

MARCH 2022

3月號

TOP 10
Performing Arts
2021
QS WORLD UNIVERSITY RANKINGS
BY SUBJECT

1st in Asia
亞洲第一



Dr. Joshua Abrams
艾祖華博士
Deputy Director (Academic)
副校長(學術)

When the Chemistry Clicks
化學與藝術碰撞

When the Chemistry Clicks

化學與藝術碰撞



When Dr. Joshua Abrams first headed to university at the Massachusetts Institute of Technology, his head was set on studying chemistry. But it was once he hit the classroom that he realised his heart wasn't into the topic. He believes an "incredibly theatrical" high-school teacher and his "shows" in the lab had brought the subject to life. But Josh realised it was the performance more than the test tubes he loved.

He closed out his undergraduate career with dual Bachelor's Degrees in Management Science and in Theatre. Though his career took him into finance and consulting at first, he finally found his way back to the arts. That led to a Master's Degree in Theatre at Brown University and a Doctorate in Theatre Studies at The Graduate Center, City University of New York. And it has been arts, and ultimately art research, that has occupied his attention ever since.

人生軌跡不一定循着直線前行，在兜兜轉轉的路途上，可能驚喜處處。去年九月一日上任的香港演藝學院副校長（學術）艾祖華博士，年輕時在麻省理工學院修讀化學，但很快便發現是一場美麗的誤會。「回想最初為何選讀化學，可能是中學時期一位富有演戲天分的化學老師令我愛上化學堂，其後我意識到吸引我的是老師課堂上的表演，而非那些試管和實驗。」

興趣和命運一直引領他走上藝術之路，在麻省理工學院以管理科學及戲劇雙學位畢業後，他曾從事金融顧問工作，其後於布朗大學修畢戲劇碩士，再往紐約城市大學研究院深造戲劇，取得博士學位，此後一直專注藝術表演和研究工作。

In fact, Josh, who took up a post with the Academy on September 1 last year as Deputy Director (Academic), says he was on stage before he was born. His mother, a director and theatremaker, was a supernumerary on a New York City Opera production while he was in the womb. His first stage credit came at the age of 3, as an infant in the arms of *Madama Butterfly*.

Now, his career has brought him to a city he had visited only briefly as a tourist before. He quickly found an infatuation not only with Hong Kong but also what's going on within the Academy's walls.

"I love walking into the atrium of the main building and hearing the students practicing, being able to hear someone on the cello over here and the *guzheng* there," he says. "That might not be strictly by the book, since the students should be in practice rooms. But it's wonderful hearing really world-class musicians practicing their work here in the open."

A Roundabout Route

Josh's route to Hong Kong was a circuitous one. He was working in London at The Royal Central School of Speech and Drama when he first met Professor Gillian Choa, the then Deputy Director, and present Academy Director. She was visiting in late 2019 on a trip designed to establish future collaborations with other performing-arts institutions. The two got talking, not least about the pending pandemic and the need to stock up on masks and hand sanitiser, which hadn't occurred to Londoners at the time.

On the arts, "we talked about possibilities and started to think about possible collaborations," Josh recalls. "That all had to go on hold once the world closed down." Josh kept in touch and found himself participating in a HKAPA webinar on the future of arts academies, and conservatoire teaching. Some months later, he was approached by a global search and joined the Academy eventually.



Josh as Scenic and Lighting Designer for Luigi Pirandello's *Six Characters in Search of an Author*, onstage with the crew. 艾祖華博士為路伊吉·皮藍德羅的劇作《六個尋找作者的劇中人》擔任佈景與燈光設計。



Josh as Trouble in *Madama Butterfly*, San Diego Opera, 1978. 艾祖華博士在1978年於聖地牙哥歌劇團演出的《蝴蝶夫人》中飾演 Trouble。

艾祖華博士誕生於戲劇世家，母親是導演和劇場製作人，懷著他時在紐約城市歌劇團作品中任編外人員，因此他未出生已跟劇場結緣，三歲時更正式踏上舞台，在《蝴蝶夫人》中飾演主角懷中的小男孩。

過往只以旅客身份短暫訪港的艾祖華博士，到演藝學院履新不久即被香港，還有學院的氛圍深深吸引。「我喜歡走在學院大樓的中庭，聽着同學們練習的樂聲，一邊是大提琴，另一邊是古箏——這或許不是常態，因為同學們通常待在排練室內練習，但偶然聽到世界級音樂家演奏，也是一件賞心樂事。」

重回戲劇原點

艾祖華博士與香港甚有緣分。2019年底，時任副校長、現任學院校長蔡敏志教授到英國參觀多間表演藝術學院和機構，探討未來的合作空間。她在倫敦的皇家中央戲劇學院遇上艾祖華博士，其時疫症尚未波及倫敦，二人閒聊防疫裝備，從口罩到酒精搓手液。「我們天南地北談及不同的可能性，包括院校間的合作機會。」

後來疫症爆發，一切計劃暫時擱置，但他仍參與學院舉辦的網上論壇，討論藝術學院的未來發展和表演藝術教學。數月後，經環球招聘程序，正式加入演藝學院。

艾祖華博士以往曾到訪北京中央戲劇學院和上海戲劇學院作學術交流及參與研討會，留下不少美好回憶。隨著他對香港的了解愈來愈多，他發現這個城市、內地和亞洲地區正在產生各種有趣的交集。他認為香港是東西文化薈萃之地，集各家大成，相比起他曾旅居的紐約、洛杉磯和倫敦這些城市更國際化。「香港是環球城市，下世紀的焦點所在。」艾祖華博士解釋：「香港是中國的一部分，同時又連結全球，在地利方面擁有極大優勢和發展空間。」

Josh has some fond memories of time spent working and in conferences at the Central Academy of Drama and Shanghai Theatre Academy in the Mainland. As he learnt more about Hong Kong, he found what was going on in the city, the Mainland, and Asia as a whole very intriguing. Hong Kong blends a wide range of influences. Josh has spent time living in New York, Los Angeles and London, all "world cities" alike, but feels Hong Kong is in many ways the most international of them all.

"This is a global city that is very much going to be at the heart of the next century," Josh expounds. "I'm thinking of it as an incredible space for privilege and imagination, because of the incredible opportunity Hong Kong has got, as part of the Mainland, but as so incredibly connected to the rest of the world."

Josh is interested in the city's cuisine, for its range and novelty. He dubs himself a "neophile," always searching for new experiences, and has found that in excess for his taste buds. But his academic research in the arts has also caused him to take a greater interest in the city's food scene, too.

Over the past ten years, first traveling repeatedly to Chicago's "Next" and to work with "chef-led" restaurants in Copenhagen, where there are now 14 Michelin-starred eateries, including frequent San Pellegrino world number one "Noma", he began exploring the connection between restaurant cultures and performance. He is exploring in his own writing how dining and food preparation is a multisensory performance, one that involves the eyes, ears, touch before it ever involves taste.

Working With Others

First, though, as the Deputy Director (Academic) of the Academy, Josh says he likes to be in "listening" mode. Not just literally to the charms of students practicing, but in



In rehearsals for the 1986 National Dance Institute Event of the Year, *China Dig*, with Cloris Leachman, New York dancers, students and 56 children from the Mainland. 與克蘿麗絲·利奇曼、紐約的舞蹈員、學生和56名來自內地的兒童一同為1986年國家舞蹈學院周年表演《China Dig》進行綵排。

對艾祖華博士來說，香港的國際化不限於藝術或學術層面，更呈現在各式各樣的美食上。他自詡是「貪新鮮」之人，經常尋求新體驗，香港的美食不但能滿足味蕾，更連繫到藝術研究的範疇。

過去十年，艾祖華博士不斷重訪芝加哥著名餐廳「Next」，又與哥本哈根由「廚師主導」的餐廳合作無間，當地現時共有十四間米芝蓮餐廳，包括經常登上飲食界奧斯卡之稱的San Pellegrino全球美食指南榜首的「Noma」。艾祖華博士研究的課題探討飲食文化與多感官表演的關係，分析進餐過程先涉及視、聽、觸感，最後才到味覺體驗。

與各界交流聆聽

作為演藝學院副校長（學術），艾祖華博士特別刻意「聆聽」，指的不只是同學們的練習樂聲，更重要是聆聽大眾對學院的期望。

早前疫情稍緩之際，艾祖華博士把握機會現場欣賞學院學生和校友的作品，足跡遍及大大小小的表演場地，包括學院課室和排練室，還有被他形容為「真正世界級博物館」的M+，以至大館、高山劇場和葵青劇院等場館。

去年艾祖華博士抵港完成隔離後，第一個欣賞的節目是校友梁基爵的《仍…息在零地》，作品是他為母校創作的《息在零地》進化版，表演結合聲音裝置、電子音樂、現場表演和流動影像，透過人類與控制迷你城市的機械臂對話，探討機器與人類在現代都市的互動關係。

「香港擁有令人難以置信的活力。」談及這半年來的觀賞體驗，艾祖華博士難掩興奮。「我一個星期會出動好幾次，欣賞舞台上各種創意澎湃的多元化作品，當中不少校友和學生參與的作品，可見演藝學院對本地表演藝



Josh's design for Act 2 of Thornton Wilder's *The Skin of Our Teeth*. 艾祖華博士為桑頓·懷爾德的作品《The Skin of Our Teeth》第二幕擔任佈景設計。



Attended the Memorandum of Understanding Signing Ceremony between the Rehabilitation Sciences of The Hong Kong Polytechnic University and the School of Dance of the Academy. 艾祖華博士出席理工大學康復治療科學系與演藝學院舞蹈學院「合作備忘錄」簽署儀式。

hearing what people are seeking out of their performing-arts institution.

Prior to the current lockdown, he was also attending as many live performances as possible, and going to classrooms and rehearsals, too. He's a card-carrying member of M+, which he describes as "truly a world-class museum," but is finding the smaller spaces equally intriguing, heading to Tai Kwun or out to the Ko Shan Theatre and the Kwai Tsing Theatre to catch shows with alumni networks. That includes the first show he attended once emerging from quarantine on his arrival, when he caught *Keep Breathing At Zero* by GayBird, which grew out of the Academy performance *Breathing At Zero*.

The performance combines sound installations, electronic music, live performance and projected video images in a way he finds imaginative and captivating, interspersed with stage dialogue between humans and a robotic arm that's manipulating a miniature city. The work explores how machines and humans interact in an urban environment.

Hong Kong "is an incredibly vibrant scene," Josh enthuses. "I'm finding myself out multiple times per week. There's joy on stage, an incredible range of creative work, including from many alumni and students, which shows how central the Academy is to the performing arts scene."

But you better catch the performances quick, he has found. "There are a number of things I've missed because I'm already going to a couple of things that weekend, and that's the only time it's happening," he laments.

Many Schools of Excellence

Like most professionals in performing-arts academia, Josh knew of the Academy from its recent high placement in the

術界的重要性。」他提到必須盡早安排觀看表演，「我錯過了很多精彩節目，有時周末已有了其他安排，不得已只能放棄，因為沒有其他場次選擇，實在很可惜。」

欣賞學院優勢

正如大部分從事表演藝術教學的專業人士一樣，艾祖華博士從QS世界大學學科排行榜中認識香港演藝學院。在2021年公布的排名中，學院在表演藝術類別中排行第十，在亞洲區位列第一。

近年香港演藝學院在國際間聲譽日隆，艾祖華博士表示「自己真正認識香港演藝學院前，早已聽過其名字」。他直言最初未了解演藝學院的過人之處，直至上任後終能親身體驗，「在這裡令我感興奮的其中一件事，是我們能夠和大眾分享，透過交流讓世界各地的人真正了解演藝學院的工作。」

大部分表演藝術學院一般都專注於一門藝術，而香港演藝學院的獨特之處在於涵蓋多個學系，教學和表演多元化。「我們提供跨學科學習，課程非常廣泛，但廣度並不影響深度，以學科涵蓋的範圍和質素來說，演藝學院是一所獨一無二的表演藝術學府。」



Josh dubs himself a "neophile," always searching for new experiences, and has found that in excess for his taste buds. 艾祖華博士自詡是「貪新鮮」之人，經常尋求新體驗，亞洲美食正能滿足他味蕾。

QS World University Rankings. The top-rated institution in Asia, the Academy sits 10th in the 2021 ranking in the performing arts category.

The Academy's reputation walked before it. "I knew of the Academy more than I knew the Academy," Josh explains. And he thinks that applies to plenty of other people. "One of the fundamental things I'm really excited about here is to be able to talk more to the world about the great things we're doing."

A point of differentiation is that the Academy has multiple schools of excellence, a very wide span of teaching and performance, whereas many other academies tend to be subject-specific.

"We have an incredible breadth of what we do," he says. "But that breadth doesn't get in the way of the depth of practice that is going on everywhere. I'm hard pressed to think of a school that can compete with us based on all the disciplines that we do."

Enabling Cross-Border Cross-Pollination

While he has performed, designed, directed and produced theatre, he finds himself drawn to a management and research role that he sees as creative in enabling other people to find their creativity. "I'm at heart a teacher," he says. "I think the students are the core of the Academy, and the core of what we do, and what we're all here for."

Josh hopes to put his multinational experience to use and would like to see all Academy students offered international opportunities, whether through literal study abroad, or close collaboration with arts students in other countries on co-productions. He would also like to see cross-border teaching opportunities, and even foreign exchange for the office staff. "A former director of research I used to work with often said, 'You can do the best research in the world, but if you don't effectively communicate it, it's meaningless.' I think about that a lot—it doesn't matter how good the work we do is if we're not shouting about it." The broader the Academy's connections, he feels, the better and the more opportunities for creative development and excitement.

"It's a privilege to be part of such a strong senior management team, where I can make the work that our staff and students are doing easier, where I can give them the space to experiment, to help them figure out what they want to do, and how we are going to move forward," he concludes. "The Academy is at an incredibly exciting point in its history." 🎭



With the Academy Director Professor Gillian Choa at the School of Dance Fall Performance 2021. 與校長蔡敏志教授於舞蹈學院秋季演出2021留影。

開展跨地域互動

艾祖華博士在劇場中曾擔任導演、監製、演員和設計師，而最後他選擇了管理和研究，他發現幫助別人發揮創意，本身正是一件富有创造性的工作。「我在本質上是一位老師，學生是學院的核心，也是我們的工作核心和使命所在。」

他希望透過跨文化經驗，擴闊學生的國際視野和體驗，包括以交換生身份到海外學習，或與其他國家的藝術學生共同創作和演出，甚至將跨國概念延伸至教職員層面，讓不同崗位的同事都有海外交流的機會。「有一位經常與我合作的研究總監常說：『你可以做全世界最好的研究，但如果你不懂得與人溝通，你的研究成果絕無意義。』我經常想起他這句說話。即使我們做得很好，如果不多作溝通交流，根本沒有人會知曉。」艾祖華博士相信，學院必須建立廣泛的專業網絡，才能提升發展創意的機會。

對於學院在學術上的發展，艾祖華博士滿有信心地認為演藝學院正在創造歷史：「很榮幸能成為演藝學院管理團隊的一員，我希望為所有同事和學生提供支援，給予他們更多空間去實踐試驗，幫助他們找到志向，認清日後發展的目標。」 🎭

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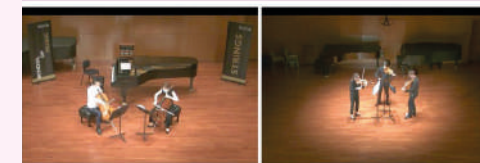
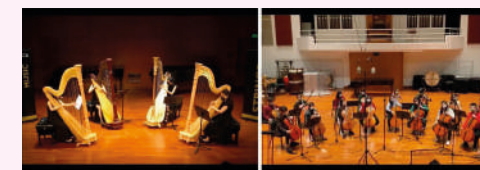


Check out the HKAPA Official YouTube Channel 觀看香港演藝學院官方 YouTube 頻道

Looking for some classical music while at home during the pandemic? A number of extraordinary music concerts presented by the School of Music have been uploaded to the Academy's official YouTube Channel (HKAPA Official). Just sit back and immerse yourself in good music!

疫情下足不出戶都可以享受古典音樂！多場音樂學院的精彩演出已上載到香港演藝學院官方YouTube頻道（HKAPA Official），讓您可以安坐家中品味洗滌心靈的好音樂。

Subscribe now and check out more wonderful videos:
立即訂閱，發掘更多演藝學院的精彩影片：



HKAPA Virtual 網上

Open Day 演藝開放日

Mar 6, 2022

— 延期 —

Postponed

In view of the severe situation of the pandemic, the HKAPA Virtual Open Day originally scheduled for March 6 will be postponed. Please follow the Academy's social media channels and website for the latest updates. Thank you for your support. Let's stay positive in these challenging times!

鑒於疫情嚴峻，原定於3月6日舉行的香港演藝學院網上開放日將延期舉行，請留意學院於社交平台及網站的最新消息。感謝大家的支持。保重！

Cavalleria Rusticana 鄉村騎士

及 & 丑角 **Pagliacci**

Mascagni's *Cavalleria Rusticana* is a story of infidelity and jealousy sets in Sicily on Easter morning. Santuzza thinks that her fiancée, Turiddu, has cheated on her and returned to his old lover, Lola, who is married to a wealthy wine carter, Alfio. Acted out of jealousy, Santuzza exposes Lola's infidelity to Alfio who gets furious and challenges Turiddu to a fatal duel.

馬斯卡尼的《鄉村騎士》是一個發生在西西里島有關不忠和嫉妒的故事。在復活節的早晨，桑圖扎發現未婚夫圖里杜跟舊情人羅拉暗中來往，而羅拉已經下嫁亞非奧。桑圖扎出於妒忌，向亞非奧揭發羅拉對他的不忠。惱羞成怒的亞非奧決定要跟圖里杜來一場生死決鬥。

Based on an actual crime, Leoncavallo's *Pagliacci* is also set in Italy. It tells the story of Canio who heads an acting troupe touring the countryside. His wife, Nedda, is weaving a secret affair with a young man, Silvio, both of whom have been planning to run away. Tonio, one of the troupe's actors, has been trying his luck on Nedda but is being pushed away. Out of anger, Tonio tells Canio of Nedda's affair. Filled with jealousy and rage, Canio kills his wife and her lover while performing on stage...

雷翁卡伐洛的《丑角》根據一宗意大利發生的謀殺案改編而成。班主卡尼奧率領戲班到鄉間巡演時，妻子妮達與鄉村青年西爾維奧互生情愫並計劃私奔。戲班成員東尼奧對妮達表白情意遭到拒絕，憤怒之下向卡尼奧告發妮達的婚外情。怒火中燒的卡尼奧於台上表演時於眾目睽睽下手刃妻子和她的情人...

Sung in Italian with English and Chinese surtitles 意大利文演唱，附中英文字幕

For aged 6 or above 歡迎 6 歲或以上人士欣賞

Programme arrangement will be subject to the Government's latest social distancing measures. please stay tuned.

節目安排將因應政府最新公布的社交距離措施作出調整，請留意活動網頁的最新消息。

29-30.3.2022 晚上7:30pm

1-2.4.2022 晚上7:30pm

演藝學院廖湯慧靄戲劇院 Academy Rita Tong Liu Drama Theatre

Programme Details

節目詳情



2022

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"At any given time, we eagerly await our audience; whether we are speaking or silent, performing on stage or not, even if we are asleep, it is the same. And who is our audience? The best audience, actually, is oneself."

The Unthinkable Drama Festival 2022, scheduled to be held this semester by the School of Drama, will stage two works by the School's directing student and an alumnus respectively. One of the works is a local production written by Peng Jing, an alumna of the Master's degree majoring in playwriting, which explores the ambiguity in language and romance. The other is the work of Peruvian-born Japanese playwright Yudai Kamisato; it deals with issues of self-reflection and self-identity in post-catastrophic times. Cast members are acting students and graduates of the School. Directors and actors are also taking part in stage design and production to enhance their knowledge of theatrical production.

The Festival's debut edition last year featured three alternating works. This year, two plays will be staged at every performance. By showing two stylistically different works side by side, the School hopes to create a unique theatrical experience. Artistic Director of the Festival, Roy Szeto, says, 'Two plays – one soft and feminine, one virile. We hope the audience will achieve some sort of reconciliation after watching both performances in one sitting.'

「任何時候，我們都渴望觀眾，在說話的時候，不在說話的時候，在演出的時候，不在演出的時候，即便是睡著了，也一樣。觀眾是誰？最好的觀眾，其實是自己。」

戲劇學院計劃於本學期舉辦「2022想不到戲劇節」，公演兩齣導演系學生和校友執導的作品——《IN/OUT: 99% Understanding》和《放屁蟲》。《IN/OUT: 99% Understanding》為本地創作，編劇為戲劇學院碩士編劇系校友彭景，寫一場關於愛和語言的探索；《放屁蟲》是日本劇作家神里雄大的作品，回應災難後自我反思和身份認同等議題。演員均為戲劇學院表演系學生及畢業生，導演和演員們亦須參與舞台設計和製作，使他們對戲劇製作有更全面和深入的認識。

去年的首屆戲劇節安排三個作品梅花間竹表演，今年則在每場演出呈獻兩個作品，同場上演兩個風格截然不同的劇作，務求為觀眾帶來與別不同的觀劇體驗。為戲劇節擔任藝術總監的司徒慧焯老師分享：「兩個戲，一個陰柔，一個剛烈，希望入場觀眾一口氣看完兩個演出後會得到一些調和。」

《IN/OUT: 99% Understanding》

A play about communication. A man. A woman. A story about him and her. If language, like clothes, disguises thoughts, can language convey real thoughts completely to the other? If the other already understands 99%, would you pursue the remaining 1%?

一個關於溝通的演出。一個男人。一個女人。一個他和她的故事。如果語言像衣服般喬裝了思想，語言能否完整地把真實思想傳達予對方？倘若對方已理解百分之九十九，你會追逐剩下的百分之一嗎？

《放屁蟲》

After a catastrophe, refugees flood into Japan. A Japanese mother who married a foreigner is forced into pregnancy. Caught in the cultural crevice between his father and mother, which side will the child take? After choosing, another 'catastrophe' arrives.

災難後，大量移民湧入日本。大和血統的媽媽與外族通婚，被迫懷上嬰兒。處於父親和母親文化的隙縫，混血兒須選擇向哪一方靠攏。作出抉擇後，另一次的「災難」再次到臨。

2022/23



1st in Asia 亞洲第一

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Students with satisfactory academic results will be eligible for direct entry into the Bachelor's Degree programmes of the Academy. 成績達標者，更可直接入讀演藝學院學士課程。

CANTONESE OPERA 粵劇



DRAMA 戲劇



THEATRE & ENTERTAINMENT ARTS 舞台及製作藝術



DANCE 舞蹈



MUSIC 音樂



ADMISSION DETAILS 入學詳情

Ranks 1st in Asia & 10th in the world by QS 2021 2021 QS 排名亞洲第一 全球第十



Cultivating 21st Century Performing Artists

HKAPA Junior Music Programme Calling for Applications! 香港演藝學院青少年音樂課程現正招生

The Junior Music Programme is looking for primary, secondary school and pre-college talents. The Junior Music Programme is a well-established programme which has nurtured many award-winning alumni since the inception of the Academy in 1984. Its broad-based curriculum includes individual instruction, general musicianship, choral and ensemble activities and performance opportunities, and provides all-round musical training in an atmosphere where artistic gifts and technical skills can flourish.

誠邀富音樂天賦的中小學生申請學院的青少年音樂課程！青少年音樂課程師資優秀，自學院於1984年創校以來人才輩出，享負盛名，備受稱許。課程涵蓋中西樂器、聲樂、作曲個別指導、音樂常識、合唱合奏及演出活動，為學生提供全面及正統的音樂訓練。

Deadline for applications: Saturday April 9, 2022

截止日期：2022年4月9日（星期六）

Enquiries 查詢：aso.admission@hkapa.edu (application 報名) jmd@hkapa.edu (programme 課程)



For details 詳情：

3 ACADEMY EVENTS IN MARCH 月演藝學院製作節目表

● DRAMA 戲劇 ● MUSIC 音樂

7-12 **MON-SAT | 7:45PM | AU**
Academy Drama: The "S" Tragedy
演藝戲劇：《S城少年自殺事件》
\$95, \$80(M), \$50(B) ● ●

12 **SAT | 2:45PM | AU**
Academy Drama: The "S" Tragedy
演藝戲劇：《S城少年自殺事件》
\$95, \$80(M), \$50(B) ● ●

17 **THU | 6:30PM | AR**
Academy Piano Concert
演藝鋼琴音樂會
Free event 免費節目 (#) ● ●

18 **FRI | 6:30PM | AR**
Academy Showcase Concert
演藝精選音樂會
Free event 免費節目 (#) ● ●

21 **MON | 6:30PM | AR**
Academy Composition Concert
演藝作曲系音樂會
Free event 免費節目 (#) ● ●

25 **FRI | 6:30PM | AR**
Academy Piano Concert
演藝鋼琴音樂會
Free event 免費節目 (#) ● ●

26 **SAT | 4:00PM | AR**
Academy Junior Music Programme Composition Concert
演藝青少年音樂課程作曲系音樂會
Free event 免費節目 (#) ● ●

28 **MON | 6:30PM | AR**
Academy Composition Concert
演藝作曲系音樂會
Free event 免費節目 (#) ● ●

29-30 **TUE-WED | 7:30PM | AD**
Academy Opera: Cavalleria Rusticana & Pagliacci
演藝歌劇：《鄉村騎士及丑角》
\$150, \$95, \$130(M), \$85(M), \$65(B) ● ●

30 **WED | 6:30PM | AH**
Academy Zheng Concert
演藝古箏音樂會
Free event 免費節目 (#) ● ●

Programme arrangements are subject to the Government's latest social distancing measures. Please stay tuned for the latest updates on the Academy social media channels and website.

節目安排將因應政府最新公布的社交距離措施作出調整。請留意學院於社交媒體及網站上的最新消息。

VENUE 場地

AD Academy Rita Tong Liu Drama Theatre
演藝學院廖湯慧喬劇院
AH Academy Concert Hall
演藝學院音樂廳
AR Academy Recital Hall
演藝學院演奏廳
AU Academy Studio Theatre
演藝學院實驗劇場

KEY 註解

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

NOTICE 須知

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

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

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布為準。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。

Due to the pandemic, there may be delays in the mailing of the printed newsletter. Readers may consider switching their subscription to the e-version. 因應疫情，月刊印刷版的郵寄時間或有延誤。學院建議讀者可改為訂閱電子版本。

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

10
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- Internationalisation 國際化項目 (e.g. Master classes, exchange programmes 如：大師班、交流計劃)
- Arts and Technology 藝術與科技 (e.g. Performing arts projects / research 如：表演藝術項目 / 研究)
- Campus Development 校園發展 (e.g. Enhancement of learning facilities, new student hostel 如：優化學習配套、新學生宿舍)

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REMARKS 備註

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- 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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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. If you do not wish your personal data to be used for the aforementioned purposes, please send your request to dev@hkapa.edu.

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。如您希望演藝學院停止使用您的個人資料作上述用途，可電郵至 dev@hkapa.edu。

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