

JUL 2020

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舞蹈學院  
夏季演出  
SCHOOL OF  
**DANCE**  
SUMMER  
PERFORMANCES

28 | 29 .8.2020

晚上8pm

Academy Lyric Theatre 演藝學院歌劇院



Feature Interview

**Maurice Lai —**

**Boundary-crossing in Art as in Life**

人物專訪

**黎宇文——跨界人生**

# Boundary-crossing in Art as in Life

## 跨界人生



Maurice Lai, an experienced dance videographer, has a diverse interest in the performing arts, including Chinese opera and filmmaking. (Photo by Ding Yui-shan.) 著名舞蹈錄像導演Maurice對表演藝術的興趣十分廣泛，包括戲曲和電影拍攝。(拍攝：丁雲山)

**N**ew York Times columnist Marci Alboher proposed the concept of "slash" in 2007 on the basis that a person can have several identities and careers, develop expertise in different areas simultaneously and lead a life of plurality. It may now be seen as a trend of our times. As video director/ founder and producer of a Cantonese opera troupe/ lecturer/ managing director of a Cantonese restaurant group, Maurice Lai has lived this kind of life since the 1990s. There are no boundaries in the arts, where the first step to creativity is to venture out of the box.

**美**國專欄作家Marci Alboher在2007年提出「不能只打一份工」的「slash」概念，指一個人擁有多重身分及職業，同時在不同領域發展，過着多元生活。如今「slash」被視為時代趨勢，而身兼影像導演/粵劇團創辦人及監製/講師/粵菜館負責人的黎宇文 (Maurice)，早在90年代已開始這種生活和工作模式。藝術本無界限，敢於走出框框是創作的第一步。



Photos taken at the Academy in 1995 during Maurice's study at the then School of Technical Arts (TV/Film).

攝於1995年，Maurice 就讀當時的科藝學院（電視/電影）。

Maurice, who grew up watching films and Cantonese operas with his parents, has always loved the performing arts. He entered the Academy in 1994 after finishing secondary school. "I enrolled in the School of Technical Arts (TV/Film), as was. We didn't pursue a major in the first year, so we studied different subjects, including costume, lighting, props, and stage management. I enjoyed it thoroughly, getting to know classmates with different fortes. Some have become my collaborators, with whom I maintain a mutually supportive relationship in the performing arts. My time at the Academy has had a far-reaching impact on my career." Maurice's first job after graduation was as an audio-visual technician at the Vocational Training Council, making him a quasi-civil servant with stable working hours and a steady income. He also worked as a full-time producer for the Creative Imaging Departments of ATV and then TVB.

Few creative people are willing to tie themselves down to a monotonous life and Maurice is no exception. In 2001, he met his wife, a dancer at the City Contemporary Dance Company (CCDC). She showed him fascinating dance videos from overseas that piqued his interest. "In Europe and the US, dance video production started in the 1960s and 1970s. But in Hong Kong and the rest of Asia, dance was rarely showcased in such a form. I began to shoot promos and performances for dance troupes, and gradually I have developed a strong interest in the dynamic between dance movement and the camera."

### Exploring Art-on-Video

But it was a dance video exhibition in Hong Kong in 2002 that made Maurice commit full time to the art.

自小跟父母看電影和大戲的Maurice，對表演藝術充滿濃厚興趣，中學畢業後決定報考演藝學院：「94年入讀當時的科藝學院（電視/電影），第一年我們還未須選定主修科目，所有學科大家都要讀，包括服裝、燈光、道具、舞台管理等，對我來說是一件樂事，可以認識不同專長的同學，有些後來更成為工作夥伴，彼此在表演藝術行業一直互相扶持，為我的事業發展帶來深遠的影響。」畢業後第一份工作是在職業訓練局擔任視聽技術員，算是半份政府工，入息和工作時間穩定；也曾在亞洲電視及無線電視的品牌傳播科擔任編導。

但創作人從來不甘於平淡。2001年，Maurice認識了當時是城市當代舞蹈團舞者的太太，向他介紹不少外國舞蹈錄像的精彩作品，勾起Maurice對舞蹈錄像的興趣：「舞蹈錄像創作在60、70年代的歐美已開始發展，而香港甚至亞洲則甚少人透過鏡頭呈現舞蹈。當時我開始為不同舞團拍攝宣傳片及演出，嘗試多了，對舞蹈動作和鏡頭之間的關係越感興趣。」



Maurice on an exchange trip to Berlin, Germany with his teacher and peers when he was studying the Advanced Diploma in Cantonese Opera. (From left: Maurice, Ng Kwok-leung, teacher Lau Shun, and Hong Hai)

Maurice 修讀粵劇深造文憑課程時，與師生一起到德國柏林作交流。(左起：Maurice、吳國亮、劉洵老師、洪海)

"The exhibition simply presented collages from dance promos and performance footage. To say these fragments were representative of the state of dance videos in Hong Kong would be unfair. Most dance videographers at that time had a dance background and had not yet mastered filmic language. I therefore decided to leverage my professional knowledge in television and film and teamed up with choreographer Yuri Ng. We extracted about seven minutes from the two-hour theatrical dance *A Brave New World of Suzie Wong*, and turned it into *A Cup of Tea*." Released in 2004, the short film wowed critics and audiences, winning a number of awards, including the First Hong Kong Jumping Frames International Dance Video Competition 2004 and a special mention in Il Coreografo Elettronico and XIV Festival Internazionale di Videodanza 2006 in Naples. In 2012, the piece was archived in the ReelDance Moving Image Collection at the University of New South Wales.

Maurice has done directing, photography and editing for the performing arts, cinema, television, advertising and music videos, but remains partial to dance videos. "The combination of video and dance opens up infinite possibilities. Dance may not have the expressive power of words, but it can be even more captivating because it leaves room for the imagination." With close to two decades of experience in artistic videos, Maurice is happy that his passion has received recognition commercially and artistically. Honours include the Gold Award for the Best Holiday/Seasonal Promo in Promax Asia 2005; the Hong Kong Dance Award for Outstanding Achievement in Video and Photography for Dance, as well as Outstanding Visual Design, both from the Hong Kong Dance Alliance; and the CCDC's City Contemporary Dance Laureate.

### Promulgating Cantonese Opera

Besides video, Maurice is ardent about Chinese opera. In 1999, he founded the Utopia Cantonese Opera Workshop with opera-loving friends. When the Academy launched the Advanced Diploma in Cantonese Opera in 2001, he immediately applied for the course. Senior lecturer at the School of Chinese Opera, Hong Hai, and famous Cantonese opera artist Susanna Cheng were in his class. "I keep in touch with my teachers and classmates. We meet from time to time to share ideas, working together sometimes to promote Cantonese operatic culture." In 2014, at the Academy's 30<sup>th</sup> anniversary, Maurice took part in an international seminar at the Academy premises as Utopia's deputy director to discuss innovations in and the

passing on of Chinese opera with representatives from Hong Kong and the Mainland.

Maurice has also introduced Chinese operatic elements into his family's Cantonese restaurant. The establishment's interior, which he designed, features Cantonese opera stills, costumes and accessories. Before the establishment of the Xiqu Centre, the West Kowloon Cultural District Authority organised a Teahouse Theatre Mock-up Presentation at the Academy. Maurice had a hand in that too. "Our restaurant provided the theatre with dim sum. I designed the menu and the presentation of the food." Maurice believes that the connections he builds with different people at different stages of his life help open up new vistas.



▲▶ Working with choreographer Yuri Ng to produce their first dance video *A Cup of Tea* in 2004. (Photos by Nobby Chung) 與編舞家伍宇烈2004年合作製作首部舞蹈錄像《一杯茶》。(攝影：鍾宇生)



Maurice was awarded the City Contemporary Dance Laureate by City Contemporary Dance Company in 2017. 2017年獲城市當代舞蹈團頒發「城市當代舞蹈達人」。



In 2015, Maurice received the Hong Kong Dance Award for Outstanding Achievement in Video and Photography for Dance from the Hong Kong Dance Alliance. 2015年，Maurice獲香港舞蹈聯盟頒發「香港舞蹈年獎——最值得表揚舞蹈錄像及攝影」。(Photo by 攝影：Mark Lam)

### 探索藝術錄像

真正令Maurice全身投入舞蹈錄像的，是2002年一場本地舞蹈錄像展：「那次展覽只將各種舞蹈演出的宣傳片，或演出期間的舞台影像拼湊而成。如果說這些零碎片段能代表香港舞蹈錄像，我覺有欠公允。當時拍攝舞蹈的大多是舞蹈界的人，他們未必能充分掌握電影語言作表達。我想運用自己電影電視的專業知識認真試一次，於是與編舞家伍宇烈合作，在兩小時的舞劇《蘇絲黃的美麗新世界》中抽取大約七分半鐘的舞段，拍成《一杯茶》。」短片於2004年發表即一鳴驚人，先後獲第一屆香港跳格舞蹈錄像比賽大獎、意大利拿坡里Il Coreografo Elettronico暨2006年第14屆國際舞蹈影像節特選獎；其後更於2012年獲澳洲 ReelDance Moving Image Collection納為藏品，在悉尼新南威爾斯大學作永久收藏。

Maurice為各種表演藝術、電影電視、廣告、音樂錄像等擔任導演、攝影及剪接，唯獨個人最鍾情舞蹈錄像：「影像加上舞動擁有無限可能，它雖不及語言表達清楚，但感染力更強，提供更多想像空間。」在將近20年的藝術錄像專業，Maurice很開心自己的堅持在商業及藝術上均得到肯定，曾獲頒 Promax 電視推廣大獎2005（亞洲區）「最佳假日及節目宣傳片」金獎、香港舞蹈年獎「最值得表揚舞蹈錄像及攝影」和「傑出視覺設計」，以及城市當代舞蹈團的「城市當代舞蹈達人」等。

### 承傳粵劇文化

除了錄像，Maurice亦醉心戲曲，1999年與戲迷朋友成立桃花源粵劇工作舍。2001年演藝學院開辦第一屆粵劇深造文憑課程，Maurice隨即報讀，現任戲曲學院高級講師洪海、著名花旦鄭詠梅都是同班同學。「我和老師、同學一直保持緊密關係，大家不時聚會交流，在推廣戲曲文化方面亦時有合作。」2014年演藝學院創校30周年，Maurice以工作舍副主席的身分參與校內舉辦的國際研討會，與中港兩地戲曲界代表討論中國戲曲的創新與傳承。

Maurice又將戲曲元素融入家族經營的粵菜館，由他親自操刀的室內設計包含了大量粵劇劇照、服裝及裝飾。戲曲中心落成前，西九文化區管理局曾在演藝學院舉辦茶館劇場模擬體驗活動，Maurice亦參與其中：「我們的餐廳為劇場提供點心，我也負責設計菜單和食物造型。」千絲萬縷的連結，順着不同的人生體驗慢慢累積而來，為未來開創更多可能。



Hong Kong Jumping Frames Dance Video Festival organised the "Hong Kong Dance Video Director: Maurice Lai" Showcase in Hong Kong in 2011, which was subsequently staged in the "Hong Kong Week" activity in Taiwan.

2011年，香港跳格舞蹈錄像節為Maurice在香港舉行首個個人影展「舞蹈錄像非常導：黎宇文」，其後更帶到台灣的「香港週」內展出。



Maurice's work *Rite of City – Reminisce* entered the Short Film Corner of the Cannes Film Festival in 2013. He attended the Festival with his wife Lily, who was also the producer of the film. (Photo by Leecat Ho)

Maurice的作品《城市祭·回望》入選2013年康城影展的「短片角落」，與身兼監製的太太Lily一起赴法國出席活動。（攝影：何海藍）

▼ Maurice designed the menu and the dim sum presentation for the West Kowloon Cultural District Authority's Teahouse Theatre Mock-up Presentation at the Academy a few years ago. (Photo by Maurice Lai)

西九文化區管理局曾在演藝學院舉辦茶館劇場模擬體驗活動，Maurice為活動設計菜單和食物造型。（攝影：黎宇文）



▲ *The Smoke that Blinds Us*, the graduation project of Maurice and his classmates that was partly filmed in Japan, is regarded as one of the best films produced by the School of Film and Television. Maurice 與同學一起製作的畢業作品《人間煙火》被視為電影電視學院歷來最優秀作品之一，部分片段於日本拍攝。

## Learning is a Never-ending Process

When it comes to photography, Maurice's style leans towards artistic. Two years ago he returned to academia to consolidate his years of hands-on experience. With the encouragement of Helen Ko, former Head of Screen Production, Projects and Partnerships at the School of Film and Television, he enrolled in the Academy's MFA in Cinema Production in 2017. "Over the years I've been involved in various aspects of art, so a more generic Master's in film production wouldn't have been suitable for me. The Academy's diversified artistic milieu allows me the freedom to deep-dive into crossover possibilities between film and television and other performing arts."

Maurice quips that his teachers were his age and his classmates young enough to be his children. "When you go back to school at my age, you're clear about what you want. One of the things I most wish to learn is teaching methodology. I often give talks and workshops at other academic institutions and organisations. They're usually condensed sharing sessions of not more than two hours. Something I really want to learn from my teachers is how to arrange one's personal experience systematically into a series of 10-plus classes; it requires strong analytical skills and academic knowledge."

Maurice's graduation project was a joint production with six teammates, in which he acted as the director. Named *The Smoke that Blinds Us*, the short film was based on a classmate's real-life story about the contradiction-riddled relationship between a mother and son. Being more experienced in filming than his peers, Maurice learnt how to compromise during production. "I didn't just handle the filming, but also young people's emotional issues. On the other hand, I had to refrain from interfering too much and risk depriving them of opportunities for learning or expressing themselves. I had to learn to take a step back and respect other views and creative styles. The process was most enlightening."

Most of Maurice's current work in Hong Kong has been postponed or cancelled due to the coronavirus. "All jobs in film creation and performing arts have come to an almost complete halt. The industry has been hit hard. But this is a global problem; no one is unaffected. Rather than complain, why don't we use this time to gather our thoughts and contemplate our creative direction or plan our next move?" They say there's opportunity in every challenge. Perhaps now is the time to reflect on our career and life, so we can emerge from this crisis full of renewed energy. 🍵

## 學無止境

對於拍攝，Maurice走的是偏向純藝術路線，他希望進一步鞏固多年累積的實戰經驗，在前電影電視學院製作及項目統籌主任高希倫老師的鼓勵下，他報讀了電影製作藝術碩士課程。「這些年來，我涉獵過不同的藝術範疇，一般電影學院的純電影碩士課程未必適合我。演藝學院的多元藝術環境，給予我空間深入探討電影電視媒介與各類表演藝術之間互相交雜的可能。」

他笑言碩士課程的老師與他年紀相若，同班同學幾乎可以當他的子女：「我這個年紀再讀書，相對清楚自己追求甚麼。其中一樣我最想向老師學習的，是他們的教學方法。這些年我不時於其他院校或機構主持講座及工作坊，但都只是一兩小時的濃縮分享。若要將個人經驗有系統地設計成一系列十數節的課堂，須要較強的分析力和學術知識，我希望透過碩士課程了解老師們的做法。」

碩士課程的畢業作品由同學們共同製作，Maurice與六位同學合作拍攝《人間煙火》，劇本根據其中一位同學的真實故事改編，講述兩母子之間的矛盾關係。作為導演，身經百戰的Maurice在製作過程學會了如何拿捏得宜：「我要處理的不止是拍攝問題，還有年

輕人的煩惱。但我要克制，不能插手太多，否則會剝削年輕同學們的學習和發揮，所以我要學會後退一步，理解不同人的想法和創作風格，過程中得到不少啟發。」

Maurice今年在香港的一連串工作，礙於疫情大部分延期或取消：「電影創作及表演藝術工作幾乎完全停頓，整個行業受很大衝擊。我們現正面對全球問題，沒有一個行業能置身事外，與其消極怨對，不如利用這段時間沉澱，思考自己的創作方向，或嘗試部署下一步，計劃將來的人生。」順境時沒有空深思的問題，何不趁逆境時認真想一想？🍵



Maurice took part in the Maze dance video production, all the filming crew members were Film and Television students. (Photo by Anson Chen) Maurice為Maze舞蹈電影進行拍攝，攝影團隊都是電影電視學院學生。（攝影：陳俊安）

# 傾城無方

CASTLE OF GLASS : IRIDESCENT

殘·存

演藝 The Hong Kong Academy for Performing Arts 香港演藝學院

城市陷落，  
粉碎的豈止磚瓦？

編劇 區汶樂  
導演/編舞 黃龍斌  
編舞 林偉源  
佈景設計 孫詠君  
服裝設計 張璋師  
燈光設計 鄧皓妍  
音響設計 李寶瑜  
影像及投影設計 盧澤榮  
製作經理 李安麗

演員：陳鎮東、陳慶濤、周敏沖、黎逸正、劉焯耀、  
梁煜星、李兆峰、謝芷筠、黃潔怡、張俊文、  
張嘉瑩、鄭煥軒、林堅信、廖嘉曦、吳樂樂

Playwright: Marcus Au  
Director / Choreographer: Tony Wong  
Choreographer: Allen Lam  
Set Designer: Vanessa Suen Wing-kwan  
Costume Designer: Cecelia Cheung  
Lighting Designer: Tang Ho-yin  
Sound Designer: Labroe Lee Po-yu  
Visual & Projection Designer: Wing Lo  
Production Manager: Yannus Li On-lai

Cast: Chan Chun-tung, Chan Hing-to, Chow Man-chung, Sunny Lai,  
Lau Wai-yiu, Leung Yuk-sing, Li Siu-fung, Tse Tsz-kwan, Wong Kit-yi,  
Cheung Chun-man, Cheung Ka-ying, Kwong Oon-hin,  
Lam Kin-shun, Alvina Liu, Ng Wing-sun

27.7 - 1.8.2020 | 晚上7:45pm

1.8.2020 | 下午2:45pm

Academy Studio Theatre 演藝學院實驗劇場

Programme details subject to change.  
Please visit the event page for the  
latest updates.

節目詳情如有更改，將於節目網站公佈。



Castle of Glass premiered at HKREP Black Box Theatre in 2018 《傾城無方》於2018年在香港話劇團黑盒劇場首演

# 舞蹈學院 夏季演出 SCHOOL OF DANCE SUMMER PERFORMANCES

演藝 The Hong Kong Academy for Performing Arts 香港演藝學院



Choreographers 編舞

Set & Costume Designer 佈景及服裝設計：Sally Ip Yi-ting 葉伊庭

Septime Webre 衛承天

Set Designer 佈景設計：Bacchus Lee 李峯

Dominic Wong 黃狄文

Associate Set & Costume Designer 聯合佈景及服裝設計：Shirley Ng Wun-man 伍韻文

Yang Yuntao 楊雲濤

Lighting Designers 燈光設計：Alice Kwong 鄺雅麗, Faith Thaw Wan-wai 曹雲惠

Sound Designer 音響設計：Lee Wan-chun 李昀駿

Production Manager 製作經理：Chan Long-yat 陳朗日

28-29.8.2020 | 晚上8pm

Academy Lyric Theatre 演藝學院歌劇院

\$55 - \$115

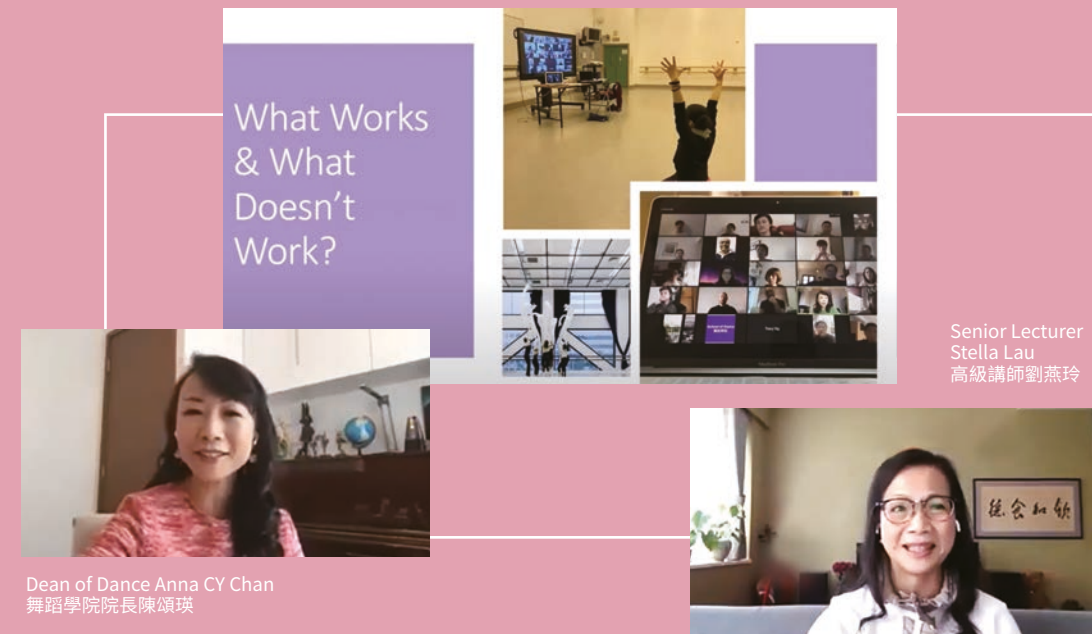
Tickets are available one month prior to the  
show at HK Ticketing

門票於演出前一個月於快達售票網公开发售





CCDC Resident Artist Noel Pong  
城市當代舞蹈團駐團藝術家龐智筠



Dean of Dance Anna CY Chan  
舞蹈學院院長陳頌瑛

Senior Lecturer  
Stella Lau  
高級講師劉燕玲

# Dancing the Virtual Steps

Putting on a dance performance requires detailed planning and repeated rehearsals to achieve an optimal use of theatre space and a precise delivery of the dance steps by all dancers. When the entire process from preparation to performance is done online with dancers practising and performing at home, the challenge is enormous. To enrich students' learning, the School of Dance has taken on this challenge by collaborating with City Contemporary Dance Company (CCDC) to re-stage a special online version of Helen Lai's classic work *Rite of Spring* on 27 May. 25 Dance students rehearsed under the guidance of CCDC Resident Artist Noel Pong, who is also an alumna of the School (Class of 1997). Thanks to the support of CCDC, the team has overcome

many difficulties to achieve the accuracy and unity required by this masterpiece.

Having accumulated experience in online teaching and virtual performance during the pandemic, Dean of Dance Anna CY Chan and Senior Lecturer Stella Lau shared the School's best practice and insights at a webinar entitled *Dance Transforming Education throughout the Pandemic in Hong Kong* that was hosted by World Alliance for Arts Education (WAAE) on 28 May. They discussed a number of

topics with participants around the globe, including new approaches to teaching, performance and collaboration, as well as the importance of inculcating resilience in challenging times. 🏠

The School will also have an online dance-and-video project with Hong Kong Ballet. Check out the Academy's social media platforms for updates.



Photos on this page: Courtesy of CCDC  
此頁所有相片由城市當代舞蹈團提供

*Rite of Spring* online version  
《春之祭》線上版本：



The making of  
製作特輯：



# 線上舞蹈分享

舞蹈演出往往需要縝密的心思和日以繼夜的排練，以達至舞步的準確性，將舞蹈融入舞台空間。當籌備過程和演出移師網上進行，眾人各自在家參與，整體難度定必倍增。舞蹈學院積極擁抱挑戰，與城市當代舞蹈團（舞蹈團）合作，在5月27日於線上重演黎海寧的經典舞蹈《春之祭》的群舞選段，以豐富學生的學習。25名學生在舞蹈團駐團藝術家兼校友（1997年畢業）龐智筠的指導下，共同克服線上演出的各種困難，以高準繩度和合作性完成演出。學院上下皆感謝舞蹈團的支持。

疫情期間學院累積了不少網上教學和線上演出的經驗，院長陳頌瑛和高級講師劉燕玲遂於5月28日，在世界藝術教育聯盟舉辦的線上研討會中，與世界各地的參加者分享新的教學與表演方向和合作模式，並探討在逆境時靈活應對的重要性。 🏠

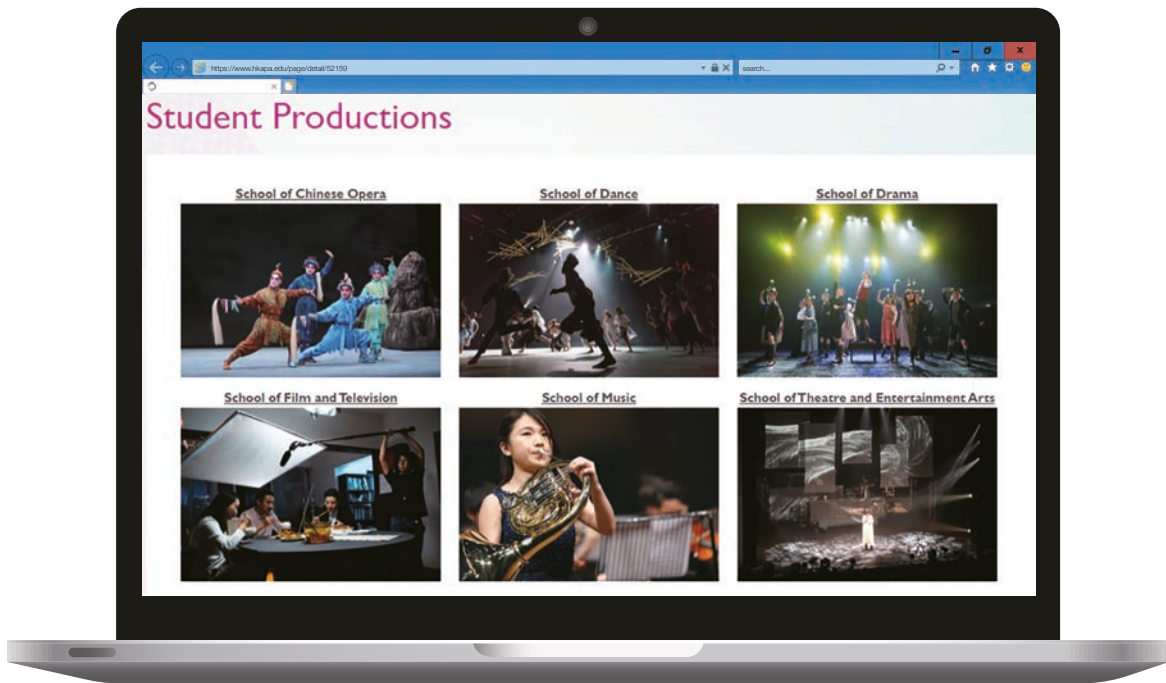


學院亦將與香港芭蕾舞團攜手於網上創作舞蹈短片，詳情請留意學院社交媒體平台。

Source of photos on this page: WAAE website  
此頁所有相片來源：世界藝術教育聯盟網站

Revisit the webinar  
重溫線上研討會：





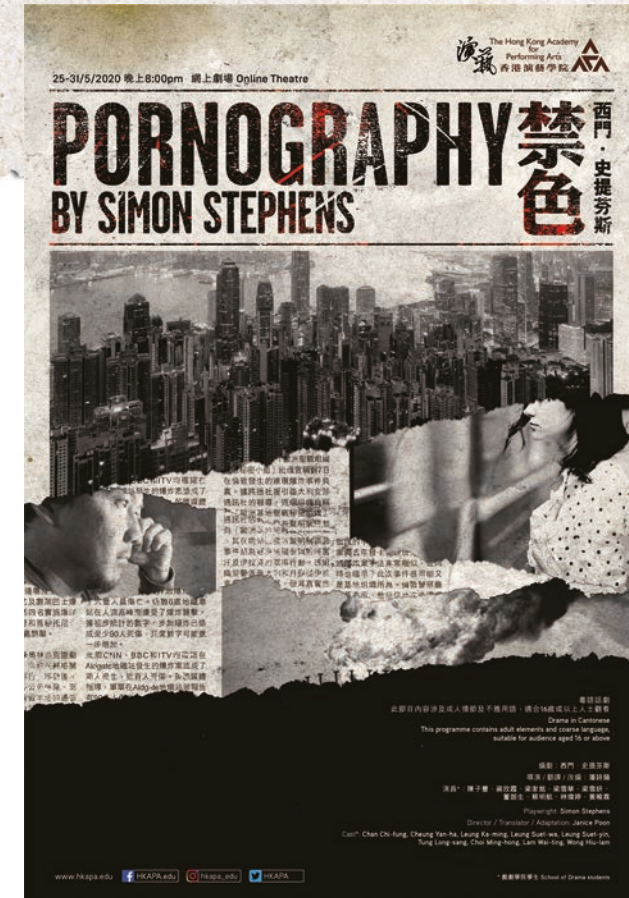
# Enjoy Selected Academy Productions Online

## 網上重溫學院精選製作

During the pandemic the performing arts industry has maintained connections with the community by sharing work online in different ways, thus allowing the public to enjoy performing arts anytime, anywhere. The Academy has uploaded to its website selected pieces by students from the Schools of Chinese Opera, Dance, Drama, and Music. Short films produced by students of the School of Film and Television and clips featuring the behind-the-scenes work of the School of Theatre and Entertainment Arts are also available to watch.

Stay tuned for updates on the reopening of Academy performance venues. Check out the Academy's social media platforms or website for updates.

疫症來襲，各大表演藝術團體於網上以各種方式，繼續與公眾分享表演藝術之樂，讓大家隨時隨地可觀賞演出。演藝學院亦精選了一系列由戲曲、舞蹈、戲劇和音樂學院學生過往演出的作品，電影電視學院學生製作的短片，以及舞台及製作藝術學院的幕後製作特輯，於網站公諸同好。有關校內各劇院重開的最新消息，請留意學院社交媒體平台或網站的公佈。



# New Endeavour: Online Drama Series

## 嶄新嘗試

### —— 網上連續劇

When it comes to the determination to learn and perform, the School of Drama shows that nothing can stand in their way. It was in the School's original plan to stage the popular British play *Pornography* by Simon Stephens at the Academy's Studio Theatre in early summer. However, as a result of the pandemic, the team decided to explore alternative ways of presenting their work to the audience. They opted to perform it online in seven live episodes in the week starting 25 May. The response was enthusiastic, with the performances being fully booked very quickly.

The production was performed and produced by Drama students under the guidance of Senior Lecturer Janice Poon, who was also the Director, Adaptor and Translator of the production. The original story of *Pornography* was set against the backdrop of the 7/7 bombings in London in 2005. The adapted version attempted to explore what it would be like if the same thing happened in Hong Kong. "The characters in this play engage in transcendence of sorts, in an endeavour to rekindle the connection and love between people. This is a poem of the individual; this is a poem of the era," says Janice.

This production of PORNOGRAPHY by Simon Stephens is amateur

戲劇學院原計劃在初夏於校內實驗劇場演出英國著名編劇西門·史提芬斯的劇本《禁色》，但因疫情關係，無法如期公開上演。但師生並沒有放棄，一直探索其他可能性，結果他們不但把演出搬到線上進行，還作大膽嘗試，以一連七集的連續劇形式，於5月25日起每晚送上一集現場演出，可見師生對教學和表演的堅持。此次學院的嶄新嘗試吸引了觀眾踴躍支持，公眾登記於短時間內已額滿。

是次網上劇場由戲劇學院學生主演和製作，高級講師潘詩韻為導演、翻譯和改編。原劇本圍繞2005年倫敦七七爆炸，潘詩韻將故事設定在未來的香港，並與製作團隊一起想像，若類似事件發生，會是甚麼境況：「劇中各人在大時代進行某種跨越，嘗試重拾人與人之間的聯繫和愛。這是一首個人的，也是時代的詩。」

1-YEAR FULL TIME 一年全日制  
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QR Registration No. 資歷名冊登記號碼 15/002575/L3  
Registration Validity Period 相關資歷名冊登記的有效期間 01/09/2015 To 31/07/2021

APPLAUSE  
獎聲

### IATC (HK) Critics Awards

(Except as marked, all these awardees are School of Drama alumni)

Script / Playwright of the Year: **Wang Haoran** (Class of 2012)

Director of the Year: **Ata Wong Chun-tat** (Class of 2005, School of Dance)

Performer of the Year: **Wong Ching-yan** (Class of 2009), **Sit Hoi-fai** (Class of 2009)

### IATC 劇評人獎 2019

(除特別註明，以下得獎者為戲劇學院校友)

年度劇本 / 編劇獎: **王昊然** (2012年畢業)

年度導演獎: **黃俊達** (舞蹈學院, 2005年畢業)

年度演員獎: **黃呈欣** (2009年畢業)、**薛海暉** (2009年畢業)

### 14<sup>th</sup> Hong Kong Arts Development Awards

Award for Young Artist (Dance): **Hugh Cho Tak-po** (Class of 2009, School of Dance)

Award for Young Artist (Drama): **Lai Yuk-ching** (Class of 2005, School of Drama)

### 第14屆香港藝術發展獎

藝術新秀獎 (舞蹈): **曹德寶** (舞蹈學院, 2009年畢業)

藝術新秀獎 (戲劇): **黎玉清** (戲劇學院, 2005年畢業)

## 7 JULY DIARY 月節目表

● DRAMA  
戲劇

27-31 MON-FRI | 7:45PM | AU

Academy Drama: **Castle of Glass: Iridescent**

演藝戲劇:《傾城無方——殘·存》

\$95, \$80(M), \$50(B) ● ♿

### VENUE 場地

**AU** Academy Studio Theatre

演藝學院實驗劇場

♿ 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) Member of SAPA and Academy Alumni Association

演藝友誼社及演藝校友會會員



31 288 288

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### 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。



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

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### 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。

### eNews 電子快訊



www.hkapa.edu/subscription

Academy News 演藝通訊

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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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- 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。
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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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