

亞太區美術教育會議

Asia-Pacific Art Education Conference



新世紀的地區經驗及展望

Regional Experiences & Prospects in the New Century

28/12/2000 - 30/12/2000

香港教育學院 · 香港文化博物館

The Hong Kong Institute of Education · Hong Kong Heritage Museum

主辦 Organizer:

香港教育學院藝術系 · 創藝與科技學院

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保良局 Po Leung Kuk



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會議手冊 Conference Handbook

香港教育學院 • 香港文化博物館

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香港教育學院校長

許美德教授致辭

近數十年來，世界多國均進行了廣泛的教育改革。廿一世紀的社會面對新的期望和挑戰，美術教育的理念隨而亦成為熱烈論辯的主題。整體來說，愈來愈多人接納了多元智能的觀念，並確認美術教育對促進創意、跨學科學習及提高文化身份意識的貢獻。

在三天會議期間，來自亞太地區各國的美術教育工作者將有機會雲集香港，分享美術教育的經驗，交流觀點。大會內容豐富緊湊，除了超過一百多篇論文發表及工作坊外，還有其他配合活動，包括在本港不同地點舉行的「亞太區學生美術展」、美術教育資源展，以及會議完畢後的參觀活動。

是次會議是香港教育學院首次主辦的美術教育會議，全賴協辦機構群策群力，贊助者熱心支持，才得以順利進行。在此，我謹代表本校向所有協辦機構及贊助者表示謝意，尤其是香港藝術發展局的鼎力支持。我衷心期望，無論是本地或海外的美術教育工作者，都會喜歡大會所安排的各項活動，同時對亞太地區美術教育發展的情況有較深入的了解。我深信大家在會上交換的觀點，以及在與會期間所獲取的經驗，將在日後更進一步鞏固我們的專業使命感。



Opening Address

by

Professor Ruth Hayhoe

Director, Hong Kong Institute of Education

Over recent decades, extensive educational reforms have been carried out in many countries around the world. With

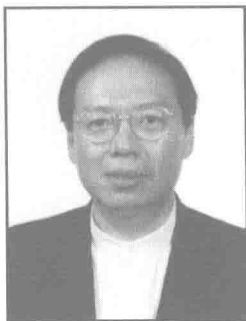
new expectations and challenges for the society of the 21st century, conceptions of art education have also been the subject of lively debates. More and more people have embraced the idea of multiple intelligences and recognized the contribution of art education to fostering creativity, inter-disciplinary learning and a sense of cultural identity.

In the coming three days, art educators from many countries in the Asia-Pacific region will have the opportunity to share their experiences and perspectives in art education with each other in Hong Kong. In addition to more than 100 paper presentations and workshops, there are other activities which include Asia-Pacific Student Art Exhibitions at various venues in Hong Kong, an exhibition of art education resources and post-conference visits.

This is the first art education conference hosted by The Hong Kong Institute of Education. It would not have been possible without the joint efforts of co-organizers and the support of sponsors. On behalf of the Institute, I would like to express my gratitude to all the co-organizers and sponsors, most especially the Hong Kong Arts Development Council. I sincerely hope both local and overseas art educators will enjoy all the activities and gain a better understanding of the development of art education in the Asia-Pacific Region. I believe the views exchanged and experiences enjoyed at this event will further reinforce our professional commitment in the future.

藝術發展局主席

何志平醫生 致辭



創意、教育與未來

各位先生、女士：

早晨！今天很高興與在座各位來自亞太區的朋友，分享在藝術教育、課程發展及師資培訓方面的經驗。香港就像世界上很多國家一般，正開展了全面的教育改革，而藝術教育角色吃重，因為我們都肯定及相信藝術教育對年青一代的價值。

知識型社會

我們雖然都來自不同的地區，但我們同樣面對一個世界性的議題：創意思維對人類的生存及可持續發展的重要性。在這話題上，我想我們有很多的經驗可作交流及分享。現代社會產生了許多的改變：人類的壽命越來越長，孩子卻迫不及待地進入成年人的世界；貿易經濟不斷地增長，而財富卻因特權壟斷而有分配不均的情況；年青人有更多的自由，但又不懂得如何自律及有道德責任。

在新時代的知識型社會裡，價值觀需要作出新的定位，這得有賴一群有真知灼見之士。他們的創意思維將有助政府及社群解決在知識型社會所產生的新問題，使社會更融洽及有道德責任感。我們的社會需要創意思維，處理工作上的問題、人生態度上的問題，與及如何關懷和體諒別人。

教育與藝術

在這話題上，如果我們的研究只是集中在教育與社會經濟及創意工業的關係，這是不夠的，甚至是錯誤的。當然，通過社群的推動、老師的積極善誘及教學藝術家的支援，藝術教育能為學生提供更完善的培養、為社會創造更多的財富，但這不是我們鼓勵創意教育的唯一目標。我們必須訂立一個更遠大的目標。因為藝術可以為人類提供的收穫比金錢要豐富，世界上有比穩定的職業更重大的事情。就人類生存的題目來說，也有比藝術更重要的東西。

教育不單把我們的經驗、價值觀傳

受至下一代，讓他們能面對生活上的各種挑戰，也有著更重要的使命：讓青年人發揮自己的潛質，令他們的生命更豐盛、更有意義。優良的教育制度應該是為年青人提供創造及想像的空間。當一個個體發現了自己的創造能力時，他便會確定自己的生存價值，繼而對社會作出貢獻。創意不是胡思亂想，百日做夢，而是把想像力應用在其原創性和價值的東西上。由文藝復興時期的藝術家達芬奇 (Leonardo da Vinci) 及美國的富蘭克林 (Benjamin Franklin) 便可以證實，創意建基於知識累積、自律、勇氣、物料及意念的掌握。

創意與人生

人類的特性是能夠創造事物和理念。我們敘會以自己創造出來的成就而滿足，例如一個美好的家庭、成功的事業、知心的朋友與交情等。因此，藝術只是展示人類創意的其中一個渠道，而學校藝術教育也只是其中一個途徑，把藝術帶入人群。我們需要把藝術帶進我們的工作地方、帶進我們的生活。我們需要把學校藝術教育藝術化，為我們的教育提供更多的藝術感、更多的創意空間。我們需要引出一套策略，由學校開始，不但激發起學生的創意，亦能提高知識技巧的傳授及個人操守的培養，再而擁有評估及欣賞創意的能力。

通過創意教育，我們不但培養了很多的藝術家，也培養了許多的，大大小小的達芬奇及富蘭克林。當我們回望一生的創作經驗時，我想大部份朋友都會感覺到人類是平等的：我們同樣能夠創造，能按照自己的能力做出成果。可以想像、可以創造，可以欣賞別人的創意，這就是人類的特性：有創造力的物種。

現在的大城市如紐約、倫敦，可能會有一天像古希臘的雅典一般湮沒，但文明不滅，創造出來的人文精粹可以永世流傳。

多謝各位！

Opening Address

by

Dr. Patrick Ho

Chairman, HK Arts Development Council

Creativity and the Education for Future

Ladies and gentlemen,

Good morning. People from the pacific region gather together here, sharing ideas and practice on arts education as well as on the more institutional issues of curriculum development and teachers' training. We see a lot of earnest and hopeful faces today, as well as puzzled and thoughtful ones. Hong Kong, like most communities in the rest of the world, is undergoing a vigorous exercise in education reform. Arts education is put high on the agenda because we believe in the benefits of the arts for our next generation.

Education reform can be an exciting process of the new millennium; it can also be an uninspiring policy routine that drives teachers, students and parents mad. But the conference and workshops these days demonstrate that we all share a positive outlook: meet the challenge of our common future.

The Knowledge-Based Economy

Though we may be from different communities, we share the same global issues of today. And an open and creative mind is vital for our survival and sustainable growth. We have a lot of paradoxes to handle. We are facing a society with longer life expectancy but the children speeding to grow up in order to experience the adult life as quickly as possible. We have the ever-expanding world trade but limited wealth sharing for the under-privileged families. We allow more claims for freedom in our youth but we are not sure of how to convey the message of self-control and moral responsibility to them.

In the knowledge-based economy, value innovation will very much depend on the creativity of the talented population. And besides, even more creativity is needed for governments and the civil soci-

ety to deal with the problems of a knowledge-based economy in order to maintain a harmonious and humanistic society. We need creativity both in doing things and caring for the others, both in our work and in our life.

Education and the Arts

It is never complete to talk about education as a means to sustain economic growth or to talk about the arts as a means to support creative workers in industries. Though the arts sector and arts teachers or teaching artists can fit well into this argument and may gain some more public money, it's not the only thing we should pursue. We have to set a vision in a longer range and have to think in bigger terms. There are things bigger than a secure job and there are things much more essential to the human survival than the arts.

Education is to pass our values to our youth and to prepare our next generation to meet future challenges. And above all, to enable our youth to deal with life creatively so that they can realize their own potentials by themselves. A good education is an education that enables one to create and imagine. When individuals find their creative strengths, it can have an enormous impact on self-esteem and on overall achievement. Creativity is not just letting the mind go astray. It is imaginative activity fashioned so as to produce outcomes that are both original and of value.¹ Serious creative achievement relies on knowledge, self-discipline, control of materials and command of ideas. You can see this in creative people like Leonardo da Vinci or Benjamin Franklin.

Creativity for Life

We judge our achievement by the things we create, be it a warm family, a well-done project, a painting or a hearty exchange of ideas between close

friends. The arts are not the only media for creativity but it is in the arts that humans' creativity can easily be accommodated and displayed. To bring the joy of the arts to the people we need more than arts education as a discipline in the school. We need to advocate the spirit of the arts to the education, to the workplace and in our daily life. We have to move from arts education from a discipline in the school, to arts-in-education, and then to the artistic education, which is education for creativity. We need to devise a overall strategy in creativity education: starting from a school environment conducive to the students' creativities, to the teaching of knowledge and skills, to the self-control in the process of creating, and to ability to evaluate of the end-product of creation.

Through creativity education, we may not just yield a lot of artists, but a lot of da Vincis and Benjamin Franklins, big and small ones. If we look back on our life in terms of our creative experience, I think most people should feel that all humans are equal: we are all able to create and we all made our achievements according to our ability and efforts. Being able to imagine and create and appreciate others' creation is actually what attribute to us human beings: creatures capable of creating.

One day, like Athens in the ancient Greece, New York and London may cease to exist, but our civilization remains. What will be left behind is the essence of our humanity, which is creativity.

Thank you very much.

1 Definition taken from All our Futures: Creativity, Culture and Education. Report to the Secretary of State for Education and Employment and the Secretary of State for Culture, Media and Sport. London, 1999 P.29.

香港教育學院
創藝與科技學院院長
利啟蒙教授
歡迎辭



Welcome Address

by

Professor Stuart Richmond
Dean, School of Creative Arts, Sciences,
and Technology, HKIEd.

本人十分榮幸在此歡迎來自各地的代表，參加由香港教育學院藝術系和創藝與科技學院主辦的亞太區美術教育會議。過去兩年，本學院發展了一項新的四年制教育學士課程，設有美術、音樂、體育及設計與科技等主修科目，旨在為中學教師提供職前培訓。這項課程已通過評審，首屆招生反應熱烈，已告額滿。最近，本學院一項為在職中學教師而設的兼讀制學位教師教育文憑課程也通過了評審，該課程提供美術與音樂兩個主修科目，同告額滿。目前，我們正發展一項為在職中學教師而設的混合制教育學士課程，和一項培訓職前學位教師的全日制教育文憑課程，這兩項課程同樣注重藝術科目。在教育基礎學院和幼兒教育學院，好幾項已通過評審推行的新師資培訓課程均注重藝術教育。從上述這些新課程可見，香港教育學院對在教育中推動藝術是義不容辭的。

事實上，香港特別行政區的大部份中、小學美術科教師都是由教院負責培訓的。近期香港教育改革方案所強調的全人教育、發展審美能力、多元智能和創意，全都進一步肯定了在學校推行藝術教育的重要性。此外，全球一體化和科技發展的壓力，也促使我們思考，在提倡文化與精神價值、保護環境、本土身份、發展民主社會，以及為新經濟體系培訓學生時，美術教育應扮演怎樣的角色。瀏覽一下這次會議的研討會課題，諸如「課程改革」、「近期發展」、「創意」、「全球化的社會」、「利益衝突」、「美術教育展望」及「新方向」等詞彙，遍佈會議節目表，即可看出來自世界各地同工所面對的問題實有相近之處，相信由此將引發大家分享不同教育情境衍生的課程意念，並發展新的專業聯繫。我更期望大家藉此加深了解美術教育對個人和社會整體的價值。在此，謹祝是次會議成功，碩果豐盈。我殷切期望與大家展開或嚴肅或輕鬆的討論。

It is my privilege to welcome all delegates to the Asia Pacific Art Education

Conference 2000, organized by the Department of Creative Arts and the School of Creative Arts, Sciences, and Technology at the Hong Kong Institute of Education. During the past two years in our School we have developed and validated a new four-year Bachelor of Education degree with majors in art, music, physical education, and design and technology for secondary pre-service teachers. This has been extremely well received by students and the first cohort is fully enrolled. We have also recently validated a part-time Postgraduate Diploma in Education for serving secondary teachers with majors in art and music that is also fully enrolled. Currently we are developing a mixed-mode Bachelor of Education for in-service secondary teachers and a full-time, pre-service Postgraduate Diploma in Education for secondary teachers that also focus on arts subjects. In the School of Foundations in Education, and the School of Early Childhood Education, several new programs in teacher education have been validated and implemented with strong attention to the arts. These new programs show the firm commitment of the Hong Kong Institute of Education to the arts in education. Indeed, the Institute prepares the majority of arts teachers, primary and secondary, in the Hong Kong SAR. The increased profile given to whole person education, aesthetic development, multiple intelligences and creativity in the recent Hong Kong educational reform proposals all place greater emphasis on the arts in schools. As well, the pressures of globalization and technology compel us, some would say, to ask questions about the role of art education in supporting cultural and spiritual values, environmental protection, local identity, the develop-

ment of a democratic community, and in preparing students for the new economy. A glance at the seminar titles for this conference shows the extent to which colleagues from different continents are dealing with similar issues. Words such as "Curriculum Reform," "Recent Developments," "Creativity," "Global Society," "Conflicts of Interest," "Prospects for Art Education," and "New Directions," are scattered freely throughout the conference program. This should give rise to some very useful sharing of curricular ideas from different educational contexts, the development of new professional links, and we hope, a greater understanding of the educational value of art both to the individual and to society generally. I wish you all a successful and fruitful conference and I look forward very much to the meetings, both formal and informal.

前言

「亞太區美術教育會議」是由香港特別行政區師訓機構所主辦的首個以美術教育為專題的會議，這是可喜可賀的。這個會議標誌著一個新紀元的開始

——本地的美術教育工作者積極肩負起領導角色，把他們對各種教育問題的看法、意念及實踐概況，與來自世界各地的同工分享。在本港進行全面而廣泛的教育改革之際，這次會議正切合時機，讓我們凝聚力量，集思廣益，為實現整體教育新文化、特別是美術教育新文化的遠景共同努力。

雖然美術教育是此次會議參加者的共同使命，但一直以來，美術教育在觀點上仍存在以美術為主導抑以教育為主導的分歧，或可以說藝術家與藝術教育工作者兩種身份難以二而為一的現象；加上藝術的本質和其多異的文化背景，令推行美術教育更形複雜。

假若藝術品能自足地表達自身，那麼，把創作過程或作品的意義加以組織闡述，就不是藝術家必須賦有的特質了。不過，這種說法卻不適用於藝術教育工作者。一般來說，美術教育改革能否成功，與一眾前線美術教育工作者能否就其實踐批判反思，進而與同儕廣泛交流，是息息相關的。

美術教育工作者的首要關注，往往是美術在教育中的重要地位是否得到社會普遍理解及珍視？學校作為大多數兒童學習美術的地方，是否提供了理想的環境，讓他們透過美術活動促進創意？專業藝術家的創作是否採取相近於學生在學校裏的探究方式？藝術家與教育工作者的雙重身份是否可以兼備？在教學上，二者對立並存，或和諧並存，又會衍生怎樣的問題？這次會議未必能解決上述問題，卻旨在為同工提供機會，把源自不同教學情境及文化的經驗和視野共治一爐。

教育工作者愈來愈有興趣透過研究了解美術教學，而研究的學術本質，亦形成重組美術教育觀念及改革教學法的依據。教學實踐的自主性與思想探



索的自主性是不可分割的，把二者分割，教育工作者推動優秀實踐模式的功能便會削弱。假如各層面的美術教育工作者都從事研究，彼此分享成果與意念，必能合乎整體教育界的利益。正是針對這種實踐者與研究者對立而存的理念，香港教育學院的美術教育工作者遂竭盡所能，期望這個會議能開花結果。

蔣敏霞博士

香港教育學院藝術系系主任

Foreword

There is much to celebrate in this first conference held by a teacher education institution in the Hong Kong SAR specifically on art education. It signifies the beginning of a new era in which local art educators take the leadership role enthusiastically to share their thoughts, ideas, and practices on various educational issues with co-workers world-wide. In the context of local community-wide educational reform, the conference is a timely event that brings concerted effort and collective wisdom to actualize the vision of creating a new culture of education in general and art education in particular.

While art education is the mission of all participants of this conference, there has been an uneasy alliance between art oriented and education oriented perspectives or artists and art educators. The nature of art and the diversity of its cultural contexts contribute further to the complexity of art education. If 'art speaks for itself', articulation of the creative process or the meaning of the product is not a necessary attribute of an artist. However, the same cannot apply to that of an art educator. The success of educational reform in art - and in general - is linked to the front-line educators' discursive communication of their critical reflective practice.

The primary concern of all art educators at all times would be whether the significance of art in education will be widely understood and valued by the community at large. Do schools, the site of art learning for most children, provide environments that facilitate the development of creativity through art activities? Do professional artists share similar modes of enquiry as learners at schools? Is it possible to be in a dual profession of artist-educator? What pedagogical problems will emerge from a concept of duality or dualism? Rather than aiming to solve those

questions, the conference provides an opportunity for co-workers to fuse horizons of experiences in diverse pedagogical situations and cultures.

There is an increasing interest of educators in pedagogical enquiry of art through research, the academic nature of which forms the basis for re-conceptualizing art education and transforming pedagogy. Autonomy in practice cannot be isolated from that in intellectual enquiry, dichotomy of the pair weakens the role of educational practitioners as generator of good practice. It is in the interest of all stakeholders of the educational community that art educators at all levels of educational practice are engaged in research activities and share their findings or thoughts in a communicative manner. It is in the light of the duality of practitioner-researcher that art educators of the Hong Kong Institute of Education strive to bring this conference into fruition.

Dr. Eliza Goudie

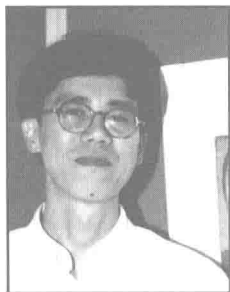
Head, Department of Creative Arts, HKIEd

籌委會主席的話

今次亞太區美術教育會議的主題定為「新世紀的地區經驗及展望」，主要目的是希望透過對話及分享經驗，一方面為美術教育工作者共同關心的問題尋求各種解決

方法；另一方面，從跨地區的交流之中發掘彼此的分別和特點，捨短補長，在全球經濟及文化邁向一體化的發展進程中，開拓出既配合自身實際情況，又富本土特色的美術教育。在此，我祝願與會者能從會議活動中得到啟示，為推動年青一代的美育發展加添新的動力。

最後，我謹代表籌委會向曾經支持和協助籌辦是次會議的機構和人士衷心致謝，當中包括各協辦機構、贊助者、海外及本地的展覽統籌、主題演講和專題研討講者、分組論文發表講者、本系師生以及義務工作者等。期望藉此次機會建立的友誼與聯繫，對日後的學術交流和合作，可以起更廣泛深遠的作用。



馬桂順

·藝術系高級講師

Message from the Chair of the Organizing Committee

The theme of the Asia-Pacific Art Education Conference is “**Regional Experiences & Prospects in the New Century**”.

In the new century, faced with the globalization of economy and culture, it is a new challenge for art educators to develop art education that adapts to local circumstances with regional characteristics. It is hoped that through mutual dialogue and sharing of experience, we would be able to resolve various common issues on the one hand, and on the other hand, to discover the difference and uniqueness, strength and weakness of individual regions. It is our hope that all participants will gain insights from the conference activities and charged with new incentives in implementing new initiatives for the new generation.

Finally, on behalf of the Organizing Committee, I would like to extend my sincere gratitude to those organizations and people who have provided support and assistance to the realization of this conference. They include co-organizers, sponsors, overseas and local coordinators for the students' art exhibitions, keynote speakers, invited speakers and paper / workshop presenters of the parallel sessions, staff and student volunteers of the Creative Arts Department. We hope that the established friendship and network will contribute more extensively and profoundly in academic exchange and collaboration in the future.

Ma Kwai Shun

Senior Lecturer, Department of Creative Arts, HKIEd

注意事項

報到

報到處將在下列日期設於香港教育學院 B1-B2 座之通道（地面層）及 C 座 LP-11（地下層）：

27/12 下午2:00 - 5:00

28/12 上午8:00 - 下午5:00

29/12 上午8:30 - 下午5:00

大會之詢問處亦設於報到處範圍。詢問處將設報告板，以張貼大會臨時通告與參加者所發之消息。

會議證

大會供應的會議袋內已存放參加者的會議證。此證必須在參加各項會議時出示，包括所有會議、美術館展覽（免費入場有效期28/12/2000 - 31/12/2000）、乘搭接送專車及會議後的參觀等。請在報到後，務必經常帶備在身，妥善保存。如有需要重發新證，可到報到處出示報名收據 / 證明文件及付港幣十元辦理。

會議語言

會議語言為粵語、普通話及英語。主題演講、專題研討及兩個特別專題講座均提供普通話 / 英語即時傳譯服務。參加者如需借用接收器連聽筒，須出示有效的合法證明文件，如身份證、駕駛執照、信用咭等。借用者請小心使用器材並在每節（上午及下午）完畢歸還。借用者如不歸還須照價賠償港幣 2,000 元。

交通安排

會議期間，每日均有接送專車在六個指定地點接載參加者，而在12月30日午膳後，將有專車接送參加者往沙田文化博物館會場。每個上車地點將有學生助理提供協助。會議參加者請準時在指定地點上車，詳情請參閱接送專車時間表（133 頁）。

會議參加者亦可乘搭 KCR 火車，在大埔墟轉乘 275 巴士（教育學院線）或的士直達。

凡報名參加會議後的參觀活動，集合出發地點除大埔墟火車站取消外，其他與先前大會指定的乘搭參加會議專車上車點相同，上車時間則有改動（參看 133 頁時間表）。原先在大埔墟火車站上車的請轉往九龍塘火車站乘車。

秘書處

大會秘書處設於 B1 座二樓 14 室。論文 / 工作坊發表者如有任何要求，包括視聽器材問題，可直接聯絡秘書處。電話：29487976