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Sustainable Development 可持續發展



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Sustainable Development: From Legacy to New Horizons

從傳承到開拓 —— 可持續發展的推動與展望



Art is life, and life is art, as the saying goes.

In practical terms, that means the performing arts are not simply a form of self-expression. They also unite society through collective participation. They can even address issues of global importance such as climate change.

HKAPA has incorporated the United Nations Sustainable Development Goals (SDGs) into its management and curriculum. Academy Director Professor Anna CY Chan believes that responsible artists and cultural leaders should have the courage to blaze new trails rather than simply following the trodden path.

"We need to rethink how to promote the arts in a sustainable fashion," she says. "Aside from raising public awareness, we need to adopt relevant measures in our artistic practices."

The Academy aims to provoke a "green revolution" in the local arts industry while also staying committed to passing down its cultural legacy.

Through revitalisation, innovation, education, and community engagement, it strives to foster cultural preservation and artistic exchange, in the hope of creating a sustainable future where people and the environment coexist in harmony.

藝術與生活從來是一體。表演藝術不僅是一種表達自我的方式，更能連結社會，讓集體參與，甚至有效應對當今瞬息萬變的全球環境。香港演藝學院將聯合國可持續發展目標融入管理與課程之中，校長陳頌瑛教授表示，負責任的藝術家和文化領袖需有開拓的勇氣，而非跟隨已知的步伐，「我們要再思考如何以可持續發展的方式來推動藝術，除了提高公眾認知外，更應從藝術創作上採取實際行動。」學院一方面推動業界進行「綠色轉型」，另一方面致力傳承文化遺產，透過活化、創新、教育與社區參與互相連動，促進文化保育與藝術交流，達成人與環境和諧共存的可持續發展願景。

The ethos inspiring this drive stipulates that an artist's mission should not be confined to aesthetic pursuits. At a time when climate change and sustainable development are issues of global concern, artists should also concern themselves with their own environmental responsibility as well as the sustainability of the performing arts industry.

The Academy is proactive in its promotion and implementation of sustainability concepts as a result. Building on Europe's STAGES (Sustainable Theatre Alliance for a Green Environmental Shift) collaboration and the *Theatre Green Book*, Professor Chan incorporates tradition, innovation and sustainable development into education theory and practical training. "We need to be aware of the interconnections between artistic creation and ecology, society and the economy," Professor Chan maintains. "We should deploy technology to enhance cultural preservation, and we should strive to make a change in society and the environment."

Through interdisciplinary collaboration, the Academy works with different sectors of society to build core ideas on cultural sharing and formulate an effective reform proposal for the cultivation of creative talent. "We need to ensure performing artists of the future and industry leaders are equipped with these social values, and a concern for global trends and topics," she states. "This is our mission."



Academy Director Professor Anna CY Chan indicates that the Academy will strive for breakthroughs in sustainable development at all stages of its efforts, such as exploring the sustainability of dance works. 校長陳頌瑛教授表示可持續發展要從多方面尋求突破，例如為舞蹈作品探討其可持續性。

當氣候變化與可持續發展成為全球關注的議題，表演藝術家的使命不止於對美學的追求，還要顧及環境責任，以至表演藝術產業本身的可持續性。演藝學院積極推動並實踐可持續發展理念，陳教授借鏡歐洲STAGES可持續劇場聯盟及《劇場綠皮書》，將傳統、創新和可持續發展融合教育理論和實戰訓練。「我們需要理解藝術創作與生態、社會和經濟的互聯關係，借助科技加強文化保育，對社會和環境發揮影響力。」學院通過跨領域合作，與社會各界共同建構文化共享的核心理念，制訂具影響力的改革方案，以培育新一代創意人才，「未來的表演藝術家和業界領袖需要具備這些社會價值觀，關注全球形勢，這是我們的使命。」

積極推動綠色製作

談及如何將理念化成實際行動，陳教授表示可持續發展不僅集中在課程層面，還要考慮製作、營運和場館建築，從多方面尋求突破，為現代劇場賦予新定義，包括審視學院製作，例如為即將上演的舞蹈作品探討其可持續性，「從設計概念到佈景、服裝，以至排練方式，要好好思考如何在舞台上傳達相關信息。」

全新的思考模式改變了傳統習慣，學生不再為單一劇作製作道具和佈景。不過，陳教授坦言這種方式



Professor Chan attended the first Hong Kong Culture and Sustainability Conference (CUSU) last November. 陳教授於去年十一月出席第一屆「香港文化與可持續發展會議」。

The Imperative of Green Production

On how to turn ideas into action, Professor Chan indicates that the Academy will strive for breakthroughs in sustainable development at all stages of its efforts, from curriculum design, through production and operation, to venue construction. The aim is to redefine local contemporary theatre. Productions such as dance works will be scrutinised to assess their sustainability. "We must ponder how to convey the relevant messages onstage every step of the way, from design concept to backdrop, wardrobe and rehearsal," Professor Chan indicates.

This new way of thinking will refresh old practices. For example, students will no longer make props just for a single production. They must be made with an eye on re-use.

Professor Chan admits this represents a significant challenge. "Cheap production materials are easily available online," she concedes. "While they may simplify the props-and-backdrop-making process, they exacerbate the problem of over-consumption. Change needs to start with the local industry. Only action can put a stop to high-speed consumption." She adds that storage space is also a factor in implementing green theatre. "Space is required to keep production materials for the next production. It is another of our considerations."

To gather views and suggestions, Professor Chan and stakeholders organised the first Hong Kong Culture and Sustainability Conference (CUSU) last November. CUSU is a platform for the pooling of ideas on how to implement sustainable development in Hong Kong, especially in the performing arts. The next CUSU conference, to be held at the Academy this coming October, will explore topics of culture and sustainability from an Asian point of view. The Academy will also share research and empirical data in sustainable performance productions and related areas accumulated over the past year.

From conceptualisation to production, "green theatre" aims to maximise the recyclability and the lifespan of props. 「綠色劇場」從源頭思考道具製作流程，盡量提升循環再用的次數，並設法延長其壽命。

在香港遇上挑戰，「我們太容易從網上買到廉價的製作材料，雖然可簡化製作道具和佈景的過程，卻助長消費產品，要徹底改變需從本地業界着手，用行動摒棄速食文化。」陳教授續指，儲物空間亦是實現綠色劇場的挑戰。「要將成品留給下一部劇作，需存放所有製作材料，所以空間上的考慮我們都要審慎思量。」

為了集思廣益，陳教授去年十一月與數個持份者舉辦第一屆「香港文化與可持續發展會議」，希望提供平台供大家構想香港如何推動可持續發展，尤其是在文化和表演藝術方面該怎樣起步。下屆會議將於今年十月在演藝學院舉行，屆時將從亞洲視角與經驗出發，深入探討文化與可持續發展相關議題。演藝學院亦將於會上分享過去一年間，在可持續演出製作及相關領域所累積的研究數據與實踐成果。

實踐綠色生活模式

可持續發展不僅是國際會議中的議題，更是滲透在生活每一個細節的實踐契機。香港演藝學院副校長（行政）李仲華表示，身為學院的一分子，深深體會到建造可持續校園不僅是校方的責任，更是每一位師生的共同使命，需要各位共同參與和承擔。「作為森林療癒嚮導與大自然愛好者，我看到的綠色從來不只是一片草木的青翠，而是對環境的保護。例如在漫步校園時，我感受到的是從日常點滴展開對環境的守護，就如關掉無人教室的燈光與空調，是對能源的珍惜；自



Photo by 拍攝：Felix Chan

Putting Green Living into Practice

Sustainable development may be zealously discussed in global climate conferences, but encouragingly, it is also practicable in almost every moment of daily living. Patrick Lee, Deputy Director (Administration) of the Academy, points out that creating a sustainable campus is a shared mission for the Academy as well as its teachers and students. As such, it requires the dutiful participation of everyone for its success.

"As a forest therapy guide and nature lover, when I see green, I don't just see a forest, I see environmental protection," Mr Lee says. "When I take a stroll on campus, I feel the care our members lavish on the environment, such as switching off lights and air conditioning after a lecture to save energy, bringing their own cups and eating utensils to reduce use of disposables, thereby honouring the commitment to zero waste. I see waste being sorted and used items being recycled to give resources a new life and maximise their value." As these "little" habits build momentum, they contribute to a more sustainable earth.

Mr Lee believes that a sustainable campus is an organic ecosystem teeming with life where, in classrooms, teachers impart professional knowledge as well as concepts of environmental protection and sustainability; and in everyday life, students put theory into practice through green habits and a concern for nature.

"Looking ahead, infrastructure such as green buildings, a rainwater-harvesting system, and solar panels will also become teaching materials, enabling us to live in alignment with nature," he indicates.

Mr Lee believes that a sustainable campus is only possible with everyone's input. He calls upon HKAPA community to sow the seeds of sustainability and water them daily as a good start toward a greener future. "May eco-consciousness extend from the campus to the community, and take us to ever-broadening horizons, becoming a beacon of warmth and light for the world," he insists.

Patrick Lee, Deputy Director (Administration), hopes to see all members of the Academy united in shouldering and implementing its mission of building a green campus. 副校長（行政）李仲華期望演藝學院上下共同承擔和實踐使命，合力創建綠色校園。

備水杯與餐盒、減少使用一次性餐具，是落實減廢的承諾；確實做好垃圾分類與資源回收，是賦予廢棄物新生命的行動，讓每項資源發揮最適切的價值。」這些看似微不足道的習慣，匯聚起來，就是守護地球可持續的強大力量。

在李先生心中，可持續校園是一個有機而充滿生命力的生態系統。於課堂中，老師傳授知識之餘，融入環境保護與可持續理念；在生活上，同學以身作則，透過環保行動與親近自然的方式，把理念落實於日常。「未來，校園的綠色建築、雨水回收系統、太陽能裝置等基礎設施，也將成為無聲卻深刻的教材，引導我們與自然共好。」畢竟，可持續校園需要所有人的行動共同建構。他呼籲從此刻做起，將可持續的種子輕輕播下、在日常生活中持續灌溉，讓校園成為可持續發展美好未來的起點。「願這份綠色意識從校園延伸至社區，伴隨我們走向更廣闊的世界，並成為生命裏持續發亮的一道光。」





- 1 Willie Kua, Deputy Head of Campus Development, looks forward to seeing the fifth apostle statue take its place in the Béthanie Chapel. 負責演藝學院校園發展事務的柯華菁，期待伯大尼小教堂即將重現第五座門徒聖像。
- 2 Mrs Cherry Chan, Principal of St. Clare's Girls' School, is grateful that the apostle statues have watched over teachers and students of the school for decades. 聖嘉勒女書院校長陳黃碧瑜感恩校內的聖像數十年來一直守護着校園與師生。

The Search for Statues

HKAPA aims to be a trailblazer for sustainable development in the arts, from talent cultivation and technological innovation to cultural preservation. In 2003, the Academy was handed the reins for the management and restoration of the historic Béthanie sanatorium, built by Missions Étrangères de Paris (the French Mission).

In the Academy's hands, the site has transformed into a heritage campus for training talent in film and television. When restoration began, Béthanie had been abandoned for many years. Some of the chapel's components had been lost, including the statues of the Twelve Apostles. Four were subsequently uncovered. Over the years, the Academy searched high and low, appealing to the public for information on the remaining eight. Last year, what is potentially the fifth statue was discovered.

According to records, Béthanie's 12 statues of the apostles were crafted in France. The four statues on the Béthanie campus are now replicas. The original statues of St Matthew, St Thomas and St Paul are kept by St. Clare's Girls' School, and a fourth is in the possession of a private collector in the US.

翻出歷史記憶

演藝學院是推動藝術文化可持續發展的先驅，從人才培育、科技創新到文物保育均是業界的領導者。二零零三年，演藝學院接管由巴黎外方傳教會所建造的伯大尼修院歷史建築，負責復修工程，並活化為培育電影電視界人才的古蹟校園。由於伯大尼曾荒廢一段日子，小教堂部分裝飾散失，其中十二座門徒聖像中只尋回四座，尚有八座下落不明。多年來，演藝學院一直打探聖像下落，並呼籲公眾提供有關資訊，直至去年，終於發現疑似第五座聖像。

追溯紀錄，伯大尼小教堂的十二門徒聖像在法國製造，現存的四座均為複製品，其中聖瑪竇、聖多默和聖保祿三座聖像真迹均位於聖嘉勒女書院，另一座為美國收藏家私人珍藏。

去年初，本地考古團體接觸學院，指聖嘉勒女書院尚有一座聖若望像與其他三座真跡極為相似，可能是十二門徒像之一。演藝學院副校園發展主管柯華菁隨後進行聯絡工作，以及諮詢昔日負責伯大尼工程的總監兼演藝學院前副校長（常務）蘇迪基，經過多番比對和實地考察後，認為有很大機會是同一批聖像。「蘇

Early last year, a local archaeology team contacted the Academy, indicating that a statue of St Johannes at St. Clare's looked uncannily similar to the three previously discovered at the same location. Willie Kua, Deputy Head of Campus Development, liaised with the team and consulted Philip Soden, who was project director of the Béthanie restoration while serving as Associate Director (Operations) at HKAPA. After extensive field work and comparison studies, they concluded that the statues could very likely belong to the same set.

Mr Soden had asked what's now called the School of Theatre and Entertainment Arts (TEA) to reproduce the four statues with silicone moulding. Any new replicas should be more advanced. With advanced replication technology now at the School of TEA's disposal, Mr Kua notes, "3D scanning saves time as it does away with the need for repeated moulding and testing, and allows replicas to be made with environmentally friendly materials."

Marriage of Technology and Tradition

The person in charge of the replication, Adam Bain, Senior Lecturer in Property Making at the School of TEA, points out that the St Johannes statue has three damaged fingers but is otherwise in fairly good condition. "There were no old photos to use as reference," he notes. "We could only infer from similar statues how the fingers looked and how they were positioned. This was the biggest challenge."

However, other aspects of replication and restoration are simpler. In contrast to the moulding process in use 20 years ago, modern 3D scanning and printing incurs no risk of damage to the original. It is also easier to make adjustments and repairs such as reconstructing the fingers and fixing peeled paint.

Adam recruited the assistance of The Hong Kong University of Science and Technology to identify the statue's material using X-ray fluorescence. That analysis detected the presence of volcanic ash. As there are no volcanoes in France, it was assumed the material had come from southern Italy.

"The result of the analysis was immensely helpful," Adam says. "A replica needs to honour authenticity, a principle of relic preservation."

Aside from accuracy, the team also has to ensure their methods are sustainable. "If we were to

迪基當年請科藝學院協助倒模複製四座聖像，如今學院已革新為舞台及製作藝術學院，複製技術亦大有進步，改用3D掃描，省卻多次倒模及試驗程序，利用更環保的方法重現門徒像的面貌。」

科技與傳統並行

負責複製聖像的舞台及製作藝術學院道具製作高級講師柏浩龍指聖若望像狀況良好，只是右手缺損了三隻手指，「可惜沒有舊相片作參考，我們只能根據同類型聖像來推斷手指的動作和外觀，這是最大挑戰。」相比起二十年前的倒模法，3D掃描打印技術免除損壞原雕像的風險，能輕易進行調整和修復，例如重建手指或修補已剝落的顏料。



The 90cm-tall St Johannes statue is similar to the other apostle statues at the Béthanie in terms of size and style. 聖若望像高約九十厘米，不論大小及造型均與伯大尼的門徒像融合。

reproduce the statue using ceramic clay, procuring volcanic ash from southern Italy is not an eco-friendly option," Adam continues. "Using volcanic ash from Chinese Mainland takes care of that aspect without affecting the results." Adam says he has approached a local 3D printing service to acquire biodegradable materials that will contribute to a recyclable and degradable finished product that has minimal impact on the environment.

Technology has changed the way props are made. Computer-controlled procedures minimise carbon emissions and the production of solid waste. But Adam stresses that digital technology and Artificial Intelligence can never replace traditional craft. "We cannot jump from zero to 3D," he says. "We need to understand traditional craft while also learning to use technology. Both approaches hold their own worth." The School of TEA is integrating know-how and experience gleaned from this project into its curriculum. Or Pui-ye, a fourth-year student in the

柏浩龍又邀請香港科技大學合作，利用X射線螢光光譜分析聖像的材質，發現當中含有火山物質，由於法國沒有火山，推斷火山灰來自意大利南部。「分析結果對我們大有幫助，複製品需要尊重原作的真實性，這是文物保育的重要目標之一。」然而，若要以陶泥複製雕像，求真以外，還要確保複製方式符合可持續發展理念，「從意大利南部採購火山灰並非環保選項，內地也有同類型火山灰，用來複製雕像不會影響最終效果。」他透露現正聯絡一間提供生物降解材質的本地3D打印廠，成品可回收並分解，盡量減低對環境的影響。

科技改變了道具製作的模式，過程不涉及碳排放或實體廢棄物，一切通過電腦控制，但柏浩龍強調數碼科技和人工智能不能取代傳統工藝，「總不能由零基礎直接跳去3D數碼雕刻，我們需要了解傳統工藝，同時學習運用新技術，兩種方法各有價值。」

舞台及製作藝術學院更將今次專案轉化為課程內容，舞台設計系四年級生柯珮儀認為是一次寶貴的學習經

Or Pui-ye, a fourth-year student in the Department of Theatre Design, will make a light-weight replica of the St Johannes statue for her graduation project. 舞台及製作藝術學院舞台設計系四年級生柯珮儀將運用新技術來複製一座輕量版聖若望門徒像，作為畢業作品。

Department of Theatre Design, sees this as a great learning opportunity.

"Projects in the past leaned heavily towards stage production," Ms Or says. "This one, being about relic preservation, opens up a path for the application of production technology to other areas." She will replicate the statue using materials that are as close to the original as possible, and her work will be displayed at the graduation exhibition in June and July.

Legacy and Development

St. Clare's Girls' School, around 1.5 kilometres west of the Béthanie campus, was founded in 1927. Principal Mrs Cherry Chan points out that St. Clare's started out as a convent of the school's sponsoring body, the Missionary Sisters of Our Lady of the Angels from Canada. The nuns lived at the site for many years. Mrs Chan speculates that the French Mission, which sold the Béthanie site in 1974, passed the statues to the sisters to keep. The apostles have watched over generations of teachers and students at St. Clare's as a result. Mrs Chan ascribes St. Clare's connection with HKAPA, on the eve of the school's centenary, to serendipity and "god's will". "HKAPA is an ideal manager for the Béthanie," she says. "It has the resources, talent and professional knowledge to make replicas of the statues, which in turn offer students opportunities for research and hands-on learning. All this has been extremely meaningful."

The Béthanie which opened as a sanatorium for missionaries in 1875, celebrated its 150th anniversary last year. This year, 2026, marks the 20th anniversary of the Academy's official takeover of the site. To rediscover the likely statue of St Johannes at this time suggests the Academy is headed in the right direction, working on the sustainable and interdisciplinary preservation of relics, to safeguard history for future generations. ♡



1 The four statues that exist in the Béthanie Chapel are all replicas. 伯大尼小教堂現存的四座聖像均為複製品。

2 Adam Bain, Senior Lecturer in Property Making of the School of Theatre and Entertainment Arts, believes there must be proper integration of traditional craft, preservation principles, and modern technology. 舞台及製作藝術學院道具製作高級講師柏浩龍認為傳統製作工藝及理論與現代技術息息相關，需要互相融合才能達致最佳成效。

3 Aside from three damaged fingers on the right hand, the statue is in good condition. The replica will be made by referencing the hands of similar statues. 聖像狀況良好，惟右手部分三隻手指缺損，複製品將參考其他聖像重塑手指外觀。



驗，「過往的習作偏向劇場製作，今次項目着重文物保育，讓我有機會探索一條新路，將道具製作技術應用於其他範疇。」她將以最貼近原型的物料複製聖像，並在六至七月舉行的畢業展上公開展示。

傳承與拓展

與伯大尼校園為鄰的聖嘉勒女書院創立於一九二七年，校長陳黃碧瑜指書院原為辦學團體天神之后傳教女修會的修院，修女在此住宿多年，估計巴黎外方傳教會撤離伯大尼時將聖像贈予修女保存，數十年來，聖像一直守護一代又一代的師生。在書院迎接百周年之際與演藝學院結緣，陳校長相信是天主的巧妙安排，「將伯大尼交由演藝學院接管是最好的安排，學院擁有資源、人才和專業知識去處理和複製聖像，而且為學生提供研習機會，實踐文物保育，是一件非常有價值和富意義的事。」

去年伯大尼度過一百五十周年慶典，而今年是演藝學院正式營運伯大尼的第二十年，在此富有意義的時刻，尋找伯大尼聖像取得令人驚喜的進展，標誌着演藝學院透過跨界別合作，成功拓展以科技助力保育文物的可持續發展之路，致力為守護未來作出貢獻。 ♡

The Academy Appoints Mr Patrick Lee as Deputy Director (Administration) Bringing Transformational Experience in Human Resources, Information Technology and Institutional Development to Drive Strategic Growth 香港演藝學院委任李仲華先生為副校長（行政） 憑藉其深厚的行政管理經驗與專業，推動學院長遠發展策略

The Hong Kong Academy for Performing Arts is pleased to announce the appointment of Mr Patrick Lee Chung-wah as Deputy Director (Administration), effective 4 February 2026. Mr Lee is a seasoned executive with over 30 years of extensive leadership experience in human resources, talent development, information technology, stakeholder communication and organisational strategy.

Mr Lee holds multiple master's degrees in Human Resources Management, Information Systems Management, Public Sector Management, and Counselling, equipping him with a holistic perspective on people and organisational development. With his integrity, innovative mindset, and passion for nurturing the young, Mr Lee is dedicated to serving the community.

Mr Lee has led large teams of hundreds of people at various stages of his career and spearheaded initiatives in manpower planning, succession management, career development, and leadership coaching, enhancing operational excellence and strong governance. In his role as Deputy Director of the Hong Kong Police College, he oversaw daily administration of the institution and the training and professional development of new recruits and talents.

As the Academy's Deputy Director (Administration), working closely with the Director, Mr Lee will provide leadership in the development and implementation of the Academy's administrative and operational functions. He will ensure a robust organisational structure and oversee campus planning and corporate development to support the Academy's strategic objectives. His responsibilities will include corporate planning, human resources, secretariat services for the Council, digitalisation and AI, facilities management, venue hiring and operations, and the EXCEL programmes.



香港演藝學院宣布委任李仲華先生為副校長（行政），並於2026年2月4日正式履新。李仲華先生在行政管理領域擁有逾三十年的豐富經驗，涵蓋人力資源、人才培育、資訊科技、持份者溝通及機構策略等多個範疇。

李先生擁有人力資源管理、資訊系統管理、公共機構管理及輔導學等多個碩士學位，具備全局視野。他多年來以公正態度、創新思維和培育年輕一代的熱忱，致力推動人才與機構的持續發展，貢獻良多。

李先生在其職業生涯中，曾領導規模達數百人的團隊，並帶領人力規劃、繼任管理、職業發展及領導才能培訓等重要工作，致力提升機構營運效能及管治水平。他曾出任香港警察學院副院長，負責學院的行政運作，並推動新入職人員及管理人才的培訓與專業發展。

Professor Anna CY Chan, Academy Director, welcomes Mr Lee to the Academy, saying, "I am confident that Mr Lee's extensive experience, leadership and passion will be invaluable assets for the Academy's long-term development. I look forward to working with him to lead the Academy toward many exciting future milestones, including the planning for a new campus in the Northern Metropolis."

Mr Lee said, "I am honoured to join the Academy and look forward to contributing my experience to support its mission, students, staff and members of the Academy community. I am passionate about nurturing young talent and driving transformation initiatives that enhance organisational effectiveness and enable fulfilment of the Academy's vision, mission and strategic directions." ▲

作為演藝學院副校長（行政），李先生將與校長緊密合作，領導並推動學院的行政及營運策略。他將致力建立穩健的組織架構，統籌校園規劃及學院發展，以支援學院的策略目標。其工作範疇涵蓋學院規劃與發展、人力資源、校董會秘書處、數碼轉型及人工智能應用、設施管理、場地租借與營運，以及演藝進修學院（EXCEL）課程發展等。

演藝院校長陳頌瑛教授歡迎李先生的加入，表示相信李先生豐富的經驗、卓越的領導才能和對教育的熱忱，將為演藝學院的長遠發展帶來莫大裨益，並期待與李先生攜手合作，共同推動演藝學院開拓新里程，包括北部都會區新校舍的規劃。

李仲華先生亦表示：「有機會加入演藝學院，我深感榮幸，並期待憑藉過往經驗，全力支持學院使命，能惠及學生、教職員及整個學院。我對培育年輕人才尤為重視，將積極提升組織效能，確保演藝學院的願景、使命及策略目標得以實現。」▲

The Academy Hosted Flag-raising Ceremony to Celebrate the Start of the New Semester 演藝學院升旗禮慶祝新學期正式啟航

The Academy hosted flag-raising ceremony to celebrate the start of the new semester. Mr Symon Wong MH, Council Chairman, and Professor Anna CY Chan, Academy Director, together with faculty and students attended the ceremony. The Academy's Student Flag-raising Team made its debut at the ceremony, wearing uniforms designed by Bacchus Lee, Head of Theatre Design in the School of Theatre and Entertainment Arts, as they carried out the flag-raising duties. The Flag-raising Team underwent weekly training sessions under the guidance of alumnus Zhao Yimeng. ▲



演藝學院較早前舉行升旗儀式，慶祝新學期正式啟航！校董會主席黃汝榮先生MH、校長陳頌瑛教授、教職員及學生出席儀式。由演藝學院學生組成的升旗隊在典禮中首次亮相，經過由校友趙藝萌的綵排、訓練後，穿上由舞台及製作藝術學院舞台設計系主任李峰所設計的服飾，負責升掛旗幟。▲

HKAPA's Original Musical *What the Buddha Said* Honoured with the "ArtCan Arts & Culture Award"

Recognising the Academy's Creative and Educational Excellence

演藝學院原創音樂劇《我佛無著經》榮獲「ArtCan 藝術文化大獎」 表揚學院的創作和教育實力

The "ArtCan Cultural Forum and Awards Ceremony 2025", organised by Sing Tao News Corporation Limited, was successfully held at the Academy's Hong Kong Jockey Club Amphitheatre, with Miss Rosanna Law JP, Secretary for Culture, Sports and Tourism, officiating at the ceremony as Guest of Honour.

The Academy was honoured to serve as the Venue Partner for this event and Academy Director Professor Anna CY Chan served as a member of the Professional Jury.

Our original musical *What the Buddha Said*, created in celebration of the Academy's 40th Anniversary, showcased the collaboration of over 200 students, alumni, and faculty from multiple disciplines. This achievement earned the Academy the "ArtCan Arts & Culture Award", recognising our creativity and artistic excellence. Four students from the School of Drama also gave a wonderful performance during the ceremony.

Aristo Sham, a distinguished alumnus of our Junior Music Programme and the first Hong Kong pianist to win the Van Cliburn International Piano Competition, also received the "ArtCan Emerging Cultural Advancement Award".

星島新聞集團「ArtCan藝術文化論壇暨頒獎禮2025」早前在香港賽馬會演藝劇院圓滿舉行，更邀得文化體育及旅遊局局長羅淑佩女士 JP 擔任主禮嘉賓。演藝學院榮幸以場地夥伴身份參與此典禮，校長陳頌瑛教授獲邀擔任專業評審團成員之一。

在頒獎禮中，演藝學院的四十周年校慶原創音樂劇《我佛無著經》榮獲「ArtCan藝術文化大獎」，表揚全校老師及逾二百位師生與校友攜手創作的成果，充分展現演藝學院的創作和教育實力。四位戲劇學院學生更於典禮中帶來精彩演出。此外，演藝學院青少年音樂課程的優秀校友、首位奪得范·克萊本國際鋼琴比賽冠軍的香港鋼琴家沈靖韜，亦獲頒「ArtCan嶄新藝術文化進步大獎」。



La Cenerentola

灰姑娘



24, 25, 27 & 28.03.2026 7:30 pm
Rita Tong Liu Drama Theatre, HKAPA
香港演藝學院 廖湯慧靄戲劇院

Ticketing and Details
購票及詳情:



Sponsored by



Academy Members made RTHK Radio 4's Top 10 Music Headlines 演藝學院成員獲選香港電台第四台「十大樂聞」

Three achievements from our community have been selected for RTHK Radio 4's "Top 10 Music Headlines": 演藝學院成員憑亮麗成就獲選香港電台第四台的「十大樂聞」，當中包括：

- Professor Anna CY Chan was appointed as Director of The Hong Kong Academy for Performing Arts. 陳頌瑛教授獲委任為香港演藝學院校長。
- Aristo Sham, Junior Music Programme alumnus, landed historic win at the 2025 Van Cliburn International Piano Competition. 青少年音樂課程校友沈靖韜成為史上首位獲范·克萊本國際鋼琴比賽冠軍的香港鋼琴家。
- Professor Law Wing-fai, former Head of Composition, honoured with the CASH Hall of Fame Award 2025. 前音樂學院作曲系主任羅永暉教授獲「CASH 音樂成就大獎2025」。



At the award presentation ceremony, former Director of the Academy, Professor Lo King-man, presented awards to Professor Anna CY Chan and Professor Law Wing-fai, adding special significance to the occasion! Thank you for your staunch support. We will continue to bring vibrant energy to Hong Kong's performing arts community! 🎭

在頒獎典禮上，陳頌瑛教授和羅永暉教授獲前演藝學院校長盧景文教授頒發獎項，倍添意義！在此感謝大家對演藝學院的支持，讓我們為表演藝術界帶來更大動力。🎭

3-5 ACADEMY EVENTS IN MARCH - MAY 月演藝學院製作節目表

● DRAMA 戲劇 ● MUSICAL 音樂劇 ● DANCE 舞蹈 ● CHINESE OPERA 戲曲

16-21 MAR | MON-SAT | 7:45 PM | AU

Academy Drama: *Finding the Sun* by Edward Albee

演藝戲劇：《戀~亂日當空》—— 愛德華·阿爾比

\$95, \$80(M), \$50(B) ●

21 MAR | SAT | 2:45 PM | AU

Academy Drama: *Finding the Sun* by Edward Albee

演藝戲劇：《戀~亂日當空》—— 愛德華·阿爾比

\$95, \$80(M), \$50(B) ●

24-25, 27-28 MAR | TUE-WED, FRI-SAT | 7:30 PM | AD

Academy Opera: *La Cenerentola*

演藝歌劇：《灰姑娘》

\$150, \$95, \$130(M), \$85(M), \$65(B) ●

1-2 MAY | FRI-SAT | 8:00 PM | AL

Academy Dance: School of Dance Summer Performances

演藝舞蹈：舞蹈學院夏季演出

\$115, \$80, \$100(M), \$70(M), \$55(B) ●

2 MAY | SAT | 3:00 PM | AL

Academy Dance: School of Dance Summer Performances

演藝舞蹈：舞蹈學院夏季演出

\$115, \$80, \$100(M), \$70(M), \$55(B) ●

6-9 MAY | WED-SAT | 7:30 PM | AD

Academy Drama: *The Wonderful World of Dissocia* by Anthony Neilson

演藝戲劇：《奇幻解離樂園》—— 安東尼·尼爾森

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

9 MAY | SAT | 2:30 PM | AD

Academy Drama: *The Wonderful World of Dissocia* by Anthony Neilson

演藝戲劇：《奇幻解離樂園》—— 安東尼·尼爾森

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

29-30 MAY | FRI-SAT | 7:30 PM | AD

Academy Chinese Opera: *Gongs and Drums*

演藝戲曲：《鑼鼓響》

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

VENUE 場地

- AD** Rita Tong Liu Drama Theatre, HKAPA
香港演藝學院 廖湯慧霖戲劇院
- AU** Studio Theatre, HKAPA
香港演藝學院 實驗劇場
- AL** Lyric Theatre, HKAPA
香港演藝學院 歌劇院

KEY 註解

- (B) Full-time students, senior citizens aged 65 or above, people with disabilities
全日制學生、65歲或以上觀眾、殘疾人士
- (M) Academy Alumni Association
演藝學院校友會會員



Please stay tuned for programme arrangements and latest updates on the Academy website:
www.hkapa.edu/event/upcoming
節目安排請留意學院於網站上的最新消息：www.hkapa.edu/tch/event/upcoming

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。

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。

16-21.3.2026 7:45 pm 21.3.2026 2:45 pm
Studio Theatre, HKAPA 香港演藝學院實驗劇場

Ticketing and Details
購票及詳情:

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ACADEMY CELLO FESTIVAL 2026

April 18-24

William Au Concert Hall, HKAPA

18 April Saturday 19:30

Opening Concert-
Celestial Harmonies

19 April Sunday 15:00

Junior Music Programme Showcase

20 April Monday 19:30

Friends and Neighbours Concert-
Tianjin Julliard School Cellists

21 April Tuesday 19:30

Alumni Concert*

* Free admission with e-tickets

22 April Wednesday 19:30

Academy Cello Soloists

24 April Friday 19:30

Gala Closing Concert-
Symphonic Cellos

\$105

\$50 for Full-Time Student / Disabled /
Senior Citizen aged 65 or above



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(852) 2111 5333

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