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香港中文大學五十周年
50th Anniversary of CUHK

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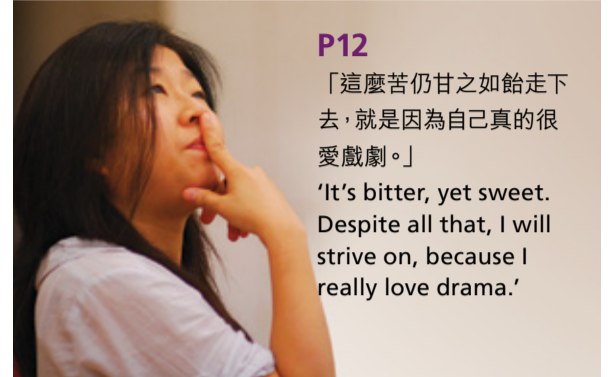
P4

「品牌建立非單靠宣傳。」
'The promotion of a brand can't rely only on advertising.'



P5

基因血液測試可辨識
早期鼻咽癌。
DNA-based blood
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nasopharynx cancer.



P12

「這麼苦仍甘之如飴走下去，就是因為自己真的很愛戲劇。」
'It's bitter, yet sweet. Despite all that, I will strive on, because I really love drama.'



金禧劇的幕後功臣

五十周年慶祝活動接踵而來，即將上場的是由校友莊梅岩（左）編劇、陳焯威執導的話劇——《教授》。他們以在中大的求學經驗和體會為基礎，通過該劇反思教育的本質。（見第2-3頁）

Behind the Scenes of the Golden Jubilee Drama

Celebratory activities of the University's 50th Anniversary have been rolled out one after another. The latest is a play *The Professor*, scripted by Candace Chong (left) and directed by Octavian Chan, both alumni of CUHK. Based on their first-hand experience and knowledge, the play aims at prompting the audience to reflect on the nature of education. (Please read pp. 2-3)

邊註邊讀 Marginalia

教授之於大學，猶如駿駒之於馬廐。中文大學自是駢駢雲集，他們研究之精粹，除了在校內講授外，也應與校外之大眾分享。這正是中大五十年博文公開講座系列的目的：把知識從象牙塔帶到萬丈紅塵。

在7月27日，**陳志輝**教授在香港中央圖書館主講如何建立品牌，他的講解生動活潑，魅力十足。接下來的一場講座將於8月24日舉行，由另一位深受歡迎的教授**朱明中**講述大爆炸，追尋幽靈粒子和宇宙的進化。

9月來到時，大學這個大舞台的劇幕又要拉起來了，一批新老臉孔上場，各自扮演他們或嶄新或熟悉的角色。兩名中大校友**莊梅岩**和**陳焯威**分別為一齣舞台劇編劇和執導，追索中大作為千里駒孕育場地的演變。

這齣戲有一個很恰當的劇名——《教授》，它將在9月初上演，8月31日則為中大友好和校友上演專場。本期特寫為讀者報道幕後故事。編劇和導演也在「……如是說」告訴讀者他們為何會獻身戲劇工作。



A stable is known by its horses; a university its professors. The Chinese University has a fine breed of them. It is fitting that pabulum from their research be shared among a wider audience than the campus. This is what the CUHK 50th Anniversary Public Lecture Series sets out to achieve: to bring gown to town.

On 27 July, Prof. **Andrew C.F. Chan** brought charm and vivacity to his lecture at the Hong Kong Central Library on how to build a brand. From the brand to the Big Bang, the next lecture on 24 August will be by another professor with much popular appeal, Prof. **Chu Ming-chung**. He will hunt down ghost particles and sketch the evolution of the universe.

When the curtain rises come September, the stage of the University will be populated by new and returning characters acting out roles fresh and repeated. Act One. Two alumni, **Candace Chong** and **Octavian Chan**, have respectively scripted and directed a play tracing the evolution of CUHK as a breeding ground for young minds.

The play, appropriately titled *The Professor*, will be put on stage in early September with a special performance for CUHK friends and alumni on 31 August. Tickets are selling fast. Our feature tells you the story behind the scenes. 'Thus Spake...' lets the script-writer and director speak to you directly about the making of themselves as devotees to the stage.

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拿着亮麗履歷繼續闖 A Shining Bio, a Long Road Ahead

關於導演

About the Director

陳焯威 Octavian Chan

- 2004中文大學物理系 Physics, 2004, CUHK
- 2009香港演藝學院戲劇學院導演系（一級榮譽） Directing (First Class Honours), 2009, School of Drama, Hong Kong Academy for Performing Arts
- 2009年香港藝術發展獎藝術新秀獎（戲劇） 2009 Young Artist Award (Drama) of the Hong Kong Arts Development Awards
- MetroHoliK Studio創團成員、自由身導演及燈光設計師 Founding member of MetroHoliK Studio, freelance director and lighting designer
- 導演作品包括：MetroHoliK Studio《重遇在最後一天》、風車草劇團《廚師J與侍應F》、香港話劇團《半天吊的流浪貓》、Loft Stage《時光之光》、創驗劇團《我的援交日記》、中英劇團《劇場新丁》、新亞書院六十周年校慶話劇《珍重星光》、騎士創作《江戶無雙》、231劇團 *Are You Still ALIVE?* 及糊塗戲班自主劇場《花與凌》等 Works directed include: Windmill Grass Theatre's *Frankie & Johnny in the Clair De Lune*, Hong Kong Repertory Theatre's *Desert the Dangling Cat*, Theatre Lab's *I Sell Love*, New Asia College 60th anniversary play *Our Starlight Stories*, 231 Theatre's *Are You Still ALIVE?*, The Nonsensemakers's *Never Ending War*



關於編劇

About the Playwright

莊梅岩 Candace Chong

- 1999中文大學心理學系 Psychology, 1999, CUHK
- 香港演藝學院戲劇學院編劇系深造文憑 Advanced Diploma in Playwriting, School of Drama, Hong Kong Academy for Performing Arts
- 英國倫敦大學Royal Holloway編劇碩士 MA in Playwriting from Royal Holloway College, University of London
- 曾獲第二十六屆香港青年文學獎、香港演藝學院友誼社獎學金及傑出編劇獎 Winner of the 26th Hong Kong Youth Literary Awards, the Society of Hong Kong Academy for Performing Arts Scholarships, and Outstanding Playwright Award
- 憑《留守太平間》(2003)、《找個人和我上火星》(2004)、《法吻》(2006)及《聖荷西謀殺案》(2009)於第十二、十四、十五及十九屆香港舞台劇獎獲四度獲得「最佳劇本獎」 Her works *Alive in the Mortuary* (2003), *Shall We Go to Mars* (2004), *The French Kiss* (2006) and *Murder in San Jose* (2009) were awarded the Best Play at the 12th, 14th, 15th and 19th Hong Kong Drama Awards, respectively
- 2003年香港戲劇協會「傑出青年編劇獎」 2003 Outstanding Young Playwright of the Hong Kong Drama Awards
- 2010年香港藝術發展獎最佳藝術家獎（戲劇） 2010 Best Artist (Drama) of the Hong Kong Arts Development Awards



十年內四獲編劇獎，莊梅岩在演藝學院交的第一個長篇劇本，卻被老師苛評說：「真的很不濟呢，說得重一點便是垃圾！」她走到大堂哭了整個下午。怎麼辦？明明自覺是很好的，原來這判斷是錯的。

對於獲獎，莊梅岩看法持平。「獲獎有助申請撥款，對父母有交代，固然開心。但漸漸你會明白那始終是某一套特定標準下的成果，而藝術的標準是很主觀的。」



她強調戲劇講求合作，劇本拿獎除因用心去寫，更重要的是遇上一流的製作組合。「第一次獲獎的《留守太平間》，躋身在兩位前輩的作品當中，我自覺望塵莫及，得獎反令我慚愧，同時又深感業界給我這個後輩的鼓勵。後來終於有自覺實至名歸的作品得獎了，滿足感更大。」她視每一次創作是一個實驗，在幕閉之前不會知道觀眾是否喜歡，唯一可做的便是在實驗中多些學習，累積經驗。「獎項

不是必然的，但路是不會白走的，從事過自己喜愛的工作，他日我不會遺憾。」

Candace bagged four awards in 10 years. But her first full-length script written at the Academy for Performing Arts was harshly criticized by her teacher who said, 'If I could be frank, it's garbage.' She cried for the whole afternoon in the foyer, clueless about how her judgment could have gone wrong and differed so much from her teacher's.

Candace is placid about receiving awards. 'They help me to get funding and win recognition from my parents. Of course I'm happy. But you will gradually understand that all awards are defined by specific sets of rules, which, when coming to art, can be very subjective.'

She highlights that drama is team work. The playwright's hard work is what a script requires to win an award. But more importantly is a strong crew for its production. 'My first award-winning script was *Alive in the Mortuary*. It was nominated among works by senior masters who made me feel humble. I felt embarrassed winning, but at the same time I appreciated the support the profession has given me as a new member. I was much more comfortable later when I finally produced scripts which I felt better deserved being awarded.' To her, every project is an experiment. Before the curtain draws, one can never tell whether the audience will like it or not. The only thing one can do is to learn as much as one can from the experiments and accumulate experiences. 'Don't take awards for granted. Each step you make will take you closer to the destination. When the final day comes, I will not have any regrets because I've worked on something I like.'



陳焯威(右二)於《珍重星光》後台
Octavian Chan (2nd right) at backstage of Our Starlight Stories

金禧劇作回應傳承呼喚 Honouring Our Heritage on Stage at the Golden Jubilee

今年夏天，本港劇壇將出現一套本地原創話劇《教授》，在8月31日先上演香港中文大學五十周年校慶專場，繼在9月1日起公開演出十多場。中大作為這齣香港話劇團製作的活動夥伴，「兩位中大之子」——**莊梅岩**和**陳焯威**——也在幕後擔當了編劇和導演的重任。

既獨特復普世

莊梅岩接到劇團邀約創作一個與中大五十周年有關的劇本後，即開始思索能觸動她的中大事物。「我想起曾在網上看到**沈祖堯**校長致畢業生的一篇講詞而滴淚，那篇文章勾起我思考我所珍惜的中大樸素氣質、人文精神。教育不該是生產生財工具，教育該培養怎樣的素質的人……這些現在沒有甚麼人會講了。這是令我決定接受委約的主要原因。」

劇本是為中大而寫，但莊梅岩明言不想寫一個小圈子的作品，而希望是「以表達中大感覺的平台來訴說一個普世性的故事」，除了中大人，其他觀眾都會明白，故她以探討教育本質為定位。「教」與「學」是對立？還是同盟？教育能否改變社會？還是紙上談兵？「我不會寫豐功偉績、歷史淵源。劇本可能有一些中大人心領神會的細節，但還有更普及的課題，例如師生關係、大學應否產業化、香港作為中國對外窗口的角色是否日漸消亡。」

教育豈僅是課堂

談到在中大數年的學習經驗，莊梅岩說，教育的影響往往是即時未能察覺的，日後回顧，卻會聯繫到當時點點滴滴產生的作用。「上課、寫論文，當年我可曾會覺得跟寫劇本有何關係？現在回看，大學教育探求知識的步驟，做研究的方法，組織材料的程序，統統都是教育。這些過程對於我怎樣理解事物，怎樣探討課題，都大有影響。」注重資料蒐集和準備工夫的她坦承，如果沒有經歷過大學教育，直接進入戲劇學院的話，處理方式會不一樣。

莊梅岩引述某位教授的話：教育是empowerment，重點不在當下學到的A加B加C，而是了解到各樣無限的可能。「這個詮釋很棒。透過學習可開啟不同的門，通往不同的道路，讓我知道做一件事情可以有很多不同的方法。只恨當年少不更事，那麼多教授在開那麼精彩的課，我幹嘛不多旁聽一些，而要跑去幫人家補習？」

陳焯威也珍惜在中大的學習。當年教授要求他們看很多參考資料備課，他不以為苦，反而欣賞這種教與學的方式。「物理到了最後往往歸結到哲學層面，當中的空隙如何填補，得靠自己多下工夫。不善用大學的資源，不爭取學習的機會，不敲門叩問專研各種學問的學者，未免浪費。主動學

習是我在大學學到最重要的課程，到現在從事戲劇，我仍抱這種認真的態度。」

最引共鳴是傳承

在蒐集資料的過程中，莊梅岩得悉不少中大歷史上的感人故事，更發現受訪者十之八九以中大人的社會關懷自豪，說參加社運的大學生就以中大人為最多，又欣賞學校對非常事件的處理手法。這些元素都滲進劇本裏去，但不是直接移植，而是取其原型。例如沈祖堯校長曾就學生**陳倩瑩**衝擊立法會遞補機制論壇被捕而發表文章，她考慮過是否把這個寫進去，後來作罷，因為跳離實案在劇中探討學生社運，可更加自由。戲裏有關於辯論隊的情節，原來她曾特地觀察他們受訓。「學生很了不起，認識面很廣。一群年輕人激辯社會議題，在旁是專程回來指導他們的師兄。這些討論不會對世上政策起任何影響，然而那種對社會關懷的深厚傳承令我動容。」

陳焯威曾在2009年導演新亞書院六十周年戲劇《珍重星光》，談起當時為執導故向學長前輩請益，震撼猶深。「他們憶述五十年代艱辛辦學，七十年代的火紅年代參與保釣，八十年代（社會經濟）開始起飛，然後又發生了89學運，到他們怎樣看我們這些千禧年代的學生，令我深深領會傳承的力量。沒有當年不計付出的辦學，便沒有我這一代的中大學生。在現代環境轉變下，大學是否能保存創校的初衷，還是有所偏離，有所掙扎？我知道Candace寫的劇本一定會觸及這些大眾關心的課題。」

由局內而局外

縱然對中大有強烈的情感依附，陳焯威跟莊梅岩一樣，常常刻意抽離一下，用普通觀眾的眼光看劇本的內容能否引起關注，他們自覺還是拿捏得頗平衡的。二人雖是第一次合作，導演是陳焯威，莊梅岩一萬個放心。「他也是中大人，容易明白我要表達的東西，又能給予我另一個角度的看法，合作起來能產生互動。」

陳焯威這樣看他的崗位，「導演之於劇本是二度創作，是劇本的第一個觀眾，呈現情節之外，還要令觀眾明白編劇的世界觀。我不敢說要把劇本提升，但如它能打動我，我的責任便是把這份共鳴和震撼，通過畫面、節奏和其他舞台處理手法傳送給觀眾。我和編劇的訊息該是一致的，我也該給演員一個演繹的方向，因為我們須坐在同一條船上。」

有了劇本，有了導演，有了演員，還需要觀眾。一個劇作，必要經過這層層演繹，生命才算圓滿。一所學府慶祝五十年，有這麼一齣充滿反思的劇作，也不啻是對傳承和時代呼喚的回應。就讓中大人與廣大觀眾踴躍見證，共同玉成這份回應。



A local drama production *The Professor* will premiere on 31 August as an exclusive presentation for celebrating the 50th anniversary of The Chinese University of Hong Kong, to be followed by more than 10 shows from 1 September. With the University as the event partner of the Hong Kong Repertory Theatre production, it is not surprising to see two CUHK alumni—Candace Chong and Octavian Chan—taking up the leading backstage roles.

Unique and Universal

Candace began to ponder what her alma mater moved her most upon receiving the theatre's commission to write a play related to its golden jubilee. 'I recalled a speech by CUHK Vice-Chancellor Prof. **Joseph J.Y. Sung** to the graduates I read online, which moved me to tears. It led me to reflect once again on the modesty and humanistic spirit of CUHK. Nowadays nobody bothers to remind us

that education is not about income generation, or what qualities education should develop in students. This is the main reason I accepted the invitation.'

Though writing for the Chinese University, Candace made it clear that she did not want to produce something for a minority audience. She hoped to 'tell a story of universality on a CUHK platform' which not only the CUHK community but also the general audience would understand.

Thus she chose education as the subject matter. 'I'm not going to talk about great achievements or history. There may be details which strike a chord with CUHK members, but there are more with a widespread appeal, e.g., teacher-student relationship, commercialization of education, the diminishing role of Hong Kong as China's window to the outside world.'



在中大綵排《教授》
Rehearsing *The Professor* at CUHK

You Are More Than What You Learn

Talking about the learning experience at the University, Candace said one usually is not aware of the impact of it until one looks back and finds how the minor bits have worked together to bring about changes. 'What did all the lectures and thesis writing have to do with my job as a playwright now? I really didn't know at the time. In retrospect, I realize that every step I made in acquiring knowledge, the research methodologies and the organization skills I learned were part of my education. The process itself has a bearing on my comprehension of different issues.' As a playwright who spends much time on research, she agrees that she would have adopted a different work style if she had entered the drama school without first studying in a comprehensive university.

Education is empowerment—Candace quoted a professor.

It's not about the A plus B plus C you learn, but the endless possibilities you come to know. 'This is great! Through learning, I can open different doors which lead to different paths, and realize that there are many ways to do one thing. There were so many professors giving so many great lectures. I should have sat in on more classes. How stupid I was to have spent my time earning money by giving private tutorials!'

Octavian cherishes his undergraduate days at CUHK, too. He appreciates the professors for asking him to read extensively before lectures. 'Any discussion in physics will ultimately lead to philosophy. One must work hard to fill up the gap between the two ends. It will be a big waste if we do not fully utilize the resources and the opportunities available on campus. There are so many learned scholars. Just knock on the doors to learn more. Active learning is the most precious lesson I learned in university. Now I'm in the drama profession, I am still serious about learning.'

Strumming the Chords of Legacy

Candace heard a lot of inspiring stories when she did research for writing the play. She found that nine out of 10 alumni took pride in the strong sense of social concern of the Chinese University community and were impressed by how the University managed crises. Once she considered adding the incident of how Professor Sung reacted to the arrest of student **Daisy Chan** for storming a public forum. In the end she dropped the idea because she thought by not including a real case she would have a freer hand to approach the issue of student social movement. There are scenes about the debating team written from Candace's observation of the training sessions. 'The students are broadly knowledgeable. Under the coaching of veteran drama club members who made a special trip back to campus, they debated heatedly on social topics. Their discussions wouldn't change any policies in reality. But I was deeply moved by this legacy of social concern.'

Recalling how he consulted senior New Asians when he directed the College's 60th anniversary drama production *Our Starlight Stories*, Octavian could still feel the thrill. 'They gave me an account on how the College was founded in the impoverished days of the 1950s, how they participated in the Diaoyu Islands Movement in the 1970s, how the economy soared in the 1980s and how the 1989 student movement broke out. They also told me how they perceived the millennial generation. I began to feel how powerful the legacy has been. We are here at the Chinese University because of the selfless work of our predecessors. Can the University uphold the founding vision in this ever-changing world, or has it shifted from it? What are its struggles? I know Candace will touch upon these in her script.'

Attached Yet Detached

Though emotionally attached to the Chinese University, both Octavian and Candace are aware of the necessary detachment for making the production appealing to the general audience, and they think they have struck a balance. Candace has full confidence in Octavian. 'He's a Chinese University alumnus and knows well what I want to convey. At the same time he can also give me an alternative perspective. The interaction works well.'

Octavian views his role this way—'A director is the first audience and the re-creator of the script. Besides telling the story, he has to present the perspective of the script-writer. I'm not going to say that I can enhance it. But I'm obliged to render what moves me and strikes me to the audience, by means of theatrical techniques. The message I convey should be consistent with the playwright's. I also need to give directions to the actors regarding their interpretation because, after all, we are in the same boat.'

A drama production comes alive only after the script has interacted with the director, the actors, and most of all, the audience. For celebrating an academic institution's golden jubilee in the context of our times, what can be better than a deeply introspective play? 🎭



陳焯威 (右一)、莊梅岩 (右二) 帶領香港話劇團成員親臨校園探訪三天, 感受中大的氛圍
Led by Octavian Chan (1st right), Candace Chong (2nd right), and members of the Hong Kong Repertory Theatre made a special three-day trip to observe the different faces of CUHK

怎樣建立品牌？

How to Build a Brand?

「品牌建立非單靠宣傳，質素不理想卻大肆投資推廣，只會讓更多人得悉其不足，把產品摧毀得更快。」市場學系陳志輝教授於7月27日晚假香港中央圖書館主持第四場五十年博文公開講座「建立成功品牌之策略」時，與約二百出席者分享品牌概念。

身兼行政人員工商管理碩士（EMBA）課程主任的陳教授，以多年經驗和研究，指出應先要掌握目標顧客需要和產品長短處，從而改良產品或物色合適的市場，滿足受眾。

陳教授並闡述了他於1992年所創的「左右圈」思考模式——左圈是受眾需要，右圈代表公司或產品的優勢，兩圈重疊之處，就是產品能滿足客戶的程度。競爭對手出現、市場環境轉變、產品改良等，均會影響兩圈互動。以中大在2003年全港首創的EMBA課程為例，為要在一眾工商管理課程中脫穎而出，他深入了解受眾需要，加強課程實用性，邀請經驗人士講授，又添進新元素，如領袖學、海外交流等，現時課程已獨當一面，排名高踞全球第十七。

有觀眾問到客戶的「需要」是否可「創造」，比方不喜吃月餅的，會否因自己的偶像推銷月餅而購買。陳教授答，需要是不能創造的，但卻可轉移。很多人不吃月餅，卻仍會在中秋時節購買致送親友，因月餅背後代表關心、尊重和感謝。

‘The promotion of a brand can’t rely only on advertising. If the quality of the product is not up to par, large spending on advertisement will only expose and spread its inadequacy far and wide so that it will die a quick death,’ warned Prof. Andrew C.F. Chan, professor in the Department of Marketing and director of the EMBA programme, in the fourth CUHK 50th Anniversary Public Lecture entitled, ‘Strategies for Building Successful Brand Image’, held at the Hong Kong Central Library on 27 July.

Professor Chan shared with about 200 participants his views on brand image building. Based on his experience and research, he pointed out that it was very important to identify the needs of target buyers and the strengths and weaknesses of the product, with a view to improving the product or finding a suitable market for it.

Professor Chan also briefed the audience on the left-right circle theory first developed by him in 1992. Put simply, the left circle represents the needs of the buyers while the right one represents the edge of the company or the product. The overlapping area of the two circles represents the degree to which the company or product could



satisfy buyers. Other factors such as the emergence of competitors, changes in the market and any product improvement would affect how the two circles interact. For instance the CUHK EMBA programme. It pioneered in Hong Kong in 2003, and in order to distinguish itself among others in executive education, Professor Chan did much work in surveying potential clients’ opinions, enhancing the curriculum in terms of practicality, inviting experienced practitioners and introducing elements such as leadership training and overseas exchange tours. Now, the CUHK EMBA is a well-recognized programme reaching No. 17 in global ranking.

A participant asked whether customers needs could be created, e.g., those who do not buy mooncakes change their minds when mooncakes receive celebrity endorsement. Professor Chan replied firmly that needs could not be created this way but they could be shifted. He explained, those who did not take to mooncakes might still buy them for their relatives and friends at the Mid-autumn Festival. What they bought was not so much the cakes themselves but the meaning behind it—care, respect and gratitude.

學生對大學教學的評鑑

Limelight on Students’ Teaching Evaluation



牛津大學教育系兼澳洲西悉尼大學正面心理學及教育中心傑出教授 Herbert W. Marsh 於7月2日蒞校，主持五十年傑出學人講座，講題為「學生對大學教學的評鑑：優化政策和實踐」，吸引約一百六十名師生、校友及教育界人士出席。

學生對大學教學的評鑑（簡稱SETs）一直是備受全球高等院校關注的研究課題，Marsh教授指出，過去十年來，學者很少處理關於SETs的重大限制，其中一個問題是SETs主要應用於人事決策，而非提升教學效能；而在缺乏全面

提升教學效能的機制下，學生的評價很可能打擊教師士氣。此外，Marsh教授亦探討了SETs在提升大學教育成效的作用，建議學界加強對SETs的介入式研究。

Prof. Herbert W. Marsh, professor, Department of Education of the University of Oxford and the Centre for Positive Psychology and Education at the University of Western Sydney, was invited to host the University’s 50th Anniversary Distinguished Lecture on 2 July. Entitled ‘Student Evaluation of University Teaching: Recommendation for Policy and Practice’, the lecture attracted an audience of around 160, including CUHK staff and students, alumni, and members of the education sector.

Students’ evaluations of teaching effectiveness (SETs) have been a topic of considerable interest and a great deal of research in universities all over the world. However, Professor Marsh pointed out that it is surprising that research conducted in the last decade has not done more to address the critical limitations previously identified to SETs. One of the observations is that the use of SETs is for personnel decisions rather than to improve teaching effectiveness. Also, it is opined that the feedback from students is potentially demoralizing to academics and does not lead to full implementation of programmes to improve teaching effectiveness. He also discussed the usefulness of SETs as part of a programme to improve university teaching and the necessity to conduct more intervention studies on SETs.

美駐港總領事談中美外交

Consul General on Sino-US Relations

工商管理學院校友及企業事務辦公室於6月6日假海景嘉福酒店主辦全球領袖系列講座，邀請美國駐港總領事楊甦棟主講「外交歷練三十三年：中國之我見」，深入剖析全球最重要的雙邊關係，分享其對美中關係的精闢見解。活動吸引逾二百名嘉賓出席，包括駐港外交官員、內地駐港官員及社會各界賢達。

Organized by the Alumni and Corporate Affairs Office of the Faculty of Business Administration, the Global Leader Series was held at the InterContinental Grand Stanford Hong Kong on 6 June. Mr. Stephen Young, US Consul General, was invited to speak on ‘Reflections on China as Seen through the Prism of 33 Years in the US Foreign Service’. The event attracted an audience of over 200, including diplomats, officials of the PRC in Hong Kong, and guests from a wide spectrum of society.



徐揚生教授出掌中大(深圳) Prof. Xu Yangsheng Appointed First President of CUHK (SZ)

香港中文大學(深圳)理事會於7月31日宣布聘任徐揚生教授為香港中文大學(深圳)首任校長,任期四年,由2013年8月1日起生效,徐教授並於同日辭任中大副校長一職。



徐教授為自動化與計算機輔助工程學講座教授,擔任副校長期間,一直負責深圳

和內地事務。徐教授對於獲委任感到榮幸,他表示:「將致力把中大的辦學理念及人文精神帶入內地,為國家培養具有國際視野、專業知識、高尚品格及對社會有承擔的人才。」中大(深圳)校園位於深圳市龍崗區,預計於2014年正式招生。

The Governing Board of The Chinese University of Hong Kong, Shenzhen (CUHK [SZ]) announced on 31 July the appointment of Prof. Xu Yangsheng as the first President of CUHK (SZ) for a period of four years from 1 August 2013. Professor Xu stepped down from the position of CUHK Pro-Vice-Chancellor with effect from the same date.

Professor Xu is the Professor of Automation and Computer-aided Engineering at CUHK. Throughout his tenure as Pro-Vice-Chancellor, he supervised the University's projects and affairs in Shenzhen and mainland China. Professor Xu feels deeply honoured by the appointment. He said, 'I pledge to do my best with my colleagues to take CUHK's core educational philosophy and values to our motherland. By leveraging on our strengths, we shall nurture generations of university graduates who are international in outlook, learned in the disciplines, upright in their character, and committed to serving the needs of society.' CUHK (SZ) is located in the Longgang District of Shenzhen. Admission of its first batch of students is expected to commence in 2014.

成立外科手術成效研究中心 Centre of Surgical Outcome Research Established

承蒙黃梓林基金會、興德慈善有限公司及黃氏家族慷慨捐賞支持,大學成立黃梓林-興德外科手術成效研究中心。這是香港首個透過研究手術成效改善手術質素的單位,目標是提早發現、減低或阻止術後併發症,進一步提高手術質量。

中心以中大的教學醫院威爾斯親王醫院為基地,成立典禮於7月3日舉行,主禮嘉賓包括沈祖堯校長(左二);黃梓林基金會

和興德慈善有限公司的代表黃宜淞先生(右四)、黃宜厚先生(左四)、黃宜讓先生(左三)及黃宜定教授(右三);霍泰輝副校長(右二)、醫學院院長陳家亮教授(左一)、外科學系系主任兼該中心主任賴寶山教授(右一)。



外科學系自2010年1月起全面審核外科手術成效及病人的術後情況,外科團隊每月提交手術後併發症及死亡率報告,並聚集專科醫生及外科訓練生召開檢討會議,研究病例。會議紀錄和收集的數據均上載於部門內聯網,以便各外科團隊參考和自我監測。

With a generous donation from Wong Tze Lam Foundation, Hing Tak Charity Company Limited and the Wong family, CUHK established the Wong Tze Lam-Hing Tak Centre of Surgical Outcome Research. The centre is the first of its kind in Hong Kong with the mission of improving the quality of surgery through surgical outcome research by promptly identifying common complications and initiating measures to fix problems or reduce the risk of complications.

Based at the Prince of Wales Hospital, the teaching hospital for the Faculty of Medicine, the centre was inaugurated on 3 July. Officiating guests of the ceremony included Prof. Joseph J.Y. Sung (2nd left), Vice-Chancellor of CUHK; Mr. Wong Yee-soong (4th right), Mr. Wong Yee-hou (4th left), Mr. Wong Yee-yeung (3rd left), and Prof. Wong Yee-ding Patrick (3rd right), representatives of Wong Tze Lam Foundation and Hing Tak Charity Company Limited; Prof. Fok Tai-fai (2nd right), Pro-Vice-Chancellor of CUHK; Prof. Francis K.L. Chan (1st left), Dean of Medicine; and Prof. Paul B.S. Lai (1st right), chairman of the Department of Surgery, Faculty of Medicine, and director of the centre.

The Department of Surgery initiated a department-wide surgical audit programme in the hospital in January 2010 to audit patients undergoing surgical operations. The surgical teams produce monthly reports on post-operative surgical complications and mortalities for their specialists and trainees to go through all these cases monthly. The data collected through the surgical audits are made available on the departmental intranet so that continual self-monitoring could be conducted.

擴大鼻咽癌基因篩檢研究 Screening Study for Early Detection of Nasopharynx Cancer

化學病理學系於1999年首創一項基因血液測試,以檢驗血液內是否有鼻咽癌腫瘤基因來辨識患者,並於2008年進行研究,抽取超過一千三百名無鼻咽癌病徵者的血液,驗證以此技術為早期鼻咽癌篩查工具的成效,發現準確度高達九成半以上。

為進一步確認測試技術的成效,研究團隊於今年7月起展開大規模「鼻咽癌血液測試研究計劃」,在三年內分批招募約共二萬名年齡介乎四十至六十歲、無鼻咽癌病徵的華裔男性接受測試,以收集更多數據作分析之用。

是次計劃承蒙嘉道理慈善基金會資助,並獲不少機構及組織支持和協助,研究小組歡迎任何團體及符合研究資格的市民參與,詳情可瀏覽www.cpy.cuhk.edu.hk/npc/。

The Department of Chemical Pathology developed an innovative DNA-based blood test in 1999 for the detection of nasopharynx cancer (NPC) by analysing the cancer-derived DNA in blood plasma. Since 2008, over 1,300 asymptomatic individuals had been recruited for a pilot study, which successfully identified patients with early NPC through the blood test. The accuracy is over 95%.

To further affirm the effectiveness of this DNA-based blood test for early NPC screening, the CUHK research team launched a large-scale NPC blood screening study in July, recruiting 20,000 Chinese male subjects aged 40 to 60 and without NPC symptoms in the next three years to receive the test.

Funded by the Kadoorie Charitable Foundation and supported by other organizations, the study welcomes interested and eligible citizens or groups to join. For details, please visit www.cpy.cuhk.edu.hk/npc/.



右起:化學病理學系系主任盧煜明教授和陳君賜教授及腫瘤學系名譽臨床副教授梁承暉介紹鼻咽癌血液測試研究計劃
From right: Prof. Lo Yuk-ming Dennis, chairman, Department of Chemical Pathology; Prof. Allen K.C. Chan, professor, Department of Chemical Pathology; and Prof. Leung Sing-fai, clinical associate professor (honorary), Department of Clinical Oncology; briefing on the screening study

三十九中大生獲滙豐獎學金 39 CUHK Students Receive HSBC Scholarships



三十九名中大生於2012至13學年分別獲頒「滙豐香港獎學金」、「滙豐社會工作獎學金」、「滙豐海外獎學金」及「創新科技獎學金」。

獎學金慶祝典禮於7月29日舉行，部分得獎者出席活動，並與程伯中副校長（前排中）、英國駐香港總領事吳若蘭女士（前排左二）、滙豐香港區總裁馮婉眉女士（前排左一）及滙豐慈善基金諮詢委員會非執行主席王葛鳴博士（前排右二），分享獲獎喜悅。

A total of 39 CUHK students have been granted awards under the HSBC Hong Kong Scholarship, HSBC Social Work Scholarships, HSBC Overseas Scholarship and Innovation and Technology Scholarship Award Schemes for the academic year 2012-13.

Some of the scholarship recipients attended the HSBC Scholars Day on 29 July and shared their joy with Prof. P.C. Ching (*middle, front row*), Pro-Vice-Chancellor of CUHK; Ms. Caroline Wilson (*2nd left, front row*), Consul General, British Consulate-General Hong Kong; Ms. Anita Fung (*1st left, front row*), group general manager, CEO HK, The Hongkong and Shanghai Banking Corporation Limited; and Dr. Rosanna Wong (*2nd right, front row*) non-executive chairperson, Advisory Committee, The Hongkong Bank Foundation.

中大中文行 Chinese Literary Walk

中國語言及文學系於7月4日舉辦「中大中文行」，三百多名來自十三所中學的中五學生及教師應邀參加，體驗與別不同的語文學習。活動名副其實，以「行」為活動重點，學生先以小組形式循不同路線遊覽中大校園，按描寫校園的文學篇章索驥，親身見證作者筆下中大之美。隨後他們參加語文能力評估，並出席有關語文和文化的講座。

The Department of Chinese Language and Literature held the Chinese Literary Walk on campus on 4 July. Over 300 Secondary 5 students and their teachers from 13 schools took part in the event and explored the special learning experience of Chinese at the University. There is no better way to appreciate the beauty of the University than to visit the scenic or historical spots on its campus described in literary works. The walk was followed by a language assessment and a talk on Chinese language and culture.



Arts and Leisure 藝文雅趣



《春日之草莓印象》

2013·彩色鉛筆繪畫·17.85×13厘米

建築學院任超教授

Strawberry Spring

2013, colour pencil drawing, 17.85×13cm

Prof. Ren Chao, School of Architecture



Announcements

宣布事項

榮休教授

Emeritus Professor

經濟學講座教授廖柏偉教授獲頒榮休教授名銜，由2013年8月1日起生效。

Prof. Liu Pak-wai, Professor of Economics, has been awarded the title of Emeritus Professor, with effect from 1 August 2013.



1995公積金計劃內各項投資回報成績

Investment Returns on Designated Investment Funds of Staff Superannuation Scheme 1995

基金 Fund	6.2013		1.7.2012–30.6.2013	
	未經審核數據 Unaudited	指標回報 Benchmark Return	未經審核數據 Unaudited	指標回報 Benchmark Return
增長 Growth	-4.06%	-3.80%	15.63%	13.46%
平衡 Balanced	-3.38%	-2.98%	9.45%	9.43%
穩定 Stable	-2.45%	-1.71%	-0.37%	1.21%
香港股票 HK Equity	-5.96%	-6.53%	10.99%	11.69%
香港指數 HK Index-linked	-5.97%	-5.73%	9.58%	10.90%
A50中國指數 [△] A50 China Tracker [△]	-14.38%	-14.35%	-9.76%	-5.29%
港元銀行存款 HKD Bank Deposit	0.07%	0.001%	0.96%	0.01%
美元銀行存款* USD Bank Deposit*	0.0004%	-0.08%	1.09%	0.04%
澳元銀行存款* AUD Bank Deposit*	-4.39%	-4.57%	-5.91%	-8.50%
歐元銀行存款* EUR Bank Deposit*	0.11%	0.09%	3.87%	3.37%

強積金數據請參閱：www.cuhk.edu.hk/bursary/chi/public/payroll_benefits/mpf.html

For MPF Scheme performance, please refer to:

www.cuhk.edu.hk/bursary/eng/public/payroll_benefits/mpf.html

[△] 累積回報是由2012年7月1日之後的十二個月之回報。實際投資回報數值包含由iShares安碩富時A50中國指數ETF (2823) 的市場價格及單位資產淨值的差異而產生的溢價或折讓。在2013年6月該溢價增加了0.05%，而2012年7月至2013年6月之十二個月期間溢價的累計增加為0.72%。

Cumulative returns are for the past twelve months from 1 July 2012. The return data include a premium or a discount between the Market Price and the Net Asset Value of iShares FTSE A50 China Index ETF (2823). In June, there was an increase in premium of 0.05% and for the twelve months from July 2012 to June 2013, the premium increased by 0.72%.

* 實際與指標回報已包括有關期間內之匯率變動。

Both actual and benchmark returns include foreign currency exchange difference for the month.

公積金 (1995) 計劃及「丙」類計劃成員受託人

Member Trustees for Staff Superannuation Scheme (1995) and TGS

大學校董會於6月18日會議上，通過委任陳偉森教授及鄭建平先生為公積金 (1995) 計劃及「丙」類計劃的成員受託人，任期兩年，由2013年7月1日起生效。

At its meeting held on 18 June, the University Council approved the appointments of Prof. Chan Wai-sum and Mr. Cheng Kin-ping Benson as member trustees of the Member Trustees for Staff Superannuation Scheme (1995) and Terms of Service (C) Staff Terminal Gratuity Scheme (TGS) for two years from 1 July 2013.

選擇轉換大學強積金計劃安排

Election for Change of MPF Scheme

根據大學安排，強積金計劃成員每年可選擇轉換強積金計劃一次（即在「富達退休集成信託計劃」與「德盛安聯強積金計劃」之間轉換），生效日期指定為4月1日或10月1日。有關兩個強積金計劃的基金資料及投資表現，可瀏覽大學強積金網頁、富達網頁或德盛安聯網頁。

成員如欲選擇於2013年10月1日轉換計劃，須填妥轉換強積金計劃申請表格及新選擇的強積金計劃成員登記表格，於2013年8月27日或之前送達財務處薪津及公積金組。表格

可於大學強積金網頁 (www.cuhk.edu.hk/bursary/chi/public/payroll_benefits/mpf/change_of_mpf_scheme.html) 下載，或致電該組（電話：3943 7246）索取。

Please be reminded that MPF Scheme members may switch between the two MPF Schemes viz., Fidelity Retirement Master Trust and Allianz Global Investor MPF Plan once a year, on either 1 April or 1 October. Members may visit the University's MPF website or the respective MPF service providers' websites for information about the investment funds and performance of the two MPF service providers.

Members who want to switch MPF Scheme on 1 October 2013 should complete the Election Form for Change of MPF Scheme and Membership Enrolment Form for the new scheme, and submit them to the Payroll and Superannuation Unit of the Bursary on or before 27 August 2013. The forms can be downloaded from www.cuhk.edu.hk/bursary/eng/public/payroll_benefits/mpf/change_of_mpf_scheme.html or obtained from the unit (Tel: 3943 7246).

非教學僱員績效評核和發展制度

Performance Review and Development System (PRDS) for Non-teaching Staff

2012至13年度（即2012年7月1日至2013年6月30日）的全職非教學僱員績效評核已於2013年7月展開。評核員請於 <https://www.per.cuhk.edu.hk/StaffReview/PRDforNonteachingStaff.aspx> 下載本年度之評核報告表格。評核員填寫評核報告及作評核晤談前，請於上述網站閱覽《績效評核和發展指引》、《績效評核和發展 (PRD) 周期流程表》及《評核報告 (第一部分) 範例》。

The 2012–13 PRDS review exercise (applicable to all full-time non-teaching appointees), for the period from 1 July 2012 to 30 June 2013, has commenced in July 2013. Reviewers should download the Review Report for this review exercise at <https://www.per.cuhk.edu.hk/StaffReview/PRDforNonteachingStaff.aspx>. Reviewers are also advised to read through the Performance Review and Development (PRD) Guide, Flowchart on PRD Cycle and Samples of completed PRD Reports (Section I) at the same website, before completing the Review Report and meeting the reviewees.

換領2013至14年度泊車證

Renewal of Parking Label for 2013–14

2012至13年度泊車證之有效期將於2013年9月30日屆滿。2013至14年度新證將於2013年10月1日起生效，現已可供申領。

現持有泊車證之人士在申領新證時，須將舊證交還保安組。首次申請者在遞交申請表格時，須出示駕駛執照、車輛登記文件及保險單（或其副本）以供核實。基於私隱及保安理由，持證人須親自或授權代表到保安處辦理換證手續。

請於保安處網頁 (www.cuhk.edu.hk/security_unit/cLabel.html) 閱覽詳情及下載申請表格。

University parking labels for the 2012–13 school year are due to expire on 30 September 2013. New labels for the 2013–14 school year, valid from 1 October 2013, are open for application.

Current label holders are required to return the old labels when submitting the renewal application. First-time applicants are required to produce their driving licences, vehicle registration documents and insurance policies (or photocopies) for verification. For privacy and security reasons, parking label renewal should be processed in person or through a designated representative.

Please visit the Security Office webpage www.cuhk.edu.hk/security_unit/eLabel.html for details and the application form.

訃告


Obituaries

本校兩位職員近月先後離世，大學深表哀悼。

- 梁少玉女士於2013年4月29日逝世。梁女士於2003年8月18日加入中大，任職何善衡夫人醫科宿舍二級工人。
- 陳凡女士於2013年6月16日逝世。陳女士於1998年8月1日加入中大，生前擔任雅禮中國語文研習所高級講師。

The University is saddened by the loss of two colleagues.

- Ms. Leung Siu-yuk, who passed away on 29 April 2013, joined the University on 18 August 2003 and had served as workman II in the Madam S.H. Ho Hostel for Medical Students.
- Ms. Chen Fan, who passed away on 16 June 2013, joined the University on 1 August 1998. Her latest position was senior lecturer in the Yale-China Chinese Language Centre.




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莊梅岩 Candace Chong

1999心理·四屆香港舞台劇獎
「最佳劇本」得主
Psychology, 1999;
Four-time Winner of
Best Script Award,
Hong Kong Drama Awards

陳焯威 Octavian Chan

2004物理·2009香港藝術發展獎
「藝術新秀獎」
Physics, 2004;
2009 Young Artist Award,
Hong Kong Arts
Development Awards

莊 Chong

陳 Chan

從事戲劇是一早立下的心願，還是在某個階段的轉念？ When did you start thinking about making drama your profession?

進大學前我在衡量選擇戲劇還是心理學，我清楚知道在演藝學院跟在中大的學習生活非常不同，決定先進中大。心理學注重分析各種背景對性格和行為的影響，對創立角色和分析劇本大有幫助。我特別喜歡變態心理學，一個人如何進入異常的精神狀態，無論是與生俱來還是環境造成，都是很戲劇性的。在大二書院通識課，我修了「香港舞台劇透視」，看話劇，探訪劇團，訪問導演，接觸了本地戲劇圈子，由此肯定了志趣，決定畢業後報考演藝學院。

I was choosing between drama and psychology, and hence the Academy for Performing Arts (APA) and the Chinese University. I knew that CUHK and APA would entail very different learning habits. I decided to go to CUHK first. Psychology is about the environment, personality and behaviour, which helps in creating characters and scripts. I am particularly interested in abnormal psychology: how a person enters the abnormal mental stage, be it innate or influenced, is drama in itself. I took 'A Perspectival Study of Hong Kong Theatre' as a college general education course and started watching plays, visiting theatres and interviewing directors. As I got familiar with the local drama circle, I confirmed my interest and decided to apply for the academy after getting my first degree.

能談一下中大經驗的愛與恨嗎？ Tell us what you love and hate about CUHK.

校巴令人又愛又恨，趕不上校巴是最懊惱不過的事！校園環境特別，需要校巴代步，造就了觀賞沿途風景的時間，也賦予中大與其他大學不同的特別步伐。由眾志堂往本部、本部往逸夫，回想起來都是很美的路程。

Oh it must be the school bus! Missing a school bus was most miserable. The special campus landscape made dependence on school bus a must, but it also offered opportunities for us to appreciate the scenery along the routes, and helped define the unique rhythm and pace of CUHK. The journeys from Chung Chi Tang to the central campus and from there to Shaw were just beautiful.

哪位教授叫你們難忘？ Which professor impressed you most?

教變態心理學的Freedom (梁耀堅教授) 可真夠瘋狂。有一課講的是恐懼，他邊問有沒有誰害怕蟑螂，邊把一個裝着一只死蟑螂的保鮮袋擲到投影機上，把幾位女同學嚇得呱呱大叫。這位教授授課很靈活，他的名字充分反映不受拘束的性格。

Freedom (Prof. Leung Yiu-kin) who taught abnormal psychology—he's crazy. In the lecture on phobia, he asked if any of us were afraid of cockroaches while placing a dead one in a zip-lock bag on the overhead projector, scaring a few girls to scream out loud. As hinted by his name, this professor broke all rules and taught freestyle.

從事戲劇的苦樂如何？ What are the joy and despair of making drama?

初入行時，真的試過銀行戶口只剩數十元，想看齣戲也沒錢。然而因為年輕，沒有自我規限，創作更覺自由。現在，創作愈發投入，情緒起伏更大，更難抽離。劇本怎樣發展，角色怎樣寫，想有寸進但覺舉步維艱。若能衝破這些局限，又是一陣狂喜。這些複雜的情緒是沒有甚麼人可以分享的。這麼苦仍甘之如飴走下去，就是因為自己真的很愛戲劇。

When I first joined the profession, I experienced having less than a hundred bucks in my bank account, not even enough to buy a film ticket. But I was young then and knew no limits. That gave me more freedom to create. As I became more involved and devoted, I experienced erratic emotional ups and downs which were harder to detach from. It was also more difficult to make breakthroughs in developing plots and characters. But when I succeeded, I would enter a state of euphoria. It's hard to find anybody to share these extremities. It's bitter, yet sweet. Despite all that, I will strive on, because I really love drama.

我在中二便胡鬧鬧寫了第一個劇本，進了大學，遇上四院劇賽，我有幸當上一角。不少「老鬼」特地回來指導排練，我這才體會戲劇製作嚴謹之處。我唸的是物理，漸漸發覺在尋找萬物真相之餘，好像忽略了身旁的人，脫離了實際生活。戲劇說的是人與人之間的溝通，能彌補這方面的不足，因此我的參與愈來愈多。畢業後，我決定在戲劇這個崗位上服務社會。物理學教我嚴密清晰的思考，給我很好的分析訓練，也是令我朝導演發展的原因。

I wrote my crappy first script in Secondary 2. I got an acting role in the inter-college drama competition at CUHK. Many seniors came back to teach us during rehearsals. That's when I started to realize how serious drama production could be. In physics, I was taught to seek the truth behind everything. But then I found I had ignored people and things around me in real life. Drama can fill the void because it's about inter-personal communication. So I became more involved. After graduation, I decided to serve society through drama. Studying physics sharpens my critical and analytical thinking skills, which is good for being a director.

最珍惜三年全宿的生活。宿舍就在山頭，接近大自然生活，跟住在高樓大廈是截然不同的。一群大男孩朝夕相對，有眾志成城的嚴肅時刻，也有胡鬧搞鬼的時刻，我交到了真心的朋友。到現在我仍會找昔日宿友，打球、吃飯、亂蓋亂侃。

I most treasure the three years in hostel. Living on the hill-top was beyond compare. We felt like we were part of nature. There were serious moments when we boys faced challenges with concerted effort, and of course we messed around too. I found true friends there. We still meet from time to time for ball games, dinner and chats.

前副校長楊綱凱教授教我們一年級力學，課題很廣闊，但他的講解很深入，令我深覺之前的認識真是太膚淺了。他分批開車載我們去聯合吃飯，和我們邊吃邊談，處處流露出對學生的關懷；我從沒想過一位大教授可以和我們這樣親近。他倒後泊車，三兩下手勢便搞定，乾脆俐落，我好像經歷了一次「飄移」。

Prof. Kenneth Young, then Pro-Vice-Chancellor, taught us Year 1 mechanics. The topics were broad but he was able to lead us to dig into great depth. He took us to United College to have lunch. I never imagined that a professor like him could be so friendly and so caring. The way he backed his car while parking was cool. No back and forth, just a few brisk turns of the steering wheel and it's done. It was the first 'car drifting' I experienced in my life.

我資歷較淺，依然很享受那罔顧框框天馬行空的創作階段，在這個過程中，我對自己認識更深。和年紀相若的志同道合者合作，還有雖不知前路如何仍姑且一試的源源力量，是幸運的。當然，戶口沒錢，這個月的房租還沒着落，是會驚慌的。苦的是世界很大，自己太小，在香港可看到的戲種太窄，觀眾人數太少，嘗新的步伐太落後，探索另類劇場的勇氣太不足。前人珠玉難以超越，創新又苦等而未成氣候。

Being relatively junior in the profession, I can still enjoy the freedom of boundless adventures and get to know myself better. I am fortunate to be able to work with people about my age towards the same goal. We don't know what's ahead but we feel empowered and dare to give it a try. Of course, I panic when I have no money to pay the bills. If you ask me what my despair is, well, the world of drama is huge but here in Hong Kong I can see so little of it. The audience population is too small; we are too slow and timid in experimenting with alternative repertory. Surpassing my predecessors is unlikely, and the time is not ripe yet to break away.