蘭博士,

表演藝術研究主任及研究生課程統籌 (自 2020 年 1 月 16 日起) /

表演藝術研究主任 (至 2020 年 1 月 15 日止)

張國雄博士, 研究生課程主任 (至 2020 年 1 月 6 日止)

許日銓先生,

署理輔助學科主任 (自 2020 年 3 月 1 日起) /

署理輔助學科中心主任 (至 2020 年 2 月 29 日止)

關麗嫦女士, 圖書館長

陳卓東博士, 策略規劃及機構研究部主管

張柏德博士, 演藝教學創新中心主管 (至 2020 年 2 月 28 日止)

韋伯賢博士, 由助理副校長 (教學) 提名的教育資訊科技代表 (自 2020 年 6 月 19 日起)[#]

劉紫嫣女士, 學生事務主管

黎海珊女士, 學生招募拓展主管

陳國梅女士, 國際事務主任

教職員委員 *

盛培琪教授

陳淑萍博士

吳廷堅先生

學生委員

梁煜星 ^

鍾柏朗 ^

羅濠邦

秘書

李淑仁女士,

助理副校長及教務長 (自 2020 年 3 月 1 日起) /

教務長 (至 2020 年 2 月 29 日止)

* Three academic staff representatives nominated by the Schools and Complementary Studies.

* 由各學院及輔助學科提名三位教職員出任教職員委員。

^ One student member will attend the meetings, Leung Yuk Sing being the main representative member and Chung Pak-long on a back up basis.

^ 其中一位學生委員出席會議, 梁煜星為主要學生委員及鍾柏朗為後備學生委員。

Head of the iHub left the service of the Academy on 28 February 2020. Thereafter, iHub was restructured to become part of the newly established Education-Information Technology on 20 March 2020. A representative of Education-Information Technology was nominated to join AB on 19 June 2020.

演藝教學創新中心主管於 2020 年 2 月 28 日離開學院。此後, 演藝教學創新中心進行了重組, 並於 2020 年 3 月 20 日成為新成立的教育資訊科技的一部分。而受提名的教育資訊科技代表於 2020 年 6 月 19 日加入了教務委員會。

Appendix 4 附錄四

External Academic Reviewer and Advisory Committees

As at 30 June 2020
(in alphabetical order)

School of Chinese Opera

External Academic Reviewer

Professor Ching May-bo, Department of Chinese and History,
City University of Hong Kong

Advisory Committee (in alphabetical order)

Mr Chow Chan-lum, ex-chairman of Cantonese Opera
Advisory Committee

Mr Hong Hai, Senior Lecturer (Production), The Hong Kong Academy
for Performing Arts

Mr Ip Sai-hung, HKADC Advisor (Xiqu), Vice President, H.K. Sunbeam
Association for the Promotion of Cantonese Opera Limited

Mr Lau Kin-wing, industry professional (music)

Mr Martin Lau, Dean of Chinese Opera (Chairman), The Hong Kong
Academy for Performing Arts

Professor Leung Bo-wah, Professor and Head of the Department of
Cultural and Creative Arts, Director of Research Centre for Transmission
of Cantonese Opera, The Education University of Hong Kong

Ms Jenny Lim, Head of Curriculum Development

Mr Buck Ng, Head of Project Management, School of Chinese
Opera, The Hong Kong Academy for Performing Arts

Ms Wan Fai-yin, industry professional (performance)

School of Dance

Advisory Committee

Ms Anna CY Chan, Dean of Dance, The Hong Kong Academy for
Performing Arts

Ms Karen Cheung, Head of Dance, Performing Arts, West Kowloon
Cultural District Authority

Ms Snoopy Hui Suet-man, Graduate of Ballet of School of Dance,
The Hong Kong Academy for Performing Arts

Professor Rainbow Ho Tin-hung, Director, Centre on Behavioral
Health, The University of Hong Kong

Ms Jennifer E Lawrence, Casting Director, Hong Kong Disneyland

Ms Heidi Lee, Executive Director, Hong Kong Ballet Company

Mr David Leung Ka-nang, Graduate of Modern Dance & Part-
time Teacher of School of Dance, The Hong Kong Academy for
Performing Arts

Mrs Christine Liao, JP, Director-Principal, Christine Liao School of Ballet

Mrs Virginia Lo Liu Yiu-chee, Executive Director, The Hong Kong
Dance Federation

Ms Anna Serafinas, Ballet Teacher

Mr Septime Webre, Artistic Director, Hong Kong Ballet Company

Mr Dominic Wong Dick-man, Acting Artistic Director, City
Contemporary Dance Company

Mr Yang Yuntao, Artistic Director, Hong Kong Dance Company

Mr Daniel Yeung Chun-kong, Independent Choreographer and
Dance Critic

校外學術檢視員及顧問委員會

截至 2020 年 6 月 30 日
(按字母排序)

戲曲學院

校外學術檢視員

香港城市大學中文及歷史系教授程美寶教授

顧問委員會 (按字母排序)

前粵劇諮詢委員會主席鄒燦林先生

香港演藝學院戲曲學院高級講師 (製作) 洪海先生

香港藝術發展局顧問 (戲曲) 及香港新光粵曲藝術促進會副會
長葉世雄先生

業界代表 (音樂) 劉建榮先生

香港演藝學院戲曲學院院長 (主席) 劉國瑛先生

香港教育大學文化與創意藝術學系教授及系主任、粵劇承傳研
究中心總監梁寶華教授

戲曲學院課程發展主任林菁怡女士

香港演藝學院戲曲學院項目管理主任吳廷堅先生

業界代表 (表演) 尹飛燕女士

舞蹈學院

顧問委員會

香港演藝學院舞蹈學院院長陳頌瑛女士

西九文化區管理局表演藝術 (舞蹈) 主管張月娥女士

香港演藝學院舞蹈學院畢業生許雪敏女士

香港大學行為健康教研中心總監何天虹教授

香港迪士尼樂園選角導演 Jennifer E Lawrence 女士

香港芭蕾舞團行政總監李藹儀女士

香港演藝學院舞蹈學院畢業生及兼職舞蹈教師梁嘉能先生

毛妹芭蕾舞學校總監毛妹太平紳士

香港舞蹈總會行政總監羅廖耀芝女士

芭蕾舞老師 Anna Serafinas 女士

香港芭蕾舞團藝術總監衛承天先生

城市當代舞蹈團署理藝術總監黃狄文先生

香港舞蹈藝術團總監楊雲濤先生

獨立編舞家及舞評人楊春江先生

Mr Yuen Lup-fun, Professional Arts Administrator, Playwright, Director
Mr Eddy Zee, Head of Performing Arts, Tai Kwun

School of Drama

Advisory Committee

Ms Anna CY Chan, Dean of Dance, The Hong Kong Academy for Performing Arts
Ms Bernice Chan, General Manager, International Association of Theatre Critic (Hong Kong)
Mr Dominic Cheung, Artistic Director, Chung Ying Theatre Company
Mr German Cheung, Co-founder of The Radiant Theatre, Actor and Director
Ms May Fu, Honorary Fellow, The Hong Kong Academy for Performing Arts
Ms Fung Wai-hang, Assistant Artistic Director, Hong Kong Repertory Theatre
Ms Cecilia Ho, President, Lee Hysan Foundation
Ms Orlean Lai, Independent Curator and Creative Producer
Professor Thomas Luk Yun-tong, Head and Professor, Department of English, Chu Hai College of Higher Education
Ms Cynthia Mo, Marketing and Business Development Director, Leisure and Cultural Services Department
Ms Josephine Wai, Director, Asian Cultural Council Hong Kong

School of Film and Television

Advisory Committee

Ms Alison Friedman, Artistic Director, Performing Arts, West Kowloon Cultural District Authority
Mr Percy Fung, Production Director, Owner of Film Magic Limited
Ms Ling Geng, CEO, China Film Assist Company
Professor Huang Yingxia, Dean of Graduate School, Beijing Film Academy
Mr Louis Koo, Co-founder, One Cool Film Production Limited
Professor Park Ki-yong, Director of Graduate School of Cinematic Content, Dankook University
Dr Johnnie To, Co-founder, Milkyway Image (HK) Limited
Ms Jessey Tsang, Awarded Director
Mr Fred Wang, Chairman, Salon Films (H.K.) Limited
Mr John Wong, CEO/Executive Creative Director, Don't Believe in Style
Ms Ruby Yang, Editor/Producer team and documentary Filmmaker
Ms Helena Young, General Manager, The Metroplex@Kowloon Bay

School of Music

Advisory Committee

Dr Celina Chin Man-wah, Executive Director, Hong Kong Chinese Orchestra
Dr Oliver Chou, Arts, Design and Culture Programme Director, HKU School of Professional and Continuing Education
Mr Kung Chi-shing, Composer, Performer and Music Activist, Arts Advisor of Hong Kong Arts Development Council
Mr William Lane, Artistic Director, Hong Kong New Music Ensemble
Mr James Leung Bo-kun, Chief Music Officer, Music Office, Leisure and Cultural Services Department
Professor Lo King-man, Director, Musica Viva
Dr Amy Sze, Graduate of The Hong Kong Academy for Performing Arts and Eastman School of Music, New York

資深藝術行政人員、編劇、導演袁立勳先生
大館表演藝術主管錢佑先生

戲劇學院

顧問委員會

香港演藝學院舞蹈學院院長陳頌瑛女士
國際演藝評論家協會（香港分會）總經理陳國慧女士
中英劇團藝術總監張可堅先生
一路青空創團成員、演員及導演張銘耀先生
香港演藝學院榮譽院士傅月美女士
香港話劇團助理藝術總監馮蔚衡女士
利希慎基金總裁何宗慈女士
獨立策劃及創作監製黎蘊賢女士
珠海學院英國語文學系系主任陸潤棠教授
康樂及文化事務署市場及業務拓展總監毛詠仙女士
亞洲文化協會香港分會總監韋志菲女士

電影電視學院

顧問委員會

西九文化區管理局表演藝術總監方美昂女士
天極數碼影視製作有限公司董事馮子昌先生
北京金菲林文化傳媒有限公司總監耿聆女士
北京電影學院研究院院長黃英俠教授
天下一電影製作有限公司創辦人古天樂先生
檀國大學電影系研究院院長朴吉永教授
銀河映像（香港）有限公司創辦人杜琪峯先生
獲獎導演曾翠珊女士
香港沙龍電影有限公司主席汪長禹先生
東朝創意設計有限公司行政總監黃志偉先生
剪接、製片及紀錄片導演楊紫輝女士
星影匯總經理楊勉恒女士

音樂學院

顧問委員會

香港中樂團行政總監錢敏華女士
香港大學專業進修學院藝術設計及文化課程主任周光葵博士
作曲家、表演藝術家及音樂先鋒倡導者及香港藝術發展局藝術顧問龔志成先生
香港創樂團藝術總監凌藝廉先生
康樂及文化事務署音樂事務處總音樂主任梁寶根先生
非凡美樂總監盧景文教授
香港演藝學院及紐約伊士曼音樂學院畢業生施敏倫博士

Mr Tsui Ying-fai, Senior Music Officer, Chinese Music, Music Office,
Leisure and Cultural Services Department
Ms Yip Wing-sie, Music Director Emeritus, Hong Kong Sinfonietta

School of Theatre and Entertainment Arts

Advisory Committee

Mr Zane Au, Director, M&W's Hong Kong and Beijing Offices, Shen
Milsom & Wilke LLC

Mr Him Chan, Director, Strategy & Solutions, Digital Media
Technology Co. Ltd.

Ms Wynne Cheung, General Manager, Electronic Theatre Controls
Asia Limited

Mr Hugh Chinnick, Director, Pacific Lighting (HK) Limited

Ms Cathy Chow, Managing Director, Cubedecor Workshop Limited

Mr K C Chow, Technical Director (Venue), The Hong Kong Academy
for Performing Arts

Mr Fung Wing Cheong, Senior Electrical & Mechanical Engineer,
Electrical and Mechanical Services Department

Ms Doris Kan, Company Manager (Programme), Zuni Icosahedron

Mr Anther Lam, Technical Director, City Contemporary Dance Company

Mr Richard Lee, Technical Director, Leisure and Cultural
Services Department

Mr Marble Leung, Executive Director, Hong Kong Repertory Theatre

Ms Annie Wharmby, Director, Entertainment and Costuming, Hong
Kong Disneyland

Mr Dean Wong, Executive Director, Artech Design & Production Co.
Ltd.

Mr Raymond Wong, Managing Director, MPHK Group Limited

Mr Wayne Wong, Technical Director, Hong Kong Ballet

Mr Frank Yeung, Senior Manager, Performing Arts (Technical
Development), West Kowloon Culture District Authority

康樂及文化事務署音樂事務處高級音樂主任(中樂)徐英輝先生

香港小交響樂團桂冠音樂總監葉詠詩女士

舞台及製作藝術學院

顧問委員會

聲美華有限公司總監區安國先生

傳新科技有限公司策略及方案總監陳維謙先生

億達時亞洲有限公司總經理張慧儀女士

Pacific Lighting (香港)有限公司董事 Hugh Chinnick 先生

翹藝工作室有限公司總經理周倩慧女士

香港演藝學院技術總監(場地)周錦全先生

機電工程署高級機電工程師馮永昌先生

進念二十面體藝團經理(節目)簡溢雅小姐

城市當代舞蹈團技術總監林禮長先生

康樂及文化事務署技術總監李永昌先生

香港話劇團行政總監梁子麒先生

香港迪士尼樂園娛樂事務及服裝總監 Annie Wharmby 女士

科藝設計製作有限公司行政總監黃志德先生

馬田專業燈光(香港)有限公司董事總經理王哲明先生

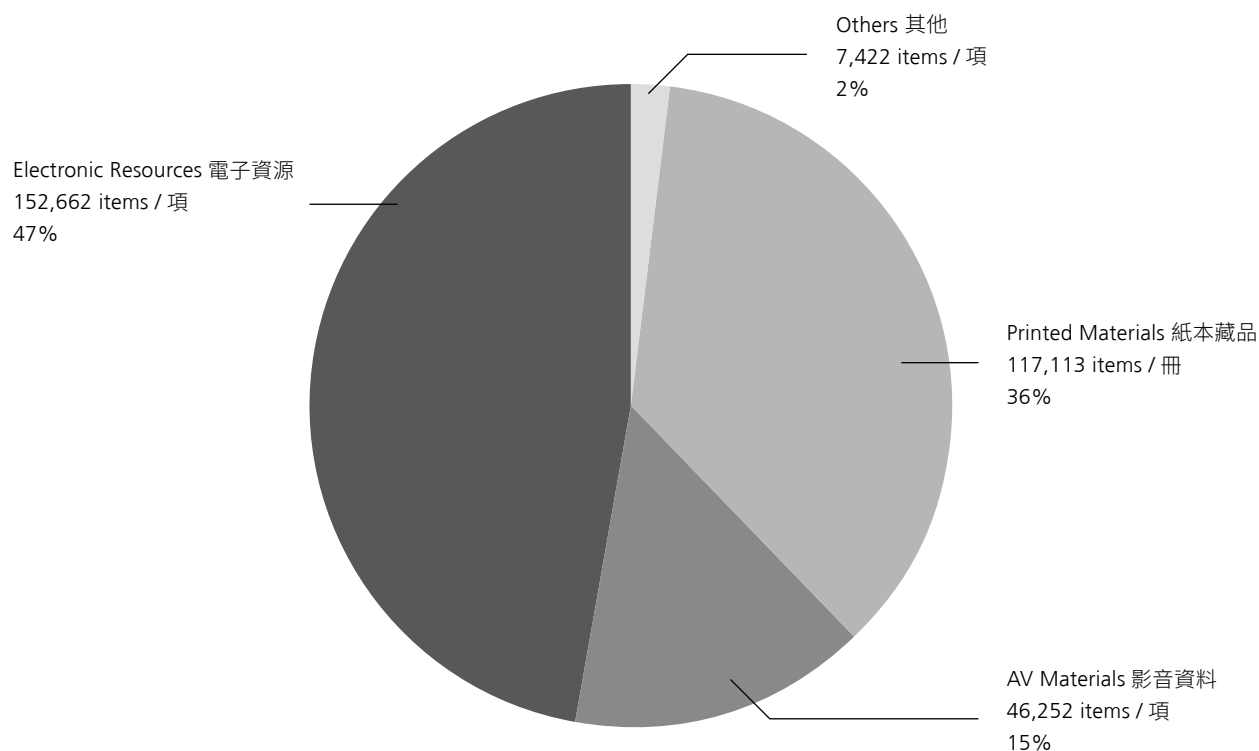
香港芭蕾舞團技術總監黃偉業先生

西九文化區管理局表演藝術(技術發展)高級經理楊福全先生

Appendix 5 附錄五

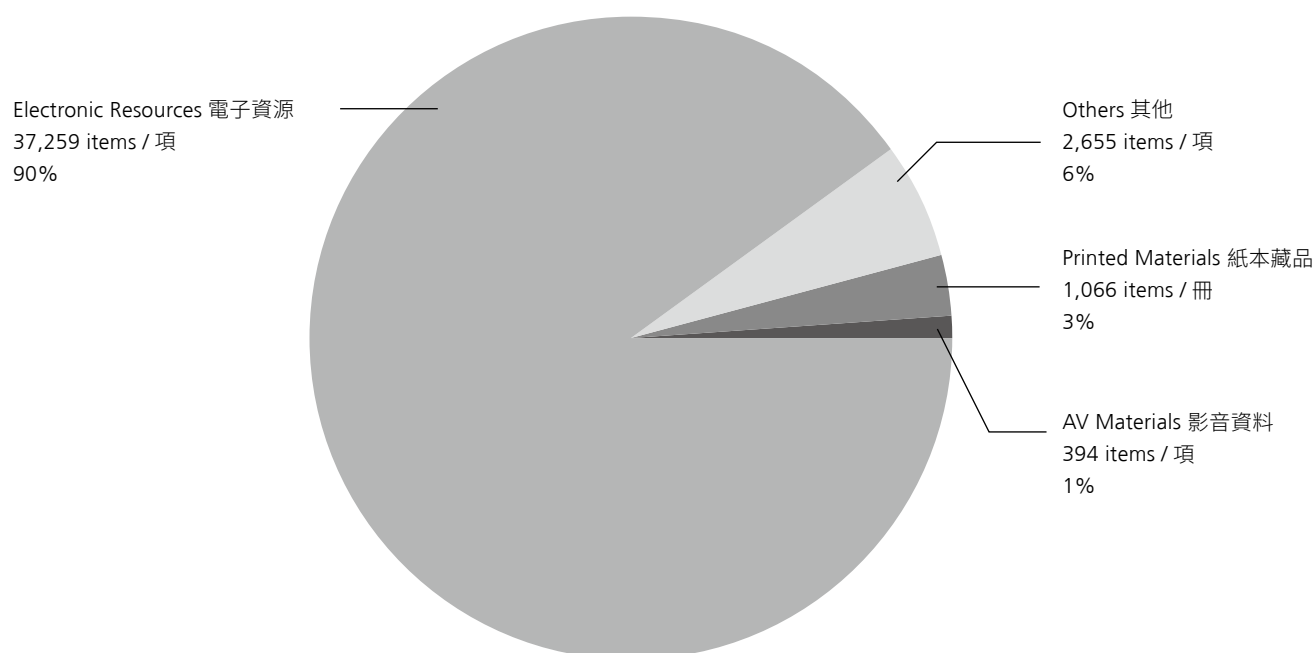
Library Collection (as at 30 June 2020; by format)

圖書館館藏 (截至 2020 年 6 月 30 日; 按種類分類)



Library New Acquisitions (by format)

圖書館新增館藏 (按種類分類)



Library Usage Summary

圖書館使用摘要

Use of Library Material	圖書使用量	
No. of Loans	借閱次數 (借出)	9,834
No. of Renewals	續借次數	11,707
No. of Holds	預約次數	1,027
Items on Course Reserves	指定參考資料	36
Inter-campus Loans	院內互借	276
Interlibrary Loans	館際互借	14
Use of Electronic Resources	電子資源使用量	
No. of Accesses to Electronic Resources	登入電子資源次數	51,702
No. of Accesses to Digital Resources	登入數碼資源次數	22,123
Reference Service	參考服務	
Directional Enquiries	一般查詢	1,525
Reference Enquiries	參考諮詢	212
No. of Valid Users	有效讀者人數	2,293

Appendix 6 附錄六

Student Enrolment Statistics As at 2 September 2019

學生入學統計資料 截至 2019 年 9 月 2 日

Master's Degree Programmes 碩士課程		Chinese	Dance	Drama	Film and	Music	Theatre and	Total
		Opera 戲曲	Dance 舞蹈	Drama 戲劇	Television 電影電視	Music 音樂	Entertainment Arts 舞台及製作藝術	
Total	總計	-	19	40	26	30	15	130

Undergraduate Programmes 學士課程		Chinese	Dance	Drama	Film and	Music	Theatre and	Total
Total	總計	37	127	94	115	214	185	772

Post-Secondary Programmes 大專課程		Chinese	Dance	Drama	Film and	Music	Theatre and	Total
Advanced Diploma	高等文憑	4	1	-	-	6	-	11
Diploma in Foundations	基礎文憑	0	10	13	-	10	7	40
Diploma	文憑	6	6	0	-	0	0	12
Certificate in Theatre and Entertainment Arts	舞台及製作藝術 (精研職業訓練證書)	-	-	-	-	-	30	30
Total	總計	10	17	13	-	16	37	93

Junior Programmes 初級課程		Chinese	Dance	Drama	Film and	Music	Theatre and	Total
Junior Music Course	初級音樂主修課	303						
Pre-Junior Course	預備生主修課	139						
Beginners' Course	個別初學課	8						
Intermediate Class	個別中級課	1						
Beginners' Group Class	初學小組	5						
Junior Choir	初級歌詠團	47						
Pre-Junior Choir	幼年歌詠團	20						
Junior Boys Choir	男童歌詠團	6						
Junior Wind Band	青少年管樂隊	14						
Junior Symphony Orchestra	青少年交響樂團	6						
Junior Chinese Orchestra	初級中樂交響樂團	3						
Total	總計	552						

Gifted Young Dancer Programme 青年精英舞蹈課程		Chinese	Dance	Drama	Film and	Music	Theatre and	Total
Total	總計		80					

Applied Learning Courses 應用學習課程		Chinese	Dance	Drama	Film and	Music	Theatre and	Total
Drama (Cohort 2017/19)	戲劇 (2017/19 學年)	83						
Dance (Cohort 2017/19)	舞蹈 (2017/19 學年)	79						
Dance (Cohort 2018/20)	舞蹈 (2018/20 學年)	46						
Total	總計	208						

Appendix 7 附錄七

Academic Awards

As at 30 September 2020

學位頒授

截至 2020 年 9 月 30 日

No. of Students

學生人數

Master of Fine Arts in Dance	舞蹈藝術碩士	6
Master of Fine Arts in Drama	戲劇藝術碩士	4
Master of Fine Arts in Cinema Production	電影製作藝術碩士	9
Master of Music	音樂碩士	13
Master of Fine Arts in Theatre and Entertainment Arts	舞台及製作藝術碩士學位	3
Bachelor of Fine Arts (Honours) in Chinese Opera (Cantonese Opera Music)	戲曲藝術學士 (榮譽) (粵劇音樂)	3
Bachelor of Fine Arts (Honours) in Chinese Opera (Cantonese Opera Performance)	戲曲藝術學士 (榮譽) (粵劇表演)	1
Bachelor of Fine Arts (Honours) Degree in Dance	舞蹈藝術學士 (榮譽) 學位	32
Bachelor of Fine Arts (Honours) Degree in Drama	戲劇藝術學士 (榮譽) 學位	23
Bachelor of Fine Arts (Honours) Degree in Film and Television	電影電視藝術學士 (榮譽) 學位	25
Bachelor of Music (Honours) Degree	音樂學士 (榮譽) 學位	55
Bachelor of Fine Arts (Honours) Degree in Theatre and Entertainment Arts	舞台及製作藝術學士 (榮譽) 學位	24
Advanced Diploma in Cantonese Opera	粵劇高等文憑	4
Advanced Diploma in Music	音樂高等文憑	4
Diploma in Dance Foundations	基礎舞蹈文憑	8
Diploma in Drama Foundations	基礎戲劇文憑	12
Diploma in Music Foundations	基礎音樂文憑	10
Diploma in Theatre and Entertainment Arts Foundations	基礎舞台及製作藝術文憑	7
Diploma in Cantonese Opera	粵劇文憑	3
Diploma in Dance	舞蹈文憑	6
Diploma in Music	音樂文憑	1
Certificate in Theatre and Entertainment Arts (Fast Track Vocational)	舞台及製作藝術 (精研職業訓練) 證書	1
Total	總計	254

Appendix 8 附錄八

Scholarships and Prizes

A Cup of Hope Scholarships
ABRSM Scholarships
Academic Studies (Dance) Faculty Scholarship
Academy Development Fund Scholarships
Academy Non-Local Scholarship
Artech Prize for Best Potential in Design
Artech Prize for Best Potential in Props
Artech Prize for Best Potential in Scenic Art
Ballet Faculty Scholarships
Bernard van Zuiden Music Fund Scholarship
Best Academic Achievement Prizes
Best Interdisciplinary Project
Betty & Arthur Williams Memorial Scholarship
Bezalel Communications Ltd Scholarship
CASH Composition Scholarship
Cecil Leong Scholarships
Cecilia Chu Gifted Young Dancers Programme Scholarships
Chan Chung-on Violin Performance Merit Award
Chan Ho Choi Enchanting Music Scholarship
Chinese Dance Faculty Scholarships
Chinese Opera Encouragement Award (Music)
Chinese Opera Encouragement Award (Performance)
Ching Weng Sung Scholarship
Chow Chan Lum, Charles Scholarships
Chow Sang Sang Scholarships
Chow Sang Sang Securities Scholarships
Chung Pu Memorial Scholarships
Cinematography Encouragement Award
Colin George Memorial Prize
Contemporary Dance Faculty Scholarship
Cubedecor Workshop Prize for Best Potential in Costume Technology
Dean's Award, School of Chinese Opera
Dean's Prizes, Film & TV
Dean's Prize, School of Music
Dean's Prize, School of Theatre and Entertainment Arts
Directing Encouragement Award
Dr. & Mrs. George Choa Memorial Scholarships
Drs Richard Charles & Esther Yewpick Lee Charitable Foundation Bursaries
Editing Encouragement Award
Electronic Theatre Controls Asia Lighting Scholarship
Environmental Protection Scholarships
Estella Wong Applied Theatre and Drama Education Scholarships
Film & TV BFA Year One Encouragement Awards
First Initiative Foundation Scholarships
Grantham Scholarships
Hausammann Scholarship
Heads of Chinese Opera Student Funds Scholarships
HKAPA Alumni Association Scholarships
HKSAR - Hong Kong Scholarship for Excellence Scheme
HKSAR Government Scholarship Fund - Endeavour Merit Award

獎學金及獎項

一杯涼水獎學金
ABRSM 獎學金
舞蹈學院學術獎學金
演藝發展基金獎學金
演藝學院外地生獎學金
舞台及製作藝術 —— 最具潛質設計學生獎
舞台及製作藝術 —— 最具潛質道具製作學生獎
舞台及製作藝術 —— 最具潛質繪景美術學生獎
芭蕾舞講師獎學金
萬瑞庭音樂基金獎學金
最佳學術成績獎
最佳跨學科計劃獎
Betty & Arthur Williams 紀念獎
比撒列有限公司獎學金
香港作曲家及作詞家協會作曲獎學金
梁思豪獎學金
朱綠珍青年精英舞蹈課程獎學金
陳松安小提琴表演優異獎
陳浩才醉人音樂獎學金
中國舞講師獎學金
戲曲音樂勳進獎
戲曲表演勳進獎
曾榮生獎學金
鄒燦林獎學金
周生生獎學金
周生生證券獎學金
鍾溥紀念獎學金
攝影勳進獎
章賀麟紀念獎
現代舞講師獎學金
翹藝工作室 —— 最具潛質服裝技術學生獎
戲曲學院院長獎
電影電視學院院長獎學金
音樂學院院長獎學金
舞台及製作藝術學院院長獎學金
導演勳進獎
蔡永善醫生伉儷紀念獎學金
利銘澤黃瑤璧慈善基金助學金
剪接勳進獎
億達時獎學金
環境保護獎學金
黃婉萍應用劇場及戲劇教育獎學金
電影電視一年級學士生進步獎
領賢慈善基金獎學金
葛量洪獎學金
Hausammann 獎學金
戲曲主任學生基金獎學金
香港演藝學校校友會獎學金
香港特別行政區 —— 香港卓越獎學金計劃
香港特別行政區政府獎學金 —— 展毅表現獎

HKSAR Government Scholarship Fund - Reaching Out Awards
 HKSAR Government Scholarship Fund - Scholarships for Outstanding Performance
 HKSAR Government Scholarship Fund - Talent Development Scholarships
 HKWPEA Charitable Foundation School of Chinese Opera Scholarships
 Hong Kong Association of University Women Postgraduate Scholarship
 Hong Kong Chiu Chow Chamber of Commerce Scholarships
 Hong Kong Dance Company Scholarships
 Hong Kong Disneyland Scholarships
 HSBC Hong Kong Scholarships
 Jackie Chan Charitable Foundation Scholarships
 Jones Production Scholarship
 K K Chak Memorial Scholarships
 K K Chow Scholarships
 Keep Moving Danz Scholarship
 Kwan Fong Charitable Foundation Scholarships
 L SQUARE Design Management Limited Scholarship
 Lai Cho-Tin Memorial Scholarship
 Lee & Kee Grant
 Leung Man-biu and Chan Lai-chun Memorial Scholarship
 Li Po Chun Charitable Trust Fund Undergraduate Scholarship
 Li Wah Ho Memorial Scholarships
 Luo Qinger Scholarships
 Mr. & Mrs. Y S Liu Scholarships
 Music Staff Prize
 Musicus Society Trey Lee Scholarship
 Pacific Lighting Encouragement Prize
 Parsons Music Foundation Scholarship
 Parsons Outstanding Composition Student for Creative Music Scholarships
 Pearl River Kayserburg Scholarships
 Piano Concerto Prizes
 PL Choy Wing Sum Charitable Foundation Ltd Scholarship
 Post Production Award
 Postgraduate Education Scholarships
 Production Administration Award
 Prof Eleanor Wong Award
 Prof. Sheng Zhuoren and Zhao Li Memorial Scholarships
 Professor Kevin Thompson Scholarship
 Purviz & Rusy Shroff Bursaries
 Robe Lighting Scholarship
 Rose Family Hong Kong Scholarships
 Scholarship of Perseverance
 School of Dance Scholarship
 School of Music Scholarships
 Screenwriting Award
 Stage and Event Management Alumni Scholarship
 Stage and Event Management Student Impressive Improvement Award
 Suki Music Charity Fund Scholarships
 Tang Shu-wing Award for Directing
 TEA Faculty Prizes, School of Theatre and Entertainment Arts
 TEAAA Scholarships
 The Doris Zimmern Scholarships for Artistic Achievement
 The Future Playwright Scholarship

香港特別行政區政府獎學基金 —— 外展體驗獎
 香港特別行政區政府獎學基金 —— 卓越表現獎學金

 香港特別行政區政府獎學基金 —— 才藝發展獎學金

 香港女工商及專業人員聯會慈善基金戲曲學院獎學金
 香港(大學婦女協會)傑出研究生獎學金
 香港潮州商會獎學金
 香港舞蹈團獎學金
 香港迪士尼獎學金
 滙豐香港獎學金
 成龍慈善基金獎學金
 重視製作獎學金
 翟冠翹紀念獎學金
 周繼強獎學金
 Keep Moving Danz 獎學金
 群芳慈善基金獎學金
 L SQUARE Design Management Limited 獎學金
 黎草田紀念獎學金
 李紀獎學金
 梁文標陳麗珍紀念獎學金
 李寶椿慈善信託基金獎學金
 李華好紀念獎學金
 駱慶兒獎學金
 劉元生伉儷獎學金
 音樂學院教員獎
 垂誼樂社獎學金
 Pacific Lighting 勳進獎
 柏斯音樂基金會獎學金
 柏斯音樂創作獎學金

 珠江·愷撒堡獎學金
 鋼琴協奏曲獎
 蔡榮森慈善基金有限公司獎學金
 後期製作獎
 研究生教育獎學金
 製作管理勳進獎
 黃懿倫教授獎
 盛卓人趙莉紀念獎學金
 湯柏榮教授獎學金
 Purviz & Rusy Shroff 助學金
 Robe Lighting 獎學金
 Rose Family Hong Kong 獎學金
 堅毅獎學金
 舞蹈學院獎學金
 音樂學院獎學金
 編劇獎
 舞台及項目管理校友獎學金
 舞台及項目管理學生飛躍進步獎
 余兆麒音樂慈善基金獎學金
 鄧樹榮獎學金(傑出導演)
 舞台及製作藝術學院講師嘉許獎
 香港演藝學院舞台及製作藝術校友會獎學金
 施羅艷基卓越才藝獎學金
 未來劇作家獎學金

The Helena May Scholarships
The Hong Kong Children's Choir Chan Ho Choi Memorial Scholarship
The Hong Kong Children's Choir Music Scholarships
The Hong Kong Jockey Club Music and Dance Fund Scholarships
The Hong Kong Jockey Club Scholarships
The Jacky Cheung Scholarships
The Lions Music Charity Foundation Scholarships
The Molly McAulay Memorial Scholarship
The Muriel, Lady Kadoorie Music Scholarship
The Ohel Leah Synagogue Charity Postgraduate Scholarships
The Ohel Leah Synagogue Charity Undergraduate Scholarships
The School of Music Nancy Yuen Singing Scholarship
The Society of APA Local Scholarships
The Society of APA Non-Local Scholarships
Thomas Lee Creativity Prizes
Tom Lee Engineering Scholarships
Tom Lee Music Scholarships
UA Cinema Foundation Scholarships
Wong Wai Ming Memorial Scholarships
William Au Arts Education Scholarships
Wong Wai Ming Memorial Scholarships
Zhao Riwei Scholarship

梅夫人婦女會獎學金
香港兒童合唱團陳浩才紀念獎學金
香港兒童合唱團音樂獎學金
香港賽馬會音樂及舞蹈信託基金獎學金
香港賽馬會獎學金
張學友獎學金
獅子會音樂慈善基金獎學金
Molly McAulay 紀念獎學金
The Muriel, Lady Kadoorie 音樂獎學金
Ohel Leah Synagogue Charity 研究生獎學金
Ohel Leah Synagogue Charity 本科生獎學金
音樂學院阮妙芬歌唱獎學金
演藝學院友誼社本地生獎學金
演藝學院友誼社外地生獎學金
李子文創意獎
通利工程獎學金
通利音樂獎學金
娛藝慈善基金獎學金
黃衛明紀念獎學金
區永熙藝術教育獎學金
黃衛明紀念獎學金
招日威獎學金

HKAPA Student Awards

Schools' Outstanding Student Award
The Director's Award
The Academy Award

香港演藝學院學生大獎

學院獎 —— 傑出學生獎
校長獎 —— 學生優秀大獎
香港演藝學院 —— 學生卓越大獎

Appendix 9 附錄九

Sponsorships and Donations

贊助及捐款

The Academy gratefully acknowledges all sponsors and donors who generously contributed to the Academy and supported our projects during the academic year.

演藝學院衷心感謝年度內所有贊助單位及捐款者的慷慨資助及支持。

Mr William Au Weng-hei *SBS JP*
Mr Michael Chak
Ms Anna CY Chan
The Late Chan Ho-choi / Mr Norman Chan
Ms Tina Chan
Ms Vina Cheng
Mr Cheung Che-kwok
Mr Jacky Cheung
Dr Stephen Cheung
Mr Ching Weng-sung
Ms Chiu Yue-ling
Mr Charles Chow Chan-lum MH
Prof Stephen Chow Chun-kay *GBS JP*
Ms Cecilia Chu
Ms Psyche Chui Yuen-fan
Dr Chung King-fai *SBS*
Dr Chung See-yuen
Mr Benjamin Falloon & Ms Alison Lusher
Mr & Mrs Fung Shiu-lam
Mr Albert Hausammann
Mr & Mrs Miriam & Merle Hinrich
Mr John Lau Shek-yau
Mr Cecil S C Leong
Mr & Mrs Y S Liu
Mr Luo Qinger
Dr Helmut Sohmen *OBE*
Mr Tang Shu-wing
Dr Peter J Thompson *SBS OBE JP*
Ms Estella Wong
Mr Yao Kang *OBE JP*
Family of The Late Owen Yu Siu-kee
Mr Zhao Riwei

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翟樹輝先生
陳頌英女士
陳浩才先生 / 陳東亮先生
陳婷婷女士
鄭可珍女士
張之珏先生
張學友先生
張國雄博士
曾榮生先生
趙汝玲女士
鄒燦林先生 *MH*
周振基教授 *GBS JP*
朱綠珍女士
崔婉芬女士
鍾景輝博士 *SBS*
鍾思源醫生
Benjamin Falloon 先生及愛麗信女士
馮兆林伉儷
Albert Hausammann 先生
韓禮士伉儷
劉石佑先生
梁思豪先生
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蘇海文博士 *OBE*
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湯比達博士 *SBS OBE JP*
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Hong Kong Disneyland
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Jackie Chan Charitable Foundation
Kwan Fong Charitable Foundation
Lions Music Charity Foundation
Margaret Zee Charitable Foundation
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PLC Foundation
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Ronald and Rita McAulay Foundation
Rusy and Purviz Shroff Charitable Foundation
Schoolmates.cc Limited
Shun Hing Education and Charity Fund
The Associated Board of the Royal Schools of Music
The Doris Zimmern Charitable Foundation
The Helena May
The Hong Kong Academy for Performing Arts Alumni Association
The Hong Kong Children's Choir
The Hong Kong Jockey Club Charities Trust
The Hong Kong Jockey Club Music and Dance Fund
The Ohel Leah Synagogue Charity
The Rose Family, Hong Kong
Donors of The School of Music Nancy Yuen Singing Scholarship
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The Society of the Academy for Performing Arts
Tin Ka Ping Foundation
Tom Lee Music Company Limited
Toyo Mall Limited
UA Cinema Foundation
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Leaders' Circle

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Executive Circle

Anonymous

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香港女工商及專業人員聯會慈善基金
香港潮州商會
香港舞蹈團
香港迪士尼樂園
厚德基金
滙豐
成龍慈善基金
群芳慈善基金
獅子會音樂慈善基金
徐美琪中港台一心慈善基金
美心食品有限公司
Pacific Lighting (H.K.) Limited
柏斯音樂基金會
蔡榮森慈善基金
ROBE Lighting s.r.o.
Ronald and Rita McAulay Foundation
勞士施羅孚先生夫人慈善基金
同窗文化
信興教育及慈善基金
英國皇家音樂學院聯合委員會
施羅艷基金
梅夫人婦女會
香港演藝學院校友會
香港兒童合唱團
香港賽馬會慈善信託基金
香港賽馬會音樂及舞蹈信託基金
The Ohel Leah Synagogue Charity
The Rose Family, Hong Kong
音樂學院阮妙芬歌唱獎學金籌款音樂會之捐款人

演藝學院友誼社
田家炳基金會
通利琴行有限公司
尖東廣場有限公司
娛藝影院慈善基金
無名氏 (3)

賢藝會

領袖圈

高騰伉儷
Bloomberg Philanthropies

行政人員圈

無名氏

Due to the limited space available, only contributions of HK\$10,000 or above are listed in alphabetical order.
由於版位有限，捐獻達港幣 10,000 元以上以英文名稱排列刊登。

Appendix 10 附錄十

Executive Committee of The Society of the Academy for Performing Arts

Joint Presidents

Dr Sophia Kao Lo *GBS JP*
Ms Winnie Chiu *JP*

Vice President

Dr Andrew Yuen

Honorary Treasurer

Dr Eddy Fong *GBS JP*

Members

Ms Michelle Cheng
Mr Peter Cheung
Mr Richard Feldman
Ms Charmaine Ho
Mr Christopher D Jackson
Ms Jennifer Liu
Mrs May Yang Lui
Ms Alison Lusher
Mr Joseph Spitzer
Mrs Anne Witt

Ex-officio

Professor Adrian Walter *AM*

演藝學院友誼社委員會

聯席主席

盧高靜芝博士 *GBS JP*
邱詠筠女士 *JP*

副主席

阮偉文博士

名譽司庫

方正博士 *GBS JP*

委員

鄭詩韻女士
張旨燊先生
Richard Feldman 先生
何芊諄女士
基斯杜化・積信先生
廖偉芬女士
呂楊小娟女士
愛麗信女士
Joseph Spitzer 先生
Anne Witt 女士

當然委員

華道賢教授 *AM*

Appendix 11 附錄十一

Academy Programmes

演藝學院呈獻節目

2019

July 七月

4-16	HKAPA Invitation to Music Summer Festival	香港演藝學院邀樂夏季音樂節
8	School of Drama <i>Graduates' Showcase 2019</i>	2019 年戲劇學院畢業生展演
13	Academy Creative Collaboration Project – Junior Composition Concert	演藝創意合作計劃 —— 青少年音樂課程作品音樂會

September 九月

14	Interstage Panther Chan Orange & Blue Concert	Interstage 陳蕾 Orange & Blue 音樂會
21	Information Day 2019 MOVIE 11 x HKAPA Best of the Best Screening	課程資訊日 2019 MOVIE 11 x 香港演藝學院電影電視學院 Best of the Best 電影放映會
24	Viola Masterclass by Germán Clavijo Co-organised with Leisure and Cultural Services Department Flute Masterclass by Gareth Davies Co-organised with Leisure and Cultural Services Department Double Bass Masterclass by Colin Paris Co-organised with Leisure and Cultural Services Department Bassoon Masterclass by Daniel Jemison Co-organised with Leisure and Cultural Services Department	中提琴大師班 —— Germán Clavijo 與康樂及文化事務署合辦 長笛大師班 —— Gareth Davies 與康樂及文化事務署合辦 低音大提琴大師班 —— Colin Paris 與康樂及文化事務署合辦 巴松管大師班 —— Daniel Jemison 與康樂及文化事務署合辦
25	Academy Piano Masterclass by Julia Mustonen-Dahlkvist	演藝鋼琴大師班 —— Julia Mustonen-Dahlkvist
26	Piano Recital by Mohammed Al Sheikh	Mohammed Al Sheikh 鋼琴獨奏會
27	Academy Saxophone Masterclass by Yang Tong Academy Piano Masterclass by Leonel Morales Alonso	演藝薩克管大師班 —— 楊桐 演藝鋼琴大師班 —— Leonel Morales Alonso

October 十月

4	Academy Vocal Masterclass by Wang Yunpeng	演藝聲樂大師班 —— 王雲鵬
12 -13, 28 -31	"Dramaturgy and Beyond" Workshop Series 1 Co-organised with West Kowloon Cultural District	「超越劇場構作」工作坊 (一) 與西九文化區合辦
14	Academy Vocal Masterclass by Gregory Massingham	演藝聲樂大師班 —— Gregory Massingham
17	Academy Vocal Concert	演藝聲樂音樂會
18	Academy Piano Masterclass by Graham Scott	演藝鋼琴大師班 —— Graham Scott
24	Academy Vocal Concert	演藝聲樂音樂會
25	Academy Piano Masterclass by Arnulf von Arnim	演藝鋼琴大師班 —— Arnulf von Arnim
26	Kuandu Arts Festival 2019 - Exchange Concert with Taipei National University of the Arts	關渡藝術節 2019 —— 與臺北藝術大學交流音樂會
27	"Dramaturgy and Beyond" Public Seminar 1 Co-organised with West Kowloon Cultural District	「超越劇場構作」公開講座 (一) 與西九文化區合辦
28	Academy Percussion Ensemble Concert	演藝打擊樂合奏音樂會

November 十一月

1	Academy Piano Masterclass by Angela Cheng	演藝鋼琴大師班 —— 鄭美蓮
6	School of Dance Dean's Special Artist Series Public Talk - American Modern Dance and Its Influence in Hong Kong	舞蹈學院院長特邀藝術家系列公開講座 ——《美國現代舞對香港的舞蹈發展》
7	November Masterclass by Christina Mertzani Bass Mini Festival with Timothy Cobb - Timothy Cobb Bass Masterclass	11 月 Christina Mertzani 大師班 演藝 X TIMOTHY COBB 低音大提琴小型音樂節 —— Timothy Cobb 低音大提琴大師班
	November Masterclass by Liesel Zink	11 月 Liesel Zink 大師班
8	Academy String Chamber Lunch-time Concert	演藝弦樂室樂午間音樂會
9	Bass Mini Festival with Timothy Cobb - Academy Bass Ensemble Open Rehearsal	演藝 X TIMOTHY COBB 低音大提琴小型音樂節 —— 演藝低音大提琴合奏公開綵排

2020**January 一月**

6-7	Academy Orchestral Workshop	演藝管弦樂作品工作坊
8	Academy Lecture Recital by Du Juan (Viola)	演藝講座演奏會 —— 杜娟 (中提琴)
9	Academy Lecture Recital by Eugene Kwong Man-wai (Timpani and Orchestral Percussion)	演藝講座演奏會 —— 鄺敏蔚 (定音鼓及管弦樂敲擊)
10	Academy Lecture Recital by Shirley Fong Mei-shan (Piano)	演藝講座演奏會 —— 方美珊 (鋼琴)
21	Drama Salon	戲劇沙龍

March 三月

27	Online Dialogue with Global Theatre Artists	全球戲劇工作者網上對話
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April 四月

1	Call for Submission to "Quarantine Can't Stop Our Creativity" Global Creative Project	「隔離不停創」作品徵集活動
13	Online Dialogue with Global Theatre Academies	全球戲劇學院老師網上對話
30	Online Interactive Mini-Ethnotheatre: <i>See You Zoom</i>	網上互動微型人種誌劇: 《See You Zoom》

May 五月

1, 8-9	Online mini-ethnotheatre: <i>See You Zoom</i>	網上互動微型人種誌劇: 《See You Zoom》
25-31	Academy Drama: <i>Pornography</i> by Simon Stephens (Online Theatre)	演藝戲劇: 《禁色》—— 西門·史提芬斯 (網上劇場)
27	<i>The Rite of Spring</i> (online version) Choreographer: Helen Lai	《春之祭》(線上版) 編舞: 黎海寧

June 六月

10-14	Academy Drama: <i>The Two Character Play</i> by Tennessee Williams	演藝戲劇: 《對手戲》—— 田納西·威廉斯
24-27	Academy Drama: <i>Acte sans paroles</i> 《無言劇》(5 Short Plays) by Samuel Beckett	演藝戲劇: 《無言劇》(五部短篇作品) —— 塞繆爾·貝克特



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THE HONG KONG ACADEMY FOR PERFORMING ARTS
(Incorporated under The Hong Kong Academy for Performing Arts Ordinance)

CONSOLIDATED FINANCIAL STATEMENTS

FOR THE YEAR ENDED

30TH JUNE 2020

THE HONG KONG ACADEMY FOR PERFORMING ARTS

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Independent Auditor's Report

To the Council Members of The Hong Kong Academy For Performing Arts
(Incorporated under the Hong Kong Academy for Performing Arts Ordinance)

Opinion

What we have audited

The consolidated financial statements of The Hong Kong Academy for Performing Arts (the "Academy") and its subsidiaries (together, the "Group") set out on pages 4 to 51, which comprise:

- The consolidated and the Academy balance sheets as at 30th June 2020;
- the consolidated and the Academy statements of comprehensive income for the year then ended;
- the consolidated statement of changes in fund balances for the year then ended;
- the consolidated statement of cash flows for the year then ended; and
- the notes to the consolidated financial statements, which include a summary of significant accounting policies.

Our opinion

In our opinion, the consolidated financial statements give a true and fair view of the consolidated financial position of the Group and the financial position of the Academy as at 30th June 2020, and of the Group's consolidated financial performance and the Academy's financial performance and the Group's consolidated cash flows for the year then ended in accordance with Hong Kong Financial Reporting Standards ("HKFRSs") issued by the Hong Kong Institute of Certified Public Accountants ("HKICPA").

Basis for Opinion

We conducted our audit in accordance with Hong Kong Standards on Auditing ("HKSA") issued by the HKICPA. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Consolidated Financial Statements section of our report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Independence

We are independent of the Group in accordance with the HKICPA's Code of Ethics for Professional Accountants ("the Code"), and we have fulfilled our other ethical responsibilities in accordance with the Code.

Independent Auditor's Report

To the Council Members of The Hong Kong Academy For Performing Arts (Continued)
(Incorporated under the Hong Kong Academy for Performing Arts Ordinance)

Responsibilities of Council Members and Those Charged with Governance for the Consolidated Financial Statements

The Council Members are responsible for the preparation of the consolidated financial statements that give a true and fair view in accordance with HKFRSs issued by the HKICPA, and for such internal control as the Council members determine is necessary to enable the preparation of consolidated financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the consolidated financial statements, the Council Members are responsible for assessing the Group's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Council Members either intend to liquidate the Group or to cease operations, or have no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Group's financial reporting process.

Auditor's Responsibilities for the Audit of the Consolidated Financial Statements

Our objectives are to obtain reasonable assurance about whether the consolidated financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. We report our opinion solely to you, as a body, in accordance with Section 22 of the Hong Kong Academy for Performing Arts Ordinance and for no other purpose. We do not assume responsibility towards or accept liability to any other person for the contents of this report. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with HKSAs will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these consolidated financial statements.

As part of an audit in accordance with HKSAs, we exercise professional judgment and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the consolidated financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.


Independent Auditor's Report

To the Council Members of The Hong Kong Academy For Performing Arts (Continued)
(Incorporated under the Hong Kong Academy for Performing Arts Ordinance)

Auditor's Responsibilities for the Audit of the Consolidated Financial Statements (continued)

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Group's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Council Members.
- Conclude on the appropriateness of the Council Members' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Group's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the consolidated financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Group to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the consolidated financial statements, including the disclosures, and whether the consolidated financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the Group to express an opinion on the consolidated financial statements. We are responsible for the direction, supervision and performance of the group audit. We remain solely responsible for our audit opinion.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



PricewaterhouseCoopers
Certified Public Accountants

Hong Kong, 19th November 2020

THE HONG KONG ACADEMY FOR PERFORMING ARTS
(Incorporated under The Hong Kong Academy for Performing Arts Ordinance)

**STATEMENTS OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 30TH JUNE 2020**

	Note	Group		Academy	
		2020 HK\$000	2019 HK\$000	2020 HK\$000	2019 HK\$000
Income					
Government subventions	5	468,864	358,095	468,776	357,890
Tuition, programmes and other fees	6	72,789	80,008	61,444	62,923
Interest and investment income		15,115	10,643	14,576	10,180
Donations and benefactions	7	110,773	35,273	110,773	35,273
Auxiliary services	8	19,604	29,870	20,717	31,541
Other income	9	2,817	4,943	2,626	3,925
		<u>689,962</u>	<u>518,832</u>	<u>678,912</u>	<u>501,732</u>
Expenditure					
Learning and research	10				
Instruction and research		228,966	210,657	221,702	201,774
Library		16,189	15,354	16,189	15,354
Production		21,767	24,077	21,767	24,077
Central computing facilities		25,575	27,544	25,575	27,544
Other academic services		21,895	22,774	21,619	22,435
Institutional support					
Management and general		61,248	56,243	59,823	54,694
Premises and related expenses		109,765	101,230	109,754	101,165
Student and general education services		26,405	19,087	26,405	19,087
Development and community engagement		10,221	12,557	8,558	9,477
Other activities		34,697	32,616	34,697	32,616
		<u>556,728</u>	<u>522,139</u>	<u>546,089</u>	<u>508,223</u>
Surplus/(deficit) for the year	11	133,234	(3,307)	132,823	(6,491)
Other comprehensive income					
Fair value change in financial assets at fair value through other comprehensive income		(727)	(102)	(727)	(102)
Total comprehensive income/(loss) for the year		<u>132,507</u>	<u>(3,409)</u>	<u>132,096</u>	<u>(6,593)</u>
Transfer (from)/to:					
Restricted funds	19	52,884	(14,784)	54,073	(13,543)
General funds	20	80,350	11,477	78,750	7,052
Investment reserve fund		(727)	(102)	(727)	(102)
		<u>132,507</u>	<u>(3,409)</u>	<u>132,096</u>	<u>(6,593)</u>

The notes on page 10 to 51 are an integral part of these consolidated financial statements.

THE HONG KONG ACADEMY FOR PERFORMING ARTS
(Incorporated under The Hong Kong Academy for Performing Arts Ordinance)


BALANCE SHEETS
AS AT 30TH JUNE 2020

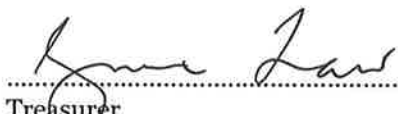
	Note	Group		Academy	
		2020 HK\$000	2019 HK\$000	2020 HK\$000	2019 HK\$000
ASSETS					
Non-current assets					
Property, plant and equipment	13	869,546	890,398	869,341	890,282
Right-of-use assets - buildings	14	12,742	-	12,742	-
Financial assets at fair value through other comprehensive income ("FVOCI")	3(c)	3,153	3,880	3,153	3,880
		<u>885,441</u>	<u>894,278</u>	<u>885,236</u>	<u>894,162</u>
Current assets					
Amounts due from subsidiaries	15	-	-	387	1,006
Account due from Jockey Club Foundation		72	-	72	-
Accounts receivable and prepayments	16	47,416	68,288	46,854	67,693
Cash and cash equivalents	17	246,748	55,962	226,696	52,509
Short-term bank deposits	17	391,578	417,055	383,552	391,005
		<u>685,814</u>	<u>541,305</u>	<u>657,561</u>	<u>512,213</u>
Total assets		<u>1,571,255</u>	<u>1,435,583</u>	<u>1,542,797</u>	<u>1,406,375</u>
FUNDS					
Deferred capital fund	18	827,290	845,822	827,290	845,822
Restricted funds	19	229,411	161,314	227,942	158,796
General funds	20	292,745	228,335	267,064	204,114
Total funds		<u>1,349,446</u>	<u>1,235,471</u>	<u>1,322,296</u>	<u>1,208,732</u>

THE HONG KONG ACADEMY FOR PERFORMING ARTS
(Incorporated under The Hong Kong Academy for Performing Arts Ordinance)

BALANCE SHEETS (CONTINUED)
AS AT 30TH JUNE 2020

	Note	Group		Academy	
		2020 HK\$000	2019 HK\$000	2020 HK\$000	2019 HK\$000
LIABILITIES					
Non-current liabilities					
Lease liabilities	14	8,278	-	8,278	-
Employee benefits accruals	22	7,886	8,681	7,873	8,568
		<u>16,164</u>	<u>8,681</u>	<u>16,151</u>	<u>8,568</u>
Current liabilities					
Amount due to Jockey Club Foundation		-	2	-	2
Accounts payable and accruals	23	69,307	93,477	68,911	92,963
Contract Liabilities	24	6,204	18,183	5,677	16,709
Employee benefits accruals	22	59,614	44,578	59,242	44,210
Deferred income	25	65,851	35,191	65,851	35,191
Lease liabilities	14	4,669	-	4,669	-
		<u>205,645</u>	<u>191,431</u>	<u>204,350</u>	<u>189,075</u>
Total liabilities		<u>221,809</u>	<u>200,112</u>	<u>220,501</u>	<u>197,643</u>
Total funds and liabilities		<u>1,571,255</u>	<u>1,435,583</u>	<u>1,542,797</u>	<u>1,406,375</u>
Net current assets		<u>480,169</u>	<u>349,874</u>	<u>453,211</u>	<u>323,138</u>


Chairman
Prof. Stephen CHOW Chun Kay


Treasurer
Mrs Yvonne LAW SHING Mo Han

THE HONG KONG ACADEMY FOR PERFORMING ARTS
(Incorporated under The Hong Kong Academy for Performing Arts Ordinance)

CONSOLIDATED STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30TH JUNE 2020

	2020 HK\$000	2019 HK\$000
Cash flows from operating activities		
Surplus/(deficit) for the year	133,234	(3,307)
Interest income	(14,995)	(10,515)
Dividend income from investments	(120)	(128)
(Gain)/loss on disposal of property, plant and equipment (Note 11)	(9)	179
Depreciation (Note 11)	59,454	55,763
Depreciation charge of right-of-use assets (Note 14(b))	4,707	-
Interest and finance charge paid/payable for lease liabilities (Note 14(b))	480	-
	<hr/>	<hr/>
Operating surplus before working capital changes	182,751	41,992
Decrease/(increase) in accounts receivable and prepayments	20,872	(15,100)
Decrease in amount due to Jockey Club Foundation	(74)	(1,026)
(Decrease)/increase in accounts payable and accruals	(24,170)	13,609
Increase in employee benefits accruals	14,241	1,319
(Decrease)/increase in contract liabilities	(11,979)	18,183
Increase in deferred income	30,660	19,809
(Decrease)/increase in deferred capital fund	(18,532)	10,205
	<hr/>	<hr/>
Net cash generated from operating activities	193,769	88,991
	<hr/>	<hr/>
Cash flows from investing activities		
Proceeds from the sale of property, plant and equipment	21	42
Purchase of property, plant and equipment	(38,614)	(78,911)
Decrease/(increase) in bank deposits maturing more than three months from the dates of placement	25,477	(17,538)
Dividend received	120	128
Interest received	14,995	10,515
	<hr/>	<hr/>
Net cash generated from/(used in) investing activities	1,999	(85,764)
	<hr/>	<hr/>
Cash flows from financing activities		
Interest and finance charge paid for lease liabilities	(480)	-
Principal elements of lease payments	(4,502)	-
	<hr/>	<hr/>
Net cash used in financing activities	(4,982)	-
	<hr/>	<hr/>
Net increase in cash and cash equivalents	190,786	3,227
Cash and cash equivalents at beginning of the year	55,962	52,735
	<hr/>	<hr/>
Cash and cash equivalents at end of the year	246,748	55,962
	<hr/>	<hr/>

THE HONG KONG ACADEMY FOR PERFORMING ARTS
(Incorporated under The Hong Kong Academy for Performing Arts Ordinance)

CONSOLIDATED STATEMENT OF CASH FLOWS (CONTINUED)
FOR THE YEAR ENDED 30TH JUNE 2020

	2020 HK\$000	2019 HK\$000
Analysis of cash and cash equivalents		
Deposits maturing within three months from the dates of placement (Note 17)	221,501	32,281
Cash and bank balances (Note 17)	25,247	23,681
	<u>246,748</u>	<u>55,962</u>

The notes on page 10 to 51 are an integral part of these consolidated financial statements.

THE HONG KONG ACADEMY FOR PERFORMING ARTS
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**CONSOLIDATED STATEMENT OF CHANGES IN FUND BALANCES
FOR THE YEAR ENDED 30TH JUNE 2020**

	Deferred capital fund HK\$000 Note 18	Restricted funds HK\$000 Note 19	General funds HK\$000 Note 20	Total HK\$000
At 1st July 2018	835,617	167,338	225,720	1,228,675
Capital funds received and receivable but not yet recognised in the statement of comprehensive income	59,912	-	-	59,912
Funds released to statement of comprehensive income	(49,707)	-	-	(49,707)
Total comprehensive (loss)/ income for the year	-	(14,886)	11,477	(3,409)
Inter-fund transfers	-	8,862	(8,862)	-
At 30th June 2019	845,822	161,314	228,335	1,235,471
Capital funds received and receivable but not yet recognised in the statement of comprehensive income	34,985	-	-	34,985
Funds released to statement of comprehensive income	(53,517)	-	-	(53,517)
Total comprehensive income for the year	-	52,157	80,350	132,507
Inter-fund transfers	-	15,940	(15,940)	-
At 30th June 2020	827,290	229,411	292,745	1,349,446

The notes on page 10 to 51 are an integral part of these consolidated financial statements.

THE HONG KONG ACADEMY FOR PERFORMING ARTS
(Incorporated under The Hong Kong Academy for Performing Arts Ordinance)

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

1 General information

The Hong Kong Academy for Performing Arts (the “Academy”) was established as a statutory body corporate on 1st July 1984 under The Hong Kong Academy for Performing Arts Ordinance (Chapter 1135) in order to foster and provide for training, education and research in performing arts, both Western and Chinese, and related technical arts. The Academy also aims to heighten community awareness of performing arts in Hong Kong and to broaden Hong Kong’s contacts with the international artistic community.

The registered address of the Academy is 1 Gloucester Road, Wanchai, Hong Kong.

These consolidated financial statements are presented in Hong Kong dollar (“HK\$”), unless otherwise stated.

2 Summary of significant accounting policies

The principal accounting policies applied in the preparation of the consolidated financial statements of the Academy and its subsidiaries (the “Group”) are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

2.1 Basis of preparation

The consolidated financial statements have been prepared in accordance with Hong Kong Financial Reporting Standards (“HKFRS”) and, where appropriate, making reference to the disclosure guidelines as set out in the Statement of Recommended Accounting Practice adopted by the Higher Educational Institutions funded by the University Grants Committee in Hong Kong. The consolidated financial statements have been prepared under the historical cost convention, except that certain building is stated at deemed cost as disclosed in Note 2.4 (i) below and financial assets at fair value through other comprehensive income are carried at fair value.

The preparation of financial statements in conformity with HKFRS requires the use of certain critical accounting estimates. It also requires management to exercise its judgment in the process of applying the Group’s accounting policies. The areas involving a higher degree of judgment or complexity, or areas where assumptions and estimates are significant to the consolidated financial statements are disclosed in Note 4.

2.2 Change in accounting policies and disclosures

- (i) New standard, amendments and interpretation to existing HKFRSs effective for the Group’s financial year commencing on 1st July 2019 that are relevant to and adopted by the Group

HKFRS 16	Leases
HK(IFRIC) - Int 23	Uncertainty over Income Tax Treatments
HKFRS 9 (Amendments)	Prepayment Features with Negative Compensation
HKAS 19 (Amendments)	Plan Amendment, Curtailment or Settlement
HKAS 28 (Amendments)	Long-term Interests in Associates and Joint Ventures
HKFRSs (Amendments)	Annual Improvements to HKFRSs 2015-2017 Cycle

The Group had to change its accounting policies as a result of adopting HKFRS 16. The Group elected to adopt HKFRS 16 retrospectively but recognised the cumulative effect of initially applying the new standard in the opening consolidated balance sheet on 1st July 2019. The effect of adoption of this standard is summarised below. The other amendments listed above did not have any impact on the amounts recognised in prior periods and are not expected to significantly affect the current or future periods.

THE HONG KONG ACADEMY FOR PERFORMING ARTS
(Incorporated under The Hong Kong Academy for Performing Arts Ordinance)

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

2 Summary of significant accounting policies (Continued)

2.2 Change in accounting policies and disclosures (Continued)

- (i) New standard, amendments and interpretation to existing HKFRSs effective for the Group's financial year commencing on 1st July 2019 that are relevant to and adopted by the Group (Continued)

HKFRS 16 Leases

This note explains the impact of the adoption of HKFRS 16 on the consolidated financial statements of the Group.

As indicated above, the Group adopted HKFRS 16 retrospectively from 1st July 2019, but has not restated comparatives for the prior reporting period, as permitted under the specific transition provisions in the new standard. The reclassifications and the adjustments arising from the new standard were therefore recognised in the opening consolidated balance sheet as at 1st July 2019. The new accounting policies are disclosed in Note 2.15.

On adoption of HKFRS 16, the Group recognised lease liabilities in relation to leases which had previously been classified as "operating leases" under the principles of HKAS 17 Leases. These liabilities were measured at the present value of the remaining lease payments, discounted using the lessee's incremental borrowing rate as of 1st July 2019. The weighted average lessee's incremental borrowing rate applied to the lease liabilities on 1st July 2019 was 3.3%.

- (1) Practical expedients applied

In applying HKFRS 16 for the first time, the Group has used the following practical expedients permitted by the standard:

- applying a single discount rate to a portfolio of leases with reasonably similar characteristics; and
- accounting for operating leases with a remaining lease term of less than twelve months as at 1st July 2019 as short-term leases.

The Group has also elected not to reassess whether a contract was, or contained a lease at the date of initial application. Instead, for contracts entered into before the transition date the Group relied on its assessment made applying HKAS 17 and HK(IFRIC)-Int 4 Determining whether an Arrangement contains a Lease.

THE HONG KONG ACADEMY FOR PERFORMING ARTS
(Incorporated under The Hong Kong Academy for Performing Arts Ordinance)

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

2 Summary of significant accounting policies (Continued)

2.2 Change in accounting policies and disclosures (Continued)

- (i) New standard, amendments and interpretation to existing HKFRSs effective for the Group's financial year commencing on 1st July 2019 that are relevant to and adopted by the Group (Continued)

HKFRS 16 Leases (Continued)

- (2) Measurement of lease liabilities

	<u>Group</u> HK\$000	<u>Academy</u> HK\$000
Operating lease commitments disclosed as at 30th June 2019	19,580	19,573
Less: short-term leases not recognised as a liability	(1,033)	(1,026)
	<hr/>	<hr/>
Operating lease liabilities before discounting as at 30th June 2019	18,547	18,547
Effect from discounting at incremental borrowing rate as at 1st July 2019 (note)	(1,098)	(1,098)
	<hr/>	<hr/>
Lease liabilities relating to operating leases recognised as at 1st July 2019	17,449	17,449
	<hr/> <hr/>	<hr/> <hr/>
Represented by:		
Current lease liabilities	4,619	4,619
Non-current lease liabilities	12,830	12,830
	<hr/>	<hr/>
	17,449	17,449
	<hr/> <hr/>	<hr/> <hr/>

Note: The weighted average incremental borrowing rate was 3.3%.

- (3) Measurement of right-of-use assets

The right-of-use assets were measured at the amount equal to the lease liabilities, adjusted by the amount of any prepaid or accrued lease payments relating to that lease recognised in the consolidated balance sheet as at 30th June 2019.

- (4) Adjustments recognised in the consolidated balance sheet on 1st July 2019

The change in accounting policy affected the following items in the consolidated balance sheet as at 1st July 2019:

- Right-of-use assets – increased by HK\$17,449,000
- Current lease liabilities increased by HK\$4,619,000
- Non-current lease liabilities increased by HK\$12,830,000

There is no net impact on total funds on 1st July 2019.

THE HONG KONG ACADEMY FOR PERFORMING ARTS
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NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

2 Summary of significant accounting policies (Continued)

2.2 Change in accounting policies and disclosures (Continued)

- (ii) New and amended standards that are effective for accounting periods beginning on or after 1st July 2020 and have not been early adopted by the Group

The HKICPA has issued the following new and amended standards which are effective for accounting periods beginning on or after 1st July 2020 and relevant to the Group and have not been early adopted by the Group:

		Effective for accounting period beginning on or after
HKFRS 17	Insurance Contracts	1 January 2021
HKFRS 3 (Amendments)	Definition of a Business	1 January 2020
HKFRS 10 and HKAS 28 (Amendments)	Sale or Contribution of Assets between an Investor and its Associate or Joint Venture	To be determined
HKAS 1 and HKAS 8 (Amendments)	Definition of Material	1 January 2020
HKAS 39, HKFRS 7 and HKFRS 9 (Amendments)	Hedge Accounting	1 January 2020
Conceptual Framework for Financial reporting 2018	Revised Conceptual Framework for Financial Reporting	1 January 2020
HKFRS 16 (Amendments)	COVID-19 related Rent Concessions	1 June 2020
HKFRSs (Amendments)	Annual Improvements to HKFRSs 2018-2020 Cycle	1 January 2022
HKFRS 3, HKAS 16 and HKAS 37 (Amendments)	Narrow-Scope Amendments	1 January 2022
HKAS 1 (Amendments)	Classification of Liabilities as Current or Non-Current	1 January 2023

The Group is in the process of making an assessment of the impact of these new and amended standards upon initial application, and has concluded on a preliminary basis that the adoption of these new and amended standards is not expected to have any significant impact on the Group's results of operations and financial position.

2.3 Basis of consolidation

The consolidated financial statements include the financial statements of the Academy and its subsidiaries made up to 30th June.

A subsidiary is an entity over which the Group has control. The Group controls an entity when the Group is exposed to, or has rights to, variable returns from its involvement with the entity and has the ability to affect those returns through its power over the entity. Subsidiaries are consolidated from the date on which control is transferred to the group. They are deconsolidated from the date that control ceases.

Inter-company transactions, balances and unrealised gains on transactions between the Academy and its subsidiaries are eliminated. Unrealised losses are also eliminated. Accounting policies of a subsidiary has been changed where necessary to ensure consistency with the policies adopted by the Group.

THE HONG KONG ACADEMY FOR PERFORMING ARTS
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NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

2 Summary of significant accounting policies (Continued)

2.3 Basis of consolidation (Continued)

In the Academy's balance sheet, investments in subsidiaries are accounted for at cost less impairment. Cost is adjusted to reflect changes in consideration arising from contingent consideration amendments. Cost also includes direct attributable costs of investment. The result of a subsidiary is accounted for by the Academy on the basis of dividend received and receivable.

2.4 Property, plant and equipment

(i) Building

Certain building of the Group is stated at deemed cost as at 1st July 2005 upon the adoption of HKAS 16 in 2006, less accumulated depreciation and impairment, if any. Other building of the Group constructed after 2006 is stated at cost, less accumulated depreciation and impairment, if any. Major repairs and refurbishments are expensed as incurred unless they substantially add to the total area of the building, prolong its useful life or improve the economic benefits of the building in which case they are capitalised and depreciated over their estimated useful lives to the Group. Buildings are depreciated over their estimated useful lives of 15-50 years.

(ii) Other assets

Other assets are stated at historical cost less accumulated depreciation and any accumulated impairment. Historical cost includes expenditure that is directly attributable to the acquisition of the assets.

Depreciation on other assets is calculated to write off their cost on a straight-line basis over their estimated useful lives as follows:

Leasehold improvements	the shorter of 7 years and the lease term
Equipment	the shorter of 5 years and the project lives
Furniture, fixtures and others	5 years

The assets' residual value and useful lives are reviewed, and adjusted if appropriate, at each balance sheet date. An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount (Note 2.5).

Subsequent costs are included in the asset's carrying amount or recognised as a separate asset, as appropriate, only when it is probable that future economic benefits associated with the item will flow to the Group and the cost of the item can be measured reliably. All other repairs and maintenance costs are expensed in the statement of comprehensive income during the financial period in which they are incurred.

(iii) Construction in progress

Construction in progress is stated at historical cost less impairment loss. Historical cost includes expenditure that is directly attributable to the construction during the construction period. On completion, the construction in progress is transferred to appropriate categories of property, plant and equipment.

No depreciation is provided for construction in progress. The carrying amount of construction in progress is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

THE HONG KONG ACADEMY FOR PERFORMING ARTS
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NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

2 Summary of significant accounting policies (Continued)

2.4 Property, plant and equipment (Continued)

(iv) Gain or loss on disposal of property, plant and equipment

The gain or loss on disposal of property, plant and equipment is the difference between the net sales proceeds and the carrying amount of the relevant asset, and is recognised in the statement of comprehensive income.

2.5 Impairment of non-financial assets

Assets that have an indefinite useful life are not subject to amortisation and are tested annually for impairment. Assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount. The recoverable amount is the higher of an asset's fair value less costs to sell and value in use. For the purposes of assessing impairment, assets are grouped at the lowest levels for which there are separately identifiable cash inflows which are largely independent of the cash inflows from other assets or groups of assets (cash-generating units). Non-financial assets other than goodwill that suffered an impairment are reviewed for possible reversal of the impairment at the end of each reporting date.

2.6 Financial assets

(i) Classification

The Group classified its financial assets in the following measurement categories:

- those to be measured subsequently at FVOCI, and
- those to be measured at amortised cost.

The classification depends on the business model of the entity for managing the financial assets and the contractual terms of the cash flows.

For assets measured at fair value, gains and losses will be recorded in OCI. For investments in equity instruments that are not held for trading, the Group has made an irrevocable election at the time of initial recognition to account for the equity investment at FVOCI.

The Group reclassifies its financial assets when and only when its business model for managing those assets has changed.

(ii) Recognition and derecognition

Regular way purchases and sales of financial assets are recognised on trade-date, the date on which the Group is committed to purchase or sell the asset. Financial assets are derecognised when the rights to receive cash flows from the financial assets have expired or are transferred and the Group has transferred substantially all the risks and rewards of ownership.

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NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

2 Summary of significant accounting policies (Continued)

2.6 Financial assets (Continued)

(iii) Measurement

At initial recognition, the Group measures a financial asset at its fair value plus transaction costs that are directly attributable to the acquisition of the financial assets

The Group subsequently measures all debt instruments at amortised cost. Assets that are held for collection of contractual cash flows where those cash flows represent solely payments of principal and interest are measured at amortised cost. Interest income from these financial assets is included in finance income using the effective interest rate method. Any gain or loss arising on derecognition is recognised directly in profit or loss and presented in other gains/(losses) together with foreign exchange gains and losses. Impairment losses are presented as separate line item in the statement of profit or loss.

The Group subsequently measures all equity investments at fair value. Where the management of the Group has elected to present fair value gains or losses on equity investments in OCI, there is no subsequent reclassification of fair value gains or losses to profit or losses following the derecognition of the investment. Dividends from such investments are to be recognised in profit and loss as other income when the right of the Group to receive payments has been established.

(iv) Impairment

The Group assesses on a forward-looking basis the expected credit loss associated with its debt instruments measured at amortised cost. The impairment methodology applied depends on whether there has been a significant increase in credit risk.

For account receivables, the Group applies the simplified approach permitted by HKFRS 9, which requires expected lifetime losses to be recognised from initial recognition of the receivables.

2.7 Cash and cash equivalents

In the consolidated statement of cash flows, cash and cash equivalents include cash on hand and deposits held at call with banks with original maturities of three months or less.

2.8 Contract liabilities

Tuition fees are received before the commencement of a course. Venue hiring fee are received before the usage of the venue. These are recorded as contract liabilities on the balance sheet until the related income can be recognised.

2.9 Provisions

Provisions are recognised when the Group has a present legal or constructive obligation as a result of past events, and it is probable that an outflow of resources will be required to settle the obligation, and a reliable estimate of the amount can be made. Provisions are not recognised for future operating losses. Where a provision is expected to be reimbursed, the reimbursement is recognised as a separate asset but only when the reimbursement is virtually certain.

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NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

2 Summary of significant accounting policies (Continued)

2.10 Employee benefits

(i) Employee leave entitlements

Employees' entitlements to annual leave are recognised when they accrue to employees. A provision is made for unutilised leave as a result of services rendered by employees up to the balance sheet date. Employees' entitlements to sick leave or maternity leave are not recognised until the time of leave.

(ii) Retirement scheme obligations

The Group operates two defined contribution schemes in compliance with the Occupational Retirement Schemes Ordinance and Mandatory Provident Scheme Ordinance and the assets of these schemes are held in separate trustee-administered funds. A defined contribution plan is a pension plan under which the group pays fixed contributions into a separate entity. The group has no legal or constructive obligations to pay further contributions if the fund does not hold sufficient assets to pay all employees the benefits relating to employee service in the current and prior periods.

Contributions to these schemes are recognised as expenses in the statement of comprehensive income as incurred.

(iii) Staff cost and benefits

Staff cost and benefits are accrued in the year in which the associated services are rendered by employees of the Group.

2.11 Foreign currency translation

(i) Functional and presentation currency

Items included in the financial statements of each of the Group's entities are measured using the currency of the primary economic environment in which the entity operates (the "functional currency"). The consolidated financial statements are presented in Hong Kong dollars (HK\$), which is the Academy's functional currency and the Group's presentation currency.

(ii) Transactions and balances

Foreign currency transactions are translated into the functional currency using the exchange rates prevailing at the dates of the transactions or valuation where items are re-measured. Foreign exchange gains and losses resulting from the settlement of such transactions and from the translation at year-end exchange rates of monetary assets and liabilities denominated in foreign currencies are recognised in the statement of comprehensive income, except when deferred in equity as qualifying cash flow hedges or qualifying net investment hedges.

THE HONG KONG ACADEMY FOR PERFORMING ARTS
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NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

2 Summary of significant accounting policies (Continued)

2.12 Reserves

(i) Government reserve fund

The government reserve fund represents savings from the annual recurrent grants from the government of Hong Kong Special Administrative Region (the "Government") which have been confirmed by the Home Affairs Bureau to be retained by the Academy under the Memorandum of Administrative Arrangements.

(ii) Deferred capital fund

Deferred capital fund represents funds received and receivable by the Academy but earmarked for the purchase of property, plant and equipment or any construction/restoration work. These funds are recognised as income in the statement of comprehensive income on a straight-line basis over the estimated useful lives of the related assets as described in Note 2.13 below.

(iii) Plant and equipment fund

This fund represents general purpose fund received and receivable by the Academy, but used at the discretion of the Academy for the purchase of plant and equipment.

(iv) Restricted funds

These funds include Béthanie maintenance reserve fund, Chinese traditional theatre fund, Master's programmes fund and scholarship and special funds. They are designated for specific development of the Group.

(v) General funds

These funds include venue management fund, general and development funds, and part-time courses fund. They are used for the general development of the Group.

(vi) Matching grant fund

The matching grant fund represents matching grant from the Government which should be used within the ambits of the recurrent grants provided by the Home Affairs Bureau.

2.13 Recognition of income

Government subventions consist mainly of recurrent grant, supplementary grant for salary increases and capital projects and building maintenance grants. Recurrent grant and supplementary grant are recognised as income in the statement of comprehensive income when there is reasonable assurance that the Group will comply with the conditions attaching with them and that the subventions will be received.

Capital projects and building maintenance grants for non-capital expenditure are recognised as income in the statement of comprehensive income over the period necessary to match with the related costs for which they are intended to compensate.

Capital projects and building maintenance grants relating to the purchase and construction/restoration of property, plant and equipment are recognised as income in the statement of comprehensive income on a straight-line basis over the expected lives of the related assets.

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NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

2 Summary of significant accounting policies (Continued)

2.13 Recognition of income (Continued)

Donations and benefactions are recognised as income in the statement of comprehensive income when the right of collection is established by the Group. Outstanding pledges are not recognised as income unless a legal obligation on the donor is established by the Group. Donations and benefactions designated by the donor for specific purposes within a fixed period of time are recognised as income at a point in time to the extent of the related expenditure incurred during the year.

Tuition and application fees are recognised over the period of instruction. Hiring income is recognised when the facilities are utilised. Box office commission income is recognised when the hirer event is completed. Interest income is recognised on a time proportion basis using the effective interest method. Dividend income is recognised when the right to receive dividend is established.

2.14 Deferred income

Funds earmarked for specific purposes including government subventions, donations and benefactions (other than for purchase of property, plant and equipment which is dealt with as deferred capital fund in Note 2.12 above) are recognised in the statement of comprehensive income to the extent of the related expenditure incurred during the year. Funds received but not yet recognised as income are recorded as deferred income on the balance sheet.

2.15 Leases

As explained in Note 2.2 above, the Group has changed its accounting policy for leases where the Group is the lessee. The new policy is described below and the impact of the change in Note 2.2.

Until 30th June 2019, leases in which a significant portion of the risks and rewards of ownership were not transferred to the Group as lessee were classified as operating leases (Note 26). Payments made under operating leases (net of any incentives received from the lessor) were charged to profit or loss on a straight-line basis over the period of the lease.

From 1st July 2019, a lease is recognised as a right-of-use asset and a corresponding liability at the date at which the leased asset is available for use by the Group.

Contracts might contain both lease and non-lease components. The Group allocates the consideration in the contract to the lease and non-lease components based on their relative stand-alone prices. However, for leases of real estate for which the Group is a lessee, it has elected not to separate lease and non-lease components and instead accounts for these as a single lease component.

Assets and liabilities arising from a lease are initially measured on a present value basis. Lease liabilities include the net present value of fixed payments (including in-substance fixed payments), less any lease incentives receivable.

Lease payments to be made under reasonably certain extension options are also included in the measurement of the liability.

The lease payments are discounted using the interest rate implicit in the lease. If that rate could not be readily determined, which is generally the case for leases in the Group, the incremental borrowing rate of the lessee is used, being the rate that the individual lessee would have to pay to borrow the funds necessary to obtain an asset of similar value to the right-of-use asset in a similar economic environment with similar terms, security and conditions.

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2 Summary of significant accounting policies (Continued)

2.15 Leases (Continued)

To determine the incremental borrowing rate, the Group uses recent third-party financing received by the individual lessee as a starting point, adjusted to reflect changes in financing conditions since third-party financing is received.

Lease payments are allocated between principal and finance cost. The finance cost is charged to profit or loss over the lease period so as to produce a constant periodic rate of interest on the remaining balance of the liability for each period.

Right-of-use assets are measured at cost comprising the amount of the initial measurement of lease liability.

Right-of-use assets are generally depreciated over the shorter of the asset's useful life and the lease term on a straight-line basis.

Payments associated with short-term leases are recognised on a straight-line basis as an expense in profit or loss. Short-term leases were leases with a lease term of twelve months or less.

3 Financial risk management

(a) Financial risk factors

The activities of the Group expose it to a variety of financial risks, including credit risk, cash flow interest rate risk, liquidity risk and price risk.

The Group manages and monitors these exposures to ensure appropriate measures are implemented in a timely and effective manner. The Group's overall risk management programme focuses on the unpredictability of financial markets and seeks to minimise potential adverse effects on the Group's financial performance.

(i) Credit risk

Credit risk arises from cash and cash equivalents and deposits with banks and financial institutions, as well as credit exposures to customers, including outstanding receivables.

(1) Risk management

The Group has policies in place to ensure that provision of services is made to parties with an appropriate credit history. The Group reviews the recoverability of the debtors on a regular basis.

In addition, at each balance sheet date, the Academy reviews the recoverable amount of each debtor to ensure that adequate expected credit loss is made for irrecoverable amounts.

The credit risk on the Group's bank balances is limited because the balances are placed with financial institutions with sound credit ratings. Management does not expect any losses from non-performance by the financial institutions.

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3 Financial risk management (Continued)

(a) Financial risk factors (Continued)

(i) Credit risk (Continued)

(2) Impairment of financial assets

The Group has account receivables due from customers that are subject to the expected credit loss model. See further details in Note 2.6 (iv) and Note 16.

While cash and cash equivalents are also subject to the impairment requirements of HKFRS 9, the identified impairment loss was immaterial.

The maximum exposure to credit risk at the reporting date is the carrying value of the accounts receivable. The Group does not hold any collateral as security.

(ii) Cash flow interest rate risk

The Group is exposed to cash flow interest rate risk due to the fluctuation of the prevailing market interest rates on bank deposits.

At 30th June 2020, if interest rates had been increased or decreased by 1% (2019: 1%) with all other variables held constant, surplus for the year would increase or decrease by approximately HK\$6,379,000 (2019: HK\$4,726,000).

(iii) Liquidity risk

Liquidity risk is the risk that the Group is unable to meet its current obligations when they fall due.

The Group maintains a conservative level of liquid assets to ensure the availability of sufficient cash flows to meet any unexpected and material cash requirements in the course of ordinary activity.

The table below analyses the Group's financial liabilities that will be settled on a gross basis into relevant maturity groups based on the remaining period at the balance sheet date to the contractual maturity date. The amounts disclosed in the table are the contractual undiscounted cash flows.

	Group			Carrying amount HK\$000
	As at 30th June 2020			
	Within 1 year HK\$000	Between 1 and 5 years HK\$000	Total contractual cash flows HK\$000	
Accounts payable and accruals	69,307	-	69,307	69,307
Employee benefits accruals	59,614	7,886	67,500	67,500
Lease liabilities	5,006	8,545	13,551	12,947
	<u>133,927</u>	<u>16,431</u>	<u>150,358</u>	<u>149,754</u>

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3 Financial risk management (Continued)

(a) Financial risk factors (Continued)

(iii) Liquidity risk (Continued)

	Group			Carrying amount HK\$000
	As at 30th June 2019			
	Within 1 year HK\$000	Between 1 and 5 years HK\$000	Total contractual cash flows HK\$000	
Amount due to Jockey Club Foundation	2	-	2	2
Accounts payable and accruals	93,477	-	93,477	93,477
Employee benefits accruals	44,578	8,681	53,259	53,259
	<u>138,057</u>	<u>8,681</u>	<u>146,738</u>	<u>146,738</u>

	Academy			Carrying amount HK\$000
	As at 30th June 2020			
	Within 1 year HK\$000	Between 1 and 5 years HK\$000	Total contractual cash flows HK\$000	
Accounts payable and accruals	68,911	-	68,911	68,911
Employee benefits accruals	59,242	7,873	67,115	67,115
Lease liabilities	5,006	8,545	13,551	12,947
	<u>133,159</u>	<u>16,418</u>	<u>149,577</u>	<u>148,973</u>

	Academy			Carrying amount HK\$000
	As at 30th June 2019			
	Within 1 year HK\$000	Between 1 and 5 years HK\$000	Total contractual cash flows HK\$000	
Amount due to Jockey Club Foundation	2	-	2	2
Accounts payable and accruals	92,963	-	92,963	92,963
Employee benefits accruals	44,210	8,568	52,778	52,778
	<u>137,175</u>	<u>8,568</u>	<u>145,743</u>	<u>145,743</u>

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3 Financial risk management (Continued)

(a) Financial risk factors (Continued)

(iv) Price risk

The Group is exposed to equity price change arising from investments classified as those measured at fair value through other comprehensive income (“FVOCI”), received through donations. These investments are held by the Group to generate extra cash flows and investment income with no cost. The price risk arising from short term market fluctuation is not the focus of the Group.

At 30th June 2020, if the market values of the Group’s financial assets at fair value through other comprehensive income increase or decrease by 10%, with all other variables held constant, the Group’s total funds would increase or decrease by approximately HK\$316,000 (2019: HK\$388,000).

(b) Capital management

The Academy’s capital is the total funds. The Group’s aims when managing capital are to safeguard the Group’s ability to continue as a going concern in order to execute the objectives outlined in Note 1 and to maintain an optimal capital structure to reduce the cost of capital.

In order to maintain or adjust the capital structure, the Group may request/repay funding from/to the Government or other third parties or sell assets to reduce debt.

(c) Fair value estimation

The table below analyses financial instruments carried at fair value, by valuation method. The different levels have been defined as follows:

- Quoted prices (unadjusted) in active markets for identical assets or liabilities (level 1).
- Inputs other than quoted prices included within level 1 that are observable for the asset or liability, either directly (that is, as prices) or indirectly (that is, derived from prices) (level 2).
- Inputs for the asset or liability that are not based on observable market data (that is, unobservable inputs) (level 3).

The fair value of financial instruments traded in active markets is based on quoted market prices at the balance sheet date. A market is regarded as active if quoted prices are readily and regularly available from an exchange, dealer, broker, industry group, pricing service, or regulatory agency, and those prices represent actual and regularly occurring market transactions on an arm’s length basis. The quoted market price used for financial assets held by the Group is the current bid price. Such instruments are included in level 1.

The fair value of financial instruments that are not traded in an active market is determined by using valuation techniques. These valuation techniques maximise the use of observable market data where it is available and rely as little as possible on entity specific estimates. If all significant inputs required to fair value an instrument are observable, the instrument is included in level 2.

If one or more of the significant inputs is not based on observable market data, the instrument is included in level 3.

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3 Financial risk management (Continued)

(c) Fair value estimation (Continued)

The following table presents the Group's financial assets that are measured at fair value at 30th June 2020 and 2019.

	Group and Academy			Total HK\$000
	Level 1 HK\$000	Level 2 HK\$000	Level 3 HK\$000	
	As at 30th June 2020			
Listed equity securities	3,153	-	-	3,153
	Group and Academy			
	As at 30th June 2019			
	Level 1 HK\$000	Level 2 HK\$000	Level 3 HK\$000	Total HK\$000
Listed equity securities	3,880	-	-	3,880

The carrying amounts of the Group's financial assets including cash and cash equivalents and accounts receivable, and financial liabilities including accounts payable and accruals and employee benefits accruals, approximate their fair values.

4 Critical accounting estimates and judgments

Estimates and judgments are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

The Group makes estimates and assumptions concerning the future. The resulting accounting estimates will, by definition, seldom equal the related actual results. The estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are addressed below.

(i) Estimate of depreciated replacement cost of building

The fair value of building at 1st July 2005 was determined by John Foord (Asia) Pte Ltd., independent valuers, on depreciable replacement cost basis. In making the judgment, consideration has been given to assumptions that existed at the valuation date.

(ii) Depreciation of property, plant and equipment

The Group determines the estimated useful lives for property, plant and equipment. Management will revise the depreciation charges where useful lives are different from those estimated previously.

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4 Critical accounting estimates and judgments (Continue)

(iii) Accrual of construction cost

It usually takes a certain period of time after the completion of the relevant construction of the property to finalise and agree with the contractors the overall construction costs (including variation orders, liquidated damages, extension of time, if any). The Group has provided for the construction costs based on the latest information available and professional architects' and surveyors' best estimate on the likely outcome of the negotiation with contractors. If the final construction costs differ from the accruals made, there will be impact on the result and financial position of the Group when the construction costs are concluded.

5 Government subventions

	Group		Academy	
	2020 HK\$000	2019 HK\$000	2020 HK\$000	2019 HK\$000
Recurrent grant	360,771	330,617	360,771	330,617
Capital projects and building maintenance				
- Block grant	12,365	12,704	12,365	12,704
- Special projects	20,099	12,808	20,099	12,808
Special grant	3,589	1,966	3,501	1,761
Matching Grant	72,040	-	72,040	-
	<u>468,864</u>	<u>358,095</u>	<u>468,776</u>	<u>357,890</u>

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5 Government subventions (Continued)

The Government established the Fifth Matching Grant Scheme ("Fifth Scheme") in June 2010 to assist the local degree-awarding institutions in strengthening their fundraising capabilities and to encourage and sustain the philanthropic culture in the community towards investment in education. Under the Fifth Scheme, all private donations paid to institutions for activities within the ambit of recurrent grants provided by the Home Affairs Bureau ("HAB") were matched dollar for dollar up to HK\$45 million. The details of the Fifth Scheme are outlined in the Fifth Matching Grant Scheme - Operating Guide for The Hong Kong Academy for Performing Arts. Details of the Academy's matched donations, the matching grants awarded and the related expenditure are as follows:

	<u>Matching grants</u> HK\$000	<u>Matched donations</u> HK\$000	<u>Total</u> HK\$000
Group and Academy			
Balance as at 1st July 2018	26,531	10,117	36,648
Income			
Interest income	689	140	829
Investment income	-	128	128
	<u>689</u>	<u>268</u>	<u>957</u>
Expenditure			
Student activities	(2,656)	-	(2,656)
Scholarships	(516)	(79)	(595)
Audit fee	(26)	-	(26)
Others	(218)	(1)	(219)
	<u>(3,416)</u>	<u>(80)</u>	<u>(3,496)</u>
Balance as at 30th June 2019	23,804	10,305	34,109
Income			
Interest income	692	157	849
Investment income	-	120	120
	<u>692</u>	<u>277</u>	<u>969</u>
Expenditure			
Student activities	(641)	(39)	(680)
Scholarships	-	(56)	(56)
Audit fee	(27)	-	(27)
Others	-	(61)	(61)
	<u>(668)</u>	<u>(156)</u>	<u>(824)</u>
Balance as at 30th June 2020	23,828	10,426	34,254

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5 Government subventions (Continued)

The Government established the Sixth Matching Grant Scheme (“Sixth Scheme”) in August 2012 to assist 17 post-secondary education institutions and approved post-secondary colleges in strengthening their fundraising capabilities and to encourage and sustain the philanthropic culture in the community towards investment in education. Under the Sixth Scheme, all private donations paid to institutions for activities within the ambit of recurrent grants provided by the Home Affairs Bureau and self-financing operations of institutions were matched dollar for dollar up to HK\$60 million and two dollar for one dollar raised for amount above HK\$60 million and up to HK\$600 million. The details of the Sixth Scheme are outlined in the Sixth Matching Grant Scheme - Operating Guide for The Hong Kong Academy for Performing Arts. Details of the Academy’s matched donations, the matching grants awarded and the related expenditure are as follows:

	HAB-funded operations		Self-financing operations		Total HK\$000
	Matching grants HK\$000	Matched donations HK\$000	Matching grants HK\$000	Matched donations HK\$000	
Balance as at 1st July 2019	39,413	8,608	1,911	40	49,972
Income					
Interest income	967	203	47	1	1,218
	967	203	47	1	1,218
Expenditure (Note)					
Scholarships and prizes	-	(359)	-	-	(359)
Audit fee	(33)	-	(2)	-	(35)
	(33)	(359)	(2)	-	(394)
Accounted for as deferred income as at 30th June 2020	-	100	-	-	100
Balance as at 30th June 2020	40,347	8,552	1,956	41	50,896
Note:					
Expenditure by level of study					
Sub-degree operations	-	(16)	-	-	(16)
Degree and above	(33)	(343)	(2)	-	(378)
	(33)	(359)	(2)	-	(394)

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5 Government subventions (Continued)

	HAB-funded operations		Self-financing operations		Total HK\$000
	Matching grants HK\$000	Matched donations HK\$000	Matching grants HK\$000	Matched donations HK\$000	
Balance as at 1st July 2018	38,571	8,648	1,870	39	49,128
Income					
Interest income	874	185	42	1	1,102
	874	185	42	1	1,102
Expenditure (Note)					
Scholarships and prizes	-	(325)	-	-	(325)
Audit fee	(32)	-	(1)	-	(33)
	(32)	(325)	(1)	-	(358)
Accounted for as deferred income as at 30th June 2019	-	100	-	-	100
Balance as at 30th June 2019	39,413	8,608	1,911	40	49,972
Note:					
Expenditure by level of study					
Sub-degree operations	-	(16)	-	-	(16)
Degree and above	(32)	(309)	(1)	-	(342)
	(32)	(325)	(1)	-	(358)

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5 Government subventions (Continued)

The Government established the Eighth Matching Grant Scheme (“Eighth Scheme”) in July 2019 to help post-secondary education institutions tap into more funding sources, promote community involvement and improve the quality of education. Under the Eighth Scheme, all private donations paid to institutions for activities within the ambit of recurrent grants provided by the Home Affairs Bureau were matched dollar for dollar up to HK\$60 million and two dollar for one dollar raised for amount above HK\$60 million and up to HK\$600 million. The details of the Eighth Scheme are outlined in the Eighth Matching Grant Scheme - Operating Guide for The Hong Kong Academy for Performing Arts. Details of the Academy’s matched donations, the matching grants awarded and the related expenditure are as follows:

	<u>Matching grants</u> HK\$000	<u>Matched donations</u> HK\$000	<u>Total</u> HK\$000
Group and Academy			
Income			
Government grant	72,146	-	72,146
Donation	-	87,505	87,505
Interest income	1,449	1,668	3,117
	<u>73,595</u>	<u>89,173</u>	<u>162,768</u>
Expenses			
Internationalisation and student exchange activities	-	(506)	(506)
Scholarships and prizes	-	(13,195)	(13,195)
Student development	-	(187)	(187)
Audit fee	(41)	-	(41)
Others	-	(2)	(2)
	<u>(41)</u>	<u>(13,890)</u>	<u>(13,931)</u>
Accounted for as deferred income as at 30th June 2020	-	(13,487)	(13,487)
Balance as at 30th June 2020	<u>73,554</u>	<u>61,796</u>	<u>135,350</u>
Note:			
Expenditure by level of study			
Sub-degree operations	-	(1,199)	(1,199)
Degree and above	(41)	(12,691)	(12,732)
	<u>(41)</u>	<u>(13,890)</u>	<u>(13,931)</u>

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5 Government subventions (Continued)

A five-year pilot Mainland Experience Scheme for Post-secondary Students (“Pilot Scheme”) was launched from the 2011/12 academic year to subsidise post-secondary students participating in short-term internship or learning programmes in the Mainland on a matching basis. Government matching grants of \$100 million were allocated among all institutions offering locally-accredited post-secondary programmes leading to local qualifications at sub-degree and undergraduate levels. All institutions offering locally-accredited post-secondary programmes were eligible to participate in the Scheme to benefit their students, both local and non-local, who were enrolled in full-time subvented or self-financing locally-accredited post-secondary programmes.

Institutions were provided a grant ceiling calculated on a pro rata basis on the full-time enrollment (at sub-degree and undergraduate levels) in the 2010/11 academic year. The pilot Scheme started on 1st July 2011 and ended on 30th June 2019. The details of the Scheme are outlined in the Operating Guide of the pilot Mainland Experience Scheme for participating post-secondary institutions. The details of the Academy’s matched donations, the matching grant awarded and the related expenditure are as follows:

	Matching grant HK\$000	Matched donations HK\$000	Total HK\$000
Group and Academy			
Balance as at 1st July 2018	242	-	242
	-----	-----	-----
Income			
Interest income	4	-	4
	-----	-----	-----
	4	-	4
	-----	-----	-----
Expenses			
Student activities	(142)	-	(142)
	-----	-----	-----
	(142)	-	(142)
	-----	-----	-----
Balance as at 30th June 2019	104	-	104
	-----	-----	-----
Income			
Interest income	2	-	2
	-----	-----	-----
	2	-	2
	-----	-----	-----
Accounted for as repayable to government as at 30 June 2020	(106)	-	(106)
	-----	-----	-----
Balance as at 30th June 2020	-	-	-
	=====	=====	=====

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5 Government subventions (Continued)

The Government established the Scheme for Subsidy on Exchange for Post-secondary Students (“SSE”) in January 2015 to promote student exchanges in the post-secondary education sector. In addition, the Government established the Scheme for Subsidy on Exchange to “Belt and Road” (“B&R”) Regions for Post-secondary Students (“SSEBR”) in July 2016 to encourage and support local students in need to go on exchanges in the B&R region. Also, the Government established the Non-means-tested Mainland Experience Scheme for Post-secondary Students (“MES”) in July 2019 to encourage more post-secondary student in Hong Kong to pursue exchange activities in the Mainland and B&R region. The details of the schemes are outlined in their respective operating guides. Details of the Academy’s amount of funding received from the Government, related expenditure, the amount of funding returned to the Government, and the balance of unspent funds are as follows:

	<u>SSE</u> HK\$000	<u>SSEBR</u> HK\$000	<u>MES</u> HK\$000	<u>Total</u> HK\$000
Group and Academy				
Balance as at 1st July 2018	70	100	-	170
Received from the Government	200	100	-	300
Expense	(109)	-	-	(109)
Refunded to the Government	(70)	(100)	-	(170)
	21	-	-	21
Balance as at 30th June 2019	91	100	-	191
Received from the Government	200	300	150	650
Expense	(35)	-	-	(35)
Refunded to the Government	(91)	(100)	-	(191)
	74	200	150	424
Balance as at 30th June 2020	165	300	150	615

6 Tuition, programmes and other fees

	<u>Group</u>		<u>Academy</u>	
	2020 HK\$000	2019 HK\$000	2020 HK\$000	2019 HK\$000
Subvented programmes	48,675	50,001	48,675	50,001
Non-subvented programmes	24,114	30,007	12,769	12,922
	72,789	80,008	61,444	62,923

Revenue is recognised over time.

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7 Donations and benefactions

	Group		Academy	
	2020 HK\$000	2019 HK\$000	2020 HK\$000	2019 HK\$000
Scholarships, prizes and bursaries	21,295	5,143	21,295	5,143
Donation for Academy building	28,103	28,157	28,103	28,157
Donations in the name of Amphitheatre	1,121	1,121	1,121	1,121
School activities	287	460	287	460
Miscellaneous	59,967	392	59,967	392
	<u>110,773</u>	<u>35,273</u>	<u>110,773</u>	<u>35,273</u>

Timing of income recognition

Income is recognised over time	29,224	29,278	29,224	29,278
Income is recognised at a point in time	81,549	5,995	81,549	5,995
	<u>110,773</u>	<u>35,273</u>	<u>110,773</u>	<u>35,273</u>

8 Auxiliary services

	Group		Academy	
	2020 HK\$000	2019 HK\$000	2020 HK\$000	2019 HK\$000
Venue hiring	14,606	21,771	16,176	23,934
Box office commission	3,829	6,083	3,856	6,113
Other net rental and hiring	86	140	86	143
Productions income	527	907	43	382
Car parking fee	556	969	556	969
	<u>19,604</u>	<u>29,870</u>	<u>20,717</u>	<u>31,541</u>

Revenue is recognised at a point in time.

9 Other income

	Group		Academy	
	2020 HK\$000	2019 HK\$000	2020 HK\$000	2019 HK\$000
Student projects	340	667	340	667
Miscellaneous	2,477	4,276	2,286	3,258
	<u>2,817</u>	<u>4,943</u>	<u>2,626</u>	<u>3,925</u>

Revenue is recognised at a point in time.

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10 Expenditure

	Staff cost and benefits HK\$000	Operating expenses HK\$000	Depreciation of property, plant and equipment HK\$000	Depreciation of right-of-use assets HK\$000	2020 Total HK\$000	2019 Total HK\$000
Group						
Learning and research						
Instruction and research	203,695	13,704	11,567	-	228,966	210,657
Library	12,463	3,525	201	-	16,189	15,354
Production	12,515	5,404	3,848	-	21,767	24,077
Central computing facilities	16,165	7,660	1,750	-	25,575	27,544
Other academic services	19,707	1,981	207	-	21,895	22,774
	<u>264,545</u>	<u>32,274</u>	<u>17,573</u>	<u>-</u>	<u>314,392</u>	<u>300,406</u>
Institutional support						
Management and general	52,625	8,251	372	-	61,248	56,243
Premises and related expenses	32,979	31,042	41,037	4,707	109,765	101,230
Student and general education services	2,067	24,291	47	-	26,405	19,087
Development and community engagement	8,454	1,739	28	-	10,221	12,557
Other activities	19,945	14,355	397	-	34,697	32,616
	<u>116,070</u>	<u>79,678</u>	<u>41,881</u>	<u>4,707</u>	<u>242,336</u>	<u>221,733</u>
Total expenditure for 2020	<u>380,615</u>	<u>111,952</u>	<u>59,454</u>	<u>4,707</u>	<u>556,728</u>	
Total expenditure for 2019	<u>359,389</u>	<u>106,987</u>	<u>55,763</u>	<u>-</u>		<u>522,139</u>

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10 Expenditure (Continued)

	Staff cost and benefits HK\$000	Operating expenses HK\$000	Depreciation of property, plant and equipment HK\$000	Depreciation of right-of-use assets HK\$000	2020 Total HK\$000	2019 Total HK\$000
Academy						
Learning and research						
Instruction and research	197,692	12,443	11,567	-	221,702	201,774
Library	12,463	3,525	201	-	16,189	15,354
Production	12,515	5,404	3,848	-	21,767	24,077
Central computing facilities	16,165	7,660	1,750	-	25,575	27,544
Other academic services	19,707	1,705	207	-	21,619	22,435
	<u>258,542</u>	<u>30,737</u>	<u>17,573</u>	<u>-</u>	<u>306,852</u>	<u>291,184</u>
Institutional support						
Management and general	51,709	7,793	321	-	59,823	54,694
Premises and related expenses	32,979	31,031	41,037	4,707	109,754	101,165
Student and general education services	2,067	24,291	47	-	26,405	19,087
Development and community engagement	7,258	1,272	28	-	8,558	9,477
Other activities	19,945	14,355	397	-	34,697	32,616
	<u>113,958</u>	<u>78,742</u>	<u>41,830</u>	<u>4,707</u>	<u>239,237</u>	<u>217,039</u>
Total expenditure for 2020	<u>372,500</u>	<u>109,479</u>	<u>59,403</u>	<u>4,707</u>	<u>546,089</u>	
Total expenditure for 2019	<u>349,982</u>	<u>102,507</u>	<u>55,734</u>	<u>-</u>		<u>508,223</u>

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11 Surplus/(deficit) for the year

The surplus/(deficit) for the year is stated after charging the following:

	Group		Academy	
	2020 HK\$000	2019 HK\$000	2020 HK\$000	2019 HK\$000
Staff costs				
Salaries and wages	324,802	307,152	317,106	298,161
Gratuities	22,968	20,546	22,837	20,445
Provident fund (Notes (a) and (b))	14,337	14,657	14,077	14,372
Housing allowances	12,887	11,860	12,887	11,860
Miscellaneous	5,621	5,175	5,593	5,144
	<u>380,615</u>	<u>359,390</u>	<u>372,500</u>	<u>349,982</u>
Depreciation	59,454	55,763	59,403	55,734
Depreciation charge of right-of-use assets – buildings	4,707	-	4,707	-
Operating lease rental - land and buildings	1,374	7,194	1,374	7,118
Auditor's remuneration	631	602	503	446
(Gain)/loss on disposal of property, plant and equipment	(9)	179	(9)	179
	<u><u>(9)</u></u>	<u><u>179</u></u>	<u><u>(9)</u></u>	<u><u>179</u></u>

Notes:

(a) HKAPA Provident Fund Scheme

The Academy has established, under a Deed of Trust, a Provident Fund Scheme to provide all employees appointed on superannuable terms a sum payable upon retirement or termination of employment. Members' contribution to the schemes represents 0% to 15% of their substantive monthly salary to the scheme while the Academy's contribution is 15% of the salary.

(b) Mandatory Provident Fund Scheme

The Group has established mandatory provident fund scheme ("MPF") in Hong Kong. The assets of the MPF scheme are held in separate trustee-administered funds. Both the Group and the employees are required to contribute 5% of the employee's relevant income subject to a maximum monthly contribution of HK\$1,500 per employee.

12 Taxation

The Academy is exempt from Hong Kong taxation under Section 88 of the Inland Revenue Ordinance.

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13 Property, plant and equipment

	Building HK\$000	Leasehold improvement HK\$000	Construction in progress HK\$000	Furniture, fixtures and equipment HK\$000	Total HK\$000
Group					
Cost or valuation					
At 30th June 2018	850,672	91,855	375,221	185,023	1,502,771
Additions	2,162	60	46,047	30,642	78,911
Reclassification	898	-	-	(898)	-
Transfer	420,693	-	(420,693)	-	-
Disposals/write-off	(249)	(1,469)	-	(7,906)	(9,624)
At 30th June 2019	1,274,176	90,446	575	206,861	1,572,058
Additions	4,713	-	-	33,901	38,614
Transfer	-	-	(575)	575	-
Disposals/write-off	(37)	-	-	(5,032)	(5,069)
At 30th June 2020	1,278,852	90,446	-	236,305	1,605,603
Comprising:					
At cost	548,795	90,446	-	236,305	875,546
At valuation	730,057	-	-	-	730,057
	1,278,852	90,446	-	236,305	1,605,603
Accumulated depreciation					
At 30th June 2018	386,366	91,855	-	157,079	635,300
Charge for the year	38,813	9	-	16,941	55,763
Reclassification	239	-	-	(239)	-
Disposals/write-off	(38)	(1,469)	-	(7,896)	(9,403)
At 30th June 2019	425,380	90,395	-	165,885	681,660
Charge for the year	38,574	6	-	20,874	59,454
Disposals/write-off	(25)	-	-	(5,032)	(5,057)
At 30th June 2020	463,929	90,401	-	181,727	736,057
Net book amount					
At 30th June 2020	814,923	45	-	54,578	869,546
At 30th June 2019	848,796	51	575	40,976	890,398

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13 Property, plant and equipment (Continued)

	Building HK\$000	Leasehold improvement HK\$000	Construction in progress HK\$000	Furniture, fixtures and equipment HK\$000	Total HK\$000
Academy					
Cost or valuation					
At 30th June 2018	850,672	91,855	375,221	184,823	1,502,571
Additions	2,162	-	46,047	30,624	78,833
Reclassification	898	-	-	(898)	-
Transfer	420,693	-	(420,693)	-	-
Disposals/write-off	(249)	(1,469)	-	(7,906)	(9,624)
At 30th June 2019	1,274,176	90,386	575	206,643	1,571,780
Additions	4,713	-	-	33,761	38,474
Transfer	-	-	(575)	575	-
Disposals/write-off	(37)	-	-	(5,032)	(5,069)
At 30th June 2020	1,278,852	90,386	-	235,947	1,605,185
Comprising:					
At cost	548,795	90,386	-	235,947	875,128
At valuation	730,057	-	-	-	730,057
	1,278,852	90,386	-	235,947	1,605,185
Accumulated depreciation					
At 30th June 2018	386,366	91,855	-	156,946	635,167
Charge for the year	38,813	-	-	16,921	55,734
Reclassification	239	-	-	(239)	-
Disposals/write-off	(38)	(1,469)	-	(7,896)	(9,403)
At 30th June 2019	425,380	90,386	-	165,732	681,498
Charge for the year	38,574	-	-	20,829	59,403
Disposals/write-off	(25)	-	-	(5,032)	(5,057)
At 30th June 2020	463,929	90,386	-	181,529	735,844
Net book amount					
At 30th June 2020	814,923	-	-	54,418	869,341
At 30th June 2019	848,796	-	575	40,911	890,282

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14 Leases

This note provides information for leases where the Group was a lessee.

(a) Amounts recognised in the balance sheet

	<u>Group</u>		<u>Academy</u>	
	2020 HK\$000	1st July 2019 HK\$000	2020 HK\$000	1st July 2019 HK\$000
Right-of-use assets				
Buildings	12,742	17,449	12,742	17,449
	<u>12,742</u>	<u>17,449</u>	<u>12,742</u>	<u>17,449</u>
Lease liabilities				
Current	4,669	4,619	4,669	4,619
Non-current	8,278	12,830	8,278	12,830
	<u>12,947</u>	<u>17,449</u>	<u>12,947</u>	<u>17,449</u>

(b) Amounts recognised in the statement of profit or loss

	<u>Group</u> 2020 HK\$000	<u>Academy</u> 2020 HK\$000
Depreciation charge of right-of-use assets – buildings	4,707	4,707
Interest expense (included in finance cost)	480	480
Expense relating to short-term leases (included in administrative expenses)	1,374	1,374
	<u>1,374</u>	<u>1,374</u>

The total cash outflow of the Group and the Academy for lease in the Year were HK\$6,356,000 and HK\$6,356,000 respectively.

(c) The leasing activities of the Group and how they were accounted for

The Group leased various offices and apartments. Rental contracts were typically made for fixed periods of one to five years.

Lease terms were negotiated on an individual basis and contained a wide range of different terms and conditions. The lease agreements did not impose any covenants. Leased assets might not be used as security for borrowing purposes.

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15 Amounts due from subsidiaries

	Group		Academy	
	2020 HK\$000	2019 HK\$000	2020 HK\$000	2019 HK\$000
Amounts due from subsidiaries	-	-	387	1,006

The EXCEL (Extension and Continuing Education for Life) Limited was incorporated in Hong Kong under the Hong Kong Companies Ordinance on 10th December 2005, limited by guarantee not exceeding HK\$100, and it is wholly owned by the Academy. Its principal activity is to provide training and education in performing arts and related technical arts to the community.

The Young Academy Cantonese Opera Troupe Company Limited was incorporated in Hong Kong under the Hong Kong Companies Ordinance on 18th October 2011, limited by guarantee not exceeding HK\$100, and it is wholly owned by the Academy. Its principal activity is to provide continuous education, training and performance opportunity for young Cantonese Opera artists so as to maintain and enhance the standard of Cantonese Opera in Hong Kong.

The balances are unsecured, interest free and have no fixed repayment terms.

16 Accounts receivable and prepayments

	Group		Academy	
	2020 HK\$000	2019 HK\$000	2020 HK\$000	2019 HK\$000
Accounts receivable	55,709	64,259	55,417	63,933
Loss allowance	(9,622)	-	(9,622)	-
	<u>46,087</u>	<u>64,259</u>	<u>45,795</u>	<u>63,933</u>
Prepayments	670	3,395	400	3,126
Rental and sundry deposits	659	634	659	634
	<u>47,416</u>	<u>68,288</u>	<u>46,854</u>	<u>67,693</u>

The Group applies the HKFRS 9 simplified approach to measure expected credit losses which use a lifetime expected loss allowance for all accounts receivables. During the year ended 30th June 2020, a loss allowance of HK\$9,622,000 was recognised for both the Group and Academy (2019: HK\$nil).

As a result of the cancellation of "Matilda the Musical", the Academy was obliged to honour the contractual commitment under the agreement signed with the Hong Kong Ticketing Ltd. to refund the box office receipts to all ticket holders. The total number of tickets sold was 17,146 amounting to HK\$12,600,000 plus other associated costs of HK\$1,117,000, resulting in a total payable of HK\$13,717,000. By offsetting money on hand of HK\$6,300,000 and venue charges incurred of HK\$2,185,000, the total financial loss suffered by the Academy amounted to HK\$9,602,000.

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16 Accounts receivable and prepayments (Continued)

The loss allowance for accounts receivables as at 30th June reconcile to the opening allowance as follows:

	Group		Academy	
	2020 HK\$000	2019 HK\$000	2020 HK\$000	2019 HK\$000
At 1st July	-	-	-	-
Loss allowance	(9,622)	-	(9,622)	-
At 30th June	(9,622)	-	(9,622)	-

17 Cash and bank balances

	Group		Academy	
	2020 HK\$000	2019 HK\$000	2020 HK\$000	2019 HK\$000
Cash and cash equivalents				
- short-term bank deposits maturing within three months from the dates of placement	221,501	32,281	204,501	32,281
- cash on hand and at banks	25,247	23,681	22,195	20,228
	246,748	55,962	226,696	52,509
Short-term bank deposits				
- maturing more than three months from the dates of placement	391,578	417,055	383,552	391,005
Total cash and bank balances	638,326	473,017	610,248	443,514

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18 Deferred capital fund

	Group and Academy				
	Building HK\$000	Leasehold improvements HK\$000	Construction in progress HK\$000	Fixtures and equipment HK\$000	Total HK\$000
At 1st July 2018	450,491	-	367,864	17,262	835,617
Capital funds received and receivable but not yet recognised in the statement of comprehensive income	2,208	-	34,727	22,977	59,912
Transfer	402,016	-	(402,016)	-	-
Released to statement of comprehensive income	(38,270)	-	-	(11,437)	(49,707)
At 30th June 2019	816,445	-	575	28,802	845,822
Capital funds received and receivable but not yet recognised in the statement of comprehensive income	4,713	-	-	30,272	34,985
Transfer	-	-	(575)	575	-
Released to statement of comprehensive income	(37,818)	-	-	(15,699)	(53,517)
At 30th June 2020	783,340	-	-	43,950	827,290

19 Restricted funds

	Master's programmes fund HK\$000 Note (a)	One-off grants HK\$000 Note (b)	Chinese traditional theatre fund HK\$000 Note (c)	Scholarship and special funds HK\$000 Note (d)	Béthanie maintenance reserve fund HK\$000 Note (e)	Plant and equipment fund HK\$000 Note (f)	Investment reserve fund HK\$000 Note (g)	Total HK\$000
	Group							
At 1st July 2018	29,498	4,544	11,366	74,146	15,396	31,854	534	167,338
Surplus/(deficit) for the year	3,034	(2,563)	(1,047)	(8,424)	319	(6,103)	-	(14,784)
Other comprehensive income	-	-	-	-	-	-	(102)	(102)
Inter-fund transfers	(143)	(1,751)	(626)	(7,240)	(203)	18,825	-	8,862
At 30th June 2019	32,389	230	9,693	58,482	15,512	44,576	432	161,314
Surplus/(deficit) for the year	1,457	120	(955)	57,853	357	(5,948)	-	52,884
Other comprehensive income	-	-	-	-	-	-	(727)	(727)
Inter-fund transfers	18	(350)	(462)	13,106	-	3,628	-	15,940
At 30th June 2020	33,864	-	8,276	129,441	15,869	42,256	(295)	229,411

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19 Restricted funds (Continued)

	Master's programmes fund HK\$000 Note (a)	One-off grants HK\$000 Note (b)	Chinese traditional theatre fund HK\$000 Note (c)	Scholarship and special funds HK\$000 Note (d)	Béthanie maintenance reserve fund HK\$000 Note (e)	Plant and equipment fund HK\$000 Note (f)	Investment reserve fund HK\$000 Note (g)	Total HK\$000
Academy								
At 1st July 2018	29,499	4,544	7,751	74,146	15,396	31,787	534	163,657
Surplus/(deficit) for the year	3,033	(2,563)	166	(8,424)	319	(6,074)	-	(13,543)
Other comprehensive income	-	-	-	-	-	-	(102)	(102)
Inter-fund transfers	(143)	(1,751)	(626)	(7,240)	(203)	18,747	-	8,784
At 30th June 2019	32,389	230	7,291	58,482	15,512	44,460	432	158,796
Surplus/(deficit) for the year	1,457	120	183	57,853	357	(5,897)	-	54,073
Other comprehensive income	-	-	-	-	-	-	(727)	(727)
Inter-fund transfers	18	(350)	(462)	13,106	-	3,488	-	15,800
At 30th June 2020	33,864	-	7,012	129,441	15,869	42,051	(295)	227,942

Notes:

(a) Master's programmes fund

This fund is designated to meet the development and shortfalls of the Master's programme offered.

(b) One-off grants

This fund represents one-off grants received from the Government for specific purposes.

(c) Chinese traditional theatre fund

This fund is designated for the operation and development of the programmes of Chinese traditional theatre including Cantonese opera.

(d) Scholarship and special funds

This fund is designated for the scholarship and specific development/projects of the Academy.

(e) Béthanie maintenance reserve fund

This fund is designated for the initial operation and maintenance of the Béthanie campus of the Academy.

(f) Plant and equipment fund

This fund is designated for the purchase of plant and equipment or any construction/restoration used for the Group's operations.

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19 Restricted funds (Continued)

Notes: (Continued)

(g) Investment reserve fund

This fund comprises the cumulative net change in the fair value of available-for-sale equity securities held at the year end date.

20 General funds

	Government reserve fund HK\$000 Note (a)	Venue management fund HK\$000 Note (b)	General and development funds HK\$000 Note (c)	Part-time courses fund HK\$000 Note (d)	Matching grant fund HK\$000 Note (e)	Total HK\$000
Group						
At 1st July 2018	45,137	35,942	37,277	38,682	68,682	225,720
Surplus/(deficit) for the year	4,909	253	4,356	3,556	(1,597)	11,477
Inter-fund transfers	(2,005)	(1,760)	(2,590)	(1,997)	(510)	(8,862)
At 30th June 2019	48,041	34,435	39,043	40,241	66,575	228,335
Surplus/(deficit) for the year	11,763	(11,884)	4,178	2,025	74,268	80,350
Inter-fund transfers	(6,345)	(10,645)	(866)	1,845	71	(15,940)
At 30th June 2020	53,459	11,906	42,355	44,111	140,914	292,745
Academy						
At 1st July 2018	45,137	35,942	37,277	18,808	68,682	205,846
Surplus/(deficit) for the year	4,909	253	4,356	(869)	(1,597)	7,052
Inter-fund transfers	(2,005)	(1,760)	(2,590)	(1,919)	(510)	(8,784)
At 30th June 2019	48,041	34,435	39,043	16,020	66,575	204,114
Surplus/(deficit) for the year	11,763	(11,884)	4,178	425	74,268	78,750
Inter-fund transfers	(6,345)	(10,645)	(866)	1,985	71	(15,800)
At 30th June 2020	53,459	11,906	42,355	18,430	140,914	267,064

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20 General funds (Continued)

Notes:

(a) Government reserve fund

The government reserve fund represents special grants from the Government which have been confirmed by the Home Affairs Bureau to be retained by the Academy under the Memorandum of Administrative Arrangements, unless the reserve fund balance (excluding certain specific purpose funds) exceeds 15% of the annual recurrent subvention in the current financial year.

(b) Venue management fund

This fund represents the operating results mainly from hiring of various theatres and related services to outsiders and the Group.

(c) General and development funds

These funds represent the excess of income from the Academy's facilities (except for those areas accounted for under the venue management account) utilised by outside users over its related expenditures and other expenses.

(d) Part-time courses fund

These part-time courses are provided for professionals, teachers and other interested parties and are intended to be self-financing. The balance represents the excess of income over expenditure and is held in a separated fund.

(e) Matching grant fund

The matching grant fund represents the Fifth Scheme, Sixth Scheme, Eighth Scheme and Pilot Scheme from the Government which should be used within the ambits of the recurrent grants provided by the Home Affairs Bureau. The Fifth Scheme started from 1st June 2010 and ended on 15th March 2011, the Sixth Scheme started from 1st August 2012 and ended on 31st July 2014, the Eighth Scheme started from 1st July 2019 and will end on 30th June 2022 and the Pilot Scheme started from 1st July 2011 and ended on 30th June 2019. (Note 5)

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21 Government Reserve Fund

	2020 HK\$000	2019 HK\$000
Income		
Subvention grant	360,781	330,638
Tuition, programmes and other fees	48,674	50,001
Interest income	4,066	3,274
Other income	194	221
	<u>413,715</u>	<u>384,134</u>
Expenditure		
Personal emoluments		
Full-time staff	(296,539)	(271,548)
Part-time staff	(32,010)	(33,537)
	<u>(328,549)</u>	<u>(305,085)</u>
Other charges		
Contract for service	(10,269)	(8,977)
Rent and rates	(5,097)	(9,002)
Depreciation of right-of-use assets	(3,792)	-
Interest and finance charge paid /payable for lease liabilities	(439)	-
Utilities and cleaning	(12,259)	(10,147)
Repairs and maintenance	(8,687)	(9,497)
Telephone and postage	(692)	(784)
Insurance	(2,066)	(1,218)
Travelling	(348)	(513)
Stores and equipment maintenance	(9,418)	(10,674)
Publicity	(2,034)	(3,024)
Entertainment and official functions	(97)	(381)
Miscellaneous	(1,135)	(726)
Recruit and visits	(2,173)	(2,678)
External assessors	(115)	(451)
Projects/Visiting artists	(4,814)	(6,747)
Production and tours	(3,778)	(4,623)
Staff training and development	(819)	(937)
	<u>(68,032)</u>	<u>(70,379)</u>
Special expenditures		
Library books and materials	(2,325)	(2,115)
Capital items	(5,917)	(5,103)
	<u>(8,242)</u>	<u>(7,218)</u>
Total expenditure	<u>(404,823)</u>	<u>(382,682)</u>
Surplus during the year	<u>8,892</u>	<u>1,452</u>

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21 Government Reserve Fund (Continued)

	2020 HK\$000	2019 HK\$000
Surplus after capital expenditure transferred to Plant & equipment fund for the year		
Surplus during the year	8,892	1,452
Add: Capital expenditure transferred to Plant and equipment fund	2,871	3,457
Net surplus for the year before capital expenditure transferred to Plant and equipment fund	<u>11,763</u>	<u>4,909</u>
Balances as at 1st July	48,041	45,137
Net Surplus for the year	11,763	4,909
Transfer (to)/from other Special funds	(3,474)	1,451
Transfer to Plant and equipment fund	(2,871)	(3,456)
Balances as at 30th June	<u>53,459</u>	<u>48,041</u>

22 Employee benefits accruals

	<u>Group</u>		<u>Academy</u>	
	2020 HK\$000	2019 HK\$000	2020 HK\$000	2019 HK\$000
Salaries and wages	18,172	12,531	18,145	12,281
Other employee benefits				
Gratuities for contractual staff	28,377	22,440	28,111	22,288
Untaken leave accruals	20,038	17,339	19,946	17,260
Miscellaneous	913	949	913	949
	<u>67,500</u>	<u>53,259</u>	<u>67,115</u>	<u>52,778</u>
Analysed as:				
Current portion	59,614	44,578	59,242	44,210
Non-current portion	7,886	8,681	7,873	8,568
	<u>67,500</u>	<u>53,259</u>	<u>67,115</u>	<u>52,778</u>

The carrying amounts of the employee benefits accruals approximate their fair values.

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23 Accounts payable and accruals

	Group		Academy	
	2020 HK\$000	2019 HK\$000	2020 HK\$000	2019 HK\$000
Accounts payable and accruals	65,697	89,805	65,301	89,291
Miscellaneous	3,610	3,672	3,610	3,672
	<u>69,307</u>	<u>93,477</u>	<u>68,911</u>	<u>92,963</u>

24 Contract liabilities

(i)

	Group		Academy	
	2020 HK\$000	2019 HK\$000	2020 HK\$000	2019 HK\$000
Contract liabilities	<u>6,204</u>	<u>18,183</u>	<u>5,677</u>	<u>16,709</u>

(ii)

	Group		Academy	
	2020 HK\$000	2019 HK\$000	2020 HK\$000	2019 HK\$000
As at 1st July	18,183	13,012	16,709	11,728
Additions	13,505	18,183	5,677	16,709
Recognised in the statements of comprehensive income	<u>(25,484)</u>	<u>(13,012)</u>	<u>(16,709)</u>	<u>(11,728)</u>
As at 30th June	<u>6,204</u>	<u>18,183</u>	<u>5,677</u>	<u>16,709</u>

(iii) Revenue expected to be recognised on unsatisfied contracts with students and venue hirers

The following table shows the timing of revenue to be recognised on unsatisfied performance obligations for the rendering of services and contract at 30th June 2020:

	Group		Academy	
	2020 HK\$000	2019 HK\$000	2020 HK\$000	2019 HK\$000
Within one year	<u>6,204</u>	<u>18,183</u>	<u>5,677</u>	<u>16,709</u>

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25 Deferred income

	Group		Academy	
	2020 HK\$000	2019 HK\$000	2020 HK\$000	2019 HK\$000
Balance as at 1st July	35,191	15,382	35,191	15,382
Subventions and donations received and receivable during the year	66,356	35,061	66,356	35,061
Recognised in the statement of comprehensive income	(35,696)	(15,252)	(35,696)	(15,252)
Balance as at 30th June	<u>65,851</u>	<u>35,191</u>	<u>65,851</u>	<u>35,191</u>

26 Commitments

(a) Operating leases

The following are the major operating leases to conduct teaching and learning activities of the Academy:

(i) Land lease of Wanchai campus

In accordance with a lease agreement dated 28th June 1990, the government of the Hong Kong Special Administrative Region (previously Hong Kong Government) (the "Government") has agreed to grant to the Academy the land where the Wanchai campus is situated to construct the building for the purposes and objects as provided in The Hong Kong Academy for Performing Arts Ordinance (chapter 1135) in consideration of payment of an annual rental of HK\$1,000. The term of the lease is for a period of 75 years commencing on 23rd August 1982.

(ii) Operating leases of Béthanie and Ex-Dairy Farm Administration Building

Béthanie

In accordance with a lease dated 16th May 2003, the Government has agreed to lease the Béthanie and the cowshed structures situated at No.139 Pokfulam Road for a term of five years from 1st August 2003 at an open market rental determined by the Government Property Agency on a periodical basis. On 24th July 2018, the lease was further renewed for five years at HK\$337,000 per month.

Ex-Dairy Farm Administration Building

In accordance with an offer letter dated 25th November 2008, the Government has agreed to lease the Ex-Dairy Farm Administration Building situated at No.141 Pokfulam Road for a term of six years from 15th December 2008 at an open market rental determined by the Government Property Agency on a periodical basis. The rent was revised to HK\$111,240 per quarter commencing on 15th December 2017.

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26 Commitments (Continued)

(a) Operating leases (Continued)

The future aggregate minimum lease payments under non-cancellable operating leases are payable in the following periods:

	<u>Group</u> 2019 HK\$000	<u>Academy</u> 2019 HK\$000
Within one year	5,805	5,798
Second to fifth year inclusive	13,775	13,775
	<u>19,580</u>	<u>19,573</u>

From 1st July 2019, the Group has recognised right-of-use assets for these leases, except for short-term lease. See Note 2.15 and Note 14 for further information.

(b) Capital commitments for capital projects

	<u>Group and Academy</u>	
	2020 HK\$000	2019 HK\$000
Contracted but not provided for	69,894	41,725
Authorised but not contracted for	46,065	53,832
	<u>115,959</u>	<u>95,557</u>

27 Reconciliation of liabilities arising from financing activities

	<u>Group</u>	
	2020 HK\$'000	2019 HK\$'000
At 1st July, as originally presented	-	-
Effect of adopting HKFRS 16	17,449	-
At 1st July, as restated	17,449	-
Repayment of lease liabilities	(4,982)	-
Non-cash item		
Interest expense	480	-
At 30th June	<u>12,947</u>	<u>-</u>

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28 Related party transactions

All transactions relating to the purchase of goods and services and capital projects involving organisations in which a member of the Council, key management personnel and board of governors of subsidiaries may have an interest are conducted during the normal course of business and in accordance with the Academy's financial regulations and normal procurement procedures.

All donations and gifts from members of the Council, key management personnel, board of governors of subsidiaries, and entities controlled or significantly influenced by them, are conducted in accordance with the normal processes and procedures for acceptance of donations as prescribed by the Academy.

During the year, the Academy has entered into the following significant transactions with related parties:

(a) Transactions with subsidiaries

	2020 HK\$000	2019 HK\$000
<u>Income</u>		
Rentals received	1,570	2,215
Fee received for letting facilities and provision of services	37	164
Royalties received	172	488
Fee received for outreach activities	-	11
	<u> </u>	<u> </u>
<u>Expenditure</u>		
Contribution from the Academy	-	1,397
	<u> </u>	<u> </u>

The above transactions were entered into at mutually agreed terms.

(b) Council Member compensation

	2020 HK\$000	2019 HK\$000
Fee as Council Member	-	-
Salaries and other short-term employee benefits*	7,368	6,176
	<u> </u>	<u> </u>

* The amounts represent the contractual salaries and other employee benefits earned by staff members who also serve as members in the Council.

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28 Related party transactions (Continued)

(c) Key management compensation

The Academy has paid remuneration to the top three tiers (2019: three tiers) of teaching and administrative staff for the year and three of them (2019: three) also serve as Council Member. The remuneration represents the amount of salaries and other short-term employee benefits which is included in “staff cost and benefits” (see Note 11). It is summarised as follows:

	2020 HK\$000	2019 HK\$000
Salaries and other short-term employee benefits	28,156	22,329

The number of the top three tiers (2019: three tiers) of staff members in the following bands of annual emoluments:

	2020	2019
HK\$3,850,001 to HK\$4,150,000	1	1
HK\$3,550,001 to HK\$3,850,000	-	-
HK\$3,250,001 to HK\$3,550,000	-	-
HK\$2,950,001 to HK\$3,250,000	1	1
HK\$2,650,001 to HK\$2,950,000	-	-
HK\$2,350,001 to HK\$2,650,000	1	-
HK\$2,050,001 to HK\$2,350,000	3	-
HK\$1,750,001 to HK\$2,050,000	5	5
HK\$1,450,001 to HK\$1,750,000	-	1
HK\$1,150,001 to HK\$1,450,000	1	2
Below HK\$1,150,001	1	2
	<u>13</u>	<u>12</u>

29 Approval of financial statements

The consolidated financial statements have been approved by the Council on 19th November 2020.