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Introduction

Dear colleagues,

Welcome to the third ELIA Leadership Symposium created specifically for the needs and interests of key decision makers in arts and design institutions.

Following the success of the first ELIA Leadership Symposium held at the Getty Center in Los Angeles in 2003, and the second held at the Tate and University of the Arts in London in 2005, the continuing dialogue of key decision makers on current debates in cultural management and leadership in arts education, has brought together influential leaders in the arts from many of the world's most important institutions.

The opportunity of bringing the symposium to Hong Kong, a decade after Hong Kong's handover to China, to an environment where there has been substantial change culturally, economically, politically and socially since 1997, may help to promote new perspectives, or see familiar perspectives in a new light.

Hong Kong enjoys an international reputation for openness, for its access as a gateway to China, and for its geopolitical and strategic position as a window on the rest of the world; plans for the world's largest integrated cultural hub at West Kowloon notwithstanding.

It is a place of one country two systems. It asserts its right to determine the nature and content of education; one where local media are vibrant in nature, and it is a major centre for broadcasting and publishing.

Hong Kong makes quite a setting for the Leadership Symposium: vibrant, energetic and unique; time-honoured, but also increasingly cutting-edge.

The programme will combine keynote presentations and facilitated group sessions with cultural events highlighting all that Hong Kong has to offer.

We hope you enjoy the Leadership Symposium and wish you a very pleasant stay in Hong Kong.

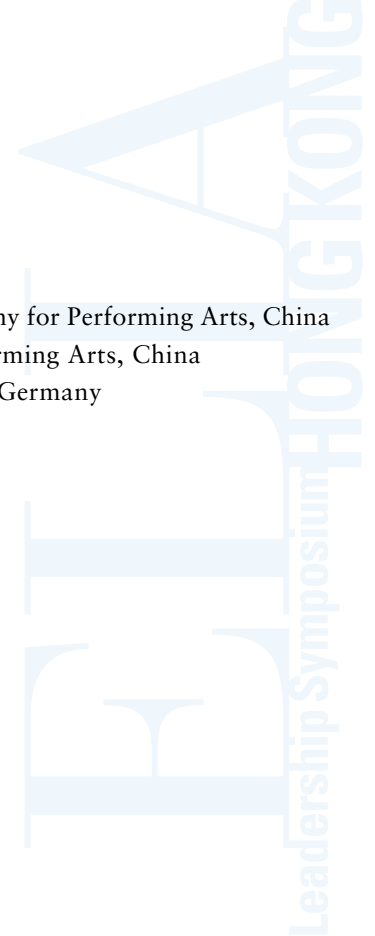
Steering Group Leadership Symposium 2007

Prof Kevin Thompson (Chair), The Hong Kong Academy for Performing Arts, China

Mr Philip Soden, The Hong Kong Academy for Performing Arts, China

Prof Kirsten Langkilde, University of the Arts Berlin, Germany

Ms Carla Delfos, ELIA, Amsterdam, the Netherlands



Building Cultural Software

It does seem novel, if not somewhat anomalous, to refer to people as ‘cultural software’, more rarefied, perhaps, than the expression ‘human resources’. Though this, too, appears, contrary, an odd way round, and no less inapt. People are much more than resources. Resourceful, creative, innovative people perhaps, but hardly merely resources. And, what about the divergents, the cultural brave-hearts, lateral thinkers and innovators who craft our world, change the way we see it, or shape its future progress through sheer dint of their unusual gifts, their rare knowingness, their perspicacity, their remarkable capacity to imagine, to dream, to dare, and, perhaps, at times to confound and exasperate.

Cultural hardware, may be, as John Ruskin said of architecture, ‘the inescapable art’, as it shapes the lives of people who rarely pause to think about it. Yet, shopping malls and totemic office buildings cannot alone symbolise the spirit or soul of a place, begin to represent the rich array of ways people might choose to inhabit their space, or to glimpse their values, and what they stand for, nor show the cultural ecology of their lives, in the way that the quality and richness of cultural software, more intrinsic ‘positional’ content, can.

From the live to the virtual, cultural software relies on three resources: highly skilled people, intellectual capital, and creativity. Why should we make building cultural software our theme? Notwithstanding a duty of stewardship for succeeding generations to self-fulfill their potential to lead balanced and positive lives, and for society’s collective well-being and lifestyles, even utilitarian arguments would recognise the value of creativity. The ability to think outside of, or expand our notion of, the frame, permeates all sectors of business, and service sectors, in terms of constant advancement, fiscal and social progress. But to realise this potential, we must act now.

At the same time as developed countries strive towards more inclusive societies, to those more socially engaged with greater communities, with urban regeneration, they also look to promoting arts and culture as economic regenerators, as an attraction to cultural tourists, and to encourage the growth of creative industries and innovative business practices.

To some extent Hong Kong’s centre of gravity has shifted too. So have its expectations and realisation of the sorts of challenges faced in preparing the cultural software for tomorrow’s world.

Rapid metropolitanism and the present economic boom have entailed intensifying the economic predisposition. Discontent of those living amidst urban redevelopment and in outlying areas has been made increasingly manifest.

New imperatives can all be cogently argued in societal and developing cultural terms. But the implications need to be addressed. Today’s society has a significantly broadened view of the part the arts can play, and a more inclusive and enhanced range of 21st century arts and lifestyles.

Higher arts’ institutions, charitable organisations, government, professionals, society and community at large, are today foreseeing a more defining role in terms of the arts, one integrated into the very fabric of all our lives and futures, one of serving a communal and social function, one of greater significance and of strategic import. Yet we retain today in our Arts Schools, Academies and Conservatories, many of the institutional frameworks of the past, concepts appropriately planned at the time, but inappropriately designed for the new order of today and tomorrow. It is more than a question of strategy. It is one of conception.

With so much depending on development of cultural software, that is creative and resourceful people, the ELIA 2007 Hong Kong Leadership Symposium, itself people, intellectually and creativity-intensive, looks at some of the qualities necessary to effect a cultural shift. Software re-engineering of a new order.

Prof Kevin Thompson
Director, The Hong Kong Academy for Performing Arts, and
Chairman, Executive Group, ELIA Leadership Symposium 2007



Symposium Themes

The discussion themes for the 2007 Leadership Symposium build on issues emerging at the London 2005 Symposium and respond to some of the London participants' suggestions about future content. They begin by looking at the current purpose and practice of leadership of higher arts education, then consider what the renewal of that mission requires, and conclude by looking outwards at its place in society and the partnerships on which it depends. Topics to be discussed include:

- Purpose and Practice: Teaching, Research, Purpose of Arts Education
- Renewal: Curriculum Development, Leadership
- Development, Institutional Change, Investment
- Facing Outwards: Partnership, External Relations, Advocacy, Internationality, East meets West

These themes are explored in detail in a paper commissioned by the London steering group and written by Francois Matarasso. This insightful and thought-provoking synthesis is *Reflections*.

Symposium Programme

Monday 3 December

(Arrival day)

14h00-18h00

Registration

Options:

- Guided day trip to Macau (departs early morning; for delegates who arrive on or before Sunday)
- Self-guided tours of Hong Kong (with public transport guide provided) for arrivals on the day

Evening

- Recommended cultural attractions / dining options (see the Dining Out Guide on page 36)

Symposium Programme

Tuesday 4 December

09h00-10h15

Registration

10h15-10h20

Opening Ceremony (Academy Atrium)

10h30-10h35

Welcome by Ms Carla Delfos, Executive Director of ELIA (Drama Theatre)

10h35-10h40

Address by Mr Tsang Tak-sing, JP, HKSAR Secretary for Home Affairs

10h40-10h45

Prof N K Leung, Chairman of the Academy Council presents souvenir gifts to Mr Tsang and major sponsor Shanghai Yungao Education Company

10h45-10h50

Sir Michael Bichard, Chairman of the 2005 ELIA Leadership Symposium in London, hands over to Hong Kong

10h50-11h00

Welcome by Prof Kevin Thompson, Academy Director

11h00-11h30

Coffee Break

11h30-12h20

Keynote Address – Mr Charles Handy

12h20-13h00

Discourse – Mr Charles Handy and Prof Kevin Thompson

13h00-14h30

Lunch (1/F Atrium)

14h30-14h50

Introduction to Chinese Opera (Studio Theatre)

14h50-16h00

Tour of Academy Wanchai campus

Tuesday 4 December (cont'd)

16h00-16h30	Coffee Break
16h30-17h00	Keynote Address – Mr John Meehan
17h00-17h20	Panel Discussion – Prof Andrea Hull, Prof Lorraine Justice, Prof Nikolaus Wyss, Ms Margaret Yang, moderator: Mr Jonathan Douglas
17h20-17h30	Q&A
17h30-17h35	Short Break
17h35-18h30	Performance by Academy dance and music students (Drama Theatre) – refer page 20 for details
18h30-19h30	Reception (Academy Garden)
19h30-22h00	Cultural Programme Options - refer page 13 for details

Wednesday 5 December

09h30-10h00	Keynote Address – Ms Jude Kelly
10h00-10h20	Panel Discussion – Ms Claire Hsu, Dr Kirsten Langkilde, Ms Esther Leung, Prof Sharman Pretty, Prof Chris Wainwright; moderator: Mr Benny Chia
10h20-10h30	Q&A
10h30-11h00	Coffee Break
11h00-13h00	Facilitated Breakout Sessions - <i>Purpose and Practice</i>
13h00-14h00	Lunch (1/F Atrium)
14h30-18h30	Cultural Programme Options – refer pages 14-17 for details

19h30-22h00	Dinner at the home of the Consul General of the Netherlands in HKSAR, Mr Jan Revis (coaches depart from the Academy at 19h30)
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Thursday 6 December

09h30-10h00	Keynote Address – Mr Fredric Mao
10h00-10h20	Panel Discussion – Mr Timothy Calnin, Dr Darwin Chen, Ms Jane deBevoise, Mr Klaus Heymann, Prof Jenny So, Mr Mathias Woo, moderator: Ms Michelle Vosper
10h20-10h30	Q&A
10h30-11h00	Coffee Break
11h00-13h00	Facilitated Breakout Sessions - <i>Renewal</i>
13h00-14h00	Lunch (1/F Atrium)
14h30-18h30	Option 1 - Cultural Programme - refer page 18 for details Option 2 - <i>Aspirations and Buttresses, or What are Emerging Artists Emerging Into?</i> A workshop by Prof Andrea Hull and Dr Ann Calvert – Conference Room A (further details on page 18)
Evening	Free Time



Friday 7 December

08h45	Assemble at Academy G/F Atrium for coach transfer to Wellcome Theatre at Béthanie Campus
09h30-10h00	Keynote Address – Ms Tisa Ho
10h00-10h20	Panel Discussion – Prof Tony Jones, Prof Seona Reid, Prof Hans-Peter Schwarz, moderator: Prof Chan Wing-wah
10h20-10h30	Q&A
10h30-11h00	Coffee Break
11h00-12h00	Facilitated Breakout Sessions - <i>Development</i>
12h00-13h30	Lunch at Chinese Cuisine Institute
13h40-14h30	Screening of award-winning Academy Student Film Projects Part 1 (Jackie Chan Screening Room) - refer pages 22-24 for details
14h45-16h00	Facilitated Breakout Sessions – <i>Facing Outwards</i>
16h00-16h30	Coffee Break
16h30-16h45	Keynote Address – Mr David Tang
16h45-17h45	Closing Plenary / Summing Up / Future Directions
17h50-18h00	Closing Ceremony by the Hon Henry Tang Ying-yen, GBS, JP, HKSAR Chief Secretary for Administration
18h00-18h50	Guided Tour of Béthanie Chapel and BNP Paribas Museum
19h00-20h00	Screening of Academy Student Film Projects Part 2 - refer pages 22-24 for details
20h00-22h30	Farewell Dinner (Sir Y K Pao Studio)
22h30	Coaches return delegates to hotels

Keynote Abstracts

Charles Handy – Tuesday 4 December 11h30

Life is Art, and Vice Versa

The Arts challenge us to look anew at our lives and their purposes.

The Arts provide us with models for learning.

The Arts offer examples of the ways in which work may increasingly be arranged and managed in other organisations.

Therefore, your responsibilities are perhaps greater than you realised!

John Meehan - Tuesday 4 December 16h30

Moving Forward

From his experience as the former Artistic Director of the American Ballet Theatre's Studio Company, a training ground for dancers entering the ABT's main company, John Meehan will discuss his ideas and methods of preparing young dancers for life in a professional ballet company. He will also briefly address the general differences between dancers trained in the East and those trained in the West and how prepared they are for life in the world of professional ballet.

Jude Kelly – Wednesday 5 December 09h30

Responsibility

The cultural and creative industries increasingly play a key role in the financial health of many countries. They are also regularly used to promote a nation's 'creative image' abroad. This influential position that culture now inhabits brings new responsibilities for its leaders and for the next generation that is currently involved in training. What are the values that therefore need to be strengthened and fought for in creative teaching? What are the obligations that creative leadership brings in both the classroom and the public arena? And how does the rhetoric surrounding creative ideals match up to methods and content of how and what we teach younger people?

Fredric Mao - Thursday 6 December 09h30

Artistic Authenticity in a New Cultural Evolution

Through personal experience studying and practising theatre arts in the USA during the 1970's and 1980's, to various engagements in professional arts institutions in Hong Kong/China up to today, the benefit of connecting traditional values to the continuous search for new ideas has been established. As a determined advocate of East-West cultural fusion, Fredric Mao sees a great opportunity to investigate new

possibilities in its development and practice. Therefore, it is time to commit to research seeking not only the methodology but the underlying rationale as well. The search for artistic authenticity in this new cultural evolution is a matter of great significance today.

Tisa Ho - Friday 7 December 09h30

Arts sans frontières

The armed forces and the sporting world have long been used as models for organisational structure in other types of activity. The arts have subsequently been pressed into service as reference for alternative models that are more fluid, more people-centred. Chamber music ensembles come most readily to mind as one of the most popular management references. In a relatively newly flattened world, international arts festivals may offer some interesting analogies to enterprises operating in a borderless world of resource networks. This could be an extra value that Festivals bring to the communities in which they operate.

Cultural Programme

Tuesday 4 December

- 14h30-14h50 Introduction to Chinese Opera – Studio Theatre
- 14h50-16h00 Tour of the Academy's Wanchai campus
- 17h35-18h30 Performance by Academy dance and music students - Drama Theatre (refer page 20 for programme notes)
- 18h30-19h30 Reception - Academy Garden
- Evening options:
- 19h30-23h00 ***Dream of the Red Chamber*** – Ko Shan Theatre
A Cantonese opera based on the famous Chinese classic novel by Cao Xueqin. The Red Chamber was where the daughters of wealthy families lived. The opera tells the story of the downfall of the Jia family, through the tragic love story among Jia Baoyu, the adolescent heir of the family, his true love but sickly cousin Lin Daiyu and his other cousin, Xue Baochai, whom his family force him to marry.
- 20h00 – 21h00 **Mozart Sonatas for Fortepiano and Violin** – Academy Recital Hall
As a performer, Mozart was most famous as a pianist, but into his adult life he also played the violin. Mozart's sonatas for keyboard and violin evolve from being simple early sonatas 'for keyboard with violin accompaniment' to mature concerted works on a grand scale for public performances. In this, the last in a series of six concerts, Amy Sze and Benedict Cruft will be performing them on instruments that are very close in construction and sound to the instruments that Mozart would have played. The Academy's fortepiano is a copy of a late 19th century Viennese instrument by Anton Walter, matched by an 18th century English violin, gut-strung in the style of the instruments that Mozart would have known.

Wednesday 5 December 14h30-18h30

OPTION 1: Tour to City University School of Creative Media and Shek Kip Mei Jockey Club Creative Arts Centre

School of Creative Media, City University of Hong Kong

The School is training a new generation of multi-media specialists -- professionals who are not only skilled in the technology of digital media but who are also versed in the art of story-telling and can integrate a multiplicity of media forms.

Delegates will have an opportunity to view student works and tour the School's impressive facilities including 2D/3D Animation Lab, Centre for Applied Computing and Interactive Media (ACIM) and post-production facilities.

Shek Kip Mei Jockey Club Creative Arts Centre

A decommissioned 1970's multi-storey factory building at Shek Kip Mei is being converted into a home for artists and designers to pursue their creative work, and an arts and cultural hub for the community.

The first of its kind in Hong Kong, the Centre is an initiative of the Hong Kong Baptist University for the furtherance of its educational goals. The Centre partners with the creative disciplines of the University, including the visual arts, digital graphics, music, film and television, to achieve the synergy essential to the nurture of creative arts talents and the promotion of arts and culture to the community at large.

The Centre has been made possible by the HKSAR Government's Home Affairs Bureau who made the decommissioned factory estate available, strategic partners the Hong Kong Arts Development Council and Hong Kong Arts Centre, and a donation of \$69.4 million from The Hong Kong Jockey Club Charities Trust towards the renovation and part of the start-up costs.

When it opens in early 2008, the Centre will have about 100 studios of different sizes to suit the needs of artists and art groups, as well as communal facilities for exhibitions, experimental theatre work, talks and performances. It will offer a place for artists and designers to work and display their creative works and for art groups to run art courses and organise various activities to promote arts and culture.

Wednesday 5 December 14h30-18h30

OPTION 2: Tour to Swire School of Design and Hong Kong Museum of Art

Hong Kong Polytechnic University Swire School of Design

The School's standing as one of the most technologically advanced design schools in the world ensures that its graduates are prepared for life and work in the twenty-first century. Designers are trained to be leaders who can improve the world in which they live; innovative problem solvers and independent thinkers who are equipped with the necessary intellectual, technical and managerial skills to invent new futures.

Hong Kong Museum of Art

The Hong Kong Museum of Art houses collections representing the art of China, including the following:

A Selection of Paintings and Calligraphy of the Ming and Qing Dynasties from the Xubaizhai Collection

During the Ming and Qing dynasties, paintings and calligraphy flourished and developed a tendency towards stylistic diversity. Some exhibits were once included in the Qing imperial collection.

Early 20th Century Guangdong Painting

This thematic show provides a new vision and historic approach to Guangdong art from the early 20th century, a period of rapid exchanges and conflicts between old and new cultures.

Chinese Jade and Gold

Featuring over 500 items of jade carvings and gold wares from the Neolithic period to the Qing dynasty, the exhibition shows the moral virtues of ancient China and influences of the various ethnic groups and cultures from further west.

Gems of Chinese Ceramics

This exhibition aims to provide an overview of Chinese ceramics from ancient times to the recent past, when traditional techniques still endured, by showcasing priceless examples from the museum's collection of fine ceramics.

The Chater Legacy — A Selection of the Chater Collection

Sir Paul Chater was an Armenian born in India who came to Hong Kong in 1864. He became a successful merchant and amassed a considerable fortune as well as an important collection of paintings and ceramics. In 1926, he bequeathed the whole collection to the Hong Kong Government. Unfortunately, only 94 items survived the Second World War. To commemorate the 45th Anniversary of the Museum, a selection of 46 items that form one of its collections are displayed to illustrate its legendary past.

Wednesday 5 December 14h30-18h30

OPTION 3: Tour to Hong Kong Heritage Museum and Chinese University of Hong Kong (CUHK)

CUHK Institute of Chinese Studies

CUHK offers programmes in fine art and also houses the Institute of Chinese Studies. The Institute's Art Museum has an excellent collection of historical art objects including calligraphy, epigraphy, bronze, jade, paintings and sculpture.

Hong Kong Heritage Museum

The Hong Kong Heritage Museum provides comprehensive exhibitions on history, art and culture, including the following:

Fashion Attitude – Hong Kong Fashion Design

Fashion is not only a reflection of social life style, it is also a representation of culture. The fashions of different eras each have distinctive characteristics, and they also mirror the development of different attitudes to fashionable dress in changing times. This exhibition, with Ms Judy Mann as guest curator, showcases nine established local fashion designers – Barney Cheng, Lu Lu Cheung, Ika, Peter Lau, Spy Henry Lau, Walter Ma, William Tang, Pacino Wan and Benny Yeung, who made their names in different decades of that development.

Cantonese Opera Heritage Hall

Showcasing the operatic treasures of the museum, including some valuable items once used by renowned Cantonese Opera artists, this gallery relates the history and

explains the art of Cantonese Opera. Multimedia programmes on a variety of topics related to Cantonese Opera can also be accessed and explored.

T T Tsui Gallery of Chinese Art

This gallery features fine and decorative Chinese art from the donations of the Tsui Art Foundation. Works of Chinese art ranging from Chinese ceramics and pottery sculptures to bronzes and Tibetan Treasures are displayed in the gallery.

Chao Shao-an Gallery

One of the most renowned painters of the Lingnan School, Professor Chao Shao-an (1905-1998) also made an important contribution to art education by establishing the Lingnan Art Studio in Guangzhou in 1930 and later in 1948 in Hong Kong. This gallery showcases his works, dating from the 1920s to the 1990s and featuring a rich variety of subject matter.

New Territories Heritage Hall

With over 300 artefacts from the New Territories on display, the gallery consists of a series of time tunnels that lead the visitor through over 6,000 years of New Territories history. Featuring a number of reconstructed scenes and multimedia programmes, the time tunnels trace the natural environment and the social changes that have taken place in the area and look forward to infrastructure projects and developments that are scheduled for the future.

Wednesday 5 December 19h30-22h00

Dinner at the home of the Consul General of the Netherlands, Mr Jan Revis. Coaches will depart from the Academy's Wanchai campus at 19h30.



Thursday 6 December 14h30-18h30

OPTION 1 – Cultural Programme: Guided tour of SoHo / Hollywood Road galleries

Hollywood Road / SoHo (SOuth of HOLlywood Road) is Hong Kong island's main arts and antiques district. Commercial galleries showcase budding as well as established artists from South East Asia and China. Delegates will be conveyed by coach to Hollywood Road from where small groups will depart on foot for a walking tour around selected galleries, each accompanied by a local guide. A map highlighting the galleries will be provided for delegates who prefer to take the tour at their own pace. The tour will start at the historic Man Mo Temple (built in 1847) dedicated to the gods of Literature and War.

OPTION 2 – *Aspirations and Buttresses, or What are Emerging Artists Emerging Into?*

Prof Andrea Hull and Dr Ann Calvert present a workshop exploring the need for, and pressures of, evaluation of 'success'. This will appeal especially to delegates whose education systems are increasingly focusing on metrics.

OPTION 3 – Blue Sky Sessions

Space has been reserved for focus group discussions on other topics proposed by delegates.

OPTION 4 – Free Time

Time to meet one on one with other delegates to discuss strategic partnerships, future collaborations, or staff / student exchange visits. Or go shopping for that special Christmas present

Thursday 6 December Evening – Free Time

SoHo and nearby Lan Kwai Fong are also home to many restaurants and bars, so delegates taking the gallery tour may consider lingering in the district for their evening meal. The Dining Out guide on pages 37–38 has recommendations in both neighbourhoods, or enjoy a leisurely stroll to soak up the ambience until something takes your fancy.

Alternatively, take the Star Ferry to Tsim Sha Tsui. Arrive in time for a leisurely stroll along the Avenue of Stars, from where you can view the spectacular Hong Kong skyline and in particular the Symphony of Lights which starts every evening at 8pm and lasts for about 15 minutes. This is the world's largest permanent light show, involving over 40 buildings in a synchronised display. Afterwards, relax over dinner at a nearby restaurant – please refer to the Dining Out guide on page 39 for suggestions.

At 19h00 in the Academy's Concert Hall, the Finnish Consulate has arranged a music concert to celebrate Finland's National Day, featuring Janne Rättyä, accordion and Taneli Turunen, violoncello.

For jazz buffs, there is a concert by the Jacques Loussier Trio at City Hall, 20h00, featuring Jacques Loussier on piano, André Arpino on drums and Benoit Dunoyer de Segonzac on bass.

Friday 7 December (at Béthanie campus)

18h00 – 18h50 Guided Tour of the Béthanie Chapel and BNP Paribas Museum. Discover the history of the Academy's Landmark Heritage Campus.

19h00 – 20h00 Film Screening – Jackie Chan Screening Room
Selected award-winning short film projects by Academy students (see page 22 for details)

20h00 – 22h30 Farewell Dinner – Sir Y K Pao Studio

A minibus will depart from the Academy's Wanchai campus at 17h30 to convey spouses / traveling partners to Béthanie.

Performance by Academy Dance and Music Students

Tuesday 4 December 17h35 Academy Drama Theatre

Pipa Solo

Soloist

Cormorants Frolic in Water

Chass Wong Ling-yan

The pipa is a plucked string instrument like the western lute. It is equipped with four strings and 24 frets. Its current structure had its origins in Persia in the 4th Century.

Chinese Music Ensemble

Suona

Yangqin

Erhu

Zhonghu

Gehu

Pipa Chass

Zhong Ruan

Dizi

Sheng

Percussion

Celebrating New Year

Ge Li

Maverick Chow Chun-sing

Chun Pik-sum & Szeto Kin

Ng Wai-yin

Wong Yeuk-hang

Wong Ling-yan

Lau Nga-ting

Sham Kin-yu & Hui Chun-kit

Pang Hong-tai

Eddie Tse Tsz-chung, Li Wai-mei,

Chan Wai-hong & Chak Yuet-man

The suona is one of the most wide-spread wind instruments, found in all ethnic groups in China, but actually introduced from Persia and Arabia as the 'Shawn' – the precursor of the oboe. At first it was used to inspire troops into battle, but later it became commonly performed in all entertainments and social functions.

Contemporary Ballet

Choreographer

Music

Rehearsal Directors

Dancers

Excerpts from *Sextet*

Thierry Malandain

Sextet by Steve Reich

Stella Lau and Zhao Min-hua

Rebecca Zhu Chen-li*, Liang Ye,

Emily Lo Bui-yan, Swani Yip Kei-yan,

Jennifer Lam Oi-ki, Catharine Chan Cheuk-han,

Shen Jie*, Dam Han-giang, Vu Van Nguyen, Yuan Shang-jen, Ricky Hu Song-wei, Lu Shuang

Liang Ye, Dam Han-giang & Vu Van Nguyen

Trio

* Academy 2007 graduates appearing by kind permission of the Hong Kong Ballet

The laureate of several choreographic competitions and Director of the Centre Choreographique National Ballet Biarritz, Thierry Malandain created this contemporary abstract ballet *Sextet* in 1996. The work highlights the strength, fragility and sensuality of the dancing body expressed through the movement of 12 classically trained dancers.

Contemporary Music

Composer

Marimba

Live electronics

Une jeunesse sans ressentiment /

Thank you for your memory

Chan Yuk-pang

Fiona Foo

Chan Yuk-pang

Contemporary Chinese Dance

Choreographer

Music

Composer

Dancers

Once in a Secret Night

Yu Pik-yim and dancers

King Shawan – Rhythms of the World

Medwyn Goodall

*He Chao-ya, Ho Ho-fei, *Lin Zheng-yuan,

Anson Tse Sung-yan, *Yau Chun-hei,

Yuan Sheng-lun, Sun Gong-wei

* Academy 2007 graduates

Walking along the road...

The initial purpose of the journey forgotten.

It doesn't matter.

The importance is not to know where I started, but how I walk in this rainy night...!

Screening Programme

Friday 7 December at Béthanie - Jackie Chan Screening Room

Part One: 13h40-14h30

《枉少年》 *Wasted*

Director: Frank Hui Hok-man

Duration: 20' 35"

Synopsis:

Ma and Sze are buddies from the same school. Rebuked by Jaa, a tough guy from another class, Sze urges Ma to get revenge for him. Meanwhile, Jaa and his gang continue to bully Ming, a weakling in the group, by stripping him naked in front of the class.

Ma and Sze challenge Jaa and company to have a fight after school, but are so absorbed in playing mischievous tricks to the Headmaster's office that they miss the appointment. At night, Jaa walks past a foot-bridge and finds one of the teachers he dislikes most waiting for the bus under the bridge. Jaa picks up a stone and is ready to aim it at the teacher when suddenly someone appears behind him...

Festivals:

1. The First Fresh Wave Joint-Universities Short Film Competition, 30th Hong Kong International Film Festival, 2006. Best Film Award. *Wasted* is hailed by renowned film historian David Bordwell as 'a rare and outstanding work which compresses twenty-hours into less than twenty minutes, at the same time probing into some very important social issues.'
2. The 47th Brno Sixteen (B16) International Competition, Czech Republic, 2006. Bronze Medal (Student Category of International Selective Competition of Non-commercial Short Fiction Films).

《走吧！60》 *Run 60 Run*

Director: Ernest Ling Yu-hon

Duration: 30' 00"

Synopsis:

Under the same roof, there may be unlimited possibilities.

At the age of 60, the dull-living Di is worrying about whether or not she should have a funeral portrait taken. Then she meets 8-year-old Wah who, with his determination and enthusiasm, encourages Di to try a scooter and ride around the estate. Finally, her life is changed.

Life keeps running at the age of 60, why not?

Festivals:

1. The 2nd InDPanda International Short Film Festival, Hong Kong, 2006.
2. The 12th Lyon Asian Film Festival, France, 2006. In competition.
3. Wan Chai Festival Finale, Hong Kong, 2007.
4. School Film Festival, Cieszyn, Poland, 2007. In competition.

Total Duration of Part One: 50' 35"

Part Two: 19h00-20h00

《拾兄妹》 *Poor Bro, Rich Bro*

Director: Vincyy Lee Ka-yi

Duration: 14' 23"

Synopsis:

Everyday after school, two little kids go selling junk just to earn a few dollars. One day, the sister refuses to go on after being humiliated by her classmate. Because of the care and persuasion of her grandma, she changes her mind. However, they are both trapped in a web of desire once again during a school recess. The awakening sound of the bell has changed their lives.

Festivals:

1. The 10th Cross-Strait, Hong Kong & Macau Student Film and Video Festival, Hong Kong, 2007. Top Honours Jury Award and Hong Kong Regional Award.
2. The FilmGate International Student Film Festival, St Louis, Missouri, USA, 2007.
3. The 48th Brno Sixteen, Czech Republic, 2007. In Film School Screening Programme.
4. Asia Screening Forum, Kansai, Japan, 2007.

《樓上傳來的歌聲》 *Upstairs*

Director: Kiwi Chow Kwun-wai

Duration: 30' 00"

Synopsis:

Lok has been suffering from a mental disorder for many years. Because of the misunderstanding and discrimination of others, he chooses to keep his illness a secret.

Lok always wanders around in the corridor during sleepless nights and one night, by coincidence, he meets Yan. His life becomes much more colourful after meeting her and they soon fall in love. However, he is wondering if he should tell her the truth. Then, he decides to confess. One night, he finds the opportunity...

Festivals:

1. The 2nd InDPanda International Short Film Festival, Hong Kong, 2006. Opening Film.
2. The Kodak Film School Competition, Hong Kong, 2006. National Winner.
3. The 12th Hong Kong Independent Short Film & Video Awards (ifva), Hong Kong, 2007. Silver Award, Open Category.
4. The 5th Global Chinese University Student Film and TV Festival, Hong Kong, 2007. Best Creativity Award and Best Director Award, Short Dramatic Film.
5. The Young Cinema Art Festival (The 2nd World Student Film Festival), Warsaw, Poland, 2007. Special statuettes and diploma.

Total Duration of Part Two: 44'23"

Biographical Notes

Keynote Speakers

Charles Handy

One of the world's leading thinkers on management and leadership, former oil company executive and now author, social philosopher and arts-lover, Irish-born Charles Handy has sold more than one million books worldwide. His landmark titles have changed the way we think about work and the world around us. They include *Understanding Organizations*, *Gods of Management*, *The Age of Unreason*, *The New Alchemists*, *The Hungry Spirit*, *The Empty Raincoat*, *The Elephant and the Flea*, *The New Philanthropists and Myself* and *Other More Important Matters*. Charles Handy has a lot to say about education and the arts, and ELIA is delighted to announce that he has agreed to participate as principal keynote speaker in the 2007 Leadership Symposium.

Tisa Ho

Tisa Ho grew up in Hong Kong and trained in arts management at the City University, London. She relocated to Singapore in 1984, where her media work included anchoring a Sunday morning TV magazine programme and managing a new radio station. Her arts portfolios covered policy and infrastructure development, as well as marketing and curatorial responsibilities for the 1988 and 1990 Singapore Arts Festivals. She was General Manager of the Singapore Symphony Orchestra between 1991 and 1999, during which she helped to set up the Alliance of Asia-Pacific Region Orchestras. In 1993, she helped to conceptualise and launch the annual Singapore International Piano Festival, now in its 14th year. Tisa has been Executive Director of the Hong Kong Arts Festival since 2006, and is a prolific editor and author.

Jude Kelly

One of Britain's leading theatre directors, Jude Kelly started out as an actress with Michael Bogdanov's Leicester Phoenix Theatre. She began her directing career in 1976 when she founded the Solent People's Theatre. After directing 42 of their shows she was appointed artistic director of the Battersea Arts Centre, which she established as a national venue. In 1986 she joined the Royal Shakespeare Company as an assistant director. She was then appointed artistic director of the West Yorkshire Playhouse (1988–2002). She has directed at the Bristol Old Vic Theatre, the Lyric in Hammersmith, and Chichester Festival Theatre. Jude is a commentator and spokesperson for the arts, making regular appearances on national radio and television. She is currently Artistic Director of London's Southbank Centre, her most recent project being the Centre's production of Carmen Jones to mark the re-opening of London's Festival Hall in July 2007. Jude Kelly has been appointed Chair of the Arts, Education and Culture Committee for the 2012 London Olympic Games.

Fredric Mao

After obtaining an MFA in Theatre Arts at the University of Iowa, Fredric Mao launched his acting and directing career with professional theatre companies, film and television in the United States. At the age of 27, he was appointed artistic director of the Napa Valley Theater Company in California. He made his Broadway acting debut in the original Harold Prince/Stephen Sondheim musical *Pacific Overtures* in 1976. When the Hong Kong Academy for Performing Arts was established in 1985, Fredric joined its School of Drama as Head of Acting, and directed numerous productions including Shakespeare, Moliere, Chekhov, Shaw and Brecht. He has been Artistic Director of the Hong Kong Repertory Theatre since February 2001, and has been awarded 'Best Director' five times at the Hong Kong Drama Awards.

John Meehan

After studying at The Australian Ballet School, John Meehan joined the Australian Ballet in 1970 and was promoted to Principal Dancer in 1974. He joined the American Ballet Theatre as Principal Dancer in 1977. A versatile dancer, John has partnered many of the world's great ballerinas including Dame Margot Fonteyn, Natalia Makarova, Merrill Ashley, Gelsey Kirkland, Cynthia Gregory and the Australian ballet stars Marilyn Rowe and Marilyn Jones. John began choreographing early in his career, his ballets entering the repertoire of the Australian Ballet, the American Ballet Theatre, Washington Ballet, Metropolitan Opera Company and Royal Winnipeg Ballet where he was Artistic Director from 1990 to 1993. He directed the American Ballet Theatre Studio Company from 1997 to 2006, and joined the Hong Kong Ballet as its Artistic Director in July 2006.

David Tang

David Tang Wang-cheung OBE, is a Hong Kong businessman and socialite best known as the founder of the Shanghai Tang chain. He is also the Honorary Consul of Cuba in Hong Kong, a cigar importer, founder of The China Club in Hong Kong, Beijing and Singapore, and the China Tang restaurant in London. Tang is also a pianist of some accomplishment; has taught philosophy at Beijing University; is an art dealer of wide repute and co-owner of one of Hong Kong's foremost contemporary art galleries, Hanart TZ. He is a founding director of the Asia Art Archive, has been a trustee of the Royal Academy of Art for over 12 years, and was recently appointed Chairman of the Asia Pacific Committee of the Tate Modern. Tang is also a columnist for the *Apple Daily* newspaper; a selection of his articles has been published in book form in English as *An Apple a Week*.

Panel Members

Timothy Calnin

A graduate of the University of Melbourne, Timothy Calnin's professional career has been spent entirely in arts administration. After commencing his career in Australia, Tim spent three years in the United Kingdom, first as General Manager of the Academy of Ancient Music and then as Artistic Administrator of the Ulster Orchestra in Belfast. After returning to Australia, he became Artistic Administrator of the Sydney Symphony Orchestra. He is currently Chief Executive of the Hong Kong Philharmonic Orchestra.

Chan Wing-wah

After graduating from the Chinese University of Hong Kong, Prof Chan furthered his studies at the University of Toronto where he was awarded his Master of Music and Doctor of Music degrees in Composition. On the international front, he has served as an Executive Committee member in the UNESCO International Society for Contemporary Music and as Vice-Chairman of the Asian Composers' League. He is now honorary advisor of the China Broadcasting Folk Orchestra and the Singapore Chinese Orchestra. Locally, he was the first Composer-in-Residence of the Hong Kong Philharmonic Orchestra. He is now Chairman of The Composers and Authors Society of Hong Kong, Chairman of the Hong Kong Jockey Club Music & Dance Fund, a member of the Board of Governors of the Hong Kong Philharmonic Orchestra, Chairman of 2007 ISCM-ACC World Music Days Hong Kong and advisor to the Hong Kong Chinese Orchestra.

Darwin Chen

During his 32 years of civil service, Dr Darwin Chen has served as Director of Cultural Services, Commissioner for Television and Entertainment Licensing, Deputy Secretary for Constitutional Affairs, Commissioner for Labour, and Director of Buildings and Lands. He now serves as a Board Member of the Hong Kong Arts Festival Society, the Hong Kong Ballet and the Hong Kong Children's Choir, and is Chairman of the Management Board of the School of Professional and Continuing Education of the University of Hong Kong. In 2001, Dr Chen was an Honorary Fellow of the Hong Kong Academy for Performing Arts in July, and an Honorary University Fellow of the University of Hong Kong in December respectively. Dr Chen was Chairman of the Hong Kong Arts Development Council from 2002 – 2006, and he currently chairs the Government's advisory Committee on Performing Arts.

Benny Chia

Founder and Director of the Hong Kong Fringe Club, a non-profit organisation which promotes open access and freedom of creation, Benny Chia has been a prime mover in the development of performing and visual arts in Hong Kong. He is co-founder of the Hong Kong Arts Administrators' Association and is frequently consulted for his vision on arts development. Chia founded the Fringe Club in 1982 and in 1984 took over a dilapidated historic Dairy Farm cold store, converting it over the following decades into a lively, mainly self-funding establishment with two theatres, two gallery spaces, a photo gallery, two cafe-bars, a rehearsal room, pottery studio and showroom, a roof garden and 'M at the Fringe' restaurant. The Fringe Club organises an annual City Fringe Festival just prior to the main international Hong Kong Arts Festival.

Jane DeBevoise

Prior to moving to Hong Kong in 2002, Ms DeBevoise was Deputy Director of the Guggenheim Museum, responsible for museum operations and exhibitions globally. She joined the Museum in 1996 as Project Director of *China: 5000 Years*, a blockbuster exhibition of traditional and modern Chinese art that was presented in 1998 at both the Guggenheim Museum New York and Bilbao. Prior to 1996, Ms DeBevoise was Managing Director at Bankers Trust Company where she worked for 14 years in New York, Hong Kong, Tokyo and London. Ms DeBevoise has a BA degree in History and Fine Arts from Tufts University, and an MA degree in History of Art from the University of California, Berkeley. Ms DeBevoise is a Trustee of China Institute in New York and Chairman of the Board of Directors of Asia Art Archive in Hong Kong.

Klaus Heymann

A German-born entrepreneur and music lover based in Hong Kong, Heymann is the founder and owner of the Naxos recording label. In two decades Heymann has established Naxos as a world leader in music education, sponsorship, and the provision of affordable recorded classical music to all. What Penguin Books and the Livre de Poche did for literature, Heymann has done for serious music.

Claire Hsu

Upon graduating with an MA in History of Art from the School of Oriental and African Studies, University of London, Claire Hsu moved back to Hong Kong to co-found the Asia Art Archive (AAA) in December 2000. As its first Executive Director, Claire Hsu has overseen all aspects of setting up the Asia Art Archive, from fundraising, communication and marketing to developing the database, website, physical archive. Approaching its sixth year, the AAA has grown to become one of the most important public resources for contemporary art in the world with a collection of over 22,000 items of material, and an active platform for dialogue and exchange through its networking functions and initiation of projects to include talks, workshops, publications and symposia.

Andrea Hull

Prof Andrea Hull is Director/CEO of the Victorian College of the Arts since 1995. She was previously CEO of the Government Department of the Arts and senior Director of the Australia Council. Prof Hull has been a member of a large number of Government authorities on the arts, tourism, education and cultural diplomacy. Her international advisory assignments include New Zealand, South Africa, China, Singapore and Hong Kong. She is currently a Board member of the Melbourne Theatre Company and of Australia's largest cultural / community development – The Abbotsford Convent Foundation.

Tony Jones

Prof Tony Jones CBE, MFA, DFA, FRSA, FRCA, is President of the School of the Art Institute of Chicago (SAIC), the consistently top-ranked college of the visual arts in the US. Born in Great Britain, educated in the UK and USA, he has held senior positions in major colleges of the visual arts, including Director of Glasgow School of Art in Scotland, Director of the Royal College of Art in London, and 17 years as President of SAIC and CoCEO of the Art Institute. He was a Fulbright Scholar for post-graduate work in the US, is an Honorary Director of the Osaka University of the Arts, a Senior Fellow of the Royal College of Art, Fellow of the Royal Society of Arts, Visiting Professor to the University of Wales, has been awarded two Honorary Doctorates, awarded the Knights Cross of Austria for contributions to education in Europe and elected an Honorary Member of the American Institute of Architects. He was conferred the honour of Commander of the Order of the British Empire (CBE) by Her Majesty Queen Elizabeth, in 2002, for services to international education.

Lorraine Justice

Prof Lorraine Justice is currently the Swire Chair and Head of the School of Design at Hong Kong Polytechnic University. She has served in higher education for the past 20 years, in the areas of design research, industrial design and computer interface design. Prof Justice was responsible for co-organising the First China-USA Industrial Design Conference in Beijing, and the first Doctoral Education in Design Conference in Ohio. Prof Justice currently serves on the Executive Board of the International Council of Societies of Industrial Design. She also serves on the advisory board of two international design journals, *Design Issues* and *The Design Journal*, as well as jurist and reviewer for international conferences.

Kirsten Langkilde

Vice-President of the Berlin University of the Arts and Dean of the College of Architecture, Media and Design, Prof Langkilde is also the Vice-President of ELIA's Representative Board. She is head of the Advisory Board for the Minister on the visual arts education in Denmark, the Ministry of Culture Denmark. She is an artist with a long record of exhibitions in Europe and the US. She is head of the department for aesthetic praxis, ae.p. Her arts research, ae.r can be seen in projects and exhibitions such as *New Morphology* (2002-2008), *Innovation Habitat* (2006-2008 EU-6th Framework) and *re:search in and through the arts* (2003-2006 with ELIA).

Esther Leung

Esther Leung Yuet-yin is Deputy Secretary for Home Affairs in the Government of the Hong Kong Special Administrative Region. The Home Affairs Bureau is responsible, inter alia, for arts and cultural policy and infrastructure.

Sharman Pretty

Founding Dean of New Zealand's National Institute of Creative Arts and Industries (NICAI), Prof Pretty's career has been woven from a combination of experiences as a performer, educator and arts manager. She held positions at the Canberra School of Music and the Australia Council for the Arts before becoming General Manager of the Australian Youth Orchestra. From 1995-2004 she was the Principal and Dean of the Sydney Conservatorium of Music.

Seona Reid

Prof Reid has been Director (Chief Executive) of the Glasgow School of Art since 1999. Her prior postings include Director of the Scottish Arts Council between 1990 and 1999; Assistant Director, Greater London Arts; Director of Shape, an innovative arts and disability organisation; Head of public relations for Ballet Rambert and Northern Dance Theatre and Business Manager of Lincoln Theatre Royal. She is currently Vice Chair of the Lighthouse Centre for Architecture, Design and the City; member of the Arts and Humanities Research Council Knowledge and Evaluation Committee; member of the Scottish Advisory Committee of the British Council; member of the Steering Group for the New Economic Strategy for Glasgow; member of the Boards of Cove Park Artists Centre and Suspect Culture Theatre Company. She holds honorary degrees from the University of Glasgow, Glasgow Caledonian University and Robert Gordon University, Aberdeen for services to the arts and an Honorary Professorship from University of Glasgow.

Hans-Peter Schwarz

From 2000, Prof Schwarz was head of the School of Art, Media and Design Zürich, Switzerland, transforming a secondary school of design into an institute of higher arts education. Since May 2006 he is Founding Director of the Zürich University of the Arts, with 2000 students and 600 staff members, encompassing Fine Art, Music, Dance, Drama, Opera, Film, Design, Art Education and New Media.

Jenny So

An art historian specialising in ancient Chinese bronzes and jades, Prof So received her PhD from Harvard University in 1982. She is currently Chair Professor of the Department of Fine Arts and Director of the Institute of Chinese Studies at the Chinese University of Hong Kong. Prior to that she was the Senior Curator of Chinese Art at the Freer Gallery of Art and Arthur M Sackler Gallery, Smithsonian Institution, Washington D C Her research focuses mainly on the art and archaeology from pre-historic times up to the Bronze Age.

Michelle Vosper

Michelle Vosper is the Asian Cultural Council Representative in Hong Kong. The Asian Cultural Council is an American cultural exchange organisation which awards fellowships to Asian arts specialists for advanced training, research and creative work in the United States. A smaller number of grants are made to Americans conducting similar work in Asia. From 1979 to 1982 she worked with Chou Wen-

chung at The Center for U S - China Arts Exchange and from 1983 to 1985, Ms Vosper was publicist for the Hong Kong Arts Festival. She has travelled widely throughout China and Asia for more than twenty five years.

Chris Wainwright

Prof Chris Wainwright is the President of ELIA's Representative Board. He is an artist and curator, and is the Head of Colleges of Camberwell, Chelsea and Wimbledon, University of the Arts London. He is also Acting Director of ICFAR (The International Centre for Fine Art Research). His recent group exhibitions include Gandhi Group, Museum of Modern Art, Santiago, Chile and Donna Beam Gallery, Las Vegas USA. His work is currently being shown as part of the UK touring exhibition *Fleeting Arcadias - Thirty Years of British Landscape Photography* from the Arts Council Collection.

Mathias Woo

Mathias Woo is Programme and Creative Director of Zuni Icosahedron, a Hong Kong based international experimental theatre company founded in 1982. The company's mission is to establish Hong Kong as a centre for experimental theatre and international cultural exchange, to make theatre and experimental arts more extensively known to the public, to turn Zuni into a world-class company, and to nurture professional creative talents in various fields. It has performed in more than 30 cities in Europe, Asia and America.

Nikolaus Wyss

Prof Wyss has been Principal of the Lucerne School of Art and Design since 1998. He is a Board member of the University of Applied Sciences of central Switzerland, Chair of the local steering committee, ELIA Biennial Conference 2006, President of Swiss Schools of Fine Arts and Founder of the umbrella organisation of Swiss Schools of Arts.

Margaret Yang

A former intellectual property lawyer with leading law firm Lovells, Margaret Yang left the legal profession in 1999 to take up office as Chief Executive Officer of the Hong Kong Sinfonietta. Under her leadership the orchestra has attracted new audiences, extended its educational mission and has secured a more stable funding base from the HKSAR Government. Today the orchestra has 56 contract members and performs more than 70 times each year with renowned guest artists appearing regularly.

Discussion Facilitators

Manny Brand

Manny Brand is Professor in the Department of Music at Hong Kong Baptist University. As an active researcher in music education, he has published over 100 articles and papers on a variety of topics dealing with music teacher education, more recent research dealing with comparative music education and narrative research on music teachers in China and Southeast Asia. Dr Brand has served on the editorial boards of all the leading American journals in music education including Music Educators Journal, Journal of Research in Music Education, the Bulletin for the Council of Research in Music Education, and Update: Applications of Research in Music Education. He has been the editor of the Quarterly Journal of Music Teaching and Learning. He was recently made an Honorary Faculty member of the University of Selesia in Poland. His recent book on music education in Asia is entitled *The Teaching of Music in Nine Asian Nations: Comparing Approaches to Music Education* (Edwin Mellen Press).

Stephen Hodes

Stephen Hodes, a native of South Africa, completed his architectural studies at the University of Delft in the Netherlands and became Marketing Manager and Director North America for the Netherlands Board of Tourism (based in New York). Thereafter he was partner with KPMG Management Consulting in Amsterdam and head of KPMG's culture, tourism, and hospitality practice. Stephen is co-founder and director of LAGroup Leisure & Arts Consulting in Amsterdam since 1997. As consultant he works primarily in the field of strategy, concept development, marketing and business planning in the sectors culture, tourism, festivals and events and their relationship to urban planning. Stephen is an accredited facilitator with MMS (Motivational Management Systems) and is both an experienced facilitator and trainer. In addition he is a member of various executive and advisory boards in the Netherlands in the fields of cultural marketing, events, theatres, exhibition spaces and management institutions.

Herbert Huey

Dr Herbert Man-chiu Huey read history at the University of Hong Kong, graduating with a First Class Honours BA Degree (1974); and obtained an MPhil (1978) in history at the same institution. Winning a Commonwealth Scholarship, he went to the Australian National University, returning to Hong Kong after four years with a PhD (1983) in Chinese history. Dr Huey taught history at the University of Hong Kong and the University of New South Wales before making a career change in the areas of student affairs and higher education management. Dr Huey is currently Associate Director (Administration) and Registrar at the Hong Kong Academy for Performing Arts.

David Jiang

Born in Shanghai, Prof Jiang graduated from the Shanghai Theatre Academy. He worked in the theatre in China from late 1960's to 1989. During this period, he was a professional actor and director in both theatre and television. During the 1980s, he also taught at the Shanghai Theatre Academy. In 1989, he was awarded a grant from the Asian Cultural Council to observe theatre activities and university-college teaching at Yale and New York University. He went on to be a visiting scholar in Performance Studies at the Tisch School of the Arts, New York University until 1991. From 1992 to 1995 and from 1996 to 1997, he was a fellow in Theatre Studies and East Asian Studies at the University of Leeds, England, where he received his PhD in 1997. After teaching at the National Institute of the Arts in Taipei as Associate Professor for one year, Dr Jiang returned to New York in 1998 and became a full-time Visiting Professor at the Barnard College, Columbia University until 2000, after which he worked as a director/actor in the UK, China and Taiwan. Prof Jiang is currently Dean of Drama at the Hong Kong Academy for Performing Arts.

Margaret Lynn

A member of the teaching faculty at the Hong Kong Academy for Performing Arts since it was first established in 1984, Dr Lynn held the position of Associate Dean of Music and Director of Studies from 1989-1997 and was responsible for planning and developing Hong Kong's first performing arts degree programme in music at the Academy. She currently serves as Academic Consultant to the School of Music. Margaret also leads an active career as performer, lecturer, radio broadcaster and music editor. She shares a long-standing partnership with renowned bassoonist Martin Gatt and, together with oboist Jane Finch, has formed the Lynn Trio which gives regular concerts in the UK. Margaret's recordings of music by Schumann and Brahms with Martin Gatt and the chamber music of English composer Madeleine Dring have received critical acclaim. Her credentials include EdD (Bristol), MMus (Surrey), BMus (London), ARCM, FTCL and LRSM.

Tseng Sun-man

Prof Tseng pursued music training in Hong Kong and New York (BA and MMus), and later studied arts administration at the City University, London. He also holds an MBA from the Chinese University of Hong Kong. He became a full-time arts management educator in 2001 after serving in a number of senior arts management positions in Hong Kong, including Executive Director of the Hong Kong Arts Festival Society (1988 to 1994) and Secretary-General of the Hong Kong Arts Development Council (1997 to 2001). In 2002, Prof Tseng masterminded the launch of a one-year part-time Professional Certificate in Arts Management for the Arts School

developed specially for the Hong Kong context. He relocated to Mainland China in 2004 where he served as the Director of Administration of the Shantou University. Since December 2005, he has been Panel Chair and Professor of the Arts Administration Department of the Shanghai Conservatory of Music.

Wong Yen-lu

Wong Yen-lu is Professor of the Creative Arts Program and TVRFT Department, San Jose State University. She was also Professor at UCSD and the University of Southern California. As Artistic Director and Principal Choreographer of The New Repertory: Mobius, she premiered *Golden Mountain*, the first theatre work about the Chinese in America at the Salk Institute Court, designed by Louis Kahn. Through this work she began a long collaboration and friendship with Dr Jonas Salk and Françoise Gilot. Gilot designed the mask and costumes for *Shime*, which premiered at the Walker Art Center and Isamu Noguchi's California Scenario Sculpture Garden. The dialogues with Salk laid the foundation for her long-term interest and research into the neurobiological basis of creativity. Prof Wong was recruited by the then Mayor of Los Angeles, Richard Riordan, to head the International Business Expansion for the Mayor's Business Team. She also served as Director of International Business for American Women's Economic Development (AWED), a US Small Business Administration Demonstration Project.



Dining Out Guide

Wanchai

Fook Lam Moon (Cantonese)

Shop 3, G/F, Newman House, 35-45 Johnston Road, Wanchai, Tel : 2866 0663

Liu Yuan Pavilion (Shanghai)

3/F The Broadway, 54-62 Lockhart Road, Wanchai, Tel : 2804 2000

Tanyoto (Sichuan)

1/F – 3/F, 129-135 Johnston Road, Wanchai, Tel : 2893 9268

Hee Kee (Cantonese – crab specialty)

Shops 1-4, G/F, 379 Jaffe Road, Wanchai, Tel : 2893 7565

Quarterdeck Club (international, seafood)

Fleet Arcade, 1 Lung King Street, Fenwick Pier, Wanchai, (just opposite the Academy on the harbourside) Tel : 2827 8882

Ingredients (international)

23 Wing Fung Street, Wanchai, Tel : 2544 5133

Le Blanc (French)

6/F, 83 Wanchai Road, Wanchai, Tel : 3428 5824

Cinecitta (Italian)

G/F Starcrest Building, 9 Star Street, Wanchai, Tel : 2529 0199

More Chinese cuisine choices can be found in the brochure Wanchai à la Carte in the delegates' information pack.

SoHo

SoHo and nearby Lan Kwai Fong have more than 200 bars and restaurants between them. SoHo restaurants are mostly concentrated around Staunton Street and Elgin Street. See www.eatdrinkhongkong.com for a comprehensive list and location map.

Scirocco (Mediterranean)

1/F 10-12 Staunton Street, SoHo, Central, Tel : 2973 6611

Staunton's Wine Bar and Café (international)

G/F 10-12 Staunton Street SoHo, Central, Tel : 2973 6611

Wagyu (steak)

3 G/F The Centrium, 60 Wyndham Street, Central, Tel : 2525 8805

Ivan the Kozak (Russian / Ukrainian)

LG/F 46-48 Cochrane Street, Central, Tel : 2851 1193

Taco Loco (Mexican)

LG/F 7 Staunton Street, SoHo, Central, Tel : 2522 0907

Nepal (Nepalese)

14 Staunton Street, Central, Tel : 3100 0055

Nambantei (Japanese barbecue)

44-46 Staunton Street, SoHo, Central, Tel : 2810 5111

Habibi (Egyptian / Middle Eastern)

G/F A 112-114 Wellington Street, Central, Tel : 2544 3886

Boca (tapas)

65 Peel Street, SoHo, Central, Tel : 2548 1717



Lan Kwai Fong

tru (Thai & Vietnamese fusion)

2/F, 15 Lan Kwai Fong, Central, Tel : 2525 6700

Frog Face Fish (international – seafood)

G/F 43-55 Wyndham Street, Central, Tel : 2869 8535

Yung Kee Restaurant (Chinese)

32-40 Wellington Street, Central, Tel : 2522 1624

The Annex (international)

4/F California Entertainment Building, 34-36 D'Aguilar Street
Lan Kwai Fong, Central, Tel : 2877 9779

FINDS (Scandinavian)

2/F Lan Kwai Fong Tower, 33 Wyndham Street, Central, Tel : 2522 9318

Kyoto Joe (Japanese)

G/F The Plaza, 21 D'Aguilar Street, Lan Kwai Fong, Central, Tel : 2804 6800

Habibi (Egyptian / Middle East)

G/F A 112-114 Wellington Street, Central, Tel : 2544 3886

Jimmy's Kitchen (retro colonial)

G/F South China Building, 1-3 Wyndham Street, Central, Tel : 2526 5293

La Bodega (tapas, paella)

44 D'Aguilar Street, Lan Kwai Fong, Central, Tel : 2524 7790

Baci (Italian, including pizza)

1/F & 2/F, 1 Lan Kwai Fong, Central, Tel : 2801 5885

Stormies Crabshack (crab specialty)

1/F 48 D'Aguilar Street, Lan Kwai Fong, Central, Tel : 2845 5533

Central

Peking Garden Restaurant (Peking duck specialty)

Alexandra House, 16-20 Chater Road, Central, Tel : 2526 6456

Dot Cod Seafood Restaurant and Oyster Bar

Basement 4, Princes Building, 10 Chater Road, Central, Tel : 2810 6988

Tsim Sha Tsui

Aqua Roma / Aqua Tokyo (Italian / Japanese)

29th and 30th floors, 1 Peking Road, Tsim Sha Tsui, Tel : 3427 2288

Knutsford Terrace (various)

A cluster of 43 restaurants in and around Knutsford Terrace, Tsim Sha Tsui awaits your taste buds, about 15 minutes' walk from the harbour's edge. Cuisine styles range from Cuban to Vietnamese, Korean to Italian, Japanese, Spanish, Caribbean, Middle Eastern and of course various Chinese regional styles. Consult www.eatdrinkhongkong.com for a comprehensive listing and location map.

Gaylord Indian Restaurant (Indian)

1/F Ashley Centre, 23-25 Ashley Road, Tsim Sha Tsui, Tel : 2376 1001

Dan Ryan's (American)

315 Ocean Terminal, Harbour City, Canton Road, Tsim Sha Tsui, Tel : 2735 6111

Crystal Palace (Sichuan)

2/F, 16 Cameron Road, Tsim Sha Tsui, Tel : 2366 5784

The Sweet Dynasty (Cantonese)

100 Canton Road, Tsim Sha Tsui, Tel : 2199 7799

Woodlands (Indian Vegetarian)

5-6, G/F Mirror Tower, 61 Mody Road, Tsim Sha Tsui East, Tel : 2369 3718



Travelers' Information

Weather:	In early December it's generally mild and dry; temperature 17°-21°C; low humidity, rainfall seldom. Cooler in the evenings – jackets or sweaters are recommended.
Currency:	Hong Kong Dollar €1 = approx HK\$11.50 US\$1 = approx HK\$7.75 UK£1 = approx HK\$16.20
Languages:	English, Cantonese and Mandarin
Electricity:	UK style three rectangular pin sockets 220V 50Hz
Tipping:	10% in restaurants, not necessary in taxis.
Taxis:	Not all Hong Kong taxi drivers speak English, so get someone to write down your destination in Chinese, or print out a map from the internet showing the location (or Chinese address), or programme the phone number of your destination, your hotel concierge or office switchboard into your phone. If you get stuck, ask the taxi driver to speak to them.
Time Zone:	GMT+8.
Emergencies:	Police, Fire, Ambulance, dial 999
IDD Dialing:	0060 + country code etc
Internet:	The Academy has WiFi coverage in the Atrium area – members wishing to use this service should send an email to elia@hkapa.edu requesting WiFi access. The Academy's Computer Lab at G/F next to the Common Room will also be available for delegates to access the internet, check emails etc.

Acknowledgements

Executive Group

Prof Kevin Thompson (Chair), Hong Kong Academy for Performing Arts, China
Mr Philip Soden, Hong Kong Academy for Performing Arts, China
Prof Kirsten Langekilde, University of the Arts Berlin, Germany
Ms Carla Delfos, ELIA, Amsterdam, the Netherlands

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Mr James Moy / Ms Koala Yip, City University of Hong Kong
Dr Manny Brand, HK Baptist University
Mr Fredric Mao, Artistic Director, HK Repertory Theatre Company
Mr Eddie Lui, Project Director, Shek Kip Mei Creative Arts Centre
Prof David Jiang, Dean of Drama, HKAPA
Mr Benedict Cruft, Dean of Music, HKAPA
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Mr Tom Brown, Director of Graduate Education Centre, HKAPA
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Prof Chris Wainwright, University of the Arts London, UK
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Keiko Chan Pui-sin; Franco Yan Hoo-ron; Janet Wong Kit-chai
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Production Manager Mr Frank Yeung
Music Coordinator Mr Leonard Wong
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