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Finding Drama and Purpose
轉變中尋出路

Finding Drama and Purpose 轉變中尋出路



Carrie Wong Ka-yi
王家兒



Melissa Leung Hiu-tuen
梁曉端

After more than two years, Covid-19 is still hitting our lives hard. In the face of the work and life changes imposed on us by the outbreak, one response is to improve yourself through further education.

In her studies, Melissa Leung, set to be a member of the graduating class in the Academy's new Master of Fine Arts (MFA) programme in Drama majoring in Dramaturgy, has been applying the workplace knowledge she acquired as a dramaturg at the City Contemporary Dance Company (CCDC). This encourages her to explore the performing arts with a novel mindset.

Carrie Wong will also graduate next year with a Master of Fine Arts in Drama, with a specialisation in Drama and Theatre Education. She previously spent a decade writing and directing for television. When work hit a lull, she stepped out of her no-longer-comfortable comfort zone to tackle the brave new world of theatre, and is engaging in some soul-searching while she's at it.

經歷兩年多，疫情似遠還近，當生活節奏再次慢下來，要尋找變化中的出路，自主學習也許是一途。「劇場構作」是演藝學院開辦的全新戲劇藝術碩士課程，應屆畢業生梁曉端學以致用，出任城市當代舞蹈團劇場構作，以新思維探索表演藝術更多的可能性。另一位將於明年畢業的戲劇藝術碩士（戲劇教育）學生王家兒，擔任電視台編導十年，在工作低潮時選擇離開不再舒適的舒適圈，闖進劇場世界，從混沌中重新尋找自我。

梁曉端在戲劇界並非新鮮人，多年來參與不少本地藝團演出，同時是推動表演藝術教育的中堅分子。說到戲劇啟蒙，始自中學老師岑偉宗（音樂劇及舞台劇作詞人），但真正的火花出現在大學一年級，主修體育運動，卻因緣際會參加了新城劇團的工作坊，演出前戲劇學院院長潘惠森教授編導的《李達的藍與黑》，從此離不開劇場。「我入行前沒有接受過任何科班訓練，幸運地得到很多前輩和劇團給予機會，後來自己發覺需要進修，不能單憑一股熱情去做。」其時由新加坡劇場之父郭寶崑創辦的戲劇學院來港招生，她負笈新加坡修讀專業表演藝術課程，及後旅居韓國和新加坡從事戲劇教育工作。

Firing Up True Passion

Melissa Leung was no stranger to the theatre. Over the years, she had taken part in numerous performances, and was a staunch promoter of performing-arts education. She credits Chris Shum, her secondary-school teacher as well as a lyricist for music and drama, as the person who initiated her into theatre. But her passion was truly ignited when, in her freshman year as a sports major, she took part in a workshop by Prospects Theatre Company that led to her performing in *The Black and Blue of a Man*, written and directed by Professor Poon Wai-sum, the company's artistic director from 1993 to 2012, and who went on to become Dean of Drama of the Academy before he retired.

"I hadn't received any professional training before that," she recalls. "I was lucky to have been given abundant opportunities by my seniors and predecessors. At some point, I began to realise that I had to further my knowledge, rather than continue to run on passion alone." Around the time of Melissa's realisation, a performing-arts school founded by Kuo Pao-kun, a pioneer of Singapore's theatre scene, was recruiting students in Hong Kong. She enrolled in a professional performing-arts programme, and upon its completion, sojourned in Korea and Singapore as a theatre educator.

After returning to Hong Kong, Melissa joined the CCDC as a director and education promoter. It was around that time that the Academy launched its MFA in Drama (Dramaturgy). Melissa admits that she did not know much about dramaturgy then. "After finding out a bit more, I realised how complex it is," she admits. The discipline involves elements of directing, writing, literary study, and research. "So what exactly is it?"

Putting Concepts into Practice

Melissa says it is in her character to decipher and attempt the unfamiliar, but what struck a chord with her was the programme's underlying idea. "Dramaturgy is not a job position, but a way of thinking," she explains. "Whether it's a



Melissa performing in *In Her Hands* (a work inspired by the paintings of Chen Chong-swee) at the National Gallery in Singapore. 梁曉端於新加坡國家美術館演出受陳宗瑞畫作啟發的作品《In Her Hands》。



Melissa in the role of dramaturg for CCDC Dance Theatre *Luck-quacka*. Choreography by Yuri Ng, featured performance by Dominic Wong and Ronald Tsang. (Photo provided by CCDC) 梁曉端劇場構作城市當代舞蹈團作品《甩隙咗》。編舞伍宇烈，特別演出黃狄文、曾浩鋒。（相片由城市當代舞蹈團提供）

實現劇場構作思維

近年回歸香港，梁曉端加入城市當代舞蹈團兼任導演及教育推廣，適逢演藝學院開辦戲劇藝術碩士（劇場構作）課程，她坦言最初對劇場構作認識不多，「了解後發覺很複雜，劇場指導、戲劇顧問、文學部、資料搜集……全部屬於劇場構作範圍，究竟這是甚麼呢？」

她笑稱秉承一貫性格，對不認識的更加想了解嘗試，但其實真正引發共鳴的是課程理念，「劇場構作並非一個工作崗位，而是一種思維，不論由表演者轉做教育者，或由教育者轉做創作人，重點不在職銜，是背後的創作、合作思維。作為一個累積了十多二十年實踐經驗的行內人，我需要的是從論述、知識層面上理解表演藝術，透過理論審視亞洲、歐洲，以至世界所想像的藝術形式。」

學院課程涵蓋四大面向，包括製作劇場構作、機構劇場構作、策展及表演文本，這些她過往皆曾涉獵，「通過課程能同時探索四個領域的多樣性，以及運用劇場構作思維開拓更切合當代語境的創作模式，這是課程的獨特之處。」

在學期間，梁曉端一直兼顧城市當代舞蹈團副藝術總監（教育）的工作，更主動提出轉任舞團劇場構作，「學習和工作互補，透過所學應用在職場上，我希望運用專業知識支援舞團的未來發展。」

作為本地舞蹈界的舞蹈劇場構作第一人，日常職責不止於製作層面，除了參與創作討論、梳理作品結構、處理文本、整理資料外，同時可發揮策展角色，「我會

performer becoming an educator or an educator becoming a creative, the focus is not the title but the underlying creative-and-collaborative mindset. As someone with 10 to 20 years of experience in the field, what I wanted was to be versed in the discursive and knowledge-based dimensions of performing arts, and be able to examine, through theory, the various art forms as imagined by Asia, Europe, and the world."

The Academy's programme covers the four areas of production dramaturgy, institute dramaturgy, curatorship, and performance text. While Melissa had dabbled in all four before, the programme delves into the diversity of drama, and uses a dramaturgical approach to explore creative formats in a contemporary context. "This is what's unique about the programme," she states.

Melissa takes both MFA study and work into account. She was the Assistant Artistic Director (Education) of CCDC, and she repositioned herself as the Company Dramaturg. "Study and work complement each other through application," she says. "I hope to tap into my professional knowledge to support the CCDC's evolution."

As the first Company Dramaturg in Hong Kong's dance circle, Melissa's responsibilities go beyond production. She participates in creative discussions, analyses the structure of dance pieces, works with texts, and compiles data; she is also a curator. "I am involved in programme curation, devising developmental strategies and objectives, with the aim of giving contemporary dance resonance," she says.

She admits to being "a little ambitious" in that she hopes to introduce dramaturgical thinking into the dance company. Melissa looks forward to sharing those concepts with her colleagues and the industry. "We often talk about creative collaboration," she notes. "Dramaturgy is more complex than interdisciplinary collaboration. In theatre, everyone is an artist, whether their duties belong to the stage, backstage, or the office. How does each person bring dramaturgical practice to their role?"

Discovering Her Lost Self

Carrie Wong's journey of self-exploration was less straightforward. She loved performing as a child, and dreamt of becoming a comedic actor. But she wanted to understand society as well, and enrolled in the programme for government and public administration at The Chinese University of Hong Kong. She went on to join Radio Television Hong Kong (RTHK) as a producer on the TV side. In the next decade, she won international television awards three times.

However, there have been policy changes at the



Melissa directed *In Search of the Rain*, an interactive performance for children aged three and over in Korea (left) and at the Singapore Esplanade Octoburst! Festival (right). 梁曉端為三歲及以上兒童導演了一場互動表演，並在韓國（左）和新加坡濱海藝術中心 Octoburst! Festival 上演。（右）

參與節目策劃，制定發展策略和目標，讓當代舞與普羅大眾接軌。」她直言有「少少野心」，希望將劇場構作思維帶入舞團，「我們經常說協作共創，其實劇場構作思維比跨界協作更複雜，在劇場內每個人都是藝術家，無論台前幕後，還是行政人員，每個人如何在不同位置上實現協作思維？我期望可以跟同事們和其他同行人士分享更多。」

迷失中尋回自我

相比起梁曉端，王家兒的自我探索之路來得較迂迴。雖然從小愛表演，亦幻想成為喜劇演員，但同時認為需要更了解社會，所以考進香港中文大學後選修政治與行政學，其後加入港台電視部擔任編導，十年間三次獲頒國際電視獎項。豈料近年社會環境轉變，電台調整製作方針，在資源銳減，工作量大增的高壓氣氛下，病魔突然來襲。「有日突然全身不能動彈，大驚下立刻叫救護車送入急症室，但始終找不出病因。那時候我想：有甚麼事是一直想做而未做？第一時間想到的是——未能進入演藝學院讀書是人生最大遺憾。」

說到底，她一直沒有放棄戲劇夢，當編導期間曾報考演藝戲劇學士課程。「我每次入場看舞台劇都會留意場刊上的演員簡介，發覺大部分出色的演員都畢業於演藝學院，所以在我的認知中，學好演技一定要入演藝學院。」第一次投考名落孫山，她以為自己欠天分，「後來才知道，原來申請入戲劇學院，報考七、八次是平常事，只怪我當時太快放棄。」

病癒後，她偶遇昔日面試的學院老師，在對方鼓勵下報讀戲劇藝術碩士（戲劇教育）課程。面試過程出奇順利，連她最擔心的即興演出亦有超水準表現，「老師



Carrie was a producer on the TV side at RTHK. 王家兒曾在電視台擔任編導工作。

workplace. It was while dealing with acute reductions in resources and a significantly heavier workload that she was seized by an unexpected illness.

"All of a sudden, I couldn't move. It was terrifying," she explains. She found herself first in an ambulance, then the emergency room. "But the doctors couldn't find a cause," she continues. "I thought: Is there something I've always wanted to do but haven't? The first thing that came to mind was studying at the Academy – not being able to do so had been my greatest regret."

In fact, Carrie had never surrendered her childhood dream of becoming a dramatist. While at RTHK, she had applied to the Academy's Bachelor of Fine Arts in Drama programme. "Every time I went to a stage performance, I would read the actor profiles," she remembers. "I noticed most of the best ones were HKAPA graduates. It was clear to me that if you want to be good at acting, you go to the Academy." To her dismay, she was rejected. It made her doubt her talent. "I only came to learn much later that many Academy applicants apply seven or eight times," she says. "I had given up too quickly."

After recuperating, Carrie had a chance encounter with the Academy teacher who had interviewed her during her initial application. The instructor encouraged her to apply for the MFA in Drama (Drama and Theatre Education) degree programme, and she did.

The admissions interview went surprisingly well. She feels she outperformed herself, even in the improvisation section that worried her most. "The teacher recruited acting majors to perform a play with the candidates," she says. "The students helped me to get into character quickly, and after I did, I started bawling my eyes out non-stop. I surprised myself – hey, I can act too!"

What impressed Carrie most at the Academy was the expansiveness of the networks for the teachers, which often span the globe. She feels the Academy and Estella Wong, the

請來主修戲劇表演的同學跟我們合演一段戲，多得同學迅速帶我進入狀態，當我進入角色後竟然即時痛哭起來，淚流不止，想不到原來我也有演戲能力。」

開課後，最讓王家兒驚訝的是學院老師的網絡遍及全球，「在世界各地戲劇教育界最頂尖的老師都給黃婉萍老師請來講課，例如過程戲劇探究，邀請到John O'Toole教授專程飛來香港主持工作坊，讓我們現場感受大師威力，開闊眼界。」

令她開闊眼界的，不只是大師來訪的體驗，還有不同的應用劇場課堂讓她在戲劇探索之路找到更深的意義。例如她在第一年的學習中，設計過程戲劇並在中學生的戲劇課堂實踐，讓學生反思不同的人生議題，對她來說比單純的演戲更有意義和滿足感，「我愛戲劇也愛教育，用戲劇方法啟發學生思考，是很享受和快樂。」另外，和同學一起創作互動劇場、論壇劇場、沉浸式劇場，可以和觀眾近距離交流，「戲劇重視交流，應用劇場讓我和觀眾有深刻直接的對話，所以我發現慢慢愛上了應用劇場。」

去年，王家兒與兩位同學向校方申請於實驗劇場上演互動劇場，「今次演出自覺跨進一步，在指導老師鄭傳軍的引導下，真正感受到如何跟對手交流，以及在



Carrie participated in immersive theatre, in which the audience could vote for the ending. 王家兒與同學參演沉浸式劇場，觀眾可以投票選擇劇中結局。

Acting Dean of the School of Drama, have lured many of the world's top drama teachers to Hong Kong to lecture. Carrie notes that Professor John O'Toole came to host a workshop on process drama. "It really opened our eyes," she says.

It isn't only workshoping with masters that has broadened Carrie's perspective. The applied-theatre classes enable her to find deeper meaning in her artistic explorations. For instance, in her first year, she designed a process drama and put it into practice in a drama class for secondary students, as a means to get them to contemplate life topics. For her, this is more meaningful and fulfilling than purely acting.

"I love drama. I love education," she insists. "I enjoy using drama to inspire students. It makes me very happy." Carrie also creates interactive theatre, forum theatre and immersive theatre with her classmates, projects that allow her to command audience attention. "Engagement is important in drama," she explains. "Applied theatre makes possible deep and direct dialogues with the audience. We found ourselves slowly falling in love with applied theatre."

Last year, Carrie and two other students applied to stage an interactive performance in the Studio Theatre. "That performance showed me just how much I have improved," she says. Under the guidance of lecturer Terence Chang, she and her cohorts learnt through practice how to interact with each other, and pondered how to design participatory theatre that would give viewers room for contemplation. "I got a great sense of achievement from that whole experience," she says.

As Carrie enters the final phase of her MFA, she just wants to enjoy her time, without worrying about concrete plans for the future. "The pandemic has suspended classes yet again," she laments. "I see it as an opportunity to give my mind a break." She has more time to exercise, she says, and she also has time to read, to do what she enjoys.

"Life has been relentlessly marching us forward, and monopolising our time and energy," she says. "The pandemic, too, shall pass some day." 🌱



Carrie and two other students staged an interactive performance in the Studio Theatre, working with students from the School of Theatre and Entertainment Arts. 2022年初王家兒和同學策劃互動劇場，探討人生有沒有選擇，並和舞台及製作藝術學院同學合作。

過程中反思如何實踐參與式劇場的設計，令觀眾能從中獲得更大的思考空間，令我很有成就感。」

踏入碩士課程最後階段，她直言對未來未有確切計劃，只想好好享受當下。「疫情下課堂再次停頓，我視之為自我沉澱的好機會，日常生活一直推着我們走，完全沒有時間停下來，現在多了時間做運動、看書和做喜歡做的事。人生有上有落，我深信疫情總有天會過去。」 🌱

The Academy has remained 1st in Asia for four consecutive years and 10th in the world for two consecutive years in the latest QS University Rankings' Performing Arts category

香港演藝學院於 QS 世界大學排名表演藝術類別 連續四年榮膺亞洲第一、並連續兩年排列全球第十

The Academy is pleased to see the outcome as a recognition of its achievements in performing arts education, and its competitiveness as a world-class performing arts educational institute.

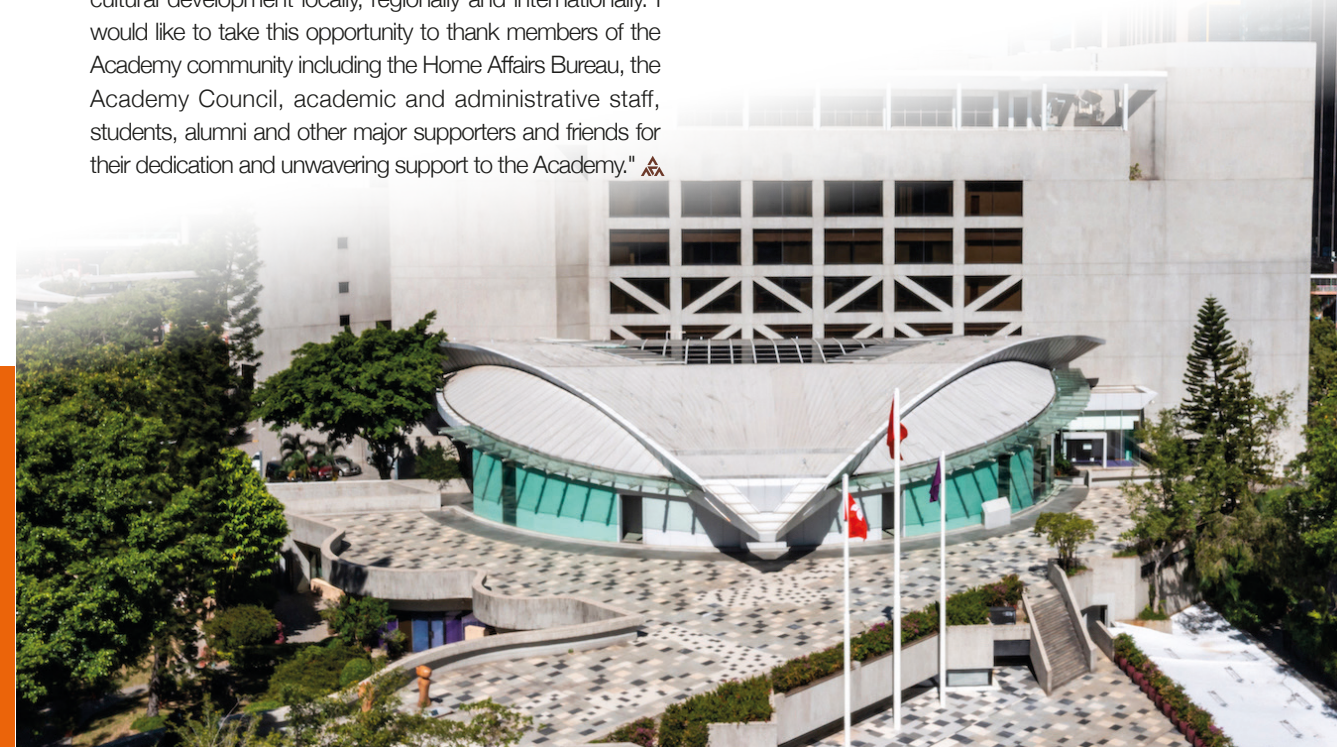
Professor Gillian Choa, Director of the Academy, said, "In the past two years, the pandemic has required educational institutions to relook and rethink their approach to teaching and learning. We are delighted to once again be ranked amongst other world leading performing arts conservatoires this year. This reaffirms the Academy's place as one of the global leaders providing focused professional training as well as liberal arts education to emerging performing artists. Dedicated to our educational and cultural missions, the Academy will continue to strive for excellence in nurturing performing artists and exploring innovative ways of teaching and learning now and in the post-pandemic era, while maintaining its strong commitment to enriching arts and cultural development locally, regionally and internationally. I would like to take this opportunity to thank members of the Academy community including the Home Affairs Bureau, the Academy Council, academic and administrative staff, students, alumni and other major supporters and friends for their dedication and unwavering support to the Academy." 🌱

QS世界大學排名結果肯定了學院在表演藝術教育方面的成就，及其在國際上的競爭力。

校長蔡敏志教授分享：「過去兩年，疫症使教育團體重新審視和思考教與學的方向。我們很高興演藝學院今年再一次與其他卓越的國際表演藝術學府並列前茅，可見學院為新晉表演藝術家提供專業培訓和博雅教育的全球領先地位再度獲得肯定。演藝學院肩負表演藝術教育及推動文化的使命，一直致力培育新一代表演藝術家。學院將繼續探索適用於當下和後疫症時期的創新教學方向，並秉持推動本地、區內及全球文化發展的重大責任。我謹藉此機會感謝演藝學院全人，包括民政事務局、學校校董會、全體教職員與行政人員、學生、校友，以及主要持份者和友好對學院的貢獻和堅實的支持。」 🌱

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The Academy's Virtual Open Day will be held on Sunday, May 22, 2022. Members of the public are invited to sign up for the event on its website (<https://openday2022.hkapa.edu>). Starting at 10 am on the event day, registrants can take a spectacular tour of the virtual campuses and check out the fabulous videos prepared by our six Schools.

The Schools - Chinese Opera, Dance, Drama, Film and Television, Music, and Theatre and Entertainment Arts - are once again working together to present a variety of videos. Highlighted programmes include the Academy Showcase Concert with beautiful Chinese and Western pieces, the contemporary

香港演藝學院今年的開放日將於5月22日（星期日）在網上舉行，市民大眾可預先登入活動網站 <https://openday2022.hkapa.edu> 報名，當日10時起便可透過活動網頁進入網上校園，欣賞到六大學院精心炮製的短片。

由戲曲學院、舞蹈學院、戲劇學院、電影電視學院、音樂學院和舞台及製作藝術學院悉心準備的短片內容豐富，重點推介包括中西樂薈萃的「演藝精選音樂會」、結合靈性和情感的當代芭蕾舞《直到重遇那一天》、具韓國特色的當代舞蹈作品《鼓·道·行》和展現團結力量的現代舞作品《聚》、舞蹈動態捕捉項目：Alexander Whitley《METAMorphoses》、戲劇製作的精華片段、「想不到戲劇節2022」排練花絮、電影電視



Béthanie Landmark Heritage Campus of the Academy
演藝學院伯大尼古蹟校園



Audio guide

Explore the neo-Gothic style chapel at Béthanie by joining the audio guided tour
透過網上語音導覽了解伯大尼內新哥德式教堂的歷史故事



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ballet piece *Till We Meet Again*, the contemporary Korean-style dance piece *Drum*, the contemporary dance piece *Coven*, the Dance Motion Capture Project: Alexander Whitley's *METAMorphoses*, highlights of drama productions, rehearsal scenes for "The Unthinkable Drama Festival 2022", screening of trailers of graduation projects and thesis projects of School of Film and Television students, and a collaborative work by the School of Theatre and Entertainment Arts and guest media artist GayBird exploring media and music through art technology called *Breathing at Zero*, as well as Chinese opera excerpts.

Registrants can also learn about the history of the picturesque 130-year-old Béthanie Landmark Heritage Campus via an audio guided tour and visit its neo-Gothic style chapel, which is one of the most popular wedding venues in town, as well as the exhibition hall area and the Béthanie theatre, which were converted from historic cowsheds. 🏰

學生畢業作品預告片放映、舞台及製作藝術學院與客席媒體藝術家梁基爵合作，融合藝術科技的媒體音樂作品《息在零地》及粵劇選段演出等。

此外，大家可透過網上語音導覽了解逾130年歷史的伯大尼古蹟校園當中珍貴的歷史故事，並參觀伯大尼小教堂——香港罕見的新哥德式教堂，也是最受歡迎的婚禮場地之一，以及由牛棚改建而成的展覽大堂和表演場地伯大尼劇院等。 🏰

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5 ACADEMY EVENTS IN MAY 月演藝學院製作節目表

● DRAMA
戲劇

● MUSIC
音樂

- | | |
|---|---|
| <p>4 WED 7:00PM HKJCA
Academy Leo Cheng, Billy Ng, and Cherry Vong Multimedia Composition Concert
演藝鄭錫楠、吳欣圖、黃軒靖多媒體作品音樂會
Free event 免費節目 (#) ● (M)</p> <p>10 TUE 7:00PM AR
Academy Composition Concert
演藝作曲系音樂會
Free event 免費節目 (#) ● (M)</p> <p>12 THU 6:30PM AR
Academy Piano Concert
演藝鋼琴音樂會
Free event 免費節目 (#) ● (M)</p> <p>13 FRI 6:30PM AH
Academy Electronic and Chamber Composition Concert
演藝電子音樂作品音樂會
Free event 免費節目 (#) ● (M)</p> <p>13 FRI 7:30PM AR
Academy Percussion Concert
演藝敲擊樂音樂會
Free event 免費節目 (#) ● (M)</p> | <p>16 MON 6:30PM AR
Academy Piano Concert
演藝鋼琴音樂會
Free event 免費節目 (#) ● (M)</p> <p>20 FRI 6:30PM AR
Academy Piano Concert
演藝鋼琴音樂會
Free event 免費節目 (#) ● (M)</p> <p>23 MON 6:30PM AR
Academy Piano Concert
演藝鋼琴音樂會
Free event 免費節目 (#) ● (M)</p> <p>27 FRI 6:30PM AR
Academy Piano Concert
演藝鋼琴音樂會
Free event 免費節目 (#) ● (M)</p> |
|---|---|

Programme arrangements are subject to the Government's latest social distancing measures. Please stay tuned for the latest updates on the Academy website: www.hkapa.edu/event/upcoming
節目安排將因應政府最新公布的社交距離措施作出調整。請留意學院於網站上的最新消息: www.hkapa.edu/tch/event/upcoming

VENUE 場地

- AH** Academy Concert Hall
演藝學院音樂廳
- AR** Academy Recital Hall
演藝學院演奏廳
- AU** Academy Studio Theatre
演藝實驗劇場
- HKJCA** The Hong Kong Jockey Club Amphitheatre
香港賽馬會演藝劇院

KEY 註解

- (M) The Hong Kong Academy for Performing Arts event
香港演藝學院節目
- (B) Full-time students, senior citizens over 65 or people with disabilities
全日制學生、65歲或以上觀眾或殘疾人士
- (M) Members of SAPA and Academy Alumni Association
演藝友誼社及演藝校友會會員
- (#) The Academy free event; tickets are released half an hour before the start of the performance at the Academy Box Office on a first-come, first-served basis
演藝免費節目，入場券可於演出前半小時在演藝票房索取，先到先得

Facilities for people with disabilities are available, please contact Venue Performance Unit on 2584 8633 or email vp@hkapa.edu for details.
演藝學院設有殘疾人士專用設施，詳情請致電 2584 8633 或電郵 vp@hkapa.edu 與表演場地管理部查詢。

NOTICE 須知

All people entering the Academy premises are required to follow the Academy's prevailing access control measures. For details and the latest updates on arrangements of event and access control measures, please visit: www.hkapa.edu

所有進入演藝學院人士必須遵從學院現行的出入管制措施，詳情及最新之節目安排及出入管制措施，請瀏覽：www.hkapa.edu/tch/



Main Campus 本部
1 Gloucester Road, Wanchai, HK 香港灣仔告士打道一號

Béthanie Landmark Heritage Campus 伯大尼古蹟校園
139 Pokfulam Road, HK 香港薄扶林道 139 號

Tel 電話: 2584 8500 | Fax 傳真: 2802 4372
Email 電郵: communications@hkapa.edu
www.hkapa.edu

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- Internationalisation 國際化項目 (e.g. Master classes, exchange programmes 如：大師班、交流計劃)
- Arts and Technology 藝術與科技 (e.g. Performing arts projects / research 如：表演藝術項目 / 研究)
- Campus Development 校園發展 (e.g. Enhancement of learning facilities, new student hostel 如：優化學習配套、新學生宿舍)

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For enquiry, please contact Development Office on (852) 2584 8729 or email at dev@hkapa.edu.

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