University Artists

University Artists Scheme
Photo Album
2008-2010
The HKU Faculty of Arts would like to express its deep appreciation and
gratitude to Dr Tam Wah Ching for his vision, enthusiasm and generosity. Through his Wah Ching Fund, we were able to establish the University Artists Scheme and take the development of humanities in Hong Kong to new level.

香港大學文學院對譚華正博士的遠見、熱誠和慷慨表示深切的謝意。透過他的華正基金，「學院藝術家」計劃得以成立。這一善舉將促進香港人文環境的發展。
Dr Tam Wah Ching

Dr Tam is a well-known industrialist and philanthropist who has shown great support for educational development and research at The University of Hong Kong for many years.

Dr Tam was born into humble beginnings and came to Hong Kong at age 12. He had a keen entrepreneurial spirit and in the 1950s he launched his own business, Nam Wah Neonlight & Electrical Manufacturing Ltd, which soon became a household name. However, his interests have proven to be much broader than the business world.

Dr Tam finds inspiration in Chinese culture and philosophy, in particular the teachings of Confucian, and he has a strong belief in giving back to the community. This belief is epitomised by his sustained commitment and generous contributions to various causes and projects in Hong Kong and Mainland China.

At HKU, his notable contributions have included the Wah Ching Centre of Research on Education in China, the Tam Wah-Ching Professorship in Medical Science, the Tam Wah-Ching Professorship in Dental Science and, now, the University Artists Scheme. He is also an Honorary Patron and founding member of the Board of Directors of the HKU Foundation.

Trần Hà Chúc

Trần Hà Chúc là một doanh nhân thành đạt và người từ thiện nổi tiếng, đã góp phần lớn vào sự phát triển và nghiên cứu của Đại học Hong Kong trong nhiều năm.

Trần Hà Chúc sinh trong hoàn cảnh nghèo khó, nhưng từ năm 12 tuổi đã ra Hà Nội, theo đuổi sự nghiệp kinh doanh. Năm 1950, anh thành lập công ty Nam Wah Neonlight & Electrical Manufacturing Ltd, một công ty được mọi người biết đến. Tuy nhiên, sở thích của anh không chỉ dừng lại ở thế giới kinh doanh.

Trần Hà Chúc lấy cảm hứng từ văn hóa Trung Quốc và triết lý, đặc biệt là triết lý của Confucius, và anh có niềm tin mạnh mẽ vào việc回馈社会。这一信念在他在香港和中国大陆的许多事业和项目中得到了体现。

Trần Hà Chúc từ năm 1990 đã tài trợ cho Đại học Hong Kong, và đến nay đã góp phần tài trợ cho Cổng nghiên cứu về giáo dục Trung Quốc, học quan Trần Hà Chúc giáo sư (khoa y), và học quan Trần Hà Chúc giáo sư (khoa y) etc. Học viện hội nghệ sĩ của Đại học cũng có sự hỗ trợ của Trần Hà Chúc.

Trần Hà Chúc luôn hỗ trợ sự phát triển giáo dục và nghiên cứu tại Đại học Hong Kong, và cũng là thành viên danh dự và thành viên sáng lập Ban Giám đốc của Quỹ nhà tài trợ Đại học Hong Kong.
The University Artists Scheme enriches the cultural lives of the members of HKU and the Hong Kong community. It celebrates the artistic talent we have here in Hong Kong through interactive means: people can sit back and appreciate the talent, they can learn about artistic interpretations of the world from them, they even have an opportunity to extend their own artistic abilities.

This approach has brought wonderful benefits to our students. The students have had opportunities to question true masters of their craft, to have their own work critiqued by these masters, and to observe how they put their amazing skills into practice. This is very much in keeping with some of the chief goals of our new curriculum, which provides students with diverse experiences to extend their learning beyond the classroom and encourages versatility in thinking and all-round development.

The Scheme is also an excellent platform for engaging with the wider Hong Kong community. One of our institutional aims is to promote knowledge exchange and to encourage creative and critical thought in everyone. With that in mind, we opened performances and talks by the distinguished artists to the public, so a wider audience could benefit from their insights and perspectives. After all, the arts offer a reflection of society and a means to explore and define our humanity – they are not only an academic concern.

The University Artists Scheme has been an opportunity for all of us to think more deeply about these things that make us human. I thank Dr Tam Wah Ching for his vision, enthusiasm and generosity in making this Scheme possible, and all members of the Faculty of Arts for their tremendous efforts that have made the Scheme such a success.

Professor Lap-Chee Tsui
Vice-Chancellor
The University of Hong Kong
An appreciation of the arts can open doors for students in terms of developing their critical, independent and innovative thinking. It requires active engagement on the student’s part and it brings rewards in so many ways. This was the motivation behind the University Artists Scheme.

The Scheme focuses on three artistic forms: film, drama and music. Why these three? It is fair to say we have a good amount of talent in these areas in Hong Kong and a hunger in the University to learn more and deepen our contacts in these artistic communities. And each of these forms offers a different approach to considering art and humanity.

Film, for instance, offers a boldness of vision, technical inventiveness, imaginative daring and critical insights that challenge moviegoers to see themselves and the world in a new light. Drama takes young people outside their comfort zones and routines to consider the perspective of others, and to be prepared to present themselves to an audience, whoever that may be. Music, in its infinite variations, cultivates the inner soul and the sense of a shared community.

We plan in future to extend the Scheme to include visual artists and writers, both highly worthy art forms, so we can widen our arts approach. In the meantime, I would like to thank the more than 4,000 people who attended the 26 performances and working sessions organised over the past two years, and especially those members of HKU who made the Scheme such a success. These include the Development and Alumni Affairs Office, the Communications and Public Affairs Office, and the teachers and staff in the Faculty of Arts who organised these events. This photo album is in a sense the final fruit of their efforts – the highlights of the Scheme’s events and feedback from participants. Enjoy reading!


Professor Kam Louie
Dean
Faculty of Arts
The Faculty of Arts is one of the flagship faculties of the University of Hong Kong and one of the best humanities faculties in the region and internationally. It was founded in 1912, when the University opened, and it has been a focus of academic life on campus ever since, building on its traditions to meet new educational and intellectual challenges.

The Faculty seeks to contribute to knowledge development through outstanding scholarship and education. It provides a comprehensive, humanistic and liberal research environment, and its strengths include world-class expertise in China-West studies, a highly internationalised academic staff, and a strong culture- and language-based curriculum.

Teachers in the Faculty are committed to excellence in research, which feeds into the broad, liberal education they provide to students and the community. Arts graduates emerge with analytical, linguistic, critical and creative skills, all necessary for leadership and success in professional and life endeavours. The Faculty’s graduates have made significant contributions in government, the arts, business and other fields in Hong Kong, the region and internationally over the past century.

The Faculty also strives to extend its research and learning into the community. It aims to provide lifelong learning opportunities and to reinforce the artistic, social and educational value of the arts and humanities. In turn, it has received significant support from public and private sources for its work. The University Artists Scheme is a fine example of such an endeavour.
文學院成立於1912年，是香港大學歷史最悠久、規模最龐大的學院之一。在人文學科上亦是國際知名的優等學府。長久以來，文學院乃是大學學術生活的中心，根扎傳統的同時，亦積極面對新的教育思想和挑戰。

文學院以人文為本，孕育著全面和自由的學術風氣。集合世界各地成就卓然的學者，提供優良文化及語文相關課程。其於中西研究的成果更是舉世知名。

文學院的老師積極研究，追求卓越，並致力對學生以及社會提供全面的人文教育，讓學生學會為人處世。文學院的畢業生在公、私營機構都卓然有成，對本港、亞太地區，以至全球都貢獻良多。

文學院不餘餘力地開拓人文學科研究並把學術領域擴展至社會各階層，為社會人士提供終身學習的機會，加強對藝術及人文學科知識的追求。「學院藝術家」計劃因此而成立，並得到社會各界的支持。
A desire to cultivate creative and intellectual exploration lies at the heart of the University Artists Scheme, the first programme of its kind to be held at the University of Hong Kong. The Scheme brings both young and established artists of international calibre to the campus, to work and share their skills and knowledge with students, staff and the community.

The Scheme was launched in 2008, generously supported by the Wah Ching Fund. Its three main objectives are to recruit visual and performing artists of high calibre to the Scheme; engage students and the University community-at-large in interaction and dialogue on culture and the arts; and foster students’ appreciation of and lifelong involvement in the arts, by integrating the arts into their intellectual and social development.

During their tenure, University artists are invited to participate in workshops, screenings, exhibitions and performance events, and they have opportunities to work directly with academics, practitioners and students at the University, as well as the general community. They may also teach students and present their work to the general public.

Five artists were appointed during the Scheme’s first two years, 2008-10: Dr Vicki Ooi (Drama), Ms Ann Hui (Film), Mr Peter Ho-sun Chan (Film), Ms Yao Jue (Music) and Dr Lung Heung-wing (Music). They participated in a total of 26 events, including four concerts, nine class visits, four film screenings, five meet-the-artist forums and four workshops, attracting more than 4,000 people.
「學院藝術家」計劃

「學院藝術家」是港大創新的計劃之一，旨在培養港大師生對文化藝術的興趣，發掘創意思維。邀請國際級藝術家於訪問香港大學期間，參與及推動連串活動及計劃，分享他們在不同藝術範疇的知識與體會。

此計劃成立於2008年，由華正基金贊助。理念有三：致力搜羅最優秀的藝術人才並邀請他們成為「學院藝術家」；為港大師生提供藝術文化交流的平台；培養他們對藝術的鑒賞能力，並鼓勵他們終身學習藝術，以融入於他們德智體全面發展當中。

「學院藝術家」訪校期間，會參加各類型活動，包括工作坊、電影放映、展覽及音樂演出；與大學師生以及社會人士近距離接觸和交流。其中部分活動更列入課程學分之內。

2008 - 2010年度「學院藝術家」：黃清霞博士（話劇教育家），許鞍華女士（電影導演），陳可辛先生（電影導演），姚珏女士（小提琴家），龍向榮博士（敲擊樂家）。五位學院藝術家在任期內，一共進行了26個項目，包括四場晚間音樂會，九堂課堂討論，四場電影放映，五次公開論壇，四項藝術工作坊，參與人數超過四千。
Introducing The University Artists (2008-2010)
介紹「學院藝術家」(2008-2010)
Dr Vicki Ooi (Drama Educator)
黃清霞博士（戲劇教育家）

Dr Ooi is a well-known theatre director in Hong Kong and she is one of the first directors to stage Western plays in translation in the city. She has been directing for more than 20 years and her company, Seals Players Foundation, produces a varied repertoire ranging from small, original plays to larger-scale musicals. Her theatre work has been recognised in the US, the UK, Australia and Germany.

Dr Ooi taught in the Department of English at HKU for almost 30 years and was responsible for the development of Theatre Studies there. She was also instrumental in helping to establish the Drama Lab at HKU, which has nurtured several generations of Hong Kong directors and actors. Dr Ooi is also the Artistic Director of the non-profit Shakespeare4All and Director of Eduarts, which teaches gifted children in the arts and humanities.

二十多年來，黃博士載譽香港劇壇，是本地首批引進西方翻譯劇的劇場導演之一。她創立海豹劇團基金，執導作品無數，涵蓋小型原創劇目、大型演出至音樂劇等，獲美國、英國、澳洲和德國等地肯定和推崇。一九七一年起在香港大學英文系任教戲劇和英文多年，並在校內創立戲劇實驗室，培育本港不少執導和演藝人才。黃博士退而不休，現任香港小莎翁藝術總監和香港啟智有限公司董事。
Ms Ann Hui (Filmmaker)
許鞍華（電影導演）

Ms Hui is an internationally respected director who has played a paramount role in the history of Hong Kong cinema. She is a leading figure in Hong Kong's New Wave cinema and has written, directed, produced, designed and appeared in more than 20 feature films, starting with *The Secret* (1979) and including such highlights as *Love in a Fallen City* (1984), *Song of the Exile* (1990), *Summer Snow* (1995), *Ordinary Heroes* (1999), *July Rhapsody* (2002), *The Postmodern Life of My Aunt* (2007) and *Night and Fog* (2009).

Ms Hui's films offer a humanistic take on the complex experiences of modernity. In 2008 her film *The Way We Are* won her the Best Director honour at the 28th Hong Kong Film Awards. Two of her films have also been named Best Film in the Golden Horse Awards – *Summer Snow* and *Ordinary Heroes*. Ms Hui is an alumna of the Faculty of Arts and a graduate in English and Comparative Literature from HKU.

Mr Peter Ho-sun Chan (Filmmaker)
陳可辛（電影導演）

Mr Chan is an acclaimed director in Hong Kong and global cinema. His first film *Alan and Eric: Between Hello and Goodbye* (1991) was awarded Best Film of the Year by the Directors’ Guild of Hong Kong, as was *He’s a Woman, She’s a Man* (1994). The *Time* magazine named his *Comrades, Almost a Love Story* (1996) one of the Ten Best Movies of 1997. He subsequently moved to Hollywood and directed *The Love Letter* (1999) for Steven Spielberg’s Dreamworks SKG. He was named one of the top 10 helmers to watch by the influential US magazine *Variety* in 1998.

Mr Chan’s groundbreaking musical, *Perhaps Love* (2005), won him the Best Director honour at the Golden Horse Awards. In 2007 his film *The Warlords* swept the 27th Hong Kong Film Awards, winning eight prizes including Best Film, Best Director and Best Actor. It also received the Best Film and the Best Director awards at the Golden Horse Awards.
Ms Yao Jue (Violinist)
姚珏（小提琴家）

Virtuoso violinist Ms Yao came to prominence at 16 when she won first prize in the Chinese National Violin Competition. In 1982 she was awarded a full scholarship to study in the San Francisco Conservatory of Music. She graduated from the Juilliard School of New York. In 1993 she made her New York recital debut before a standing room only audience at Carnegie’s Weill Recital Hall.

Ms Yao has since performed in major festivals and prestigious halls around the world. Among her many achievements, she was the first Chinese musician to be received by Cuba’s President Fidel Castro, was named one of Hong Kong’s Ten Outstanding Young Persons in 2004, and was the only violinist included in the 1995 book China’s Famous Females. Ms Yao runs her own music school and in 2006 performed a concert with Hong Kong pop singer Joey Yung, offering a crossover of classical music and modern pop.

姚珏获「音樂神童」之譽。十六歲在中國全國第一屆小提琴比賽中獲獎，十八歲在美國三藩巿音樂學院協奏曲比賽中，以演奏巴格尼尼小提琴協奏曲榮獲第一名。之後又獲美國第一屆「軒尼詩」小提琴比賽冠軍。美國權威的《琴王》雜誌對姚氏的演奏嘉許為「有演奏家純熟的技巧，顫音清麗，猶如在發放無比的光輝。」三藩巿《賞樂報》也給她演奏巴格尼尼小提琴協奏曲予以很高評價，譽之為「熱情動人的演奏，華彩樂段簡直像琳琅滿目的音樂市場，充滿多彩的提琴音色。」姚珏在1995年北京國際婦女節大會所出版的《中華女名人》一書中，成為唯一入選的華人小提琴家。她是第一個被古巴主席卡斯特羅接見的華人音樂家，在2004年獲選為香港十大傑出青年之一。
Dr Lung Heung-wing (Percussionist)

Dr Lung is a highly regarded and awarded percussionist who has studied at some of the best music schools in the world. His training includes the Juilliard School in the US and, in the UK, the Royal College of Music, the Royal Academy of Music, Trinity College of Music and Guildhall School of Music and Drama. Dr Lung was Principal Percussionist with the Hong Kong Philharmonic Orchestra for 19 years and has received such awards as Instrumentalist of the Year (Hong Kong Artist Guild), The David Stone Award and one of Hong Kong's Ten Outstanding Young Persons in 1999.

Dr Lung arranged the music and led a congregation of more than 10,000 young percussionists in 2002 and 2007 to mark the fifth and tenth anniversaries of the Hong Kong SAR Government's establishment. He also founded The Hong Kong Percussion Centre, and in 2007 received the Secretary for Home Affair's Commendation for promoting the art of percussion music.
Concerts, Master Class and Coaching Session

12 November 2008 / 2008年11月12日
Virtuoso Violinist Yao Jue with Cheng Wai and the City Chamber Orchestra of Hong Kong
小提琴家姚珏與鋼琴家鄭慧及香港城市室樂團音樂會

19 February 2009 / 2009年2月19日
Violin Masterclass with Yao Jue for Young Violinists in Hong Kong
小提琴家姚珏大師班

15 April 2009 / 2009年4月15日
New Violin Dimensions: A Multimedia Concert with Yao Jue
小提琴家姚珏多媒體音樂會

10 November 2009 / 2009年11月10日
Rhythmic Rapture: Percussion Concert with Lung Heung-wing
龍向榮敲擊狂想曲音樂會

Class Visits

19 March 2008 / 2008年3月19日
Brecht in Hong Kong (Critical Approaches to Film Studies)
德國戲劇作家詩人—布萊克特在香港（電影評論探究）

26 March 2008 / 2008年3月26日
Time and Memory in Ann Hui's Cinema (Cinema and Popular Culture)
許鞍華電影的時間與記憶（電影與流行文化）

18 April 2008 / 2008年4月18日
Identity and autobiographical documentary in Hong Kong cinema (Hong Kong Culture: Representations of Identity in Literature and Film)
香港電影的身分認同與自傳紀錄片（香港文化-文學與電影對身分的呈現）

22 October 2008 / 2008年10月22日
Peter Ho-sun Chan and the Globalization of Hong Kong Cinema
陳可辛與香港電影全球化

10 November 2008 / 2008年11月10日
Peter Ho-sun Chan, Genre and Authorship (Film Culture I)
陳可辛、類型及作者（電影文化（一））

11 November 2008 / 2008年11月11日
Love in the city: discussions of Peter Ho-sun Chan's Comrades, Almost a Love Story and Wong Kar-wai's Chungking Express (Ways of Reading: Film, Literature and Culture)
都市的愛情：討論陳可辛《甜蜜蜜》及王家衛《重慶森林》（閱讀之道：電影、文學與文化）
12 November 2008 / 2008年11月12日
The Ghostly city: discussions of Peter Ho-sun Chan's 
Going Home (Narrative and Cultural Identity)
幽靈城市：
討論陳可辛《三更之回家》(敘事與文化身分認同)

30 September 2009 / 2009年9月30日
Meeting Hong Kong Filmmaker 
(Hong Kong Cinema in the Context of Globalization)
與電影導演會面 (全球化下的香港電影)

7 October 2009 / 2009年10月7日
Negotiating the Art/Industry Divide 
in Hong Kong Cinema
香港電影藝術與工業的協商

Drama Lab II Series: Bilingual Double Bill (Excerpts from 
great plays: George Bernard Shaw St Joan (Excerpts) & 
Arthur Miller The Crucible (Excerpts))
二號實驗劇場: 雙語齊下（經典話劇選段）- 蕭伯納《聖女貞德》(選段)、阿瑟米勒《靈慾劫》(選段)

22-26 June 2009 / 2009年6月22-26日
Drama Lab II Series: Raising The Bar I
二號實驗劇場：Raising The Bar I

Raising the Bar II – Reaching for English
二號實驗劇場：Raising The Bar (II)

Public Forums and Film Screenings
公開論壇及電影放映會

11 March 2008 / 2008年3月11日
Film screening of The Postmodern Life of My Aunt 
電影放映會：《姨媽的後現代生活》

12 March 2008 / 2008年3月12日
Public Forum: “An Evening with Postmodern Auntie”
公開論壇：與現代姨媽談戲

15 April 2008 / 2008年4月15日
Film screening of The Way We Are 
and Meet-the-Artist session
《天水圍的日與夜》電影放映及與藝術家會面

13 November 2008 / 2008年11月13日
Film screening of The Warlords
電影放映會：《投名狀》

14 November 2008 / 2008年11月14日
Public Forum: “Meeting the Man behind The Warlords”
公開論壇：與陳可辛談《投名狀》

29 May 2009 / 2009年5月29日
Film Screening of Night and Fog and Meet-the-Artist Session
《天水圍的夜與霧》電影放映及與藝術家會面

8 October 2009 / 2009年10月8日
University Artists Scheme: Thinking and Seeing through 
Films: In Dialogue with Ann Hui and Peter Ho-sun Chan
與許鞍華和陳可辛對談電影藝術
Students participating in English drama gain an opportunity to improve their spoken English.

Dr. Vicki Ooi (Drama Educator)

Dr. Ooi is a renowned drama educator and director with a long and deep association with HKU. She was a founding member of the original Drama Lab 1 in the late 1960s and, under the University Artists Scheme, revived this breeding ground for theatre talent as Drama Lab II. Dr. Ooi ran two sets of workshops for 54 budding young artists, in association with the General Education Unit. She also donated part of her grant under the Scheme to a theatre production that was staged during her tenure as a University Artist.
2. Theatrical sources, deep and rich: students are guided in understanding the essence of classical literature and diversifying their perspectives.

"戲劇元素深而廣：黃清霞博士引導同學探求經典文學的精髓，鼓勵他們透過不同角度思考問題。"

3. Drama skills have uses far beyond the theatre. Students undertake interactive exercises that help them to be more confident in expressing themselves in public.

"戲劇訓練有莫大的裨益。同學享受雙向交流的練習之餘，更增强了他們在公眾場合自我表達的信心。"
1. **The novel Great Expectations is explored as a theatrical work, giving students greater insights into the author, Charles Dickens, and the social issues he addressed.**

在工作坊中探討《孤星血淚》的章節，讓同學們參考經典作家查爾斯・狄更斯對故事情節的處理，及他對社會議題的反思。

2. **Performers need open hearts and open minds, says Dr Ooi, so they can be more sensitive in their reactions and respond to new situations.**

表演者需要用心地揣摩角色。黃清霞博士致力培養他們的開放性思維，以應對新的環境。
3.4. Creative approaches are fostered by getting students to develop and perform their own short scripts.

黃清霞博士要求同學們創作短對白和小演一段。

5. Learning outside the classroom: students contributed to a professional production of *Great Expectations* at the Sai Wan Ho Civic Centre, by producing Chinese surtitles for the show. Eduarts Ltd, founded by Dr Ooi, is also working with the School of Chinese to organize the Drama Adaptation and Translation Workshop as a practical learning project.

經過四天的訓練後，同學們分成兩組到西灣河文娛中心劇場欣賞由專業演員演出的《孤星血淚》。部分學生亦為劇目作戲劇翻譯。在下學年度，中文學院將會聯同黃清霞博士所創立的「啟智」機構，舉辦戲劇翻譯工作坊，讓同學們學以致用，參與戲劇創作。
Ann Hui, Filmmaker 許鞍華導演

Ann Hui shows two sides of human emotions in her films The Way We Are and Night and Fog, which were screened at Meet-the-Artist sessions in the Rayson Huang Theatre. The first film deals with social and humanitarian concerns, the second with the unseen, hidden dark forces in human nature. Ms Hui shared her insights on filmmaking with the audiences of both films, and also spoke separately to a class of more than 300 students and participated in a public forum titled "An Evening with Postmodern Auntie".

許鞍華執導的《天水圍的日與夜》、《天水圍的夜與霧》分別展現了普通人情感世界的兩面。《日與夜》注入了對社會與人生的關懷，《夜與霧》則展示了人性陰暗的角落。在黃麗松講堂舉辦的兩場電影放映會後的 “與藝術家會面” 環節中，許鞍華與在場的三百多位同學分享了她對自己作品的見解。除此之外，許鞍華還參與了「與後現代姨媽談戲」的公開論壇及課堂討論。
Film Screening of Night and Fog and Meet-the-Artist session

2. The Way We Are, a film that sympathetically tells the story of ageing women fending for themselves in urban Hong Kong, was screened before an appreciative audience of 300 students, staff and members of the public.

3. Ms Hui says the film is intended to shine a more positive light on Tin Shui Wai, dubbed the “City of Sadness”. Dr Esther Cheung dedicates a poem to her, saying “there was always sadness in the city, but I cannot see any city of sadness.”

4. Ms Hui and Dr Gina Marchetti and Dr Esther Yau of the Department of Comparative Literature in discussion at the public forum following the screening of Night and Fog.

5. Night and Fog touches on deep themes, such as the post-1997 Hong Kong and Mainland China relationship, and raises important issues about the struggle of Hong Kong cinema with realism.

Ms Hui argues that local productions remain important despite globalization and the recent trend of co-productions. Ms Hui, one of the leading lights in Hong Kong cinema, addresses a session of "Hong Kong Cinema in the Context of Globalization", one of the broadening courses offered to students at HKU. More than 200 students attended her talk. 香港電影的領軍人物許鞍華導演於港大開設跨學系課程“全球化下的香港電影”，超過200名同學選修了該課程。
4.

Drawing on her 30-plus years as a director, Ms Hui regales students about her experience in filming *The Postmodern Life of My Aunt* in China.

許鞍華導演與同學分享拍攝《姨媽的後現代生活》的經歷，並憶述與斯琴高娃及拍攝團隊在內地遇到的趣事。
Peter Ho-sun Chan, Filmmaker 陳可辛導演

Peter Ho-sun Chan's appearance at HKU came during an important year for the director: his film The Warlords swept the Hong Kong Film Awards and Golden Horse Awards, winning a total of 12 prizes, most notably Best Film and Best Director. Mr Chan attended a public forum on the film and shared his insights on working in Hong Kong, Mainland China and Hollywood. He also met with students and colleagues in seminars and classes.

1. Mr Chan discusses his film’s historical references, theme of loyalty and ragged aesthetics with Professor Kam Louie, Dean of Arts, and Dr Esther M.K. Cheung, Dr Gina Marchetti and Mr Derek Lam of the Department of Comparative Literature.

陳可辛執導的《投名狀》囊括了2008年香港電影金像獎和台灣金馬獎的12個獎項，其中包括最佳電影和最佳導演獎。同年，他擔任了香港大學的「學院藝術家」。陳可辛出席了該片的公開論壇並分享了他在香港、中國和荷里活製作電影的經驗，並在座談會和課堂上與港大師生交流。
2. The Warlords inspires scholarly contemplation: Professor Louie talks on masculinity, brotherhood, love and class in the film, while Mr Lam discusses the film's alternative visions.

雷金慶教授與林瀚光先生分別從男性特質、兄弟情、愛情與階級等角度分析《投名狀》。

3. More than 240 people attended the screening and participated in a question-and-answer session.

是次活動大約有240人出席，觀眾就電影內涵等話題與導演展開討論。

4. Mr Chan hosted a screening of The Warlords and made several class visits attended by more than 500 students.

除公開講座之外，文學院還舉辦了《投名狀》的放映會和陳可辛導演的課堂教學，吸引了500餘名觀眾入場支持。

5. Peter Ho-sun Chan speaks to a HKU audience just a few weeks before The Warlords wins Best Film and Best Director at the Golden Horse Awards, offering students and others in the audience rare insights into the film industries of Hong Kong and China.

陳可辛導演出席公開論壇並與港大師生分享對香港及大陸電影產業的看法。數星期後，該片獲香港電影金像獎和台灣金馬獎12個獎項，其中包括最佳電影和最佳導演獎。
Peter Ho-sun Chan and the Globalization of Hong Kong Cinema
陳可辛與香港電影全球化
Mr Peter Ho-sun Chan addresses students in the broadening course, Hong Kong Cinema in the Context of Globalization, on his role in Hong Kong and China's film industries and his global experiences. Mr Chan is joined by Dr Fiona Law and Mr Jason Ho of the Department of Comparative Literature.

1. 2.

陳可辛導演教授港大跨學系課程《全球化下的香港電影》。由左至右：比較文學系羅玉華博士、陳可辛導演、比較文學系博士研究生何家璘先生。
Thinking and Seeing through Films:  
In Dialogue with Ann Hui and Peter Ho-sun Chan  
與許鞍華和陳可辛對談電影藝術

Ann Hui and Peter Ho-sun Chan in Dialogue  
The presence of two of Hong Kong’s most respected directors on campus – Ann Hui and Peter Ho-sun Chan – was a rare opportunity to promote a high-level discussion on film art as a source of creative thought and intellectual stimulation, and local cinema in the wake of globalization and the rise of China.

陳可辛和許鞍華兩位備受尊敬的香港導演出席公開講座，並展開高層次的對話。內容包括：電影藝術如何展現創意與智慧，本港電影如何應對全球化的沖擊以及中國的崛起。
2. The two directors encourage young people who are interested in the creative industries to pursue what they love doing, even in an adverse environment.

兩位導演亦與在場的年青人分享他們的心路歷程，鼓勵有志從事電影行業的同學們要堅持理想。

3. Mr Chan sees promising developments in both China and Hong Kong: the film market is maturing in China, while Hong Kong filmmakers are taking Chinese audiences more seriously. The challenge will be to provide quality alternatives to Hollywood films for Chinese audiences.

陳可辛認為內地與香港的電影產業前景光明。中國大陸的電影市場日趨成熟，香港導演也愈發注重內地的觀眾群。香港電影應該迎接挑戰，為中國觀眾提供高質量的影片，與荷里活片一爭高下。

4. The trend towards using digital video to make films and sharing these with others over the internet offers a way for young people to carve out their paths in an uncertain environment, Ms Hui says. She notes that outstanding short films are featured at film festivals.

許鞍華認為現今電影製作已普及化，年青人用數碼錄像就可拍戲表達自己，並在網上分享，優秀作品入選電影節作公開放映。年青人可朝著這方面另闢出路，闖出未來。
Yao Jue, Violinist

Virtuoso violinist Yao Jue worked closely with students at HKU, offering young musicians and composers an opportunity to perform alongside her and receive feedback. She led a master class open to all Hong Kong University students and hand-picked four students from HKU, Baptist University and the Academy of Performing Arts. She also performed two public concerts, one of which featured new works by HKU students and involved a variety of musical sources (including a mobile phone ringtone).

1. Ms Yao performs alongside prize-winning pianist Ms Cheng Wai to a full and appreciative house of 600 people at Loke Yew Hall.

In a full and appreciative house of 600 people at Loke Yew Hall, Ms Yao and Ms Cheng offer a diverse range of works by Austrian Fritz Kreisler, Spaniard Pablo Sarasate, Russian Sergei Prokofiev and Shanghai-born Chen Gang.

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6. Ms Yao and Ms Cheng offer a diverse range of works by Austrian Fritz Kreisler, Spaniard Pablo Sarasate, Russian Sergei Prokofiev and Shanghai-born Chen Gang.
2. 4.
The second half of the concert is dominated by Mozart's Violin Concerto No.5 in A, which Ms Yao performs with the accompaniment of the City Chamber Orchestra of Hong Kong conducted by Michael Ryan.

在音樂會下半場，姚珏更聯同香港城市室樂團合作演奏《莫扎特A大調第五小提琴協奏曲》，由米高·賴恩博士擔任客席指揮。

6. 7. 8. 9.
Advanced violin students receive invaluable feedback and instruction from Ms Yao, a world-class violinist, in an open class for four promising performers.

「學院藝術家」計劃提供平台給予港大師生與藝術家們作近距離接觸及交流。

在大專聯校小提琴大師班中，來自多間大專院校和教學機構的學生們虛心地向姚珏請教。
New Violin Dimensions
– A Multimedia Concert with Yao Jue
小提琴家姚珏多媒體音樂會

1. 2.
New imaginings in sound, words and images are brought to life in an evening concert by Yao Jue, students and alumni.

是次多媒體音樂會，以小提琴的音色作主要元素，揉合電子聲效、影像、舞蹈、聲樂、敲擊、即興音樂，及印尼巴里的嘉美蘭(Balinese Gamelan)，配合專業燈光設計及多媒體影像互動，帶給觀眾感受各具特色的新音樂。

3.
Three other HKU student compositions are performed, including Into the Music – Multimedia Etude No. 1 by Joao Mascarenhas, He(A)r(e)not by Dawn-joy Leong, and A Tomb Odyssey, featuring the gamelan, by Austin Yip. The solo piece Lux Aurumque by American-based composer William So features special lighting effects.

姚珏在音樂會上還演繹了幾首新的作品包括：校友蘇偉雄先生創作的《餘暉》、博士研究生Joao Mascarenhas創作的 Into the Music - Multimedia Etude No. 1，及兩位碩士研究生梁秀文和葉浩鋆創作的 He(A)r(e)not 和《遊塚》。
4. Yao performs *Inspiring Autumn*, a composition by HKU alumnus Mui Kwong-chiu, before a backdrop of red and yellow leaves.

姚珏演绎梅廣釗先生所創作的《賞..秋…》,配合專業燈光設計及多媒體影像互動,把紅葉漫天的秋意展現出來。

6. Ms Yao has many fans in Hong Kong, who take the opportunity to get closer to the master violinist.

姚珏精湛的演繹為她在港大贏得眾多支持者。

5. The mobile phone ringtone is the inspiration of *Inter岔rupted*, composed by HKU students Daniel Lo and Tse Tai-shun. The multi-media piece was written for the violin, voice, percussion and dance.

姚珏演繹由兩位音樂系三年級生盧定彰與謝大順合作創作的《Inter岔rupted》。靈感來自日常生活中的電話鈴聲,整段音樂雖只以四個音符為主,卻又千變萬化。

7. The concert attracted an illustrious audience, including Consul Generals, representatives from Hong Kong's cultural sector and members of the University's Senior Management Team.

各國駐港總領事、香港電台代表和港大行政主管人員均出席是次音樂會。
Rhythmic Rapture: Percussion Concert with Lung Heung-wing
學院藝術家龍向榮敲擊狂想曲

Dr Lung is joined by HKU Law graduate and pianist Peter Fan in performing Kwong Seung Kook (Wild Thinking Piece), composed by PhD student Ng King-pan.

龍博士是世界知名的敲擊樂家，曾任香港管弦樂團首席敲擊樂師。他在香港大學舉辦兩場音樂會，為有潛力的年青音樂家提供表演平台。龍博士和他正在港大攻讀工商管理科的兒子龍一脈，聯同其他演出者在音樂會上演繹了多首港大學生和畢業生的作品。除此之外，龍博士亦提供敲擊小組訓練，親自教授學生；更徵集曾接受敲擊樂訓練的公眾人士，一同表演。
6.
The audience becomes part of the performance in *Clapping Music*, a piece by Steve Reich that was led by Dr Lung, his son Mark and Choy Lap-tak.

龍向榮父子及敲擊樂好手蔡立德帶領所有觀眾，演繹前衛作曲家Steve Reich（史蒂芬·萊奇）的《拍手音樂》，啟發大家明白原來音樂是可以很簡單，以節奏配合另一個節拍轉移也可以成經典樂章，全場觀眾成了演繹樂章的一份子，大家互動拍奏，場面熱鬧！

3.
*Vibration in Colours*, the prelude to HKU alumnus Mui Kwong-chiu's *Percussive Colours*, is performed by Dr Lung and percussionist Choy Lap-tak.

作曲家梅廣釗（音樂系博士畢業生）與龍向榮合作無間，為配合這次音樂會，他選取了《擊韻彩華》的一段序曲《動色》，由龍向榮及敲擊樂好手蔡立德演繹。

2.
Fifteen groups of instruments are played simultaneously by Dr Lung in the multi-percussion solo *Psappha* by legendary composer Iannis Xenakis, before an astonished audience.

龍向榮表演現代音樂大師Iannis Xenakis（伊阿尼斯·澤納基斯）的獨奏曲Psappha《珀塞法薩》。這是一首難度極高的敲擊樂經典著作，表演者需要兼顧十五組不同的樂器，樂譜亦不是常見的五線譜。音樂效果令觀眾大開眼界！

4.
The concert at Loke Yew Hall is a sell-out and attracts secondary school students and members of the public, as well as HKU students and staff.

是次音樂會門票銷售一空，並吸引諸多公眾人士及中學生入場。

8.
Father and son: Dr Lung and son Mark play *Sunset Glow*, featuring vibraphone and marimba, by Dave Samuels.

龍向榮及龍一脈父子兵上場，演繹敲擊樂大師Dave Samuels的*Sunset Glow*，一首由馬林巴琴及銅板琴組成的合奏樂章，令台下觀眾大飽耳福，拍案叫絕！
Coaching Session with Dr Lung
敲擊小組訓練

1. 2.
Dr Lung and his son Mark provide hands-on instruction to 10 students from the HKU percussion workshop at their percussion centre.
龍向榮博士與龍一脈指導參加敲擊工作坊的港大學生進行小組訓練。
3. 4.
Dr Lung has collected percussion instruments from all over the world and students are eager to try them out, like this tubular chime used in large orchestras.

龍博士開設的香港敲擊樂中心收藏了不少來自各國的樂器。同學們感到十分雀躍，紛紛試玩。這個管狀的敲編鐘相信要在大型的管弦樂團裡才會用到。

5.
Practice sessions for the April 2010 concert at Loke Yew Hall began two months in advance. Students from the HKU percussion workshop joined Dr Lung onstage, together with percussionists who responded to an open call to rehearse and perform with them.

敲擊工作坊的同學們與一班曾接受敲擊專業訓練的公眾人士正密鑼緊鼓地練習。在2010年4月，他們將於陸佑堂與一班敲擊樂演奏家同台表演。

6.
Sound can come from unlikely-looking sources: *Ionisation* by composer Edgar Varèse offers opportunities to explore different kinds of sounds.

同學們正練習Varèse的Ionisation，發掘不同種類聲音的可能性。
The University Artists’ Scheme brought together artists in the Hong Kong community to share their work with HKU students and thousands of audience members. Some of them reflect, below, on the experience.

《學院藝術家計劃》邀請到社會上享有盛名的藝術家到港大校園分享他們的作品。港大師生和其他參與人士反應熱烈，現輯錄如下:

Drama Lab II Series: Raising The Bar
二號實驗劇場：Raising The Bar

This drama workshop gave me an clear overview on and behind the stage. It stroke me that several chairs and one or two tables can just make a wonderful performance. I learnt not only performing skills, but also creation, imagination and team spirit. I think this workshop is one of my most unforgettable memories in my whole university life.

在戲劇課上，我明白了舞台劇的台前幕後，發現其實只用幾張椅子幾張桌子就能創造出很棒的表演。我學到的不只是表演技巧，還有想像力，創造力和團隊合作精神。最開心的是和課上的每一位同學變成了朋友。這是大學裡最難忘的回憶之一。

Dong Xue, Olivia, participant
董雪，話劇工作坊參與者

Dr Ooi’s drama workshop is definitely an enjoyable and inspiring way for students to have a taste of drama. My most impressive one was the final activity in which we need to create and perform our own drama. I had learned some special acting skills in order to present our story better.

二號實驗劇場的確開啟了我們的創意並教導我們放鬆心情去投入角色當中。

Mun Hau Ting, Celia, participant
蒙巧婷，話劇工作坊參與者
Thinking and Seeing through Films: In Dialogue with Ann Hui and Peter Ho-sun Chan

The directors gave us candid, heartfelt and idiosyncratic accounts about making art and reminded us, thoughtfully and reflectively, to think outside the box of all "theories" of art. Their significant presence and participation in students' learning encouraged critical thinking and humanistic exploration.

Sebastian Yim, Research Assistant, Department of Comparative Literature

Humble yet energetic, calm yet articulate, Peter Ho-sun Chan and Ann Hui are two great filmmakers to work with. Thanks to the University Artists Scheme, I had this rare opportunity to work with two world-renowned Hong Kong directors. As a PhD candidate researching films and cultural studies, it was a valuable experience for me to talk and share with Peter and Ann. (Interestingly, in academic writings, we have to address them as Chan and Hui, respectively – but they are so friendly and approachable that I opt simply to call them by their first names.)

The audience responded to them with laughter and excitement, and there was a chemical reaction brought about by the presence of these two genuine and thoughtful filmmakers. I learned a lot from Peter and Ann, similar to the way in which film affects and influences people unknowingly and unconsciously.

Jason Ho Ka Hang, PhD Candidate, Department of Comparative Literature

Combined – Meeting Hong Kong Filmmaker: Ann Hui & Peter Ho-sun Chan and the Globalization of Hong Kong Cinema

As I sat next to Ms Ann Hui and Mr Peter Ho-sun Chan, two of the finest filmmakers in Hong Kong cinema, in the dialogue session, I was truly impressed by their passion, creativity and professionalism. Their friendly characters and ability to adapt to the ever-changing global film scene have taught me what it means to thrive with originality. This session was a very precious opportunity to build a bridge between our students and the creative personas of our city.

Dr Fiona Law, Department of Comparative Literature

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Jason Ho Ka Hang, PhD Candidate, Department of Comparative Literature

Jason Ho Ka Hang, PhD Candidate, Department of Comparative Literature

Public Forum: Meeting the Man behind The Warlords

This was a fantastic opportunity to have director Peter Ho-sun Chan join us in a discussion of his film The Warlords. Some filmmakers are notorious for dismissing scholarly attempts at understanding their work, but Mr Chan expressed great enthusiasm in exchanging views with students and faculty. He likened our work to that of psychoanalysts, uncovering the unconscious impulses behind his creative decisions, and he was fascinated to be made aware of these. He generously shared with us his views on filmmaking and engaged in a lively discussion of what aspects of our interpretations of his work he found convincing (or not!) It's always instructive to have a dialogue between creative artists and those engaged in the study of their work, particularly when the artist-in-question is an articulate speaker who is open to different perspectives on his work. That was certainly the case with Peter Chan's visit. Let's hope there will be more such events in the years to come!

Derek Lam, PhD Candidate, Department of Comparative Literature

In the public forum, the theme was The Warlords. The director's enthusiasm for understanding his work was admirable. He shared his visions on filmmaking and engaged in a lively discussion about our interpretations of his work. It was particularly instructive to listen to his insights and perspectives on his creative decisions.

Dr Fiona Law, Department of Comparative Literature

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As I sat next to Ms Ann Hui and Mr Peter Ho-sun Chan, two of the finest filmmakers in Hong Kong cinema, in the dialogue session, I was truly impressed by their passion, creativity and professionalism. Their friendly characters and ability to adapt to the ever-changing global film scene have taught me what it means to thrive with originality. This session was a very precious opportunity to build a bridge between our students and the creative personas of our city.

Dr Fiona Law, Department of Comparative Literature

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Reflections

Virtuoso Violinist Yao Jue with Cheng Wai and the City Chamber Orchestra of Hong Kong

小提琴家姚珏與鋼琴家鄭慧及香港城市室樂團音樂會

Performing music by Mozart is always a pleasure but it was a particular treat to have conducted a favourite violin concerto played by virtuoso Yao Jue, accompanied by the City Chamber Orchestra. Mozart, a brilliant violinist himself, knew the expressive possibilities of the instrument. Soloist Yao Jue drew on the powers of her Stradivarius to reveal Mozart’s music to the full. A delight to work with, Ms Yao's impeccable technique and musicianship inspired all to the highest artistry.

Dr Michael Ryan (Conductor)

This was an excellent initiative and a wonderful opportunity for the students that participated in this event.

Dr Manolete Mora, Associate Professor, Department of Music

New Violin Dimensions – A Multimedia Concert with Yao Jue

小提琴家姚珏多媒體音樂會

The opportunity to work with world-renowned violinist Ms Yao was one of the most precious experiences for me as a composer. Ms Yao’s passion for the violin has greatly influenced me to produce better work. A Tomb Odyssey, which she premiered, remains one of my most favourite pieces in my composition repertoire.

Austin Yip, HKU Music postgraduate

葉浩堃（音樂系碩士研究生）

Being selected to participate in this master class was a precious experience for me. It was nice to have such an opportunity to be coached by Ms Yao and to perform at HKU, and I hope I can participate in HKU's future events.

Debbie Cheung of the Hong Kong Baptist University, participant

張嘉寶，香港浸會大學音樂系學生，姚珏小提琴大師班的參選者
Combined – New Violin Dimensions and Rhythmic Rapture

**Coaching session with Dr Lung**

It was my pleasure to work with one of the greatest percussionists in Hong Kong, Dr Lung Heung-wing. In the inspiring coaching session, I learned a lot about how to articulate complicated rhythms more easily through different methods. Also, Dr Lung is a very nice person. I am glad that I could join the performance with so many professional percussionists. It was for sure a memorable experience for me!

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**Linda Yip, Programme Manager of the Hong Kong Arts Festival**

This concert was enjoyable. It was nice to listen to Xenakis’ music, which is rarely performed in Hong Kong. The last piece involving participants was fun, too.

能夠在香港欣賞到Iannis Xenakis（伊阿尼斯·澤納基斯）的音樂演奏實在難能可貴。與觀眾一同參與演出的樂曲《拍手音樂》亦十分有趣。

**King-pan Ng, PhD Candidate, Department of Music**

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