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HKAPA is ranked 7th in the World and
1st in Asia by QS

演藝學院榮膺QS排名全球第七、亞洲第一



Professor Gillian Choa 蔡敏志教授
Academy Director
香港演藝學院校長

Enjoying the Challenge as She Forges Ahead
享受挑戰 與學院並肩前行

Enjoying the Challenge as She Forges Ahead 享受挑戰 與學院並肩前行

At the dawn of the new year, the Academy welcomes its very first female Director, Professor Gillian Choa, succeeding Professor Adrian Walter who has retired. Joining the Academy in 1992 as a guest lecturer in the Theatre Design Department, Professor Choa became a full-time staff in 1996. She was appointed Dean of Theatre and Entertainment Arts (TEA) in 2013 and subsequently took office as Deputy Director and Provost in 2019. With her Directorship beginning on 1 January 2021, Professor Choa becomes the first Academy Director who has risen through the ranks. Having been with the Academy for over two decades, she has built trust and rapport with colleagues within the Academy and well networked with external partners. As a well-versed administrator and academic, Professor Choa adapts well into her Directorship, amidst the Curriculum Review and reform exercise in full swing. "Although I have been working at the Academy for quite a while," she says, "I earned my experience from different work roles and positions before becoming the Dean of TEA and then Deputy Director and Provost of the Academy. Each time I was promoted, whether it was in the academic sphere or in management and administrative roles, I was aspired to think, grow and innovate. I hope I live up to everyone's expectation as I lead the Academy into the future."



Academy Director Professor Gillian Choa
演藝學院校長蔡敏志教授

新年伊始，香港演藝學院迎來創校以來首位女校長蔡敏志教授，接替去年底榮休的華道賢教授。80年代中期起於香港從事演藝工作的蔡教授，1992年加入演藝學院的舞台設計系，擔任客席講師，四年後轉為全職，並於2013年起出任舞台及製作藝術學院院長。蔡教授於2019年獲委任為副校長，繼而於今年1月1日正式接任校長一職。晃眼20多年，作為首個與演藝學院一同成長的校長，蔡教授早與校內外的合作夥伴培養出協作默契，因此履新後能旋即投入已進行得如火如荼的連串課程檢討及改革工作。「我在學院工作多年，有很多機會從事不同的工作崗位，由學術到行政及管理，促使我不停思考、發展、創新。我希望能達到大家對我的期望，帶領學院繼續向前。」

As Deputy Director and Provost, Professor Choa led the Academy's six Schools – Chinese Opera, Dance, Drama, Music, Film and Television, and Theatre and Entertainment Arts to conduct a major Curriculum Review of their Bachelor's and Master's degree programmes as part of the Periodic Institution Review (PIR) of the Hong Kong Council for Accreditation of Academic and Vocational Qualifications. This process is recently completed with the report submitted end of December 2020. "Over the past year or so, I have spent a lot of time on the PIR. I have found our approach to teaching and learning and academic management in general were in great need of a rethink. I believed reform was a necessity and should be carried out with the six Schools as an entity. Needs of individual Schools were a constant topic of discussion with Deans and their academic representatives. Their ideas informed how changes could be implemented. The Academy's six Schools may be specialised, but teaming up will boost their power and potential for synergy."

Professor Choa stresses the importance of "one voice". "The most ideal mode of partnership is that each School will have academic freedom and flexibility in the design of their new curriculum based on their unique discipline needs, but will also focus on building interaction and exchange with each other, whether in the area of curriculum design, programme management, teaching and learning, staff development or student activities. I hope to see an even stronger culture of collaboration, with Schools sharing their success with each other, and also taking advice and learn from each other. We need to walk

在擔任副校長期間，蔡教授已帶領校內六所學院（戲曲、舞蹈、戲劇、電影電視、音樂與舞台及製作藝術）進行學士及碩士課程檢討，以配合香港學術及職業資歷評審局的「機構定期覆審」，報告剛於去年年底呈報。「這一年多以來，我投放了很多時間在『定期覆審』方面，發現學院的課程有不少東西須要審視，而所有改革應由六所學院一起做，所以我分別與六位院長及各學院學術代表研究討論，認識每所學院的需要，再決定如何實行。」雖然每所學院專注研究一門藝術，看似獨立，但蔡教授冀望各學院多合作交流，發揮更大的協同力量。

六所學院在同一屋簷下，蔡教授經常強調「one voice（同一聲音）」：「最理想的模式是每所學院都擁有一定的學術自由度，並以此為基礎，推動更多學院間的合作和交流，不論是關於課程發展或管理、教與學交流、甚至是員工專業發展或學生活動，都希望能加強跨學院合作，學院間互相學習，分享成功例子，並檢視彼此不足之處，以潤增長。大家須要憑着共同的決心，堅守信念，以達到全學院一致的教育理念。」

近年學院將教學目標定為：Internationalisation（國際化）、Innovation（創新）、Industry Engagement（連繫業界）、Interdisciplinarity（跨學科）及 Practice-as-Research（實踐研究）。將這目標套用在課堂改革上，蔡教授建議把每學期的課堂週數由14週改為12週，「課堂將採用4-2-4-2-4的週數模式，每學期的『Project Weeks（特別項目週）』將增至四星期，並



Professor Choa had been a Council member (elected staff representative) of the Academy from Jan 2010 to Sep 2019. Photo shows the gathering of the Association of Past and Present Council Members of the Academy in March 2018. 蔡教授曾於2010年1月至2019年9月期間一直以教職員選任代表的身份擔任學院校董。圖為演藝學院歷屆校董協會於2018年3月的聚會。

together towards a common educational goal with the same rigour and determination."

In recent years, the Academy has adopted internationalisation, innovation, industry engagement, interdisciplinarity, and practice-as-research as core objectives. Applying these to curriculum reform, Professor Choa instigated the reduction of the number of weeks of class teaching per semester from 14 to 12 in order to promote better learning experience for students. "Weeks of class teaching will follow the 4-2-4-2-4 pattern, with two fortnights devoted to the newly added 'Project Weeks'. The Schools can exercise discretion on how to use these special weeks in accordance with the needs of their programmes. They can arrange for students to engage in professional practice, exchange activities, industry placements, research or any type of interdisciplinary collaborations. The key concept is to allow freedom for students to engage in self-directed learning or interdisciplinary creative endeavours and think beyond their imagination towards their creative goals. These should include experimentation and research on new technologies."

"Our students are uniquely positioned in the region being immersed in an East-meets-West culture, allowing them to have a natural display of creative thinking in their work and an artistic style of their own. I am also committed to generating opportunities for students to increase their international exposure through creating an exchange fund. The extensive partnership network established by the Academy around the world will also ensure that students can keep abreast of the latest developments commensurate with 21st Century Performing Arts practices."

Mapping out the Future

The Academy ranked first in Asia and seventh globally in the performing arts category of the 2020 QS World University Rankings. Professor Choa asserts that good rankings are a recognition of the Academy's achievements; and as such, they help to better define its positioning, thereby illuminating the way forward. "The rankings are an affirmation of our leading position. We have to be crystal clear about our strengths, advantages and orientation; and proud too – justifiably so – of our expertise and professionalism. The Academy needs to be prepared, mentally and strategically, to continue to launch innovative and forward-looking programmes while buffing up exchange activities if it is to scale new heights. It should also capitalise on the developments of the Guangdong-



(Top) Winter Term Special Effects Make-up Workshop led by renowned Hollywood Make-up artist Marvin Westmore in 2002/03 academic year; (bottom) The World Stage Design Exhibition in Taiwan in 2017. (上圖) 由著名荷里活電影化妝師 Marvin Westmore 主講的「特別效果化妝」工作坊 (2002/03 學年冬季課程); (下圖) 於台灣舉行的世界劇場設計展 (2017年)。

Hong Kong-Macao Greater Bay Area."

To meet future growth, the Academy plans to build hostels for local as well as overseas students and visiting artists. "Very often, our overseas guest lecturers' visits are shortened by accommodation constraints to no more than one to two fully packed weeks. Once we have our own hostels, visitors would be able to prolong their engagement and benefit students for more comprehensive teaching." In the meantime, this will necessitate more learning spaces and facilities to accommodate new programmes to be implemented in the future. "I hope the hostel project announced by the Chief Executive in her recent Policy Address will be in place soon to enable us to draw up an immediate plan for the Academy's long-term development."

No Mountain is Too High

Looking back on social events, COVID-19 and other



Viewing students' work at the Theatre Design Graduate Exhibition in 2017. 於2017年的舞台設計系畢業展欣賞學生的作品。

challenges confronting the Academy during her time as Deputy Director and Provost, Professor Choa says, "When you have to face one emergency after another, you learn to think on your feet and be flexible. The process has been most challenging and every challenge has been a precious lesson learnt. Last February, the pandemic forced us to consider suspending classes. However, I realised we couldn't just make arrangements week by week continuously; we had to plan further ahead. We ended up deciding to take teaching online immediately. At that time, the majority of our faculty were not familiar with teaching online, but reality transformed us. Within a very short period of time, we rescheduled class times, adjusted delivery modes and made contingency provisions. Strength does lie in unity."

Professor Choa's quick adaptability and fast responses to changes resulted from her exposure to all kinds of learning from a young age, her rich and varied work experiences, and her passion for the performing arts. "I was obsessed with ballet as a child. I loved being on stage. I can still feel that excitement after all these years. I enjoyed watching black-and-white Cantonese films and classic Hollywood

不用作普通授課，而是讓不同學院根據其課程需要安排學生實習、研究、交流，或進行各種跨學科的學習活動，基本原則是不作普通授課，讓學生有更多時間和空間作自主學習或跨學科的創作活動，培育學生以破格的思維，開展實驗性的創作及應用創新科技研究。」

「我們的學生有幸處於香港這獨特的中西文化交匯點，這片文化交融的土地讓他們可享有一個展現個人藝術風格的自由創作空間。有見及此，我正積極地籌組交流基金，以讓學生們擴闊國際視野。學生亦可透過學院的全球合作夥伴網絡，了解21世紀最先端的演藝教育實踐狀況。」

規劃未來

在去年的QS世界大學排名中，演藝學院於表演藝術類別位列亞洲第一位、全球第七，蔡教授認為排名肯定了學院的努力，同時令學院的定位更清晰，有助規劃未來發展。「今次排名確立了學院的領導地位，我們要認清學院的長處、優勢和方向，為自己的專業感到自豪。」學院不但要調整心態，在策略方面亦要配合，繼續推出更創新、更具前瞻性的課程，同時加強宣傳和交流活動，進一步提升實力，藉著大灣區的發展機遇，邁力前進。

為了應付未來發展，學院正積極爭取興建學生宿舍，為本地和海外學生，以及客席藝術家提供住宿，「現時我們邀請海外的客席講師來港授課，往往受到住宿條件所限，逼不得已將教學交流濃縮為一至兩星期的密集式活動。他日若學院自設宿舍，海外講師可以逗留一段較長的時間，便能夠為學生提供更全面的教學。」另一方面，學院計劃增加多項主修科目，預計需要更多的學習空間和設施，蔡教授希望政府能盡快



Professor Choa has developed a strong passion for the performing arts since childhood: (left) solo verse-speaking at HK Music and Speech Festival; (right) ballet and acrobatics - Prof Choa was doing a backbend (on the left). 蔡教授自小對表演藝術富濃厚興趣。(左) 參與香港音樂和朗誦節的詩詞獨誦比賽；(右) 芭蕾舞與體操 - 前排左面拱橋者。



Design works by Professor Choa: (from top) set and costume for a dance performance; costume for a musical; set for a drama, which was exhibited in the World Stage Design Exhibition in Toronto in 2005.

蔡教授的設計作品：(最上圖起) 舞蹈演出的佈景及服裝；音樂劇的服裝；戲劇的佈景，曾於2005年在多倫多舉行的世界劇場設計展中展出。

movies. When I was home alone, I would binge-watch TV late into the night. I also went to Cantonese opera performances with our amah." Although her dream of becoming a dancer did not materialise, Professor Choa never left the performing arts – while in secondary school, she actively participated in drama and the school choir and even interned as a production assistant at a television station for several summers. "Although I had many opportunities to work in the television industry after graduating from secondary school, I chose to study theatre directing at the renowned Drama Department of the University of Hull in the UK. While there, I learnt a lot about stage management, lighting and sound design and their operations, front-of-house, etc; and the process sparked my interest in theatre design. Subsequently, I enrolled in a professional programme in advanced theatre design at the Croydon College of Art and Design."

Where There's a Will, There's a Way

After graduating from Croydon, Professor Choa worked in the UK, first as a scenic artist and also assisted a renowned opera and ballet set and costume designer. She also had opportunities to try her hand as a stage designer for experimental theatre. Such exposure enriched her knowledge and expanded her industry network. After returning to Hong Kong, she joined Chung Ying Theatre Company as the troupe's first Resident Designer, and later other companies freelancing as a stage designer, scenic artist, and lighting designer. She also worked as art director in television and advertising, set decorator and costume designer for foreign films, image director, and display and exhibition designer for high-end fashion before joining the Academy's Theatre Design Department full-time. With such extensive experience in the performance and entertainment industry locally and internationally, it should come as no surprise that Professor Choa is a person of great competence, drive and adaptability.

Professor Choa first joined the Academy as a teaching staff. She enjoys the interactions, exchanges and communications with students, even if topics are of a sensitive nature. "When you communicate with students, it is not about 'I'm right and you're wrong'. I began reaching out to students as a teacher, Dean and then as Deputy Director and Provost, in the hope always of playing the roles of a listener and an advisor. I want to let students know that, as an educational institution, the Academy has its obvious concerns and perspectives; however, with sincerity and tolerance, we should always be able to rely on constructive discussions towards common grounds and goals."

A straight talker, Professor Choa contends that she indulges in taking the bull by the horns. "The role of the Director is riddled with challenges. It may not be a smooth ride all the time, but there's always a way forward." Over the years, the motto "Where there's a will, there's a way" has guided Professor Choa in life and work. One may think it is common sense, but it is not as easy as it sounds. How does one judge when to charge ahead and when not to? "Don't over worry. If it is something you believe you must do, give it your all sincerely. Tackle problems as they come up fervently. Share your concerns and decisions with colleagues. This can make challenges fun and meaningful. I truly believe that opportunities emerge amidst challenges and in the least expected circumstances. We need to be brave enough to embrace them and act upon them wholeheartedly." ▲

落實施政報告中提及的興建宿舍項目，讓管理團隊能為演藝學院制定相應的長遠發展計劃。

世上無難事

回顧過去擔任副校長之時，適逢社會事件，疫情嚴峻，學院經歷了前所未有的挑戰。「面對不斷湧現的突發事件，我們不能用常規方法解決，必須要變通，即時作出合適的決定，過程非常具挑戰性，每次都是寶貴的經驗。去年二月因應疫情而考慮應否停課，我們不能只考慮每星期的安排，而是計劃得更長遠，最後我們很快便決定轉為網上教學，當時很多老師，甚至學院的網上教學平台還未完全準備好，但現實是我們一定要變通，結果我們在短時間內重新編排上課時間，並做好各種應對工作。眾志成城，團結就是力量。」

蔡教授這種因時制宜的應變能力，源於她豐富多樣的學習和社會經驗，以及對表演藝術的熱情。「我小時候迷上芭蕾舞，很喜歡上台表演的感覺，到現在腦海中還深深印記着當時的興奮雀躍感。」蔡教授年少時是電視迷，她鍾情於黑白製作的粵語長片及荷里活經典影片，常趁父母不在家時偷偷追看電視節目至深夜，亦擅自跟傭人外出看粵劇。她年少時希望成為芭蕾舞者的夢想雖未能實現，但蔡教授從未離開表演藝術行列，中學時代喜歡戲劇、音樂、電視、電影和粵劇，有幾個暑假都跑到電視台做實習助理編導。「中學畢業後有很多入行機會，但我選擇了到英國赫爾大學（University of Hull）著名的戲劇系修讀導演，期間不斷學習舞台管理、燈光、音響等，由此發掘出對舞

台設計的興趣，之後再報讀克羅伊登藝術與設計學院（Croydon College of Art and Design）的舞台設計高級專業課程。」

有志者事竟成

畢業後，蔡教授選擇留在英國工作以獲取經驗。期間，她擔任一位著名歌劇及芭蕾舞設計師的助理設計師，負責繪畫場景及塑造模型。當時亦有很多擔任繪景師的工作機會，並參與小劇場設計。多方面的實戰經驗使她累積了廣闊的人脈，1980年代回港後她加入中英劇團，成為該團首位駐團設計師，其後於多個本地及海外機構擔任舞台及服裝設計師、繪景師、舞台燈光設計師；又曾在影視及廣告界任藝術總監、裝飾師、服裝設計師、形象總監、櫥窗設計師等。蔡教授豐富的成長歷程，人生閱歷及海外工作的實踐經驗，成就了如今具超卓國際視野和驚人魄力的她。

蔡教授加入演藝學院初期以教學為主，喜歡接觸學生，即使面對敏感議題，也願意親自與學生交流。「與學生溝通，不一定是我對你錯，所以我歷年擔任院長及副校長時已經開始與學生會接觸，希望擔當聆聽及諮詢者的角色。我希望讓學生知道，作為一所教育機構，學院有其考量及思量，儘管雙方的觀點與角度不同，我深信若以最誠懇的對話及兼收並蓄的態度，學校和學生們不但可以坦誠溝通，更可攜手構建共同的目標。」

快人快語、行事果斷的蔡教授，直言享受每一項挑戰帶來的樂趣，「就像校長這個崗位，有很多有趣的挑戰，工作上未必會事事順利，但一定有解決的方法。」多年來，她一直以「where there's a will, there's a way（有志者事竟成）」為座右銘，聽來簡單，卻知易行難，如何拿捏得宜？蔡教授補充道：「處事不能顧慮太多，認為有須要做的事就正心誠意，盡力去做；面對挑戰，見招拆招，從中細味，尋找啟迪！至此，我深信機遇源於挑戰及不確定性，讓我們勇敢地迎接，作出最明智的對策吧！」▲

Window design for Tiffany & Co. in 1990s for Valentine's Day. 為 Tiffany & Co. 設計以情人節為主題的櫥窗。





The Academy Welcomes the Government's Support in Teaching Facilities and Student Hostel Building Project

學院歡迎特區政府對興建教學設施及學生宿舍的支持

The Academy welcomes the decision of the Chief Executive to support a teaching facilities and student hostel building project for the Academy, as mentioned in her Policy Address on 25 November 2020.

Professor Stephen Chow, Chairman of the Academy Council, thanks the government for its strong support, which will allow the Academy to build a creative hub that provides students with an environment conducive to learning that enables more creative and social interaction across different art forms, enriching students' personal development and learning experience.

Professor Gillian Choa, Academy Director, and Professor Adrian Walter, the former Academy Director who retired in December 2020, are very pleased with the decision of the government. The Academy will soon conduct a feasibility study on the proposal.

Meanwhile, the Academy has actively been integrating technology and performing arts in the review of its programmes in the past few years as suggested in the Policy Address. The Academy believes that the promotion of arts technology is currently a major trend, and is therefore already a major focus of the Academy. 🏛️

演藝學院對行政長官11月25日發表的《施政報告》，提及支持學院興建教學設施及學生宿舍的決定表示歡迎。

校董會主席周振基教授感謝特區政府對學院的支持，並表示希望學院能藉此建立一個創新的樞紐，為學生提供有利學習的環境，透過不同的藝術形式，建構更多的創意和社交互動，從而豐富學生的個人發展與學習經驗。

校長蔡敏志教授和剛於去年12月退休的前任校長華道賢教授，同樣對特區政府的決定感到欣喜。學院將會盡快對有關方案進行可行性研究。

同時，就《施政報告》提及藝術科技的建議，學院在過去數年已積極在課程上結合科技與表演藝術。學院相信，促進藝術科技發展是當今主要趨勢，這亦已成為學院的其中重要發展。 🏛️



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Paying Tribute to Great Musicians through Music

以音樂致意



(Above photos) Beethoven Symphony Marathon.

(上圖) 貝多芬交響曲馬拉松。

There is no better way to pay tribute to great musicians than through playing music. The year 2020 marks the 250th anniversary of the birth of Beethoven. To commemorate this, the School of Music organised a Beethoven Symphony Marathon on 22 November as an integral part of the School's Orchestral Practice training. The Marathon was held in four sessions with Symphonies 1 to 8 being

performed in one day, presenting a fun-filled challenge for students as well as providing them with a unique performing opportunity. Professor Sharon Choa, Dean of Music, shared the conductor's podium with guests Stephen Lam and part-time faculty member Mr Gian Peloso Paolo, as well as student conductors/concertmasters. Audience members who attended the complete programme

received a limited edition specially-designed Beethoven T-shirt as a souvenir.

Keeping up the musical momentum, the School gave a special surprise concert on 27 November as a farewell gift for Professor Adrian Walter, retiring Academy Director and noted classical guitarist. Disguised as an Academy Symphony Orchestra concert, four student guitarists took the stage after the first movement of Beethoven's Seventh Symphony to perform a specially transcribed version of the second movement for guitars and orchestra. The concert continued with the guitarists performing two quartets as a gesture of gratitude towards Professor Walter, their much-cherished teacher. Music faculty Professor Clarence Mak,



Surprise farewell concert for Professor Walter. Dean of Music Professor Sharon Choa was the conductor.

歡送華道賢教授的驚喜音樂會，由音樂院長蔡敏德教授擔任指揮。



Professor Walter gave his words of appreciation at the surprise concert. 華道賢教授感謝音樂學院的悉心安排。

Professor Nancy Yuen, Professor Xu Lingzi, Professor Yiu Song-lam, Professor Ray Wang and Professor Gabriel Kwok also paid tribute by performing items of thoughtfully-selected repertoire with special messages of gratitude. The concert ended with Boccherini's guitar quintet *Fandango* performed by a student string quartet and Mario To, also a student, on guitar. 🎸

向音樂家致敬，演奏音樂最適合不過！2020年是貝多芬誕辰250周年，為此音樂學院於2020年11月22日舉辦了貝多芬交響曲馬拉松，一天內演奏貝多芬一至八號交響曲。是次馬拉松分四節進行，是學院樂團訓練的一部分，為學生提供獨特的演奏機會的同時，亦帶來饒有趣味的挑戰。音樂會



From left: Professor Clarence Mak, Professor Nancy Yuen, Professor Xu Lingzi, Professor Yiu Song Lam-lam, Professor Ray Wang and Professor Gabriel Kwok. 左起：麥偉鏞教授、阮妙芬教授、許菱子教授、姚桑琳教授、王磊教授及郭嘉特教授。

由院長蔡敏德教授、林芳妍、兼職導師Gian Peloso Paolo及數名學生輪流擔任指揮。學院特別為活動限量製作了印有貝多芬肖像的上衣，贈送予觀賞整個交響曲馬拉松的觀眾作紀念。

貫徹這份憑曲寄意的心思，音樂學院於11月27日亦同樣以音樂歡送12月底離任的校長、古典結他演奏家華道賢教授，更別出心裁以驚喜音樂會的形式致意。當天黃昏學院邀請華道賢教授出席演藝交響樂團音樂會，在樂團奏過貝多芬第七交響曲第一樂章後，四名古典結他學生驚喜登場，與樂團一起演奏特別加入了結他演奏的第二樂章。古典結他學生其後再演奏兩首四重奏，向他們敬重的校長致謝。除了學生演出，多位音樂學院老師亦粉墨登場，包括麥偉鏞教授、阮妙芬教授、許菱子教授、姚桑琳教授、王磊教授及郭嘉特教授，他們均精心挑選曲目向校長表達謝意和送上祝福。音樂會最後以Boccherini的結他五重奏《Fandango》結束，由古典結他學生杜子駿與學生組成的弦樂四重奏一起演出。 🎸



Facilitator:
Brenton Surgenor
(Senior Lecturer
(Dance Science),
HKAPA)
主持：商俊樂
演藝學院高級講師
(舞蹈科學)



Speaker/講者：
Amy Voris

Webinar to Discuss Dance Science 舞蹈科學網上研討會

This is how the basic daily practice of a dancer goes – leap, land; jump, land; stretch arms and legs; with multiple repetitions. To bring these steps to perfection requires not only hard work, but also physical strength and knowledge of precautionary measures that can help protect the dancer from injury. This is where science steps in and plays a pivotal role in a dancer's life.

Dance Science is an important discipline in the performing arts, and the Academy's School of Dance places a strong focus on this specialised area in its training, as it enables students to give their best by maintaining their health and wellbeing. To highlight its importance and initiate more discussion about the discipline, the Dance Science Team of the School launched a webinar series entitled Optimizing Dancer Potential in December 2020. Local and international dance scientists, dance artists and somatic practitioners are being invited to share their experience working with dancers to improve their performance, health, wellbeing and creativity.

The upcoming webinar, the third in the series, will be held on 6 Jan 2021. The School has invited Amy Voris, a UK-based contemporary dance-maker, facilitator and somatic movement therapist, to share her insights into the processes underpinning her dance-making practice, a practice which is deeply informed by a somatic and contemplative practice called Authentic Movement. Register now! 🎫

舞者每天的基本訓練，少不了重覆地跳躍、穩步著地、伸展等動作。跳出完美舞步，除了須下苦功，亦需要體能配合，以及能預防受傷的一些知識。科學在這些方面都可派上用場，在舞者的舞蹈生涯裡擔當舉足輕重的角色。

舞蹈科學是表演藝術界裡相當重要的一門專業。演藝學院舞蹈學院的訓練亦十分著重科學的應用，協助舞蹈學生維持健康，提升表現。為了提倡此學科的重要性，並引起更多相關討論，學院的舞蹈科學部籌辦了「提升舞者潛能系列」網上研討會，邀請本地及海外舞蹈科學家、藝術家和身心學專家，分享他們如何幫助舞者改善舞蹈表現、健康、心理質素和創意。

第三場網上研討會將於2021年1月6日舉行，邀請了駐英國的現代舞創作人及身心學治療師Amy Voris作分享。她的舞蹈作品常以一種糅合身心學與靜觀訓練、稱為「真實律動」的模式創作。她將於此次研討會闡釋她創作舞蹈的過程，以及當中的洞見。請即登記！🎫

Dialogue with Amy Voris: Integrating Dance-making and Somatic Practice

與Amy Voris對話：舞蹈創作與身心融合

6.1.2021 晚上6pm

Conducted in English 以英語進行



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Unique Gifts for Young Friends of the Academy 演藝青年之友 專屬禮物登場



Through "Young Friends of the Academy", The Hong Kong Academy for Performing Arts enables secondary school students to attend various arts activities organised by the Academy and enjoy the benefits offered by our supporting partners.

One-of-a-kind and uniquely designed gifts, Young Friends pins and RFID blocking card holders, will be given to our Young Friends members, adding colour to their life together with the charm of the performing arts. Upon successful membership enrolment, they will receive a RFID blocking card holder as a welcome gift. When they participate in our activities, they will receive a set of Young Friends pin.

Students from local secondary schools are eligible to apply for membership. Teachers and mentors of youth centres are encouraged to get a group of students to join. Please visit our webpage to learn more. 🎫

香港演藝學院透過「演藝青年之友」招募計劃，讓本港中學生免費參與學院主辦的各類藝術活動，並享有由計劃支持夥伴提供的各項優惠。

學院更特別為青年之友準備了兩款精心設計的禮物——「自己友」襟章及RFID保護卡套，以表演藝術的獨特魅力為會員的生活增添與別不同的色彩。成功登記的青年之友，即可獲贈卡套作為迎新禮物；而日後參與學院的活動時，將有機會獲得「自己友」襟章。

現就讀本港的中學同學即可登記！我們也歡迎各中學老師或青少年機構導師，邀請同學們一起登記成為會員。詳情請瀏覽「演藝青年之友」網頁。🎫

youngfriends.hkapa.edu



Photo Gallery of Academy Production 演藝製作節目精華相集



Interstage 2020 : per se - in an instant, autumn came

21.11.2020
Academy Drama Theatre
演藝學院戲劇院



Interstage is a pop music concert production conceived by students from the School of Theatre and Entertainment Arts (TEA) as a means for students to work with local musicians and artists to explore possibilities in music, theatre and entertainment arts. This year, the School invited per se, poetic music duo Stephen Mok and Sandy Ip, to collaborate with 10 TEA students under the leadership of renowned concert producer Hong Ka-chun. 🎻

Photos by 拍攝: KaLam

Interstage 是一個由舞台及製作藝術學院學生製作的流行音樂會，學生可以透過此平台，夥拍具實力的本地歌手，共同探索科藝製作和音樂舞台上的無限可能性。今年的音樂會邀請了詩式流行本地組合per se合作，由資深音樂會監製康家俊帶領10位學院學生共同創作。 🎻

Updates on Academy Productions 演藝學院製作節目最新安排

In view of the latest developments of COVID-19, the following changes have been made to Academy productions:

- Ticket refunds will be arranged for *Ng Wong the Swordsman* (originally to be held on 14-16 and 18-19 December 2020 in the Academy Studio Theatre) and *Antigone on the Beach* (originally to be held on 16-19 December 2020 in the Academy Drama Theatre). Details will be posted on the websites of the Academy and Hong Kong Ticketing. Please retain your tickets for refund.
- The Theatre and Entertainment Arts (TEA) Graduate Exhibition 2020, originally scheduled for 26 December 2020 to 2 January 2021, has been cancelled.

鑑於疫情最新發展，演藝學院製作節目有以下安排：

- 原訂於2020年12月14至16、18至19日於演藝學院實驗劇場上演的《大刀王五》和2020年12月16至19日於演藝學院戲劇院上演的《海灘上的安蒂岡妮》將作退票安排。有關詳情稍後會於學院網頁及快達票網頁公布，已購票的觀眾敬請保留門票。
- 原訂於2020年12月26日至2021年1月2日於演藝學院實驗劇場舉行的舞台及製作藝術畢業展2020已取消。

香港賽馬會音樂及舞蹈信託基金

The Hong Kong Jockey Club *Music and Dance Fund*

2021-2022
獎學金計劃
SCHOLARSHIP SCHEMES

申請日期
Application Period

30 November 2020 –
22 January 2021

非本地進修 Non-Local Studies

本計劃旨在讓才華出眾的申請人前赴海外，在世界知名院校接受音樂或舞蹈方面的專業訓練，修讀正規以外的課程、參與專題計劃或創意工作。

The scheme is to enable candidates of **outstanding calibre** to pursue professional training in music or dance at world-renowned institutions or to undertake less formal studies, projects or creative work outside Hong Kong.

本地進修 Local Studies

本計劃旨在讓才華出眾的申請人在本港的學位頒授專上教育院校，修讀音樂或舞蹈深造課程（研究式或修課式課程）。今年，獎學金計劃（本地進修）的申請人亦可申請修讀音樂或舞蹈教育課程。

The scheme is to enable candidates of **outstanding calibre** to pursue post-graduate studies (taught or research programmes) in music or dance at degree-awarding tertiary education institutions in Hong Kong. **This year, applicants for the scholarship scheme (local studies) may also apply for music and dance education.**

贊助 Sponsored by



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申請表格及詳情
Application form and details
www.hkjcndf.org.hk



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

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