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演藝學院榮膺QS排名全球第七、亞洲第一



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Dean of Drama  
**Professor Poon Wai-sum**  
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Associate Dean of Drama  
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Senior Lecturer  
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高級講師  
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## The Making of Theatre Makers 培育劇場建構者



Dean of Drama Professor Poon believes that the new generation of theatre students need growth on multiple fronts and the ability to create opportunities for themselves.

戲劇學院院長潘惠森教授認為新一代的戲劇學生須主動尋求發展空間，為自己創造機會。



Estella says applied theatre is an innovative subject. It explores the dynamic of arts and society through local and overseas practice.

黃婉萍指，應用劇場是極具開創性的學科，透過本地與海外的實踐，探索藝術與社會的關係。



## The Making of Theatre Makers 培育劇場建構者

When the Academy was founded in 1984, its mission was to nurture professionals in the performing arts. Over the last 35 years, contemporary theatre has undergone many changes. Today, while having specialist skills is a basic requirement, performing artists must also be versatile and resourceful. Since Professor Poon Wai-sum ("Poon Sir") became Dean of Drama in 2017, he has devoted much thought to how the School can uphold its worthy traditions while forging ahead into the future. "Theatre professionals today need depth and breadth – they must be specialised in their respective fields, yet armed with a broad knowledge base and a sweeping vision. Comprehensive training allows them to create their own unique worlds." After three years of planning, the School has this year launched the Master of Fine Arts Programme in Drama (Dramaturgy), and will add the three new major areas of applied theatre, dramaturgy, and acting for musical theatre to the existing Bachelor's Degree programmes in 2022/23. The aim is to nurture theatre makers of the future, who are at once broad specialists and deep generalists.

1984年演藝學院成立之初，以培育表演藝術行業的專才為目標，35年過去，當代劇場經歷不少轉變，表演藝術家除了須具備專業技藝，還須要發展更多面向。戲劇學院院長潘惠森教授（潘Sir）自2017年上任以來，一直思考戲劇藝術繼往開來的走向，「今時今日的戲劇人需要既深且廣的能力，在個人範疇要專，知識和視野要闊，藉着全面訓練開創自己的天地。」醞釀三年，學院於今個學年率先推出劇場構作的藝術碩士課程，並落實於2022/23學年，在學士課程現有的表演和導演主修科以外，新增應用劇場、劇場構作和音樂劇表演三個主修科目，實行跨學科、跨界別融會貫通，培育出未來的劇場建構者。

戲劇學院的學士課程一直廣受歡迎，每年報考人數眾多，今年吸引了三百多人報讀，超出學額的十多倍；當中更有考生先後報考了10年，今年終獲取錄。為迎接明年香港學術及職業資歷評審局的「機構定期覆審」，學院近年積極進行課程檢討和更新，在重新審視的過程中，潘Sir經常反問自己：當代劇場需要怎樣的人？「表演藝術行業非常廣闊，戲劇人不止是一種

The School's popular Bachelor's Degree programmes attract a large number of applicants each year. This year – with over 300 applications, more than ten times the quota – was no exception. Among this number were candidates who had been trying for ten years to get in and finally succeeded. In preparation for next year's Periodic Institutional Review (PIR) of the Hong Kong Council for Accreditation of Academic and Vocational Qualifications, the School has been engaged in curriculum review and renewal. During the process of reassessment, Poon Sir has kept asking himself what kind of people contemporary theatre needs. "Performing arts is a very broad area. Theatre is not only a profession; its practitioners need cultural vision and mastery of its various fields." Hence the training has to be comprehensive to ensure students are well versed in playwriting, directing and acting, while also developing their creativity and leadership. "Theatre makers should not sit around waiting for opportunities. They must seek and develop their own field while propelling theatre in the direction of cultural development."

The School is meticulous in its curriculum design. The launch of three new major areas is the result of serendipity – the coming together of the right time, circumstance, and people. Poon Sir says the School is blessed with dedicated teachers sharing similar educational ideals, who, after prolonged exploration and deliberation, decided to extend the existing curriculum to include more diverse and in-depth content with the aim of anticipating trends in art development.

職業，他們須擁有文化視野，有能力掌握劇場的種種範疇。」這種全方位訓練，既要對編導演工作有充分認識，同時要具備創造力和領導才能，「劇場建構者不可以被動地等機會，應尋找甚至開拓空間，帶領戲劇走向文化發展的方向。」

設計新課程需時，亦耗費極大心力，今次一口氣推出三個新的科目，全賴天時、地利、人和配合。潘Sir慶幸學院的教學團隊信念一致，衝勁十足，經過不停探索和討論，決定以現有的課程為基礎，延伸更多元而深層的學科內容，以迎合未來藝術發展的新趨勢。

### 以戲劇關心社會

副院長及戲劇學科/應用劇場系主任黃婉萍（Estella）指潘Sir是香港應用劇場的先鋒，早於80年代末已將戲劇應用於教育，以全職戲劇導師的身分走進中學，為學生提供戲劇教育。應用劇場是將戲劇手法應用於不同社會範疇，如教育、社區生活、醫療等，因此形式多樣化，包括論壇劇場、教育劇場、博物館劇場、一人一故事劇場，甚至戲劇治療等。活動通常在非傳統的劇場進行，觀眾不再只是坐定定看戲。「假設我們的社群劇場的受眾是新移民，我們須要與他們一起創作，由他們分享經歷，甚至成為演員，共同創作關於他們的劇場。在這種情況下，他們並不是單向接收演出內容，而是有聲音、有互動的劇場建構者。」

對於應用劇場，潘Sir打了一個比喻：「就像學功夫，以前學功夫多數為了打架，取勝是目的；但今天學功夫不一定為打架，也可以應用於其他領域，例如武術

## Social Consciousness through Theatre

Associate Dean of the School and Head of Academic Studies/Applied Theatre Estella Wong says that Poon Sir is Hong Kong's pioneer in applied theatre, having merged theatre and education as a full-time theatre teacher designing and implementing drama courses in secondary schools as early as the late 1980s. Applied theatre is the application of theatrical approaches to different aspects of society, such as education, community life and healthcare, which gives rise to various theatrical forms, including forum theatre, theatre in education, museum theatre, playback theatre, and even drama therapy. Such activities usually take place in non-traditional venues and the audience do not simply sit and watch. "For instance, if new migrants are our target audience, they will share their experiences or become actors; they will have a hand in creating the theatre. In other words, they do not simply receive dramatic content. They have their own voice and interact with one another; they are theatre makers."

Poon Sir compares applied theatre to martial arts. "In the old days, people learnt martial arts for self-defence, so winning was the aim. Now things have changed – *kung fu* artists may never need to fight for their lives. But they can apply the skills to other areas, such as action choreography or performing in theme parks." Importantly, applied theatre is about introducing theatrical concepts into the community and using it to empower. Estella explains, "Empowerment is at the heart of applied theatre. It allows society to see and hear the thoughts of different groups. This is especially pertinent to minority groups, such as housewives, who, despite their contributions to the family and society, are rarely given the attention and recognition they deserve."



Museum Theatre 博物館劇場

Applied theatre can be a platform for different community groups to make themselves heard."

Apart from professional theatre knowledge and skills, the Academy's applied theatre curriculum will also involve education, psychology, sociology, cultural identity and artistic facilitation practice. "Love of theatre is crucial, but social consciousness, care for society and a wish to give minority groups a voice are equally important. If you're passionate about people and society, this subject may open up new vistas for you."

### Filling in the Creative Gaps

Dramaturgy originated in the Hamburg National Theatre in the 18<sup>th</sup> century. Back then, Gotthold Ephraim Lessing took care of everything related to the content, design, form and communication of the work, as well as its critique. This area is very well developed in Europe and the US, but it is new in Hong Kong. Senior Lecturer (Playwriting and Dramaturgy) and Academic Project Officer, Janice Poon, has 20 years of experience in the field. She points out that while there have always been people serving as dramaturgs or literary consultants in local theatre, dramaturgy has never been a formal academic subject until now. "When designing the curriculum, I researched the experiences of specialist academies in Europe, the US and Asia, and found that most of them concentrate on literature, such as literary analysis and critique. Our programme will explore dramatic literature, but its main focus will be international collaborations across disciplines, professional fields, and cultures; it will also cover media technology, online theatre, and innovative theatrical forms that combine drama, music, dance and even non-art subjects."

The dramaturg is sometimes described as the director's second pair of eyes, assisting the latter to deepen a work's themes and contextualise it from various angles. Hence



In distinction to conventional theatre, applied theatre is about illuminating social issues through interaction between the dramatic work and the audience. 應用劇場有別於傳統戲劇模式，透過戲劇活動關心社會議題，讓作品與受眾聯繫互動。



Janice hopes the dramaturgy programme will link Hong Kong theatre with the world.

潘詩韻期望劇場構作課程可成為香港劇場面向國際的橋樑。



The School collaborated with the West Kowloon Cultural District in 2018 to organise the three-year platform "Dramaturgy and Beyond" to investigate the practice, role and function of dramaturgs.

戲劇學院於2018年與西九文化區合辦為期三年的「超越劇場構作」計劃，探討劇場指導的工作、角色和功能。

指導，或主題公園的表演。」將戲劇概念帶入社區，發揮empowerment（賦予力量）的功能。Estella解釋：「Empowerment是應用劇場的重心，讓社會得以看見、聽見不同社群的心聲，尤其是弱勢社群，例如家庭主婦，她們對社會貢獻很大，但甚少得到關注；應用劇場可以是她們分享和發聲的平台。」

由於應用範圍廣泛，課程內容除了專業的劇場知識和技巧外，還涉獵教育、心理學、社會學，以及文化身分，亦要學習藝術導演的技能。「同學不僅須要熱愛戲劇，還要關心社會其他人，希望帶出小眾的聲音。如果你對人和社會充滿理想和熱情，這個學科會是你的新天地。」

### 填補創作盲點

劇場構作源自18世紀德國漢堡國家劇院，當時負責劇場構作的指導萊辛，須要兼顧一切有關劇作的內容、設計、形式、溝通及評論等事務。此學科在歐美的發展已相當成熟，惟在香港仍屬新學派。高級講師（編劇及劇場構作）及學術項目主任潘詩韻（Janice），從事此專業已20年，她指本地劇場一直有人員擔任戲劇指導、文學顧問的崗位，但卻未有正式的學科。「當我策劃課程時，參考了歐美、亞洲的專門院校，發覺大部分學院將焦點放在文學上，如劇本分析和評論。我們的課程不會只集中探討傳統文學，著重的是跨學科、跨界別、跨文化的國際合作，亦包括媒體運

用、網上劇場，以及混合了戲劇、音樂和舞蹈，甚至非藝術範疇的創新劇場形式。」

有人形容劇場指導是導演的第二雙眼，協助導演深化作品主題，從多角度詮釋劇作的意義。因此劇場指導不單是一個工作崗位，而是一種思維和視野，如潘Sir的比喻，角色猶如風水師。「建築師以專業角度興建了一間屋，但在風水師眼中，這間屋可能有問題，因為前院欠缺了一個水池。這些範疇建築師未必懂，正如導演未必認識其他層面的知識。今天的劇場不能局限於專業層面，劇場指導的角色就是去補充導演、編劇的盲點，啟發他們思考得更通透。」

藝術碩士課程今個學年面世，Janice透露收生情況相當理想，獲取錄的學生來自不同的背景，有建築師、舞蹈教育工作者、戲劇及戲曲研究者、音樂老師、



Workshop from the "Dramaturgy and Beyond" project. 「超越劇場構作」計劃的工作坊。

dramaturgy involves much more than a series of tasks; it is about mindset and vision. Poon Sir compares the dramaturg's job to a *fengshui* master's. "The architect builds a house that may be sound from a professional standpoint. But the *fengshui* master may see problems, like the courtyard lacks a pond, for example. As the architect may not think about this, so the director may not be familiar with expertise beyond his or her area. Theatre today is not confined to the professional sphere. The role of the dramaturg is to fill in the blind spots of the director and the playwright, and inspire them to think more thoroughly."

Janice says reception of the newly-launched Master's programme is excellent, with students coming from various backgrounds – architecture, dance education, a love of drama and Chinese opera, music, and animal rights activism. "They all have one thing in common, that is, intense curiosity about the world and creating. This is a subject that forces you out of your comfort zone. Dramaturgs need to work with different people, to share research material with the creative team and collaborators. They must also be adventurous enough to come up with a bold new concept with contemporary substances that are tailored for different settings after compiling information from various sources." The programme covers interdisciplinary and cross-cultural theatrical production, dramaturgs' training, curation and performance text creation, to equip students for multi-directional development after graduation. "Only with this training can we nurture professionals who can, in Poon Sir's words, propel theatre in the direction of cultural development."

### Jumping on the Musical Bandwagon

*Spring Awakening*, the School's musical production last year can be seen as warm-up for the new programme in acting for musical theatre. The co-director of the production, Li Wing-hong, Senior Lecturer in Voice Studies and Discipline Leader in Musical Theatre Curriculum, points out that besides training students in acting, singing and dancing, the programme will put more emphasis on ways of storytelling. "In the past, academic programmes in musical theatre tended to emphasise candidates' performance capabilities, but we need to move forward from that. First we need to give actors a thorough understanding of musicals. The local musical theatre industry is in need of more creative talents, and we hope our new programme can serve the purpose. How should musicals be written? Through an understanding of the

history, development and forms of performance, students will have a better grasp of the playwrights' and composers' inner worlds, which will better enable them to create their own works."

Musicals involve music, dance and theatre. Mastery of acting, singing and dancing is a basic requirement. Students must also be able to transform acquired skills into an infectious, or at least convincing, presence on stage, and this requires passion. Hong observes, "A lot is demanded of musical majors, perhaps more so than other majors. They need to be very good in three types of performing arts, so they must be passionate about what they do. But as with martial arts, the path to mastery is strewn with challenges. An audience watching a consummate, effortless performance have no idea about the hard work the actors have put in. The students must really love musicals to be willing to commit themselves to years of blood and sweat."

Despite its over 40 years of history in Hong Kong, musical theatre has not made it to the mainstream. Hong notes that some people still cannot tell the difference between musicals and operas. The Academy is Hong Kong's cradle of performing arts talent. Poon Sir believes that as such, the School must aim higher when designing the curriculum. "Large-scale performance venues are being built in the West Kowloon Cultural District, the mainland, and other places in Asia. The musical is a highly entertaining art form for the general public; it is also an important direction of cultural development. The existence of large performance venues worldwide means there is a demand for more



The School has staged a number of musicals over the years, including *Spring Awakening* (left) and *Pippin* (right). 學院曾上演多齣音樂劇，包括《青春的覺醒》(左)和《Pippin》(右)。

musicals to be created. We definitely see a future for our students. This art form is already very advanced in many parts of Asia, including Korea and Japan. Hong Kong needs to catch up if we want to jump on the musical bandwagon." ▲

關注動物權益的人士等，「他們都有一個共通點，就是對世界和創作充滿好奇。修讀這門學科不能固步自封，因為劇場指導須要與不同人合作，與創作團隊和合作夥伴分享研究資料，同時要有冒險精神，於整合不同範疇的知識後，就不同語境勇於提出具當代意義的新概念。」課程內容包括跨學科、跨文化劇場製作、劇場指導培訓、策展及演出文本創作，每一項均互相關聯，以裝備學生於畢業後作多面向的發展。「這樣才能培育潘Sir所形容，帶領戲劇以至表演藝術，走向文化發展方向的人才。」

### 趕上音樂劇列車

學院去年製作的《青春的覺醒》，可說是為音樂劇表演課程熱身。去年執導此劇的高級講師（聲線訓練）及音樂劇課程主管李穎康（大康）表示，課程除了訓練學生表演、唱歌和跳舞外，還著重說故事的技巧。「以往的音樂劇課程較重視演員的表演能力，但我們在這個世代須要向前行，第一步是讓演員全面了解音樂劇。香港音樂劇界需要更多創作人員，我們希望彌補此不足。究竟音樂劇應怎樣寫？通過認識音樂劇的歷史、發展背景，以及表演形式，學生能更理解劇作家和作曲家的想法，繼而可嘗試創作。」

音樂劇牽涉音樂、舞蹈、戲劇三大表演藝術，能歌善舞兼具演技是基本要求，但要將這些技能化為舞台上的感染力，背後需要無比熱誠。大康強調：「主修音樂劇極具挑戰，須要精通三種表演藝術，故此他們要對表演有熱誠，就像練武功一樣，過程一定是艱苦的。觀眾欣賞音樂劇，看到演員能跳能唱能演，覺得他們很出色，但未必知道他們背後所花的工夫。所以學生必須非常喜歡這門藝術，這樣才會願意下更多的苦功。」

香港音樂劇發展40多年，至今未成主流，大康坦言不少觀眾仍分不清歌劇與音樂劇之別，但演藝學院作為香港表演藝術專才的搖籃，潘Sir認為編制課程須看得更遠。「西九、國內，以及亞洲其他城市陸陸續續有大型表演場地落成，音樂劇娛樂性強，是面向大眾的戲劇類型，亦是將來重要的發展方向。世界各地的大型場地都需要音樂劇創作，我們看到學生未來的出路。亞洲很多地區，如韓國、日本的音樂劇已走得很前，香港也要加把勁，再不起行便趕不上這班『音樂劇列車』。」 ▲



The School sends students on exchange tours to broaden their artistic horizons. Photo shows the tour to the Royal Academy of Dramatic Art last year.

學院每年安排學生到外地作文化交流，以擴闊他們的藝術視野。圖為去年於英國皇家戲劇藝術學院的交流活動。

Hong says musical actors need to be skilled in the three performing art forms of acting, singing and dancing.

李穎康稱，音樂劇演員能唱、跳、演；並強調三大表演藝術融會貫通的重要。



# Interstage 2020: per se in an instant, autumn came

**Music Producer and Creative Lead 音樂及創作監製**

Hong Ka-chun 康家俊



Interstage is a pop music concert production conceived by students from the School of Theatre and Entertainment Arts. It is a platform for students to work together with local musicians and artists to explore possibilities in music, theatre and entertainment arts.

This year, the School has invited per se, the poetic music duo Stephen Mok and Sandy Ip, to collaborate with ten students of the School under the leadership of Hong Ka-chun, a renowned concert producer in town. The concert will bring the audience to another dimension and help them look at reality from a different perspective. Although we are living in times of unprecedented changes, we can embrace the unknown and seize the moment by looking at the world differently. ♪

**Music Producer and Creative Lead 音樂及創作監製**

Hong Ka-chun 康家俊

**Associate Producers 聯合監製**

Tiff Chan Ka-ye 陳嘉儀 Jacqueline Choi Siu-yan 蔡兆欣 Ho Nga-yung 何雅榕 Flame Ho Pik-ling 何碧玲

Rachel Ip Chun-lam 葉俊霖 Kwan Chiu-kit 關超傑 Lam Chung-hang 林頌恒 Jeremy Leung Hin-chi 梁軒持

Migu Mianizt Leung 梁景穎 Lui Hin-chung 呂衍聰

**Poetic Pop Music Duo 詩式流行本地組合**  
per se (Stephen & Sandy)



Interstage 是一個由舞台及製作藝術學院學生製作的流行音樂會，學生可以透過此平台，夥拍具實力的本地歌手，共同探索科藝製作和音樂舞台上的無限可能性。

今年的音樂會邀請了詩式流行本地組合per se合作，由資深音樂會監製康家俊帶領十位學院學生共同創作。是次音樂會希望一個多小時的演出時間，帶領觀眾用另一視角觀看世界、觀看生活、觀看自己。雖然我們置身在一個複雜多變的世界及時代，也能透過另一視角擁抱所有未知之數，活在當下。 ♪

21.11.2020 | 晚上8pm

Academy Drama Theatre 演藝學院戲劇院 | \$120, \$200

**Ticketing details**

票務詳情: P.13-14

## Photo Gallery of Academy Production 演藝製作節目精華相集



30.9.2020  
Academy Lyric Theatre  
演藝學院歌劇院



Produced by the School of Theatre and Entertainment Arts, the Sunset Concert is a prominent stage that integrates lighting, sound, visual and technical design for emerging artists and local musical talents. The line-up of this year's edition includes CHANKA, Life Was All Silence and TYNT. The concert, filmed by School of Film and Television students, has attracted thousands of online views since its live streaming. ♪

日落音樂會由舞台及製作藝術學院製作，演出結合燈光、音響、影像和技術設計，每年均邀請來自本地不同音樂範疇且充滿潛力的音樂人和樂隊參與。今年的表演嘉賓包括陳嘉、Life Was All Silence和TYNT。是次精彩演出由電影電視學院學生作現場拍攝，自網上直播當天起吸引了數千觀看次數。 ♪

Photos by Ka Lam 拍攝：嘉霖

Revisit the concert  
重溫音樂會



## Practice-as-Research in the Performing Arts 表演藝術的實踐研究



The Academy's Performing Arts Research Unit runs professional development courses to allow faculty members to get first-hand experience in Practice-as-Research. Facilitated by Phoebe Chan and Krissy Lam, Head and Lecturer of the Unit respectively, participating faculties will design and implement Practice-as-Research projects that relate to their practices as teaching artists. They will construct a research design, document their work, analyse the documentation and explore ways to present the outcomes of their projects. With this training, the Unit hopes to stimulate participants to reflect on their role as a teaching artist, curriculum design, teaching style, facilitation skills, delivery modes and assessment practices for the arts and culture.

To share the outcomes of these Practice-as-Research projects, the Unit has launched the PaR Projects@HKAPA Series. The first project of this series is "Restructuring Theatrical Make-up Courses" by Sunny Chan Ming-long, School of Theatre and Entertainment Arts Lecturer (wig & make-up). Considering practice inside the theatre and teaching in the classroom as "an organic whole", Sunny hoped to find out from the course how the two can complement each other in order to achieve the best teaching results. After the course, which comprised ten workshop sessions and ten hours of online learning, Sunny acquired the practical knowledge of data collection and question design techniques. Watch the dialogue of Phoebe and Sunny to learn more about his research process and what he took from the course. 📺

演藝學院的表演藝術研究部（研究部）早前舉辦了「實踐研究於教學之應用」證書課程，讓學院的教師體驗實踐研究（Practice-as-Research，簡稱PaR）。參與的教師在研究部主任陳玉蘭和講師林燕的帶領下，以校內的教學實踐為基礎，各自設計並執行一個PaR計劃，過程包括：落實研究設計、紀錄實踐的過程、分析資料，以及以最適合的方法發佈計劃成果。透過課程，研究部希望引發參加者深入反思自己作為教學藝人的意義，並為課程設計、教學風格、帶領活動的技巧、課堂活動形式，以及課程評估方式等汲取靈感。

為了與更多人分享教師於此課程的成果，研究部展開了《演藝實踐研究系列》。系列的第一個分享個案，是舞台及製作藝術學院講師（髮型及化妝）陳明朗的「重塑舞台化妝課程」。他視劇場實習和課堂教學為一個整體，希望透過此實踐研究的課程學會如何讓兩者配合，以達至最好的教學效果。經過十節工作坊與十小時的網上學習，陳掌握了收集資料和設計問題的技巧。欲了解更多他的研究計劃和得著，請收看研究部主任陳玉蘭與他的對談。 📺

Sunny has recently published a book about stage make-up. For more details, please see 陳明朗剛出版了一本有關舞台化妝的書籍，詳情請參考：



Watch the dialogue  
收看對談：

## Online Seminar to Enrich Students' Learning 「聊齋講座系列」豐富學生學習



To enrich Drama students' learning, Dean of Drama Professor Poon Wai-sum (left) launched the Chatroom Talks Series to invite practitioners to share their experience and insights with students, providing them with liberal arts education outside the classroom. For the 5<sup>th</sup> session, the School has invited Louis Yu (right) to be guest speaker on the topic "Five Questions and Five Trends of Performing Arts amid the Pandemic". The talk, which was held online on 22 Sep 2020 and was also open for public registration, attracted over a hundred practitioners and members of the public.

Yu has over 30 years of experience in performing arts administration and management. Currently studying Urban Studies at The London School of Economics and Political Science, Yu was Executive Director of Performing Arts at the West Kowloon Cultural District Authority from 2010 to 2019. At the seminar, he raised five questions facing the theatrical world amid the pandemic, as well as outlining five future trends, namely, (1) Hail to Cities, Acceleration of "Cocooning"; (2) Theatres will never Die, "Being There" and "Togetherness" are Important; (3) "Televisionisation" of Theatres; (4) Emergence of "Double Line" Theatres; and (5) Blending of "the Performing Arts". The thought-provoking seminar sparked fruitful discussion, attracting many questions from the floor at the post-seminar Q&A session. 📺

為了豐富戲劇學院學生的學習，院長潘惠森教授（左圖）策劃了「聊齋講座系列」，定期邀請業界人士與學生作分享交流，於課堂外提供人文和博雅教育。系列的第五講於9月22日於網上舉行，邀得茹國烈（右圖）主講，以《疫情之下，表演藝術的五個問題和五個趨勢》為題作分享。講座反應熱烈，吸引逾百位業界和公眾人士參加。

茹先生擁有逾30年藝術行政管理經驗，於2010至2019年擔任西九文化區管理局表演藝術行政總監，現於英國倫敦政治經濟學院進修城市研究。他於是次講座提出了劇場於疫情下所面對的五大問題，並一一闡述五大趨勢：（一）城市萬歲，「繭化」加速；（二）劇場不死，更需要「存在感」和「群聚感」；（三）劇場「電視化」加速；（四）「雙線劇場」的出現；以及（五）「表演藝術」的合流。內容引起各參與者熱烈討論，於講座後的問答環節踴躍提問。 📺



Watch the recording of full  
seminar (in Cantonese)  
收看講座錄影



Revisit the Q&A session  
(in Cantonese)  
重溫問答環節



# A Comprehensive Guide to Academic Programmes

## 演藝學院課程全接觸



### WEBSITE 課程導覽網頁

Admission Talk  
入學講座

Industry Leaders' Sharing  
業界領袖分享

Students' Sharing  
學生分享

eLearning Resources  
網上學習資源



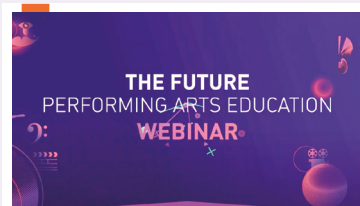
Cantonese opera maestro Wan Fai-yin MH talks about professional training  
著名粵劇花旦尹飛燕MH談專業培訓



Dance students share campus life  
舞蹈學生分享校園生活



Lecturers introduce the importance of Complementary Studies  
學院講師介紹輔助學科的重要性



Abundant eLearning resources are available  
學院提供豐富網上學習資源

HKAPA Online Information Day 2020 was held on 17 October. To give prospective students up-to-date information about the six Schools of the Academy, the Academic Programme Highlights website has been enriched, covering the latest development of academic programmes, sharing of outstanding alumni and industry leaders, campus life of current students, and frequently asked questions on admission. The website also introduces the history of the

Academy, facilities and collection of the Academy Libraries, learning outcomes of the Complementary Studies and eLearning resources, as well as efforts to promote arts accessibility to the community. This represents a robust foundation at the Academy to cultivate the next generation of performing artists and cultural leaders of arts industry. 🎭

香港演藝學院網上課程資訊日已於10月17日順利舉行。全新的「演藝學院課程導覽網站」亦已啟用，

提供校內六大學院的最新課程資訊、知名校友和業界領袖的演藝歷程分享、現屆學生的校園生活點滴，以及申請過程中常遇到的問題指引，方便有志報讀演藝學院的年輕人可隨時瀏覽。此外，大家也可透過網站認識學院歷史、圖書館設備及館藏、輔助學科學習成果、網上學習資源，以及藝術共融的發展，從而了解學院培育新一代本地表演藝術家和文化領袖的教學資源配套。 🎭

### Undergraduate Degree and Post-secondary Programmes

Applications for Admission in 2021/22  
Deadline: 11 December 2020 noon (Friday)  
Enquiry: aso.admission@hkapa.edu

### 學士學位及大專課程

2021/22年度入學申請  
報名日期：即日至2020年12月11日 (正午12時)  
課程查詢：aso.admission@hkapa.edu

Applications for admission in 2021/22 have opened. The Academic Programme Highlights website will provide useful information to young people who are targeting a career in the performing arts.

香港演藝學院2021/22年度學士學位及大專課程入學申請現正接受報名。有志報讀的年輕人，立即登入以下網站，以獲取實用的課程報考資訊，助你開創演藝之路。

Please visit 歡迎瀏覽：  
[programmehighlights.hkapa.edu](http://programmehighlights.hkapa.edu)



RANKED 1<sup>ST</sup> IN ASIA  
7<sup>TH</sup> IN THE WORLD

# P RINCIPAL'S RECOMMENDATION SCHEME

For Undergraduate and Post-Secondary Programmes  
in Academic Year 2021/22

Encourage secondary school students with distinguished achievements in performing arts to apply for admission to the Academy through support of their principals

- A maximum of 6 nominations\* for each secondary school
- Waiver of application fee
- Guaranteed audition / interview

\* Only one recommendation can be made for each School of the Academy, namely School of Chinese Opera, Dance, Drama, Film and Television, Music, and Theatre and Entertainment Arts.



## The Future Performing Arts Education Webinar

### 網上論壇系列 — 表演藝術教育的未來

The third webinar of "The Future – Performing Arts Education" webinar series entitled "Engaging Learners Online" was held on 29 September. Speakers included Dr Phoebe Chan (the Academy's Head of Performing Arts Research), Dr Boaz Chow (the Academy's Lecturer (Music – School of Chinese Opera)) and Dr Curtis Bonk (Professor at Indiana University). Revisit the video and podcast of the webinar (with Chinese translation) to understand how online performing arts education can be made more engaging.

「表演藝術教育的未來」網上論壇系列的第三場論壇已於9月29日舉行，邀請了印第安納大學教授Curtis Bonk博士，與香港演藝學院的表演藝術研究部主任陳玉蘭博士和戲曲學院音樂講師周仕深博士，就著題目「提高線上學習動力」進行討論與交流。論壇的視頻（附中文字幕）已上載至網站，歡迎重溫。

Revisit the video and podcast  
重溫視頻



# APPLAUSE 獎聲

**Angela Chan Sin-ying** (Junior Music alumna), **Michael Yeung Ching-laam** (Class of 2020), **Anna Chan Pui-shan** (Year 1, Master of Music), **Patrick Lui Pak-hay** (Year 1, Master of Music) and **Isabella Ng Wing-yi** (Class of 2019, School of Dance) received The Hong Kong Jockey Club Music and Dance Fund 2020-21 Scholarship.

**陳蒨瑩** (青少年音樂課程校友)、**楊清嵐** (2020年畢業)、**陳珮珊** (音樂碩士一年級)、**雷柏熹** (音樂碩士一年級) 和 **吳詠兒** (舞蹈學院, 2019年畢業) 獲香港賽馬會音樂及舞蹈信託基金2020-21獎學金。

**Natalie Lo Yin-wah** (Year 1) received Gold Prize at the 5<sup>th</sup> Hong Kong International Harp Competition (Division F).



**盧彥樺** (一年級) 於第五屆香港國際豎琴比賽 (F組) 獲金獎。

## 2020 Tokyo International Youth Music Competition (Hong Kong Region)

(from left, below photos)

**Chow Yu-wa** (Junior Music student) was the Champions at the Strings Junior Group and Mozart Concerto Group, and the 1<sup>st</sup> Runner-up at Violin Diploma Division.

**Sophie Leung Hing-fei** (Junior Music student) was the Champion at the Violin Diploma Division.

**Helen Yu Ching-shan** (Year 4) was the Champion at the IYMC Virtuoso Violin Senior Group.

## 2020 東京國際青少年音樂大賽 (香港區賽)

(下圖左起)

**周汝樺** (青少年音樂課程學生) 獲弦樂少年組冠軍、莫扎特協奏曲組冠軍, 以及小提琴文憑組亞軍。

**梁馨菲** (青少年音樂課程學生) 獲小提琴文憑組冠軍。

**余靜嫻** (四年級) 獲炫技小提琴高級組冠軍。



The above awardees are from the School of Music excepted as marked. 除特別註明外, 以上得獎者皆來自音樂學院。

## 11 NOVEMBER DIARY 月節目表

2 MON | 8PM | HKJCA

**HKGNA Music Festival 2020 "Love and Harmony"**  
香港新世代藝術協會音樂節「愛與和聲」

Presented by Hong Kong Generation Next Arts Limited (HKGNA) 香港新世代藝術協會主辦  
Free event. Registration is required.  
免費節目, 須預先登記。 ●  
<https://bit.ly/2SQZVRh>

21 SAT | 8PM | AD

**Academy Production: Interstage 2020: per se — in an instant, autumn came**  
演藝製作: **Interstage 2020: per se 《in an instant, autumn came》**  
\$200, \$120 ● ☹

● MUSIC  
音樂

## VENUE 場地

**AD** Academy Drama Theatre  
演藝學院戲院

**HKJCA** The Hong Kong Jockey Club Amphitheatre  
香港賽馬會演藝劇院

Ⓜ The Hong Kong Academy for Performing Arts event  
香港演藝學院節目



**31 288 288** [www.hkticketing.com](http://www.hkticketing.com)

## BOX OFFICES

The Hong Kong Academy for Performing Arts – Wanchai  
The Academy's Béthanie Landmark Heritage Campus – Pokfulam  
Asia World Expo – Lantau Island  
K11 Select – Tsimshatsui  
D · Park – Tsuen Wan  
Hong Kong Convention & Exhibition Centre – Wanchai  
Hong Kong International Trade & Exhibition Centre – Kowloon Bay  
Tom Lee Music Limited – Tsimshatsui, Olympian City, Wanchai, Shatin, Yuen Long

## CUSTOMER SERVICE FEE

Ticket purchased over the counter: HK\$8/ticket  
Online Booking and ticket purchase hotline: HK\$15/ticket

## GROUP BOOKING DISCOUNT

A 10% discount is offered to group bookings of 10 or more tickets for the same Academy programme in one transaction, only available at the Academy Box Office. Group Booking Discount cannot be used in conjunction with other Academy ticket discounts. The Academy reserves the right to amend these terms without prior notice.

## BÉTHANIE MUSEUM

The Museum and guided tours of the building are open to the public. Advance bookings are available at Hong Kong Ticketing outlets.

If you wish to receive the Academy's information in electronic format, please register at this link.

閣下如欲以電子方式收取演藝學院資訊, 歡迎到此網址登記。

## REMARKS 備註

The programme information is correct at the time of going to press but the organiser reserves the right to change programme information or schedule should unavoidable circumstances dictate. Please refer to the latest announcements on the Academy website as final. For further details, please contact the Academy Box Office on 2584 8514 or email [vp@hkapa.edu](mailto:vp@hkapa.edu). 在本刊付印後, 如遇特殊情況, 主辦機構有權更改節目資料及時間表, 一切以演藝學院網頁之最新公佈為準。有關詳情亦可致電 2584 8514 或電郵 [vp@hkapa.edu](mailto:vp@hkapa.edu) 向演藝學院票房查詢。



Check the most up-to-date diary online  
於網上查閱最新節目表  
[www.hkapa.edu/event/upcoming](http://www.hkapa.edu/event/upcoming)

Facilities for people with disabilities are available at the Academy by prior arrangement at the time of ticket booking. Please contact our Venue Performance Unit on 2584 8633 or email [vp@hkapa.edu](mailto:vp@hkapa.edu) for further details. 演藝學院設有各項殘疾人士專用設施, 請在訂票時提出, 以便有關方面作特別安排。詳情請致電 2584 8633 或電郵 [vp@hkapa.edu](mailto:vp@hkapa.edu) 與表演場地管理部查詢。

## 售票處

香港演藝學院 — 灣仔  
演藝學院伯大尼古蹟校園 — 薄扶林  
亞洲國際博覽館 — 大嶼山  
K11 Select — 尖沙咀  
D · Park 愉景新城 — 荃灣  
香港會議展覽中心 — 灣仔  
國際展覽中心 — 九龍灣  
通利琴行 — 尖沙咀、奧海城、灣仔、沙田、元朗

## 顧客服務費

各售票處: 每張港幣八元正  
網上訂票及購票熱線: 每張港幣十五元正

## 集體訂票優惠

集體訂購由演藝學院主辦的各項同場節目門票達十張或以上, 可獲九折優惠。此優惠只適用於演藝學院票房, 同時不能與演藝學院其他優惠一同使用。演藝學院保留修改優惠細則的權利, 而毋須另行通知。

## 伯大尼博物館

歡迎於快達票售票網預約伯大尼導賞團及訂購博物館門票。

## eNews 電子快訊



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Performing Arts  
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# SUPPORT OUR FUTURE ARTISTS

## 支持我們未來的藝術家

The Hong Kong Academy for Performing Arts welcomes your support to our students who are future artists for Hong Kong and the region. Most of the funds received will be used as scholarships to enable highly talented and deserving students to pursue their studies in the performing arts. The funds will also support capital projects, overseas study tours and other student related activities. Please act now!

香港演藝學院需要您對我們學生的支持，為培育香港及亞太區未來藝術家出一分力！演藝院所籌得的大部份善款將用以設立獎學金，讓才華橫溢的學生，可繼續在表演藝術方面深造。善款同時亦會用作改善設施，贊助學生海外學習及其他學術活動。請積極支持！

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I would like to make a donation to support The Hong Kong Academy for Performing Arts.  
我願意捐款支持香港演藝學院。

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### Donor Particulars 捐款人資料

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Name of Contact Person (if different from above): \_\_\_\_\_  
聯絡人姓名 (如與上述不同)： \_\_\_\_\_

Address 地址： \_\_\_\_\_

Tel 電話： \_\_\_\_\_ Email 電郵： \_\_\_\_\_  
(Electronic donation receipt will be sent to this email address  
將發送電子捐款收據至此電郵地址)

Signature 簽名： \_\_\_\_\_ Date 日期： \_\_\_\_\_

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- A tax-deductible receipt will be issued for donation of HK\$100 or above.
- Donation of HK\$5,000 or above will be acknowledged in Academy website while donation of HK\$10,000 or above will also be acknowledged in Academy Annual Report.
- Please mail the completed form with crossed cheque to Development Office, The Hong Kong Academy for Performing Arts, 1 Gloucester Road, Wanchai, Hong Kong
- Please make your cheque payable to "The Hong Kong Academy for Performing Arts".
- 捐款港幣 100 元或以上將獲發收據作扣稅用途。
- 捐款港幣 5,000 元或以上，演藝學院將於網頁內鳴謝是項捐款；捐款港幣 10,000 元或以上，演藝學院另將於年報作鳴謝。
- 請填妥表格連同劃線支票，寄回香港灣仔告士打道一號，香港演藝學院拓展處收。
- 支票抬頭請填寫「香港演藝學院」。

For enquiry, please contact Development Office on (852)2584 8729 or email at dev@hkapa.edu.  
如有查詢，歡迎致電 (852)2584 8729 或電郵至 dev@hkapa.edu 與拓展處聯絡。

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香港演藝學院承諾遵守《個人資料(私隱)條例》，以符合保護個人資料私隱的國際規定。為此，演藝學院會確保員工遵守最嚴格的保安及保密標準。演藝學院將依據《個人資料(私隱)條例》，使用於表格內收集到的個人資料作日後聯絡、籌款、宣傳活動或收集意見等推廣用途。

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