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演藝學院榮膺QS排名全球第七、亞洲第一



Professor Adrian Walter 華道賢教授
Academy Director
香港演藝學院校長

My Hong Kong Journey 八載香港情



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Having served the Academy for more than eight years in the role of Director, Professor Adrian Walter will retire at the end of December when a new stage of his life will open up with a renewed focus on family and music. A veteran in the field of higher education, Professor Walter has worked in tertiary management for over 30 years and was previously at the Australian National University in Canberra as both Professor of Music and Head of the

School of Music, as well as Head of Creative Arts and Dean of the Faculty of Law, Business and Arts at Charles Darwin University. In reflecting on his move to Hong Kong, he feels it was the city's multiculturalism that was one of the driving forces that attracted him, "It resembles my long-time home town of Darwin in so many ways, not just the weather, but in the vitality and energy emanating from the community."



The opening ceremony of the 35th Anniversary Open Day in 2019. 35周年開放日的開幕儀式 (2019年)。

華道賢教授擔任演藝學院校長八年，將於本月底退休，開展人生另一階段，享受家庭樂之餘，亦將專注音樂。在高等教育界擁有豐富經驗的他，從事大學教育工作逾30年，曾在坎培拉的澳洲國立大學音樂學院任教授及院長，以及在查爾斯達爾文大學先後出任創意藝術主任和法律、商學及藝術學院院長。回想當初來港的決定，他說他被這個城市的多元文化深深吸引，促使他下定決心。「香港與我家鄉達爾文市很相似，不單止是天氣，還有散發自社區的朝氣與能量。」

Drawing a comparison between the creative fields in Hong Kong and Australia, Professor Walter says there are many similarities – performing artists are passionate about their art form wherever they live. He was instantly impressed and delighted by the Hong Kong community's engagement in so many creative and performing arts activities at both the professional and community level. The Hong Kong government's support of the local and international art scene is extensive, and greatly contributes to the city's vibrancy. Consequently there is a deep understanding and appreciation of the value of the arts and culture that really stands out. "For artists, Hong Kong is a creative and artistic oasis. Tertiary education is excellent and well-funded, and our Academy performing arts graduates are gainfully employed. There is an incredible buzz in the performing arts scene here that I picked up early on," he says with delight. "It is such a pity that COVID-19 has curtailed so many live performances and productions which I'm sure we have all missed during this difficult time, but no doubt they will resurface with renewed vigour; that's what artists do!"

Establishing the School of Chinese Opera

As well as recognising the importance of Western influence on artistic and cultural development in Hong Kong, he considers the city's unique Chinese and Cantonese background a major feature in defining the cultural identity of Hong Kong. In view of the significance of preserving the local traditional Cantonese culture in Hong Kong, the Academy in 2013 established the School of Chinese Opera and launched the world's first four-year full time Bachelor of Fine Arts (BFA) (Honours) Degree programme in Chinese Opera. The School has since continued to grow and prosper with great support from the community and stakeholders alike.

By establishing the School of Chinese Opera, Professor



The launch ceremony of the Academy's 30th anniversary year in 2014. 學院30周年誌慶活動的啟動儀式 (2014年)。



The Academy opened its 9-storey new annex in late 2018 to provide specialised teaching facilities for faculty members and students. The Honourable Mrs Carrie Lam, the Chief Executive of the HKSAR Government, officiated at the opening ceremony. 樓高九層的校園新翼在2018年底正式啟用，設有專門的教學設施供師生使用。在開幕典禮當天，香港特別行政區行政長官林鄭月娥女士親臨主禮。

在華道賢教授眼中，香港和澳洲在創作領域上有很多相似之處——不論身在何地，表演藝術家對於各自的藝術都充滿熱情。香港社區有很多專業或業餘的創意及表演藝術活動，都令他印象深刻。香港政府對本地和國際藝術界提供廣泛支持，造就了這城市的活力，社會大眾對藝術和文化的價值亦有相當的認識和欣賞，實屬難得。「對藝術家而言，香港是一個充滿創意和藝術的綠洲。高等教育達高水平，獲投放的資源亦相當豐富，我們演藝學院的畢業生大部分都能找到自己喜歡的工作。我初到埗時已感受到這裡的表演藝術界朝氣蓬勃。」華道賢教授難掩興奮地說。「雖然在2019冠狀病毒病的影響下，很多現場表演和製作難免受影響，在這個艱難時期我相信大家都十分掛念這些舞台演出，但我肯定一切將會以全新姿態重現；那是藝術家的使命！」

戲曲學院的誕生

華道賢教授認為，香港的藝術文化發展一直受西方影響，但建構本地文化身分的其中一個要素，是此城市獨特的中國和廣東背景。為保留本地傳統文化，演藝學院於2013年成立戲曲學院，開設全球首個四年全日制的戲曲藝術學士（榮譽）學位課程，其後學院在社區和不同持分者的鼎力支持下不斷發展。

戲曲學院的成立對華道賢教授而言，亦彰顯了演藝學院在培育和承傳這項中國藝術的關鍵角色。深入了解和擁護本土文化，是建立社會身分認同和歸屬感的基

Walter acknowledges the crucial role the Academy plays in nurturing and sustaining this authentic Chinese artistic practice. The understanding and celebration of one's local culture is the foundation to forming a solid social identity and hence a sense of belonging to a community. He also emphasises the universality of the themes of Chinese opera to which even non-Chinese speakers can relate. "Operatic stories are universal. It doesn't matter if you are Thai, Indonesian, Western or Chinese. There are similar themes—human conflict, love, war and death, it is the universal story of humanity just expressed in different cultural idioms. This has indeed been a captivating world to discover and I have enjoyed attending many Cantonese opera performances during my time here."

Incorporating Technology into Teaching

Inspired by the application of remote communication technology in teaching at the Australian National University, he came to realise the power of the medium in enriching students' learning experiences, and was therefore prompted to initiate the Innovation Hub (now renamed Education-Information Technology), which among other key technology-based initiatives began offering live streaming of masterclasses and innovative approaches in the delivery of performing arts education. Professor Walter is constantly looking for ways to incorporate new technologies into the creative space of the Academy. A good example of a new technology driven initiative is Spatial Outcome Based Assessment which will be introduced into the School of Chinese Opera in the near future, and will allow students to review and study in great detail

recorded performances using virtual reality.

Not only does the use of technology benefit students by offering an alternative mode of learning, but the Academy's early development of online streaming of classes fortuitously positioned it to proactively manage the challenges thrown up by the unexpected pandemic that rapidly spread across the world this year. In the face of COVID-19, instead of brooding over this collective predicament, Professor Walter worked closely with the Academy's staff and Schools to embrace online teaching, while also taking the opportunity to review the current curriculum and further open up new educational possibilities within the Schools. "I would never suggest that online teaching should be the totality of what we do; but it suggests that there is the possibility for a blended model, a way of interacting with students that

goes well beyond the traditional confines of that one weekly lesson or face-to-face contact," he contemplates.

The Vision of Youth

As well as the unprecedented pandemic, Professor Walter has led the Academy through some other very challenging times. Reflecting on this journey he encourages young people to focus on making positive changes through collaboration, communication and negotiation. "I have always worked on the basis that the best course in life is to use your skills and talents to improve the world and society. Many solutions can be found through the unique and creative voices of artists with their distinctive perspective and world view; finding solutions for even the most challenging situations. You actually have much more power to influence and to make change that way."

Professor Walter strongly believes in the unlimited potential of young

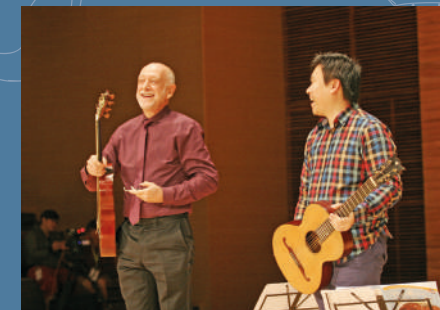


At the launch ceremony of 35th Anniversary Academy Festival in May 2019 with former Secretary for Home Affairs Lau Kong-wah (middle) and Academy Council Chairman Professor Stephen Chow (left). 35周年香港演藝學院節的開幕酒會，與時任民政事務局長劉江華先生（中）和演藝學院校董會主席周振基教授（左）合照。

The Academy is committed to promoting the Greater Bay Area initiative and its educational, arts and cultural development. Standing next to Professor Walter is President of Xinghai Conservatory of Music Professor Cai Qiaozhong. 學院致力推動大灣區的教育、藝術和文化發展。圖為星海音樂學院院長蔡喬中教授。



At the Altamira HK International Guitar Symposium in 2017. 2017年舉行的阿爾達米拉香港國際結他研討會。



At Jacky Lau's Music Safari concert in 2014. The concert was part of the Alumni Stars Series to celebrate the contribution of Academy alumni. 於劉卓威的「Jacky Lau's Music Safari」音樂會亮相。音樂會為《星級演藝校友系列》節目之一，以表揚校友的貢獻和佳績。

礎。他提到中國戲曲說的故事都是普世題材，即使非華語人士亦可找到共鳴。「大部分歌劇故事都是圍繞相似的主題——人與人之間的矛盾、愛情、戰爭和死亡，都是關乎人性的故事，只是透過不同的文化詞彙呈現出來，無論你是泰國人、印尼人、西方人還是中國人都不難代入。這藝術領域實在令人著迷，我在香港有幸經常觀賞粵劇表演，十分享受。」

科技融合教學

受到澳洲國立大學應用遙距通訊科技的教學模式所啟發，華道賢教授意識到此類科技運用能豐富學生的學習體驗，故此在演藝學院推動多項科技相關的項目，包括成立演藝教學創新中心（現名為教育資訊科技），透過現場直播讓學生參與大師班，並以更多創新的模式教授表演藝術。他亦一直致力把新技術引入學院的創意空間，其中一個例子是計劃於戲曲學院推行「空間導向評估」，學生於不久將來可利用虛擬實境技術，觀賞戲曲表演的錄影片段，透過近距離觀察學習。

學院早已開始發展網上直播課堂，不單為學生提供多元的學習體驗，亦在今年疫情突然來襲下，發揮了很大的作用，令學院得以迅速應變。面對來勢洶洶的2019冠狀病毒病，華道賢教授在困境中積極應對，與教職員和校內六所學院緊密合作，推行網上教學，同

時藉此審視現有課程，探討在校內六所學院進一步開拓新教學模式的可能。他一邊思考，一邊緩緩道來：「我不認為網上教學是我們將來唯一要做的事，但我們可探討混合模式的可能性，發掘一種比每周一次傳統面授課堂更好的模式，與學生互動。」

開啟年輕視野

除了疫情，華道賢教授亦曾帶領演藝學院面對不少挑戰。回顧過去，他鼓勵年輕人通過合作、溝通和磋商，帶出正面的改變。「我一直深信，我們在人生路上能發揮的最佳作用，是運用自己的專長和才華來改進世界和社會。藝術家的獨特創意、與別不同的見解和世界觀，即使在最具挑戰的處境下都能找到解決方案。沿這方向走的話，年輕人其實是擁有強大的力量帶來影響和改變。」

華道賢教授堅信，年輕人擁有無限潛能，可為香港的未來帶來正面影響。他們掌握兩文三語，在世界舞台上佔有優勢，尤其在與內地合作方面，他們都有潛質發展和建立正面及富有建設性的關係。「現今兩種最有用的商務語言，無疑是英語和普通話。香港的年輕人輕易掌握這兩種語言，只是很多時他們並未意識到這些是有助他們發展事業的優勢。」

演藝學院一直是粵港澳大灣區音樂教育與藝術發展聯盟的倡導者。聯盟的目的是聯繫鄰近地區富才華的年輕人。



Toyo Mall Limited made a substantial donation in 2019 to the Academy to establish an endowment fund to support the Academy's talent development initiatives. 尖東廣場有限公司於2019年捐贈大額善款予學院，以成立永久基金，用作支持多個學生發展項目。



The Society of the Academy for Performing Arts organises the annual Academy Ball to raise scholarship funds for Academy students. This photo shows the event in 2018. 演藝學院友誼社每年舉辦籌款舞宴，以籌募獎學金支持及鼓勵傑出學生。圖為2018年的舞宴。



The cheque presentation ceremony for the donation by the late Dr Lam Kar-sing through his Foundation in 2013. 已故林家聲博士於2013年透過其基金會捐款予學院，圖為致送支票儀式。



With his family. 校長與家人共敘天倫。

people to positively influence the future of Hong Kong. He thinks being trilingual gives young Hong Kongers a distinct competitive edge on the world stage, and in particular the potential to lead the development of positive and productive relationships with the Mainland. "The two most useful and powerful business languages in the contemporary world are without doubt English and Putonghua. Young people in Hong Kong have these languages at their fingertips but don't always realise how well this positions them, and the competitive advantage it gives them, in building their careers."

The Academy has been an instrumental player in the instigation

of the Guangdong-Hongkong-Macao Greater Bay Area Music Education and Arts Development Alliance. This alliance is helping to connect the talents of young people living in all the neighbouring regions. As part of the Global Development Plan that the Academy is developing, Professor Walter advises young people to build and maintain an open global perspective to expand their exposure not just to European influence, but also to the rich cultures that abound within this region. "Let's think of it like this. We have developed what we are calling a Global Partnership Compass at the Academy, part of a plan that will help guide us in establishing partnerships with other

major tertiary institutions and key performing arts and industry partners. It is built around a series of concentric rings. In the middle is Hong Kong, around that is the Greater Bay Area and the Mainland, and then Hong Kong's immediate Asian Region; reaching out to Australia, Europe and America. The circles get thinner as they spread out. The wider circles at the core of the compass embrace the key relationships involving our immediate neighbours. These are the ones that are really our primary contacts and thus the ones we should initially focus on building key partnerships with," he explains.

Quality Precedes Ranking

This year, as part of the QS World University Rankings, the Academy was ranked No. 7 in the world in the category of performing arts, moving into the global top ten for the first time. For the second consecutive year the Academy was also ranked number one in Asia. Professor Walter humbly attributes the success to the concerted effort of the whole

學院正在制訂「全球發展計劃」，華道賢教授建議年輕人建立並保持開放的世界觀，不僅接觸歐洲文化，亦應加深了解鄰近地區的豐富文化。「我們在演藝學院已開展了名為『全球合作夥伴指南』的項目，計劃之一是與其他主要高等教育機構和表演藝術業界建立合作夥伴關係。試試把計劃涵蓋的範圍想成一系列的同心環，中間的軸心是香港，向外擴展首先是大湾区及附近地區，然後是香港鄰近的亞洲地區，再延伸至澳洲、歐洲和美洲。越遠的一環，闊度越窄；而最闊的一環正是核心圈，當中包含了我們的鄰近地區。這些地區應是我們的主要聯繫對象，因此我們須要集中與他們建立合作夥伴關係。」

質素奠定排名

今年，演藝學院在QS世界大學排名的「表演藝術」類別中排名全球第七，首度躋身全球十大，並且已連續第二年在亞洲排名第一。華道賢教授將此佳績歸功於整個學院的共同努力、校董會主席周振基教授

富有遠見的領導，以及校董會成員與所有學院教職員的熱情投入和貢獻。他指出，學院一向著重質素，認為是今次獲得國際肯定的關鍵因素。「任何機構發佈的排名，每年都有機會升跌，但這不會影響我們工作的質素，我們致力確保學院的質素持續提升。」華道賢教授對學院充滿信心，作為香港唯一的表演藝術高等教育學府，將一如以往，把質素及社會使命置於首位。

多元共融

「共融」一詞，貼切地形容華道賢教授的領導風格。無論是高級管理人員，還是兼職員工，他都以平等尊重的態度對待每一個人。「我肯定所有員工都竭盡所能，並且對學院的工作抱有同等的愛和熱情。學院制定未來的發展和決策時，最重要的是擁護這份熱誠，並邀請員工參與。不論大家參與程度大或小，也必然會產生正面回響。」花了大量時間和心力在學院的事務上，華道賢教授不止視學院為工作場所，而是他關顧的第二個家。「我們在

位的，有責任盡力守護和發展學院，這是我們的首要任務。到了我們離開學院的一刻，我們都希望見證這地方的一點點進步。」

離開不是結束

說到退休大計，華道賢教授表示音樂將繼續是他生活中重要的一環。他計劃在他的專業領域——古典結他藝術——作更深入研究，並完成有關19世紀結他教學的電子書。他笑說自己在香港生活了八年，但未



At the 10th anniversary celebration event of industry partner Hong Kong Disneyland (2015). 出席業界夥伴香港迪士尼樂園10周年活動。



With his wife Anne at the Chinese Opera show at the HK International Airport in celebration of its 20th Anniversary (2018). 校長與太太Anne於2018年出席學院為香港國際機場20周年所籌備的中國戲曲活動。



The graduation ceremony in 2018.
2018年的畢業禮。

Academy community; with the visionary leadership of the Council Chairman, Professor Stephen Chow, the passionate input and commitment of Council members, and all faculty and administrative staff. He further identifies the adoption of a quality-driven approach as a decisive factor in such a remarkable achievement. "Rankings within any system inevitably go up and down over time, but the quality of what we are doing does not. The Academy is committed to ensuring that the quality of its work improves on an incremental and continuous basis." Professor Walter is confident that the Academy, as the only specialist tertiary conservatoire in Hong Kong, will always prioritise the quality of its work and value to the community over other considerations.

Inclusiveness Matters

"Inclusivity" is the word that perfectly captures the leadership style of Professor Walter. Whether it is a member of the senior management staff or part time casuals, he feels it is important that everyone is treated with equal respect. "I am certain that all staff strive to give their best, and all share the same love and passion for what they do at the Academy. It's important to embrace that enthusiasm and involve staff in considering the future development of the Academy and in decision making – no matter at what level this occurs positive ripples flow out and are felt." Given the tremendous amount of time and effort he spends on Academy business, he sees the Academy as more than just a workplace; it is a second home which he deeply cares about. "We have been given the responsibility to do our best to look after and build the Academy while we are here. That is our number one task. You hope, at the very least, that you can leave the place a little better than when you arrived," he says with conviction.

Leaving without Losing Touch

Speaking of his plans for retirement, music will continue to play a significant part in his life. He is planning to delve deeper into the artistry of the classical guitar, which has always been his area of specialist expertise, and finish that illusive book on 19th century guitar pedagogy. Intriguingly, although he has spent eight years living in Hong Kong, he did not unfortunately get the chance to learn Chinese. "It is something I regret not having the time to do, but my wife and I have decided we will take classes when we return to Australia with more time available. And of course, I will have to come back and visit to get some real-life practice and experience," he jokes. In his role as Emeritus Professor he will also be conducting a pedagogy course for the Academy's School of Music online after he leaves Hong Kong and keeping in touch with his guitar students through the world of technology. "I hope to keep the connection with the Academy and Hong Kong alive. There is still so much to be experienced in Hong Kong that will require more visits. Many special friendships have been formed and many cherished memories to hold dear. Hong Kong is not a place you can easily forget." 🎻

有時間學習中文：「很遺憾，我一直沒有時間學習中文，但我和妻子已經下定決心，待我們返回澳洲有更多時間時，會上課學習。當然，我將會回來，在現實生活中練習一下。」作為學院的榮譽教授，他離港後將會為音樂學院教授一個關於教學法的網上課程，並透過科技與世界各地的結他學生緊密聯繫。「我希望與學院，以至香港保持連繫。香港仍有太多值得我一再探索的地方，我必定重臨此地。這裡有許多珍貴的友誼和回憶，香港是個令人難以忘懷的地方。」 🎻

海灘上的安蒂岡妮

ANTIGONE ON THE BEACH

巨石

臨臨

上善

若水



粵語話劇，附中文字幕
Drama in Cantonese with Chinese and English subtitles
此節目內容涉及不雅用語，適合16歲或以上人士觀看
This production contains foul language, suitable for audience aged 16 or above

The story begins with Antigone's two brothers who are against each other in their battle for the throne. When King Creon ascends the throne, he decrees that the dead brother, Polynices, should not be buried. Antigone defies the King's order and their conflict ends in tragedy.

Antigone was written by Greek playwright Sophocles some 2,500 years ago. It is a story about the Doric Order, about the Aegean Sea (Αιγαίο Πέλαγος), and about 'to be or not to be'.

The director of the adapted play *Antigone on the Beach*, Alex Cheung (Lecturer (Directing / Movement) of the School of Drama), tells the familiar story from a new angle. 'Silliness is the starting point, pleasure the approach, and joy the result.' This guided collective creation by students also includes a nod to the three unities of ancient Greek poetics.

故事敘說安蒂岡妮的兩名哥哥，因為爭奪王權，自相殘殺而死。克里昂繼任後，頒下禁葬之令。安執意抗令，和克產生衝突，最終導致悲劇收場。

這是一個2500多年前，由希臘劇作家索福克勒斯編寫的传统悲劇經典。這是一個關於多利克式巨石 (Doric Order) 和愛琴海 (Αιγαίο Πέλαγος) 的故事，也是一個關於「to be or not to be」的故事。

是次導演張藝生 (戲劇學院講師 (導演 / 形體訓練)) 以一個嶄新的視角講出為人熟悉的《安蒂岡妮》：「無聊為出發點；取悅為手段；開心為結果。」，再輔以古希臘三一律的規定情境，帶領學生進行集體式創作。

16-19.12.2020 | 晚上7:30pm 19.12.2020 | 下午2:30pm
Academy Drama Theatre 演藝學院戲劇院 | \$50 – \$105

Ticketing details
票務詳情: P.13-14



NG WONG
THE SWORDSMAN

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

哪
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In the year of Wuxu, during the reign of Emperor Guangxu of the Qing dynasty, swordsman Ng Wong becomes embroiled in the power struggle between the conservative courtiers and members of the Hundred Days' Reform. He became acquainted with young reformist Chi-tung Tam to whom he taught martial arts. When Tam decided to petition the emperor in Beijing, he embarks on a fatal journey with no return.

Amid fears Tam is in danger, Wong finds himself in a tough spot among brotherhood, patriotism and his love of life Siu-ching Choi who begs him to retreat from gong wu*. How far will Wong go when he was trapped between the biggest life dilemma he had ever faced?

When caught between righteousness and self-interest, what choices should one make? Should one leave or stay?

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清光緒戊戌年，關東大俠王五被捲入維新與守舊兩派的權鬥之中，金蘭兄弟譚嗣同不惜眾叛親離亦要入京面聖，一石激起千重浪。

風高浪急，王五夾在兄弟情與民族義之間，亦面對愛人苦勸退隱江湖的央求，左右為難；江湖事、民族義、兄弟情，遇上一生最大難關，王五何去何從？義利當前，如何抉擇，如何定去留？

*gong wu literally means rivers and lakes. In Chinese, it refers to the martial arts world of ancient China. The term has evolved over the course of Chinese history, representing the way of life of a hermit, or a sub-society parallel to mainstream society or outside of existing law.

粵語話劇 Drama in Cantonese

此節目內容涉及不雅用語及暴力場面，適合12歲或以上人士觀看。
This production contains foul language and violence scenes, suitable for audience aged 12 or above.

14-16,18-19.12.2020 | 晚上7:45pm 19.12.2020 | 下午2:45pm
Academy Studio Theatre 演藝學院實驗劇場 | \$50 - \$95

Ticketing details
票務詳情: P.13 - 14



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

SCHOOL OF THEATRE
AND ENTERTAINMENT ARTS
舞台及製作藝術學院

舞台及製作藝術畢業展
TEA GRADUATE EXHIBITION 2020

26.12 - 2.1
12:00 - 21:00

演藝學院實驗劇場
ACADEMY STUDIO THEATRE



Forging Partnerships at the First-ever Digital AEC Congress

參加網上歐洲音樂學院協會年會

A "virtual delegation" from the Academy participated in the first online Annual Congress of the AEC (Association of European Conservatoires) from 6 to 7 Nov 2020. The event was attended by more than 400 international participants and was the first time that the Academy had been fully represented by senior management, faculty and students.

The AEC Congress 2020 addressed, from a range of perspectives, the unique challenges that have been triggered by the pandemic in terms of content and ways of maintaining effective levels of communication and meaningful exchange. "Integration of digital technologies", "Going green", "Embracing changes" and "Re-inventing on the fly" became the underpinning subject matter for this major event and annual gathering of the international higher music education sector. In addition, a diverse range of more conventional, yet highly relevant and topical subjects were presented and discussed.

Despite the constraints caused by the situation, the Academy capitalised on this online platform to promote its unique position and to explore reciprocal and productive partnerships. The Academy Director Professor Adrian Walter, and Deputy Director and Provost Professor Gillian Choa hosted a live chat room for the Congress' Information Gallery session with the focus: "Bringing Together Eastern and Western Cultural Practice and Heritage". The Academy also

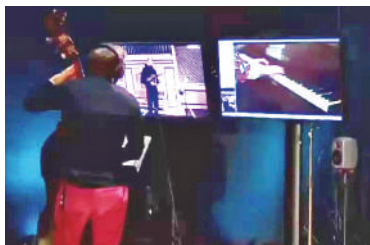


The Academy promoted its culturally diverse and multidisciplinary learning environment to other institutions via the Information Gallery session. 演藝學院在年會中向其他院校推廣其多元文化和跨學科的學習環境。

prepared a special video which was shown for the first time at the Congress, to highlight its defining cultural and educational identity. 🎭

演藝學院今年派出「虛擬代表團」參加歐洲音樂學院協會首個網上年度大會。這項國際高等音樂教育界的重要活動及年度聚會今年於11月6至7日舉行，有400多位來自世界各地的代表參加，也是首次學院管理層及師生一同參與。

今屆年會內容突顯了疫情所帶來獨有的挑戰，而活動形式亦作相應調整，以促進有效的交流。除了多個



Highlight of the Congress – a three-point long distance performance using LOLA technology (LOLA is a Low Latency audio visual streaming system that enables real-time simultaneous musical performances across long distances). 本屆年會的亮點是一個應用了LOLA技術進行的三地遙距協奏表演 (LOLA是一種低延時視聽串流系統，可實現長距離實時同步音樂表演)。



常規及一向備受關注的議題，「數碼科技應用」、「綠化趨勢」、「擁抱轉變」和「應變創新」都是今年討論的焦點。

儘管疫情帶來限制，演藝學院仍能充分利用這個網上平台推廣學院，以及積極尋求更多互利的合作夥伴關係。校長華道賢教授和副校長蔡敏志教授為年會的「資訊廊」環節主持了一個以「融會東西文化——實踐與傳承」為重點的網上聊天室。此外，學院亦特別製作了短片在年會作首播，以介紹學院在文化及教育定位的獨特性。 🎭

APPLAUSE 獎聲

Bauhinia Cup Dance Championships 2020

Bauhinia Cup (Chinese Dance)

Michelle Chu Mei-ching

(Class of 2020) won a Gold Award

Tang Celine Laurelle* won a Silver Award and the Best Performance Award

Ng Chung-yu (Diploma in Dance Foundations) won a Bronze Award

Ng Chui-yi (Year 1) and **Lam Kai-mei*** both won a Merit Award

Iu Ka-man (Class of 2014) won a Silver Award with her choreography

Ho ho-fei (Year 1, MFA in Dance) won a Bronze Award with his choreography

Bauhinia Cup (Ballet and Open Dance)

Ng Chung-yu (Diploma in Dance Foundations) won a Gold Award and the Best Performance Award

Chan Giselle* and **Ng Man-wai Zita*** both won a Bronze Award and a Merit Award

Tang Celine Laurelle* won a Merit Award

Junior Bauhinia Cup (Chinese Dance)

Issac Liu[#] won a Bronze Award and the Best Performance Award

Cheun Kai-wai* won a Merit Award

Ho ho-fei (Year 1, MFA in Dance) won one Gold Award, two Silver Awards and two Merit Awards with his choreographies

紫荊盃舞蹈大賽2020

《紫荊盃》(中國舞)

朱美澄 (2020年畢業) 獲金獎

鄧思寧* 獲銀獎及最佳表演獎

吳頌茹 (基礎舞蹈文憑) 獲銅獎

吳翠怡 (一年級) 和 **林佳眉***

獲優異獎

姚珈汶 (2014年畢業)

憑編舞作品獲銀獎

何皓斐 (舞蹈藝術碩士一年級)

憑編舞作品獲銅獎

《紫荊盃》(芭蕾舞及公開舞)

吳頌茹 (基礎舞蹈文憑) 獲金獎及最佳表演獎

陳韻曦* 和 **吳汶蔚*** 均獲銅獎及優異獎

鄧思寧* 獲優異獎

《小紫荊盃》少年組(中國舞)

廖文樂[#] 獲銅獎及最佳表演獎

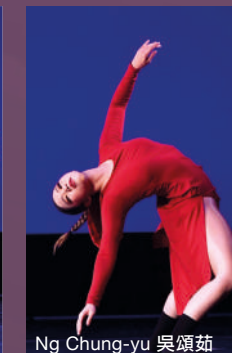
曾佳蔚* 獲優異獎

何皓斐 (舞蹈藝術碩士一年級)

憑編舞作品獲一個金獎，兩個銀獎和兩個優異獎



Michelle Chu 朱美澄



Ng Chung-yu 吳頌茹



Issac Liu 廖文樂

Junior Bauhinia Cup (Open Dance)

Wong Ivana Ngai Zeon* won a Gold Award and the Best Performance Award

Luk Wan-ching[#] won a Bronze Award

Kei Joyce Sum-ye^e won a Merit Award

Junior Bauhinia Cup (Ballet)

Lam Ching-shun* and **Wong Ivana Ngai Zeon***

both won a Gold Award and the Best Performance Award

Cheng Yan-lok Bernice[#] won a Silver Award and a Bronze Award

Lau Lok-yi* and **Chiu Ashley[#]** both won a Bronze Award

Lai Clarice[#] won a Merit Award

All the awardees in this section are from the School of Dance. 此部分所有得獎者皆來自舞蹈學院。

* Gifted Young Dancer Programme student *青年精英舞蹈課程

[#] Student of School of Dance's Seed Programme [#]舞蹈學院種子計劃

《小紫荊盃》少年組 (公開舞)

黃韻蕙*獲金獎及最佳表演獎

陸韻晴[#]獲銅獎

紀心怡*獲優異獎

《小紫荊盃》少年組 (芭蕾舞)

林靖淳*和**黃韻蕙***均獲金獎及最佳表演獎

鄭恩樂[#]獲銀獎及銅獎

劉諾兒*和**招慧心[#]**獲銅獎

黎樂忻[#]獲優異獎



Lam Ching-shun (left) and Ivana Wong (right)

林靖淳 (左) 及黃韻蕙 (右)

The following awardees are Junior Music students.

以下得獎者皆為青少年音樂課程學生。

Jansci Wong is the 1st Runner-up (Harp Open Class), 1st Runner-up (Virtuosos Harpist Class) and Champion (Youth Class II (Pedal Harp)) at the 2020 International Fringe Music Festival & Competition, and won the Gold Prize (Division D) at the 5th HK International Harp Competition.

黃臻善於2020 國際藝穗音樂節大賽獲亞軍 (豎琴公開組)、亞軍 (傑出演奏家組) 和冠軍 (傑出少年組 II (腳踏式豎琴))，並於2020第五屆香港國際豎琴比賽獲金獎 (D組)。

Natalie Yick won the Gold Prize (Division C) at the 5th HK International Harp Competition.

易穎琛於2020第五屆香港國際豎琴比賽獲金獎 (C組)。

Shelby Chan Ming-ka is the 2nd Runner-up at the Violin Diploma Division of the 2020 Tokyo International Youth Music Competition (HK Region).

陳銘嘉於2020東京國際青少年音樂大賽 (香港區賽) 的小提琴文憑組獲季軍。

12 DECEMBER DIARY
月節目表

● DRAMA 戲劇 ● OTHERS 其他

14-16 MON-WED | 7:45PM | AU

Academy Drama: *Ng Wong the Swordsman*

演藝戲劇:《大刀王五》

\$95, \$80(M), \$50(B) ● ●

16-19 WED-SAT | 7:30PM | AD

Academy Drama: *Antigone on the Beach*

演藝戲劇:《海灘上的安蒂岡妮》

\$105, \$70, \$90(M), \$60(M), \$50(B) ● ●

18-19 FRI-SAT | 7:45PM | AU

Academy Drama: *Ng Wong the Swordsman*

演藝戲劇:《大刀王五》

\$95, \$80(M), \$50(B) ● ●

19 SAT | 2:30PM | AD

Academy Drama: *Antigone on the Beach*

演藝戲劇:《海灘上的安蒂岡妮》

\$105, \$70, \$90(M), \$60(M), \$50(B) ● ●

19 SAT | 2:45PM | AU

Academy Drama: *Ng Wong the Swordsman*

演藝戲劇:《大刀王五》

\$95, \$80(M), \$50(B) ● ●

26-31 SAT-THU | 12NN - 9PM | AU

TEA Graduate Exhibition 2020

舞台及製作藝術畢業展 2020

Free event 免費節目 ● ●

VENUE 場地

AD Academy Drama Theatre

演藝學院戲劇院

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) Members of SAPA and Academy Alumni Association

演藝友誼社及演藝校友會會員



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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

Yuen Long

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Ticket purchased over the counter: HK\$8/ticket

Online Booking and ticket purchase hotline: HK\$15/ticket

GROUP BOOKING DISCOUNT

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

BÉTHANIE MUSEUM

The Museum and guided tours of the building are open to the public.

Advance bookings are available at Hong Kong Ticketing outlets.

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

閣下如欲以電子方式收取演藝學院資訊，歡迎到此網址登記。

REMARKS 備註

The programme information is correct at the time of going to press but the organiser reserves the right to change programme information or schedule should unavoidable circumstances dictate. Please refer to the latest announcements on the Academy website as final. For further details, please contact the Academy Box Office on 2584 8514 or email vp@hkapa.edu. 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。

售票處

香港演藝學院 — 灣仔

演藝學院伯大尼古蹟校園 — 薄扶林

亞洲國際博覽館 — 大嶼山

K11 Select — 尖沙咀

D · Park 愉景新城 — 荃灣

香港會議展覽中心 — 灣仔

國際展覽中心 — 九龍灣

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歡迎於快達票售票網預約伯大尼導賞團及訂購博物館門票。

eNews 電子快訊



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Academy News 演藝通訊

Dec 2020 十二月

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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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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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