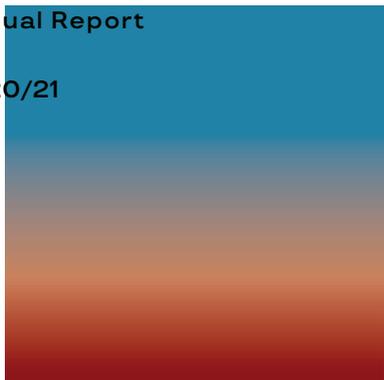


中英劇團年報
Chung Ying
Theatre Company
Annual Report

2020/21



的時代



劇團宗旨

Mission Statement

以優質劇目及多元戲劇教育活動

聯動各界服務社群

推廣舞台藝術

提升人文素質

To connect with people from all walks of life to serve our community

To promote the art of drama

To enliven the cultural life of the community

Through outstanding plays and various education programmes

中英劇團成立於 1979 年，初為英國文化協會附屬組織，現為註冊慈善機構，獲香港特別行政區政府資助，為本地九個主要藝團之一，現由藝術總監張可堅先生領導。中英一直積極製作兼具本土特色與國際視野的優秀劇目，並以多元的戲劇教育活動，聯動各界、服務社群，推廣舞台藝術至社會各個階層，提升人文素質。

42 年來，中英公演超過 360 齣劇目，在過去 29 屆香港舞台劇獎頒獎禮中奪得 96 個獎項，同時積極推動文化交流，足跡遍及世界各地。

中英乃香港首個引進教育劇場 (Theatre-in-Education) 的專業劇團，曾獲香港舞台劇獎之戲劇教育推廣獎及第十四屆香港藝術發展獎之藝術教育獎 (非學校組)。中英製作的學校巡迴演出已逾 5,770 場，學生觀眾近 90 萬人次。近年，中英除了於大專、中小學致力發展教育戲劇 (Drama-in-Education) 之外，更於多個社區展開口述歷史戲劇計劃，承傳本土文化與人情味。

Founded by the British Council in 1979, Chung Ying Theatre Company (Chung Ying) is now a registered charitable organisation and one of Hong Kong's leading professional theatrical arts companies, financially supported by the Government of the Hong Kong Special Administrative Region. Led by Artistic Director Dominic Cheung, Chung Ying dedicates itself to producing quality stage productions, and drama education and outreach programmes, with an aim to promote theatrical arts, facilitate cultural exchanges and enrich the city's cultural life. Our productions are full of local characteristics while with an international perspective.

Throughout the 42 years, Chung Ying has staged more than 360 productions, receiving 96 awards in the previous 29 Hong Kong Drama Awards Presentation Ceremony, and has toured to many cities around the world for cultural exchange.

As the first local theatre company to integrate the example of the UK's "Theatre-in-Education" movement into its work, Chung Ying has hosted over 5,770 schools touring performances, recorded around 900,000 student attendances and has won plaudits from the Hong Kong Federation of Drama Societies and Hong Kong Arts Development Council. Chung Ying embraces tertiary institutions, primary and secondary schools and community specific organisations through Drama-in-Education programmes, and inherits local culture with oral history theatre programmes.

2020/21
Time of _____

的時代

在《雙城記》開首，狄更斯寫下：「這是最好的時代，也是最壞的時代。」書寫的背景即使是法國大革命，以後世時代的讀者讀到這句的時候，想必都有一種切身之感。最好的、最壞的、最混亂的、最和平的，時代的形容詞如此多變，要如何定義？2020/21 年代，中英劇團的劇季主題定為「_____的時代」，前方刻意留白，留給身處在時代洪流之中的人去定義。

本年度的劇季集合了形形色色的人物，訴說着你我他的故事。《底層》描述社會小人物在夾縫中掙扎求存，《科學怪人·重生》看慾望如何浸染人心，釀成悲劇；即使喜鬧劇如《福爾摩斯四圍騰之華生暴走大狗查》（重演）也是緣起自人類的心魔作祟。取消了的演出如《蝦碌戲班》記一個劇團互相救亡的團結精神；《唐吉訶德》音樂劇由瘋子騎士自述；在大時代的陰影之下，《血色雙城記》是一幅社會的浮世繪。

無疑 2020/21 年度對業界，以至整個香港也是難過的一年。即使沒有一組詞語或一句句子可以涵蓋所有人對時代的看法，如何在困難中保持希望，互相扶持是我們共有的課題。在困苦之中，中英繼續以戲劇為橋，築起人與人之間的連結，並肩砥礪前行，成就時代賦予我們的使命。

"It was the best of times, it was the worst of times;" Charles Dickens defines the era of the French Revolution at the beginning of *A Tale of Two Cities*, but readers from age to age must have an immediate feeling towards this sentence. The best, the worst, the most chaotic, the most peaceful, how should a time be defined? "Time of _____" is the 2020/21 seasonal theme of Chung Ying Theatre Company. The content of the time is deliberately left blank as only those people braving the torrents of the time can define it.

This season has brought together a multifarious array of characters, telling stories of you and me. *The Lower Depths* describes how the minority class struggles to survive. *Frankenstein: Relive* illustrates how tragedies occur when desires pervade people's consciences; even the comedy-mystery *Ken Ludwig's Baskerville: A Sherlock Holmes Mystery (Re-run)* is caused by people's inner demons. Though performances have been cancelled, the farce *Noises Off* demonstrates the solidarity of a troupe in saving the show from being ruined; *Man of La Mancha* is the self-declaration of a burlesque nobleman; cast under the shadow of a historical era, *A Tale of Two Cities: Blood for Blood* paints a picture of the turbulent time.

Doubtlessly, the year 2020/21 is a difficult year for the industry and the Hong Kong community at large. There may not be a single word or sentence that describes the best of all people's views about the time. Yet, how to upkeep hopes in the time of hardships and support each other is a lesson for us all. In these gloomy days, Chung Ying will continue to use drama to connect people, striving ahead together with perseverance to accomplish the expedition that time has endowed upon us.

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主席獻辭

Message from the Chairman



董事局主席
程張迎

Chairman, Board of Directors
CHING CHEUNG YING

執筆時值七月，回顧過去一年，唏噓多於歡笑！新冠疫症在上年一月襲港，令人措手不及，一時之間，口罩、手套、消毒用品全被搶購一空，昔日繁華街道四顧無人，遊玩行樂成了禁忌，蕭條景況令人心焦，日常生活方式強被改變，似乎只能惶惶過活。在這艱難之際，中英劇團 2020/21 年度的劇季主題是「____ 的時代」，由人自行定義，然則若要我為此時題旨，應該是「疫情凶險然而盡見人性光輝的時代」。

中英劇團的宗旨是「全民戲劇」，製作高質素劇目及戲劇教育計劃，雙線平行實踐。前路縱使未明，面對疫情及政府推陳出新的措施，劇團未有停步，而是想盡辦法去應對。戲劇是群體的藝術，劇團的營運亦靠眾志成城。藝術總監張可堅及團隊一方面思索此時戲劇表演的走向，另一方面也不懈於持續創作、排練及進修；行政總監麥蓓蒂及相關部門則密切留意疫情發展，隨時制定各種應對政策，並維持劇團基本營運。團隊同寅所做的種種不能盡書，都是劇團續航的關鍵，董事局素來對劇團營運及管理團隊十分信任，艱難考驗再次肯定各部的一心歸向，在此謹代表董事局向團隊道謝。

儒家學說的核心是「仁」，何謂「仁」？簡言之，就是推己及人。劇團的工作連繫了眾多業內人士、機構及計劃參與者。疫情之下，工作機會必然減少，生活艱難可以想見。我們雖不能阻止病毒肆虐，總能在經濟上釋出點暖意。作為九大藝團之一，這是我們的責任及義務，因此團隊極力爭取延期演出以替代取消，並預支合約金等，冀解眾人燃眉之急。當營運及管理團隊提出各項對策時，董事會亦鼎力支持及優化之。我亦喜見政府及業界各出奇謀，點亮黑暗，成就美麗的人文風景。

劇團所以能維持營運，甚至助人自助，全賴政府及各資助單位的通融理解。疫情的走向無法估計，考慮到參加者的福祉，劇團在早期即與各資助單位及合作伙伴密切磋商，洽談計劃的後續事宜。有幸各單位對現況充分理解，容許計劃延期，甚至改為網上發佈，藉以持續維繫各參加者，待他日疫情消散，即可以重新投入。逆境中受到的善意尤其令人感動，千言萬語，只能在此以筆墨向各界衷心致謝。

完稿之際，只望疫情早過，見政府剛公佈放寬表演場地的可容納人數上限至座位數目的百分之八十五，我殷切期許在不久的將來，大家不必再戰兢度日，可以在劇場笑面相迎。

This message was prepared in July, looking back on the past year, sorrow often overwhelmed happiness. The coronavirus pandemic struck Hong Kong in January 2020 and caught the entire community off guard. Overnight, masks, gloves and disinfection products were sold out. The once-bustling streets were dead quiet. Entertainment was forbidden. The depressive atmosphere was distressing. With their normal living deprived, it seemed that people could only live jittery lives. In this difficult time, Chung Ying Theatre Company set the 2020/21 seasonal theme as "Time of ____" to be defined by the people. However, if I were to define the present time, it should be "Time of a dangerous epidemic but full of the brilliance of humanity".

The mission of the Chung Ying Theatre Company is "Drama for All". We work in two parallel orientations: production of high-quality plays and a variety of drama education programmes. Though the future is unforeseeable, amidst the pandemic and government new restriction measures, Chung Ying has never stopped its pace but tried all possible to cope with the realities. Drama is a collective art, hence the operation of a troupe relies on teamwork. On one hand, our Artistic Director Dominic Cheung and his team are contemplating the future orientation of the theatre, and on the other hand, they are working unceasingly on creations, rehearsals and further education. Executive Director Betty Mak and the administrative departments closely monitor the pandemic situations in order to devise suitable and timely coping policies and maintain the proper operation of Chung Ying. Their efforts mentioned above are not exhaustive but are instrumental to the endurance of the Company. The Board of Directors has always trusted the operation and management teams. The difficult test once again affirms their devotion to Chung Ying. On behalf of the Board, I would like to extend my heartfelt gratitude to all of them.

The core of Confucianism is "Ren". What is "Ren"? In short, it is empathy. Chung Ying partners with many people, institutions and project participants. Under the pandemic, job opportunities inevitably decrease and lives can be difficult. Though we cannot control the epidemic, we can always give out a bit of warmth. This is our duty and obligation being one of the nine major performing arts groups. Hence, we strive hard to postpone instead of cancel performances; pay contract advances, etc., in order to help people in imminent difficulties. The Board of Directors has always supported the various measures put forward by the operation and management teams. I am also glad to see

that the Government and the industry have made various initiatives to lit up the gloomy circumstances.

The Company can maintain its operation and even help others is made possible by the accommodation and understanding of the Government and sponsors. Taking into account the well-being of the participants, we have been in close consultation with our sponsors and partners of all projects at an early stage. Fortunately, they fully understood the situation and agreed to have the projects either put off or put online. Therefore, the participants can maintain their involvement in the projects, and when the pandemic subsides, they can easily keep up again. The goodwill we have received in adversities is most touching. I am beyond grateful and I can only express my heartfelt gratitude to all here.

By the time I finished this message, dawnlight was seen amidst the pandemic. The Government has just relaxed the maximum number of audiences allowed in performance venues to 85% of the seating capacity. I earnestly hope that in the near future, we will be able to see each other's smiling faces in the theatre.

藝術總監的話

Message from the Artistic Director

時乖運舛，中英第 41 劇季上承社會運動的創傷，下接疫災的不幸，面對現實高熱的考驗，中英把劇季主題定為「____的時代」，把時代的定義權交到大家手中，思考各自的使命。

今季原定為觀眾帶來四個主舞台製作及一個黑盒劇場製作，隨着社交距離措施的頒佈，演出場地相應關閉，幾個節目亦因此取消。疫情稍為放緩的時候，我們搬演了兩個主舞台製作。一個是《科學怪人·重生》，事隔十年再演，新版本在舞台美學上力求突破，敘事上則回歸故事核心；《福爾摩斯四圍騰之華生暴走大狗查》（重演）取代了《血色雙城記》，在極短的籌備時間內，演員及創作人員都展現出專業精神及默契，為觀眾帶來兩小時忘憂的演出。

為期三年的「戲劇新晉培育計劃」於今年展開，由前香港演藝學院戲劇學院院長薛卓朗教授策劃。我們希望演員能透過計劃得到實踐及磨練的空間，而這三年的黑盒劇場將會是他們發表成果的時機。第一年，駐團導演及演員帶來編作劇場《底層》，串連在社會中的觀察，呈現十二個人物的生活片段。本應在黑盒劇場呈現，後改於網上發佈。

戲劇教育課程同樣受阻。因為停課、社區中心關閉等，劇團舉辦的課程都要面臨延期，改為網上課程，甚至取消的命運。戲劇的核心蘊含對人的關懷，建立這些課程的時候，我們很希望參加者可以藉戲劇表達自己，同時也建立起互愛互信的圈子。因此在未能互動的情況之下，我們不斷思考如何維繫與計劃參加者的連結，卻也遺憾發現不少年長參加者，反應不復曾經；又見年幼參加者，學習進度稍遜，叫人難過。雖然艱難，但參加者仍孜孜不倦，足見戲劇影響生命的力量。

我自中學時期已熱心於戲劇，起初無非是出於私心，希望成為舞台上的主角，誰知舞台給予我的遠遠不止是注目，原來戲劇可以引人思考、令人忘憂，最終豐富人的心靈，我看見的不止是舞台的魔力，戲劇的社會責任，而是生命真的可以影響生命。像我這一輩的戲劇人，無不對此深信不疑，因此更希望劇場可以早日回復往昔光景。然而時代不由人左右，在看似未能前進，又不得後退的此刻，我們最應該做的事只有：堅定心志，專注當下，擔起時代賦予的使命。

Fate has not been kind. Our 41st season began at a time when the society was still suffering from the trauma of the social movement and later braved the misfortune brought by the pandemic. Facing the harsh test of reality, Chung Ying set the seasonal theme as "Time of ____ "; let people define the time and ponder on their respective duties.

Originally Chung Ying planned to present four main stage and one black box theatre productions in this season. However, with the implementation of social distancing restrictions and closure of performance venues, many scheduled programmes were cancelled. We seized the time when the pandemic situation stabilised to launch two main stage productions. *Frankenstein: Relive* was performed again after it premiered ten years ago. The new version strived for a breakthrough in scenography and returned to the core value of the story; *Ken Ludwig's Baskerville: A Sherlock Holmes Mystery (Re-run)* replaced *A Tale of Two Cities: Blood for Blood*. In a short period of time, the actors and the creative team showed their professionalism and good teamwork and brought to the audience a two-hour blissful performance.

Chung Ying's three-year "Young Talent Incubator Scheme" started this year. Led by Professor Ceri Sherlock, former Dean of Drama of the Hong Kong Academy for Performing Arts, the scheme aims to provide artistic training and practice opportunities. In the end, they will showcase their hard work in a black box theatre production. In the first year, it is the resident director and actors' task to observe the society and compose life fragments of twelve characters into their devised theatre, *The Lower Depths*. It was planned to be presented in the black box theatre but was subsequently released online.

Drama education programmes were also interrupted. As schools and community centres were closed, many of our educational programmes had to either be postponed, gone online, or even cancelled. When we set up these programmes, we hoped that participants could express themselves through drama and at the same time establish a circle of mutual love and trust. Therefore, when interaction was impossible, we still tried every possible way to stay connected with the participants. Though, it was sad to see some elderly participants not responding so well as before; and some junior participants lagging behind in the learning progress, our participants never cease to keep trying. Art will always prevail in the most difficult of times.

I started acting in my secondary school days. It was mostly vanity at first, but the stage has given me more than mere attention. Drama enlightens and eventually enriches people's souls. I can see not just the magic of the stage, the social responsibility of drama; but also how life can affect life. There are no theatre workers of my generation who do not deeply believe so, hence we all wish that the gate of theatre can reopen soon. No one can change the flow of time. When we can neither advance nor retreat, what we should do most is to stay firm, focus on the present, and take up the task endowed to us by time.



藝術總監
張可堅

Artistic Director
DOMINIC CHEUNG

行政總監的話

Message from the Executive Director



行政總監
麥蓓蒂
Executive Director
BETTY MAK

承接上年的困局，2020/21 年對表演藝術界的挑戰有增無減。

自年初在香港發現首宗確診個案，新冠病毒疫情一直起伏不定。政府防疫措施推陳出新，場館由部份關閉至完全閉館，或只開放作不設觀眾的演出。即使場館重開，也只能容納原定人數的百分之五十至七十五，對中英的節目製作及教育外展活動都帶來深遠影響。劇季預售之時，我曾為時代下了「不穩定」形容，誰料竟一語成讖。面對突如其來的重擊，業界只能因時制宜，務求在困局中尋得生機。

面對外界的不穩定，演員從未怠於排練，獨立研讀劇本及進行資料搜集；技術及舞台管理部人員在每一個節目取消之後，又忙不迭準備下一個節目。節目及傳訊部隔三差五便審視製作流程，訂立限期、對策及各項後續工作；教育及外展部與各個伙伴單位協商，又錄製線上課程與參加者維持連繫；行政部安排在家工作及檢測防疫等事宜，保障員工的健康；會計部監察此段期間的財務狀況，為董事局及管理層思考應對方案時，提供堅實的數據支持。由於場館持續關閉，可以預想業界自由身工作者會面臨很大的困難，維持內部營運的同時，我們亦付出很大努力，希望可以惠及業界人士。此時，中英獲得防疫抗疫基金，共港幣 \$1,421,125 的資助，讓劇團得以在取消演出時仍可支付酬金，與劇界自由身工作者共渡時艱。藉此，我想感謝劇團上下同寅，並沒有因為疫情而放鬆，繼續緊守崗位，一同付出巨大的努力維繫劇團的營運，並為業界謀求福利。

中英劇團致力於推動「全民戲劇」，不遺餘力推出不同類型戲劇教育計劃。無奈未卜的前景，令教育及外展計劃陷入不同程度的停頓。計劃戛然而止會影響參加者進度，因此我們積極與各單位協商，康文署就特准「社區口述歷史戲劇計劃——西貢區」成果《故我在西貢》改為線上發佈。停課期間，Muse Up! 青少年音樂劇團的課程、排練及演出都需要延後，策略伙伴及贊助利希慎基金亦理解及同意。再獲賽馬會慈善信托基金捐助，舉辦賽馬會社區持續抗逆基金——「聆活逆學」戲劇計劃，為精神病及情緒病復康人士提供平台抒發及認識自身情緒。後又得到呂氏基金有限公司的慷慨解囊。對各機構的體諒及善意，我們衷心致謝。

如果所有時代轉變之前都必須經歷陣痛，現在很可能就是時代的痛楚。遙想當初定義時代為「不穩定」的同時，我曾補充道：「所謂的不穩定，剖開來，就是生機勃發」。經歷過去一年，或許前景仍未明朗，我們在風雨中仍舊會百折不撓，相信終會迎來燦亮的時代。

Taking on the previous year's predicament, the year 2020/21 was still challenging for the performing arts industry.

Since the first COVID-19 case was confirmed in Hong Kong at the beginning of this year, the situation of the coronavirus outbreak has fluctuated and the Government's anti-epidemic measures have been renewed frequently. Performance venues were at first only open for performances without live audiences and then completely closed. Even when the venues reopened, the maximum audiences allowed was only up to 50% to 75% of the original capacity, which had a profound impact on our productions and educational outreach activities. When we launched the 41st season, I defined the time as "unstable" and wasn't aware that it was an unfortunate prophecy. In sudden adversities, the industry can only adapt to the times.

Though the outside world was unstable, the actors never stopped practising their art; the Technical & Stage Management Department was busy preparing for the next show immediately after the former one was cancelled. From time to time, Programme and Communications Department reviewed the production process, set deadlines, countermeasures and various follow-up tasks; Education and Outreach Department kept communicating with various partners and prepared online programmes to maintain a connection with the participants; Administration Department was busy with the home office arrangements, COVID-19 testing and infection controls in order to protect our staff; Accounting Department closely monitored the financial situation in this period in order to provide reliable information for our consideration of responsive measures. The prolonged closure of performance venues would definitely cause great hardship to freelance workers in the industry. While maintaining our own operation, we also introduced emergency measures in order to benefit the industry. When Chung Ying received HK\$1,421,125 from the HKSAR government's Anti-epidemic Fund, it allowed us to pay the freelancers for cancellation events to deal with these hardships. I would particularly like to thank all my colleagues in Chung Ying for their perseverance regardless of the pandemic. They have performed their duties dedicatedly to achieve the smooth operation of Chung Ying and the benefits for the industry.

Chung Ying is committed to promoting "Drama for All" and has spared no effort in launching various drama education programmes. Owing to unclear prospects, many programmes were interrupted. Any abrupt end of a

programme would affect the progress of the participants. Therefore, we closely communicated with our collaborating units. The LCSD agreed that *Sai Kung, Therefore I Live*, the finale of the Community Oral History Theatre Project-Sai Kung District, to be screened online. When classes were suspended, lessons, rehearsals and performances for Muse Up! Youth Musical Theatre Troupe had to be postponed. Our strategic partner and sponsor, Lee Hysan Foundation understandably gave the consent. In this difficult time, the Jockey Club Charities Trusts continued their sponsorship to us and made possible the launch of the Jockey Club Community Sustainability Fund - "Listening for Wellness" Drama Programme, providing a platform for recoverees of mental illness to express and understand their emotions. More generous donation was from Lu's Foundation Limited. We sincerely thank all institutions for their understanding and kindness.

If suffering is inevitable every time a new chapter in history begin, now is probably it. When I first defined time as "unstable", I also added: "The so-called instability, from another view, is full of vitality." A hard year on, with uncertainties ahead, we will remain steadfast in the storm, and a bright future will emerge soon.

香港疫情及相關指引

Hong Kong's Pandemic Situations and Related Regulations

2020 年

1月

23/1
香港出現首宗確診個案
Hong Kong reported first confirmed case of COVID-19

25/1
教育局延遲中學、小學、幼稚園、幼兒園及特殊學校在農曆年假期後復課的日子至 2 月 17 日

The Education Bureau (EDB) announced that all schools (including kindergartens, primary schools, secondary schools and special schools) would extend their Chinese New Year holidays and classes would resume on February 17

29/1
康樂及文化事務署 (康文署) 宣佈暫停舉辦康體活動
Leisure and Cultural Services Department (LCSD) announced that all recreation and sports programmes would be temporarily suspended

1月下旬起 End of January
Muse Up! 青少年音樂劇團、社區計劃、社區口述歷史戲劇計劃——西貢區面授課堂暫停
Face-to-face classes for Muse Up! Youth Musical Theatre Troupe, Community Outreach Projects, Community Oral History Theatre Project - Sai Kung District were suspended

29/1
中英劇團宣佈 SMILE™ 中英兒童戲劇課程及 SMILE™+ 中英青少年劇團面授課堂暫停至 3 月 2 日
Chung Ying announced that face-to-face classes for the SMILE™ Chung Ying Kids Drama Course and SMILE™+ Chung Ying Youth Drama Troupe would be suspended until March 2

31/1
中英劇團早與香港演藝學院討論演出可行性，於本日與香港演藝學院正式公佈，決定取消原訂於 2 月 21 至 23 日假葵青劇院黑盒劇場上演的導演碩士畢業作品《萍水相逢》
After further discussions with the Hong Kong Academy for Performing Arts (HKAPA), Chung Ying and the HKAPA announced the performance of HKAPA MFA Director Graduate Production Thesis Project: *Floating* at Black Box Theatre, Kwai Tsing Theatre was cancelled

賽馬會「獅子山傳奇」口述歷史戲劇計劃——中上環區巡迴演出原訂於 2 月 13 至 15 日舉行，於本日公佈將延期舉行
Community performance of Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme - Central and Western District, originally to be staged during February 13 to 15, was announced to be postponed

中英應對措施

Chung Ying's Corresponding Measures

2020 年

2月

1/2
全港出現大規模疫症爆發。
康文署宣佈表演場地暫停開放至 2 月 17 日，此段期間一切文化活動取消
A major outbreak in Hong Kong led LCSD to announce that performance venues would be temporarily closed until February 17. All programmes would be cancelled

14/2
康文署宣佈表演場地繼續關閉至 3 月 2 日
LCSD announced that all performance venues would continue to be closed until March 2

11/2
賽馬會「獅子山傳奇」口述歷史戲劇計劃——北角區、油尖旺區巡迴演出及跨區總結演出，原訂於 2020 年 2 月至 4 月期間舉行，於本日公佈將延期舉行
Cross-district finale performance and community performance for North Point and Yau Tsim Mong District of Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme, originally to be staged during February to April 2020, were announced to be postponed

15/2
教育局宣佈，各學校仍然停課，不早於 3 月 16 日復課，但確實日期有待進一步評估
EDB announced that classes of all schools would remain suspended and would not resume before March 16. The exact date of class resumption is subject to further assessment

20/2
因應新型冠狀病毒疫情持續，中英宣佈原訂於 3 月 20 至 29 日假香港文化中心劇場上演的《大偽術爺》取消，並改於 3 月 20 日在社交平台作讀劇直播，並上傳視形傳譯版本
To counter the spread of the coronavirus, *Pa Pa Magican*, originally to be staged at the Studio Theatre, Hong Kong Cultural Centre from 20-29 March, was cancelled and instead was broadcast live on March 20 on Facebook in the form of reader's theatre. The theatrical Interpretation was also released

22/2
SMILE™+ 中英青少年劇團中學組改以網上授課
SMILE™+ Chung Ying Youth Drama Troupe shifted to online teaching

25/2
教育局決定，全港學校進一步延長停課，直至學校的復活節假期結束，即最早於 4 月 20 日復課，但確實的復課日期仍有待進一步評估
EDB decided that classes of all schools would continue to be suspended until end of the schools' Easter holidays, i.e. classes will be resumed on April 20 the earliest. The exact date of class resumption is subject to further assessment

25/2
推出「疫」流而上·戲劇無間網上節目，於社交平台免費播放，為家長及孩童提供教育娛樂
Online Drama Education Programme: *Sail Against the Virus* was launched on social media, providing free edutaining programme to parents and children

香港疫情及相關指引

Hong Kong's Pandemic Situations and Related Regulations

2020年
3月

21/3
康文署宣佈表演場地主要設施
不會早於4月底開放
LCSD announced that all
performance venues would not
be opened before the end of April

28/2
康文署宣佈轄下
表演場地主要設施
不會早於3月底開放
LCSD announced
that all performance
venues would not be
opened before the
end of March

全港學校原訂最早於4月20日分
階段復課的安排，亦因為疫情的發展
需要延期，直至另行通知
All schools were scheduled to
resume on April 20 the earliest.
However, due to the development
of pandemic, the class
resumption date was postponed
until further notice

2020年
4月

29/2
社區口述歷史戲劇計劃——西貢區之
社區演出，於本日決定延期至9月舉行
The community performance
of Community Oral History Theatre
Project - Sai Kung District was
postponed to September

1/4
中英2020/21年度
第41劇季「___的時代」
開始預售。鑑於表演場地
持續關閉，中英於同月推出
「一本，Thx!」活動，
把劇季小冊子寄到有需要的
會員家中
Chung Ying launched
the 41st season "Time
of ___". In view of the
continued closures
of performance
venues, the Company
announced that 1
season brochure will
be sent to the members
upon request

5/4
Muse Up! 青少年音樂劇團
以網上課堂形式授課
Muse Up! Youth Musical
Theatre Troup started
online classes

6/4
賽馬會「獅子山傳者」
口述歷史戲劇計劃跨區
總結演出擬於9月於
賽馬會綜藝館作補演
The cross-district
finale performance
of Jockey Club
"Once Under the Lion
Rock" Oral History
Theatre Programme
was rescheduled to
September at Jockey
Club Auditorium

2020年
5月

28/4
康文署宣佈表演場地主要
設施不會早於5月底開放
LCSD announced that
all performance venues
would not be opened
before the end of May

23/4
編作劇場《底層》改為網上節目，
於5月底在社交平台播放
The Lower Depths was announced
to be released on social media by
the end of May

1/5
復元人士因復康中心關閉而頓失支援，
中英向香港賽馬會慈善信託基金申請
資源，舉辦賽馬會社區持續抗逆基金——
「聆活逆學」戲劇計劃，以戲劇幫助復元
人士描述經歷，抒發感受
Chung Ying aimed to help recoverees from
mental illnesses relieve stress during the
pandemic when support networks were
cut off due to the closure of rehabilitation
centres. Chung Ying thus applied for funding
support from The Hong Kong Jockey Club
Charities Trust to launch Jockey Club
Community Sustainability Fund - "Listening
for Wellness" Drama Programme to create a
platform through drama to help them narrate
their stories and express their feelings better
under the raging pandemic

5/5
教育局宣佈分階段復課。中三至中五學生於
5月27日復課，高小及中一至中二於6月8日
復課，而初小及K3則於6月15日復課，
復課以半日制形式進行
EDB announced that schools would
resume face-to-face classes in phases.
S.3 to S.5 students would resume classes
on May 27; P.4 to P.6, S.1 and S.2 would
resume on June 8; P.1 to P.3 and K3 on
June 15. The school would operate on a
half-day basis

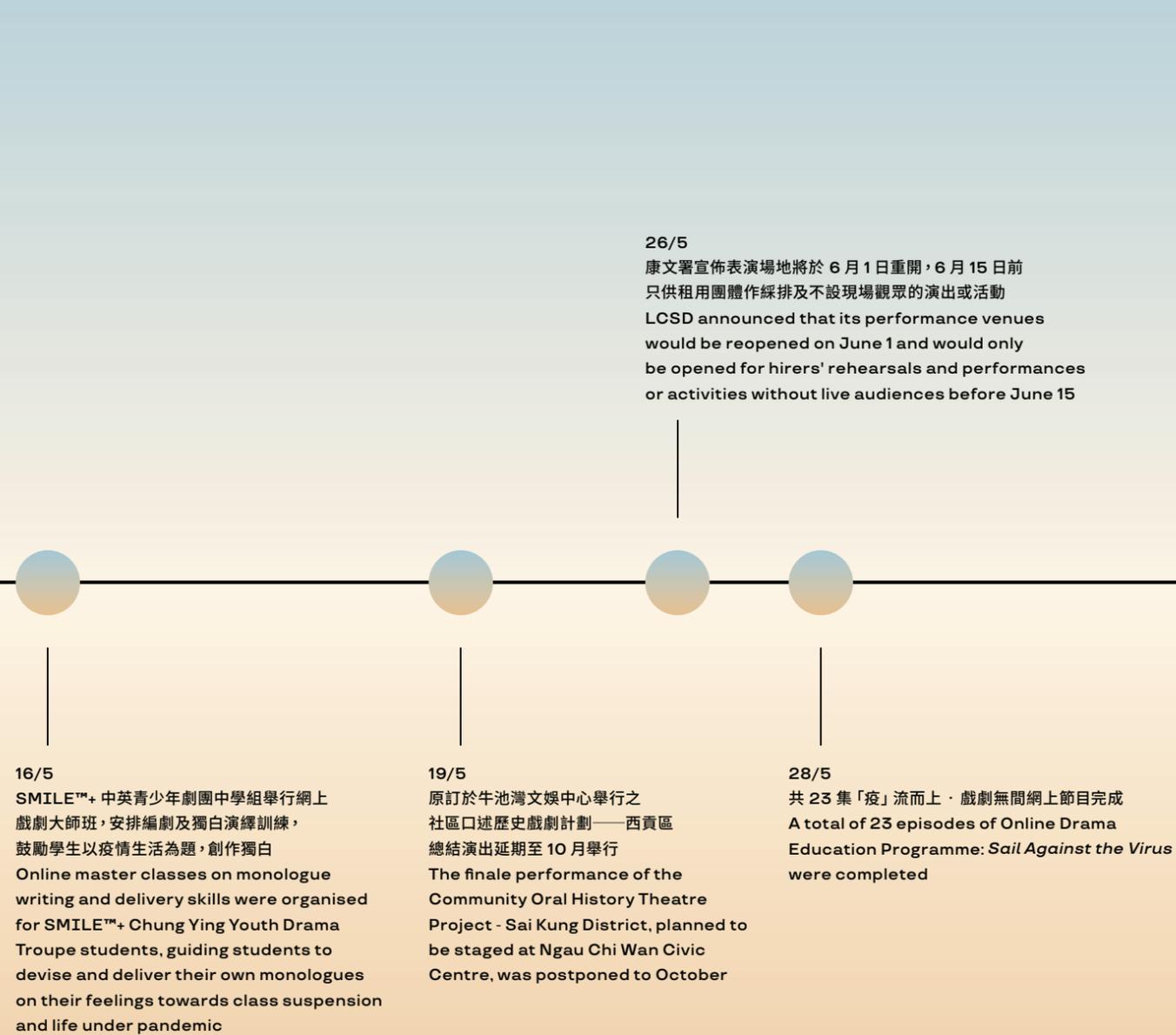
5/5
中英劇團推出「疫中有情 送你一成」計劃，
捐出一成戲票。邀請市民與中英分享抗疫期間的
感人故事，而中英與大家分享劇季的門票，
並將故事轉化成未來劇場和網上創作的養份
Chung Ying launched the "Love in the time
of Pandemic: One Ticket for One Story"
campaign, donating 10% of tickets of
the 41st Season and invited the public
to share one touching story during the
pandemic in exchange for a ticket.
All selected stories will come alive as
theatre or online programmes

中英應對措施

Chung Ying's Corresponding Measures

香港疫情及相關指引

Hong Kong's Pandemic Situations and Related Regulations



中英應對措施

Chung Ying's Corresponding Measures

2020 年

6月



香港疫情及相關指引 Hong Kong's Pandemic Situations and Related Regulations

2020 年

7月

1/7

康文署宣佈 7 月 3 日起放寬所有表演場地主要設施的特別座位安排。由原定不能超過可容納人數 50%，放寬至 80%，相連座位不得超過 16 個
LCSD announced that starting from July 3, limitation on the number of audiences/users in all LCSD's performance venues would be relaxed, with seating capacity to be increased from 50 to 80% of the original. Consecutive seats would be limited to 16

10/7

第三波疫情爆發，教育局決定全港學生可於 7 月 13 日起提早放暑假
With the third major outbreak of the pandemic, EDB decided that all students in Hong Kong would advance the beginning of their summer holiday to July 13

13/7

康文署宣佈 7 月 15 日起表演場地的主要設施關閉，並不早於 7 月底開放
LCSD announced that all major facilities of performance venues would be temporarily closed from July 15 and would not be opened before the end of July

2/7

《蝦碌戲班》門票正式開售。排練於更早之前展開，唯因疫情關係，部份排練改為網上進行
The ticket sale for *Noises Off* was opened and rehearsals had started earlier, however because of the epidemic situation, part of the rehearsals had to be conducted online

13/7

SMILE™ SUPERSHOW 及 SMILE™ 中英兒童暑期戲劇課程取消
SMILE™ SUPERSHOW and SMILE™ Chung Ying Summer Drama Course for Kids were cancelled

15/7

賽馬會「獅子山傳者」口述歷史戲劇計劃取消跨區總結演出，改以網上圍讀形式記錄長者故事
The finale performance of Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme was decided to be staged in form of online reading instead of live performance in theatre

16/7

社區口述歷史戲劇計劃——西貢區恢復面授課堂兩星期後再次停課
Face-to-face classes for the Community Oral History Theatre Project - Sai Kung District were suspended again after a brief two-week resumption

賽馬會「獅子山傳者」口述歷史戲劇計劃恢復面授課堂兩星期後，改以網上課堂形式授課
Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme shifted to online classes after a brief two-week resumption of face-to-face classes

27/7

因應疫情最新發展，內部決定取消《蝦碌戲班》，預備後續跟進事宜
In view of the recent situations of the pandemic, Chung Ying decided to cancel the performance of *Noises Off* and prepared for the related follow-up matters

中英應對措施 Chung Ying's Corresponding Measures

香港疫情及相關指引 Hong Kong's Pandemic Situations and Related Regulations

29/7

康文署宣佈表演場地繼續關閉，
並不會早於 8 月底開放
LCSD announced that all performance
venues would continue to be
temporarily closed and would not
be opened before the end of August

30/7

社會福利署指示社福機構只維持緊急服務
Social Welfare Department (SWD) 's
service units maintained only the
provision of emergency services

29/7

演員提早準備《科學怪人·重生》演出，如研讀劇本、資料搜集及討論，
唯因社交距離措施，大部份活動需於網上舉行
Chung Ying actors started the preparation works for *Frankenstein: Relive*
such as script reading, research and discussion. Owing to the restrictions
on social distancing, most of these activities were conducted online

30/7

正式宣佈原訂於 8 月 15 至 23 日
假香港大會堂上演的《蝦碌戲班》將會取消
Officially announced that the scheduled
performances of *Noises Off* during
August 15 to 23 would be cancelled

2020 年

8月

1/8

SMILE™+ 中英青少年劇團網上獨白展演，
由藝術總監張可堅先生給予每位學員意見
SMILE™+ Chung Ying Youth
Drama Troupe students delivered
their own monologues online.
Artistic Director Dominic Cheung
gave students opinions on their
performance to refine their
dramatic skills

13/8

《唐吉訶德》音樂劇提早進行前期工作。
演員亦開始準備，如研讀劇本、資料搜集及討論
Advance works for *Man of La Mancha*
such as music arrangements, scenography
etc., commenced. Actors also started
preparing for script reading,
research and discussion

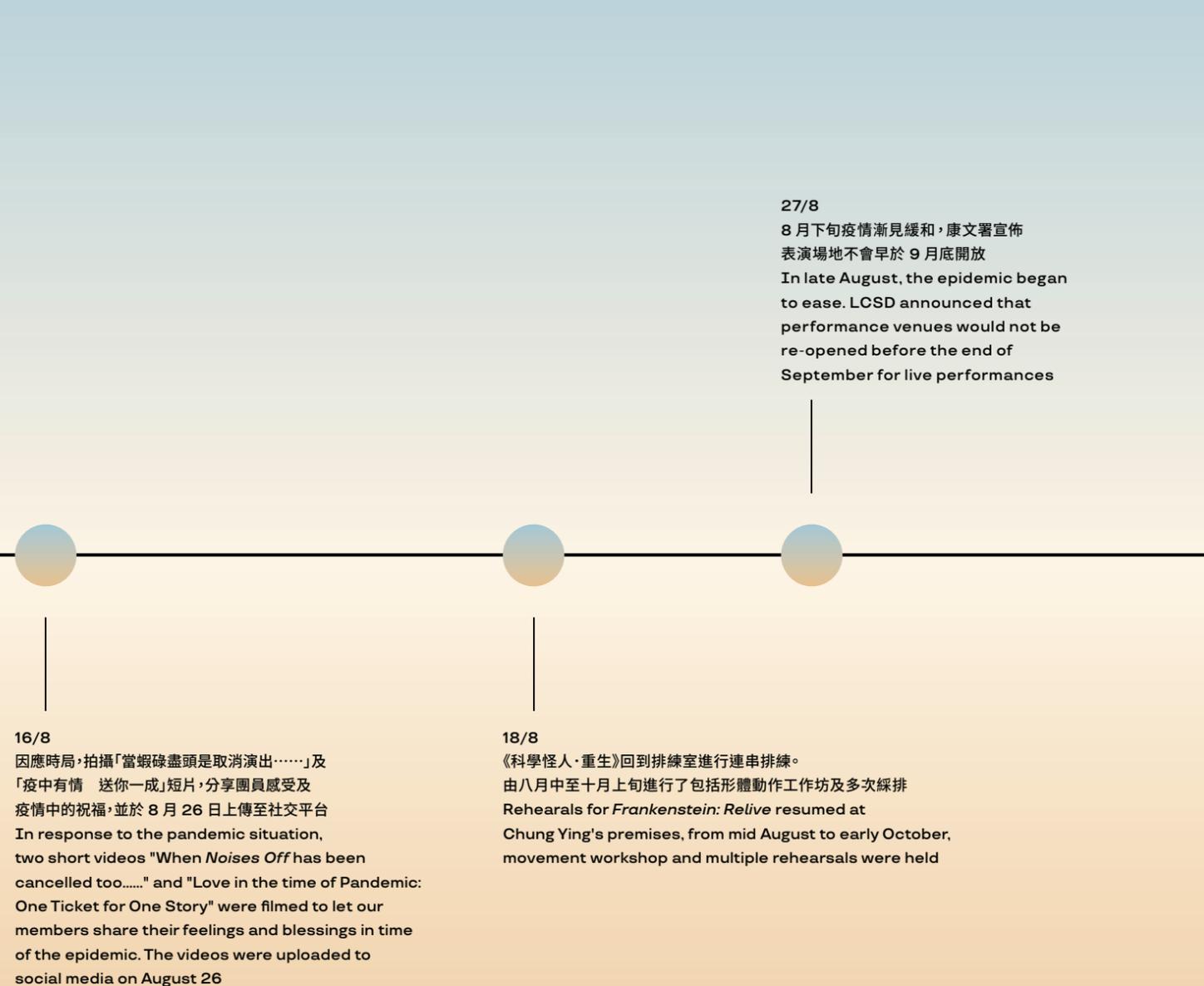
14/8

推出 SMILE™ Summer Online 網上戲劇課程
Online drama course:
SMILE™ Summer Online was launched

中英應對措施 Chung Ying's Corresponding Measures

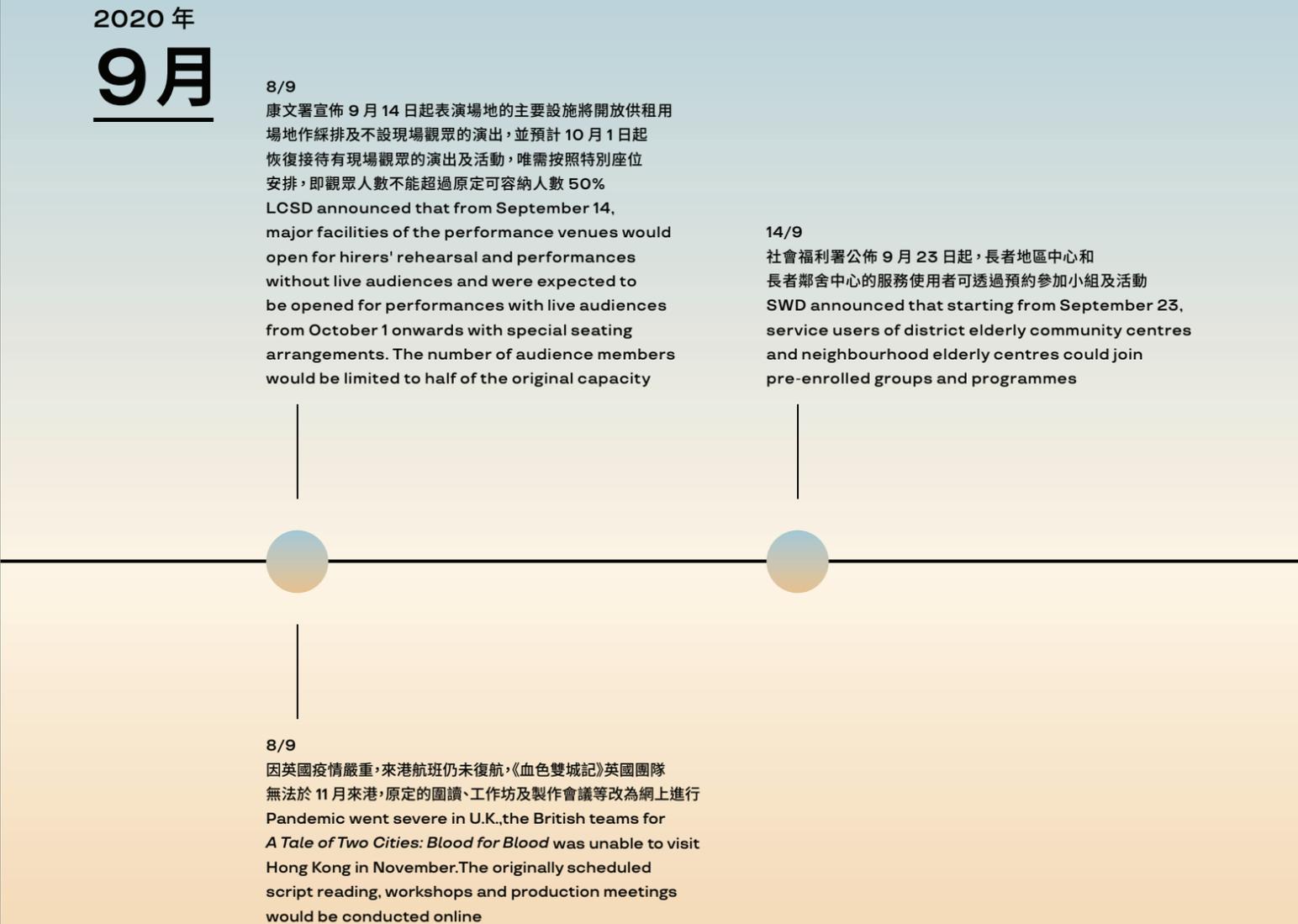
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香港疫情及相關指引

Hong Kong's Pandemic Situations and Related Regulations

23/9

康文署宣佈 10 月 1 日起恢復接待有現場觀眾的演出及活動，唯需按照特別座位安排，即觀眾人數不能超過原定可容納人數 50%，相連座位不得超過 4 個，座位須平均分佈

LCSD performance venues would be opened for performances or activities with live audiences from October 1 with special seating arrangements. The number of audience members would be limited to 50% of the original capacity. Consecutive seats would be limited to four and seats would be evenly distributed

29/9

全港學校全面恢復面授課堂，面授課堂暫時會以半日制形式進行

Face-to-face classes at all schools in Hong Kong were fully resumed on a half-day basis

23/9

中英舉行第二輪「疫中有情 送你一成」一票一故事互贈計劃，希望透過計劃鼓勵觀眾在疫症過後重返劇場

Chung Ying launched the second round of "Love in the time of Pandemic: One Ticket for One Story" Giveaway Campaign in order to encourage audiences to return to the theatre after the pandemic

社區口述歷史戲劇計劃——西貢區決定取消實體演出，改以錄影拍攝

The finale performance of Community Oral History Theatre Project - Sai Kung District was decided to be held in the form of production recording instead of live performance

中英應對措施

Chung Ying's Corresponding Measures

2020 年

10月

13/10

一名曾於香港文化中心音樂廳演出的樂師初步確診，香港文化中心演藝大樓及音樂廳即時暫停開放，進行全面清潔及消毒。演藝大樓於同月 16 日重開，而音樂廳則於同月 25 日重開

A musician who performed at the Concert Hall, Hong Kong Cultural Centre was preliminarily tested positive for COVID-19. The Auditoria Building and the Concert Hall of the HKCC were temporarily closed for thorough sterilisation. The Auditoria Building reopened on October 16, while the Concert Hall on October 25

6/10

不少社區戲劇課程，包括：社區口述歷史戲劇計劃——西貢區，逐漸以小組形式恢復面授課堂

A number of community projects, including Community Oral History Theatre Project - Sai Kung District, started to resume face-to-face classes in small groups

10-25/10

《科學怪人·重生》如期在葵青劇院演藝廳上演

Frankenstein: Relive was staged in the Auditorium, Kwai Tsing Theatre

14/10

隨著新學年開始，學校戲劇課程重新策劃課堂目標，以網上課堂形式讓學生繼續藝術學習

With the commencement of a new school year teaching objectives for school projects were revised to accommodate and facilitate continued drama learning through online classes

香港疫情及相關指引

Hong Kong's Pandemic Situations and Related Regulations



中英應對措施

Chung Ying's Corresponding Measures

2020 年
11月

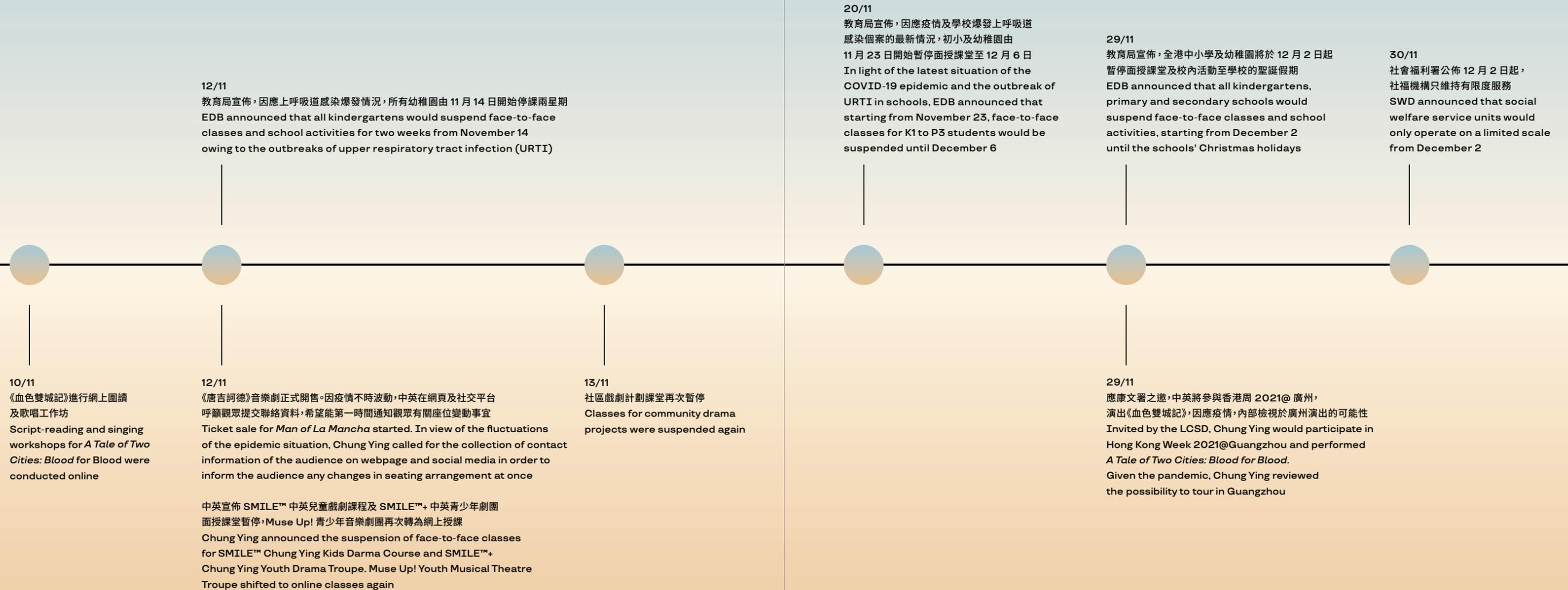
28/10
第三波疫情進入尾聲，康文署宣佈放寬所有表演場地的特別座位安排。由原定不能超過可容納人數 50%，放寬至 75%，相連座位仍然不得超過 4 個
The third wave of the epidemic was nearing its end, LCSD announced the limit on the number of audiences in performance venues would be relaxed, with seating capacity to be increased from 50% to 75% of the original. Consecutive seats would be limited to four

11月上旬 Early November
第 4 波疫情爆發
The fourth wave of the epidemic outbreak



香港疫情及相關指引

Hong Kong's Pandemic Situations and Related Regulations



中英應對措施

Chung Ying's Corresponding Measures

香港疫情及相關指引

Hong Kong's Pandemic Situations and Related Regulations

2020 年

12月

1/12

康文署宣佈 12 月 2 日起表演場地只開放供租用團體作不設現場觀眾的直播或錄播演出。演出者需要佩戴口罩，如不能佩戴口罩，則須在活動前 72 小時內進行檢測，並持有陰性結果證明

LCSD announced that starting from December 2, performance venues would only be opened for live streaming and recorded performances without live audiences. All performers should wear a mask. If performers were not able to wear masks, they had to take a COVID-19 test within 72 hours prior to the activity and obtain a negative test result

9/12

康文署宣佈 12 月 10 日起所有表演場地暫停開放，直至另行通知
LCSD announced that all performance venues would be temporarily closed starting from December 10 until further notice

21/12

教育局宣佈全港中小學及幼稚園繼續暫停面授課堂及校內活動至 2021 年 1 月 10 日
EDB announced that all kindergartens, primary and secondary schools would further suspend face-to-face classes and school activities until January 10, 2021

15/12

內部決定取消《唐吉珂德》音樂劇的演出，預備後續跟進事宜。
期望疫情於下年初放緩，因此為《血色雙城記》英國團隊來港預先準備所需文件及配套。同一時間，商討《恐懼教室》後備方案，如閉門演出
Chung Ying decided to cancel the performance of *Man of La Mancha* internally and prepared the follow-up matters. It was in hope that the pandemic might alleviate in the early next year, Chung Ying prepared for the documents and necessary logistics needed for the visit of the British team for *A Tale of Two Cities: Blood for Blood*

賽馬會社區持續抗逆基金——「聆活逆學」戲劇計劃改以小組形式繼續面授上課
Jockey Club Community Sustainability Fund - "Listening for Wellness" Drama Programme continued face-to-face classes in small groups

21/12

推出 SMILE™ Christmas Online 網上戲劇課程，融合科學主題，提供具創意及教育意義的假期活動予小孩
Online drama course: SMILE™ Christmas Online was launched, integrating science knowledge into drama education, providing children with creative and educational holiday activities

中英應對措施

Chung Ying's Corresponding Measures

香港疫情及相關指引

Hong Kong's Pandemic Situations and Related Regulations



22/12

《恐懼教室》在中英劇團進行內部預演。同日，討論《血色雙城記》後備方案，考慮到製作、排練的時間，需於1月底作出決定
Goodbye Class conducted internal preview in Chung Ying. At the same day, the backup plan for *A Tale of Two Cities: Blood for Blood* were discussed. Taking into consideration of the time needed for production and rehearsal, the decision deadline was set by the end of January



28/12

中英正式宣佈原訂於2021年1月23至31日假葵青劇院上演的《唐吉訶德》音樂劇將會取消，延至2021/22劇季。同時，《唐吉訶德》音樂劇演員工作坊繼續進行，為以後演出作準備
It is announced that *Man of La Mancha* in Kwai Tsing Theatre from January 23 to 30 and the play would be put off to the 2021/22 season. At the same time, actor workshops for the show would continue for future performance

中英應對措施

Chung Ying's Corresponding Measures

2021年
1月

4/1

教育局宣佈，全港中小學及幼稚園繼續暫停面授課堂及校內活動至學校農曆新年假期。在此期間，有限度容許學校在做好衛生防護工作的大前提下，按需要安排少量學生回校進行面授課堂
EDB announced that all kindergartens, primary and secondary schools would further suspend face-to-face classes and school activities until the schools' scheduled Chinese New Year holidays. During this period, schools were allowed to arrange face-to-face classes for a small number of students with appropriate pandemic preventive measures



11/1

再次討論《血色雙城記》後備方案
Continue discussions on the backup plan for *A Tale of Two Cities: Blood for Blood*



19/1

英國疫情更見緊急，因此內部決定取消《血色雙城記》演出，並開始預備後續安排。同一時間，原訂檔期確定轉為重演《福爾摩斯四圍騰之華生暴走大狗查》，並商討為受影響觀眾提供折扣優惠。考慮到《恐懼教室》亦面臨取消的危機，因此定下時間，於1月27日視乎情況再討論
As the pandemic turned acute in U.K., Chung Ying decided to cancel *A Tale of Two Cities: Blood for Blood* and prepared for the subsequent arrangements. The original schedule would show *Ken Ludwig's Baskerville: A Sherlock Holmes Mystery (Re-run)* instead. Chung Ying considered providing discounts to all affected audience. Regarding the probable cancellation of *Goodbye Class*, Chung Ying would review the situation on January 27

香港疫情及相關指引 Hong Kong's Pandemic Situations and Related Regulations

20/1
於網上進行賽馬會「獅子山傳者」口述歷史戲劇計劃社區口述歷史劇團簡介會，而同一計劃的長幼共融口述歷史劇長者學員開始以小組形式接受訓練
The online briefing session on Community Oral History Theatre Troupes of Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme was conducted. Elderly participants of the Programme started their training in small groups to prepare for the Intergenerational Oral History Theatre Performance

25/1
中英推出「唐吉 全得」新春套裝答謝觀眾，每位已購入《唐吉 柯德》音樂劇門票的觀眾，可獲贈兩張揮春，而捐出門票退款的觀眾，可以得到利是封乙份
Chung Ying launched "Don Gets All the Luck" Chinese New Year Gift Set. Each audience who had brought a ticket for *Man of La Mancha* would receive two pieces of Fai Chun; and those who donate their refund to Chung Ying would receive a pack of red pockets

28/1
拍攝導演何樂為就《血色雙城記》取消的發言
The filming of Jonathan Holloway, director of *A Tale of Two Cities: Blood for Blood*, speaking about the cancellation was made

2021年
2月

3/2
教育局容許農曆年假後回校學生數量增加至不多於全校人數三分之一，上課時間仍以半天為限
EDB allowed schools to arrange more students to return to campuses on a half-day basis after the schools' Chinese New Year holiday, with the number of students capped at one-third of the total number of students

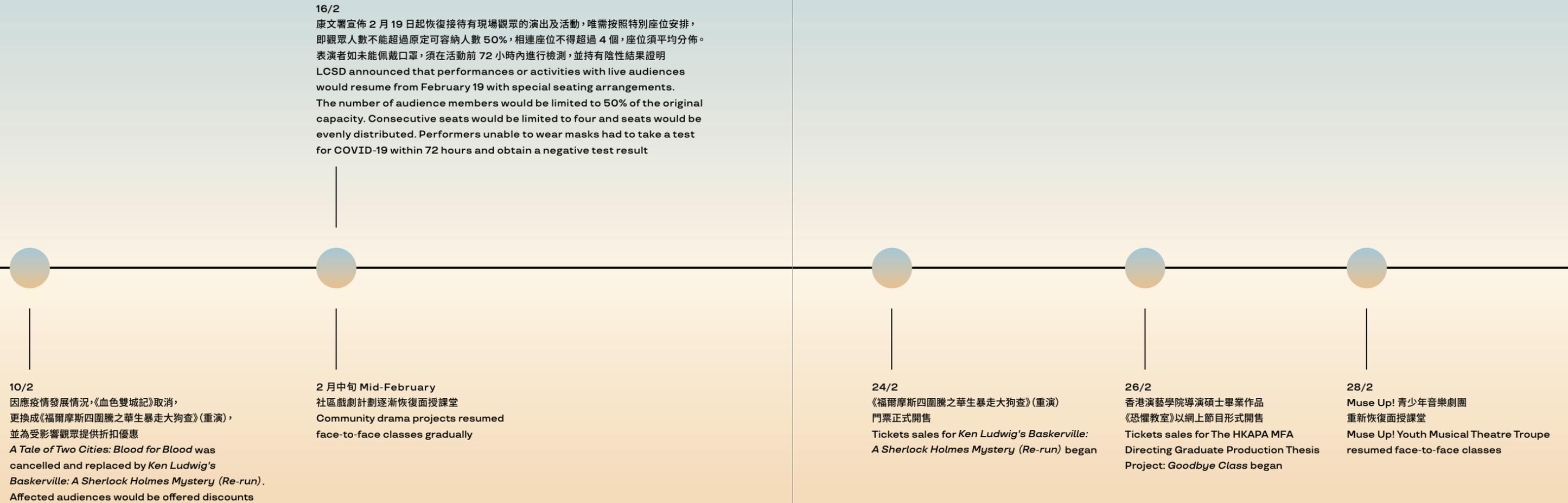
5/2
推出 SMILE™ At Your Door 網上故事劇場《年獸的秘密》，以有趣的方式介紹中國傳統習俗
Online Storytelling Theatre: SMILE™ At Your Door - *The Secret of Lin* was released, introducing Chinese traditional customs in an interesting way

9/2
中英正式宣佈原訂於 4 月 9 至 18 日上演的《血色雙城記》取消，並上傳導演何樂為的感言短片至社交平台。
本劇延至 2022/23 劇季，同時取消香港周 2021@ 廣州巡演，改為線上放映中英 2018/19 劇作《初見》
Chung Ying announced the cancellation of the performance of *A Tale of Two Cities: Blood for Blood* originally scheduled on April 9 to 18. Jonathan Holloway's speech was uploaded to social media. The play was postponed to the 2022/23 season and touring performance in Hong Kong Week 2021@Guangzhou was also cancelled and replaced by online screening of Chung Ying's 2018/19 production, *Pride and Prejudice*

中英應對措施 Chung Ying's Corresponding Measures

香港疫情及相關指引

Hong Kong's Pandemic Situations and Related Regulations



中英應對措施

Chung Ying's Corresponding Measures

香港疫情及相關指引 Hong Kong's Pandemic Situations and Related Regulations

2021年

3月

3/3
SMILE™ 中英兒童戲劇課程及 SMILE™+ 中英青少年劇團恢復面授課堂，預備於7月舉行的 SMILE™ SUPERSHOW 演出
SMILE™ Ching Ying Kids Drama Course and SMILE™+ Chung Ying Youth Drama Troupe resumed face-to-face classes and started to prepare for the upcoming SMILE™ SUPERSHOW in July

17/3
社區口述歷史戲劇計劃——西貢區完成錄影拍攝
Production Recording of *Sai Kung, Therefore I Live* of the Community Oral History Theatre Project - Sai Kung District was completed

18-21/3
《恐懼教室》在線上發佈
Goodbye Class was released online

26/3
教育局宣佈全港幼稚園及中小學在學校復活節假期後可安排不多於半天的面授課堂，每節回校學生以全校學生人數三分之二為限
EDB allowed all kindergartens, primary and secondary schools to arrange for more students to return to campuses on a half-day basis, with the number of students capped at two-thirds of the total number of students after the schools' Easter holidays

31/3
康文署宣佈4月1日起放寬所有表演場地設施的入座或使用人數，由原定可容納人數的50%放寬至75%，相連座位不得超過4個
LCSD announced that the limit on the number of audiences in each performance venue would be relaxed on April 1, with seating capacity to be increased from 50% to 75% of the original. Consecutive seats would be limited to four

中英應對措施 Chung Ying's Corresponding Measures

香港疫情及相關指引 Hong Kong's Pandemic Situations and Related Regulations

2021年

4月



中英應對措施 Chung Ying's Corresponding Measures

總結 Summary^

由 1/4/2020 至 31/3/2021

康文署轄下表演場地開放日數

劇院暫停開放	193 天	(佔全年 52.90%)
劇院開放, 但不接待現場觀眾	43 天	(佔全年 11.80%)
劇院開放並接待現場觀眾		
入座上限不能超過原定可容納人數的 50%	82 天	(佔全年 22.50%)
入座上限多於原定可容納人數的 50%	47 天	(佔全年 12.90%)
	<u>365 天</u>	

教育局宣佈停課日數#

	停課	佔全年日數	面授課堂*	佔全年日數	全面復課	佔全年日數
幼稚園	超過 233 天	超過 63.8%	約 52 天	約 14.2%	超過 46 天	超過 12.6%
小學	超過 208 天	超過 57%	約 52 天	約 14.2%	超過 83 天	超過 22.7%
中學	超過 196 天	超過 53.7%	約 52 天	約 14.2%	超過 99 天	超過 27.1%

^ 資料來自康文署及教育局新聞公報

表列數值因年級而異

* 學生人數上限為全校 1/3

主舞台製作

Main Stage Productions

中英每年均在本地主要表演場地演出不同種類的戲劇，為本地劇場觀眾帶來多元的戲劇體驗，提升人文素質。

Chung Ying stages different types of repertoire in performance venues of Hong Kong every year, bringing quality theatrical experiences to the local audiences and enriching the city's cultural life.

慾望融掉·世界會否變得溫柔

踏入劇場，極目所見是一段巨大白色管道。舞台亮起冰冷的白光，我們看見維特對科學的熱誠漸變成迫切的慾望，怪人對愛渴求不成，反成了無垠的恨。慾望浸染命運，而我們只能看着，看着貪婪像頭巨獸，吞噬一切幸福的可能。

《科學怪人》原著是英國作家瑪麗·雪萊於1818年出版的作品。時值拿破崙時代終結，對外是新舊交替衝突，對內是家庭失和。她以健筆寫下社會的黑暗及人心的不足，當時泛起的漣漪，至今仍然迴盪。

中英劇團曾在2010年與香港演藝學院合辦《科學怪人》，當時是盧智燊的導演碩士畢業作。演出好評如潮，盧智燊更因而獲提名香港舞台劇獎最佳導演（悲劇 / 正劇）。相隔十年，已成為中英助理藝術總監的盧智燊再次執導。名之為「重生」，是以嶄新劇本、舞台美學及表演手法，構築瑪麗·雪萊（Mary Shelley）筆下的暗黑世界，直指故事核心。

中英特別邀請資深舞台劇演員王維擔演怪物一角，又請來前輩演員馮祿德、伍潔茵及黃清俊，夥同中英的駐團演員為此劇注入新的生機與活力。在舞台美學上亦摒棄了過去華麗而具歷史感的風格，以抽象的風格取代。舞台設計師和導演一同構思，白色管道逐漸在腦海中成形。管道的意念起源自一段白色絲線，剪去頭尾兩端，切面面向觀眾。概念原點是線性發展的時間及事件，後引伸為女性陰道的意象，象徵生命循環中的一部份。演員在出入時必須經過舞台前方的泥池，象徵角色被世界的慾望污染。佈景、燈光及錄像亦共構出深沉的感覺，成就備受讚賞的舞台。

《科學怪人·重生》獲選為「IATC (HK) 劇評人獎」8個「年度關注作品」之一。評審認為此劇：「作品的舞美設計很有視覺效果及寓意，為全劇提升格調；卻同時為導演在執行上帶來挑戰，駕馭有難度。全劇主題層次豐富，包含宗教、哲學、心理和科技。王維飾演的科學怪人，形體、聲線和感知與角色的『重生』進程同步前行，並與全劇主題互相配合。」

維特和怪人的故事告一段落，舞台上幽幽亮起一盞燈光。和爾頓船長仍在極北之地，前進與後退、冒險與平安、慾望與夢想，他的去向，由你想像。

Will the world become more tender if we can abandon our desire

Stepping into the theatre, audience saw a huge white tunnel took centre stage. When the light is lit, the story unfolds: Victor Frankenstein's passion for science gradually turns into pressing desires; the Creature's craving for love turns into hate. Desires pervade their destinies, and the audience can only witness as greed engulfs every possibility of happiness.

Written by English author Mary Shelley, *Frankenstein* was published in 1818. In a time where distresses came from her distorted family and a chaotic outer world. Her novel exposes the dark sides of society as well as the greedy nature of humans she experienced and observed, which was well received at that time and has remained so.

Chung Ying jointly presented *Frankenstein* with The Hong Kong Academy for Performing Arts in 2010, which was also the MFA Director Graduate Production Thesis Project of Edmond Lo. The play won overwhelming applause. Edmond was nominated the Best Director (Tragedy/Drama) for the 20th Hong Kong Drama Awards. Ten years passed, and now the Assistant Artistic Director of Chung Ying, Edmond took up the director's job again. The name "relive" denoted the new scripts, new scenography and a new team to reconstruct Mary Shelley's dark world.

Prominent actor Wang Wei was invited to play the role of the Creature, together with veteran artists Luther Fung, Cece Ng, Wong Ching Chun and Chung Ying's resident actors to perform in this play. Instead of portraying the story in a grand and glorious tone, the creative team choose a fresh and modern approach. The idea of the signature white tunnel originated from a piece of white thread that represented the linear development of time. It further implied a woman's vagina, which symbolised the cycle of life. A muddy ground was set in the front stage. All actors had to pass through when entering or exiting the stage, symbolising that no one can escape the pollution of desires. The setting, lighting and videography all together created a gloomy, yet impressive stage design.

Frankenstein: Relive was listed as one of the eight "Featured Works of 2020" of the IATC (HK) Critics Awards. The panel judges observed that: "The stage design of the work is visually allegorical which enhances the style of

the performance. Meanwhile, it brings challenges to the director in execution. The performance is rich in themes, including religion, philosophy, psychology, and technology. The physical movement, voice, and perception of the Creature played by Wang Wei synchronise with the character's 'rebirth' process and coordinate with the themes of the performance."

The story of Victor Frankenstein and the Creature had ended. As a faint light lit up the stage, Captain Walton was still in the far North: advance or retreat, venture or safety, desire or passion, his next step is up to your imagination.

葵青劇院演藝廳
Auditorium, Kwai Tsing Theatre

10, 16-17, 23-24/10/2020 8pm
11, 17-18[^], 24-25/10/2020 3pm

[^] 為通達專場，設粵語口述影像及劇場視形傳譯
Accessible Performance with
Audio Description (Cantonese) and
Theatrical Interpretation

學生專場 Student Performances
16, 23/10/2020 2:30pm

* 創作人員及演員名單請見附錄
Creative and acting team list on Appendix



《科學怪人·重生》 *Frankenstein: Relive*

天網恢恢，疏而荒謬

不論上台台下的《血色雙城記》都連結了兩座城的命運，一邊廂倫敦緊急封城，英國團隊無法來港；另一邊廂，香港狀況稍緩，表演場地重開。兩相權衡之下，中英以《福爾摩斯四圍騰之華生暴走大狗查》（重演）代替《血色雙城記》，以饗期待已久的觀眾。

《福爾摩斯四圍騰之華生暴走大狗查》劇本由 Ken Ludwig 改編自福爾摩斯探案系列《巴斯克維爾的獵犬》，故事講述巴斯克維爾男爵命喪莊園，死時面容扭曲，身邊留下巨型獵犬腳印。男爵好友莫蒂默醫生火速趕到倫敦，向名偵探福爾摩斯求助。誰知偵探很忙，只好派出助手處理……噢，等等！莫蒂默醫生怎麼又兼任火車車長？巴斯克維爾男爵不是死了嗎？為甚麼和利思偉探長又長得一模一樣？

劇本把文本的恐怖元素與喜劇特性揉合，再用一人分飾多角的方式處理，演員陣容只有五位，其中兩位飾演福爾摩斯及華生，另外三位則分飾其餘 35 個角色，加上靈活的轉景，把劇場特性發揮到極致。中英向來擅長演出喜鬧劇，曾於 2019 年 3 月首次演出此劇，後又於上海演出。是次重演，即使在壓縮的排練時間裏，演員表演更為純熟，舞台美學更為輕巧，甚至大膽採用兩側透明的設計，讓觀眾可以目擊演員轉換角色。這種方式對台前幕後都是挑戰，也要求觀眾運用天馬行空的想像力，一起投入推理解謎的過程。希望能在鬱悶的日子裏，能為各位觀眾帶來兩小時歡快的時光。

The mills of God grind slowly but surely...and ridiculously?

With the urgent lockdown of London has prevented our collaborating English creative team from coming to Hong Kong, and the epidemic situation has stabilised in Hong Kong, *A Tale of Two Cities: Blood for Blood* had to cancel. In a very brief period of time, Chung Ying decided to replace the performance of *A Tale of Two Cities: Blood for Blood* by comedy-mystery *Ken Ludwig's Baskerville: A Sherlock Holmes Mystery (Re-run)* to provide our long-waiting audience with the joy of theatre.

Ken Ludwig's Baskerville: A Sherlock Holmes Mystery (Re-run) is an adaptation of the classic Sherlock Holmes mystery: *The Hound of the Baskervilles*. Sir Charles Baskerville was found dead in his manor, and the footprints of a gigantic hound were clearly visible nearby. His friend Dr James Mortimer called immediately on Holmes for advice. However, the detective was occupied and only sent Dr Watson to help... Wait? Hold on! Did Dr Mortimer moonshine as the train captain? Why did Inspector Lestrade look exactly like the dead Sir Charles?

The play combined the horror elements of the original story with the characteristics of a comedy that were intensified by actors playing multiple personalities. There were five cast members, two of which played Holmes and Watson respectively and the other three played the remaining 35 roles. Together with flexible scene changes brought frenzied rhythms to the play. Excellent in comedy, Chung Ying first performed the play in March 2019, then later in Shanghai. In this re-run, even though rehearsal time was short, the actors were able to perform with full proficiency; the scenography was more artful and even adopted a daring design with transparent side stages, allowing the audience to witness the role changed. This presentation was a challenge to the acting and production team; the audiences were also required to use their wildest imagination to engage in solving the mystery together. In the depressive days, this atypical comedy-mystery certainly would bring two hours of joyful time to the audience.



福爾摩斯四圍騰之華生暴走大狗查 *Ken Ludwig's Baskerville: A Sherlock Holmes Mystery* (重演 *Re-run*)

香港文化中心劇場
Studio Theatre,
Hong Kong Cultural Centre

9-10, 14-17/4/2021 8pm
10-11[^], 17-18/4/2021 3pm

[^] 為通達專場，設粵語口述影像
Accessible Performance with
Audio Description (Cantonese)
and Theatrical Interpretation

* 創作人員及演員名單請見附錄
Creative and acting team list on Appendix

黑盒劇場製作

Black Box Theatre Productions

黑盒劇場是專為小型及實驗劇場而設的表演場地，讓舞台接近觀眾。秉承培育本地劇壇青壯薪火相傳，中英協助新晉導演及演員於黑盒劇場的專業舞台上演出，推動本土劇壇的多元發展。

Black Box Theatre is a venue for small and experimental performances which brings the stage closer to the audience. Inheriting our own tradition, our black box theatre programmes help new directors and actors to perform on the professional stage and promote the diversity of the local theatre.

5/6/2020
第一幕 「背離與回歸」
Episode 1 "Departure and Return"

8/6/2020
第二幕 「記憶與彼岸」
Episode 2 "Memory and the Hereafter"

10/6/2020
第三幕 「喧囂與孤寂」
Episode 3 "Hustle and Solitude"

18/6/2020
《底層》映後座談會線上直播
The Lower Depths post-screening
seminar live broadcast

網上播放
Video Streaming

* 創作人員及演員名單請見附錄
Creative and acting team list on Appendix



《底層》 The Lower Depths

困苦中我看見白光 縱然白光微淡，我甘之如飴

陽光普照，大地一片閃耀，如此美麗，炫目得有時令我們忽略了那些陰暗的角落。在灰暗的影子裏，有這一群人，為精神病所苦的 Mike 及 Janey、與父親斷絕的跨性別者 Jennifer、兩位離鄉背井的性工作者小雁和周潔、兼職女友 Joanne、清潔工珍姐、露宿者雄哥、形同陌路的父子督爺與民仔等等。每個人也有自己的枷鎖，背負着，疲憊地，在現世踽踽獨行。

中英運用藝術發展配對資助試驗計劃所得資助，推出為期三年的「戲劇新晉培育計劃」。計劃由香港演藝學院前院長薛卓朗教授 (Ceri Sherlock) 設計，用意是延續對演員與駐團導演的磨練。內容包括恆常訓練 (如聲線運用與身體鍛鍊) 外，亦按年度目標訂定密集式課堂及編作劇場。本年度的課題是「仿真技巧」(Mimetic Principles)，要求創作人員進行資料搜集去建構角色。《底層》故事靈感來自俄國著名劇作家高爾基 (Maxim Gorky) 的同名作品 *The Lower Depths*，再由駐團導演及演員共同編作。

劇作本於葵青劇院黑盒演出，後改以錄播發佈，亦是中英首次嘗試有關形式。劇團除了額外撥出資源請來專業拍攝團隊，開鏡前創作人員亦與拍攝團隊磋商，思考如何用影像表述故事。演出分成三集播放，每集是兩個人物故事。節目播放後獲得觀眾的不少正評，並指希望有機會在劇場演出。

即使欠缺了劇場直接的交流，我們仍然希望和觀眾保持互動，因此在三集播映完畢之後，網上直播映後座談會，由盧智榮主持、本劇導演鄧灝威、改編李偉樂、演員之一朱勇和香港演藝學院高級講師 (編劇及劇場構作) 及學術項目主任潘詩韻，一起討論創作過程。

In Distress, I see a beam of white light. Though the light is faint, I relish it as sweet.

The sun was blazing hard on earth; so dazzling that often blind us from those shadowed corners. In those corners were a group of people: Mike and Janey who suffered from mental illness, Jennifer, a transgender who broke off from their father, Xiao Yan and Zhou Jie, two sex workers who were far from home, part-time girlfriend Joanne, cleaner Chun, street sleeper Ah Hung, Dok and his estranged son... All had their own cross to bear.

With funding from the Art Development Matching Grants Pilot Scheme, Chung Ying has launched the three-year "Young Talent Incubator Scheme" designed by Professor Ceri Sherlock, the former Dean of Drama of the Hong Kong Academy for Performing Arts. A scheme for resident actors and the director to explore the world of theatrical art. The Scheme includes regular training (such as vocal training and body exercise), intensive classes and devised theatres formulated according to the annual subject. This year's subject is "Mimetic Principles", which requires creators to research and construct characters. *The Lower Depths* was inspired by the work of the same name by the famous Russian playwright Maxim Gorky, which was then co-devised by the resident director and actors.

The play was to be staged in Kwai Tsing Black Box Theatre but was later shifted to video streaming, which was the first-of-this-kind attempt by Chung Ying. Chung Ying had to allocate extra resources to hire a professional filming team. Tons of preparation works were done before the shooting. Later, the play was divided into three episodes and uploaded to Chung Ying's social media platforms. The play received a lot of positive comments, many of them even wished for a live performance.

To compensate for the lack of interaction with the audience, Chung Ying concluded this production with a live post-screening seminar broadcast on Facebook. Hosted by Edmond Lo, director Tang Ho Wai, adaptation writer Lee Wai Lok, actor Chu Yung and Janice Poon, Senior Lecturer (Playwriting and Dramaturgy) and Academic Project Officer of the Hong Kong Academy for Performing Arts also joined the discussion regarding the creation of the play.

畏懼權力，選擇默不作聲；
面對死亡，誰能置身事外。

漢娜·鄂蘭在《平凡的邪惡》中提到：「政治不是兒戲，在政治中，服從就等於支持。」不獨政治，面對大是大非，有人選擇充耳不聞、默不作聲或附和權貴的態度，只圖獨善其身。就像劇中的三名管家，這樣的選擇為他們換來一時的順遂，卻為邪惡打開了一扇大門，無形之手把他們一個個緊抓至扭曲變形。

《恐懼教室》的意念來自荒誕派劇場之父，法國劇作家 Eugène Ionesco 於 1951 年發表的 *The Lesson*。原著故事集中在教授及學生間此消彼長的關係，導演黃劍冰則希望集中刻劃出旁觀者的態度。於是她把女傭的角色分成三個管家，集中描繪他們對邪惡的態度，而觀眾則是劇中的全知視角，眼看學生走入教授家門後，一步步發展成悲劇，觀察劇中人應對的同時，也反思自己在生活中遇見邪惡的反應。

中英劇團向來致力於培育舞台劇優秀人才，今次已是第七度與香港演藝學院攜手打造導演碩士畢業作品，給予財政、場地、演員、製作及宣傳的支持，讓準畢業生可以參與專業劇團製作的每一個環節，獲取經驗。本劇原訂在香港藝術中心麥高利小劇場上演，後因場地限制，改為在中英劇團團址演出及錄影，以串流方式在 art-mate 播放。



The fear of power silenced people.
Who can stay on the sidelines
when facing death?

"For politics is not like the nursery; in politics obedience and support are the same." Hannah Arendt remarked in *Eichmann in Jerusalem: A Report on the Banality of Evil*. Not only does the saying apply in politics, but also for cardinal issues of right and wrong. In order to secure oneself, some choose to turn a deaf ear; some keep silent, and some become subdued to the powerful. The choices the three Butlers made brought them temporary wellness but also open a crack for wickedness to crawl in, and caught them off-guard.

Goodbye Class is inspired by *The Lesson*, a play written by French playwright Eugène Ionesco, the father of Theatre of the Absurd, in 1951. The original play centres on the absurdity in the relationship between the Professor and the Pupil. Director Pansy Wong chose to focus on the silent bystanders. She divides the Maid's role into three Butlers and describes how they respond to wrongdoings. The audience had to witness the tragedy unfolds from the moment the Pupil enters the Professor's home. They watch the characters' reactions and at the same time, ponder on theirs in the encounters with evil in their lives.

Chung Ying Theatre Company has been striving to nurture outstanding talents. Hence, the seventh time that we join hands with the Hong Kong Academy for Performing Arts to present a Director Graduate Production Thesis Project. The graduate student is provided support in finance, venue, actors, production and promotion so that he/she can participate in every part of professional theatre production. The play was originally set to be staged in McAulay Studio of Hong Kong Arts Centre. Owing to the restrictions on the venue, the play was shifted to be performed and recorded at Chung Ying and stream on art-mate.

香港演藝學院導演 碩士畢業作品選《恐懼教室》 The Hong Kong Academy for Performing Arts MFA Directing Graduate Production Thesis Project: *Goodbye Class*



26/2 - 23/3/2021
網上付費播放
Video on Demand

* 創作人員及演員名單請見附錄
Creative and acting team list on Appendix

近一兩年，「疫情」二字恐怕在新聞出現過上百千次，因為新冠病毒的影響，我們失去了很多自由。面對無形的敵人，我們既不是醫護，也不是科學家，無法在醫學上協助；但我們可以是記錄者，可以是歌頌者，在混亂成為日常的現在，輕吟出動人的曲調。

中英因此推出《疫中有情 送你一成》一票一故事互贈計劃，捐出第 41 劇季所有製作的一成（即逾 2,000 張）戲票，以一張戲票換一個感人故事，記錄抗疫期間的感人故事。沈旭暉提到家人與家傭以音樂連結，潘惠森寫下新日常的故事，肌肉萎縮症患者得到清潔用品店主愛心相贈，公立醫院醫生記下對香港這片土地的愛，有人記掛海外的老朋友，有人擔憂任職醫護的朋友……每一句祝福和謝謝，都輻射出巨大的暖意。

中英收集了這些故事，想把這份溫暖推廣出去。原定在《蝦碌戲班》結束後，由演員在舞台上讀出這些故事，無奈演出終告取消。中英特別請來藝術總監張可堅闡述計劃的初心，再請駐團演員蘇振維、陳琳欣、盧智樂、蔡蕙琪讀出這些故事，以網上影片方式發佈，分享給廣大觀眾。古人曰：「勿以善小而不為」，你以為微不足道的一句謝謝和叮囑，其實已經足夠在寒冷的極夜，點燃一室溫暖。

For the past 2 years, the "Conronavirus pandemic" had cast a shadow upon our everyday life. A lot of freedoms were denied. We may not be medical professionals nor scientists; yet in a trapped situation such as this, we can always remember the warmth received in this chaotic time and pass the love on.

Chung Ying launched the "Love in the time of Pandemic: One Ticket for One Story" Campaign, donating over 2,000 tickets of the productions in the 2020/21 Season. Each ticket was exchanged for one heartfelt moment during the anti-epidemic period. Political scientist Simon Shen described how his family connected with their domestic helper with music. Playwright Poon Wai-sum told his story of the new normal. A cleaning supplies store owner generously gave out cleaning products to muscular dystrophy patients. Doctor in public hospitals record his love for Hong Kong. Some missed their old friends overseas; some worried about their medical worker friends... Every thank you and every blessing shone out plenty of warmth.

Chung Ying planned to have selected stories coming alive with artists reading and sharing them on stage. When the venues were temporarily closed, Chung Ying produced a video with Artist Director Dominic Cheung expounding the original intention of the Campaign and resident actors and actresses Ray So, Belinda Chan, Edmond Lo and Kay Choi reciting the stories. The video was put online for all to watch. There is an old saying: "Don't take any virtue as trivial, and do not do it". Small kindness may be weightless at the time, but you will never know that one simple act can easily lit up a gloomy world.

《疫中有情 送你一成》 一票一故事互贈計劃

Love in the time of Pandemic: One Ticket for One Story

疫中有情故事 # 城中人

雖然在這個社會打滾了三年，但我其實一直都沒有放棄過當編劇。心裡那團火還沒有熄滅。我認為劇場是一個很神奇的地方，不但可以將不可能變成可能，而且能夠安撫無數寂寞的靈魂，使人得到心靈上的救贖。接下來我將會報名參加兩個劇本創作比賽，希望終有一日能夠寫出一個能感動人心的劇作。



疫中有情 送你一成



疫中有情故事 # 城中人

抗疫這段時間我最深刻的一刻是當我最好的朋友告訴我，二月時她被選中了dirty team的時候。這時候才知道原來在前線對抗疫的人，可能就是你身邊的好友，我一方面自私地希望被選中的不是她，但另一方面則以她為榮。



疫中有情 送你一成



疫中有情故事 # 城中人

每年5月我都會去台灣探望朋友的小孩，今年因為疫情不能出國，我們只能用視像通話聯絡，就像現在不能去現場看舞台劇，我們觀眾也只能在網上欣賞（也謝謝你們live演出，讓我們在家也能看到）。



疫中有情 送你一成



疫中有情故事 # 城中人

嗰段抗疫時間，我感受到我制服團隊溫暖。嗰段時間入面，我地分隊導師都不斷為咗保持大家要對返集隊嘅熱情，所以就咗好多時間嚟點樣透過冷冰冰嘅電子產品，去傳遞溫暖、表達心意，例如認咗互相寫信關心隊員、上門探訪隊員嘅近況，同理透過網上集隊去同所有隊員見面。



疫中有情 送你一成



疫中有情故事 # 城中人

就係呢桶漂白水（老闆的愛心）令我決定走到街上，為陌生人送上抗疫用品，及後更有幸獲選成為病人自助組織的抗疫大使，在疫情中為同路人定時送上抗疫物品。



疫中有情 送你一成



在過去一年，疫情席捲全球，改變了生活常態：大家在家工作、學習，人與人之間少了連繫，男女老少無一不過着自我隔離的生活，使人倍感疏離與寂寞。

縱然相聚甚難，中英教育及外展部仍努力發掘不同的可能性，利用網絡跨越地理界限，將戲劇教育送至各人家中，以戲劇慰藉人心、治癒人心、連繫人心。2020/21 年度中英舉辦的教育及外展活動參與人次達 96,118 人次，於「疫境」持續與大眾挽手同行。

In the past year, the pandemic has besieged the whole world and brought in the New Normal: remote work and learning; loosen connections between people as we are all grounded at home, living with loneliness.

Gathering and seeing each other has not been easy but the Education and Outreach Department has not ceased exploring possibilities and solutions by using the internet to overcome geographical constraints and deliver drama education to everyone's home, so as to comfort, heal and connect people's hearts with drama. In the year of 2020/21, Chung Ying continued to walk together with the public through thick and thin, reaching out to 96,118 people during this hard time.

教育及外展活動 Education and Outreach Activities

連繫人心 Connecting the Hearts

疫情下大家少了外出，留在家中猶如「困獸鬥」，一方面感到無聊苦悶；另一方面因倍增的家庭摩擦感到困擾懊惱。面對社會不同階層人士的情緒需求，中英以戲劇調和人際關係，並重建人與人之間的溝通橋樑。

Under the pandemic, people are trapped inside their houses, boredom from social isolation and increased friction between family members cause agony and distress. Chung Ying uses drama to address the emotional needs of people from different social strata and help reconcile interpersonal relationships.



SMILE™

培育親子關係： SMILE™ 中英兒童戲劇課程

Fostering Parent-child Relationship: SMILE™ Chung Ying Kids Drama Course

學校停課，家長雖與孩子朝夕共對，管教壓力卻引發各種大小摩擦，導致親子關係反不如前。為減輕家長壓力、延續孩子戲劇學習，SMILE™ 中英兒童戲劇課程推出一系列網上節目，包括「疫」流而上·戲劇無間免費網上節目及網上戲劇課程，為困在家中的大小朋友帶來有趣且具教育意義的戲劇活動。新春時，一眾 SMILE™ 導師更粉墨登場製作 SMILE™ At Your Door 網上故事劇場《年獸的秘密》，配以親子教材套，鼓勵家長與孩子一起動動手，創造難忘節日回憶。

疫情緩和後，SMILE™ 中英兒童戲劇課程於 2021 年 3 月重新復課，繼續將戲劇教育融入生活，全方位發展 K1 至小三孩童成長必須的五大範疇：自理能力 (Self-care)、身體協調 (Motor Skills)、智能開發 (Intelligence)、語言與溝通 (Language) 及社交與情緒發展 (Emotion)。

Parenting pressure has been greater than ever since school closures, increased friction between parents and children has led to deterioration of their relationships. To relieve parenting pressure and provide continued drama learning for children during the pandemic, a series of free online drama education programme, *Sail Against the Virus*, was launched to provide edutaining drama activities for parents and kids at home. During Chinese New Year, a group of SMILE™ drama tutors performed in the Online Storytelling Theatre: SMILE™ At Your Door - *The Secret of Lin*, the programme was accompanied with parent-child DIY teaching kit for family to create their unforgettable holiday memories.

As the pandemic eased, SMILE™ Chung Ying Kids Drama Course resumed in March 2021 and continued to integrate drama education into daily life, providing K.1 to P.3 pupils all-round development in five core skills, namely Self-care, Motor skills, Intelligence, Language and Emotion.



尋夢同行： SMILETM+ 中英青少年劇團

Let's Find a Dream: SMILETM+ Chung Ying Youth Drama Troupe



SMILETM+ 中英青少年劇團希望透過戲劇課程讓學員認識自我、建立自信、確立志向。尋找夢想的旅途上難免荊棘滿途，尤其疫情期間，學校停課，更感孤單無助，身邊若有伙伴繼續互相支持和鼓勵，便能讓疲憊的同伴再有力氣，一同向夢想邁進。

故此，疫情期間，SMILETM+ 學員依然透過網上課堂增進戲劇知識。導師帶領學員圍讀並賞析《十二怒漢》、《小城風光》、《留守太平間》等經典劇作，培育藝術鑑賞能力；更舉辦大師班，邀請駐團戲劇導師葉君博教授獨白編寫、助理藝術總監盧智榮分享演出心得，學員編作及演繹停課下的感受獨白，最後由藝術總監張可堅給予學員評價及意見，讓學員在「疫境」中重拾目標，繼續尋夢。

SMILETM+ 中英青少年劇團成立於2018年，承接SMILETM五大範疇，進一步加強青少年的語言表達、聲線技巧及形體訓練，給予學員全方位、專業的戲劇培訓和體驗。

SMILETM+ Chung Ying Youth Drama Troupe aims at enhancing students' self-awareness, building their confidence and understanding their talents through drama training. Pursuing a dream is never easy and always full of thorns, and even more so when schools are closed under the pandemic. At times like this, support and cheer from companions are much appreciated as they provide strength for the continued pursuance of dream.

Therefore, during the pandemic, SMILETM+ students continued to enhance their drama knowledge through online classes. Drama tutors guided students in reading and appreciating classics like *Twelve Angry Men*, *Our Town*, and *Alive in the Mortuary* to cultivate their art appreciation skills. Master classes were organised; Michael Ip, our Resident Teaching Artist, taught students monologue writing skills; Edmond Lo, our Assistant Artistic Director, shared his performance experience. Students then devised and delivered their own monologues on their feelings towards class suspension; and finally, Dominic Cheung, our Artistic Director, gave students opinions on their performance, so that students could continue to refine their dramatic skills.

SMILETM+ Chung Ying Youth Drama Troupe was established in 2018. In addition to the five core skills of SMILETM, SMILETM+ aimed at further developing young people's expression, vocal skills and movement proficiency with all-round professional drama training.



關懷聯繫：
Muse Up! 青少年音樂劇團
Care for People:
Muse Up! Youth Musical
Theatre Troupe

疫情期間讓人最難過的莫過於心繫彼此卻未能見面，對於一眾 Muse Up! 青少年音樂劇團的團員來說亦如是，每週碰面的團員既是一同學習的同伴，亦是互相關心的朋友。疫情期間，感謝利希慎基金同意讓計劃延期一年。這段期間，中英準備了網上課堂，令團員得以繼續學習，又可以在網上向友伴噓寒問暖、表達關懷。

計劃將於未來兩年繼續延續互相關愛的精神，實踐「關愛長者」的主題，團員以一系列的工作坊從衣、食、住、行四個生活範疇認識及了解長者需要，透過與長者一起參與義工服務建立關係，最後以大型長幼共融音樂劇演出向大眾宣揚「關愛長者」的訊息。

The most heartbreaking thing about the pandemic is that we are unable to meet our loved ones, it is the same for members of the Muse Up! Youth Musical Theatre Troupe. Used to meeting each other weekly, not only are they companions who study together, but also friends who care about each other. Thanks to Lee Hysan Foundation for agreeing to extend the project for another year, members were able to continue their studies through online classes, and send their warmest wishes to each other.

In the coming two years, the troupe will continue to manifest their spirits of love and care, echoing the theme "Care for the Elderly". Troupe members will join a series of workshops to understand elderly's needs on the basic necessities of living: clothing, food, housing and transportation; and establish rapport with the elderly participants through participating in volunteer services together. The two generations will join hands to perform in a large-scale musical production to advocate "Care for the Elderly" as the finale of the project.



風雨同行： 賽馬會社區持續抗逆基金 —— 「聆活逆學」戲劇計劃

Hand in Hand Against the Odds: Jockey Club Community Sustainability Fund - "Listening for Wellness" Drama Programme



疫情時，困在家中的苦悶、減少社交的孤獨、對個人健康的擔憂都造成排山倒海的壓力，令你我招架不住、疲憊不堪，更何況精神病及情緒病復元人士，因復康中心關閉而頓失支援網絡，其壓力可想而知。

由香港賽馬會慈善信託基金捐助，賽馬會社區持續抗逆基金——「聆活逆學」戲劇計劃旨在以戲劇作平台，讓復元人士抒發及認識自身情緒。導師帶領下，復元人士學習聆聽及講述有關「疫境」及日常生活的故事，透過戲劇習式重新演繹他人故事，讓學員從第三身角度檢視自身經歷，從中探索、認識、反思及學習接納個人情緒，並達致助人自助。

學員在導師帶領下於分享會及公開工作坊示範如何以戲劇活動緩解壓力，並與公眾人士一同發掘和探索戲劇在演出以外的社會功能及可能性。

Boredom brought by COVID-19 home confinement, loneliness due to social isolation, and anxiety over personal health built overwhelming pressure, leaving everyone helpless and exhausted. People in recovery from mental illnesses faced even greater challenges during the pandemic, crushed by insurmountable pressure when support networks were cut off due to the closure of rehabilitation centres.

Funded by The Hong Kong Jockey Club Charities Trust, Jockey Club Community Sustainability Fund - "Listening for Wellness" Drama Programme aimed to create a platform through drama to help people in recovery understand and express their feelings better. Under the guidance of drama tutors, not only did recoverees learn to listen to others and put their own experience into words, but also learnt to narrate and retell others' stories using drama conventions. Through repeated practice, recoverees learnt to reflect themselves through others' eyes, helping them and others to explore, recognise, reflect, and learn to accept their own emotions.

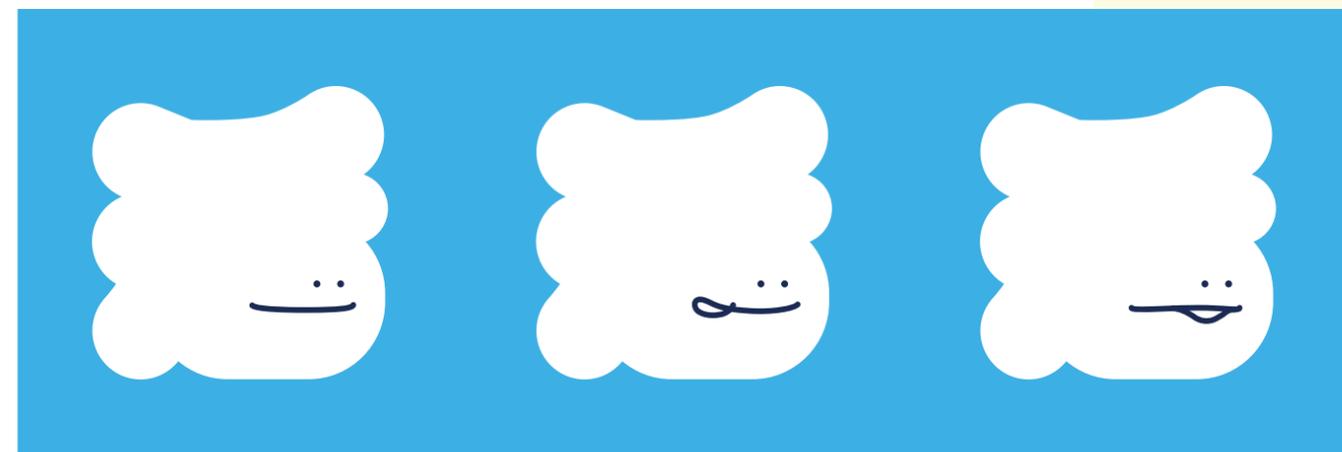
The recoverees demonstrated how drama has helped relieve stress in seminar and public workshops with guidance from drama tutors, and shed light on the social functions and possibilities of drama beyond performance.



捐助機構 Funded by



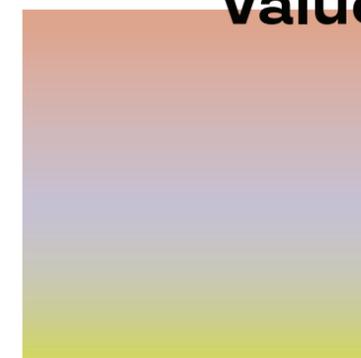
香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust



疫情下，場館關閉，演出被迫取消。是無奈，亦是唏噓，對於一眾學員來說，更是苦澀和遺憾。中英重視學員的努力付出，尋找不同形式展現學員的學習成果。縱然演出取消，亦不忍他們的心血白費，不輕易讓他們的努力付諸流水。

Venue closure and show cancellation under the pandemic stirred disappointment among audience, even more so for the participants. Chung Ying recognises the endeavour of our participants and sought different ways to showcase their achievements. Though the cancellation of performances was beyond our control, participants' efforts must not go in vain.

重視學員
Value Our Participants



以戲劇創造第二人生：禧戲劇場

A Second Life with Drama: The Golden Aged Theatre



很多人大半生為家庭勞碌奔走、無私付出，不惜犧牲個人時間及興趣，到子女一一長大才有閒暇投入及專注於自己的興趣，為自己而活。禧戲劇場為退休人士提供平台，於專業舞台上活出自我。

《禧戲劇場 2020》因疫情取消，但參與隊伍——香港耆康老人福利會「雋藝劇社」以錄影形式記錄《我們仍然油脂》演出，並舉辦網上放映會，吸引包括過百名香港大學李嘉誠醫學院護理學系學生觀賞，宣揚長者戲劇對長者的重要性。

Many people have devoted their lives to supporting their families, leaving no time for personal enjoyment and interest. Only when their children have grown older, can they have the time to develop their interest and live a second life. The Golden Aged Theatre provides a platform for retirees to perform and shine on professional stage.

With the pandemic still raging, the *Golden Aged Theatre 2020* was cancelled but the participating team - Silver Stage Drama Club of The Hong Kong Society for the Aged recorded their performance *Anti-Ageing Grease* on video and screened it online. Over a hundred students from the Department of Nursing of Li Ka Shing Faculty of Medicine of The University of Hong Kong joined the online screening and learnt about the importance of drama to elderly.



參與機構 Joined by



珍視社區歷史： 社區口述歷史戲劇計劃

Cherish the Communal History: Community Oral History Theatre Project



被記錄下來的歷史，總是書寫着大人物大事件，社區口述歷史戲劇計劃從小人物出發，以當年見證歷史的長者的親身經歷彙集成劇，讓長者於台上親自講述自身難忘回憶。透過這些歷史洪流中的旁枝小見大，反觀社區及香港的變遷，為歷史補遺。

疫情期間，社區口述歷史戲劇計劃——西貢區學員以小組形式繼續排練。因場地關閉，實體演出未能如期進行，長者改以短片形式紀錄口述歷史劇演出《故我在西貢》。觀眾可於網上觀賞作品，讓遠在海外的親友亦能欣賞。

中英自 2009 年起與康樂及文化事務署合作舉辦社區口述歷史戲劇計劃，至今已彙編及展現多區長者口述歷史。計劃本年度開始於九龍城區推行前期戲劇訓練，希望透過長者親身演繹自身與社區的故事，讓年輕人加深對社區歷史的了解，並透過前人經驗鑒古知今，反思未來。

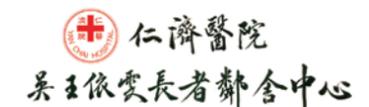


Important people and events are written into the history that we usually read about, yet, the Community Oral History Theatre Project records stories from ordinary people in the performance script and witnesses history through their personal experience. Elderly can tell their own unforgettable memories on stage. These offshoots in the historical torrent bring us to the small details of the development of the society, serving as an addendum to historical documentation.

During the pandemic, participants of the Community Oral History Theatre Project - Sai Kung District rehearsed in small groups, but the performance was cancelled owing to venue closure. The project was completed with the shooting of finale performance *Sai Kung, Therefore I Live* in the form of short videos. Audience including the elderly's overseas friends and families watched their works over the internet.

Chung Ying has been cooperating with the Leisure and Cultural Services Department on the Community Oral History Theatre Project since 2009. To date, the Project has compiled and displayed the oral history of the elderly in several districts. This year, drama training has started in Kowloon City District. It is hoped that the elderly's experience can serve as a reflection that gives young people insights on future development of the society.

合辦機構 Co-organised with



第一期計劃帶觀眾走過香港八區，經歷一個又一個感動人心的真實故事，見證大時代下香港人奮鬥拼搏的精神，感受濃厚的人情味。受疫情影響，第一期計劃總結演出《街頭巷尾》無奈取消，改以網上圍讀形式閉門進行，一眾長者依舊秉持「獅子山精神」盡力參與，為香港歷史留下珍貴紀錄。

承接第一期計劃，2020 年中英再獲香港賽馬會慈善信託基金捐助，開展第二期賽馬會「獅子山傳耆」口述歷史戲劇計劃，繼續將計劃延伸至香港其他區份。未來三年，中英將於各區設巡迴展覽，以不同形式記錄及展示寶貴歷史，將感動帶到劇場外；更準備招募年輕人與長者共演，一同重現歷史。

The first phase of the Programme led the audience through a journey across eight districts in Hong Kong, showcasing countless heartfelt stories of the elderly participants, and presenting them as living embodiments of diligence and perseverance of Hong Kong people. Owing to the pandemic, the finale performance of the first phase of the programme *Street and Alley* was staged in the form of closed door online reading instead of live performance in theatre. Nevertheless, all participating elderly still upheld the "Lion Rock Spirits" and strived their best, preserving for Hong Kong history most valuable records.

Riding on the success, in 2020, Chung Ying received funding support from The Hong Kong Jockey Club Charities Trust again to launch the second phase of the programme, extending the programme to other districts of Hong Kong. In the coming three years, apart from reenacting the elderly's stories in theatre, Chung Ying will explore ways to document the valuable histories, such as organising roving exhibitions in different districts. Young people will be recruited to join the elderly's performance and portray our history on stage together.



記錄長者寶貴回憶： 賽馬會「獅子山傳耆」 口述歷史戲劇計劃

Preserve Precious Memories of Elderly: Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme

疫情使學校及中心暫停開放，藝術課程因此受限，未能如常進行。中英積極探索不同的可能性：改用網上教學、重新編排課程、修改學習目標、以短片記錄學習，盡力在疫情的限制下為學員繼續提供戲劇體驗。

Schools and social centres were closed during the pandemic, making many courses unable to proceed as usual. In order to continue providing students with drama experience under the restrictions of the pandemic, Chung Ying has been actively exploring various possibilities: switching to online teaching, re-arranging class schedules, revising learning objectives, and recording learning with short videos.

靈活應對 Coping with Flexibility

停課不停學：學校計劃

Classes Suspended But Not Learning: Projects with Schools



面對全港停課，中英未有停下腳步，致力延續學生的戲劇學習歷程，以網上戲劇課程進行教學。配合網上教學的特點，中英將課程重點定為教導學生理解、演繹及創作故事，更以錄影記錄學生獨白展演，讓學生能停課不停學，持續精進戲劇知識。

Classes were suspended across the territory, yet, Chung Ying did not cease its commitment to provide drama learning with quality. Courses were conducted online and Chung Ying revised the focus to understanding, interpreting and creating stories. Students learnt to write and present their monologues, which were recorded over the internet. Classes were suspended but learning never.



多年來，中英一直致力於推廣戲劇藝術到各界，疫情將人困在家中，縱然困難重重，中英仍堅守使命，將戲劇藝術帶入社區，為他們的生活多添一點樂趣。

一班參與利駿行慈善基金「駿齡耆樂」戲劇計劃的退休人士透過課堂的形體訓練，得以於抗疫期間定時活動身體，鍛鍊體魄。雖然課堂改以小組形式上課，依然無改學員的熱誠，每節課堂都全情投入於戲劇學習中。

在中心關閉、社會停擺時，中英繼續以戲劇藝術滋養生活、影響生命。不單為一班退休人士提供戲劇訓練，每當疫情緩和，即重拾腳步，舉行不同活動，如透過戲劇教育培訓義工講故事，推廣閱讀樂趣；並透過戲劇藝術發掘智障人士潛能，建立自信。

Chung Ying has been dedicated to promoting dramatic art to people from all walks of life. Despite the obstacles placed by pandemic, Chung Ying remained steadfast in enriching the community's cultural life and relishing people's lives with the joy of drama.

Participants of LCH Charitable Foundation Drama Programme for Retiree exercised regularly with movement training in drama lessons, helping them maintain a healthy body to cope with threats posed by the pandemic. Although they were split into small groups, they were as enthusiastic and devoted as usual, affected neither by small group learning nor by the pandemic.

When COVID-19 put a halt to society, Chung Ying did not stop its pace in nourishing and making impact on people's lives with theatrical art. Chung Ying seized every moment and opportunity to step up its community outreach initiatives even during the pandemic, including providing storytelling workshops for volunteers to promote the joy of reading and helping people with intellectual disabilities discover their talents and build confidence through drama.



「駿齡耆樂」戲劇計劃主辦機構
LCH Charitable Foundation Drama Programme for Retiree is organised by



為社區注入活力：社區計劃

Energise the Community: Community Outreach Projects

以戲劇影響生命

Act to Give

中英劇團衷心感謝以下機構及人士在過去一年的支持

Chung Ying Theatre Company sincerely thanks the following organisations and individuals for their support in the previous year

超級夢想支持者 SUPER VISIONARY GIVER

呂氏基金有限公司 Lu's Foundation Limited

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無名氏

在過去一年，我們持續為長者、婦女、學生、精神病康復者等社區人士籌辦戲劇教育及外展項目，讓戲劇的影響力，得以浸潤生命。如果您也支持我們的工作，歡迎捐款，讓各項目得以持續，影響社會上更多的人士。

In the past year, we continue to work with communities like older people, women, students and people in recovery of mental illness, enabling them to enrich their lives through theatre. Donors play a vital role in our work; we need your help to continue our projects and inspire more individuals.

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Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme &
Jockey Club Community Sustainability Fund - "Listening for Wellness" Drama Programme are funded by



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鳴謝

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Chung Ying Theatre also wishes to thank the following organisations and individuals for their help and support in the previous year.

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服裝助理	Wardrobe Assistant	朱桂玲	Chu Kwai Ling

節目及傳訊部 Programme and Communications Department

節目及傳訊經理	Programme and Communications Manager	李淑君	Lee Shuk Kwan, Christy
高級節目及傳訊主任	Senior Programme and Communications Officer	趙蔚霖	Chiu Wai Lam, Crystal
		麥曉彤	Mak Hiu Tung, Scarlet
節目及傳訊主任	Programme and Communications Officer	鄭鈞澤	Cheng Kwan Chak, Jeff
		張欣琪	Cheung Yan Ki, Christine
		忻思敏	Shin Sze Man, Esther
助理節目及傳訊主任	Assistant Programme and Communications Officer	葉嘉琪	Ip Ka Ki, Maggie
		鄧蕊玲	Tang Oi Ling, Tiffany

教育及外展部 Education and Outreach Department

教育及外展經理	Education and Outreach Manager	江倩瑩	Kong Sin Ying, Kitty
高級教育及外展主任	Senior Education and Outreach Officer	楊韻豫	Young Wan Yu, Whitney
項目主管	Project Supervisor	關啟心	Kwan Kimberly Kaisum
項目主任	Project Officer	陳巧欣	Chan How Yan, Bonnie
教育及外展主任	Education and Outreach Officer	湯家晞	Tong Ka Hei, Hebe
教育及外展主任(推廣)	Education and Outreach Officer (Marketing)	潘麗銘	Poon Lai Ming, Tammy
助理教育及外展主任	Assistant Education and Outreach Officer	陳在心	Chan Joy Sum, Alis
藝術行政見習員	Arts Administrator Trainee	林 希	Lam Hei, Jasmine
首席駐團戲劇導師	Chief Resident Teaching Artist	黃振輝	Wong Chun Fai
高級駐團戲劇導師	Senior Resident Teaching Artist	邱瑞雯	Yau Shui Man, Sharon
駐團戲劇導師	Resident Teaching Artist	葉君博	Ip Kwan Bok, Michael
		蕭俊傑	Siu Chun Kit, Isaac
戲劇導師	Teaching Artist	何悅欣	Ho Yuet Yan, Yentl

文獻部 Archives Department

文獻主任	Archivist	王利貞	Wong Lee Ching, Jeanne
藝術行政見習員	Arts Administrator Trainee	雷敏馮	Lui, Tabia Calligenia

行政部 Administration Department

行政經理	Administration Manager	李婉君	Lee Yuen Kwan, June
副行政經理	Assistant Administration Manager	梁倩瑜	Leung Shin Yee, Crystal

會計部 Accounting Department

會計經理	Accounting Manager	潘綺慧	Poon Yee Wai, Yvonne
會計主任	Accounting Officer	李婉梅	Lee Yuen Mui, Myra

附錄

Appendix

季內製作及活動一覽

Summary of Productions and Activities

主舞台 Main Stage / 黑盒劇場 Black Box Theatre / 其他劇場製作 Other Stage Production

主舞台製作 Main Stage Productions

日期 / 場地 Dates/Venues	劇目 Drama Productions	場數 No. of Performances	編劇 / 導演 Playwrights/Directors	觀眾人數 No. of Audiences
10-25/10/2020 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《科學怪人·重生》 <i>Frankenstein: Relive</i>	10	卓柏麟 Pak Li 盧智榮 Edmond Lo	2,431
16, 23/10/2020 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《科學怪人·重生》學生專場 <i>Frankenstein: Relive</i> Student Performance	2	卓柏麟 Pak Li 盧智榮 Edmond Lo	442
9-18/4/2021 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	《福爾摩斯四圍騰之華生暴走大狗查》(重演) <i>Ken Ludwig's Baskerville: A Sherlock Holmes Mystery (Re-run)</i>	10	Ken Ludwig 劉浩翔 Elton Lau	1,714

黑盒劇場製作 Black Box Theatre Production

日期 / 場地 Dates/Venues	劇目 Drama Productions	編劇 / 導演 Playwrights/Directors	觀眾人數 No. of Audiences
網上付費播放 Video on Demand	《底層》 <i>The Lower Depths</i>	李偉樂 Lee Wai Lok 鄧灝威 Tang Ho Wai	77,892
網上付費播放 Video on Demand	香港演藝學院導演碩士 畢業作品選《恐懼教室》 The Hong Kong Academy for Performing Arts MFA Directing Graduate Production Thesis Project: <i>Goodbye Class</i>	黃劍冰 Pansy Wong	73

*2020/21 年度黑盒劇場製作均以錄播形式發佈，此處指網上觀看人次

講座 Performance Talks / 分享會 Sharing Sessions / 導賞活動 Appreciation Activities

日期 Dates	活動內容 Details of Activities	活動數目 No. of Activities	參加人數 No. of Participants
18/6/2020	《底層》映後座談會線上直播 <i>The Lower Depths</i> Post-performance Sharing	1	1,483
17, 24-25/10/2020	《科學怪人·重生》演後座談會 <i>Frankenstein: Relive</i> Post-performance Sharing	3	155
10-25/10/2020	《科學怪人·重生》前台紋身貼紙派發活動 <i>Frankenstein: Relive</i> Tattoo Sticker Distribution	12	2,500
16, 23/10/2020	《科學怪人·重生》學生專場演後座談會 <i>Frankenstein: Relive</i> Student Performance Post-performance Sharing	2	442
9-18/4/2021	《福爾摩斯四圍騰之華生暴走大狗查》(重演) 演後座談會 <i>Ken Ludwig's Baskerville: A Sherlock Holmes Mystery (Re-run)</i> Post-performance Sharing	2	45

季內製作及活動一覽

Summary of Productions and Activities

教育及外展計劃 Education and Outreach Programmes

計劃日期 / 活動內容 Implementation Dates / Details of Activities	2020/21 年度活動節數 / 場數 No. of Activities / Performances in 2020/21	2020/21 年度觀眾 / 參加人數 No. of Audiences / Participants in 2020/21
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SMILE™ 中英兒童戲劇課程 SMILE™ Chung Ying Kids Drama Course

戲劇課程 Drama Course	10/2020-3/2021 戲劇課程 Drama Course	121	208
演出 Performance	3/2020 課程展演 Class Performance	1	11
網上節目 Online Programme	2-5/2020 「疫」流而上·戲劇無間網上節目 Online Drama Education Programme: <i>Sail Against the Virus</i>	12	93,534
	8-12/2020 網上戲劇課程 Online Drama Course	81	550
	1-2/2021 SMILE™ At Your Door 網上故事劇場 《年獸的秘密》 Online Storytelling Theatre: SMILE™ At Your Door - <i>The Secret of Lin</i>	/	123

SMILE™+ 中英青少年劇團 SMILE™+ Chung Ying Youth Drama Troupe

戲劇課程 Drama Course	10/2020-3/2021 戲劇課程 Drama Course	11	39
網上節目 Online Programme	4-6/2020 網上戲劇課程 Online Drama Course	4	13
	1/8/2020 網上課程展演 Online Class Performance	1	13

計劃日期 / 活動內容 Implementation Dates / Details of Activities	2020/21 年度活動節數 / 場數 No. of Activities / Performances in 2020/21	2020/21 年度觀眾 / 參加人數 No. of Audiences / Participants in 2020/21
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Muse Up! 青少年音樂劇團 Muse Up! Youth Musical Theatre Troupe

策略伙伴及贊助 Strategic Partner and Sponsored by
利希慎基金 Lee Hysan Foundation

戲劇課程 Drama Course	4/2020-8/2022 戲劇課程 Drama Course ·元朗·天水圍區 Yuen Long·Tin Shui Wai District ·東涌區 Tung Chung District	13	52
網上節目 Online Programme	4/2020-8/2022 網上戲劇課程 Online Drama Course ·元朗·天水圍區 Yuen Long·Tin Shui Wai District ·東涌區 Tung Chung District	22	36
		26	15

賽馬會社區持續抗逆基金 — 「聆活逆學」戲劇計劃 Jockey Club Community Sustainability Fund - "Listening for Wellness" Drama Programme

捐助機構 Funded by
香港賽馬會慈善信託基金 The Hong Kong Jockey Club Charities Trust

戲劇課程 Drama Course	10/2020-5/2021 戲劇課程 Drama Course	29	25
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禧戲劇場 The Golden Aged Theatre

戲劇課程 / 綵排 Drama Course / Rehearsal	4/2020-3/2021 香港耆康老人福利會戲劇課程 The Hong Kong Society for the Aged Drama Course	48	20
	8-9/1/2021 《我們仍然油脂》製作錄影 Production Recording: <i>Anti-Ageing Grease</i>	2	20
網上節目 Online Programme	19, 22, 24, 26/3/2021 《我們仍然油脂》網上放映 Online Screening: <i>Anti-Ageing Grease</i>	4	176

計劃日期 / 活動內容 Implementation Dates / Details of Activities	2020/21 年度活動節數 / 場數 No. of Activities / Performances in 2020/21	2020/21 年度觀眾 / 參加人數 No. of Audiences / Participants in 2020/21
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社區口述歷史戲劇計劃——西貢區 Community Oral History Theatre Project - Sai Kung District

合辦機構 Co-organised with

康樂及文化事務署、明愛西貢長者中心、鄰舍輔導會

Leisure and Cultural Services Department, Caritas Elderly Centre - Sai Kung and The Neighbourhood Advice-Action Council

戲劇課程 / 綵排 Drama Course / Rehearsal	10/2018-3/2021 戲劇課程 Drama Course	35	12
	23/11/2020, 16-17/3/2021 《故我在西貢》製作錄影 Production Recording: <i>Sai Kung, Therefore I Live</i>	3	11

社區口述歷史戲劇計劃——九龍城區 Community Oral History Theatre Project - Kowloon City District

合辦機構 Co-organised with

康樂及文化事務署、仁濟醫院吳王依雯長者鄰舍中心、明愛西貢長者中心
Leisure and Cultural Services Department,
Yan Chai Hospital Ng Wong Yee Man Neighbourhood Elderly Centre and Caritas Elderly Centre - Sai Kung

戲劇課程 Drama Course	10/2020-5/2022 戲劇課程 Drama Course	18	13
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賽馬會「獅子山傳耆」口述歷史戲劇計劃

Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme

捐助機構 Funded by

香港賽馬會慈善信託基金 The Hong Kong Jockey Club Charities Trust

戲劇課程 Drama Course	5/2017-3/2021 戲劇課程 Drama Course	37	137
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網上節目 Online Programme	7/2020 網上戲劇課程 Online Drama Course	4	40
	20/1/2021 社區口述歷史劇團網上簡介會 Community Oral History Theatre Troupe Online Seminar	1	50

利駿行慈善基金「駿齡耆樂」戲劇計劃 LCH Charitable Foundation Drama Programme for Retiree

主辦機構 Organised by

利駿行慈善基金 LCH Charitable Foundation

戲劇課程 Drama Course	1-11/2021 戲劇課程 Drama Course	22	19
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學校及社區計劃 School and Community Project

戲劇課程 Drama Course	4/2020-3/2021 學校戲劇課程 Drama Course for School	46	284
	4/2020-3/2021 社區戲劇課程 Drama Course for Community	48	166
網上節目 Online Programme	4/2020-3/2021 學校網上戲劇課程 Online Drama Course for School	168	552

創作及演出人員一覽

Creative and Acting Team Lists

主舞台 Main Stage / 黑盒劇場 Black Box Theatre / 其他劇場製作 Other Stage Production

《科學怪人·重生》*Frankenstein: Relive*

創作人員 Creative Team

原著	Original	瑪麗·雪萊	Mary Shelley
改編	Adaptation	卓柏麟	Pak Li
導演	Director	盧智榮	Edmond Lo
佈景設計	Set Designer	王健偉	Jan Wong
服裝設計	Costume Designer	章佩佩	Goretti Cheung
燈光設計	Lighting Designer	黃宇恒	Bert Wong
作曲及音響設計	Composer and Sound Designer	李寶瑜	Labore Lee
錄像設計	Video Designer	盧榮	Lo Wing
形體戲劇導演	Physical Acting Director	黃俊達	Ata Wong
副導演	Assistant Director	鄧灝威	Tang Ho Wai
助理服裝設計	Assistant Costume Designer	張凱盈	Cheung Hoi Ying

演員 Actor / Actress

王維	Wang Wei	飾 as	怪人
朱勇	Chu Yung	飾 as	維特·法蘭肯士坦
馮祿德	Luther Fung	飾 as	父親 / 盲老人
伍潔茵	Cecilia Ng	飾 as	母親 / 船員
陳琳欣	Belinda Chan	飾 as	伊莉莎百 / 船員
袁浩揚	Yuen Ho Yeung	飾 as	亨利 / 報童 / 船員
劉雨寧	Nicole Liu	飾 as	任思婷 / 船員
黃清俊	Alan Wong	飾 as	華杜文教授
梁仲恆	Leung Chung Hang	飾 as	史密夫 / 非力斯 / 報童
李妮珊	Li Ni Shan	飾 as	查理 / 阿嘉德 / 報童 / 同學
白清瑩	Pak Ching Ying	飾 as	紗妃 / 報童 / 船員
蘇振威	Ray So	飾 as	和爾頓船長 / 報童 / 同學
阮瀚祥	Sunday Yuen	飾 as	勒基 / 朗尼 / 牧師
廖國堯	Liu Kwok Yiu	飾 as	萊伊 / 惠蒙 / 同學
劉仲軒	Lau Chung Hin	飾 as	丹尼仕 / 洛基 / 同學
蔡蕙琪	Kay Choi	飾 as	羅莎 / 女怪人 / 報童 / 船員 / 同學
尹溥程	Edwin Wan	飾 as	甘沛教授 / 報童 / 船員
杜雋鏡	To Chun Yiu	飾 as	庇爾 / 理察 / 同學

《福爾摩斯四圍騰之華生暴走大狗查》(重演)

Ken Ludwig's Baskerville: A Sherlock Holmes Mystery (Re-run)

創作人員 Creative Team			
原著	Original	柯南·道爾	Conan Doyle
改編	Adaptation		Ken Ludwig
翻譯	Translator	簡婉明	Selina Kan
導演	Director	劉浩翔	Elton Lau^
佈景設計	Set Designer	阮漢威	Yuen Hon Wai
執行佈景設計	Deputy Set Designer	顧美玲	Julia Koo
服裝設計	Costume Designer	蘇善誼	Ainsley So
燈光設計	Lighting Designer	羅文姬	Maggie Law
音樂設計	Sound Designer	譚家榮	Tam Ka Wing
			^ 承蒙 iStage 允准參與是次製作 With the kind permission of iStage

演員 Actor / Actress			
梁仲恆	Leung Chung Hang	飾 as	福爾摩斯
袁浩楊	Yuen Ho Yeung	飾 as	華生
盧智燊	Edmond Lo	飾 as	莫蒂默醫生 / 思克碧亞男爵 / 黑鬍子 / 露茜 / 繆卡 / 西班牙裔櫃台職員 / 火車車長 / 馬車夫 / 巴禮摩 / 積·史特普頓 / 域陀 / 麥堅醫生 / 農夫 / 約翰·法斯塔夫爵士
朱 勇	Chu Yung	飾 as	查爾斯·巴斯克維爾男爵 / 曉果·巴斯克維爾男爵 / 伯特利烟店老板 / 亨利·巴斯克維爾男爵 / 韋爾信 / 利思偉探長
劉雨寧	Nicole Liu	飾 as	賀德生太太 / 少女 / 牧羊女 / 霍洛莉亞·托斯卡 / 卡特威 / 德籍女傭 / 嬰兒 / 克里頓太太 / 巴禮摩太太 / 寶兒·史特普頓 / 瑪娜護士 / 雲妮 / 麥嘉實護士 / 羅拉·里昂

《底層》*The Lower Depths*

創作人員 Creative Team			
戲劇顧問	Consultant	薛卓朗	Ceri Sherlock
原著	Original		Maxim Gorky
改編	Adaptation	李偉樂	Lee Wai Lok
導演	Director	鄧灝威	Tang Ho Wai
佈景及服裝設計	Set and Costume Designer	葉天慧	Jacqueline Ip
燈光設計	Lighting Designer	陳鈞至	Chan Kwan Chi
作曲及音響設計	Composer and Sound Designer	萬啟曦	Man Kai Hei

演員 Actor / Actress			
袁浩楊	Yuen Ho Yeung	飾 as	背包客
蘇振維	Ray So	飾 as	Jennifer
阮瀚祥	Sunday Yuen	飾 as	Jennifer 的父親
朱 勇	Chu Yung	飾 as	Mike
白清瑩	Pak Ching Ying	飾 as	Janey
劉雨寧	Nicole Liu	飾 as	小雁
陳琳欣	Belinda Chan	飾 as	周潔
廖國堯	Liu Kwok Yiu	飾 as	督爺
梁仲恆	Leung Chung Hang	飾 as	民仔
李妮珊	Li Ni Shan	飾 as	珍姐
劉仲軒	Lau Chung Hin	飾 as	雄哥
蔡蕙琪	Kay Choi	飾 as	Joanne

香港演藝學院導演碩士畢業作品選《恐懼教室》

The Hong Kong Academy for Performing Arts MFA

Directing Graduate Production Thesis Project: *Goodbye Class*

創作人員 Creative Team			
香港演藝學院導演碩士指導	HKAPA MFA Directing Major Co-Supervisor	胡海輝	Wu Hoi Fai
		鄭傳軍	Terence Chang
香港演藝學院戲劇學院製作藝術總監	HKAPA Artistic Director of School Production	司徒慧焯	Roy Szeto
編劇及導演	Playwright and Director	黃劍冰 [*]	Pansy Wong [*]
佈景及服裝設計	Set and Costume Designer	袁玉英	Shybil Yuen
燈光設計	Lighting Designer	蕭健邦	Leo Siu
音樂及音響設計	Music and Sound Designer	李寶瑜	Labore Lee
形體指導	Movement Coach	陳頌盈	Debra Chan

^{*} 香港演藝學院戲劇藝術碩士生（主修導演）HKAPA MFA in Drama student（Directing major）

演員 Actor / Actress			
施 唯	Sze Wei	飾 as	教授
黎逸正	Lai Yat Ching	飾 as	學生
陳烈文 [#]	Chan Lit Man [#]	飾 as	管家 1
周敏冲	Chow Man Chung	飾 as	管家 2
房俊文 [#]	Fong Chun Man [#]	飾 as	管家 3

[#] 香港演藝學院戲劇學院學生 HKAPA BFA in Drama student（Acting major）

香港耆康老人福利會《我們仍然油脂》製作錄影

The Hong Kong Society for the Aged

Production Recording: *Anti-Ageing Grease*

創作人員 Creative Team			
編劇	Playwright	廖裕修	Gregory Liu
導演及戲劇導師	Director & Drama Tutor	黃振輝	Wong Chun Fai
佈景設計	Set Designer	張力行	Keith Cheung
服裝設計	Costume Designer	胡民輝	Pu Man Fai
音響設計	Sound Designer	楊我華	Anthony Yeung

社區口述歷史戲劇計劃——西貢區《故我在西貢》製作錄影

Community Oral History Theatre Project - Sai Kung District

Production Recording: *Sai Kung, Therefore I Live*

創作人員 Creative Team			
編劇、聯合導演及戲劇導師	Playwright, Co-director & Drama Tutor	葉君博	Michael Ip
聯合導演及戲劇導師	Co-director & Drama Tutor	江倩瑩	Kitty Kong
佈景設計	Set Designer	程凱雯	Cheryl Ching
服裝設計	Costume Designer	張凱盈	Cheung Hoi Ying
音響設計	Sound Designer	楊我華	Anthony Yeung

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF CHUNG YING THEATRE COMPANY (HK) LIMITED

(incorporated in Hong Kong and limited by guarantee)

OPINION

We have audited the financial statements of Chung Ying Theatre Company (HK) Limited ("the Company"), which comprise the statement of financial position as at 31 March 2021, and the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the financial statements give a true and fair view of the financial position of the Company as at 31 March 2021, and of its financial performance and its 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") and have been properly prepared in compliance with the Hong Kong Companies Ordinance.

BASIS FOR OPINION

We conducted our audit in accordance with Hong Kong Standards on Auditing ("HKSAs") issued by the HKICPA. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the Company 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. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

OTHER INFORMATION

The directors are responsible for the other information. The other information comprises the information included in the director's report, but does not include the financial statements and our auditor's report thereon.

Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

RESPONSIBILITIES OF DIRECTORS AND THOSE CHARGED WITH GOVERNANCE FOR THE FINANCIAL STATEMENTS

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

In preparing the financial statements, the directors are responsible for assessing the Company'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 directors either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.

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

AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

Our objectives are to obtain reasonable assurance about whether the 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. This report is made solely to you, as a body, in accordance with section 405 of the Hong Kong Companies 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 financial statements.

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

- Identify and assess the risks of material misstatement of the 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.
- 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 Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' 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 Company'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 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 Company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the directors 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.

REPORT ON OTHER MATTERS UNDER THE AGREEMENT BETWEEN THE GOVERNMENT OF THE HONG KONG SPECIAL ADMINISTRATIVE REGION AND THE COMPANY ("THE AGREEMENT")

We report that the Company has complied with, in all material respects, the requirements as set by the Government to keep proper books and records and to prepare annual financial report of the activities in accordance with the books and records, as well as all the accounting requirements in the Agreement and other relevant documents such as Accounting Standards and Accounting Guidelines.

REPORT ON OTHER MATTERS UNDER THE AGREEMENT BETWEEN THE GOVERNMENT OF THE HONG KONG SPECIAL ADMINISTRATIVE REGION AND THE COMPANY IN RELATION TO THE ART DEVELOPMENT MATCHING GRANTS SCHEME (FOR THE MAJOR PERFORMING ARTS GROUPS) FIFTH ROUND FUNDING EXERCISE (2020-21) ("THE SCHEME")

We report that the Company has complied with, in all material respect, including the terms and conditions for matching the donations/sponsorships in accordance with Application Guide for the Scheme, the requirements as set by the Government to keep proper books and records and to prepare annual financial report of the activities in accordance with the books and records, as well as all the accounting requirements in the Scheme and other relevant documents such as Accounting Standards and Accounting Guidelines.

CW CPA

Certified Public Accountants

HONG KONG, 15 September 2021

呈交股東之獨立核數師報告 中英劇團有限公司

(於香港成立的擔保有限公司)

意見

本核數師（以下簡稱「我們」）已審計 中英劇團有限公司（以下簡稱「貴公司」）的財務報表，此財務報表包括於 2021 年 3 月 31 日的公司財務狀況表與截至該日止年度的損益及其他全面收益表、權益變動表和現金流量表，以及財務報表附註，包括主要會計政策概要。

我們認為，該等財務報表已根據由香港會計師公會頒布的《香港財務報告準則》真實而中肯地反映 貴公司於 2021 年 3 月 31 日的財務狀況及截至該日止年度的財務表現及現金流量，並已遵照香港《公司條例》的披露規定妥為擬備。

意見的基礎

我們已根據香港會計師公會頒布的《香港審計準則》進行審計。我們在該等準則下承擔的責任已在本報告「核數師就審計財務報表承擔的責任」部份中作進一步闡述。根據香港會計師公會頒布的《專業會計師道德守則》（以下簡稱「守則」），我們獨立於 貴公司，並已履行守則中的其他專業道德責任。我們相信，我們所獲得的審計憑證能充足及適當地為我們的審計意見提供基礎。

其他信息

董事須對其他信息負責。其他信息包括刊載於董事報告書的資料，但不包括財務報表及我們的核數師報告。

我們對財務報表的意見並不涵蓋其他信息，我們亦不對該等其他信息發表任何形式的鑒證結論。

結合我們對財務報表的審計，我們的責任是閱讀其他信息，在此過程中，考慮其他信息是否與財務報表或我們在審計過程中所了解的情況存在重大抵觸或者似乎存在重大錯誤陳述的情況。基於我們已執行的工作，如果我們認為其他信息存在重大錯誤陳述，我們需要報告該事實。在這方面，我們沒有任何報告。

董事及管治層就財務報表承擔的責任

貴公司董事須負責根據香港會計師公會頒布的《香港財務報告準則》及香港《公司條例》的披露規定擬備真實而中肯的財務報表，並對其認為為使財務報表的擬備不存在由於欺詐或錯誤而導致的重大錯誤陳述所需內部控制負責。

於擬備財務報表時，董事負責評估 貴公司持續經營的能力，並在適用情況下披露與持續經營有關的事項，以及使用持續經營為會計基礎，除非董事有意將 貴公司清盤或停止經營，或別無其他實際的替代方案。

管治層須負責監督 貴公司的財務報告過程。

核數師就審核財務報表承擔的責任

我們的目標是，是對財務報表整體是否不存在由於欺詐或錯誤而導致的重大錯誤陳述取得合理保證，並出具包括我們意見的核數師報告。我們按照香港公司條例第 405 條的規定僅向 閣下（作為整體）報告我們的意見，除此之外本報告別無其他目的。我們不會就本報告的內容向任何人士負上或承擔任何責任。

合理保證是高水平的保證，但不能保證按照《香港財務準則》進行的審計，在某一重大錯誤陳述存在時總能發現。錯誤陳述可以由欺詐或錯誤引起，如果合理預期它們單獨或滙總起來可能影響財務報表使用者依賴財務報表所作出的經濟決定，則有關的錯誤陳述可被視作重大。

在根據《香港審計準則》進行審計的過程中，我們運用了專業判斷，保持了專業懷疑態度。我們亦：

- 識別和評估由於欺詐或錯誤而導致財務報表存在重大錯誤陳述的風險，設計及執行審計程序以應對這些風險，以及獲取充足和適當的審計憑證，作為我們意見的基礎。由於欺詐可能涉及串謀、偽造、蓄意遺漏、虛假陳述，或凌駕於內部控制之上，因此未能發現因欺詐而導致的重大錯誤陳述的風險高於未能發現因錯誤而導致重大錯誤陳述的風險。

- 了解與審計相關的內部控制，以設計適當的審計程序，但目的並非對公司內部控制的有效性發表意見。

- 評價董事所採用會計政策的恰當性及作出會計估計和相關披露的合理性。

- 對董事採用持續經營會計基礎的恰當性作出結論。根據所獲取的審計憑證，確定是否存在與事項或情況有關的重大不確定性，從而可能導致對公司的持續經營能力產生重大疑慮。如果我們認為存在重大不確定性，則有必要在核數報告中提請使用者注意財務報表中的相關披露。假若有關的披露不足，則我們應當發表非無保留意見。我們的結論是基於核數師報告日止所取得的審計憑證。然而，未來事項或情況可能導致公司不能持續經營。

- 評價財務報表的整體列報方式、結構和內容，包括披露，以及財務報告是否中肯反映交易和事項。

除其他事項外，我們與董事溝通了計劃審計範圍、時間安排、重大審計發現等，包括我們在審計中識別出內部控制的任何重大缺陷。

香港特別行政區政府與 貴公司簽訂之協議 (以下簡稱「協議」) 的其他報告事項

我們報告 貴公司已在各重大方面遵守政府之規定，妥善記錄及保存賬簿，及根據協議之會計規定及其他相關文件如會計準則及指引，記錄及編製各活動之年度財務報告。

香港特別行政區政府與 貴公司就有關藝術發展配對資助計劃 (主要演藝團體) 第五輪資助 (2020-21)(以下簡稱「資助計劃」) 簽訂之協議的其他報告事項

我們報告 貴公司已在各重大方面遵守政府之規定，妥善記錄及保存賬簿，及根據資助計劃的協議及其申請指引中之會計規定及其他相關文件如會計準則及指引，記錄及編製有關資助計劃的活動之年度財務報告。

華德會計師事務所

執業會計師

香港，二零二一年九月十五日

收支及其他全面收益表 STATEMENT OF INCOME AND EXPENDITURE AND OTHER COMPREHENSIVE INCOME

截至二零二一年三月三十一日止年度 For the year ended 31 March 2021

	2021 港幣 HKD	2020 港幣 HKD
收入 INCOME		
政府資助 Government Subvention		
恆常資助 Recurrent Subvention	18,163,493	18,193,478
保就業計劃 Employment Support Scheme	2,867,370	-
藝術發展配對資助計劃 Art Development Matching Grants Scheme	6,746,134	4,866,327
	<u>27,776,997</u>	<u>23,059,805</u>
賺得收入 Earned Income		
票房 Box Office Income	627,918	2,285,665
委約節目, 教育及外展項目 Other Hired Engagements, Education and Outreach Programme	1,567,264	5,315,411
捐款及贊助 Donations and Sponsorships	1,925,480	7,246,322
外訪文化交流 Outbound Cultural Exchange	-	109,380
其他 Other Revenue	580,314	477,104
	<u>4,700,976</u>	<u>15,433,882</u>
	<u>32,477,973</u>	<u>38,493,687</u>

	2021 港幣 HKD	2020 港幣 HKD
支出 EXPENDITURE		
製作, 委約節目, 教育及外展 Production Costs, Other Hired Engagements, Education and Outreach Programme	5,967,541	15,528,362
工作人員 Personal Emoluments	17,623,892	15,469,104
一般經常費用及其他開支 General Overheads and Other Charges	1,809,099	1,786,886
外訪文化交流 Outbound Cultural Exchange	-	992,962
	<u>25,400,532</u>	<u>33,777,314</u>
年度盈餘 Surplus for the Year	<u>7,077,441</u>	<u>4,716,373</u>
其他全面收益 Other Comprehensive Income	-	-
年度全面盈餘 Total Comprehensive Income for the Year	<u>7,077,441</u>	<u>4,716,373</u>

	2021 港幣 HKD	2020 港幣 HKD
年度全面盈餘總額分配往 TOTAL SURPLUS AND COMPREHENSIVE INCOME FOR THE YEAR ALLOCATED TO		
一般活動 General Activities	1,411,971	307,957
藝術發展配對資助計劃 Art Development Matching Grants Scheme	5,665,470	4,408,416
	<u>7,077,441</u>	<u>4,716,373</u>

財務狀況表 STATEMENT OF FINANCIAL POSITION

於二零二一年三月三十一日 AS AT 31 MARCH 2021

	2021 港幣 HKD	2020 港幣 HKD
資產與負債 ASSETS AND LIABILITIES		
非流動資產 NON-CURRENT ASSETS		
物業, 機器及設備 Property, Plant and Equipment	85,286	52,058
流動資產 CURRENT ASSETS		
押金, 預付款項及其他應收款 Deposit, Prepayments and other Receivables	2,613,062	3,895,171
銀行定期存款 Time Deposits with Bank	4,000,000	-
現金及現金等值物 Cash and Cash Equivalents	24,547,718	18,920,452
	<u>31,160,780</u>	<u>22,815,623</u>
流動負債 CURRENT LIABILITIES		
合約負債 Contract Liabilities	2,897,182	511,020
應計費用 Accrued Expenses	393,523	631,025
	<u>3,290,705</u>	<u>1,142,045</u>
流動資產淨值 NET CURRENT ASSETS	<u>27,870,075</u>	<u>21,673,578</u>
	<u>27,955,361</u>	<u>21,725,636</u>

	2021 港幣 HKD	2020 港幣 HKD
上列項目包括 REPRESENTED BY		
高本納紀念基金 Bernard Goss Memorial Fund	21,771	36,733
利希慎基金 Lee Hysan Foundation		
- Muse Up! 青少年音樂劇團 2019-21 基金	868,814	1,147,000
Muse Up! Youth Musical Theatre Group 2019-21 Fund		
防疫抗疫基金 Anti-epidemic Fund	-	554,568
	<u>890,585</u>	<u>1,738,301</u>
累積盈餘 Accumulated Surplus	<u>27,064,776</u>	<u>19,987,335</u>
	<u>27,955,361</u>	<u>21,725,636</u>

經董事會於二零二一年九月十五日核准並許可發出。

These financial statements were approved and authorized for issue by the Board of Directors on 15th Sept 2021.



程張迎 Ching Cheung Ying
主席 Chairman



關月樺 Kwan Yuet Wah, Karina
司庫 Treasurer

財務報表附註為本報表的一部份。 Notes to the financial statements form part of the financial statements.

藝術發展配對資助計劃

Arts Development Matching Grants Scheme

2020/21 年度，中英成功獲取第四輪藝術發展配對資助計劃 (2019-20) 撥款 \$6,746,134。此年度的支出主要用於兩方面，包括培育人才，建立穩健的藝術團隊；保存藏品，並持續檔案文獻庫的營運。配對資助計劃的撥款對劇團，以致戲劇界的長遠發展甚有助益。

In the year 2020/21, Chung Ying has successfully secured \$6,746,134 from the Fourth Round Funding Exercise (2019-20) of the Arts Development Matching Grants Scheme. The Company utilized part of the fund for young talents development and the archive project. With the Matching Grants Fund, the Company strives to spur the growth of both our talents as well as the Company artistically and may therefore further bring in new development and practice to the Hong Kong drama field.

Remuneration summary

2020-21 年度最高三層行政人員全年總薪酬分析

Annual total remuneration of the administrative staff at the top three tiers for 2020-21

人數

No. of Staff

HK\$1,000,001 - HK\$2,500,000	1
HK\$700,001 - HK\$1,000,000	1
HK\$400,001 - HK\$700,000	2
HK\$400,000 or below	12

中英劇團 Chung Ying Theatre Company

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中英劇團
流動應用程式



立即
ACT TO GIVE

中英劇團由香港特別行政區政府資助
Chung Ying Theatre Company is financially
supported by the Government of the Hong Kong Special Administrative Region

中英劇團為葵青劇院場地伙伴
Chung Ying Theatre Company is a Venue Partner of the Kwai Tsing Theatre

藝術 ∞ 無限

Arts • Infinity