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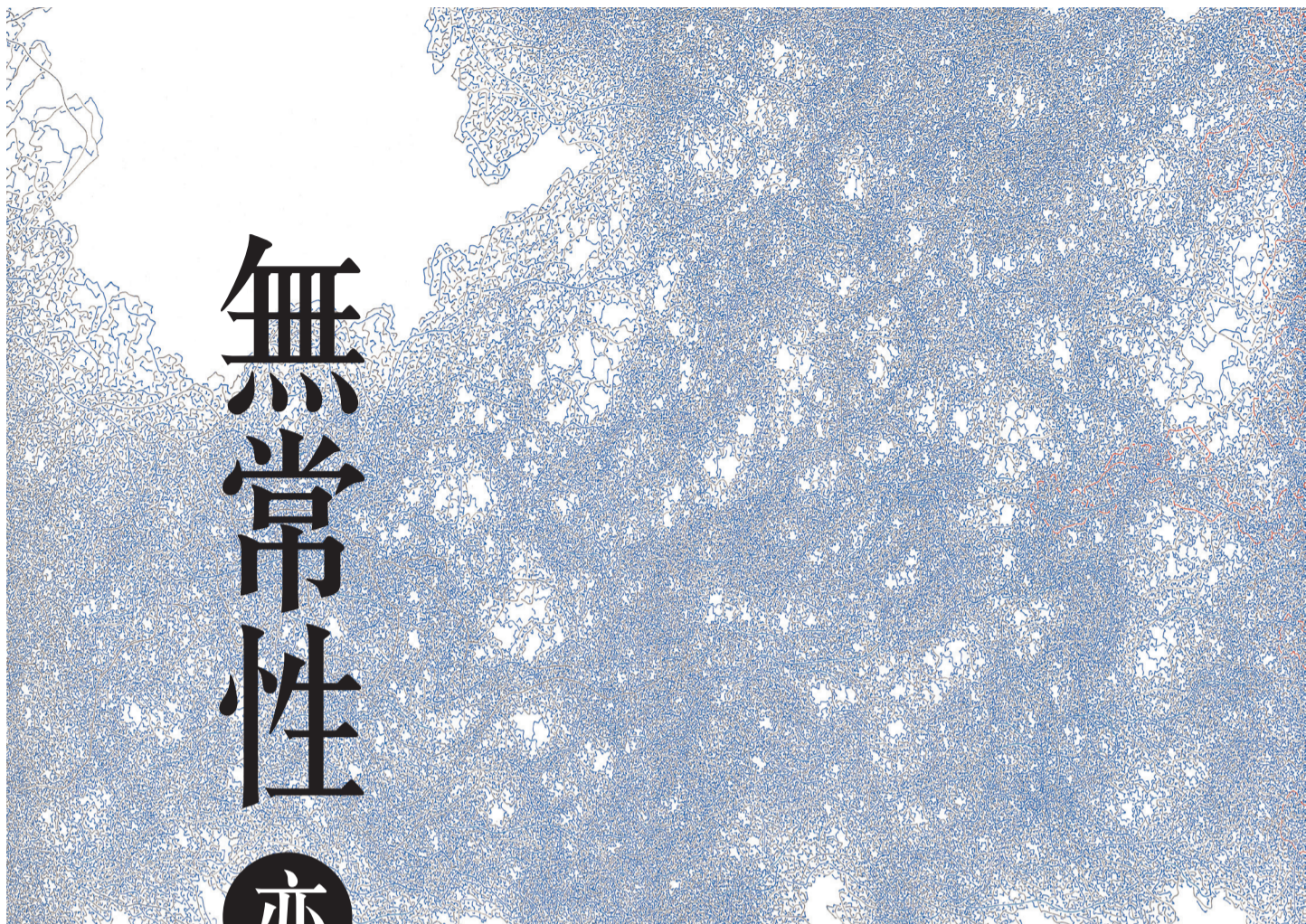
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無常性 亦 無常形

韋一空與藝術

旅港抑旅法

法裔教授Frank Vigneron有個頗帶禪味的中文名字——韋一空，那是1998年他首次在香港舉行展覽時，應畫廊的要求，由他的華裔妻子起的。知夫莫若妻，「空」是中國畫和哲學裏重要的元素，與他的作品風格十分契合。

外籍藝術家有個中文名字，當然有助在華人地區打出名堂。不過對日常生活不一定有利：他就曾收過抬頭「韋一空」的支票，卻因沒有這個名下的銀行戶口而無法兌現；也試過在北京參加活動時，無法入住主辦單位以中文名字預訂的酒店，而要自己掏腰包。

韋一空的父親在船公司工作，曾旅居英國、馬達加斯加，兩度居港。「我在這兒出生，後來又遷往越南、比利時，九歲回法國。我主要在比利時和法國受教育。」他是比較文學哲學博士，可以讀中國文學和古文，還修得巴黎第七大學中文藝術史哲學博士，以及皇家墨爾本科技學院的藝術博士。

1990年，韋一空說着簡單的國語，回到出生地，開始較深入地認識廣東話，發現這方言美麗之處，也體會到本地文化旺盛的力量。他說決定留在香港，或多或少是因為廣東話令他着迷。

沙漠抑綠洲

香港久被稱為文化沙漠，韋一空斷言：「從來都不是。」他認為香港開埠以來一直都有研習書畫的文人雅士，報章專欄蓬勃，也出了不少文學家。雖然好像缺乏藝術學院等建設，但卻不乏畫室博物館；六十年代啟用的香港大會堂就帶有博物館的設計。

「說香港是文化沙漠的都是那些既不講也不看中文的人，他們根本不知道香港有甚麼發生，只是在當時那種殖民政治環境裏人云亦云。」他特別指出殖民政府對藝術少加控制，與台灣和大陸相比，香港的藝術家有更大自由探索各種不同的藝術形式。

顛覆抑墨守

過去三四十年內，此間藝術教育機構已增加不少。韋一空提醒，在互聯網時代，老師是知識的來源這個概念已經過時，因為學生的見識往往和他們不相伯仲。不過，大量資訊隨時隨地可以上載供人取用，也造成偽資訊充斥。「幫助學生篩選和梳理有用的資訊，機械人辦不到，我們仍然需要老師。當然，我們也可善用顛覆教室的概念，創造內容，上載線上，把與學生相處的時間用在帶領他們的研習專案上。」

由板書直說過渡到顛覆教室需要龐大資源。韋一空曾為中國的那特藝術學院錄製「西方藝術理論與哲學」視頻系列，共十五講，用了好幾個月，體會殊深：「大學教師除了教學，帶學生做專案，還要兼顧研究評審、研究影響力評審，以及發表論文以求存，實在疲於奔命。有時他們寧願墨守傳統的講課加學期作業模式，也就可以理解。」

藝術與行政

許多人都認為藝術與行政是南轅北轍兩種才幹，藝術創作不輟的韋一空，2004年加入中大藝術系，2017年出任系主任。他的行政要訣是適度的抽離。「我並不外向，也不善於交談。和別人商討學系事務時，我看到的是系主任在說話，而那不是我。保持這個距離是很重要的。」他相信行政順暢有利教與學，卻謙稱自己並無領導才能。「系裏同事都有主見、性格鮮明，你不能告訴人家應怎樣做。我只不過是對上層傳遞系內達成的共識而已。多賴不少同事在操作層面的支援，代為處理不少瑣事和實務，我才應付過來。」

韋一空身兼「天台塾」的總監，這個非牟利組織邀請亞洲及本地藝術家，包括不少中大藝術系畢業生，就亞洲國際的社會文化議題，進行創作研究以及討論，服務對象以本地中

學生為主。他相信所有藝術形式，無論書法、繪畫還是漫畫，都有解放心靈和賦權的作用，所以社會參與將是藝術系一個重要發展方向。學系今年夏天還將推出一個帶學分的社會參與實習計劃。

藝術系課程還將加入漫畫一項。由9月開始，本地漫畫藝術家蘇敏怡會任教漫畫製作，韋一空說：「漫畫種類繁多，可塑性高，既可輕鬆消閒，也可嚴肅言志。」他會教授漫畫史，重點在當代漫畫的創意層面。藝術系已和布魯塞爾一所藝術學院簽訂合作備忘錄，稍後會有比利時學生來中大交流。

在韋一空眼中，中大藝術系對香港的貢獻非常重要。「直至大概十年前，中大一直是本地唯一開辦藝術製作主修課程的本地大專院校，所以，香港有獨特原創風格而有成就的藝術家，很多都是從這個小之又小、每年收生不過三十的藝術系畢業的。我希望能給學生更多創作教育，但是現在我們空間不足。」

定位與類分

資訊高速傳送令文化交流的可能性激增，藝術的創作、思考和呈現，出現了翻天覆地的改變。藝術疆域隨全球一體化漸趨浮動以至泯滅，藝術實踐也愈發多元。韋一空就曾指出：今天，香港的藝術學生手到拿來地把世界各地的圖像音影結合在其作品之中，極具文化特色，令人大開眼界。他發現不少當代作品的風格或所受的影響並無明顯的承襲可尋，藝術史和藝評慣用的如「東方/西方」、「傳統/當代」、「公眾/私人」等非此即彼的二分法風格，已流於過度概括化、對立和排斥，不足以詮釋今日五花八門的藝術創作。

因此，韋一空提出一個建基於「皮亞傑群」的關係模型，擯棄非此即彼的概念，而把「傳統—非傳統（當代）」、「公眾—非公眾（私人）」視為一個尺度上的兩端，結合在同一系統中，試圖更確切描述今日香港同時並存、看似對立而其實不然的藝術形式（包括「本土」中國藝術、水墨藝術、「藝術家」藝術和關係美學）的相互關係。比方說，利用中國山水畫去聯繫人群，這是水墨藝術，也屬於關係美學範疇。「九龍皇帝」曾灶才的藝術身分在香港藝術家和策展人手中不停改變，既是公眾塗鴉，也促成不少策展試驗，可能就在「皮亞傑群」中佔有多個位置。

那麼，「想虛空 虛空想 空想虛」系列又屬於甚麼類別？這批以針筆繪畫，曾在香港、上海和布魯塞爾展出的水墨藝術，韋一空自述為「沒有文本的小說，但仍然是用筆在桌上寫成的；沒有意義的圖像，卻又分了章節」，是較接近非傳統（當代）的私人作業。

故鄉抑他鄉

定位與類分的確一言難盡。韋一空的母語是法語，在法國北部長大，在巴黎住了七年，當然是根植法國文化。但是，去國日遠，上一次回法國已是2008年唸最後一個博士學位的事，他竟有外人之感。在中國大陸，他被推廣為法國藝術家；在香港，一般不會特別標榜；亞馬遜賣他的畫冊，則稱他為香港藝術家。畫廊與美術館往往最在意身分的問題，他自己雖也在意，卻也找不到答案。

Ever-fluid in Nature and Form

Frank Vigneron and Art



A Traveller at Two Homes

Prof. **Frank Vigneron** got his Chinese name 韋一空 (Wei Yikong) in 1998 upon the request of the gallery which held his first exhibition in Hong Kong. The Zen-like name was given by his Chinese wife who knows his work well. It literally means 'one void', voidness being an essential element in Chinese painting and philosophy.

Having a Chinese name may help a foreign artist in Chinese-speaking communities, but it brings more nuisance than convenience in daily life, like receiving a cheque payable to this name under which he has no bank account, or failing to check into a Beijing hotel room reserved under this name by an event organizer.

Vigneron's father worked for a shipping company and had lived in England, Madagascar, and twice in Hong Kong. 'I was born here, and then moved to Vietnam and Belgium, before moving back to France when I was nine. I was mostly educated in Belgium and France.' With a PhD in comparative literature, he can read classical Chinese. He also received a PhD in Chinese art history from the Paris VII University and a doctorate in fine arts from the Royal Melbourne Institute of Technology.

It was 1990 when, with only a working knowledge of Mandarin, Vigneron returned to his birthplace and began to discover the beauty in Cantonese and the robust local culture. He attributed his decision to stay in Hong Kong to his fascination with Cantonese.

Desert or Oasis?

Hong Kong used to be called a 'cultural desert'. In Vigneron's words, 'It has never been farthest from the truth.' He pointed to the enthusiasm in calligraphy and painting since the early colonial days and the vibrancy of the newspaper columns which yielded many serious writers. Its lack of art institutions was compensated for by the existence of galleries and museums. The Hong Kong City Hall, opened in the 1960s, was built with a museum.

'That Hong Kong is a cultural desert is a platitude repeated by those who neither spoke the local language nor understood what's going on here,' he said. He also emphasized that as the colonial government exercised little control over art, Hong Kong artists had more freedom to explore a variety of arts in comparison to Taiwan and the mainland.

To Flip or to Keep?

Art education is now available in many places. But Vigneron thinks that the idea of professors being the source of knowledge is antiquated in the Internet era since students are often just as knowledgeable as their teachers. But ubiquitous information gives rise to false information. 'To help the students select and make good use of the information, we still need teachers. This cannot be done by robots. We can adopt the idea of flipped classroom, create content, put it online and spend the contact hours on leading the students on their projects.'

The migration from chalk and talk to flipped classroom is resource intensive, however. Vigneron had spent months on a 15-talk video series on Western art theory and philosophy for L-Art, an online art education platform in China. He said, 'Academic staff have to deal with, on top of teaching and guiding student projects, the pressures from research and impact assessments to keep themselves afloat by publishing. It's understandable they sometimes would rather stick to the lecture and term paper format.'

Art vs Administration

Art and administration are usually considered antitheses. Vigneron, an active plastician himself who joined the Fine Arts Department of CUHK in 2004, has led the department for the second year with subtle detachment. 'I'm not exactly a people person. When discussing departmental affairs, the person who's talking is in my eyes the department chair not me. Keeping this distance is important.' He believes that good management helps teaching and learning, but modestly dismisses he has any. 'You cannot tell a group of people each with his/her own ideas and personality what to do. I'm just here to put forward to management what consensus was reached in the department. Fortunately, I have a strong team of support staff to handle the nitty-gritty for me.'

Vigneron is the director of Rooftop Institute, an NGO working mostly with secondary school students in Hong Kong. Rooftop invites Asian and local artists, many of them graduates of the Fine Arts Department, to conduct artistic research and discussions on contemporary social and cultural issues. He believes that all forms of art are agents of emancipation and empowerment, and hence has made social engagement a way forward for the department. This summer the department will roll out a credit-bearing social engagement internship programme.

Comics will be a new feature to the department's curriculum. 'Comics has incredible varieties and possibilities that range from very amusing to deeply meaningful,' said Vigneron. Starting September, a famous local comics artist **Stella So** will teach a studio course while Vigneron will teach comic book history with a focus on the creative aspect of contemporary comics. The department has also signed an MOU with ESA Saint-Luc in Brussels, which will bring Belgian art students to CUHK for a semester of exchange.

As he sees it, the contribution of the Fine Arts Department to the local art scene is enormous. 'Until about 10 years ago, CUHK was the only tertiary institution in Hong Kong offering art-making as a major. So most of the original and successful artists tend to have graduated from this tiny, tiny department with an annual intake of not more than 30. I wish to offer more studio-based education to our students. But for the moment we have serious space problem.'

Positioning and Classification

With the possibilities in cultural exchanges multiplied by the super high speed of information transmission, the way art is made, thought and presented has greatly transformed. Globalization has made fluid or obliterated the boundaries of artistic territories. Artistic practices have become more diversified. Vigneron noted that today's art students have not been shy in mixing into their works images, sounds and videos from all over the world to arrive at a distinctive style of their own. He found that artistic style and influence are not very helpful guides to contemporary works. The dichotomies of East/West, traditional/contemporary and public/private favoured by art history and criticism tend to fall into over-generalization, polarization and exclusion, and hence are grossly inadequate for the dazzlingly eclectic creative energies today.

In place of the old mounds, Vigneron proposes a relational model based on the Piaget group. It places the public/private and traditional/contemporary not as dichotomies but as the two extreme points on two scales. By integrating these two scales into one system, he hopes it can make one see better the simultaneous presence of various art forms—including 'native' Chinese art, ink art, plastician art and relational aesthetics—that might seem antithetical but in fact are not.

For example, the use of Chinese landscape painting to connect people belongs as much to the province of ink art as to that of relational aesthetics. The works of Tsang Tsou-choi, aka King of Kowloon, whose artistic identity is constantly shifting in the hands of the artists and curators of Hong Kong—from his actual public inscriptions to all the curatorial experiments thus generated—could occupy several positions in this Piaget group.

So, how should one classify *Le Songe Creux*, the series of works drawn by Vigneron with technical pens and which was exhibited in Hong Kong, Shanghai and Brussels as ink art? Vigneron described it as 'a novel without a text, but still written with a pen on a table; images without meaning but are still divided into chapters.' It should be closer to 'non-traditional (contemporary)' and as a 'private' practice in the Piaget group.

Home or Diaspora?

There is so much more to positioning and classification than meets the eye. His mother tongue, his early years in northern France and his seven-year stay in Paris are his three French roots. But those roots have been left dry for some time. France is as remote as his last doctorate in 2008. He is hailed as a French artist in China. No such fuss in Hong Kong. Amazon labels him a Hong Kong artist. He may be as conscious of identity issues as the art galleries, but he has little clue. 📷

S. Lo



一幣何止兩面

趙善銘全方位審視電子加密貨幣

A Bit Like Coins, A Lot Unlike Coins

Chew Seen-meng puts cryptocurrency into perspective

2008年，金融海嘯席捲全球經濟之際，一位隱世密碼學家托名「中本聰」，發明了比特幣。此君對傳統金融制度不滿，遂創造了這種電子加密貨幣，讓人們可以繞過銀行及政府進行交易。他的構想猶如一顆重磅炸彈，網上網下，激起千重浪。

過去數年，加密貨幣多次成為媒體焦點，其種類數以千計，引來投機者虎視眈眈。最先面世的比特幣至今仍是最受歡迎的加密貨幣，價格由2016年12月每枚九百美元，短短一年間飆升至近二萬美元，直至2019年4月才回落至五千美元。加密貨幣是貨幣界明日之星，抑或是一場豪賭？且聽金融學專業應用副教授趙善銘一探虛實。

區塊鏈的新金融美學

區塊鏈是支撐加密貨幣的核心技術。要徹底明白區塊鏈如何運作，恐怕要修讀計算機科學，然而趙教授在此引用了簡單的比喻解釋：「可以把區塊鏈當成一個高級資料庫管理系統，就像巨大的Excel試算表，能快捷而穩妥地管理、紀錄和加密交易數據。」換言之，加密貨幣如比特幣就是用區塊鏈作為交易記帳本。

傳統金融業會設一所獲各方信賴的中央機構（如中央銀行），監管所有交易；區塊鏈則採用加密技術，撇除中介，實現點對點交易。故此，在亟需快捷、準確而安全地紀錄數據的金融領域，區塊鏈技術正好大派用場。例如在貿易融資方面，區塊鏈可以簡化文書紀錄，減少跨境買賣涉及的持份者數目，讓付款流程更順暢，並降低交易手續費。

區塊鏈另一好處是不容篡改，而且易於核實。交易一經紀錄即永久保存，不可變易，而所有參與者均可查看每項交易紀錄，驗明真偽。整個系統既方便審核，又可避免數據遭捏造篡改，令交易更為安全。

亮麗背後的暗影

加密貨幣的設計看似滴水不漏，但也有弊端。很多加密貨幣就像黃金一樣，數量有限，例如比特幣總數上限二千一百萬個，日後可能不敷應用，影響金融系統。趙教授解釋：「貨幣的需求伴隨經濟增長而上升，但當貨幣供應有限，利率便會被大幅抽高，引致結構性通縮，情況就和以黃金為本位幣的金本位制類似。」

另一隱憂是，加密貨幣以匿名方式交易，用戶可以隱藏資金的來源去向，因此易被不法之徒和恐怖分子利用，進行洗黑錢等非法交易。同理，因用戶無需在虛擬交易中披露身分，便能透過跨境交易，輕易逃稅。

專家忠言

曾任摩根大通和國際貨幣基金組織經濟師的趙教授，現於中大工商管理學院講授「金融科技的最新發展」，運用個案向學生展示企業怎樣用加密貨幣和區塊鏈營商。他也教學生利用現有的經濟模型，推測比特幣難以估算的價值。

不過，加密貨幣價格狂升暴跌，他反對投資者孤注一擲。「到目前為止，加密貨幣仍然是極度投機的投資產品，是富人的遊樂場。一般人除非清楚知道加密貨幣為何物，否則千萬別把儲蓄押上。

「話雖如此，即使不打算投資比特幣，認識一下也是有益無害。如果區塊鏈技術發展成熟，獲廣泛接納，加密貨幣將在十至二十年內成為我們生活的重要部分。」他補充。

加密貨幣仍處於襁褓階段，到底會為金融體系帶來變革，還是製造另一個科網泡沫，尚須拭目以待。唯一可以肯定的是，世界從此不再一樣。

While the 2008 financial crisis shook the global economy, a reclusive cryptographer going by the pseudonym Satoshi Nakamoto invented bitcoin. Dissatisfied with the conventional financial system, he created this electronic version of cash that allows people to transact without interference from banks and governments. The idea took off.

In the last few years, cryptocurrency has been making headlines, with thousands of kinds of digital coins attracting attention from speculators. Bitcoin, the first and still the most popular cryptocurrency, saw its price rise from US\$900 in December 2016 to almost \$20,000 a year later, before falling back to about \$5,000 in April 2019. Is cryptocurrency the future of money, or just a risky bet? Associate Professor of Practice in Finance Chew Seen-meng weighs in.

Chips off the Block

Blockchain is the underlying technology of cryptocurrencies. While one may need a computer science degree to fully understand its workings, Professor Chew offered a simple analogy to it: 'Just think of blockchain as an advanced database management system, like a giant Excel spreadsheet, which can manage, record and encrypt all transaction data efficiently and securely.' In other words, cryptocurrency like bitcoin uses the blockchain technology as its transaction ledger.

Instead of having a trusted central authority, e.g., a central bank, that keeps track of financial transactions, the blockchain technology uses cryptography to remove the middleman and achieve peer-to-peer transactions. This is particularly useful in financial areas that require fast, accurate and secure records. In trade finance, for example, blockchain can simplify complex documentation and reduce the number of parties involved in cross-border selling and buying, streamlining payment processes and lowering transaction costs.

Blockchain technology is also immutable and verifiable. Transactions become permanent record and cannot be altered once written. Every record can be viewed by any participant, allowing everyone to verify the authenticity of each transaction. By inhibiting data tampering, the system facilitates audit processes and enhances the security of transactions.

The Other Sides of the Coin

Although the design of cryptocurrency is safe by default, drawbacks remain. Like gold, many cryptocurrencies are in limited supply. For bitcoin, the supply is capped at 21 million units, which can be problematic for the monetary system. 'Money demand expands in tandem with economic growth, but if money supply is fixed, interest rates could be driven too high, resulting in structural deflation, similar to the gold standard,' explained Professor Chew.

The anonymous nature of cryptocurrency transactions is another concern. The ability to conceal the origin and destination of fund transfers makes cryptocurrencies highly attractive for money launderers and terrorists to use for illegal transactions. Similarly, since users' identities need not be disclosed in these virtual transactions, people could use them to make cross-border payments for the purpose of evading taxes.

Expert Advice

In the course 'Current Developments in FinTech' he teaches at the Faculty of Business Administration, Professor Chew, who was an economist at J.P. Morgan and International Monetary Fund, uses case studies to show his students how cryptocurrency and blockchain have been used by companies to do business. He also shows them economic models that have been developed to predict the elusive value of bitcoin.

However, splashing out on the volatile e-currency is not something he encourages. 'At this point it is still a highly speculative kind of investment, a playground for the rich. To ordinary people, I would say don't burn away your savings investing in cryptocurrency unless you have a full understanding of what it is and what you are getting into.

'Having said that, it's good to learn about bitcoin, even if you are not going to invest in it, because digital currency could become an important part of our lives in 10 or 20 years' time if the blockchain technology becomes more mature and gains a much wider user adoption,' said Professor Chew.

Cryptocurrency is still in its infancy. Time will show whether it will cause a revolution in the financial system or turn out to be just another speculative mania like the dot-com bubble. The only thing we can tell for sure is that our reality will never be the same again. 📧

Christine N.



摯愛圓滿謝幕
Goodbye My Love

由中大校友會聯會主辦的《摯愛》舞台劇是大學五十五周年校慶活動之一，自去年起在全球巡迴演出，4月18至20日在深圳保利劇院作最後公演，逾百位海內外校友出席支持。校董會主席梁乃鵬博士（左一）、段崇智校長（右二）、中大（深圳）校長徐揚生教授（右一）及身兼編劇和主角的校董梁鳳儀博士（左二）更於結幕領唱該劇主題曲《博文約禮歌》。該劇巡演共籌得逾一億五千萬港元，用作中大的教研發展、書院經費及弘揚中華文藝。

Organized by the Federation of Alumni Associations of CUHK, the drama, *My Love*, is one of the University 55th Anniversary activities. *My Love* featured its grand finale at Shenzhen Poly Theatre from 18 to 20 April after touring the globe. Over a hundred alumni from Hong Kong, mainland and overseas attended. The drama ended with its theme song, 'Bo Wen Yue Li' (Through learning and temperance to virtue), the University's motto. Dr. Norman N.P. Leung (1st left), Chairman of the Council; Prof. Rocky S. Tuan (2nd right), Vice-Chancellor, CUHK; Prof. Xu Yangsheng (1st right), President of CUHK (SZ); and Dr. Leung Fung-ye Anita (2nd left), playwright and protagonist of *My Love* and Member of the Council, sang as leading voices. The performance raised over HK\$150 million in support of CUHK's and its Colleges' future development, in particular for the promotion of Chinese culture.

商學生國際個案賽奪冠 Business Students Win International Case Competition



四名工商管理學院學生擊敗來自八個國家十五支參賽隊伍，於3月22日在匈牙利布達佩斯舉行的中歐個案競賽奪魁。中大隊成員包括（前排左起）環球商業學二年級的羅鈞洛、國際貿易與中國企業二年級的錢愷欣、譚學堯及吳康賢。參賽隊伍需完成兩項中歐地區企業的複雜商業個案分析，並向以口述方式向專業的評審團簡報解決方案。

Four students from the Faculty of Business Administration outdid 15 teams from eight countries and walked away with the championship at the Central European Case Competition held in Budapest, Hungary on 22 March.

The CUHK team comprising (from left, front row) Richard Law, Year 2 of the Global Business Programme and three International Business and Chinese Enterprise Programme Year 2 students including Crystal Gee, Sean Tam and Nicholas Ng. The participating teams had to solve two complex business strategy cases of companies active in the Central European region, and present their solutions in front of a professional jury.

中大科研項目奪十四國際獎項 CUHK Receives 14 International Awards

本校十三個科研項目於瑞士日內瓦舉行的「第四十七屆國際發明展」合共獲得十四個獎項，其中網絡編碼研究所的「分批稀疏編碼——構建智慧城市」及外科學系和機械與自動化工程學系的「內鏡手術機械人」獲評判嘉許特別金獎，另有一個金獎、八個銀獎、兩個銅獎及羅馬尼亞創新科技協會特別大獎。

Thirteen projects led by researchers from CUHK have received 14 awards in the 47th International Exhibition of Inventions of Geneva. 'BATS: Enabling the Nervous System of Smart Cities', the project launched by the Institute of Network and Coding took home a Gold Medal. The Department of Surgery and the Department of Mechanical and Automation Engineering were also awarded a Gold Medal for their project, 'Endoscopic Surgical Robot'; both projects additionally received Congratulations of the Jury. Other awards included one Gold Medal, eight Silver Medals, two Bronze Medals and the Prize of the Ministry of Scientific Research and Innovation—Romania.

評估機制有助提升社會服務效益 Evaluation Framework Helps to Advance Social Services



社會工作學系獲香港賽馬會慈善信託基金捐助，開展賽馬會「衡坊」培訓計劃，為本地非牟利機構從業員提供證書培訓課程和實習，並結合網上學習平台，與他們分享MEL服務評核的相關知識和經驗。

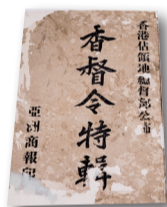
MEL是一套縝密而全面的服務評核培訓框架，適切運用，除可彰顯服務效益，社會服務機構之發展潛力亦隨之增強。「衡坊」計劃為期三年，共提供四期課程，啟動禮於4月13日舉行，並邀得意大利「社會效益評估」著名學者Tiziano Vecchiato 教授主講「社會服務效益評估與服務發展契機：歐洲經驗」。

Funded by the Hong Kong Jockey Club Charities Trust, the Department of Social Work has launched the Jockey Club MEL Institute Project which provides a certificate training course and mentored practicum, to be augmented by an online knowledge hub, with the goal of sharing knowledge and experience of Monitoring, Evaluation and Learning of (MEL) with participants.

The MEL framework provides rigorous and comprehensive training in programme evaluation. With the application of the MEL framework, the effects of services are amplified, thereby improving the capacity and sustainability of NGOs. The project will last three years, providing a total of four rounds of training courses. Held on 13 April, the launching ceremony was followed by a lecture on 'MEL culture and GIA approach to make the difference: European experience', delivered by Prof. Tiziano Vecchiato, an internationally renowned scholar and expert in social impact assessment.

珍貴香港軍票訴訟文件 Valuable Documents of Military Yen Court Cases

日本獨立記者及歷史學家和仁廉夫先生上世紀九十年代協助一批香港市民控告日本政府，尋求賠償日軍於二戰期間佔領香港時強逼市民兌換軍票所造成的損失，案件最終被駁回，惟和仁先生整理了訴訟案中歷史文件，並於4月11日捐贈予中大圖書館。



該批文獻包括七箱判案書、訴狀、案情摘要、口述歷史和媒體報導，合共數千頁文件和十多盒錄影帶，為研究日佔香港歷史及社會狀況，以及二戰相關法律訴訟的學者提供了重要的一手資料。

Mr. Wani Yukio, a Japanese independent journalist and historian, supported a lawsuit filed by victims in Hong Kong in 1990s seeking reparation for the military yen issued during the Japanese occupation. Though the lawsuit was rejected, Mr. Wani gathered the materials and information related to the case and donated them to the CUHK Library on 11 April.

The historical documents, including seven boxes of court judgments, case summaries, oral histories of victims in Hong Kong, news reports, and video tapes, are tremendously valuable as they provide primary data of Hong Kong under the Japanese occupation, as well as the post-war law cases, for historical, sociological, and legal research.

解構帕金森症 Deconstructing Parkinsonism

在張金菱女士慷慨捐款支持下，醫學院於4月11日成立張金菱治療帕金森綜合症研究中心，聯合臨床科學、腦神經科、精神科、腦神經科學、放射學家及工程學等學者，研究帕金森綜合症的病發機制，以研發早期檢測、治療及預防方法。中心並將建立華人早期患者登記冊，收集數據，預測和監察患者的早期病程發展。中心團隊亦建造了香港首部「活體多光子顯微鏡」以助研究。



On 11 April, the Faculty of Medicine established the Margaret K.L. Cheung Research Centre for Management of Parkinsonism with a generous donation from Ms. Cheung Kam-ling Margaret. The centre aims at unravelling disease mechanisms and developing early detection methods and therapeutics of Parkinsonism by combining the strength of clinician scientists, neurologists, psychiatrists, neuroscientists, radiologists and engineers. The centre will establish registries for early stage Parkinson's disease in Chinese subjects to collect data for predicting and monitoring disease progression. The team of the centre has also developed Hong Kong's first custom-built in vivo multiphoton microscope to advance the research.



鄒軍教授當選美國工業與應用數學會士 Mathematics Professor Honoured as SIAM Fellow

數學系系主任鄒軍教授獲美國工業與應用數學學會選為2019年會士，以表揚他在「偏微分方程正和反問題的數值方法及其分析」的貢獻。

Prof. Zou Jun, chairman of Department of Mathematics, has been honoured by the Society of Industrial and Applied Mathematics (SIAM) in the US as a fellow of the 2019 Class. Professor Zou was awarded in recognition of his contributions to 'numerical methods and analyses of direct and inverse problems of partial differential equations'.



六名中大生獲創新科技獎學金 Six CUHK Students Awarded Innovation Scholarships



六名來自工程學院、醫學院及理學院的學生獲頒2019年創新科技獎學金，各十五萬港元，資助參與海外/內地交流、師友指導計劃、本地機構實習計劃及社區服務等一系列精英培訓項目，擴闊國際視野，貢獻創新科技產業。

獲獎學生是電子工程學三年級的梁浩文；內外全科醫學士三年級黃頌曦、張綽倩、林莉雯和四年級趙均皓；以及物理二年級楊振一。

Six outstanding students from the Faculties of Engineering, Medicine and Science have been awarded the Innovation and Technology Scholarship 2019 amounting to HK\$150,000 each. These students will participate in a series of initiatives, including overseas/mainland attachment, mentorship, a service project, and a local internship programme to widen their international exposure and raise their passion and commitment toward science and technology.

CUHK recipients were Leung Ho-man, Year 3 in electronic engineering; Wong Chung-hei, Cheung Cheuk-sin Bernice, Lam Li-man Maggie, all Year 3 students, and Chiu Kwan-ho Nicholas, Year 4 student in MBChB Programme; and Yeung Chun-yat, Year 2 in physics.

新手父母的智能助手 AI Helper for New Parents

中大創業團隊Bulb Inno開發的免費育嬰手機應用程式BBGuide及Dr. B，結合由兒科醫生、言語治療師、註冊職業治療師及教育顧問等專家的意見和人工智能，助新手父母全面照顧寶寶的成長發展需要，並提供健康指點。

BBGuide有系統地記錄零至三歲寶寶成長發展的四大重要範疇——動作、認知、語言和社交，讓家長能輕易掌握寶寶的發展狀況，其人工智並可分析寶寶的成長數據，每星期給予用家適切的育兒提示及文章，猶如一位寶寶成長發展專家。

Dr. B功能有如小兒科醫生，它設置的聊天機械人透過與父母聊天，程式會分析寶寶可能患上的病症。父母也可簡單輸入某一類病癥，聊天機械人便會詢問一連串問題，運用人工智能分析，便能得出答案。Dr. B更會因應父母提供的數據，配合季節及天氣等外在因素，定時發出適切提醒。

Blub Inno, a CUHK start-up team, developed two mobile apps, 'BBGuide' and 'Dr. B', to help new parents taking care of their babies' developmental needs. The approach is holistic, delivering health tips incorporated from artificial intelligence and advice from experts in pediatrics, speech therapy, occupational therapy, and education.

BBGuide records the four important fields for the growth and development of a newborn to three years old baby, namely movement, cognition, language and social systematically. Hence, parents can easily grasp baby's development progress. Moreover, BBGuide can analyze baby's growth data and give intimate parenting tips and reference articles every week.

Serving as a mobile paediatrics physician, Dr. B has a unique Chatbot function to diagnose baby's sickness. By interacting with the parents, Dr. B can automatically list out possible diseases of the baby. Parents can also input a certain type of sickness. The Chatbot will ask some simple questions. Then, it will reveal answers it arrived at using artificial intelligence analysis. Dr. B will also respond to the data provided by parents, in line with external factors such as seasons and weather. Timely and intimate reminders will be sent regularly.



公積金計劃投資回報成績 Investment Returns of Staff Superannuation Scheme

基金 Fund	3.2019		1.4.2018-31.3.2019	
	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	1.47%	1.40%	1.25%	0.44%
平衡 Balanced	1.49%	1.35%	-0.42%	0.94%
穩定 Stable	1.24%	1.29%	-1.05%	-0.43%
香港股票 HK Equity	1.92%	1.58%	-1.92%	-1.51%
香港指數 HK Index-linked	1.55%	1.59%	-0.34%	0.03%
A50中國指數 A50 China Tracker	3.61%	4.01%	-3.68%	-0.65%
港元銀行存款 HKD Bank Deposit	0.17%	0.07%	1.73%	0.77%
美元銀行存款* USD Bank Deposit*	0.25%	0.10%	2.67%	1.13%
澳元銀行存款* AUD Bank Deposit*	0.05%	-0.08%	-5.35%	-6.77%
歐元銀行存款* EUR Bank Deposit*	-1.40%	-1.39%	-9.02%	-8.82%
人民幣銀行存款* RMB Bank Deposit*	-0.32%	-0.39%	-4.35%	-5.13%

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

For MPF Scheme performance, please refer to:
www.cuhk.edu.hk/fno/eng/public/payroll_benefits/mpf.html

* 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

中西醫結合醫務中心灣仔分部啟用 HKIIM's Third Satellite IMC Opens

香港中西醫結合醫學研究所獲上海總會支持，於灣仔盧押道一號修頓大廈一樓B室開設第三所醫務中心，為市民提供中西醫結合的創新專科門診服務外，並為中西醫結合專才的交流平台，促進結合醫學在服務、研究及教育的發展，讓更多人受惠。

除研究所醫護團隊外，醫務中心並聘請蔡濤遠教授加入。蔡教授專攻腎臟病、男科病、中醫內科病症。詳情請瀏覽：www.hkiim.cuhk.edu.hk/imc。查詢及預約，歡迎致電：2873 3053。

The Hong Kong Institute of Integrative Medicine (HKIIM) has established its third Integrative Medical Centre (IMC) at Flat B, 1/F, Southorn Mansion, 1 Luard Road, Wan Chai with the support of the Shanghai Fraternity Association. The centre is not only committed to providing innovative specialized outpatient services in an integrated medicine approach, but also devoted to create synergy and foster the development of integrative medicine in the areas of service, research and education, thereby benefitting the well-being of the society.

In addition of the medical team of HKIIM, IMC recently recruited Prof. Cai Xunyuan who's research interests included kidney disease, andrologic disease, and diseases in relation to traditional Chinese medicine internal medicine. For details, please visit www.hkiim.cuhk.edu.hk/imc. For enquiries and reservation, please call 2873 3053.



球場包青天

Vindication of VAR



4月17日曼城對熱刺的歐聯半準決賽，在最後二十分鐘出現戲劇性發展，兩個爭議性入球由科技定奪，把熱刺送入歐聯準決賽。

比賽至七十三分鐘，曼城領先4-2。在一次角球攻勢中熱刺前鋒略倫特把球撞進曼城網中。錄像重溫顯示觸到皮球的是他的腰而不是手，入球有效，熱刺追至4-3。

曼城繼續狂攻，前鋒史達寧於補時階段再下一城，錄影機再次扮演球證，顯示入球前有隊友身處越位位置，入球無效，記錄維持4-3至完場，熱刺憑兩場總比數(4-4)及作客入球優勢晉級。

足球是進入科技新世紀比較遲的一員，其他職業運動如美式足球和籃球，科技早已分享了球證的半壁江山。這個最古老的競技則是遲遲不願引入新科技。

去年俄羅斯世界盃才第一次正式採用視頻助理裁判(VAR)技術。這項技術以一組每秒可拍六百張照片的攝影機，準確及實時地捕捉皮球的速度及軌跡，並以電腦加以分析，然後傳到場上球證配戴的裝置上。

視頻助理裁判在足球比賽出現爭議時，會被用來判定入球、十二碼及紅牌(驅逐出場)的決定，及有否錯認球員給予紅牌或黃牌。

有人說球證既然是人，人便難免出錯，但長遠來說受誤判影響的機會是均等的，今天我走運，明天我的對手則沒有那麼幸運了，畢竟幸運女神的心是無可捉摸的。

但4月17日如果沒有VAR，熱刺勝出的機會只有四分之一，即是只在判略倫特入球有效，還有史達寧入球無效的情況下熱刺才可晉級，在其他三個可能性(兩個入球都有效、兩個入球都無效、略倫特入球無效而史達寧入球有效)中，笑着離開的是曼城。科技為最古老的競技加進了客觀公正。

Two decisions assisted by technology in the Champions League quarterfinal between Manchester City and Tottenham Hotspur on 17 April decided in high drama the latter team could take the next step towards the top European trophy in football.

In the 73rd minute of the game, when City was leading 4-2, Tottenham's Llorente bundled the ball into the net of City. Video review showed that the ball bounced off his hip not his hand. The goal was allowed, making it 4-3.

City's Sterling scored in stoppage time but his goal was, after video replay, ruled out because a teammate involved in the goal was found to be offside. The scoreline remained 4-3 but Tottenham advanced on aggregate (4-4) and on away goal advantage.

Football or soccer is a relative latecomer to the world of technology. When human referees in other Big Money sports like American football, basketball, tennis, etc., have shared power with technology, the Beautiful Game remains stubborn in admitting the algorithm onto its pitch.

VAR, or Video Assisted Referee, was only officially introduced in World Cup Russia last summer. It is based on the Hawkeye Technology consisting of cameras that can take 600 pictures a second and a computer software that analyzes the data and feeds the result to the headset or wrist device worn by the referee. The technology can capture the speed and trajectory of the ball accurately and in real time.

VAR in football is currently employed to resolve if there is a goal and on penalty decisions, red card decisions and mistaken identity in a card decision.

Apologists for the human referee sometimes argue that, as error-prone as he may be, the odds of his favour or disfavour are the same. This time you're lucky; next time it may be your opponent's turn. Fickle as Fortuna, ain't it?

At the Etihad Stadium on 17 April, however, the odds of Tottenham winning is only 1 in 4 without VAR, that is, if only Llorente's goal is allowed and Sterling's is not. In all other scenarios (both goals allowed, both goals disallowed, and Llorente's disallowed while Sterling's stands), City will sail on. Tech has made the Beautiful Game a fairer game, too.

T.C.



樂人絮語

The Musicians' Discourse



邵逸夫堂座無虛席，觀眾看畢紀錄片《L.O.V.E. in F.R.A.M.E.S.》，皆引頸冀盼與陳奕迅和DUO樂隊互動，了解他們在2010至12年世界巡演並其後六年到英國、廣州等地灌錄《L.O.V.E.》唱片的心路歷程。

和音成員張傑邦擔任導演和剪接，把六千二百個片段剪輯為兩小時的紀錄片，呈現大家如何藉音樂結緣，記錄每首歌背後的笑與淚。他們性格迥異，但彼此的默契令我印象猶深，唱片監製王雙駿認為大家時而嬉戲，時而鑽研編曲和彈奏技巧，感情逐漸建立。陳奕迅說：「我寧願遲點出唱片，也要多點時間與團隊培養默契，創作好音樂。」

博群全人發展中心主任伍慧明主持映後座談環節，她問嘉賓如何走崎嶇的音樂路，填詞人陳詠謙的回答贏得全場掌聲：「有工作時，我會全力以赴；賦閒時，我會努力自學，時刻保持熱忱。我只會有Plan A，那怕面對奚落，我都要盡力發揮，後備的Plan B只會令人留在安舒區。」

每位DUO成員都為《L.O.V.E.》譜曲，把自己的個性和巡演時的感受注入唱片。《海裏睡人》由結他手盧凱彤和鋼琴師孫偉明共同作曲，在一次演出前，盧凱彤隨意彈孫偉明的琴，琴師便把幾個率性的音符化為搖曳夢幻的曲調。她後來填詞，寫嗜睡症患者珍惜片刻的清醒，以此比喻跟DUO樂隊合作的日子有限，相處的每一刻都彌足珍貴。

在唱片市場萎縮的年代，DUO樂隊為何如此精心製作《L.O.V.E.》？我相信是他們對音樂的誠與愛，正如陳奕迅所言：「最好的音樂源於真情流露。這八年我們都投入創作，互相珍惜，值得用一張唱片承載這段回憶。」

Sir Run Run Shaw Hall drew a full audience to watch the music documentary *L.O.V.E. in F.R.A.M.E.S.*, featuring **Eason Chan**. The film recounts DUO Band's 2010-12 world tour and their journey producing the music album *L.O.V.E.* in places such as the UK and Guangzhou in the subsequent six years.

L.O.V.E. in F.R.A.M.E.S. was directed and edited by the band's backing vocalist **Cheung Kit-bong** who had crystalized their memories from 6,200 clips into a two-hour documentary. It depicts how music bonds the team and features behind-the-scene stories of the music album. Each DUO member has a distinctive personality, but they work seamlessly as a team. The music director **Carl Wong** mentioned they were playful at times but also serious in compositions and performance. That's the way they nurtured rapport. Eason said, 'I'd rather spend time on team building and quality music production, even at the expense of postponed album release.'

Irene Ng, director of I-CARE Centre for Whole-person Development, moderated the post-screening sharing. She asked the guests how they overcame their rugged music journey. The lyricist **Chan Wing-him's** reply received a rounding applause. 'I try my best at work. In my idle time, I strive to enhance myself and preserve my passion. There's only Plan A. Even if the going gets tough, I'd only do my best. A Plan B would only hold us back in the comfort zone.'

All the DUO members composed songs for the music album, which reflect their personalities and encapsulate their feelings. *To Be Together* is jointly composed by the late guitarist Ellen Loo and the pianist **Anthony Sun**. Ellen randomly tapped a few notes on Anthony's piano right before a performance, which inspired him to compose a dreamy melody. The lyrics Ellen wrote describe how a narcoleptic treasures every moment of staying awake. It is like working with the DUO team: every moment counts.

In the shrinking music album market, why did the DUO Band insist on the quality of *L.O.V.E.*? To reveal their sincerity and love for music. As Eason said, 'The best music comes from the heart. We have been head over heels in making music for the past eight years. Such a relishing experience is worth recording in an album.'

J. Lau

Photo by ISO Staff

口談實錄 / VIVA VOCE

阮氏紅貴

Nguyen Thi Hong Quy

中國語言及文學哲學博士生
PhD Student in Chinese Language and Literature

中大唯一來自越南的研究生談越港兩地求學體驗、越南語與粵語的驚人相似，以及念念不忘的越南粉。

CUHK's only postgraduate from Vietnam talked to the *Newsletter* about studying in her homeland and in Hong Kong, the uncanny similarities between Vietnamese and Cantonese and her yearning for a bowl of authentic Vietnamese *pho*.



你名字中的「氏」有甚麼意義嗎？

「氏」字在八零年代或以前出生的越南女子姓名裏才會出現。它除了表明是個女兒，並沒任何寓意。之後愈來愈多人覺得把它加在名字裏太落伍過時，才漸漸摒棄。

據聞你當年是越南高考狀元？

其實那年的高考狀元全國不下十幾個。我們只考三科，每科最高十分，可想而知很容易出現同分的情況。

來港前有哪些學習中文的經歷？

我高中開始學中文，大學本科在越南國家大學下屬外國語大學主修「對越漢語教學」。大三時到台灣當了半年交換生，回來之後大家開始說我的中文帶台灣腔。碩士赴上海華東師範大學唸「漢語國際教育」，畢業後回到越南母校工作，邊教漢語邊為外國學生設計越南語課程。

緣何到中大攻讀博士？

中大中文系鄧思穎教授到我工作的大學演講時，得知我有出國深造的想法，便鼓勵我申請「香港博士研究生獎學金計劃」到中大唸博士。申請期間儘管鄧教授身在美國，但一有空就和我討論研究計劃的撰寫，給予我莫大支持。

請介紹一下你的研究範圍。

我主要研究普通話和廣東話與越南語的比較。粵語跟越南語在語音、詞彙和語法有許多驚人的一致。例如「大學」在兩種語言的發音幾乎一樣。兩者的句尾語氣助詞都多達三十幾個，而普通話不到十個。我希望解開為何有這樣的相似。

到香港大半年了，遇過哪些文化衝擊嗎？

最大的衝擊應該是每次到餐廳吃飯都必須神速的點菜，容不得一分鐘的猶豫，所以每次上餐館都讓我很緊張！

在香港和在越南唸書最大的區別在哪裏？

越南學生一般較害羞，很少主動找老師問問題，認為是上課聽不懂才需要問老師。但在香港，我發現身邊的同學都很聰明，同時也愛問問題，提問反而是智力高的體現。我也慢慢調整了心態。

最想念越南的甚麼？

最想念家鄉河內的河粉和米線，連做夢都會聞到河粉湯的香味！越南街道兩旁河粉店林立，騎着摩托車經過，一路上香氣撲鼻。我在越南時並非特別愛吃河粉，但每次出國，這種味道就會令我魂牽夢縈。

關於越南，有哪些港人普遍的誤解你最想澄清？

我覺得沒甚麼特別大的誤解。如果非要說的話，我想告訴大家，越南除了下龍灣，北、中、南部還有許多好玩的地方——北部的河內有建築風味獨特的三十六古街，中部可以到順化參觀阮朝古都，而南部的胡志明市則呈現越南年輕、商業的一面。

What does the 'Thi' in your name mean?

'Thi' exists only in the names of Vietnamese girls born in or before the 80's. It indicates nothing but the female gender. More and more people are finding this word anachronistic and take it out when naming their children.

I heard that you were a top scorer in the university entrance exam back in Vietnam?

Just one of the dozen top scorers nationwide that year. There were only three subjects. Ten points for each. So it was very likely for people to get the same high scores.

What kind of Chinese learning experiences did you have before you came to Hong Kong?

I've been learning Chinese since high school. I got my first degree in teaching Chinese as a foreign language in Vietnam. During my third year I went on an exchange programme in Taiwan. When I came back after six months, people started telling me that my Chinese had a Taiwanese accent. I went on to pursue a master's degree in Shanghai and studied international Chinese education. After graduation I returned to my alma mater in Vietnam to teach Chinese and design the Vietnamese curriculum for international students.

What made you come to Hong Kong for a doctorate?

When Prof. **Tang Sze-wing** of CUHK's Chinese Department came to deliver a lecture where I was working, he got to know that I intended to pursue overseas studies. He encouraged me to apply for the Hong Kong PhD Fellowship Scheme. Though Professor Tang was in the US during my application cycle, he always found time to discuss my research proposal with me. I am so grateful for his generosity and help.

Please tell us about your research area.

My research focuses on comparing Putonghua and Cantonese with Vietnamese. There are many striking similarities between Cantonese and Vietnamese in terms of pronunciation, vocabulary and grammar. Take 'university' for example. It almost sounds the same in the two languages. They both have as many as 30 end-of-sentence particles, while Putonghua has only about 10. I hope to find out why.

You've been in Hong Kong for over half a year. Did you experience any culture shock?

The biggest shock is when I need to order food in a restaurant. There is so much pressure to make it snappy and without hesitation. It makes me so nervous every time I go out to eat!

What is the biggest difference between studying in Hong Kong and in Vietnam?

Vietnamese students tend to be shy and reluctant to ask questions to their teachers because it suggests they are too dumb to understand what the teachers have said in class. In Hong Kong, I discovered that, even though my classmates are very smart, they also ask questions. I gradually changed my mind-set too.

Which part of Vietnam do you miss most?

I miss the noodles from my hometown Hanoi most. I dream a lot about the aroma of the *pho* broth. Streets in Vietnam are adorned by *pho* eateries. The savoury smell rushes to us when we ride past on motorcycles. When I was in Vietnam I did not particularly like having *pho*. But once I left home, remembering that smell makes me homesick.

Is there any misunderstanding about Vietnam held by Hong Kong people that you want to clarify?

Not much that I know of. But if I have to say something: I would tell Hong Kong people that besides Ha Long Bay, there are many other places of interest in Northern, Middle and Southern Vietnam. In the Northern city of Hanoi, one can tour the Old Quarter with 36 exotic streets. In Hue of Central Vietnam one can visit the ancient city of the Nguyen Dynasty. Ho Chi Minh City in the South shows the young, commercial side of Vietnam. 🇻🇳

Christine N.