

Sir Run Run Shaw
The Rotarian wearing Tudor Bonnets from 10 Universities
A visionary philanthropist who believed science drives humanity's progress
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Dr. The Honourable Sir Run Run Shaw (邵逸夫爵士), Kt, GBM, CBE, *HonD (Zhejiang)*, *HonDCL (Oxon)*, *HonDBA (PolyHK)*, *HonDLitt (HKBC)*, *HonDHum (SUNY)*, *HonDSc (CityPolyHK)*, *HonDLitt (Sussex)*, *HonDSocSc (East Asia)*, *HonDSocSc (CUHK)*, *HonLLD (HKU)*, was an Active Member of The Rotary Club of Kowloon (九龍扶輪社) in Hong Kong since 1961 and later served the Club as President in 1966-1967---the year when his third elder brother Tan Sri Dr. Runme Shaw (丹斯里邵仁枚博士), PMN, DIMP, KStJ, *HonDLitt (Singapore)*, was already a former Vice-President of Singapore Rotary Club (新加坡扶輪社). These brother Rotarians were reported by 《The Rotarian》 magazine on Page 44 of July 1966.

By reading the post-nominals following his name, one can see that Rotarian Sir Run Run had been conferred 10 honorary doctorates by universities in Hong Kong, Macao, Chinese mainland and the overseas. This is a historical record in the Rotary China History ever since 1919 that a Rotarian had been wearing the highest number of Tudor bonnets or doctoral tams.

Shaw was a Paul Harris Fellow in 1970 by donating US\$1,000 to The Rotary Foundation. In remembering Past President Shaw, Larry Parmanand (彭文龍), President 1982-1983 of Kowloon Rotary Club, told his fellows during one of the meetings:

“On 17 November 1966 at the age of 29, I became the youngest member of The Rotary Club of Kowloon. Sir Run Run Shaw was our President in that year.

“In those days, the Rotary Club of Kowloon had 80 members and its membership list looked like a WHO’s WHO of Kowloon business and government personalities. It was an incredible personal experience to see the remarkable leadership of Sir Run Run and his Board, and the way they managed the Club’s affairs with professionalism and fun.

“Sir Run Run Shaw was very generous in his personal contributions to the Club both financially and with his personal time. It became a tradition that he would bring along to our annual fund raising events a number of movie actresses. I remember making a

contribution of HK\$500 to the Club's Community Fund to be able to kiss a movie star's cheek. (At 29, you can do those things).

“With its tradition of fines for members appearing in the news media our Club was quite blessed with Sir Run Run as President. I remember he made a hefty contribution to our Community Fund for appearing in an article in LIFE Magazine entitled 《The World of Run Run Shaw》.

“Sir Run Run left us as President with a very hard act to follow. But the strength and compassion displayed by Sir Run Run served as a model for later presidents and The Rotary Club of Kowloon has gone on from strength to strength to this day. I believe the strong foundations I had seen from those days continue to form the basis of our Club's culture.”

Sir Run Run Shaw (7 November 1907 – 7 January 2014) was a Hong Kong entertainment executive and philanthropist renowned for building a vast media empire through film production and broadcasting. With his brothers, he co-founded the Shaw Organization in the 1920s, evolving it into today Shaw Brothers Pictures International Ltd. (邵氏兄弟國際影業有限公司). Shaw Brothers eventually became one of the most powerful media empires in the Asia-Pacific region, producing over 1,000 feature films (many now considered Chinese classics), operating hundreds of cinemas from Hong Kong across Southeast Asia and extending all the way to North America, and spearheading one of the most profitable TV networks in the world at the time. In 1967, Shaw launched Television Broadcasts Ltd. (TVB) (電視廣播有限公司), establishing Hong Kong's pre-eminent commercial television network.

Ever thankful for his audience, the hardworking citizens of Hong Kong's and Asia's rising middle class, Shaw felt impelled to give back by channeling his wealth into philanthropy---donating billions of Hong Kong dollars dedicated to the promotion of education, healthcare, scientific research, arts and culture, emergency relief, and local community support. The Shaw Foundation (Hong Kong) [邵氏基金會 (香港)] since 1973 quickly gained momentum in a wide range of philanthropic work: supporting over 6,000 educational institutions as well as hospitals and clinics in Hong Kong, the Chinese Mainland and beyond. His Shaw Foundation established in 2004 [The Shaw Prize 邵逸夫獎]---Asia's equivalent to the Nobel Prize---honours outstanding international achievement that benefits humankind initially in the three fields of: (1) Astronomy 天文學; (2) Life Science and Medicine 生命科學與醫學; (3) Mathematical Sciences 數學科學; and then beginning from January 2026 added the fourth (4) Computer Science 計算機科學.

Rotarian Sir Run Run Shaw was a visionary philanthropist who believed science drives humanity's progress, guided by the principle “For the Benefit of Humankind”.





The legend with a heart of gold

Family Background and Childhood in Shanghai

Run Run Shaw, born Shao Yi-Fu (邵仁楞/逸夫), entered the world on 23 November 1907, in Ningpo Fu, Chekiang Province of the Ch'ing Empire (大清國浙江省寧波府), during the waning years of the Imperial China. He was the youngest of six sons to Shao Yuh-Hsuen (邵玉軒), a merchant engaged in textiles and trading from the family's Ningpo roots. The family relocated to Shanghai (上海) in Shaw's early childhood, where his father managed operations in a bustling commercial hub increasingly exposed to Western influences and economic volatility.

Shanghai's environment shaped Shaw's formative years amid the 1911 Revolution's (辛亥革命) aftermath, which dismantled the imperial system and ushered in Republican China's era of warlord conflicts and inflationary pressures on merchants. Large families like the Shaws, with multiple sons to support business continuity and labor needs, aligned with prevailing Confucian norms in late Ch'ing Empire and early Republican society, where average household sizes often exceeded five children in merchant classes to mitigate risks from high infant mortality rates, estimated at 200-300 per 1,000 births.

Shaw's education included English instruction at the Shanghai YMCA School, yet his immersion in the family trade emphasized practical acumen over extended formal studies, as paternal expectations prioritized sons' contributions to enterprise survival in an unstable market. This hands-on exposure to commerce, rather than rote scholarship, laid groundwork for self-reliant entrepreneurial instincts amid Shanghai's competitive trading landscape.

Initial Exposure to Entertainment Industry

As a teenager in 1920s Shanghai, Run Run Shaw assisted his elder brothers—Runje (仁杰/醉翁), Runme (仁枚/山客), and Runde (仁棣/邨人)—in family entertainment enterprises centered on Chinese opera theaters, where Runje wrote plays and managed performances at venues like the Laughter Theatre (滑稽戲劇場). This involvement provided Shaw with foundational insights into audience preferences for dramatic narratives drawn from traditional stories, fostering a practical grasp of content that resonated with urban Chinese viewers.

In 1925, at age 18, Shaw joined his brothers in pivoting from live theater to film production by co-founding Tianyi Film Company (天一影片公司) (also known as Unique Film Productions) in Shanghai, an endeavor led by Runje that capitalized on the growing popularity of cinema. Shaw performed various operational tasks, including marketing support, while the company rapidly produced silent films adapting familiar theatrical and literary tales to minimize costs and maximize appeal to local demand. Tianyi's debut releases that year, such as 《New Leaf 立地成佛》 and 《Heroine Li Feifei 女俠李飛飛》---an early martial arts feature---exemplified this strategy of efficient, story-driven filmmaking that bridged stage traditions with screen media.

This early immersion in low-budget adaptations of proven popular content established causal connections between theatrical roots and cinematic innovation, shaping Shaw's lifelong emphasis on scalable production attuned to market realities rather than untested artistic experiments. By directly engaging in distribution and exhibition alongside production, the brothers honed a vertically integrated model that prioritized empirical audience response over speculative ventures.

Career Foundations

Pre-War Ventures in Film Distribution and Production

In 1925, the Shaw brothers established Tianyi Film Company in Shanghai, initially focusing on film production amid China's burgeoning cinema industry. Run Run Shaw contributed to the company's early growth by traveling to Southeast Asia in 1926 to develop distribution channels for Tianyi's output among overseas Chinese communities. This move capitalized on demand for Chinese-language films in Malaya, Singapore, and surrounding territories, where the Shaws imported and screened productions to build a regional audience base.

By the late 1920s, Tianyi expanded vertically into exhibition, acquiring and constructing cinemas to control the full supply chain from production to viewing. In 1927, the brothers formed a joint venture, Unique Youth (天一青年), with Singapore distributor Chen Bi-Lin (陳必麟) to produce and distribute classical Chinese films tailored for Southeast Asian markets. This integration enabled efficient revenue capture without reliance on state subsidies, as the Shaws funded expansions through profits from ticket sales and film rentals. Their output emphasized mythological tales and historical dramas, often adapting traditional operas and legends such as those from Chinese folklore, which resonated with diaspora viewers seeking cultural familiarity. Tianyi achieved a prolific pace, releasing films at a rate of approximately one per month by the early 1930s.

The company's network grew rapidly, culminating in a chain of 139 cinemas by 1939 across Singapore, Malaya, Thailand, Indonesia, and Indochina, with about 60 in Malaya alone under the management of the newly formed Malayan Theatres Ltd. in 1938. This scale demonstrated adaptive entrepreneurship, as the Shaws navigated political instability in

China by leveraging overseas operations for stability and revenue diversification. However, the Second Sino-Japanese War disrupted Shanghai-based production. In 1937, amid the impending Japanese advance on the city, the brothers relocated key equipment and personnel to Singapore, preserving continuity amid escalating conflict.

Post-War Relocation and Expansion in Southeast Asia

After Imperial Japan's surrender on 2 September 1945, Run Run Shaw and his brother Runme rapidly resumed film exhibition and production operations in Singapore and British Malaya, where their pre-War infrastructure had been seized and repurposed during the three-year occupation. The brothers, who had evaded full conscription by overseeing theaters under the Japanese Eiga Haikyū Sha (映画配給社) distribution entity while maintaining some operational autonomy, pivoted to rebuilding through private capital, acquiring and opening more than 100 cinema halls across Singapore, Malaya, Indonesia, and other Southeast Asian markets to meet surging post-war demand for affordable diversion. This expansion emphasized commercial viability over state-aligned content, contrasting with the ideological constraints increasingly imposed on mainland Chinese studios amid civil war turmoil.

Runme Shaw concentrated on distribution logistics and theater management, leveraging rail networks to supply films northward from Singapore to key Malayan centers like Ipoh, Kuala Lumpur, and Penang, while Run Run Shaw directed production at reactivated facilities, including the pre-War Malay Film Productions (MFP) studio on Jalan Ampas. Resuming output in 1946, MFP churned out over 200 Malay-language features by the mid-1950s, prioritizing formulaic melodramas and adventures that catered to diverse ethnic audiences' appetite for unvarnished escapism amid economic reconstruction and ethnic tensions, without embedding overt political messaging that risked alienating colonial authorities or patrons. These efforts generated steady revenues through vertical integration, with Shaw-produced content feeding their burgeoning circuit and underscoring the efficacy of market-driven recovery in colonial outposts insulated from mainland upheavals.

By 1952, the brothers rebranded Nanyang Productions (南洋影片公司) as Shaw and Sons (邵氏父子公司), intensifying Chinese-dialect film output tailored for overseas Chinese communities, which further solidified their regional foothold before Run Run's 1957 relocation to the British Crown Colony Hong Kong (英國殖民地香港). This Southeast Asian base not only restored pre-War scale---surpassing 1938's 60 Malayan theaters---but also demonstrated causal advantages of entrepreneurial agility in post-colonial entertainment voids, where audiences favored apolitical spectacles over doctrinaire alternatives from ideologically captured competitors.



The Kingdom of Show Biz

Founding and Operations of Shaw Brothers Studios

In 1957, Run Run Shaw relocated from Singapore to Hong Kong, recognizing the territory's potential as a hub for Chinese-language cinema amid political instability on the mainland. This move led to the formal establishment of Shaw Brothers (HK) Ltd. (邵氏兄弟(香港)有限公司) on 7 December 1958 by Run Run and his brother Runme Shaw, shifting operations from earlier ventures in distribution and exhibition to integrated production.[24] The company acquired 46 acres of land in Clear Water Bay (清水灣) that year, developing it into Movietown---a self-contained facility with soundstages, sets, editing rooms, and staff quarters---that opened in 1961 as one of Asia's largest private studios.

Shaw Brothers adopted an assembly-line production model akin to Hollywood's studio system, emphasizing efficiency through vertical integration: in-house scripting, casting, shooting, and post-production to minimize costs and accelerate output. This approach enabled peak annual production of around 40 films by the mid-1960s, rising from 26 the prior year, with over 1,000 films completed across three decades. A contract star system bound hundreds of actors, directors, and technicians to exclusive multi-year deals, ensuring a steady talent pool and reducing external dependencies while fostering specialized roles in rapid-turnaround filmmaking.

The model's scale drove commercial viability by flooding local and regional markets with affordable content, generating substantial revenue from theater chains owned by the Shaws and early exports to Southeast Asia and beyond. Films such as 《The One-Armed Swordsman 獨臂刀》(1967) exemplified this, achieving box-office grosses exceeding HK\$1 million and opening Western distribution channels that amplified earnings. Tailored for Mandarin-speaking audiences to maximize reach across Chinese diaspora communities, the operations prioritized volume over individual prestige, treating film as a manufacturable commodity suited to Hong Kong's competitive, export-oriented economy.

Production Innovations and Global Influence of Martial Arts Cinema

Under Run Run Shaw's direction, Shaw Brothers Studios revolutionized martial arts cinema in the mid-1960s by transitioning from black-and-white Cantonese opera adaptations to full-color wuxia productions, which emphasized fantastical swordplay and supernatural elements rendered vivid through elaborate period costumes and sets. This shift, exemplified by early entries like 《Temple of the Red Lotus 江湖奇俠》(1965), capitalized on Technicolor processes imported from Hollywood, allowing for heightened visual spectacle that distinguished Hong Kong films from contemporaneous mainland Chinese outputs constrained by ideological oversight.

Technical advancements included the widespread adoption of wired stunt work---rigging actors with hidden wires and pulleys for simulated flight and impossible leaps---combined with trampoline-assisted acrobatics and precise choreography, elevating action sequences

beyond mere brawls into balletic displays of martial prowess. Directors like King Hu (胡金銓), whose 《Come Drink with Me 大醉俠》(1966) integrated these innovations with narrative depth drawn from classical literature, set benchmarks for genre sophistication, while Chang Cheh's (張徹) prolific output---over 90 films for Shaw---infused wuxia with gritty realism, shifting focus to male camaraderie, revenge motifs, and graphic violence to appeal to broader, male-dominated audiences. These market-responsive techniques, honed through a high-volume studio system producing up to 50 films annually, prioritized commercial viability over artistic subsidy, yielding efficiencies that outpaced state-backed cinemas elsewhere in Asia.

Shaw Brothers' films exerted substantial global influence by penetrating Western markets in the early 1970s, with exports to the United States and Europe via dubbed releases that introduced *kung fu* (功夫) aesthetics to international audiences predating Bruce Lee's (李小龍) Hollywood breakthrough. 《Five Fingers of Death 天下第一拳》(1972), directed by Jeong Chang-Hwa (鄭昌和) and distributed as 《King Boxer》, became the first martial arts film to achieve wide theatrical release in the United States, grossing millions and sparking a genre craze that theaters capitalized on through grindhouse circuits. This export success, driven by Shaw's aggressive dubbing and marketing strategies, not only amplified demand for subsequent Lee vehicles like 《Enter the Dragon 龍爭虎鬥》(1973) but also cultivated a transnational fanbase, fostering martial arts schools and merchandise booms in the West.

The ripple effects extended economically to Hong Kong, where Shaw's martial arts output generated thousands of jobs in stunt coordination, costume fabrication, and post-production, bolstering the local film ecosystem amid rapid urbanization. By prioritizing audience-tested formulas over subsidized experimentation, Shaw's model demonstrated causal efficacy in talent incubation---nurturing performers and crews who later dominated independent productions---while cultural exports indirectly spurred tourism tied to *kung fu* heritage sites, though precise GDP attribution remains aggregated within broader industry contributions estimated at several percent of Hong Kong's entertainment sector in the 1970s. This commercial dynamism underscored a truth-seeking contrast: unsubsidized, profit-oriented innovation propelled Hong Kong cinema's ascent, eclipsing ideologically rigid alternatives in output volume and audience reach.

Business Challenges and Adaptations

Shaw Brothers Studios grappled with escalating competition from Golden Harvest (嘉禾), established in 1970, which capitalized on more flexible artist agreements and higher compensation to attract prominent talent, including Bruce Lee, who rejected Shaw's offer of \$2,000 per film in favor of Golden Harvest's terms. This shift saw numerous Shaw-contracted performers migrate to the rival upon contract expiration, eroding the Studio's talent pool and market position by the late 1970s.

Compounding these pressures, widespread film piracy in the 1980s severely curtailed legitimate revenues, diminishing incentives for high-volume production. In 1986, Shaw

Brothers halted film manufacturing to prioritize its television subsidiary, Television Broadcasts Limited (TVB) (電視廣播有限公司), which offered greater stability amid cinema's volatility.

The Studio's entrenched contract regime---binding actors to fixed monthly salaries regardless of output or success---drew rebukes for undervaluing performers relative to the rigorous schedules, with some martial arts veterans decrying "very hard work for very cheap pay". Contracts typically lasted years, prioritizing studio control and cost efficiency over profit-sharing, which critics argued stifled individual incentives. Nonetheless, entrants joined voluntarily, often starting from obscurity, and the system facilitated rapid training and prolific output, launching careers for hundreds while averting the instability plaguing freelance models elsewhere in Asian cinema.

This approach underpinned Shaw's production of over 1,000 films between the early 1960s and mid-1980s, sustaining operations through economies of scale and employing thousands across production, distribution, and exhibition roles, thereby injecting enduring economic vitality into Hong Kong's media landscape. To buffer sector-specific downturns, the broader Shaw enterprise diversified into real estate, encompassing commercial and residential developments that preserved overall profitability.



1979 -- Philanthropist and entertainment mogul Sir Run Run Shaw surrounded by the stars of Hong Kong cinema. (Getty Images)



6 November 1974 – Run Run Shaw was appointed Commander of the Most Excellent Order of the British Empire by Queen Elizabeth II, United Kingdom, and the ceremony was presided by Hong Kong Governor Sir Murray MacLehose (香港總督麥理浩爵士) at Hong Kong Government House.



7 March 1978 -- Run Run Shaw was invested Knight Bachelor by Queen Elizabeth II at Buckingham Palace, London. Accompanying were his first wife Lily Wong (黃美珍), and daughter Dorothy (邵素雲).



Show Business: The Empire of Run Run Shaw

Jun 28, 1976

Shaw is the name that dominates the movie business of Southeast Asia. Shaw Brothers' films, produced at Shaw's Movietown, shot in Shawscope color and shown in 143 Shaw-owned theaters, attract 250,000 people a day from Hong Kong to Jakarta, plus thousands more in Chinatowns around the world. Shaw Brothers grind out 40 titles a year (newest crop: *Black Magic*, *Killer Clans*, *Five Shaolin Masters*)—a sort of column A, column B menu of Oriental weepers with suicidal beauties, or Eastern Westerns featuring Kung Fu Mandarins.

But ever since *Five Fingers of Death* set U.S. and European box office records in 1973, Shaw Brothers has kept a keen eye out for Western fans. *Cleopatra Jones* and *the Casino of Gold* (a Shaw Brothers-Warner Brothers coproduction) was a hit in the U.S. This year Shaw Brothers bought the rights to *Taipan* from MGM and budgeted \$12 million to film James Clavell's bestseller.

The motion picture potentate who rules this vast empire (which also includes amusement parks, shopping centers and office buildings) from his Movietown in Hong Kong is a grandfather of nine children, Run Run Shaw, 68. An older brother, Runme, 74, handles distribution from an alternate base in Singapore. "Everything is me and Runme," is how Run Run Shaw describes their joint holdings, valued at well over \$100 million. But it is Run Run who makes all the movies (500 so far) and manages the business.

Shaw movies usually take anywhere from 35 days to three months to shoot and cost about \$300,000. They are never filmed with a sound track. Instead, they are dubbed later in English, Italian, French, Portuguese and Spanish—even in their native tongue, Chinese. Run Run personally looks at all rushes. "Two reels and it's no good, OUT!" he exclaimed. "We're here to make money."

Run Run does that these days, he told TIME Hong Kong Bureau Chief Roy Rowan, "by making three versions of the same movie: a hot version (and we go the limit) for the U.S., Japan and Europe; a cold version with the bodies all covered for Singapore, Malaysia and Taiwan; and a medium version for Hong Kong. Thailand used to be hot, but the students made an issue out of sex and so now it's cold."

Run Run has no fear of television's cutting into his profitable empire. "A small screen can never compare with a big screen," he says. "Moviehouses will carry on. People like to go out, they like to be in a crowd. I am very fortunate. Our organization owns so many theaters in this part of the world that there's no competition. As long as the Chinese population in Asia is big, I will get back my investment. Besides, I make movies only for entertainment—never politics." With all that going for him, Run Run Shaw is likely to achieve his life's goal: "to keep my family comfortable for a few generations."

Television and Media Empire

Establishment of Television Broadcasts Limited (TVB)

Television Broadcasts Limited (TVB) was co-founded by Run Run Shaw on 26 July 1965, alongside partners including Sir Douglas Clague (祈德尊爵士), to launch Hong Kong's inaugural free-to-air commercial television station amid a competitive bidding process against the established wired broadcaster Rediffusion Television (麗的映聲). Securing the government-issued franchise for wireless broadcasting enabled TVB to bypass Rediffusion's subscription model, which had operated since 1959, and capitalize on the growing demand for accessible over-the-air programming in a free-market environment with minimal regulatory constraints compared to censored systems elsewhere in the region.

TVB rapidly developed infrastructure, including studios and transmission facilities, to commence operations on 19 November 1967, debuting with live coverage of the Macau Grand Prix (澳門大賽車) as its first broadcast. Initial programming emphasized a mix of locally produced dramas, variety shows, and entertainment formats, drawing directly from Shaw's film industry resources by repurposing Shaw Brothers actors and production techniques for serialized television content that prioritized high output and viewer engagement over imported or heavily restricted alternatives.

This strategic pivot from cinema to broadcasting leveraged Shaw's established expertise in mass entertainment, enabling efficient scaling of content creation without the infrastructural bottlenecks of subscription-based rivals. By the 1970s, TVB had secured over 80% of Hong Kong's free-to-air market share through daily production of extensive original programming, outpacing emerging competitors like Asia Television (亞洲電視) (ATV) and solidifying its dominance via viewer loyalty to homegrown series and live events.

Dominance in Hong Kong Broadcasting and Content Creation

Under Shaw's oversight as largest shareholder and Board Chairman from the 1980s, TVB maintained a market share reaching 80% at its peak, operating in a duopoly with ATV that effectively insulated it from competition until new licenses emerged in the early 2000s. This position enabled prolific content production, including dramas that resonated with mass audiences and shaped everyday cultural references in Hong Kong households during the 1970s and 1980s. TVB's original programming, such as the 1980 period crime drama 《The Bund 上海灘》, exemplified its cultural influence by depicting the rise of a Shanghai gangster in the 1930s, achieving widespread acclaim and defining generational narratives of ambition and resilience. The series starred Chow Yun-Fat (周潤發), who had joined TVB's artist training program in 1973 and rose to prominence through its structured development of talent, launching careers that extended beyond television into regional stardom. Exports of such hits to overseas Chinese communities in Southeast Asia and beyond amplified TVB's reach, fostering cultural ties and generating ancillary revenue streams that sustained high-volume production without reliance on public subsidies.

Economically, TVB's near-monopolistic control translated into billions of Hong Kong dollars in cumulative revenue by the 1990s, primarily from advertising tied to its captive audience, which funded expansive studios and artist academies while contributing to Hong Kong's entertainment sector growth amid rapid urbanization. Critics have noted formulaic elements in its output, prioritizing commercial repetition over artistic innovation, yet sustained high ratings---often exceeding 80% household penetration---demonstrated audience preference for accessible, escapist fare over subsidized elite programming, underscoring market-driven success in a competitive media landscape. This era solidified TVB's role in embedding Cantonese popular culture into daily life, from variety shows to serialized dramas that mirrored societal shifts without external ideological impositions.

Strategic Shifts and Industry Impact

Television Broadcasts Limited (TVB), under Run Run Shaw's leadership as chairman from 1980 onward, consolidated its market position by prioritizing the Jade channel (翡翠台) as its flagship Cantonese-language outlet, which became Hong Kong's most viewed free-to-air channel, capturing over 80% of local viewership in peak periods through high-volume production of dramas, variety shows, and news. This focus enabled TVB to sustain dominance amid rising competition from cable and satellite providers, leveraging Jade's entertainment-heavy programming to retain audience loyalty in a fragmented market.

Post-1990s, TVB adapted to technological shifts by initiating digital expansions, including the launch of internet services in the late 1990s for news, program listings, and interactive features, followed by broader digital marketing and content delivery platforms to counter declining traditional ad revenues. These moves aligned with Hong Kong's digital TV switchover starting in 2007, where TVB invested in H.264 codec upgrades and online streaming via myTV SUPER, driving 35% year-on-year digital ad revenue growth by 2023 despite economic slowdowns. Such adaptations emphasized content repurposing for export and multi-platform distribution, fostering sustainability as viewer habits migrated online.

TVB's strategies influenced regional television formats across Asia by exporting serialized dramas and variety shows, which popularized Cantonese-style storytelling---blending melodrama, action, and cultural motifs---in markets like the Chinese mainland and Southeast Asia, where local broadcasters adopted similar high-output production models. This created a viable export industry for Hong Kong media, with audiovisual services exports reaching HK\$333 million in 2023, contributing to the territory's creative sector amid contrasts with protectionist markets elsewhere that stifled similar commercialization. The film and television industries collectively added 0.3% to Hong Kong's GDP in benchmark years, underscoring TVB's role in employment (thousands in production) and revenue diversification through global syndication.

While regulators raised antitrust concerns over TVB's exclusive artist contracts in 2013, alleging dominance abuse under broadcasting ordinances, the Court of First Instance

quashed the decision in 2016, ruling that such practices lacked proven anti-competitive effects and stemmed from legitimate innovation in talent development rather than regulatory suppression. This outcome highlighted how TVB's vertical integration---from production to broadcasting---drove efficiency and market resilience in Hong Kong's open economy, prioritizing empirical output over interventionist constraints seen in less dynamic regional systems.



2001 – Sir Run Run Shaw receives a birthday present of a golden peach on his 93rd birthday during a TVB Jade Show.



The production city of Television Broadcasts Limited (TVB) at Clear Water Bay

Philanthropy and Charitable Impact

Creation of Shaw Foundations and Trusts

In 1973, Run Run Shaw established The Shaw Foundation Hong Kong Limited, a charitable organization dedicated to supporting initiatives in education, medical and welfare services, and the arts in Hong Kong and beyond. The foundation served as the primary vehicle for allocating portions of Shaw's accumulated wealth from his film and media enterprises, emphasizing direct funding for private and institutional projects rather than government-dependent programs.

By 1995, Shaw founded [The Sir Run Run Shaw Charitable Trust 邵逸夫慈善信託基金], expanding his philanthropic infrastructure with a specific mandate to advance education and scientific research through targeted endowments and grants. As the appointor of the Trust, Shaw directed its resources toward self-sustaining charitable efforts, drawing from business-generated surpluses to foster independent development in beneficiary institutions.

Collectively, these entities facilitated over HK\$5 billion in lifetime donations by Shaw, with the foundations prioritizing efficacious, privately driven outcomes in education and healthcare over redistributive state mechanisms. This approach reflected Shaw's strategy of leveraging personal enterprise success for voluntary giving, enabling precise control over fund disbursement to verified needs.

Establishment and Role of the Shaw Prize

The Shaw Prize was established in 2002 by Run Run Shaw with an endowment from his personal fortune to recognize outstanding contributions to human knowledge. The award began with three annual prizes in the categories of (1) Astronomy; (2) Life Science and Medicine; (3) Mathematical Sciences; and beginning from January 2026 added the fourth (4) Computer Science. Each prize is carrying a cash value that was initially US\$1 million per category and later in 2016 increased to US\$1.2 million to reflect inflationary adjustments and sustained impact. The first awards were conferred in 2004, selected by independent committees of international experts appointed by the Shaw Prize Foundation, emphasizing recent, significant advancements by active researchers rather than lifetime achievements.

Funded entirely through private philanthropy, the Shaw Prize operates independently of government or institutional influences, enabling a selection process focused on empirical merit and verifiable scientific breakthroughs without the potential for geopolitical or ideological biases that can affect publicly subsidized awards. By 2025, the prize had been awarded 67 times across its categories---22 in Astronomy, 23 in Life Science and Medicine (including an additional 2004 award), and 22 in Mathematical Sciences---honoring over 100 laureates, many of whom later received Nobel Prizes, demonstrating its role in identifying transformative work early.

The Prize has advanced fields by spotlighting innovations such as cryo-electron microscopy techniques for molecular imaging in Life Science and Medicine, which enabled

breakthroughs in protein structure determination, and discoveries in cosmology like cosmic microwave background mapping in Astronomy, contributing to understandings of the universe's large-scale structure. Its global scope has helped bridge recognition gaps for scientists from diverse regions, including Asia, by prioritizing causal evidence and data-driven impacts over institutional affiliations. The Foundation also promotes public engagement through lectures and forums, fostering scientific literacy and interdisciplinary dialogue on future advancements.

Major Donations to Education, Healthcare, and Science

Through the Shaw Foundation and Sir Run Run Shaw Charitable Trust, Shaw directed substantial philanthropy toward education and healthcare infrastructure, particularly in Asia. Since 1985, donations exceeding HK\$4.75 billion supported the construction of over 6,000 educational facilities, including schools and university buildings, in the Chinese mainland, as reported by China's Ministry of Education (中華人民共和國教育部). These contributions facilitated direct building projects, enabling rapid deployment of resources compared to state-managed initiatives, with outcomes including expanded access to primary and secondary education in underserved regions.

In healthcare, Shaw's funding established key institutions such as Sir Run Run Shaw Hospital (浙江大學醫學院附屬邵逸夫醫院) in Hangzhou (杭州), China, in 1994, with an initial donation of approximately 100 million Yuan (about HK\$115 million at the time) to Zhejiang University School of Medicine. The 1,200-bed facility pioneered integrated Chinese-Western medical models and advanced treatments, contributing to improved regional health outcomes through specialized centers for cardiology and oncology. In 2024, the Shaw Foundation added RMB 100 million to support its ongoing development, underscoring sustained impact on medical training and patient care.

Hong Kong benefited from targeted university endowments, including contributions to the Chinese University of Hong Kong (香港中文大學) (CUHK) for facilities like the Shaw Building in the Faculty of Medicine, enhancing research and teaching capacities. Overseas, Shaw donated US\$16.5 million in 1990 to Oxford University for the Institute of Chinese Studies, fostering academic programs in Sinology and related scientific inquiries into Chinese history and culture. These efforts, totaling billions in value, prioritized tangible infrastructure over administrative overhead, yielding measurable expansions in educational enrollment and healthcare delivery without noted inefficiencies typical in government aid.





January 1987 -- The Shaw College (逸夫書院) Foundation Stone Laying Ceremony was officiated by Sir Run Run Shaw (R2) and Sir David Akers-Jones, Acting Hong Kong Governor (L1). This is the fourth college established in the Shatin campus of the Chinese University of Hong Kong.



2 March 1990 -- The Grand Opening of Shaw College (逸夫書院): (from left) Professor Ma Lin (馬臨教授), Chairman of Board of Trustees, Shaw College; Sir Quo-Wei Lee (利國偉爵士), Council Chairman of the Chinese University of Hong Kong; Sir Run Run Shaw; Sir David Wilson, Hong Kong Governor and University Chancellor; Professor Charles Kao (高錕教授), University Vice-Chancellor.



University News

Council News

Sir Run Run Shaw has been appointed a Life Member of the University Council from 16th March 1992 in recognition of his distinguished service and numerous contributions to the University.

Sir Run Run's long association with the University began in 1967 when he became a member of the Board of Trustees of United College. He was elected vice-chairman of the board in 1972 and chairman in 1983. He also served as a member of the University Council from 1977 to 1992. Throughout the past 25 years, Sir Run Run has not only played an important part in the development of the University through his presence



in its several governing bodies, he has also given substantial financial support towards the University's academic and development programmes. Notable examples are his generous donations towards the

construction of the Sir Run Run Shaw Hall, the Lady Shaw Building and the building complex at Shaw College.

Sir Run Run completed his term of office as chairman of the Board of Trustees of United College on 15th March 1992 and thus ceased to be their representative on the University Council. He has subsequently been appointed Honorary Chairman and Permanent Member of the Board of Trustees of United College, and the University Council has appointed Sir Run Run as a Life Member to ensure that the University will continue to benefit from his wise counsel and support.

中



中大通訊

第二十九期 一九九二年四月

大學消息

校董會消息



邵逸夫爵士獲大學校董會委任為終身校董，任期自一九九二年三月十六日起生效。

邵爵士與本校關係密切。他於一九六七年出任聯合書院校董，七二年獲選該院校董會副主席，又於八三年獲推舉為主席。七七年起，邵爵士更出任大學校董，廿五年來，在本校高層架構中身兼數職，匡扶大學之成長，更不斷慨捐巨款，贊助大學之學術及

其他發展計劃，眾所周知者包括資助興建邵逸夫堂、邵逸夫夫人樓及逸夫書院之校園建設。

邵爵士擔任聯合書院校董會主席之任期於九二年三月十五日屆滿，同時亦停止代表書院出任大學校董。為感謝邵爵士多年來對大學所作之傑出貢獻，聯合書院委任其為榮譽主席及永久校董，而大學校董會亦委任邵爵士為終身校董。

7

Public Service in Hong Kong Community

Hong Kong Red Cross

Sir Run Run Shaw was world-renowned for his movie-making exploits, but his philanthropy and work with the Red Cross showed his humanity. In 1966, when Shaw was the Kowloon Rotary Club President, the Hong Kong Red Cross Society (香港紅十字會) was in trouble. It had no money and even less blood. The Society was desperate. A call went out to Shaw at his movie studios in Clear Water Bay.

Typically, Shaw threw his energy and influence into the effort, staging a gala charity premiere with entry set at HK\$1,000 per couple. The Red Cross was stunned. Who could afford such an extravagant price to watch a movie? Shaw held a party at his palatial home on a crest above the studios. Paying HK\$1,000 for a good cause was not really all that expensive, he explained to the guests. The cinema was packed. That solved the immediate money problem. But then he started asking questions about the Red Cross.

When Shaw discovered that ingrained superstition and feudal belief deterred many people from donating blood, he became chairman and made blood collection a personal cause. Swordfight heroes and film starlets trooped out before the cameras to personally donate blood. So did wealthy businessmen and their wives. So did a swelling number of the public as a publicity drive persuaded Hongkongers that giving blood was part of their commitment to society. In 1966, a mere 20,435 units of blood were donated in Hong Kong, largely collected from British soldiers in the local garrison. In 2013, about 170,000 donors, mostly local, gave 247,007 units of blood, the highest total on record.

During Shaw's leadership in Hong Kong Red Cross, spanning for over half a century since his joining in 1961, he had taken the roles of Chairman and President for 26 years, and is the longest presidency in the Society's history. After he stepped down in 1998, he remained to serve as the Vice Patron for 15 years. Under Shaw's leadership, Hong Kong Red Cross has started a wide array of services, including blood transfusion service, disaster relief and preparedness, first-aid and health care service, youth and volunteer development, tracing as well as special education and rehabilitation service. It has also become a humanitarian platform well-supported by the public in Hong Kong. In 1983, Run Run was decorated by the Queen's Badge of Honour---the most prestigious honour of the British Red Cross at the time, in recognition of his excellent contribution and his exemplary work in leading humanitarian service.

To further promote Hong Kong Red Cross services, as now a branch of Red Cross Society of China (中國紅十字會) since 1997, Shaw generously donated HK\$126 million to fund the building of its new headquarters. The new building is named as [Hong Kong Red Cross Headquarters Run Run Shaw Building 香港紅十字會總部邵逸夫樓] upon its completion in early 2015.



Run Run Shaw (right) inspected the parade by Hong Kong Red Cross youth members in 1970.



12 March 1978 -- Sir Run Run Shaw (right), President of the Hong Kong Red Cross Society, presenting long-service awards to Red Cross members. (Getty Images)



Hong Kong Red Cross Headquarters Run Run Shaw Building 香港紅十字會總部邵逸夫樓

Other services to the Hong Kong community

Shaw also held leadership positions in rehabilitation and youth organizations, including as vice-president of the Hong Kong Society for Rehabilitation (香港復康會), where he advocated for community-driven support for the disabled through voluntary initiatives. His involvement extended to the Hong Kong Girl Guides Association (香港女童軍總會), promoting grassroots youth development via structured voluntary service.

In the cultural domain, Shaw served as the inaugural chairman of the Hong Kong Arts Festival Society (香港藝術節協會) upon its launch in 1973, guiding its formation as a platform for international and local performing arts to enrich civic life without state mandates. As an honorary life patron, he championed the Festival's role in presenting diverse genres, drawing on private sector enthusiasm to sustain annual events that bolstered Hong Kong's cultural identity. Additionally, he chaired the Hong Kong Arts Centre (香港藝術中心), coordinating community access to arts facilities through member-led programming.

Personal Life

Marriages, Family, and Descendants

Run Run Shaw married his first wife, Wong Mei-Chun (黃美珍) (also known as Lady Lily Shaw), in 1937. The couple had four children: sons Shaw Vee-Meng (邵維銘) and Shaw Vee-Chung, Harold (邵維鍾), and daughters Shaw So-Man, Violet (邵素雯) and Shaw So-Wan, Dorothy (邵素雲). Wong Mei-Chun died on 24 October 1987.

Shaw's second marriage was to Mona Fong (方逸華), a former singer and television executive, on 12 December 1997 in Las Vegas, United States. The marriage produced no children. Fong, who had been associated with Shaw's business interests since the 1950s, died in 2017.

Shaw's children and descendants maintained a low public profile, with family matters handled privately, including a small, closed funeral attended by immediate relatives in 2014. He was survived by his four children and nine grandchildren.

Lifestyle, Health Practices, and Longevity Factors

Sir Run Run Shaw maintained a disciplined daily regimen that emphasized traditional Chinese health practices, including regular tai chi exercises, which promoted physical flexibility and balance into advanced age. He also incorporated daily naps to ensure adequate rest and consumed ginseng as a staple for vitality and well-being. These habits formed part of an unwavering routine he credited for sustaining his health over more than a century.

A specific nightly practice involved rotating his feet 64 times before sleep, a simple exercise Shaw shared publicly as contributing to his endurance and fit life. From an early age, he demonstrated proactive attention to health maintenance, regularly incorporating purported longevity-enhancing elements like herbal supplements into his routine. This self-directed approach contrasted with less structured lifestyles among peers, underscoring

discipline as a key factor alongside potential genetic predispositions in achieving exceptional lifespan.

Shaw actively studied and applied various longevity methods, often disseminating practical tips to employees and associates, reflecting a commitment to empirical self-experimentation in health. His sustained involvement in purposeful activities until well past 100 years old---born in 1907 and living to 106---suggests that mental engagement and routine structure supported physiological resilience, beyond mere avoidance of vices like smoking, though specific dietary moderation details remain less documented. Observers noted his balanced emphasis on work, family, and contribution as integral to this vitality, aligning with causal patterns where active purpose correlates with extended healthspan in centenarians.

Circumstances of Death

Rotarian Sir Run Run Shaw passed away peacefully from natural causes on 7 January 2014 at his home in Hong Kong, at the age of 106, surrounded by family members, with no specific medical details released by the family.

His body was transferred to the Hong Kong Funeral Home (香港殯儀館) in North Point (北角) on 10 January 2014 where a private funeral service was conducted before cremation at Cape Collinson Crematorium (歌連臣角火葬場) in Chai Wan (柴灣) later that day. The Hong Kong government accommodated a special family request for the cremation arrangements, and senior officials, paid respects at the funeral home. A public memorial service followed on 17 January 2014 at the Shaw Brothers Studio in Clear Water Bay, attended by thousands honoring his contributions. The proceedings occurred without reported controversies or public disputes, reflecting a dignified close to his long life.

Industry Accolades and Tributes

In 2006, Run Run Shaw received the [Lifetime Achievement Award] at the 51st Asia-Pacific Film Festival, recognizing his foundational role in establishing Shaw Brothers Studio as a prolific producer of martial arts and *wu xia* films that shaped regional cinema.

The following year, on 18 November 2007, he was honored with the [Lifetime Achievement Award]---also termed the Century Achievement Award---at the 27th Hong Kong Film Awards, presented in conjunction with his centennial birthday celebrations, for his contributions to over 1,000 films that popularized Hong Kong cinema internationally.

In 2013, Shaw became the oldest recipient of a British Academy of Film and Television Arts (BAFTA) Special Award at age 106, acknowledging his pioneering export of *kung fu* films to global audiences, including influences on Western directors like Quentin Tarantino.

Following Shaw's death on 7 January 2014, the entertainment industry issued widespread tributes emphasizing his empire-building in Hong Kong filmmaking, with Bloomberg describing him as the "father of Hong Kong's movie industry" for transforming a modest exhibition business into a studio that dominated Asian markets through high-volume

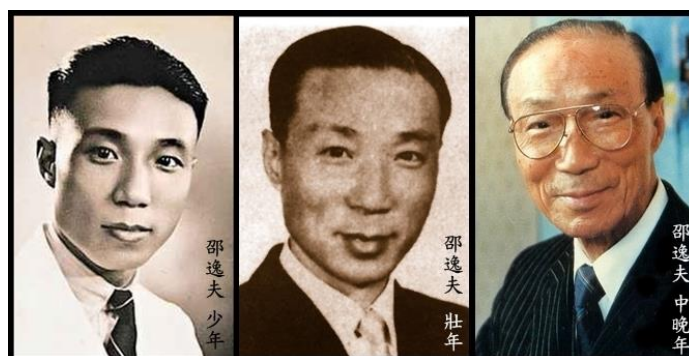
production and innovative genre formulas. Celestial Pictures, which holds rights to many Shaw titles, aired a dedicated half-hour special 《Shaw Showcase: In Memory of Sir Run Run Shaw》 featuring interviews and eulogies from stars such as Gordon Liu (劉家輝) and Ti Lung (狄龍), who credited Shaw's assembly-line efficiency---producing up to 50 films annually in the 1960s and 1970s---with enabling breakthroughs in color cinematography and action choreography that rebutted criticisms of formulaic storytelling by delivering commercial hits grossing millions regionally.

Honours and Recognition

Rotarian Run Run Shaw had been honoured in many ways, locally and internationally. Some of the remarkable are listed here below:

- (1) June 1974 – Appointed Commander of the Most Excellent Order of the British Empire (CBE) by Queen Elizabeth II of the United Kingdom, recognizing his contributions to the entertainment industry through film production and international distribution.
- (2) June 1977 – Appointed Knight Bachelor by Queen Elizabeth II, United Kingdom. Investiture ceremony was held on 7 March 1978 at Buckingham Palace, London.
- (3) 1980 -- Conferred Doctor of Laws *honoris causa* by The University of Hong Kong (香港大學), British Crown Colony Hong Kong.
- (4) 3 December 1981 -- Conferred Doctor of Social Science *honoris causa* by The Chinese University of Hong Kong (香港中文大學), British Crown Colony Hong Kong.
- (5) 1982 – Conferred Commandeur de l'Ordre de la Couronne by King Baudouin, Kingdom of Belgium
- (6) 1983 -- Conferred Badge of Honour (*British Red Cross*) by Queen Elizabeth II in recognition of 20 years of distinguished services in Hong Kong Red Cross.
- (7) 1985 -- Conferred Doctor of Social Sciences *honoris causa* by the University of East Asia, (Universidade da Ásia Oriental 澳門東亞大學), Portuguese Territory Macao.
- (8) 1987 -- Conferred Doctor of Literature *honoris causa* by the University of Sussex, United Kingdom
- (9) 1988 -- Conferred Doctor of Science *honoris causa* by The City Polytechnic of Hong Kong (香港城市理工學院), British Crown Colony Hong Kong.
- (10) 1989 -- Conferred Doctor of Humanities *honoris causa* by The State University of New York at Stony Brook, U.S.A.
- (11) 1990 -- Named an asteroid as “2899 Runrun Shaw 邵逸夫星”, to recognize his tens of million Yuan contribution towards the development of China's education, by Academy of Sciences, People's Republic of China (中國科學院).
- (12) 1990 -- Conferred Doctor of Letters *honoris causa* by Hong Kong Baptist College (香港浸會學院), British Crown Colony Hong Kong.
- (13) 1991 -- Conferred Doctor of Business Administration *honoris causa* by The Hong Kong Polytechnic (香港理工學院), British Crown Colony Hong Kong.

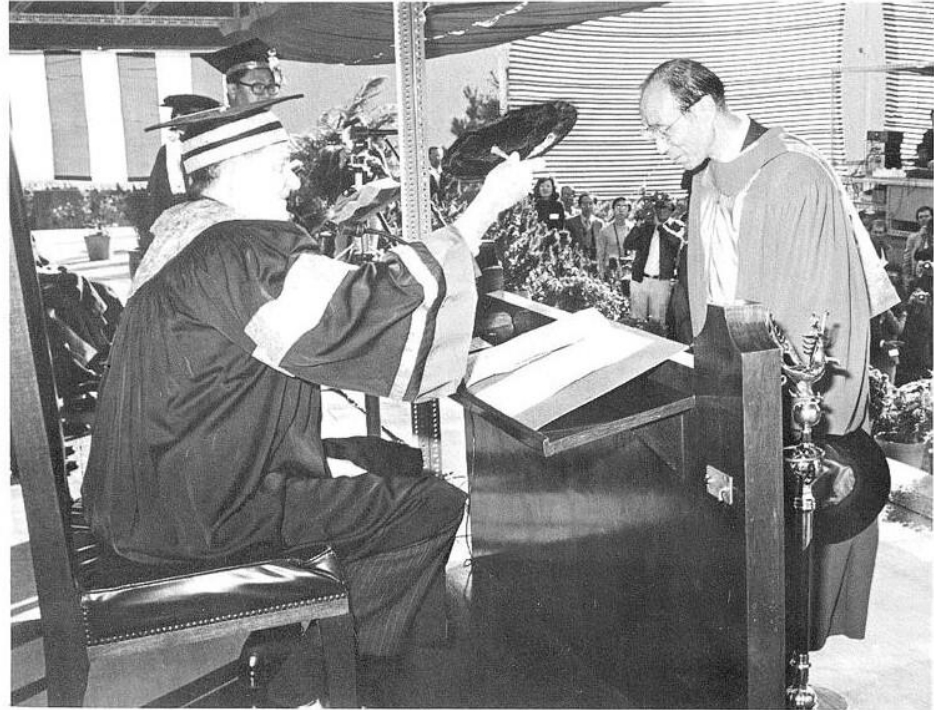
- (14) 1992 – Conferred Chevalier de l'Ordre national de la Légion d'honneur by President François Mitterrand of the French Republic
- (15) 1992 -- Conferred Doctor of Civil Law *honoris causa* by Oxford University, United Kingdom
- (16) 4 May 1995 -- Conferred an Honorary Doctorate by Zhejiang University (浙江大學), People's Republic of China.
- (17) 1998 -- Conferred Grand Bauhinia Medal (GBM) (大紫荊勳章) by the Government of Hong Kong Special Administrative Region, People's Republic of China (中華人民共和國香港特別行政區政府), for his philanthropy supporting education and healthcare.
- (18) 2006 -- [Lifetime Achievement Award] conferred by the 51st Asia-Pacific Film Festival
- (19) 2007 -- Conferred the China Charity Award (中華慈善獎終身榮譽獎) by the Ministry of Civil Affairs, People's Republic of China (中華人民共和國民政部) for Shaw's decades of nation-wide philanthropic actions in China.
- (20) 2007 -- [Lifetime Achievement Award] conferred by the 27th Hong Kong Film Awards (香港電影金像獎世紀影壇成就大獎)
- (21) 2013 – [BAFTA Award] honored in Hong Kong by the British Academy of Film & Television Arts, whose London headquarters is home to the Run Run Shaw Theatre.



**He Who Serves Best
Profits Most:
Building People and
Leaving a Legacy**



23rd Congregation CITATION 3 December 1981



Sir Run Run SHAW, C.B.E.

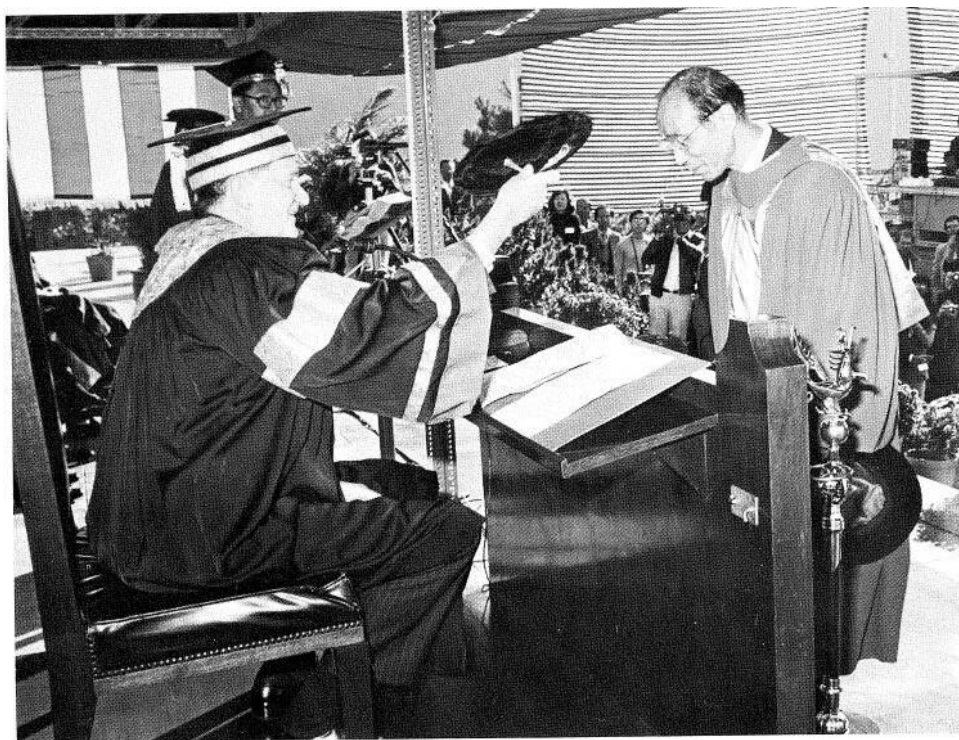
It was almost exactly five years ago that I had my first opportunity to sing the praise of Sir Run Run Shaw in public. The occasion was the laying of the Foundation Stone for Caritas Medical Centre's Extension. Like other similar projects, the financing of this one needed the help of some public-spirited citizen. While thanking Sir Run Run for making a substantial contribution towards its building cost, I told the gathering that he had the vision to provide social services for the people of Hong Kong with generous donations out of his accumulated wealth, though, true to his character, he did not publicize his good deeds. I am glad to have the privilege to eulogize him again to-day. In all the years I have known him I have never ceased to admire the man for his readiness to use his boundless energy to play many roles in the community life of Hong Kong. To cite a few instances, he has enriched our cultural life as Chairman of the Hong Kong Arts Festival Society and the Hong Kong Arts Centre, and as

President of the Hong Kong Red Cross and Vice-President of the Hong Kong Society for Rehabilitation, he has done much to help the sick and disabled. Sir Run Run's association with the University began in 1967 when he became a member of the Board of Trustees of United College, by 1972 he was Vice-Chairman and five years later he was appointed to the Council. To the right of where I am standing and only a stone's throw from this platform, you can see the Sir Run Run Shaw Hall. This fine building has been donated by Sir Run Run to the University, to meet the needs of the students for a place where they can hold ceremonies and exhibitions and stage concerts, plays and cinema shows. Officially opened in May, it is fast becoming the centre of cultural activities in the campus and possibly in Shatin in time to come, for the use of the facilities is open to others besides ourselves. For the many services which he has rendered to the community and the University I now ask you, Mr. Chancellor, to confer on Sir Run Run Shaw the degree of Doctor of Social Science, *honoris causa*.



香港中文大學
The Chinese University of Hong Kong

第二十三屆頒授學位典禮
一九八一年十二月三日



邵逸夫爵士讚辭

五年前本人首次公開讚揚邵逸夫爵士，當時是在明愛醫院新翼奠基典禮中。該類計劃，有賴熱心人士如邵爵士者之慷慨捐贈，方底於成。在致謝辭中，本人謂邵爵士眼光遠大，不斷以其所得財富，為社會謀福利，惟其行善舉，從來不會大事宣傳。本人今日有機會再次稱頌邵爵士，深感榮幸。多年來邵爵士以過人之精力，活躍社會，本人欽佩有加。邵爵士歷任香港藝術節主席，香港藝術中心主席，香港紅十字會會長及香港康復會副會長等職，使本港之文娛活動，增色不少，又為病人及傷殘人士服務，貢獻良多。邵爵士與本校，關係甚深，早於一九六七年，已開始任聯合書院校董，其後於一九七二年任該院校董會副主席，五年後被委為大學校董。距此禮台一箭之遙，即為邵爵士捐建之大會堂。此美奐美輪之邵逸夫堂，可作為集會、展覽、演劇、舉行音樂會、放映電影之用，以滿足學生之需要，於本年五月啓用後，現已成為本校之文娛活動中心，堂內設備，校外團體，亦可享用，不久當會成為沙田區之大會堂。為表揚邵爵士對社會及本校之貢獻，本人恭請 監督閣下以榮譽社會科學博士學位授予邵逸夫爵士。



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The Run Run Shaw Creative Media Centre, City University of Hong Kong
Hong Kong Special Administrative Region, China*



香港中文大學 -- 逸夫書院

*Shaw College, The Chinese University of Hong Kong
Hong Kong Special Administrative Region, China*



香港中文大學（深圳）-- 逸夫書院

*Shaw College, The Chinese University of Hong Kong (Shenzhen)
Shenzhen Special Economic Zone, China*



香港中文大學 -- 逸夫科學大樓

*Run Run Shaw Science Building, The Chinese University of Hong Kong
Hong Kong Special Administrative Region, China*



香港浸會大學 -- 逸夫行政樓

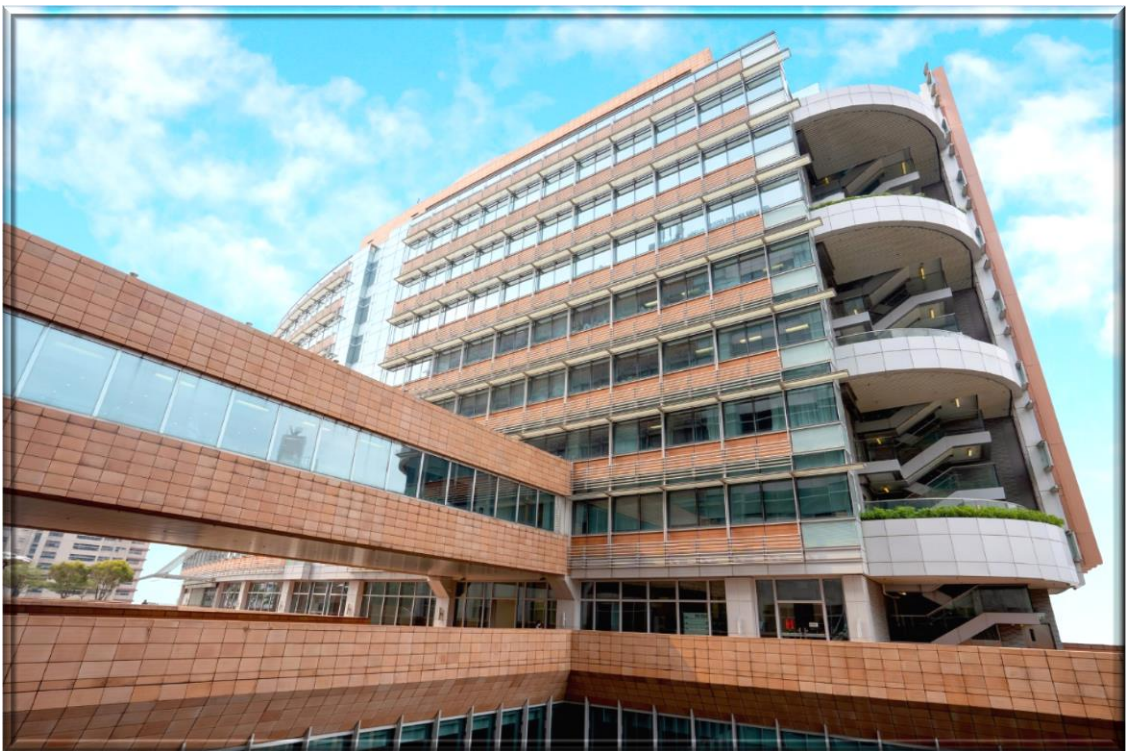
*Shaw Tower, Hong Kong Baptist University
Hong Kong Special Administrative Region, China*



香港科技大學 -- 逸夫演藝中心

Shaw Auditorium, Hong Kong University of Science and Technology

Hong Kong Special Administrative Region, China



香港大學 -- 邵逸夫樓

Run Run Shaw Tower, University of Hong Kong

Hong Kong Special Administrative Region, China