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Feature Interview with Ata Wong Chun-tat A Life in Drama

人物專訪

黃俊達——戲劇人生

SCHOOL OF THEATRE
AND ENTERTAINMENT ARTS
舞台及製作藝術學院

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Academy Studio Theatre
演藝學院實驗劇場



A Life in Drama 戲劇人生

有人窮半生尋找目標，有人仿佛天生有任務在身。黃俊達（阿達）是後者，自小四推開戲劇之門，從此離不開表演藝術。升中後加入戲劇學會，中二參加藝穗默劇實驗室，2005年畢業於香港演藝學院舞蹈學院。2008年，他遠赴法國巴黎賈克·樂寇國際戲劇學校進修，完成兩年專業課程，同時更修畢其動作研究所的課程。現身兼導演、編舞、演員、藝術總監、香港演藝學院導師、電影及劇場肢體演技指導。「戲劇是很有趣的東西，一旦進來了便走不出去。」阿達說話總是帶着笑意，雙眼灼灼，閃出堅定的神采。

Some people spend half their lives seeking purpose; others are born with it. Ata Wong Chun-tat is natural-born with purpose. Ever since he opened the door to the theatre in Primary 4, he has not spent a day away from it. In secondary school, he became a member of the drama club, and in Form 2, he joined the Fringe Club's Mime and Movement Laboratory. Ata graduated from the Academy in 2005. Three years later, he enrolled at L'Ecole Internationale de Théâtre Jacques Lecoq in Paris, where he also studied at the Laboratory of Movement (LEM). Ata now wears many hats: director, choreographer, actor, art director, lecturer at the Academy's School of Drama, and physical-theatre instructor. "Drama fascinates," he explains. "Once you're in that world, you can't leave." Ata always talks with a hint of a smile, eyes gleaming yet determined.

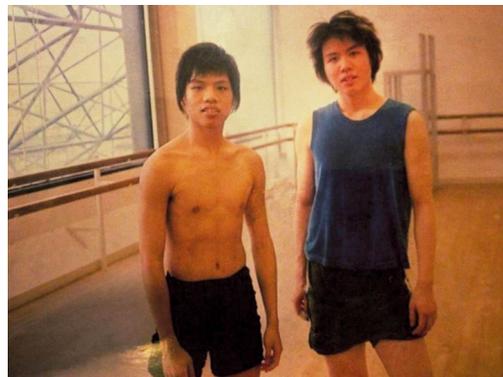


Photo taken during his time at the Academy. 攝於演藝學院讀書期間。

His induction into the performing arts started at home, where he experienced early demonstrations of their power. "As a child, I watched a lot of movies and TV dramas," he recalls. "My mother would cry during emotionally charged scenes, and it got me wondering what it is about the power of drama that it would bring someone to tears."

In school, Ata took part in interclass drama contests, and enrolled in special-interest courses at youth centres. Though not yet 10 years old, he would get incredibly excited at the opportunity to perform on stage. When the teacher punished him by banning him from performing, he was devastated.

Real enlightenment came in secondary school, in the form of drama teacher Woo Wing-yin. Ata had joined a comedic-monologue contest, and afterwards Woo invited him to join the drama club. "My teacher belongs to the same professional generation as Jim Chim," Ata says. "He would bring me to plays and teach me a lot about drama."

Under his teacher's influence, Ata began taking classes in mime at the Fringe Club's Mime and Movement Laboratory. In Form 3, he was exposed to physical theatre, and performed that genre for the first time. Ata and his teacher were very close through all these years. When Ata founded Théâtre de la Feuille in 2010, Woo became the troupe's director.

From Drama to Dance

Smitten with drama as an adolescent, Ata's greatest incentive for going to school was to attend rehearsals. After school, he went straight to Central for mime class.

"I had my struggles," he says. "The bus fare from Tuen Mun, where I lived, to Central was HK\$18.20, almost HK\$40 round trip in those days. My mother thought that was too expensive, but my dad said, 'Our son already knows at this age what he likes. We must support him.' Until today, I am stunned by my father's words."

With the support of his family and his teacher, Ata made up his mind to forge a life in drama. But fate had other plans for him. After graduating from secondary school, he decided to study drama at the Academy. He was rejected. The following year, since the School of Dance had a programme in Musical Theatre Dance on offer that embodied the elements of performance and drama he enjoyed, Ata applied to the programme and was accepted. Despite rough patches at the start of the semester, by mid-semester, he was increasingly drawn to the modes of expression of modern dance.

"The School of Dance has excellent teachers," he says. "Rob Kitsos was one of them. He infused modern dance with street dance in the most eye-opening ways. Another teacher from the

對於表演藝術，阿達很早便開竅，「小時候經常看電影、電視劇，一些激動的場面媽媽會哭，當時就想：為何（戲劇）這麼厲害，竟會把人弄哭？」小學參加班際戲劇比賽、青少年中心的興趣班，只有十歲八歲的他會因獲得演出機會而興奮，或被老師懲罰禁演而失落。然而，真正的啟蒙來自中學的戲劇老師胡永賢，學校舉辦勸學相聲比賽，賽後老師邀請他加入戲劇學會。「老師與詹瑞文是



A class with School of Drama students. 與戲劇學院學生上課情況。



On a school tour of *L'Orphelin* with the creative cast members of Théâtre de la Feuille, visits included universities and secondary and primary schools. 帶領綠葉劇團的創作演員，到中小學及大學巡演劇目《孤兒》。



Posing with Tang Shu-wing and Hayley Kan at the HK Arts Development Awards 2017 after receiving the Award for Young Artist. 於2017香港藝術發展獎獲頒藝術新秀獎，與鄧樹榮和簡美蓮合照。



Participating in a theatre documentary by world renowned director Peter Brook while in Europe. 於歐洲期間參與著名導演Peter Brook的劇場紀錄片。

U.S. combined Chinese martial arts and modern dance. What she did was mind-blowing. I didn't know the human body could be pushed to such extreme states."

Seeing the World on Tour

Iconic mime Marcel Marceau has been an important source of inspiration for Ata who, as a student at the Academy, already had plans to further his studies in France. Soon after graduation, he decided to save for tuition by taking on a role as an actor in the *Festival of the Lion King*, the musical at Hong Kong Disneyland. Three years later, he was accepted into L'Ecole Internationale de Théâtre Jacques Lecoq in Paris.

After an apprehensive first year, Ata quickly adapted to the learning style in France. "The school wasn't trying to make actors of us, but creators with ambition," he says. Gradually, through a continuous process of creating and

同一代的戲劇人，會帶我看劇，教我很多戲劇知識。」在老師的薰陶下，他中二開始到中環藝穗默劇實驗室學習默劇，中三接觸「肢體戲劇」，並參與演出。多年來，兩人感情親厚如父子，他2010年創辦綠葉劇團，也由胡老師擔任劇團主席。

從劇場跳到舞台

年少時已鍾情戲劇，阿達坦言排戲是上學的最大動力，放學後立即到中環學戲。「我也曾經糾結，我家住屯門，每天乘車到中環的車費是\$18.2，來回約\$40，當時媽媽覺得車費貴，但爸爸說了一句：『兒子此時已找到自己的興趣，我們一定要支持！』時至今天，我依然覺得這句說話很震撼。」

在家人和老師的支持下，阿達立定志向，開展戲劇人生。中學畢業後一心希望入讀演藝學院修讀戲劇，第一年卻名落孫山。第二年再報考時，考慮到當時舞蹈學院的音樂劇舞課程具表演和戲劇元素，故此兩所學院一併報考。最終阿達入讀了舞蹈學院，雖然學期初段較為吃力，但到了中段慢慢被現代舞的表達形式所吸引：「舞蹈學院有很多出色的老師，其中一位是Rob Kitsos，他把街頭舞和現代舞結合，對我來說很有啟發性；另一位來自美國的老師，她將中國功夫融合現代舞，那種獨特的動態十分震撼，我才發現原來一個人的身體可以達到那個狀態！」

巡演看世界

阿達深受默劇大師馬塞馬素啟發，就讀演藝學院期間已計劃將來到法國留學。畢業後，他隨即加入香港迪士尼樂園擔任音樂劇《獅子王慶典》的演員，一邊儲學費一邊學法文，三年後順利考入巴黎賈克·樂寇國際戲劇學校。

在法國，經歷了戰戰兢兢的第一年後，很快便適應當地的學習模式，「學校要培育的不是演員，而是有抱負的創作者」。透過不斷創作和巡演，阿達逐漸建立出個性鮮明的藝術方向，「我在法國參演了Peter Brook執導的電影作品《走隱形鋼線的人》（香港譯名），還有他女兒Irina Brook執導的《Pan》，在歐洲多國巡演的經驗令我反思：為何歐洲劇團可以巡演，香港劇團做不到？因此我後來成立劇團，亦以巡演為目標。」

回港後，阿達先加入鄧樹榮戲劇工作室任駐團導演及研究員，其後發展綠葉劇團，作品包括《我要安樂死》、《鄭

touring, he developed a vivid artistic direction. "I participated in the Peter Brook film *The Tighrope* as well as *Pan*, helmed by his daughter Irina Brook," he notes. "Touring all over Europe got me wondering why European theatre companies can tour but Hong Kong's can't. So when I founded my own company, touring was my objective."

On returning to Hong Kong, Ata joined the Tang Shu-wing Theatre Studio as a resident director and researcher, before developing his own company Théâtre de la Feuille. Works produced under his own theatre company include *I Want Euthanasia*, *Zhenghe*, *Papa*, *Sonnets*, and *The Lost Adults*.

L'Orphelin (2013) toured for seven years in the mainland, Japan, Korea, the United States, France, Italy, Croatia, and beyond. The troupe's core actors hail from Hong Kong and Beijing.

"When I was studying in Europe, students of different nationalities would gather and share stories with each other," he remembers. "The cultural collisions were very interesting. Actors need to learn through experiences and feel in order to express what's hidden in the depths."

Feeling the Pulse of Time

In 2018, although at one of his busiest times with work, Ata decided to return to L'Ecole Internationale de Théâtre Jacques Lecoq for the Teacher Education Programme. "Teaching certification had been something I wanted to acquire," he explains. "Thanks perhaps to the influence of my secondary school teacher, I wanted to share what I consider good through teaching."

For him, being an actor and being a teacher are one and the same. "The theatre awakens reflection, while teaching rekindles actors' curiosity about the world and helps them to find hope," he says. "The performing arts are about bringing hope."

和》、《爸爸》、《十四》、《小飛俠》等，2013年的《孤兒》巡演七年，足迹遍及全中國、日本、韓國、三藩市、法國、意大利、克羅地亞等地。劇團的核心創作演員來自香港和北京，「在歐洲學習時，不同國籍的同學會聚在一起說故事，當中的文化衝突很特別，演員需要經歷、體會和感受，才能表達深層次的東西。」

感受時代脈搏

2018年，阿達在工作最忙碌之際選擇暫別香港，回到巴黎賈克·樂寇完成師資課程。「我一直計劃考取教師資格，可能是受中學老師影響，希望藉教學分享自己認為好的東西。」演員與教師，看似兩碼子的事，在他眼中卻有共通點，「劇場是要喚醒大家思考，而教學是重新啟動演員對世界的好奇心，幫助他們尋回希望，表演藝術就是想給人帶來希望。」

他近年積極培育劇場新人，透過其開辦的形體劇場訓練課程，於不同地方教授相關知識。除了表演者外，阿達亦樂於與藝術界不同範疇的後輩分享經驗，現時於香港演藝學院執起教鞭，不單任教於戲劇學院，同時為舞台及製作藝術學院的碩士課程擔任導師。「近年演藝學院逐步改革，重視擴闊學生的視野。以戲劇學院為例，現正進行課程革新，增加與業界的連繫。這是好開始，希望演藝學院日後能培育更多有創造力的表演藝術家。」



Participating in a film directed by the renowned film director Johnnie To. 參與著名導演杜琪峯的電影製作。



Participating in a school public performance while studying in Paris. 於巴黎留學期間學校的公開演出。

Ata has in recent years been nurturing new theatrical talent, both actors and also professionals in other arts. He launched a physical-theatre programme, as well as teaching at the Academy's School of Drama and the School of Theatre and Entertainment Arts for its master's degree programme.

"The Academy is going forward with an emphasis on broadening students' vision," he says. "For instance, the School of Drama is conducting curriculum reform to fortify ties with the profession. This is a good start. I believe the Academy will continue to nurture performing artists with creativity."

Ata considers himself a strict teacher who believes that, to get 100% from students, he must first give 200%.

"Performance teachers need to concern themselves with students' growth," he says. "A complex family background can hinder an actor's expression. My duty is to untie the knots and find a channel for expression, to smooth out the crumpled ball of paper."

Ata often stresses that actors cannot simply rely on observing and listening; they must feel as well. "The students I've met in recent years tend to be quite mature in their thinking," he says. "They know what they want. They have experienced class suspension, so they value the opportunity to learn. All negatives can have a positive outcome. This is the moment for young people to learn to feel." 🎭



In his latest work *The Lost Adults* in May 2021, wire-flying was an important theatrical element to create the mood of the play. 於5月上演的《小飛俠》，演員以「吊威也」作為劇場創作的重要元素，以建構該故事的意境。



Ata directed the Academy production *Acte Sans Paroles* last year. To know more about this, scan the QR code and read P.11 of the Sep 2020 issue. 阿達去年導演演藝學院製作節目《無言劇》。了解更多，請掃描二維碼並參閱2020年9月號（第11頁）。



面對大時代下的新一代，他自言是嚴謹的老師，想學生表現一百分，自己先要表現出二百分。「教表演須要關注學生的成長，複雜的家庭背景可能窒礙演員的表達，我的責任是幫學生解結，尋找出出口，就像把一團摺皺了的紙張重新攤平一樣。」他經常強調演員不能只靠聽和看，一定要有所感受，「近年的學生特別懂事，知道自已的需要，因為他們經歷過停課的日子，自然懂得珍惜。任何壞事都可能是好事，此時正是年輕人學習感受的好時刻。」 🎭

When Creativity Meets Technology 科技開拓創意空間

Dancing with a finger or even a cursor? Blending music from an antique instrument with electronic waves? The sky's the limit when it comes to creativity with the aid of technology!

To promote the application of innovative technology and interdisciplinary collaboration among students and alumni, the Academy launched the Creative Collaborative Arts Awards last year to encourage submission of creative projects. The initiative was met with an overwhelming response and attracted a total of 47 entries. Eight innovative art projects were selected, each being awarded a seed fund of \$10,000. A showcase of the selected projects, featuring interactive live/hybrid performances, virtual reality (VR) theatre or video works, will be held on August 13 at the Academy. Come and watch the innovative performances and meet the artists at this showcase, which taps into the future by visualising the possibilities of performances and presentations. 🎭

你有否想像過以指尖，甚至cursor（滑鼠游標）也可以跳舞？古董樂器奏出的音符，混合電子元素後，又會變成怎樣的樂章？借助科技，一眾藝術家可把天馬行空的想法作大膽嘗試。

為鼓勵學生和校友積極運用科技和展開跨學科合作計劃，演藝學院教育資訊科技部去年推出演藝創意合作藝術獎，邀請提交富創意的計劃書。活動反應熱烈，共收到47份計劃書，評審從中選出8個項目，各獲港幣一萬元資助。學院將在8月13日舉行展演，公開展出入圍作品，包括現場演出和混合模式的互動表演、虛擬實境劇場和攝影錄像。歡迎大家親臨學院觀賞作品，與一眾藝術家見面，一起窺探表演模式的各種可能性！ 🎭

Highlights of the winning projects 精選入圍作品

Qin Se Po by Chan Ming-chi (Class of 1989, School of Music) 《琴瑟破》陳明志（音樂學院，1989年畢業）

A musical piece performed with laser *guqin* that uses the sound of the instrument to create electric waves.
一部為特製鐳射古琴而作的新媒體音聲作品。



New Work by Darragh Morgan (Class of 1996, School of Music) 《新作》Darragh Morgan（音樂學院，1996年畢業）

A visionary form of 21st century chamber music created with his 1848 Giuseppe Rocca violin and electronic tracks.
以1848年出產的Giuseppe Rocca小提琴演奏，並把電子元素融入其中，是極具前瞻性的21世紀室樂作品。



The ___ between the Truth and the Truth by Chung Bing-shu (Year 3, School of Drama)

《真實與真實之間的___》鍾秉澍（戲劇學院三年級）
A screenplay presenting the audience with multiple realities using immersive VR technology.
利用虛擬實境技術投影出多重現實的沉浸式錄像作品。



Tap into Drawing by Amos Wong (Year 4, School of Music) 《Tap into Drawing》王樂行（音樂學院四年級）

An interactive online dance show where the audience can influence the tap dancer's movements with finger or cursor movements.
網上互動舞蹈演出，觀眾可透過指尖或滑鼠游標帶動舞者的動作。



Details of the eight projects / Register for the showcase 了解更多作品和登記參加展演

An Incubator for Students and Commercial Artists to Thrive and Connect

讓學生蛻變的舞台

Pop singer Tang Siu-hau was amazed when she discovered that the production team of her maiden solo concert in 2018, a group of Theatre and Entertainment Arts (TEA) students of the Academy, had decided to completely re-construct the stage set, a huge square box, just two days before the show. She was even more amazed when the students delivered a set that fitted perfectly when the Interstage Concert began. There was only one way in which she wished her Interstage concert experience could have been different: "I want more of this!"

Launched three years ago, Interstage aims to connect students from the School of TEA with the music industry and give them a taste of creating a commercial pop concert from scratch. In a high-pressure environment, a small group of final-year TEA students work closely with a professional singer or a band to produce all the sound, lighting, scenery and video projection of an industry-standard pop concert.

TEA students work tirelessly with their peers from the other

與歌手鄧小巧聊起她於2018年舉行的首場個人音樂會《Inner Strength》，她語帶興奮地憶述，由一群演藝學院舞台及製作藝術學院（後以學院英文首字「TEA」簡稱）學生組成的創作團隊，在開騷前兩天毅然決定將一個巨型舞台裝置重新改裝，最後趕及演出前順利完成。曲終人未散，回顧音樂會後感，鄧小巧直呼：「我希望有更多驚喜！」

是次音樂會乃演藝學院製作的首屆Interstage音樂會，自三年前創辦至今每年於秋季上演，旨在連繫TEA學生與音樂業界，讓學生體驗由零開始製作達業界專業水準的流行音樂會。畢業班學生就音響、燈光、佈景及投影，與演出歌手或樂隊緊密合作，製作出學生夢寐以求的現場震撼。

一直以來，TEA學生與校內其他學院的同學合作無間，從粵劇、舞蹈、戲劇到歌劇，每年製作多個主要節目。

Schools to produce the Academy's major productions each year, ranging from Cantonese opera and dance to drama and opera. While all these productions require their technical and design expertise, they are rarely given the responsibility to take the creative lead themselves. Yuen Cheuk-wa (Wa), Associate Dean of TEA and Head of Media Design & Technology, founded Interstage so that students interested in creating their own productions could learn how to make creative decisions from conceptual planning to on-stage performance by themselves. It is a self-empowering project that technical artists have been crying out for.

"In the commercial field, every time you produce a different concert with a different artist, it's a different game. There's no formula," Wa said. To help students to dive deep into Interstage, he invited a guest producer from the industry to act as a link between educational needs and commercial demands. The producer needed to be a respected professional who could get along with students while enjoying the trust of the industry.

Hong Ka-chun, who has worked with high-profile artists and bands, and created the Wow and Flutter indie festival, is the perfect match. With the seasoned music producer on board for all three editions of the Interstage Concert, it was a golden opportunity for TEA students to learn.

"The students need to experience the stress of working on a commercial concert," Wa explained. "If you give them too much time, there's no relevance with the real world. They have to feel the pressure."

儘管這些製作均需要TEA學生專業的技術及設計知識，但他們甚少擔當主創的角色。有見及此，TEA副院長及科藝製作系主任袁卓華創辦了Interstage，讓有志創作及領導製作創意項目的學生，由規劃到台上演出的整個過程中，學習作決策，啟發舞台科藝藝術家的潛能，讓人翹首以待。

「在娛樂業界，每次為不同藝人製作音樂會，都是獨一無二的經驗，沒有既定公式。」為了協助學生投入Interstage，袁卓華找來資深音樂製作人康家俊擔任客席製作人。他曾與多位知名藝人和樂隊合作，創辦了「本地薑」獨立音樂節，既能貼近學生想法，亦獲業界信任。三屆Interstage邀得他助陣，為學生帶來寶貴的學習機會。

「學生須體驗製作商業音樂會的挑戰。」袁卓華解釋：「如果給他們太多時間，那就脫離現實。他們須要感受一下真實的壓力。」

袁卓華相信參與的學生都會隨着實戰經驗而蛻變。與其他項目不同，學生於過程中將不會收到他人的指令。「沒有人教導他們該怎樣做，亦沒有傳統劇場導演在旁帶領前進。他們當刻的崗位，既是推動者，亦作領航員。他們很快便意識到，自己有能力與表演者合力把音樂會做好。這個學習過程是獨特的體驗，可從中培養出新的技能，可望成為集創作、溝通、合作和解難等多項能力於一身的舞台科藝藝術家。」



Photos from far left to right: Tang Siu-hau (2018); Panther Chan (2019); per se (2020).

左頁起：鄧小巧(2018)、陳蕾(2019)和per se(2020)

Wa believes the students who designed the Interstage Concert were transformed by the experience. The first change felt by the students was a lack of external direction. "The team soon realised that no one was telling them what to do. Without a traditional theatre director driving the show forward, they had to be both engine and driver. They quickly realised that they were capable of getting the job done together with the performer. As a learning process, this experience was unique. What skills they did not have, they developed on the job, becoming better creators, communicators, collaborators and problem-solvers."

The success of Interstage has been widely recognised after three years of spectacular performances, showcasing well-known musicians, Tang Siu-hau in 2018, Panther Chan in 2019, and per se in 2020. In each edition, students had to work professionally to solve numerous challenges.

Take, for example, the 2019 *Orange and Blue* concert. Driven by the pursuit of perfection, production and stage manager Yannus Li, a then final year student specialising in Stage and Event Management, decided they needed to change the colour of the entire stage floor to generate the best visual effect for the performance. She and her team spent six days repainting the floor. This resonates with the experience of Tang Siu-hau related above, who marvelled at the reconstruction of the stage set for her 2018 *Inner Strength* concert.

"Trust is the key," Wa said. "If you look at ordinary commercial shows, you don't often find this kind of trust. It can only be built through personal relationships."

The students agreed. If they have one piece of advice for future Interstage teams, it is this: "Trust yourself," Yannus said. "And trust each other," added Hui Tsz-ling, lighting designer of the 2019 edition.

The 2019 concert also demonstrated the importance of effective communication and creative synergy between the production team and the performing artist. The students came up with a concept showing the changing mood of a day between dusk and dawn, by grouping the artist Panther's songs into corresponding themes – punchy and energetic for dusk, personal and soul-searching for nighttime and upbeat and hopeful for dawn. After thorough discussions, Panther applauded the concept and gave it the green light.

Tang Siu-hau echoed the need for in-depth communication with the performer at the planning and preparation stage, which was often skipped or delegated to the director in typical show production. She enjoyed working with the

三年來，Interstage與多位知名音樂人合作，2018年的鄧小巧、2019年的陳蕾，和2020年的per se，精彩的製作得到廣泛認同。學生在每年的音樂會都化身為專業製作單位，把重重挑戰逐一拆解。

以2019年名為《Orange and Blue》的Interstage為例，身兼製作經理及舞台監督的李安麗（當時為主修舞台及項目管理的畢業班學生）在音樂會舉行在即之際，決定更改舞台地板顏色，以達致最佳的視覺效果。這份對細節的執著，與鄧小巧於文章開首提及的舞台裝置改裝經歷如出一轍。

「信任是關鍵。」袁卓華續說：「這種信任在商業演出不常有，需要透過人際關係建立。」學生都深表同意。被問及對往後的Interstage團隊有何建議，李安麗堅定地說：「相信自己。」在同屆音樂會擔任燈光設計的許紫玲在旁補充：「還有互相信任。」

她們那屆的音樂會亦體現了製作團隊和歌手之間有效溝通與創作協同的重要。在設計音樂會主題時，學生提出把陳蕾的歌曲按日落到天亮的不同氛圍作分類——富感染力和動感的歌代表黃昏，自我探索和充滿靈性的視為深宵，節奏明快和帶有希望的歸類為黎明。學生分享此概念後，陳蕾欣然接納。

作為表演者，鄧小巧亦十分認同籌備階段極需要溝通，可惜這一步往往慣常地被視為導演的工作，甚至被忽略。她享受與學生合作，亦十分欣賞他們的創意。「他們實戰經驗不多，但反而帶來很多好處，他們不必跟



The 2020 student team with Hong Ka-chun (middle). The concert was held successfully amid the pandemic. 去年的音樂會於疫情下順利舉行。圖為學生團隊與康家俊（中）合照。



(2019 edition) Students posing with Academy Director (the then Dean of TEA) Professor Gillian Choa (2nd left), Associate Dean of TEA Yuen Cheuk-wa (far left), and Music Producer and Creative Lead Hong Ka-chun (far right). (2019年音樂會) 學生與演藝學院校長（時任TEA院長）蔡敏志教授（左二）、TEA副院長袁卓華（左一）和音樂及創作監製康家俊（右一）合照。

students and embracing their creative ideas.

"They don't have much experience in the industry," she said, "but that comes with a lot of advantages – they won't feel like things have to be done in a certain way, like some experienced practitioners in the industry. The students don't have any preconceptions, which I like."

Stephen Mok, a member of per se – the band who was featured at Interstage last year, is an Academy alumnus majoring in Music Recording. He vividly remembers the Sunset Concert, another hands-on concert experience for TEA students which he participated in. He thinks Interstage, by comparison, gives students an opportunity to delve deeper and understand production design better.

The musician testified that relationships formed and lessons learnt in these projects would lay the foundation for a student's future. He received tremendous help in learning and job-seeking from an Australian guest teacher who supervised the Sunset Concert.

His fellow band member and partner Sandy Ip agreed, telling students to remember the people they meet during all the projects and to try working together even after graduation, because "you cannot do it on your own." She understands how tough it is to be an artist, especially during the last year or so, when virtually all public performances have been shut down due to the pandemic.

Stephen offered another piece of advice: "Don't stop and wait just because the world out there has changed. We keep

從行內前輩的做法，沒有一個既定的做事方式，這方面我很喜歡。」

去年參與Interstage的樂隊組合per se，成員Stephen Mok是TEA的畢業生，主修音樂錄音，讀書時期曾參與製作「日落音樂會」。他認為「日落音樂會」和Interstage各有特色，而後者的優點，是學生能深入鑽研和了解製作節目的設計過程。學生在這類項目中所建立的人際網絡和所見所聞，亦能為未來的事業發展打下基礎。他分享道，曾於「日落音樂會」指導他的澳洲客席老師，為他的學習和求職路帶來很大的幫助。

per se另一成員Sandy Ip亦十分認同。她希望學生珍惜製作過程中一起合作的夥伴，畢業後應找機會繼續合作：「因為有些事若只靠一個人的力量，是不能成事的。」去年的疫情讓她體驗到表演者的壓力，在最嚴峻之際，幾乎所有現場演出都須暫停。



The 2018 team having a radio interview. 2018年團隊接受電台訪問。



(2019 edition) The set that was created by students. (2019年音樂會) 學生製作的舞台裝置。

trying new things, doing live-streaming, making short videos. All related to music." He believes if one can survive and make progress amid the challenges of 2020, there will be nothing to fear in the future.

The Interstage Concert bears witness to his positive spirit. "At one stage we were preparing to turn the entire concert into an exhibition, bringing music to the audience in another art form," Stephen said. Luck intervened and performing venues re-opened for a while near the end of the year, and the Interstage Concert became the only Academy event opened up to live audiences in 2020 during the pandemic.

May all the future Interstage teams continue the legacy of such perseverance. 🍀

Stephen勉勵學生：「不要停下來，因為世界不停在變。我們須作新嘗試，例如網上直播、製作短片等，繼續做一些音樂相關的事。」他相信，能夠在2020年難關中茁壯成長的人，對於未來必定無畏無懼。Stephen的積極態度亦成就了去年的Interstage。「當時我們已作了準備，因應疫情發展，將音樂會隨時變成展覽，通過另一種形式向觀眾呈獻我們的音樂。」幸好演出場地於去年底短暫重開，Interstage順利舉行，更是演藝學院在2020年疫情下唯一迎來現場觀眾的節目。

希望往後 Interstage 的團隊也可以傳承這一份鬥志！🍀

The 2021 edition will be held on 6 Nov 2021. Stay tuned for more updates!

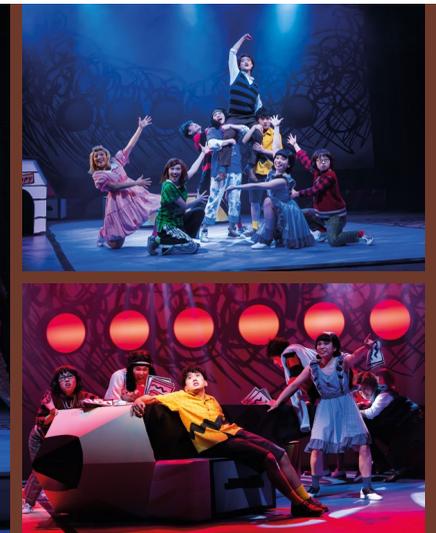
2021年音樂會將於11月6日舉行，最新消息請密切留意學院的公布!

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



All cast members are students of the School of Drama; while most members of the production team are students of the School of Theatre and Entertainment Arts. 所有角色均由戲劇學院學生演出；製作團隊大部分成員為舞台及製作藝術學院學生。

Photos 拍攝: Kontinues



More students' sharing and photos 更多學生分享和相片



Students' Sharing 學生分享



@arliugraphy

Cast 演員

Angeles Ng (Final year, School of Drama)
吳珮恩 (戲劇學院應屆畢業生)

I very much enjoyed acting the part of Lucy. The blue dress and the wig brought her to life. I had so much fun playing the sassy, bossy, nosey Lucy. I loved the dances and songs, especially *Schroeder*, as the audience knew how much Lucy admired his piano playing. I really hope the audience enjoyed watching the adorable kids from the *Peanuts* cartoon running around on stage.

獲選入團隊，飾演Lucy，我感到無比榮幸。當穿上藍裙、戴上假髮時便變身成「靚絕全城、神秘誘惑和令人迷戀」的Lucy。我熱衷於跳舞和唱歌，透過《Schroeder》這歌，觀眾可見Lucy多愛聽Schroeder彈琴。我希望觀眾跟我們一樣投入，看到台上活潑的「小朋友」奔走而樂在其中。



Technical Director 技術總監

JM Man Cheuk-him (Year 3, School of Theatre and Entertainment Arts)
文卓謙 (舞台及製作藝術學院三年級)

The theatre is a place for telling stories, so one of the technical director's challenges is to help the actors to take the audience on a fantastical journey. I enjoy every step of the production process, from the script's early drafts, the discussions between director and designer and the final script development right up to the moment of transformation. The entire process is rather captivating - even for a backstage crew member!

劇場是一個述說故事的地方，如何配合演員引領觀眾步入這個奇幻旅程，正正是作為技術總監的挑戰。我很享受製作過程的每一個步驟，在劇本初期和導演、設計師的磨合，到後期劇本慢慢成型、蛻變的一刻，整個製作過程都是難忘的，而這正是後台的著迷之處。

SCHOOL OF THEATRE
AND ENTERTAINMENT ARTS
舞台及製作藝術學院

舞台及製作藝術畢業展 TEA GRADUATE EXHIBITION 2021

演藝 The Hong Kong Academy
for Performing Arts
香港演藝學院

舞台設計系展期
Theatre Design Session

17.7-24.7

科藝製作及製作管理系展期
Media Design & Technology and
Technical Production & Management Session

2.8 - 9.8

12:00-21:00

演藝學院實驗劇場
ACADEMY STUDIO THEATRE

免費節目，須預先於網上登記
Free admission, Online pre-registration is required.



APPLAUSE 獎聲

The Academy is honoured to be recognised by the Hong Kong Council for Accreditation of Academic and Vocational Qualifications (HKCAAVQ) for its outstanding track record in the delivery of quality accredited programmes with sufficient quality assurance competency and maturity at organisational and programme area levels. Professor Gillian Choa, Director of the Academy, received an award at the Appreciation & Commendation Ceremony held on June 24. 🏆



演藝學院很榮幸獲香港學術及職業資歷評審局評為一所長期提供優質認可課程的卓越教育學府，於機構和課程水平上均具競爭力及質量保證。校長蔡敏志教授於6月24日出席嘉許典禮，接受嘉許獎狀。🏆

Outcome-based Education in the Performing Arts 「成效為本教育」於表演藝術的應用

Outcome-based Education (OBE) is a student-centered education approach that focuses on what students can do and emphasises the importance of setting observable and measurable learning outcomes. To understand its application in performing arts education, the Academy's Education-Information Technology Unit ran a series of three virtual panel discussions in May 2021, inviting external experts to join the Academy faculty members in sharing their insights and best practices in the use of OBE in their classrooms and studios. The webinar series was conducted via Zoom and was live-streamed on xuetangx, attracting many participants from all disciplines worldwide to the discussion. 🏆

「成效為本教育」的理念，是透過為學生設定清晰的學習目標，和制定量度學習進度的方法，以達到預期的學習成效。為了探討此模式於表演藝術教育上的應用，演藝學院的教育資訊科技部於5月舉辦了一連三場線上研討會，邀請演藝學院教職員與多位校外講者一起分享見解，交流經驗。研討會於Zoom舉行，並同步於學堂在線直播，吸引了眾多人士參與。🏆

Revisit the webinars
重溫研討會



8 ACADEMY EVENTS IN AUGUST 月演藝學院製作節目表

OTHERS
其他

2-9 **MON - MON | 12NN | AU**
TEA Graduate Exhibition 2021
舞台及製作藝術畢業展 2021
Free event; Online pre-registration is required.
免費節目，須預先於網上登記 ●
<https://bit.ly/3gACsz2>



VENUE 場地

AU Academy Studio Theatre
演藝學院實驗劇場

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。

Due to the pandemic, there may be delays in the mailing of the printed newsletter. Readers may consider switching their subscription to the e-version. 因應疫情，月刊印刷版的郵寄時間或有延誤。學院建議讀者可改為訂閱電子版本。

eNews 電子快訊

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The Hong Kong Academy
for
Performing Arts
香港演藝學院

10
周年
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139 Pokfulam Road, HK 香港薄扶林道 139 號

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Academy News 演藝通訊
August 2021 八月

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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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- 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。
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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。

Personal Information Collection Statement 收集個人資料聲明

The Academy pledges to comply with the requirements of the Personal Data (Privacy) Ordinance by meeting internationally recognised standards of personal data privacy protection. In so doing, the Academy will ensure its staff complies with the strictest standards of security and confidentiality. Information collection from this donation form will adhere to the Personal Data (Privacy) Ordinance that states the purpose and use of the information collected. The Academy intends to use personal data for future correspondences, fund-raising appeals, promotional activities, conducting surveys, or other related promotional purposes.

香港演藝學院承諾遵守《個人資料(私隱)條例》，以符合保護個人資料私隱的國際規定。為此，演藝學院會確保員工遵守最嚴格的保安及保密標準。演藝學院將依據《個人資料(私隱)條例》，使用於表格內收集到的個人資料作日後聯絡、籌款、宣傳活動或收集意見等推廣用途。

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