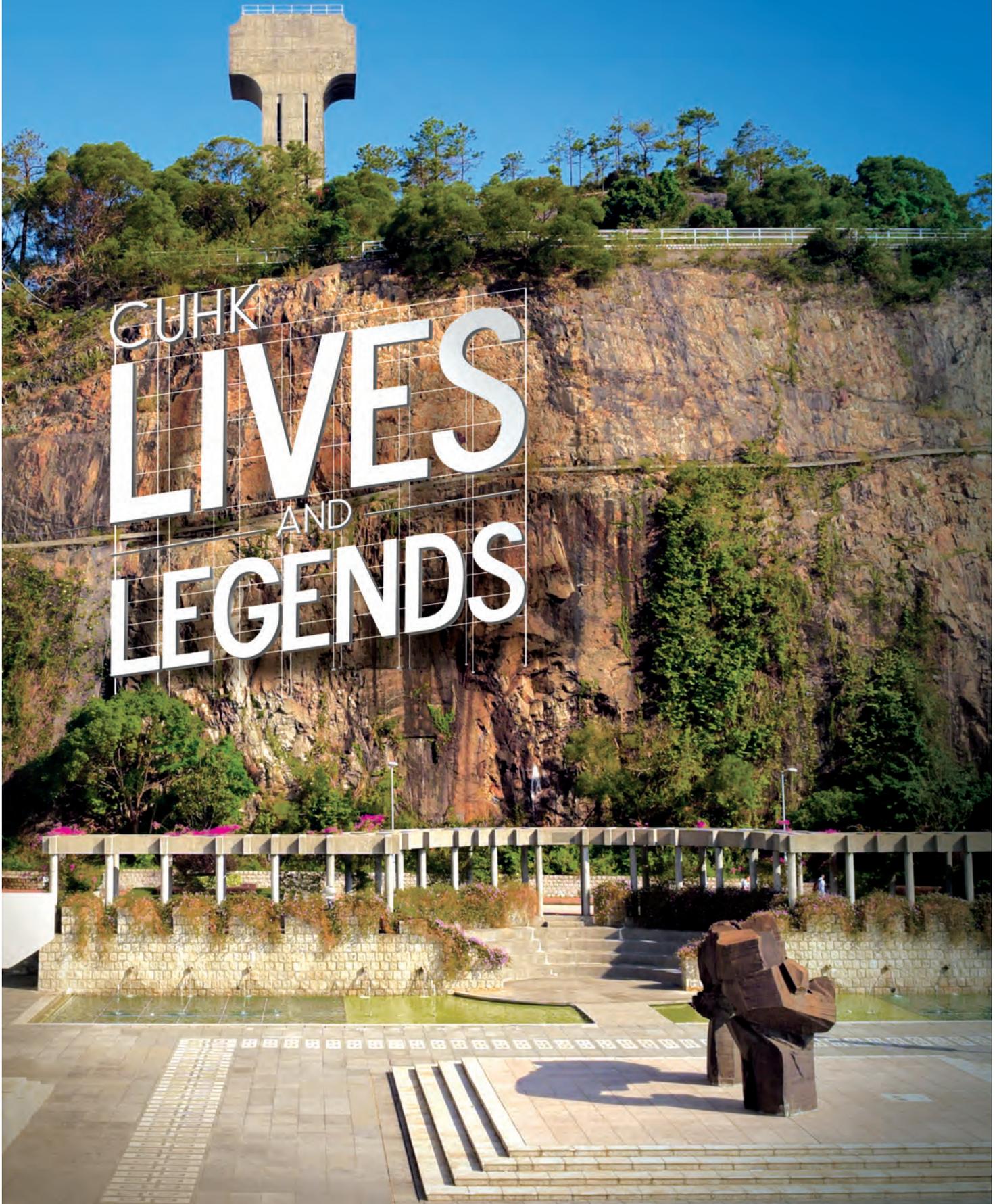


55
香港中文大學 55周年
55th ANNIVERSARY OF CUHK

CUHK
LIVES
AND
LEGENDS



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Alan's Unique Stories

An engineering alumnus's revolutionary
take on publishing



Power Time
For Adults

Created by Dr. Alan Lam
Illustrated by Jonathan Wong
Designed by Angela Ng & Co.



‘Life is full of opportunities. I just took them when they came.’

Is it normal or is it extraordinary for a thirty-something to own two companies and one restaurant in a single building at Science Park? Are we treated to some Silicon Valley success story? These were our thoughts when we entered Sengital, **Alan Lam**’s technology company. Pale yellow partitions defined the workstations of some lanky men in their 20s, each glued to at least two computers on their desks.

‘Were you like them when studying engineering at CUHK, that...’

‘Nerdy,’ Alan completed the sentence. ‘I was in the library if I were not in the lab. Every day.’

Alan has never worked for others but himself. After graduating from the Department of Mechanical and Automation Engineering at CUHK, he stayed on for an MPhil, then a PhD. His doctoral research was in motion sensing. He invented the virtual keyboard and mouse.

Before completing his PhD, the Faculty of Engineering recommended him to take part in an electronic exhibition, which got him to know Prof. **Hugh Thomas** from the Faculty of Business Administration

who encouraged him to enter an entrepreneurship competition.

‘I knew nothing about it. So I shut myself up for a whole month to write the proposal. I got the first prize, and realized that setting up one’s business was also an option.’

The Alan we saw was friendly and brimming with confidence. His positive vocabulary bespoke positive thinking. He did not regard himself as a born entrepreneur. He just let things take their natural course. ‘My life orbits around the education of CUHK. A professor told me to go for a competition. I did and won the first prize. Then another. Life is full of opportunities. I just took them when they came.’

His first million was made from the motion sensor inside the game console. ‘If you have played Wii or PS3, you have used my motion sensor.’

Even before the question was put to him, he answered, ‘I have actually lost interest in the game console business. I have collected enough trophies and should really put them aside. My goal now is to get a literary prize, a children literature prize.’

So he led us out of Sengital to the corridor. Through another glass door, we came into an office with brighter colours and hand-painted illustrations on the wall. It was different from the Sengital office, not least because of the presence of female workers.

This was the Concept Infinity company newly set up by Alan. It has nothing to do with electronics but makes customized children’s storybooks.

Alan demonstrated how a storybook was customized with the name of this writer. She chose from the company’s website a cartoon visage resembling her own. A server at the end of the office then started to work by shuffling 3,000 components to arrive at a unique permutation of the story plot out of a possible of one thousand million.

The story was then sent from the server to a high-speed digital printer four metres long. In an instant, the pages, the cover and the stickers were printed. The stickers were cut with laser beam and the pages were formatted with an optical device. Putting the cover on, the whole process was completed within five

minutes. The writer got her A4-size, 1-cm-thick, elaborately decorated storybook of her own.

The writer and the protagonist of the story share the same name. Each letter in the name stands for a magical device that guides the protagonist to learn of the different virtues such as appreciation of nature, caring for the old, etc.

Alan told the writer that the story so generated was uniquely hers. ‘Even if someone has the same name, she would get an entirely different story.’

The new venture has revolutionized the traditional publishing industry. ‘Traditional book publishing involves writers, printers, publishers, distributors and retailers. I am all in one—my story, my printing, my publishing and distributing. I don’t need to have a warehouse for the backlist. It used to be the agent paid the supplier; now I pay the agent.’

Revolution in business model means leaving his comfort zone again. ‘I have to deal with the writers, artists, painters, illustrators. I did not have any manufacturing or branding experience before. Never had to use agents. And for the first time I am planning to publicly list my company. All these began with zero.’

Alan’s dream is to bring a positive value system to the young with the personalized stories. ‘I make them the protagonists of the stories. They read from the stories someone with the same name and resembling them doing good deeds. They would project them back onto themselves and feel that those virtues in the books are part of their own nature. Isn’t this education at its most powerful?’

Alan sets himself no boundary and traverses research, business, literary creation and publishing. He does not see work as it is but rather regards it as a way of living a fulfilled life. He himself is a shining example to the young.



▲ High-speed digital printer



▲ Cutting stickers with laser beam



▲ Printing, binding, and packaging completed within five minutes



Photo by Keith Hiro



An Enthusiast in Picking Up the Pieces

Eliza Cheung at the forefront of
post-disaster psychological relief



▲ Giving a training session to local counsellors in Liberia

A soft-spoken young clinical psychologist with big eyes and delicate features, **Eliza Cheung** can be mistaken for a professional stereotype who listens carefully as patients pour their hearts out in an air-conditioned clinic. Quite the contrary, she specializes in disaster psychological relief, and her work exposes her to all sorts of dangers in places devastated by fire, epidemic, or earthquake.

Before turning professional, she had pursued her undergraduate and postgraduate studies in psychology at CUHK for five years. Psychology is her favourite subject because it enables her to—in her own words—‘know myself as well as learn all sorts of things’. After graduation, she volunteered with the Hong Kong Red Cross while studying for a PhD in public health. She now works as a clinical psychologist at the Hong Kong Red Cross and also as the technical advisor for international Red Cross covering the psychosocial

activities in the entire Asia-Pacific region.

Eliza first came into the public eye between July and August 2014, when she ventured into Liberia, one of the countries hit hardest by Ebola, to engage in front-line psychological relief work.

That year, Ebola wreaked havoc in West Africa in what turned out to be the most extensive and long-lasting outbreak of the epidemic. With a fatality rate as high as 90%, the deadly haemorrhagic fever claimed the lives of over 11,000 people. Soon after arriving in Monrovia, the capital city of the country, she was immediately struck by a strong sense of helplessness and fear permeating the entire city. ‘The local hospitals became so wary of admitting Ebola patients that they simply shut down altogether. Even pregnant women ready to give birth or victims in traffic accidents were denied admission and eventually died from a lack of medical attention. Ebola

patients were turned away from home by their families who were afraid of being infected. Some were even left to die in the street,’ said Eliza.

Eliza was there to support the dead-body disposal team of the Liberian Red Cross, who bore the brunt of mental stress among front-line staff. As she recalled, ‘The source of stress is threefold: Firstly, the fear of being infected since dead bodies remain highly infectious. Secondly, instead of gratitude, the men tasked with handling the dead faced isolation from their friends and families and even got evicted from their houses. Thirdly, staff responsible for sprinkling disinfectant were rumoured to be spreading the Ebola virus. In the course of their work they were yelled at, spat at and threatened with rocks.’

Working in the shadow of death, and shunned and despised for doing a job no one else wanted, members of the burial team were particularly prone to



▲ Conducting needs assessment for psychosocial support in post-quake Nepal

‘Houses can be rebuilt in the wake of a disaster. But if people’s mental health is not restored in time, how can families be rebuilt?’

depression and anxiety. It was Eliza’s job to keep spirits up, and to inject hope, optimism, and dignity into a sometimes desperate situation. She also provided training to enable them to monitor their own mental health and that of others.

‘The first step in managing our emotions is to acknowledge their existence. More often than not, we are unaware of our own anxiety. To tackle the issue head-on, we should be alert to all sorts of bodily signals, including heartburn, headache, temper tantrums, etc., which should prompt us to seek psychological help before it’s too late.’

Apart from the Ebola crisis in West Africa, Eliza has also been involved in post-disaster relief work for the earthquake disaster in Nepal, the population movement crisis in Bangladesh, the typhoon Hato in Macau, as well as the Lamma Island ferry tragedy and the Tai Po bus crash in Hong Kong.

‘Houses can be rebuilt in the wake of a disaster. But if people’s mental health is not restored in time, how can families be rebuilt? After all, you can’t even eat properly if you’re not in a healthy state of mind. So when we talk about post-disaster reconstruction, we must focus on people’s mental condition as well as the physical environment.’

Besides being the key to survival in life-and-death situations, psychological first aid is also essential to mental health in our daily life. To those determined to maintain work-life balance, Eliza has the following advice to offer: ‘Make a to-do list for self-care activities outside your work, such as exercise, chatting with friends and meditation. For example, set aside 15 minutes for mindfulness meditation or 30 minutes for reading each day, and stick to schedule, come rain or shine, just as you would with a work meeting.’

Eliza is chairperson of the Hong Kong Clinical Psychologists

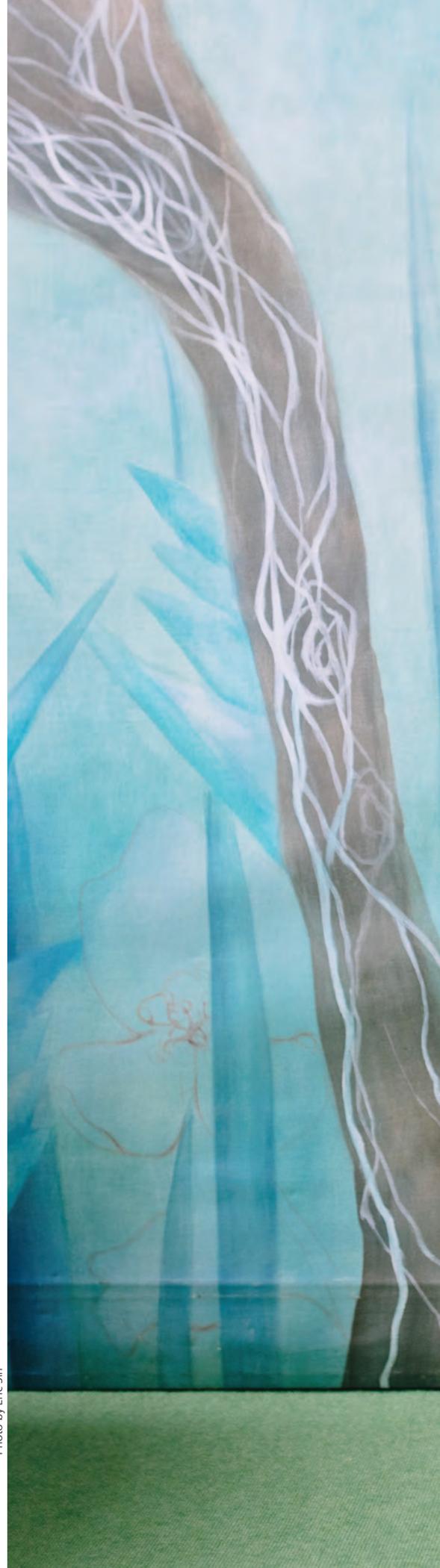
Association and has been involved in various government committees to promote mental well-being. In 2015, in recognition of her unremitting contributions to the promotion of mental health in the local community, she was honoured as one of the Hong Kong Ten Outstanding Young Persons.

‘According to the World Health Organization, depression is set to become the world’s leading cause of disease burden by 2030, creating even greater social strain than chronic diseases such as heart disease, cancer and diabetes. Emotional problems are like physical ailments. Early detection can go a long way towards improving treatment and minimizing wasted resources. I hope with advancement in psychological education in Hong Kong, the public will know what to do to help others as well as themselves in the face of emotional problems, rather than turn a blind eye out of ignorance.’

Pushing Boundaries in the Art of Dance

Daniel Yeung choreographs
his own legend

Photo by Eric Sin







▲ Daniel Yeung interprets dance as a form of action sculpture on stage

As a choreographer, **Daniel Yeung** often tells others that he didn't choose dance—dance chose him. Playful ever since childhood, he did not study hard but was good at drawing. In the late 1980s he got into CUHK, where he majored in fine arts and minored in music. Feeling lost after graduation in 1991, he drifted from job to job before joining the City Contemporary Dance Company (CCDC) through a friend's referral. His administration work there marked the beginning of his exposure to contemporary dance.

While doing marketing for CCDC, Daniel was in regular contact with dancers and choreographers to discuss the hows and whys of dance creation in order to promote contemporary dance. Gradually he began to form his unique take on this dance form. 'As I recalled the fine arts and music theories I had learned, I came to realize the universality among different art forms. There shouldn't be any line of demarcation between painting, music and dance. Dance can be interpreted as a form of action sculpture on stage. Similarly, performance art can also be regarded as an expression of visual arts transformed into a stage show,' he said.

The epiphany spurred him on to try his hand at contemporary-dance choreography. His maiden attempts consisted of dance pieces lasting for just a few minutes. In 1995, however, the 40-minute solo performance *Twin* choreographed by him at Now Festival caused a sensation among the arts circles. Critics raved about Daniel who, without formal dance training, came out of nowhere to dazzle the crowds with his exceptional choreographic talent and one-of-a-kind style.

He soon went on to become the first-ever awardee—as a non-Hong Kong Academy for Performing Arts graduate—of a scholarship by the Hong Kong Jockey Club Music and Dance Fund to study choreography in the Netherlands. Upon his return to Hong Kong three years later, he established himself as a full-time professional dancer and choreographer. At the age of 31, he was considered by many to be a bit late in the game. But, for Daniel, the timing was just perfect. 'Finding my bearings in dance in a roundabout way wasn't a waste of time at all. All the experience I had gained along the way provided nourishment to my dance creations, paving the way for

my artistic outbursts when the time came,' he explained.

After his return to Hong Kong, his debut full-length dance work *Dance Exhibitionist—A Paradise for Natural Body* won him the Hong Kong Dance Award 2000, an accolade he was to receive five more times. In 2002, he was listed as 'The Choreographer to Watch' in the *Ballettanz* yearbook in Europe and in 2013, was honoured with an Award for Best Artist (Dance) by the Hong Kong Arts Development Council. Daniel said he was proud of these awards because they were presented as a mark of recognition of and appreciation for his achievements rather than as mere trophies for his victories in competitions.

Now that he has been able to make the most of his innate talent for dance, Daniel began to mull over the idea of doing something for his beloved Hong Kong. He has kept asking himself: 'What kind of dance culture can represent Hong Kong to make it visible to the world?' Then his childhood favourite, lion dance, came to mind. 'Lion dance is a kind of dance per se, a fact often overlooked by many. Lion dance is a much broader concept than Western dance. Comprising



▲ *ContempoLion* features a transparent lion head to give the audience a better look at the dancer's moves

martial arts, acrobatics, puppetry and feng shui, it's a gem of Cantonese culture.' *ContempoLion*, an original dance composition by Daniel premiered in 2016, amalgamates contemporary dance, live electronic music, Parkour and aerial arts, featuring a transparent lion head to give the audience a better look at the dancer's moves. Daniel's remodelling and reinterpretation gave this time-honoured folk custom a new avant-garde look.

To make Hong Kong visible to the world through dance, it is also important for local works to be given a chance to 'go out'. With Daniel at the helm as director, the Hong Kong Dance Exchange Festival organized in early 2018 showcased eight selected works by Hong Kong choreographers and top-notch productions from four international dance festivals held in Japan, South Korea and Taiwan. The primary aim was to enhance audience appreciation of contemporary dance. But, more importantly, it was an opportunity to promote the works of a new generation of choreographers. 'It's a dance exchange platform. Each of the four participating dance festivals from overseas must choose one work

by a Hong Kong choreographer to take home to perform. In the end, three of the four dance festivals each chose two. This goes to show that works by Hong Kong choreographers are beyond world-class. It's a pity that there are few people to pitch them to the world,' he added.

When asked for his advice for aspiring young artists, Daniel brought up the word 'playful' again. 'I envy musicians who can say that they

'Artists must always be playful at heart to come up with new ideas that take people by surprise.'

"play music", but dancers can only say they "practise dancing", which is so dull and boring. No matter what you do, if the fun element is gone, you will no longer find it attractive. To be able to come up with new ideas that take people by surprise, artists must always be playful at heart. Overemphasizing practicality and function will make you lose sight of the poetry of art. But what makes art attractive is its very poetry.'



▲ *Lion dance* comprises martial arts, acrobatics, puppetry and feng shui



A black grand piano is the central focus in the foreground, its polished surface reflecting the room. In the background, a window looks out onto a bright, slightly blurred outdoor scene. On the wall behind the piano, several posters are displayed. The most prominent one is for the opera 'Madama Butterfly', featuring a large red sun and a woman in a colorful kimono. To the left, another poster shows a woman in a red dress. The overall atmosphere is artistic and professional.

Diva on a Crescendo

Operatic soprano Louise Kwong
moves from lead role to lead role

Born and raised in Hong Kong, soprano **Louise Kwong** has made a name for herself as an opera singer whose international performances have taken her to different parts of Europe. The interview for this article took place in her music studio at Fortress Hill. With her long hair let loose and a charming smile, she was dressed in pink and came across more like the girl next door than someone who has sung various lead roles including Liu in *Turandot*, Xiao Hong in *Heart of Coral*, Cio-Cio-San in *Madama Butterfly*, and Mimì in *La Bohème*.

A natural-born songstress, Louise joined the Hong Kong Children's Choir at the age of nine. But she only began taking formal singing lessons after winning the first prize in solo singing in an interschool singing competition. She eventually went on to study music at CUHK. All thanks to the foundation-laying efforts during her university education, she is fluent in German and Italian, the two most common languages that make up the operatic canon.

'My teachers at CUHK always stressed that, as opera singers, we must put equal emphasis on both singing skills and the mastery of semantics and syntax in the lyrics. I probably spent more time on foreign languages as minor subjects and background research on the songs than I did on vocal practice,' Louise recalled.

After graduating from CUHK, she headed off to Europe to further her studies. In addition to a postgraduate diploma from the Royal Academy of Music, and two master's degrees, one from the Dutch National Opera Academy and one from the Conservatory of Amsterdam, she won the 2nd prize, Audience prize and Best Soprano prize in the 18th International Singing Competition 'Ferruccio Tagliavini' in Austria.

Behind the accolades and the trophies, has she ever felt disadvantaged by her Asian background?

'I wouldn't call this "disadvantaged". Yes, I've been rejected because of my pronunciation or the way I look. But that was only to be expected.



▲ Rehearsing for *Heart of Coral*

Imagine someone coming from Europe auditioning for a role in a Cantonese opera performance. You would probably query if they would look the part or if their Cantonese is up to par,' she said.

After six to seven peripatetic years of studying abroad, she returned to Hong Kong in 2014 and soon became one of the most sought-after singers in her field. The various starring roles



▲ Louise Kwong (left, front row) playing *Fiordiligi* in *Così fan tutte*

'My teachers at CUHK always stressed that, as opera singers, we must put equal emphasis on both singing skills and the mastery of semantics and syntax in the lyrics.'



▲ Playing the title role of Cio-Cio-San in *Madama Butterfly*

she has since had include Santuzza in *Cavalleria Rusticana* (Rustic Chivalry), Fiordiligi in *Così fan tutte* (Women Are Like That), and Kang Tongbi, daughter of Kang Youwei, in *Datong* (Great Unity).

What introduced her to the local opera aficionados, however, was perhaps her title role in *Heart of Coral*, which also marked her first foray into opera singing in Chinese.

Is it easier to sing in Chinese than in a foreign language?

‘No, it’s actually more stressful. You’ll get caught out by the audience even if you falter slightly. Most Italian operas were written over a century ago. You can easily find different versions of virtuoso performances on YouTube but the same cannot be said of opera singing in Chinese. You can only try and work out on your own—word by word, the best way to go about it.’

In 2016, she sang the title role of Cio-Cio-San in *Madama Butterfly*, a role craved most by Asian female opera singers. ‘It’s the first time I’ve tried my hand at this role. But there were only 10 days for rehearsal and it’s the longest and most challenging singing part I’d ever attempted. That’s why the experience was exceptionally rewarding,’ Louise remarked.

Two years later, she beat 350 candidates to get into the Young Artist Programme of the Rome Opera House, where her rendition of Mimì in *La Bohème*, Micaëla in *Carmen* and the First Lady in *The Magic Flute* dazzled the Italian audience. According to a local review, ‘Kwong combines volume and an extremely pleasant timbre with a pleasant stage presence, and admirably gave body and voice to the romantic character of Mimì.’

Apart from performances, she also gives private singing lessons. She makes no bones about the fact that the private lessons accounted for over half of her income: ‘Private music tutors in Hong Kong make more money than virtuosos who have released albums in Europe, because Hong Kong parents want all sorts of certificates and diplomas for their kids. Money is not a problem. Passing exams is all that matters.’

What is the age of the youngest student she has taught?

‘Just three, not long after the kid learned to say her first words.

The idea was to get a diploma in preparation for the Primary One admission interview,’ she responded in a resigned tone.



▲ As Liu in *Turandot*

According to Louise, to deliver one’s voice to the last row of seats in an opera house without using a microphone calls for a robust vocal technique. ‘Unlike musical instruments, which can be replaced, we have only one vocal cord. To protect it and to make the best of it, we must not damage our voice through overexertion,’ she added.

To demonstrate, she sang on the spot *O mio babbino caro* (Oh My Beloved Father), an aria from Puccini’s *Gianni Schicchi*. Despite her petite stature, her mellifluous soprano voice, without being overpowering, instantly spiralled into every corner of the studio. As the young girl in the opera, for the sake of love, her subtle pleading with her father is so powerful that it leaves this writer profoundly touched. In fact, in Louise’s previous roles as Liu, who remains ever loyal to her master, as Xiao Hong, who fights against the odds in turbulent times, and as Cio-Cio-San, a gentle but desperate soul, she was also able to impart to her audience, in the same vicarious manner, the joys and sorrows of the characters.

Louise had set her goal to get on the top of her game and build an international career by the age of 30. Now her dream has come true.



Photo by Keith Hiro



A Barrister Who Prepares, Prepares and Prepares

Senior Counsel William Wong
raises the bar on and off the court



‘If the cyclist Sarah Lee can become an Olympic medalist, why can’t Hong Kong barristers make it big internationally?’

Among the practising barristers in Hong Kong registered with the Hong Kong Bar Association, there are just about 100 senior counsels. **William Wong** is one of this select group. He was impeccably dressed for the interview for this article, sporting tortoiseshell glasses and a bright red tie. The herringbone pattern on the tie, on closer inspection, turned out to be the ‘Glorious United Man’ insignia of United College. Adjusting his tie, he responded with a tinge of pride: ‘Smart, eh?’

As a United College business administration graduate, majoring in finance and minoring in economics over 20 years ago, how has he become a legal eagle?

‘In the business administration programme, two compulsory courses were related to law. One is company law and the other is business law. After getting to know what law is about, I found the subject to my

liking and getting straight A’s was a piece of cake. So I made up my mind to pursue law instead,’ he said matter-of-factly.

After receiving his BBA in 1994, William was awarded a Rhodes Scholarship to study law at the University of Oxford. A Rhodes Scholarship is regarded one of the hardest to get worldwide. Each year, there is only one Rhodes Scholar from Hong Kong. ‘It was a huge stroke of good luck!’ he recalled, still relishing the moment of glory after all these years.

Before returning to Hong Kong in 1997, he had completed his three-year Oxford Jurisprudence programme in just two years. He qualified as a barrister after a year of pupillage and, in 2013, was appointed a senior counsel.

Having fast-tracked from barrister to senior counsel in merely 15 years, William attributes his success

to ‘preparation, preparation and preparation’. ‘When you see a barrister putting forth watertight arguments in court or cross-examining a defendant with precision and pertinence, you can be sure that he must have spent hours reading up on documents to grasp the gist of the case and precedent cases. If you take each and every case seriously and do your homework properly, you will impress the judge and the opposing counsel with your clear and coherent delivery. You will thus win your clients’ trust and build your reputation gradually.’

He made a name for himself with such high-profile cases as the prosecution of Tiger Asia Management LLC in relation to allegations of its insider dealing, and an application to freeze HK\$1.6 billion in assets of **Huang Guangyu**, the former Chairman of GOME Electrical Appliances Holding. With such excellent track record



in securities laws, since 2014, he has served the Securities and Futures Commission (SFC) as a Non-Executive Director, taking up the role of formulating securities market policies. Deriving enormous satisfaction from acting in the public interest, he added, ‘Sound policies are essential to financial gatekeeping. This helps us to safeguard our core values and to raise Hong Kong’s profile as an international financial centre. I am more than happy to work pro bono for such meaningful purposes!’

Following stock analyst **David Webb**’s list of ‘50 Hong Kong stocks not to own’, the mixed performance of local stocks was the talk of the town. According to William, SFC is determined to consolidate the local stock market and curtail stock price fluctuations. The new-share listing threshold was set to rise across the board.

‘There are over 1,000 listed companies in Hong Kong. How many of them are safe bets for the small investors? Raising the listing threshold is meant to offer investors greater protection. Only by improving the quality of listed companies and protecting small investors from rip-offs can we attract more investment and maintain the long-term competitiveness of Hong Kong as a global listing platform.’

Currently Chairman of the Hong Kong Bar Association’s Arbitration Committee and Vice Chairman of the China Practice Development Committee, William is also in a position to help the new generation of Hong Kong barristers to tap into the mainland market. He pointed out that as more and more PRC corporations expand their overseas investments, demand for international commercial arbitration grows. However, as things stand, this practice area is monopolized by English barristers.

‘The Bar of England and Wales often sends delegations to Beijing and Shanghai to promote their services in this regard. So when it comes to going to court, PRC corporations would opt for English barristers from afar instead of Hong Kong barristers right next door. Isn’t it ridiculous?’ he exclaimed, banging his fist on the desk.

‘I always remind my pupils that if they could all beat their English counterparts in law exams at Oxbridge, there is no reason to lose out to them in practice. Hong Kong barristers are not only biliterate and trilingual, they are also well versed in Chinese culture. This should give them the edge in handling international arbitration cases for PRC corporations.’ Over the years, William has taken 38 pupils.

‘The younger generation of barristers should be confident and self-assured, and have the courage to take on competitors on the world stage. If the cyclist **Sarah Lee** can become an Olympic medalist, why can’t Hong Kong barristers make it big internationally?’

Once a United College student, William is now one of the College’s Trustees. When asked for one piece of advice to share with his younger alumni, he answered, ‘Whatever your calling in life is, there can be no success without passion. If you have passion, you will work hard. Practice makes perfect. You will eventually make a name for yourself. What a miserable life it will be if your first thought every day is “Time for work again. Such a pain!” That’s why during the four-year university education, the most important thing is to find your true calling in life. Then each morning you will wake up thinking: “So good to keep on doing the things I like!” From the spark in his eyes and his lively gestures, no doubt the latter thought is what always stays in his mind.’



Photo by Keith Hiro



Playing for Keeps

Jo Ngai effects changes through theatre



▲ Between the plush position and the theatre, Jo Ngai chooses the latter

A household name as a popular TVB news anchor in the 1990s, **Jo Ngai** attracted loyal followings among local audience with her polished and presentable image. In her current capacity as executive director of *The Nonsensemakers*, she continues to win applause from audiences. Her training in journalism, her initiation into drama, and the founding of her theatre troupe can all be traced back to the same origin—The Chinese University of Hong Kong.

Growing up in a grassroots family, she and her three siblings have lived variously in squatter settlement, cubicle flats, and Government temporary housing. To support her family, Jo had initially planned to become an air stewardess after graduating from secondary school. But one day, out of the blue, her class teacher put away the textbook to share his personal memories of CUHK with the class. Jo was inspired and her desire for university life kindled. That also sealed her determination to enter CUHK.

After a year of burning midnight oil, her dream came true when, in 1985, she was admitted to the then Department of Journalism and Communication, and was affiliated with New Asia College. Energetic and outgoing, she joined the College's Drama Club and CUHK Drama Society, starting with moving props backstage, sewing costumes, and doing stage make-up. In the second year, she played bit parts and, by the fourth year, she finally got her first lead role in the musical *Twilight Fantasies*.

'After trying my hand at all the different roles, ranging from lighting, make-up, costume, screenwriting to acting, I came to realize the diversified nature of the theatre as an art form. It requires combining the passion and wisdom of dozens of people on stage and backstage to give the audience a two-hour extravaganza. This is right up my alley.'

Throughout Jo's four-year campus life, drama was virtually her second

major. In one particularly over-the-top instance, to prepare for a poignant scene as a heroine searching for her family in the dark hours, she went along with the choreographer **Daniel Yeung's** (see page 10) suggestion to go to the open space outside Sir Run Run Shaw Hall in the middle of the night. Without a soul around, she rehearsed singing and dancing under the dim light from the street lamp to get a firmer grasp of the emotions. 'Pretty romantic, wasn't it?' she said with a nostalgic look on her face.

To keep their passion for the theatre alive after graduation, she and a few like-minded friends joined hands to set up the theatre troupe *The Nonsensemakers*. Despite the hectic schedule of journalism and news anchoring, she managed to squeeze rehearsals in during her free time. After 15 years in the news business, she left to join the Airport Authority as a PR professional in 2005, and was soon promoted to senior communications manager. 'But I was on call round the clock. Basically I

Photo by Esplanade Singapore



▲ Jo Ngai (2nd left) plays a 99-year-old in *Travel with Mum*

Photo by Carson Tam



▲ *The Hand in Hand Capable Theatre* enables the physically-challenged and the able-bodied people alike to take part in public performances

was required to give my full attention to the job with little time for anything else. I had to keep an eye on my phone even during rehearsals.'

Finally, in 2011, between the plush position and the theatre, she chose the latter. 'At that stage in my life, I asked myself what I should focus on for the rest of my life so that I would have no regrets.' When she held up a script in her left hand and a corporate annual report in her right hand to compare the two options, the answer was clear.

Notwithstanding her courage to pursue her dream full-time, she took a hammering from harsh realities. The Nonsensemakers went through ups and considerable downs, once enduring a losing streak at the box office, leaving the troupe penniless. Subject to forced eviction from a studio at another time, the entire renovation cost of over \$100,000 just went down the drain. Now that the difficulties have been overcome, The Nonsensemakers is quite well established as a

professional theatre troupe boasting a 3,000-square-foot studio, several full-time staff members, and six to seven productions annually at its peak. *Travel with Mum*, a drama co-starring Jo and artistic director **Rensen Chan**, who is also her husband and best partner, tells the story about a 74-year-old man going on a tricycle journey with his 99-year-old mother to Tibet to fulfil her travel wish. The drama has been on a world tour and performed for the 13th time.

In 2013, the troupe established 'Hand in Hand Capable Theatre' to make a statement upfront that 'Nobody is Perfect but Everybody Can Do It'. It aims to create an all-inclusive community by enabling the visually impaired, hearing-disabled, the physically challenged, the ex-mentally ill, and able-bodied people alike to receive drama training and take part in public performances.

For Jo, drama is not just a means to satisfy her personal interest or artistic leanings. More importantly,

'As a powerful medium, drama can touch the hearts of the audience by communicating a message.'

as a powerful medium, it can touch the hearts of the audience by communicating a message. 'Watching a drama performance is different from watching TV. You can divide your attention or stop any time you want during a TV programme. But drama audience are confined with the actors within the four walls of the theatre and have to sit through the entire performance. They have to make full use of their senses to feel the moment as best they can. By concentrating on getting my message, they can awaken within themselves certain primeval feelings or catch a glimpse of the possibilities in life that have never occurred to them.'

Candid and light-hearted, Jo Ngai spoke eloquently during this interview, in stark contrast to her former image as a solemn news anchor. What remains unchanged is her sense of mission to communicate something of value and her cast-iron resolve to play every role in her life's script to the best of her ability.

Changing the World, One Firm at a Time

Kelvin Wu creates impact
via private equity

Photo by Eric Sin





Being a private equity investor, **Kelvin Wu** is the founder and chairman of AID Partners Capital Ltd (AID). The business of private equity funds, simply put, is buying or investing in non-listed companies with a view to reselling them at a good price. Kelvin's most celebrated feat was the acquisition of HMV's businesses in Hong Kong and Singapore in 2013. Already teetering on the brink of bankruptcy then, the century-old music chain was brought back to life.

At a time when most people were not hopeful of a bright future for the music industry, why did he have such foresight? 'I didn't have the foresight, nor was I optimistic about the future of the music industry,' with sideburns and beard and wearing an indigo suit and a pair of zebra-striped trainers, he responded humorously. 'I was only bullish about the strong brand of HMV and its wide customer base, seeing lots of room for manoeuvre.' Afterwards HMV went on to undergo

a transformation with its product lines expanded from CDs and DVDs to cover audio and visual equipment, toys and vinyl records, and eventually food and beverages. The chain's valuation rocketed by almost tenfold in four to five years.

For Kelvin, a project does not have to be making money at the time of acquisition. The target he sets himself is to turn profitable within 24 months after the takeover. The secret of success lies in the axiom 'no pain, no gain'. 'Most private equity funds would take a totally hands-off approach after buying a company, just looking to make a quick buck by the price difference in purchasing and selling. AID, on the contrary, would get deeply involved in the company's operation and management.' Take HMV for example, AID set about streamlining its structure, reducing the number of back office staff from over 40 to just six. 'Lu Xun said he would write while others spent time drinking coffee. I use the time to

learn and work while others hobnob over drinks.'

His company has also invested in Legendary Pictures, the film company which produced *The Dark Knight Trilogy*, *Inception*, and *Interstellar*. Notwithstanding box office success being an invariably welcome boon to investors, Kelvin said what he valued the most in a film was the philosophy or life-affirming message it conveyed. 'I was particularly happy with *Interstellar*, a sci-fi film steeped in Buddhist philosophy. So very esoteric. The traditional Chinese view of literature is that it should spread the Way. I think films should do the same too,' he said, stroking the beige malas on his wrist.

Entertainment business aside, AID has also invested heavily in tech companies. In addition to Zoox, which develops driverless-car technology to address traffic congestion in big cities, these companies include Dave.com, a



▲ Kelvin Wu's most celebrated feat was the acquisition of HMV and bringing the century-old music chain back to life



‘CUHK has given me three treasures: freedom, general education, and minors.’

fintech company which saves people from overdrafts and unnecessary bank fees during tough financial times, and the Initial Coin Offering (ICO) of Telegram, an instant-messaging app which announced the launch of its own cryptocurrency at the beginning of the year.

Kelvin remarked that his company had recently forayed into health tech and was planning to devote 70% of its manpower and capital to the field. But why put all the eggs in one basket? ‘In sci-fi films, the arch-villain is usually a pharmaceutical or genetics company. If we don’t get prepared in time and steer the health industry on the right path, the age of evil pharmaceutical companies taking over the world will come sooner than we think.

‘I founded my companies with the mission to make the world a better place. Making money is just a by-product,’ he said in all seriousness.

Last year, AID acquired GeneSort, an Israeli company that pioneers liquid

biopsy test for early cancer detection. Only a small amount of cells and tissues are required for diagnosis, and target therapy drugs will help spare patients the pain of radiotherapy and chemotherapy. ‘In future, getting cancer will be like catching cold. Once the early symptoms have been diagnosed, cancer can be cured with just the right mix of drugs. This will be the way forward for health care.’

Intarcia is another health-tech company in which AID has invested. This US company is most famous for its matchstick-sized osmotic mini-pump placed just under a diabetic’s skin to administer the medication on a daily basis. Patients will no longer need to worry if they fail to take their medications or get their injections on time.

On his recipe for success in private equity investing, Kelvin responded with his signature humour, ‘Of course, you’ve got to have money above all else.’ With a changed tone, he added, ‘But, more importantly,

you’ve got to have a keen sense of curiosity about the world and a heartfelt desire to change it.’

He attributed the origin of such a world view to his days as a business administration student at CUHK: ‘CUHK has given me three treasures: freedom, general education, and minors. The atmosphere of freedom on campus gave wings to my mind. General education whetted my appetite for literature, history, and philosophy. The minor programmes in Japanese and French honed my language skills, which have proven a great asset for me to do business around the world.’ To facilitate his identifying Korean projects for investment, he went so far as to relocate to South Korea for months to master the Korean language. Catching sight of the horizontal scroll on the wall featuring calligraphy by the late Prof. Jao Tsung-I, this writer finally came to see the point of the inscription: ‘Providence rewards diligence’.



Photo by Eric Sin



Putting Fun Back in Schools

Jacqueline So ushers experiential learning into China's education



‘I always believe that if we could bring experiential learning to the children in mainland China, they would grow up more healthily and happily.’

Jacqueline So, co-founder and chief executive of Malvern College Hong Kong, discovered what differentiated Hong Kong’s education system from that of mainland China after she moved to the city with her family at the age of 12.

The mainland immigrant of Fujian ancestry was at that time admitted to Secondary One. ‘Throughout my entire primary education on the mainland, I attended no more than two or three physical education classes. That was because the class hours were used to teach Chinese or mathematics instead. After coming to Hong Kong, I found that physical education, music and art lessons would go ahead as planned, and the schools here encourage their students to form clubs and join societies, and not just pursue academic results for the sake of good marks,’ she recalled.

Extracurricular activities have been dubbed ‘experiential learning’ in recent years. In Jacqueline’s secondary school days, such learning was not in abundance as it is now but ‘enough to influence my life.’ Once, she was sent to Singapore on an exchange programme as a School Environmental Ambassador and to her amazement, found the streets there spotlessly clean. During her graduation year, she joined an exchange tour to Beijing which

turned out to be another eye-opening experience.

‘Honestly speaking, how much knowledge could we still retain from the books we studied in our secondary school? Yet, after many years, we could still vividly remember the novel places we had visited that stimulated our thinking, or the stage drama we acted in that taught us the importance of communication and cooperation. It was these experiences that truly expanded our horizons and even influenced our future developments and orientation.’

Jacqueline later enrolled in CUHK and majored in professional accountancy while being actively immersed in the University’s various extracurricular activities. She chaired the Society of Accountancy, took part in an Accounting and Business Case Competition in the US and Canada, and, as a Japanese language minor, went on a homestay in Kyushu, Japan. ‘I always believe that if we could bring experiential learning to the children in mainland China, they would grow up more healthily and happily.’

For this reason, Jacqueline did not apply to the Big Four accounting firms as most of her classmates had done after graduating from CUHK. Nor did she seize the opportunity to

work in Wall Street after finishing her MBA at Harvard Business School.

On the contrary, she set up her own business, Babylon Education Limited, in 2011.

The life goal she formulated for herself was to run the finest secondary school in mainland China and to this end, sought partnership with the traditional British boarding schools. Jacqueline flew to the UK to negotiate with several elite schools and finally, with sincerity and a feasible plan, won over the century-old Malvern College that authorized her to establish its overseas campus in Qingdao, China.

Battling communication problems fuelled by cultural differences became a part of her everyday routine. ‘For instance, whether or not an outdoor physical education class should be cancelled due to rainy



▲ Jacqueline So (2nd left) chaired the Society of Accountancy while studying at CUHK



▲ Malvern College Qingdao established in 2012

weather became a matter of heated controversy. While the British believe it should proceed barring heavy downpours, Chinese parents opined that any outdoor activity should be scrapped even in a light drizzle lest their children would catch a cold.

‘Another burning issue was discipline. Northern Chinese, in particular, thought nothing of boys fighting in school and found it hard to comprehend why the British were so ready to impose heavy punishment on those involved, even to the extent of expelling them from school.’

Jacqueline has derived a huge sense of accomplishment from the transformations she witnessed in her students. ‘Many children were shy and feeble when they joined our school initially. Some could not even lift a basketball. But after two or three years, they changed into completely different persons, who loved sports, appreciated music, were able to communicate fluently with their British tutors and took the initiative to ask questions on diverse occasions. They have become vastly different from other secondary students in spirit and character.’

Within five short years, Jacqueline expanded the presence of Malvern College on the mainland, from Qingdao to Chengdu. In 2015, she secured from the Hong Kong

Government a land grant to establish a new flagship campus in Tai Po. Opened in September 2018, Malvern College Hong Kong is providing education from primary to upper secondary levels.

While it’s implausible to build student hostels in land-scarce Hong Kong, Jacqueline pushes for the implementation of a house system at Malvern College Hong Kong so as to continue the British boarding school tradition. ‘At lunch time every day, the students return to their respective houses where they eat and chat with their teachers and housemates. Communal dining is arranged for senior students on a regular basis.

With dinner over, they join their housemates to do their homework together as this will strengthen their sense of camaraderie and cohesiveness.’

Such arrangements call to mind CUHK’s college system. Jacqueline professed that it was inspired by her own collegiate experience. ‘Back in my CUHK days, I took residence in Xuesi Hall, a female hostel at New Asia College. This enabled me to form lasting friendships with those who stayed in the same hostel. All these years, we have stayed in touch and witnessed how each other established their careers and formed their families. If CUHK had not run the college system, students like us would not have fostered such close emotional bonds among themselves.’

Besides continuing to improve the three overseas campuses of Malvern College, Jacqueline also hopes to spread the whole-person education concept and its practices to more secondary schools on the mainland. ‘Secondary students are at a most impressionable age as their characters and values are formed during this critical period. I hope more mainland students and parents will realize that learning is not equivalent to chasing high academic scores. Exploring the world and learning more about oneself constitute the best preparation for the life ahead.’



▲ Inspired by her own collegiate experience at CUHK, Jacqueline So introduces the house system to Malvern College Hong Kong





From Nature to Nanotech

Wong Tak-sing imitates nature to
give flesh to the future

‘The natural world is using nanotechnology on a daily basis to solve complex problems.’



Wong Tak-sing is an engineer who takes a leaf out of nature’s book when looking for solutions to human problems. In 2014, he was named by *MIT Technology Review* one of the top innovators under the age of 35 with the invention of Slippery Liquid-Infused Porous Surfaces (SLIPS), a liquid-repellent coating modelled after the carnivorous pitcher plant that uses its slippery leaves to capture prey. The invention, hailed as ‘one of today’s most intriguing and potentially useful new materials’, had its genesis 18 years earlier in the Faculty of Engineering of CUHK.

In 2000, when Tak-sing was still a freshman at the then Department of Automation and Computer-Aided Engineering, he came across nanotechnology in the Basic Electronics course taught by Prof. **Li Wen-jung**. ‘On the last day of class, Professor Li showed us a range of close-up photos taken under an electron microscope. They totally blew me away. One of them had an ant holding on to a delicate gear that was even smaller than the bug itself. I was immensely intrigued by the idea of creating devices that tiny. After class I drafted a proposal on how I intended to make a micro-

scale flying robot, and e-mailed it to Professor Li.’

The professor immediately took a shine to this assiduous and aspiring student, and soon introduced him to laboratory research. ‘It was rare for an undergraduate, and even rarer for a freshman, to get into a research group. In retrospect, I wonder why Professor Li would trust me in not messing up any of his state-of-the-art research equipment,’ said Tak-sing, half-jokingly.

Upon graduation, he chose to move thousands of miles from home to earn a doctorate at UCLA under the supervision of Prof. **Ho Chih-ming** who was once the PhD advisor of Li. ‘I had always been looking up to Professor Li and admiring his style of mentorship. It was really fortunate that I could follow in his footsteps and learn from my mentor’s mentor,’ said Tak-sing.

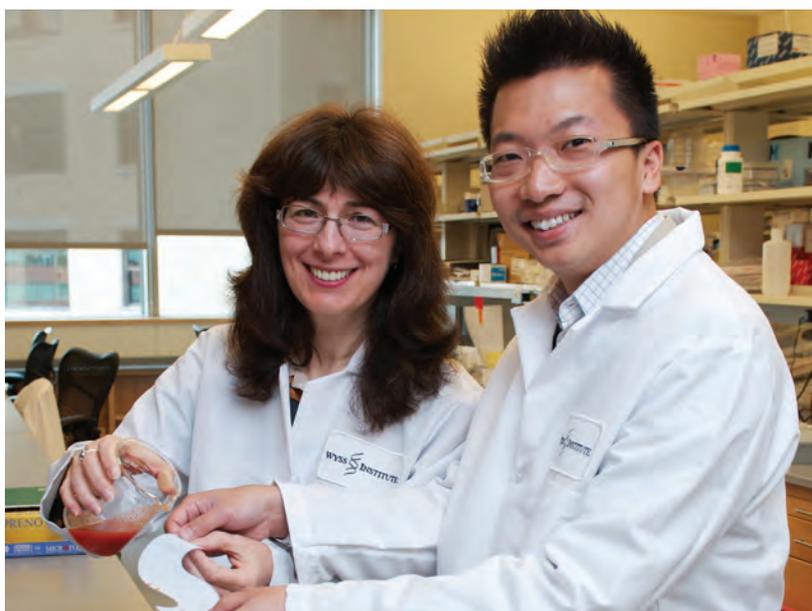
By the end of his studies at UCLA, Tak-sing started to take an interest in biomimicry—a discipline that looks to nature for clues in solving technical conundrums. ‘I came to realize that nature is a master of nanotechnology. From the sticky toes of a gecko to the water-repellent

leaves of a lotus leaf, many creatures in the natural world utilize micro- and nanostructures to perform special functions, and that became the topic of my PhD thesis.’

In 2010, Tak-sing moved to Boston to work at the Wyss Institute for Biologically Inspired Engineering at Harvard University. A year later, under the guidance of his postdoctoral adviser **Joanna Aizenberg**, he developed the non-stick surface SLIPS. Just like its sibling in the plant world—the pitcher plant that lures unsuspecting ants



▲ SLIPS coating is modelled after the carnivorous pitcher plant



▲ Developing SLIPS with Joanna Aizenberg (left) at Harvard University

into its cupped leaves too slippery to escape from—SLIPS repel any type of liquid, from oil to water to blood, and prevent organisms like bacteria and barnacles from sticking.

SLIPS consist of nanostructured substrates infused with lubricating fluid. The lubricant is locked in place by the substrates and forms a stable, frictionless layer. Tak-sing compared the repellent process of SLIPS to hydroplaning. ‘In a rainy day when you drive on a wet road, the tyre is separated from the road surface by a thin film of water and loses traction, sending your car skidding along the water surface.’

In terms of durability, SLIPS coating even outperforms its natural counterparts due to its self-healing attribute. ‘When an object impacts a liquid, an indent is made on the liquid surface. But once the object is removed, the fluid nature of the water allows it to refill the space that was occupied. Since SLIPS are coated in liquid, they react similarly,’ explained Tak-sing.

The range of possible applications for the novel material is endless: it could be used to coat medical devices such as implants to decrease the potential for bacterial contamination, cover

the hull of a ship to prevent barnacles from adhering to the surface, and keep aircrafts free of ice to enhance safety and on-time performance. In layman’s terms, we may all cheer when we can liberate the very last dollop of ketchup out of the bottle, or the last bit of toothpaste out of the tube, without sore fingers.

Now an Assistant Professor of Mechanical Engineering at The Pennsylvania State University where he heads the Laboratory for Nature Inspired Engineering, Tak-sing hopes

to use nature-inspired technologies to address some of the grand challenges in the 21st century, particularly in water sustainability. It involves, for example, developing non-sticky toilet bowls that require very little water to flush, as well as creating super water-condenser to collect clean water from thin air.

In April 2017, Tak-sing was named one of the 25 Distinguished Alumni by CUHK’s Faculty of Engineering on the occasion of its silver jubilee. ‘I would never imagine that I would make the list. The Faculty has nurtured numerous talent in the past quarter century. Many of them are making seminal contributions in various sectors. I am honoured to be chosen alongside other highly accomplished alumni.’

He pointed out that as recently as 16 years ago, nanotechnology was considered hardly applicable except, for example, the manufacturing of integrated circuit. ‘But I saw it differently. The natural world is using nanotechnology on a daily basis to solve complex problems, and the strategies have stood billions of years of field-testing. Nature is full of ready solutions to many of the challenges we encounter. Nanotechnology gives us tools to replicate the evolutionary wisdom and make superhuman powers not so superhuman.’



▲ Wong Tak-sing (3rd right) with his research group at Penn State University

Architect for the Poor

Robert Wong builds hope in Third World countries

Photo by Cheung Wai Lok @ Hiro Graphics





IDEA



▲ An elderly centre designed by Robert Wong as project development director of the Hong Kong Sheng Kung Hui Welfare Council

Robert Wong is an architect who grew up from humble beginnings: He and his parents and three siblings were crammed into a two-bedroom unit less than 300 square feet. As the first son of a handyman, he needed to help out at his father's hardware store wedged under a flight of stairs, or scout for unwanted electric wires to pare their plastic skins and sell the interior copper after school. 'The idea of being spotted and jeered at by my schoolmates kept haunting me.'

Later, he got admitted to a prestigious secondary school located in the affluent district of Kowloon Tong. During Secondary Three, he took part for the first time in a social service activity and visited slum dwellers in the shantytown of Diamond Hill. For the rest of his high school summer breaks, Robert kept returning there to play with the underprivileged children. 'The way they gawked at the novelties I brought them or told them reminded me of the poverty-stricken years I had gone through.'

The time came when Robert had to choose a major when applying to university. The good-hearted young man had set his sights on social work, but his class teacher knew him well for his whimsical nature and suggested him to go for architecture. 'So I went for it, without the slightest idea that the discipline requires the skill of drawing.'

'An architect's role is to make the most of the limited resources to create a comfortable shelter for everyone.'

After he got into CUHK's School of Architecture with good exam results, he only managed to land a disappointing D for his first-year graphic studies. It was Prof. **Freeman Chan**, also the designer of the Pavilion of Harmony at New Asia College, who pointed out a way for him. Professor Chan was an advocate of community architecture. He showed Robert that being a social worker was not the only way to help the needy; instead, an architect has what it takes to change people's living conditions for the better. 'I was thrilled to know that social service can be combined with architecture!'

Seventeen years on, Robert is now the project development director of the Hong Kong Sheng Kung Hui Welfare Council, dedicating himself to designing elderly homes, youth centres, rehabilitation centres and assorted service facilities for the deprived.

The other hat he wears is the founder of IDEA Foundation Limited, a charity organization that has been designing and building schools and



▲ IDEA founded by Robert Wong has built kindergartens all over Cambodia

kindergartens in developing countries such as Cambodia, Nepal and India.

When it comes to building schools in Third World countries, natural lighting and ventilation are two overriding concerns, because the areas are either not connected to electricity supplies or the use of power is expensive. ‘To admit ample daylight, we create more window openings in the east-facing wall than in the west to let in the morning sun, and to avoid glare and excessive heat from the west in the afternoon. Also, the east-facing openings should be at a higher level than the west to allow good fresh-air circulation,’ explained Robert.

Once these two conditions are met, Robert delegates the designing and decorating tasks to the volunteers from all walks of life and the building users—pre-schoolers and their teachers. ‘I believe all people should have equal opportunity to enjoy their environment and partake in its construction. With the active participation by the users and volunteers, each of the IDEA kindergartens takes on a unique look,’ said Robert.

‘We didn’t formally survey what the little users think of their new schools, but judging from the steady increase of attendance year by year, we believe a school designed from the viewpoint of its users creates a sense of belonging for them. A bright and airy classroom is also conducive to igniting the passion for learning.’

Last year, to promote the concept of service learning and participatory design, Robert and IDEA took high school students of the Ying Wa College to Cambodia to build schools. ‘The hands-on site work and interaction with the Cambodian kids were a catalyst for growth. The Hong Kong teenagers became more caring and more aware of other people’s needs.’

In 2015, Robert was named one of the Hong Kong Ten Outstanding Young Persons, and went on to receive the Hong Kong Humanity Award in 2017. He said he wanted to thank his late father most of all. ‘I had been helping him in factories since I was little and witnessed the hardship the workers endured. The experience has made me a caring architect. Architects can never build anything single-handed.



▲ Involving Cambodian schoolchildren in designing their classroom

Without the workers’ effort in realizing the architectural ideas, they are nothing but sketches on paper.

‘Mighty skyscrapers are a form of architecture, so are the numerous flats, huts and cottages that ordinary people call home. An architect’s role is to make the most of the limited resources to create a comfortable shelter for everyone. More importantly, the human-centred architecture brings hope to people and I think that’s the true power of architecture.’



▲ Robert Wong and his mentor Prof. Freeman Chan at the Hong Kong Ten Outstanding Young Persons award ceremony



Prof. Rocky S. Tuan

Vice-Chancellor and
President

This year marks two notable milestones for CUHK—it celebrates its 55th anniversary and, for the first time, the University’s alumni population exceeds 200,000. While the 10 lives/legends featured in this booklet are only a small sample of the alumni community, they offer precious glimpses of the unique kind of learning experience CUHK offers, and how the graduates embody the CUHK spirit to make good things happen, not just for themselves but also for society.

Since joining the University, I have repeatedly witnessed how our alumni’s achievements and generosity have enabled and enhanced the continuing development and public recognition of CUHK. To harness the power of the alumni body, we have established the Vice-Chancellor’s Global Alumni Advisory Board (GAAB) in March 2018, as a forum that builds on the board members’ expertise, insight and experience to realize the University’s vision. In addition, the Distinguished Alumni-in-Residence Programme (DARP) has been introduced to host home visits by distinguished alumni to spend quality time with current students and staff at CUHK.

With hundreds of thousands of alumni worldwide, CUHK has a trove of inspiring stories to tell. I look forward to reading more of them, and seeing more CUHK graduates succeed in a wide range of professions. After all, their success IS our success.



Prof. Dennis K.P. Ng

Pro-Vice-Chancellor and
Vice-President

Every month since September 2015, the Information Services Office has been collaborating with the Alumni Affairs Office to profile members of CUHK alumni on the University homepage to remarkable reception. Three years on, the ‘Roll Call Alum’ project has featured 42 CUHK graduates. I am happy to see that 10 representative pieces are given a physical form to appear in this omnibus dedicated to the University’s 55th anniversary.

I am myself a CUHK alumnus, and have been working in my alma mater since 1994. During these years, especially when serving as University Dean of Students, I have met and talked to a great number of students on a daily basis and witnessed their growth and transformation. I always take pride in knowing that our students went on to excel in their chosen careers. Whether it is business, arts, academia or civil society, we can find CUHK graduates in every walk of life contributing to the betterment of the world.

As CUHK alumni, our relationship with the University does not end on graduation day. The University will continue to create meaningful programmes to support the alumni’s post-academic life, and to nurture the special bonds that connect them to each other and to the University.

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Executive Editor: Christine Nie

Designer: May Mui

E-mail: iso@cuhk.edu.hk

Website: www.iso.cuhk.edu.hk



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