A message from DETC

It hardly seems possible that we have reached the half-way point in the second term here on the Clearwater Bay campus. Much progress is evident when looking around both the campus in general and the ETC in specific. Much of the minor works which has been in progress since last fall is all but complete. Phase One equipment has arrived and has been placed. Classrooms are all equipped with the items designated in the planning documents. Problems such as the location of some teaching walls and projection screens have been corrected along with modifications which have helped the acoustic treatment of the rooms. Procedures are in place to make access to ETC services more straightforward and consistent. In spite of all the progress there is still much more to do. Phase Two is rapidly approaching and we are about to begin the recent acquisition exercise all over again.

Because we are a user-driven service department we need to know what your needs are in order to provide what is needed. To this end we do have a very active advisory committee who represents each school. Let them or ETC staff know directly how we can be of service. We welcome comments and criticisms. If there are problems we can only address them when we know.

Likewise this is a good opportunity to solicit from the academic staff any articles or research using any of the instructional technologies in the classroom which could be shared with colleagues. If you do, submit them to DETC. Thank you.

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I now am wearing the different hat as ad hoc head of the IDU. As reported in the last issue of *Excellence* the first batch of course evaluations have been analyzed and returned. A second batch has been input and is expected back from CCST by the first part of May.

An Optical Scan device is on order for use for forms at the end of the spring term.

Other recent activities of the unit include two training sessions for a small group of teaching assistants in HSS on topics of test writing and small group instructional techniques.

Up-coming interviews for additional IDU staff are to be held soon with an excellent applicant pool, most from the territories. I view the two additions to the IDU staff for next year with anticipation as it will allow additional services in faculty, instructional development and teaching improvement. We will keep you posted as there are further developments.

_D. M. Boehnker_

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**How Graphics Unit Works?**

Since the establishment of the Graphics Unit, we have been receiving two basic questions: what graphic services are available and how graphic jobs are handled.

To answer the first question, we have a Services Information leaflet which enumerates all our existing services. Users will be informed when new services are available. The answer for the second question is less straightforward. The way we handle a graphic job depends on its magnitude and complexity. However, every job should begin with the following "inputs" from our clients. They include:

- The purpose of the job
- Design and production requirements such as size, number of pages, choice of colours and materials to be used, printing/production method and quantity required
- Completed and proofread textual materials
- Pictorial materials to be included and items for photo-shooting
- The budget available for the job
- Date of completion

The above design factors are correlated. For example, the purpose of the job will determine its 'level of finish'. We obviously will not recommend users to produce 'glossy print' for internal communication purposes except when the 'look' of the publication itself is an essential part of the message). At the same time, the choice of colour, paper, number of photos and printing quantity will affect the money involved. And timing will affect the choice of production method and/or supplier which in turn affects the total budget involved.

To help find the 'optimum balance' between all those factors, it is necessary for users to discuss their projects with us, in person or over the phone, before they make formal requests by submitting a signed ETC Work Request Form.
Upon receipt of the work request, ETC will:

1. Assign an ETC job number to the job for future identification and correspondence purpose;

2. Return a portion of the ETC Work Request Form to confirm the request;

3. Fax a quotation for ETC materials to alert the user if the anticipated amount exceeds HK$ 500;

4. Produce layouts for the user's approval;

5. Format all textual materials for the user to proofread;

6. Arrange photo-taking according to the user's instructions;

7. Redesign the layout and reformat the text if necessary;

8. Produce the required items after confirmation of the final design by the user.

For jobs involving outside suppliers (e.g., offset printing) and the expenses exceeds HK$ 500, more steps will be taken before or when the design work (step 4) is carried out.

- ETC will draft the production specifications and ask the Purchasing Department to work out quotations on the user's behalf.

- The Purchasing Department will send the quotations obtained from suppliers directly to the user and a price summary sheet to ETC for reference.

- ETC will advise the user on the choice of supplier for the job.

- ETC will draft a production schedule for the user's reference in case of a more complex work request.

ETC will contact the selected supplier and send him the necessary materials, e.g., formatted disk/artwork, for actual production after confirmation by the user to proceed with the job. ETC will supervise the production to make sure that the required items are delivered on schedule and up to the standard of quality required.

Not all jobs handled by ETC are so complicated as to have to go through all the steps mentioned above. In fact, we are a 'user friendly' servicing centre and is always trying to improve our working procedures. However, we do need your valuable advice and input so that we can function more efficiently.

Thomas Ng
 Unlike the other three ETC units, the Translation Unit is not able to benefit much from technological advances - after all, translation is an art which unfeeling machines can never be programmed to master. Then again, unlike the other three units, the Translation Unit is not going to grow in size in the coming year - it will still be manned by one person. So, there will not be any exciting developments to speak of.

But a lack of development does not mean a lack of interest, and translation can be very interesting work. I was for instance asked the other day by the Library to translate part of a poem for the art exhibition it mounted, and I only regretted that the excerpt was too short to allow any artistic indulgence on the part of the translator.

Many years ago, when I was a fresh graduate working at the University of Hong Kong, I was asked to translate an English poem into Chinese. The poem was "A Tribute" paid by a past student to her former teachers, and reads as follows:

Wings of dragon flies
Like fairy's gossamer capes:
Heralds beauty too transient,
As the summer night;
The years swiftly vanished
Even as we progressed.

Dons of years past,
You have not diminished
Though we have developed;
Your knowledge now ours
And we also taught .
Our pupils now teachers.

To-morrow still holds promise
For those that believe:
In the eternal truth
Of knowledge well diffused,
Mentors of callow youth
Forever friends well remembered.

Looking back after some fifteen years, I must admit that my translation of the above poem was not at all satisfactory, but at that time I enjoyed my work so much so that I can still recall very vividly how I got the translation done in less than two hours, and how the author called to thank me for it. Here is the uncouth translation:

蜻蜓翼似緋紗輕，
又如夏夜不稍停。
歲月無心隨我長，
吾師有道葉長青。
羹者吾從夫子遊，
今日吾徒振鐸聲。
明朝有教應無類，
長記恩師訓誡情。

I am looking forward to the day when I will be translating more "tributes" - tributes paid by HKUST graduates to HKUST teachers.

Hector Koo
As our Phase One operation of installing AV equipment in the classrooms, labs and lecture theatres is drawing to an end, the AV Unit is now preparing for some new service areas which will be available once our new batch of staff come on board in the next two to three months.

We are expecting to triple our staff strength from the "Miserable Three" at present to the "Magnificent Nine" by the turn of the 92-93 academic year. I hope you can share with us the joy and excitement that the AV Unit is about to experience by simply comparing the current status and our expected growth in the year ahead:

<table>
<thead>
<tr>
<th>CURRENT ESTABLISHMENT</th>
<th>92-93 ESTABLISHMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>One AV Manager</td>
<td>One AV Manager</td>
</tr>
<tr>
<td></td>
<td>One Asst AV Manager</td>
</tr>
<tr>
<td></td>
<td>(Producer)</td>
</tr>
<tr>
<td></td>
<td>One Chief Technician</td>
</tr>
<tr>
<td></td>
<td>(AV Engineer)</td>
</tr>
<tr>
<td>Two Sr Technicians</td>
<td>Two Sr Technicians</td>
</tr>
<tr>
<td></td>
<td>(AV Counter Service)</td>
</tr>
<tr>
<td></td>
<td>(Technical Set-up)</td>
</tr>
<tr>
<td></td>
<td>Two Technicians</td>
</tr>
<tr>
<td></td>
<td>(Project Operations)</td>
</tr>
<tr>
<td></td>
<td>Two AV Operators</td>
</tr>
<tr>
<td></td>
<td>(Equipment Operations)</td>
</tr>
</tbody>
</table>

Since the recruitment exercises for the new posts have already been finalised, hopefully we would be able to start providing a much more comprehensive service to our HKUST community in the short future. And for the time being, we are in the process of setting up the AV Loan Counter, a Self-service Facilities Area, a VHS Video Editing Suite and an Audio Dubbing Room within ETC. We will keep you informed once all the facilities have been properly lined up. Training workshops on the use of AV equipment will also be offered to HKUST users by our own professional staff as soon as we are ready.

Please keep an eye on our coming notice concerning the AV Services on offer. Or if you are so desperate that you cannot wait, just give me a ring or send me an E-mail (ext. 6813; E-mail address: ETTONLAM), and I shall be more than happy to explore with you the possibility of helping you make a better presentation—after all, this is the main reason for our existence!

Also attached to this issue of Excellence is a detailed listing of the AV equipment which has been installed in the Phase One teaching rooms. I hope you will find it useful and handy in case you need to know what sort of AV provision is available in each room.

Tony Lam
Desktop Publishing

What is Desktop Publishing

To explain desktop publishing in simple terms, it means putting together the power of a design studio, typesetting house, and print shop right on the top of the desk - via a computer. With a mouse, appropriate hardware and software, a monitor, a scanner, and a laser printer, you can design, lay out, illustrate, retouch photographs, typeset, proof, print, and even create separations from the same electronic pages. In addition, adjustments and corrections to type or graphics can be made quickly at any stage. At the same time, it ensures better control over the cost, timing and security of publication contents.

Computer Page Layout

DTP has dramatically changed the way page layouts are produced. Most computers for DTP purposes carry the advantages of a feature called WYSIWYG (What You See Is What You Get). In other words, as you make design decisions, you can immediately see the effect on the screen in front. Using an electronic page makeup program, such as PageMaker and Design-Studio, you can manipulate text, graphic elements, and scanned images from different files and sources and move them around the layout at will. Page makeup programs can also help you to create variations of a design or change it without having to redraw. You can, for example, show the client several versions of the same layout - altering the typeface or size, or repositioning the headline or graphic elements - with little extra time and expense involved.

How does DTP compare with traditional methods

The traditional publishing process involves a lot of people and time dealing with three things: text, layout and artwork. These functions, involving the publisher, designer, typesetter, film maker and printer, go on simultaneously, interacting at various points in the process. DTP takes a lot less time as most of the production process is done in-house, in the studio, and can be handled by fewer people. Fewer mistakes in text are made because information is stored inside the computer or floppy disks, and re-typing is not necessary when information is transferred from one station to another during different production stages. Artwork can be produced faster by computer and is better than the manual 'cut and paste artwork' in terms of quality. Corrections and revisions can be instantly carried out, and deadlines more easily met.

You may have a better understanding of the beauty of desktop publishing by referring to the following two charts, displaying the difference between desktop publishing and the traditional publishing process.
ANATOMY OF TRADITIONAL METHOD PRINTING

<table>
<thead>
<tr>
<th>Publisher</th>
<th>Typesetter</th>
<th>Designer</th>
<th>Film maker</th>
<th>Printer</th>
</tr>
</thead>
</table>

Type copy

Set galleys of type

Proofreading

Correction

Proofreading

Correction

Layout with galleys of type, photos & graphics

Layout approval

Paste up of type on artboard

artwork approval

Correction of type on artboard

Camera work of photos & strip-in type

Check sizing and positioning of photos & graphics

Printing
The latest desktop publishing technology has been developed to complement its capability for languages other than English. The Chinese language can now also be operated within the system in Hong Kong. Another development is the connection of the desktop publishing system to the colour separation system: these two sets of systems can now be networked to enhance the efficiency in publication production.
## AV Equipment Installed in Phase One Teaching Rooms

<table>
<thead>
<tr>
<th>Room Number</th>
<th>Classrooms:</th>
<th>Laboratories:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equipment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Writing Board</td>
<td>20' x 14' 14' 14' 14' 14' 14' 14' 14' 20' 14' 14' 14' 14' 14' 14' 14'</td>
<td>20' x 14' 14' 14' 14' 14' 14' 14' 14' 14' 14' 14' 14' 14' 14' 14'</td>
</tr>
<tr>
<td>Overhead Projector</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Overhead Screen (70&quot; pull down type)</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>AV Storage Box</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Cable Microphone</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Audio Amplifier</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Wall Mounted Speaker (in pair)</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Multi-System TV Monitor</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Multi-System VHS VCR</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Barco Video Projector</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Motorised Projection Screen</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Lectern with Light</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Lectern Side Table</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Sim Interpretation &amp; Conferencing System</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>AV Control Room Facilities</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Portable Conferencing System</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>AV Recording Facilities</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>One Way Observation Room</td>
<td>Yes</td>
<td>Yes</td>
</tr>
</tbody>
</table>

### User Notes
- User should borrow this item through ETC AV Loan Counter in person during office hours.
- May 1992
Looking Around

The Teaching Portfolio

Peter Seldin
Pace University

Linda Annis
Ball State University

Burton Clark (1987) points out that the greatest paradox of academic life is that while a majority of professors spend most of their time teaching, that activity is denied commensurate reward by the academic profession. Instead, the most highly valued activity at institution after institution is research and scholarship. Perhaps that explains why the typical vitae lists publications, grants, and honors are to research and scholarship. As a result, it provides a strong signal that teaching is an institutional priority to be considered along with research and scholarship in tenure, promotion, and merit pay decisions.

The teaching portfolio concept has been used in Canada (where it is called a teaching dossier) for at least ten years. Today it is being adopted or pilot-tested in some form by an increasing number of American institutions.

What is a teaching portfolio?

It is a collection of materials documenting teaching performance. It brings together in one place one’s most important teaching strengths and accomplishments. The portfolio is to teaching what lists of publications, grants, and honors are to research and scholarship. As a result, it provides a strong signal that teaching is an institutional priority to be considered along with research and scholarship in tenure, promotion, and merit pay decisions.

Preparing a Teaching Portfolio

There is no single correct recipe for preparing a teaching portfolio. Since it is a highly personalized product, like a fingerprint, no two are exactly alike. But as Shore and others (1986) point out, a good portfolio for promotion or tenure would normally contain items from three broad areas: the products of good teaching; material from oneself; and information from others.

Possible items for inclusion in a teaching portfolio are shown in the inserts. These lists are not meant to be all-inclusive nor definitive. Rather, they illustrate the wide range from which to select items relevant to a particular teaching situation.

How much information is needed to fairly represent a faculty member’s teaching performance? The question has no simple answer. But experience suggests that 4-6 pages plus supporting appendix material should be sufficient. Keep in mind that the portfolio does not grow indefinitely. It is a living document that changes over time. New items are added. Others are removed.

Also keep in mind that use of the portfolio for personnel
THE PRODUCTS OF GOOD TEACHING:
* Student scores on pre- and post-course examinations.
* Student essays, field-work reports, laboratory workbooks or logs.
* Examples of graded student essays showing excellent, average, and poor work.
* A record of students who succeed in advanced study in the field.
* Student publications or conference presentations on course-related work.
* Testimonials from employers or students about the professor's influence on career choice.

MATERIAL FROM OTHERS:
* Student course and teaching evaluation data which suggest improvements or produce an overall rating of effectiveness or satisfaction.
* Statements from colleagues who have systematically reviewed the professor's classroom materials, the course syllabi, assignments, testing and grading practices, and reading lists.
* Invitations to teach from outside agencies, present a paper at a conference on teaching one's discipline or on teaching in general.
* Statements from colleagues who have observed the professor in the classroom as members of a teaching team or independent observers.
* Documentation of teaching/development activity through the campus center for teaching and learning.
* Statements from colleagues at other institutions on such matters as how well students have been prepared for graduate studies.

MATERIAL FROM ONESELF:
* A reflective statement of the professor's contribution to the teaching mission of the department or institution.
* Representative course syllabi which detail course content and objectives, teaching methods, readings, homework assignments and a reflective statement as to why the class was so constructed.
* The pursuit of research contributing directly to teaching one's discipline.
* A personal statement by the professor describing teaching goals for the next five years.
* Description of steps taken to improve teaching including changes resulting from self-evaluation, time spent reading journals on improving teaching, participating in seminars and workshops on sharpening instructional skill.
* Summary of steps taken to identify students with special problems and to design teaching and assessment procedures which facilitate their learning.

decisions is only occasional (Seldin, 1991). Its primary purpose is to improve teaching performance. Does it actually help improve teaching? The answer is yes. In the process of sifting and collecting documents and materials that reflect the his or her teaching effectiveness, the professor cannot help but: 1) think about personal teaching activities; 2) rearrange priorities; 3) rethink teaching strategies; and 4) plan for the future. Properly developed and used, the teaching portfolio is a valuable aid in professional development.

From experience we know that the teaching portfolio is best prepared in consultation with others. A department chair, a colleague or a faculty development specialist, for example, can discuss with the professor key questions: Which areas of the teaching-learning process are to be examined? What kinds of information do they expect to collect? How is the information to be analyzed and presented? One caution: whoever serves as portfolio consultant must have wide knowledge of current instruments and procedures to document effective teaching. Faculty development specialists are especially qualified for this role because they are trained in multiple approaches and techniques to demonstrate teaching effectiveness and can provide valuable suggestions and resources as well as important support during portfolio preparation.

Another caution: all college professors have seen poor student work dressed in fancy covers. The point of the teaching portfolio is not a fancy cover. Instead, it is a careful, thoughtful gathering of documents and materials that make the best case for one's teaching effectiveness.
The Ball State University Experience

Since the spring term, 1990, more than 100 faculty members at Ball State University (Indiana) have volunteered to develop teaching portfolios. They have prepared statements of their teaching philosophy, collected materials documenting teaching performance, and worked individually with a portfolio consultant (Seldin and Annis, 1991). Although the original seed money for the project was provided by the American Association for Higher Education, the bulk of the funding has come from the university itself.

What have we learned from the project? Equipped with hindsight and the benefit of research, the authors (who are the project's directors) are convinced that the portfolio concept is sound. It is a practical and immediately useful approach to documenting a professor's in-class performance. Beyond that, we have also learned some key benchmarks for the preparation and use of teaching portfolios.

1. **Strong administrative backing is essential.** Administrators must be publicly committed to the concept and provide the necessary financial support. At Ball State University, vigorous administrative backing played a decisive role in persuading faculty to invest time and energy to prepare high-quality portfolios.

2. **Open communication** is vital to gain faculty acceptance. It must be presented candidly, clearly, and completely to all faculty members, department chairs, and other relevant administrators before its implementation. The utility of the teaching portfolio as an additional, not replacement, source of information on teaching must be crystal clear.

3. **Individual differences** must be permitted in portfolio preparation so long as they are allowed by the department and the institution.

4. **Portfolio models** must be available to professors as they prepare their own portfolios to help them see how others have put together documents and materials.

5. **Portfolio consultants** must be available to professors. The consultants serve as mentors and offer suggestions, resources and continuous support.

6. **The portfolio program needs periodic evaluation,** including an internal feedback mechanism for purpose of regular review. It is comforting to both professors and administrators to know that the portfolio program is being fine-tuned and unfair elements corrected or removed.

The Ball State project pointed up something rather important: virtually all participating faculty members mentioned that in preparing their portfolios, they were forced to think about the effectiveness of their teaching. Why did they do what they did in the classroom? That alone was often a stimulus to teaching improvement. They also enjoyed the project, finding it refreshing to discover from their completed portfolios just how effective they have been in the classroom.

In our judgment the teaching portfolio holds great promise both for improving teaching and for making personnel decisions. We believe that the portfolio concept is an idea whose time has come.

**How to get more information**: For a copy of Peter Seldin's new book, *The Teaching Portfolio*, contact: Anker Publishing Company, Inc. P.O. Box 249, Bolton, MA 01740. (508) 7796190.

From a publication of the Professional and Organizational Development Network in Higher Education

**References**


W h y S l i d e s ?

W hatever field you’re in, you probably have a hard job getting people to accept your ideas, or convincing people of the benefits of your product or service.

Audiences are more critical - the competition’s stiffer and presenters have to be more persuasive.

The good news is, that it’s getting easier to give good presentations. Revolutionary advances in computer technology have brought the reality of superb visual backup within the reach of all speakers.

Good visual support for what you are saying might be just what you need to give you the edge, to make your audience say ‘yes!’

Sometimes we concentrate so much on language as a source of information that we forget how good our minds are at getting information visually.

Which is better, words, or a picture? Looking at the relative impact of the five senses in the learning process, Sight scores a whopping 75%. Hearing, which is all your audience has if you don’t use visual support, scores a miserable 11%, and the other senses are even less.

We also know from a very revealing report carried out by Decker Communications, that speakers without visuals on average achieve 33% of their goals and manage to reach a group consensus 58% of the time. However this changes dramatically if they do use visual support.

Speaker goals achieved doubles to 67%, while group consensus soars to 79%.

Our minds are highly developed visually, and as presenters we should take advantage of this, engage it and exploit it.

Computer generated slides give presenters visual opportunities that are too good to miss. They are easy to produce and good value for money. They are colourful and attention-getting, especially when compared with the usual black and white overhead transparencies, projected electronic images, and video images.

A very practical advantage of using computer slides, is how easy it is to update them.

So, computer generated slides are great when you’re looking for quality and flexibility, they are simple and convenient to produce too.

There are several ways to produce a computer slide. You can get it done professionally. Your local slide service bureau will discuss your needs with you, and then a designer will create the images on the computer.

Once the image has been created to your satisfaction, it is transferred to conventional slide film, using a film recorder.

The film is then processed and put into mounts.
If you have a personal computer, then it is not a big step for you to start producing your own graphics.

Software is increasingly easy to use, and can enable you to produce your own top quality graphic slides. Many programmes contain a large range of pre-drawn images, all you have to do is add the details.

And when you've created the graphic to your satisfaction, courier your file to the slide service bureau, or transmit your graphics over the telephone line via a modem and they'll image them for you.

If you want to set up a complete inhouse facility, and many organisations would be in a position to do this, the price of desktop film recorders is coming down all the time. All you need to do then, is get your film processed.

So as you can see, these are no ordinary times we're in, these are exciting times, times of change and revolution.

Slides have been with us for a long time, and they'll stay with us because they are unbeaten for size and impact, but slides have never been as accessible and as easy to use for the presenter.

TWO
NEW STAFF MEMBERS
HAVE JOINED THE ETC.

Miss Winsome Lee, who joined us on March 10, is our Director's new personal secretary. "I enjoyed working with him," she said, with a characteristic winsome smile. "He's not that bossy kind of boss." What are her leisure occupations? "Shopping, watching films and television," she said. Somehow, girls always seem to enjoy shopping - a fact which is perhaps beyond the scope of male comprehension.

Miss Ada Yip, who joined us on April 24, has increased our clerical strength by as much as 100%, for before her arrival the full burden of clerical work in our department had been borne by one person! Does she like her new working environment? Of course. Why? Because it is safe. Safe? Yes, seeing that she previously worked in a bank, and banks, you know, are not the safest place of work nowadays when people carrying bombs may turn up anytime. We understand that Miss Yip is much given to cultural activities, amongst which are playing the guitar and reading novels.

Let's wish both of them a happy stay at ETC.
The video classroom that can be used for taping of micro-teaching sessions, mini-lecture series, demos or role-plays.

The control room attached to the video classroom which can be used as the post-production room for in-house video programmes.

The AV Loan Counter in its final stage of preparation for services.

A user-friendly video editing system where faculty members can explore their talent in creative video work.
ETC’s photographic studio is equipped with a wide range of photographic facilities to handle different types of photographic assignments.

Our reprographic workshop, which mainly deals with large volume and high speed photocopying, collating, binding and paper trimming, is located at room 3016. Limited offset printing services are anticipated by the time when we move to Phase II building.

This plain-paper copying machine is capable of a wide range of copy sizes, from A4 to A0, which easily makes it the engineer’s choice.
The ordinances governing Hong Kong are being translated into Chinese in anticipation of 1997. I very much wonder how the Chinese translations will read. Let us hope that they will do no more disgrace to the Chinese language.

Some of the translations we have at present are simply absurd. Take for example the term "attempted murder". The Chinese translation is "意圖謀殺". Now "意圖" means "planning", and "謀殺" means "to plan a murder", so the four characters put together mean "planning to plan a murder", which is totally ridiculous, yet the translation I am afraid has come to stay. I suppose this may be called an attempted murder of the beauty of the Chinese language.

But what better can we expect from a Chinese society which attaches no importance whatsoever to the Chinese language? A few days ago I had an article published in a newspaper which, together with the Ming Pao and the Hong Kong Economic Journal, is widely regarded as targeted at the intelligentsia. In that article I put down the words "冒天下之大不韪", but when the article came out, "不韪" had somehow been changed into "不譲". It is evident that the editor does not even know the difference between "譲" and "譲". What am I to say? I learned those words in primary school.

Hector Koo