

# **SCHOOL OF THEATRE AND ENTERTAINMENT ARTS**

**Arts, Event and Stage Management-Theatre Design-Entertainment Design and Technology**

## **THE SCHOOL OF THEATRE AND ENTERTAINMENT ARTS HANDBOOK**

The Academy is a Government subsidised tertiary institution established in 1984 on Hong Kong Island to provide professional training and research facilities for talented young artists in the performing and related technical arts. This purpose built campus took three years to complete at a cost of approximately HK\$350 million.

The Academy has approximately 750 undergraduate and 98 post-graduate students to date enrolled in five Schools which coexist and interact within the same complex and reflect the cultural diversity of Hong Kong with emphasis on both Chinese and Western performing, and theatre and entertainment arts. The five Schools in the Academy include: School of Dance, School of Drama, School of Film and Television, School of Music and the School of Theatre and Entertainment Arts.

The School of Theatre and Entertainment Arts is the first degree-granting school of higher-education in Asia committed exclusively to advanced training in Design, Technology and Management for Dance, Film/Television, Music, Performing Arts and Theatre.

The School of Theatre and Entertainment Arts offers a challenging, professionally-oriented curriculum to 175 students majoring in Scenic & Costume Design, Property Making, Scenic Art and Costume Technology, Theatre Lighting Design & Technology, Sound Design & Music Recording; and Arts, Event and Stage Management,

The goal of the School of Theatre and Entertainment Arts is to provide a creative, professional and innovative tertiary level training programme for those talented and dedicated students who wish to pursue a selective and intensive education in design, technology and management for Western and Chinese performing arts and related theatre and entertainment arts. The School expects graduates to have developed the creative, analytical and technical skills necessary to make those original contributions to the society they live in and to have a profound influence on the performing and related theatre and entertainment arts in this region.

The Hong Kong Academy for Performing Arts is a place for learning. It is a community of men and women who work and study together in Dance, Drama, Film/TV, Music and Theatre and Entertainment Arts. The Academy has its own rules and regulations, which its members are required to observe. Students receive training in the Academy to qualify themselves for admission into fields of various arts and professions. It is important for students at all times to behave in a manner acceptable to the members of these arts and professions.

This School of Theatre and Entertainment Arts Student Handbook contains information and regulations that may differ from general Academy regulations or regulations from other Schools or Departments outside the School of Theatre and Entertainment Arts. All School of Theatre and Entertainment Arts (TEA) students are required to read and become familiar with and understand all the rules and regulations listed in this Handbook.

If you need more detailed information on any regulation or policy please contact your Mentor, Head of Department or the School's Administration Manager (AdM).

## 1.0 STUDY AREAS

It is the goal of the School of Theatre and Entertainment Arts to provide the creative and professional training necessary to equip graduates to become focused professionals in the performing arts and entertainment industry in Hong Kong. To meet this goal the School offers study programmes in the following areas of Theatre and Entertainment Arts:

**Arts, Event and Stage Management**  
**Entertainment Design and Technology**  
**Theatre Design**

### 1.1 Arts, Event and Stage Management

The Arts, Event and Stage Management programme develops technically competent and artistically creative professional Stage Managers, Production Managers, Producers and Arts Administrators for leadership positions in the arts and entertainment industry. Students have the opportunity to develop their creative thinking and analytical skills, increase their intellectual and intuitive knowledge of the creative process and to learn problem-solving techniques. The Department offers Fast Track Vocational Certificate, Professional Diploma/Certificate, Bachelor of Fine Arts, and Master of Fine Arts programmes (please refer to the MFA Student Handbook for regulation details).

### 1.2 Entertainment Design and Technology

The goal of the Entertainment Design and Technology programme is to train lighting and sound designers, lighting and sound engineers and Technical Directors who can apply their art and craft in various performing styles for theatre, dance, drama, opera and other multimedia disciplines. The Department of Entertainment Design and Technology comprises the three specialisations: Lighting, Sound and Technical Direction for live performance. The programme is structured with two years of combined training (formally Foundation & BFA1, now 4Y1 & 4Y2) in all three areas and two years of specialisation in one of six different tracks; Theatre Lighting Design; Lighting Design Technology; Sound Design, Sound System Design; Music Recording and Technical Direction. The Department offers Fast Track Vocational Certificate, Professional Diploma/Certificate, Bachelor of Fine Arts, and Master of Fine Arts programmes (please refer to the MFA Student Handbook for regulation details).

#### EDT Combined Programme

The objective of the first two years of the programme is to introduce a fundamental knowledge in Lighting, Sound and Stage Technology and provide the student with the relevant skills to fulfil the role of a multi-skilled stage technician. This includes the theory and practice of stage lighting and sound systems as well as stage technology skills. The programme combines practical training in the EDT laboratories with theoretical projects, full day problem-based projects and Academy productions. Additionally, it covers support skills in the areas of Computer Programming and Networking, Electrical Engineering and Basic Electronics. Finally, it starts to introduce the role of the Lighting and Sound Designer and their role within the production process. This programme is followed by the final two years of training in one of the specialisation areas illustrated below:

#### Theatre Lighting Design

This programme focuses on teaching artistic, technical and collaborative skills with students serving as assistant lighting designers and production electricians. In the final year, classes allow students to further develop their design skills and focus on their Graduation Project and have two production lighting design assignments.

#### Lighting Technology

This programme focuses on teaching lighting technology and programming with students serving as production electricians. In the final year, classes allow students to further develop their technology skills and study areas of Automated Lighting and AV systems.

#### Sound Design

This programme focuses on teaching artistic, technical and collaborative skills required by sound designers. The student will learn to create an audio environment to meet the artistic requirements of a

production and then reproduce this through a sound system. The student will work on Academy productions as operators and assistant sound designers. In the final year classes allow students to further develop their design skills and focus on their Graduation Project and have two production sound design assignments.

#### Sound System Design

This programme focuses on teaching artistic, technical and collaborative skills required by sound system designers. The student will learn to create a sound system that can reproduce the audio environment to meet the artistic requirements of a production. The student will work on Academy productions as operators and assistant sound system designers. In the final year, classes allow students to further develop their design skills and focus on their Graduation Project and have two production sound system design assignments.

#### Music Recording

The objective of the Sound Design & Music Recording programme is to educate recording engineers and producers in the theory and practice of music composition and music recording. The student will learn classical and popular music recording techniques combined with music technology skills. In the final year, classes allow students to further develop their recording and mastering skills and focus on their Graduation Project.

#### Technical Direction

The aim of the Technical Direction programme is to produce graduates with both technical and artistic understanding who can be collaborative members of the production team as competent, talented technicians and managers in the entertainment industry. The programme develops an appreciation of traditional theatre technology while focusing on new and emerging entertainment technologies such as show control, motion control and animatronics. Graduates from this programme will have the knowledge required to build and rig scenery for the stage, safely operate stage machinery and be familiar with workshop management practices and procedures.

### **1.3 Theatre Design**

Develops Set and Costume Designers, Scenic Artists, Property Makers and Costume Technologists for theatre providing them with the professional skills to design/construct scenery, props and costumes for any area of presentation including industrial presentations. Emphasis is placed on understanding design and applied design principles and the artistic process for effective problem solving. Students are encouraged to develop a personal aesthetic and design style, acquire technical skills related to their area of study, and to communicate their ideas effectively. The Department offers Fast Track Vocational Certificate, Bachelor of Fine Arts, and Master of Fine Arts programmes (please refer to the MFA Student Handbook for regulation details).

#### Set and Costume Design

To be considered for study in the three-year degree programme, a student must have completed the TEA School Foundation programme or the equivalent in Scenery & Costume Design. To be considered for the four-year degree programme, a student must satisfy four-year degree entry requirements.

The first year of the four-year degree provides students with limited background knowledge of theatre and entertainment arts completing course work in all areas of the School to ensure that they are capable of understanding and contributing to the collaborative production process.

The first year (BFA1) or second year (4Y2) focuses on teaching basic artistic, technical and collaboration skills with students serving as assistant designers. In the second year (BFA1) or third year (4Y3) classes allow students to further develop their design skills and they will have 2-4 production design assignments. During the final year, students focus on their Graduation Project and will have 2 major design assignments.

#### Scenic Art

Scenic Art courses cover both traditional and contemporary methods of making and painting of scenic elements for use on stage. Alongside the core subjects, such as drawing, scenic painting and studio art techniques, students also learn to use computer applications to augment their skills. The lower division courses focus on giving students a solid grounding in material usage and workshop practice, while the upper division courses allow for more experimentation and self-discovery.

#### Costume Technology

Costume Technology courses combine the interpretation of design and the training of costume-makers, providing them with the supervisory skills needed to work as a professional wardrobe supervisor.

Students develop an understanding of both Asian and Western costumes through the study of pattern drafting, tailoring, fabric technology/dyeing, millinery and corsetry. Students are exposed to hair/wig dressing and makeup/prosthetics through classes and participation in Academy productions.

#### Property Making

Property Making courses train prop-makers to utilise elements drawn from sculpture, crafts, fine art and engineering to realise prop designs for the stage. In the first year of the programme, attention is focused on providing students with a solid grounding in theatrical life and fundamental technical knowledge. In Upper Division courses, emphasis is placed on expanding skills through exploration and experimentation on laboratory projects and practical experience on Academy productions.

#### Set Construction

Set Construction courses introduce students to the technical skills required of a professional Scenic Carpenter/Construction Manager in both theory and practice. Students will progressively develop an understanding and sympathy for the creative potential within the production process and in particular the interrelationship between design concepts and their realisation within the Scenic Construction Workshop.

## 2.0 FAST TRACK VOCATIONAL CERTIFICATE PROGRAMME

The one-year Fast Track Vocational Certificate programme is structured to provide a balance of introductory theory and practical experience in the production disciplines of theatre and entertainment arts. Students will be offered core studies within these disciplines as well as a wide range of other supporting courses within the School. A student who has successfully completed this Certificate year will be expected to have the competence to enter the industry at entry level.

The Fast Track Vocational Certificate in Theatre and Entertainment Design and Technology is offered in:

**Arts, Event and Stage Management - Stage and Event Management**  
**Entertainment Design and Technology – Lighting and Sound Technology, Technical Management**  
**Theatre Design – Scenic Art and Props, Costume Technology**

### 2.1 Curriculum Requirements

Students are required to complete (40) units of Major Study and selected School Elective courses.  
*“See the School of Theatre and Entertainment Arts Course Catalogue”*

### 2.2 Production Practice Assignments

Students participate in Production apprenticeship and Production Practice assignments in the year for (1-1.5) units per assignment to complete the required (4 + 6) units of credit required to graduate.

*“See Section (12.0) for details about Production Practice Rules and Regulations.”*

### 2.3 Graduation Requirements

- \* Accumulate 40 credit units
- \* Pass all required courses
- \* Overall GPA of 2.0

## 3.0 PROFESSIONAL DIPLOMA PROGRAMME

A one-year full-time (36-40) unit advanced training programme that allows practising designers, managers and technicians to upgrade professional skills, broaden training techniques leading to professional qualifications and cope with new technologies in the theatre and entertainment industry.

The Professional Diploma/Certificate in Theatre and Entertainment Arts:

### Arts, Event and Stage Management

#### 3.1 Curriculum Requirements

The Professional Diploma/Certificate programme does not have specific formats, as each student's curriculum is intended to be developed through Directed Studies and/or Projects that take into account a student's educational and/or professional background in theatre, and for overseas students, their language of learning.

*"See the School of Theatre and Entertainment Arts Course Catalogue"*

#### 3.2 Production Practice Requirements

Production Practice assignments may include Academy productions in the Studio Theatre, Drama Theatre or Lyric Theatre, approved professional productions outside the Academy or a creative production project. Under the direction of the Staff Supervisor and Head of Department, students will take (10-16) units of production and/or project-related work.

*"See Section (12) for details about Production Practice Rules and Regulations"*

#### 3.3 Graduation Requirements

- Accumulate 36-40 credit units
- Pass all required courses
- Overall CGPA of 2.0
- Final Year Major Study GPA of 2.3

## 4.0 BACHELOR OF FINE ARTS (HONOURS) DEGREE PROGRAMME

A three-year (108-9) or four-year (136) credit unit Degree programme offering a challenging and professionally oriented study of the theoretical and practical aspects of theatre design, technology and management. The course sequences for advanced students are individually tailored to meet their particular talent, needs and interests with special attention given to training in graphic skills, technical knowledge, and conceptual analysis. Production assignments form an integral part of a student's training programme and students are encouraged to undertake project work and to benefit from exposure to the almost limitless variety of performing arts events at the Academy.

The Bachelor of Fine Arts (Honours) Degree programme is offered in:

**Arts, Event and Stage Management**  
**Entertainment Design and Technology**  
**Theatre Design**

### 4.1 Curriculum Requirements

#### Three-year Degree

Students complete (56-78) units of Major Study and Elective courses, (18-26) units of Production Practice, (10-18 units) of Liberal Arts and Language courses and (2-8) units for a Graduation Project.

#### Four-year Degree

Students complete (96) units of Major Study which include Production Practice and Graduation Project and Review, (14) units of School Electives, (8) units of Liberal Arts courses, (8) units of Language courses, and (10) units of Academy-wide Electives.

### 4.2 BFA Graduation Project

A Graduation Project must be presented during a candidate's last year of residence; however, preparation can begin during Semester B of the preceding academic year if a project or production title is known. A BFA Graduation Project will generally be a Production Project which is based on a final production assignment; however, a non-production related Creative Project or Rehearsal Paper may be submitted for an oral review with the Dean's approval.

*"See Section (10.12) for details about Graduation Project Rules and Regulations"*

### 4.3 Liberal Arts Courses

Liberal Arts courses aim to integrate the student's professional training into a cohesive knowledge in the context of the humanities and social sciences and especially to concerns and thought processes in the arts. This programme broadens a student's knowledge and understanding of the world and helps them to analyse issues critically and imaginatively.

*"See Section (10.4) for details about Liberal Arts Requirements"*

### 4.4 Production Practice Assignments

BFA Degree students will work on (2-4) Production Practice assignments each year for (2-8) credit units per assignment to complete the required units to graduate.

*"See Section (12) for details about Production Practice Rules and Regulations"*

### 4.5 Continuation and Graduation Requirements

#### 4.5.1 BFA Degree Mid-Residence Review

A BFA Degree candidate will have a Mid-residence Review mid-way through their residency. The Mid-residence Review will be a formal review with a student presenting their work to date that will confirm their enrolment status at the Academy. Students should obtain specific requirements from their Mentor or Head of Department.

#### 4.5.2 Progression to Next Year of Study:

- Pass all required courses:
- Overall GPA of 2.0
- Overall GPA of 2.3 in Major Study

#### 4.5.3 Graduation Requirements

- Accumulate 108-9 credit units for the three-year degree, or 136 credits units for the four-year degree:
- Pass all required courses
- Year 3 or 4 Overall GPA of 2.0
- Overall CGPA of 2.0
- Year 3 or 4 Major Study GPA of 2.3

#### 4.6 **Bachelor Degree with First Class Honours**

A high (GPA) alone will not give a student an automatic claim to a First Class Honours award. The Academy Academic Board will judge a student recommended by the School Board on their performance in the practical aspects of their chosen discipline of Theatre and Entertainment Arts as well as by their achievements in the academic studies of the programme. A First Class Honours is awarded to a student who has clearly demonstrated an outstanding level of attainment and achievement in his/her overall programme by the Academy Academic Board.

## 5.0 PROFESSIONAL CERTIFICATE PROGRAMME

The Professional Certificate programmes runs parallel with the Professional Diploma programmes but with fewer academic requirements and a greater focus on project and production activities than the Professional Diploma programmes. These programmes are aimed at students who may not have sufficient academic background or the amount of professional experience in a study area required to be accepted into the Diploma programmes.

The Professional Certificate programme in Theatre and Entertainment Arts is offered in:

### Entertainment Design and Technology

**5.1** The study programmes are essentially practical in nature and students are actively involved in personal project work and production work on Academy productions.

**5.1.2** Professional Certificate

A one-year full-time (36-40) credit unit advanced training programme for students who have the experience and/or talent comparable with those expected for entry to the Professional Diploma programme. An advanced training programme that allows practising designers, managers and technicians to upgrade professional skills, broaden training techniques leading to professional qualifications and to cope with new technologies in the art and entertainment industry.

**5.2 Admission Requirements**

Qualified applicants who have the experience and/or talent comparable with those expected for entry to Professional Diploma programmes, but who may not meet the normal Academy entrance requirements,

**5.3 Curriculum**

- 1) This Certificate programme does not have a specific format, as each training programme is intended to develop a course of study parallel to a corresponding Diploma programme that will take into account a student's educational and/or professional background in theatre and for overseas students their language of learning.
- 2) A student, in consultation with their Mentor and Head of Department, compiles a programme of study by choosing courses structured around Major Study courses, Production Practice assignments and Elective/Independent Study courses and projects.
- 3) The programmes are essentially practical in nature and students will be actively involved in personal project work and Production Practice assignments. It would be assumed that a Certificate student would elect to complete additional Production Practice units on Academy productions or in Academy production workshops to make up for the academic units that would not be required for this programme.

**5.4 Graduation Requirements**

A student will normally be required to pass all required courses, accumulate a minimum (36-40) units for the Professional Certificate programme. A student will also be required to have an overall cumulative grade point average (CGPA) of 2.0 and a Final Year Major Study GPA of 2.3 to graduate.

## 6.0 GENERAL INFORMATION

### 6.1 Mentor System

Each student entering the School is assigned to a faculty Mentor who will act as the student's personal advisor and or confidant during their training programme. The Mentor system is designed to allow an individual student to develop a personal relationship with a faculty member to provide them with the support they may need to complete very demanding training programmes at a very crucial and uncertain period of their lives.

- 1) After one semester of study a student may change or be requested to change to another Mentor.
- 2) The Mentor has the general responsibility of advising the student on how best to utilise the organised programmes of the Academy, which includes:
  - Consulting with students about their curriculum, academic matters, social and health difficulties to name a few areas.
  - Monitoring a student's involvement in production projects and advising a student when their work is not meeting the standards of excellence expected.
  - Informing students of actions taken by the School Board.
  - Represent the student during final assessments and/ or reviews.
  - Acting as a conduit, when necessary, between a student and his/her Head of Department concerning a student's petitions for outside work, leave of absence, year level adjustments, change in major, student concern, choice of production assignments, etc.

### 6.2 Ownership of Projects Worked on at the Academy

- 1) All incoming students must sign the Academy's *ASSIGNMENT OF COPYRIGHT AND PERFORMERS' RIGHTS IN STUDENTS' WORKS* agreement vesting in the Academy all the copyright and economic performers' rights in any work completed at or for the Academy.
- 2) All documents and projects automatically fall under Academy copyright and become the property of the Academy. Use of documents by individuals after graduation for publication must be negotiated with the Academy.
- 3) All items created and built by TEA students or staff using Academy funding, facilities, materials or personnel, without prior permission of a Faculty Supervisor or Department Head or the Dean, remain the property of the Academy upon completion of the project.
- 4) Students should refrain from using personal funds for Academy projects.
- 5) Projects constructed for the student may retain a course with limited student funding if prior permission has been obtained from the Instructor of the course.

*(Please also refer to the section on ASSIGNMENT OF COPY RIGHT AND PERFORMERS' RIGHTS IN STUDENTS' WORK in the Academy Student Handbook for further details.)*

### 6.3 Theatre and Entertainment Arts Student Association (TEASA)

The Theatre and Entertainment Arts Student Association (TEASA) is an association for all full-time TEA students aimed at promoting the welfare of the students in the School. An elected Executive Committee and a President lead TEASA. This Association forms a valuable link between students and the administration of the School. There is an annual membership fee charged to be a member that is used to support Association activities.

### 6.4 Afternoon Rehearsal Hours

- 1) Monday, Tuesday and Wednesday = TEA classes are scheduled during the afternoon. A student having a timetable clash between a scheduled class and a scheduled rehearsal or production assignment is expected to put a higher priority to their course work and attend the class instead of a rehearsal.
- 2) Thursday and Friday = TEA classes are not normally scheduled in the afternoon. A student having a timetable clash between a scheduled class and a scheduled rehearsal or production assignment is expected to put a higher priority to their production assignment and attend the rehearsal instead of a class.

### 6.5 After Hours Work at the Academy

- 1) The Academy will officially close at 11:30 PM Monday to Saturday.
- 2) No student will be allowed to work in the Academy after the closing time and/or on Sundays and Holidays without the approval of the Dean of the School.

- 3) The application form for Activities in the APA After 11:30 PM may be obtained from the School Office, the Academy Production Office or from a Major Study Department. The Form must be completed and returned to the Office of the Dean **before 12:00 noon of that day** you wish to remain in the building after 11:30 PM. The Following Academy Staff prior to being submitted to the Dean must approve the Form:
  - For Completing Course Work: Head of Department or Major Study Lecturer.
  - For Academy Productions: Academy Production Office or Staff Advisor for a Production.
- 4) If a request to stay in the building after 11:30 PM is refused by the Dean, a student will be notified before 6:00 PM of the same day the request was submitted.

#### **6.6 Required Academy Production Work Calls Scheduled after Midnight**

Occasionally students will be required to work on productions past 12:00 am. On these occasions, the Academy Production Manager (PM) will reimburse students for taxi fare home. Students who stay past this time without the approval of the Academy Production Manager will not be included. *\*\*Please obtain regulations for reimbursement from the Academy PM prior to the work call.*

#### **6.7 Notice Boards**

Students should develop the habit of checking the TEA-School notice boards daily, upon arrival, at meal breaks and before departure. The notice boards contain updated information on rehearsal calls, crew notices, and production notes as well as posted class and School memos. It will be assumed that once a notice is posted the students concerned will have received it.

- 1) TEA Notice Boards and Pigeonhole Mailboxes are located outside the School Office for School activities and at the Technical Entrance for production activities.
- 2) Notice boards are also available for specific information dealing with major studies at respective student workstations.
- 3) Students should not put up posters and notices without permission of a designated member of staff.
- 4) Students should not deface any notices, circulars or posters issued by the Academy.

#### **6.8 Photocopy Rules & Regulations**

- 1) The School provides two (2) copy machines for TEA student to use for academic course work. They are accessible by using the Octopus Card. Students will be charged for using the copiers. Charges align with the charges set by the Library.
- 2) These machines are very expensive to maintain and students must be very careful when they use these machines so as not to break them or wear them out through copying large amounts of information.
- 3) Students must read guidelines that apply to photocopying of any licenced materials.  
*(Please refer to the Guidelines for Photocopying of Printed Works by Not-for-profit Educational Establishment by the Government for more details)*

#### **6.9 Care of Facilities**

- 1) Please treat the Academy environment as a precious asset, taking particular care to keep all work areas tidy and minimise any noise pollution that may disturb the creative atmosphere.
- 2) Smoking is prohibited in all areas within the property of the Academy. Ashtrays have been located at convenient points outside the Academy for the use of smokers.
- 3) Drinking or eating is restricted to the Academy Canteen and to other specific areas of the Academy. No food or drink is allowed in classrooms, studios, and performance venues or support facilities.
- 4) Drinking and eating in a student workstation is determined by the rules of individual Departments.
- 5) No unauthorised persons are allowed in any School or Academy facilities without prior permission of a member of the Academy staff.
- 6) The use of spray paint and spray adhesive are not permitted inside the building and must be used outside of the building or in areas that are reserved for its use. Protective facemasks should be used when this type of material is being used.
- 7) A student found in the School or Academy to be defacing Academy property will be placed on Academic/Artistic probation. If the incident is considered serious or if a student continues to deface Academy property, he/she will be suspended for a period of time or expelled from the Academy.

#### **6.10 Duplicate Key Policy**

- 1) The Academy considers it a serious offence for a student to possess unauthorised keys or duplicate keys for Academy facilities.
- 2) Any student found using or allowing someone else to use a key for any Academy facility without proper approval will be placed on Artistic Probation and may be suspended from the Academy.

#### **6.11 Use of Venues during Academy or Outside Hire Productions**

Other than Venue Division staff and Estates Department personnel performing their normal daily duties, access to or use of any venue (stage or auditorium) for classes, tours or other uses, unless arranged in advance with the Academy Production Manager, are not encouraged.

#### **6.12 Booking the APA mini-bus**

The Academy has a mini-bus available for delivery and pick-up on request. Booking or reserving the mini-bus should be done at the earliest opportunity by filling in the School Bus / Venue Booking Form, available from the TEA School Office, and returning the completed form to the TEA School Office at least one week before the required date(s).

#### **6.13 Personal Accident Insurance**

The Academy has a group personal accident insurance policy for all students against any accident loss sustained while participating in activities organized or arranged by the Academy and/or student organizations on-campus, local or abroad, subject to certain conditions. Details please contact the School Administration Manager.

#### **6.14 Accident Report Form**

Personal accidents within Academy facilities must be reported and an Academy Accident Report Form must be completed within 24 hours of the Accident. The completed form should be returned to the Academy Production Office or to the TEA School Office. This form can be obtained from the School Office, Academy Security Desk, Academy Production Office and at the Customer Service Office.

#### **6.15 School Board and Faculty Meeting Schedule**

The School Faculty usually meets on Wednesdays from 2-4 during the Academic Year.

- School Board: Three Meetings (normally Week 2, Week 9 and Week 16) of each Semester
- School Faculty Afternoon: First Wednesday of a month
- TEA Management: Every Monday
- Undergraduate Education Committee: One meeting per month normally
- Graduate Education Committee: One meeting per month normally

#### **6.16 International Study and Production Tours**

- 1) Numerous opportunities for International internships, study programmes, study tours and participation on Academy sponsored productions are available for TEA students. Every deserving Degree and Advanced Diploma/Certificate student in the School should have an opportunity to participate in at least one of these tours or programmes prior to graduation.
- 2) Participation on International tours or study programmes must be earned and no student will be considered unless they have demonstrated that they are worthy of being allowed to participate. A student will not be considered to participate in one of these programmes if they have poor academic standing or professional attitude and have not willingly participating in extra-curricular activities or projects in support of the School and the Academy.
- 3) Student participation on these programmes will be approved by the Undergraduate Education Committee upon recommendation of the School Scholarship Committee.

#### **6.17 Student Assistance for Overseas Secondments, Internships and Field Studies**

The School will assist students undertaking official School secondments, internships and field studies for granting a subsidy of up to 50% for air-fares and in certain cases (e.g. where little or no support was being made available by the host company or elsewhere) a student could apply for additional funds to help with accommodation, per-diems etc. and granted at the Dean's discretion.

### **6.18 Scholarships & Prizes**

- 1) The School Scholarship Committee will award all scholarships and prizes for TEA students. Requests for financial assistance should be forwarded to this committee through a Head of Department, Mentor or a Department representative of the Scholarship Committee.
- 2) A significant number of scholarships donated by private organisations, professional bodies and individuals are awarded each year by the Academy to both local and non-local students on academic/artistic merit and/or financial need basis.

### **6.19 Paid Work Outside the Academy**

- 1) A student must seek approval from the School faculty to undertake any paid or unpaid professional work in performing or technical arts outside the Academy, by completing the Academy *Full-Time Student's Engagement in Curriculum-related-Internship/On-campus Part-time Work Application Form*, which is available at the School Office. Failure to obtain permission to work off campus on any performing or technical arts event may result in the faculty recommending that a student be sent a Letter of Concern or be placed on Probation or not be allowed to Graduate.
- 2) Students who intend to accept non-technical arts work outside the Academy should also inform their Mentor and Head of Department so they will be aware of their employment outside the Academy.
- 3) If the faculty-approved employment involves the use of Academy facilities or materials, the student must seek written permission from the Academy Production Manager before undertaking the job. The Academy Production Office will recharge all charges incurred to the student.
- 4) Non-local Bachelor's and Master's Degree students (termed as "degree students") with relevant "No Objection Letter" (NOL) issued by the HKSAR Immigration Department are permitted to take up part-time on-campus employment for not more than 20 hours a week through the academic year; and employment during the summer months (1 June to 31 August) without any limit in relation to nature of work, work hours and location.
- 5) In accordance with the Immigration regulations, non-local sub-degree & visiting students are not permitted to take up any work in Hong Kong, paid or unpaid. Besides, their application for engagement in curriculum-related internship/outreach activities in Hong Kong are subject to approval of Immigration Department on a case by case basis.

### **6.20 General Internships for Pay**

- 1) The School encourages students to seek professional recognition while continuing their studies at the Academy. A student may, with approval, accept part-time employment by establishing a Paid Internship with a company or association with the approval of the School Faculty after completing the Academy's *Full-Time Student's Engagement in Curriculum-related-Internship/On-campus Part-time Work Application Form* subject to the Hong Kong Immigration Department. (Please also see 7.19 4-5 above)
- 2) A student receiving a fee for work completed cannot also receive academic credit for completing the same work.

### **6.21 School of Theatre and Entertainment Arts Work Study Programme**

- 1) Work-Study Grants are awarded to students for non-academic credit type work at a wage level of normally HK\$50.00 per hour. Students interested in participating in this programme should contact the HOD of their study programme. Work assignments may include: assistants in workshops, checking out props, checking out costumes, maintaining and cleaning storage areas and workshops, keeping inventory, video taping productions for archival purposes, photographing production for archival purposes and minor equipment maintenance.
- 2) Assignments are not a part of a study programme so a student will not receive credit and pay for completing the same work.

### **6.22 Teaching Assistantships**

Upper Division students, BFA2 or 4Y3 and above or AD 2 students are occasionally hired to assist lecturers in teaching classes and for laboratory or production supervision.

## 7.0 ACADEMIC RULES & REGULATIONS

### 7.1 Progression to Next Year of Study

**GPA** = Grade Point Average

**MGPA** = Major Grade Point Average

**YGPA** = Year Grade Point Average

**CGPA** = Cumulative Grade Point Average

#### 7.1.1 Fast Track Vocational Programme

- Pass all required courses:
- Overall GPA of 2.0

#### 7.1.2 All Undergraduate and Sub-degree Programmes

- Pass all required courses:
- Overall GPA of 2.0
- YGPA of 2.3 in Major Study

#### 7.1.3 Progression on Academic Probation

- Overall YGPA lower than 2.0 but not lower than 1.5.
- Major Study YGPA lower than 2.3 but not lower than 2.0.

### 7.2 Graduation Requirements

#### Fast Track Vocational Programme

Accumulate the minimum requirement of 40 credit units

Pass all required courses

Overall Year GPA of 2.0

#### Professional Diploma/Certificate Programme

Accumulate required credit units of 36-40

Pass all required courses

Overall CGPA of 2.0

Final Year Major Study Year GPA of 2.3

#### BFA Degree Programmes

Accumulate a minimum of 108-9 or 136 credit units

Pass all required courses

Final Year Major Study GPA of 2.3

Year 3 Overall GPA of 2.0

Overall CGPA of 2.0

### 7.3 Bachelor Degree with First Class Honours

A high GPA alone will not give a student an automatic claim to a First Class Honours award. The Academy Academic Board will judge a student recommended by the School Board on their performance in the practical aspects of their chosen discipline of Theatre and Entertainment Arts as well as by their achievements in the academic studies of the programme. A First Class Honours is awarded to a student who has clearly demonstrated an outstanding level of attainment and achievement in their overall programme by the Academy Academic Board.

### 7.4 Graduation Ceremony

There will normally be two graduation ceremonies at the Academy, one ceremony for Professional Diploma, Advanced Diploma, Advanced Certificate, Professional Certificate, BFA and MFA Degree candidates, and another ceremony for Fast Track Vocational Certificate candidates.

### 7.5 Failure to Advance to a Higher Year of Study or to Graduate

- 1) Students not advancing to the next year level of study or not being eligible to graduate because of a low grade point average (GPA) or not passing required courses, at the discretion of the School Board, may repeat the courses failed or the whole year of study. A student may only repeat a course or year of study of more than (12) units a semester, once.
- 2) No student will fail to graduate or advance to the next year of study for academic reasons unless they have been placed on Academic Probation at least (6) weeks prior to the end of a semester of study immediately prior to the end of the year in question.

## 7.6 Failing a Course

### 1) Failing Required Courses

- A student will not receive credit units for the course and the failing grade shall be included in GPA calculation.
- A student must repeat and pass a required course failed. The grades of the original and the substitute course(s) obtained shall remain in the students' academic record.

### 2) Failing an Elective or Independent Study Course

- A student will not receive credit units for the course and the failing grade shall be included in GPA calculation.
- A student may repeat the failed course or take another elective course to have enough units to graduate.
- Any (F) grade given for a course should be calculated in the overall CGPA irrespective of whether the course is subsequently repeated or substituted.

## 7.7 Repeating Courses Failed

- 1) Retake and pass failed courses.
- 2) Re-sit examination or make up assignments missed. (Fee may be required)
- 3) The grade of a re-take exam, which may include at least a full letter grade penalty, will be used to calculate the final grade for a course and will not be averaged with the first exam.
- 4) If the original course is not repeated, a student may need to take and pass another elective course to obtain the number of units required to graduate. The grade for both courses will be calculated in CGPA.

## 7.8 Repeating a Whole Year of Study

If a student repeats a year of study, all courses of the year shall be repeated except where exemptions are granted. Normally exemptions may be granted in respect of courses, which the student obtained a grade of (C-) or above. A student may only repeat a course or year of study once.

*(Please also refer to the Academy Student Handbook under CONDITIONS FOR RETAKING COURSES for more details)*

## 7.9 Discontinuation of Study

- 1) A student with an overall YGPA below (1.5) may be required to withdraw from the Academy by the Academy Academic Board.
- 2) A student who remains on Probation for more than two (2) consecutive semesters may be asked to withdraw from the Academy by the Academy Academic Board.
- 3) A student who has received letters expressing concern about his/her professional attitude, by being late, missing rehearsals, being disruptive or lacking commitment may not be recommended to advance to the next year of study or to graduate.

## 7.10 Attendance Policy for Undergraduate and Sub-degree Courses in the School of TEA

- 1) A student with absences for more than 25% of the scheduled classes of a course will be liable to the penalty of failure of the course. More than 25% absences would mean more than 3.5 absences in the case of a 14-week course with one scheduled class per week.
- 2) Individual courses or Departments may have more stringent or less stringent attendance regulations. The lecturer and the course syllabus will notify students of any absence policy different from the 25% or (3.5) absence rule at the beginning of a course.
- 3) In the event a course meets for less than (14) weeks in a semester because of Official or Academy Holidays, fewer absences than (3.5) may be enforced.
- 4) A student who is absent from a class for a lengthy period of time due to a serious illness may discuss with the lecturer how the work can be made up and what effect this absence will have on the overall grade for the course.
- 5) A student who is absent from a class when an examination, test or quiz is being given may automatically fail the examination, test or quiz and will only be allowed to retake the examination, test or quiz under extraordinary circumstances and at the discretion of the lecturer.
- 6) Notification of Absence letters will be issued by the student's HOD after (2) absences from a course. The Dean will then issue a Letter of Concern when a student has one remaining absence permissible before failing a course. This will be the only warning issued by the Dean. Upon receiving a warning from the Dean in the form of a Letter of Concern, students must be extra vigilant in ensuring they do not accumulate an additional absence that would result in them failing a course.

#### **7.11 Attendance Policy for a Scheduled Rehearsal or Performance of a Class Project or Workshop**

A student who is absent or late for a Scheduled Rehearsal or Performance for a Class Project or Class Workshop, without prior notification to the lecturer in charge, will be issued a Letter of Concern and may be placed on Academic/Artistic Probation.

#### **7.12 Attendance Policy for Academy Production**

A student who is late or absent for a scheduled or posted rehearsal or performance for an Academy Production, without authorisation from the Academy Production Manager or their representative, will be placed on Artistic Probation. If the offence is repeated the student **WILL** be placed on Academic Probation and **may** be suspended or expelled from the School.

#### **7.13 Late Arrival or Early Departure Policy**

A student who arrives after roll call or leaves a class early without prior notification to the lecturer, will be marked late for the course.

- Late arrivals = .5 absence
- Early departures = .5 absence

#### **7.14 Absent from Class to Attend a School Sponsored Field Study or Production**

- 1) A student knowing that they will be absent from the Academy to complete a Field Study as part of their training programme should complete all other required Academy courses prior to the semester they plan to be absent from the Academy.
- 2) A student required by the School, as part of their academic programme, to participate in an overseas field study or production activity outside the Academy during the academic year that will require a student to miss other academic courses must obtain approval of the Dean.
  - The Dean should be contacted by the HOD of the student's Department to inform the Dean of the need for the student to be absent and the classes that will be missed by the student during this absence.
  - The Dean will inform lecturers about the circumstance of this absence and request that they work with the student in arranging for the student to either make up the work missed, take work with them, record the lectures being missed or be exempted from course work to name a few options.
- 3) A student must contact lecturers to make individual arrangements. Absences will normally be counted towards the total absences for a semester and students should schedule their time accordingly. However, these absences should not be counted towards any reduction in a grade for a course.
- 4) A student not making arrangements with lecturers may have absences counted towards any reduction in a grade for a course.
- 5) In the event that these absences, more than (3.5) absences for an activity, will result in a student failing a course because of attendance, the Dean may refuse to allow the student to participate in the proposed activity.
- 6) A student who has more than (2) absences from a course should be cautioned about participating in any outside work or study that will require him/her to miss more classes from the course in question.

#### **7.15 Professional Attitude – Being Consistently Late**

Despite passing academic grades, a student who maintains a poor professional attitude by being consistently late to classes, by missing scheduled rehearsals for projects, workshops or Academy productions will be placed on Academic Probation and may be dismissed from the Academy.

#### **7.16 Leave Of Absence from Academy**

A student wishing to temporarily discontinue enrolment at the APA must submit an application to the Dean for consideration and approval.

#### **7.17 Early Departure/Late Arrival for a Semester of Study**

- 1) While early departure or late arrival during a semester is discouraged, the TEA-School recognises that often extenuating circumstance will necessitate approval for such early departure or late arrival. Students seeking permission to leave School early or arrive late should meet with their Mentor and request approval from the School faculty. A student should have written approval from all teachers verifying that they will excuse the student from classes or projects before requesting permission from the School Board.

- 2) Students who leave the Academy before the end of a semester without having been granted the appropriate permission will be considered absent.

#### **7.18 Registering For Classes**

Course registration for all students normally takes place some weeks prior to the beginning of a semester.

#### **7.19 Course Add / Drop Period**

- 1) A student may add or drop a course without penalty during the first 2 weeks of a semester.
- 2) Independent Studies (IS) or a Production Workshop cannot be added after the first two weeks of a semester. If a student begins or completes an Independent Study (IS) or Production Workshop during a semester after the official add/drop period, they must submit the contract for the IS credit already completed the following semester. If a student is in his/her last semester of study he/she will receive no credit for the IS or Production Workshop after the add/drop period.
- 3) After the add-drop period of two weeks, students who intend to withdraw from a course shall submit a formal application with reasons to the School concerned. A course from which students have been given approval to withdraw after the add-drop period shall be reflected in the students' academic record as a course withdrawn.
- 4) Students who have withdrawn from a course without prior approval shall be given a failure grade of F for the course.

#### **7.20 Change of Major Study, Programme or School**

- 1) A student must complete an Application for Transfer (Major/Programme) or (School) which can be obtained in the TEA School Office. A student must obtain permission for a transfer by **Week 208** for the following year of study. The application will be reviewed by the School Board.
- 4) An Advanced Diploma Student may transfer to the Degree programme prior to the start of their Year 2 of study with the approval of their Major Study Department, School Board and the Academy Academic Board. This request for transfer would be considered as an exceptional case and if approved the student may be required to pay the difference between the tuition for the Advanced Diploma and BFA Degree programmes

#### **7.21 Auditing Courses**

With the approval of the instructor, a student may audit a course that is not required by the curriculum of the programme concerned for no academic credit, subject to criteria required by the instructor.

#### **7.22 Withdrawal from the Academy**

- 1) A student who wishes to discontinue his/her study at the Academy before completion of his/her programme of study is required to complete the Academy withdrawal procedures before leaving the Academy. The application form is obtainable from the Academic Services Offices.
- 2) A student who withdraws from the Academy according to required procedures would be eligible to re-apply for admissions at a later date, for transcripts of study and for references.
- 3) A student who discontinues his/her studies without following the procedures governing official withdrawal is classified as unofficial withdraw and will not be considered for re-admission to any Academy course in following years.

#### **7.23 Academic Transcripts**

An official transcript of a student's permanent record can be obtained by filing an application for a transcript at the Academic Services Office. Please allow one week to process and mail transcripts. There is a small fee for this service.

## 8.0 REVIEWS, ASSESSMENT & GRADING

### 8.1 Reviews and Assessment of Student's Work

Student work in courses, projects, workshops and productions is subject to continuous assessment throughout each semester. Students are given written and verbal evaluations on various aspects of their course, project, and production work as appropriate to their particular discipline with assessment methods and standards varying with the type of course or project.

#### 1) Production and Workshop Assessments

Students always work under the guidance of an assigned supervisor within their own major Department and the supervisor must file a written assessment, after consulting with workshop heads, other production personnel and major area teachers, of the student's work at the end of the production cycle. In addition, professional directors or designers, either Academy staff or visiting artists are asked for assessments wherever their work and the student's assignments interconnect. A student must receive a (C+) or a 2.3 GPA for production assignment credits to be counted towards graduation credit. Failure to achieve a (C+) or a 2.3 GPA in a production assignment will prevent students from being approved to advance to the next level of production responsibility.

#### 2) BFA Degree Mid-Residence Review

BFA candidates will have a Mid-residence Review mid-way through their residency. The Mid-residence Review will be a formal review with a student presenting their work to date that will confirm a student's enrolment status at the Academy. A student will be placed on Academic Probation if his/her work is found to be lower than the standard required of a major study programme. Students should obtain specific requirements from their Mentor for this review.

### 8.2 Review of the School's Training Programmes By Students

#### 1) Deans Sounding Board

A student committee that provides an avenue for students to discuss concerns and/or questions with the Dean and for the Dean to report on new policy for the School and the Academy. The Board is composed of one representative of each major area of study from each department: one Fast Track student and one AD or BFA student.

The Committee meets once a semester during the noontime break with some drinks provided by the Dean's Office. The Term of Office for this Board is one (1) Academic Year.

#### 2) Course Feedback Questionnaire

A confidential Course Feedback Questionnaire is handed out by the School Office at the end of each semester for all courses offered by the School of Theatre and Entertainment Arts. Students should take this opportunity to give a serious evaluation of both the course and the lecturer.

### 8.3 Study Load

1) Full-time study – (12) to (24) credit units in one semester and not more than (45) credit units in one year. More than (45) credit units in one year requires the approval of the Dean and the ADIr(A). (This rule does not apply to Advanced Standing students.)

2) Part-time study - less than (12) credit units in one semester.

### 8.4 Academy Grading System

#### 1) Credit Unit System

Units are assigned according to an approximation of activities in the "contact" hours and in the assignments made for outside-of-class study. A credit unit is equal to:

- (1) hour Workshop/Production Lab that is self-contained with little preparation/homework.
- (2) hour Lecture/Lab with a minimum of (1) hour of student preparation/homework required.
- (3) hour Lecture with a minimum of (2) hours of student preparation/homework required.

#### 2) Grading System

A student should be aware that a final grade for a course below [C+] or (2.3) for a Major Study or below a [C] or (2.0) for all other courses taken is viewed as a failing grade in the calculation of a final GPA for a programme of study.

A	Excellent	4.0	C+		2.3
<u>A-</u>		<u>3.7</u>	<u>C</u>	Satisfactory	<u>2.0</u>
B+		3.3	C-		1.7
B	Good	3.0	D+	Poor	1.3
<u>B-</u>		<u>2.7</u>	<u>D</u>		<u>1.0</u>
			F	Failure	0.0

3) Grading Abbreviations

**P = Pass/Fail** Indicates that a student fulfils the requirements of a course which is assessed on a pass and failure basis. A “P” Grade will be reflected in the total number of units attained and will not be included in GPA.

**F = Pass/Fail** Indicates that a student did not fulfil the requirements of a course which is assessed on a pass and failure basis. A “F” Grade will not be reflected in the total number of units attained and will not be included in GPA.

**I = Incomplete** Indicates that the work is incomplete through no fault of the student.

**X = Exempted** Indicates that a student is granted credits by exemption.

**W = Withdrawal** Indicates that a student is allowed to withdraw from the course without penalty.

**SP = Satisfactory Progress.** The first semester performance of a student in a two-semester course is found to be satisfactory.

**PQ = Progress Questionable.** The first semester performance of a student in a two-semester course is found to be questionable.

4) Grading Periods

- Courses carry mid-year and end-of-year grades and a cumulative grade point average is kept for all courses completed at the Academy. The School reviews assessments and grades at the end of each academic year.
- Grades for a course will be recorded, submitted and entered into the Academic Record at the end of each semester.
- A two-semester course will have a SP or a PQ submitted at the end of Semester A with the final grade submitted at the end of Semester B.
- In the case of a two-semester course that shares the same title and which are offered in Semester A and Semester B consecutively, students may be allowed to repeat the semester they failed rather than repeating both semesters.

5) Incomplete Grades for a Course:

- Incomplete grades are only given under special circumstances beyond a student’s control, which prevents him/her from taking a final exam or completing a final project for a course.
- Incomplete grades are given only with the approval of the School Board.
- Incomplete grades will count in “units enrolled” but will not be included in “units attempted” or “units completed” and no grade points will be assigned. An incomplete, when properly made up, will receive the grade points appropriate to the grade finally earned.
- Incomplete grades are normally expected to be submitted by the beginning of the following semester, but may be made up no later than one semester from the end of the semester they were assigned. Students may petition the Dean for an extension due to unusual circumstances.

**8.5 Grade Point Average of a Semester (GPA)**

**Credit** - computed by multiplying the grade earned by the number of course units taken.

**GPA** - computed by dividing the total credits earned by total units taken (inclusive of failed courses)

*(Example)*

<u>Course #</u>	<u>Course</u>	<u>Units</u>	<u>Grade</u>	<u>Credits</u>
TEAM1201	Project Management	3 x	C+(2.3) =	6.9
TASD1207	Music Recording III	2 x	B+(3.3) =	6.6
TEDE1107	Introduction to Theatre Design	2 x	C+(2.3) =	4.6
		7		18.1

**18.1 Credits divided by 7 Units = 2.59 GPA**

**8.6 Cumulative Grade Point Average: (CGPA)**

Computed by dividing the total credits earned from all semesters of study by the total number of units taken. (Example)

	<u>Units</u>	<u>Credit</u>
BFA Year 1 GPA	38	117.2
BFA Year 2 GPA	40	120.4
BFA Year 3 GPA	36	96.7
	114	340.6

**340.6 Credits divided by 114 Units = 2.99 CGPA**

**8.7 Changing a Grade for a Course**

- 1) Grades assigned by the faculty and approved by the School Board are considered to be final and will normally only be changed in cases of clerical error.
- 2) Students who believe that a grade does not reflect their achievement in a course, should discuss the grade with their teacher and then with their Mentor. The Mentor's role is to encourage informal conciliation between a student and a teacher. The student should assume the burden of proof.
- 3) If there is no informal resolution and the student wishes to continue their appeal, he/she must file a formal petition with the Dean of the School. A formal grade appeal must contain a written statement of the grounds, i.e., whether the grade was given by (1) Mistake, (2) Fraud, (3) Bad faith, or (4) Incompetence, and a written statement of the specific facts upon which the student bases the appeal. The Dean will review the case with the student, faculty member and Department Head and table the petition with his recommendations to the School Board for action.
- 4) If the School Board does not support the petition, and the student wishes to proceed further, they must then submit their petition to the Associate Director (Administration) & Registrar.

## 9.0 CURRICULUM

### 9.1 Major Study Courses

Required courses for a Major Study area, which have been identified by the School for the purpose of the calculation of Major Study GPA as approved by the Academic Board.

- 1) Pass Course: Will receive credit units for course and grade will be calculated in Major Studies GPA.
- 2) Fail Course: Will not receive credit units for course, will have to repeat course, and grade will be calculated in Major Studies GPA.

### 9.2 Contextual Study Courses

- 1) Required courses for a Major Study Area, which are not calculated in the Major Study GPA.
- 2) Required Interdisciplinary courses required for the Fast Track Vocational Certificate programme.
- 3) Required Liberal Arts and Language courses required for the BFA (Honours) Degree and Advanced Diploma programmes.
  - Pass Course: receive credit units for course and grade will be calculated in Overall GPA.
  - Fail Course: will not receive credit units for course will have to repeat course, and grade will be calculated in Overall GPA.

### 9.3 General Elective Courses

- 1) Used by students to expand their training programme by enrolling in selected classes set aside by each programme for non-major participation. The number of electives a student may take is determined by their training programme and through discussion with their mentor.
  - Pass Course: receive credit units for course and grade will be calculated in Overall GPA.
  - Fail Course: will not receive credit units for course and grade will be calculated in Overall GPA. Student will have to repeat the course or take another course to have enough units to graduate.

### 9.4 BFA Liberal Arts Requirements

- 1) All three-year degree students are required to take and pass (10) units or (5) Liberal Arts courses. All four-year degree students are required to take and pass (8) units of Liberal Arts courses.

*“See the Liberal Arts and Interdisciplinary Studies Handbook for details”*
- 2) For three-year degree students, three Liberal Arts Core Courses are required – *Introduction to Performing Arts I & II*,  
For four-year degree students, four Liberal Arts Core Courses are required – *Civilisations I & II and Cultural Studies I & II*
  - Pass Course: receive credit units for course and grade will be calculated in Overall GPA.
  - Fail Course: will not receive credit units for course will have to repeat course, and grade will be calculated in Overall GPA.
- 3) Two Liberal Arts Elective Courses are required for three-year degree students only. A student may choose (1) or (2) electives from Liberal Arts Electives or (1) Elective from Liberal Arts and (1) Elective from the basket of courses offered by the Schools. Four-year students may elect other Liberal Arts courses as part of their Academy-wide Elective requirement.
  - Pass Course: receive credit units for course and grade will be calculated in Overall GPA.
  - Fail Course: will not receive credit units for course will have to repeat course or take another approved Elective and grade will be calculated in Overall GPA.

### 9.5 Non-Degree Student Taking Liberal Arts Courses

- 1) Degree students have priority in the course registration process for taking Liberal Arts courses. However, with recommendations of the School and approval of the Head of Liberal Arts, Advanced Diploma students may take Liberal Arts courses on the following conditions.
  - (a) Advanced Diploma students who are required to take Liberal Arts courses as part of the regular curriculum of their academic programme.
  - (b) Advanced Diploma students who wish to take Liberal Arts courses as Electives to fulfil the requirements of their academic programme.

- (c) An Advanced Diploma student who just want to take Liberal Arts courses as additional elective over and above the requirements of their academic programme.

#### 9.6 Exemption from Liberal Arts Courses

Under exceptional circumstances a student may receive Liberal Arts credits for tertiary-level course taken before entering the Academy. Only the Head of Liberal Arts can grant exemptions from Liberal Arts classes.

#### 9.7 Independent Study / Projects

- 1) An in-depth study of a specific topic or a non-production related project that is designed to expand a student's training into areas that will enrich their programme of study. This type of study is arranged through a formal agreement with an individual instructor with an Independent Study / Project Agreement Form.
- 2) Contracts must be signed **prior to** the end of the Add/Drop period. Credit for work completed after the add/drop date may be added to a student's schedule the following semester.
  - Pass course - credit units awarded for course and passing grade will be calculated in CGPA.
  - Fail course - no credit units for course, will have to take additional courses if additional course credits are needed to make up the credit units and failing grade will be calculated in CGPA.

#### 9.8 Production Workshops

- 1) A Production Practice assignment on an Academy Production in addition to the units required of a Major Study that is designed to expand a student's training in production areas. This type of study is arranged through a formal agreement with an individual instructor with a Production Workshop Contract.
- 2) A Production Workshop Contract must be signed **prior to** the end of the Add/Drop period. Credit for work completed after the add/drop date may be added to a student's schedule the following semester.
  - Pass course - credit units awarded for the course and passing grade will be calculated in CGPA.
  - Fail course - no credit units for the course, will have to take additional courses if additional course credits are needed to make up the credit units and failing grade will be calculated in CGPA.

#### 9.9 Professional Field Study Programme

A study programme based on observation and experience designed to provide the student with opportunities to engage in research and/or to observe another environment outside the Academy under the general guidance of qualified faculty or approved field supervisors. Students will be seconded to different companies or organisations to undertake a professional field study, which may be completed during the academic year, or during the summer and non-teaching periods. An Independent Study/Project Contract must be completed to obtain credit for work completed and recorded before the study programme begins.

- Pass course - credit units awarded for the course and passing grade will be calculated in CGPA.
- Fail course - no credit units awarded for the course, will have to repeat if required as a Major Study or take additional courses to earn credits and failing grade will be calculated in CGPA.

##### Requirements to Participate in a Field Study

- Approval of the Head of Department (HOD) and a minimum Grade Point Average GPA of 2.0 (C) and a CGPA of 2.3 (C+) in major studies.
- An Independent Study/Project Contract must be completed to obtain credit for the work completed and recorded prior to the start of the Field Study.
- A Field Study may be of any duration with appropriate Independent Study units awarded by the School.
- A student may complete a Field Study outside their major area as long as it relates to some field in the Theatre, Performing Arts or Film/TV.
- Academy accident and public liability insurance will cover a student while participating on Field Study.
- A host company may award a per diem or scholarships towards covering an expense incurred during the Field Study.

## 9.10 Language Courses

English, as the International language of the Performing Arts, is used extensively throughout the various programmes of instruction at the Academy. In line with current educational practice in Hong Kong, Chinese is also used where appropriate. The study of English is generally mandatory in Advanced Diploma and Degree programmes.

- 1) All TEA School students are required to take and pass the following required Language courses.

**BFA and 4Y1** English – based on placement by the Language Department:

1. Those who achieve 75% or above or achieved IELTS 5.5 at the beginning of **BFA1** will not be required to take English. Those who fail to reach this level will continue to take English for another year.
2. Credits will be awarded only to those students who are required to take the extra year of English and will count towards credits required for graduation. These replace an equal number of elective credits in **BFA1**.
3. All **4Y1** students must complete 2 credits of English and 2 credits of Chinese. There will not be any exemptions. Native or high-level users of English or Putonghua may apply for 'language transfer', whereby they take other language courses in place of English or Chinese. It is a graduation requirement that all students take and pass (8) credits of language courses.

- 2) Exemption from Language Courses (BFA1 only)

All students must register for language courses. If the Head of the Language Department gives approval for an exemption, a student will be allowed to drop the course during the first three (3) weeks of a semester. The current list of common qualifications to determine eligibility for exemption from English courses is below. This list is not exhaustive.

- HKAL, Use of English, Grade C
- HKCEE, 5
- HKCEE, B
- IELTS, 6.5
- TOEFL (Internet-based), 88
- TOEFL (Computer-based), 230
- GCE A level, C
- IGCE, GCSE, A
- IB (Higher Level) 5
- IB (Standard Level) 6

## 9.11 BFA Graduation Project

A Graduation Project must be presented during a candidate's last year of residence. A student may begin preparation of a Graduation Project during Semester B of the preceding academic year if a production or project title is known. A BFA Graduation Project will generally be a Production Project that is based on a final production assignment, a non-production related Creative Project or a Student Initiated Practical Project submitted for an oral review. The number of units awarded will be determined by the scale of the production/project assignment and/or by the scale of the written material submitted for presentation.

- 1) Production Project: Production - Submission - Oral Review

The assessment for the Graduation Project will be based on the quality of the work completed for the production assignment and the presentation of materials and review of the production at the oral review. Although written paperwork submitted as part of the production process will not be assessed as a research paper, the written paper work must be typed and the work can be downgraded if the document contains excessive amounts of typos, misspellings or grammatical errors. Work must be concise, clear and presented in a professional manner.

A topic should involve some type of experimentation or research that is a component of a formal production, that allows a student to theorise and/or to develop and implement new techniques

relating to their field of study. The submission will be a *Graduation Project Review*, which will be submitted and defended at an oral review.

Selection of an Academy production requires the student to identify a specific aspect/research area/area of experimentation that has a specific practical or creative outcome.

At the completion of a production assignment, the student will prepare and submit a finished portfolio quality production file and/or production report prior to an oral review.

A written summation, no less than 3,000 words documenting the production process must be submitted prior to an oral review.

2) **Student Initiated Practical Project – Submission – Oral Review**

A topic involving some type of experimentation or research and is a self-initiated project, that allows a student to theorise and/or to develop and implement new techniques relating to their field of study. The submission will be a *Graduation Project Review*, which will be submitted and defended at an oral review.

Selection of a student initiated practical project requires the student to identify a specific aspect/research area/area of experimentation that has a specific practical or creative outcome. For example the development of a new technique, process or tool. An example is: an automated animated puppet head.

A written summation, no less than 3,000 words documenting the project process must be submitted prior to an oral review.

3) **Creative Project: Experimentation with Research - Paper - Oral Review**

A topic involving some type of experimentation or research that is a self-initiated project, and allows a student to create a project that requires them to apply skills and techniques relating to their field of study to produce a creative artefact. The submission will be a Graduation Project Review, which will be submitted and defended at an oral review.

Selection of a creative project requires the production of a creative work exemplifying a suitable demonstration of the students' creative range and depth of thinking and skills. Examples are: a fully realised costume, sculptural piece, constructed work, scenic painting, or sound installation.

A written summation, no less than 3,000 words documenting the experimentation or project process must be submitted prior to an oral review.

4) **Rules and Regulations for a BFA Graduation Project**

- All documents presented for a Graduation Project should clearly be labelled:

***This document (title of Project) is submitted by (name of student) on (date) as a partial requirement for completion of a BFA (Honours) Degree for the School of Theatre and Entertainment Arts at the Hong Kong Academy for Performing Arts.***

- A Creative Project or Student Initiated Practical Project paper submitted as a Graduation Project will be assessed as a research paper. The language, grammar, punctuation, spelling and the use of proper research methods will be assessed equally with the experimentation and the content of the paper.
- All documents and projects automatically fall under Academy copyright and become the property of the Academy. Use of documents by individuals after graduation for publication must be negotiated with the Academy on an individual case.

5) **Oral Review**

The Oral Review will include a student presenting and defending their work.

- Time, date and location arranged by the student in consultation with the Head of Department.
- The student's Head of Department, Production/Project Supervisor or Mentor will chair the oral review.
- The Dean or Head of Academic Studies of the School may be invited to attend.
- The panel will include; the HOD, instructors of a student's Department, the mentor and may include one or two members from other Departments, Schools or members from outside the Academy. It is recommended that the Choreographer or the Director of the project be invited to the review if they are available.
- When a production is used for a Graduation Project, the members of the panel must view a technical or dress rehearsal or a performance.

- English is normally used during an oral review. If a student informs the Dean that Chinese will be the language of record, then a translator may be hired by the School to perform simultaneous translation for non-Chinese speaking members of the Committee.
- The review will last approximately one (1) hour and will include a Q&A session. The Chair will monitor time carefully to ensure the review can be completed within the stated time.
- The panel will discuss and then recommend action to the Dean.

6) Deadlines for a Graduation Project

- A Graduation Project must be presented during a student's last year of residence: however preparation can begin during Semester B of the preceding academic year if a project or production title is known.
- The Head of Department must submit the topic and proposal to the Head of Academic Studies of the School for approval not less than four (4) weeks prior to the scheduled commencement of the project or production.
- A paper must be presented to the review board members approximately four (4) weeks after the strike of a production, or in the case of a project no less than two (2) weeks before the oral review.
- The oral review must be completed no later than (6) weeks after the strike of a production. In cases where productions complete less than (6) weeks before the end of the semester, no later than (1) week before semester end.

7) Termination of a Graduation Production Project

A student may terminate an approved Production Project with approval of the Head of Academic Study of the School no less than four (4) weeks before the opening of a production. However, terminating a Production Project does not mean that a student may terminate their production assignment as well.

8) Termination of a Creative or Research Project

A student may terminate an approved Creative Project or Thesis paper for another topic, with the approval of the Head of Academic Studies no later than four (4) weeks before the scheduled oral review.

Please also refer to the syllabus of *Graduation Project* and *Graduation Project Review* for more details.

**ABREVIATED DEADLINES:**

**4 weeks (at least) prior to the commencement of Production or Project:** Submit Proposal

**4 weeks after strike of Production, OR 2 weeks before the Oral Review in the case of a Project:** Report submitted to Review Panel for reading and grading.

**6 weeks after strike of Production or 1 week before Semester B end:** Oral Review

**9.12 Professional Internship**

- 1) Limited to participation by BFA3 or 4Y4 students normally (AESM, Technical Direction, Scenic Art, Costume, Props & Set Construction).
- 2) A (4-16) week directed and supervised educational activity that provides A student with an opportunity for professional learning and growth that may not be available within the Academy but which would, in the opinion of the faculty and Dean, make a valuable contribution to a student's artistic development.
- 3) Requirements to participate in a Professional Internship.
  - Approval of the Head of Department (HOD).
  - A minimum Grade Point Average GPA of 2.0 (C) overall, and a CGPA of 2.3 (C+) in a Major Study.
  - Have been in residence for more than two semesters (three-year degree) or four semesters (four-year degree) in the BFA programme. Students with prior professional or academic training and Advanced Standing students may be exempted from this rule.
  - A Full-time student's Engagement in Curriculum – related Internship/On-campus part-time Work Application Form and a Professional Internship Contract must be completed to obtain credit for the work completed and recorded prior to the start of the Professional Internship.
  - A semester long Professional Internship will be awarded a maximum of (16) units of academic credit. In general (48) hours of supervised work per semester equals one (1) unit of academic credit which will require the student to work a minimum of (48) hours per week for a total of (768) hours for academic credit to be awarded.

- 4) A student's placement will be determined by an interview with representatives from one of the School's established internship programmes in Hong Kong. See the HOD of your Department to obtain a list of companies that participate in this programme.
- 5) An Internship will normally be scheduled during the First Semester of the BFA3 or 4Y4.
- 6) A (4-16) week internship for academic credit may be preceded by a paid Internship during the summer non-teaching period.
- 7) A faculty supervisor will visit the agency to observe students for a period pre-determined by the initial Professional Internship contract.
- 8) A student receiving credit for work completed cannot also receive a fee for completing the same work. However, a student completing the hours required for credit may work additional hours for the same host for a fee. A non-resident of Hong Kong will not be eligible for this option unless they have received a Work Visa from the Hong Kong Immigration Department.
- 9) The Host Company may cover per diem and travel expenses for an Intern in addition to academic credit.

### 9.13 School of TEA Student Interdisciplinary Project Fund

The School maintains an Interdisciplinary Projects Fund to support TEA students creating their own work and projects to provide additional avenues for self-expression and experimentation.

- 1) TEA students can submit a script or storyboard or proposal to the Dean of the School via their Head of Department to obtain funding. There will be two deadlines for submission of project proposals; November 1 and January 15.
- 2) Projects may include but will not be limited to:
  - Performance projects
  - Performance Art projects
  - Installations
  - Experimentation
  - Other unique or innovative ideas for self-expression, etc.
- 3) Priority for Obtaining Funding
  - Innovative;
  - Imaginative projects;
  - Original scripts or proposals;
  - Involvement of students from other Schools in the Academy and/or involvement of students from other Departments in the School;
  - A well-organized and prepared proposal;
  - Traditional productions or projects similar to those already being produced by the Academy will not be supported.
- 4) Funding for Projects
 

Funds for any project will be limited to a maximum of HK\$3,000. The quality of proposal presentation and the number of requests for funding in any one year will determine the amount of funds allocated and the number of projects supported.
- 5) Rules Governing Projects
  - Students should use their own good judgement and sense of values for presentation of projects.
  - Students may or may not have faculty or staff supervisor.
  - Each project will require the approval of the Head of Department for any TEA student involved in the proposed project.
  - Independent Study Project or Production Workshop units may be allocated for participation in a project. However, allotting academic credit would mean that the project would have a Faculty or Staff Supervisor and the project will have to be assessed.

### 9.14 Winter Term

A special feature of the School of Theatre and Entertainment Arts curriculum is the two-week Winter Term, between Semester A and B, where students are allowed to focus on a particular specialised topic or skill, which is unavailable during the regular semesters, through intensive workshops, master classes, independent studies, or internships. Regular courses do not meet during this block of time.

#### **9.15 Summer Term**

A two-week Summer Term, the week following the end of Semester B, is scheduled to allow students an additional opportunity to focus on a particular specialised topic or skill, which were unavailable during the academic year, through intensive workshops, master classes, independent studies, or internships.

## 10.0 REGULATIONS GOVERNING STUDENT DISCIPLINE

A student whose work falls below acceptable professional or academic standards will be subject to disciplinary procedures by the School. The disciplinary structure and procedures of the School can be found in this section of the Handbook.

### 10.1 Letter of Concern

A student not performing at the standard of excellence demanded of a Theatre and Entertainment Arts [TEA] student, is discussed at the weekly Head of Department [HOD] or School Faculty or School Board meetings. If the concern is serious, the Board will recommend that the Dean write a Letter of Concern to the student notifying he/she of the specific concerns expressed by the faculty, action to be taken by the student and time allowed until the next review. A Letter of Concern will be an internal School notice and will not show on the student's academic record.

### 10.2 Academic Probation

If a student is making questionable progress towards meeting the academic requirements of the School, he/she will be warned to improve by being placed on Academic Probation. This would include but not be limited to: failing a course, not progressing to the next year of study, low grades, consistently handing in work late and plagiarism. The student will be placed on Academic Probation with a letter through their Mentor. The letter will notify the student of the specific reasons for being placed on probation, the action to be taken by the student and the time allowed until the next review. The second review date will normally be scheduled immediately after Semester A, or after final grades have been posted.

### 10.3 Artistic Probation

Despite passing academic grades, if a student fails to develop their artistic potential or maintains a poor professional attitude, they will be warned to improve by being placed on Artistic Probation. This would include but not be limited to: missing or being late to scheduled rehearsals or performances for projects, workshops or Academy productions, not fulfilling the responsibilities of a production position held, not meeting production schedules and for being in general disruptive, lacking commitment, or not displaying appropriate professional attitude towards his/her work. The student will be notified that they are being placed on Probation by letter through their Mentor. The letter will state the specific reasons for being placed on probation, the action to be taken by the student and the time allowed until the next review. The second review date will normally be scheduled immediately after the fall semester or after final grades have been posted.

### 10.4 Being Late or Absent from a Rehearsal or Performance

A student who is absent from a scheduled or posted rehearsal or performance for an Academy Production without authorisation from the Academy Production Manager or their representative, will be placed on Artistic probation. If the offence is repeated the student may be asked to leave the Academy.

### 10.5 Withdraw or Suspension for Academic or Artistic Failure

- 1) A student who fails to meet the Academic, Artistic or Professional Attitude requirements for progression to the next higher year of a study programme and/or has been on Academic or Artistic Probation for two consecutive semesters, may be asked to withdraw or be dismissed from the Academy.
- 2) A student may not be dismissed from the School for academic concerns without having been placed on Probation at least six (6) weeks prior to the recommendation.

### 10.6 Academic Honesty

In order to uphold the academic and artistic integrity of the Academy, all members of the academic community, faculty and students alike, must assume responsibility for providing an educational environment of the highest standards. Students are expected to be honest in their personal affairs and in the manner in which they perform their academic assignments. The expectation of academic honesty applies to course assignments, essays, papers, creative projects, research projects, work in examinations, presentations, and any other kind of submission required by the academic programme concerned. The Academy takes a most serious view of dishonesty in examinations and other activities.

## 10.7 Academic Dishonesty

Academic dishonesty is the act of or assistance in deceiving, including fraud or deception, in any academic exercise. This includes, but is not limited to, the following actions:

- Cheating on any examination.
- Allowing another individual to assume one's identity for the purpose of enhancing one's grade.
- Falsifying or attempting to falsify attendance records and/or grade rosters.
- Representing the words, ideas or work of another as one's own in any academic exercise (plagiarism).
- Copying or allowing another student to copy from one's paper or answer sheet during an examination.
- Inventing information for the purpose of completing a case study analysis with the intent to defraud.

## 10.8 Plagiarism

- 1) It is assumed that any academic work a student submits is the result of his or her own thought and research, unless indicated otherwise. Therefore, copying unacknowledged quotations from published books or articles, using another author's ideas without acknowledgement, or copying another person's production, performance or artwork, is the same as copying a fellow student's answer in an examination. This kind of behaviour constitutes an act of plagiarism, which means cheating, and is a serious academic offence subject to disciplinary actions.
- 2) Students who feel unsure about a question of plagiarism involving their work should consult their instructors on the matter before submitting the assignment.

## 10.9 Portfolio Rules and Regulations

- 1) No photographs of a product or project should be placed in your portfolio that does not give proper credit to a designer or person responsible for creating, engineering and/or building the product or project.
- 2) All photographs or pages of photographs in a portfolio must be labelled and credited with at least the following:
  - Title of production or company items were built for
  - Name of the course or Class Project  
For example: A Victorian Chair for *Death of a Salesman*  
or  
Class Project - A Victorian Chair
  - Name of the Designer if necessary  
For Example: If you are handed the plans for a chair to be built by a designer  
Engineered and/or built and/or decorated chair  
Designer: Joe Chan
  - Your responsibility involved in creating an item in your portfolio  
A Designer asks you to design and build a chair  
Designed, built and decorated chair  
You assist other craftsmen in building a chair  
List what portion of the chair you worked on  
Built the wooden frame  
Upholstery  
Painted the wood texture  
Etc.
- 3) An employer should be able to review your portfolio without you being present. An employer should not have to ask what the product or project was built for and/or what was your responsibility for completing the project.

- 4) Any photographs of a product or project without identification in your portfolio will be assumed to be the original work of the person presenting the portfolio.

For Example:

- i) Enclosing a photograph of a finished set design for a production on stage assumes that you were the set designer for that production.
  - ii) Enclosing a photograph of a finished set of chairs assumes that you were both the designer and were responsible for building the chair
  - iii) Enclosing a photograph of a finished scenic backdrop assumes that you were both the designer and responsible for painting the entire backdrop
- 5) Using photographs of other artists or craftsmen's work in your portfolio without giving credit is considered plagiarism and is illegal.

#### **10.10 Consequences for Violating Academic Conduct**

Given an alleged violation of academic honesty, any or all of the following actions may be imposed.

- 1) The instructor may assign a failing grade to the examination or assignment in which the alleged cheating or plagiarism occurred.
- 2) In more serious instances, the instructor may assign a failing grade for the course, upon consultation with the Dean.
- 3) The instructor may dismiss the student from the class or activity for the present and/or following class session, upon consultation with the Dean.
- 4) In more severe incidents of academic dishonesty, including but not limited to impersonation, stealing exams or research papers, or repeated violations, the School may suspend or recommend expulsion of a student from the Academy.

#### **10.11 Regulations Governing Student Discipline**

The School has the authority to recommend that the Academy suspend or expel a student from a class or programme if they are disruptive of the instructional process. This includes, but is not limited to, the following actions:

- 1) An offence of which the student has been convicted in any court of law.
- 2) Defamation of, or assault on, or battery against any member of the Academy.
- 3) Wilful damage to or defacement of any property of the Academy.
- 4) Wilful damage to or defacement of any student work.
- 5) Theft, fraud, or misuse of Academy funds or property.
- 6) Misrepresentation or false statements in, or falsification of, any document submitted to the Academy.
- 7) Failure to observe any regulations or orders by authorised persons of the Academy against any conduct, which disrupts the academic training, or other activities of the Academy.
- 8) Professional engagement in the performing arts or related fields which may adversely affect the student's study and any form of full-time employment with prior approval from the Academy.
- 9) Any conduct which may adversely affect the reputation or well being of the Academy.

#### **10.12 Disciplinary Action by the Academy**

- 1) There is a Student Discipline Committee, which considers the most serious disciplinary cases. Other cases are dealt with by the Director, Deans and/or School Boards. The following disciplinary actions may be taken against a student for non-compliance:
  - Written warning (Artistic or Academic Probation).
  - Disciplinary Probation for a specified period during which any further misconduct may constitute the grounds for suspension or expulsion from the Academy.
  - Reimbursement of expenses for repair or replacement of Academy property concerned.
  - Denial of access to specific facilities or equipment of the Academy.
  - Suspension from the right to take examinations.
  - Suspension from studies for a specified period of time.
  - Reflection in academic assessment [lowering of a grade(s)].

- Expulsion from the Academy.
- 2) The penalties of suspension of studies and expulsion from the Academy will be entered in a student's transcript of academic record.
  - 3) All records of disciplinary actions will be put in a student's file, including actions taken by the School Boards and by the Director of the Academy.
  - 4) A student's transcript of academic record after graduation will not reflect his/her Academic/Artistic Probation history if all requirements have been completed and they have been removed from Academic or Artistic Probation by the School Board.

**10.13 Student Appeal For Results of Disciplinary Action**

- 1) Any student who wishes to appeal disciplinary action by the School Board may appeal their decision to the Student Disciplinary Committee, which reports to the Director of the Academy.
- 2) In considering a case of student discipline, the Student Disciplinary Committee must hear the representation of the student, the School Board and any other parties concerned.
- 3) The decision by the Director on disciplinary actions against students will be deemed as final.

**10.14 Public and/or Social Network Sites**

Students should be mindful that if discussing Academy matters or any related issues on Social network sites, such as Facebook, Twitter, etc, that content may not be as contained as they think. If the Academy, School or its members are mentioned, the context of text should not contravene regulation 11.11 point 9 of the School's student handbook.

## 11.0 PRODUCTION PRACTICE: [Rules & Regulations]

The Academy, being one of the major venues for professional stage productions in Hong Kong, averages 723 performances in the Academy venues with 355 being Academy produced concerts and productions each year. At the Academy performance and production is the focus of all training activities and each year the Academy stages up to 18 full-scale productions. Seven of these productions: (1) Operas, (2) Drama/Musical, (2) Dance Concerts, and (2) Cantonese Operas are presented on the main stages, and (4) Drama, (1) Opera and (2) Dance productions are presented in the Studio Theatre or other similar venues. In addition, many less elaborate, smaller or partially mounted productions are presented each semester and one to two productions tour internationally.

### 11.1 Production Assignments

When qualified, students receive design, management and technical production priority for all Academy productions. The type and scale of production assignments depends on the talent and experience of the individual student. When qualified students are not available, faculty and/or guest artists design productions. Twenty-two (22) Academy production technicians are also available to provide any additional technical support needed when students are not available.

- 1) The number of assignments and credit units awarded will vary according to the requirements of a Major Study programme and are determined by the [HOD] in collaboration with the faculty of each Department.
- 2) The number of hours required to complete a production assignment will vary, so the maximum number of credits a student may earn by working on a production will be determined by the duties required, not by the total number of hours worked. The general range of unit awards for production assignments are listed below:

	Year	Credits Required	Credits Assigned	Assignment # Per Year
(a)	Fast Track	4 + 6 credits	1-2 credit per assignment	2-3 per year
(b)	BFA I	4 credits	1-3 credits per assignment	2 per year
(c)	BFA II	6-8 credits	2-6 credits per assignment	2-3 per year
(d)	BFA III	6-14 credits	4-8 credits per assignment	2-3 per year
(e)	4Y1	4 credits	1 credit per assignment	4 per year

\*Fast Track and 4Y1 students are assigned production crew work.

- 3) The production supervisor awards grades for production work after consulting workshop heads, other production personnel and major area teachers.

### 11.2 Non-TEA Supported Academy Production Requests

Requests to work on non-TEA supported Academy Productions is designed to encourage students to work on Academy Productions, Concerts or Events not officially supported by the TEA School with permission from their Head of Department and the Academy Production Manager.

### 11.3 Theatre Production Process – Conceptual Period

- 1) **Creative Team Briefing**  
Briefing given to the design team by the Head of Production/Production Manager regarding the scale and scope of the production. The venue, production budget, staffing, schedule and other logistical parameters are made clear to the entire creative team [Director/Choreographers, Designers etc.] and then commences the conceptual phase
- 2) **Meet and Greet**  
The creative team is introduced to each other and encouraged to share general thoughts on each other's work and the nature of their collaboration through the production at hand.
- 3) **Design Ideas**  
The Director/Choreographer's and Designers present their vision of the production to the workshops HOD's, Technical, Stage and Production Management.
- 4) **Preliminary Design Ideas (No less than 10 working weeks before move-in to theatre)**  
The Design and Creative Team present their designs to all production students and staff for costing and approval. A working model, initial drafting, complete costume and prop drawings etc. finished

enough for a realistic costing to allow it to be completely finished ready for absolute sign off by all concerned, the Director/Choreographers, the Production Manager and Workshop Heads.

5) **Final Designs Presentation (No less than 5 working weeks before move-in to theatre)**

The Design and Creative Team present their designs to all production students and staff and handover their final and completed documentation, models and samples to the workshops in readiness to commence manufacturing.

#### 11.4 Theatre Production Process - Construction Period

- 1) The Construction Period in the Workshops begins after the final design and budget has been approved through the Production Manager.
- 2) Production Progress Meetings including the Director, Production Manager, Management Team, representatives from each design element and workshop are held at regular intervals. Problems are discussed, notes arising from rehearsals are confirmed and progress is assessed.
- 3) Paper Tech is an opportunity for the Director, Designers, and Management Team to determine all light, sound and action cue points before the production reaches the stage.
- 4) Scenery will Load-in/Get-in and lighting will start to rig and focus according to the Production Schedule created by the Production Manager.

#### 11.5 Theatre Production Process – Technical Rehearsal – Tech Run Period

This period follows the load-in and the fit-up on stage. Depending on the production rules and regulations of a Department, designers would normally attend run-throughs, focus sessions, level-set and cueing calls. The Designers work with the Director or Choreographer to identify problem areas. In every sense, the Designers are the eyes of the Director or Choreographer and liaison with those who interpret the initial intent and thrust of a production.

- 1) Designer Tech / Pre-Light may be scheduled around actor rehearsals, to give the Lighting and Sound Designer a chance to write preliminary cues. The Stage Manager, Director and crew, as necessary, may aid them.
- 2) Piano Rehearsals (Opera or Musical Theatre). The opera is rehearsed onstage for the first time with piano accompaniment, scenery changes, lighting and sound cues. Often the singers will sing their parts softly to protect their voices.
- 3) Sitzprobe (Opera or Musical Theatre)  
For the Orchestra Conductor. This is the first time that the cast and orchestra perform together. The singers are on stage and the orchestra is in the pit.
- 4) Orchestral Rehearsals (Opera or Musical Theatre) This is when all elements of the opera are brought together for the first time. The Orchestra Conductor is in charge of this rehearsal with the Director only being able to take notes in the auditorium, which they can give to the cast and crew after each rehearsal.
- 5) Cue-To-Cue / Stop & Start rehearsals should be conducted as the name indicates, unless the designs are simple enough to be executed without stopping at this stage. All lighting, sound, scenic, prop, and special effects cues will be rehearsed until they are executed smoothly. Any anticipated problems with costumes or makeup should be rehearsed as well. The Stage Manager will run this rehearsal and all subsequent ones.
- 6) Technical Rehearsal / Tech Run
  - All props, scenic elements and costumes should be complete by this time.
  - The integration of cues into the action may take some time and it is quite often **advisable to stop and do a cue again until it is right rather than plugging on.**
  - All cast and crew are called and someone who is responsible for taking notes must represent each design element.
  - Mini-production meetings (note sessions) may be held at the end of each rehearsal. The note sessions **MUST** finish **no later than** the scheduled call time each evening.
  - Designers, technicians and crew should not leave the stage area without checking with the Stage Manager.

#### 11.6 Theatre Production Process – Dress Rehearsal & Dress Run Period

- 1) This rehearsal should be run under performance conditions.
- 2) Crews may be called up to 90 minutes before the performance start time and cast call will normally be an hour before.

- 3) Afterwards, while the actors are getting out of their costume, the Director may give technical notes. The actors will then reconvene for their notes.

#### **11.7 Theatre Production Process – Previews, Performances, Photo Call & Load Out**

- 1) Previews may be considered a rehearsal with audience or a performance "in progress" in that notes may be given after the rehearsal and production elements may still change. Crew and cast calls are the same as Dress Rehearsals.
- 2) Performances past opening should be consistent and it is the job of the Stage Manager to maintain the production. Crew and cast calls remain the same.
- 3) Photo Call may be scheduled after a performance or dress rehearsal and will be co-ordinated by the Stage Manager. It should last no more than an hour and demands everyone's co-operation to get all the shots needed for resumes and portfolios.
- 4) Strike is the final meeting of everyone involved in the production when everything is removed safely and the space is left clean.

#### **11.8 Actor Rehearsals**

- 1) Rehearsals usually begin (10) calendar weeks prior to the performance at the earliest.
- 2) At the first rehearsal, there will be introductions and the Director will explain the concept for the production augmented by presentation of the designs by the Designers. The first read-through and discussions will begin to help everyone have a sense of the production. Rehearsals will then follow a regular schedule as posted.
- 3) "Run-thru's" partial and complete are scheduled by the Director. Designers and Production Crew are urged to attend as many rehearsals as possible because it helps to know where the production is headed and attendance may provide insights overlooked in the rehearsal notes.
- 4) Rehearsal Props & Costumes: Some rehearsal props and costumes may be provided by the Workshops at the request of the Stage Manager and with the approval of the Production Manager.
- 5) Costume Fittings
  - Costume fittings are arranged between the Wardrobe Supervisor and the Stage Manager.
  - Costume fittings are often difficult to schedule due to the number of people who may be involved and it is imperative that all participants arrive on time.
  - An unexcused absence or lateness for a fitting will be reported to the students' Dean for disciplinary action.
  - Performers should bring any wardrobe items requested of them and wear suitable undergarments.

#### **11.9 Rehearsal Calls for Productions with School of Theatre and Entertainment Arts Support**

- 1) Rehearsals start at 1830hrs and finish at 2200hrs hours Monday to Friday and 1000hrs to 1800hrs on Saturdays. (Rehearsals on Saturday's between 1000hrs and 1300hrs will only be held if any cast or stage management are not required to attend Liberal Arts classes) No weekday rehearsal calls will be scheduled for TEA students before the above specified times without the prior approval of the Dean of the TEA School at the request of the Dean of the producing School. Rehearsal hours are inclusive of notes sessions, readings, workshops and any other preparatory work with actors. Normally there is no rehearsal on Sundays and public holidays.
- 2) Academy regulations require that students leave the premises by 2330 at the latest **so NO rehearsal may extend past 2300 hours including notes and crew responsibilities** (clean-up, reset, etc.).
- 3) Within a call, regular breaks will be maintained with a fifteen (15) minute break for a rehearsal exceeding three (3) hours and no call may exceed four (4) consecutive hours except during technical rehearsals or performances.
- 4) No TEA student may be called for more than six (6) consecutive days or on a Sunday without the Dean of the School of TEA calling a Dean's Emergency. If there is such an exception, each crewmember called must be given at least twelve (12) hours of rest between calls.

#### **11.10 Rehearsal Calls for Productions without School of Theatre and Entertainment Arts Support**

The producing School may schedule actors, singers and dancers rehearsals without the support of students from the School of Theatre and Entertainment Arts. TEA students who are working on the production for Production Workshop credits and do not have course obligations during these rehearsal periods may attend rehearsals without the prior approval of the Dean of the TEA School.

### 11.11 Deans Emergency

- 1) If a production has fallen behind schedule and rehearsal schedules need to be expanded, a request can be made to the Dean of TEA to call a Deans Emergency. This action would allow a production to begin rehearsals earlier, finish later or allow crews to work on Sunday at the request of the Dean of the Producing School.
- 2) If the Academy determines that a rehearsal or performance must be scheduled on a Sunday, the Academy may consider this option at the beginning of the Academic year with the approval of the Dean of TEA. Any Sunday rehearsal or performance that are not scheduled prior to the beginning of the Academic Year will continue to require a Deans Emergency request.

### 11.12 Rehearsal Etiquette

- 1) Communication is the most important key to a successful production. The Production Manager and the Stage Manager are the main channels for communication but should not be the sole disseminators of information. Talk to each other; write it down spread it around.
- 2) Those attending rehearsals should not take a stop in the action as a cue to talk. All participants should remain quiet and attentive. Quite often, a note for anyone is often a note for everyone.
- 3) Those whose attendance at rehearsal is necessary, including designers, technicians and crew should not leave the stage area without letting the Stage Management Team know.
- 4) Notes should be discussed as necessary, prioritised and acted upon as soon as possible. Whenever possible, notes from one evening should be fixed by the following evening.
- 5) Rehearsals are open to students involved in the performance and faculty/staff with the approval of the Director of the production. When observing, exercise common courtesy and adhere to any applicable rules above.
- 6) A few **nevers**:
  - **never** work alone in a theatre or workshop
  - **never** walk between the director or choreographer and the action
  - **never** "go to black" without warning first
  - **never** rehearse a black-out without glow-tape & safety lights where required
  - **never** interrupt a Director
  - **never** block actor or audience pathways
  - **never** be disrespectful to fellow production members
  - **never** assume anything
- 7) A student who arrives late or is absent for a scheduled or posted rehearsal or performance for any Academy Production, without authorisation from the Academy Production Manager, the Academy Assistant Production Manager or their representative, will be issued a **Letter of Concern** or be placed on **Artistic Probation**. If the offence is repeated, the student may be asked to leave the Academy.

### 11.13 Guidelines for Borrowing Costumes for Workshop and Outreach Programmes

Costumes for workshop and outreach programmes should be requested by filling in a Costume Requisition Form which must be approved by the performer's supervisor and sent to the Wardrobe Office, at least 10 days prior to the event, for authorisation and processing. Costume Requisition Forms can be obtained from the performing school offices or from the Wardrobe Workshop.

- 1) For the purpose of costume selection, the Costume Stock is open from 1000hrs to 1700hrs Monday to Friday.
- 2) Appointments for selecting stock can be scheduled any time during these hours by booking time with the Wardrobe Manager through the Wardrobe Workshop.
- 3) Costumes borrowed from storage must be returned on the agreed date or a fine will be charged for each item not returned on time. Charges will be charged by the day and determined according to the Academy costume hire rates.
- 4) All borrowed costumes must have a budget allotted to cover dry-cleaning expenses and the cost of any repair or replacement of damaged costumes.
- 5) No permanent alterations or cuttings, dyeing or the use of safety pins will be allowed. Any damage incurred will be charged to the budget allocated at the time the costume was borrowed.
- 6) Shoes will not be supplied unless there is a specific requirement.
- 7) Jewellery will not be supplied unless there is a specific requirement.

Wigs and Facial Hair

- Wigs and Facial Hair will not be loaned for Outreach programmes as wig stock is limited.
- In the case of a re-run of a production, where wigs and facial hair were an integral part of the original design, the use of wigs and facial hair will be considered.

Corsets, Fans and CosProps

Corsets can be made available for Period Workshops. Corsets will be fitted as best they can without altering them.

- 8) Fans and CosProps can be made available for Workshops and Outreach Programmes. The cost of repair or replacement of any CosProp will be charged to the budget allocated at the time the CosProp was borrowed.

**11.14 Guidelines for Selecting Stock Costumes for use in Academy Productions**

Costume Storage will be open from 1000hrs to 1700hrs Monday to Friday for selecting costumes for use in Academy productions.

**Academy Productions**

- 1) Appointments for selecting stock can be scheduled any time during these hours by booking time with the Wardrobe Manager or Wardrobe Supervisor through the Wardrobe Workshop.
- 2) A designer should not commence shopping for a production until they have scheduled at least two searches of Costume Stock and they have confirmation from the Wardrobe Manager that they are ready to do so.
- 3) The Wardrobe Manager and/or Supervisor will assist and advise students in their selection of stock costumes according to design requirements. Student costume supervisors allocated to a production, depending on their current production assignment, may not be able to assist in these sessions.
- 4) As a large majority of costumes in stock must be kept intact for recycling, alteration of any costume must have prior permission from the Wardrobe Manager. It may also be impossible to break up a 'set' of costumes if the original design or colour of a costume is to be altered.
- 5) Priority for pulling costumes from stock by Academy students is determined by the amount of time and funds available. The Wardrobe Manager will determine the final decision on who will be allowed to borrow costumes from Costume Stock. In general the priority of pulling costumes from Wardrobe stock is as follows:

Main Stage and Studio Productions  
Outreach Programmes  
Workshops  
Student Projects

## 12.0 PRODUCTION STAFF, FACILITIES, EQUIPMENT AND SAFETY

### 12.1 Theatre & Entertainment Arts Production Department

- 1) The Production Department is headed by the Academy Head of Production/ Production Manager and is responsible for the workshop services that support the theatrical productions mounted by the performing Schools as part of their training programmes.
- 2) This technical support, provided by the workshops for Academy productions, provide students with a very broad education which allows them to work with Directors and Designers from many different backgrounds, and grants the widest participation in production responsibilities that are as close as possible to those experienced professionally.
- 3) These responsibilities include set construction, scenic painting, wardrobe and property making. The production work of the workshops is co-ordinated and planned by the Head of Production/Production Manager who liaises with the performing Schools and Departments and the School of Theatre and Entertainment Arts in respect of Academy students.
- 4) The Head of Production/Production Manager also works with Venue Technical Department in respect of any support needed from them for the mounting of Academy productions. The Head of Production/Production Manager reports to the D(TEA).
- 5) Duties and Responsibilities of the Production Department on Academy Productions
  - Provide staff to assist with the construction of Academy productions.
  - Manage and operate the Construction, Props and Scenic Art workshop facilities.
  - Responsible for ensuring safe working practices in the workshops.
  - Maintain all workshop equipment.
- 6) On TEA-School supported productions the Production staff provides expert guidance in practical technical matters and the staff assist in construction of scenery, costumes and props for Academy production.
- 7) On TEA-School non-supported productions the Production staff provide the necessary expertise and engage free-lance staff as required to realise an Academy production.

### 12.2 Workshops

- 1) The Scenic Art Workshop staff of (3) is responsible for painting scenery for Academy productions and management of the storage of scenic flats in the scenery store.
- 2) The Property Workshop staff of (3) is responsible for building props for all Academy productions and management of prop storage.
- 3) The Wardrobe Workshop staff of (12) is responsible for both construction and management of a large costume store that is used frequently for workshop performances and outreach programmes. A computerised costume store system is in progress.
- 4) The Construction Workshop staff of (3) is responsible for the construction of, load in, rigging and load out of all theatrical scenery for Academy productions.

### 12.3 Venues Division

#### Venues Division

- 1) The Associate Director (Academic) who reports to the Director of the Academy heads the Venues Department. The Venues Department is composed of the following departments:
  - Customer Services (Venue Hire/Front of House/Box Office)
  - Venues Technical Department
    - Venues Technical (Stage machinery, lighting and sound in the venues)
- 1) On Academy productions the School of Theatre and Entertainment Arts works very closely with the (22) full-time staff members of the Venues Technical Department. The Technical & Production Staff provide expert guidance in practical technical matters, assist in training students in production practices, act as trained technicians to assist in mounting productions to ensure safe practices and when there are not enough students available to fill crew posts.

#### Venues Technical Department

- 1) The Venues Technical Department is headed by the Technical Manager and is responsible for the operation and maintenance of all the Academy performing venues.

- 2) It is the policy of the Government that the Academy's venues should be available for public hire when they are not required for curricular use and the Venues Technical Department plays a major role operating the venues for outside hirers.
- 3) Duties and Responsibilities of the Venues Technical Department for Academy Productions
  - Support student productions and music concerts.
  - Provide technical support services to outside hirers of the Academy's performing venues.
  - Manage and operate the backstage areas of the performing venues.
  - Responsible for ensuring safe working practices on stage.
  - Provide technicians to assist with the mounting of productions on stage.
  - Maintain all stage lighting and sound equipment.
  - Issuing technical equipment for Academy productions and student exercises.
- 4) For TEA supported Academy productions the Venues Technical Department staff withdraws to a more supportive role as supervisors providing expert guidance in practical technical matters and technicians assist in mounting production to ensure safe practices.
- 5) For non-TEA supported Academy productions, the Venues Technical Department staff provides the necessary expertise and/or engage free-lance staff as required to realise productions. The level of support needed from the Venues Technical Department for Academy productions depends on crew allocations and availability of students and where there are not enough TEA students available to fill crew posts.

#### **12.4 Check Out Procedures For Production Related Equipment from the Venues Technical Department**

- 1) Fill in the Technical Requirement Form (available from the School Office and ask your lecturer to sign it before submitting to the Technical Office a minimum of 2 weeks prior to requirement date.
- 2) A basic equipment list for each venue is shown on the Technical Specification sheets for each venue, which can be obtained, from the T&P staff or the Academy Web sight.
- 3) The Technical Requirement forms should be submitted to one of the following:
  - Chief Stage Technician: Stage Equipment, Rostra, Cougar Lift, etc.
  - Chief Lighting Technician: Lighting / Projection
  - Chief Sound Technician: Sound, Video, Tailback etc.

#### **12.5 School of TEA Facility Booking and Equipment Check-out Procedures**

Equipment and facilities are a valuable asset for your training. Please respect these assets and follow the rules that have been established to allow you to use them. Students who cause damage to equipment through negligence, carelessness or through wilful damage may be heavily penalised and may lose equipment or facility privileges.

- 1) When booking facilities or checking-out equipment, please make sure that you have completed the appropriate forms, have had proper training and that you are familiar with all the conditions related to the facility or equipment reserved. Blank forms are available at the TEA School Office and on the TEA's Intranet for download.
  - Academy Facilities are booked through TEA School Office.
  - School Audio Visual Equipment may be reserved and check-out through TEA School office.
  - Departmental Equipment may be reserved and checked-out through the individual Departments.
  - TV and Film related equipment could be checked out from the School of Film/TV Store on Bethanie Campus.
  - 4Y1 AV Equipment, Cameras and Tools can be checked out from TEA School Office.
- 2) Students should receive prior approval from project/production supervisor by asking them to sign on the booking form.
- 3) The completed form should reach relevant department/office at least three days prior to the booking dates:
  - TEA School Office – Francis Au-Yeung
  - AESM Department- May Au/Alice Chan
  - EDT Department – Joseph Yan
  - Set & Costume Design – Rachel Lung

Bethanie Annex – Michelle Wong  
Production Office – Wendy Mak  
Wardrobe – Andrew Cheung

- 4) The members of staff listed above will process your request and notify you the details of collection of loaned equipment.
- 5) Students should acknowledge receipt and return of equipment on the loan form.
- 6) If a student books and then decide there is no need for the facility or equipment, then the booking should be cancelled as early as possible to allow other students to use it. Students failing to make a satisfactory explanation for late cancellations may lose equipment and facilities privileges.
- 7) If something unusual is happening with the equipment or if you are unsure about the operations of the equipment, consult an Instructor or Technician. Do not try and fix the problem yourself because you may cause further damage for which you would be held responsible.

#### **12.6 Damaged or Lost Equipment Policy**

- 1) All missing or damaged equipment must be reported immediately to the School Office. Borrowers must submit a damage/loss report immediately for insurance purposes.
- 2) Each student assumes FULL RESPONSIBILITY for loss of or damage to equipment he/she has signed out. Do not check out equipment for another person. A student who checks out equipment or facilities will be held responsible for the proper use of and the return of equipment or facilities in good condition even if the misuse, damage or loss was due to another individual's carelessness.
- 3) The person in charge of checking out equipment or facilities will notify the student's HOD of any offence. The offence will be brought to the next scheduled TEA Management meeting for a decision on the action that will be taken by the School.
  - The first offence will normally result in a Letter of Concern or an Artistic Warning Letter. If the offence in question was through negligence, carelessness or through wilful damage, the student may lose check out privileges, be fined and/or be charged for replacement cost or a percentage of the repair or replacement cost of the equipment.
  - A second offence will normally result in the student receiving an additional Artistic Warning Letter. If the offence was through negligence, carelessness or through wilful damage, the student may lose check out privileges, be fined and/or be charged for replacement cost and/or a percentage of the repair or replacement cost of the equipment or be asked to withdraw from the training programme.
- 4) Each Department has additional Rules & Regulations for equipment they are responsible for checking out to students. It is your responsible to review these regulations before checking out any equipment.
- 5) Failure to report lost or damaged equipment may result in a student being placed on probation and/or losing check out privileges and/or being fined and/or being charged for replacement cost or a percentage of the repair or replacement cost of the equipment, or be asked to withdraw from the training programme.
- 6) Failure to pay a fine or the repair cost for damaged equipment will result in the School not recommending that the student receive a Sub-degree or Degree Certificate until the fine is paid.
- 7) If a student feels that he/she has been unfairly treated, then he/she has the right to appeal through their Mentor to the School of TEA School Board.

#### **12.7 Returning Equipment Late**

- 1) Any student returning equipment past the allocated time period may be required to pay a fine.
- 2) The fine will normally be .01% to 10% of the value of the equipment checked-out. Please confirm when checking out the equipment, the penalty for returning the equipment late.

#### **12.8 Equipment Insurance**

- 1) The Academy carries Material Damage Insurance in respect of all Academy equipment. It is a condition for claim under this policy that all reasonable precautions to prevent loss or damage to equipment are taken. Negligence in the handling of equipment or wilful damage could result in the insurer refusing to meet the claim under the insurance.
- 2) Non-Academy equipment rented or leased by the School may be used free-of-charge by students but only under proper authorisation and supervision. In the case of loss or damage to the equipment the student will assume full responsibility.
- 3) Equipment rented or leased by students themselves is entirely the responsibility of the students concerned and must be paid for by the students.

## 12.9 General Work Safety Practices

- 1) Safety is a very personal matter. The behaviour of one individual can affect the well being of all. Safety does not happen naturally, it is the result of anticipation, sensible regulations, care and attention.
- 2) At the end of **every day ALWAYS** leave a work area clean and tidy, put away all loose equipment and return small items to their storage place after use.
- 3) Suitable **PPE (Personal Protective Equipment) MUST be worn at all times** when you are working in the workshop and stage areas. These items include...
  - **Steel Toe Capped Footwear**
  - **Overalls**
  - **Safety Glasses or Goggles**
  - **Ear Protectors**
  - **Dust and Full Face Masks**

**PLEASE NOTE: IF YOU ARE NOT WEARING THE APPROPRIATE PPE YOU WILL BE ASKED BY YOUR LECTURERS and/or SUPERVISORS TO STOP WORK AND TO LEAVE THE WORK AREA IMMEDIATELY AND WILL NOT BE ALLOWED TO RETURN TO YOUR WORK AREA UNTIL YOU ARE WEARING THE APPROPRIATE PPE.**

- 4) The use of spray paint or spray adhesives is not permitted inside the building and must be used outside of the building or in areas that are reserved for its use. Protective masks should be used when this type of materials are being used.
- 5) Unless you have been given Specific Permission By A Member Of Staff On Each Occasion:
  - **Do not** enter power-main and dimmer-rack areas.
  - **Do not** enter high-level rigging or catwalk areas in theatres.
  - **Do not** operate the paint tower, telescope or cougar lifts.
  - **Do not** wear headsets for radios or tape players in backstage area because they make it difficult to hear instructions and safety warnings.
  - **Never** operate workshop or backstage equipment without supervision.
  - **Never** smoke in workshops or in theatres.
  - **Never** distract or surprise a person working with power tools.
  - **Never** change a blade or do maintenance work on a machine.
  - **Never** work with fibreglass, chemical hardeners or other unfamiliar substances unless you are fully aware of the proper procedures and have been given specific permission for each specific occasion.
  - **Never** use power tools in a workshop without another person being present.
  - **Never** look at arc welding, even from a distance without appropriate eye protection.
  - **Never** work in the workshop without a member of staff being present, or without prior permission from the Workshop Manager.
  - **Never** leave a work area dirty and always put away all loose equipment and return small items to their storage place after use.
  - **Never** remove stock items from workshops without approval of a supervisor.
  - **Never** use spray paint or spray adhesive cans in any workshop.
  - **Never** work when you are over tired, it often leads to accidents.
  - **Never** lift an object that is too heavy without asking for help. Check that all scenery, staging, raised platforms and mechanical effects are safe, secure and stable.
  - **Always** be particularly careful to keep long hair tied back and to avoid wearing long sleeves or loose clothing when operating power tools, gear mechanisms, or backstage rigging. Appropriate footwear should be worn at all times.

- **Always** wear goggles or safety mask when using power tools, chemicals or hazardous substances. Wear additional protective clothing (e.g. rubber gloves, aprons, hearing protection, appropriate shoes, etc.) for certain workshop procedures, when instructed to do so.
- **Always** observe all additional regulations posted for individual workshop use.

**REMEMBER WHEN AN ACCIDENT OCCURS IT IS TOO LATE TO THINK ABOUT SAFETY!**

**12.10 Accident Report Form**

Any personal accidents within Academy facilities must be reported and an Academy Accident Report Form must be completed with 24 hours of the Accident and returned to the Academy Production Office or to the School Office. This form can be found in the School Office, Academy Security Desk, Academy Production Office and at the Customer Service Office.

**12.11 Fire**

- 1) All theatres, studios and workshops comply with all local building and fire regulations, information that can be obtained from local government.
- 2) Always ensure that there is unobstructed access to at least two exits or doors at all times.
- 3) Fire fighting apparatus should be ready at all times. When using a facility please be aware of the locations of all fire extinguishers.
- 4) In the case of a fire please be aware of all fire drill procedures and follow them precisely.

**12.12 Electrical Safety Guidelines for Electric Wired Props and Scenery**

- 1) It is advisable for all students working to possess a basic knowledge of working with electricity. Theatre work can involve working with a very high voltage supply of electricity and can be potentially lethal i.e. it can KILL!
- 2) All Electrical requirements extra to a lighting rig should be specified by the lighting/set designer at the final design meeting of the show in question and should follow Academy safety procedures.

**12.13 Authorised Use of the Cougars**

- 1) Any student who wishes to use a Cougar without staff supervision must arrange to take and pass an exam for the Safe Operating Procedures for using a Cougar.
- 2) No student who has not achieved a minimum of 'Provisional User' status may use a Cougar, except in class under the direct supervision of a member of staff.
- 3) A minimum team of three, all of whom must be at least at 'Provisional Level' and at least one who is a certified Cougar user, will only use cougars.
- 4) At all times that a Cougar is in use, a member of staff or a Certified Cougar User must be present.

## 13.0 LABORATORY RULES AND REGULATIONS

### 13.1 School of Theatre and Entertainment Arts PC Computer Laboratory

The School provides this facility for students to complete their academic work at the Academy. Equipment and facilities are a valuable asset for your training. Please respect these assets and follow the rules that have been established to allow you to use them. Students who do not follow the rules and/or cause damage to equipment through negligence, carelessness or through wilful damage may be heavily penalised and may lose equipment or facility privileges.

#### 13.1.1 Operational Hours

- 1) The PC Computer Laboratory (PC Lab) will be available for students to check out the key (student ID card) from 0800 to 2330 Monday through Saturday except for Sundays and Public Holidays.
- 2) The (PC Lab) will remain open during all teaching and non-teaching periods.
- 3) Students who are required to work in the (PC Lab) between 2330 to 0800 or on a Sunday (i.e. outside of normal Academy hours) must complete a Form to work outside normal Academy working hours (2330 – 0800 or Sundays) which are available from the School Office.
- 4) Students who want access to the (PC Lab) facilities should obtain the key card from the Security Office, located at the Technical Entrance. Please return the key to the Security Office after you finish your work.

#### 13.1.2 Who can use the School of TEA Computer Labs

- 1) TEA students will have priority over students from other Schools.
- 2) Students undertaking class-work or Academy production work for credit.
- 3) Students from other Schools may use the (PC Lab) if they have obtained approval from the TEA Computer Technician.
- 4) No outsiders, including past-graduates, will be allowed to use the (PC Lab) unless they are renting the facilities or they have approval from the Dean or the Associate Dean of the School of TEA.
- 5) Students are not allowed to use the (PC Lab) to work on engagements outside the Academy unless they have:
  - Completed the required Forms for outside work that are available from the School Office.
  - Have approval from the Dean of Theatre and Entertainment Arts.
- 6) Unauthorised use of the (PC Lab)
  - By an Academy student will be reported to the Dean of their School.
  - By any non-Academy person will be reported to Academy Security who will take appropriate action.

#### 13.1.3 Rules and Regulations for Using the School of TEA Computer Laboratories

Students are forbidden without authorisation from the TEA Computer Technician to:

- 1) Install any software into any computer.
- 2) Use programmes they have not been trained to use.
- 3) Use any equipment they have not been trained to operate.
- 4) Unplug or connect any additional equipment to the existing system.
- 5) Eat, drink or smoke in the Laboratories.
- 6) Play computer games.
- 7) Use computers for personal use.
- 8) Information storage areas are made available for students to temporarily store their files each semester. Files are allocated in G:Drive (Pub\_PC). Please create a new folder under your name for your storage.
- 9) At the end of each semester the TEA Computer Technician will delete all the data on the G:Drive (Pub\_PC). Special cases will be considered and should be arranged with the TEA Computer Technician.
- 10) Students are responsible for backing up their own data.

#### 13.1.4 Disciplinary Actions for Misuse of the School of TEA Computer Laboratories

- 1) Students who work in the (PC Lab) without approval and/or who do not follow the rules and regulation for the will be penalised. The severity of the penalty will be determined the TEA School Faculty.
  - First Offence: The student will receive a Letter of Concern or an Artistic Warning Letter and/or be deprived of the use of the (PC Lab) for one week, depending on the severity of the offence.
  - Second Offence: The student will receive an Artistic Warning Letter and/or be deprived of the privilege to use the (PC Lab) for one month depending on the severity of the offence.
  - Third Offence: The student will receive an Artistic Warning letter and/or be deprived of the use of the (PC Lab) for a Semester.
  - Fourth Offence: The student will lose the privilege of using the (PC Lab) while a student at the Academy.
- 2) Students who damage equipment through negligence, carelessness or through wilful damage, will be penalised. The severity of the penalty will be determined the TEA School Faculty.
  - First Offence: A student will receive a Letter of Concern or an Academic Warning Letter and/or deprived of the privilege to use (PC Lab) for a period of time, depending on the severity of the offence.
  - Second Offence: A student will receive an Academic Warning letter and/or: May be deprived of equipment or facility privileges; and/or May be fined a percentage or the total cost of the repair or replacement; or may not be allowed to advance to the next year of study or to graduate.
- 3) Should a student encounter any difficulties or problems in using a computer or related equipment, he/she is encouraged to consult either the TEA Computer Technician.
- 4) Failure to report lost or damaged equipment may result in a student being placed on probation and/or being required replacing or covering the cost of repairing the damaged equipment.
- 5) Failure to pay a fine or the repair cost for damaged or lost equipment will result in the School recommending to the Academy that the student not receive any Academy Award until the fine is paid.
- 6) The rules and regulations for use of this room are posted on the door. Failure to observe these rules will result in the loss of a student's privilege to use this facility.

## 14.0 REQUIRED EQUIPMENT & MATERIAL LIST FOR TEA CLASSES

Students are personally responsible for obtaining their own supplies and equipment for classes and crew. Expenditures will be heaviest during the first year of study as students make major investments that they will use for the rest of their professional careers. Students who do not already own some of the major equipment and supplies needed should be prepared to spend between HK\$3,000 and HK\$4,000 during each year of study.

### 14.1 Arts, Event and Stage Management Department

Hand Torch  
Stop Watch  
Black Clothing  
Robust Shoes  
Scale Ruler with 1:25, 1:50, 1:100  
Calculator  
3.5 and 5 meter tape measure

### 14.2 Entertainment Design and Technology Department

#### Sound Design and Technology

- 1) Headphones
- 2) Removable hard drive USB2 or Firewire connection (minimum size 60 gigabyte)
  - a) 3) Flash drives small & medium “slot head” screwdriver
  - b) small & medium “cross head” screwdriver
  - c) Adjustable spanner
  - d) Wire cutters
  - e) Thin nose radio pliers
  - f) Jack-knife retractable blade knife
  - g) Multimeter with continuity checker
  - h) 10 CD-R
  - i) Basic Tool Kit

#### Theatre Lighting

- 1) Lighting Technology

Adjustable Spanner [Barco]  
Small & Medium 'slot head' screw driver  
Small & Medium Phillips screwdriver  
Combination pliers  
Thin nosed radio pliers  
Wire cutters  
Jack-knife-retractable blade knife
- 2) Lighting Design

T-square/drawing table with parallel  
Sheets of vellum as needed  
Protractor  
Adjustable triangle  
Lettering stencils  
Drafting tape  
2H, H, HB pencil leads / Eraser & 0.5mm  
Drawing pencil/lead holder  
Scale rule-1:25 & 1:50 / Ruler in inches and mm

### Technical Direction

Short Tape Measure (3m/10 foot)-A Stanley Power Lock or equivalent would be sufficient.  
Set of overalls and robust shoes or boots to work in  
Scale Ruler with 1:25, 1:50, 1:100

## **14.3 Theatre Design Department**

### Set & Costume Design

#### 1) Drawing Classes

A1 Drawing Board and Clips  
A1 Portfolio for storing work  
Masking tape (1 roll)  
Spray fixative (1 can)  
Sticks of medium charcoal  
Pencils: B, 2B, 4B  
Pastels: Set of 24 (approx.)  
Watercolour: Set of 12 (approx.)  
Ink (Black) Eraser for pencil  
Set of small brushes  
Sketchbook (at least) A3 size.  
Coloured pencils: Set of 12  
A selection of papers, including newsprint, and  
White cartridge paper

#### 2) Design Classes

Metric Scale-ruler (1:25, 1:50 scale)  
Set of Triangles (45, 30-60 angles)  
Metal handle cutting knife (scalpel)  
30cm steel ruler  
Small bottle of wood glue and set of blades  
Tube of UHU  
A3 size cutting mat  
Art materials for Drawing Classes  
2H, HB, 2B mechanical pencil set  
Individual acrylic paints/spray paints as required

### Property Making

Toolbox  
Tape Measure (suggest 3.5 Meter)  
Pencils, Pens, Markers  
Craft Knife / scalpel + spare blades  
Ruler/straight edge  
Dust mask/respirator  
Eye protection (clear goggles)  
Ear Defenders  
Clay modelling tools  
Notebook (preferably A4 with unlined pages, e.g. 'Daler' sketchbook)  
Paint brushes ( a selection of inexpensive 'Artists', and 'flat' brushes)  
Spatulas/Small tools for mixing/application of resins, paints, etc.  
Overalls, or other work clothes, including strong leather shoes, and cap  
#Students may be requested to supply other equipment as programmes and projects develop

Scenic Art

Mask and goggles  
Protective clothing  
Specialised brushes  
Air Brush Equipment (optional)  
Graining tools  
Drawing pads

Costume Technology

Scissors & Shears  
Project Supplies  
Air Brush & Paint (optional)  
Sewing Supplies

## 15.0 SCHOOL CONTACT SHEET

### 15.1 Security Section

If there is an emergency, please contact Security Section at **Ext. 8602** (24-hr. service) and they will contact related or concerned parties.

### 15.2 Estates Department:

8:30 a.m. to 5:00 p.m. (office hours)	2584-8692 (Wanchai Campus)
5:00 p.m. to 8:30 a.m. (non-office hours)	2584-8602 (Wanchai Campus)
8:30 a.m. to 5:00 p.m. (office hours)	2584-8899 (Bethanie Annex)

### 15.3 Faculty & Staff Phone Numbers

#### SCHOOL ADMINISTRATION

<u>Name</u>	<u>Title</u>	<u>Ext.</u>	<u>Location</u>
John A. Williams	Dean of TEA D(TEA)	8594	3/F Theatre Block
Gillian Choa	Head of Academic Studies H(ATS)/ /MFA Coordinator(TEA) MFACo(TEA)	8666	3/F Theatre Block
Lee Wing Wing	Head of TEA e-Education H(TEA e-Edu)	8683	3/F Theatre Block
Lilian Yuen	Administration Manager AdM(TEA)	8687	3/F Theatre Block
Francis Au-yeung	Executive Officer EO(TEA)	8802	3/F Theatre Block
Nancy Man	Executive Assistant EA(TEA)	8593	3/F Theatre Block
Nancy Chan	Secretary S(TEA)	8572	3/F Theatre Block
Ann Fong	Clerk C(TEA)	8688	3/F Theatre Block
Rachel Lung	Clerk C(TEA)	8811	4/F Theatre Block
Joseph Yan	Programme Assistant PA(TEA)	8603	4/F Theatre Block
William Cheng	Computer Technician CompTech	8809	1/F Theatre Block
Kit & Ken	Work Assistants	8689	3/F Theatre Block

#### THE DEPARTMENT OF THEATRE DESIGN

Thomas Umfrid	Head of Department H(De)	8643	4/F Theatre Block
Ricky Chan	Senior Lecturer SL(De)	8801	4/F Theatre Block
Bacchus Lee	Lecturer L(De)	8583	4/F Theatre Block
Yoki Lai	Artist-In-Residence A-I-R(De)	8600	4/F Theatre Block

#### Costume Technology

Sarah Oliver	Senior Lecturer SL(CVDe&Tech) (Costume Design and Technology)	8805	Wardrobe Dept
Winnie Yiu	Lecturer (Costume Technology) L(CVTech)	8670	Wardrobe Dept
Ng Siu Yu	Wardrobe Instructor WrIn	8671	Wardrobe Dept
Tiffany Chow	Wardrobe Instructor WrIn	8671	Wardrobe Dept
Kath Tang	Wardrobe Stock Supervisor WrSSp	8574	Wardrobe Dept
Andrew Cheung	Costume Shop Manager CVShM	8819	Wardrobe Dept
Samantha Lam	Wardrobe Maintenance Assistant WrMA	8574	Wardrobe Dept
Annie Lai	Costume Maker CVM	8671	Wardrobe Dept
Jane Yu	Demonstrator/Seamstress Dmt/Sst	8671	Wardrobe Dept
Cheung So Fai	Demonstrator/Seamstress Dmt/Sst	8671	Wardrobe Dept
Noelle Li	Costume Maker CVM	8671	Wardrobe Dept

Wan Chiu Ping	Costume Maker	CVM	8671	Wardrobe Dept
Vivian Chow	Wardrobe Assistant	WrA	8629/8574	Wardrobe Dept
<b><u>Scenic Art</u></b>				
Michael Betts	Senior Lecturer (Scenic Art)	SL(SA)	8620	Scenic Workshop
Jimmy Keung	Lecturer (Scenic Art)	L(SA)	8675	Scenic Workshop
Billy Chu	Scenic Painting Assistant	SPtA	8910	Scenic Workshop
<b><u>Props</u></b>				
Jeremy Blackwell	Senior Lecturer (Property Making)	SL(PM)	8810	Props Workshop
Felix Chan	Lecturer (Property Making)	L(Prop)	8674	Props Workshop
Simpson Chan	Assistant Property Maker	APMC	8818/2674	Props Workshop
<b><u>Scenic Construction</u></b>				
John Phillips	Senior Lecturer (Scenic Construction)	SL(SC)	8676/867	Construction Workshop
Simon Ho	Workshop Technician	WsTech	8673/8677	Construction Workshop
Tang Cheong Ho	Carpenter	Cp	8673/8677	Construction Workshop

#### **THE DEPARTMENT OF ENTERTAINMENT DESIGN AND TECHNOLOGY**

Christopher Johns	Head of Department	H(EDT)	8642	4/F Theatre Block
Leo Cheung	Senior Lecturer (Theatre Lighting)	SL(Lx)	8804	4/F Theatre Block
Psyche Chui	Senior Lecturer (Theatre Lighting)	SL(LxDe)	8845	4/F Theatre Block
Ken Chan	Senior Lecturer (Technical Direction)	SL(TD)	8685	4/F Theatre Block
Jim McGowan	Senior Lecturer (Sound)	SL(Sd)	8992	1/F Theatre Block
Albert Ho	Lecturer (Sound Design)	L(SdDe)	8814	4/F Theatre Block
Mak Kwok Fai	Lecturer (Lighting)	L(Lx)	8605	4/F Theatre Block
German Cheung	Lecturer (Technical Direction)	L(TD)	8991	Bethanie Annex
Raymond Mak	Lecturer (Technical Management)	L(TD)	8879	Bethanie Annex
Yuen Cheuk Wa	Lecturer (Sound)	L(Sd)	8798	1/F Theatre Block
Wan San Hong	Technician	Tech(TEA)	8987	Bethanie Annex

#### **THE DEPARTMENT OF ARTS, EVENT AND STAGE MANAGEMENT**

Lena Lee	Head of Department	H(AE&SM)	8686	3/F Theatre Block
Alice Chan	Senior Lecturer (Arts, Event and Stage Management)	SL(AE&SM)	8681	3/F Theatre Block
May Au	Lecturer (Stage Management)	L(SM)	8507	3/F Theatre Block
Louisa Yau	Artist-In-Residence	A-I-R(AESM)	8507	3/F Theatre Block

#### **THE DEPARTMENT OF PRODUCTION**

David Filshie	Head of Production/ Production Manager	H(Prd/PM)	8901	Production Office
John Chan	Assistant Production Manager	APM	8614	Production Office
Wendy Mak	Production Assistant	EA(Prd)	8618	Production Office

**FAST TRACK PROGRAMME**

Jackie Lo	Programme Co-ordinator	FTkPgCo	8993	Bethanie Annex
Michelle Wong	Executive Assistant	EA(TEA)	8981	Bethanie Annex

**15.4 TEASA**

The committee members of TEASA are as follows:

Pen Ng – President

## **16.0 TEA SCHOOL FORMS**