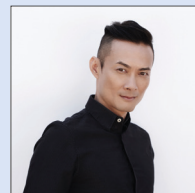


OCT 2020 10月號

HKAPA is ranked 7th in the World and
1st in Asia by QS
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Feature Interview with **William Yong**
There is No Single Way to Success

人物專訪 **楊漢源**——通往成功之路



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10 AM – 2 PM ONLINE





Dance piece: *Steer* 舞蹈作品：《Steer》
Photo by / 攝影：David Hou

There is No Single Way to Success 通往成功之路

One summer in the 1980s, William Yong was an aspiring and award-winning lead singer of a band called Fundamental in Hong Kong's booming pop music industry. Instead of just sticking with singing, he took a leap of faith and enrolled in the School of Dance at the Academy following his secondary school graduation. Today, a contemporary dance show choreographed by him is praised by Canadian critics as a must-watch in 2020. Despite the pandemic, his studio in Toronto continues to explore and present the art form to a global audience in avant-garde and thought-provoking fashion.

Before he entered the Academy, William had not received any dance or choreography training. Growing up in a "not well-off" family, he says, the dance artist had many unexpected encounters that changed the course of his professional life. As the only tertiary education provider dedicated to the performing arts in the city, the Academy has been providing an array of practice-based and professional diplomas since 1984, and a few years later

80年代某年仲夏，還是中學生的楊漢源 (William) 已是樂隊Fundamental的主音歌手，獲過不少獎項。當時正值香港流行樂壇全盛時期，然而William卻為自己開闢了一條新的路，中學畢業後毅然報考演藝學院的舞蹈學院。如今，William已是國際舞台上獨當一面的舞蹈家，他編創的現代舞作品被加拿大藝評家譽為2020年必看演出。今年疫情期間，他位於多倫多的工作室不斷探索，以極富前瞻性和啟發性的形式，為全球觀眾呈獻舞蹈藝術。

William入讀演藝學院前，從未受過舞蹈或編舞訓練。他說自己家境一般，但成長路上遇上很多意想不到的人和事，為他的事業生涯帶來徹底改變。自1984年起，演藝學院作為本地唯一的表演藝術高等學府，一直提供多個實踐為本的專業文憑課程，後來陸續增設學士及碩士課程；而William就是首批於學院畢業的專業表演藝術家。

also started to offer undergraduate and postgraduate programmes. William was among the first batch of professional performing artists to graduate from the Academy.

"Dance chose me," he says with enthusiasm. "I was very lucky to have a group of such influential teachers. I am so very grateful to the Academy because that was where I started the whole dance journey."

Recalling his audition at the Academy, he believes it was his mentality that impressed the panel most, notably his belief that an artist needs to work both physically and mentally. "I always work really hard and thoughtfully, even in music. The determination to be able to pick things up, and the determination to do something new and think of possibilities, is very important. The panel might have seen these qualities in me when I was auditioning in the studio. I'm really thankful they accepted me; otherwise, I wouldn't be here sitting in Canada talking to you guys now," he quips.

「是舞蹈選擇了我。」他說來充滿熱情。「我很幸運可遇上一群具影響力的老師。演藝學院是我開展舞蹈旅程的起點，對學院我一直心存感激。」

William回想當初的入學面試，表示或許是他的那份堅毅打動了評審老師。他一直認為創作講求身心配合，藝術家除了須不斷鍛鍊技巧，亦需要很高的心理素質：「我一直很努力和細心對待每一件事，在音樂方面也如是。擁有學習和嘗試新事物的決心，以及具有開創不同可能性的毅力，都非常重要。」他打趣說：



International dance artist William Yong (Class of 1991, School of Dance). 國際舞蹈藝術家楊漢源 (舞蹈學院，1991年畢業)。
(Photo by / 攝影：Kristof Arasim)

「或許當天評審們從我的舉止看到我這些特質吧？我很感激他們取錄了我，否則我今天不會身在加拿大越洋跟你們聊天，分享我的故事。」

回想當初以學生身分首次接受專業的現代舞訓練，William稱起步絕不容易，並謂老師於過程間對他影響深遠。他是班上唯一的初學者，身體欠缺柔軟度，由於姿勢僵硬，故此被同學戲稱為「石頭記」。

「開學的第一個星期我哭了好幾次。我對於舞蹈課，尤其是芭蕾舞，完全一無所知，當時我有點質疑自己入讀演藝學院的決定是否正確。」但William慶幸遇上多位良師，「其中一位是劉佩華老師，她在課後特別抽時間私下幫助我。她與其他老師都一樣非常耐心地教導我。」

「同班同學都充滿幹勁，非常優秀。大家不斷求改進，尤其在舞蹈技巧方面，這種學習氣氛很重要，能推動大家邁向更高層次，我慶幸能遇上這群啟發了我的同學。」

William就這樣維持舞蹈和音樂的雙線發展，於學習和工作之間取平衡，直至數年後決定專注於舞蹈。「學院擁有世界首屈一指的大專課程和設施以培育表演藝術家，也為我提供了一個安全的學習環境去磨練技巧。」



Posing with classmates during his studies at the Academy.
就讀演藝學院期間與同學合照。

Teachers at the Academy had an immense influence on him, he says, because when he first underwent professional training as a student majoring in modern dance, his start was not easy. As the only total beginner in dance technique classes, his body was inflexible. His posture was so stiff that he was teased by fellow classmates as a "pillar of stone".

"I cried a few times in the first week at the Academy because in dance classes, particularly for ballet, I knew nothing about the syllabus. I thought I had made the wrong decision in joining the Academy," says the long-time dancemaker. "But then, I had some really amazing teachers, like Ms Paula Lau. She used her spare time and helped me out. She coached me privately after classes. She had a lot of patience for me as well as a few other teachers."

"Moreover, the group of students I was with were very driven and of a high calibre. There was a lot of competitiveness among us, especially in dance technique training. I think we needed that, as it drove us to another level. I was really lucky to have these inspiring classmates."

He continued his double life — as a dance student and a singer — while he was studying at the Academy, managing to strike a balance for several years before dance started to take over.

"The Academy actually had one of the best post-secondary courses and facilities in the world for training as a performer," he says. "They also provided me with a really safe environment to learn and build up my skills."

The Academy set him on the road to a career as a professional dancer. Since then, he has performed in 75 cities within 15 countries, including the United Kingdom, the United States and Canada. And it all began with the Hong Kong Jockey Club Music and Dance Fund Scholarships he obtained which allowed him to attend any international dance school of his choice for further dance studies after graduation from the Academy. He gave up his singing career and decided to pursue a bachelor's degree at the London Contemporary Dance School where he also received further scholarships to complete a master's degree with distinction.

After graduation, he worked with Wayne McGregor's Random Dances and then joined the original cast of Matthew Bourne's *Swan Lake* and *Cinderella* in the UK. He worked with the company for five years before he



William has received numerous accolades, including (top) Outstanding Performance of an Ensemble in the Opera Division at the Dora Mavor Moore Awards 2019 (William was an ensemble member of Against the Grain Theatre's opera production *Kopernikus*), and (below) the "I love Dance/J'aime la danse Award" for Innovation in 2013 presented by Canadian Dance Assembly.

William曾獲頒多個獎項，包括（上）加拿大Dora Mavor Moore Awards的「傑出表演獎（歌劇群舞）」（William為Against the Grain Theatre製作的歌劇《Kopernikus》的群舞舞蹈員之一）以及（下）加拿大舞蹈協會的「我熱愛舞蹈——創新」獎項。

emigrated to Canada where he joined the Toronto Dance Theatre. In August 2005, he decided to start his own not-for-profit charitable contemporary dance organisation called Zata Omm (zataomm.org) to create multidisciplinary contemporary dance works by integrating dance, technology and other art forms. Zata Omm is in a state of constant development with on-going artistic research to explore the artistic climate and reflect contemporary culture.

"In my early years at the Academy, I saw all these amazing teachers who helped me so much. Now, when I go into guest teaching positions, I always try to inspire those who are very talented and also lift up the students who are less talented. I believe, as a teacher, that you can be so inspirational and influential for all students."

從演藝學院起步後，William最終順利踏上職業舞蹈家之路，足跡遍及15個國家共75個城市，曾於英國、美國、加拿大等地演出。能夠展開這趟國際旅程，源於他就讀學院期間獲頒香港賽馬會音樂及舞蹈信託基金的獎學金，讓他可於心儀的國際舞蹈學校繼續進修。William選擇了報讀倫敦當代舞蹈學院的學士課程，這亦是William放棄歌唱事業的轉捩點；隨後他再次獲得獎學金升讀碩士課程，最終更以優異成績畢業。

離開校園後，William加入了英國Wayne McGregor的Random現代舞團，其後獲Matthew Bourne選入《天鵝湖》和《仙履奇緣》的演出團隊。五年後



Photo taken during William's time at the London Contemporary Dance School. 攝於就讀倫敦當代舞蹈學院的期間。



William is dedicated to integrating technology in his dance pieces. (Photo of *Grist*, taken by Sandra Lynn Belanger)

William擅於將科技元素融入舞蹈作品中。（照片為舞蹈作品《Grist》，由Sandra Lynn Belanger拍攝）

他移居加拿大，在多倫多舞蹈劇院工作。2005年8月，他決定成立非牟利慈善當代舞蹈機構，名為Zata Omm (zataomm.org)，致力結合舞蹈、科技和其他藝術形式，創作跨領域的當代舞蹈作品。Zata Omm一直作持續發展和進行藝術研究，以探討藝術現況，並呈現當代文化。

「我就讀演藝學院時，受過很多良師的幫助。如今當我獲邀擔任客席導師時，我會盡力嘗試啟發富天份的學生之外，也希望扶持一些稍為遜色的同學。我相信每一位老師都可為每一位學生帶來啟迪和正面影響。」

William是加拿大Dora Mavor Moore Awards（被廣泛視為加國版的Tony Awards）的常客，曾先後獲十次提名，更於去年得獎。William認為認清自我價值，以及建構自己的空間，比贏取獎項更重要。像William般於國際舞台發展成功的事業，絕非易事。「我們須要找尋屬於自己的路，為自己的成就奮鬥。甚麼事情對自己來說最珍貴？這個我們可自己作主。每個人對成功的定義不同，而通往成功之路亦因而各異。」

William常作突破性的嘗試，其中一項是將科技與舞蹈融會結合，並成功呈現於作品當中。今年2月上演的舞蹈作品《Eden Planted》，創作靈感來自基因工程和科技烏托邦，題材涉及人類進化、生物學和未來學。他與製作團隊於舞台上以光雕投影和機械元素作探索，為觀眾帶來一個非一般、感官效果比傳統電視娛樂節目更為豐富的作品。

疫症當前，防疫措施限制室內活動，全球表演藝術行業遭受沉重打擊。但外圍環境的局限，往往是激發創意的契機。「現今的藝術形式正在擴闊延伸。」他解釋：「藝術的領域不再單一，藝術家適應力和應變力強，必定能找到新的方式創作和呈現作品。」

現時，他的創作團隊利用視像會議應用程式進行綵排，而他亦正嘗試尋找其他線上方法編舞。雖然暫時還未能恢復身體接觸，以致未能排練雙人舞，但無阻William於電子世界繼續進行藝術創作。

關於創作，William認為靈感不會突然而至，而是需要長時間的研究和了解才能成形，方可帶到排舞室內。「我們需要尋根究底，利用自己的方式深入了解每事的底蘊和內涵。無論是我們一知半解的題材，還是一些自己深入關注的主題，大家都必須用心探究當中的

While William received an award and ten nominations at the Dora Mavor Moore Awards, regarded as the Toronto equivalent of the Tony Awards on Broadway, he acknowledges that such recognition is less important than knowing your own worth and claiming your own space. Achieving so much in the international arena, as William has done, is not an easy task. "I think we all have to find our own path and build our own success," he says. "We all can determine what is precious for us. Everyone will have their own definition and journey to success."

One of William's groundbreaking achievements is his work integrating technology and dance. In his latest production, *Eden Planted*, which was staged in February this year, William and his team riffed with the idea of genetic engineering and a technological utopia, subjects that touch on human evolution, biology and futurology. His collaborators explored possibilities with projection mapping and robotic elements on stage, giving the audience a more profound and more inspiring sensation than television entertainment shows.

With virus containment measures currently restricting gatherings in enclosed spaces, the global performing arts business is suffering a significant blow. However, where there are limitations, there will be opportunities for innovation.

"I think art is taking a much broader view," he says. "It's no longer linear and arranged in terms of divisions. Artists are adaptable and resilient, and will find new ways to create and present."

His creative team has started to rehearse with video-conferencing apps. He also has tried to find new ways to choreograph virtually. Although physical contact is not possible at the moment, making duets impossible, this has

not stopped him from making art and adapting to the digital world.

But, as he says, all these ideas do not come out of the blue; they require time to research and investigate before one gets as far as the studio. "You have got to seek 'the truth', dig deep and research the most significance through your own methodology and philosophy," he says. "Whether the subject matter is something you don't yet fully understand or something that is very close to your heart, you still have to spend time on developing an intelligent piece of work that will engage, challenge and communicate with the audience."

"It has long been my wish to bring my workspace to Hong Kong or to do something back at the Academy. I'm open to presenting my works there and also doing works with the students or teaching because I was born in Hong Kong. That's my motherland and I'd like to contribute in any way if the opportunity arises." 🌱

精髓，才可創作出精彩的作品，以連繫觀眾，引發他們思考，與他們溝通。」

「一直以來，我都希望返回香港設立我的工作空間，或回饋演藝學院。我很期待在那裡演出自己的作品，與學生合作，又或是參與教學。我在香港出生，那兒是我的老家，若遇到合適機會，我希望作一些貢獻。」 🌱

William's latest production *Eden Planted* riffed with the idea of genetic engineering and a technological utopia.

William的最新舞蹈作品《Eden Planted》，創作靈感來自基因工程和科技烏托邦。(Photo by / 攝影：David Hou)



Prior to dancing, William was the lead singer of local band Fundamental. The photo shows the second album released by the band.

William成為專業舞蹈藝術家之前，是本地流行樂隊Fundamental的主音歌手。圖為樂隊推出的第二張唱片。



The Academy Launches Financial Relief Initiatives for Students 演藝學院因應疫情成立援助金和獎學金

The Academy has launched new COVID-19 related financial relief initiatives to provide relief to its local students who are experiencing genuine financial hardship as a result of the COVID-19 pandemic. For this, the Academy has raised a record-breaking funds, of which around HK\$11.3M will be used to set up a bursary scheme and new scholarships. The new initiatives and the fundraising activities were led by Council Chairman Professor Stephen Chow Chun-kay, with the full support of all Council members.

The Academy will continue to monitor the development of the COVID-19 pandemic and provide necessary and timely support to students in need. 🌱

演藝學院在本學年成立疫情相關的財政援助計劃，向疫情下面對財政困難的本地學生提供適切的支援，協助他們渡過難關。學院為此計劃進行籌款，最終籌得破紀錄的款項，當中約1,130萬港元將用作成立全新的「2020/21 COVID-19演藝學生援助金」及「2020/21 演藝學院獎學金」。這些財政援助計劃和相關的籌款活動由校董會主席周振基教授領導，並獲全體校董會成員支持。

演藝學院將繼續密切留意疫情的最新發展，為有需要的學生提供適切的支援及協助。 🌱

2020/21 COVID-19 Student Support Bursary 演藝學生援助金

The objective of this one-off bursary is to provide funding to support Academy students who are experiencing financial difficulties, or whose families are experiencing unexpected financial challenges. A bursary of up to a maximum amount of HK\$10,000 will be made available for each successful applicant.

這項一次性的「2020/21 COVID-19 演藝學生援助金」，是為因各種不同原因而陷入財政困難的學生及其家庭提供經濟援助。學院會向每位成功申請者給予最高\$10,000港元的援助金。

HKAPA Scholarships 2020/21 演藝學院獎學金

The Scholarships are to assist those families of local undergraduate students who are experiencing genuine financial hardship, with priority given to Year 1 students. Each full scholarship will be for the amount of HK\$42,100. The scholarship will be available for 5% of the total student population of each of the six Schools; the duration of the awards will be for up to four years, renewable subject to satisfactory academic results and the School's recommendation.

「2020/21演藝學院獎學金」旨在為面對財政困難的本地本科生家庭提供援助，並會優先給予一年級新生。每位獎學金得主每年可獲發\$42,100港元；校內六所學院的獎學金名額上限為該學院總學生人數的百分之五。如學生的學業成績達要求，並獲所屬學院推薦，將可獲發最多四年的獎學金。

The Academy Appoints Professor Gillian Choa as New Director

演藝學院委任蔡敏志教授為新任校長

The Council of the Academy announced on 2 September 2020 the appointment of Professor Gillian Choa as the new Director of the Academy with effect from 1 January 2021. She will succeed Professor Adrian Walter, who will retire at the end of December 2020 after serving the Academy for over eight years. Professor Choa will become the first female Director since the establishment of the Academy in 1984.

Professor Choa, who is currently Deputy Director and Provost of the Academy, has worked at the Academy for more than two decades. She received a bachelor's degree with honours in Drama from the University of Hull, and an advanced Theatre Design diploma from Croydon College of Art and Design. She furthered her studies at The University of Hong Kong, where she received master's and doctoral degrees in Education Policy, Management and Social Sciences. Her professional expertise has seen her regularly design sets and costumes for Academy productions. She worked extensively as a designer of sets and costumes in Theatre, Television, Film and high-end commercial concerns before joining the Academy. Earlier in her career, she also directed and designed theatre lighting and was editor of local fashion and architecture magazines. Her work encompasses numerous film and stage productions overseas and in Hong Kong. She was recognised as the first professionally trained theatre designer in Hong Kong, and was the first Resident Designer for Chung Ying Theatre Company. Professor Choa has been nominated for and received many accolades for her local and international work.



演藝學院校董會於2020年9月2日公布委任蔡敏志教授為新任校長，任期由2021年1月1日起生效，接替將於2020年12月底退休，在學院服務逾八年的華道賢教授。蔡教授將會是學院自1984年成立以來首位女校長。

蔡教授現為學院的副校長及校務長，在演藝學院服務逾20年。蔡教授先後畢業於赫爾大學（University of Hull）和克羅伊登藝術與設計學院（Croydon College of Art and Design），分別獲頒戲劇學士（榮譽）學位和舞台設計高級文憑；其後於香港大學取得教育政

Professor Stephen Chow, Council Chairman of the Academy said, "On behalf of the Council, I am delighted to welcome Professor Gillian Choa as the next Academy Director. Professor Choa is a veteran, and a highly regarded practitioner in the performing arts industry, locally and internationally. She has been contributing to the Academy for over 20 years, gaining a deep understanding of its unique strengths, so is well positioned to lead it forward in its next stage of development. I am confident that with her extensive and broad experience in the performing arts industry, and also as a dedicated educator, Professor Choa will take the Academy to new heights. I would also like to take this opportunity to convey our gratitude to Professor Adrian Walter, Director of the Academy, for his leadership and great contribution to the Academy over the past eight years. I wish him a very happy retirement."

Professor Adrian Walter said, "The appointment of Professor Choa as the new Director is a very positive and exciting outcome for the Academy. With her extensive practical experience of the performing arts, and breadth of experience as a senior manager within the higher education sector and within a conservatory setting, Professor Choa is ideally positioned to lead the Academy in its future development, and to ensure its continuing role as a leading higher education institution within Hong Kong, the Greater Bay Area, regionally and globally."

Professor Choa said, "I am most honoured to be offered this very prestigious position that will allow me to take the reins to oversee the Academy's future. I am excited and committed to working with the Academy Council, stakeholders, and the bright and creative minds of my staff and students, to bring the Academy to another level as a highly regarded performing arts institute of global significance. The possibilities are endless even in these challenging times. I firmly believe that challenges are opportunities for positive transformation if taken head on with wisdom, rigour, determination, mutual respect and tolerance."

Professor Choa shared her vision and plans for the future development of the Academy at a consultation session via a webinar with students, staff and alumni representatives on 28 August 2020. 🏠

策、管理和社會科學碩士和博士學位。蔡教授具有廣博的專業知識，一直為演藝學院製作的多項節目設計佈景和服裝。她涉獵的範圍廣泛，加入學院之前，曾為眾多劇場、電視、電影和高級商業項目擔任佈景和服裝設計師，亦曾指導及設計舞台燈光，並出任本地時裝和建築雜誌的編輯。蔡教授活躍於本地和國際表演藝術界，其電影和舞台作品多不勝數，被譽為香港首位受專業訓練的舞台設計師，更是中英劇團的首位駐團設計師。蔡教授的本地和國際作品曾獲頒多個獎項和提名，成就備受肯定。

校董會主席周振基教授說：「我代表校董會，歡迎蔡敏志教授成為學院的新任校長。蔡教授擁有豐富的經驗，是一位在本地和國際間備受推崇的表演藝術教育工作者。她在學院服務逾20年，十分明瞭學院的獨特優勢，因此她充分具備帶領學院邁向另一發展階段的能力。她在表演藝術範疇與教育方面皆擁有廣泛經驗，我深信蔡教授未來將領導學院再創高峰。我亦衷心感謝華道賢教授在任八年領導學院，作出重大貢獻，並祝願他退休生活愉快。」

現任校長華道賢教授表示：「蔡教授獲委任為下任校長，對演藝學院是十分正面且值得高興的事。憑藉她在表演藝術界專業實踐的資歷，以及在高等教育界、表演藝術型學府擔任管理層的豐富經驗，蔡教授定能帶領學院的未來發展，並確保學院維持現時於香港、大灣區、鄰近地區，以至全球首屈一指的表演藝術高等教育學府地位。」

蔡教授說：「我很榮幸被委以重任，擔當此項重要的職位，使我有機會在未來帶領學院發展。對於未來的工作，我深感興奮，並會致力與校董會、各持份者，以及我的教職員和學生一同努力，讓學院成為享譽全球的表演藝術學府。即使在這個充滿挑戰及無限可能的時代，我深信只要具備智慧、保持嚴謹、抱持決心、互相尊重與包容，將可帶來正面的轉變。」

蔡教授在8月28日舉行的網上諮詢會，與學院的學生、教職員及校友代表，分享她對學院未來發展的願景和抱負。 🏠

The Academy News interviewed Professor Choa in January this year. Revisit the story :
重溫蔡教授於《演藝通訊》今年1月號的專訪：



HKAPA Online Information Day 2020

網上課程資訊日2020

A Dream-Come-True Place for Emerging Performing Artists
成就不平凡夢想

Ranked the 1st in Asia and 7th in the world, the Academy is committed to offering professional and multidisciplinary performing arts education for youngsters, helping them become aspiring performing artists. Get to know more about its educational opportunities by joining the HKAPA Online Information Day 2020, which will be held on 17 October. The six Schools will host admission talks, student's sharing sessions and a Q & A webinar, providing programme information and useful interview tips. Outstanding alumni and industry leaders will also share their views on the development and prospects of the industry.

作為亞洲排名第一及世界排名第七的表演藝術高等學府，演藝學院一直致力提供專業多元的表演藝術教育，培育卓越的新世代表演藝術家。學院將於10月17日舉行網上課程資訊日2020，讓有志投身表演藝術行業的年輕人了解其教育理念和課程。當天節目包括六所學院的入學講座、現屆的學生分享及即時網上課程諮詢，提供全面的課程資訊和扼要的面試訣竅。同時，傑出畢業生及業界領袖將分享表演藝術行業的現況及未來機遇。

Expert Talks 業界領袖分享



Wan Fai-yin 尹飛燕
 Winner of Award for Best Artist (Xiqu) at the Hong Kong Arts Development Awards
 香港藝術發展獎「年度最佳藝術家(戲曲)」

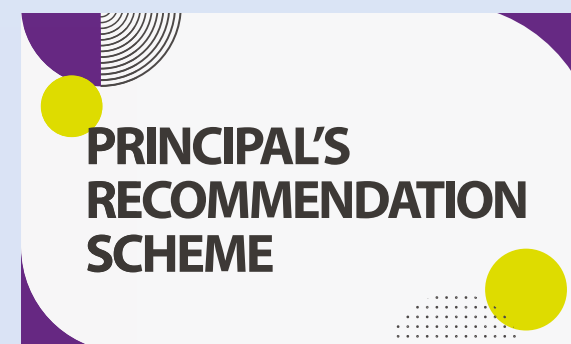
Dominic Wong 黃狄文
 Acting Artistic Director of City Contemporary Dance Company
 城市當代舞蹈團 署理藝術總監

Olivia Yan 甄詠蓓
 Veteran Theatre Playwright, Director and Teacher
 資深舞台藝術工作者

Kiwi Chow 周冠威
 Director of Best Film at the 35th Hong Kong Film Awards
 執導第35屆香港電影金像獎最佳電影

Ma Wai-him 馬瑋謙
 Suona Principal of Hong Kong Chinese Orchestra
 香港中樂團唢呐首席

Heidi Lee 李藹儀
 Executive Director of Hong Kong Ballet
 香港芭蕾舞團行政總監



為鼓勵更多具表演藝術天賦的中學生入讀演藝，學院今年將繼續推行「校長推薦計劃」；每間中學的推薦名額更增加至六個。透過計劃報讀的同學，除可豁免報名費用外，更可保證獲得面試機會。

香港演藝學院2021/22年度學士學位及大專課程將於10月5日開始接受報名。熱愛表演藝術的年輕人，不要錯過入讀世界級表演藝術學府的機會。📍

To encourage more secondary school students with distinguished achievements in the performing arts to apply for admission to the Academy, the Academy will roll out the Principal's Recommendation Scheme again this year and will increase the nomination quota to six per secondary school. Recommended students will enjoy a waiver of application fee and a guaranteed audition or interview.

Application for admission in 2021/22 will start on 5 October 2020. Don't miss the valuable opportunity to study in the world-renowned institution, a place where young people with passion for the performing arts can thrive. 📍

HKAPA Online Information Day 2020

Date: 17 October 2020 (Sat)
 Time: 10am - 2pm

網上課程資訊日2020

日期：2020年10月17日（六）
 時間：上午10時至下午2時

REGISTRATION 報名



2020/21 First Semester Academy Major Productions

2020/21 上學期演藝學院製作節目

Save the Date 誠邀您觀賞

School of Drama: Ng Wong the Swordsman

戲劇學院：《大刀王五》

Date 日期：Mid-December 2020年12月中

Venue 地點：Academy Studio Theatre 演藝學院實驗劇場

School of Drama: Antigone

戲劇學院：《安蒂岡妮》

Date 日期：Mid-December 2020年12月中

Venue 地點：Academy Drama Theatre 演藝學院戲劇院

School of Chinese Opera: Gongs and Drums

戲曲學院：《鑼鼓響》

Date 日期：Early February 2021年2月初

Venue 地點：Academy Drama Theatre 演藝學院戲劇院



- All the above productions are produced in collaboration with the School of Theatre and Entertainment Arts.
- More information about the productions will be released later on the Academy website and social media platforms.
- The School of Music hosts over 200 concerts during the year. Admission to most concerts is free.
- 所有節目皆由舞台及製作藝術學院協助製作。
- 節目詳情將於演藝學院網站和社交平台公布。
- 音樂學院全年舉辦逾200場音樂會，大部分免費入場。

Event calendar
演出日曆



f HKAPA.edu i hkapa.edu t HKAPA

When educators switch to online teaching, adjustments need to be made to the design and content of the lectures. In some cases technology can facilitate the adaptation, but in some cases the barriers may seem impossible to break through. The second session of "The Future – Performing Arts Education" webinar series, organised by the Academy's Education Information Technology Unit on 1 September, discussed ways to make online education accessible by examining the hurdles to online teaching and exploring solutions. The three speakers (from top, below photos) were Academy faculty members Stella Lau (Senior Lecturer (Ballet) and Leader of GYDP & Outreach) and Brian Watkins (Lecturer (Scenic Art)), and Logan Balavijendran (Customer Success Manager, Instructure (Canvas)).

Two Academy faculty members shared the adjustments

and steps they made for their online classes. As scenic art needs a large physical space and machinery, Brian explained that online teaching cannot be a direct substitute for face-to-face classes, but noted that there are ways to continue the learning process, such as doing online practices and teaching theories. This helps to prepare students, so they make more rapid progress when face-to-face classes resume. Stella spoke of the extra care the School of Dance had taken to ensure students' wellbeing, especially during rehearsals away from the School's carefully designed dance spaces. She discussed the significance of connecting with her students, reflecting on how through listening to them she can better understand their changing needs and the factors affecting their learning. On the technical side, Logan gave detailed examples of how educators can employ multiple online platforms to maximise the interaction with their students. 🎧

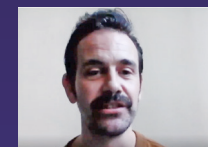
Webinar Discussed Ways to Make Online Education Accessible

網上論壇系列 — 無障礙的網上教育

當面授課程移師網上，教育工作者須對課堂的設計和內容作適當的調整；某些課堂在科技的協助下可成功進行，但這方式未必適用於所有教學內容。由演藝學院的教育資訊科技部門舉辦的「表演藝術教育的未來」網上論壇系列，於9月1日舉行了第二場論壇，主題為「如何達至無障礙的網上教育」，邀請了三位講者，包括（右圖上起）學院的劉燕玲（高級講師（芭蕾舞）及青年精英舞蹈課程及外展組長）和屈卓勤（講師（舞台繪景）），以及Instructure (Canvas) 客戶經理Logan Balavijendran，探討推行網上教育時所面對的障礙，以及相應的解決方案。

兩位學院講師分享了他們為網上課堂所做的

調整。屈卓勤說，舞台繪景的工作需要偌大的空間和機器的協助，縱使網上教學無法完全取代面授課堂，但仍可透過進行其他網上練習和教授理論，讓學生於疫情期間繼續學習，期望當面授課堂恢復後學生可跟上課程進度。劉燕玲則談到，由於舞蹈學生在家排練的環境，並非如校內的舞蹈空間般經過專業的設計，故此舞蹈學院採取了特別的措施，以確保學生的安全。她續稱，此期間與學生建立緊密聯繫十分重要，透過用心聆聽學生，以明白他們於課堂不同階段的需要，並了解有可能影響學生學習的因素。在技術層面，Logan示範了如何同時利用多個網上教學平台，以達至師生互動的最大成效。 🎧



Watch the recording of the discussion on the webinar's website, where details of upcoming webinars and recordings of past sessions are also available.

此論壇的錄影已上載至論壇網頁，歡迎重溫。有關即將舉行的論壇之詳情，以及過往論壇的錄影，亦請瀏覽網頁。



APPLAUSE 獎聲

Fan Kam-fung (Year 3) received First Prize at 2020 "Golden Classical Music Awards" International Competition (Online competition - Senior (no age limit) group competition).

范錦烽 (三年級) 於2020 紐約金古典音樂大獎獲第一名 (網上比賽—高級組 (無年齡限制) 組別)。



Cheung Yiu-yan (Year 2) was the co-winner of 2020 International Trombone Association George Roberts Bass Trombone Competition.

張耀殷 (二年級) 於2020 國際長號協會George Roberts低音長號大賽奪冠軍。



Pong Tin-yau (Year 2, Master of Music) received First Prize at 2020 International Music Competition "Paris and London" Grand Prize Virtuoso — (Winds category).

龐天佑 (碩士課程二年級) 於2020國際音樂大賽「巴黎及倫敦」Virtuoso 大獎獲木管組第一名。



The above awardees are School of Music students 以上得獎者皆為音樂學院學生

Professor Ray Wang (Head of Strings and Head of Junior Music Department) and **Hui Ling** (part time faculty) of the School of Music received Special Award for Mentorship at the Student of the Year Awards 2019/20 organised by the South China Morning Post.

王磊教授 (弦樂系及青少年音樂課程主任) 和 **許寧** (兼職教師) 於南華早報舉辦的2019/20年度學生獎獲特別獎 (導師)。

Ivy Pang (Class of 2004, School of Drama) was awarded Best Actress in the Be Epic London International Film Festival 2020 for her role in *An Endless End*.

彭珮嵐 (戲劇學院, 2004年畢業) 憑電影《永無止盡》的角色於Be Epic倫敦國際影展2020獲最佳女演員獎。



Photo extracted from the trailer 相片截自預告片

The Birth of A Movie, directed and written by MFA Year 2 student **Guo Yapeng** (middle) and produced by **Ding Yuin-shan** (Head (Screen Creative Producing) and Postgraduate Programme Leader), both from the School of Film and Television, received the Future Star Programme Potential Works Award at The 14th FIRST MART Award Ceremony.

由電影電視學院的**郭亞鵬** (右圖中, 碩士課程二年級生) 導演和編劇、**丁雲山** (主任 | 影視創投) 及研究生課程統籌擔任製片的《阿飛野史》在第14屆FIRST電影市場頒獎禮獲亞太未來影視「未來星耀」計劃潛力作品獎。



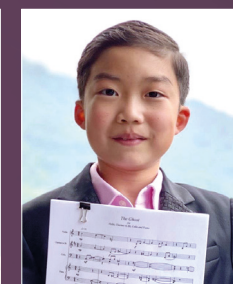
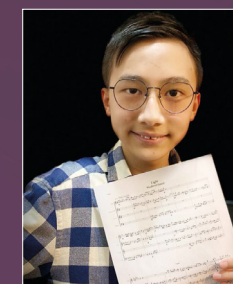
Sherri Lun Hoi-ching (left) and **Cheung Hei-man** (right) was the winner and 1st runner-up respectively at the Student of the Year Awards 2019/20 (Performing Artist) organised by the South China Morning Post.

倫凱晴 (左) 和 **張希文** (右) 於南華早報舉辦的2019/20年度學生獎 (表演藝術家) 分別獲第一和第二名。

Lo Yin-wah Natalie was the Grand Final Winner at the 2020 YCYW Young Musicians Competitions, and the Winner of the 28th World Music Competition (National Prize - under 17 category).

盧彥樺 於2020年耀中耀華少年音樂比賽獲全場總冠軍, 與第28屆世界音樂比賽 (17歲以下國家組別) 奪冠軍。

The above awardees are Junior Music Programme students 以上得獎者皆為青少年音樂課程學生



Chan Lok-shun (left) and **Cheung Yim-lap Justin** (right) received the 1st prize and 2nd prize respectively at the 72nd Hong Kong Schools Music Festival Original Composition Class (N827).

陳樂淳 (左) 與 **張冉立** (右) 於第72屆香港學校音樂節作曲比賽 (N872) 分別獲冠軍和亞軍。

Chong Ho-kwan won the Silver Medal (Children category) at the 2020 5th Beijing Dizi Invitational Competition.

莊浩鈞 於2020第五屆北京竹笛邀請賽暨首屆北京簫邀請賽獲兒童組銀獎。

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。

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Performing Arts
香港演藝學院

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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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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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