

SEPTEMBER 2021

9月號

TOP 10

Performing Arts

2021



WORLD
UNIVERSITY
RANKINGS

BY SUBJECT

1st in Asia

亞洲第一



Drama



Chinese Opera



Dance



Film and Television



Theatre and Entertainment Arts



Music

The Cradle of Stars 培植藝壇新星

The Cradle of Stars

培植藝壇新星

Angel Leung Sum-yee
梁心怡



"Without the participation of young people, any form of performing arts won't have a bright future," muses Pai Hsien-yung on the revitalisation of Kun opera. Art preservation and transmission is always an arduous project. A project of hope.

The Hong Kong Academy for Performing Arts has nurtured countless talent over the past 37 years. The six schools – Chinese Opera, Dance, Drama, Film and Television, Music, and Theatre and Entertainment Arts – have produced scores of young people who have kept the flames of art and culture burning ever so brightly. Current students Angel Leung Sum-yee of the School of Chinese Opera and Petite Chan Tsz-shun of the School of Music may have different interests, but their visions are the same: to apply what they have learnt and to pass on the torch.

「一種表演藝術如果沒有年輕人的參與，不會有輝煌的前途。」白先勇在推廣崑曲復興運動時有感而發。藝術傳承，從來是漫長的希望工程，作為表演藝術的教育先導，香港演藝學院三十七年來孕育無數文化藝術工作者。戲曲、音樂、舞蹈、戲劇、電影電視、舞台及製作藝術六大學院，培育一批又一批對表演藝術充滿熱誠的年輕人以薪續火。來自戲曲學院的梁心怡與音樂學院的陳子洵，兩人志趣不同，卻抱着相同願景，期望學有所用，延續傳承之路。

Petite Chan Tsz-shun
陳子洵



Petite graduates with First Class Honours
陳子洵以一級榮譽畢業

Angel Leung, a student in the Advanced Diploma Programme for Cantonese Opera, joined a children's Cantonese opera troupe at the age of 10. She has subsequently been under the tutelage of well-known opera artists such as Wan Fei-yin, Lui Hung-kwong and Flora Cheung; she also learnt to sing under Lam Kam-tong.

In Hong Kong, secondary school students are required to take a sport or an art subject outside the classroom. So for a while, Angel saw Cantonese opera as little more than an extracurricular activity, one that would, she jokes, help her do better on the DSE Chinese language exam. A high academic achiever, Angel was accepted into The University of Hong Kong's Faculty of Law. While as a law student, she began to take performance jobs, and for a number of years she shuttled regularly between the stage and the court.

"One time while I was a legal intern, I had a part in an opera performance for the gods on an outlying island," she recalls. "My job left me with very little extra time, but I didn't want to miss out on the opportunity to perform. So I went on stage at night, and the next morning, took the earliest sailing for the office, got changed quickly and headed to court. After work, I had a quick meal before hopping on the island-bound ferry for the performance again."

Cantonese opera and law may be worlds apart, but Angel believes they offer a good balance of "sense and sensibility." On the job, Angel meets all types of clients and comes across an assortment of weird and wonderful cases. This broadens her perspective and gives her a deeper understanding of operatic scripts, allowing her to play characters who are advanced in years.

"I like to observe clients," she explains. "When they tell me their stories, I scrutinise their expressions and responses. Studying these details closely has helped my acting tremendously."

Arming Herself for the Future

Angel strives for balance, looking to build both her career and her dreams simultaneously. Last year, she enrolled in the Academy's Advanced Diploma in Cantonese Opera to refine her aptitude.

"I have been performing Cantonese opera formally for a period of time," she notes. "I want to further myself artistically while I still have the energy, so the audience won't think, 'Oh, she only has a couple of tricks up her sleeve.' I enrolled at the Academy in the hope of fortifying my foundation, improving my singing skills, and stepping up my approach to scripts. It would give me the self-confidence to land more performances."



Angel posing with Ms Ying Kam-sha, director of *Divine Maiden Strewing Flowers*. 梁心怡與《天女散花》導演邢金沙老師合照。

To know more about *Gongs and Drums*
了解更多《鑼鼓響》節目



現於戲曲學院修讀粵劇高等文憑的梁心怡，十歲加入兒童粵劇團，師承尹飛燕、呂洪廣、張寶華等多位名伶，並隨林錦堂習唱。香港學生一人一體藝，梁心怡視粵劇為恒常課餘活動，笑言學戲有助提升DSE中文科成績。成績優異的梁心怡，中學畢業後入讀香港大學法律系，期間開始參與演出工作，有好幾年時間密集遊走於舞台與法庭之間。「有次接到在離島演出的神功戲，我當時正在實習非常忙碌，但不想放過演出機會，於是每天晚上演出，第二日坐最早一班船回公司，匆匆換衫換鞋便上法庭，放工後，隨便吃點東西又趕船入離島演出。」

粵劇與法律，看似南轅北轍，梁心怡卻認為是「理性和感性的平衡」。日常工作面對不同客戶，以至千奇百怪的法律個案，不但擴闊了眼界，更有助年紀輕輕的她理解劇本，演繹成熟角色。「我喜歡觀察客人，當他們訴說自己的遭遇，我會留意他們的表情和反應，揣摩這些細微之處對我演戲有很大幫助。」

為未來裝備自己

在事業和夢想之間，梁心怡同樣追求平衡，盡力謀求雙線發展。去年，她為了提升粵劇造詣，報讀演藝學院兩年制粵劇高等文憑課程，「我參與正式的粵劇演出已有一段時間，希望趁體力能夠應付之際，把握時間為自己增值，否則觀眾很快便會發覺你只得兩三道板斧。入讀演藝學院希望加強基本功、唱功，提高處理劇本的能力，有信心爭取更多演出機會。」



Angel graduated from the Faculty of Law, HKU. 梁心怡畢業於香港大學法律系。



Angel became a qualified Hong Kong solicitor in 2020. 梁心怡於2020年取得香港律師執業資格。



Angel starred as Xie Suqiu in *Butterfly and Red Pear Blossom*. 梁心怡演出《蝶影紅梨記》，飾演謝素秋。

After a year on campus, Angel thinks she has made great strides. "Opera troupes usually have limited resources, so rehearsals may be few and far between," she says. "If you want to learn from the masters, you can only do so surreptitiously off-stage. Otherwise you simply learn from your own mistakes. But here, you acquire skills step by step, from the basics. Every rehearsal is videotaped for review. Mistakes rarely happen during actual performances because all the happening has already taken place at rehearsals, and the problems have already been solved."

The School of Chinese Opera's highlight performance *Gongs and Drums* gives students a chance to go on stage every semester. In her first semester, Angel performed in *Divine Maiden Strewing Flowers*. She was tutored by Ying Kam-sha, a senior lecturer at the Academy who is also a winner of the prestigious Plum Blossom Award, the highest theatrical prize in the Mainland. The students were divided into two groups, taking turns playing the goddess and the green-leaf fairy. They rehearsed day and night, and coordinated with each other to play the two roles in turn. The process became a wonderful exercise in team spirit.

In recent years, the government has increased financial support for Hong Kong's arts groups, funding artists to travel outside the city for performances and exhibitions. As a relative newcomer to Cantonese opera, Angel looks forward to exchanges with actors and audiences from different spots around the globe.

"Artists require fresh stimuli," she explains. "Venturing out of one's comfort zone and learning about the tastes of different audiences allows us to reinvent ourselves, and in doing so, to improve the work and our mastery. I also hope to perform alongside actors from different troupes and experience the sparks of collaboration first-hand, while improving my own artistic aptitude."

經歷一年校園戲曲生活，梁心怡自覺大有進步，「外面戲班資源有限，排戲機會少，想向大老倌學習，要在虎度門外偷師，或從錯誤中學習。但學校是循序漸進由最基本學起，每次排練都會錄影及檢討，正式演出時很少會出錯，因為上堂同線排可能已錯過很多次，所有問題在演出前已解決。」戲曲學院的重點製作《鑼鼓響》，每個學期為同學帶來演出機會，梁心怡在第一學期演出《天女散花》，由中國戲劇梅花獎得主、戲曲學院高級講師邢金沙導演，學員分為兩組，輪流飾演主角天女和綠葉小仙女，同學們日夜排練，互相協調分擔角色，過程正好體驗演藝學院同學的團隊精神。

近年政府增加撥款支持香港藝團及藝術家到香港以外地區表演和舉辦展覽。作為粵劇界新血，梁心怡期待與不同地區的演員和觀眾交流：「從事藝術需要有不同刺激，有時離開自己的舒適區，去其他地方了解當地觀眾的需求，藉此作不同嘗試，從而不斷提升藝術作品的水平。其次是希望跟其他地方劇團的演員合演對手戲，親身交流最能擦出火花，不斷提升藝術修為。」

First-Ever – A concert just for Harps

Petite Chan, who has just finished her four-year undergraduate studies, will become the Academy's first Master of Music student to major in harp in the new academic year. The sublime and elegant harp is often regarded as the instrument of angels, but it is quite tough to master.

"The harp is a complex instrument that requires the use of both hands and feet," Petite says. "Learners need to spend a huge amount of time practising and studying. You can get rusty even if you skip a day of practice."

Petite began taking harp lessons at the age of 7. She almost quit in middle school, but things changed after she joined the school orchestra. Through contests, she received affirmation of her talent and grew to love the instrument so much that she decided to make music her career.

After graduating from secondary school, Petite enrolled in the School of Music of the Academy. "Compared to the music programmes of other universities, the Academy offers many more performance opportunities," she says. "Whether orchestral or solo, HKAPA students enjoy a lot of freedom." Performances both small and large have helped the shy Petite to open up and build her confidence.

In July this year, Petite and three students initiated a harp concert which included harp quartets – the first ever organised by the School of Music. "The School gave us a lot of assistance, including venue arrangement, promotion, administrative work, and live stream technical support," Petite notes. "The concert went very smoothly." The four students have a pact to continue throwing special concerts. The aim is to show more people the various facets of harp music.

Petite is currently preparing for a concert with the Academy Symphony Orchestra. She is invited to perform the *Harp Concerto* by Alberto Ginastera, an Argentinian composer.

"The harp is often seen as a delicate instrument," she explains. "This composer, however, breaks boundaries, creating rhythmic works that subvert the instrument's conventional image." Known for his innovative music, Ginastera fuses elements of traditional Argentine folk music with modern forms. "I incorporate percussive elements into my performance, such as hitting the soundboard with my palm and plucking certain phrases

首辦豎琴音樂會

剛完成四年制學士學位課程的陳子洵，在新學年成為音樂學院首位主修豎琴的碩士生。豎琴被稱為天使的樂器，樂聲悠揚悅耳，看起來優雅，彈起來絕不簡單。「豎琴是一種複雜的樂器，要手腳並用，需要花很多時間練習及鑽研，練少一日都會生疏。」陳子洵七歲開始學琴，初中時一度想放棄，後來加入學校樂團，通過比賽獲得肯定，漸漸成為真正的愛好，更下定決心以音樂為終身事業。

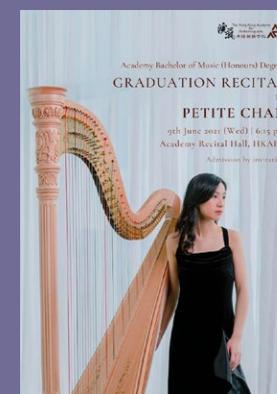
中學畢業後，她報讀演藝音樂學院，「比起其他有音樂課程的大學，演藝學院有較多演出機會，無論樂團或個人演奏，學校都給予我們很大自由度。」大大小小的演出機會，改變了羞怯的陳子洵，慢慢幫助她建立自信。

今年七月，陳子洵聯同三位不同級別的同学自發舉行豎琴四重奏音樂會，是學院首辦的豎琴音樂會。「學院為我們提供了很多協助，包括場地、宣傳、直播技術支援，又幫我們處理很多行政事務，令音樂會得以順利舉行。」四位同學更約定未來繼續舉辦專場音樂會，讓更多人欣賞豎琴的多面向。

陳子洵現正為學院十一月舉辦的《演藝交響樂團音樂會》作出準備，她今年獲邀擔任豎琴獨奏，特意揀選阿根廷作曲家Alberto Ginastera的《Harp Concerto》作為演出曲目。「很多人覺得豎琴是一種高貴、優雅的樂器，但這位作曲家正正打破界限，創作出一首富有節奏感的樂曲，顛覆了豎琴的固有形象。」Alberto Ginastera的作品以創



The first harp concert by the Academy students in July 2021. 今年七月，陳子洵聯同三位主修豎琴的同學自發舉行首場豎琴音樂會。



Petite's graduation recital. 陳子洵畢業演奏會。

Performance
演出片段



with my fingernails to produce different effects. The harp can be an explosive and rhythmic instrument. I want more people to see this other side of it."

Teaching and Performing Simultaneously

Petite studied under famous harpist Dan Yu, an affable, genial, and highly encouraging teacher. "My teacher is easygoing, and gives me a lot of great advice," Petite says. "When I encounter complicated phrases, we discuss them. She respects my views, even if they're different from hers, and goes along with my decisions."

Thanks to Dan's influence, Petite is passionate about teaching; she intends to drive her career in the direction of education and performance. "More and more children want to learn the harp," she says. "I will try to focus on teaching and letting more people understand this non-mainstream instrument."

Petite points out that children can learn from the age of 4 or 5. However, the teaching of music theory for younger students takes more time, requiring the instructor to plan easy-to-understand lessons and to explain points slowly to young ears. Teaching children also requires a lot of patience.

"There's no particular requirement for learning," Petite says. "Hard work is crucial. Not being afraid of the pain is essential. We pluck the strings with our fingers, so calluses and blisters are a common occurrence. But you get used to it." Petite may make it sound easy, but she has put in years of hard work to play as well as she does.

Looking ahead, mild-mannered Petite has set herself clear goals. "I was born and raised in Hong Kong, so I hope to start by accumulating experience and building my network here in preparation for performing with an orchestra," she says. "There are plenty of opportunities in Hong Kong, with an increasing number of new music groups and potential learners of the instrument. It's an excellent opportunity to promote harp music." 🎻

新見稱，擅長運用阿根廷民族音樂的傳統元素，融合現代手法，「演奏時我會加入敲擊樂元素，例如用手掌敲豎琴的發聲板，部分樂句則用指甲彈奏，製造另一種聲效。其實豎琴可以好有爆發力和節奏感，我想令更多人認識這種樂器的另一面。」

教學與演奏並行

陳子洵師承著名豎琴演奏家于丹，她眼中的于老師和藹可親，擅用不同方法鼓勵她大膽嘗試。「老師很隨和，給我很多意見和方向，有時遇上一些複雜的樂句，我們會討論，當我有其他意見時亦會尊重我，最終讓我自己選擇。」

受于老師影響，陳子洵對教學充滿熱誠，計劃日後朝着教育與演奏方向邁進。「現時愈來愈多小朋友想學豎琴，我會嘗試集中教學，令更多人認識這種非主流樂器。」她指孩子自四、五歲起便可以學琴，但他們需要較多時間學習樂理，要設計易於理解的教案，慢慢講解，上課需要極大耐性。「學豎琴沒有特別要求，最重要是勤力，不要怕痛，因為我們用手指彈弦線，容易起繭或水泡，不過習慣了便沒事。」她說來輕描淡寫，背後所下的苦功不足為外人道。

談及未來計劃，外表溫文柔弱的陳子洵懷着堅定的目標，「作為土生土長的香港人，我希望先留港發展，累積經驗和人脈，認識不同圈子的人，為樂團演出工作做好準備。現時香港市場有很多機會，愈來愈多新樂團成立，愈來愈多小朋友學習樂器，我希望把握時機推廣豎琴。」 🎻

Posing with School of Music's Head of Strings and Head of Junior Music Department, Professor Ray Wang, and schoolmates. 陳子洵與音樂學院弦樂系及青少年音樂課程主任王磊教授及同學合照。



In her first year at the Academy, Petite won first prize in a harp competition in France. 陳子洵在演藝學院就讀一年級時曾赴法國參加豎琴演奏比賽，並取得第一名佳績。

校 長 推 薦 計 劃

PRINCIPAL'S RECOMMENDATION SCHEME

For Undergraduate and Post-Secondary Programmes in Academic Year 2022/23 學士學位及大專課程

Encourage secondary school students with distinguished achievements in performing arts to apply for admission to the Academy through support of their principals
誠邀各中學校長推薦在表演藝術上有傑出表現的同學，報讀香港演藝學院

- A maximum of 6 nominations* for each secondary school
各校可提名最多六位學生*參與計劃
- Waiver of application fee
豁免報名費
- Guaranteed audition / interview
保證可獲安排面試

Application starts from
開始接受申請日期:
20.9.2021

* Only one recommendation can be made for each School of the Academy, namely School of Chinese Opera, Dance, Drama, Film and Television, Music, and Theatre and Entertainment Arts.
香港演藝學院旗下戲曲學院、舞蹈學院、戲劇學院、電影電視學院、音樂學院和舞台及製作藝術學院，每學院僅接受一個提名。



Details 詳情



1st in Asia
亞洲第一



Photo Galleries of Academy Productions 演藝製作節目精華相集



All performers are students of the School of Chinese Opera and all members of the production team are students of the School of Theatre and Entertainment Arts. 表演團隊所有成員為戲曲學院學生；製作團隊所有成員為舞台及製作藝術學院學生。

Photos 拍攝：Wing Hei Photography



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



Students' Sharing 學生分享



Chen Jingru (Final Year, School of Chinese Opera)
陳景鉞 (戲曲學院應屆畢業生)

Playing the heroic military commander Zhang Da in *Island of Farewell* was a challenge, not the least on account of the nerves occasioned by performing for the first time in front of a large audience at the Academy. Through this performance, I have come to realise that actors should not always assert the same level of emotional intensity, but rather be flexible according to the demands of different movements and vocal performances. Mastering the portrayal of emotions in a character is a skill set that takes time to hone, I will continue to give it my best in the journey ahead.

在《辭郎洲》裡飾演張達這個霸氣的將軍，對我來說非常有挑戰性。這是我第一次在學院面對這麼多觀眾演出，難免緊張。這次演出機會讓我領悟到做戲不能一直保持同一個情緒，做動作和唱的時候都要時柔時剛。掌握人物情緒節奏的確是一門大學問，我會繼續努力嘗試掌握。



Production Engineer 音響製作工程師
Chow Kin-wa (Final year, School of Theatre and Entertainment Arts)
周健華 (舞台及製作學院應屆畢業生)

The School of Chinese Opera took on a completely new approach to *Gongs and Drums* this year, featuring not only a performance excerpt, but also a musical performance and operatic singing repertoire. The performance had extremely high requirements for sound, as there were many musical instruments on stage as well as in the orchestral pit. To make sure the sound design and effect were satisfactory, our team communicated back and forth with the School of Chinese Opera to ensure the best was delivered to the audience. I truly enjoyed the team spirit, which meant that, despite our different expertise, everyone put their efforts together for one common goal.

戲曲學院今年度的《鑼鼓響》演出採用全新的嘗試，不但有傳統的折子戲，還有音樂演奏以及演唱。是次演出對聲音的要求極高，台上與樂池都有大量樂器，為達致理想效果，我們整個團隊與戲曲學院師生在過程中不停磨合及改善設計。我最享受的就是大家雖來自不同領域，卻不分你我地向着同一目標努力。



The School of Theatre and Entertainment Arts organises the Graduate Exhibition every year to display students' creative work. This year, the Exhibition had two sessions covering the School's three Departments. 舞台及製作藝術學院舉行之年度畢業展，公開展出畢業班學生極富創意的作品。今年的畢業展分兩節進行，涵蓋三個學系的畢業生作品。

Photos 拍攝：Kotinus



More photos
更多相片

Students' Sharing 學生分享



Enice Choy Sin-wun (Final year, Theatre Design Department)
蔡倩嫻 (舞台設計系應屆畢業生)

The exhibition features the personal work of Theatre Design students over four years, as well as work done for annual productions in collaboration with other Schools. Presenting concepts on stage requires close collaboration and communication between all parties, as well as finding the most suitable production approach. I hope the exhibition will let people know more about the process of theatre design and the work that goes into it.

展覽中展出了舞台設計系同學總結四年的個人習作及每年的跨學院製作作品。如何從概念轉變成舞台上的呈現，當中牽涉到各個部門的緊密合作和溝通，才能找到最適合的製作方法。希望觀眾透過展覽，會更了解舞台設計的過程和同學們的努力。



Ho Nga-yung (Final year, Media Design & Technology Department)
何雅榕 (科藝製作系應屆畢業生)

I picked a 'throwback' approach for this exhibition – a review of the art work created over the last four years, telling stories with light, sound effects and space. I designed a dark, narrow, time tunnel-like space to take viewers to the 'me' of a certain period. The exhibition lets you observe the personality, attributes and creativity of the students through the spaces they designed.

這次展覽我選擇了一個「throwback」的手法，回顧四年來的藝術作品，運用燈光、音效和空間向觀眾說故事。我設計了一個較黑暗和窄的空間，好比一條時光隧道，帶觀眾回到某個時期的我。透過畢業展，你亦能在同學們設計的展覽空間中，觀察到各人不同的性格、特色和創意。



Lily Yeung Tak-sin (Final year, Technical Production & Management Department)
楊德善 (製作管理系應屆畢業生)

Technical direction covers various areas related to performing arts, such as technical production, electronics, and woodworking. The exhibits highlight our expertise in these areas. My classmate and I co-created an installation comprising lights and multi-coloured organza. We hope to take viewers on our journey of learning at the Academy so they can feel the joy we felt over the last four years.

技術指導包含了與表演藝術有關的不同範疇，例如舞台製作、電子和木工等，展品正突顯了我們在這些範疇中的專業。我與同學更合力製作了一個裝置藝術，一個以燈光和彩色紗布構成的作品，希望帶觀眾和我們一起走過在演藝學院學習的旅程，感受我們這四年的開心時光。

Photo Galleries of Academy Productions 演藝製作節目精華相集



All members of the production team are students of the School of Theatre and Entertainment Arts. 製作團隊所有成員為舞台及製作藝術學院學生。

Photos 拍攝: Kontinues



More photos
更多相片



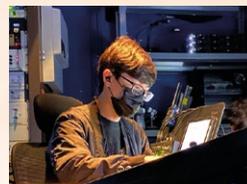
Students' Sharing 學生分享



Production Electrician 燈光製作電機師
Yu Hiu-ching (Year 2, School of Theatre and Entertainment Arts)
余曉澄 (舞台及製作藝術學院二年級)

The most remarkable experience in the process of production was recreating the images in the designer's mind on stage. To build an entire stage within a short timeframe was really amazing, requiring a great deal of energy. It was truly memorable when, in the end, we saw how much the audience appreciated our work.

在製作過程中，最難忘是把設計師心目中的畫面呈現到舞台上。各位齊心合力，在有限的時間內把整個舞台建構出來，非常厲害。大家都付出了很多時間和心力，希望製作完美的舞台，最後看到觀眾喜歡這製作，實在非常難忘。



Production Engineer 音響製作工程師
Alvis Ng King-chun (Year 2, School of Theatre and Entertainment Arts)
吳景晉 (舞台及製作藝術學院二年級)

Working as a production engineer for the first time, the pressure was huge but so was the excitement. I want to thank all the teachers and students for their support and contributions. Working with them, I learnt the importance of candid communication between frontstage and backstage. Communication enabled us to fuse everyone's ideas and show them to the audience through production. Is sunset an ending or a beginning? I wonder.

第一次擔當音響製作工程師，感到壓力同時也很興奮，感謝各位老師和同學的支持和付出，讓我了解到需要台前和幕後所有人坦誠溝通，才可以結合各人的想法，透過製作向觀眾展示。日落是一個結束？還是一個開始？大家努力！



The School of Film and Television's annual graduation screening presents short films jointly produced by students from the School's six majors with post-screening sharing sessions. 電影電視學院於每年舉辦的年度畢業作品放映會播放由六個主修學科的學生攜手製作的短片，學生們亦於映後座談會中與觀眾分享感想。

Photos 拍攝: Nicole Pun



Students' Sharing 學生分享



Chow Man-kit (Final Year of Bachelor's Programme, School of Film and Television)
周文傑 (電影電視學院應屆學士學位畢業生)

In retrospect, the shooting of certain scenes was difficult. I'm thinking especially of the underwater scene and the intimate scene. I couldn't see clearly underwater so I had to communicate with the cameraman and the actor and trust the cameraman to capture the images I wanted. The intimate scene had to be thoroughly rehearsed so the actors knew exactly how to work with each other's bodies and express emotional closeness with ease when the camera started rolling. I have to thank the School of Drama's directing student Lo Yee-king for joining me in instructing the actors prior to filming.

回想製作過程，拍攝不同場景時各有艱難，例如水底戲和親熱戲。前者因我無法在水底清楚看到畫面，需與攝影師和演員不斷溝通，更要信任攝影師去捕捉我想要的影像；後者則要充分的事前綵排，使主演們學會如何觸碰對方身體，在鏡頭前自如地表達親密的情感，在此謝謝戲劇學院導演系的盧宜敬同學在拍攝前與我一起合作指導他們。



Chan Ho-ting (Final Year of Master's Programme, School of Film and Television)
陳浩庭 (電影電視學院應屆碩士學位畢業生)

What I enjoyed most were the discussions after finishing the first draft of the screenplay, as well as thinking about how to shoot it. The entire production was a process of turning imagination into reality. We may not all like the same story or character; but it is only when we are willing to believe the story that it will materialise.

最享受的還是寫好第一稿劇本後，跟成員們在課室聊劇本跟製作預想的時刻。整個製作是將想像實現出來的過程，未必每個人都會喜歡同一個故事或者人物，但大家都願意去相信一個故事，故事才會發生。



Academy Director, Professor Gillian Choa 校長蔡敏志教授

Photo:Felix Chan 拍攝：陳振雄



The Academy is recognised as an Equal Opportunity Employer

學院獲選為平等機會僱主

The Academy is pleased to be honoured as an Equal Opportunity Employer in both the Gender Equality and Equality for Diverse Abilities categories by the Equal Opportunities Commission at its inaugural Recognition Scheme. Earning the recognition this year is especially meaningful as the Academy welcomed its first female Director, Professor Gillian Choa, in its 37-history at the start of the year. Professor Choa said, "We feel very honoured to receive this recognition from EOC. The Academy always strives to promote diversity and inclusion in the workplace, and has been devoting much effort to create a friendly and harmonious working environment for our staff. We will continue our commitment to upholding the values of equal opportunity." 🏆

演藝學院很榮幸於平等機會委員會的首屆「平等機會僱主嘉許計劃」中，在性別平等和傷健平等共融兩個範疇，獲選為平等機會僱主。學院今年初委任創校37年以來第一位女校長蔡敏志教授，獲此嘉許，意義重大。蔡教授表示：「對此嘉許我們深感榮幸。我們一直致力提倡多元共融的職場文化，並用心建立友善和諧的工作環境。學院將繼續秉持此理念，讓每一位員工都能在其崗位上發揮所長。」 🏆



Academy Director Professor Gillian Choa thanks all staff for making the Academy an ideal workplace for one another. 校長蔡敏志教授感謝學院上下的努力，共同建立理想的工作環境。

Photo:Felix Chan 拍攝：陳振雄

Chung King Fai – the Guru of Hong Kong Theatre

A Life in Drama Theory and Education

《戲劇大師鍾景輝的戲劇藝術》之《理論及教學篇》

Founding Dean of School of Drama of the Academy, Dr. Chung King-fai (King Sir) is an eminent figure in the Hong Kong theatre. A prominent actor and director, King Sir has made remarkable contributions to the local drama scene. As an experienced theatre educator, he is committed to nurturing the younger generation.

Written and edited by Dr. Tao Siu-tip, this book has compiled King Sir's theories and insights on drama. Readers can have a better understanding of his life and views on dramatic arts and theatre through anecdotes and encounters from King Sir's decades-long teaching career. 🏆

曾擔任演藝學院的戲劇學院創院院長，「戲劇大師」鍾景輝（King Sir）在本港劇壇舉足輕重，不但致力扶掖後輩，亦積極參與本地戲劇製作，在演和導兩方面均有重要貢獻。

由徐小蝶博士編寫，《理論及教學篇》分享King Sir數十載的教學故事和經驗，並將其戲劇理論和心得結集成訪談錄，讓讀者認識「戲劇大師」對戲劇的看法。 🏆



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*will be introduced in 2022 intake subject to approval of the Academic Board

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APPLAUSE 獎聲

2021 3rd Nanyang International Music Competition

Ma Hang (Year 2, Master of Music) received 2nd Prize in the Guzheng Category A.

Kung Ka Ho (Year 2) received Gold Award in the Zhongruan Category B1.

Yip Hei Man (School of Music Alumna) received Gold Award in the Guzheng Category B1.

TroVessional (Gaohu: Yeung Kin Ping (Year 3); Yehu: Lam Pui Kuen (Year 3); Yangqin: Siu Chun Yin (Year 3); Qinqin: Justin Ng Bai-shen (Year 3); and Dizi, Xiao: Fung Kai Sze (Year 2, Master of Music) received Gold Award in the Ensemble Category E1.

2021 第三屆南洋國際音樂大賽

馬航 (音樂碩士二年級) 於古箏藝術家獎——組別A 獲亞軍。

宮嘉豪 (二年級) 於中阮高級專業組——組別B1 獲金獎。

葉偉奴 (音樂學院校友) 於古箏高級專業組——組別B1 獲金獎。

伍人粵Band (高胡: 楊健平 (三年級); 椰胡: 林沛權 (三年級); 揚琴: 蕭俊賢 (三年級); 秦琴: 吳百樂 (三年級); 笛子, 簫: 馮啟思 (音樂碩士二年級)) 於重奏與小合奏專業組——組別E1 獲金獎。

The following awardees are Junior Music students. 以下得獎者皆為青少年音樂課程學生。

2021 Italy-Hong Kong International Music Competition

Mak Hoi-kiu received Gold Award and Grand Prize in the Strings Advanced Division.

Ocean Chow Yu-wa received Gold Award and Grand Prize in the Strings Intermediate Division.

2021 意大利——香港國際音樂大賽

麥凱菁 於弦樂高級組獲金獎及特別獎。

周汝樺 於弦樂中級組獲金獎及特別獎。

2021 The 2nd World Piano E-Competition

Leung Chun Shing received 1st Prize in Category B and Best Performance Romantic Period Prize.

Chen Sihui received 2nd Prize in Category B.

2021 第二屆世界E鋼琴比賽

梁俊晟 於B組獲第一名及最佳浪漫時期演出獎。

陳思慧 於B組獲第二名。

2021 1st Hong Kong International Young Musicians Competition

Sophie Leung Hing-fei, Ocean Chow Yu-wa and Trang Khai-ly received 1st Prize, 2nd Prize and 3rd Prize in the Asia Pacific Open Group respectively.

2021 第一屆香港國際青少年音樂大賽

梁馨菲、周汝樺和莊凱俐 於亞太區公開組分別獲第一、第二及第三名。

2021 3rd Nanyang International Music Competition

Lin Jiahong received 1st Prize in the Solo Piano (Virtual) Category C.

Li Kwong Ching received Gold Award in the Solo Piano (Virtual) Category D.

2021 第三屆南洋國際音樂大賽

Lin Jiahong 於鋼琴獨奏 (線上) 組別C 獲第一名。

李光政 於鋼琴獨奏 (線上) 組別D 獲金獎。

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。

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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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