



Performing Arts Marathon
Brings Performing Arts to the Community
「演藝馬拉松」把表演藝術帶進社區

Entering a New Era for Performing Arts Education 演藝教學步向新時代

The use of technology is opening more possibilities in performing arts education. The newly appointed Academy Deputy Director (Academic Programmes and Educational Innovation) Professor Samuel Leong, who assumed office in February, is formulating a master plan for the implementation of technology-enhanced teaching, learning and practice-led research at the Academy, as laid down in the Academy strategic plan 2013-2023.

Professor Leong has led a multifarious career that spanned education, performance, management, media and technology. He has served as Director of the UNESCO Observatory for Research in Local Cultures and Creativity in Education, and his recent research focuses include evidence-based student learning and innovative digitally-enhanced pedagogy for the performing arts.

Cultivating Students' Self-learning Abilities

Traditional classroom learning is often seen as knowledge transfer from teachers to students. In this model, students are often seen as passive learners without motivation to look for alternatives that can enrich their learning. Professor Leong hopes to work with performers and teachers to co-create an innovative approach that can enhance students' self-learning ability and the quality of their learning outcomes.

"A good teacher is one who teaches us to be our own teacher," said Professor Leong, who believes the learning process should develop self-motivation, creativity, metacognition, and a global perspective.

The use of technology means that students can access to a vast amount of learning resources anywhere, anytime. This enables students to assume greater autonomy as well as adopt more flexibility in planning their studies in a more structured and strategic manner. "This is a different way of learning and teaching. Students are empowered to take responsibility for their own learning that connects with their professional goals," Professor Leong said.

Professor Leong illustrated this approach with a performance technique class being equipped with video-recording facilities in different parts of the studio. Students can revisit their own performance from multiple angles, allowing them to analyse and evaluate their learning progress and be more proactive in



Professor Samuel Leong, Academy Deputy Director
(Academic Programmes and Educational Innovation)
演藝副校長（課程及教學創新）梁信慕教授

演藝利用科技為表演藝術教學開拓更多可能性。剛於二月上任的演藝副校長（課程及教學創新）梁信慕教授正按演藝《策略發展規劃 2013—2023》所訂下的方針，制定科技教學和實務研究計劃。

梁教授曾從事多方面的工作，包括教育、表演、管理、媒體及科技。他曾任聯合國教科文組織本土文化及創意教育研究觀測所總監，而他近期的學術研究方向包括以實證為本的表演藝術學習模式及創新數碼教學。

培養學生自學能力

傳統課室教學模式著重由老師向學生傳授知識，學生處於較被動位置，未必懂得如何主動找尋方法提升學習效果。梁教授希望與表演者和老師攜手設計創新的教學方

seeking self-improvement. They can also view master teachers' demonstrations of specific movements repeatedly.

Many regard technology as a double-edged sword – it facilitates processes, yet it challenges some traditional practices and values. In this regard, Professor Leong reiterated, "Technology is a tool. We should use it without losing the human touch." Face-to-face teaching should remain at the core of the curriculum, inspiring students to develop capabilities such as critical thinking and social skills.

New Initiatives Underway

In recent years, the Academy has been exploring ways to apply technology in its teaching. This has included video conferencing: with the National Arts Centre in Ottawa, Canada in 2013 – an opportunity for Academy staff to learn from the centre's technology-rich education environment – and with the University of Michigan in the United States in November last year, when Academy students were able to share views and ideas in the Global Composition Seminar at the Academy's international symposium (photo 1). The Academy is now launching a new unit called Innovation Hub (iHub) this summer to implement the technology-enhanced learning plan.

"I look forward to exploring the growing interest in the Academy to embrace technology-related opportunities," Professor Leong said, "and in the long run the new initiatives can position the Academy as a performing arts institution recognised for innovative education and its community of creative practitioners." 🎭



法，以提升學生的自學能力和學習成果。

梁教授說：「優秀的老師引導學生成為自己的老師。」他認為學生在學習過程中應同時培養積極性、創意、領悟能力和世界觀。

今時今日，科技讓學生可隨時隨地接觸各式各樣的教學資源，令他們擁有更大的自主空間，為自己訂下具規劃及策略的學習模式。梁教授說：「新教學法與別不同，是學生主導的學習模式，讓他們可朝著自己的事業目標努力邁進。」

梁教授以表演技巧的示範課作例，在排練室不同角落配置錄影設施，學生可從多角度重溫自己練習時的錄像，讓他們更容易分析和檢討自己的學習進度，積極改進。同時，學生可隨時翻看老師示範的每個動作。

坊間對科技有不同的評價。一方面，科技為我們帶來很多方便，另一方面科技似乎挑戰著傳統習慣與價值。梁教授強調：「科技是一項工具。我們要懂得善用科技，同時保留人性化的溝通。」他指出面授課程仍然是課程中的骨幹，以啟發學生發展才能，例如判斷性思考和社交技巧。

新計劃整裝待發

演藝近年正循序漸進地將科技應用於教學上，例如 2013 年演藝教職員透過視像會議與加拿大渥太華國家藝術中心交流，認識該中心先進的科技教學環境。去年 11 月於演藝國際研討會期間，演藝學生在環球音樂創作研討會上亦透過視像會議，與美國密西根大學分享心得及意見（圖 1）。展望未來，演藝的新部門「演藝教學創新中心」（iHub）將於今年夏天開始運作，落實推行科技教學的策略。

梁教授續說：「我希望與演藝師生一起發掘科技教學的可能性。長遠來說，新計劃有助演藝發展創新教學、建立創意表演藝術家的社群，並以此於表演藝術教育界見稱。」 🎭



6. The Arts Mobile is a mini backstage exhibition, integrating stage props, costumes and technical devices that are rarely seen by the public. 「表演藝術流動車」除了是一個流動舞台，更是迷人的後台展覽廳，展出大眾較少機會接觸的舞台道具、服裝及技術裝置。

Performing Arts Marathon Brings Performing Arts to the Community 「演藝馬拉松」把表演藝術帶進社區

Fun performing art activities always attract people's participation, enhancing their knowledge of performing arts while broadening their horizons. The third edition of the *Performing Arts Marathon* Community Arts Project was launched by the Academy Performing Arts Education Centre, providing an opportunity for students and community members to appreciate performing arts and enrich their cultural lives.

Having brought performing arts to Sham Shui Po in the past two editions, the project was extended to Yuen Long and Tung Chung this year. Academy students, graduates and performing artists created a "Mobile Stage" on the Arts Mobile for their performing tours, introducing the public to an unconventional platform for performing arts. Through exploring alternatives to traditional performing venues, the activity conveyed the important message to the public that there are no boundaries in performing art forms. (Photo 1)

The props and installation on the Arts Mobile were specially designed by the Academy's School of Theatre and Entertainment Arts. The Arts Mobile visited public estates and schools in Yuen Long, Tung Chung and Sham Shui Po, where our performers

繞富趣味的表演藝術活動，往往能吸引大眾參與，從而增加對表演藝術的認識，擴闊視野。演藝表演藝術教育中心舉辦的第三屆「演藝馬拉松」社區藝術計劃，正好提供機會讓學生與公眾欣賞表演藝術，建立更豐富的社區生活。

過去兩屆，計劃將表演藝術帶進深水埗，今年擴展至元朗和東涌。演藝學生、畢業生及各表演藝術家共同炮製「表演藝術流動車」作為流動舞台巡迴演出，為公眾帶來一個別開生面的表演藝術平台，開拓傳統表演場地以外的可能性，藉此推廣表演藝術形式無疆界的訊息。(圖1)

「表演藝術流動車」上的道具及裝置均由演藝舞台及製作藝術學院師生精心製作，各表演者於三月到訪元朗、東涌及深水埗區的學校及屋邨，市民可欣賞到各類型的表演藝術

presented different genres of performing arts, including drama, Chinese opera, music, dance, movements and films. (Photos 2 & 3)

Some 130 students from five secondary schools in Yuen Long and Sham Shui Po took part in a series of performing arts workshops between last December and this March. They were guided to explore their connection with the community and unleash their creativity through different performing art forms. They also visited the community and took part in a day camp to showcase the fruits of their learning at professional performing venues at the Academy campus on 5 April 2015. (Photos 4 & 5)

"Through the workshops, I learnt about different types of drama and the importance of lighting and stage management in a production. We can also use different parts of our bodies to convey many different emotions and messages," said Chan On-ni from Tack Ching Girls' Secondary School.

"Our drama instructors taught us not only practical skills, but also social skills and developing a positive attitude towards life. During rehearsals, we encountered many difficulties and learnt from our instructors that finding solutions with teamwork was much more constructive than complaining," said Marjorie Cheung from Yuen Long Merchants Association Secondary School.

The creative exhibits on the Arts Mobile are open for public viewing at the Academy Painters' Corner on G/F from 27 April to 9 May 2015. The exhibits will also be displayed at the Jockey Club Creative Arts Centre from 3 to 17 June 2015. Come and don't miss the chance! 公眾可於2015年4月27日至5月9日親臨演藝的地下畫廊欣賞「表演藝術流動車」上別出心裁的作品，展品將於2015年6月3日至17日在賽馬會創意藝術中心再度展出。請勿錯過！

包括戲劇、戲曲、音樂、舞蹈、形體及電影錄像等。(圖2及3)

來自元朗及深水埗共五間中學，約130位同學於去年12月至今年3月期間參與此計劃的表演藝術工作坊，探討個人與社區的關係，透過各種表演藝術形式，發掘創作素材。除此之外，他們亦走訪社區，並在今年4月5日到演藝參加日營，於專業的表演藝術場地學習，分享成果。(圖4及5)


參與計劃的同學感獲益良多。德貞女子中學陳安妮同學說：「透過工作坊，我認識到戲劇表演包含很多種類，並要兼顧燈光、舞台管理等事情，而身體每部分都可以帶出不同的感受和訊息。」元朗商會中學張朗齊同學說：「戲劇導師教的不單是技巧，還有待人接物的態度和處世道理。排練中我們遇到不少困難，但導師讓我們明白抱怨不能解決問題，團隊合作和積極行前一步想想，才能解決困局。」

Cultivating Cantonese Opera Talents with Innovative Vision 演藝致力培育粵劇新力軍

The Academy School of Chinese Opera held a media tea gathering in March to share insights into performing arts education in Cantonese opera with representatives from the industry.

The Academy has offered diploma programmes in Cantonese opera since 1999. Following successful accreditation by the Hong Kong Council for Accreditation of Academic and Vocational Qualifications in 2013, the Academy set up 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 in the same year.

Chair of the School Dr Fredric Mao thanked partners in the industry for their support in the cultivation of new Cantonese opera talents. He said, "Since the launch of the BFA programme, the School of Chinese Opera has been developing innovative teaching approaches to inspire our students in ways of learning and thinking according to a vision that aims to integrate tradition and creativity. While the School cultivates the tradition and uniqueness of Chinese Opera, we are also dedicated to providing a platform for students to experiment and pursue innovation."

Academy Cantonese opera *Gongs and Drums* this semester promises to showcase the creativity of the teachers and students. Performances will be staged at the Academy Drama Theatre from 21 to 23 May. For more details, please read the following two pages. 

演藝戲曲學院於三月舉行傳媒茶聚，邀請業界人士就粵劇藝術教育發展作分享。

演藝自 1999 年提供粵劇文憑課程，並於 2013 年獲香港學術及職業資歷評審局通過，正式成立戲曲學院，開辦四年全日制的戲曲藝術學士學位課程。

戲曲學院院長毛俊輝博士感謝業界伙伴支持演藝培育粵劇新力軍。他表示：「演藝自推出學士學位課程以來，不斷探索及制定新的教學方法，加強思考性的學習。演藝致力以嶄新思維將傳統與創意結合起來學習，一方面基本功要學好，戲曲的特性和傳統要重視，另一方面學院是尋求創新的最佳實驗平台，令年輕人可以作出多方面的嘗試。」

這學期的演藝粵劇《鑼鼓響》將充分展示學院師生的創意。此製作將於 5 月 21 日至 23 日在演藝戲曲院上演，詳情請參閱隨後兩頁。 

Guests with placards from right: Academy Council Treasurer Charles Chow, West Kowloon Cultural District Authority Director of CEO Office Bonny Wong, Academy Council Member Eva Cheng Li Kam-fun, Chairman of Cantonese Opera Development Fund Advisory Committee and Academy Deputy Chairman Frankie Yeung, Academy Director Professor Adrian Walter, Academy Chair of School of Chinese Opera Dr Fredric Mao, Board of Director of the Chinese Artists Association of Hong Kong Danny Li, Academy Dean of College of Allied Arts Professor Anita Donaldson.

右起持標語嘉賓：演藝校董會司庫鄧燦林、西九文化區管理局行政總裁辦公室總監黃寶兒、演藝校董會成員鄭李錦芬、粵劇發展基金顧問委員會主席兼演藝校董會副主席楊偉誠、演藝校長華道賢教授、演藝戲曲學院院長毛俊輝博士、香港八和會館理事李奇峰、演藝滙藝學院院長唐雁妮教授。



Gongs and Drums Adds Innovations to Cantonese Opera 《鑼鼓響》為粵劇增添新元素

Besides the established repertoire, a number of innovative elements in Cantonese opera help to redefine public expectations of Chinese traditional theatre. From 21 to 23 May, students and graduates from the School of Chinese Opera are proudly presenting *Gongs and Drums*, involving students and graduates of the Performance stream accompanied by students and graduates of the Music stream.

For the first performance on 21 May, performers will join their counterparts from the School of Drama to stage four excerpts from different genres, comprising *The Warrior's Marriage*, *Fantasy of Heaven of Parting Sorrow* from *The Dream of the Red Chamber*, *The Courtesan's Jewel Box* and the legendary Cantonese opera *Eight Divinities Crossing the Sea* which features stunning martial arts sequences. Academy Lecturer (Performance – Chinese Opera) Ying Kam-sha, the director of *Eight Divinities Crossing the Sea*, believes the interdisciplinary collaboration will help students from the two schools deepen their knowledge and broaden their performing experience.

粵劇有眾多經典戲寶，而透過加入創新元素將為觀眾帶來耳目一新的感覺。演藝戲曲學院（學院）將於 5 月 21 日至 23 日上演《鑼鼓響》，由表演科學生及畢業生擔綱演出，並由音樂科學生及畢業生作現場伴奏，為戲迷帶來新鮮感。

首晚（5 月 21 日）將上演四齣不同劇種的折子戲，文武兼備，包括《鐵馬銀婚》、《紅樓夢》之〈幻覺離恨天〉、《杜十娘怒沉百寶箱》，以及《八仙過海》。其中《八》劇的題材屬神話劇，有不少精彩的武打場面，除了學院的師生傾力演出，更聯同演藝戲劇學院的同學參與演出。為《八》劇擔任導演的演藝講師（表演科—戲曲）邢金沙說，兩學院的學生跨界合作有助彼此認識對方的表演特點。

Continued on next page

續下頁

1. Collaboration of the School of Chinese Opera and the School of Drama in the legendary Chinese opera *Eight Divinities Crossing the Sea*. 神話劇《八仙過海》將聯同戲劇學院同學一同演出。
2. Students from the School of Chinese Opera rehearsing the adapted opera *Xhongwuyan and the King of Qixuan*. 戲曲學生為改編作品《鍾無艷與齊宣王》忙於綵排。





New talent cultivated by the Academy is redefining the expectations of Cantonese opera audiences. 演藝的粵劇新力軍為觀眾帶來新體驗。

The full-length Cantonese opera *Xhongwuyan and the King of Qixuan*, to be staged on 22 and 23 May, depicts the intense conflicts between its leading characters. The director, Hong Hai, Academy's Head of Production (Chinese Opera), said, "The drama will be reinterpreted and led by *chou* (male comic role) and *dao ma dan* (young female warrior) to illustrate the students' skills in operatic singing, acting, speech and movement. Incorporating modern theatre elements in respect of music and lighting design, the production boosts the actors' performance and enables scene changes to be made without lowering the curtain. This should help give the audience seamless enjoyment of what is a long opera." The *chou* character Yan Ying will play a scaled-down character, making the role especially physically demanding.

The Academy is dedicated to nurturing a new generation performing Cantonese opera and equipping them with creativity and versatility for this purpose. In this way, established Cantonese opera fans can look forward to a new experience and a new generation of opera-goers can be attracted to this performing art form. 🏯

5月22日至23日上演的足本長劇《鍾無艷與齊宣王》亦別具特色，劇情上加強刻畫劇中人物的矛盾關係。演藝製作主任（戲曲）洪海參與改篇及導演，他說：「有別於傳統劇，《鍾》劇將以丑生及刀馬旦掛頭牌，充分讓學生展示唱、做、唸、打的才華，並引入現代劇場元素，利用音樂、燈光提升演員情緒及切換場景，令長劇一氣呵成，讓觀眾貫徹情緒。」他透露，丑生晏嬰一角將以「矮子功」演繹，十分考驗演員的技巧。

三晚表演將讓學院學生向觀眾展示其學習成果。演藝致力孕育粵劇新力軍，發揮學生創意，為粵劇支持者帶來新體驗，長遠吸引更多年輕觀眾入場觀賞粵劇表演。🏯

21-23.5.2015 | 晚上 7:45pm

Drama Theatre 戲劇院

Ticketing details 票務詳情：P.21,22,24



Sunset Concert – an Exclusive Journey to Lighting and Sound Effects 日落音樂會 — 燈光與音響之旅

Photos by 相片提供：Felix Chan

Run for more than 20 years, the Sunset Concert is an annual event organised by Academy students in the School of Theatre and Entertainment Arts (TEA) and supported by faculty. Local rock and roll bands have been invited to perform at this year's concert, which TEA students are bringing to life from scratch – from guest liaison, lighting and sound design, stage set-up, video production and event management to promotion. To attract more members of the public, this year's event will feature an even more popular type of music.

For producer Cher Ng Chun-tung (Year 3, major in Sound Design), who is leading more than 80 TEA students in the organisation of this year's concert, the concert gives them all a solid preparation for life after graduation. "In addition to applying our technical expertise," he said, "we can improve our communication skills, which are equally crucial for our careers."

TEA Lecturer (Technical Management) Raymond Mak points to role of the event in allowing TEA students to realise their potential. "Unlike most Academy productions that involve acting and set design," he noted, "the Sunset Concert is a showcase for lighting and sound effects, highlighting the students' ability to tailor these tools to suit different occasions." 🏯

日落音樂會是演藝舞台及製作藝術學院（學院）學生一年一度的製作，並由教職員指導，至今已舉辦超過20年。今年的音樂會邀得多個本地搖滾樂隊參與，而整個製作過程由聯絡嘉賓、燈光及音響設計、構建舞台、錄影製作、活動管理到宣傳推廣，均由學院學生一手籌備。為了吸引更多觀眾，今年的音樂會將包羅較大眾化的音樂。

監製吳俊東（三年級，主修音響設計）將帶領超過80位學院同學，共同製作是次音樂會，為日後投身社會做好準備。他說：「除了能夠運用專業技術的知識外，我們更可提升溝通技巧，對日後發展事業同樣重要。」

學院講師（技術管理）麥啟明認為音樂會讓學生充分發揮所長。他說：「音樂會與大部分涉及演戲和佈景設計的演藝製作節目不同之處，在於它主要展示燈光和音響效果，可充分體現學生運用這些器材來配合不同場合的能力。」🏯

The concert will be held at the Hong Kong Jockey Club Amphitheatre on 13 June 2015 at 7:30pm. Admission is free. Ticket reservation will start in mid-May. 音樂會將於2015年6月13日晚上7時半假香港賽馬會演藝劇院舉行，免費入場。門票將於5月中旬起接受登記。

For enquiries 查詢：
Tel 電話：6098 3801
Email 電郵：a24918.stu@hkapa.edu
Facebook: <https://www.facebook.com/hkapasunsetconcert>

Anton Chekhov's *Three Sisters*

契訶夫 —《三姊妹》



Professor Ceri Sherlock, Chair of School of Drama
戲劇學院院長薛卓朗教授

Chekhov's play, written at the doorstep of the modern era in the West, 1900, was his first original play for the Moscow Arts Theatre and was performed one year later under the direction of Constantin Stanislavsky, and it was revolutionary! It defined contemporary acting and almost literally turned the form of drama in theatre inside out. The acting focus was on the ordinary created by "living truthfully in the given circumstances". Overt dramatic events were rendered off-stage and what the audience observed was the inner lives and conflicts of an ensemble of characters struggling with the meaning of their small and aging existence in a vast and changing world.

Whilst theatre per se has explored many different avenues, styles and fashions since 1901 – and I am certain will experiment with many more in our multiplatform age dominated by effect, image, event and instant communication culture – Chekhov's masterwork *Three Sisters* and the mainstream of "naturalistic" theatre that came in its wake created the new foundation of a tradition that supports everything we do in the theatre arts either in following or disagreeing with it.

Stanislavsky famously developed his quasi-scientific system of acting (as imitation of real life) from working on Chekhov amongst other texts at the Moscow Arts Theatre and attempted to give us as his

契訶夫的《三姊妹》寫於 1900 年，正值西方剛踏入現代世紀之時。此劇是他為莫斯科藝術劇院創作的個劇目，並於翌年由史坦尼斯拉夫斯基執導下正式上演，為當時的劇場表演帶來革命性的突破！這個作品為當代表演模式寫下新定義，徹底地顛覆了當時戲劇的形式。演出著重於「反映預設環境下的真實生活情況」，以呈現生活平常真實的一面。實在的「戲劇事件」移師舞台外描繪蘊釀，而觀眾所看到的，是一眾角色人物的內心世界和矛盾，他們渺小而日漸衰老的生命，在這個變幻莫測的大千世界中不斷掙扎。

自 1901 年以來，劇場一直開拓不同的演繹方式、風格及方法呈獻此套契訶夫的經典作品，而我相信在今結合現場效果、影像、演出和即時交流文化的跨媒介年代，劇場將會繼續開拓更多元素。此劇以及隨之而誕生的「自然主義」劇場主流，為劇場模式和傳統奠下全新的基礎，不管追隨與否，都促進了劇場藝術各方面的發展。

在契訶夫及莫斯科藝術劇院其他劇目中，史坦尼斯拉夫斯基建立出著名的科學化表演體系（模仿真實生活），並成為培訓演員上首個有系統的範本，而往後西方的演員訓練也以此為核心。概括來說，他透過行為心理學和發掘潛意識的「新」科學模式，由內到外、再由心理和物理層面從外到內「塑造角色」。因此，《三姊妹》是眾多戲劇學院的熱門題材作品，也經常被編撰入戲劇教學課程當中。

在沒有舞台佈景的「影響」下，此次演出的所有焦點都集中於戲劇學院追求的「演員 – 作者 – 觀眾」哲學理念和使命，並讓我們探索舞台表演的原始體驗。

legacy a serious paradigm - for the first time – for actor training. This is why in Western actor training the Stanislavsky system is at its core. Using techniques from the new science of behavioural psychology and of the discovery of the subconscious in "building a character" from the inside out and psychophysically from the outside in – to use our rather glib short-hand terms. So it is not surprising to see that in most Drama Schools in the world Chekhov's *Three Sisters* is a frequent title on the production roster and a constant in the content of the acting curriculum.

Without the "distractions" of scenography, the focus of this production takes us to the heart of the School of Drama's philosophy and mission: Actor – Author – Audience; it allows us to explore the primary experience of the theatrical act.

Last year's Drama Black Box version of *The Taming of the Shrew* (photo 1) was immediate, challenging, exciting, terrifying and hysterically comic – all at the same time. *Order* (photo 2) was a thoughtful, demanding, physically explosive reflection on our immediate social context in Hong Kong. Both productions made all the more powerful due to the very close proximity of the audience and their implicit involvement in the action. *Three Sisters* will add to this exploration and give our student actors an opportunity to take risk in the interests of truth and in the knowledge of our serious tradition and mission as theatrical artists responding to a contemporary world. 🏰

(Text by Professor Ceri Sherlock, Chair of School of Drama)



Performances in Cantonese are in the Academy's Drama Black Box during the week of 25 May 2015 (date and time to be confirmed) where limited seats are available. For ticket reservation and enquiries, please contact the School of Drama Office at joycelam.dr@hkapa.edu or on 2584 8780. 表演以粵語演出，將於 2015 年 5 月 25 日起一星期內（日期和時間待定）在演藝黑盒子上演，座位有限。有關門票預留或任何查詢，請電郵至 joycelam.dr@hkapa.edu 或致電 2584 8780 聯絡戲劇學院辦公室。

去年上演的黑盒子版本《馴悍記》（圖 1）集即時互動、挑戰性、刺激、驚悚和滑稽於一身；而《秩序》（圖 2）則反映香港社會狀況，是一齣發人深省、要求嚴格及觀感上極具爆發力的作品。演員與觀眾能夠近距離接觸，以及當中無形的互動，均令這兩齣作品更具震撼力。《三姊妹》也會在這個層面裡進一步探索，讓戲劇學生嘗試發掘「真理」和認識我們嚴謹的傳統和使命，並在過程中尋幽探秘，從而了解他們作為舞台演員於新世代所擔當的角色。🏰

（由戲劇學院院長薛卓朗教授撰寫）



Academy Opera *Die Fledermaus* : A Success Building on Joint Effort 演藝歌劇《蝙蝠》展示跨學科團隊精神

The Academy's March production of *Die Fledermaus* (*The Bat*) was a multidisciplinary project featuring Music students in the singing roles supported by the Academy Symphony Orchestra, Dance and Drama students and graduates in the supporting roles, and a production team from the School of Theatre and Entertainments Arts.

Written by renowned composer Johann Strauss Jr in 1874 as his third operetta, *Die Fledermaus* quickly became a huge success and is now widely regarded as the high point of the genre. Despite being a comic opera, there is a certain darkness below the surface as it examines issues of class, friendship, marriage, forgiveness and the transience of life.

演藝於三月上演的歌劇《蝙蝠》為跨學科製作，除了主要演員和現場伴奏的演藝交響樂團為音樂學院學生外，舞蹈學院和戲劇學院的學生及畢業生皆參與演出；而此劇的製作團隊大部分成員亦為舞台及製作藝術學院學生。

著名作曲家小約翰·史特勞斯於 1874 年編寫的《蝙蝠》為他第三部歌劇作品，大獲好評，是歌劇界的經典之作。雖為喜歌劇，此劇亦同時檢視人性的黑暗面，並道出人們對階級、友誼、婚姻、寬恕與生命無常的關注。



Chair of School of Music Dr Sharon Choa expressed her gratitude to Dr Helmut Sohmen and Dr Peter Thompson, who sponsored the production through their International Artists Series. "Thanks to their generosity," she said, "the School is able to invite international directors and conductors to collaborate on productions, so that even though the School does not have an 'opera school' as such, we are able to stage such high-quality performances."

是次演出承蒙「蘇海文及湯比達國際藝術家系列」贊助，音樂學院院長蔡敏德博士表示謝意：「蘇海文博士和湯比達博士的慷慨贊助，讓我們能夠邀請國際知名的導演及指揮蒞臨教授，縱使演藝沒有『歌劇學院』，學生仍能得到專業指導，製作優質歌劇。」



The Scenic Artist Yung Ching-pok (final year, major in Scenic Art) was happy that the production allowed him to put what he has learnt in the Academy in the past three years into practice, saying, "This is my graduation project. Despite the challenges and obstacles we faced during the production process, I have gained a lot of valuable experience working with the team."

繪景師翁靖博（應屆畢業生，主修繪景）對於能參與此劇，並藉此展示於演藝三年所學的成果感高興：「此為我的畢業作。過程中難免遇上挑戰和挫敗，但我很享受與團隊並肩合作，得到十分寶貴的經驗。」



1. From left: Clara Chang Wing-chun as Rosalinde, Jiang Jing as Alfred
左起：鄭永珍飾演羅莎、江靖飾演雁飛
2. Ruan Xinai as Adele
阮馨愛飾演阿D
3. From left: Francis Mok Yin-tsung as Frank, Michael Hung as Frosch
左起：莫彥瓊飾演范蘭、洪瑞琪飾演傅柿
4. From left: Bobbie Zhang Qian as Prince Orlofsky, Alexander Chen Chun-yiu as Dr Falke, Clara Chang Wing-chun as Rosalinde, and Jasper Sung Dizhang as Gabriel von Eisenstein
左起：張倩飾演俄羅斯王子、陳俊堯飾演蝠可、鄭永珍飾演羅莎、宋狄樟飾演艾信
5. From left: Chan Kam-lam, Emily Hui Hiu-ying, Hou Xuchen as Mongolian dancers
左起：陳甘霖、許曉瑩、侯敘臣飾演蒙古舞者

Check out the interview with director and cast on P.10-11 of February 2015 issue of *Academy News* on the Academy's website 想深入了解此劇，登入演藝網站重溫《學院通訊》2015年2月號第10至11頁的導演與演員訪談：<http://www.hkapa.edu.hk/page/5919/02news15.pdf>

Photo Gallery of Academy Production

演藝製作節目精華相集

Rashomon《羅生門》18-21.3.2015

Based on stories by Ryunosuke Akutagawa and the film by Akira Kurosawa, this drama tells a single incident from four different viewpoints. To Director Chow Wai-chuen (final year, major in Directing), truth dies as soon as it is born, so people can only record it after its death. What concerns him most is whether people intentionally create the kind of record designed for their own benefit.

The director and the cast are School of Drama students.

此劇改編自芥川龍之介的短篇小說及黑澤明的電影版本，講述四個人對一宗案件的不同敘述。對導演周偉泉（應屆導演系畢業生）而言，「真相」在誕生的一瞬間已死亡，剩下的只有對「真相」的「記錄」。他感興趣的是——是否有人恃著「真相」沒人懂，而創造出一個扭曲的「記錄」從中取利？

導演與所有演員均為戲劇學院學生。



Lai Lok-hang, Cast: Samurai
黎樂恆，飾演武士
(Final year 應屆畢業生)

I am happy to be part of this production. *Rashomon* is a classic work, however the director used a post-modern theatre approach to inspire the audience to think about human nature. I needed to act by talking to the audience directly with a series of monologues, and I find that particularly challenging.

很高興參與這次製作。導演以後現代劇場手法呈獻此經典，近距離喚醒觀眾探討人性；而劇中常用的獨白演出，讓我跟觀眾直接交流，充滿挑戰性。



Ting Leung-sun, Lighting Designer
丁良晨，燈光設計
(Final year, School of Theatre and Entertainment Arts 舞台及製作藝術學院應屆畢業生)

The production team was full of passion. To achieve the strong lighting effect designed for the last scene (photo 5), we created an additional rig on the ceiling of the theatre so that the light could be cast from the highest point. Finally we made it, and the job satisfaction is beyond words.

整個製作團隊都充滿熱誠，為了營造最後一幕的強光效果（圖 5），我們特別於劇場天花固有的結構上增建一座支架，讓燈光從劇場最高位投射。最終能實現所想，我感到十分滿意。

(All names start from left 所有名字由左排起) 1. Leung Chung-hang as Bandit 梁仲恆飾演盜賊, Jessica Wong as Samurai's Wife 黃庭嫻飾演武士的妻子; 2. Lai Lok-hang as Samurai 黎樂恆飾演武士; 3. Zhang Yan as Akira Kurosawa 張焱飾演黑澤明; 4. (Front row 前排) Ng King-lung as Commoner 吳景隆飾演路人, Wu Tsun-ho as Woodcutter 胡浚浩飾演樵夫, Ng Pui-lung as Priest 吳佩隆飾演和尚; 5. Ng King-lung as Commoner 吳景隆飾演路人

Check out the interview with director on P.14-15 of February 2015 issue of *Academy News* on the Academy's website 想深入了解此劇，登入演藝網站重溫《學院通訊》2015 年 2 月號第 14 至 15 頁的導演訪談：<http://www.hkapa.edu/f/page/5919/02news15.pdf>



Photo Gallery of Academy Production

演藝製作節目精華相集



Nora《娜拉》
8-11.4.2015



Written by Norwegian playwright Henrik Ibsen, *Nora* tells the story of a young woman who has been treated as a doll by her father and her husband. One day a secret of Nora's, which might cause damage to her family's reputation, is uncovered, and her husband's reaction prompts her to reflect on her role as a doll. She decides to leave home in search of the meaning of her life. Director Wong Chun-ho (final year, major in Directing) says the play offers the audience the opportunity to reflect on their responsibilities and the choices they have to make in their lives, as part of the voyage of self discovery.

The director and the cast are School of Drama students.

《娜拉》為挪威劇作家易卜生的著作，講述主角娜拉一生被父親和丈夫當成玩偶看待。但當娜拉一個有可能敗壞家聲的秘密被揭穿後，丈夫的反應讓娜拉省思多年來玩偶的身份，毅然離家尋找自我價值。導演王俊豪（應屆導演系畢業生）希望觀眾反思自己人生的責任和選擇，從而真正的明白自己。

導演與所有演員均為戲劇學院學生。



1. From left: Kwok Siu-kit as Torvald Helmer, Tse Bing-ying as Nora
左起：郭小杰飾托夫·希爾馬、謝冰盈飾娜拉
2. From left: Tse Bing-ying as Nora, Ernesto de Sousa as Dr Rank
左起：謝冰盈飾娜拉、蘇家樂飾阮克醫生
3. From left: Kwok Siu-kit as Torvald Helmer, Tse Bing-ying as Nora
左起：郭小杰飾托夫·希爾馬、謝冰盈飾娜拉
4. From left: Ng Siu-hin as Nils Krogstad, Chan Hin-tung as Christine
左起：吳肇軒飾尼爾·郭仕達、陳衍彤飾克里斯汀
5. (Front) Tse Bing-ying as Nora, (Back) Kwok Siu-kit as Torvald Helmer
(前)謝冰盈飾娜拉、(後)郭小杰飾托夫·希爾馬



Tse Bing-ying, Cast: Nora
謝冰盈·飾演娜拉
(Final year 應屆畢業生)

This is a very challenging role. At the start of the play, I needed to express mixed emotions of happiness and worry, and most of the time I was suppressed or treated rudely by my husband. As advised by the director and teachers, I did a lot of research to make my acting more convincing.

這角色充滿挑戰性，尤其是故事開始時我需表達帶點隱憂的開心情緒，和大部分時間都受丈夫操控或粗暴對待。在導演和老師的建議下，我做了很多有關家庭暴力的資料搜集，以令我的演技更具說服力。



Vicky Ng, Set and Costume Designer
伍穎琪·佈景及服裝設計
(Final year, School of Theatre and Entertainment Arts 舞台及製作藝術學院應屆畢業生)

I had the strongest feeling about the evening gown Nora wore in the last scene (photo 1). As the director developed the character during the rehearsals, there were a lot of adjustments and I had to keep modifying my design. Finally I chose a black tulle skirt to reflect Nora's struggle towards her role as a doll.

娜拉在最後一幕所穿的晚裝（圖1）令我感受最深。由於導演隨著綵排而反覆調整娜拉的內心刻劃，我亦因應改變設計。最後我選擇以黑色的紗裙，來反映她對玩偶角色的內心掙扎。

Check out the interview with director on P.14-15 of February 2015 issue of *Academy News* on the Academy's website 想深入了解此劇，登入演藝網站重溫《學院通訊》2015年2月號第14至15頁的導演訪談：<http://www.hkapa.edu.hk/page/5919/02news15.pdf>

Bolshoi Dance Academy Gives Masterclass at the Academy

莫斯科大劇院芭蕾舞學院於演藝教授大師班

Academy dance students had an invaluable opportunity to learn from seasoned ballet dancer Irina Pyatkina of Russia's Bolshoi Ballet Academy at a masterclass and a discussion session on education and pedagogy in March.

Pyatkina is a Classical Dance faculty member in her alma mater Bolshoi Ballet Academy, and before that she was a Principal Dancer for the world-renowned Bolshoi Ballet Theatre. Her achievements were recognised in 1997 with the award of Distinguished Artist of Russia, the most prestigious arts award in the country.

Pyatkina encouraged Academy students to adopt the Chinese concept of Yin-Yang in dance – to achieve the balance aimed at by professional dancers of “adhering to the rules” while “exercising freedom” when they perform. She was pleased with the standard of the students, saying, “Everybody in the class possesses good techniques. I think in general the level here in the Academy is quite high and satisfactory.”

The Academy's Head of Ballet, Professor Ou Lu (photo 2: standing, 5th left) said the masterclass was an eye-opener for students in terms of learning from different cultures and practices. Academy diploma student Luis Santos Cabrera Jr. (photo 2: standing, 5th right) was inspired, saying, “The masterclass showed me other possibilities for other ways of performing each step. I am now able to choose the way that best suits my body.”

演藝於三月邀請了莫斯科大劇院芭蕾舞學院舉辦一場大師班，為舞蹈學院學生帶來寶貴機會，向資深舞蹈家 Irina Pyatkina 學習，並一起討論有關舞蹈教育和教學法的看法。

Pyatkina 現於她的母校莫斯科大劇院芭蕾舞學院任教職員，教授古典芭蕾舞。於此之前，她是國際知名的莫斯科大劇院的首席舞蹈員。她對舞蹈界的貢獻亦備受肯定，於1997年獲頒授當地藝術界最高殊榮的「俄羅斯傑出藝術家」獎。

於大師班上，Pyatkina 建議學生運用中國傳統的「陰陽」哲學概念，於演出時平衡「依循規則」和「自由發揮」兩大原則，此乃專業舞蹈員必需技巧。她對演藝學生的水平感滿意，並謂：「班上每一位學生都擁有良好技巧，我認為演藝的教學水平相當高。」

演藝芭蕾舞系主任歐鹿教授（圖2：站立者，左五）認為此活動讓學生接觸不同文化和舞蹈方式，令他們大開眼界。演藝文憑學生 Luis Santos Cabrera Jr.（圖2：站立者，右五）深受啟發：「這場大師班為每一舞步展示不同的演繹方法，讓我可從中選擇最適合自己身體的舞蹈方式。」

1. Irina Pyatkina, a Russian dance veteran with over 35 years of performing and teaching experience, giving a masterclass to Academy dance students. 擁有逾35年表演及教學經驗的俄羅斯舞蹈家 Irina Pyatkina 為演藝舞蹈學生教授大師班。

2. The masterclass was held with the support of the Dean of College of Allied Arts Professor Anita Donaldson (standing, 8th left) and The Hong Kong Ballet Group Chairperson Helen Tseng Wu (standing, 4th left). 舉辦此大師班有賴演藝學院院長唐雁妮教授（站立者，左八）和香港芭蕾舞學會主席伍曾慶寧（站立者，左四）的支持。



1 Fri / 10am / AH
Academy Brass Masterclass by Frank Lloyd (E)
演藝銅管樂大師班
— Frank Lloyd 主持 (E)
(F)#

1-2 Fri-Sat / 7:30pm / AD
Academy Drama: The Blue Bird (C)
演藝戲劇：《青鳥》(C)
\$105, \$70, \$90(M), \$60(M), \$50(B)

Fri-Sat / 8pm / AL
Academy Dance: Opus 16: Point of Departure
演藝舞蹈：《作品16：起點》
\$115, \$80, \$100 (M), \$70(M), \$55(B)

Fri-Sat / 8pm / HKJCA
Jekyll & Hyde
Presented by Chung Ying Theatre
中英劇團主辦
\$420, \$340, \$260, \$210(B),
\$170(B), \$130(B)

2 Sat / 2:30pm / AD
Academy Drama: The Blue Bird (C)
演藝戲劇：《青鳥》(C)
\$105, \$70, \$90(M), \$60(M), \$50(B)

3 Sun / 3pm / HKJCA
Jekyll & Hyde
\$420, \$340, \$260, \$210(B),
\$170(B), \$130(B)

4 Mon / 6:30pm / AR
Academy Haru Lau and Friends Multimedia and Chamber Composition Concert
演藝劉智豪與友人多媒體及室樂作品音樂會
(F)#

4-9 Mon-Sat / 7:45pm / AU
Academy Drama: Descendants of the Eunuch Admiral (C)
演藝戲劇：《鄭和的後代》(C)
\$95, \$80(M), \$50(B)

5-27 Tue-Wed
Academy Graduation Recital by Graduating Students from School of Music
演藝應屆畢業生畢業演奏會
詳情請參閱 For details, please visit :
<http://www.hkapa.edu/music/event/upcoming/>

5 Tue / 7:30pm / AH
Academy Vocal Concert
演藝聲樂音樂會
(F)#

6 Wed / 6:30pm / AR
Academy Brass Concert
演藝銅管樂音樂會
(F)#

6-9 Wed-Sat / 7:45pm / AD
Showstopper! The Improvised Musical
Presented by ABA Productions Ltd
\$595, \$495, \$395, \$295, \$395(S/S)

6 Wed / 7:45pm / AH
Academy Chinese Orchestra Concert
Guest Conductor: Liu Sha
演藝中樂團音樂會
當代中樂新作專場《青春飛揚》
客席指揮：劉沙
(F)#

7-9 Thu-Sat / 8pm / HKJCA
Jekyll & Hyde
\$420, \$340, \$260, \$210(B),
\$170(B), \$130(B)

8 Fri / 6:30pm / AR
Academy Composition Concert
演藝作曲系音樂會
(F)#

9 Sat / 2:45pm / AU
Academy Drama: *Descendants of the Eunuch Admiral* (C)
演藝戲劇：《鄭和的後代》(C)
\$95, \$80(M), \$50(B)

9-10 Sat-Sun / 3pm / AD
The Fantastical Story Factory
Presented by ABA Productions Ltd
\$435, \$385, \$335, \$195

10 Sun / 3pm / HKJCA
Jekyll & Hyde
\$420, \$340, \$260, \$210(B),
\$170(B), \$130(B)

7:45pm / AD
Showstopper! The Improvised Musical
\$595, \$495, \$395, \$295, \$395(S/S)

11 Mon / 6:30pm / AR
Academy Composition Concert
演藝作曲系音樂會
(F)#

15-16 Fri-Sat / 7:30pm / AL
The Sound of Music
《仙樂飄飄處處聞》
Presented by Lunchbox Theatrical Productions Limited
\$995, \$795, \$595, \$395,
\$795(S), \$595(S), \$395(S)

16 Sat / 2:30pm / AL
The Sound of Music
《仙樂飄飄處處聞》
\$995, \$795, \$595, \$395,
\$795(S), \$595(S), \$395(S)

17 Sun / 1pm & 5:30pm / AL
The Sound of Music
《仙樂飄飄處處聞》
\$995, \$795, \$595, \$395,
\$795(S), \$595(S), \$395(S)

Sun / 3pm / HKJCA
Academy Alumni Concert Band Concert
演藝校友管樂隊音樂會
(F)#

Sun / 7:30pm / AU
Academy Composition Department Multimedia Performance
演藝作曲系多媒體音樂會
(F)#

19-23 Tue-Sat / 7:30pm / AL
The Sound of Music
《仙樂飄飄處處聞》
\$995, \$795, \$595, \$395,
\$795(S), \$595(S), \$395(S)

21 Thu / 7:45pm / AD
Academy Cantonese Opera: *Gongs and Drums* (C)
演藝粵劇：《鑼鼓響》(C)
\$90, \$60, \$85(M), \$55(M), \$45(B)

22 Fri / 7:45pm / AD
***Zhongwuyan and the King of Qixuan* (C)**
《鍾無艷與齊宣王》(C)
Presented by The Young Academy Cantonese Opera Troupe
演藝青年粵劇團主辦
\$190, \$160, \$120
\$152(M*), \$128(M*), \$96(M*),
\$180(G), \$152(G), \$114(G)
\$80(B), \$60(B)

23 Sat / 2:30pm / AL
The Sound of Music
《仙樂飄飄處處聞》
\$995, \$795, \$595, \$395,
\$795(S), \$595(S), \$395(S)

7:45pm / AD
Academy Cantonese Opera: *Zhongwuyan and the King of Qixuan* (C)
演藝粵劇：《鍾無艷與齊宣王》(C)
\$90, \$60, \$85(M), \$55(M), \$45(B)

8pm / HKJCA
Brigitte Concert
Presented by Alliance Francaise de Hong Kong 香港法國文化協會主辦
\$380, \$280, \$180, \$100, \$190(B),
\$140(B), \$90(B), \$50(B)

24 Sun / 1pm & 5:30pm / AL
The Sound of Music
《仙樂飄飄處處聞》
\$995, \$795, \$595, \$395,
\$795(S), \$595(S), \$395(S)

26-30 Tue-Sat / 7:30pm / AL
The Sound of Music
《仙樂飄飄處處聞》
\$995, \$795, \$595, \$395,
\$795(S), \$595(S), \$395(S)

29 Fri / 5pm / AD
The Incredible Book-Eating Boy
Presented by Lunchbox Theatrical Productions Limited
\$435, \$385, \$335, \$195

30 Sat / 2pm & 4:30pm / AD
The Incredible Book-Eating Boy
\$435, \$385, \$335, \$195

30

Sat / 2:30pm / AL

The Sound of Music
《仙樂飄飄處處聞》

\$995, \$795, \$595, \$395,
\$795(S), \$595(S), \$395(S)

Sat / 7pm / HKJCA
Sa Chen & Diotima Quartet
陳薩與迪奧堤馬弦樂四重奏
Presented by Consulate General of France in
Hong Kong and Macau
法國駐香港及澳門總領事館主辦
\$280, \$180, 140(S), \$90(S)

31


Sun / 11am, 2pm & 4:30pm / AD

The Incredible Book-Eating Boy

\$435, \$385, \$335, \$195

Sun / 1pm & 5:30pm / AL
The Sound of Music
《仙樂飄飄處處聞》
\$995, \$795, \$595, \$395,
\$795(S), \$595(S), \$395(S)

Venue 場地：		
AD	Academy Drama Theatre	演藝戲劇院
AH	Academy Concert Hall	演藝音樂廳
AL	Academy Lyric Theatre	演藝歌劇院
AR	Academy Recital Hall	演藝演奏廳
AU	Academy Studio Theatre	演藝實驗劇場
HKJCA	Hong Kong Jockey Club Amphitheatre	香港賽馬會演藝劇院

-  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
- (C)

In Cantonese 粵語演出
- (E)

In English 英語進行
- (F)

Free Admission 免費入場
- (F)#

The Academy free event; tickets are released half an hour before the start of the performance at the Academy Box Office on a first-come, first-served basis 演藝免費節目，入場券可於演出前半小時在演藝票房索取，先到先得
- (G)

Purchase of 4 or more adult tickets in the same transaction 同交易中購買 4 張或以上之成人門票
- (M)

Members of SAPA and Academy Alumni Association 演藝友誼社及演藝校友會會員
- (M*)

Members of YACOT Fan Club purchase 10 or more adult tickets in the same transaction 翰伶戲曲學會會員同交易中購買 10 張式以上之成人門票
- (S)

Full-time students only 全日制學生
- (S/S)

Full-time students or senior citizens over 60 全日制學生或 60 歲以上觀眾

-  Chinese Opera 戲曲


 Music 音樂
-  Drama 戲劇

 Dance 舞蹈
-  Musical 音樂劇

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 contact the Academy Box Office on 2584 8514 for further details.

在本節目小冊子付印後，如遇特殊情況，主辦機構有權更改節目資料及時間表，觀眾請電 2584 8514 向演藝票房查詢有關詳情。

 Facilities for people with disabilities are available at the Academy by prior arrangement at the time of ticket booking. Please contact our Customer Services Department on 2584 8633 for further details.

演藝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。詳情請電 2584 8633 客務部查詢。

www.hkapa.edu/subscription

電子快訊
eNews

If you wish to receive Academy's information in electronic format, please register at the above link.
閣下如欲以電子方式收取演藝資訊，歡迎到以上網址登記。

Enquiries 查詢：2584 8580

Tell Us Your Views 參加問卷調查，分享意見

Thank you for your great support of the Academy. We would like to learn more about your views on the Academy and our communication channels. Please complete the questionnaire below and return it to the Corporate Communications Office by email / fax / mail on or before **29 May 2015**. All completed questionnaires will be entered into a prize draw. Ten lucky winners will each **win an Academy souvenir and two Academy production tickets in academic year 2015/16**. All winners will be notified by phone or email in July 2015.

感謝您對演藝的支持。我們邀請您分享對演藝及其溝通渠道的意見。請填妥以下問卷，並於 **2015 年 5 月 29 日** 前以電郵 / 傳真 / 郵寄方式交回機構傳訊處。我們將在填妥並交回的問卷中抽出 10 位幸運兒，各將**獲贈演藝紀念品乙份及 2015/16 學年演藝製作節目門票兩張**。我們將於 2015 年 7 月以電話或電郵通知得獎者。

Email 電郵： corpcom@hkapa.edu **Fax 傳真：** 2584 8739
Mail 郵寄： Corporate Communications Office, The Hong Kong Academy for Performing Arts, 1 Gloucester Road, Wanchai, Hong Kong 香港 告士打道一號 香港演藝學院 機構傳訊處

Please use block letters. For Questions 1 and 3, you can choose more than one option.
請用正楷填寫。您可就第 1 - 3 題選擇多於一個答案。

1. How would you describe the Academy? 演藝給您的印象是：

☐ Excellent 卓越 ☐ Professional 專業 ☐ Full of passion 充滿熱誠 ☐ Others 其他 _____

2. How do you get the Academy's latest updates? 您如何得知演藝的最新消息？

☐ Academy News《學院通訊》 ☐ Academy website 演藝網站 (www.hkapa.edu)

☐ Facebook (www.facebook.com/HKAPA) ☐ Newspaper 報章 / magazine 雜誌 ☐ Others 其他 _____

3. What do you want to learn more about the Academy? 您想知道更多哪些有關演藝的資訊？

☐ Programmes 課程 ☐ Academy productions 演藝製作 ☐ Interviews 人物專訪 ☐ Awards 獎項

☐ Others 其他 _____

4. Your suggestions for improvement on the Academy's communication channels below:
請就以下演藝的溝通渠道提出改善建議：

i. Academy News《學院通訊》_____

ii. Academy website 演藝網站 _____

iii. Facebook _____

Join the Prize Draw 參加抽獎

Please provide your personal information below if you would like to join the prize draw.
想參加抽獎，請提供以下個人資料。(*Please delete as appropriate 請刪掉不適用者)

(Mr 先生 / Mrs 太太 / Ms 女士 / Miss 小姐 *) Surname 姓 _____ First Name 名 _____

Tel 聯絡電話 _____ Email 電郵 _____

我同意提供以上個人資料，並明白有關資料會被保密處理，亦只會用作演藝通訊用途。
I agree to provide the above personal information and understand that it will be treated in strict confidence and will only be used for communication from the Academy.

Signature 簽名 _____ Date 日期 _____

Box Offices

The Hong Kong Academy for Performing Arts – Wanchai
Béthanie – Pokfulam
Asia World Expo – Lantau Island
K11 Select – Tsimshatsui
Fringe Club – Central
Hong Kong Convention & Exhibition Centre – Wanchai
Hong Kong International Trade & Exhibition Centre – Kowloon Bay
Tom Lee Music Limited – Kennedy Town, Quarry Bay, Aberdeen,
Causeway Bay, North Point, Wanchai, Tsimshatsui, Kowloon Bay,
Whampoa, MegaBox, Shatin, Tsuen Wan, Tseung Kwan O, Tsing
Yi, Yuen Long, Tai Po, Tuen Mun, Sheung Shui, Ma On Shan,
Kowloonbay International Trade & Exhibition Centre

Customer Service Fee

Ticket purchased over the counter: HK\$8/ticket
Online Booking (www.hkticketing.com) and ticket purchase hotline
(31 288 288): HK\$15/ticket. There are additional charges for mail
and courier delivery where applicable. Enquiries: 2584 8514

Refund and Exchanges

We regret that the Box Office is unable to refund money or
exchange tickets. Please examine tickets carefully as it may not be
possible to rectify mistakes at a later date.

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.

Box Office Enquiries

For enquiries about performance at the Academy (other than
reservations), call the Academy Box Office on 2584 8514 during
opening hours. The Box Office counter is open Monday – Saturday
from 12 noon to 6pm and additionally on performance days remains
open until half an hour after the last performance start time.

Parking

Limited hourly charged car parking available on site, Octopus card
required for access and payment.

BNP Paribas Museum of Béthanie

The Museum and guided tours of the building are open to the public.
Advance bookings are available at Hong Kong Ticketing outlets.

售票處

香港演藝學院 — 灣仔
伯大尼 — 薄扶林
亞洲國際博覽館 — 大嶼山
K11 Select — 尖沙咀
藝穗會 — 中環
香港會議展覽中心 — 灣仔
國際展貿中心 — 九龍灣
通利琴行 — 西環、鰂魚涌、香港仔、銅鑼灣、北角、
灣仔、尖沙咀、九龍灣、黃埔、MegaBox、沙田、
荃灣、將軍澳、青衣、元朗、大埔、屯門、上水、
馬鞍山、九龍灣國際展貿中心

顧客服務費

各售票處：每張港幣八元正
網上訂票 (www.hkticketing.com) 及
購票熱線 (31 288 288)：每張港幣十五元正
郵費或速遞費用將按個別情況而定。
查詢：2584 8514

門票退換

已售出之門票一概不能退換或更改其他門票。購票
後請檢查門票，如有錯漏，須立即提出。

集體訂票優惠

集體訂購由演藝主辦的各項同場節目門票達十張或以
上，可獲九折優惠。此優惠只適用於演藝學院票房，
同時不能與演藝其他優惠一同使用。演藝保留修改優
惠細則的權利，而毋須另行通知。

票務查詢

如欲查詢在演藝演出之節目，請致電票房 2584 8514。
票房之開放時間為週一至六中午十二時至下午六時或
在有表演當日節目開場後半小時止。

停車場

演藝提供少量時鐘車位，須以有效八達通咭進出及
繳費。

法國巴黎銀行伯大尼博物館

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。