衛奕信勳爵文物信託
二十周年紀念特刊
20th Anniversary Commemorative Publication of the Lord Wilson Heritage Trust
Conserving Heritage Hand in Hand
目錄 | Contents

03 前言及鳴謝
Forewords and Acknowledgements

09 衛奕信勳爵文物信託 -
受託人委員會及理事會成員名單
Lord Wilson Heritage Trust -
Membership of the Board of
Trustees and the Council

13 衛奕信勳爵文物信託二十周年誌慶
20th Anniversary of the Lord Wilson Heritage Trust

23 巡迴展覽項目
Projects in Roving Exhibition

65 受資助人及計劃名單
List of Grantees and Projects
前言及鳴謝
Forewords and Acknowledgements
**Foreword**

Dr WU Po-him, Philip, BBS, JP  
Chairman of the Board of Trustees

Established in December 1992, the Lord Wilson Heritage Trust aims to preserve and conserve the human heritage of Hong Kong by organising activities and providing funding support to assist community organisations and individuals to undertake heritage-related activities and research projects. Over the years, the Trust has been working hard to raise the community’s interest in and concern about local heritage.

20th anniversary is a mile marker in the history of the Trust. As the Chairman of the Board of Trustees, I am deeply honoured for the opportunity to witness this historic moment in the esteemed company of Professor Lee Chack-fan, Chairman of the Council, and fellow Members of the Trust.

To mark this memorable occasion, we have launched a territory-wide roving exhibition to give recognition to the contribution made by individuals and organisations engaged in heritage conservation. We also hope that the exhibition will offer the public a chance to learn more about the culture and history of Hong Kong and encourage them to join us in promoting heritage conservation.

As the Trust is a charitable one, donations are most essential for its effective functioning. People from across the community have supported our work by either making donations directly to the Trust or using the “Hong Kong’s Heritage Credit Card”. I would like to take this opportunity to express my gratitude to all the donors, and thank the CWCC Certified Public Accountants, KPMG and P C Woo & Co for their honorary services to the Trust.

We are also indebted to the donors and sponsors of our 20th anniversary celebration programme. Their enthusiastic support and generosity have enabled our programme and exhibition to run smoothly.

I hope the community will gain much insight into our work by taking part in the celebration programme. And I believe that we can preserve and conserve the heritage of Hong Kong by working together.
Foreword

Professor LEE Chack-fan, SBS, JP
Chairman of the Council

The Lord Wilson Heritage Trust aims to preserve and conserve the heritage in Hong Kong. Since its establishment in 1992, the Trust has supported nearly 150 projects in the past two decades with a total funding of over $40 million. Running the gamut from academic researches and publications to conservation of historic buildings, organisation of educational seminars, and protection and promotion of local customs, folk beliefs and religious rituals, these heritage projects have raised public understanding and concern about the work on heritage conservation and cultural preservation.

All these years, the Trust would not have made such an impact without the enthusiasm and effort that heritage advocates and organisations put into the planning and implementation of all kinds of heritage projects. In order to preserve and cherish parts of our history and culture that are teetering on the edge of disappearing, such as indigenous languages, as well as local history and customs, these individuals and organisations set out to gather information and conduct researches on their own initiatives, and prevailed despite setbacks and difficulties. As the Chairman of the Council of the Trust, I am most grateful for their passion, perseverance and hard work.

In recent years, there has been an increased focus on heritage conservation among the general public. The occasion of our 20th Anniversary presents a special opportunity for us to further promote the significance of heritage conservation so that the public may gain a better understanding of our work and be inspired to do their part in preserving Hong Kong's culture and heritage.

Hong Kong is blessed with rich cultural heritage. Thanks to the ardent support of the public, we have made great strides in the past two decades in our bid to conserve local heritage. Looking ahead, in addition to continued public support and contributions, we also need the people of Hong Kong to actively participate in conservation work at the community level, thus joining us in conserving and preserving Hong Kong's precious heritage.
The Lord Wilson Heritage Trust

As a charitable trust established in December 1992, the Lord Wilson Heritage Trust aims to preserve and conserve the human heritage in Hong Kong. It provides funding support to assist community organisations and individuals in undertaking heritage-related activities and research projects.

Objectives
The Trust aims to preserve and conserve the human heritage of Hong Kong by any or all of the following means:

a) The identification, restoration and refurbishment of relics, antiquities and monuments and of other historical, archaeological and palaeontological objects, sites or structures in Hong Kong;

b) The provision of facilities at antiquities and monuments and at historical and archaeological sites or structures in order to assist public access to and appreciation of such sites or structures;

c) The aural, visual and written recording of sites of historic interest, traditional ceremonies and other aspects of the human heritage of Hong Kong;

d) The publication of books, papers and periodicals, and the production of tapes, discs and other articles relating to the objects of the Trust;

e) The holding of exhibitions and conferences relating to the objects of the Trust;

f) Educational activities which will increase public awareness of and interest in the human heritage of Hong Kong; and

g) Any other activities which will promote the objects of the Trust.

Website: http://www.lordwilson-heritagetrust.org.hk
Acknowledgements

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二十周年誌慶
20th Anniversary of the Lord Wilson Heritage Trust
衛奕信勳爵文物信託
二十周年誌慶開幕典禮暨酒會

攜手保育 文化傳承

衛奕信勳爵文物信託是在1992年12月成立的慈善信託，宗旨是透過籌備活動，以及資助社區組織或個別人士推行與文物有關的活動和研究項目，保存和保護香港的人文遺產。自1992年以來，信託共資助了近150項計劃，涵蓋刊物出版、教育活動，以至考古勘探、古蹟修復等，總資助金額逾港幣4,000萬元，促進了社會人士對本港歷史文化和文物保育的認識和關注。

為慶祝信託成立二十週年，信託於2013年1月3日假香港文物探索館舉辦「二十周年誌慶開幕典禮暨酒會」，主禮嘉賓包括政務司司長林鄭月娥女士，GBS，JP；受託人委員會主席伍志謙博士，BBS，JP；理事會主席李焯芬教授，SBS，JP；民政事務局常任秘書長譚立門先生，JP；及上海商業銀行（信託的主要贊助）常務董事兼行政總裁郭錦志先生。一眾嘉賓與信託受託人委員會、理事會成員及其他來賓聚首一堂，共見見證信託多年的成果。

政務司司長林鄭月娥女士，GBS，JP讚揚信託致力推動香港市民認識我們的文化遺產及愛護本地歷史建築，並期望信託二十周年紀念的巡迴展覽啟發更多市民參與保護香港的文化遺產，以及繼續支持信託的工作。

受託人委員會主席伍志謙博士，BBS，JP嘉許信託二十年來成果豐碩，為保育本地文物盡一分力。他感謝信託成員所付出的努力，並肯定參與文物保育工作的熱心人士和團體的貢獻。他期望社會人士進一步了解香港的歷史文化，攜手推動文物保育的工作。

為配合二十周年誌慶，信託於下列地點舉行巡迴展覽：

- 香港文物探索館 (2013年1月4日至2月24日)
- 太古廣場 (2013年3月2日至3月10日)
- 沙田大會堂 (2013年3月26日至4月9日)
- 香港中央圖書館 (2013年4月11日至4月16日)

展覽集中介紹信託資助的其中10個項目，以加深公眾對香港本土歷史文化及信託的認識。信託有幸邀得國學大師鮑宗轂教授，GBM就展覽的主題「攜手保育 文化傳承」題字，令展覽生色不少。

展覽的另一個亮點是結合保育與設計。本地設計大師陳幼堅先生與著名室內設計師梁志天先生攜手合作，就展覽主題及概念設計提供專業意見，把設計元素融入文化傳承的設計中。
Conserving Heritage Hand in Hand

As a charitable trust established in December 1992, the Lord Wilson Heritage Trust aims to preserve and conserve the human heritage in Hong Kong. It provides funding support to assist community organisations and individuals in undertaking heritage-related activities and research projects. Since 1992, the Trust has supported nearly 150 projects with a total funding of over $40 million. Heritage projects funded by the Trust vary from publications and organisation of educational activities to archaeological surveys and restoration of monuments, with a view to raising public awareness and interest in the history and culture of Hong Kong, as well as heritage conservation.

A kick-off ceremony cum cocktail reception was held on 3 January 2013 at Hong Kong Heritage Discovery Centre to mark the 20th Anniversary of the Trust. Officiating guests of the day were Mrs Carrie Lam Cheng Yuet-ngor, GBS, JP, Chief Secretary for Administration; Dr Wu Po-him, Philip, BBS, JP, Chairman of Board of Trustees; Professor Lee Cheuk-fan, SBS, JP, Chairman of Council; Mr Raymond Young, JP, Permanent Secretary for Home Affairs; and Mr David S.C. Kwok, Managing Director and Chief Executive of Shanghai Commercial Bank (major sponsor of the Trust). Joining them to celebrate the brilliant achievements made by the Trust over the years are Members of the Board of Trustees and the Council and a number of honourable guests.

Mrs Carrie Lam, GBS, JP, Chief Secretary for Administration, commended the Trust for encouraging the people of Hong Kong to appreciate our cultural heritage and preserve our historic buildings. She hoped that the 20th Anniversary Roving Exhibition will inspire more Hong Kong people to help safeguard Hong Kong’s cultural heritage and continue to support the work of the Trust.

Dr Wu Po-him, Philip, BBS, JP, Chairman of Board of Trustees, was pleased with the accomplishments of the Trust in the past two decades, and the part it played in preserving local heritage. He thanked Members of the Trust for their dedicated efforts and recognised the outstanding contributions of enthusiastic individuals and organisations. He called on the public to gain a deeper understanding of Hong Kong’s history and culture, and join hands with the Trust to preserve our heritage.

Tying in with the celebration of the Trust’s 20th Anniversary is a roving exhibition held at the following locations:

- Hong Kong Heritage Discovery Centre (4 January - 24 February 2013)
- Pacific Place (2 - 10 March 2013)
- Sha Tin Town Hall (26 March - 9 April 2013)
- Hong Kong Central Library (11 - 16 April 2013)

To deepen the public’s understanding of Hong Kong’s history and culture, the exhibition focuses on 10 selected conservation projects funded by the Trust. We are much honoured to receive a calligraphic rendition of the theme of the exhibition – “Conserving Heritage Hand in Hand” – from renowned master of Chinese culture Professor Jiao Tsung-I, GBM which has given added meaning to the exhibition.

Another standout feature of the exhibition is that it represents a perfect marriage of conservation and design. The theme and conceptual designs of the exhibition have benefited from the professional input of two local design gurus, namely graphic designer Mr Alan Chan and interior designer Mr Steve Leung, who have managed to fuse elements of design with the concept of cultural preservation.
20th Anniversary Kick-off Ceremony cum Cocktail Reception

Left: Mrs Avia Lai, Deputy Secretary for Home Affairs; Mr Raymond Young, JP, Permanent Secretary for Home Affairs; Professor Lee Chack Fan, SBS, JP, Chairman of the Council of Lord Wilson Heritage Trust; Mrs Carrie Lam, GBS, JP, Chief Secretary for Administration; Dr Philip Wu, BBS, JP, Chairman of the Board of Trustees of Lord Wilson Heritage Trust and Mr David Kwok, Managing Director and Chief Executive of Shanghai Commercial Bank

Speech given by Mrs Carrie Lam, GBS, JP, Chief Secretary for Administration

Welcoming speech given by Dr Philip Wu, BBS, JP, Chairman of the Board of Trustees of Lord Wilson Heritage Trust

Media cover the kick-off ceremony cum cocktail reception
Officiating guests (from left): Mr David Kwok, Managing Director and Chief Executive of Shanghai Commercial Bank; Dr Philip Wu, BBS, JP, Chairman of the Board of Trustees of Lord Wilson Heritage Trust; Mrs Carrie Lam, GBS, JP, Chief Secretary for Administration; Professor Lee Chack Fan, SBS, JP, Chairman of the Council of Lord Wilson Heritage Trust and Mr Raymond Young, JP, Permanent Secretary for Home Affairs are holding a palm-shaped sign for kick-off ceremony.
主禮嘉賓與贊助人委員會及理事會委員合照
（左起）李志雄先生、譚錦球博士、JP；陳秀霞女士、余國平博士、馬清正先生、季燕女士、鍾耀祥先生、
伍步謙博士、BBS、JP；林鄭月娥女士、GBS、JP；李華芬教授、SBS、JP；楊立門先生、JP；簡兆麟先生、
區景麟博士、MH及丁珍賢博士
Officiating guests and Members of the Board of Trustees and the Council
(From left) Mr Lee Chi Hung; Dr Tam Kam Kau, JP; Ms Kwan Sau Ha; Dr Yuek To; Mr Ma Ching Cheng; Ms Kwai Yuk Nin, Catherine; Mr David Kwok; Dr Philip Wu, BBS, JP; Mrs Carrie Lam, GBS, JP; Professor Lee Chack Fan, SBS, JP; Mr Raymond Young, JP; Mr Kan Siu Lun, Phillip; Dr Au King Lun, MH and Dr Ting Sun Pao, Joseph

主禮嘉賓與贊助人及義務設計師合照
（左起）文物贊助人發展有限公司董事長陳永植先生、義務場地概念設計師梁志天先生、義務顧問
陳幼堅先生、義務精品設計顧問陳瑞華先生、郭錫志先生、伍步謙博士、BBS、JP；林鄭月娥女士、GBS、JP；
李華芬教授、SBS、JP；楊立門先生、JP；媒體贊助大新集團代表熊子弦女士及媒體贊助權威廣告代表
簡兆麟先生
Officiating guests, sponsors and honorary designers
(From left) Mr Richard Kan, Director of In Yam Development Limited, the Heritage Patron; Mr Steve Leung, the honorary venue conceptual designer; Mr Alan Chan, the honorary design consultant; Mr Dennis Chan, the honorary souvenir designer; Mr David Kwok; Dr Philip Wu, BBS, JP; Mrs Carrie Lam, GBS, JP; Professor Lee Chack Fan, SBS, JP; Mr Raymond Young, JP; Ms Christine Hung, representing Café de Coral Group, the media sponsor and Mr Kan Siu Lun, Philip, representing Convey Advertising, the media sponsor
支票移交儀式
Cheque Presentation Ceremony

文物贊助人現任發展有限公司代表簡永楨先生移交支票予理事會主席李焯芬教授
Mr Richard Kan, representative of In Yam Development Limited, Heritage Patron of the event, presents the cheque to Professor Lee Chack Fan, Chairman of the Council

李焯芬教授向簡永楨先生頒發感謝狀
Professor Lee Chack Fan presents Mr Kan with a Certificate of Appreciation

主要贊助上海商業銀行代表郭錦先生移交支票予李焯芬教授
Mr David Kwok, representative of Shanghai Commercial Bank, Major Sponsors of the event, presents the cheque to Professor Lee Chack Fan

李焯芬教授向郭錦先生頒發感謝狀
Professor Lee Chack Fan presents Mr Kwok with a Certificate of Appreciation
致送感謝狀
Presentation of Certificate of Appreciation

李焯芬教授向媒體贊助權威廣告有限公司代表簡兆麟先生頒發感謝狀
Professor Lee Chack Fan presents the Certificate of Appreciation to Mr Kan Siu Lun, Philip, representing Convey Advertising, the media sponsor.

李焯芬教授向義務場地概念設計師梁志天先生頒發感謝狀
Professor Lee Chack Fan presents the Certificate of Appreciation to Mr Steve Leung, the honorary venue conceptual designer.

李焯芬教授向設計顧問陳幼堅先生頒發感謝狀
Professor Lee Chack Fan presents the Certificate of Appreciation to Mr Alan Chan, the honorary design consultant.

李焯芬教授向義務精品設計師陳瑞麟先生頒發感謝狀
Professor Lee Chack Fan presents the Certificate of Appreciation to Mr Dennis Chan, the honorary souvenir designer.

李焯芬教授向媒體贊助大家樂集團代表熊子弦女士頒發感謝狀
Professor Lee Chack Fan presents the Certificate of Appreciation to Ms Christine Hung, representing Café de Coral Group, the media sponsor.
(左起)三月華女士，余黃淑娟女士，周世耀先生，簡兆麟先生，伍步謙博士，李五年女士，李焯芬教授及梁志天先生
(From left) Miss Wong Yuet Wah, Mrs Avia Lai, Mr Evan Chow, Mr Kan Siu Lun, Philip, Dr Philip Wu, Ms Kwai Yuk Nin, Catherine, Professor Lee Chack Fan and Mr Steve Leung

(左起)伍步謙博士，楊俊文先生及李焯芬教授
(From left) Dr Philip Wu, Mr Raymond Young and Professor Lee Chack Fan

(左起)伍步謙博士，胡經昌先生及李焯芬教授
(From left) Dr Philip Wu, Mr Wu King Cheong Henry and Professor Lee Chack Fan

(左起)孫德榮先生，李志雄先生及余國滔博士
(From left) Mr Kevin Sun, Mr Lee Chi Hung and Dr Yuek Kwok To

(左起)鄭心怡女士，伍步謙博士，李五年女士及李焯芬教授
(From left) Ms Anna Kwong, Dr Philip Wu, Ms Kwai Yuk Nin, Catherine and Professor Lee Chack Fan

(左起)陳瑞麟先生，郭錦志先生及簡兆麟先生
(From left) Mr Dennis Chan, Mr David Kwok and Mr Kan Siu Lun, Philip

(左起)馬清正先生，伍步謙博士及李焯芬教授
(From left) Mr Ma Ching Cheng, Dr Philip Wu and Professor Lee Chack Fan

(左起)譚錦球博士，李志雄先生，李五年女士及余國滔博士
(From left) Dr Tam Kam Kau, Mr Lee Chi Hung, Ms Kwai Yuk Nin, Catherine and Dr Yuek Kwok To
Projects in Roving Exhibition
大澳龍舟遊涌

有百多年歷史的「大澳龍舟遊涌」，是一項傳統的民間宗教活動；每逢端午節期間，由扒龍行、鮮魚行、
合心聲三個漁業行會的成員按漁業收入的比率捐款舉行。收入多的漁民捐款較多，這也是他們酬謝神明的
一種方式。一向以來，龍舟遊涌與漁業經濟有着密切的關係。自1970年代起，大澳漁業逐漸式微，人口
外移，加在人口及經濟壓力下，籌辦遊涌活動日漸困難。

2008年，三個行會合組「香港大澳傳統龍舟協會」推動龍舟遊涌活動。翌年，民政事務署、康樂及文
化事務署及香港文化博物館的支持下，協會把活動申報列入「國家級非物質文化遺產」名錄，並於2011
年6月成功入選。為舉辦2012年的遊涌活動並在衛突信動覽文物信託的資助下，協會邀請本地資深工匠建
造三艘龍舟和三艘神艇，為延續這項傳統活動揭開了新的一頁。居民相信龍舟遊涌可佑佑大眾平安，而每
年一度的遊涌活動更可讓居民聚首一堂。這個世代相傳的非物質文化遺產項目，加強了大澳居民對社區的
認同及讓傳統文化得以延續，正好切合聯合國教科文組織《保護非物質文化遺產公約》的精神。

香港大澳傳統龍舟協會與香港文化博物館及香港科技大學華南研究中心合作，於2012年端午節期間，舉
辦了講座、田野考察、龍舟遊涌欣賞活動，以及出版文物教育小冊子等，藉此提高香港市民對文化遺產及
文物保育工作的認識。香港大澳傳統龍舟協會在成員的積極參與下，努力延續這個有百多年歷史的「大澳
龍舟遊涌」傳統。

Tai O Dragon Boat Water Parade

The hundred-year-old Tai O Dragon Boat Water Parade is a traditional religious activity in celebration of the Dragon
Boat Festival. Every year, members of three Tai O fisherman’s associations, namely Pa Teng Hong, Sin Yu Hong and Hop
Sum Tong, contribute to the expense of the water parade by proportion of their harvest. Fishermen who have a good
year will contribute more to gratify the deities for their blessings. There has been a close connection between the water
parade and the fishery. Since 1970s, the gradual decline of fishery coupled with population outflow has put
tremendous economic and population pressure on Tai O, making it difficult to organise the water parade.

In 2008, the three associations formed Joint Association of Traditional Dragon-Boats in Tai O, Hong Kong to promote
the water parade. With the support of the Home Affairs Bureau, the Leisure and Cultural Services Department and the
Hong Kong Heritage Museum, it applied for the parade to be inscribed on the National List of Intangible Cultural
Heritage in 2009, which was subsequently approved in June 2011. In the same year, the Lord Wilson Heritage Trust
approved grants for the construction of three dragon boats and three deity boats by seasoned local craftsmen for the
2012 water parade, opening a new page in the history of this great tradition. It is believed that performing the ritual
will keep the community safe and offer a perfect occasion to bring the whole community together. This enduring
intangible cultural heritage has strengthened the sense of identity for the Tai O community and ensure the continuity of the cultural tradition, as envisaged in the
Convention for the Safeguarding of the Intangible Cultural Heritage adopted by the
UNESCO.

To deepen the public’s understanding of cultural heritage and the effort to preserve it, the Joint Association teamed up with the Hong Kong Heritage Museum and the South
China Research Centre of the Hong Kong University of Science and Technology to give
talks, conduct field studies, organise the viewing of the water parade, and publish
educational leaflets on preserving cultural heritage during the Dragon Boat Festival.

With its members’ support, the Joint Association is fully committed to keeping this
century-old tradition alive.
Local craftsmen set the garboard strakes for a dragon boat built for the Joint Association of Traditional Dragon-Boats in Tai O, Hong Kong.

Members of the Joint Association move the new dragon boat into the dragon boat dookyard next to Tai O Yeung Hau Temple.

Paddling their new dragon boats, Pa Teng Hong, Sin Yu Hong and Hop Sum Tong pay their respect to the Hau Wong Temple during the consecration ceremony.

Photos provided by South China Research Center, the Hong Kong University of Science and Technology
The Chairperson and Vice-Chairpersons of the Joint Association hold the roast pig cutting ceremony with the guests.

A group photo of the guests and the Chairperson and Vice-Chairpersons of the Joint Association taken on the fifth day of the fifth lunar month.

Members of Sin Yu Hong perform the deity invitation ritual on the fourth day of the fifth lunar month.

A dragon boat of Hop Sum Tong passes under the Sun Ki Bridge with a deity boat in tow.
戲棚粵劇教育及出版計劃

粵劇是香港重要的傳統文化藝術，於2009年9月30日獲聯合國教育、科學及文化組織列入《人類非物質文化遺產代表作名錄》，成為香港首項世界級人類非物質文化遺產。

戲棚是內涵豐富的文化空間：除了上演正本戲和傳統例戲（例如《六國大封相》、《賀壽仙姬大送子》）等戲棚粵劇（神功戲），亦有體現傳統風俗和民間信仰的酬神賀誕活動和儀式；展示傳統手工藝技法的竹傘、花牌和花炮；以及戲棚四周充滿昔日市集風情的臨時攤檔。

衛奕信勳爵文物信託於2009年年底，撥款予香港大學教育學院中文教育研究中心，資助吳鳳平博士的研究團隊推行「戲棚粵劇教育及出版計劃」。計劃旨在為戲棚粵劇開拓教育資源，並藉着融入學校教育的學科課程，以適切的現代教學方法向年輕學子介紹戲棚這個本土傳統文化空間，從而推動戲棚粵劇的保育承傳工作。計劃所衍生的教學材料和研究成果已結集成書，名為《戲棚粵劇與學校教育—從文化空間到學習空間》。

Bamboo Shed Cantonese Opera and School Education

Cantonese opera is an important form of Hong Kong’s traditional art and culture. It was inscribed onto the United Nations Educational, Scientific and Cultural Organisation’s Representative List of the Intangible Cultural Heritage of Humanity on 30 September 2009, and became the first item of world intangible cultural heritage in Hong Kong.

Bamboo shed theatres provide more than stages for Cantonese operas. They also create a multi-faceted cultural space: Apart from various Cantonese opera performances (or ritual performances), including both regular repertoire works and traditional set pieces (e.g. Prime Minister of Six States, the Eight Immortals Bestowing Longevity and A Fairy Delivers Her Son to the Mortal Father), there are religious rituals and ceremonies rooted in folk customs and beliefs to worship the deities and celebrate their birthdays; bamboo structures, floral board (fa pai) and decorated paper tributes (fa pao) that are great expressions of traditional craftsmanship; and temporary stalls in the surrounding areas that are a throwback to the bazaars of the past.

The Lord Wilson Heritage Trust provided funding support to the Centre for Advancement of Chinese Language Education and Research, Faculty of Education, The University of Hong Kong at the end of 2009, to subsidise the Bamboo Shed Cantonese Opera Education and Publication Project led by Dr NG Fung-ping and her team. The project aims to promote the preservation and conservation of Cantonese opera in bamboo theatres by developing materials for teaching the art form as a component of school curriculum and introducing students to the cultural space created by bamboo theatres using modern pedagogical methods. The team subsequently published a book entitled Bamboo Sheds Cantonese Opera and School Education: From Cultural Space to Learning Space to present their findings and related teaching materials.
竹棚搭建
Construction of bamboo shed theatre

例戲《六國大封相》
Set Pieces: Prime Minister of Six States

例戲《仙女送子》
Set Pieces: A Fairy Delivers Her Son to the Mortal Father
戲棚文化空間 (青衣天后誕)
Bamboo shed cultural space
(Birthday of Tin Hau in Tsing Yi)

戲棚旁邊的攤檔
Stalls next to bamboo shed

龍獅賀誕 (東涌侯王誕)
Dragon and Lion Dances to celebrate the Birthday of Hau Wong in Tung Chung
太古樓與薄扶林區歷史發展

「太古樓與薄扶林區歷史發展」是香港中文大學天主教研究中心在衞奕信勵德文物信託的資助下進行的一項本地歷史研究計劃，目的是透過現存的零散歷史資料，包括一些舊照片、政府文件和昔日居民的回憶等，重構太古樓的歷史。

太古樓曾是一個包括員工宿舍、小學、聖堂等的建築群，於1977年已拆卸，改建為薄扶林花園。

太古樓最初是指在利牧徑（Claymore Avenue）上的兩座屬於太古洋行的住宅，分別稱為︰「Claymore」（中譯「利牧苑」）和「Alandale」，村民習慣上統稱它們為「太古樓」。

1885年，巴黎外方傳教士從太古洋行購入利牧苑，用作教區牧靈院和印書館；而牛奶公司後來則購入「Alandale」作貯藏之用。1891年，由於利牧苑一帶熱病流行，修院和印書館暫遷往其他地方。幾年後，納匝肋修院在利牧苑附近建造印書館員工宿舍。員工和居民都繼續稱該宿舍為「太古樓」。

香港中文大學天主教研究中心希望透過小冊子、歷史導賞團、學術論文集，以及太古樓建築群模型向公眾展現太古樓的歷史，藉此讓公眾人士關注保育香港本土歷史文化。

Taikoolau and Historical Development of Pokfulam District

"Taikoolau and Historical Development of Pokfulam District" is a local history project conducted by the Centre for Catholic Studies, the Chinese University of Hong Kong, with funding support from the Lord Wilson Heritage Trust. It aims to reconstruct the history of Taikoolau from fragmented historical materials, including some old photos, government documents and residents' memories.

Taikoolau was once a building complex consisting of staff dormitories, a primary school and a chapel, etc. It was demolished in 1977 and replaced by the present-day Pokfulam Garden.

Taikoolau originally referred to the two dwelling houses on Claymore Avenue. These houses were called "Claymore" and "Alandale" and belonged to Butterfield & Swire, or "Tai Koo" in Chinese. People living around Pokfulam used to call the buildings "Taikoolau" which literally means the houses of the Tai Koo Company.

In 1885, the Society of Foreign Mission of Paris (French: Société des Missions Étrangères de Paris, short: M.E.P.) bought Claymore from Butterfield & Swire and converted it into the Nazareth Seminary and Nazareth Press. Alandale was sold to the Dairy Farm later as a warehouse. In 1891, a severe fever hit the neighbourhood of Claymore and the Nazareth community therefore moved to another place. A few years later, the Nazareth community built dormitories for Catholic workers of the press near Claymore. The staff and villagers continued to call the dormitories "Taikoolau".

The Centre for Catholic Studies, the Chinese University of Hong Kong, aims to enhance public awareness of heritage conservation in Hong Kong by presenting the history of Taikoolau to the public through information pamphlets, guided tours, academic papers and a model of "Taikoolau".
吉祥裝飾·香港中式建築與民間信仰

在街頭的一些老建築物，如村屋、書室、祠堂及廟宇等，在屋脊、山牆、斗拱、樑架等，會不時發現一些以木刻、灰雕、陶塑等形式表現的吉祥圖案和裝飾。在市區的一些建築物也偶然可找到龍、鳳、麒麟、獅子等裝飾。這些吉祥裝飾圖案是中國民間傳統藝術，既反映農村生活面貌，亦是一種信仰和風俗，表達了人們對神靈和祖先的尊敬以及對美好生活的追求。

在蘇泰安先生的資助下，蘇萬興先生將目前分佈於香港各處的吉祥裝飾逐一拍攝下來，並加上註解及建築物地點，結集成《吉祥裝飾·香港中式建築與民間信仰》一書。

為了進一步加深公眾對中式建築的認識，蘇先生再次在蘇泰安先生的資助下，出版《圖釋香港中式建築》。這本書以流利的文字逐一解釋擴布港九的中式建築及其背後蘊含的文化意義，再附以建築物照片作參考、說明，讓讀者可以按圖索驥，實地考察和欣賞建築物所表達的中國傳統藝術文化。

蘇先生除出版上述兩冊著作外，亦以蘇泰安先生的資助，為長者、學生和傷殘人士安排導賞團，讓他們也可了解中式建築和吉祥圖案的文化意義。

Relationship between Ornaments on Vernacular Architecture in Hong Kong and Traditional Customs

Walking into some of the old buildings in Hong Kong, such as vernacular houses, study halls, ancestral halls and temples, one can often see wood, clay and porcelain carvings of auspicious ornaments on ridges, gables, brackets sets and beams. One can also discover similar ornaments in the shapes of dragons, phoenixes, Chinese unicorns, and lions in urban buildings. These auspicious ornaments are traditional folk arts that mirror the rural life and religious beliefs of Chinese people. They also represent people's respect for the gods and the ancestors, as well as their aspiration for a good life.

Mr SO Man-hing was granted funding support by the Lord Wilson Heritage Trust twice to publish two books named "Relationship between Ornaments on Vernacular Architecture in Hong Kong and Traditional Customs" and "An Illustrated Guide to Traditional Chinese Architecture in Hong Kong". He took photos of auspicious ornaments around Hong Kong, recorded their locations and captioned all photos so that readers may follow in his footsteps to explore and appreciate the artistic and cultural value of these buildings.

With the funding support from the Trust, Mr SO also organised site visits and guided tours for the elderly, students and persons with disabilities to understand Chinese culture and local heritage as contained in the auspicious ornaments of vernacular architecture.
A hundred birds paying respect to the phoenix
Sha Tau Kok Tang's Ancestral Hall (above)/Stanley Tin Hau Temple (below)
Feng-huang, or Phoenix, is also referred to as the "bird with red feathers" and reigns over all birds. Ancient people see phoenix as a symbol of benevolence, righteousness and auspiciousness. Before the Qin dynasty, phoenix represents peace and prosperity. Feng or the male bird represents the emperor, while Huang or the female bird represents the queen. During the Ming and Qing dynasties, the imagery of "two phoenixes flying towards the sun" symbolised the wish for students to succeed in examinations and have a successful career as government officials. The myth that phoenix only perches on treasure gives rise to the saying that "a phoenix coming to rest is a sign of good fortune."

Related to money and wealth—Pig
Hau Ku Shek Ancestral Hall(above)/Yuen Long Pun Uk(below)
Pig is one of the six livestock, a kind, gentle and clever animal. Ancient people changed their attitudes towards wild hogs from fear to reverence and eventually turned them into mythical creatures with the power of chasing away evil spirits and turning bad luck into good fortune. The Chinese character for home (家) shows a pig beneath a roof, which demonstrates just how important are pigs to Chinese families. Ancient rural society believed that no homes should do without a pig which went on to become a symbol of wealth and auspiciousness.
福在眼前
沙頭角邱公祠(上)/大埔林氏宗祠(下)
蝙蝠寓意「福」，圖中有蝙蝠五隻，寓意五福。《尚書．洪範》：
「五福：一曰壽，二曰富，三曰康寧，四曰攸好德，五曰考終命。」
壽：長壽；富：富貴；康寧：健康安寧；攸好德：品德好；考終命：老年善終。
蝙蝠寓意「福」，銅牌掛在門口，寓意福在眼前。

Good Fortune Before Your Eyes
Sha Tau Kok Yau’s Ancestral Hall (above)/Tai Po Lam’s Ancestral Hall (below)
The bat is a symbol of good fortune. The five bats in the picture stand for five blessings. According to the Book of Document (Shang Shu), one of five Chinese classics, the five blessings are longevity, wealth, health, love of virtue and a natural death.

The bat symbolises good fortune and the pronunciation of the word "coin" in Chinese is the same as another word meaning "in front/before". The depiction of a bat holding a coin in its mouth, therefore, implies there is good fortune before your eyes.

福禄壽全
泰亨文氏宗祠
此為一組圖案，中間最高是蝙蝠，寓意福；中間為一壽字圖案，寓意壽；壽字後面是官帽帶耳的兩端，寓意祿；最下面是銅錢，寓意全，合為「福祿壽全」。

Good Fortune, Wealth and Longevity
Tai Hang Man’s Ancestral Hall
This is an amalgam of different symbols. The bat (having the same pronunciation as "good fortune" in Chinese) at the top represents good fortune. Right in the middle is a symbol of longevity. Sticking out the middle on both sides are flaps of the hat worn by government officials, representing wealth. At the bottom is a Chinese coin representing money. Together they bring good fortune, wealth and longevity.

功名富貴
龍躍喜慶龍圖
雞，諧音「吉」，圖中一隻公雞，公雞會鳴叫，即「功名」；後面的是牡丹，牡丹代表富貴。合起來就是「功名富貴」。

Fame, Wealth and Prestige
Lung Yeuk Tau Kan Lung Wai
"Cock" is homonymic with "auspiciousness" in Chinese. When a cock crows, as depicted in the relief, it symbolises "fame". The flowers in the back are peonies, which represent "wealth and prestige". Putting them together and we get "fame, wealth and prestige".
Auspicious objects for driving out the evil spirits
Tai Hang Man’s Ancestral Hall

Ancestral halls often have auspicious objects hanging on the main beams to drive away evil spirits and to ensure the safety of future generations. Different objects symbolise different meanings. As shown in Man’s Ancestral Hall, from left to right: Leaves of pine, cypress and citrus maxima: Auspiciousness. Lantern: A source of brilliant light to bring fertility, wealth, prestige and longevity. Red and green pouches (They are filled with rice, red and green beans, grains and peanuts): Good harvests. A red cloth and a green cloth: Presence of great-grandparents to greet the guests and look after their offspring. They may also symbolise fame and wealth or health and prosperity. Small mirror on red cloth: A device to cast vile characters out the door. Sieve: A device to turn away vile characters.
圣约翰座堂保育及復修計劃

聖約翰座堂是香港現存歷史最悠久的西式教會建築物，位於中環花園道四至八號。座堂呈十字形，有一鐘樓建於入口處，富有歌德式建築的風格。座堂於1847年3月11日由當時的港督戴維斯爵士奠基，並於1849年落成啟用。座堂曾於1873年擴建及加建東座小教堂，並由愛丁堡公爵於1869年11月15日奠基。日佔時期（1941年至1945年）座堂曾用作日本人的會所，由座堂於戰時遭受嚴重破壞，故座堂委員會曾將其復修。衞奕信勳爵文物信託分別於1999年、2006年及2007年撥款資助座堂保育計劃，包括翻新及修葺聖約翰座堂頂部。

Conservation and Restoration of St. John’s Cathedral

St. John’s Cathedral is located at Nos. 4-8 Garden Road, Central which is the oldest surviving ecclesiastical building in Hong Kong. The building was built in Gothic style with a bell tower above the main entrance. The foundation stone was laid by the then Governor, Sir John Davis, on 11 March 1847 and the building was completed in 1849. The Cathedral underwent an extension with addition of the chapel of the Eastend in 1873, with the foundation stone laid by the Duke of Edinburgh. During the Japanese Occupation (1941-1945), the building was converted to a clubhouse for the Japanese. The building was seriously damaged during the war and was fully repaired later. The Lord Wilson Heritage Trust provided funding support to St. John’s Cathedral in 1999, 2006 and 2007 for undertaking conservation projects including re-roofing and restoration of the Cathedral.
香港原居民圍頭話及客家話語音字庫開發及網上推廣計劃

原居民語言是香港歷史的一部分，不僅屬於新界原居民，也是香港人多元文化不可或缺的元素。由於香港過去數十年急速發展，很多新界原居民移居海外或市區，加上所有學校以廣東話授課，語言生態的改變，令原居民語言陷入失傳的危機。

香港本土語言保育協會積極推動香港本土語言的保育工作，於2009年獲衛奕信勳爵文物信託資助，推行香港原居民圍頭話及客家話語音字庫開發及網上推廣計劃，研發網上發音字典（http://www.hkilang.org），供市民查閱客家話及圍頭話的發音。其後，協會再獲資助以記錄圍頭話、客家話、汀角話及東平洲話四種原居民語言的常用詞彙，並以錄音保存。

協會估計在30年後，將沒有人能流利使用原居民語言，故希望能盡量整理及記錄相關資料，並鼓勵年輕人學習，使本土語言得以延續。

Chinese Character Pronunciation Database for the On-line Promotion of the Wai-tou and Hak-ka Dialects of the Indigenous Inhabitants of Hong Kong

Indigenous languages play an integral part in Hong Kong history. More than simply the languages of the indigenous inhabitants, they are an indispensable element constituting the cultural identity of Hong Kong people. The rapid development of Hong Kong over the last few decades has prompted many indigenous New Territories residents to relocate overseas or move to the urban areas. This and the use of Cantonese as the language of Instruction in all schools have caused changes in our linguistic ecology, putting the survival of many indigenous languages into question.

The Association for Conservation of Hong Kong Indigenous Languages has been actively promoting the conservation of the indigenous languages in Hong Kong. With funding support from the Lord Wilson Heritage Trust, the Association launched a project called “Creation of a Chinese Character Pronunciation Database for the On-line Promotion of the Wai-tou and Hak-ka Dialects of the Indigenous Inhabitants of Hong Kong” in 2009. An online audible dictionary (http://www.hkilang.org) has been developed for users to check the pronunciations of Hak-ka and Wai-tou vocabularies. Later, the Association was funded again by the Trust to compile the common vocabularies of four dialects, namely Wai-tou, Hak-ka, Ting-kok and Tung Ping Chau, and to keep an audio record of their pronunciations.

By the Association’s projection, there will not be anyone left to speak these languages fluently thirty years from now. It is hoped that by compiling and recording related information and encouraging the younger generation to pick up these languages, the tongues of our ancestors can be preserved and sustained.
Distribution of the Indigenous & Non-indigenous languages in Hong Kong

“Indigenous languages” refer to the dialects spoken by different Chinese groups settled in the New Territories before 1898. There are six major indigenous languages, namely Wai-tou, Hak-ka, Ping-po, Da-peng, Tan-ka and Hokkien.

The Wai-tou dialect, also known as the Pun-ti dialect, is spoken by the Pun-ti people, or the locals. Most of them come from five great clans – the Tang, the Man, the Hau, the Liu and the Pang who owned lands in Yuen Long, Sheung Shui, Fanling, Tai Po and Sha Tin. The Hak-ka dialect was brought to Hong Kong from eastern Guangdong by the Hak-ka farmers in the early days of the Qing dynasty. They either rented plots from the locals or reclaimed farmlands in New Territories East, including the Sai Kung Peninsula, Sha Tin, Tai Po, Sha Tau Kok, Tsuen Wan and Yuen Long East. The Ping-po dialect is said to be a Hak-ka dialect imported directly from Minxi (i.e. western Fujian). It is spoken in and around Shui Ti Tsuen in southern Yuen Long while the Da-peng dialect was once popular in Tung Ping Chau. The Tan-ka and Hokkien dialects are used by fishermen.

http://www.hkilang.org
香港本土語言保育協會网上發音字典
Online dictionary of Hong Kong Indigenous languages established by the Association for Conservation of Hong Kong Indigenous Languages
香港本土語言的分佈圖
A Distribution Map on the Use of Indigenous Languages in Hong Kong

現今 NOWADAYS
情迷照相館

科技不斷進步，在這個數碼化年代，相機的普及程度已到人人皆可隨意拍攝的地步。不少傳統影樓因經營困難，無聲無息地結業。為免影樓消逝於歷史之中，吳文正先生四出找尋和搜集一些傳統影樓的資料和物件。在衛奕信勵願文物信託的資助下，他籌劃了《情迷照相館》計劃，將八十年代的心血結集成書，並舉辦了小型展覽，將這些傳統影樓的故事呈現大家眼前。

吳文正先生在搜集和研究資料的過程中，遇到不少困難。例如一些五十年代或戰前的相片和資料，亦因年代久遠，已經散失。即使一些退休老師傅，亦只能憑模糊印象簡單描述。至於更早一些的相片和影樓的事物，就只有翻查舊報章刊物的廣告，才略知一二。

「華芳影樓」堪稱是香港開埠最早的一家傳統影樓，當中有不少相片得到世界各地的博物館和收藏家珍藏，可見這些相片具象學術、歷史、藝術和研究價值。不過外間對影樓的背景所知甚少，甚至其創辦人的真實姓氏也存在若干誇說。吳文正先生偶然得知友人的祖父年輕時曾於「華芳影樓」工作。吳先生除了聽這位九十高齡的長輩憶述前塵往事外，更找到了一些罕見而屬於「華芳影樓」的玻璃底片原版。片中的肖像仍然清晰明亮，其中數幅更是那位長輩的漬裝肖像，塵封百年，重現眼前。

老影樓行業的獨特文化，包含了優良的攝影技術和美學價值，每一幅照片反映了歷史上不同時代的面貌。《情迷照相館》道出香港照相館的歷史，亦勾起大家對照相館的集體回憶。

Memories Forever

The age of constant technological progress and digital revolution has put a camera in everyone's hand. The digitalisation of photography compels traditional portrait studios to struggle for survival with many of them going out of business without so much as a whisper. Mr Simon SO, not willing to let them fade away into the pages of history, set out to find and collect stories and items of interest about traditional portrait studios. With the subsidy from the Lord Wilson Heritage Trust, Simon started the "Memories Forever" project and consolidated eight years' worth of hard work into a book and a small exhibition. The exhibition boasted a great turnout and brought back memories of a bygone time.

The process of collecting artefacts and researching the past, according to Simon, was hardly smooth. For instance, photos and information about the 1950s and the pre-World War II era were particularly difficult to come by and study. Even the retired photographers could only provide bits and pieces of information with their slim memories. Some older photos and tidbits about portrait studios could only be gleaned from old newspaper ads.

Afong Studio was probably the first traditional portrait studio in Hong Kong. Many photos from Afong are cherished by museums and private collectors all over the world, which is testimony to the studio's significant academic, historic and artistic value. Nevertheless, there is not much information about the studio; even the family name of the founder is uncertain. By chance, Simon came to know the 90-year-old grandfather of his friend who happened to be a staff of Afong in his youth. He then conducted an interview with the old-timer, getting him to reminisce about the past. He also found a few rare photos developed from the glass plate negative of the studio. Despite the passage of a century, these photos looked immaculate and among them were a few portraits of the old man's younger self dressed in Qing costume.

Refined photographic techniques and aesthetics are hallmarks of a unique culture grown from the traditional portrait studio industry. Every photo reflects a particular time in history. "Memories Forever" tells the story of portrait studios in Hong Kong and takes us on a trip down the memory lane.
Surveying and Documenting the Underwater Heritage of Hong Kong - Stage I

Hong Kong’s history and lives of its people are closely connected with the sea. Coastal and seafaring activities in and around Hong Kong dated back to 5,000 years ago, indicating that there are potentially many types of significant underwater heritage sites located in Hong Kong’s waters. With the funding support from the Lord Wilson Heritage Trust, the Hong Kong Underwater Heritage Group (HKUHG) has undertaken a research project namely “Surveying and Documenting the Underwater Heritage of Hong Kong – Stage I.”

The objective of the project is to research and promote the historical value and preservation of Hong Kong’s underwater heritage. Stage I of the project involves compiling an interactive underwater heritage database, using existing databases and related information in order to show the locations of shipwrecks and other underwater heritage sites. The database is developed and integrated into the HKUHG website (http://www.hkugroup.com). This database will be updated as new heritage sites or additional information is found, and members of the public have been invited to contribute information via its discussion forum.

In addition, surveys of some of the underwater sites have been conducted and the results are being prepared for publication. During one of the seabed surveys, a total of 313 artefacts were found within the surveyed area of approximately 1,400 m². After consulting the Antiquities and Monuments Office, 22 artefacts (all blue and white porcelain wares) were collected. On the advice of conservation experts, ceramic desalination treatment was applied to these artefacts and some of the ceramics have been tentatively identified as being from around the mid-17th century. These surveys are used to document the nature, extent and condition of underwater archaeological remains, which help researchers and members of the public gain a better understanding of the underwater heritage sites. They also help promote the appreciation of their historical and archaeological values, as well as the needs for their preservation and further research.
A Tap Mun Stone Lion lying on the seabed

A blue and white ceramic bowl covered with sediment and marine biota

Ceramics of many shapes, sizes and from modern times to c.17th century were found

A cup recovered from the site, similar to another one dating from the Qing dynasty on display in the Hong Kong Heritage Discovery Centre
沉船遺址的木材甲板和框架 (10 厘米刻度)
Timber decks and frames at the shipwreck site
(10 cm scale graduations)

水下文化遺產小組成員記錄水底
發現的陶瓷文物
A HKUHG member recording
ceramic artefacts underwater

水下文化遺產小組成員按沉船遺
址收集到的數據製圖
A HKUHG member plotting the
survey data collected on the
shipwreck site

水下文化遺產小組成員清潔撈集到的陶器
HKUHG members cleaning recovered
ceramics
沉船遺址平面圖
A shipwreck site plan

沉船遺址剖面圖
A sectional drawing of the shipwreck site
James Wong and Hong Kong Popular Culture –
Recollection and Reconstruction

Hong Kong has always been a land of the commoners, with barely a sight of mighty emperors or glittering palaces. People's emotions and dreams spring from the experience and pleasure of everyday life. To learn the true stories of Hong Kong and her social development, popular culture is a good place to start.

James Wong lived and breathed popular culture, leaving his imprint across music, film, advertising as well as the literary circles for decades. His creative works are a celebration of the joy and sorrow of Hong Kong people; his life a reflection of Hong Kong's social development in the postwar years.

James Wong passed away in 2004, leaving behind an enormous collection of records of his creative processes and personal artifacts. They are unique pieces to the mosaic of Hong Kong popular culture. With funding support of the Lord Wilson Heritage Trust, Dr NG Chun-hung carried out a project entitled “James Wong and Hong Kong Popular Culture”. In the past few years, he has worked on two main tasks:

1. classify, catalogue and preserve the records and artefacts;

2. reconstruct a mosaic of Hong Kong popular culture.

The work reveals fascinating stories surrounding James Wong, popular culture and our community. Dr NG collaborated with different organisations to showcase the findings, through exhibitions, liberal studies courses, publications, television documentaries and websites, reconstructing our understanding of Hong Kong's common past.
In 1949, the family of James Wong made a choice: say farewell to home, sojourn afar, build a new life. New life began from Sham Shui Po.

James Wong grew up at Kwelling Street. On that street he faced life, saw deaths, dreamed dreams, stumbling through a world where human destruction and civil renewal were just a hair's breadth apart.
From age 15, James Wong used to carry a big bag of harmonicas into the studio, making music for films. The sound of music was unforgettable. So were the shockingly gorgeous beauties bequeathed to Hong Kong by a shockingly gorgeous era.

James Wong's idea of good life is to sleep in a bed choke full of books, all year every year. He loved the time when grand philosophy and pulp fiction shook hands. Boundaries were made to be crossed. Literature and learnedness were for life.

James Wong played a good tune and beat a firm beat. Teachers taught him the basic. He did the rest. Music wafted in the air.
聖士提反書院歷史悠久，在日治時期曾作為拘留營，並發生「聖士提反書院大屠殺」事件，是現存見證日治歷史的一個重要遺址。

書院內有不少建築（例如書院大樓）都已列為法定古蹟或二至三級的歷史建築。在2008年，校園內的歷史建築群更串連成文物徑，成為全港唯一擁有校內文物徑的中學。

3號屋及4號屋是書院在赤柱建校初期的建築物，屬於典型的殖民地時期英式單層平房，原是書院高級教職員的宿舍。每棟平房的面積約2,200平方呎，內部間隔分為兩個大廳及四個房間，配有儲物室、廚房及浴廁等地方。

在衛奕信勳爵文物信託的資助下，書院推行文物館展覽裝置及文物保育計劃，旨在活化書院的歷史建築及保育歷史文物。書院擁有的過百件文物見證了香港近一百年的發展，甚具歷史價值，須以專業方式保存及維修。此外，在不改變原有建築結構的情況下，3號屋及4號屋改建為文物館和教育中心。文物館每月會定期對外開放，由聖士提反書院的學生成員負責接待及提供導賞服務。過去兩年有近萬人次參觀。

St. Stephen’s College Heritage Gallery – Exhibition and Heritage Conservation

St. Stephen’s College is steeped in history. During the Japanese Occupation, the College was an internment camp where the St. Stephen’s College Massacre took place. Its campus is an important historic site that bears witness to the history of Japanese Occupation.

Some campus buildings, such as the School House, have been listed as declared monuments or grade 2-3 historic buildings. Few local schools have as many historic buildings as the College does. In 2008, the College established a heritage trail by linking up all of its historic buildings, making it the only secondary school in Hong Kong that has a heritage trail within the campus.

Bungalows 3 and 4 are typical colonial period single storey houses built around the time when the College was founded in Stanley. These bungalows were originally used as senior staff quarters. Each bungalow has a gross floor area of about 2,200 square feet, and is divided into two large sitting halls and four bedrooms. There are also a storage room, a kitchen and a bathroom.

With the funding support from the Lord Wilson Heritage Trust, the College implemented the “St. Stephen’s College Heritage Gallery – Exhibition and Heritage Conservation” project to revitalise its historic buildings and showcase over a hundred historical artefacts that require professional storage and maintenance. These artefacts are vital to our understanding of the history of Hong Kong’s development over the last century. The College converted the two bungalows into a Heritage Gallery and a Heritage Learning Annex without making any structural alterations to the original buildings. The Heritage Gallery opens to the public on a regular basis every month with guided tours provided by trained student docents of the College. For the past two years, there were close to 10,000 visitors.
List of Grantees and Projects
<table>
<thead>
<tr>
<th>Category</th>
<th>Grantee</th>
<th>Project</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>印製「文物與教育」國際研討會論文集 Production of the Proceedings of the International Conference on Heritage and Education</td>
</tr>
<tr>
<td></td>
<td></td>
<td>更新及重印有關香港法定古蹟的唯一光碟 Updating and Reprinting the CD-ROMs on the Declared Monuments in Hong Kong</td>
</tr>
<tr>
<td></td>
<td></td>
<td>印製香港文物特刊 Production of a Catalogue on Hong Kong's Heritage</td>
</tr>
<tr>
<td>Asia Society Hong Kong Center</td>
<td></td>
<td>有關火藥庫的發展史和用途研究 Research of the History of Development and Uses of the Explosives Magazine</td>
</tr>
<tr>
<td>Association for Conservation of Hong Kong Indigenous Languages</td>
<td></td>
<td>香港原居民語系及客家話語音字庫及網上推廣計劃 Creation of a Chinese character pronunciation database for the on-line promotion of the Waitou and Hakka dialects spoken by the indigenous inhabitants of Hong Kong</td>
</tr>
<tr>
<td></td>
<td></td>
<td>香港四種原居民語言之常用詞彙記錄：圓頭話、客家話、汀角話及東平洲話 Documentation of general lexical items in four Indigenous languages of Hong Kong: Waitau-wa, Hakka-wa, Tingkow-wa and Tung-pingchau-wa</td>
</tr>
<tr>
<td>Carmel Divine Grace Foundation Secondary School</td>
<td></td>
<td>文物參觀活動及攝影比賽 Heritage Visit and Photographic Competition</td>
</tr>
<tr>
<td></td>
<td></td>
<td>編製歷史名勝路線資料冊、參觀文物及舉辦歷史問答比賽 Compilation of Historical Routes, Heritage Visit and History Quiz</td>
</tr>
<tr>
<td>Centre for Advancement of Chinese Language Education and Research, Faculty of Education, The University of Hong Kong</td>
<td></td>
<td>戲棚粵劇教育及出版計劃 Bamboo Shed Cantonese Opera Education and Publication Project</td>
</tr>
<tr>
<td>Centre for Catholic Studies, The Chinese University of Hong Kong</td>
<td></td>
<td>從聖彌額蘭天主教墳場瞭解十九世紀的香港 Discover the 19th - Century Hong Kong through St. Michael’s Catholic Cemetery</td>
</tr>
<tr>
<td></td>
<td></td>
<td>銅田仔文物古蹟及生活模式 Heritage and Lifestyles in Yim Tin Tsai</td>
</tr>
<tr>
<td></td>
<td></td>
<td>從文物教育角度看和合石公眾墳場 Heritage Education on Wo Hop Shok Public Cemetery</td>
</tr>
<tr>
<td></td>
<td></td>
<td>太古樓與薄扶林區歷史發展 Taikokau and Historical Development of Pokfulam District</td>
</tr>
<tr>
<td>Organization / Place</td>
<td>Event / Activity</td>
<td></td>
</tr>
<tr>
<td>-------------------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Centre for Chinese Archaeology and Art, The Chinese University of Hong Kong and Antiquities and Monuments Office</td>
<td>《香港古文化之旅》- 光碟3集製作 《香港古文化之旅》- DVD Production of 3 Episodes</td>
<td></td>
</tr>
<tr>
<td>Centre of Asian Studies, The University of Hong Kong</td>
<td>香港及近代中國國際研討會 International Conference on Hong Kong and Modern China</td>
<td></td>
</tr>
</tbody>
</table>
| Church of United Brethren in Christ Sun Chui Youth Centre                            | 「文物任縱橫」 — 文物營、古蹟考察及展覽 "Culture across the world" — Camp, Visits to Antiquities and Monument Sites, and Exhibition  
问卷攝影比賽、參觀澳門及工程  
 "香港倩影“ - Photos and Filming Competition, Tours to Tai O and Yam O, and Artwork Exhibition |
| Church of United Brethren in Christ Whampoa Children and Youth Centre                | 「香港文物認真D」及展覽 Heritage - See Through and Exhibition  
文物漫遊 2002 Heritage Walkathon |
| Department of Architecture, The Chinese University of Hong Kong                      | 中國建築歷史國際會議 International Conference on Chinese Architectural History |
| Department of Architecture, The University of Hong Kong                              | 為香港大學建築文物保護課程而設的費列信勳爵文物信託獎學金及傑出學人講學計劃I — III Lord Wilson Heritage Trust Scholarships and Distinguished Lectureships for the Architectural Conservation Programme at The University of Hong Kong I — III  
為香港大學建築文物保護課程而設的費列信勳爵文物信託獎學會計劃IV Lord Wilson Heritage Trust Scholarships for the Architectural Conservation Programme at The University of Hong Kong IV |
| Dr Barnard LUK Hung-kay                                                             | 香港教育史研究 Research on the History of Education in Hong Kong |
### List of Grantees and Projects

| Grantee | Project
|---------|---------|
| Dr. CHEUNG Wai-chun | 流亡與學習—抗戰時期香港人的逃亡及教育經驗口述史 (1937-45)
|                     | Learning Experience in Exile: An Oral History of Hong Kong People during the War (1937-45)
|                     | 香港戰時難童與廣東兒童教養院：口述歷史研究 (1937-49)
|                     | Young Refugees in Wartime Hong Kong and the Guangdong Child School: An Oral History (1937-49)
| Dr. CHIU Yu lok, Dr. CHUNG Po yin | 研究和出版介紹樂善堂歷史的書籍
|                     | Research and Publication of a Book of the History of Lock Sin Tong
| Dr. CHUNG Po yin, Dr. CHOI Chi cheung | 有關上環歷史的研究
|                     | Historical Research on the Sheung Wan District
| Dr. Caroline PLUSS | 研究印度教、錫克教和印度祆教社群
|                     | Research on the Indian Communities including the Hindus, Sikhs and Parsees
| Dr. Christopher Allan Day | 香港地形考古及古環境資料概要
|                     | Landscape Archaeology and Summary of Palaeoenvironmental Information in Hong Kong
| Dr. Daniel HO Chi wing, Dr. Lawrence LAI Wai chung | 有關炮台山石級角炮台土地、結構及建築的詳細測量
|                     | Detailed Land, Structural and Architectural Survey on Pottinger Battery, Devil's Peak
| Dr. David FAURE, Dr. Steve TSANG | 為一套六冊的香港歷史文獻其中四冊進行研究及編輯工作
|                     | Research and Editorial Work on 4 volumes of a 6-volume Documentary History of Hong Kong
| Dr. Diana J L MARTIN | 有關中式家庭用具的研究
|                     | Research on Chinese Domestic Artefacts
| Dr. Faith CS HO | 香港西醫書院的歷史、人物、對香港的貢獻和帶來的影響
|                     | The Hong Kong College of Medicine (1887-1915) — Its Personalities, Contributions, and Impact on Hong Kong
| Dr. Gillian BICKLEY | Foch’s Reserves: The Chinese Labour Corps (1917-1921)
|                     | In Time of War: Three talks and extracts from a Diary
|                     | 香港政府早期教育報告出版工作
|                     | Publication of the Early Education Reports of the Hong Kong Government
|                     | 剪輯《德臣西報》(China Mail) 700多篇有關裁判官Frederick Stewart審理的法庭案件的報導並製成光碟 (或其他相類媒體) 1881-1882
|                     | Editing and CD (or other similar medium) Publication of full set of over 700 China Mail Reports of the Court Cases of Magistrate Frederick Stewart 1881-1882
<table>
<thead>
<tr>
<th>Name</th>
<th>Project Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hilary du Cros博士, Dr Hilary DU CROS</td>
<td>香港文物旅遊持續發展規劃工作 Planning for Sustainable Cultural Heritage Tourism in Hong Kong</td>
</tr>
<tr>
<td>陈国良博士, Dr K L CHAN</td>
<td>陶器文物之立體模型重建與互動展覽 Photorealistic 3D Reconstruction and Interactive Display of Ceramic Artefacts</td>
</tr>
<tr>
<td>梁志华博士, Dr LEUNG Ping-wa</td>
<td>印製本地歷史及文物研究報告 Printing of 5 Research Reports on Local Culture and History</td>
</tr>
<tr>
<td>廖细生博士及张兆和博士, Dr LIU Tik-sang &amp; Dr CHEUNG Siu-woo</td>
<td>大嶼山大澳文物教育計劃 Heritage Education in Tai-O, Lantau Island</td>
</tr>
<tr>
<td>黎伟雄博士, Dr Lawrence LAI Wai-chung, Dr Daniel HO Chi-wing</td>
<td>炮台山廢棄軍事建築物的研究 Study on Disused Military Structures on Devil's Peak</td>
</tr>
<tr>
<td>Michael ATHA博士, Dr Michael ATHA</td>
<td>Archaeological excavations and landscape reconstruction: Sha Po Tsuen, Lamma Island, Hong Kong</td>
</tr>
<tr>
<td>吴俊雄博士, Dr NG Chun-hung</td>
<td>黄霑與香港流行文化——重塑與重建 James Wong and Hong Kong Popular Culture - Recollection and Reconstruction</td>
</tr>
<tr>
<td>吴俐霞博士, Dr NG LUN Ngai-ha, Dr YIP Hon-ming, Dr HO Pui-yin</td>
<td>沙田歷史之重建計劃 - 口述歷史 (第一部分) Reconstruction of Shatin History - an Oral History Project (Part I)</td>
</tr>
<tr>
<td>吴俐霞博士, Dr NG LUN Ngai-ha, Dr HO Pui-yin, Dr LAU Yee-cheung, Dr Isabelle THIREAU</td>
<td>沙田歷史之重建計劃 - 口述歷史 (第二部分) Reconstruction of Shatin History - an Oral History Project (Part II)</td>
</tr>
<tr>
<td>潘珍珍博士, Dr POON Sun-wah</td>
<td>香港採石業發展歷史 1840-1940 The History of Quarrying in Hong Kong 1840-1940</td>
</tr>
<tr>
<td>陶永吉博士, Dr Teresa C H TAO</td>
<td>鹿湖佛教叢林文化口述歷史計劃 Conserving Chinese Buddhist Monastic System: An Oral History of Sangha in Luk Wu, Lantau, Hong Kong</td>
</tr>
<tr>
<td>葉晓红博士, Dr YE Xiaochong</td>
<td>高科技視野下的香港古代玉石飾物的探索 Under the High-tech Vision: the Discovery of the Ancient Jade and Stone Ornaments in Hong Kong</td>
</tr>
<tr>
<td>Grantee</td>
<td>Project</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Dr Maggi LEUNG Wai-han</td>
<td>Industrial Heritage in Hong Kong: A pilot study</td>
</tr>
<tr>
<td>William Jeffery 博士、陳秀文博士、陳基業先生、周倩雯女士、李立恒先生、王珮琪女士</td>
<td>香港水下文化遺產調查及記錄的第一階段 Surveying and Documenting the Underwater Heritage of Hong Kong — Stage I</td>
</tr>
<tr>
<td>Education Bureau</td>
<td>與文物有關的學校活動 Heritage-related Activities in Schools</td>
</tr>
<tr>
<td>Faculty of Education, The University of Hong Kong</td>
<td>編制供初中學生使用的香港歷史教材套 Compilation of a Learning Package on Hong Kong History of Junior Forms of Secondary Schools</td>
</tr>
<tr>
<td>First Church of Christ, Scientist, Hong Kong</td>
<td>修葺、修復及翻新堂堂範圍 Repairs, Restoration and Decoration of the Church Areas</td>
</tr>
<tr>
<td>First Church of Christ, Scientist, Hong Kong</td>
<td>修葺教堂屋頂 Repairs to the Roof of the Church Building</td>
</tr>
<tr>
<td>Hong Kong Archaeological Society</td>
<td>就赤鱲角考古發掘工作結果出版刊物及舉行展覽 Publication and Exhibition on the Archaeological Discoveries of Chek Lap Kok</td>
</tr>
<tr>
<td>Hong Kong Conservation Photography Foundation</td>
<td>香港1946年相片研究 Research on 1946 Hong Kong Photographs</td>
</tr>
<tr>
<td>Hong Kong History Study Circle</td>
<td>《鷹巣史研》季刊 Publication of Quarterly Newsletters of the Hong Kong History Study Circle</td>
</tr>
<tr>
<td>Hong Kong Institute of Architects</td>
<td>香港百年建築 100 Years of Architecture in Hong Kong</td>
</tr>
<tr>
<td>Hong Kong International Relations Research Association</td>
<td>香港少數族裔墓園研究及考察計劃 A Study of Cemeteries for ethnic minorities in Hong Kong</td>
</tr>
<tr>
<td>Hong Kong Maritime Museum</td>
<td>香港海事博物館收藏中國海域參考圖表和領航資料 (第一期): 目錄 Phase I of Hong Kong Maritime Museum Reference Chart and Pilotage Collection for China Sea Waters: the Catalogue</td>
</tr>
<tr>
<td>Organization/Project</td>
<td>Description</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Hong Kong Museum of Medical Sciences Society</td>
<td>Production of a Bilingual Education Video Tape on the Architectural and Historical Aspects of the Hong Kong Museum of Medical Sciences</td>
</tr>
<tr>
<td>HKPHAB Shamshuipo Centre</td>
<td>Installation of 4 Sets of Interactive Computer Learning System</td>
</tr>
<tr>
<td>Hong Kong PHAB Association</td>
<td>反映出古蹟考察行動</td>
</tr>
<tr>
<td>Hong Kong Tourist Association</td>
<td>Reprinting of the &quot;Historic Hong Kong&quot; Leaflet</td>
</tr>
<tr>
<td>Jockey Club South Horizons Children and Youth Integrated Services Centre - The Boys' and Girls' Clubs Association of Hong Kong</td>
<td>The Boys' and Girls' Clubs Association of Hong Kong</td>
</tr>
<tr>
<td>Joint Association of Traditional Dragon-Boat in Tai O, Hong Kong</td>
<td>Oral History Project on the Development of Southern District in the Past Century</td>
</tr>
<tr>
<td>Joint Network</td>
<td>Promotion of Heritage Walk in Schools</td>
</tr>
<tr>
<td>Lam Tsuen Valley Committee</td>
<td>Maintenance of Lam Tsuen Tin Hau Temple</td>
</tr>
<tr>
<td>Ma On Shan Promotion of Livelihood and Recreation Association</td>
<td>History of Ma On Shan</td>
</tr>
<tr>
<td>Grace Perpetua Edgley-Long, Miss Grace Perpetua EDGLEY-LONG</td>
<td>Educational Pack about Archaeology for Teachers and Students at Secondary Schools</td>
</tr>
<tr>
<td>Mr Bernard Vincent LIM Wan-fung, Mr Daniel CHEUNG Kwok-fan</td>
<td>Student Workshops in Heritage Appreciation and Transformation</td>
</tr>
<tr>
<td>受資助人及計劃名單</td>
<td>List of Grantees and Projects</td>
</tr>
<tr>
<td>------------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>受資助人 Grantee</td>
<td>計劃 Project</td>
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<td>Renovation of the Old Vicarage and Caretaker's House, St. Andrew's Church</td>
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<td>St. John's Cathedral</td>
<td>Renovation and re-roofing of the Li Hall, St. John's Cathedral</td>
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<td>St. Stephen's College Heritage Gallery - Exhibition and Heritage Conservation</td>
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<td>St. Stephen's Girls School</td>
<td>Conservation of a Historical School Building in the Implementation of an IT Pilot Project</td>
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<td>Stewards High Rock Christian Centre</td>
<td>Repair Works to Chinese Tiled Pitch Roofs for Historical Building</td>
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<td>1994 to 2002 Summer Youth Programme</td>
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<td>Heritage Conservation - We All Gained</td>
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<td>Children grow up as war goes on - The Story of the War Area Children Relief Association in Hong Kong</td>
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<td>民系『故』中尋之「官」塘深度行 Knowing the Ethnic Group through Stories - A Tour to Explore Kwun Tong</td>
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