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Feature Interview

A Natural at Teaching, Facilitating and Fun

人物專訪

暢談教學樂



Ben Sumner 沈立文
Dean of Theatre and Entertainment Arts
舞台及製作藝術學院院長



A Natural at Teaching, Facilitating and Fun

暢談教學樂

The School of Theatre and Entertainment Arts (TEA) is one of the six Schools at the Academy, offering a total of 11 majors and a range of courses in Media Design & Technology, Technical Production & Management, and Theatre Design. These courses lead to awards of a Master of Fine Arts, a Bachelor of Fine Arts, a Diploma in Foundation studies or a Certificate in Fast Track Vocational studies in TEA. The School also offers a Fast Track Intensive Training Programme in collaboration with the industry. The School's comprehensive and renowned training covers classroom teaching, production, masterclasses and overseas exchange. It has extensive partnerships with performing arts institutions and establishments around the world that ensures its students have the opportunity to participate in overseas tours, visits and internships. It also allows the School to stay abreast of the latest international developments in curricular design and development while exposing students to these developments.

作為香港演藝學院內六所學院之一，舞台及製作藝術學院（後以學院英文首字「TEA」簡稱）由舞台設計、科藝製作及製作管理三大學系組成，提供11個主修科目及一系列課程，包括碩士學位、學士學位、基礎文憑、精研職業訓練證書，以及學院與舞台製作業界合辦的短期精研課程。課程著重多元化學習，除了課堂教學，還有製作節目、大師班和海外交流。多年來，學院與世界各地的表演藝術機構建立起緊密的合作關係，讓學生可以到外地交流、參觀和實習，放眼世界，同時確保學院的課程設計與發展緊貼國際步伐。

Ben Sumner rejoined the Academy early this year as the new Interim Dean of Theatre and Entertainment Arts. 沈立文今年年初重返舞台及製作藝術學院，擔任院長一職。



Many colleagues at TEA were Ben's former students almost two decades ago. Ben昔日的學生不少成為他現今的同事。



The design and production of the stage, lighting and sound of the annual Sunset Concert are handled by TEA students. TEA每年舉辦日落音樂會，其舞台佈景、燈光設計和音效處理全由學院學生主理。

The Academy welcomed its new Interim Dean of TEA, Ben Sumner, early this year which for Ben was a pleasing return to the Academy after some two decades. Ben's interest in theatre was sparked at an early age. As a child, he played in the theatre where his father built and painted scenery. Eventually he enrolled in the Central School of Speech and Drama in London to study stage management. He quips, "I had the most fun in my life studying there, so I was stuck doing theatre." After graduation, he went on to work in many different roles working in theatre, television, events and producing before moving into teaching and engaging in curriculum development and examination in renowned performing arts conservatories in the UK and Australia as well as undertaking an MBA in Education Management.

Moving to Hong Kong

In 1990, Ben moved to Hong Kong where he joined the Academy as a senior lecturer in Technical Management. He came to the Academy on a two-year contract and ended up staying for 12. "It was a big adventure. Lots of things happened in those 12 years. It was at the Academy that I learned about teaching and had the most fun as a teacher." Ben was part of the team developing the new degree programmes; he also helped to write the new Advanced Diploma and later the Bachelor of Fine Arts for Stage Technology.

"Those were very happy times." Ben muses more than once about his time at the Academy. What he enjoyed most was interacting with the students. "I wanted to make sure my students had fun. That's how you learn." One of

今年年初，TEA迎來闊別演藝學院近20年的沈立文（Ben）擔任院長。Ben自小已與劇場結下緣份。由於Ben的父親是從事舞台佈景製作，Ben少時已經常出入劇場，耳濡目染，培養了對舞台的濃厚興趣。長大後，Ben入讀倫敦中央演講和戲劇學院，修讀舞台管理，他打趣說：「在學院裡的學習歲月，是我生命中最愉快的時光，所以我注定一輩子也離不了劇場工作。」畢業後，Ben曾擔當不同的工作崗位，包括劇場、電視、活動和製作，後來投身教育，先後到英國和澳洲的著名表演藝術學府，負責教學和課程發展及評審工作，更修讀了教育管理碩士課程。

佇足香港

1990年，Ben加入香港演藝學院，擔任高級講師（舞台管理）。合約期為兩年，結果他一待便12年：「那是一趟歷奇之旅。12年間發生了很多事。我在學院裡領略到教學的真諦，亦體會了作為教師的最大樂趣。」Ben當時是籌備新學位課程的團隊成員之一，隨後更協助規劃新的高級文憑課程，以及後來的科藝製作藝術學士學位課程。

「那段日子非常快樂。」Ben多次憶起昔日在演藝學院度過的時刻，與學生互動的片段最為珍重：「我希望學生能從學習中嘗到趣味，這樣才可有效地學習。」其中一個印象最深刻的經歷，是為大型跨學科項目製造特別效果。他曾與學生創作虛擬巴士之旅，學生們先登上巴士頂層拍攝行駛中沿途的景像，然後影像再經剪接和加速處理，再投影到屏幕上，並按影片的內



The School organises the TEA Graduate Exhibition every year to feature the work of graduating students. TEA每年籌辦畢業展，展出應屆學士學位畢業生具代表性的作品。



TEA faculty and students at the Prague Quadrennial 2019. (4th from the right is the former Dean of TEA Professor Gillian Choa) TEA教員和學生參與2019年布拉格國際劇場及設計博覽會。(右四為前任院長蔡敏志教授)

Ben's most memorable experiences was building special effects for big interdisciplinary projects, such as creating a virtual bus journey. Students were sent out to film the trip from the top of a bus going around Hong Kong. The footage was edited, sped up, and projected onto a screen. Smoke, sound effects, lighting and movement were then added in coordination with the video. "It was pretty clever stuff for the mid-1990s. Other projects included getting the Three Ladies to fly in on a big balloon in a production of the opera *The Magic Flute*; and having gods soar down onto the stage in Handel's *Semele*."

Facilitating Holistic Development

Ben's earliest performing arts training was in stage management and technical theatre and he worked as a stage manager, amongst other things, prior to his teaching career. He notes the parallels between stage management and teaching. "A stage manager is a role that has nothing to do with ego. You are the oil in the machine. That's kind of like teaching, isn't it? Enabling people to do the best they can. That is a role I've always found very satisfying." "The bonus of working with young people," he adds, "is their open-mindedness and contagious energy."

Ben thinks it is crucial for students' learning to work with other disciplines – not only within TEA, but among the Schools at the Academy, and within Hong Kong. He himself had been production manager for opera, circus, film and even casino shows. "You learn from the people you work with; it's the people who make it enjoyable." This is one reason why Ben was

容配以煙霧、聲效、燈光和動感等效果。「這在1990年代中期，可算是非常出色的創作。其他創作包括為歌劇《魔笛》的三位侍女製作大型氣球，讓她們乘坐飛行；還有為韓德爾歌劇《塞墨勒》製作效果，成就了眾神從天降臨在舞台上的一幕。」

促進全人發展

Ben最初受訓於舞台管理和舞台技術，學成後曾擔任舞台經理和其他不同的崗位，其後才開展他的教學生涯。兩種看似截然不同的工作，在他眼中有着共通之處：「舞台經理是一個不會視自我為中心的崗位，倒是機器中的潤滑油，產生協調作用。這跟當老師一樣，讓學生發揮最優越的才華，這份使命每每給予我莫大的滿足感。」他續說：「與年輕人相處合作有不少益處，因為他們思想開通，富感染力。」

Ben認為，跨學科合作是學生學習的重點。合作夥伴不限於TEA之內，而是校內其他學院，以至全港。他過往曾擔任歌劇、馬戲、電影，甚至賭場娛樂節目的製作經理。「與人相互合作，可從他們身上學習。工作的樂趣往往是來自共事的人。」這正是Ben喜歡在演藝學院任教的原因之一。

演藝學院鼓勵校內六所學院之間加強合作，以培育全面的專業人才。以TEA學生為例，他們不僅接受主修學科密集且創新的訓練，亦透過跨學科的合作項目，接觸其他技能和知識，從而作好裝備，為畢業後適應多元化且競爭激烈的演藝行業。「校內設有六所學院，

so fond of teaching at the Academy. The Academy encourages collaboration among its six Schools with the aim of fostering comprehensive, all-round development in professionals-to-be. TEA students, for example, not only receive intensive and innovative training in their own specialty, they are also given exposure to skills and knowledge outside their discipline through project collaborations. This equips the School's graduates for the multi-faceted and competitive entertainment industry. "It is definitely a strength to have the six Schools under one roof – Chinese Opera, Dance, Drama, Film and Television, Music, and TEA. There's a diverse range of opportunities on offer and that's good because people don't always end up where they thought they would when they started," Ben observes.

TEA students are known for their versatility, solid grounding in theory and technical knowledge, and their sound command of spoken and creative languages. For this reason, they essentially graduate as professionals who can work independently or serve as valuable contributors in a professional setting.

A Stellar Performing Arts Education

Two outstanding graduates of the School, Naomi Chung, Head of Xiqu at the West Kowloon Cultural District, and Heidi Lee, Executive Director of the Hong Kong Ballet, are people who "didn't end up where they started". Ben knows both of them. "Heidi was one of my stage management



Ben as a 8-year-old child on the set that his father (right) designed, built and painted. 8歲的Ben於父親(右)設計和製作的舞台佈景前。

包括戲曲、舞蹈、戲劇、電影電視、音樂和TEA，這絕對是我們的優勢，造就各式各樣的機會。這有利於學生日後的發展，因為大家的事業路向，未必一定會按照原本的計劃發展。」

TEA學生向來以靈活變通、紮實的理論和技術知識、出色的語言能力和創造力見稱。學生畢業時，已達專業水平，既能夠獨立工作，亦可在各專業領域中貢獻所長。

學而優則通四方

學院兩位優秀的畢業生——西九文化區表演藝術主管（戲曲）鍾珍珍和香港芭蕾舞團行政總監李藹儀，都是選擇「不同路向」的過來人。Ben與兩人皆有淵源：「李藹儀是我的舞台管理課學生；而我認識鍾珍珍時，她還是位燈光設計學生。很多人不會只留在自己的主修學科內發展，但如果你不曾於演藝學院的學習氛圍中沉浸過，你的其他潛能未必能發掘出來。」

這解釋了為何TEA畢業生的就業率可高達98%。最近的統計數據顯示，大部分TEA畢業生都在短時間內順

◀ TEA establishes collaboration with industry partners to provide students with learning opportunities in the community, such as the augmented reality public art project *BeHere* in 2018, which was presented by the Tourism Commission. The School prepared period props and costumes, and designed images of daily life in Hong Kong from the 1940s to the 1970s through photogrammetry.

TEA與業界有緊密的夥伴關係，開拓不少社區學習機會予學生，包括2018年由旅遊事務署呈獻的擴增實境藝術項目《BeHere》。學生透過攝影測量法，呈現1940至1970年代香港日常生活的道具、服飾和影像。



Ben has fond memories of working with TEA students two decades ago: (left) building cranes with Year 1 students in a construction class in the 1990s; (right) creating the "hot air balloon" in *The Magic Flute* (1997) that could travel both side to side and up and down.

Ben分享了很多與TEA學生的回憶：(左)於90年代與一年級學生一起製作起重機；(右)為《魔笛》(1997年)製作一個會左右移動、上下升降的「熱氣球」。



students. Naomi was a lighting student when I knew her. People don't always stay in their discipline. But if you don't get the sort of exposure you get at the Academy, you will never know."

It is no surprise that the School enjoys an impressive graduate employment rate of as high as 98%. Recent statistics indicate that the vast majority of TEA graduates find employment soon after graduation, in an assortment of fields, including theatre, live events, theme parks, film and television, broadcasting, and music. Ben himself has first-hand experience of the versatility of the School's alumni. In 2007, he was recruited as a production manager for the opening show of the Grand Lisboa in Macau. It was a late recruitment and he had to assemble his crew in a very short time. But thanks to the resourcefulness of the students he had taught, Ben managed to pull everything together quickly. "Suddenly I found all the people I taught or worked with arriving in Macau. It was a very memorable experience."

Virtuous Circles and Lifelong Learning

In 2002, after 12 years in Hong Kong, Ben moved first to Perth, joining the Western Australian Academy of Performing Arts, then to London where he was the Vice Principal and Director of Production Arts at Guildhall, positions he held until re-joining the Academy early this year as Interim Dean. He says he is happy to be back as

he already knows half of the current faculty. They are all wonderful people and he is eager to work with them again.

Upholding the spirit of collaboration, Ben shares his experience of setting up the centre for commercial and academic collaboration at the Guildhall; he believes it would be ideal to set up a similar one at the Academy to further enhance the latter's enviable reputation in bringing industry in to conduct research and development, and allowing students to work with professionals. "For example, if someone had a new piece of equipment they wanted to try out, or a theatre company had an idea they wanted to put on stage, or wanted to make scenery, props and costumes, they could come to the Academy and our students could get involved. They will be developing and employing our students; our students will be learning. It becomes a virtuous circle of research, teaching, and development," Ben explains.

One clear strength of the Academy's performing arts education is the underpinning educational philosophy that has guided the progressive development of a curriculum that strikes an effective balance between academic content, critical thinking and practicum-based activities. This has allowed students to gain a deeper understanding of the relationship between theory and practice.

Pedagogy aside, attitude is of crucial importance in

learning. Ben says something he has begun to learn at this point in his career is that "getting everything" is not the point. "Lecturers often have the feeling – and I was the same – that students need to know everything their teachers know," he observes. "But the performing arts industry is constantly evolving and we need to be teaching young people to be enthusiastic and curious, so they will be able to continue to learn for the rest of their lives." ▲

利就業，工作範疇包括劇場、現場演出、主題公園、影視、廣播和音樂。Ben憶述2007年在澳門工作時的一次經歷，令他深刻體會TEA內人才濟濟。當時Ben受僱為澳門新葡京開幕匯演擔任製作經理，由於他正式上任時距離開幕禮日子很近，他須於極短時間內組成班底，最終在學生們鼎力協助下迅速成軍。「突然間，所有我曾教授或共事過的人都齊集澳門，那是一次非常難忘的經歷。」

良性循環與終身學習

Ben在香港晃眼間度過12年。2002年，他前往澳洲珀斯，加入西澳洲演藝學院；隨後到倫敦的Guildhall音樂戲劇學院擔任副校長及舞台藝術總監，直至今年初重回香港。對於今次可以重臨演藝學院出任TEA院長，Ben十分的欣喜，因為TEA裡有一半教職員都是他認識的友人，而且更是他一直欣賞而渴望再次合作的優秀人才。

就著合作交流的重要性，Ben進一步分享他在Guildhall建立商業及學術合作中心的經驗。他認為若果演藝學院未來成立一個同類型的合作中心，邀請業界駐校作研究及發展，讓學生與行內專業人士合作，能大大提升學院在業界的影響力，對學院發展而言是理想的一步。「舉例說，若有人想試用新器材、或有劇團希望於舞台上實現一些構思，又或是希望製作佈景、道具和服裝，他們都可以在演藝學院付諸實行，而我們的學生亦可參與其中。他們可以聘用我們的學生，讓他們邊工作邊受訓，從中學習，構成一個集研究、教學和發展於一身、良性循環的合作機制。」

演藝學院的教學理念，孕育出一套持續發展的課程，包含學術理論、批判思維和實踐技能三大元素，其比重恰到好處，讓學生深入了解理論與實踐的關係。這實為學院的一大優勢。



Ben as a student (2nd from the left, back row) on the set of the end of year musical *Little Me* in 1976 when studying at the Central School of Speech and Drama. Ben於英國的中央演講與戲劇學院接受舞台管理訓練。圖為1976年Ben（後排左二）於校內音樂劇《Little Me》的舞台上與團隊合照。



TEA collaborates with other Schools as the production team to put on various productions every year. This photo shows the set designed and constructed by the School for the drama production *Noises Off* in 2017.

TEA 每年與校內其他學院合作，為不同節目擔任製作團隊。圖為學院於2017年為《蝦碌戲班》製作的佈景。

教學方法以外，良好的學習態度亦十分重要。Ben現在始明白「獲取所有」並非教育的關鍵。「很多老師會認為學生須要吸收師長們所有的知識，我曾經也有一樣的想法。但表演藝術行業是不斷創新發展，最重要的是教導年輕人保持熱情投入和好奇心，這樣他們才可終身學習。」▲

2020 SUNSET CONCERT

日落音樂會

演藝學院歌劇院
Academy Lyric Theatre

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

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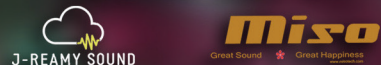
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School of Music Master's student Grammy Yeung Ching-ho (Year 1) has created a Guzheng quartet cover of *Turkish March*. Being inexperienced in sound-mixing, Grammy took the initiative to learn the skills by watching videos online. With this work, she hopes to encourage people to keep an open mind about learning new things during the pandemic.

音樂學生楊程皓（碩士課程一年級）以古箏四重奏形式演繹《土耳其進行曲》。程皓稱自己一向不太熟悉混音軟件，但最終透過自學而完成創作。她希望作品能鼓勵大家在疫情期間學習新事物。



Creative work 作品



Sharing 分享



Dance student Christina Huang Danyang (Year 1) choreographed a dance piece called *N95* with her friend who is based in the US. In her first choreographic attempt, Christina hopes to record the present and contribute to the future. The collaboration has allowed her to understand the importance of communication.

舞蹈學生黃丹洋（一年級）與身處美國的朋友一起創作名為《N95》的舞蹈作品。這次為丹洋首次嘗試編舞，希望藉此紀錄現況，並貢獻將來。她從此次經驗學會如何與其他人合作，並體會溝通的重要。



Creative work 作品



Sharing 分享



Emerging Artists Break through Physical Barriers to Share the Arts

Establishing a connection with the audience is at the core of the performing arts. Social distancing during the pandemic has transformed the way such a connection can be made. With artists' determination and genuineness, the power of the performing arts can break through physical barriers to touch the audience's heart. In May, the Education Information Technology Unit of the Academy called for students' submission of their creative work, encouraging them to continue to create with the help of technology and online resources. The selected works have been uploaded to a website for public viewing, and the creators — emerging artists at the Academy — have also shared the stories behind their creations. 🏠

新晉表演藝術家以創作拉近距離

表演藝術向來重視表演者與觀眾之間的聯繫。疫情拉闊了社交距離，但表演藝術家憑藉其心思和誠意，不斷發掘新的形式接觸觀眾，讓表演藝術的感染力穿越螢幕的阻隔，把情感傳遞給觀眾，引起共鳴。演藝學院的教育資訊科技部門於5月向學生徵集作品，鼓勵學生利用科技和網上資源繼續創作。除了於網頁分享作品外，還訪談這群新晉表演藝術家，了解他們的創作理念。🏠

More students' work 欣賞更多學生創作：



Film and Television student Feicien Feng Fo-cheng (Year 2) has made a video named *Waves*, recording the everyday lives of ordinary people during the pandemic. He hopes the nostalgic lens will remind local people of the spirit they had in the fight against SARS in 2003, saying, "Waves come one after another; it's like our lives now, days may be tough, but it will pass."

電影電視學生馮佛成（二年級）攝製名為《海浪》的短片，紀錄疫情下的社區常態。佛成特意以懷舊的鏡頭呈現影像，希望喚起大家2003年面對沙士的心境：「一波又一波的海浪，就像現在的生活一般，有點困難，但總會過去的。」



Creative work 作品



Sharing 分享



School of Theatre and Entertainment Arts student Jason Szeto Tsz-chun (Year 3) produced an online performance of *Hotel California* with his classmates. During the production process, a member suggested on impulse to add dance movements in the video. "Why not?" Jason responded. To Jason, it is the impulsivity and the boldness to try something new that make collaborative work fun.

舞台及製作藝術學生司徒梓雋（三年級）與同學一起製作《Hotel California》的網上演出。他憶述創作期間，其中一位同學心血來潮，建議在影片中加入舞蹈元素，梓雋抱著有何不可的心態接納意見。他認為玩味是集體創作最吸引之處，並鼓勵大家放膽嘗試有趣的事物。



Creative work 作品



Sharing 分享



無言劇

ACTE SANS PAROLES



Language is a veil that has to be ripped apart to reveal the underlying void
語言像是一面紗 必須被撕裂才能看見它背後的虛無

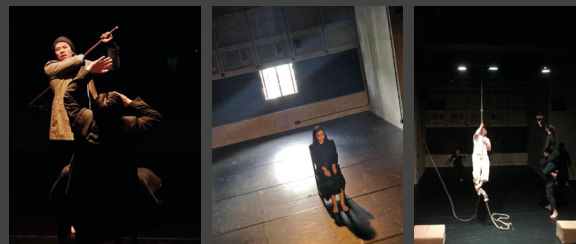
導演黃俊達 Ata Wong Chun-tat, Director of the play

The School of Drama invited Ata Wong Chun-tat (Class of 2005, School of Dance) to direct an Academy production last semester. Ata chose five short plays by Samuel Beckett so that students could learn how to explore freedom within the parameters of the plays to the greatest extent possible using a "less is more" approach. The public performances, originally scheduled for late March, were scaled down and postponed to late June as a result of the pandemic. Despite the reduction in audience capacity and venue size, the room for creation remained boundless.

The production was translated by the whole creative team and performed by 11 Drama students. Ata, who received Best Director at the Hong Kong Theatre Libre and Director of the Year at the IATC (HK) Critics Awards this year, shared his thoughts after a total of 11 performances. "Although the production was delayed and the rehearsal period was shortened," he said, "this didn't compromise the quality of the production, which ultimately depended on how devoted the team was. The group of students I worked with have been well trained by the School, so we were able to create and devise the play together. I am glad to know that they care for the community and are independent thinkers. They were all devoted to the production and some of them even showed up early to rehearsals to get themselves ready. I am very grateful for their faith in me." 🎭

戲劇學院早前邀請了黃俊達Ata (2005年舞蹈學院畢業) 為學生導演校內製作節目。為此, Ata選擇了塞繆爾·貝克特的五部短篇作品, 希望學生能從劇目裏種種限制中尋找最大的自由, 體驗「少即是多」。節目原訂於3月底公開上演, 惟鑑於疫情影響, 最後改於6月底作11場小型演出。縱使調低了觀眾人數、移師到較小的演出場地, 但創作空間卻絲毫不減。

此劇由整個團隊一起翻譯, 並由11位戲劇學生主演。今年獲香港小劇場獎最佳導演、IATC (HK) 劇評人獎年度導演獎的Ata, 於演出後分享:「雖然是次製作因疫情而有所延誤, 排練時間亦較原定的計劃緊迫, 但這並不一定影響質素, 要視乎整個團隊的投入度。這班學生於學院受過有系統的訓練, 故此我們可以一起創作。在創作過程中, 我感受到他們很關心社會, 亦有自己的想法; 而且他們十分投入, 在排練的日子更會早到作好準備。我十分感謝他們對我的信任。」 🎭



Webinar Series on the Future of Performing Arts Education

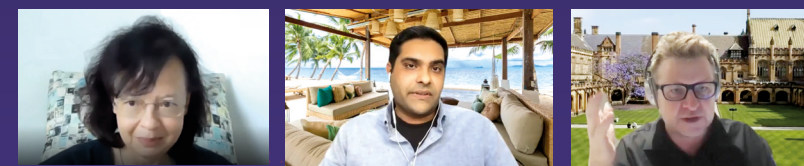
網上論壇系列 探討表演藝術教育的未來

Online teaching and learning has become increasingly important during the campus closure caused by the pandemic. Months of online education has allowed educators to test new teaching and learning models and trial eLearning tools. The experience gained serves as an important reference when planning for the future. In view of this, in July the Academy's Education-Information Technology Unit launched a monthly webinar series focusing on the future of performing arts education. It provides a forum for performing arts practitioners from a range of disciplines around the globe to discuss their views, opening up emerging possibilities for the industry.

The inaugural webinar entitled "How Can We Make Performing Arts Education Work Online?" was held on 30 July, featuring three guest speakers: (from left, below photos) Professor Sharon Choa (Dean of Music of the Academy), Mohit Kakkar (Lecturer (Film and Television) of the Academy), and Professor Michael Anderson (Professor of Education – Arts and Creativity, The University of Sydney). The webinar was attended by 100 local and international participants, as well as reaching 500 more people on the Mainland through live-streaming by Tsinghua University. The recording of the webinar has been made available on the webinar's website for members of the public to revisit anytime. 🎭

疫情來襲, 網上教學成為重要渠道, 讓師生於校園關閉期間維持學習。教育界連月來積極嘗試新的教學模式, 從中發掘出一些有效的網上教學方法。此期間所累積的經驗, 都是計劃未來教育方向的重要參考。演藝學院的教育資訊科技部門於7月展開了網上論壇系列, 聚焦討論表演藝術教育的未來, 邀請世界各地不同表演藝術範疇的從業員, 於每月一度的論壇交流意見, 期望為表演藝術界探索新方向。

首場論壇於7月30日舉行, 題目為「如何成功推行網上表演藝術教育」, 講者包括(下圖左起)演藝學院的音樂學院院長蔡敏德教授和電影電視學院講師郭慕恆, 以及悉尼大學的Michael Anderson教授(藝術與創意)。論壇反應熱烈, 吸引了100名本地和來自世界各地的參加者; 論壇同時亦透過清華大學的網上直播, 接觸逾500名內地觀眾。論壇的錄影亦會上載至論壇網頁, 讓大眾隨時重溫。 🎭



For details of the upcoming webinars, please follow the Academy's social media channels and check out the webinar's website. 有關論壇的最新消息, 請留意學院的社交媒體平台和論壇網站。



22nd Hong Kong Dance Awards

Alice Ma (Class of 2009)*: Tom Brown Emerging Choreographer

Helen Lai (Honorary Fellow), *Winterreise* in *Winterreise · The Rite of Spring*: Outstanding Choreography

Ricky Hu (Class of 2008)*, *The Rite of Spring* in *HK Ballet x HK Phil: The Rite of Spring* (as co-choreographer): Outstanding Choreography

Jing, concept and choreography by **Yuan Shenglun** (Class of 2007)*: Outstanding Small Venue Production

Stay/Away, **Frankie Ho** (Class of 1995)* as choreographer and artistic director: Outstanding Small Venue Production

Luis Cabrera (Class of 2015)*, *The Rite of Spring* in *HK Ballet x HK Phil: The Rite of Spring*: Outstanding Performance by a Male Dancer

Lawmanray (Class of 2012)[#], *Winterreise* in *Winterreise · The Rite of Spring*: Outstanding Lighting Design

Leung Po-wing (Class of 2011)[#], *Over-master* in *Dance Off*: Outstanding Sound Design

Daniel Yeung (Part-time faculty)*: Distinguished Achievement Award and Outstanding Alternative Space Production (for his work *Contempo Lion Dance*)

香港舞蹈年獎2020

馬師雅 (2009年畢業)*: 白朗唐新晉編舞

黎海寧 (榮譽院士), 《冬之旅·春之祭》中〈冬之旅〉: 傑出編舞

胡頌威 (2008年畢業)*與另一編舞, 《港芭 x 港樂: 春之祭》中〈春之祭〉: 傑出編舞

袁勝倫 (2007年畢業)*擔任概念/編舞的《境》: 傑出小型場地舞蹈製作

何靜茹 (1995年畢業)*擔任藝術總監和編舞的《Stay/Away》: 傑出小型場地舞蹈製作

卡諾意 (2015年畢業)*, 《港芭 x 港樂: 春之祭》中〈春之祭〉: 傑出男舞蹈員演出

羅文偉 (2012年畢業)[#], 《冬之旅·春之祭》中〈冬之旅〉: 傑出燈光設計

梁寶榮 (2011年畢業)[#], 《舞鬥》中〈點指〉: 傑出聲音設計

楊春江 (兼職講師)*: 傑出成就獎、傑出另類場地舞蹈製作 (得獎作品為《舞·師》)



Alice Ma 馬師雅
(Photo / 攝: Lee Wai-leung 李偉良)



Lawmanray 羅文偉
(Photo / 攝: Vivien LIU @ Studio UNIT)

* School of Dance 舞蹈學院 # School of Theatre and Entertainment Arts 舞台及製作藝術學院

9 SEPTEMBER DIARY

月節目表

MUSIC
音樂

30 WED | 6PM | AL
Sunset Concert 2020* 日落音樂會 2020*
Free event 免費節目 ● (A)

VENUE 場地

AL Academy Lyric Theatre
演藝學院歌劇院

(A) The Hong Kong Academy for Performing Arts event
香港演藝學院節目

* Event details subject to change due to the recent public health situation. Please check for latest updates on the Academy website or social media platforms of the event.
因應疫情發展, 音樂會詳情或有所更改, 請密切留意學院網頁或音樂會社交平台的公布。

f hkapasunsetconcert i sunsetconcert

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 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 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

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 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 與表演場地管理部查詢。

Updates on Academy Productions

演藝學院製作節目最新安排

In view of the latest developments of COVID-19, there are changes to the following Academy productions:

- School of Dance Summer Performances, originally scheduled for 28 and 29 Aug 2020 at the Academy Lyric Theatre, are cancelled;
- Theatre and Entertainment Arts (TEA) Graduate Exhibition 2020, originally scheduled for 9 to 19 Sep 2020, is postponed. Details of the event will be announced on the Academy's website and social media platforms.

The Academy thanks its supporters for their understanding. (A)

鑑於疫情最新發展, 演藝學院製作節目有以下安排:

- 原訂於2020年8月28日和29日於演藝學院歌劇院上演的舞蹈學院夏季演出已取消;
- 原訂於2020年9月9日至19日舉行的舞台及製作藝術畢業展2020將延期。詳情稍後於學院網頁和社交平台公布。

演藝學院感謝大家的諒解。(A)

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。

eNews 電子快訊



www.hkapa.edu/subscription

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for
Performing Arts
香港演藝學院

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Sep 2020 九月

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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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Remarks 備註

- 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.
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Personal Information Collection Statement 收集個人資料聲明

The Academy pledges to comply with the requirements of the Personal Data (Privacy) Ordinance by meeting internationally recognised standards of personal data privacy protection. In so doing, the Academy will ensure its staff complies with the strictest standards of security and confidentiality. Information collection from this donation form will adhere to the Personal Data (Privacy) Ordinance that states the purpose and use of the information collected. The Academy intends to use personal data for future correspondences, fund-raising appeals, promotional activities, conducting surveys, or other related promotional purposes.

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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