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HKAPA OPEN DAY

演藝開放日

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Feature Interview with **Ding Yuin Shan**
Teaching Filmmakers to Tell Their Own Tale
人物專訪
丁雲山 —— 以電影說故事

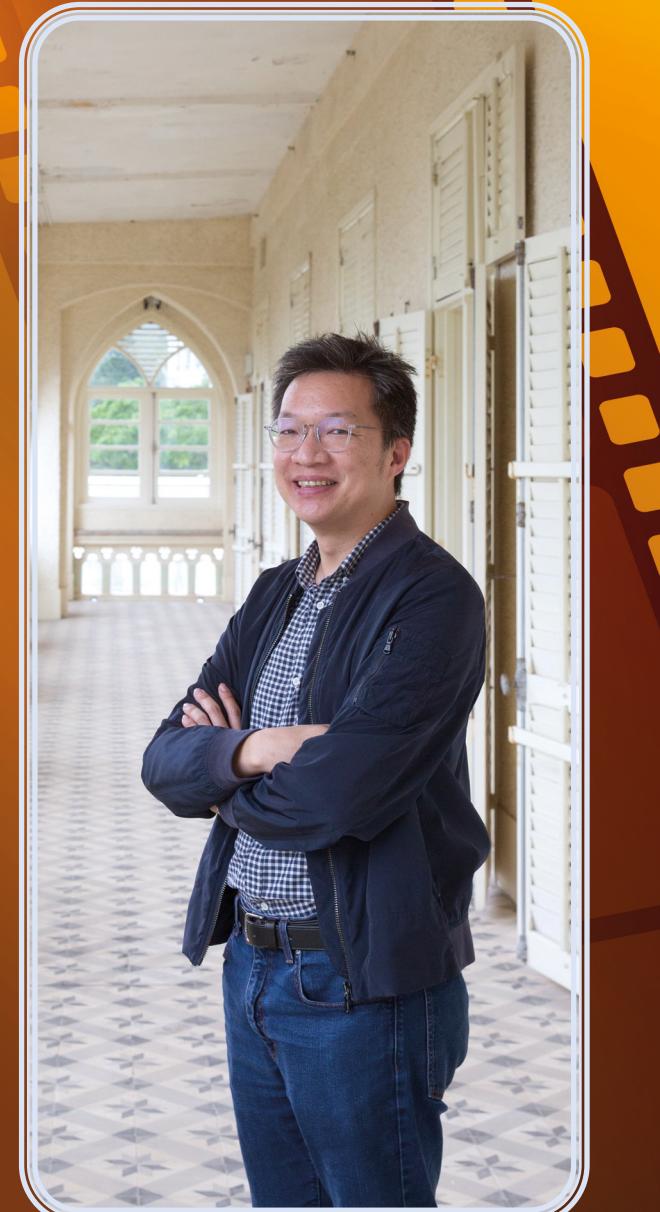


Programme 節目

Teaching Filmmakers to Tell Their Own Tale 以電影說故事

Filmmakers are consummate storytellers. And Ding Yuin Shan has quite a story to tell. He has been an executive producer, an associate producer, and producer for dozens of Hong Kong films. But the story starts back in Taiwan, before he even moved to Hong Kong over 20 years ago. Shan can narrate the local script. He speaks fluent Cantonese – and fluent colloquial Cantonese, at that. Where does the current action begin? Shan traces it to 2010, when the then-Dean of Film and Television, Shu Kei, invited him to join the School. Mr. Shu was hoping to hire someone still working in the industry to teach students about filmmaking. "I was helping to develop new talents at a film company," Shan recalls. So a change of scene made sense. "I thought if I was going to nurture talent, I might as well start from the source: in school." It was a part-time post at first. Now a full 12 years have gone by since he shifted from studio to campus, and Shan is the Associate Dean of the School of Film and Television, as well as the Head (Screen Creative Producing) and Postgraduate Programme Leader. Wearing many hats at once is a trait of Hong Kong filmmakers. The difference lies in that, in education, you don't ever "call it a wrap" as you might on the set. You just keep going.

影人說故事特別動聽，曾為數十部經典港產電影擔任監製、策劃、製片等幕後工作的丁雲山，從台灣來港二十多年，一口流利的廣東話，遣詞用字相當貼地，「2010年，當時電影電視學院院長舒琪先生邀請我加入學院，希望由現役業界中人教學生電影製作知識，我當時在電影公司發展新人項目，我想既然要培育新人，不如走進核心，於學校開始發展。」從片場走進教室，一轉眼將近十二年，丁雲山現任電影電視學院副院長及主任（影視創投）及研究生課程統籌，身兼數職，貫徹香港電影人特色；不同的是，電影煞科曲終人散，教育是沒有終點的漫漫長路。



Ding Yuin Shan, Associate Dean of Film and Television and Head (Screen Creative Producing) and Postgraduate Programme Leader 電影電視學院副院長及主任（影視創投）及研究生課程統籌丁雲山

In the '70s and '80s, movies were the main source of entertainment for most people. Shan's parents were typical fans of the cinema, and he came under their influence. He went to university in the United States, where he earned a double degree in European history and film theory. Then he undertook a master's degree in film theory at New York University's Tisch School of the Arts. While in the United States, Shan got to know the works of Johnnie To, and decided to come to Hong Kong after graduation to pay pilgrimage.

"I joked to my friends that I was going to Hong Kong for a few months, to get Johnnie To and Sean Lau's autographs," he says. In the end, he joined Johnnie To's company Milkyway Image, and stayed there for 10 years. During that span he helped produce several Hong Kong classics, including *The Mission*, *Running on Karma*, *Election*, and *Sparrow*.

While getting those movies made, he had already generated a winning impression of the Academy from working alongside its interns. That encouraged him to take the post in 2010. "At the film company where I was working, there were many interns sent by the universities," he remembers. "The Academy students really stood out. They left a deep impression on me. So as far as I'm concerned, I am teaching the very best students now."

A year later, Shan was entrusted with the responsibility of teaching on the Master of Fine Arts (MFA) in Cinema Production Programme, thereby officially becoming a full-time member of the School.

"Most people, including myself, began working after getting their master's. In other words, the master's programme was the last learning environment of film students before stepping out into the real world. I have a duty to equip them with the best gear for the workplace."

Dissolving Differences

Since its start, the Academy's Master's Degree of Fine Arts in Cinema Production has attracted Chinese-speaking students from the Mainland, Macau, Taiwan, and Singapore. Their shared passion for cinema has enabled them to understand, dissolve and resolve any cultural differences there may be.

"Some film schools stress individual training; we stress teamwork," Shan says. "Our graduation project requires the students to produce a film together. This practice boosts team spirit and centripetal force. Everyone supports and respects each other."

Tracy Choi is a 2013 Academy graduate from Macau who was writing screenplays as a student. Shan is very supportive of her work.

"After graduating from the Academy, she received support from a HK\$1.5 million fund," Shan explains. "I helped her to contact Louis Koo to support the film as its investor. Thus,

七、八十年代，電影是普羅大眾主要的娛樂，丁雲山父母是標準影迷，他亦深受影響，長大後赴美攻讀歐洲歷史及電影理論研究雙學位，其後再到紐約大學Tisch藝術學院修讀電影理論碩士課程。在美國期間認識杜琪峯作品，畢業後一心來港朝聖，「我跟朋友說笑，去香港找杜琪峰、劉青雲簽名，逗留幾個月就離開。」結果，他加入杜琪峯的電影公司銀河映像，一做便十年，先後參與《鎗火》、《大隻佬》、《黑社會》、《文雀》等多部經典港產片的製作。

2010年，他開始在演藝學院兼任導師，對於學院的第一印象，始自其實習生，「我當年在電影公司工作時遇到很多由不同大學安排來實習的學生，其中演藝學院學生的工作表現最突出，令我留下深刻印象。」一年後被委託開發研究生課程，正式成為學院的一份子。「大部分人，包括我自己，碩士畢業後便踏足社會，換句話說，碩士班是同學們進入電影圈前最後一個學習環境，我有責任給他們最好的裝備踏上職場。」

跨文化交流

電影製作藝術碩士課程自開辦以來，吸引來自國內、澳門、台灣、新加坡等不同華語地區的學生，在熱愛電影的大前提下，再多的文化差異都得以理解、化解、和解。「有些電影學院比較着重個人培訓，而我們強調團隊合作，畢業習作要求所有學生合作拍一部戲，所以同學們的團結力和向心力強，大家懂得互相支持和尊重。」

2013年的畢業生徐欣羨來自澳門，當年她在學時開始寫劇本，丁雲山一直出心出力支持，「畢業後她在澳門獲得一百五十萬基金，再由我聯絡古天樂幫手投資，拍成《骨妹》，作品在兩岸三地以至日本都取得獎項。」



On the set of *Running Out of Time 2* in 2001 with Sean Lau, Hui Siu-hung, Yau Nai-hoi and Johnnie To. 2001年於《暗戰2》拍攝現場與劉青雲、許紹雄、游乃海及杜琪峰合照。

Sisterhood was made. The film won prizes in Hong Kong, Taiwan and the Mainland, and even Japan."

Shan admits to being a strict teacher who expects a lot from his students. "When I first started teaching the MFA, I kept feeling that my students weren't up to par," he says.

Three years ago, Shan's Mainland student Guo Yapeng invited him to be the producer for his entry in the FIRST International Film Festival, in the city of Xining. At the briefing, Shan assessed that all the participants were promising young directors from top film schools both in the Mainland or abroad. But he believed Guo Yapeng's work more than measured up. It surprised him, and made him realise he should not underestimate the potential of his students.

"Ha ha," he deadpans. "I asked a lot of them. I was very strict in class. But they rose to the challenge. From then on, I demanded even more of myself in my effort to equip my students to take on the world."

Shock of Self-Discovery

The film industry all too often becomes a battlefield, requiring something akin to a military operation to achieve results. Shan admits that many students don't realise how difficult it is to make a film. He challenges them in the hope it will lead to self-reflection.

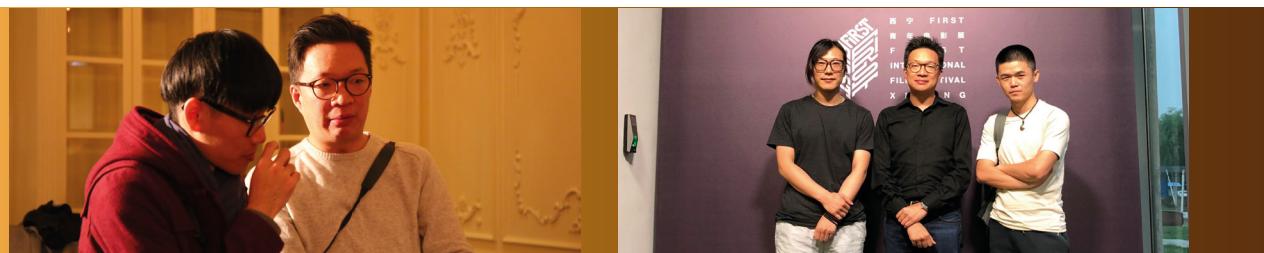
"Sometimes you need to trust yourself. Do you like watching films or do you like making films? They're two completely different things. The process of self-discovery can be shocking, but my responsibility is to manifest a real environment for the students to experience. If it's not for them, at least they know early on. From my experience, most students are 'reborn after roasting in the flames of enlightenment', so to speak. The process of getting back on your feet after hitting rock bottom is particularly memorable."

Unlike undergraduate students, master's students come from all walks of life and from all over. They also have good reasons for coming.

"Many master's students are experiencing a watershed in life," he says. "I need to make my teaching flexible so they will have the confidence to finish what it is they want to finish."



On the set of MFA Thesis Project film, *The Other Lotus*, in 2018 with director Ye Ziheng. 2018年與導演葉子恆於碩士課程畢業電影《荷蓮花》拍攝現場。



With Guo Yapeng and MFA graduate Liam Fong at the FIRST Film Festival. 與郭亞鵬及碩士畢業生方亮於西寧FIRST青年電影展合照。

他直認是嚴師，對學生要求高，「剛開始教碩士班時，經常覺得同學們未達到所要求的水平。」三年前，內地學生郭亞鵬參加「西寧FIRST青年電影展」，請來丁雲山任監製，他出席介紹會時，發現參加者都是國內外著名電影學院畢業的新銳導演，學生的作品在當中卻毫不遜色，令他驚覺同學的實力不容小覷。「哈哈，我要求很高，在課堂上十分嚴厲，但原來他們一點也不輸蝕，自此以後我對自己的工作更着緊，希望幫助他們提升實力，出去闖世界。」

自我發現的震撼

片場如戰場，丁雲山坦言很多同學不了解拍電影的艱辛，他會刻意給同學挑戰和反思，「身為熱愛電影的你，究竟喜歡看電影還是喜歡做電影？這是兩回事。自我發現的過程相當震撼，但我的責任是呈現一個真實環境讓他們去體會，不適合的話及早回頭。以我的經驗，大多數同學都在困境中浴火重生，由谷底爬上去的經歷特別難忘。」

有別於學士課程的青葱學子，碩士生來自五湖四海，各有前因，「很多碩士生正經歷人生重要時刻，我要處理的變數很多，在教學上盡量增加彈性，希望他們更有信心去完成自己想做的事。」他談及數年前有位原本主修歌劇的學生，因身形所限在歌劇界難有發展，於是轉讀電影，「這位同學天生轉數快，是監製的人才，畢業後她加入徐克的電影公司，深受賞識，現時在國內影圈發展不錯。」類似的例子多不勝數，有商科高材生想涉足電影製作融資，也有銀行投資經理渴望了解影視投資業務，「一般電影課程會教你拍電影或寫故事，但當你真正做電影，電影專業是一個團體，監製、導演、編劇、攝影、剪接、音響、美術，各人有不同崗位，同學們都要認識和學習合作與溝通方式。」

Shan points to a student from several years back, someone studying opera who switched to film because she believed herself physically not suited for the demands of opera. "This student is quick-witted, great executive producer material," he asserts. "After graduating, she joined Tsui Hark's film company where she was appreciated for her strengths as a post-production supervisor."

There is plenty of such potential among Shan's students, who show considerable diversity in intention. For example, there's a finance graduate who wants to get involved in film-production funding. There's also an investment manager who wants to know more about film and television production.

"Most film schools teach you how to shoot movies or write stories," Shan says. "But when you join the industry, you'll realise filmmaking is all about teamwork. The producer, director, scriptwriter, photographer, editor, score composer, art director, everyone has their role. Students need to know something about all these areas."

Education Expands Life

Shan describes the Hong Kong box-office revival in the last six months as an Indian summer. No one knows how long it will last; the important thing is to make the most of what we have. "Hong Kong filmgoers are returning to the cinema, it seems," Shan says. "Many Hong Kong-made films grossed over HK\$10 million recently. It seems that audience are showing same excitement for Hong Kong subject matters as much as they do for *Black Panther*."

The directors of many recent films are Academy graduates, including *The Sparring Partner*, *Table for Six*, and *Far Far Away*. "This may give the School a stronger sense of mission," Shan says.

He notes that when he ran into Sunny Chan recently, he couldn't wait to thank the director of *Table for Six*, both for the movie but above all for serving as an inspiration. "People learn filmmaking tend to focus on its artistic potential," he says. "I thanked Sunny, an Academy graduate and my colleague at the School, for reminding our students that Hong Kong films have the power to entertain and bring joy to the mass audience. What he did with *Table for Six* gives students hope."

Despite having been away from the frontlines while in his academic post, Shan keeps close contact with the industry. This helps him capitalise on every opportunity to facilitate his students' career. "I want to help students find suitable work," he notes. "I hope they will join reliable companies where they will continue to learn, and receive their due remuneration and respect."

In 2022, Shan was the executive producer for *The Remnant*, the first title of the "Keep Rolling Keep Running" series set up by the Federation of Hong Kong Filmmakers. The director



At the press conference of *Sisterhood* in 2016 with Gigi Leung、Fish Liew、Jennifer Yu and director Tracy Choi (MFA programme alumna of the School of FTV). 2016年於《骨妹》新聞發布會上與梁詠琪、廖子妤、余香凝及導演徐欣羨(電影電視學院碩士課程校友)合照。

教育造就人生

香港電影市道沉寂多時，丁雲山形容近半年的復興現象是「小陽春」，重要的是好好經營現況。「香港觀眾突然再入戲院，很多港產片收過千萬票房，最近很多電影，包括《正義迴廊》、《飯氣攻心》、《緣路山旮旯》的導演都是演藝校友，令學院有更強的使命感。」

他笑言最近遇上《飯氣攻心》的導演陳詠燊，立刻多謝對方，「大部分人學習拍電影，都希望能學習電影的藝術價值，感謝學院同事兼校友陳詠燊拍了這部片，令學生體會到電影娛樂及打動普羅觀眾的力量。」雖然離開前線多年，但丁雲山一直與業界保持緊密連繫，不放過任何可以為同學爭取的機會，「我想幫同學找到適合的工作，希望他們加入可靠的電影公司，繼續學習，得到回報和尊重。」

丁雲山於2022年為香港電影工作者總會「總會拍電影」計劃監製首部電影《惡人當道》，導演及編劇為電影電視學院講師關文軒。

電影圈充斥着夢想與現實的矛盾，他直言不太喜歡以票房成敗論英雄的影圈生態，反而嚮往在學院擔任學生的人生導師，「我在學院並非做一部電影，而是造就一個人，如果我在自己的崗位做得好，學生起步好，能夠走在正途上，他未來的路一定行得更順暢，這比起拍一部賣座或得獎電影重要得多。」

回想在演藝學院的十二年，每日看着學生成長，有種連夢工場也無法複製的感動。「每當教學生一些新知識和技能，他們第一次做到，那種興奮的表現令我回想自己

and screenwriter is Mandrew Kwan Man-hin, who lectures at the Academy's School of Film and Television.

The film industry is full of stories about the tug-of-war between dreams and reality. Shan says he doesn't like the common perception in the industry that the "Box office is king." He prefers to give his students guidance in life.

"I'm not making films at the Academy," he notes. "I help to build future filmmakers' career. If I do my job well, I give my students a good start, put them on the right path, so their journey will be smoother."

In Shan's time at the Academy, watching his students grow has been rewarding in a way that no "dream factory" can replicate. It has also helped to sustain him.

"Whenever I teach a skill and see my students master it for the first time, their excitement reminds me of why I entered film as a young man," he says. "If I had been on the frontlines for 20 years, all my edges would probably have been flattened. But in School, I'm constantly being reminded by my students of cinema's ability to mesmerise and excite." ▲▲



On the set of *The Remnant* in 2022 with director and School of FTV Lecturer (Production Management, Interdisciplinary Projects and Partnerships) Mandrew Kwan along with the School's alumni and students. 2022年與導演及電影電視學院講師(製片、跨學科及校外合作)關文軒和一眾電影電視學院校友及學生於《惡人當道》拍攝現場。

做電影的初衷。如果我還在影圈，做了二十年可能已經『滑牙』，但在學校每日見到同學，時刻提醒我電影永遠有令人興奮的魅力。」▲▲

Academy News Readers' Survey 《演藝通訊》讀者意見調查

The Academy News keeps readers abreast of the latest news and exciting activities of the Academy. The Academy News is conducting a survey to collect readers' views and you are invited to fill out the online questionnaire. Your comments are highly appreciated and we would like to thank you for your support of the Academy.

《演藝通訊》致力為大眾送上學院最新消息及精彩活動。為精益求精，誠邀您抽空填寫網上問卷，感謝您的寶貴意見及對學院的支持。

The Academy will offer a souvenir to the first 30 respondents as a token of thanks.

學院將送贈紀念品一份予首三十名完成問卷的讀者。

Online Questionnaire 網上問卷:



HKAPA OPEN DAY

演藝開放日

MARCH 5 2023

- Free shuttle bus services between Béthanie Landmark Heritage Campus and Main Campus in Wanchai
- Performance by Junior Symphony Orchestra and concerts of Chinese and Western music throughout the day
- Guided tours of the world of performing arts and technology – go backstage in theatre and entertainment arts
- Musical, drama and Chinese opera excerpt performances
- Dance open classes
- Film and Television graduation screenings
- Academy Library open house event - "Go Digital" Library Themed Exhibition
- Meet our alumni and be inspired by experienced performing artists!
- 免費專車往來伯大尼古蹟校園與灣仔本部校園
- 青少年音樂課程交響樂團演出、中樂及西樂音樂會
- 表演藝術與科技體驗導賞團，探索舞台製作的繽紛世界
- 音樂劇、戲劇和中國戲曲選段演出
- 舞蹈公開課
- 畢業電影作品放映
- 學院圖書館開放，特設「Go Digital」圖書館專題展覽
- 多位重量級校友，一起發放演藝力量！

Programme details of the event will be available on the Academy's website and social media channels. Stay tuned!

想獲取更多開放日的節目詳情，請密切留意演藝學院網站和社交媒体平台上的公布。

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Programme 節目

HKAPA Official

The Academy Ball CABARET

演藝學院籌款舞宴

The Academy Ball, organised by The Society of the Academy for Performing Arts (SAPA), was successfully held on December 15, 2022, at the Grand Hyatt Hong Kong. The Ball was graced by the presence of Honorary Patron of SAPA, Mrs. Regina Leung, the Permanent Secretary for Culture, Sports and Tourism, Mr. Joe Wong, Legislative Councillor, The Honourable Kenneth Fok, Academy Council Chairman, Mr. Edward Cheng, and Academy Director, Professor Gillian Choa. Both the Academy and SAPA thanked the title sponsor BVLGARI for their support.

Themed CABARET, the evening was full of dazzling and exquisite performances and recitals by Academy students and celebrity guests, who together created such a dynamic spectacle. The Ball kicked-off with a series of performances by former President of SAPA and former Council Chairman of the Academy Professor Anna Pao Sohmen, and students of the Schools of Dance and Drama, who showcased their talents in classic cabaret songs like *Willkommen*, *All that Jazz* and *Lady Marmalade*. The Organising Committee was grateful to have the renowned classical pianist Niu Niu perform the Beethoven's *Symphony No. 5* (Trans. Liszt for Piano) *First Movement* and Honorary Doctor of the Academy, Dr. Elina Leung, perform *My Way* by Frank Sinatra.

The Academy is grateful to have the staunch support of the Joint Presidents of SAPA Dr. Sophia Kao Lo and Ms. Winnie Chiu, and SAPA's Executive Committee. The Academy is also appreciative of the devotion and contribution of Co-chairpersons of the Ball, Mr. Jonathan Cheung and Ms. Charmaine Ho, and the Organising Committee in arranging this spectacular event.

As the most significant fundraising event of SAPA, the Academy Ball has raised substantial funds this year to support scholarships and the on-going development of the Academy. ☀

由演藝學院友誼社（友誼社）舉辦的演藝學院籌款舞宴於2022年12月15日假香港君悅酒店圓滿舉行。是次舞宴邀得友誼社名譽贊助人梁唐青儀女士擔任主禮嘉賓，及文化體育及旅遊局常任秘書長黃智祖先生、立法會議員霍啟剛先生、演藝學院校董會主席鄭維新先生和校長蔡敏志教授出席。演藝學院和友誼社衷心感謝BVLGARI冠名贊助此項盛事。

為配合主題，場地佈置以卡巴萊（Cabaret）為靈感，一眾才華洋溢的演藝學院學生及表演者為舞宴帶來精彩絕倫的歌舞表演。友誼社前主席及演藝學院校董會主席蘇包陪慶教授的演出為舞宴展開序幕，接著由演藝學院舞蹈學院及戲劇學院學生演繹多首經典卡巴萊歌舞如《Willkommen》、《All that Jazz》及《Lady Marmalade》等，重現卡巴萊歌廳盛況！舞宴籌委會今年更特別邀請著名古典鋼琴家牛牛（張勝量）彈奏貝多芬的《Symphony No. 5 (Trans. Liszt for Piano) First Movement》及演藝學院榮譽博士梁婉玲彈奏 Frank Sinatra 的《My Way》，為晚宴譜上悠揚樂韻。

演藝學院感謝友誼社聯席主席盧高靜芝博士與邱詠筠女士以及友誼社委員會委員一直以來的支持，並特別感謝舞宴籌委會聯合主席張宇成先生、何芋諱女士及一眾籌委會成員盡心盡力籌辦是次精彩的舞宴。

演藝學院籌款舞宴為友誼社最重要的籌款活動，當晚舞宴籌得的款項將用作支持獎學金及學院的整體發展用途。☀



(Front row from left) Marketing & Communications Director of Bulgari Asia Pacific Limited Ms. Shirley Yeung, The Academy Ball 2022 Organising Committee Co-Chairperson Ms. Charmaine Ho, Academy Council Chairman Mr. Edward Cheng & Mrs. Louisa Cheng, SAPA Joint President and The Academy Ball 2022 Organising Committee Executive Chairlady Ms. Winnie Chiu, Guest of Honour and Honorary Patron of SAPA Mrs. Regina Leung, SAPA Joint President Dr. Sophia Kao Lo, Academy Director Professor Gillian Choa, Legislative Councillor The Honourable Kenneth Fok & Mrs. Fok, The Academy Ball 2022 Organising Committee Co-Chairperson Mr. Jonathan Cheung, Permanent Secretary for Culture, Sports and Tourism Mr. Joe Wong. (Second row from left) Commercial & Retail Director Hong Kong & Macau of Bulgari Asia Pacific Limited Mr. Cesar Audiffren, The Academy Ball 2022 Organising Committee Members Ms. Joyce Liu, Ms. Shirley Jin, Ms. Jin Ling, Dr. Elina Leung and Dr. Terence Chan. (第一排左起) Marketing & Communications Director of Bulgari Asia Pacific Limited 楊慕琪女士、2022年度舞宴籌委會聯席主席何芋諱女士、演藝學院校董會主席鄭維新先生及夫人、友誼社聯席主席及2022年度舞宴籌委會執行主席邱詠筠女士、主禮嘉賓及友誼社名譽贊助人梁唐青儀女士、友誼社聯席主席盧高靜芝博士、演藝學院校長蔡敏志教授、立法會議員霍啟剛先生及夫人、2022年度舞宴籌委會聯席主席張宇成先生及文化體育及旅遊局常任秘書長黃智祖先生。（第二排左起）Commercial & Retail Director Hong Kong & Macau of Bulgari Asia Pacific Limited Mr. Cesar Audiffren、2022年度舞宴籌委會成員劉欣怡女士、金華琴女士、金鈴女士、梁婉玲博士及陳浩華博士。



The Ball kicked-off with a dance performance by former President of SAPA and former Council Chairman of the Academy Professor Anna Pao Sohmen. 友誼社前主席及演藝學院校董會主席蘇包陪慶教授的精彩舞蹈演出為舞宴展開序幕。



Students from the Academy's School of Dance and School of Drama showcased their talents with wonderful performances at the Ball. 舞蹈學院及戲劇學院的學生為舞宴落力演出，大展才華。



Academy Honorary Doctor Dr. Elina Leung on the piano accompanied by the strings of Academy alumni. 演藝學院榮譽博士梁婉玲在演藝學院校友的弦樂伴奏下為觀眾帶來動聽的鋼琴表演。



Renowned classical pianist Niu Niu played a piece by Beethoven at the Ball. 著名古典鋼琴家牛牛為舞宴獻上精彩的鋼琴表演。

24 — 25.2.2023

晚上 7:30pm

演藝學院廖湯慧靄戲劇院
Academy Rita Tong Liu Drama Theatre

專為演出而設
此節目適合6歲或以上人士觀看
Performance in Cantonese with Chinese and English subtitles
This production is suitable for audience aged 6 or above



海

珠

灣



P E A R L B A Y

Programme Details
節目詳情 :

節目詳情 :

2 ACADEMY EVENTS IN FEBRUARY 月演藝學院製作節目表

10

FRI | 6:30PM | AR

Academy Piano Concert

演藝鋼琴音樂會

Free event 免費節目 (#)

17

FRI | 6:30PM | AR

Academy Piano Concert

演藝鋼琴音樂會

Free event 免費節目 (#)

22

WED | 6:30PM | AR

Academy Chinese Music Concert -

Jiangnan Silk and Bamboo

演藝中樂音樂會 – 江南絲竹專場

Free event 免費節目 (#)

24-25

FRI-SAT | 7:30PM | AD

Academy Chinese Opera: Gongs and Drums - Pearl Bay

演藝戲曲:《鑼鼓響 - 海珠灣》

\$90, \$60, \$85(M), \$55 (M), \$45(B)

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

VENUE 場地

AD

Academy Rita Tong Liu Drama Theatre
演藝學院廖湯慧靄戲劇院

AR

Academy Recital Hall
演藝學院演奏廳

KEY 註解

(A) 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 events, e-tickets are released for registration one hour before the start of the performance via the "Academy e-Ticketing System" (<https://eticket.hkapa.edu/>) on a first-come, first-served basis. 演藝免費節目，電子門票可於演出前 1 小時在「演藝電子票務系統」登記 (<https://eticket.hkapa.edu/tc/>)，先到先得

REMARKS 備註

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



Check the most up-to-date diary online
www.hkapa.edu/event/upcoming

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- Cultural Exchange 文化交流 (e.g. Master classes, exchange programmes 如：大師班、交流計劃)
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REMARKS 備註

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