



Returning to the roots 尋根

Dialogue with alumni-teachers
Roy Szeto and Tony Wong
演藝校友兼現任講師
司徒慧焯與黃龍斌對談



Dream Cantonese Opera 粵劇夢

Film/TV alumnus Cheuk Cheung directs
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電影電視畢業生卓翔作品《乾旦路》大獲好評

Director's Message 校長獻辭

In the three months I have been at the Academy I have been overwhelmed by its energy, the passion of its staff and students and the dynamism of its alumni, many of whom are now making a valuable contribution to the cultural life of Hong Kong and the region.

Our location in one of Asia's most dynamic and culturally diverse cities, and the fact that we bring together six performing arts disciplines under one roof makes the Academy a truly unique creative and educational environment. With these advantages we engender the best practices in performing arts education, enhanced by strategic partnerships with professional companies and organisations and through strong links to the community. We are looking to educate our graduates as consummate artists and communicators, graduates with a competitive edge in their chosen careers.

One way the Academy connects with its community is through the *Academy News* which reports on our development and achievements, with a broad range of articles contributed by our colleagues. This publication also serves as an open invitation to join us at the Academy to enjoy and celebrate the many talents of our students. With a new and more attractive format starting this January 2013 issue, I trust readers will find the publication even more enjoyable.

I look forward to your support of the Academy and best wishes for the New Year.

Professor Adrian Walter, AM

來到學院至今三個月，我已深刻感受到當中澎湃的活力、同僚與學生的熱誠，以及校友的積極進取，他們當中大部份正身體力行，為香港及其他地區的文化藝術生活作出貢獻。

學院位處亞洲其中一個最朝氣勃勃並具多元文化的城市，學院將六個表演藝術學科——音樂、舞蹈、戲劇、電影電視、舞台及製作藝術與中國戲曲共治一爐，孕育了相當獨特且富創意的學術環境。綜合各項優勢，學院締造了最佳的演藝教學模式，透過與業界及專業藝團建立策略性夥伴關係，加強其社區網絡，培育畢業生成為擅長溝通的藝術家，使他們在投身藝術事業時擁有競爭力。

《學院通訊》是我們聯繫社會各界其中一個橋樑，除了報導學院的發展及成就，當中更包括同事們撰寫的文章：這本刊亦附載學院舉辦的節目，歡迎各位蒞臨欣賞，體驗學生的才藝。2013年1月號展現全新風格，內容精彩，相信讀者們會更享受閱讀的樂趣。

在此期望大家繼續支持學院，並祝願新年進步。

華道賢教授 AM

Event
活動

Academy, British Council Hong Kong & NACTA, Beijing
Bring Distinguished **British theatre designer** to Hong Kong & Beijing

RALPH KOLTAI

gives a public lecture on his life and work

學院聯同香港英國文化協會與中國戲曲學院呈獻「英倫一月在演藝」

舞台設計大師拉爾夫·高爾泰

香港、北京免費講座 分享生活與工作點滴

As part of a Winter Term special project master class for design students of the School of Theatre and Entertainment Arts, the Theatre Design Department will feature Ralph Koltai, one of the most distinguished and experienced contemporary stage designers in the world today. Mr Koltai will share his life and work in a free public lecture on 16 January 2013 at 7:30pm in the Academy Concert Hall, and on 22 January 2013 at the National Academy of Chinese Theatre Arts (NACTA) in Beijing.

Throughout his long career, Mr Koltai has been a strong innovator in the worlds of drama, dance and opera design. His work has been frequently marked by a decisive clarity and boldness, refining and removing anything unnecessary in his designs and frequently using unexpected and evocative contemporary materials to create many definitively bold designs for the classics as well as world premieres of new works in dance, opera and drama. His work for the Royal Shakespeare Company and the National Theatre in London as well as early works with Ballet Rambert and the many operas for Sadler's Wells and companies around the world have resulted in his many awards and prizes. He has won both the Gold and Silver medals for World Stage Design at the Prague Quadrennial as well as the Golden Triga as part of the British entry in 1979, 1991 and 2003. In addition to his theatrical work, his recent metal collage work, which has evolved from his life-time approach to his stage designs remarkably show how a true artist will create and re-create. They were exhibited in the Royal National Theatre in 2010. He was honoured for Distinguished Services for Theatre by the United States Institute of Theatre Technology and is a Fellow of various illustrious academies and institutions around the world including an Honorary Fellow of this Academy since 1994. He was awarded the CBE in 1983.



香港演藝學院舞台及製作藝術學院轄下的舞台設計系冬季大師班課程，今年請來當代蜚聲藝壇、經驗豐富的舞台設計大師之一的拉爾夫·高爾泰為學生講課，並應邀於1月16日晚上7時30分假演藝音樂廳，主持免費公開講座，分享他的生活和工作點滴，而北京的講座將於2013年1月22日在中國戲曲學院舉行。

拉爾夫·高爾泰多年來在戲劇、舞蹈和歌劇的舞台設計方面，享負盛名、致力創新。他的創作大膽果斷、精煉瀟灑，取材實而不華，藉著出乎常人意料、蘊含當代意義的材料，別出心裁，創造許多大膽設計，為各路戲劇、舞蹈和歌劇經典與首演新作，增添魅力。他曾為皇家莎士比亞劇團、國家劇團、Ballet Rambert、Sadler's Wells與世界各地藝團，創作過多項獲獎之作，並曾贏得「布拉格四年展」主辦單位所頒發的「世界舞台設計金獎」及「銀獎」，又在1979年、1991年和2003年，以英國代表身份獲Golden Triga獎。除了其傑出的舞台設計作品之外，他的金屬拼貼創作也令人津津樂道，忠實地呈現一個真正藝術家的創作心路歷程，於2010年在皇家國家劇院展出。此外，他更獲美國舞台技術學會頒發「舞台傑出服務獎」，亦榮任世界各國院校的榮譽院士，於1994年獲頒香港演藝學院榮譽院士。於1983年獲英國CBE勳銜。



Free tickets to the public lecture by Ralph Koltai are released half an hour before the start of the lecture at the Academy Box Office on a first-come, first-served basis. 拉爾夫·高爾泰公開講座的免費入場券，可於開講前半小時在演藝學院票房索取，先到先得。



Academy offers degree in Chinese Traditional Theatre 香港演藝學院 開辦戲曲學士課程

As the Academy positions itself to offer the world's first Bachelor of Fine Arts (BFA) Honours degree in Chinese Traditional Theatre which will include a unique specialisation in Cantonese Opera, it has enlisted the expertise of Professor Chan Sau-yan, a scholar in the field who has been the Academy's consultant since 2008. Professor Chan will lead the development of the programme's curriculum in preparation for its validation by the Hong Kong Council of Accreditation for Academic & Vocational Qualifications (HKCAAVQ).

"Chinese Traditional Theatre is certainly not declining in popularity," said Professor Chan, formerly Professor in the Music Department of the Chinese University of Hong Kong.

To support his statement, Professor Chan offered as evidence Cantonese Opera (Yueju Opera) being inscribed onto UNESCO's "Representative List of The Intangible Cultural Heritage of Humanity" in 2009, as well as the 1,000 Cantonese opera public performances that are staged in Hong Kong every year. The fact that more than 80 students have graduated from the Academy's Cantonese Opera diploma and advanced diploma programmes since they were first offered in 1999 and 2001 respectively is another good indication that interest in the art form is alive and well.

"With such resources and attention being channeled into Cantonese opera, we owe the public an indication as to where it is going next," said Professor Chan, a scholar in ethnomusicology. "The offer of a bachelor's degree in Chinese Traditional Theatre is a logical step not just to establish the genre as a discipline of higher learning but also for its sustainable growth."

香港演藝學院開辦全球首個以粵劇藝術教育為中心的戲曲藝術學士（榮譽）課程之際，邀請中國戲曲學者陳守仁教授統籌課程設計，為課程明年通過香港學術及職業資歷評審局的甄審之目標，作好準備。陳教授自 2008 年起一直出任學院的中國戲曲課程顧問。

「戲曲的受歡迎程度，肯定有增無減。」曾任香港中文大學音樂系教授的陳教授說。

為印證他的說法，陳教授解釋：「粵劇於 2009 年獲聯合國教育、科學及文化組織列為人類非物質文化遺產，而香港每年約有 1,000 場粵劇的公開表演，再加上學院自 1999 年及 2001 年分別開辦中國戲曲開辦中國戲曲文憑及深造文憑課程以來，畢業人數逾 80，足証各界對中國戲曲藝術的興趣不減。」

「以資源投放程度，或其受關注的情況來看，都需要向大眾交待粵劇發展的去向。」本身研究民族音樂學的陳教授說：「推出戲曲學士課程，將這門藝術規劃為高等學科，使之持續發展，此乃必然。」

As the consultant for the Academy's Chinese Traditional Theatre programme, Professor Chan believes the curriculum needs to provide a holistic education with training in performing skills, and equally important, in languages and humanities subjects such as history and philosophy.

"The Academy is looking to produce graduates who are creative and communicative, aside from being skilled performers. This way, they will be on a par with college graduates in the performing arts in Europe and North America," said Professor Chan. He added that the new degree will close the gap between the pedagogy of Cantonese Opera and other performing arts genres, and bring it into line with the education provided by the Academy's other five disciplines: dance, drama, film and television, music, and theatre and entertainment arts.

As for the challenges raised by offering such a ground-breaking degree programme, Professor Chan said one of the needs is to source teachers who are experts not just in the field of Cantonese Opera but also have a good grasp of local culture. He said the programme will have a good mix of local and Mainland teachers, as is the current practice with the Cantonese Opera diploma and advanced diploma programmes.

On reflection, Professor Chan's fascination with Cantonese Opera seems to come naturally, having acknowledged that there is one theme common to both Chinese Opera and Western music – improvisation. As a young man, he played clarinet and saxophone, earning his Bachelor of Music at The Chinese University of Hong Kong in 1981. Upon graduation, he went on to obtain his Master's and PhD in Ethnomusicology from the University of Pittsburg in 1984 and 1986 respectively, with a focus on Cantonese Opera research when he started playing the er-hu, a Cantonese Opera stringed instrument. While in the US, Professor Chan became an avid fan of the art form and once travelled to New York City to watch a performance by legendary Cantonese Opera diva Hong Xiannu.

Professor Chan has published extensively since 1991 and has 12 titles on Cantonese Opera to his credit – his latest book, published this year, being on the regional characteristics of Chinese opera devoted to the deities.

Since being appointed Professor in the Music Department at The Chinese University of Hong Kong in 2000, Professor Chan has also taken up the directorship of the Cantonese Opera Research Programme and the Chinese Opera Information Centre.

Professor Chan left for the United Kingdom in 2008 to work on his book, working at the same time as a consultant for the Academy to help develop its Cantonese Opera programmes. His current work with the Academy is, for him, a natural extension of an excellent professional relationship that started five years ago. "The offer of a Cantonese Opera degree programme marks a significant step forward for the discipline, and I am pleased to be a member of the development team," he concluded.

作為課程顧問，陳教授認為課程的涵蓋範圍應全面而廣泛，除表演技巧外，語文及人文學科知識，如歷史與哲學等同樣重要。

「學院期望畢業生除具備精湛的技巧外，亦是充滿創意、擅於溝通的藝術家，水平與歐洲及北美大學的演藝畢業生看齊。」陳教授補充說，戲曲藝術學士課程的學術性與其他表演藝術等同，質素亦與學院其他五個學科——舞蹈、戲劇、電影電視、音樂與舞台及製作藝術一致。開辦這劃時代的學士課程必然遇到挑戰，陳教授說最大挑戰在於物色老師，他們除教授戲曲外，亦要了解本地文化。他又說，學士課程的教師均來自本港及內地，比例恰到好處，與現時粵劇文憑及深造文憑的安排無異。

陳教授求學時學習西樂，卻深諳中國戲劇與西洋歌劇均擁有即興創作的特質。回首從前，他只覺自己對粵劇的興趣純粹出於自然。陳教授年少時吹奏單簧管及薩克管，1981 年獲香港中文大學頒發音樂學士後，在美國匹茲堡大學研究民族音樂學，分別於 1984 年及 1986 年獲頒音樂碩士及音樂博士，並開始研究粵劇及拉奏二胡。留美期間，陳教授對粵劇的熱忱與日俱增，甚至曾經為了親睹粵劇名伶紅線女台上的風采而專程到紐約。

陳教授自 1991 年起發表大量文章，至今出版 12 本與粵劇有關的著作，最新作品為今年付梓的《神功戲在香港》。

自 2000 年獲委任為香港中文大學音樂系教授後，陳教授亦出任粵劇研究計劃主任及中國戲曲資料中心主任兩職。

陳教授於 2008 年前赴英國，埋首創作小說之餘，擔任學院粵劇課程的顧問。現時的工作，對他而言，可謂五年前工作的延續。他總結道：「開辦戲曲學士課程是這門藝術的重要里程碑，我能參與其中，至感高興。」



The Scholar and The Executioner directed and choreographed by Tony Wong (Photo by Cheung Wai-lok)
黃龍斌導演與編舞的《秀才與劊子手》(張偉樂攝影)

Returning to the roots – Dialogue with alumni-teachers Roy Szeto and Tony Wong 尋根 — 演藝校友兼現任講師司徒慧焯與黃龍斌對談

Roy Szeto and Tony Wong are graduates from the Academy School of Drama. They have both gone on to make a name for themselves in the profession, looking out for each other through the years. In 2012, both decided to return to their alma mater to teach. Here is what they have to say about their decision, and the excitement and joy of imparting their knowledge and experience to aspiring artists. They are also hoping for future collaboration.

Having graduated in 1990 with a Professional Diploma (Directing) and MFA (Directing) in 1990 and 2001 respectively, Roy Szeto was named Best Director twice, for *Le Dieu du Carnage* in 2011 and for *Shed Skin* the following year, while also making cameo appearances in local movies.

Tony Wong received his BFA (Acting) in 1997 and his Master of Dramatic Art (Movement Studies) from the National Institute of Dramatic Art in Sydney in 2008 with a scholarship. He was awarded the Best Director (Comedy and Farce) for his direction of *Two of Us*.

司徒慧焯與黃龍斌是學院畢業生，二人活躍於劇場且相識多年。2012年，他們決定回到母校執教。以下是他們有關藝術傳承的分享，並表示期望將來有機會共同創作。

司徒慧焯於1990年演藝戲劇學院（導演系）專業文憑畢業，後於2011年取得演藝戲劇學院藝術碩士（導演系）學位。2011年與2012年，他連續兩屆憑劇戲作品《豆泥戰爭》及《脫皮爸爸》榮獲最佳導演，亦跨界參與本地電影演出。黃龍斌於1997年於演藝戲劇學院藝術學士（榮譽）學位畢業，主修表演，2008年獲獎學金到澳洲悉尼的國家戲劇學院攻讀碩士課程，主修形體，2004年憑《二人前、2人後》獲最佳導演（喜/鬧劇）。

What made the two of you decide to return to the Academy to teach?

Szeto: I think the theatre always benefits from the infusion of new blood. My hope is to be able to systematically impart the experience I have gained over the years to the next generation. Having taught for a few months already, I am more convinced than ever that learning is a two-way street, given how much I learn from my interaction with the students. Of course, this is merely the start of a continuing process.

Wong: I have a sense of mission; it's a passing-on, it's my contribution. By my example, I hope to infect students with my thoughts on the theatre, my perseverance and my faith.

What are the most important things for a student to learn?

Szeto: Experience is the fruit of the work done over many years. A performing arts professional must be confident and receptive to criticism. Some students put too much emphasis on the learning of techniques; performing arts are all about a balance of personality and technique, which is, in turn, a reflection of the self.

Wong: Theatre is not about the self, but about the sum of one's collective efforts. One must be ready to give; it's not just about yourself, you must also look out for others. A true artist must also be in pursuit of goodness.

為甚麼選擇這時候回到學院執教？

司徒：劇場應該有新人加入才做得更好。我希望將這些年在劇場經歷的事整合後再傳給下一代，彼此建立深切的關係。在學院執教才數月，我認為學習過程是雙向的，即我同樣在學生身上有所得著。這個傳承過程需要時間試驗以做得更好。

黃：回來學院教書是使命感驅使，是薪火相傳，是 contribution（奉獻）。我希望透過身教將自己對劇場的看、堅持、信念感染學生。

有甚麼心得想與學生分享？

司徒：我覺得經驗是不斷累積的成果。從事藝術工作需要建立自信，懂得包容別人的批評才會從容。我看見有些學生側重演繹與技巧的突破，但藝術是美德與技術的結合，探求人性本質的媒介。

黃：劇場不屬於個人，它是群體貢獻的成果，因此要有 Give（無私）的精神，除了自己的部份，也留意他人。藝術家要追求真、善、美，即人的美善。



Fuente Ovejuna
directed by Roy Szeto
(Photo by Cheung Wai-lok)
由司徒慧焯導演的《羊泉鄉》
(張偉樂攝影)

As you make the transition from a practitioner to a teacher, what do you expect of yourself and what are your expectations of your students?

Szeto: As a teacher, I need to think of the interests of the School of Drama as a whole. My ultimate aim is that my work in the School of Drama should be linked to and synchronised with the work of other subjects. This is the time to sow the seeds. I don't expect students to learn everything in four years but they must persevere until they learn to love their art. Then, and only then, would they be ready to do full justice to the art form.

Wong: The subjects should be part of a more holistic training. As a teacher, the most difficult thing is to ask students to persevere and believe in themselves, but this is the most important thing to learn. My wish is that students will have come to understand this by the time they graduate.

由資深劇場人變身全職教師，對學生和對自己有期望？

司徒：從前只從自己角度出發，但現在除了教學工作，也切想如何令戲劇學院做得更好。我希望從戲劇學院的整體發展出發，各學科連成一體，相輔相承。現在是播種階段，我不期望學生在四年學習生涯完全理解戲劇訓練的精髓，但最重要是種子（學生）持之以恆的成長，找到戲劇的樂趣，長遠來說才能提升藝術素質。

黃：同意要整合學科，才令演員有更全面的訓練。作為老師，我覺得堅持與信念是最難「教導」，而這正是學習戲劇最重要的事情，寄望學生畢業時都擁有這份堅持精神。

The Desired 伊人

Twelve characters, twelve stories,
twelve impressions of people in Hong Kong
12 個人物、12 篇故事、12 張港人寫照

School of Drama students directed by alumna Bonni Chan present an imaginative piece of devised theatre based on deeply, madly, personal stories about parents, personalities, people and themselves. Exploring questions that they would like to ask of their moms, dads or siblings and are afraid of asking themselves. The students under Bonni's direction will weave a captivating and highly original performance piece.

在校友陳麗珠的執導下，戲劇學院學生合力呈獻浪漫革新的編作劇場《伊人》。劇作以父母、名人、普羅大眾及學生自己為創作藍本，透過探索對爸媽和兄弟姊妹提出自己不敢回答的問題，從而編成一個又一個扣人心弦的故事。

School of Drama Creative Week 戲劇學院校內創作週

For a week from 14 to 18 January 2013, 17 Bachelor of Fine Arts Year 1 drama students are to 'give vent' to their creative energies by expressing themselves through three performance pieces and four installation art works on the theme of love. The exercise asks the students use different forms of theatrical expressions to interpret the theme, and find out more about themselves in the process. The reflection, rather than the outcome is valued as it is important for students' learning as they advance into their senior years. This is the third year the School of Drama Creative Week is organised.

2.2, 4-8.2.2013 | 晚上 7:45pm
9.2.2013 | 下午 2:45pm

Studio Theatre 實驗劇場 | \$95, \$80(M), \$50(B)

由 2013 年 1 月 14 日至 18 日，17 名戲劇藝術學士一年級學生運用不同的表演形式去表達他們對「愛」的看法。活動包括三個集體創作演出及四個裝置藝術。本年已是戲劇學院校內創作週的第 3 年。



Dream Cantonese Opera 粵劇夢

Film/TV alumnus Cheuk Cheung directs highly-acclaimed documentary *My Way*

電影電視畢業生卓翔作品《乾旦路》大獲好評

My Way is a story about friendship, courage, growing-up and, ultimately, choice. The 72-minute documentary follows the lives of Paris Wong Hau-wai and Alan Tam Wing-lun from 2004 to 2011, examining in particular their passion for playing female characters in Cantonese operas, a rarity in the profession in Hong Kong. The film, premiered at the 2012 Hong Kong Asian Festival in November, is directed by 2007 Academy film and television alumnus Danny Cheuk Cheung and is based on a 2004 group project produced by fellow alumnus Paris Wong.

In 2004, Wong was a 23-year-old film and television student at the Academy when he spotted Tam, an 11-year old child prodigy of Cantonese opera, and decided to film him for his documentary project. It was only in 2009 that Cheuk decided to develop the footage into a full-length film, determined to make a movie on a subject that was both close to his heart and related to society.

《乾旦路》是一齣關於友情、勇氣、成長的電影，更是一部探討「選擇」的影片。全長 72 分鐘的紀錄片《乾旦路》，記錄粵劇迷王侯偉及譚穎倫 2004 年至 2011 年間醉心扮演旦角的由來與點滴。《乾旦路》在 11 月的 2012 香港亞洲電影節首映，由學院的電影電視學院 2007 年度畢業生卓翔執導，文本源自同年畢業生王侯偉 2004 年的短片。

2004 年，王侯偉是學院電影電視學院一名 23 歲的學生。當年，他以年僅 11 歲的粵劇天才兒童譚穎倫為紀錄片拍攝對象。2009 年，卓翔決定以 2004 年的拍攝素材為基礎，製成這齣題材是自己所關心，且緊扣社會的紀錄長片。

The movie is meant to raise questions about how society looks at the performing arts, and Cantonese opera in particular, as being non "mainstream". Judging from the film, the future for Cantonese opera performers like Tam is far from encouraging as the 17-year-old is torn between his passion for the stage and the need to study to obtain academic qualifications. A few years back, while going through the angst of adolescence, Tam had to cope with changes that came with his voice breaking, which put an end to his ability to play female roles. Now a senior secondary student, the task of juggling a hectic performance schedule with the demands of a secondary school curriculum is testing, to say the least. Sadly for Hong Kong, talented artists like Tam have to live with the values imposed on them and he cannot quite afford to dream, Cheung said.

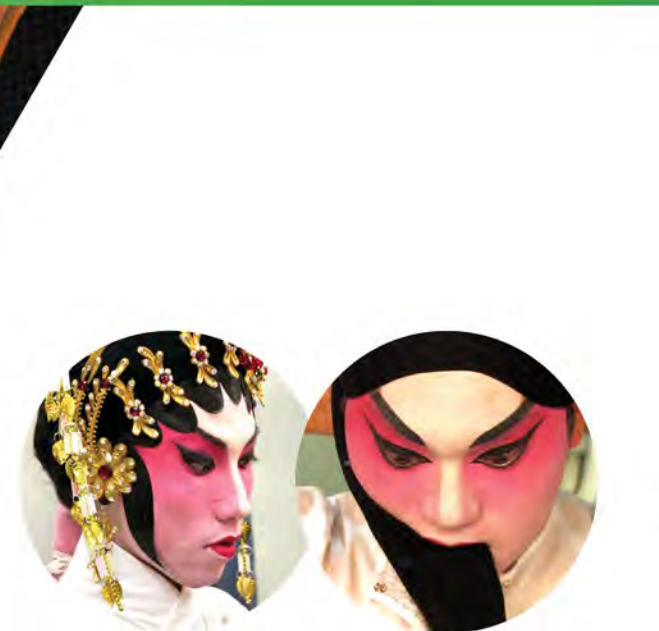
Wong has determined to pursue a career in Cantonese opera from a young age, a decision frowned upon by his family. He is aware of the hardships that lie ahead if he is to hold on to what he loves doing.

There is hope, however, with persistence and adaptability. While Tam has opted for the gruelling schedule of a performer-cum-student, Wong opened his own Cantonese opera studio, where he gives occasional performances and works as the master of ceremonies at operatic functions.

《乾旦路》探討社會對表演藝術，尤其是「非主流」粵劇的看法。從影片看到，粵劇演員的前路，未許樂觀。17 歲的譚穎倫活在粵劇夢與學業之間，不無掙扎。數年前，他正值青春，聲線產生變化，不能再演旦角，為其乾旦路劃上句號。時至今天，譚穎倫已是高中學生，奔走於舞台與學校之間的生活，並不易過。卓翔說：「像譚穎倫的演藝人才，不得不接受香港社會的主流意識，連發夢也不敢，挺可惜的。」

至於王侯偉，早已下定決心堅持梨園生涯，卻不完全獲家人認同。他深知，追求理想是要付出代價的。





The movie's ending shows the friends in full make-up, wearing elegant costumes and playing a pair of lovers. With no sound and no audience, the poignancy was intense as the two actors lost themselves in the characters they play with elegant, stylised gestures,

forgetting for a moment the real world that awaited them outside.

The important thing is never to give up, though the road ahead is going to be long and arduous, Cheung said. The closing certainly conveys this splendidly.

The film has received rave reviews since its premiere, raising many questions about Cantonese opera and the performing arts, as well as public perceptions of them. Cheung is happy with the ongoing discussion, which serves to confirm his belief that Cantonese opera is alive and well in Hong Kong. Plans are under way to release the film to a wider audience. For details, please visit www.facebook.com/mywaythefilm.

As for future projects, Cheung said he plans to make a series of documentaries on Chinese opera because he feels that it carries a "local colour" and so needs to be treasured and preserved, a theme he wants to pursue in the years to come. His next film project could take him to Nanjing.

堅持與適應總會帶來曙光。譚穎倫選擇奔波於課室和戲棚之間，而王侯偉則創立自己的粵劇社，演出之餘兼任粵劇活動的司儀。在《乾旦路》完結之前，他倆飾演一對戀人，影片沒有聲音，現場沒有觀眾，只展現他們風姿綽約的舞台功架，他們將現實暫時拋下，忘我的演出。

卓翔說：「儘管前路漫漫，也不要輕易放棄，要一直走下去。」這是影片的重要訊息。

《乾旦路》首映後好評如潮，引起社會對粵劇和表演藝術的關注。卓翔為此感到非常高興，足證粵劇仍是香港人所關心的課題。《乾旦路》公映詳情，請參考 www.facebook.com/mywaythefilm。

卓翔認為，中國戲曲充滿地方色彩，是一塊值得承傳的瑰寶，未來他將會持續製作與中國戲曲有關的紀錄片。其下一部作品或於南京進行拍攝。

Currently, Cheung works as a creative coordinator for theatre company Zuni Icosahedron, where he carries out extensive research on different genres of Chinese opera for the company's repertoire.

Cheung has previously worked on the set of the feature film "Lust, Caution" and his short films have been screened at major festivals such as the IFVA Festival, the Hong Kong Lesbian and Gay Film Festival, the Hong Kong Independent Film Festival and the Taipei Golden Horse Film Festival. "My Way", Cheung's first full-length film, was made possible through the sponsorship of CNEX Foundation, a non-profit foundation devoted to the production and promotion of documentaries about the Chinese people. Academy honorary fellow and veteran Taiwan film-maker Ms Sylvia Chang gave her expert advice to Cheung throughout production, for which her young Hong Kong counterpart is very grateful.

卓翔目前為劇團「進念·二十面體」的創作統籌，研究中國不同的戲曲類別，為劇團的演出製作注入有關元素。

卓翔曾參與電影《色·戒》的拍攝工作，任副導演組。他的短片先後獲多個主要電影節邀請參展，包括香港 ifva 獨立短片及影像媒體節、香港同志電影展、香港獨立電影節及台北金馬影展。《乾旦路》是卓翔首齣紀錄長片，獲推廣華人社會紀實文藝計劃的非謀利組織 CNEX 基金會資助而拍成。台灣資深電影製作人兼學院榮譽院士張艾嘉女士就影片的製作，全程給予專業意見，對此，卓翔衷心感激。





Dance: in Winter 舞蹈：在冬季

January brings Winter Term to the Academy: a time of extra-curricular activities, special guests, preparing for performance seasons, and a range of new experiences for students - and staff.

The School of Dance is no exception, with two exciting projects during the two-week period. First up will be a number of guest choreographers who will begin creating work for the May Dance 2 season – which promises to be another exciting mix of work from choreographers around the world. Among them will be Liu Qi, award-winning luminary from the Mainland, who has been invited to create a new work for the Chinese Dance stream. Also welcomed will be the inaugural 2013 Dean of Dance Master

一月的來臨象徵下學期的開始，也意味著連串活動即將展開——課外活動、客席嘉賓、籌備下一個季度演出，都為師生帶來許多嶄新體驗。

舞蹈學院也不例外。短短兩週已有兩個叫人翹首以待的製作出爐。首先，我們邀請了多位來自世界各地的頂尖編舞家，為五月上演的第二個舞季，創作新的舞蹈，讓觀眾大開眼界。其中，在國內屢獲殊榮的舞蹈家劉琦將會為中國舞系創作新舞，而首位 2013 年

Out of Nowhere for the 2011 Spring Stories season choreographed by Xing Liang, 2013 Dean of Dance Master Artist (photo by Ringo Chan)
《覺》是 2011 年春·跡舞季的作品，由 2013 年「舞蹈院長推薦藝術大師」刑亮編舞（陳德昌攝影）

Artist – City Contemporary Dance Company's Associate Choreographer Xing Liang – who will create this year's cross-stream work. (The cross-stream sees dancers from our three majors – Ballet, Chinese Dance and Contemporary Dance – come together: no small challenge for both choreographer and dancers!) Joining them will be Brazilian-born Ismael Ivo, who comes with an impressive pedigree which includes names such as the Alvin Ailey Dance Theatre, Austrian dance theatre artist Johann Kresnik, dancer Marcia Haydée, and director Ushiu Amagatsu (director of the world famous Sankai Juku ensemble). Ivo is an uncompromising choreographer who marries the theatrical with the expressive, and working with him will no doubt be a once-in-a-lifetime experience for the Ballet stream students. And rounding off the group will be our Contemporary Dance Artist-in-Residence Laura Arís Alvarez who is with us for the year, 'on loan' from Wim Vandekeybus' famous company *Ultima Vez*.

While the students are hard at work learning new repertory, teaching faculty will be involved in intensive workshops focusing on one of the School's most exciting developments in some time – in the area of dance science. The subject has been included as a core in the new four-year BFA (Honours) degree curriculum, and there is also a dance science elective strand in the MFA in Dance programme. These developments will be further strengthened by the inclusion of a dance science suite in the new On-Campus Extensions (the construction of which will begin in April this year). The suite consists of the dance science laboratory itself (with state-of-the-art equipment), connected to a special teaching studio, and supplemented by a Pilates studio.

The workshops will be led by international expert Dr Emma Redding, Head of the MSc Dance Science programme at our partner conservatoire – Laban in London. (Laban is a pioneer in field, establishing the first MSc Dance Science in the world in 2002.) Included in the schedule are sessions which bring the profession and the community together. More details are on the Academy's website www.hkapa.edu.

The workshops follow what began at the International Association for Dance Medicine and Science (IADMS) annual conference in Singapore in October, and which several faculty attended – including Senior Lecturer in charge of the area, Brenton Surgenor. To further develop his expertise in the field, Brenton is undertaking an MSc Dance Science degree at the University of Wolverhampton in the United Kingdom.

「舞蹈院長推薦藝術大師」、城市當代舞蹈團的客席編舞刑亮則會為本年度跨舞系的表演，編排新作。（跨舞系表演由三大舞系，即芭蕾舞系、中國舞系和現代舞系的學生負責，安排三系學生同台演出，對編舞家及舞者而言，可謂高難度挑戰！）此外，我們也邀得曾經效力艾雲艾里舞蹈劇場、生於巴西的 Ismael Ivo、奧地利舞蹈劇場藝術家 Johann Kresnik、著名舞者 Marcia Haydée 及總監 Ushiu Amagatsu（他是馳名中外的舞蹈團山海塾的總監）。Ivo 是精益求精的編舞家，他將劇場的表演方式與豐富的表達，二合為一，盡展創意，芭蕾舞系學生能夠與他合作，從中學習，絕對是一生難忘的體驗。至於本年度從 Wim Vandekeybus 著名舞團 *Ultima Vez* 到本院交流一年的現代舞系駐院藝術家 Laura Arís Alvarez，亦會參與舞季的製作。

當學生忙於習舞之際，職員和教師則為舞蹈學院埋首準備令人振奮的密集式訓練計劃——舞蹈科學工作坊。在新四年制的藝術學士（榮譽）學位課程中，舞蹈科學乃必修科，而在舞蹈藝術碩士課程中，亦設有舞蹈科學的選修科。為加強這方面的訓練，舞蹈學院將會在新擴建的校園內（工程將於今年四月開始），加設舞蹈科學館，內有設備先進的舞蹈科學實驗室、教學排練室及體能舒展（Pilates）排練室。

工作坊由國際級專家 Emma Redding 博士統籌。她是學院的合作院校倫敦拉賓舞蹈中心舞蹈科學碩士的課程總監。（拉賓舞蹈中心是舞蹈科學界的先驅，於 2002 年開辦全球首個舞蹈科學碩士課程。）此外，我們亦會舉辦多項活動，連繫舞蹈與社區，詳情可參考香港演藝學院的網頁 www.hkapa.edu。

以上工作坊源於國際舞蹈醫藥及科學協會的年會，舞蹈學院高級講師商俊樂於去年十月前往新加坡出席是次活動。熱心研究舞蹈科學的商俊樂，為豐富所學，正修讀英國華福漢普頓大學的舞蹈科學理學碩士課程。

Academy pianist wins top prize in a major UK competition 學院鋼琴手於英國大賽中奪獎

Tsang Hin-yat (front), Professor Eleanor Wong
and Benedict Cruft, Dean of Music
曾憲逸(前)、黃懿倫教授及音樂學院院長顧品德

The Hong Kong Academy for Performing Arts would like to congratulate our final year student Tsang Hin-yat for winning the joint second prize in the senior category (19 to 25 years of age) of the third James Mottram International Piano Competition at the Royal Northern College of Music, which took place between 26 November and 1 December 2012. No first prize was awarded in this biennial event that attracted a field of applicants from 30 different countries.

As one of the three finalists in the third and final round of the competition, Tsang performed the Mozart D minor piano concerto with the Royal Liverpool Philharmonic Orchestra under the baton of Hannu Lintu.

HKJC scholar Tsang Hin-yat, who is a pupil of Academy Senior Lecturer (Keyboard) and Artist-in-residence Professor Eleanor Wong, has been the recipient of many awards and prizes in international competitions, including the Steinway & Sons International Youth Piano Competition and the Manchester International Concerto Competition. He was the soloist in September 2012 when Trevor Pinnock conducted the Academy orchestra in an all-Mozart evening.

香港演藝學院恭賀曾憲逸於第三屆 James Mottram 國際鋼琴比賽中榮膺高級組 (19 至 25 歲) 雙亞軍，比賽於 2012 年 11 月 26 日至 12 月 1 日在英國皇家北方學院舉行。兩年一度的比賽吸引逾 30 個國家的參加者，是次比賽沒有產生冠軍。

曾憲逸在第三輪及最後一輪的比賽中，在 Hannu Lintu 的指揮下與利物浦皇家愛樂樂團演奏莫札特的 D 小調鋼琴協奏曲。

香港賽馬會獎學金得主曾憲逸，為學院高級講師（鍵盤樂）暨駐院藝術家黃懿倫教授的學生，他曾於多個國際比賽中獲獎，包括施坦威國際青少年鋼琴比賽及曼徹斯特國際協奏曲比賽。去年 9 月，曾憲逸擔任鋼琴獨奏，與著名指揮家比洛克及演藝交響樂團呈獻一場莫札特音樂會。



Academy known to millions in Russia 學院揚名俄羅斯

John Clifford, student from the Cantonese Opera Programme
shows the host how yangqin is played
中國戲曲課程學生麥俊文教導節目主持彈奏揚琴的基本技巧

The producer of the hugely popular Russian television programme STS Galileo of CHC channel was recently at the Academy to film the teaching of Cantonese opera as part of their coverage on the cultural heritage of Hong Kong, through the introduction of the Hong Kong Tourism Board. On 23 November, programme host Mr Nikolay Gladyshev had lots of fun being given a full Cantonese opera make-up, and taught the basic performance techniques by teachers and students. The segment will be aired in early 2013 when it is expected to be viewed by over 100 million.

俄羅斯著名電視節目 STS Galileo 的攝製隊 11 月到臨香港拍攝，主題為本港文化傳統。透過香港旅遊發展局的推介，於 11 月 23 日到學院拍攝粵劇課程的學習情況，由節目主持 Nikolay Gladyshev 穿上戲服，粉墨登場，並嘗試彈奏中樂。有關片段於 2013 年初播放，預計有超過 1 億人收看。



Make a Matching Gift 支持演藝配對補助金

Support the Academy in the Matching Grant Scheme

The Hong Kong Academy for Performing Arts has been included in the sixth Government's Matching Grant Scheme in August 2012. Under this scheme, there will be a dollar-for-dollar match on private donations.

The Academy has proudly nurtured some of the most talented arts performers and production professionals who have now become a driving force in the fields of Cantonese opera, dance, drama, music, theatre and entertainment arts, film and television in Hong Kong and beyond.

As the new 4-year undergraduate degrees structure has been implemented since September 2012, the Academy is facing an increasing demand for resources, facilities, student development programmes, scholarships and financial support. The Academy strives to be a leading performing arts institution in Asia. There are many exciting plans to further develop the Academy with additional funds which will become available through this Scheme. The Matching Grant on donations raised enables us to reach these important goals.

Please support our endeavours in nurturing young, dedicated artists for Hong Kong and in helping Hong Kong to develop as a cultural hub.

For donation, please contact Development Office. 如欲捐款，請聯絡拓展處。
☎ 2584 8729 ✉ dev@hkapa.edu

支持演藝學院配對補助金

香港演藝學院獲政府納入第六輪配對補助金計劃，由 2012 年 8 月起所籌得的捐款將可獲政府以一對一比例配對補助金。

香港演藝學院一向致力培育最優秀的表演及舞台製作專才，活躍於本地及海外演藝界，包括粵劇、舞蹈、戲劇、音樂、舞台製作、電影及電視，成績卓越。

本地大學教育已於 2012 年 9 月由三年制改為四年制，學院面對來自資源、設施、學生發展項目、獎學金及財政資助的需求亦相應大增。要成為亞洲一所名列前茅的高等藝術教育大專學院，我們需要各界資助，令發展計劃得以加快實行，讓學院能更進一步邁向目標。

我們誠意邀請您支持香港演藝學院，使我們可以繼續培育別具天份及有毅力的年輕藝術人才，協助香港發展成為文化新據點。

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「音樂碩士課程提供全面及開放的學術研究環境與多元化的實習機會，讓我們有更成熟的藝術修養，同時訓練我們擁有獨立與批判性思維。」

5 Sat / 7pm / AH
The 14th Van Cliburn
International Piano
Competition Screening
Audition Recital
(F)#

6 Sun / 1pm / AH
The 14th Van Cliburn
International Piano
Competition Screening
Audition Recital
(F)#

7 Mon / 2pm / AR
Academy Piano Masterclass
with Ann Schein
Jointly presented with Premiere
Performances of Hong Kong
(F)#

7-8 Mon-Tue / 6:30pm / AR
Academy Piano Concert
演藝鋼琴音樂會
(F)#

8 Tue / 4pm / AH
Academy Master of
Music Lecture-Recital by
Raymond Vong (Percussion)
演藝音樂碩士王偉文
講座演奏會(西樂敲擊)
(F)#

5pm / AH
Academy Master of
Music Lecture-Recital by
Guo Zheng (Trombone)
演藝音樂碩士郭錚
講座演奏會(長號)
(F)#

9 Wed / 3pm / AR
Academy Master of
Music Lecture-Recital by
Ferrer Eric Iglesia (Voice)
演藝音樂碩士 Ferrer Eric Iglesia
講座音樂會(聲樂)
(F)#

4pm / AR
Academy Master of
Music Lecture-Recital by
Qiu Wenjie (Voice)
演藝音樂碩士邱文杰
講座音樂會(聲樂)
(F)#

7:30pm / AH
Boston Brass Concert
with the Academy Brass
波士頓銅管五重奏與
演藝銅管音樂會
(F)#

10 Thu / 2pm / AR
Academy Master of
Music Lecture-Recital by
Francesca Wong Shun (Voice)
演藝音樂碩士黃淳
講座音樂會(聲樂)
(F)#

3pm / AR
Academy Master of
Music Lecture-Recital by
Li Yang (Voice)
演藝音樂碩士李洋
講座音樂會(聲樂)
(F)#

6:30pm / AR
Academy Piano Concert
演藝鋼琴音樂會
(F)#

13 Sun / 2pm / DS1
Public Lecture Series in
Performing Arts Education:
Applied Drama/Theatre:
The 'Why' and 'How' of
Using Drama in Social Work
and School Education
表演藝術教育公開講座系列:
應用戲劇/劇場:
「為何」及「如何」運用戲劇於
社會工作及學校教育
(F)*

14 Mon / 7:30pm / AR
Academy Woodwind
Chamber Concert
演藝木管樂室內樂音樂會
(F)#

15 Tue / 6:30pm / AR
Academy String Concert
演藝弦樂音樂會
(F)#

16 Wed / 1pm / AF
Academy Jazz
Lunchtime Concert
演藝爵士樂午間音樂會
(F)

2pm / AH
Academy Master of Music
Lecture-Recital by
Lau Nga-ting (Ruan)
演藝音樂碩士劉雅婷
講座演奏會(阮)
(F)#

3pm / AH
Academy Master of
Music Lecture-Recital by
Eric Wu Siu-hin (GaoHu)
演藝音樂碩士胡兆軒
講座演奏會(高胡)
(F)#

4pm / AH
Academy Master of
Music Lecture-Recital by
Wu Chun-hei (Suona & Guan)
演藝音樂碩士胡晉偉
講座演奏會(嗩吶及管子)
(F)#

5pm / AD
*Horrible Gistories
Barmy Britain*
Presented by ABA Productions Ltd
\$395, \$345, \$295

7:30pm / AH
The Public Seminar of
Ralph Koltai
Jointly presented with
the British Council Hong Kong
高爾泰公開講座
與香港英國文化協會合辦
(F)#

6:30pm / AR
Academy Chinese
Music Concert
演藝中樂音樂會
(F)#

17 Thu / 11am / AR
Academy Master of
Music Lecture-Recital by
Zhang Qianxia (Piano)
演藝音樂碩士張倩霞
講座演奏會(鋼琴)
(F)#

12pm / AR
Academy Master of
Music Lecture-Recital by
Zhang Baolong (Piano)
演藝音樂碩士張寶龍
講座演奏會(鋼琴)
(F)#

5pm / AD
*Horrible Gistories
Barmy Britain*
\$395, \$345, \$295

17-18 Thu-Fri / 6:30pm / AR
Academy Piano Concert
演藝鋼琴音樂會
(F)#

18 Fri / 11am / AR
Academy Master of
Music Lecture-Recital by
Chen Ying (Cello)
演藝音樂碩士陳穎
講座演奏會(大提琴)
(F)#

12pm / AR
Academy Master of
Music Lecture-Recital by
Cynthia Tse Sin-wai (Violin)
演藝音樂碩士謝善慧
講座演奏會(小提琴)
(F)#

18 Fri / 5pm / AD
Room on the Broom
Presented by ABA Productions Ltd
\$395, \$345, \$295

8pm / HKJCA
The 4th HK International Chamber Music Festival – Journey to Bohemia
Presented by Premiere Performances of Hong Kong Ltd
飛羅演奏香港有限公司主辦
\$380, \$320, \$260, \$180

19 Sat / 10am & 12pm / AD
Room on the Broom
\$395, \$345, \$295

3pm / AR
Academy Junior Music Concert
演藝青少年課程音樂會
(F)#

3pm & 5pm / AD
Horrible Gistories Barmy Britain
\$395, \$345, \$295

6.30pm / AR
Academy Piano Masterclass with Sa Chen
演藝鋼琴大師班 (陳薩)
Jointly presented with Premiere Performances of Hong Kong 與飛羅演奏合辦

20 Sun / 10am & 12pm / AD
Room on the Broom
\$395, \$345, \$295

8pm / HKJCA
The 4th HK International Chamber Music Festival – Carnival of Animals
Presented by Premiere Performances of Hong Kong Ltd
飛羅演奏香港有限公司主辦
\$380, \$320, \$260, \$180

3pm & 5pm / AD
Room on the Broom
\$395, \$345, \$295

21 Mon / 8pm / HKJCA
The 4th HK International Chamber Music Festival – Mozart: A Family Portrait
Presented by Premiere Performances of Hong Kong Ltd
飛羅演奏香港有限公司主辦
400, \$350, \$240, 180

22 Tue / 5pm / AD
Room on the Broom
\$395, \$345, \$295

23 Wed / 5pm / AD
Horrible Gistories Barmy Britain
\$395, \$345, \$295

7:30pm / AR
Academy Music Lecture-Recital by Roy Howat (E)
演藝賀維講座音樂會 (E)
(F)#

24 Thu / 5pm / AD
Room on the Broom
\$395, \$345, \$295

25 Fri / 5pm / AD
Horrible Gistories Barmy Britain
\$395, \$345, \$295

26 Sat / 10am & 12pm / AD
Room on the Broom
\$395, \$345, \$295

3pm & 5pm / AD
Horrible Gistories Barmy Britain
\$395, \$345, \$295

27 Sun / 10am & 12pm / AD
Horrible Gistories Barmy Britain
\$395, \$345, \$295

3pm & 5pm / AD
Room on the Broom
\$395, \$345, \$295

29 Tue / 6:30pm / AR
Academy String Concert
演藝弦樂音樂會
(F)#


30 Wed / 5pm / AD
The Gruffalo
Presented by ABA Productions Ltd
\$395, \$345, \$295

31 Thu / 5pm / AD
Mr Benn – The Extraordinary Adventures of an Ordinary Man
Presented by ABA Productions Ltd
\$395, \$345, \$295

Thu / 7:30pm / HKJCA
Michael Morpurgo's Kensuke's Kingdom
Presented by Faust International Ltd
\$270, \$220 (C18)

Venue 場地：

AD	Academy Drama Theatre	演藝學院戲劇院
AF	Academy 1/F Foyer	演藝學院一樓大堂
AH	Academy Concert Hall	演藝學院音樂廳
AR	Academy Recital Hall	演藝學院演奏廳
DS1	Dance Studio 1	一號舞蹈排練室
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


- (E) In English 英語演出
- (B) Full-time students, senior citizens over 65 or people with disabilities 全日制學生、65歲或以上長者或殘疾人士
- (C18) Children under 18 years old 18歲以下觀眾
- (F) Free Admission 免費入場
- (F)# The Hong Kong Academy for Performing Arts 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 演藝學院免費節目，入場券可於演出前半小時在演藝學院票房索取，先到先得
- (F)* Free admission, advance registration required 免費入場，須預先登記
- (M) Members of SAPA and Academy Alumni Association 演藝友誼社及演藝學院校友會會員

 Music 音樂  Drama 戲劇  Others 其他

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 向演藝學院票房查詢有關詳情。

 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。詳情請電 2584 8633 客務部查詢。

www.hkapa.edu

電子快訊
eNews

If you wish to receive Academy's information in electronic format, please register at the PERFORMANCES section of the website.
閣下如欲以電子方式收取演藝資訊，歡迎到網站轄下之「表演」網頁內登記。

Enquiries 查詢：2584 8580



Box Offices

The Hong Kong Academy for Performing Arts – Wanchai
Béthanie – Pokfulam
Hong Kong Convention & Exhibition Centre – Wanchai
Fringe Club – Central
Hong Kong International Trade & Exhibition Centre – Kowloon Bay
Asia World Expo – Lantau Island
K11 Select – Tsimshatsui
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: \$5/ticket
Online Booking (www.hkticketing.com) and ticket purchase hotline
(31 288 288): \$10/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 our Box Office on 2584 8514 during opening
hours. Our 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
香港會議展覽中心 — 灣仔
藝穗會 — 中環
國際展覽中心 — 九龍灣
K11 Select — 尖沙咀
亞洲國際博覽館 — 大嶼山
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、九龍灣國際展覽中心

顧客服務費

各售票處：每張港幣五元正
網上訂票 (www.hkticketing.com)及
購票熱線 (31 288 288)：每張港幣十元正
郵費或遞送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。

票務查詢

如欲查詢在香港演藝學院演出之節目，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

學院提供少量時鐘車位，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

歡迎於快速票售票網預約伯大尼導賞團及訂購博物館
門票。