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Reimagine the Art of Dance in the New Era

解讀新世代舞蹈藝術

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Reimagine the Art of Dance in the New Era

解讀新世代舞蹈藝術

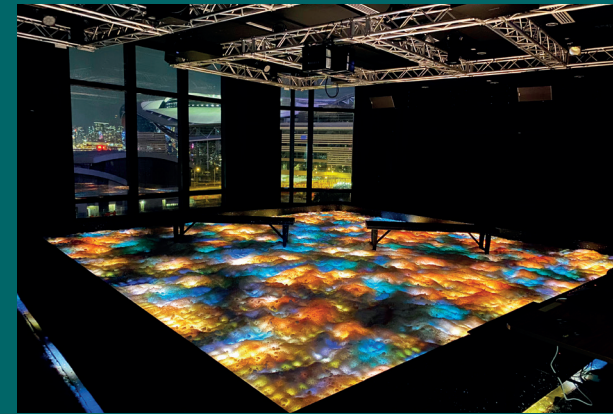


The collaboration came about due to the similar views on art shared by the duo. Professor Chan says that dance artists today should possess more than technique and professionalism; they must also be curious and have capabilities in knowledge transfer and collaboration. "We need to know how to transform knowledge in dance and artistic concepts, and apply them in

In recent years, "art tech" has become a buzzword in art and culture. Last year's pandemic, in particular, served as a catalyst that forced the art world to look to technology in its quest for innovative modes of performance and to use its imagination in the development of new creative spaces. The Academy has always promoted cross-disciplinary and cross-media creations. Early this year, Dean of Dance, Professor Anna CY Chan, invited Wong Chi-yung, alumnus of the School of Theatre and Entertainment Arts, to jointly work on the experiential installation *A HEAVEN IN A WILD FLOWER* and the experiential dance performance *OBSERVE*. The aim was to engage students in observation and reflection by means of installation art, then have them create a dance work; and through all this, to explore the possibilities for different presentations of the performing arts.

「藝術科技」近年成為文化藝術界的關鍵詞，尤其過去一年受疫情催化，藝術界借助科技尋求新的表演形態，開拓更多超越想像的創作空間。演藝學院一直積極提倡跨學科、跨媒體創作的項目，今年初舞蹈學院院長陳頌瑛教授請來舞台及製作藝術學院校友王志勇，共同策劃《一花一天堂》體驗裝置和《動·觀·靜》體驗式舞蹈表演，讓學生透過裝置作觀察和反思，繼而進行舞蹈創作，探索表演藝術呈現方式的各種可能性。

是次合作的契機，源自雙方對藝術有著共同的想法；陳教授表示現今的舞蹈藝術家不但需要出色技巧和專業態度，還要具備知識轉移和協作的的能力，以及保持好奇心：「我們



The School of Dance and Wong Chi-yung jointly curated a three-week cross-disciplinary project in March, which included an experiential installation *A HEAVEN IN A WILD FLOWER* presented by the Hong Kong Arts Development Council at the School's Dance & Technology Studio. (Photo by Wong Chi-yung).

舞蹈學院與駐院藝術家王志勇共同策劃三星期的跨學科計劃，包括於校內舞蹈與科技創作劇場舉行、由香港藝術發展局資助的《一花一天堂》體驗裝置。（相片：王志勇）



Performance 演出片段



Public Forum 網上座談會

different areas, such as choreography, teaching and even art administration. We have to work with artists from other fields to expand dance artists' creativity and explore the possibilities to turn scientific research into creative motivation and material. This is what Chi-yung and I always want to do."

Chi-yung jokes that he is the Academy's own "flesh and blood". A Theatre Lighting Design major, Chi-yung graduated with First Class Honours in 2003 before studying French Language and Civilisation at Sorbonne University, France. He then obtained a visual arts degree at the University of Paris VIII Vincennes - Saint-Denis. In 2016, Chi-yung went to Zurich University of the Arts and ETH Zurich where he and neuroscientists studied the integration of mindfulness practice and sensory installation, as well as the relationship between art and mental health. Although he frequently finds himself learning and teaching in Europe and the US, Chi-yung maintains close ties with Hong Kong's cultural circle.

Professor Chan says she initiated discussions for collaboration with Chi-yung after seeing his work *To See A World in a Grain of Sand* in Brussels, Belgium in 2018, and noting that it fits the School's vision of the future. "At the time, I was drawing up the School's artistic direction for the next decade. There were two main areas of urgent development — dance science and dance technology. Both are hot topics in dance globally."

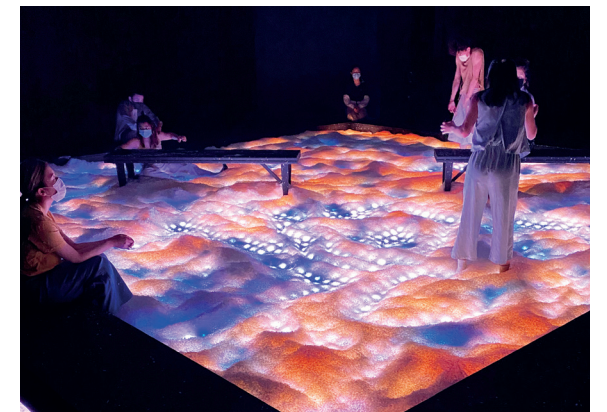
Future Development Directions

Dance science and sports science are conceptual cousins. Both concern physiology, psychology, biomechanics, nutrition and scientific knowledge. Dance science uses evidence-based scientific research to help dance artists improve performance, reduce the chance of strain and injury, and build more promising career prospects.

要懂得把舞蹈知識和藝術意念轉化，並應用在不同範疇上，例如編舞、教學，甚至藝術行政方面，亦要跟不同界別的藝術家合作，打開舞者的創作思維，探索把科研元素轉化為創作動機或素材的可行性，這正正是我和小勇想做的事。」

志勇笑稱自己是演藝學院的「親生仔」，主修舞台燈光設計，於2003年以一級榮譽的佳績畢業後，遠赴巴黎，先在索邦大學修讀法國語言和文化，及後到巴黎第八大學修讀視覺藝術。2016年，他前往瑞士蘇黎世藝術大學和蘇黎世聯邦理工學院，從跨學科角度與神經科學家探討靜觀與感官體驗裝置的結合，研究有關藝術與精神健康的議題。縱使近年頻頻到歐美取經，志勇仍一直與演藝學院老師及本地藝術界保持緊密聯繫。

陳教授留意到志勇2018年於比利時布魯塞爾創作的



Dance students rehearsing for the experiential dance performance *OBSERVE* at the installation. 舞蹈學生於裝置上排練《動·觀·靜》體驗式舞蹈表演。



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We need to know how to transform knowledge in dance and artistic concepts, and apply them in different areas. We have to work with artists from other fields to expand dance artists' creativity.

我們要懂得把舞蹈知識和藝術意念轉化，並應用在不同範疇上，亦要跟不同界別的藝術家合作，打開舞者的創作思維。

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Professor Chan points out that dance artists on stage are like 100-metre sprinters. "We, like elite athletes, need to develop explosive power, precision and endurance to be able to do multiple turns or perform other complex and extreme movements on stage. Balance between mental and physical development is also important. Improving dance artists' mental well-being and psychological health prolongs their careers as performers. One might think dance artists reach their peak at 40 and it's all downhill from there, but if they take good care of their physical and mental health during training and their performance career, they can continue to perform beyond 50 or 60."

To complement such development, the School has invested much time and effort in developing the hardware and "software". This includes opening a Dance Science Lab that collects students' fitness data for assessment and analysis, so training times can be adjusted accordingly. In terms of "software", the School has all it takes to nurture future talent. "One of our dance science lecturers was an MFA in Dance student at the Academy. After graduating, she went to the UK to take a Master's in Dance Science and stayed there to work. She has now returned and is teaching dance science at the School."

Dance technology, on the other hand, is the application of technology and multimedia in different aspects in dance, such as integrating film technology or virtual reality into dance. The School has a Dance & Technology Studio that provides a host of multimedia equipment to support faculty and students as they create, research and explore. "Dance performance is no longer confined to the stage, and can be manifested in a multitude of ways through different media. The pandemic makes cross-disciplinary creations all the more relevant. Technology makes what was

《一沙一世界》，認為符合舞蹈學院未來的發展方針，於是展開合作討論。「當時我正著手計劃舞蹈學院未來十年的藝術發展方向，其中有兩個主要範疇——舞蹈科學和舞蹈科技——這兩大項目是全球舞蹈界正密切關注的課題。」

未來發展方向

舞蹈科學與運動科學理念相近，內容涉及生理學、心理學、生物力學、營養學等科學領域，利用科研協助舞者改善表現，減少受傷及勞損機會，從而提升表演能力，為舞者的職業生涯建立更佳的前景。陳教授指台上的舞者就如100米的跑手：「我們如運動員一樣，須要鍛鍊爆炸力、精準度和持久力，才可以在舞台上轉出數十個圈，或者跳出高難度動作。此外亦著重心理和生理的均衡發展，提升舞者的心理質素和精神健康，目的是延長舞者的表演生涯。通常40歲已是表演生涯的頂峰，沒有辦法再繼續，但如果訓練或表演時一直照顧好身心健



Chi-yung created *To See A World in a Grain of Sand* during his residency in ETH Zurich. The installation was funded by the European Commission. 志勇駐蘇黎世聯邦理工學院期間，創作了《一沙一世界》，裝置獲歐洲聯盟委員會贊助。



Chi-yung worked with neuroscientists in Zurich to study the integration of mindfulness practice and sensory installation.

志勇於瑞士與神經科學家探討靜觀與感官體驗裝置的結合。

previously difficult possible."

Cross-disciplinary, Self-directed Learning

As a cross-disciplinary artist, Chi-yung's works examine the multifarious possibilities for collaboration between art and science. After receiving funding support from the Hong Kong Arts Development Council for his project *A HEAVEN IN A WILD FLOWER*, Chi-yung reached out to the School of Dance for collaboration. Professor Chan invited Chi-yung to be its Artist-in-Residence and believes the exhibition and collaboration of *A HEAVEN IN A WILD FLOWER* will inspire fresh perspectives in the School. The ideas underlying the work are resonant with the School's emphasis on interdisciplinary learning. Professor Chan explains, "The work shows how cross-disciplinary collaboration can be done. The production opened the door to faculty and students from the Schools of Music, of Theatre and Entertainment Arts, and of Film and Television. Of even greater importance than the experience is the tapping of possibilities for future cooperation." The Academy's Artists-in-Residence usually correspond to the respective Schools that invited them. Professor Chan broke new ground by inviting an artist outside of dance to be the School's Artist-in-Residence, bringing creative excitement and stimuli to faculty and students.

The inspiration for *A HEAVEN IN A WILD FLOWER* came from Chi-yung's mindfulness and neuroscience research while he was working as a Research Fellow at Yale University. Alongside the installation was the experiential dance performance *OBSERVE*, and a related public forum and a 360-degree virtual reality viewing. Every aspect of the project was geared towards maximising learning. Chi-yung designed phased learning sessions to take place in the three weeks the installation was on display. In the first

康，表演至五、六十歲也是可以的。」

為了配合發展，學院在軟件和硬件上花了不少功夫，例如設置舞蹈科學實驗室，利用儀器收集學生體適能數據進行評估和分析，再調節訓練時間。軟件方面，學院對於培育人才早有準備，「我們其中一位舞蹈科學的講師是我們的舞蹈藝術碩士生，她畢業後到了英國修讀舞蹈科學碩士學位，隨後留英工作。現時她已學成回流，在學院傳授相關知識。」



In addition to learning dance techniques, Dance students are often exposed to technology in class so that they can acquire the skills for integrating technology into dance. 除了學習舞蹈基本功，學生亦經常於課堂上接觸科技，以掌握其於舞蹈上的運用。



week, Chi-yung hosted a five-day workshop — scrutinising art from a mindfulness perspective with increasing depth, such as pondering "What is mindfulness?" and "What is meditation?"; explaining the creative process, for example, by analysing how *A HEAVEN IN A WILD FLOWER* evolved from research, and examining its concepts and workflow; lastly helping students to experience mindfulness and meditation. "I taught cognitive skills to help students make sense of their feelings and the pressure they faced, and sublimate their creativity, because meditation is not only about relaxation; it also inspires," says Chi-yung. In the second week, Leila McMillan, Senior Lecturer of the School, led an improvisation workshop in response to the inspiration drawn from Chi-yung's workshop, guiding students to experiment with and respond to the installation. Together, they worked out the artistic direction and choreographed the dance performance. In the last week, the installation was opened up to live audiences. Through interacting with audiences in over 30 performances, students were able to learn as they performed in this unique setting.

Preferring Sharing over Judging

Looking back at the process of collaboration, Chi-yung says he wanted to facilitate students' learning. "So much has happened in the world in recent years. It got me thinking about what I could do for the next generation. Since I am frequently in Europe and the US, why don't I bring back what I've seen and learnt?" When asked what he thought of his Academy "siblings", Chi-yung says he looks upon them as "young friends". "Hong Kong students are in the habit of speculating and catering to teachers' preferences in order to get better grades. That's why I kept

至於舞蹈科技就是將科技應用於舞蹈的不同領域，例如將舞蹈結合電影科技或虛擬實境技術。學院設有舞蹈與科技創作劇場，提供大量多媒體器材支援創作、研究和開發，「舞蹈表演不再局限於舞台，而是可以循多種手法展現於不同媒介，尤其疫情下更需要跨媒介的舞蹈藝術創作，透過科技發揮更多可能性。」

跨學科自主學習

作為跨學科藝術家，志勇的創作著重探討藝術與科學多元合作的可能性。他的《一花一天堂》創作概念得到香港藝術發展局的資助後，找來演藝學院舞蹈學院擔任合作夥伴。陳教授認為是次合作可以作為一個跨學科教育的先導計劃，透過融合裝置藝術和舞蹈教育，為舞蹈學院引入新思維，於是邀請志勇擔任駐院藝術家，促成《一花一天堂》的展出及合作的誕生。創作背後所掀動的思潮，回應了學院強調的跨學科學習，陳教授稱：「學院主張跨學科合作，但大家未必能掌握如何去做。借助《一花一天堂》，我們可以打開這扇門，讓音樂學院、舞台及製作藝術學院、電影電視學院的師生一起進來，不止是體驗，更重要的是探討日後合作的空間。」另一方面，演藝學院的駐院藝術家通常來自本科範疇，今次陳教授打破慣常做法，請來舞蹈以外的藝術家駐院，無論對老師或學生都帶來思維上的衝擊。

《一花一天堂》體驗裝置的靈感來自志勇於耶魯大學當研究員期間的靜觀和腦神經科學研究，裝置以外，還包括《動·觀·靜》體驗式舞蹈表演，以及從中延伸出來的網上座談會和360°全景虛擬觀賞。整個項目的每一部分都充滿心思，給予學生多樣的學習機會。志勇在裝置擺放的三個星期間設計了不同的學習階段。第一星期，志勇帶領了五天的工作坊，先與學生以靜觀角度探討藝術，例如甚麼是靜觀？甚麼是冥想？每天逐步深化討論；再講解藝術創作過程，例如分析《一花一天堂》如何由研究變為實踐的藝術項目，其背後的意念和流程；最後讓同學體驗靜觀和冥想：「我會教授認知技巧，藉此幫助學生梳理情感和壓力，令其創意昇華，因為冥想不止於放鬆，而是可啟發靈感。」第二星期由舞蹈學院高級講師麥麗娜主導即興舞蹈創作，以回應志勇的工作坊所啟發的靈感，並同時指導學生於裝置上作回應和作出新嘗試，最後設計出舞蹈表演方向和結構。第三星期迎來現場觀眾，讓學生於30多節的演出與觀眾互動，從獨特的演出經驗中學習。



Students participating in activities at the workshop delivered by Chi-yung. 學生於志勇的工作坊裡首討論。



The School has a Dance Science Lab for teaching related knowledge. To initiate more discussion about the discipline, the School's Dance Science Team has launched a webinar series entitled Optimizing Dancer Potential, inviting practitioners to share their experience working with dancers to improve their performance, health, wellbeing and creativity. 校內設有舞蹈科學實驗室，以教授學生相關知識。為了引起更多舞蹈科學相關的討論，學院的舞蹈科學部舉辦了「提升舞者潛能系列」網上研討會，邀請不同專家分享他們幫助舞者改善表現、健康、心理質素和創意的經驗。



Watch the webinars
重溫研討會

只有分享沒有分數

回顧合作過程，志勇希望擔當學生學習的橋樑：「近年全球各地發生很多事，令我經常反思自己可以為下一代做甚麼？我經常在歐美生活，何不將外面看到、學到的東西帶回來？」問到他對演藝學院的師弟妹有何看法？他笑稱不當學生是師弟妹，而是「年紀較輕的朋友」：「香港學生習慣摸索老師的底蘊，摸中了便能得到高分數，因此我經常向他們強調自己並非老師，不是來評分的，而是平起平坐地分享經驗，讓他們展露最真的一面。」志勇說他第一堂的課題是「不做任何事的藝術（修煉）」，面對只有分享沒有分數的課堂，同學們初期都有點不習慣，但過了一星期便漸漸適應，「他們的學習能力很高，當我們與年輕人有一個對話的平台，他們獲得自信後，自自然然能走得很遠。」

一直默默在旁觀察的陳教授認同這種學習過程對學生是一種新的啟發，「小勇在過程中給予他們很大空間，我每次看學生的創作都留意到不同的變化。當一個人有好奇心，自然會對身邊事物產生興趣，會自動探索，這過程訓練出學生自主學習的能力。在這個項目裡，我們看到科技裝置為舞蹈創作帶來衝擊，而學生透過即興創作作為回應，繼而將其轉化成另一種創作。這種跨學科藝術實踐在亞洲是新穎的課題，我們希望演藝學院擔當領導角色，帶領香港舞蹈藝術的發展。」

受疫情影響，舞蹈學院一年多以來沒作公開演出。重回舞台享受聚光燈下的激情和掌聲，畢竟是所有舞者的願望。學院下半年將專注表演項目，亦正著手籌備多項跨學科合作計劃，並預計今年底與不同的海外團體合作交流，積極循多方向把舞蹈教育發展得更完善。

telling them I'm not a teacher, I didn't come here to appraise them; I came as their equal to share and let them show their most genuine side." Chi-yung says the topic of his first class was "The Arts (Practice) of Doing Nothing". At first, the students were not used to simply sharing and not getting grades, but after a week, they got used to it. "They learnt very quickly. When we have a platform for dialogue with the young, they go very far once they have gained enough self-confidence."

Professor Chan, who observed the whole process, agrees that this kind of learning brings new insight. "Chi-yung gave them a lot of space to question. Every time I saw the students' works, I noticed fresh developments. When a person's curiosity is sparked, they take an interest in what's happening around them and set out to explore; it's a process that encourages self-directed learning. The project showed us the impact of installation art on dance creation. Students gave impromptu responses and turned these responses into creations of a different kind. This type of cross-disciplinary of art and science practice is new in Asia. We hope the Academy will take the lead in spearheading the development of the art of dance in Hong Kong."

Due to the pandemic, the School of Dance has not organised public performances for over a year. It is ultimately the wish of all dance artists to return to the stage and enjoy the passion and applause the limelight brings. In the second half of this year, the School will turn its focus to performance. Various interdisciplinary projects and exchange with different overseas groups are also in the pipeline and are expected to take place at the end of this year. Indeed the School is propelling the development of dance education through multiple channels.

DANCE

SCHOOL OF DANCE SUMMER PERFORMANCES

舞蹈學院夏季演出

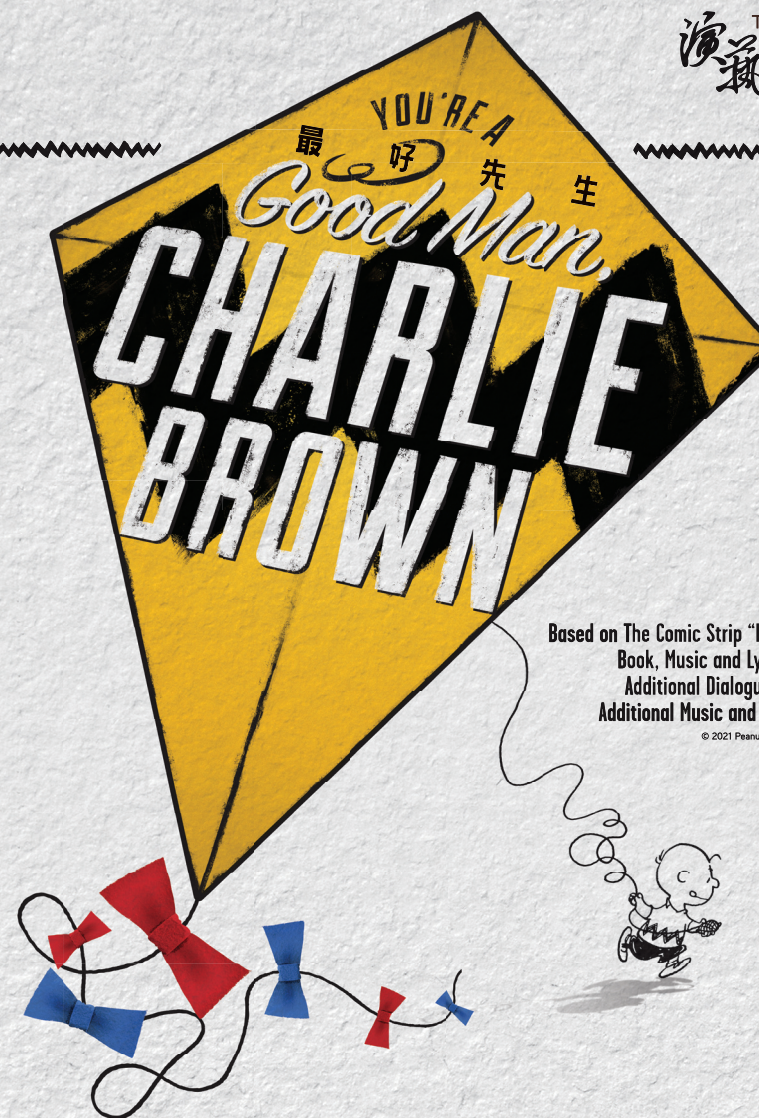


Dance students will present three new works in various style, quality and theme, all sharing one essence: Unity and Togetherness.

舞蹈學院學生展示三個風格迥異的全新作品。雖然風格、形式、主題各有不同，所有作品均展現了合一團結的共同主題。

4-5.6.2021 | 晚上8pm 5.6.2021 | 下午3pm
Academy Lyric Theatre 演藝學院歌劇院 | \$55 - \$115

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Based on The Comic Strip "Peanuts" by Charles M. Schulz
Book, Music and Lyrics by Clark Gesner
Additional Dialogue by Michael Mayer
Additional Music and Lyrics by Andrew Lippa

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This is a Cantonese musical about an average day of the life of Charlie Brown. If we all could live our lives as the characters of the *Peanuts* world, with the openness of early childhood, definitely happiness will come to us regardless the ups and downs of everyday life.

Do not worry about tomorrow, tomorrow will take care of itself. Each day has enough troubles of its own.

此粵語版百老匯音樂劇為大家送上Charlie Brown生命中平實簡單的一天。當中要帶出的不是何等大道理，而是儘管生活有多不濟，只要大家能尋回兒時童真，快樂就會來找你。

不要為明日憂慮，明日自有明日的憂慮；今日的難處今日當就夠啦。

YOU'RE A GOOD MAN, CHARLIE BROWN is presented by arrangement with Concord Theatricals on behalf of Tams-Witmark LLC. www.concordtheatricals.com

9 - 12.6.2021 | 晚上7:30pm 12.6.2021 | 下午2:30pm
Academy Drama Theatre 演藝學院戲劇院 | \$50 - \$105

Ticketing details
票務詳情: P.17 - 18



《辭郎洲》之〈送別〉

客席導演：尹飛燕 (到訪藝術家)

"Farewell" from
Island of Farewell

Guest Director: Wan Fai-yin (Visiting Artist)

粵曲演唱 —

《三看御妹》

Cantonese Operatic Song —
Three Glimpses of the Princess

中樂演奏

Chinese Music

G o n g s

a n d

D r u m s

演藝學院戲曲學院表演專修與音樂專修同學演出及伴奏

佈景設計：李佩儀 燈光設計：黃靜文

音響設計：易仁浚 製作經理：陳雅媛

Performed and accompanied by students of the Performance Stream and the Music Stream of the Academy's School of Chinese Opera

Set Designer: Li Pei-yee Lighting Designer: Ivy Wong

Sound Designer: Essky Yik Production Manager: Rica Chan Nga-wun

2-3.7.2021 | 晚上7:30pm

Academy Drama Theatre 演藝學院戲劇院 | \$45 - \$90



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

Mozart: *Idomeneo* 莫扎特：《伊多美尼奧》

23,25,27.3.2021

Academy Drama Theatre

演藝學院戲劇院



All cast members are students of the Department of Vocal Studies of the School of Music; while most members of the production team are students of the School of Theatre and Entertainment Arts. Live music was performed by the Academy Symphony Orchestra. 所有角色均由音樂學院聲樂系學生演出；製作團隊大部分成員為舞台及製作藝術學院學生。音樂由演藝交響樂團現場演奏。

Photos by Cheung Wai-lok
拍攝：張偉樂



More photos
更多相片

Students' Sharing 學生分享



Cast 演員

Anna Zhang Jingdan (Final year, School of Music)

張瀾丹 (音樂學院應屆畢業生)

I am very grateful for the opportunity to sing the role of Ilia. Thank you to the Academy for providing us with such great facilities and platform to showcase our talents and to everyone in the production for making this possible. I am blessed and thankful to have received guidance and support from the Conductor, the Director, teachers and fellow students. I have learnt a lot and am much inspired from this precious experience, allowing me to understand and appreciate the hard work that is needed in order to be a professional performer.

我非常感恩能夠演唱伊莉亞的角色，感謝疫情之下學校給予我們如此珍貴的實踐機會與平台，這離不開台前幕後所有人的辛勤工作。此次演出有幸得到指揮、導演、老師、同學們的引導和幫助，每一次的學習都使我受益匪淺，而這個經歷也讓我真正感受到作為一位歌劇演員需要具備的能力和態度，以及背後付出的時間與努力。



Deputy Stage Manager 執行舞台監督

Trini Chong (Year 2, School of Theatre and Entertainment Arts)

張晴 (舞台及製作藝術學院二年級)

Working on a production during the pandemic is not easy. Although all performers needed to sing with their masks on, their passion was not dampened. As a student working backstage, in addition to making sure the performance was precise, I was able to breathe with the performers and enjoy the beauty of the opera with the audience through controlling the lighting and the scene changes with my technical cues.

疫情下的演出，一點也不容易。雖然今次演出，大家都要戴著口罩唱歌，但無阻大家對演出的熱誠。作為後台學生，除了追求表演的準確性，我能夠透過技術提示去控制燈光、佈景上的改變，和演員一同呼吸，和觀眾一同感受歌劇的美學。



Academy Council Chairman Professor Stephen Chow officiated at the Ceremony. 校董會主席周振基教授主持典禮。

All the Best to the Class of 2020!

恭喜 2020 年畢業班！



Academy Director Professor Gillian Choa wished the graduates to embark on performing arts journey with passion and sincerity.

校長蔡敏志教授致辭勉勵畢業生。



Watch the speech
校長致辭

The Academy held its 34th Graduation Ceremony for the Class of 2020 on 15 April. Master's Degrees, Bachelor's (Honours) Degrees, Advanced Diplomas, Diploma Foundations, Diplomas and Certificates were conferred on 304 students of the six Schools of the Academy.

Held at the Lyric Theatre, the Ceremony was officiated at by Council Chairman Professor Stephen Chow Chun-kay. During the Ceremony, Academy Director Professor Gillian Choa extended her heartfelt congratulations to the graduates, applauding them for having completed their studies with patience and determination during the pandemic, "Life and your career in the performing arts may not always be a smooth journey, but please remember that there is always a way forward and you should not give up too easily. If it is something you believe in or are passionate about, give it all you can with sincerity



Council Chairman, Director, Deans of the six Schools and graduates carried on with the tradition of taking a group photo of the graduating class while adhering to social distancing measures. (The above photo is the group photo of School of Theatre and Entertainment Arts students.) 校董會主席、校長、六位院長和畢業生遵守社交距離，完成畢業班「大合照」傳統。(上圖為舞台及製作藝術學院照片)

and tackle problems fervently as they come. In your journey as performing artists, I truly believe that opportunities will emerge amidst challenges and in the least expected circumstances. When they do, you need to be brave enough to embrace them and act upon them wholeheartedly." 🎭



Academy graduates sharing the joyful moment amid graduating under the pandemic. 畢業生在疫情下完成學業，與同學共享喜悅時刻。

演藝學院於4月15日舉行第34屆畢業典禮，頒授碩士學位、學士（榮譽）學位、高等文憑、基礎文憑、文憑，或證書予六所學院共 304 位畢業生。

典禮於校內歌劇院舉行，頒授儀式由校董會主席周振基教授主持。校長蔡敏志教授於典禮上致辭時，衷心祝賀各位畢業生學有所成，並表示畢業生在疫情下完成學業須要非一般的耐心，為其感到驕傲。畢業生們將以新身分在表演藝術路上的起點出發，蔡教授寄語他們秉持信念和熱誠，為藝壇及文化發展作出貢獻：「表演藝術之路未必盡如人意，但請大家謹記：困難中必有出路，絕不能輕言放棄。我堅信機遇總會伴隨挑戰而至，甚至在最出人意表的時刻出現；當機會來臨，你必需勇敢地把它握在手中，竭盡所能，全情投入。」 🎭



A group photo of Honorary Awardees who have attended the ceremony and the senior management of the Academy. 出席典禮的榮譽博士和榮譽院士與學院管理層合照。

Honorary Awards Ceremony

榮譽博士及榮譽院士頒授典禮

The Academy has conferred Honorary Awards on 11 outstanding individuals in recognition of their remarkable achievements and contributions to the performing arts industry as well as to the development of the Academy. A ceremony was held on 16 April at the Lyric Theatre which was officiated at by Academy Council Chairman Professor Stephen Chow Chun-kay. Academy Director Professor Gillian Choa expressed her sincere gratitude to the awardees for their exemplary and valuable support to the Academy. 🏆

演藝學院頒授榮譽博士和榮譽院士予11名社會傑出人士，表揚他們在表演藝術的卓越成就，以及推動演藝學院發展所作的貢獻。為此，學院在4月16日舉行了頒授典禮，由校董會主席周振基教授主禮。校長蔡敏志教授於典禮致辭時，感謝各榮譽博士和榮譽院士對演藝學院的支持和貢獻。 🏆



Read the citations
閱讀讀辭

Honorary Doctorate 榮譽博士



(From left) Mr Cheung Hok-yau and Mr Doming Lam. (Note: The Academy has also conferred Honorary Doctorate on Ms Elina Leung.)
(左起) 張學友先生，林樂培先生。(註：學院亦頒授了榮譽博士予梁婉玲女士。)

Honorary Fellowship 榮譽院士



(Clockwise from top left): Mr Koo Tin Lok, Mr Lau Shun, Professor Pamela Howard OBE, Mr Jiang Huaxuan, Mr Sin Wai-sang, Professor David Strange MBE FRAM, Mr Wong Cho-lam, Ms Leung So-kam.
(左上起，順時針方向) 古天樂先生、劉洵先生、Pamela Howard教授 OBE、蔣華軒先生、冼偉生先生、David Strange教授 MBE FRAM、王祖藍先生、梁素琴女士。

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



The Unthinkable Drama Festival

想不到戲劇節

18.3 – 3.4.2021 Academy Studio Theatre
演藝學院實驗劇場

The Festival presented three student-directed productions. The directors are final-year Directing students of the School of Drama, while all cast members are Acting students and graduates of the School. 戲劇節公演三齣學生執導的作品，三位導演皆為戲劇學院導演系應屆畢業生，而所有角色均由學院表演系學生和畢業生演出。

Photos / 拍攝: Wing Hei Photography



More photos
更多相片

Student Directors' Sharing 學生導演分享

Der goldene Drache by Roland Schimmelfennig 《金龍》—— 羅蘭·希梅芬尼



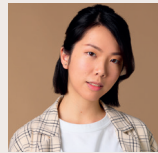
Lo Yee-king 盧宜敬

What a surprise. My graduation year coincided with the pandemic. Even more of a surprise was the drama festival went ahead as planned and was unexpectedly named The Unthinkable Drama Festival. The festival brought me unexpected experiences and rewards, opened the way to the "unthinkable", including an "unthinkable" self.

真想不到，畢業年竟籠罩著疫症的陰霾；更想不到，在疫情下竟仍能舉辦戲劇節；最想不到的是，節名還真是叫「想不到戲劇節」。這個戲劇節還為我帶來很多「想不到」的經驗和收穫，開啟了更多的「想不到」，包括「想不到」的自己。



I Am a Moon by Zhu Yi 《我是月亮》—— 朱宜



Cheung Hoi-ting 張凱婷

I have learnt how to create in an "unthinkable" environment. As it was intended to be a touring show, the design must be compact and rehearsals must be flexible to cope with pandemic measures. It has got me into thinking about the nature of theatre and how to work as a team to give audiences an "unthinkable" experience.

我學到如何在「想不到」的環境下創作，演出以巡演為目標，整個設計必須輕巧，又需在疫情各種措施下令排演靈活變通。這次經驗讓我不斷思索劇場的本質以及如何與團隊一起工作，在各種限制下給予觀眾一個「想不到」的觀劇經驗。



Attempts on Her Life by Martin Crimp 《殺死她十七次》—— 馬丁·昆普



Wong Long-yin 黃朗然

The "unthinkable" for me was the show's presentation as part of a drama festival. The set had to be changed twice a day, so it must be compact and portable. Although this brought limitation, it stimulated creativity and facilitated the development of the play. I have learnt how to communicate with the whole team, and how to present a fragmented script to give audiences an "unthinkable" impression.

以戲劇節的方式進行演出，真的意「想不到」。因為一日內須轉換兩次佈景，必須輕盈便攜；多了限制，卻更激發想像，幫助自己的戲發展。我學到如何跟整個團隊溝通，更領會了如何在舞台上呈現碎片化處理的劇本，令觀眾有「想不到」的感覺。



Innovation in Performing Arts Education - Life Planning Forum

表演藝術教育創新發展 — 生涯規劃研討會

20 April 2021



Watch complete
recorded event
研討會影像全記錄



"A new scholarship for incoming students in the academic year of 2021/22, the Recruitment & Outstanding Scholarship, is launched to encourage local students with excellent performance and academic results."

「香港演藝學院為2021/22學年入學的新生新設「入學及傑出獎學金」，以鼓勵本地優才入學。」

Professor Gillian Choa, Director of the Academy 演藝院校長蔡敏志教授

The Innovation in Performing Arts Education — Life Planning Forum was held online on 20 April 2021. Professor Gillian Choa, Director of the Academy, highlighted in her message that the first ever HKAPA Recruitment & Outstanding Scholarship that covers the full tuition fee of full-time local undergraduates with excellence in performance and exceptional academic results has been launched. At the forum, the Deans and Associate Dean from the six Schools of the Academy also shared their passion for their professional fields and insights into the latest trends in performing arts education.

表演藝術教育創新發展 —— 生涯規劃網上研討會已於2021年4月20日舉行。演藝院校長蔡敏志教授在當天宣布，學院於新學年特設「入學及傑出獎學金」，以鼓勵表現優秀及學業成績卓越的本地學生入讀學院的全日制學士學位課程。研討會期間，校內六所學院的院長及副院長亦分享了他們對其專業藝術範疇的熱忱，以及對表演藝術教育最新發展的洞見。



Professor Martin Lau
Dean, School of Chinese Opera
劉國瑛教授 | 戲曲學院院長



Professor Anna CY Chan
Dean, School of Dance
陳頌瑛教授 | 舞蹈學院院長



Ms Estella Wong
Associate Dean, School of Drama
黃婉萍 | 戲劇學院副院長



Professor Geoffrey Stitt
Dean, School of Film and Television
司徒捷教授 | 電影電視學院院長



Professor Sharon Choa
Dean, School of Music
蔡敏德教授 | 音樂學院院長



Mr Ben Sumner
Dean, School of Theatre and Entertainment Arts
沈立文 | 舞台及製作藝術學院院長

6 JUNE DIARY

月節目表

- DANCE

舞蹈
- DRAMA

戲劇
- MUSIC

音樂
- MUSICAL

音樂劇

- 1

TUE | 6:30PM | AR

Academy String Concert

演藝弦樂音樂會

Free event 免費節目 (#) ● 🎧
- 1-5

TUE - SAT | 7:45PM | AU

Academy Drama: *LOVE AND INFORMATION*

by Caryl Churchill

演藝戲劇:《愛與資訊》—— 卡瑞·邱琪兒

\$95, \$80(M), \$50(B) ● 🎧
- 2

WED | 8PM | AH

Academy Chinese Music Gala:

Dancing Water Reminiscing in the Air

演藝中樂音樂會 —— 《水舞飛瀾》

Guest Conductor: Chew Hee Chiat

客席指揮:周熙杰

Free event 免費節目 (#) ● 🎧
- 3

THU | 7:30PM | AH

Academy Vocal Concert

演藝聲樂音樂會

Free event 免費節目 (#) ● 🎧
- 4

FRI | 6:30PM | AR

Academy Piano Concert

演藝鋼琴音樂會

Free event 免費節目 (#) ● 🎧
- 4

FRI | 7PM | AH

Academy Electronic Composition Concert

演藝作曲系電子音樂作品音樂會

Free event 免費節目 (#) ● 🎧

- 4-5

FRI - SAT | 8PM | 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) ● 🎧
- 5

SAT | 2:45PM | AU

Academy Drama: *LOVE AND INFORMATION*

by Caryl Churchill

演藝戲劇:《愛與資訊》—— 卡瑞·邱琪兒

\$95, \$80(M), \$50(B) ● 🎧
- 5

SAT | 3PM | 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) ● 🎧
- 9-12

WED - SAT | 7:30PM | AD

Academy Musical: *You're a Good Man, Charlie Brown*

演藝音樂劇:《最好先生 Charlie Brown》

\$105, \$70, \$90(M), \$60(M), \$50(B) ● 🎧
- 12

SAT | 2:30PM | AD

Academy Musical: *You're a Good Man, Charlie Brown*

演藝音樂劇:《最好先生 Charlie Brown》

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

VENUE 場地

- AD

Academy Drama Theatre

演藝學院戲劇院
- AH

Academy Concert Hall

演藝學院音樂廳
- AL

Academy Lyric Theatre

演藝學院歌劇院
- AR

Academy Recital Hall

演藝學院演奏廳
- AU

Academy Studio Theatre

演藝學院實驗劇場

KEY 註解

- 🎧

The Hong Kong Academy for Performing Arts event

香港演藝學院節目
- (B)

Full-time students, senior citizens over 65 or people with disabilities

全日制學生、65 歲或以上觀眾或殘疾人士
- (M)

Members of SAPA and Academy Alumni Association

演藝友誼社及演藝校友會會員
- (#)

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

NOTICE TO AUDIENCE

觀眾須知

In order to comply with the requirements stipulated in the Prevention and Control of Disease (Requirements and Directions) (Business and Premises) Regulation (Cap. 599F), when entering performance venues of the Academy, you are required to scan the "LeaveHomeSafe" QR code or register your name, contact number and the date and time of the visit before being allowed to enter for necessary contact tracing if a confirmed case is found. Audiences are advised to arrive venues earlier.

為符合《預防及控制疾病（規定及指示）（業務及處所）規例》（第 599F 章）的規定，觀眾進入演藝學院表演場地前必須掃描「安心出行」二維碼，或登記個人聯絡資料，以便須要時進行確診個案接觸者追蹤。觀眾敬請預早到達場地。

REMARKS 備註

The programme information is correct at the time of going to press but the organiser reserves the right to change programme information or schedule should unavoidable circumstances dictate. Please refer to the latest announcements on the Academy website as final. For further details, please contact the Academy Box Office on 2584 8514 or email vp@hkapa.edu. 在本刊付印後，如遇特殊情況，主辦機構有權更改節目資料及時間表，一切以演藝學院網頁之最新公佈為準。有關詳情亦可致電 2584 8514 或電郵 vp@hkapa.edu 向演藝學院票房查詢。



Check the most up-to-date diary online
於網上查閱最新節目表
www.hkapa.edu/event/upcoming

Facilities for people with disabilities are available at the Academy by prior arrangement at the time of ticket booking. Please contact our Venue Performance Unit on 2584 8633 or email vp@hkapa.edu for further details. 演藝學院設有各項殘疾人士專用設施，請在訂票時提出，以便有關方面作特別安排。詳情請致電 2584 8633 或電郵 vp@hkapa.edu 與表演場地管理部查詢。



31 288 288 www.hkticketing.com

BOX OFFICES

The Hong Kong Academy for Performing Arts – Wanchai
The Academy's Béthanie Landmark Heritage Campus – Pokfulam
Asia World Expo – Lantau Island
K11 Select – Tsimshatsui
D · Park – Tsuen Wan
Hong Kong Convention & Exhibition Centre – Wanchai
Hong Kong International Trade & Exhibition Centre – Kowloon Bay
Tom Lee Music Limited – Tsimshatsui, Wanchai, Shatin

CUSTOMER SERVICE FEE

Ticket purchased over the counter: HK\$8/ticket
Online Booking and ticket purchase hotline: HK\$15/ticket

GROUP BOOKING DISCOUNT

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

BÉTHANIE MUSEUM

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

售票處

香港演藝學院 — 灣仔
演藝學院伯大尼古蹟校園 — 薄扶林
亞洲國際博覽館 — 大嶼山
K11 Select — 尖沙咀
D · Park 愉景新城 — 荃灣
香港會議展覽中心 — 灣仔
國際展覽中心 — 九龍灣
通利琴行 — 尖沙咀、灣仔、沙田

顧客服務費

各售票處：每張港幣八元正
網上訂票及購票熱線：每張港幣十五元正

集體訂票優惠

集體訂購由演藝學院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，同時不能與演藝學院其他優惠一同使用。演藝學院保留修改優惠細則的權利，而毋須另行通知。

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。

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SUPPORT OUR FUTURE ARTISTS

支持我們未來的藝術家

The Hong Kong Academy for Performing Arts welcomes your support to our students who are future artists for Hong Kong and the region. Most of the funds received will be used as scholarships to enable highly talented and deserving students to pursue their studies in the performing arts. The funds will also support capital projects, overseas study tours and other student related activities. Please act now!

香港演藝學院需要您對我們學生的支持，為培育香港及亞太區未來藝術家出一分力！演藝學院所籌得的大部份善款將用以設立獎學金，讓才華橫溢的學生，可繼續在表演藝術方面深造。善款同時亦會用作改善設施，贊助學生海外學習及其他學術活動。請積極支持！

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- Donation of HK\$5,000 or above will be acknowledged in Academy website while donation of HK\$10,000 or above will also be acknowledged in Academy Annual Report.
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- Please make your cheque payable to "The Hong Kong Academy for Performing Arts".
- 捐款港幣 100 元或以上將獲發收據作扣稅用途。
- 捐款港幣 5,000 元或以上，演藝學院將於網頁內鳴謝是項捐款；捐款港幣 10,000 元或以上，演藝學院另將於年報作鳴謝。
- 請填妥表格連同劃線支票，寄回香港灣仔告士打道一號，香港演藝學院拓展處收。
- 支票抬頭請填寫「香港演藝學院」。

For enquiry, please contact Development Office on (852)2584 8729 or email at dev@hkapa.edu.

如有查詢，歡迎致電 (852)2584 8729 或電郵至 dev@hkapa.edu 與拓展處聯絡。

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