

演藝 通訊 ACADEMY NEWS

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



Professor Andrew Laine
Dean of School of
Theatre and Entertainment Arts
舞台及製作藝術學院院長
林安睿教授

1-2 月號

JANUARY -
FEBRUARY 2026



Subscribe
to eNews
訂閱電子快訊

Former Stagehand Takes Centre Stage 舞台製作人 從幕後到前線領軍

Former Stagehand Takes Centre Stage 舞台製作人 從幕後到前線領軍

Professor Andrew Laine joins HKAPA's School of Theatre and Entertainment Arts with 25 years of real-world production experience to inform his academic interests.

在劇場界擁有二十五年舞台製作經驗的林安睿教授，加入香港演藝學院的舞台及製作藝術學院，帶領學院劇場技術邁向未來。



Coming from a background in stagecraft and technical direction, Professor Andrew Laine brings a potent combination of real-world professional theatre experience and arts-education curriculum design to his new role. Professor Laine took over as Dean of the School of Theatre and Entertainment Arts (TEA) in July last year.

Immediately prior to his new role, Professor Laine spent 19 years at Temple University, the public university in Philadelphia. He taught classes in stagecraft, theatre design and technical direction, and co-authored and headed the Bachelor of Fine Arts in Technical Production & Management at Temple's School of Theater, Film and Media Arts.

What prompted the change, after two decades at

Temple, leaving behind an enriching arts scene in the City of Brotherly Love?

"I was comfortable there," he concedes, but when the opportunity came to move halfway around the world, and to lead a School within an Academy of such quality, "I couldn't say no."

林安睿教授資歷深厚，去年七月出任舞台及製作藝術學院（TEA）院長，將劇場實戰經驗結合藝術教育。來港履新前，他在美國費城天普大學任教十九年，在戲劇、電影與媒體藝術學院教授舞台製作、劇場設計和技術指導課程，同時領導技術製作與管理本科藝術學位課程。他承認天普大學是舒適圈，但當有機會搬到地球另一端，加入優秀的表演藝術學府並領導其中一間學院，「我實在無法拒絕」。

Comfort "Overrated" Compared to Risk

It was, in fact, time to shake off those familiar surroundings, and leap into a little more risk.

"Comfort can be overrated, both personally and professionally," Laine explains. "It can be much more fulfilling to take the riskier path."

Spoken like a true artist. Besides the geographic relocation, he must also adjust in terms of scope, the student enrolment at Temple topping 30,000, compared with the 1,110 students across undergraduate and postgraduate study at the Academy.

"It's an interesting experience coming from a large university to a conservatoire," he notes. "HKAPA students are very focused and committed, which is very impressive at such a young age, and they put in more hours than typical American college students. I hope they're taking some time to be young and have fun between projects. The work is important, just don't forget to play."

"Embryonic" Ideas Taking Shape

And what about Professor Laine's first priorities as he settles into his office and gets to work?

"My first job as I'm settling in is to listen and learn," he says. "TEA is a big organisation with a lot of moving parts, and I need to know which parts are working great, and which ones might need a little attention."

As part of the learning process, he is looking to speak with as many of his colleagues as he can, to get a clear picture of how the School and the Academy can move forward. Many of his ideas at this stage are "quite embryonic," he admits, and will require more time to take shape.

While that's true, "I can say we're planning some exciting curricular updates and expansions within our School, in response to current industry trends and needs," he goes on. "We're also talking about the possibility of blending more with other Schools in the Academy, and we have some very exciting cross collaboration projects in the works."

Another initiative that Professor Laine would like to push is a concentration on the development of "green" practices that stress the reuse of materials and the lowering of the carbon footprint for productions. "We fully intend to be the industry influencers and leaders in sustainable practice in the area," he says.

踏出舒適圈

「不論個人還是事業，待在舒適圈有時過於安逸；走不一樣的路可能有風險，但同時更有滿足感。」敢於挑戰是藝術家本質，新環境除了地理位置不同，規模亦大有分別。天普大學學生人數超過三萬，而演藝學院學士和碩士課程的學生總數則有一千一百一十人。

在他眼中，演藝學院的學生年紀輕輕卻非常專注投入，「他們花在學習的時間遠超一般美國大學生，我希望他們努力學習之餘，也不忘享受青春，盡情玩樂。」

醞釀中的變革

上任後首要任務是聆聽和學習，他指TEA規模龐大，需要了解箇中優勢，以及需要改善的地方，因此經常與同事緊密交流，以便全面理解學院未來的發展方向。他透露現階段有許多初步構思，但為了應對行業當前趨勢和需求，「我們正在規劃新課程，並計劃與演藝其餘五個學院加強合作，籌備一系列嶄新的跨學院合作項目。」

另一目標是積極實踐「綠色」使命，發掘可重複使用的劇場材料，減少舞台製作的碳足跡，「我們希望在行業發揮影響力，成為舞台製作領域中實踐可持續發展的領導者。」



Professor Laine is occupied with the development of new curricula, set to deliver an exciting array of innovative cross-faculty collaborative initiatives. 林安睿教授正忙於策劃新課程，即將帶來一系列令人耳目一新的跨學院合作項目。

A Practical Role

Professor Laine began his theatre career in 1997 at first as a stagehand, carpenter and rigger, then moving into set design and rising to the role of technical director. He went on to secure his Master of Fine Arts degree, with a concentration in technical direction, at the University of Texas at Austin in 2002.

Even as he entered the sphere of fine-arts education, he continued to hone those stagecraft skills while in his academic posts. While at Temple, he also served as resident designer for the Mauckingbird Theatre Company in Philadelphia, and continued to take other freelance roles as a set designer, technical director and technical consultant.

His work at Mauckingbird drew critical praise for his sets for productions such as *The Pirates of Penzance*, *The Importance of Being Earnest*, and *A Midsummer Night's Dream*. It is "critically important" to maintain a direct role in the theatre industry itself even while serving at an academic institution, he feels.

"Not only is it important for networking and creating opportunities for your students, but it keeps you current and engaged with what's going on in the professional world," he points out. "It's important to always be bringing those experiences back to the classroom."

How much, though, does that hands-on, "maker's mindset" shape his philosophy as a Dean?

"Essentially and in many ways the jobs are quite similar," he asserts. "Problem-solving, negotiation, and collaboration are key skills. Managing time, budget, resources, talent, and space are fundamental. Saving a hard 'No' for when you really need it, and even then, always having an alternative solution ready to go. Always be willing to roll up your sleeves and get your hands dirty when you're up against the deadline."

Arts on the Up in Asia

This is, however, the first time he has worked in Asia. His time on the ground so far indicates, he feels, that theatre and the arts are in a good place. As is he.

"I'm impressed at how much growth there is in the arts sector here," he says. "Everyone in the United States is cutting arts funding, but here new facilities are popping up all over and smaller companies seem to be expanding."

分享實務經驗

林安睿教授於一九九七年展開劇場生涯，曾先後擔任舞台工作人員、製景技師和舞台搭建師，其後涉獵佈景設計，並升任技術總監。二零零二年獲美國德州大學奧斯汀分校頒授藝術碩士學位，專攻技術指導。

他其後踏足藝術教育界，卻從未停止鑽研舞台技術，身兼費城Mauckingbird劇團常駐設計師，曾為《海盜奇緣》、《不可兒戲》、《仲夏夜之夢》等劇目設計佈景，贏得一致好評，又以兼任形式擔任佈景設計師、技術總監和技術顧問。「這些工作不僅有助建立人際網絡，為學生創造機會，更重要是了解並參與行業運作，將實際經驗帶到課堂。」

他將這種凡事親力親為的態度融入教育理念，「從事製作和院長有很多相似之處，磋商和協作是關鍵技能，而管理時間、預算、資源、人才和空間是基本功。」



Professor Laine has extensive expertise in stage production and technical direction. With his wealth of experience, he is leading the School of Theatre and Entertainment Arts into an era of innovation. 林安睿教授在舞台製作和技術指導方面資歷深厚，憑豐富經驗帶領舞台及製作藝術學院邁向創新時代。



The Department of Theatre Design offers a practice-oriented programme that includes set and costume design, costume technology, property making, and scenic art. 舞台設計系以實踐為本，課程包括佈景及服裝設計、服裝技術、道具製作、繪景等多個範疇。

To be an academic leader at such a time and in such a place, he feels, should be rewarding. He hopes to set students on a career path where they leave the School and the Academy to move into growing, innovative organisations.

"I am excited to be in a position where I can really make a difference," he says. He is also excited to find that faculty members at the Academy are regularly working at venues in Hong Kong, Macau, Chinese Mainland, and beyond, he adds.

"Professional work outside the Academy can be very energising for an artist and it also provides visibility for the Academy," he stresses.

Yet there is also room for improvement. He says it is "probably too early to talk about" any specific initiatives or pedagogical approaches that he believes he can transplant from Temple to Hong Kong and the Academy. But having served on all sides of the academic theatre in terms of production, he feels he can draw on that very practical background both to lead in terms of programming and to administrate.

"I recognise the challenges that are common to many institutions that do what we do," he hints. "I'm not saying we solved them all at Temple, but we made good progress, and I can bring that experience to HKAPA."

Riding the Winds of Change

While the worlds of both the theatre and academia are faced with rapid technological change, Professor Laine believes it is important to embrace that challenge.

"I believe that AI has a place in our industry," he insists. "If it can simplify our processes, democratise design through smart interfaces, and ease our workload, I'm in support of embracing new technologies."

Still, human beings must always play a vital role in the process. "The moment when the AI makes a design decision is when I will resist," he states. "I firmly believe that there must be a human being ultimately making the decisions. Virtual productions and projection mapping are great tools to enhance our productions, though I do feel that in our hearts what we will always crave is the communal experience of human connection through storytelling, and that can happen around a campfire."

As a professor and teacher, it's also imperative to understand and work with these changes, if any arts institution is to fulfil its remit to the students under its charge.



Professor Laine attended the 39th graduation ceremony of HKAPA in October 2025. 林安睿教授於去年十月出席演藝學院第三十九屆畢業典禮。

亞洲藝術蓬勃發展

首次到亞洲工作，他對於此地戲劇和藝術發展之蓬勃感到驚訝，「美國各地都在削減藝術經費，這裏卻不斷湧現新藝術設施，即使小型公司也在擴展業務。」此時此地出任學院院長，他慶幸「置身於能夠帶來改變的崗位」，希望學生順利投身職場，加入具有發展潛力的創新機構。此外，看到同事們不時往返港、澳、中國內地工作，令他充滿期待，「走出學院可以擴闊眼界，激發藝術家的能量，同時提高學院知名度。」

談及會否將天普大學的教學經驗引入學院，他認為現階段「言之尚早」，但過往經驗對課程策劃和管理發揮重要作用，「像我們這類藝術學院需要面對很多挑戰，天普大學亦未必倖免，但至少我們朝着良好方向發展，我可以將這些經驗帶到演藝學院。」

變革開創新局

林安睿教授支持善用科技，相信人工智能在行業中佔一席位，協助簡化流程，「然而我認為人工智能不可以為項目決策，人類必須掌握決定權。虛擬製作和光雕投影是輔助製作的好工具，但我們心裏始終渴望透過故事聯繫人與人之間的共同體驗，就像我們開營火會一樣。」

對於日新月異的技術，他選擇以開放態度迎接轉變。他表示，理解並適應行業變化是藝術學院教授的職責之一，「我們最終任務是培訓能夠投身行業的藝術家，學院要看得更遠，才能保持領先地位。」

"It is important to remain current in the latest technologies, because ultimately our job is to create employable artists," Professor Laine notes. "Our faculty are always looking ahead to the next thing, and we do well at staying on the leading edge."

Some of this preparation will always be experimentation or even imaginings, since it's nigh on impossible to predict the state of technological change over the course of time. And arts educators must also stress the underpinnings of the craft.

"Because technology moves so quickly, it is even more important that we teach the fundamentals of design and the 'Why' behind our choices, because the 'How' might be very different in five years," he says. "Artists will always adapt to new tools, but the foundation is the critical teaching."

The former stagehand also doesn't believe the stage or the players that strut and fret their hours upon it are ever going to disappear. Tech instruments are still tools to communicate, to depict and translate plot, to paint the picture of the stories of our lives.

Sights Set on Xiao Long Bao in Shanghai

Outside the theatre world, and off-campus, Professor Laine plans to hit Hong Kong's hiking trails, now the weather is cooler than his July arrival. He is looking forward to exploring the territory as well as heading to Chinese Mainland, with Beijing topping a long list of travel ideas that he has in mind.

"I want to have xiao long bao in Shanghai, and I crave spicy food so I look forward to eating in Sichuan," he explains. "I love to travel, and being placed so central near Southeast Asia is amazing. I adore Vietnam, and the fact that Hanoi is a two-hour flight away is a big perk."

As for his time on campus, he insists his door is open for a reason.

"Ask questions! Go to office hours! Ask questions! Make sure you understand 'Why', not simply 'What' you're doing," he asserts, paraphrasing suggestions he made during TEA orientation.

Learn from your colleagues and classmates, and lean on the best resource of the Academy, its people. "Ask questions! That's why we're all here."

"Find my office and come see me," he concludes. 🏠

超前部署具有實驗性，藝術教育工作者既要面對未知的轉變，同時要兼顧基本功。「我們教授的基礎知識，以及選擇該種技術背後的『原因』很重要，因為製作技術在五年內可能有翻天覆地的變化，藝術家需要適應新工具，但基本功是最重要的一環。」

盼嚙上海小籠包

劇場和校園以外，林安睿教授渴望踏足香港山徑，同時計劃前往中國內地旅遊，首選地點是北京，其次是到上海吃小籠包，「我也喜歡吃辣，一直期待品嚐四川美食。」喜歡周遊列國的他，指香港位處東南亞中心，盡享地利優勢，「我很喜歡越南，而河內距離香港只需兩小時航程。」

TEA學生都知道，當林安睿教授在學院時，辦公室總是門常開，「有任何問題即管向我提問，確保你明白『為什麼』，而並非單純在『做什麼』。」他強調學院最寶貴的資源是人，需要多溝通、多學習。最後，他一再呼籲：「請大膽發問，這是我們身在此處的原因。來，我在辦公室等你！」 🏠

Ask questions! Go to office hours!
Ask questions! Make sure you understand 'Why', not simply 'What' you're doing.

有任何問題即管向我提問，確保你明白『為什麼』，而並非單純在『做什麼』。



The Academy Welcomes the Appointment of Mr Symon Wong Yu-wing as New Council Chairman of the Academy

香港演藝學院歡迎黃汝榮先生為新任校董會主席



The Hong Kong Academy for Performing Arts welcomes the appointments of Mr Symon Wong Yu-wing *MH* as the new Council Chairman; Mr Yam Tat-wing *SBS PDSM CPM* as Deputy Chairman; Ms Kelly Chan Yuen-sau *JP* as Treasurer, and Ms Christine Leung Wan-chong, Ms Yolanda Ng Yuen-ting *MH* and Mr Ray Woo Wai-shing as new members of the Academy Council by the Chief Executive of the Government of the Hong Kong Special Administrative Region, with effect taken from 1 January 2026. The Academy believes that Mr Symon Wong Yu-wing, with his distinguished contributions in public service and experience as Deputy Chairman of the Council will bring even more significant benefits to the Academy's further advancements.

The Academy also extends its heartfelt gratitude to the past Council Chairman, Mr Charles Yang Chuen-liang *SBS JP*, for his remarkable contributions and staunch support to the Academy throughout the years. Under his wise guidance, the Academy successfully organised its 40th Anniversary celebrations. He also spearheaded the overall planning for the new campus in the Northern Metropolis.

Meanwhile, the Academy is grateful to the past Treasurer, Mrs Helen Chan *SBS*, and members Mrs Christine Ip Yeung See-ming, Ms Sheryl Lee Ming-chi and Mr Andrew Leung Chun-keung, for their dedicated service and steadfast support to the Academy. 🏠

香港演藝學院歡迎行政長官委任黃汝榮先生 *MH* 為新任演藝學院校董會主席、任達榮先生 *SBS PDSM CPM* 為新任校董會副主席和陳遠秀女士 *JP* 為新任校董會司庫，以及梁蘊莊女士、伍婉婷女士 *MH* 及胡偉成先生為新任校董會成員。他們已於2026年1月1日履新。演藝學院深信，黃汝榮先生憑藉其在公共服務領域的傑出成就，以及在擔任校董會副主席期間累積了對學院運作的深入認識，必能為學院的進一步發展帶來莫大裨益。

演藝學院衷心感謝前任校董會主席楊傳亮先生 *SBS JP*，他的卓越領導對學院發展作出重大貢獻，包括成功帶領學院統籌四十周年校慶活動，以及引領學院規劃在北部都會區新校舍的未來發展藍圖，亦感謝前任司庫陳李藹倫女士 *SBS*，以及成員葉楊詩明女士、李明哲女士及梁進強先生於任期內對學院的鼎力支持和竭誠服務。 🏠

The Academy Ball *ROUGES* Successfully Raised Funds in Support of Student Scholarships and the Development of HKAPA

演藝學院年度籌款舞宴《ROUGES》為學生獎學金及學院發展籌款



Group photo on stage: Permanent Secretary for Culture, Sports and Tourism Ms Vivian Sum (7th left); then Academy Council Chairman Mr Charles Yang (8th left); Academy Director Professor Anna CY Chan (9th left); Member of the Legislative Council (Sports, Performing Arts, Culture and Publication) The Hon Kenneth Fok (4th left); SAPA Joint Presidents Dr Sophia Kao Lo (6th left) and Ms Charmaine Ho (8th right); The Academy Ball 2025 Organising Committee Co-Chairperson Ms Maya Lin (5th left); The Academy Ball 2025 Organising Committee Co-vice Chairpersons Ms Jin Ling (7th right); Dr Elina Leung (6th right) and Ms Sanna Luk (5th right) and members of The Academy Ball 2025 Organising Committee (from left to right): Ms Michelle Cheng; Ms Anna Mae Koo; Ms Candy Chuang; Ms Shirley Jin; Ms Melody Xu; Mrs Bonnie Kwok and Ms Esther Ma. 文化體育及旅遊局常任秘書長沈鳳君女士（左七）、時任演藝學校董會主席楊傳亮先生（左八）、演藝學校校長陳頌瑛教授（左九）、立法會議員（功能組別一體育、演藝、文化及出版界）霍啟剛先生（左四）、友誼社聯席主席盧高靜芝博士（左六）和何芋諄女士（右八）、2025年度舞宴籌委會聯席主席林玉茵女士（左五）、2025年度舞宴籌委會聯席副主席金鈴女士（右七）、梁婉玲博士（右六）和陸晴女士（右五），及一眾舞宴籌委會成員（由左至右）：鄭詩韻女士、顧曉楠女士、莊家蕙女士、金華琴女士、許一涵女士、郭黎凱詩女士和馬天惠女士於舞宴台上合照。

The Academy Ball *ROUGES*, organised by The Society of the Academy for Performing Arts (SAPA), was successfully held on 21 October 2025 at the Academy Lyric Theatre. The Ball was graced by the presence of Ms Vivian Sum JP, Permanent Secretary for Culture, Sports and Tourism of the Hong Kong Special Administrative Region, who served as the Guest of Honour. Also in attendance were then Academy Council Chairman Mr Charles Yang Chuen-liang SBS JP and Academy Director Professor Anna CY Chan. The Ball was attended by more than 200 distinguished guests, donors and supporters of the Academy.



Students from the Schools of Dance, Drama, and Music delivered captivating performances, presenting a series of inspiring acts themed around "Passion" and "Red". 舞蹈學院、戲劇學院及音樂學院的學生傾力演出，呈獻一系列以「熱情」及「紅色」為主題、極具感染力的精彩表演。

Professor Anna CY Chan, Academy Director, conveyed her sincere gratitude on behalf of the Academy to Co-Chairladies Ms Charmaine Ho and Ms Maya Lin, as well as all members of the Gala Organising Committee, for their dedication in bringing such a spectacular event to fruition. She also extended heartfelt thanks to SAPA Joint Presidents Dr Sophia Kao Lo GBS JP and Ms Charmaine Ho, and the SAPA Executive Committee, for their continued and generous support of the Academy's mission. The Ball raised substantial funds to support scholarships and the ongoing development of the Academy.

At the Ball, students from the Schools of Dance, Drama, and Music showcased their talents by presenting a series of performances, captivating the audience with their artistry, passion, and energy. Gala Committee Member Mrs Bonnie Kwok and four exceptionally talented child performers also enthralled guests with their remarkable dance performances. Students from the School of Theatre and Entertainment Arts provided valuable support in stage and programme management, ensuring that the event ran smoothly and to the highest professional standards. 🌟

由演藝學院友誼社（友誼社）舉辦的演藝學院籌款舞宴《ROUGES》於2025年10月21日在演藝學院歌劇院圓滿舉行。舞宴非常榮幸邀得香港特別行政區政府文化體育及旅遊局常任秘書長沈鳳君女士JP擔任主禮嘉賓、以及時任演藝學校董會主席楊傳亮先生SBS JP、校長陳頌瑛教授和逾二百位貴賓、社會名人及賢達蒞臨參與。

在舞宴上，校長陳教授代表演藝學院感謝舞宴籌委會聯合主席何芋諄女士與林玉茵女士，以及全體籌委會成員傾力籌劃該場盛典，並向友誼社聯席主席盧高靜芝博士GBS JP與何芋諄女士，以及友誼社執行委員會致意，感謝他們長期以來對學院的慷慨支持。舞宴為獎學金及學院的持續發展籌得重要經費。

舞蹈學院、戲劇學院及音樂學院的學生在舞宴上呈獻一系列精彩演出，充分展現他們的演藝才華和表演藝術的感染力。籌委會成員郭黎凱詩女士及四位才華洋溢的小舞者亦帶來精彩的舞蹈表演，令賓客們目不暇給。此外，舞台及製作藝術學院的學生亦提供舞台及節目管理支援，以最專業的水平確保活動順利進行，為賓客帶來完美的舞宴體驗。 🌟

HKAPA Open Day 2026

演藝學院開放日2026

8 March is not only International Women's Day, but also the Academy Open Day 2026! The Academy students will showcase over 100 free performing arts activities at the Wanchai Main Campus. The historic 150-year-old Béthanie Landmark Heritage Campus will also be open for visitors. Stay connected by following the Academy's social media channels for the latest updates. 📱

三月八日除了是國際婦女節，也是香港演藝學院的二零二六年開放日！學院學生於灣仔本部為大家呈獻逾百項免費表演藝術活動，而擁有一百五十年歷史的伯大尼古蹟校園亦開放予公眾參觀。請關注演藝學院的社交媒體帳號以獲得最新消息。📱



Over a hundred
spectacular
performances
過百場精彩表演



Love and Healing: Chinese Music Concert Conveys Blessings

愛與療癒：中樂音樂會傳遞祝福



The Academy organised a Chinese Music Concert last December, and opened with a moment of silence for the victims of the Tai Po fire. The programme closed with Mr Zhao Jiping's elegy.

演藝學院於去年十二月初舉行中樂音樂會，演出前與現場觀眾一同默哀，悼念在大埔火災中不幸離世的市民。音樂會最後以趙季平先生的悼歌作結。

We hope the music provided comfort, demonstrating the healing power of the performing arts. We stand in solidarity with all those affected and will continue to walk forward together. 📱

我們希望透過音樂送上祝福與療癒力量，並與大家並肩同行，共渡難關。📱



Chinese Opera
戲曲

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



Dance
舞蹈

Drama
戲劇

Film & TV
電影電視

HKAPA OPEN DAY

香港演藝學院開放日

Music
音樂

Theatre &
Entertainment Arts
舞台及製作藝術

8 March 2026
10 AM - 5 PM

