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# Uncovering Art's Infinite Possibilities

發掘藝術的無限可能



Heidi Lee 李譚儀

Executive Director of Hong Kong Ballet

香港芭蕾舞團行政總監



## Uncovering Art's Infinite Possibilities 發掘藝術的無限可能

Heidi Lee, Executive Director of Hong Kong Ballet, has committed herself to the performing arts for over 20 years. She has been involved in the management, planning and marketing of numerous arts groups, artistic and cultural organisations, and institutes of higher education in both Hong Kong and the mainland. She is recognised by the industry as a highly professional and innovative leader. Heidi enrolled in the Academy after graduating from secondary school. She majored in stage management and underwent vigorous training that grounded her solidly in the basic skills. A year prior to graduation, she made up her mind to become an arts administrator. "First and foremost, if you want to be in this field, you have to love the arts and believe that they have a real role to play in the community. You want to bring their truth, kindness and beauty to others." Standing on the stage in the Academy's Lyric Theatre, looking back at the path she has taken, Heidi's eyes were unwavering. "Truth, kindness and beauty is not a slogan, but a belief, a desire to let others feel the power of the arts that you feel, to give hope and enrich the spirit."

**香**港芭蕾舞團行政總監李藹儀 (Heidi) 投身表演藝術界超過20年，曾為本港及內地多個藝團、藝術文化機構和高等學府擔任管理、策劃及推廣工作，被業界公認為專業及創新的領導人才。Heidi中學畢業後考入香港演藝學院修讀舞台管理，練得一身紮實的基本功。畢業前一年，她已下定決心要成為一位業界認可的藝術行政人員，「從事這一行，先決條件是要喜歡藝術，相信藝術在社會上能夠發揮功能，將藝術的真善美傳遞給其他人。」站在演藝學院歌劇院的舞台上，回首走過的路，Heidi眼中閃着堅定的神采，「真善美並非口號，而是一種信念，要讓其他人同樣感受到藝術的力量，賦予人希望，豐富人的精神生活。」



Heidi (2<sup>nd</sup> from right, back row) posing with classmates and teachers. (2<sup>nd</sup> from right on the front row is the current Dean of Theatre and Entertainment Arts Ben Sumner.) Heidi (後排右二)與演藝學院老師和同學；前排右二為現任舞台及製作藝術學院院長沈立文。



Snapshots with Diana Pao (left), a great teacher whom Heidi is indebted to, and classmates (right) while working on *The Balcony*. 與恩師鮑皓昭老師 (左) 和同學 (右) 參與《情慾陽台》期間合照。

As a secondary student at St. Mary's Canossian College, Heidi was involved in the school's theatre activities from Form 1. She worked behind the scenes and enjoyed the gratification that came from "pulling the strings" out of sight. She was interested in film scoring then and being a "rebellious teen always on the lookout for a good challenge" as she puts it, gave up the chance of studying at university to major initially in Sound Design in the Academy's School of Technical Arts (now School of Theatre and Entertainment Arts). However, she soon found that the long hours in the recording studio that Sound Design requires clashed with her outgoing personality. So after completing the diploma course, she contacted Lena Lee, then Head of Arts, Event and Stage Management of the School, and transferred to degree studies in Stage Management.

"In my first year, the School invited American director Travis Preston to direct a production of *The Balcony*. Diana Pao, one of our teachers, was the Stage Manager and Deputy Stage Manager. I missed the first day of rehearsals because of a part-time job. The next day, I was reprimanded for it. It really shook me up and I quit the part-time job right away. From then on, I made sure to be extra careful and vigilant." To make up for her misstep, Heidi tripled her dedication to her studies; this changed Travis and Diana's view of her. "They thought highly of me and would delegate important tasks to me. I worked extra hard for the production, which caused me to lose a lot of weight, but I wasn't in agony at all; I just wanted to regain my teachers' trust."

### Touching Lives with Life

Stage management covers many professional areas. Not only do stage managers need to be versed in theatre,

Heidi中學就讀嘉諾撒聖瑪利書院，自中一開始已參與校內的話劇活動，擔任後台工作，享受在幕後掌握大局的滿足感。她笑言自己性格頗為反叛，喜歡尋求挑戰，畢業後雖然已獲大學取錄，然而她當時喜愛電影配樂，因此選擇報讀演藝學院科藝學院（現為舞台及製作藝術學院）的音響設計，後來發現音響製作經常躲在錄音室，跟她外向的個性格不入，完成文憑課程後，她主動接觸時任系主任李瑩教授，轉而升讀舞台管理的學位課程。

「入讀第一年，學院請來美國導演Travis Preston執導名為《情慾陽台》的製作，舞台監督和執行舞台監督是鮑皓昭 (Diana) 老師。第一日排練，我因為兼職工作而缺席，結果第二日被老師嚴厲斥責，我當時很害怕，立刻辭掉那份兼職，從此打醒十二分精神。」為了彌補過失，Heidi以十倍努力學習和付出，表現令 Travis和Diana刮目相看，「當時他們給我的評價很高，將很多重要的工作交託給我，我參與這個製作期間消瘦了不少，但完全不覺得辛苦，只求挽回老師對我的信任。」

### 以生命影響生命

舞台管理涉獵的範疇廣泛，不但要認識戲劇、音樂、舞蹈等所有表演藝術形式，也要學習燈光、音響、道具、木工等基本知識。Heidi慶幸在學院遇到多位專業嚴謹的好老師，「Lena (李瑩教授)、Diana、Ben Sumner (現任舞台及製作藝術學院院長沈立文)、Mark Taylor……每一位老師都很注重細節，態度專業認真，就以製作佈景模型為例，牙籤上的膠水跡也不能看到！我現在對細節的注重和執着，全部從這些老師身上學習而來。」

演藝學院歌劇院的大舞台，是Heidi在學期間的實習場地，如今坐在台下憶述昔日與恩師和同學共處的日子，不由自主的紅了眼眶。「我們上課、溫書、考試、參與製作，每天都很忙碌，須要十分勤力，但老師們比我們更勤力，例如Diana她是一個刻苦和很有原則的人，總比我們早到、比我們遲離開，後來她因為家庭原因而放棄香港的事業，移居英國……我心裡感到很可惜……能成為她的學生，我引以為榮。」

教學是一門以生命影響生命的工作，縱使Diana離開了香港表演藝術行列，但她對Heidi的教誨，改變了她往後的人生。「畢業前一年，Diana教我們藝術行政，驅使我立志從事藝術行政工作。我畢業後的第一份工

music, dance and other forms of performing arts; they must have a basic knowledge of lighting, sound, sets and carpentry. Heidi considers herself lucky to have had teachers at the Academy who upheld high professional standards. "Lena, Diana, Ben Sumner (present Dean of Theatre and Entertainment Arts), Mark Taylor...were all extremely detail-oriented and impeccable professionals. Take the making of theatre set models for instance. Mark wouldn't even allow the glue on toothpicks to show! The meticulous attention I pay to detail now, I learnt from these teachers."

The stage in the Lyric Theatre was where Heidi practised what she learnt as a student. Reminiscing offstage about time spent with her beloved teachers and classmates brought back a lot of memories. "We attended classes, studied, took exams, worked on productions together. Our schedules were packed. We had to work extremely hard, but our teachers worked even harder. For example, Diana was a resilient, industrious, and principled person; she always arrived before us and left after we did. But she had to give up her career in Hong Kong and move to England for family reasons. It was a pity. I am very proud of having been her student."

Teaching is a job that touches lives through life. Even though Diana left Hong Kong, her teaching changed Heidi's life. "A year before graduation, Diana taught us arts administration, and it inspired me to make arts administration my career. It was Lena who referred me to my first job after graduation – as the Performing Arts Organiser at the Fringe Club. Besides the Club's regular shows, I was tasked with the scheduling, venue booking, marketing, brochure publishing, rehearsals, and ticketing of the 100-plus productions of the three-week Fringe Festival. It was a one-woman band; I worked from 7:00 in

the morning to 1:00 the following morning, and went for three weeks without a break. It was tough, but it taught me so much."

### Lessons through Accidents

After the Fringe Club, Heidi went on to work for the Hong Kong Cultural Centre, Hong Kong Repertory Theatre, Hong Kong Dance Company, PIP Group, and the Cheung Kong School of Art and Design at Shantou University. Whatever her position, the theatrical knowledge and technical know-how she acquired at the Academy came in useful. "As students, we learnt that an important duty of those working behind the scenes is to ensure the safety of everyone on stage. We had to preempt problems and have the sense of responsibility like a mother. We had to be good communicators and mediators. We needed to scrutinise every detail. Even if it was just a prop cake, we had to know its ingredients to ensure the actors wouldn't choke while saying their lines; we might need to find a cake sponsor because one cake a night racks up expenses. We couldn't just think horizontally, because behind every decision were five or six factors requiring thorough consideration. This intricate, far-sighted and all-encompassing way of thinking enabled us to plan and make appropriate decisions in any situation."

One thing Heidi learnt is to expect the unexpected in live performances. Heidi was producing *The Smiling, Proud Wanderer* for the Hong Kong Dance Company, when a dancer fell during one of the performances. "If I hadn't studied stage management, I would have been lost. Fortunately my experience as a stage manager taught me how to respond to crises in theatre." She realised she had to protect the dancers, solve backstage problems, and manage the audience's reaction. "Luckily, I received advice and support from a wonderful board of directors, especially

由Lena介紹，在藝穗會擔任表演藝術統籌，除了機構的日常演藝事務，亦負責為期三星期的藝穗節裡百多個製作，自己安排節目時間、場地、推廣、場刊、綵排、售票等，全部『一腳踢』，工作時間由上午7時到凌晨1時，試過三星期沒有放假，非常辛苦，但獲益良多。」

### 從意外中學習

Heidi其後曾任職於香港文化中心、香港話劇團、香港舞蹈團、PIP文化產業、汕頭大學長江藝術與設計學院等，不論擔任哪個崗位，在學時期累積而來的舞台知識和技能一樣能派上用場，「在學時我們掌管後台事務，其中一個重任是確保台上所有人的安全，要預視問題，就像媽媽一樣要有強烈責任感，懂得溝通和調解，習慣留意每項細節。即使是一件道具蛋糕，也要留意用料，避免演員講對白時被蛋糕碎噎到，甚或要找蛋糕贊助，因為一晚消耗一個蛋糕，成本不輕。我們思路不是線性，每個決定背後可能同時受五、六個因素影響，這種細密和多元的思考訓練讓我們能於大格局的環境作適當的規劃。」

現場演出，往往有不可預計的突發場面，Heidi在監製香港舞蹈團舞劇《笑傲江湖》期間，曾遇上舞蹈員意外墮下事件，「如果我沒有修讀過舞台管理，可能會不知所措，幸好我從舞台管理的經驗中學到，在處理舞台危機時應如何處理及緊急應變。」事發時她只知要盡快行動保護舞蹈員、解決後台問題、又要兼顧觀眾反應，幸好當時遇到很好的董事局，特別是主席梁永祥博士(曾是香港演藝學校董會主席)，給予適時的建議及支持，讓當晚的演出可以繼續。「每一次經驗都是學習的機會，經過那次意外，我學到如何處理危機，

亦學會了承擔責任，上了深刻的一課。」表演藝術著重teamwork(團隊合作)，Heidi慶幸在事業上一直遇到很好的上司及同事，並謙稱自己現在仍在學習中。

### 對表演藝術的使命感

2014年，Heidi獲亞洲文化協會獎學金赴美國紐約考察，令她感受良多。「和美國相比，香港政府給予表演藝術界很多資助，但整個社會對藝術的支持和贊助，以至藝術於日常生活的融合性，美國則比香港成熟得多，所以我很感慨，怎樣才可以改善香港的表演藝術生態？我不是安於現狀的人，必須發掘更多可能性，和擴大各界對表演藝術的接受性。」

工作以外，Heidi於本地藝術界先後擔任多項公職，積極推動表演藝術的發展和革新。「我有種強烈的使命感，希望在每個接觸到的範圍都能夠帶來一些改變，只要各方面多做一點，即使算不上是改革，但至少也作了點嘗試。」她最近忙於聯絡本地各個界別的人，期望聽取不同意見，在藝術發展和合作方面提出一些新的構想。「社會上有很多人不想變，當一些人擁有成就和名譽，他們很多時只想保持現狀，但這影響著後來者的發揮空間和平台。」

### 疫情刺激管理思維

Heidi前年離開工作八年多的汕頭大學回歸香港，去年加入香港芭蕾舞團任行政總監，上任時適逢疫情爆發，原定的計劃受阻延，但同時找到更多創新的空間。「藝術總監Septime Webre(衛承天)很有創意，舞團的同事又很積極配合，所以很快便推出網上品牌《港芭@家》，一星期三日在社交平台發佈不同節目，內容包括『網上芭蕾舞課』、『港芭講芭』、『芭蕾舞101』和『港芭廚房』等，反應很好。」



Posing with classmates on diploma graduation day. 於文憑畢業禮與同學合照。



With HK Ballet team. 與香港芭蕾舞團團隊合照。



Working at the Fringe Club. 攝於藝穗會工作期間。



Group photo taken at the 2<sup>nd</sup> Shantou University MIDI Campus Music Festival. 攝於第二屆汕大迷笛校園音樂節。

Chairman of the board, Dr William Leung Wing-cheung, who had previously been the Academy Council Chairman. The show was able to go on. Every experience is an opportunity to learn. That accident was an unforgettable lesson in crisis handling and responsibility." Teamwork is crucial in the performing arts. Heidi says she is fortunate to have worked with excellent bosses and colleagues throughout her career, from whom she is still learning.

### An Agent of Change for the Performing Arts

In 2014, Heidi went on an Asian Cultural Council fellowship to New York for cultural exchange. It gave her a lot of insight. "Compared to the US, the performing arts sector in Hong Kong receive a lot of government sponsorship. However the US is far more advanced in terms of public support and sponsorship for the arts and their integration into daily life. It got me thinking – how can we improve Hong Kong's performing arts ecology? I'm not one to be complacent; I want to explore possibilities, to raise the level of acceptance of the performing arts in all sectors of society."

Beyond her official work capacity, Heidi has propelled the development and reform of the performing arts in multiple public capacities. "I have a sense of mission to be an agent of change in every area I come into contact with. If more is done in every aspect, some changes will have been made, even if these changes do not always amount to a full reform." Recently Heidi has been engaged in contacting individuals from different sectors in Hong Kong to gather opinions and form new ideas for arts development and collaboration. "There are many who don't want to see change in the industry. People who enjoy status and reputation for their achievements may want to maintain the status quo. But this may hinder the growth and expression of those who come after them."

### Managerial Thinking Stimulated by the Pandemic

In 2019, Heidi left her job at Shantou University after eight years to return to Hong Kong. Last year, she joined Hong Kong Ballet as its Executive Director. Her assumption of duty coincided with the pandemic, which on the one hand led to plans being shelved, but on the other expanded the space for innovation. "Artistic Director Septime Webre is very creative and our colleagues are good at bringing his ideas to fruition. We wasted no time launching *HK Ballet@Home*, which posts programmes on social media three times a week. Content includes *Barre Classes Online*, *Ballet-Blah-Blah-Blah*, *Ballet 101* and *Ballerina Chef*. The response has been great."

It has been a few years since she last worked at a performing



Heidi gave a talk to the Theatre Management Department of Columbia University while she was visiting the US on an Asian Cultural Council scholarship. Heidi獲亞洲文化協會獎學金赴美國紐約考察，期間應邀到哥倫比亞大學劇場管理學院作分享。

離開藝團多年，今次加入香港芭蕾舞團，Heidi在短時間內全情投入，更以「如魚得水」來形容於舞團的狀態。「董事局成員都有新思維和視野，為舞團提供很多支持；我與Septime亦很合拍，經常互相交流；所有部門同事都充滿動力，只要一有想法便會付諸行動，不會浪費時間在問題上糾纏，而是會盡快解決。我很喜歡這種氣氛，大家都願意去嘗試，在危機中求變化。」

在這疫情來襲期間，Heidi想告訴年輕一代：「疫情下，不只是香港，世界很多地方的劇院被迫關閉，我們身處這個科技世代，沒有理由騰不出『空間』去做事。不要等別人給予機會，不妨利用現時免費的網上平台突出自己的才華和創作。世界有太多可能，與其空等，不如主動發揮，真正的藝術工作者本該如此。」

arts company, but Heidi took to her new position at Hong Kong Ballet like a duck to water. "Members of the board of directors have visions, and provide us with much needed support. Septime and I get along swimmingly as professionals; we are constantly exchanging ideas. Colleagues in all departments are full of energy, always putting ideas into action and solving problems as they arise. It's a great vibe. We are all willing to try and bring changes in these unusual times."

Heidi has this to share with the younger generation: "The pandemic has caused many theatres to close in Hong Kong and the world. We live in the digital age – we certainly have the means to do something for ourselves. Don't sit about waiting for the opportunity; make use of all the free-of-charge online platforms to show the world your talent and creativity. There are so many possibilities in the world. Rather than wait, why don't you own your fate? That's how true artists should be." 



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# Virtual Open Day

## The Academy's First Ever Virtual Open Day 演藝學院首個網上開放日

The Academy members have been working together for its first ever Virtual Open Day! "Visitors" can explore the Wanchai main campus and Béthanie Landmark Heritage Campus online via virtual tours. By simple clicks, visitors can experience performing arts activities according to their own itineraries. Chinese opera and dance performances, drama class reveals, concerts, short film screenings and sharing sessions will be presented by Academy faculty members and students from the six Schools, namely, Chinese Opera, Dance, Drama, Film and Television, Music, and Theatre and Entertainment Arts. The Alumni Association will also present a webinar in which alumni from various disciplines will share their experiences on The Trend of Online Streaming of Performing Arts amid the pandemic.

As in previous years, the visit to the Béthanie Landmark Heritage Campus will be one of the highlights. Visitors can enjoy a self-guided audio tour and learn about the history of this site, which was declared a monument in 2013. EXCEL, the vibrant continuing education arm of the Academy, will also present a showcase.

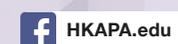
The event details (i.e., date and time) and the e-rundown of the day will be uploaded onto the Academy website. You can follow us on the Academy's social media platforms to receive updates on the Virtual Open Day. Please stay tuned and join us to get inspired! 🎭

演藝學院正密鑼緊鼓籌備其首個網上開放日。大家可「網上參觀」灣仔本部校園和伯大尼古蹟校園，隨個人喜好計劃參觀路線，在「身處」的場地內簡單按鍵，就能欣賞到由六大學院包括戲曲學院、舞蹈學院、戲劇學院、電影電視學院、音樂學院和舞台及製作藝術學院呈獻的節目。一如以往，學院師生預備的粵劇演出、舞蹈製作、課堂片段展示、音樂會、放映會和分享環節將上載到活動網站和大家分享，讓大家留在家中也能參與是次開放日。此外，校友會更邀得來自不同範疇的校友參與，以「校友會圍一圍 2.0 —— 演藝串流趨勢」為題，舉行網上座談會。

往年，參觀伯大尼古蹟校園是開放日的其中一項重點活動，吸引大批市民前往。今年，大家可透過網上語音導覽，了解這於2013年被評為法定古蹟的建築和當中的歷史故事。此外，大家在遊覽校園的同時亦可欣賞到演藝進修學院的精彩演出。

活動詳情（包括日期和時間）和當天的節目內容將於演藝學院網站公布。對表演藝術有興趣的各位，請密切留意演藝學院社交網絡平台的最新公布！誠邀大家一同參與！🎭

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## Launching The Orchestra Academy Hong Kong with HK Phil with support from Swire

### 與港樂聯合創辦「管弦樂精英訓練計劃」 由太古慈善信託基金贊助

The Academy and the Hong Kong Philharmonic Orchestra (HK Phil) jointly launched The Orchestra Academy Hong Kong (TOA) in January 2021 as a joint commitment to provide professional training to local musical talent. The initiative is the first joint programme co-directed by the Academy's School of Music and the HK Phil, funded by "TrustTomorrow" of The Swire Group Charitable Trust (Swire Trust) with a promising sponsorship of approximately HK\$9 million over a 3-year period.

TOA, consisting of two schemes namely Fellowship Programme and Young Pro Platform, aims at enhancing professional training for the Academy's distinguished Music graduates and facilitating their career development in the orchestral field. Those who are admitted to TOA will

contribute their talents to servicing the community through volunteering opportunities.

Ms Tina Chan, Group Head of Philanthropy for John Swire & Sons (H.K.) Ltd, said, "It has always been our long-term vision to motivate positive change in the areas of Arts, Education and Marine Conservation. By supporting this joint programme, we hope that TOA could equip our home-grown musicians to take up leading roles in professional orchestras, enabling them to play a part in showcasing their music talents to the world."

"Being a flagship project in the arts industry, the Academy and The HK Phil share a commitment in promoting artistic excellence, especially for home grown talent. We sincerely thank Swire for realising this long-



Professor Sharon Choa,  
Dean of Music of the Academy  
音樂學院院長蔡敏德教授

awaited project. By expanding our collaboration, we believe that TOA will exert wider influence over Hong Kong's arts development," said Professor Sharon Choa, Dean of Music of the Academy.

The Fellowship Programme aims to offer up to six Fellows (aged 30 or under) to undergo an intensive orchestral training with the HK Phil through each season. Mr Benedikt Fohr, Chief Executive of the HK Phil said, "The partnership with HKAPA has been long and committed, we have been offering exclusive masterclasses and side-by-side rehearsals with our Music Director Jaap van Zweden and our musicians to Academy students. Thanks to the funding from our Principal Patron the Swire Group, TOA is a stepped up promise between the two institutions to offer our local talents a structured professional training." Through the Fellowship Programme, Fellows will learn about the expectations and protocol of a professional orchestra, and perform a wide range of symphonic repertoire.

The Young Pro Platform sees Academy graduates audition to join Philharmonia APA (PAPA) for a versatile season-long programme of two full ensemble concerts and a series of chamber concerts. PAPA is an orchestral ensemble comprising 20-25 players formed by Academy music alumni in 2017. The intimate size encourages the engagement of each member from curating concert programmes to committing to high-calibre performances. Selected players from the Young Pro Platform will join the HK Phil for educational and community projects.

演藝學院與香港管弦樂團（港樂）於1月推出「管弦樂精英訓練計劃」（計劃），共同致力為本地音樂人才提供專業培訓。此乃首個演藝學院音樂學院（學院）和港樂共同管理的項目，獲太古慈善信託基金（「太古基金」）的「信望未來」計劃贊助港幣900萬元，

為期三年。計劃由「駐團學員培訓」和「音樂新晉薈萃」組成，旨在為學院畢業生提供專業培訓，促進他們在管弦樂領域的事業發展，並透過義工服務，以音樂貢獻社區。

太古集團公益事務總監陳婷婷女士表示：「『信望未來』的長遠目標是推動藝術領域、教育及海洋保育的發展。我們希望透過建立專業的管弦樂訓練計劃，培育本土的音樂家在專業樂團中擔當領導角色，向世界展示他們的音樂才華。」

學院院長蔡敏德教授表示：「香港演藝學院和香港管弦樂團一向致力追求藝術卓越，尤其是在培育本地人才方面。是次計劃是藝術界一項旗鑑計劃，我們衷心感謝太古集團，令此項期待已久的計劃得以實現。透過通力合作，我們相信『管弦樂精英訓練計劃』將為香港藝術界的發展帶來深遠的影響。」

「駐團學員培訓」將於港樂的每個樂季，挑選最多六名學員在港樂接受密集式的管弦樂訓練。港樂行政總裁霍品達先生說：「我們與香港演藝學院一直保持緊密的合作關係，例如港樂音樂總監梵志登與港樂樂師就為學院學生提供獨家的同台排練和大師班訓練，以樂交流。全賴港樂首席贊助太古集團的資助，港樂和演藝學院得以加強合作，共同創立『管弦樂精英訓練計劃』，為本地音樂人才提供更具系統的專業培訓。」學員不但能演奏不同類型的交響樂曲，更能深入了解專業樂團的期望和操守。

「音樂新晉薈萃」讓學院畢業生透過試音加入演藝愛樂，參與連串豐富的樂季節目，包括兩場樂團音樂會和一系列的室樂表演。演藝愛樂是由20-25名學院畢業生於2017年組成的樂團。其規模較小的樂團編制，讓每位團員都能在樂曲選材以至演奏上作交流。部分「音樂新晉薈萃」的成員將參與港樂的教育和社區音樂會。

In addition to the two core schemes, TOA will benefit current Academy students by offering orchestral workshops for the Academy's own in-house symphony orchestra under the baton of HK Phil Music Director Jaap van Zweden, who recalled, "I started my career as the Concertmaster of The Royal Concertgebouw Orchestra when I was 19. Being part of a professional orchestra helped establish my musicianship and artistry, and it led to my subsequent conducting career. The HK Phil and HKAPA, with support from Swire, are committed to making The Orchestra Academy a successful training ground for our own musicians in Hong Kong, enabling them to shine and flourish, no matter where their career takes them in the future." 🎻

除上述兩項核心項目外，計劃亦會為學院學生舉辦交響樂工作坊，由港樂音樂總監梵志登帶領，他說：「我從19歲起就開始擔任荷蘭皇家音樂廳管弦樂團的樂團首席，加入專業樂團不僅提昇我的音樂造詣和藝術水平，更有助我在日後展開指揮生涯。在太古集團支持下，港樂和香港演藝學院共同創立的『管弦樂精英訓練計劃』，將為香港培育更多傑出的音樂人才，使他們在未來的事業發展中發光發亮。」 🎻

TOA website  
計劃網站



## The Future Performing Arts Education Webinar

網上論壇系列——表演藝術教育的未來



At the last session of "The Future – Performing Arts Education" webinar series on 1 December 2020, senior leaders of academies and conservatoires discussed the topic "How will Academies Change as a Result of Covid-19?" (From top, photos on the left) Joining Academy Director, Professor Gillian Choa, on the panel were Professor David Shirley, Executive Director of Western Australian Academy of Performing Arts of Edith Cowan University, and Dr Joshua Abrams, Vice Dean & Director of Learning and Teaching of The Royal Central School of Speech and Drama in London. The speakers exchanged views on modes of teaching and learning as part of the "new normal", and spoke about the strategic plans of their institutes for the next five to ten years. 🎻

「表演藝術教育的未來」網上論壇系列的最後一場論壇已於2020年12月1日舉行，邀請了三位表演藝術學府的管理層，就「疫情下表演藝術學府的改變」一題對話。（左圖上起）香港演藝學院校長蔡敏志教授，連同西澳洲表演藝術學院（伊迪絲·考恩大學）行政院長David Shirley教授，和皇家中央語言及戲劇學院副院長及教學主任Joshua Abrams博士，與參加者分享他們的學院如何修訂未來五至十年的策略計劃，以回應疫情所帶來的「新常態」。 🎻

The recording of this webinar, as well as previous sessions, is available on the series' webpage. 此場以及過往所有論壇的視頻（附中文字幕）和錄音已上載至網頁，歡迎重溫。



### 《天女散花》

導演：邢金沙

*Divine Maiden Strewing Flowers*

Director: Ying Kam-sha

### 《大鬧廣昌隆》之〈客店訴冤〉

客席導演：尹飛燕（到訪藝術家）

協排導演：鄒麗玉、劉麗

"Complaining at the Inn" from  
*Havoc at Guang Chang Long*

Guest Director: Wan Fai-yin (Visiting Artist)

Rehearsal Directors: April Chow, Liu Li

### 《刁蠻元帥葬將軍》之〈大戰〉

客席導演：尹飛燕（到訪藝術家）

協排導演：鄒麗玉、劉麗

"Grand Battle" from  
*The Impetuous Generals*

Guest Director: Wan Fai-yin (Visiting Artist)

Rehearsal Directors: April Chow, Liu Li

佈景設計：勞正然

燈光設計：歐陽翰奇

音響設計：鍾顯柏

製作經理：梁苑桐

演藝戲曲學院表演專修與音樂專修同學演出及伴奏

Set Designer: Ryan Lo

Lighting Designer: Au Yeung Hon-ki

Sound Designer: Chung Hin-pak

Production Manager: Frances Leung

Performed and accompanied by the students of the Performance Stream and the Music Stream of the Academy's School of Chinese Opera

April 2021 (Exact date to be confirmed) 2021年4月(日期待定)

Academy Drama Theatre 演藝學院戲劇院

The Academy presents *Gongs and Drums* every semester, which is performed by School of Chinese Opera students and produced by School of Theatre and Entertainment Arts students. Due to the latest developments of COVID-19, the edition in this semester is for invited guests only. The Academy wishes to resume public performances in the next semester if the public health situation improves and thanks the public for their understanding and support.

《鑼鼓響》是學院每學期均上演的節目，由戲曲學院學生演出，並由舞台及製作藝術學院的學生製作。惟因應疫情，是次演出只限獲邀人士觀賞。學院期望下學期的演出可如常開放予公眾人士入場，並感謝觀眾的諒解。



## Film Screening in Macao to Send Warmth 澳門短片放映以傳遞溫暖

The School of Film and Television participated in the 2020 Macao Original Video Festival, organised by Espaço Vídeo, on 9 Jan 2021 to screen six original works by its students. After the screening, seven students shared their creative journey online.

Lecturer of the School, Nicole Pun, who moderated the sharing session, said, "Due to the pandemic, we and the organiser conducted an online sharing session for the first time. Despite the technical constraints, we were able to establish a connection with the audience. We were pleased to bring our students' voices to Macao at this difficult time, and hope that the films were able to cheer our audience up."

The School has been participating in the organiser's screening activities for over ten years, providing students with the opportunity to share their work and interact with an audience outside Hong Kong. 🏠

電影電視學院於1月9日參與由錄像空間舉辦的2020全澳原創錄像展，放映了六部由學生製作的短片。放映後，七位學生於網上座談會與公眾暢談創作歷程。座談會由講師潘浩欣主持，她說：「因應疫情，我們與主辦單位首次於網上進行座談會。縱使技術上有不



Students (shown on screen) participated in the online sharing session with the audience in Macao. 學生（中間螢幕顯示）參與網上座談會，與澳門觀眾交流。

少難處，我們慶幸仍能與觀眾連繫。我們希望於此艱難時刻將學生的聲音帶到澳門，並希望透過短片向公眾傳遞溫暖。」

學院一直積極參與錄像空間的放映活動，至今逾10年，為學生提供機會與香港以外的觀眾分享作品，並與他們互動。🏠

### Short films that were screened 放映短片



Memento Mori 《一死》



I Was A Bus Lover 《吾係巴士迷》



Journey 《歸處》



A Hong Kong Farmer's Lot 《憫農之詩》



Take Me Away 《義剪》



Once Upon A Time 《從前...》

## Connecting with the World through Creative Works 以創作連繫世界

Launched by the School of Drama and Hong Kong Dramatists in April last year, the Quarantine Can't Stop Our Creativity project invited the public to submit creative work in response to the pandemic, as a way of raising spirits and establishing connections through the performing arts.

Eight works in different art forms created by people from different places were shortlisted for an online performance on the evening of 23 December, including a microfilm produced by secondary school students, a Cantonese musical composed by a New York-based composer and a dance film from Guangzhou. Please check out the performances, some of which were presented by School of Drama students, alumni and staff members, on the Academy's YouTube channel. 🏠



由戲劇學院和香港戲劇創作室於上年4月合辦的「隔離不停創」作品徵集活動，邀請各界朋友創作以回應當下，並藉此連繫各界，關懷鄰舍。活動選取了八個不同地域和藝術方向的作品，於12月23日晚上作網上直播，包括本地中學生拍攝的微電影、駐紐約作曲家創作的粵語音樂劇，和廣州團隊製作的舞蹈電影等。當晚部分演出由戲劇學院師生校友演繹，請到演藝學院YouTube頻道重溫。

🏠



If you wish to receive the Academy's information in electronic format, please register at this link.

閣下如欲以電子方式收取演藝學院資訊，歡迎到此網址登記。

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The Hong Kong Academy for Performing Arts welcomes your support to our students who are future artists for Hong Kong and the region. Most of the funds received will be used as scholarships to enable highly talented and deserving students to pursue their studies in the performing arts. The funds will also support capital projects, overseas study tours and other student related activities. Please act now!

香港演藝學院需要您對我們學生的支持，為培育香港及亞太區未來藝術家出一分力！演藝院所籌得的大部份善款將用以設立獎學金，讓才華橫溢的學生，可繼續在表演藝術方面深造。善款同時亦會用作改善設施，贊助學生海外學習及其他學術活動。請積極支持！

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