

香港電影資料館
十周年紀念

HONG KONG FILM ARCHIVE
10TH ANNIVERSARY





www.filmarchive.gov.hk

香港電影資料館

理想

保存香港電影文化，促進電影研究，使香港電影資料館成為享譽國際的電影資料館。

使命

- 搜集、修復和整理香港的影片及電影文物
- 為電影研究者、業界人士及公眾提供服務
- 發展簡單便捷的電腦系統，方便公眾搜尋館藏資料
- 舉辦電影專題回顧、展覽、研討會、學生專場等活動
- 研究香港電影史料，出版有關書籍

信念

- 恪守國際守則
- 專業精神
- 優質服務

香港電影資料館籌劃辦事處於1993年成立，坐落於港島西灣河海傍的永久館址於2001年1月落成啟用，設有小型電影院、展覽廳、資源中心、冷藏片庫及修復室。

本館致力搜集電影資料，藏品主要來自業界及公眾的捐贈和寄存，亦有借存、交換、移交和購買得來的影片和電影文物。搜集回來的文物經歸檔編目後，會供公眾人士使用；遇有殘缺不全的電影拷貝、海報、劇照等，則會跟進修復。

為提高公眾對香港電影及歷史文化的興趣和認識，本館定期舉辦電影放映、展覽、座談會等活動及出版專題書籍，並與香港以至海外的電影及學術機構合辦專題影展、研討會等，促進文化交流。

香港電影資料館的成立，標誌著本地電影工業與文化更緊密的結合；作為國際電影資料館聯盟的成員，本館同時積極與各國資料館交流合作，開闊科技與資訊網絡，讓本館的工作與時並進，發揮更大的作用。

Hong Kong Film Archive

Vision

To be a world-class film archive devoted to conserving Hong Kong's film heritage and facilitating film research

Missions

- To collect, conserve and arrange Hong Kong films and related material
- To provide services for film researchers, industry people and the general public
- To assist the public in locating archival material with a simple-to-use and efficient computer system
- To hold retrospective screenings, exhibitions, seminars, student film shows, etc
- To study the history of Hong Kong cinema and launch thematic publications

Values

- To abide by international code of ethics
- To manage the Archive professionally
- To provide quality services

The Planning Office of the Hong Kong Film Archive was formed in 1993. The present Archive building located on the waterfront of Sai Wan Ho, Hong Kong Island East first started operation in January 2001, housing in it a mini-theatre, an exhibition hall, a resource centre, air-conditioned film vaults, and restoration laboratories.

The acquisition of filmic artefacts is a major area of our work. The Archive obtains its materials mainly through donations and voluntary deposits from the industry and members of the public. There are also items that come from loan, exchange, transfer, and purchase. Materials collected are filed and indexed before they are made available for public access. Restoration treatments are also arranged for archival objects that have been damaged.

To enhance public awareness of our cinematic treasures, the Archive holds film programmes, publishes monographic volumes, and co-organises with local and overseas academic institutions a broad range of activities.

The founding of the Hong Kong Film Archive signifies an ever closer union between the film industry and the cultural sector. As a Full Member of the International Federation of Film Archives, it actively exchanges with its counterparts around the world to keep abreast of the latest technologies and developments.

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署長獻辭

康樂及文化事務署轄下的香港電影資料館自2001年館址落成啟用，至今十年，孜孜秉持不怠精神，竭力搜集香港電影及相關資料，成果豐碩。資料館在保存及修復影片的同時，亦積極進行各項電影專題的研究、整理、出版、放映及展覽等活動，與各界電影友好共賞珍貴的香港電影文化遺產。

踏入十周年，資料館將會呈獻一系列的電影回顧、文物展覽及特備修復節目，揭開新的一頁，並致力在更多的範疇上發揮其文化、歷史、藝術以至教育等方面的角色。在資訊發展一日千里的今天，相信資料館透過其網上資料系統以至外展活動，將能進一步發揮其作用，再經時日累積，卓然形成的寶庫，裨益世代。



康樂及文化事務署署長 **馮程淑儀**

Message from the Director

The Hong Kong Film Archive of the Leisure and Cultural Services Department has reaped bumper harvests in its painstaking efforts to collect Hong Kong films and related material since the Archive building opened in 2001. In addition to preserving and restoring film prints, the Archive has also forged ahead on various fronts, namely research, arrangement, publication, screening and exhibition, introducing film lovers around the world to the riches of Hong Kong cinematic heritage.

To mark its 10th anniversary, the Archive is presenting a special series of celebratory programmes, including retrospective screenings, exhibition of filmic artefacts, and newly restored classics. In the days to come, the Archive is committed to widening and furthering the multiple roles it plays in Hong Kong's social development, by turns cultural, historical, artistic and educational. It is our belief that the Archive, through its online cataloguing system and outreach activities, will play an even larger part in this fast-changing world of information technology. In time, treasures of the past it has accumulated will bring future generations immeasurable benefits.



Betty Fung Ching Suk-ye

Director of Leisure and Cultural Services

前言 紮根現在，努力未來

為了保存香港電影文化，前香港市政局於上世紀九十年代便開始研究成立香港電影資料館，籌劃加上初步搜集與保存實務工作同步進行。2001年1月，位於西灣河的館址落成啟用，為資料館揭開新的一頁。

轉瞬間，香港電影資料館已開幕十年。無論在館藏、節目、出版以至參觀人士的數目均與日俱增。更欣喜的是，我們的工作，不單只在香港，以至海外，也得到不少的認同。

十年過去，往後有何計劃？對一所資料館而言，十年以至二十年，只是一段很短的時間。資料館的工作確實是一項細水長流的工程，我深信我們只是開始，在時代中是小小的一點，資料館未來還要面對許多工作和挑戰。要突破現有成績，更上一層樓，我們需要更多的資源、人手及其他方面的配合。一直以來我都希望能在現有的基礎上多做教育及外展工作，不論是學校、文化機構、社區，甚至海外，我都希望將香港電影文化推廣開去，讓更多人認識及分享電影資料館努力的成果。除了致力搜集、保存及整理香港電影資料外，未來重要的任務是爭取最大的空間，讓更多市民及研究人士能欣賞及使用這些寶貴的資料。

感謝一眾慷慨無私的捐贈者及機構，他們的支持大大豐富了我們的館藏。此外，我十分同意雷愛密遜先生在本紀念特刊撰文所述，「人」是資料館最珍貴的資源：沒有一群專業而具熱誠的同事——包括全職及兼職的——何來豐富的館藏、專業的出版、有效的保存與修復、精彩的節目，以及優質的顧客服務呢？謹此向各同事致以衷心的感謝，希望資料館天天進步！

香港電影資料館館長 **林覺聲**

Preface The Archiving Journey: The Present and Beyond

In an effort to safeguard Hong Kong cinematic culture, the ex-Urban Council first drew up plans to establish the Hong Kong Film Archive in the 1990s. Preliminary acquisition and conservation work, as early as in the planning stage, was already well underway. And finally in January 2001, the opening of the permanent site in Sai Wan Ho, Hong Kong Island East set the Archive on its course.

Ten years have raced by since the Archive building opened its doors to the public. In the course of the past decade, the Archive has gone from strength to strength in terms of the size of collections, the depth and variety of programmes and publications, as well as the level of attendance. Even more encouraging is that our work has gained considerable recognition both in Hong Kong and worldwide.

So what is the next step after the first decade? For a film archive whose mission is a lifelong endeavour, one decade or two is just a short period of time. We are just a few steps beyond the starting line, and these are just small steps in the grand scheme of things. The days ahead will be more challenging than ever. In order for us to reach new heights, we need more resources and manpower, and a favourable combination of circumstances. It has always been my intention to launch our education and extension programmes farther and wider to more schools and cultural organisations, to the larger community, as well as to foreign countries. These are means to draw more attention to Hong Kong's film heritage and the Archive's achievements. Alongside acquisition, conservation and arrangement of material about Hong Kong cinema, a major task on our to-do list is to make it as convenient as possible for the public and researchers to appreciate and utilise these precious objects.

My special thanks go to all donors and institutions whose generous support has greatly enriched our collection. I can't agree more with what Mr Ray Edmondson wrote for this volume: the most valuable resource of the archive is its people. If it wasn't for the professionalism and dedication of our staff – both full-time and part-time – we could not have provided such a wide range of quality services. I take this occasion to extend my heartfelt gratitude to my colleagues, and I wish the Archive continued growth and success in the days to come.

Richie Lam

Head, Hong Kong Film Archive

年記
Chronology





1978

余慕雲、楊裕平、林年同等呼籲設立香港電影圖書館

Yu Mo-wan, Paul Yeung and Lin Nien-tung et al call for the establishment of a 'Hong Kong Film Library'.

1987

羅卡、劉成漢、楊裕平、議員文世昌等要求政府成立香港電影資料館

Law Kar, Lau Shing-hon, Paul Yeung and Councillor Man Sai-cheong et al request the Government to establish the Hong Kong Film Archive (HKFA).

1989

市政總署委託加拿大顧問研究設立電影資料館的可行性

The Urban Services Department (USD) entrusts consultants from Canada to examine the feasibility of setting up a film archive.



加拿大顧問古勒 (左) 與盧景文
Canadian consultant Sam Kula (left)
with Lo King-man

1991

市政總署計劃籌辦香港電影資料館
The USD plans to set up the HKFA.



市政總署總經理馬啟濃組織市政局議員到訪北美洲的電影資料館和電影研究機構，希望議員了解並支持設立香港電影資料館，中為市政局主席梁定邦。

Tony Ma, Chief Manager of the USD, visits film archives in North America with Urban Councillors in the hope of winning their support for the HKFA project. In the middle is Ronald Leung Ding-bong, Chairman of the Urban Council.

1993

市政局正式通過成立香港電影資料館
Urban Council officially approves the establishment of the HKFA.



馬啟濃攝於資料館籌劃辦事處
Tony Ma at the HKFA Planning Office

1994

開展「影人口述歷史計劃」，至今訪問逾三百位影人。

'Oral History Project' is launched. Over 300 film veterans have been interviewed so far.

1995

周潤發率先悉數捐出所有獎座
Chow Yun-fat takes the lead to donate all his awards.



首辦專題展覽「香港早期電影軌跡 (1896-1950)」

The first thematic exhibition 'The Early Days of Hong Kong Cinema (1896-1950)' is held.

1996

成為國際電影資料館聯盟暫取會員
Becomes a Provisional Member of
the International Federation of Film
Archives (FIAF).

舉辦「六十年代粵語片紅星」展覽
'Superstars of Cantonese Movies of
the Sixties' exhibition is held.

1997

舉辦「穿梭光影50年——香港電影的
製片與發行業(1947-1997)」展覽
'50 Years of the Hong Kong Film
Production and Distribution
Industries (1947-1997)' exhibition is
held.

「香港影片大全系列」出版第一卷
Volume One of *The Hong Kong
Filmography Series* is published.

《通訊》創刊
Newsletter is launched.

展開「徵集大行動」，首次公開呼籲各界捐贈影片及電影資料。
'Collection Campaign' is launched. First time to call for donations of film prints
and film-related material publicly.



「徵集大行動」以放映於日本尋獲的《小白菜》(1955)揭開序幕，(左起)該片主角李麗華與市政總署署長鍾麗幟、蔡萍、費明儀合影。
The screening of *The Little Girl Named Cabbage* (1955) discovered in Japan kickstarts the Collection Campaign. (From left) Main actress Li Lihua with Elaine Chung, Director of USD; Qiu Ping and Barbara Fei

緊隨放映的紀念品頒贈酒會展示部分捐贈藏品，包括蔡瀾父親蔡文玄的電影劇本及關漢泉父親關德興的遺物。
The post-screening reception showcases some artefacts acquired, such as film scripts by Chua Lam's late father Chua Boon Hsuan and relics of David Quan's late father, Kwan Tak-hing.

蕭芳芳捐贈獎座
Josephine Siao donates her awards.



從美國三藩市世界戲院運回六百多部
四十至六十年代的電影拷貝
Over 600 film prints from the 40s to
the 60s are repatriated from the
World Theatre in San Francisco.

1998

舉辦「銀海艷影——紅線女從影五十
周年紀念展」
'50 Years of Stardom: A Tribute to
Hung Sin Nui' is held.



梁定邦(左)與紅線女
Ronald Leung Ding-bong (left) with
Hung Sin Nui

舉辦「香港電影資料館《珍藏展》」

'Archive Treasures: Hong Kong Film Archive Treasures' is held.

開幕禮剪綵嘉賓：(左起)苗金鳳、關漢泉、韋偉、鄒文懷、臨時市政局文化委員會主席蒲炳榮、錢似鶯、陳蝶衣、姚莉

(From left) Miu Kam-fung; David Quan; Wei Wei; Raymond Chow; Pao Ping-wing, Vice-Chairman of the Culture Select Committee, Provisional Urban Council; Chin Tsi-ang; Chen Dieyi and Yao Lee officiating at the opening ceremony.



資料館研究主任余慕雲介紹部分展覽精品
Yu Mo-wan, HKFA Research Officer,
introducing exhibits.

成為國際電影資料館聯盟正式會員
Becomes a Full Member of FIAF.

開始每年參與香港國際影視展，與業界交流。

Participates for the first time in the annual Hong Kong International Film & TV Market (FILMART).

舉辦「藝影聲韻——林家聲電影欣賞」

'Lam Kar-sing: Star of the Cantonese Opera and Silver Screen' is held.

1999

舉辦「影迷公主——陳寶珠電影欣賞」

'The Princess of Movie Fans: Chan Po-chu Retrospective' is held.



從美國三藩市新聲戲院運回百多部四十至八十年代的電影拷貝

Over 100 film prints from the 40s to the 80s are repatriated from the Sun Sing Theatre in San Francisco.

從美國三藩市大明星戲院運回四百多部五十至七十年代的電影拷貝

Over 400 film prints from the 50s to the 70s are repatriated from the Great Star Theatre in San Francisco.

西灣河館址平頂

Topping out of the Archive building in Sai Wan Ho.



10月26日舉行「平頂紀念牌匾揭幕儀式」
Unveiling of the 'Topping Out Memorial Plaque' on 26 October.

從美國屋崙華埠運回百多部四十至七十年代的電影拷貝

Over 100 film prints from the 40s to the 70s are repatriated from Oakland Chinatown.

舉辦「電影口述歷史展覽之《再現江湖》」

'The Making of Martial Arts Films: As Told by Filmmakers and Stars' is held.



(左起)董瑋、鄭佩佩、劉家良、蒲炳榮、鍾麗幗、徐克、胡鵬主持揭幕禮

(From left) Tung Wai, Cheng Pei-pei, Lau Kar-leung, Pao Ping-wing, Elaine Chung, Tsui Hark and Wu Pang officiating at the event.



鄭佩佩(左)與館長廖昭薰
Cheng Pei-pei (left) with Cynthia Liu,
HKFA Head



各路高手共聚一堂。左起：林蛟、徐松鶴、
火星、劉家良。
Kung fu masters get together. (From left)
Lam Kau, Tsui Chung-hok, Mars, Lau
Kar-leung

舉辦「唐滌生電影欣賞」

'The Movie World of Tong Tik-sang'
is held.



(左二起)白雪仙與徒弟梅雪詩、陳寶珠
(From 2nd left) Pak Suet-sin, her
apprentices Mui Suet-si and Chan Po-chu



張國榮(左)也來捧場
Leslie Cheung (left) also shows his
support.

2000

市政局及區域市政局解散，香港電影
資料館改為隸屬重組而成的康樂及文
化事務署。

The HKFA is put under the Leisure
and Cultural Services Department
(LCSD) after the Urban Council and
the Regional Council are abolished.

出版第一冊「香港影人口述歷史叢
書」《南來香港》

*The Oral History Series Volume I:
Hong Kong Here I Come* is
published.



(左起)陳蝶衣、童月娟、錢似鶯、何鹿
影出席新書發布會
(From left) Chen Dieyi, Tong Yuejuan,
Chin Tsi-ang, Ho Look-ying at the book
launch

《花樣年華》為香港電影資料館籌款
首映

Fundraising premiere of *In the Mood
for Love* for the Archive.



(左起)張曼玉、梁朝偉、行政長官董建
華、王家衛

(From left) Maggie Cheung;
Tony Leung Chiu-wai; Tung Chee-hwa, HKSAR Chief
Executive; Wong Kar-wai

辦事處遷進西灣河館址

Planning Office is moved to the Sai
Wan Ho permanent site.

2001

舉辦「不朽的巨龍——李小龍電影回顧展」

'The Immortal Bruce Lee: From the Kid to Kung Fu Dragon' is held.



回顧展放映全新修復版本《細路祥》(1950)，導演馮峰之子女馮寶寶(左二)、馮吉隆(右二)與康文署署長梁世華(左一)、李小龍教育基金主席黃錦鎔(右一)主持開幕禮。

The retrospective showcases director Fung Fung's *The Kid* [1950] in a newly restored print. The director's children, Fung Bo-bo [2nd left] and Kendrick Fung [2nd right]; Paul Leung, Director of Leisure and Cultural Services [1st left], and Ted Wong, Chairman of the Bruce Lee Educational Foundation preside at the opening ceremony.

1月3日西灣河館址開幕

The Sai Wan Ho building opens on 3 Jan.



主禮嘉賓(左起)梁世華、東區區議會主席丁毓珠、周潤發、財政司司長曾蔭權、民政事務局長林煥光、香港藝術發展局主席何志平、建築署署長鮑紹雄

Officiating guests: (from left) Paul Leung; Christina Ting, Chairman of Eastern District Council; Chow Yun-fat; Donald Tsang, Financial Secretary; Lam Woon-kwong, Secretary for Home Affairs; Patrick Ho, Chairman of Hong Kong Arts Development Council; Pau Shiu-hung, Director of Architectural Services

全球首個中、英文雙語電影資料館電腦搜尋系統啟用

The world's first Chinese-English bilingual film archive online cataloguing system is in use.

開始出版節目小冊子《展影》，節目組策劃的專題大多同時備有電影放映、展覽及座談會。

ProFolio is first published. The Archive presentations mostly consist of film screening, exhibition and seminar.

舉辦「世紀回眸：中華電影經典展」，自此每年於香港國際電影節期間舉辦專題回顧節目及出版書籍。

'A Century of Chinese Cinema: Look Back in Glory' is presented as the first contribution programme to the Hong Kong Cinema Retrospective section of the annual Hong Kong International Film Festival.

首次參與每年5月18日舉行的國際博物館日

Joins for the first time the annual International Museum Day on 18 May.

舉辦「劍嘯江湖：徐克的電影作法」
'The Celluloid Swordsman: Tsui Hark and His Cinema' is held.



(左起)節目策劃羅卡、東方電影公司黃百鳴、展覽策劃傅慧儀
(From left) Law Kar, HKFA Programmer; Raymond Wong of the Mandarin Group; Winnie Fu, HKFA Programmer in charge of exhibitions

「東方電影週」放映東方電影公司捐贈影片

'Mandarin Film Week' showcases films donated by the Mandarin Group.

舉辦「從手藝到科技：香港電影的技術進程」展覽

'Hong Kong Cinema: From Handicraft to High Tech' exhibition is held.

舉辦「自主世代：六十年代至今自主、實驗、另類創作」

'i-GENERATIONS: independent, experimental and alternative creations from the 60s to now' is held.

提供展覽導賞及學生放映專場

Starts offering exhibition tours and student film shows.

舉辦「長鳳新作品大展」

'The Progressive Tradition: Films of Great Wall, Feng Huang, Sun Luen' is held.



(前排左起) 裘萍、鮑方、馮琳、陸元亮、蘇燕生、童毅、劉戀、于焜、韋偉、盧兆璋；(後排左起) 楊莉君、鮑起靜、朱虹、朱楓、唐乙鳳、梁珊、周珊珊、陸元亮太太、江樺、費明儀、王小燕、江漢、丁亮、周驄、吳佛祥、關山、康文署助理署長(文物及博物館)馬啟濃

(Front row from left) Qiu Ping, Bao Fong, May Fung Lam, Lu Yuanliang, Su Yansheng, Tong Yi, Liu Lian, Yu Lin, Wei Wei, King Lo; (Back row from left) Yang Lijun, Nina Paw Hee-ching, Chu Hung, Chu Fung, Tong Yuet-fung, Leung Shan, Chow Shan-shan, Mrs Lu Yuanliang, Jiang Hua, Barbara Fei, Wang Xiaoyan, Kong Hon, Ting Leung, Chow Chung, Ng Fat-cheung, Kwan Shan and Tony Ma, Assistant Director (Heritage & Museums), LCSD



(左起) 何思穎、韋偉、研究主任黃愛玲
(From left) Sam Ho; Wei Wei; Wong Ain-ling, HKFA Research Officer

2002

舉辦首個自海外博物館借來展品的展覽「大都會的啟示：費立茲朗回顧展」，由香港歌德學院協辦。

Presents 'Metropolis, Noir and Vision: Films of Fritz Lang' in collaboration with Goethe-Institut Hong Kong.

朱順慈自1996年參與「影人口述歷史計劃」，得朱虹等影人大力幫助，至2002年共訪問百多位影人。

Donna Chu participates in the 'Oral History Project' in 1996 and, with the assistance of Chu Hung et al, has interviewed over 100 film veterans until 2002.



2002年1月(後排右起)朱虹、朱順慈赴上海訪問(前排)舒適、鳳凰夫婦及岑範(後排左一)。

(Back row from right) Chu Hung and Donna Chu interview (front row) Shu Shi, his wife Feng Huang and (back row 1st left) Cen Fan in Shanghai in Jan 2002.

3月14日舉辦「香港電影資料館捐贈者之夜——楊凡：東方之華麗緣」

'Hong Kong Film Archive Donor's Night – Yonfan: Promenade in the Garden' is held on 14 March.



香港第一發行有限公司捐贈二百多部五十至八十年代的電影拷貝及逾萬項有關資料

First Distributors (HK) Limited donates some 200 film copies from the 50s to the 80s and 10,000 related items.

成為東南亞太平洋影音資料館協會會員

Becomes a member of the Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA).

舉辦「舊歡如夢——國泰回顧展」

'Back to Dreamland: Cathay Retrospective' is held.



(左起)葉楓、王萊、白冰、劉茜蒙、雷震蒞臨「舊歡如夢」晚會
(From left) Julie Yeh Feng, Wang Lai, Pai Ping, Semon Liu and Kelly Lai Chen at the 'Back to Dreamland' evening gala

舉行「與吳宇森相聚」座談會，吳導與大專學生交談。

'A Get-Together with John Woo' seminar is held.



舉辦「流行文化與香港電影：香港五、六十年代」

'Hong Kong Films and Popular Culture of the 50s and 60s' is held.

配合香港文化博物館的「粵劇花旦王芳艷芬」展覽舉辦「芬芳吐艷——芳艷芬銀幕姿影」放映節目

'Fragrant Screen: The Exquisite Fong Yim-fun' is held in conjunction with a Hong Kong Heritage Museum exhibition on the opera diva.

舉辦「張徹紀念展」

'A Tribute to Chang Cheh' is held.



於張徹的書法前合照：(前排左起)張同祖、鄭康業、狄龍、汪禹、錢小豪、黃家禧；(後排左起)陳觀泰、梁挺、劉永、張徹夫人梁麗嫦、井莉、錢似鸞、黎筱媞、藍天虹、曾江、焦姣

All together in front of Chang Cheh's calligraphy. (Front row from left) Joe Cheung, Cheng Kang-yeh, Ti Lung, Wang Yu, Chin Siu-ho, Lawrence Wong Ka-hee; (back row from left) Chan Koon-tai, Leung Ting, Anthony Lau Wing, Mrs Chang Cheh, Ching Li, Chin Tsi-ang, Terry Lai, Lan Tianhong, Kenneth Tsang Kong, Chiao Chiao

狄龍捐贈獎座

Ti Lung donates his awards.



首辦香港電影資料館顧客諮詢座談會，以後定期舉行。

The annual Customer Liaison Meeting is first held.

2003

澳洲電影資料館資深工作者雷愛密遜蒞臨主持為期五天的影音資料館工作坊

Renowned Australian film archivist Ray Edmondson arrives to present a five-day workshop on audiovisual archiving.

與香港歌德學院合辦「茂璫的幽魅世界」

Co-presents with Goethe-Institut Hong Kong 'The Psychic Labyrinth of F.W. Murnau'.



香港歌德學院院長倪奕勤(左)與康文署署理助理署長(文物及博物館)曾柱昭 Jürgen Keil (left), Director of Goethe-Institut Hong Kong with Gerard Tsang, Acting Assistant Director (Heritage & Museums) of LCSLD at the opening ceremony

舉辦「邵氏名片大展」
'Shaws on Screen' is held.

舉辦「許鞍華的人間異境」
'The Yins & Yangs of Ann Hui' is held.



許鞍華(中)與劉天蘭(左)、李樂詩 Ann Hui (middle) with Tina Lau (left) and Rebecca Lee

舉辦「黎民偉的足跡 誕生百十周年紀念」

'In the Footsteps of Lai Man-wai' is held.

響應「近百年香港粵劇回顧與前瞻」系列活動,舉辦「四大名伶——靚次伯、馬師曾、薛覺先、梁醒波」。
'Four Cantonese Opera Greats' is held in support of the programme series 'A Century of Cantonese Opera in Hong Kong: Review and Outlook'.

2003至2004年間舉辦「歐洲影畫戲大觀」系列
'Early European Cinema' series is held in 2003-04.



魔幻電影大師佐治梅里耶後人利哈列西蒞臨「歐洲影畫戲大觀——法國篇」開幕
Madame Marie-Hélène Leherissey-Méliès, great granddaughter of the magician-turned-cinema great Georges Méliès at the 'Early European Cinema: France' opening gala

2004

香港電影評論學會開始每年於資料館舉行頒獎禮

The Hong Kong Film Critics Society begins to stage its annual awards presentation ceremony at the Archive.



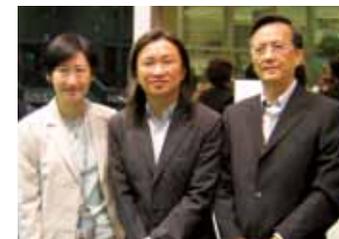
是屆影帝影后劉德華與張栢芝
Best Actor and Actress of the year:
Andy Lau and Cecilia Cheung

新加坡國泰機構捐贈二百多部電影拷貝及逾萬項有關資料

Cathay Organisation in Singapore donates some 200 film prints and 10,000 related artefacts.

舉辦「捐贈藏品展——第一輪掌聲」向捐贈影片拷貝的Applause Pictures致謝,並邀請陳可辛出席座談會。

'Donor's Showcase: First Round of Applause' is held to thank Applause Pictures for donation of their film copies. Peter Chan is invited as seminar speaker.



陳可辛(中)與羅卡(右)及館長唐詠詩 Peter Chan (middle) with Law Kar (right) and Angela Tong, HKFA Head

與意大利烏甸尼電影節合作於當地舉行楚原回顧展

Co-organises with the Udine Far East Film Festival a Chor Yuen retrospective at the Festival.

舉辦「小說·戲劇·文藝片」
'Novel, Drama, Melodrama' is held.

舉辦「時與潮——七十年代電影的變異」
'Time and Tide: Changes in Hong Kong Cinema of the 70s' is held.

舉辦「張艾嘉·閃亮的日子」
'A Tribute to Sylvia Chang' is held.



舉辦「形·影·凝——木星相展」
'Fame Flame Frame: Jupiter Wong Foto Exhibition' is held.



木星好友紛至：(後排左起)鄧一鳴、郭錦恩、舒琪、木星、陳果、施南生；(前排左起)谷祖琳、鄺文偉、爾冬陞、許鞍華

Friends galore: (back row from left) Tang Yat-ming, Crystal Kwok, Shu Kei, Jupiter Wong, Fruit Chan, Nansun Shi; (front row from left) Jo Koo, Abe Kwong, Derek Yee, Ann Hui

舉辦「故劍生輝——任劍輝紀念展」，並以經修復的《大紅袍》(1965)為開幕電影。

'In Memory of Yam Kim-fai' opens with the screening of the newly-restored classic, *The Great Red Robe* (1965).

舉辦「特技慢慢遊」展覽
'Tricky Wonderland' exhibition is held.

與香港電影評論學會首辦「中學生電影教育計劃」
'Film Education Programme for Secondary Students', jointly presented with the Hong Kong Film Critics Society, is launched.

推廣專場放映計劃至服務長者或傷健人士的慈善機構

Extends the scope of the 'Special Film Show' project to charitable organisations.

2005

「形·影·凝——木星相展」獲邀於意大利烏甸尼的遠東影展中舉行
'Fame Flame Frame: Jupiter Wong Foto Exhibition' tours the Udine Far East Film Festival.



「木星相展」在意大利
The exhibition venue in Italy



烏甸尼遠東電影節主席薩畢蓮娜
芭勒察蒂與木星
Jupiter Wong with Festival
President Sabrina Baracetti

舉辦「法蘭西之光：古典到當代電影」，法國駐香港總領事館及法國電影資料館協辦。

Jointly presents 'French Cinema: From Classic to Contemporary' with Cinémathèque Française and the Consulate General of France in Hong Kong.

舉辦「建築在電影」
'Cityscape in Films' is held.

舉辦「珠三角：電影·文化·生活」
'Pearl River Delta: Movie, Culture, Life' is held.

舉辦「電影詩人：孫瑜」
'Sun Yu: Poet of Cinema' is held.

舉辦「英皇電影·成龍英皇影業捐贈藏品儀式」

'Emperor Motion Pictures: JCE Movies Donation Ceremony' is held.



(左起)成龍英皇代表蘇志鴻、曾柱昭、梁洛施、關智斌、畢國智、英皇代表利雅博
(From left) Solon So, JCE Movies representative; Gerard Tsang; Isabella Leong; Kenny Kwan; Kenneth Bi; Albert Lee, EMP representative

舉辦「早期港、日電影交流展」
'Hong Kong and Japan: Early Co-productions' is held.

舉辦「獻給尚高克多」
'Inspired by Jean Cocteau' is held.



(左起)黃耀明、伍宇烈、黃仁達、李志超、黎達達榮、邁克、劉志華
(From left) Anthony Wong, Yuri Ng, Wong Yan-kwai, Julian Lee, Lai Tattat Wing, Michael Lam, Henry Lau

舉辦「與劉鎮偉傾一晚」座談會
'An Evening with Jeff Lau' seminar is held.

每年響應11月的「粵劇日」，舉辦電影放映活動。
Organises film screenings in support of the Cantonese Opera Day in November each year.

參與國家廣播電視總局、電影局與外事司、中國電影資料館及中央電視台電影頻道於北京合辦的「回顧與展望：紀念中國電影一百周年國際論壇」

Attends the 'International Forum for the Centennial Anniversary of Chinese Cinema' in Beijing jointly organised by the State Administration of Radio, Film and Television, Film Bureau, Foreign Affairs Department, Movie Channel (CCTV 6) and China Film Archive.



(左起)唐詠詩、羅卡、何思穎
(From left) Angela Tong, Law Kar, Sam Ho

2006

舉辦「玫瑰·蝴蝶·紅葉：楚原的祕密花園」

'Perpetual Transition: The Cinema of Chor Yuen' is held.

舉辦「動·感·現場」展覽
'@location' exhibition is held.



開幕嘉賓：(左起)動作指導羅禮賢、香港專業教育學院的陳樹熾及孔兆秋、康文署總經理(電影及文化交流)李元賢
(From left) Bruce Law, action choreographer; Eddie Chan and Autumn Hung from the Hong Kong Institute of Vocational Education; Albert Lee, Chief Manager (Film & Cultural Exchange), LCSD

余慕雲4月8日逝世，5月舉辦「懷念余慕雲」展覽，並出版紀念特刊。

Yu Mo-wan passes away on 8 April. The Archive dedicates a special exhibition and booklet in memory of him the following month.

舉辦「現代萬歲——光藝的都市風華」

'The Glorious Modernity of Kong Ngee' is held.



赴新加坡訪光藝主事人何建業：(左起)鄭子宏、何建業伉儷、黃愛玲、吳詠恩
Interview with Ho Kian-ngiap, owner of Kong Ngee Co, in Singapore (From left) Bede Cheng, Mr and Mrs Ho, Wong Ain-ling, Grace Ng



座談會嘉賓(左起)嘉玲、謝賢、南紅、周聰(攝影：木星)
(From left) Patsy Kar Ling, Patrick Tse Yin, Nam Hung and Chow Chung at the seminar (Photo: Jupiter Wong)

由資料館主辦、香港電影評論學會統籌的「畫外音」座談系列，2006至07年間先後邀請李我、葉偉信、譚家明、王晶與觀眾暢談。

Presents seminar series 'The Voice Off-Screen' in collaboration with the Hong Kong Film Critics Society. Li Ngaw, Wilson Yip, Patrick Tam and Wong Jing are invited as speakers from 2006 to 2007.

舉辦「香港動畫有段古」

'Frame After Frame: A Retrospective on Hong Kong Animation' is held.

配合香港文學節舉辦「倚天屠龍記：香港電影與金庸文學」

'The Sword and the Sabre: A Jin Yong Novel on Film' is held in support of the Hong Kong Literature Festival.

與香港大學亞洲研究中心合辦「香港電影中的冷戰因素學術研討會」，建基於研討會內容所編纂的論文集《冷戰與香港電影》於2009年出版。

Jointly presents with The University of Hong Kong's Centre of Asian Studies 'The Cold War Factor in Hong Kong Cinema Symposium', proceedings of which collected in *The Cold War and Hong Kong Cinema* released later in 2009.

舉辦「驛動空間——電影場景設計」

'Moving Spaces: Production Design + Film' is held.

資源中心進行改善工程，擴大視聽室及更新視聽間設備，以便舉行小組研習活動，推廣香港電影教育。

Resource Centre undergoes renovation. Facilities are upgraded to create more room for group activities and to promote film education.

2007

舉辦「江山多嬌 人物風流——李翰祥電影回顧」

'Li Han-hsiang: Storyteller' is held.



舉杯憶翰祥：(前排左起)潘冰嫦、邵音音、劉家輝、岳華、李殿馨；(中排左起)谷峰、李殿朗、楚湘雲、席靜婷、狄龍、汪萍、胡錦、盧燕、何夢華、關山、任潔、米雪、許敦樂、李殿音；(後排左起)館長林覺聲、康文署助理署長(文物及博物館)吳志華、天映娛樂有限公司行政總裁 William Pfeiffer、康文署總經理(電影及文化交流)彭露薇、何思穎

Stars and industry friends raising their glasses in memory of the late director.



(左起)胡錦、米雪、盧燕、張艾嘉、恬妮、岳華

(From left) Hu Chin, Michelle Yim, Lisa Lu, Sylvia Chang, Tanny Tien Ni, Elliot Yueh Hua

舉辦「九七前後——回歸十周年電影節目」，由陳耀成共同策劃。

Jointly curates with Evans Chan '1997, Before and After: Commemorating Ten Years of Reunification'.

舉辦「電影海報集體回憶」展覽 'Collective Memories in Movie Posters' exhibition is held.

「電影海報集體回憶」及「形·影·凝——木星相展」展覽移師屯門市廣場

'Collective Memories in Movie Posters' and 'Fame Flame Frame: Jupiter Wong Foto Exhibition' tour Tuen Mun Town Plaza.

舉辦「大娛樂家王天林」 'Entertainer: The Art of Wong Tin-lam' is held.



「大娛樂家」王天林、王晶父子
Father and son team: Wong Tin-lam and Wong Jing

馮秉仲先生捐贈轄下北美洲戲院珍藏電影拷貝七百多部及有關資料逾三萬項

Gordon Fung donates some 700 film prints and 30,000 artefacts from his cinema circuit in North America.

2008

舉辦「奉旨打男人的女人：珍姐邦電影」

'Licensed to Kick (Men): The Jane Bond Films' is held.

「皇后憶舊」永久展覽：配以錄像及圖片，於資料館大堂展出皇后戲院2007年結業後捐予資料館的Ashcraft 炭弧燈放映機。

Permanent exhibition 'In Memory of Queen's Theatre' showcases with visual aids an Ashcraft carbon arc lamp projector from the Theatre after its closure in 2007.



林鎮師傅示範操作放映機
Veteran projectionist Lam Chun demonstrates how to operate the projector.

舉辦「大時代小故事 朱石麟電影世界」

'Epic Times, Simple Stories: The World of Zhu Shilin' is held.



(左起) 羅幸明(羅明佑孫女)、朱楓(朱石麟女兒)、費明儀(費穆女兒)、黎錫(黎民偉兒子)聚首

Descendants of Chinese cinema greats: [from left] Margaret Lo, Lo Ming-yau's granddaughter; Chu Fung, Zhu Shilin's daughter; Barbara Fei, Fei Mu's daughter; Lai Shek, Lai Man-wai's son



談朱石麟：(左起) 黃愛玲、中國電影史學家李少白、舒琪、中國藝術研究院的丁亞平

Seminar on Zhu Shilin: (from left) Wong Ain-ling; Li Shaobai, renowned historian of Chinese cinema; Shu Kei; Ding Yaping from the Chinese Academy of Arts

舉行「獎項捐贈儀式暨幸會杜琪峯——談電影保育」座談會

'Meeting Johnnie To: Film Awards Donation Ceremony cum Seminar' is held.



(左起) 林覺聲、杜琪峯、吳志華、彭露薇
(From left) Richie Lam; Johnnie To; Ng Chi-wa; Pang Lo-mei, Chief Manager (Film & Cultural Exchange), LCSD

舉辦「活色摩登——六十年代聲色」

'An Emerging Modernity: Looking Back on the Cinema of the 1960s' is held.

於香港文化博物館舉行「太平戲院藏品捐贈典禮」

'Donation Ceremony of Tai Ping Theatre Collection' is held at the Hong Kong Heritage Museum.



(左起) 林覺聲、羅家英、源碧福、汪明荃、康文署副署長(文化) 鍾嶺海、阮兆輝、香港文化博物館總館長黃秀蘭、香港歷史博物館館長(展覽及研究) 林國輝

(From left) Richie Lam; Law Ka-ying; Beryl Yuen; Liza Wang; Chung Ling-hoi, Deputy Director (Culture), LCSD; Yuen Siu-fai; Belinda Wong, Chief Curator, Hong Kong Heritage Museum; Brian Lam, Curator (Exhibition & Research), Hong Kong Museum of History

舉辦「熒幕新潮——譚家明的電視影片」

'e-wave: The TV Films of Patrick Tam' is held.



舉辦「光影玩轉腦電波」，由香港歌德學院協辦。

Presents 'Movies on the Mind' in collaboration with Goethe-Institut Hong Kong.



談玩轉腦電波：(左起) 黃秋生、林嘉欣、張偉雄、紀陶

(From left) Anthony Wong, Karena Lam, Bryan Chang, Keeto Lam at the seminar

龍宗瀚先生捐贈其母影星林黛遺物
Lung Tzong-hann donates private possessions of his mother, screen diva Linda Lin Dai.



林黛故居
Lin Dai's home

楊見平先生、楊見安女士及楊見樂女士捐贈其父易文導演遺物

Michael Yang, Julia Yang Warwin and Catherine Yang donate personal belongings of their father, director Evan Yang.

2009

舉辦「熒幕新潮：許鞍華+嚴浩的電視影片」

'e-wave: The TV Films of Ann Hui & Yim Ho' is held.

舉辦「兒女情長：易文電影」

'In the Name of Love: The Films of Evan Yang' is held.



(左起) 易文子女楊見安、見樂、見平與康文署總經理(電影及文化交流) 楊芷蘭
(From left) Evan Yang's children Julia, Catherine, and Michael; Elaine Yeung, Chief Manager (Film & Cultural Exchange), LCSD

修復及放映散失逾半世紀的費穆作品《孔夫子》(1940)

Showcases Fei Mu's restored classic *Confucius* (1940) which was thought lost for over 50 years.



費明儀(右)與《孔夫子》監製金信民的女兒金聖華於首映禮
Barbara Fei (right) and Prof Serena Jin, daughter of *Confucius* producer Jin Xinmin, at the premiere



《孔夫子》修復人員謝建輝(右)及勞啟明
Restoration personnel of *Confucius*: Edward Tse (right) and Koven Lo

4月30日舉行「天映娛樂——邵氏片庫珍貴典藏移交儀式」

'The Celestial Pictures' Shaw Brothers Film Library Handover Ceremony' is held on 30 April.



(左起)吳志華、陳鴻烈、狄龍、天映業務總經理鍾小玲
(From left) Ng Chi-wa; Golden Chen Hung-lieh; Ti Lung; Shirley Chung, General Manager (Corporate Affairs), Celestial Pictures Ltd

舉辦「永遠懷念奸人堅——石堅紀念展」

'The Villain We Love – In Memory of Sek Kin' is held.

開始與娛樂節目辦事處將電影文化推廣到不同社區,6月與南方影業有限公司合作,在深水埗舉行的社區嘉年華中舉辦免費戶外放映活動。

Works with LCSD's Entertainment Office for the first time to promote film culture to the wider community. Stages a free outdoor film show in collaboration with Southern Film Co Ltd at the Sham Shui Po community carnival in June.

舉辦「熒影相隨 戲。夢。人生 方育平回顧展」

'e-wave to New Wave – Life as Art, Life as Dream: Allen Fong in Retrospective' is held.



舉辦「雲裳倩影 情不了——林黛文物展」,因反應熱烈,部分展品移至多個商場、浸會大學及嶺南大學展出。

Following the huge success of 'The Legend and the Beauty: Lin Dai's Archival Exhibition', part of the exhibits are put on display at a number of shopping malls and universities.



馮寶寶緬懷誼母林黛
Fung Bo-bo remembering her godmother Lin Dai.

響應聯合國教科文組織「世界視聽遺產日」選映「館藏之最」

Showcases certain archival films as 'Early Treasures' in support of UNESCO's 'World Day for Audiovisual Heritage'.

舉辦「打到飛起——七小福五十周年」

'Humble Beginning: Early Films of the Yuen Clan' is held.

把「中學生電影教育計劃」推廣至康文署其他場地,以便不同地區的學校參加。

Extends the 'Film Education Programme for Secondary Students' to other LCSD venues.

2010

主辦「中國早期電影歷史再探研討會」，由香港大學協辦，並有「發展中的光影——早期華語電影」放映節目。

Presents in association with The University of Hong Kong the 'History of Early Chinese Cinema(s) Revisited' conference, supplemented by screening programme 'Developing Images: Early Chinese Films'.



研討會講者 (左起) 羅卡、張美君、吳詠恩、黃愛玲

Conference participants: (from left) Law Kar, Chang Mei-chun, Grace Ng, Wong Ain-ling

《孔夫子》第二階段修復將零碎片段插回影片，獲歐美中外多家電影機構邀請借出拷貝放映。

Confucius undergoes further restoration in which some loose footage is inserted back into the print. Loan requests arrive from many countries.

舉辦「詩人導演費穆」
'Fei Mu, Film Poet' is held.



(右起) 田壯壯、毛尖、何思穎談費穆電影 (攝影：木星)

(From right) Tian Zhuangzhuang, Mao Jian and Sam Ho discussing Fei Mu's works. (Photo: Jupiter Wong)

舉辦「龍剛逆流動力」展覽中，五位年青藝術家以創作回應龍剛的作品。(創意夥伴：香港藝術中心)

Presents in collaboration with the Hong Kong Arts Centre 'A Creative Journey with Lung Kong' exhibition. Five young artists create works to dialogue with the director.

龍剛 (右) 與吳思遠
Patrick Lung Kong (right) with Ng See-yuen



舉辦「借銀燈 張愛玲與電影」，並備課程。

'Eileen Chang and Film' is held with a lecture series.

與意大利烏甸尼電影節合作於當地舉行龍剛回顧展

Co-organises with the Udine Far East Film Festival a Lung Kong retrospective at the Festival.

舉辦「神女生涯原是夢——阮玲玉電影展」

'The Bitter Tears of Ruan Lingyu' is held.



(左起) 吳志華、薛家燕與龍剛伉儷
(From left) Ng Chi-wa, Nancy Sit Kar-yin, Mr and Mrs Lung Kong

開始舉辦「修復珍藏」系列，放映館藏及外國珍品包括亞洲首映35毫米修復版本《大都會》(1927)。

Presents the 'Restored Treasures' series which showcases classics from the Archive collection and overseas, including the Asian premiere of the 35mm *Metropolis* (1927).



研究主任蒲鋒談本館的修復珍藏——首部黃飛鴻電影

Research Officer Po Fung talking about the first-ever Wong Fei-hung film featured in the 'Restored Treasures' programme.

7月8日舉行「亞洲電視片庫移交儀式」

'ATV Film Library Handover Ceremony' is held on 8 July.



(左起) 劉錫賢、盧海鵬、民政事務局常任秘書長楊立門、亞洲電視行政總裁胡競英、南紅、鮑起靜、姜皓文

(From left) Lawrence Lau Shek-yin; Lo Hoi-pang; Raymond Young Lap-moon, Permanent Secretary for Home Affairs; Nancy Hu, CEO, ATV; Nam Hung; Nina Paw Hee-ching; Philip Keung Ho-men

舉辦「捕光捉影：向兩位攝影大師致敬」，由香港演藝學院電影電視學院協辦。

Presents 'Capturing Light and Shadow: A Tribute to Two Master Cinematographers' with assistance of The Hong Kong Academy for Performing Arts.

「珍姐邦電影」節目巡迴至澳洲位於布里斯本的澳洲電影中心及坎培拉的澳洲國家音像資料館舉行

'The Jane Bond Films' programme tours the Australian Cinémathèque in Brisbane and the National Film and Sound Archive in Canberra.

開始舉辦「歡樂早場」系列

'Morning Matinee' series begins.

舉辦「美好年華——國泰75周年紀念展」

'It was 75 Years Ago... Celebrating Cathay's Anniversary' is held.

「六十年電影光輝——從長鳳新到銀都」節目中回顧新聯電影

'60 Years of Movie Glory: From Great Wall, Feng Huang, Sun Luen to Sil-Metropole' is held with special focus on Sun Luen's works.

與香港電影評論學會合辦「新高中學生藝術學習之旅」

Co-presents with the Hong Kong Film Critics Society 'A Journey on Learning the Arts for New Senior Secondary Students'.

影人・捐贈者語錄

Words from Film Stars and Donors

訪問：王麗明、傅慧儀
整理：蘇芷瑩

Interviewers: Cecilia Wong, Winnie Fu
Collator: Karen So
Translator: Agnes Lam



資料館讓我有「回家」的感覺，能在這裡再見這麼多曾和我合作的前輩，給我帶來許多美好、珍貴的回憶，也讓我滿有感觸。尤其那次我誼弟龍宗瀚把乾媽（林黛）的遺物捐贈給電影資料館，而你們又辦了個這麼出色的展覽，真謝謝你們！我很有興趣重溫以前的粵語片，因為我當年沒有機會進電影院看戲。早前你們的「歡樂早場」放映《夜光杯》（1961），我才第一次看到小時候的自己在這麼大的銀幕中演戲，感覺跟看電視很不一樣呢！

The Film Archive gives me the feeling of coming home where I am greeted by the familiar faces of old friends and awash in fond memories. It also brings me a surge of mixed emotions, particularly at the ceremony marking the donation of my godmother [Linda Lin Dai]'s artefacts by her son Lung Tzong-hann (my godbrother). And what a wonderful exhibition the Film Archive has organised to complete the experience! I am also interested in watching old films because I didn't have the luxury back in my day as a child actor. I got to revisit my younger self on the big screen for the first time watching *The Magic Cup* (1961) at the Morning Matinee programme and it's something that can't be experienced with the telly!



張艾嘉
Sylvia Chang
編導／演員
screenwriter-
director/actor

這天下沒有新鮮事，所有意念不斷重複，當我們失去靈感的時候看看資料，會有很大的刺激作用。以前的社會簡單得多，而往往在簡單之中，才能找到最純粹的電影意念，所以資料館對我最大的意義，是它刺激思維的作用。

我覺得資料館應該保持超然的態度和位置，它應該是嚴肅的，應該搜集更大量、類別更多的資料，涵蓋更多香港每個年代所發生的事情，令它的權威性更高。

There's nothing new under the sun, as the saying goes, so instead of settling on old, tired ideas when you're stuck in writer's block, it's best to go to the source material for inspiration. It was a much simpler society back then and it's where you can find the purest of ideas for films. The biggest significance of the Film Archive to me is its role in sparking ideas.

The Film Archive should be granted independence in position and action above everything else. Its work is solemn, and it should obtain a greater degree of authority by expanding the breadth and depth of film acquisition in order to cover each and every decade of filmmaking in Hong Kong.



杜琪峯
Johnnie To

編導
screenwriter-
director

我覺得自己從事電影工作，代表香港文化的一小部分，有責任把時代告訴下一代，或再下一代知道。我拍攝的時候，我所要的概念，要演員怎麼做，要服裝怎麼樣，要鏡頭怎麼放，都是屬於我的。但這東西完成後，成為一部電影給觀眾時，它便屬於公眾財產。從這概念上想，我得到的所有榮譽，其實不是杜琪峯一個人的，而是香港人的，也是和我一起工作的人的，應該放在資料館，讓日後的人明白我們在電影工作中曾經過的每個環節。

Since I'm in the filmmaking industry and because it is a part, however small, of Hong Kong culture, I believe I have a responsibility to the next and future generations. When I'm making a film, it all belongs to me; but when the film is shown to the audience, it becomes a public asset. Following this concept, the honours that have been bestowed on Johnnie To don't really belong to Johnnie To as an individual, but rather to the cast and crew and the people of Hong Kong collectively. It makes more sense to have the Film Archive house the awards so that people in future can walk through each and every step of filmmaking in our time.



陳可辛
Peter Chan

監製／導演
executive
producer/director

其實甚麼都應該要保育，因為我們一定要知道以前是怎樣的。從我個人出發，可以在資料館找到一些舊影片，甚至我爸爸〔陳銅民導演〕的電影，可能連他自己也沒有，但我都會找得到，我覺得這是很好的事。對電影工業亦然，有一個資料庫是相當重要的。很多獨立公司沒有資源保護菲林，只能把影像轉載於錄影帶中，但磁粉十來年就會掉光，便再也看不到了，所以我覺得我們沒有任何理由不歡迎、不樂意跟資料館合作。

電影資料館和電影博物館是兩個不同層面的組織，資料儲存庫讓人在有需要時去用，本身是專業的，不需要令到市民每天去看，資料館在專業的範圍做到它的功能便已很好。

I think we should preserve everything, because they're all part of our past we all need to know. I felt so great when I found at the Film Archive some old films, including my father [director Chan Tong-man]'s works, which neither he nor I could get hold of. The Film Archive also matters a lot to the industry as a repository. Most independent companies are short of the resources to preserve celluloid prints. All they can do is to copy images onto videotapes. But magnetic powder can only last for ten years or so, and by then the images will be lost. Considering all these, I can't think of any reason why industry people would refuse to work with the Film Archive.

The film archive and the film museum are organisations of different levels. A repository serves specific needs; it's not supposed to serve the general public day in, day out. A film archive is well worth honouring as long as it manages to perform its functions in the professional sense.



張同祖
Joe Cheung

導演／電影顧問
director/
film advisor

電影資料館來到這階段，應該檢討接下來的角色，不單是儲藏、承傳、修復和狹義的推廣。你看邵氏、國泰、電懋的電影，粵語片時代的電影，上推二十年的電影，是很多人想隨時看到的。

香港漸漸變成沒有歷史的城市，我們的記憶被拆毀，全部建高樓大廈。想想香港甚麼也沒有，靠自己到達這樣一個位置，甚至香港的電影人得到榮譽，給外國人肯定，包括吳宇森、王家衛等，這些都靠電影。電影宣揚我們的形象，為甚麼不多投放資源，讓觀眾更接近電影，更接近歷史？

The Film Archive has reached a stage where it's time to expand its role beyond just keeping, inheriting, restoring and promoting our film heritage in the narrow sense. Many people would love to have easier access to films of Shaw Brothers, Cathay/MP & GI, and those from the heyday of Cantonese cinema.

Hong Kong is becoming a city without history. Its status as a world city, the honours and recognition bestowed on those like John Woo and Wong Kar-wai are all brought by our film industry. Our cinema has been such a good ambassador for the city so why doesn't the government put more resources into it and bring the audience closer to our films, our history?



雷楚雄
Bill Lui
美術指導
art director

我製作過關於香港這二十五年美術的 VCD，完成後，發覺把它變成書籍也是可行的。我們以為找圖片很容易，到每間電影公司問，他們都說有，卻不知道在哪。想不到電影資料館幫了一個大忙。那次印象很深刻，香港電影真的需要一所資料館，而我覺得它出現得太晚，很多東西都散失了。但當然，亡羊補牢，未為晚也，現在它又一直進步，我覺得是可喜可賀的事。

When I wrapped up a VCD project on 25 years of art in Hong Kong, it seemed to me a plausible idea to turn the VCD into a book. Just when we thought finding images for the book would be easy, all the film companies told us they had them somewhere but they just didn't know where. The Film Archive proved to be a big help. It struck me then and there that Hong Kong really did need a film archive. Regrettably its establishment was too late, too slow, since many things had already been lost. Still, it's better late than never and I am delighted to see the Film Archive keep making progress.



謝柏強
Tse Pak-keung
前銀都機構經理
former manager of
Sil-Metropole
Organisation

坦白說，電影資料館籌備期間，很多方面都不夠明確，很多人對它有所保留，銀都機構也是。經過很多輪的磋商、研究，大家都明確了，香港是需要成立電影資料館，需要有人支持的。我一句話而已，希望圈內圈外喜愛電影的朋友多支持電影資料館，讓電影資料館的片庫更充實，對社會作更多貢獻。

我覺得香港電影資料館人手實在少，館址也小，戲院才百來座位。當然，現在要籌錢再辦一個資料館也不是易事，希望電影資料館的同事繼續努力！

To be frank, a lot of things were far from certain during the preparatory stage of the Film Archive. There was reservation on the part of film companies and people, including Sil-Metropole. It was only after back-and-forth discussions and studies that everyone understood the need for a film archive and pledged their support. I have a message for all: whether you are from within or outside the industry, if you love films, please give your full support to the Film Archive so that it will have a richer film vault and make greater contributions to society.

I think the Film Archive is short of staff and space. Its cinema has just 100 or so seats! Of course it wouldn't be easy to raise the funds to build a bigger film archive so it will all depend on the Archive staff to keep up the good work!



馮秉仲
Gordon Fung
資深電影發行商
seasoned film
distributor

拍片的人只知出錢拍片，賺過錢後把片子丟在一旁，便甚麼也不知道。沒有以前，就沒有以後，怎樣永遠保存影片，給世代代的香港人？你儲藏甚麼也好，有一句話叫「〔十年〕黃金變爛銅」，無論你放在甚麼地方，黃金也會變爛銅；如果把黃金存於資料館，就永遠是黃金，將來還會變鑽石。這是我給資料館的評價。

Producers who fund a film from their pocket will cast the film aside as soon as it makes them money. If there is no past, there will be no future. How does one preserve our films for future generations? Even gold will turn black in negligent hands, but if the gold is preserved in the Film Archive, it will glitter forever and will even turn into diamond! This is how much I value the Film Archive.



黎錫
Lai Shek
黎民偉之子
son of
Lai Man-wai

跟電影資料館的人交往，最早要數余慕雲先生，他給我很多幫助，很多指導，然後是卡叔〔羅卡〕，還有林覺聲先生。我在電影史方面的研究，就在這幾位和其他資料館同事的幫助和督促下成長。

資料館舉辦了很多不同形式的展覽，辦得非常好，還有電影放映，以前沒這麼多人看，現在觀眾多了很多，這是資料館的同事包括 Sam〔何思穎〕和 Winnie〔傅慧儀〕辛苦工作的成果。

The first person from the Film Archive I came into contact with was Yu Mo-wan. Then I came to know Law Kar and Richie Lam. It was with the help and guidance of these gentlemen and their colleagues that my studies in film history began to take shape.

Over the years the Film Archive has organised an array of exhibitions, and it's a job well done. They also hold film screenings which draw an ever-growing audience. These are results of the hard work put in by Sam Ho and Winnie Fu and their colleagues.



龍宗瀚
Lung Tzong-hann
林黛之子
son of
Linda Lin Dai

電影資料館將林黛作為展覽專題，我第一次走進展場，感覺是很光鮮，他們把一桌一椅都修復得很好，像真度極高。不過，我覺得老爸屋子內的東西，不僅僅是林黛的起居飲食或生活習慣這麼簡單。他基本上把屋子變成一個時間囊，將一個年代的東西鎖了在裡面。希望有一天，康文署也好，資料館也好，利用這些東西做做研究，重組一下，展示那個時代香港人的生活狀態，應該是蠻有價值的。

When I set foot on the retrospective exhibition of Lin Dai at the Film Archive, I was delighted by the brightly lit exhibition hall. Every table and chair was meticulously restored to its original glory. To me, these objects of my old family home offer more than a glimpse of Lin Dai's life; my father had been keeping them as a time capsule that preserves a frozen moment in history. So it would be meaningful for organisations such as the LCSO or the Film Archive to study its contents and reorganise them into an exhibition that showcases to the public the life of a past era.



源碧福
Beryl Yuen
太平戲院負責人
owner of the Tai
Ping Theatre

我小時候住在太平戲院後台，對戲院的一事一物感覺很親切，保留這批物品就是出於這份感情，所以決定是否捐出時也有掙扎。最初和你們政府高層接觸，覺得很官僚，尤其是簽捐贈契約的時候，甚麼都要我來負責。到這幾年塵埃落定，我覺得合作很愉快，你們很專業，也很遵守合約精神。現在我這批物品保存得這麼好，可以發揚光大，又可以幫助別人做研究，我很安慰。

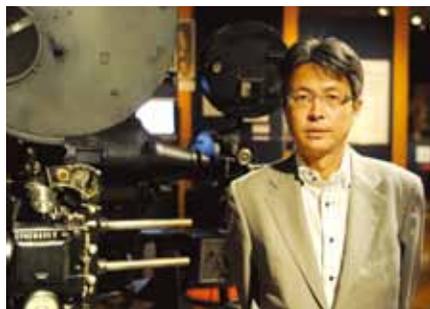
I practically spent my childhood at the backstage of the Tai Ping Theatre. The artefacts I donated hold enormous sentimental value for me, so the decision to part with them was extremely difficult. While in talks with senior government officials, I was at first a bit put off by the bureaucratic red tape, particularly when I was going through the Deed of Gift which literally held me responsible for everything. But a few years on, our partnership has really blossomed; things are done professionally and in the spirit of the contract. I'm pleased to see that these artefacts are so well preserved and utilised and have been useful for film research.

談電影檔案學

On Film Archiving

數碼時代的 電影資料館： 衝擊、轉向與矛盾

岡島尚志



欣悉香港電影資料館的西灣河館址正式運作以來，迄今已屆十載。東京國立近代美術館國立電影中心與香港電影資料館是亞洲區的長期合作夥伴，並同樣是國際電影資料館聯盟成員，致力從事電影保育、推動電影文化的工作。茲代表國立電影中心和資料館聯盟，向香港電影資料館致以誠摯的祝賀。

目睹香港電影資料館踏入第十個年頭，以下兩點讓我感受尤深：（一）它在這十年間的成就，堪稱出類拔萃；（二）過去十年，電影媒體由傳統的模擬（analogue）制式迅速數碼化。以下，我將順次闡述這兩點。

（一）微觀香港：香港電影資料館的成就

香港電影資料館於1996年加入國際電影資料館聯盟。一眾成員之中，它屬於比較年輕的一輩，但追溯以往十年，它的成就卓越，是同業當中的佼佼者之一。舉例說，我們的國立電影中心剛於今年春季慶祝四十周年；回看我們最初十年的成績，它遠比我們優勝。

香港電影資料館的工作不限於蒐集、編目、保存及節目策劃，它的聯繫網絡遍及全球，有效地從本土及世界各地的華人收集香港／中國電影，並力求讓自身的工作更為完善和多元化；這些方面，它為其他資料館聯盟成員起了示範作用。此外，它主動爭取本地電影工作者、愛好者的參與和支持，表揚出色的影人，進行口述歷史訪問等等，成績驕人。

還有一點更讓我刮目相看：多年以來，它一直認清和重視香港電影的雙重身份——既為廣義的華語電影圈的一員，同時擁有其獨特性。過去十年，它積極面向世界；這樣成就非凡的一所電影資料館，誠然是今天整個界別的明日之星！（又，其中英雙語的《通訊》可謂真正的國際化，大抵只有香港可以辦到，在業界的同類刊物當中，可能是最多人閱讀的一份。）

（二）宏觀世界：從模擬到數碼的劇變

誠如前述，數碼浪潮（digital impact）在過去十年席捲全球，令整個電影經驗——包括製作、發行、公開放映、私人觀賞等模式以至保存方法——產生重大變化。電影媒體從自身的重量大小、既定的放映規格或場地、特殊的技術或職業技能等限制中解放出來，並成功與互聯網及流動電話科技接軌，逐漸變得無所不在。現時，這股劃時代、來勢洶洶的數碼浪潮尚未終結，正在輾轉向前邁進。

目前，數碼技術是所有電影資料館的必需品。個別資料館的情況或許不一，大部分儲存在資料館的影片拷貝均已轉為數碼或菲林以外的其他制式。館藏影片陸續發行DVD，電視台紛紛要求把影片轉為數碼載體以供借用；更甚者，大量流動影像——包括一些以前資料館竭力保存的影像——繼續在網上浮游。

以往十年，數碼浪潮掀起了所謂「數碼轉向」（digital shift）的現象，並衍生連串問題。然而，綜觀這現象帶來的種種好處，把它們稱為「矛盾」（dilemma）也許較「問題」（problem）來得恰當。在數碼領域裡，儲存制式、操作平台等統統可以共用；流動影像一經數碼化，便可輕易複製，影像

質素也不會變差。現時，世界各地正熱切討論如何在國內及國際層面加強規管，而數碼科技繼續全速前進，完全沒有放慢下來的跡象。顯然，不少資料館同業未能及時調整自己，以應付急劇的變化。當下大家正在探究的終極問題可能是：儲存在資料館內外的影片拷貝，乃至每一幅流動影像，以及那些在毫無制約的情況下四處流通的影像資訊，究竟是屬於誰的？

光化學科技 (photochemical technology) 曾經是市場上唯一的選擇；其時，全浸漬式濕印技術是清除菲林表面刮痕的高等技術，數碼科技卻能輕鬆凌駕傳統技術的一切限制。今天，正當各資料館埋首研究數碼修復，以下的問題或矛盾日形顯著。

首先是成本：即使是現在，高解像度的數碼修復對於所有資料館而言，仍然是價格高昂、遙不可及的奢侈品。比如說，黑澤明《羅生門》(1950) 的4K修復計劃，共耗費約六千萬日元(按2008年匯率計算)。

傳統技術的散失亦是主要問題。這些包括光化學研究的凋敝、沖印公司的萎縮、專業人員的流失、專門技術的散佚等等。在這情況下，數碼及模擬科技之間的銜接也會受到影響，為修復工作構成障礙。

更嚴峻的是操守問題。這十年間，利用數

碼科技更改或篡改影像內容變得簡單、便宜得多。電影作者或製作人的創作意念，或作品本身的完整性更易受損，甚至連歷史也可以扭曲。從資料館的立場看來，自八十年代開始把黑白影片恣意彩色化 (colourisation)，或現時經常出現的多維化 (dimensionalisation) ——如把二維影片轉成三維——等情況，統統有待商榷。以唐三彩燒製的維納斯女神像，只會變成俗不可耐的旅遊紀念品；葛飾北齋的浮世繪《赤富士》的立體版本，最終也不過是一本立體書 (pop-up book) ——這些都是簡單不過的道理。那麼，為甚麼人們總愛以「翻新」為名目，不假思索地糟蹋電影？

諸般問題之中，最棘手的大概是如何長遠保存數碼資訊。人們按照各自的需要，以不同解像度把模擬制式影像數碼化。理論上，若以相同的制式、系統儲存或讀取數碼資訊，影像質素不會變差。可是，所謂的「相同」實際上不可能持久，所有技術都會迅速變舊，在短時間內可以同時出現多個問題。再者，業界對「長期保存」的定義分歧極大。對於從事數碼科技工作的人士而言，把資料存檔十年已算是長期；資料館從業員則把電影視為富有文化、藝術及歷史價值的文物，保存時間至少要一百年才算長期。無論如何，如2008年的〈保存菲林，薪傳文化：國際電影資料館聯盟

七十周年紀念宣言〉所述，菲林只要小心保存，總有方法派上用場。今後，針對「數碼生產」(born-digital) 影片的長期收藏，供資料館所用的數碼資料儲存載體的開發、國際準則的釐定、成本研究、指引的制定等課題，亟待處理。

這些課題尚未解決之前，資料館與外界合作時，須謹記以下的「底線」：

- 妥善保存菲林等電影素材；
- 與大學及其他機構開拓影片修復的研究；及
- 爭取擴充公營的電影資料館。

總括而言，電影資料館的未來，端賴我們能否分辨哪些改革應該實行，哪些不該實行。今後，電影資料館顯然會越來越重要。瑪莉理斑狄¹曾說：「世界上沒有一所電影資料館是沒有困難的。」的確，資料館總是困難或矛盾重重。即使如此，我們期望香港電影資料館站在業界之先，把世界各地的人才和力量匯集起來。經過這璀璨的十年，它定能在往後十年克服更大的挑戰，再創佳績。

日語翻譯：劉勤銳

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註釋

1. 國際電影資料館聯盟名譽成員、前紐約現代藝術博物館電影部主管。

Film Archives in the Digital Age: Impact, Shift, and Dilemma

Okajima Hisashi

It is my utmost pleasure to learn that the Hong Kong Film Archive (HKFA) is celebrating its 10th anniversary since its permanent site in Sai Wan Ho, Hong Kong Island East began operation. As the HKFA's longtime partner in Asia, the National Film Center (NFC) of the National Museum of Modern Art, Tokyo shares the same ideal in safeguarding motion pictures and broadening cinematic culture; we are also closely related to each other as fellow members of the International Federation of Film Archives (FIAF). Here, on behalf of the NFC and FIAF, I offer my heartfelt congratulations to the HKFA.

Two things strike me most about the HKFA's 10th anniversary. First, its achievements over the past decade are absolutely remarkable; second, the last decade was a time when the film medium went through rapid changes amidst the technological shift from analogue to digital. In what follows, I shall go into more detail about these two points.

1. Inside Hong Kong: Accomplishments of the HKFA

The HKFA joined FIAF in 1996. Despite

its relative youth, the HKFA's achievement over the past decade is probably among the most outstanding and commendable compared with other archives in the world. For instance, if one traces the first decade of the NFC – which enters its 40th year in spring 2010 – the HKFA has fared far better.

Collecting and cataloguing films, storing them in optimal conditions, presenting quality film programmes and exhibitions – these are just part of the work of HKFA. It has become a model for other FIAF members in that it maintains a wide network with Chinese people around the world in its acquisition of Hong Kong and Chinese-language films, and that it always strives to upgrade and diversify its work. Its endeavours in, for example, keeping film professionals and aficionados involved, paying homage to gifted filmmakers, and compiling oral history records with film veterans are all extraordinary feats.

What impresses me even more is that the HKFA works with a constant awareness of the distinct identity of Hong Kong cinema – its being part of the Chinese-language cinema in a wider sense, with yet a

character uniquely its own. Throughout this past decade, the HKFA has held fast to this dual identity and gone out of its way to engage with the rest of the world. It is no exaggeration to say that a film archive as noteworthy as the HKFA is nothing short of a rising star in today's archival world. (Incidentally, its bilingual newsletter in English and Chinese – a bona fide international publication that could only have been made in Hong Kong – could well be the most read in the archival community.)

2. The World Outside: A Fast-changing Era from Analogue to Digital

As mentioned above, over the past ten years, the wave of 'digital impact' has swept through, including Hong Kong, the whole world. Its transforming influence has been felt in the entire film experience – from production, distribution, theatrical release and home viewing to preservation and conservation. Film as a medium, now liberated from constraints caused by its bulk, standardised screening format and venue, special technical and vocational requirements, is becoming increasingly

ubiquitous, especially when it has proved highly compatible with Internet and mobile phone technologies. And this ground-breaking, mammoth 'digital shift' is not yet over and is still zigzagging its way forward.

Today, no film archive can do without digital technology. Film prints in the care of archives are mostly – to varying extents among respective archives – reformatted into digital and non-film. Archival holdings are released in DVDs one after another, and television stations are demanding that collections be made available in digital means. What's more, a voluminous flow of moving images, including those used to be kept safely in archives, continue to circulate on the Web.

The recent decade also saw a digital shift driven by the digital impact and scores of problems that come with it. However, taking into account the tremendous benefits it brings, 'dilemma', rather than 'problem', might be a better word to use. In the digital domain where formats and platforms are readily sharable, film images can be reproduced easily without having to

compromise their quality. While intense debates are underway over how to tighten control on both national and international levels, digital technology has been speeding ahead and there is no stopping it. And obviously, many archives have failed to adjust themselves in time for the changes. The ultimate question being asked at the moment may be this: Who is the real owner of the film prints, or even every single moving image, accumulated within and outside the archives, and of those images now in free circulation without monitoring?

During the time when photochemical technology was the only available option, total immersion wet-gate printing was a high-end technique employed to remove scratches in the restoration process. Digital technology, however, has transcended limitations of traditional techniques without the slightest difficulty. Nowadays when archives are increasingly enthusiastic about digital restoration, the following problems or dilemmas are more evident than ever.

The first of all is cost. Even at present, high-resolution digital restoration remains a

luxury far beyond the reach of every archive. Our 4K restoration project of Kurosawa Akira's *Rashomon* (1950), for instance, cost as much as ¥60 million (as per exchange rates of 2008).

The loss of traditional skills is yet another major issue. These range from the waning of photochemical research, infrastructure downsizing of processing laboratories, to the loss of their well-trained staff and dissipation of specialist knowledge. In that case, the interface between digital and analogue technologies would suffer and restoration efforts would become more difficult.

And even more daunting is the ethical problem. Over the past decade, it has become much easier and cheaper to change or distort image content in the digital domain. Not only is the integrity of film auteurs or creators more likely to be jeopardised, it is even possible to falsify history. From the archival point of view, practices like indiscriminate colorisation of black-and-white films since the 1980s, or the present trend of dimensionalisation, such as transforming 2D movies into 3D,

are all problematic. A Venus de Milo made in the Tang *Sancai* style of ceramics would end up a cheesy souvenir; a 3D version of Hokusai's *ukiyo-e Red Fuji* would become nothing more than a pop-up book – no one would fail to realise this. But why are films being mangled so badly without a second thought in their so-called facelifts?

Lastly, the most distressing among all problems is perhaps the long-term preservation of digital data. While analogue films are digitised in various resolutions to meet different needs, digital data, in theory, will not deteriorate given that it is stored or retrieved in the same format or system. But the reality is that such 'sameness' doesn't last long, for all the innovations involved are to become obsolete and multiple problems may arise within a short period of time. An added complication is the difference in perception: for those in digital media, to retain data for ten years is already regarded as long-term preservation; by contrast, for film archivists who view films as artefacts with cultural, artistic and historical values, it takes at least 100 years to be considered in

the same light. Problems aside, as indicated in 'Don't Throw Film Away', the FIAF 70th Anniversary Manifesto published in 2008, so long as the original film is given due protection, there is always a way to put it to good use. When it comes to the long-term preservation of 'born-digital' movies, the clock is ticking on such issues as the development of stable carriers of digital data for archival use, formulation of global standards, cost studies, as well as design of guidelines.

Before the above issues are fully addressed, archives should, for the meantime, bear in mind the following as their 'bottom line' while working with their kindred institutions:

- To keep and maintain properly original film elements (e.g. celluloid film) and related material;
- To promote collaborations with universities and other organisations in the study of film conservation; and
- To expand public-funded film archives

In conclusion, the archival future hinges on our careful deliberation on what changes

to pursue and what not. One thing for sure is that from now on, the importance of film archives will continue to grow. Mary Lea Bandy' once remarked: 'There's not a single archive that never runs into problems.' And yes, every film archive has more than its fair share of troubles or dilemmas. Still, it is our hope that the HKFA will, against all odds, stay at the forefront of the archival profession and bring together minds and talents from all over the world. After this splendid first decade, it is certain that the HKFA will be soaring to greater heights in the ever more challenging decade ahead.

Translated from Japanese by Elbe Lau

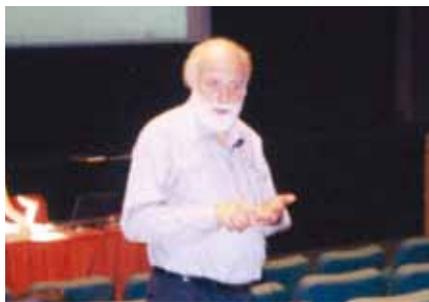
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Note

1. FIAF Honorary Member and former Director of the Department of Film, The Museum of Modern Art, New York.

迎向新挑戰

雷愛密遜



十年前，你們要我觀看水晶球，去解答「資料館何去何從」的問題，結果我找不到答案，卻發現一串問題。二十年後我們仍會使用菲林嗎？觀影和電影保存的面貌，會因數碼化產生多大變化？在媒體合流日益普遍的情況下，「電影資料館」這稱謂還有意義嗎？流動影像氾濫成災，我們怎樣才可獨善其身？還有最重要的問題：我們是甚麼？我們的核心工作是甚麼？資料館的本質又是甚麼？因此，在數碼的未來，我們一向認知的電影資料館是否仍有必要存在？我的水晶球是清晰還是朦朧，大家翻看當年文章（香港電影資料館《通訊》，第11期，2000年2月）可知一二。

十年過去了，現在的挑戰又是甚麼？我唯一能肯定的是，變化不會停下來！但我

根據先前的預測，談談自己對下一個十年的想法。

過去十年，全球的數碼化以亡命的高速發展，往後十年，這個速度只會有增無減。無論電視廣播或電影製作、發行與放映，都已面目全非，電影菲林在所有戰線皆節節敗退。對資料館來說，保存流動影像數碼檔，已跟保存電影菲林一樣，變成尋常的挑戰。數碼科技開拓了全新的修復可能性，公眾接觸資料館館藏的機會不再受制於科技本身，而是資料館掌握科技的能力，以及知識產權法的制肘。

其實，變化如此神速，無論數碼基礎設施，或者我們取得數碼資訊的方式，皆日新月異，因此我懷疑是否有人能對未來十年作可靠的預測。我預期，經常下載與觀看流動影像將變成家常便飯，無論所用的器材是大是小，是手提或是座枱。可悲的是，我也預期數碼鴻溝——高科技國家與電子貧窮地區之間的距離，只會變得更闊。

我相信到時候，現時數碼保存工作的部分神話會灰飛煙滅。科技上的種種突破，往往令一知半解的人產生過度樂觀的預測，數碼的發展肯定也不例外。終有一天，我們會知道數碼化並不同保存——跟相對無須不時照料的菲林有別，數碼檔容易損

毀、難於保存，每隔數年便須檢視、轉移與更新。我們也會因過往的錯誤判斷，而要為恢復影音遺產疲於奔命，包括已耗損的館藏數碼檔，及其錄放裝置已再難尋獲或維修的CD和DVD。我預期，保存數碼資料每小時片長的累計成本，會比保存菲林更高，但屆時大家已不會再作那樣的比較。

資料館將來仍會保存我們習慣稱之為「遺產格式」的藏品。我們會比今天更清楚一卷菲林、一隻黑膠唱碟或一張宣傳海報等文物的價值，我們會尊重它們原來的面貌，不會視之為數碼化後便可丟棄的東西。商業影院將大舉轉用數碼放映，菲林放映會成為資料館與小眾影院的專利，它們能正確處理不同的放映速度、各式畫面的比例、字幕投射，以至早成絕響的音響系統，其觀影經驗會跟主流大相逕庭——沒錯，主流影院不會給個人數碼玩意取代，因為上影院是一種社交和群體經驗，必然歷久不衰——美學上，從菲林投射出來的影像不一定等同數碼影像，篇幅所限，在此不贅。同理，我預期到了2020年，電影菲林與黑膠碟仍會繼續生產，這又是另一個有趣的課題了。

未來十年，我們依然會在知識產權的戰場上奮戰。資料館想保存集體記憶，讓所有人自由閱覽，知識產權的擁有者卻想獲得

最高的收益，便在這邊廂不斷延長版權期限，抗衡那邊廂照顧公眾利益的呼聲。電影資料館向來夾在兩者之間，務必要顧及雙方訴求。十年後，我希望一個接近公眾利益的合理妥協方案已然訂立，在更有約束力的聯合國教科文組織公約及各國的立法支持下，所有影音資料得以寄存資料館。這將是各地資料館繼續追求的目標。

影音檔案學這專業又會怎樣？相關的大學課程只有十年歷史，往後十年將出現更多，資料館可挑選培訓更好、裝備更佳的人才。政府將開始認可其專業地位，職位與薪級也會得到相應（向上）調整。國際電影資料館聯盟（FIAF）、東南亞太平洋影音資料館協會（SEAPAVAA）及資料館人員協會（AMIA）等專業組織會合力推動這個趨勢，無論個人以至大學課程，均可跟其早已起步的圖書館、檔案學及博物館等近親領域看齊，採用專業認可的機制。但世代的更迭，也會給這專業帶來挑戰。不少今天最資深的從業員十年後已經退休，他們所累積的專業知識也會被一併帶走——要扭轉局面，只有安排他們以義務或其他方式繼續參與，承傳經驗。

我預期——我承認是有點過於樂觀——這個專業的相關政治行動將集結起來，相關的

屬會¹能連成一氣，迅速、果斷地發聲，去捍衛資料館的原則，去教育與啟迪大眾，去確保有足夠的國際機制保存、看守、保護及開放集體記憶。我們既有像聯合國教科文組織的世界影音遺產日等平台，也有其世界記憶工程提供的可能性，這一切已是我們的開始，重要的是未來十年，我們要走得更遠。

最後，資料館與資料館人員有一種特質，在未來十年要比過去來得更重要，那就是專業操守。作為集體記憶的守護人，我們保護的是藏品的完整性，我們要保護其本來面目，而非某些人「喜歡」的面貌。我們不改變或改寫歷史。事實上，記錄在案的資料顯示，曾有資料館人員為確保歷史記錄不遭竄改或受到破壞而押上了他們的自由，甚至生命。數碼科技已徹底改變了狀況，偽造歷史現已變得可能，而且神不知鬼不覺。這是目前我們面對的重大潛在挑戰。²

打開坊間的報章或雜誌，試問有多少照片是真確的記錄？數碼竄改尋常至此，「眼見為憑」這話已不再管用。我們怎樣確保資料館的數碼檔不被竄改？我們怎樣確保它們的完整性？數碼領域內，並無絕對可靠的方法確認檔案內容未經竄改。當然，我們

有為減低這些干擾而設計的電腦傳送規則及軟件，但不管保護裝置如何巧妙，也可被更高明的程式設計者破解。在在說明這個現實的，是日益複雜的金融交易保安程序，越見精密的防毒軟件，層出不窮的商業間諜活動與網絡攻擊。因此，公眾及所有資料館的持份者都有權質疑：我們是否可信？

未來十年，我們仍有責任為自己的存在意義不時作辯解。我們對社會有甚麼特殊的貢獻？跟他人相比，我們所作的貢獻有何更獨特、更有效之處？為確保與時並進，我們如何調整服務和搜集政策，如何掌握瞬息萬變的媒體發展？

換言之，我們將無法不回歸根本。我在2000年說過，資料館最寶貴的資源不是藏品，也非基礎設施，而是在裡面工作的人。因此，容我引述當年一段舊文作結：

資料館的未來，也正如它的過去一樣，將取決於它的主要資源：它的工作人員！他們是技術、收藏知識、積極性和意念的活水源頭，能為使用者帶來附加值。他們所維繫的各種關係，構成支持資料館的基礎。他們受過需求日益殷切的正規專業訓練，對於保護脆弱不堪的歷史遺產，也持有嚴肅的理念和專業操

守。尤其重要的是，他們對電影這種媒體懷有滿腔熱誠，這對於開拓未來以及不斷更新舊觀念，永遠都是重要的。

有些東西，是不變的。

翻譯：衛靈

雷愛密遜為東南亞太平洋影音資料館協會創會會長，曾任澳洲國家電影及音響資料館副館長；現為聯合國教科文組織世界記憶工程亞太地區委員會（MOWCAP）主席，並開設顧問公司 Archive Associates Pty Ltd，於世界各地教學。其著作以十種語言出版，包括《視聽檔案管理：哲學與原則》（聯合國教科文組織，2004）。

註釋

1. 見音像檔案協會聯盟（CCAAA）的網站：www.ccaaa.org。
2. 國際電影資料館聯盟（FIAF）及資料館人員協會（AMIA）都制訂了專業守則。

Emerging Challenges

Ray Edmondson

Ten years ago I was asked to look into the crystal ball and try to answer the question ‘what lies ahead for film archives?’ I came up with a series of questions rather than answers. Will we still be using film in 20 years’ time? How far will digitisation change the face of preservation and access? In the face of the increasing convergence of media, will the term ‘film archive’ still be meaningful? How much will we be able to keep out of the rapidly expanding flood of moving images? And the ultimate question: what are we? What is our core business? What is the essence of an archive? So that in the digital future, will film archives as we understand them still be needed? You can look up that article (*The Hong Kong Film Archive Newsletter*, Issue 11, February 2000) to check how clear or cloudy my crystal ball was!

So now, ten years on, what are the challenges? There is only one certainty: constant change is here to stay! But building on that earlier future scan, I’ll venture some thoughts on what the next decade holds.

In the last ten years the world has ‘digitised’ at breakneck speed, and the pace will



雷愛密遜於2003年為本館主持影音資料館工作坊
Ray Edmondson presented a workshop on
audiovisual archiving for the HKFA in 2003.

only quicken during the next ten years. Broadcasting, along with film production, distribution and exhibition, have been transformed and on all fronts the celluloid strip has retreated. The preservation of moving images as digital files is now as commonplace a challenge for archives as the preservation of rolls of film. An entire new horizon of restoration possibilities has been opened up by digital technology. Access to archival collections is no longer limited by the technology but by the capacity of archives to embrace its capabilities, and the constraints of intellectual property laws.

Indeed, so rapid is this evolution, the growth of digital infrastructure and the range of devices by which we access digital information that I doubt if anyone could reliably predict what that will mean a decade from now. I expect instant download and access to moving images by a range of devices, portable and fixed, large and small, will be so commonplace as to be unremarkable. Sadly, I also expect the digital divide – the gap between the hi-tech countries and those with limited Internet access – will have widened, not shrunk.

I would like to think that, by then, we will have got well past some of the current mythology about digital preservation. Technological breakthroughs always engender over-optimistic predictions based on insufficient knowledge, and the digital turn is certainly no different. We will have learned that digitisation does not equal preservation – that, unlike relatively neglect-tolerant rolls of film, digital files are fragile, corruptible and high-maintenance entities, needing monitoring, migration and renewal every few years. We will also be hard at work recovering the audiovisual heritage from past misjudgements, where material has been archived as lossy files, or on optical discs like CDs and DVDs which will have long been superseded, and for which playback machines will be becoming hard to find and maintain. I expect digital archiving will have a higher per-screen-hour cumulative cost than preserving analogue carriers, but I don't think we'll be making those cost comparisons any longer.

We will still have what we are getting used to calling 'legacy formats' in our collections. We will have come to understand, more clearly than we do now, the artefact value

of a roll of film or a vinyl recording or an advertising poster and we will care for them as such, rather than regarding them as something to be digitised and discarded. The mass cinema exhibition industry will have moved largely to digital projection, and the projection of film prints will become the province of archives and specialist cinemas which can properly handle variable speeds, variable aspect ratios, subtitling, esoteric sound systems and so on. It will be an experience more clearly differentiated from mainstream movie-going – which incidentally will not be supplanted by personal digital gadgetry, because the cinema's distinctive in that it is, and will remain, a social and group experience. And the differentiation will matter – aesthetically, the projected film image is not necessarily equivalent to a projected digital image, a discussion which there isn't space to enter into here! By the same token, I expect that by 2020 photographic film, and vinyl recordings, will still be manufactured – another interesting discussion!

We will still be fighting on the intellectual property battleground. Archives want to preserve the public memory and make

it freely and fairly accessible to all. The owners of intellectual property want to maximise their income. The tension between the ever-growing duration of copyright control on the one hand, and perceptions of what constitutes fair serving of the public interest on the other, is likely to grow. Film archives are, and always have been, at the centre of this tension, and must negotiate their way through the claims of both sides of the debate. Over the next decade I hope that the pendulum will have swung back in favour of the public interest, and that reasonable compromise – backed up by stronger UNESCO conventions and national legislation to mandate legal deposit of sounds and moving images in archives – will be the norm. It will fall to the archives, however, to pursue this objective.

What of the profession of audiovisual archiving itself? Its existing university courses are barely a decade old. Ten years from now there will be more of them, and archives will have a better trained, better equipped pool from which to draw their staff. Governments will have started to recognise the field as a profession, and formal designations and pay scales will

have been adjusted (upwards) accordingly. The professional associations, like FIAF, SEAPAVAA and AMIA¹ will be helping this trend by having adopted mechanisms for professional accreditation, both to individuals and to university courses, just as their older cousins in the library, archival science and museum fields have already done. Generational change, though, will have brought its own challenges. Many of today's most experienced practitioners will have retired, taking their accumulated corporate knowledge with them – unless the loss can be mitigated by arrangements, voluntary or otherwise, to keep them involved and their memories accessible.

I expect – and I admit to some optimism here – the profession will have got its political act together, to the extent that its constituent associations² are able to move quickly, cohesively and decisively to speak with a single voice, to defend archival principles when they are threatened, to educate and inform, and to ensure adequate international instruments are in place to properly serve the causes of preservation, guardianship, public access and the protection of the public memory.

Collectively, with platforms like the UNESCO World Day for Audiovisual Heritage and access to the possibilities of UNESCO's Memory of the World Programme, we have made a start. It will be crucial that we travel much further over the coming decade.

Finally, there is one professional attribute of archives and archivists that will matter much more ten years from now than it ever has done in the past. The attribute is ethicality. As guardians of the public memory we protect the integrity of our collections. We protect the past as it happened, not as some, perhaps, would have *liked* it to happen. We do not change or rewrite history. Indeed, there are on record occasions when archivists have put their freedom and even their lives at risk to ensure that the historical record was not tampered with or destroyed. Digital technology has fundamentally changed that equation. It is now possible to falsify history and no one will be any the wiser. This is now a major potential challenge to us.³

Pick up the average newspaper or magazine. How many of the photos in it

are accurate records? Digital manipulation is now so commonplace that seeing is no longer believing. How can we ensure that the digital files in our archives are safe from manipulation? How can we ensure their integrity? In the digital domain, *there is no infallible way of ensuring that the integrity of a file's content has not been manipulated*. Of course, there are protocols and pieces of software designed to minimise such interference. But any protection software, no matter how ingenious, can be overridden by a persistent programmer who is smarter and responds to the challenge. And the increasingly complex security procedures surrounding financial transactions, the spread of ever more sophisticated anti-virus software, industrial espionage and cyber attacks, are all reminders of this reality. The question which all members of the public, and all archive stakeholders, are entitled to ask is: can we be trusted?

Over the next ten years, we will not be relieved of the responsibility to regularly justify our existence. What is our distinctive contribution to society? What do we contribute more uniquely and effectively

than anyone else? How do we adjust our services, our collecting policies, our embrace of the changing media landscape to ensure we are not getting out of touch?

Put another way, we will be driven back to our roots. I said in 2000 that the most essential resource of a film archive is its people – not its collection or its infrastructure. So let me close by repeating some words from that earlier article:

The archive of the future, as in the past, will be best defined by its principal resource – its people! They are the repository of technical skills, collection knowledge, initiative and ideas to add value for their clients. They sustain the relationships which comprise the archive's support base. They will possess the formal professional training that will be increasingly necessary, and be imbued with the philosophy and ethics critical to the protection of an ever more vulnerable heritage. Most of all, they will be fired by the enthusiasm and the love of the medium which will always be necessary to stretch the boundaries of the archival future, and the persistence to keep reshaping yesterday's perceptions.

There are some things that don't change.

Ray Edmondson was the inaugural president of SEAPAVAA (Southeast Asia-Pacific Audiovisual Archive Association) and is the former Deputy Director of Australia's National Film and Sound Archive. Now Chairman of UNESCO's Memory of the World Committee for Asia and Pacific (MOWCAP), he also runs his own consultancy company, Archive Associates Pty Ltd, and teaches internationally. His writings have been published in ten languages, including *Audiovisual Archiving: Philosophy and Principles* (UNESCO, 2004).

Notes

1. International Federation of Film Archives, Southeast Asia-Pacific Audiovisual Archive Association, Association of Moving Image Archivists.
2. See the website of the Coordinating Council of Audiovisual Archive Associations: www.ccaaa.org.
3. FIAF and AMIA both have codes of ethics.

口述歷史

Oral History

從無到有的開荒時代 ——訪馬啟濃、唐富雄

馬啟濃
Tony Ma



唐富雄
Dennis Tong



日期：2010年10月21日

訪問：蒲鋒

整理：蘇芷瑩

香港市民對成立電影資料館的訴求，始於七、八十年代。政府於1989年委託加拿大國立電影資料館的古勒先生就設立香港電影資料館的可行性進行初步研究¹，結果認為香港氣候炎熱潮濕，若不盡早成立電影資料館，很多影片都會因為儲存欠妥而損毀。²市政總署遂於翌年委派總經理馬啟濃作更深入的探討。

「在我的工作生涯中，有一大段時間都在做開荒牛，很多現在大家經常使用的文化設施和服務，部門也因緣際會地委派我去做，包括香港文化中心、西灣河文娛中心、城市電腦售票網等。可能部門認為我駕輕就熟，所以這計劃也派我拓荒去。」

自小喜歡電影，中學時期已看很多影評和電影雜誌的馬啟濃，面對這門新學問，不無戰戰兢兢，除了閱讀大量有關電影資料館理念和管理方法的書籍，還要學習相關的技術性知識。與此同時，他還要造訪不同人士，了解業界對成立電影資料館的支持度，完全是孤軍作戰。面對千頭萬緒，他提出了增加人手的要求。

「我跟上司說，憑我一人之力沒法做到，幸運地獲唐富雄和林覺聲加入小隊。這兩位同事和我都很希望設立電影資料館，但阻力不小，很多人會說『留這些粵語殘片來幹

嗎？』、『如果將來電影資料館要徵用我所有電影，可能會損害我的商業利益』。市政局支持這個計劃的人起初也少，覺得要花這麼多錢，究竟有沒有價值？」

儘管如此，這「三劍俠」還是開始了他們的南征北討。曾在電視台工作的唐富雄憑著他的人脈關係，與林覺聲四出游說業界捐贈影片和劇本、戲橋、海報等資料。「我們最初三個人和金鐘總部工作，隔壁就是署長們了，總不成掛個『電影資料館籌劃辦事處』門牌。沒有正式的館址，收回來的往往只有一張紙，就是對方的影片片目。因為辦事處都還沒有，每次見面都上茶樓，見面完說『改天找你』，卻甚麼都沒有落實。部門還沒有拍板定案，我跟業界說的，來來去去都是『修合無人見，存心有天知』（語自北京同仁堂的祖訓），總之相信我吧。」

縱或有人對這「隱形部門」小心翼翼，也有很多有心人未見館址，仍然願意交出資料。唐富雄特別感謝梁李少霞女士的鼎力支持和信任：「梁太率先表示願意將其珠城製片有限公司的電影拷貝捐贈予當時仍未有一磚一瓦的資料館，猶如一石激起千重浪，對業界起了非常正面和積極的示範作用，令我們以後的搜集工作順暢得多。」

坊間風聞電影資料館正在籌辦，有些人主動打電話問他們要不要去收影片。儘管當時的「香港電影資料館」僅幾張辦公桌而已，他們為免影片散失，也毫不猶豫。唐富雄說：「若不去收回來，那些菲林就會被丟棄，如放置不當，又會自行燃燒，所以我們一定要行動。」馬啟濃非常同意：「無論菲林的情況多糟，即使已經結成一大塊巧克力餅，都拆不開了，我們也會去收。那些菲林相當笨重，還好當時的我年紀不算大，兩位同事就更年青，大家便分工合作。人手這麼少，我們每個人都是搜集組，每個人都是研究組。」

搜集的工作雖然艱辛，卻不無精彩之處，其中唐富雄從英國尋回《人海孤鴻》（1960）的故事至為經典。「那是1992年，我到英國電影學院上課，學習怎樣運作資料館，怎樣保存菲林。剛巧蘭克沖印公司內有一批中文片，他們不曉得是甚麼，想我幫忙看看。我發現這當中有李小龍的《人海孤鴻》和關德興的《關公月下釋貂蟬》（1956），都是好東西，而且保存得很好。我向他們查詢片源，原來是多年前沖片人放在蘭克公司作存倉之用的。那時候他們的片倉快飽和了，所以想我幫他看看，找找聯絡人，不然便會丟棄。我請他們先等一下，我可幫忙問問香港政府是否可接

收。他們求之不得，巴不得我馬上捧走呢。

「當時沒有電子郵件，怎樣立即通知 Tony [馬啟濃] 我們找到這麼有價值的電影？當年最先進的是傳真，我借用蘭克公司的傳真機說明一切，立即收到回覆，便請蘭克不要把片子送人。」

有唐、林二俠在外邊打拼，馬啟濃便集中火力游說市政局議員首肯計劃。「當時仍然只有少數議員支持設立電影資料館，但我們已處於破釜沉舟之勢。人家都把電影交給我們了，假使計劃失敗，該怎樣交代？不單未能向片主交代，對廣大市民亦無法交代，所以是只許勝不許敗的。」

「部門讓我親身探訪世界不同地方的資料館，探訪過後，我覺得是時候向市政局建議組織外訪代表團，和議員到北美洲的電影資料館和電影研究機構，作更深入的了解。經過這次北美之行，議員對這課題的認識加深了，隨後我草擬了一份文件，評估香港有多大潛力成立電影資料館，業界的支持度有多少，我們可以得到的資料又有多少——我那評估遠遠低於現在資料館同事所能做到的，各位是遠遠超標的。」

「我當時認為我們的資料館跟外國的資料館要有點分別，我們收集電影文物、研究、

出版、放映，集文化保存、推廣及娛樂功能於一身，我認為這較容易獲得通過。」

「這概括性的文件，還不足以決定資料館要有多大，設施要怎樣分佈，我們遂聘請外國的專業人士當顧問協助完成一份可行性報告，最終得到市政局原則上同意興建資料館。」

1993年，市政局通過設立電影資料館，廖昭薰獲派任高級經理，開始延聘專業人士擔當研究及修復工作，籌劃辦事處設於尖沙咀香港歷史博物館現址（後遷往旺角花園街市政大廈），可以有自家的門牌，資料館漸漸成形了。翌年，唐富雄調任香港中樂團高級經理，馬啟濃則擢升助理署長（文化事務）。2000年兩市政局改組為康樂及文化事務署，馬啟濃出任助理署長（文物及博物館），因著對資料館的深厚感情，爭取將它撥歸轄下的博物館組別。「我接手後不久，資料館在廖昭薰的領導下很成功地開幕。現在我們可以證明，資料館是獲各界支持和市民歡迎的，這是最讓我高興的事。」

註釋

1. 勞敏聲，〈值得高興，香港電影資料館終被確立〉，《電影雙週刊》，第318期，1991年6月13日。
2. 陶兵，〈請救救影片 對夕陽政府的一點訴求〉，《電影雙週刊》，第287期，1990年3月29日。

From Nothingness to Existence: A Candid Talk with Two Pioneers

The call for establishing a film archive in Hong Kong was engendered in the 1970s and 80s. In 1989, the Hong Kong Government commissioned Sam Kula from the National Archives of Canada to conduct a preliminary study into the feasibility of establishing a film archive in Hong Kong.¹ The findings from this study suggested that due to the hot and humid climate of Hong Kong, many films will be damaged without an appropriate storage system.² In the following year, the Urban Services Department (USD) of Hong Kong appointed Chief Manager Tony Ma to conduct a more in-depth research into this matter.

‘A big part of my career was spent being the “pioneering oxen”.³ I was commissioned by the USD to implement many of the cultural facilities and services widely in use today. These include the Hong Kong Cultural Centre, Sai Wan Ho Civic Centre and URBIX – Urban Ticketing System. Perhaps the Department believed my experience in such pioneering work made me the right man for the job; at any rate, they decided to entrust me with the planning and implementation of these cultural projects.’

Tony Ma had a love of movies from a young age. By high school he was an avid reader of film critiques and movie magazines. However, when faced with the new discipline of film archiving, he was understandably filled with trepidation. Apart from reading a large volume of books on theory and management, he also had to learn the technical side of film archiving. At the same time, he had to make contact with various prominent people to ascertain the amount of support existed from the film industry for the establishment of a film archive; he was doing it all alone throughout the entire process. When faced with a multitude of loose ends, Tony finally proposed to take on more people for the project.

‘I suggested to my superiors that I could not manage this whole project alone, and was very fortunate to have Dennis Tong and Richie Lam join the team. My two colleagues and I had great hopes for the establishment of a film archive, but we were faced with a myriad of obstacles. There were many people who asked: “What are we keeping these old and outdated movies for?” There

were also others who were concerned that “If the film archive were to use all of my films, this could potentially harm my commercial interests.” Even within the Urban Council, the initial support for a film archive was very small; most Councillors believed that there was very little value in spending such a large sum of money on what was considered a frivolous project.’

Even so, these ‘three musketeers’ commenced their campaign for a film archive in Hong Kong. Dennis Tong, who had worked for a television station, utilised his contacts and network within the industry. Together with Richie Lam, he ventured into film industry circles, trying to convince filmmakers to donate their films, scripts, handbills, posters and similar resources to the archive. ‘At the beginning, all three of us were based in the Admiralty Headquarters; next door to us were the [Urban Services] department heads. As a result we were not able to hang our “Hong Kong Film Archive Planning Office” sign on the door. Without an official address for our offices, we were often able to get only a film catalogue from our industry contacts, which amounted

Date: 21 October 2010
Interviewees: Tony Ma, Dennis Tong
Interviewer: Po Fung
Collator: Karen So

to a sheet of paper each time. Because we didn't have an official office, every meeting we had with potential donors were in restaurants, and every meeting ended with "we will look you up another time" – nothing was concrete. The USD hadn't yet officially acknowledged our status, so my interactions with the industry back then could be summed up as "crafting without supervision, intentions known only by the heavens."⁴ In other words, we were asking our industry friends to trust us implicitly without any form of official sanction.'

Even though there were people who were cautious towards this 'invisible department', there were also many who were willing to donate their treasures without seeing the film archive itself. Dennis Tong is particularly thankful for Mrs Vicky Leung's support and confidence in our work: 'At a time when a brick was yet to be laid for the Archive, Mrs Leung was the first within the industry to indicate that she was happy to donate copies of the films made by Pearl City Films. This had created a massive rippling effect within the industry, as it was a positive and overt demonstration of

confidence and trust in us. It had definitely smoothed the way for our collecting film resources later on.'

The general public caught wind of the plan to start the film archive, and some of them began to ring Tony Ma and his colleagues for collecting film prints. Even though at the time, the 'Hong Kong Film Archive' was nothing more than a few office desks, they were afraid that the film stocks would be lost, so they did not hesitate to collect them from the public. Dennis Tong says: 'If we didn't collect those films, the film stocks might have to be thrown away. And if the film stocks were not stored properly, they might have run the risk of spontaneous combustion, so we had to act swiftly.' Tony Ma agrees whole-heartedly: 'No matter how bad the film stock's condition was, even if it was fused into a solid mass like a chocolate block, and was unable to be unravelled, we were committed to retrieving it. And the film cans were very heavy and cumbersome, but fortunately I wasn't too old back then, and my two colleagues were even younger than me, so we shared the workload. We were very short-handed, so we had to be flexible.

We were the acquisition team, and we were also the research unit.'

Even though the acquisition work was very laborious, there were moments of brilliance too. The account of how Dennis Tong retrieved *The Orphan* (1960) from England was a classic example of such an inspirational moment. 'That was back in 1992. I was attending a course on archival management and film preservation at the British Academy of Film and Television Arts. Coincidentally at the time, the Rank Film Laboratories Limited had a stockpile of Chinese-language films which they had no idea what to make of, so they wanted me to have a look at them. Amongst the pile of films were Bruce Lee's *The Orphan*, and Kwan Tak-hing's *Kwan-ti, God of War* (1956); all great finds, and were kept in excellent condition. When I asked them about the origins of these films, they told me that the films were deposited there for processing when they were made. At that time, the storage facilities at Rank were overflowing with films, so they wanted me to help them look for the contacts for these film stocks, otherwise they would have to

dispose of them. So I asked them to wait for the moment while I contacted the Hong Kong Government to see if we were able to take the films. This was exactly what Rank was hoping for, in fact they could not wait to give me the films to take back to Hong Kong.

'Unlike nowadays, we didn't have e-mails back then, so how could I get in contact with Tony about these invaluable films immediately? Well, the most advanced communication method was the fax, so I borrowed the fax machine at Rank, and faxed Tony everything about the find. We immediately received a reply indicating we would take all of the films, and a request for Rank not to give the films to anybody else.'

With Tong and Lam out fighting for the cause, Tony Ma could concentrate his efforts on convincing the Urban Councillors to green-light the film archive project. 'At that time there was still very little support from the Councillors for the establishment of a film archive, but we were past the point of no return. People had already entrusted their films with us, and if the project fell through, how would we explain it to the

owners of the films? Not only were we accountable to the film owners, we were accountable to the wider public as well, so it was a situation where we could not afford to fail in the venture, and success was the only solution.

‘The USD allowed me to visit various film archives around the world, and after my visits I felt that it was time for me to put in a proposal to the Urban Council to form a visiting delegation to some of these overseas film archives. So many Councillors and myself left to visit the film archives and film study facilities in North America to get a better understanding of what this project entailed. Following this tour, the Councillors gained a better idea of this subject; and I drafted a document outlining the potential for Hong Kong to institute a film archive, the support for a film archive from the film industry and how much filmic resources we could collect and preserve. And as all of you can attest, I had extremely underestimated the potential of what the archive can achieve, and the current Hong Kong Film Archive has far exceeded my initial expectations.

‘At the time, I proposed that our archive needed to be different from all the other archives around the world in that we would collect, research films and also screen them; and that we must assume the roles of publisher, promoter, and be a cultural repository as well as entertaining the general public. I believed that if we take on all of those roles we would have a better chance to get approved.

‘But that was only a very general proposal; it didn’t even outline how big the archive needed to be or how the facilities would be distributed. So we invited some specialists from overseas to be our consultants to put together a feasibility report, and finally got an agreement in principle to go ahead from the Urban Council.’

In 1993, the Urban Council finally granted permission to build the Hong Kong Film Archive; Cynthia Liu was given the Senior Manager position, and technical consultants were commissioned to conduct further research and restoration work. The Planning Office was set up in the Hong Kong Museum of History’s current location

in Tsim Sha Tsui (it was later moved to the Urban Council Fa Yuen Street Complex in Mong Kok); and they were finally allowed to display their signage. The Hong Kong Film Archive was gradually taking shape. The next year, Dennis Tong was transferred to the Hong Kong Chinese Orchestra as Senior Manager, and Tony Ma was promoted to Assistant Director (Cultural Affairs). In 2000, the Urban Council and the Regional Council merged to become the Leisure and Cultural Services Department; Tony Ma was appointed Assistant Director (Heritage and Museums). Because of his attachment to the Film Archive, he fought to have it re-assigned to his Museum Branch. ‘Not long after I took over, the Archive was successfully launched under Cynthia Liu’s leadership. Now we have proof that the Archive has the support of all social circles, and is welcomed by the general public, which makes me very happy.’

Co-translated by Cindi Chwang & Hayli Chwang

Notes

1. Lao Minsheng, ‘An Occasion Worth Celebrating: The Hong Kong Film Archive Will Finally be Established’, *Film Biweekly*, Issue 318, 13 June 1991 (in Chinese).
2. Tao Bing, ‘Please Save Our Films: An Appeal to a Sunset Government’, *Film Biweekly*, Issue 287, 29 March 1990 (in Chinese).
3. In Chinese culture, the ‘pioneering oxen’ symbolises the pioneering spirit of all those fighting for change and the new to be established.
4. Ancestral instructions of Beijing Tong Ren Tang, a traditional Chinese herbalist apothecary. The meaning of the couplet is that even when one works in secrecy and without supervision, one must always toil with honour and with ethical integrity, because all of our actions and intentions are observed by the heavens.

專訪歷任館長 笑談十年人事

初創歲月 困難重重

香港電影資料館於2001年初開幕，但籌備工作早在1991年已經開始。廖昭薰是資料館第一任館長，憑著她多年籌辦文化及電影節目的經驗，領著同事開展各項工作，把這從未在香港出現過的體系塑造成形。

郭：你是哪一年加入香港電影資料館的籌劃辦事處的？

廖：1993年。我聽聞電影資料館設立，主動舉手。當時負責籌劃的是馬啟濃先生，我們稱他為「香港電影資料館之父」，因為由他那個年代開始，已經向政府爭取資源，亦做了許多考察工作，到世界各地的電影資料館視察，覺得香港亦有條件和需要成立電影資料館。成立初期，只有很少同事，林覺聲先生是其中一人，還有唐富雄先生，我後來加入，便具體開展籌劃電影資料館的工作。

林：如沒弄錯，應該是1991年。唐先生當時還是兼任，我是全職，主要做初步聯絡和文件上的工作，真正全面開展，就是Cynthia〔廖昭薰〕到任的時候。

廖：他們爭取到撥款的時候，已經有一個籌劃辦事處，不過規模較小。馬啟濃先生並不是專職做電影資料館的，他有很多其

他工作，到開了一個高級經理的職位，就是我入職的時候，才較全面地籌劃成立電影資料館。

從1993至2001年，中間有七、八年的時間籌建現時的電影資料館。過程中有不少阻滯，例如選址，到底要建在哪裡？現在也有人提出，為甚麼要建在東區，而不是較接近中環的地方？這要視乎政府有哪幾塊地撥作文化建設。當時適合興建公共設施的市區用地十分矜貴，還有東區一位議員〔文世昌〕特別支持電影，所以最終選了這裡。我記得最初繪圖時，它和一般市政大廈一樣——在一幢大樓中，有室內體育館、泳池，還有電影資料館。幸運地，當時的市政局和區議會議員也認為，電影資料館應該有自己的特色，無論如何要將圖則劃開。

除了籌劃這幢建築物的興建，當然最重要是說服電影界捐出電影菲林和文字資料，一般反應是不錯的，但也有困難，尤其我們和一些較大的電影機構，例如嘉禾、邵氏、國泰等接觸，在最初建立的年代，遇到方逸華小姐便立即追著遞名片。鄧文懷先生非常支持我們，但因為他們那時候在商討出售影片，又或轉成錄影帶，很多問題都不是他們可以控制，國泰也如是。幸運地，經過這麼多年，加上各方的努力，

不同的公司開始一批批的把拷貝捐贈給資料館。

初期的工作是搜集電影拷貝、拯救電影拷貝。「拯救」這用詞非常真確，因為當年負責搜集影片的同事，Angela〔唐詠詩〕、Richie〔林覺聲〕、Priscilla〔陳彩玉〕到處與電影人聯絡，到訪他們位於新界的倉庫，都是一些環境比較惡劣的地方，去拯救影片，納入館藏。還未有館址時，我們在臨時辦事處，就是尖沙咀歷史博物館現址，立即將一些房間加裝空調，開始搜集影片，當時我們是和它們共存的。

林：對，要抱著影片工作。

廖：那些味道並不好聞，但我們都顧不得了，總比放在新界舊倉庫好。在籌劃過程中，我們聽到許多消息，許多影片在慢慢散失、損壞或被丟棄。所以我們用盡方法，趕快與各方友好聯繫，希望他們可以立即把影片捐給我們，我們則想辦法把它們放在有空調的地方，我想這算是當時最大的挑戰吧。

林：我曾經到過新界某農村，有一間房子，門一打開便飄出一陣煙霧，裡面還有許多奇怪的昆蟲，就在這種地方存放了菲林。我們要是不立即把影片搬走，之後搜集回來也沒有用。但有時候也會有奇蹟出現，

廖昭薰 Cynthia Liu 唐詠詩 Angela Tong 林覺聲 Richie Lam



日期：2010年9月16日

受訪者：廖昭薰、唐詠詩、林覺聲

訪問：郭靜寧、傅慧儀

整理：蘇芷瑩

我曾在一個晒得不得了的天台發現幾套易燃片的底片，是完好的。奇怪是，即使整個天台晒得滾燙，那角落也莫名其妙地隔熱得很好，所以底片可以保存下來。

郭：是哪幾套？

林：應該是周璇那幾套。

唐：《歌女之歌》（1948）那些。

林：對，還有《花外流鶯》（1948），我當時也覺得很不可思議。

廖：那次他們說搜集了一些硝酸片回來，大家聽到硝酸片便想到了火警。

林：好可怕！

廖：好可怕！但我倆對著那些影片，想這真是硝酸片嗎？便剪出一格空白菲林，走到空曠的地方試著燃點，真的燒著了。

林：很厲害，燒得很快，怎樣也弄不熄，直至整格燒光為止。那時候就是用這麼原始的方法。

廖：另外亦有一個經典故事，我們有同事在英國的沖印公司發現了《人海孤鴻》（1960）的底片。以前很多香港電影會送到英國沖印，不少片商將底片留在沖印公司，只把拷貝運回來，那邊的沖印公司得

知我們成立，主動跟我們聯絡，唐富雄先生到那片倉一罐罐打開菲林，發現了李小龍的《人海孤鴻》。

林：當然沖印公司的環境好得多，運回來的底片顏色非常漂亮。

廖：所以後來我們將它列為「修復經典」，因為大家在香港看到的《人海孤鴻》大多是黑白版，而那次發現的是彩色底片，我們便將它翻印一個彩色版本放映。此外，北京的中國電影資料館亦保存了許多香港電影。我們爭取了一些資源，請他們替我們翻印這批影片，現在部分館藏就是以這個途徑搜集回港的。做這些工作的時候，資料館還未正式開幕，但已讓人覺得我們正在投入運作，讓業界知道我們正在做一些有意義的工作。

籌備期間，我認為還有幾方面要提及。電腦系統的設立，對資源中心非常重要。這系統花了很多同事很多努力，現在使用者只須輸入一個名字，便可看到與這名字有關的館藏資料及電影簡介。這花了同事不少功夫，我亦認為是資料館很輝煌的成績。

另外是研究工作，這是資料館很重視的一環。第一卷《香港影片大全》在資料館開幕前已經出版，余慕雲先生幫了我們很大忙。他到廣州中山大學圖書館查看舊報

紙，把香港電影的首輪廣告全找回來，在這些原始資料中找到我們對電影放映業最初的理解。即使電影資料館還未開幕，已經有人讚賞。我們亦有出版《通訊》，讓外界知道我們的工作進程，有助加強人們對電影資料館的信心。

還有修復，我們特地從博物館館長職系的修復組中發展新專業，就是電影修復，亦有派同事到海外受訓。我們麻雀雖小，但電影資料館應有的基本功能，我們一直非常重視。

郭：開館期間有沒有甚麼特別難忘的事情？

唐：就是很辛苦吧。

廖：心情緊張，血壓高。

唐：對對！我記得當時你要戴著一部儀器。

廖：二十四小時監測心臟跳動。

唐：還刻意穿長大衣遮蓋著它，很辛苦！

廖：都是小事，其實全館上下都很努力，包括已離世的 Isaac〔前資訊系統組經理梁海雲〕，他對電影資料館的電腦系統貢獻很大，還有前輩卡叔〔羅卡〕一手策劃成立的節目組和當時資源中心的 Monique〔邵寶珠〕，在座很多位都是開館功臣。我覺得十年，或者多於十年，這班同事都可以齊心做

好這工作，當中一定有些大家共同的信念。我覺得這是很難得的事。

成立電影資料館的過程當然充滿挑戰，對我來說這亦是很上心的工作。我經常說，電影資料館是我第三個兒子——我有兩個兒子，電影資料館是第三個。如你問我在職業生涯中，哪個項目是我最有歸屬感，或仍然很有感情的，那真的是電影資料館。

默默耕耘 收穫漸豐

2001年資料館開幕不久，廖昭薰獲得升職，館長一職由唐詠詩接任。當時唐詠詩加入資料館已經五年，最初擔任搜集經理。

唐：我加入時還是在旺角花園街的籌劃辦事處時期，大家還未知道電影資料館是甚麼，但也有些人知道，因為之前 Richie 四出做游說工作，已經認識了一些老人家，但他們是否打算捐出物品呢？還沒。所以我要繼續聯絡、游說，讓他們認識我們的工作。我想 Richie 的年代已經這樣，很好笑，我們經常要去飲茶，約老人家總不會約開會吧。

林：在彌敦酒店。

唐：對！那時候有一位大片主繆康義先生，港僑電影公司的，叫繆伯，就是剛才 Richie



(右起)廖昭薰、林覺聲、杜婉霞、周潤發、袁立勳攝於1995年
[From right] Cynthia Liu, Richie Lam, Joanna To, Chow Yun-fat and Yuen Lup-fun in 1995



(右起)廖昭薰、唐詠詩與蕭芳芳攝於1997年
[From right] Cynthia Liu, Angela Tong with Josephine Siao in 1997

說有硝酸片那位。他曾經營沖印公司，珍藏了許多底片，賣了許多給電視台，亞視很多，他都放在那裡讓他們播。我們一直跟他談，有趣的是，他有空給你十套，有空再給你二十套，我們也就有空便跟他飲茶。和老人家洽談需要很有耐性，例如我們約他一時飲茶，他十二時就坐在你面前等著，我們便跟他邊談天邊工作。後期他捐了很多東西，現在我們很大部分六十年代的電影都是繆伯的。

另外一些搜集、一些游說功夫，就是和電影公司，例如國泰。那時候剛有香港影視娛樂博覽，每年都會有許多片主來香港，我在嘉賓名單看到朱美蓮女士（新加坡國泰機構主持人）的名字，知道她那段期間來港，便請她來參觀一下。這已是後期有館址的時候。她來參觀，印象非常深刻，亦很認同我們的工作，我們就是從那時開始慢慢游說。我們很多的搜集工作都不會即時看到效果，要慢慢建立關係，讓他們對我們的工作有信心，然後又要談細則。細則其實最是麻煩，就是合約，所有大公司一定要交給律師，嘉禾也好，國泰也好，一些駐美國的公司也好，有時談不攏可能會拖很久。那時我記得曾經與無線電視接觸，我想是Richie年代已經開始的吧？

林：是的，那時候已經開始。

唐：電視台是有許多舊電影的地方，我們希望可大量收集。很慶幸後來亞洲電視將整批影片捐了給我們，這也談了很久很久，我想大概有十多年了。所以搜集的機會，你要播種子，慢慢累積，等待時機。當然背後需要認識某些主要的負責人，要得到他的信任，得到他的諒解和明白。後期一些電影人，包括自己是導演或是片主的——例如美亞電影公司——他們很好，已經說到每有新片便捐給我們。只要他們認同我們的工作，並且是支持的，就會自動捐給我們。

廖：在籌劃階段，很多影人例如蕭芳芳女士、周潤發先生，他們主動聯絡我們：「我想捐出所得的獎項，你來我家取吧！」把我嚇得手忙腳亂。館址未有，收了他們這麼重要的東西，要怎麼安置？我也親身到了蕭芳芳的家，她在傳真說：「我放在了客廳，在旅行袋裡，你來拿吧。」周潤發說要捐獎座給我們，那時真的不知道怎麼辦，但沒有理由不收，一定要收，一定要隆重其事，最後在大會堂市政廳接收他的獎項。那天整個市政廳沒人在辦公桌上工作，所有女同事都來了跟周潤發合照。

郭：接著想請 Angela 說說2001至2007年，你當館長那期間，有沒有特別的目標？工作上有什么需要調整？

唐：其實當我們由籌劃辦事處變成一所資

料館，整個架構已經不同，有很多組別，事事更加清晰，各項工作都有規矩。身為館長，須要處理許多行政事務，要令每個組別清楚知道自己的工作。這是其一，是對內的。

對外的，人們認識資料館的工作，是透過我們的節目。以前我們已舉辦放映，亦有舉辦展覽，但都是借用別人的場地。有了自己的場地，我要做的工作便是邀請人們到來，包括電影公司的負責人，帶他們參觀，因為必須親身到來參觀，才會了解我們的真正工作。甚麼叫片倉？片倉的質素和他們存放影片的「倉庫」有多大分別？我們怎樣處理一張海報？修復是做些甚麼的？

另外我們有資源中心，透過電腦亦能令他們印象更深刻，很多時候電影人都很讚嘆。所以我當時要做的許多功夫便是邀請人到來參觀，如果他們認同我們的工作，便會同意捐贈，替我們進行口述歷史訪問，或給我們提供資料。有了館址，便能加深他們對我們的認識了。

郭：資料館成立以後，怎樣跟本地文化機構互相協調和合作？

林：最主要是香港國際電影節，其實跟電影節的合作可以追溯到很久以前，我們有



唐詠詩與錢似鶯(中)、童月娟
Angela Tong with Chin Tsi-ang (middle) and Tong Yuejuan



開館日廖昭薰(右一)與主禮嘉賓
Cynthia Liu (1st right) with officiating guests at the
Archive's official opening

些電影，或是電影資料，是由電影節提供或捐贈的。另外每年電影節都會有回顧的部分，資料館在很早期的時候，已經負責這部分，和他們的合作一直沒有間斷。另外還有業界，例如香港電影金像獎協會、香港電影工作者總會等，大家經常有聯繫，很多時候他們要找資料，都會向資料館查詢，同時透過電影節目辦事處跟我們合作。還有一些影人、導演會來資源中心找資料或觀看舊影片，甚至請我們尋找片源或片主。

唐：資料館2001年開幕後，也不停和大學合作，卡叔會主動聯絡不同的大學，大學亦會主動找我們，希望用我們的資源舉辦節目，加深學生對電影的了解。海外方面，因為資料館成立前已經是 FIAF〔國際電影資料館聯盟〕的成員，成立後與外國的資料館溝通多了，會洽談合作模式。我們亦會跟外國的電影節或電影機構合作，將節目移師彼邦，這種海外合作亦有很多。

郭：你離開資料館後，調職到電影節目辦事處，那部門跟資料館的關係是怎樣的？

唐：我們有如姐妹部門，現階段，我們提供後勤支援，或在宣傳上配合資料館的節目，令節目辦得更好。

穩守優勢 迎候挑戰

唐詠詩被派到電影節目辦事處後，有份孕育資料館的林覺聲於2007年回來接棒。這時候資料館的運作已上了軌道，闊別十一年，林覺聲會怎樣領導資料館未來的發展？

林：其實現在做館長很難，因為珠玉在前，那麼厲害。

廖：不是青出於藍嗎？

林：怎麼說呢？資料館已經做出了成績，現在的難度是如何在既有的成果上做得更好，所以說守業艱難。

唐：其實電影是很好玩的，電影是多姿多采的。資料館為甚麼這麼豐富？因為工作永遠做不完。同事甚麼節目也想像，甚麼書也想像出版，工作做不完，因為我們起步遲。香港電影資料館的起步和亞洲區比較是很遲的，要趕上的話就要增添人手，或擴充場地，這是由我開始到現在 Richie 都在面對的很大很大的挑戰——就是不斷找地方，不斷找不到地方；不斷想增添人手，但架構上不容許。這是一個惡性循環，我認為這是一個很大的問題，對館長亦是很大的壓力。較大的議題如怎樣找一個合適的倉庫，也相當棘手。

林：其實地方對資料館或對館長，不論是 Angela 或我現在，都很是頭痛。人手方面，先不說能否找到合適人選，即使找到了，那個人也要有地方坐、有電腦用，所以找更多地方來容納同事和放置藏品，是眼下較緊急和巨大的挑戰。人才方面，不論是電影資料館或電影文化界，都在面對相同的問題——來來去去都是同一批人，十年後又怎樣？這批人屆時都該已退休了，那之後怎樣？無論是資料館，或是做電影文化、電影節還是藝術中心，我覺得是時候想想如何培養接班人了。

修復保存方面，我希望當資源許可時，我們嘗試自己做數碼修復。同事對這種技術的掌握已有基礎，只要有適當的再培訓和適當的機器，他們是做得到的，不用動輒送到外國做。

幸運地，在資料館工作最特別的地方，是這一班同事，不論他們是十多年前遇到的，還是現在共事的，都給我一種感覺，就是那種投入和熱誠。有了這班同事，我便有信心將來可以做得更好。

教育方面，除與香港的教育機構合作，其實亦可以把我們的節目放到社區，甚至搬到外國。比如說我們修復後的電影《孔夫

子》(1940)，我也希望積極推廣至國外，一方面介紹電影，另一方面展示資料館的成果。

雖然我們不在市中心，但要來也不會太難，只要我們有好的節目、好的宣傳。我們開館這十年，參觀人數不斷上升，希望將來會有更多人使用我們的設備。

廖：電影上座率現在有多少？

林：有九十多個百分點。

唐：我們還有些新猷，例如「歡樂早場」也很成功。



(左起) 康文署助理署長(文物及博物館) 吳志華、杜琪峯、林覺聲
[From left] Ng Chi-wa, Assistant Director (Heritage & Museums), LCSD; Johnnie To; Richie Lam

林：對，是滿座的。我們其實想擴充「歡樂早場」，現在每月兩次，希望之後可以每星期做。

唐：策劃「早場」的是 Sam (何思穎)，我們的辦事處幫忙。

林：我們是姐妹部門嘛。

廖：我倒有興趣談談香港電影資料館的前景，就是數碼化。現在還有人用菲林拍電影，日後就很難說，我相信這些討論在國際會議中，已經放進議程了。

林：其實 FIAF 最近4月(2010年)在挪威舉行的會議中，亦有論及數碼化的現象。我想全世界的電影資料館都不能逃避。數碼化本身是一種技術，最終我們該怎樣保存電影？似乎大部分資料館都希望用最傳統的非林來保存影像。席間亦有人提出，如果電影是用數碼拍攝的，無論如何要保存數碼拷貝，但技術上怎樣長時間保存我們所謂的數碼電影？現在許多做電影修復的，如韓國的電影資料館、日本的電影資料館，他們也會先以數碼修復，完成後不單收藏硬碟，也會複印成底片保存。數碼電影的拷貝或硬碟，保存時間怎樣也比不上菲林長，可能每隔一段時間便要翻印硬碟，令它可以保存下去。說到底，菲林只

要有光便可看到影像，但如果是硬碟，讀不到或沒有儀器閱讀，你怎樣照都照不出影像。

廖：還有菲林的穩定性現在是最有保證的，只要在適當的環境下，許多年後仍會存在，但數碼影像現在還未有資料說哪時候會失蹤，對吧？

林：在最理想的環境，都只是二、三十年便要翻印下一代。最糟糕的是，閱讀數碼影像的工具等不到二、三十年。

唐：對，機器也很重要，我們經常說要買舊機器，否則根本讀不到那些格式。所以做資料館有一個難處，就是如何緊貼和配合發展，同事亦要熟識不同科技的分別和發展，而這所有都會影響資金或儲存空間。

說到發展，其實《孔夫子》是一個很重要的例子，證明資料館已到達某個水平。很多外國的大型資料館，也要有相當的經驗，才可以修復好一套電影。這是第一，搜集。第二是修復，要有正確、專業的判斷，決定怎樣修復那影片，而這背後又要有很強的研究，接著要組織字幕和放映。現在資料館可以修復及整理這樣一套電影，還可以把它帶到國外，已經代表它成長到一個不錯的階段。

發展到這個地步，其實是要改變的了，但能變出甚麼？要用甚麼方法去變？人才上、地方上，是難做的。我們暫時做到的是節目上的擴展，但礙於人手問題，想到要做些規模較大的項目，都有點兒擔心。正如 Richie 說，FIAF 也希望在香港舉行周年會議。

林：FIAF 2012年會在北京舉行會議，也希望在香港舉辦部分項目，例如行政委員會會議。

廖：那很好呀！

林：我認為資料館是一個長遠的工程，我們只是開始，在時代巨輪中是小小一點，資料館還會有許多更棒的人跟著做下去。想想我們才十年，其他國家的資料館已經有幾十年歷史，那裡的人可以做幾十年。剛開館時我到 FIAF 開會，最近再去，又見到同樣的人！十多二十年前他還是個小伙子，現在已經是主要負責人了。

廖：你也是啊！

林：說的也是！

Ten Years of Film Archiving: A Roundtable with Three Stalwarts

Date: 16 September 2010
Archive Heads past and present: Cynthia Liu, Angela Tong, Richie Lam
Interviewers: Kwok Ching-ling, Winnie Fu
Collator: Karen So

A Nail-biting Start

The Hong Kong Film Archive opened its doors to the public in 2001, but the preparatory phase leading to its inauguration began as early as 1991. The founding Archive Head, Cynthia Liu, leveraged years of cultural and film programming experience to ease members of staff into new ways of working, gradually shaping the Planning Office into a first-of-its-kind establishment in Hong Kong.

Kwok: In which year did you join the Planning Office of the Hong Kong Film Archive?

Liu: 1993. When its establishment was announced, I jumped at the opportunity as soon as I heard the news. Tony Ma, who was put at the helm of the project, was dubbed affectionately the ‘Father of the Hong Kong Film Archive’ for having the foresight to lobby the government for funding, making study visits to overseas film archives and concluding that there was a need for a film archive in Hong Kong and that time was just ripe. It all began with a small team of staff, among them Richie Lam. Then Dennis Tong hopped on board, followed by me and the real work began.

Lam: If my memory serves me right, it should be 1991. Mr Tong was working part-time and I full-time, initially in liaison and paperwork. The project didn’t kick off until Cynthia assumed office.

Liu: When they finally got their hands on the funding, a planning office, though a small one, was already in place. Tony Ma wasn’t only working on the Film Archive but also on a range of other projects. I wasn’t brought into the picture until the opening of the Senior Manager position, whose primary task was to oversee the planning of the future archive.

The seven, eight years between 1993 and 2001 were devoted to the planning and construction stage. We had our fair share of setbacks, such as doubts about its location. Even to this day people still argue as to whether it should be located in Central or the Island East. It all boils down to the government land available for cultural infrastructure – prime urban spaces for public facilities were rare and expensive. It also happened an Island East District Councillor named Man Sai-cheong was an ardent supporter of film, who gave a big

push for the cause. I still remember what the Archive building was conceived to be in the earliest architecture drawings – exactly the same as any other civic centre with indoor sports facilities, swimming pools *and* the Film Archive all under the same roof! Fortunately, District Councillors and their colleagues at the Urban Council argued for the benefits of a film archive taking on its special character and being a stand-alone structure.

Apart from site planning, the most pressing task was to call on the film industry to donate film copies and film-related artefacts. We were met with a generally positive response, but not without difficulty, particularly in establishing initial contacts with larger film studios such as Golden Harvest, Shaw Brothers and Cathay. It was the days of us plying Mona Fong [of Shaw Brothers] with our business cards whenever the occasion arose. Raymond Chow [of Golden Harvest] has been incredibly supportive, but he was negotiating a sale of the film collection, or its transfer to video format, and a lot of things were beyond the control of the studio. It’s the same story over at Cathay. With some luck and each passing year, plus a lot of

hard work of many great minds, batches of film caches started to make their way from these film studios to the Film Archive.

Acquiring and rescuing film copies were at the core of our early work. The word 'rescue' is both poignant and true. The Acquisition Team, which comprised Angela, Richie and Priscilla [Priscilla Chan], reached out to industry people, visited their warehouses left in appalling conditions and delivered films to the safekeeping of the Archive. With the site under construction, we were working from a temporary office where the Hong Kong Museum of History is now located. Air-conditioned rooms were immediately set up to accommodate the on-going acquisition work. It's all about film and us, us and film.

Lam: Absolutely. We were film huggers.

Liu: But the smell they emitted! Not that we cared – better in our laps than in those old, abandoned warehouses. As news kept flooding in during that planning stage of films being lost to negligence, decay or abandonment, we pulled every trick up our sleeves and lost no time to get in touch with

our contacts, hoping they would donate the films while busy racking our brains to come up with an air-conditioned environment for storage. I guess it sums up the biggest challenge we were facing at the time.

Lam: Then there was this visit to a house in a rural village. The second the door opened a whirl of hazy smoke poured out together with a swarm of unknown insects. Such was the home to the film copies. If we hadn't moved the films right away, they'd have been of little use to us. Miracles did happen sometimes. I remember finding several nitrate negatives – in mint condition – left at a corner of a sun-drenched rooftop. The most amazing thing was, even though the ground was boiling to touch, that spot was somehow well insulated from the scorching heat and thus the films survived.

Kwok: And what are these films?

Lam: Should be those of Zhou Xuan [a singer-actress dubbed 'Golden Throat' in the 1930s and 40s].

Tong: *Song of a Songstress* (1948) and a few other titles.

Lam: Yes, and *Orioles Banished from the Flowers* (1948). Even at the time I thought it amazing.

Liu: When we got wind of their acquisition of nitrate films, the first thing that sprang to mind was fire hazard.

Lam: It was scary!

Liu: Indeed it was. We stared at the film stock, thinking 'Is this nitrate film?' At last we came up with a little experiment. We cut out a blank frame and tried lighting it up in the open air, and it started to burn.

Lam: It really went up in a flame, with no sign of letting up however hard we tried until the very last bit was consumed. That's the primitive method we used back then.

Liu: Here's another classic story. A colleague happened to stumble upon *The Orphan* (1960) in a film lab in England. Back then many Hong Kong studios sent their films to England for processing and many of them only shipped back the copies and left the film originals behind. When the lab got wind of the establishment of the Archive, they took the initiative to contact us. Dennis Tong



2001年成龍(中)到訪,與廖昭薰、羅卡(左)合照
Jackie Chan (middle) with Cynthia Liu and Law Kar (left) at the Archive in 2001

was attending a course on film archiving in England; he rushed to the lab, opened the caches in the film vault and found *The Orphan*.

Lam: Of course conditions were much better at the film lab and the colour of the negatives was very well preserved.

Liu: *The Orphan* is one of our 'Restored Treasures' because the version people in Hong Kong used to see is in black and white. But it was a colour original we acquired, the master from which another colour copy was struck later. There's also one thing worth mentioning, that is the

China Film Archive has preserved many Hong Kong films. With some hard-fought funding, we were able to have them make copies of their Hong Kong films, which contributed to part of our collection. Do bear in mind the Archive was not yet officially open, but we left a deep impression we were going full steam ahead and let the industry know we were doing something meaningful.

There were other areas important to the preparatory process, such as the setting up of the online system, which was important to the Resource Centre. The result of toiling long hours, the system allows a user to key in a search and get a list of related items in the Archive collection, synopses included, at the press of a button. This is an achievement the Archive can be proud of, if only for the sheer amount of work involved.

Then there's research. Even back then, research was regarded as a pivotal part of the Archive. The first volume of the *Hong Kong Filmography* had been published before our official opening; the credit largely went to Yu Mo-wan who scoured the libraries of Sun Yat-sen University in Guangzhou for old newspapers and adverts

of Hong Kong films on first release. This body of primary material gave us a first glimpse of film distribution in the early years and won the Archive praises. We also published a quarterly newsletter as a confidence-building tool and to keep the public updated on our progress.

For conservation, we developed a new area of expertise – film conservation – from within the established curatorial system of the Central Conservation Unit, and staff members were sent for overseas training. The Archive may be small, but it has everything a film archive needs. And that is what matters to us.

Kwok: Were there any memorable events in the run-up to the opening?

Tong: Things were tough?

Liu: It's nerve-wracking, bad for my blood pressure.

Tong: Now I remember! You were wearing a monitor.

Liu: To keep track of my heart rate 24/7.

Tong: You had to wear a coat to conceal it. Tough!

Liu: It's nothing, especially when the entire team was working so hard. Isaac [Isaac Leung, formerly Systems Manager] had contributed immensely to the computer system of the Archive but he had sadly passed away. There were also our most respected Law Kar who set up the Programming Unit, as well as Monique [Monique Shiu], not to mention other founding staff members sitting here now. For this team to work together as one for ten years and counting, I believe they must have shared a common vision. This just doesn't come by often.

The road was paved with challenges; it became quite a weight on my mind. I often said that the Archive is my third child – in addition to my two sons in real life. If I were asked which project in my career brought me the most satisfaction, or to which I'm emotionally attached even today, I'd surely say it's the Film Archive.

The Silent Toil that is Not Lost

Not long after the inauguration of the Film Archive in 2001, Cynthia Liu was promoted, her vacant position filled by Angela Tong. Miss Tong brought to her new job five years of previous

experience as the Archive's Acquisition Manager.

Tong: I joined the Film Archive when it was still a planning office and most of the public had little idea what an archive did. Some had, thanks to the lobbying work Richie had been doing and the many film veterans he had befriended. Were they ready to give us their films? Not really. My job was to strengthen the initial contacts, make a lot of persuasive speeches and generally let people know about our work. It was how things worked, even back in Richie's days. It's funny because the film veterans and we had met over so many dim sum meals. With film veterans, you couldn't submit them to formal meetings, could you?

Lam: Usually at the Nathan Hotel.

Tong: That's right. There was the film magnate Miu Hong-nee, the boss of Kong Chiao Film Company who brought Richie the fascinating nitrate film story. Miu ran a processing lab that housed a sizeable collection of film negatives, their broadcasting rights given to television stations including the ATV. We were relentless in our pursuit, and interestingly, he would give us a dozen or so titles every



唐詠詩與張徹太太梁麗嫦女士
Angela Tong and Mrs Chang Cheh

now and then, making a gift whenever the fancy took him. In return, we invited him for dim sum whenever time allowed. Working with film veterans requires you to master the art of patience: they would show up at 12 noon for a one o'clock appointment and you would have to chat with them while trying to clear the desk before the lunch break. But then Miu did shower us with generous donations that made up a large portion of our 1960s collection.

There were more acquisition trips and harder persuasion work with film studios

such as Cathay. The annual Entertainment Expo Hong Kong brings a lot of film owners over to Hong Kong so when I spotted the name Meileen Choo [Executive Director of Cathay Organisation in Singapore] on the guest list, I asked her to visit the Film Archive during her stay in Hong Kong. The Archive building was already completed then and the visit left her with a deep impression. Her recognition of our work provided a strong boost to our ensuing lobbying efforts. Acquisition work often produces no immediate results; ties have to be built and trust has to be won over time and only then will we go into the nitty-gritty of a contract. The real headache is negotiating the contract and all its entailments. Big players like Golden Harvest, Cathay and most US-based studios have legal counsels and sometimes things get sticky and the process can drag on for a long time. I remember contacting the TVB, a tie that was first forged back in Richie's days, wasn't it?

Lam: That's right, it started in my time.

Tong: Television stations are a treasure trove of old films where we can reap a bumper

harvest. The donation of the entire ATV film library was a huge blessing, the fruit of a marathon negotiation spanning over ten years. Acquisition is like sowing seeds and waiting for the seeds to grow and bear fruits. Of course it helps if you know the right people and manage to gain their trust, understanding and support. Slowly but surely, industry people, including directors, film owners or studios such as Mei Ah, began pledging donations of their new releases. Voluntary donation is their way of recognising our efforts.

Liu: Many film celebrities took the initiative to contact us at the Planning Office. Josephine Siao and Chow Yun-fat were among them. 'I want to donate the awards I'd won; just come around and take them,' they offered. But without a fixed abode, what were we to do with these valuable artefacts? I paid a visit to Siao's, after receiving her fax saying: 'They're in my sitting room, inside a travel bag. Just come and get it.' Chow's call of offer really threw us into a panic. Of course it's an offer too good to refuse, but its acceptance must be matched with profound gratitude. It was

decided that a ceremony was to be held at the City Hall. On that day, not a single female colleague could be found at their desks – they were all gone hounding our star donor for pictures.

Kwok: Between 2001 and 2007 when you were Archive Head, Angela, were there any specific goals to achieve and what adjustments did you make?

Tong: With the transformation from a planning office to a film archive came an overhaul of the entire structure. New units were set up, roles were more clearly defined and rules and regulations were set forth guiding each job. The head of the Archive had a lot of administrative duties such as making sure each team understood their roles. That's one area of work, an internal one.

Externally, the public comes to understand our work through the programmes we presented. While there were screenings and exhibitions under our name, they were held in hired venues. By the time we had a permanent home, my job was to invite film people over so that they could see for themselves what's going on inside the

Archive. What does a film vault do? How do our film vaults compare with their own storage facilities in terms of standards? Things like how we handle a poster or what conservation work actually involves.

We also have a Resource Centre as well as an online system to impress visitors and even draw a lot of 'oohs' and 'aahs'. A great deal of our work back then involved inviting people to come and see the Archive so that they would understand what we're doing, and approve of our work. Only then would they agree to make a donation, or grant an interview to our Oral History Project or furnish us with information. A permanent home definitely helps people know more about us.

Kwok: In what ways did the Archive collaborate with other local cultural organisations when it was first established?

Lam: We worked mainly with the Hong Kong International Film Festival and it was a collaboration that dates back many years. Many of our films and film-related material trace their sources to the Festival. There's also the Hong Kong Cinema Retrospective section of the Festival that's

been contributed by the Archive since the very early years. We have also established close ties with industry bodies such as the Hong Kong Film Awards Association and the Federation of Hong Kong Filmmakers. Quite often they would turn to the Archive for research or initiate joint ventures through the Film Programmes Office. Filmmakers and directors frequent our Resource Centre to dig out information or watch an old film, occasionally seeking our help to track down a film source or a film owner.

Tong: We also regularly joined hands with local universities. Law Kar would reach out to university students and vice versa, sharing available film resources with the students and enabling them to learn more about film in the process. That's work on the home front. Internationally, because the Archive had already acquired membership of FIAF [The International Federation of Film Archives], we saw even more communication with our overseas counterparts after our official opening in exploring the possibility and mode of cooperation. Many a time we joined hands with international film festivals and

organisations to bring our programmes to overseas audiences.

Kwok: A transfer later took you from the Archive to the Film Programmes Office. What is the nature of the relationship between these two offices?

Tong: The two are like sister departments. For now, the Film Programmes Office provides the Archive with logistics support in ticketing, administrative and publicity matters and generally helps make programmes run better.

Well Poised for Challenges Ahead

After a hiatus of 11 years, Richie Lam returned to the Archive in 2007 to take up the position left vacant by the departure of Angela Tong to the Film Programmes Office. As a key member of the founding staff, what vision does Lam have for the future Archive now that it is well on track?

Lam: It's a tough act to follow – you can't quite compete with the two pearls.

Liu: Doesn't the student always excel the master?

Lam: How should I put it? The Archive has

already notched up an impressive CV, how does one improve on success? It just seems extra hard.

Tong: Film is fun; film has so many possibilities. Why is the Archive such a rich place? It's because the work never ends here. There are so many programmes to do and so many books to publish. We never see the end of it because we are hampered by a late start. Compared with our Asian counterparts, the Archive was so late in its establishment and if we were to catch up, more people and space would be needed. This single challenge has been haunting me and now Richie – the constant search for space and more space. And more manpower, which has been inhibited by the established structure. It's a vicious circle, a big problem and one that brings enormous pressure to the Archive Head. There are also big, thorny issues such as finding the right location for our film vault.

Lam: Space indeed causes a big headache, whether to the Archive or its chief, Angela and myself included. Even if you land the right person, you'll have to sit him



(左起) 林覺聲、國際電影資料館聯盟行政委員狄米蒂、中國電影資料館館長傅紅星攝於2010年國際電影資料館聯盟周年大會

[From left] Richie Lam; Christian Dimitriu, FIAF Senior Administrator; and Fu Hongxing, Director of China Film Archive at the 2010 FIAF Congress

somewhere and find him a computer to work on, all of which demand more storage space, for office stuff and items of collection. This is the most imminent challenge facing us now. The shortage of talent is prevalent in the Archive and the wider film/culture circle. The same old gang has been around for some time now, and what will await us in ten years' time? They will be retired by then, and what comes

next? Whether the Archive, the film/culture circle, the Film Festival or the Arts Centre, it's time to think about nurturing the next generation.

For conservation work, when and if resources allow, I think it's time we try our hand at digital restoration. Our colleagues have mastered the basic techniques and it's only a matter of further training and getting the right equipment before we do it ourselves.

What's most special, and fortunate, about working at the Archive is its staff. Whether staff members of ten years ago or the present ones, they never fail to amaze me with their enthusiasm and passion. This dedicated team gives grounds for confidence that the Archive can do better and better.

In film education, apart from joint initiatives with local institutions, we should aim at taking our programmes to as close as the hearts of local communities and as far as overseas venues. I've always wanted to bring the restored *Confucius* (1940) to the international screen, not only showcasing the classic but our own accomplishments.

Even though the Archive is not centrally located, good programmes and good publicity are compelling enough for visitors to make the trip here. The first decade has seen a healthy growth in the number of visitors and hopefully more will come and make use of our facilities.

Liu: What's the attendance at screenings now?

Lam: Well over 90%.

Tong: And we never run short of new attractions. The Morning Matinee is quite a success.

Lam: Indeed, full houses at all shows. We've been talking about expanding the Morning Matinee from two Friday mornings each month to every Friday morning.

Tong: It's Sam [Sam Ho] who curates the programmes, with some assistance from the Film Programmes Office.

Lam: That's what a sister department is for.

Liu: Allow me to steer the topic to the future of the Hong Kong Film Archive, that is going digital. Although many people are

still shooting films on film, things can and will change and I believe this issue has long been placed on the agendas of international conferences.

Lam: The issue of going digital did crop up at the FIAF conference in Oslo this past April; no film archive in the world can escape from it. Digitisation is itself a technology but it also begs the question: what is the ultimate means of preserving films? It seems that most film archives are inclined towards the traditional way of preserving film images on film. Some attendees raised the question of preserving digital copies of films that are shot digitally. But how is the archival storage of digital films best achieved technically? With film restoration, many archives such as the Korean and the Japanese would do it digitally, thereby producing a digital version on disk for archival storage but not without making a copy on film as a backup. It should be noted hard disks have a very limited lifespan, unlike film. For information that must be preserved indefinitely, periodic migrations from old media to new ones are necessary. With film, you'll only need to put it under a light source to see the images,

but to read images on a disk you'll need a machine, that is, provided the stored images can be read and retrieved by the software available at a particular time.

Liu: Film is still the superior form in terms of storage stability; it's likely to survive into the long-term future in the right environment whereas no one knows how long before these digital images will disappear without a trace.

Lam: Even under the most ideal conditions, a migration from old media to new ones is needed every 20, 30 years. The really bad news is that our existing digital equipment won't be around that long.

Tong: Absolutely. Equipment is important, which explains our constant demand for faded machine models, or none of the old images can be retrieved. The biggest task facing the Archive is to keep its finger on the pulse and its staff abreast of the availability and development of technology. All of these have an impact on our finances and storage space.

A discussion on development cannot be complete without the mention of *Confucius*.

It's a shining example of what we can achieve. It would take even the most established archive a shedload of experience to properly restore a film. This is step one – acquisition. Step two is restoration, which requires good, professional judgement to decide on the best way to restore a certain film. This is where research comes into play. Then there's subtitling and screening of the restored work. That the Archive was capable of restoring the classic to its original glory and bringing it overseas was a good indicator of healthy growth and development.

Now is the time for change. But change for what? And how to bring about change? Change in talent and space doesn't come by easily. So far we have achieved growth in the scale of our programmes but there's always a concern that we're overstretching our staff to cope with a bigger event. Richie mentioned FIAF had talked about choosing Hong Kong for their annual conference next year.

Lam: FIAF has found Beijing for 2012 instead with plans to stage some events such as the committee meeting here in Hong Kong.

Liu: That's excellent news!

Lam: The Archive's a long-term endeavour and we're only at the starting line, just a small step taken in the grand scheme of things. The Archive will be moving forward with more new brilliant minds carrying the torch. Ten years is a short period of time, especially when compared to other film archives whose staff have been doing similar work for decades. What's interesting is at the FIAF conference this year I was greeted by the same faces I saw ten years ago, the same people who have risen through the ranks to become present chiefs of archives.

Liu: And so have you!

Lam: I guess you are right.

Translated by Agnes Lam

我們在資料館的日子 Our Days at the Film Archive

訪問：王麗明、傅慧儀、陳寶珣
整理：蘇芷瑩

Interviewers: Cecilia Wong, Winnie Fu,
Chan Bo-shun
Collator: Karen So
Translator: Agnes Lam



劉玉蓮
Lau Yuk-lin

高級經理 (1995-1996)
Senior Manager (1995-1996)

我在1995至96年間在電影資料館籌劃辦事處工作的日子雖短但難忘。上任後的第一項任務，我還歷歷在目，那就是搬遷辦公室。當年的臨時辦公室需由尖沙咀前軍營（歷史博物館現址）搬往旺角花園街市政大廈，辦公室內的珍藏如電影菲林，急需重新安置，直至永久館址建成。最終，鯉魚門渡假村收容了部分電影館藏，問題得以解決。

十年來，電影資料館保存了大量本土電影遺產，成績有目共睹。我有幸參與建館的籌備工作，深感與有榮焉。

My work at the Film Archive Planning Office was short but memorable. I can still recall vividly my very first task was to move our temporary office from the former barracks in Tsim Sha Tsui (the site of the present Hong Kong Museum of History) to the Urban Council Fa Yuen Street Complex in Mong Kok. There was an urgent need to relocate the 'treasures' (i.e. film reels already taken under our care) for the permanent Archive building was yet to open. Finally the problem was solved as the Lei Yue Mun Holiday Village agreed to offer storage for part of the films.

Over the past decade, the Film Archive has gained wide recognition for its role in preserving our film heritage. I feel honoured to have participated in the preparation for its establishment.



羅卡
Law Kar

節目策劃 (2000-2005)
Programmer (2000-2005)

我沒有實際參與籌辦資料館，但在八十年代後期，我們有些人希望給政府一些意見，一些壓力，希望盡快成立電影基金和電影資料館。政府做了些可行性研究，約兩三年後真的成立電影資料館，現在連電影基金也有了。

我覺得電影資料館有一個作用，是讓一般市民也好，喜歡文化，喜歡生活，喜歡歷史，甚至懷舊的八十後、九十後，都可以知道原來五十年代是這樣的，六十年代又是這樣的。雖然不盡是相同，但很是珍貴，因為我們再沒有其他途徑可以看到自己「活的文化」。

Although I didn't take part in the pre-opening stage of the Film Archive, I was among the group of lobbyists who made suggestions and put pressure on the government to set up a fund and an archive devoted to Hong Kong films back in the late 1980s. Following a series of feasibility studies, the government green-lighted the establishment of a film archive a couple of years later, and a film development fund more recently.

To me, the Film Archive serves a special role as a repository showing to the public, to those who take a special interest in culture and history, as well as to the post-80s and 90s generation what our society was like in the olden days. It conjures up memories vastly different but equally precious; no other place can offer us the opportunity of seeing our own 'living culture'.

邵寶珠與資訊系統經理梁海雲共同建立本館的電腦編目系統
Monique Shiu and Systems Manager Isaac Leung jointly
established the Archive's online cataloguing system.



邵寶珠
Monique Shiu

資源中心主管 (1994-2004)
Head of Resource Centre (1994-2004)

我在1994年加入這個大家庭，職責是編目搜集回來的資料、設計及籌劃資料館新大樓內的資源中心。在編目方面，要從零藏品、零工具、零資源開始，實在是一份艱鉅的工作，但我對這項饒有意義的任務充滿信心。當中最大的挑戰，是要協助發展電腦編目系統，不大熟悉電腦的我，通過不斷進修，加上同事的幫忙，最終做到了。這份快樂，實在非筆墨所能形容。

過去十年，資料館做了很多節目給公眾欣賞，成績有目共睹。我希望電影資料館在未來的日子裡，可以在教育方面多做一些。在新中學學制的課程中，包括視覺藝術科課程。電影資料館可以透過啟發及培養年輕一代認識及欣賞電影，進一步宣揚電影文化。

I joined the family of the Film Archive in 1994 and was responsible for cataloguing acquired material and designing and planning the Archive's very own Resource Centre. Starting from scratch was daunting – there was yet an acquired item, a tool or resources in our disposal – but I was full of confidence taking up this meaningful task. The biggest challenge of all was to assist in developing an online cataloguing system. Because I am not the most computer literate person, I had to take classes to boost my skills and accomplishing the task, with help of my colleagues of course, filled me with satisfaction that no words can do justice to.

The Archive is widely recognised for its outstanding achievements in film programming over the last decade. Personally, I'd like to see more work to be done on education. The introduction of the New Senior Secondary Curriculum with Visual Arts as a core subject has presented the perfect opportunity for the Archive to assume a role in promoting greater understanding and appreciation of film among our new generation.



謝建輝
Edward Tse

修復組主管 (2000-2007)
Head of Conservation Unit (2000-2007)

我初來的時候並不懂修復電影菲林，我雖然以前有修復相片的經驗和知識，但當要面對電影菲林，才發覺完全是另一回事。所以我在加入資料館初期自己很努力去讀、去看、去學、去問，後來我有幸到美國受訓，在一所教授保存和修復電影菲林的學院進修，便真正學會怎樣處理和檢查電影菲林，也學會了怎樣管理電影藏品庫和資料館的修復運作，還有怎樣處理硝酸菲林，是一個很全面的學習。

在保存的課題上，我們和歐洲、美國、澳洲等地最大的分別在於氣候，香港的氣候相對潮濕和炎熱，剛好跟保存電影的理想環境相反。要保存電影，我們得要跟大自然對抗，把濕度和溫度都降到很低。低溫環境相對容易達到，但要同時低溫和低濕卻是極之困難。普通抽濕機用在這麼寒冷的環境，完全發揮不到它的功能，有多少部也沒用，因為它所凝結出的水很快就會結冰，根本抽不到濕。然而我們特別使用了一種靠燒煤氣來抽濕的機種，可能你沒聽過用煤氣也能抽濕，但它是唯一能在這種環境運作的抽濕機，所以我們在這裡耗用資源來保持理想的儲存環境。

I came into the job not knowing film preservation at all. Whatever experience and knowledge I had gained from my previous work in photo restoration bears no relevance to the expertise required for film restoration. Later on, I was given the opportunity to undertake studies in film restoration in the United States where I was taught the inspection and handling of film, vault management, etc.

In film preservation, what distinguishes and indeed disadvantages Hong Kong from Europe, America and Australia is our hot, humid subtropical climate, the exact opposite of the ideal storage conditions for films. While it's relatively easy to create a temperature-controlled environment, it can be a daunting task to maintain a low level in both humidity and temperature. A household dehumidifier simply isn't made to perform in cold conditions. Our way around the problem is to use gas-fired dehumidifiers, which have the unique capability to remove moisture in cold spaces.



何美寶
Mable Ho

經理 (電影搜集) (2001年入職至今)
Manager (Acquisition) (since 2001)



陳彩玉
Priscilla Chan

電影搜集主任 (1997年入職至今)
Film Acquisition Officer (joining the Archive since 1997)

這個階段做搜集工作比早期從事搜集的同事容易，因為很多人對資料館都有了認識，並且認同我們的工作理念，商議捐贈便簡單得多。一些友好的電影公司甚至自動把新上映的影片存下等我們安排收取，連我們需要三份海報、劇照，都預先分好類，真的令人感動。經過長年累月的交流，彼此建立了互信，自然成了保存電影文物路上的夥伴。資料館是一個整體，各組的工作都會影響大眾對我們的觀感；整體成績好，大眾支持，搜集才會水到渠成。

從事任何工作都需要知識、經驗和良好的態度，搜集與整理文物的工作尤其不可掉以輕心，以免做成無可補救的損失。我慶幸有一班盡心盡力的同事，他們不單能運用專業的知識和經驗於工作上，更能虛心和忍耐，花時間作事前的準備，重複異常繁瑣的程序而不厭煩。這樣駕輕就熟，人們才會有信心把他的珍藏交託給你。接續下來是希望得到法例上的輔助，讓我們可以搜集到所有香港出品的電影和電影資料，一套也不遺漏。

Film acquisition work has certainly become easier than what it used to be, a result of wider acknowledgement of the Film Archive and its missions. While negotiations of donations go more smoothly these days, what's really touching is that film companies are even taking the initiative to put away their new releases – the film print, complete with posters and stills, all properly sorted and in triplicate in accordance with our acquisition policy – ready for our collection. It is the fruit of a special bond that is built over time upon trust and a common vision of preserving our film heritage.

Knowledge, experience and the right attitude are prerequisites for success in all kinds of work. I have been fortunate to work with a team of dedicated colleagues who not only possess professional knowledge and experience but also perform the most repetitive, tedious tasks with incredible patience and a humble mind. The quality of their work is essential for winning the trust of potential donors. Legislation also has a role to play in a race against time to save each and every precious artefact of our film heritage.

入職〔當搜集助理〕初期，我已經知道這不是一份普通的文職工作，要不時出外收集電影資料，卻沒預期還要具備相當的體能。有一次，慕雲叔〔余慕雲〕收到李翰祥先生的家人通知，說有些資料可捐給我們，馬上帶著我和 Angela〔唐詠詩〕去。我們三人不停穿梭那獨立屋的旋轉樓梯，把沉甸甸的菲林從天台搬到地下。那天，我穿白色西褲，Angela 更穿裙子，怪不方便，但事出突然，我們也顧不得許多了。又有一次下班後，我收到游靜小姐的電話，說她在尖沙咀看見有人棄置影片。我們趕到一看，影片足可塞滿一輛十幾噸的貨車，丟片子的搬運工人還說垃圾車快要到了！幸好我們和運輸公司關係不錯，他們立即派車到來，才保住那批影片。搜集組就是這樣，要付出勞力，要跟時間競賽，有時還要從垃圾堆中尋找珍寶，若非秉持保育電影文化的使命，很難繼續下去。做了這些年，我們不知不覺跟捐贈者甚至他們的親人成為朋友，他們會把我們當作家人，而且很願意把所見所聞告訴我們，讓我覺得自己雖然是在上班，卻還像在上學呢。

I knew within the first few days of joining the Archive that this is no ordinary office job. What I didn't expect was how physically demanding it would be in undertaking acquisition fieldwork. One day after work, I got a call from film critic Yau Ching who spotted someone dumping film prints somewhere in Tsim Sha Tsui. We rushed to the scene to find a mountain of film prints enough to fill up a heavy-duty truck and were told that the garbage truck would be there any minute. Luckily we have a good relationship with a mover who immediately dispatched a vehicle to help us save the films.

Film acquisition is a race against time. But having our film treasures saved is more than enough reward for our sweat and toil and that alone has been keeping us going. Over the years our relationship with our donors not only blossomed into friendship; many of our benefactors have accepted us as family and are so generous with their film knowledge that I feel more like a student learning new things every day!



周荔嬌
Janice Chow

研究助理 (1995-2001)
Research Assistant (1995-2001)

我每天跟著慕雲叔〔余慕雲〕，每次我問一個問題，他會答得很詳細，甚至一、兩個小時說個不停，我也就請其他同事來分享。我曾經問：「我可否把你說的話錄音？」他說：「可以，沒問題！」現在想起來，我有點後悔自己沒坐言起行，沒想過他會這麼快離開我們。一次去關德興兒子關漢泉先生的家做訪問，訪問完畢，他借了些東西給我們展覽，是一條神鞭、一枝六點半棍和一把很大的刀。沒有預約貨車，慕雲叔說：「好，我們坐地鐵去。」我負責拿六點半棍，阿爺〔同事對余慕雲的暱稱〕拿大關刀，整卡車都是人，他跟我說話，嗓門很大，當然全世界都看著我了。這是一樁趣事，但可以反映他是多麼熱心地把事情做好。

My boss Yu Mo-wan would answer each and every question with patience and great knowledge, often launching into a lengthy talk that would keep my colleagues and I all ears for an hour or two. 'Can I record our conversations?' I once requested. 'Sure, no problem,' he replied. To my regret, I never got around to recording the voice of my mentor who left us too early, too soon.

One day, the two of us visited David Quan, the son of the legendary actor Kwan Tak-hing, at his home for an interview. Our meeting ended with Mr Quan lending us items taken from his late father's kung fu weapon collection – a whip, a Six and a Half Pole and a broadsword – for an upcoming exhibition. As we failed to anticipate the need of a van for the occasion, Mr Yu boldly suggested, 'All right then, let's take the MTR.' Chatting away with me on a jam-packed train in his signature booming voice, Mr Yu commanded as much unwanted attention as our forbidding-looking weaponry – the oversized broadsword in his hands and the pole in mine. It's one of those amusing anecdotes that illustrates his eagerness and enthusiasm to get things done.



搜集 · 保存 · 研究

Acquisition · Preservation ·
Research

香港電影資料館於2001年開幕，不知不覺已走過第一個十年。我們明白到搜集及保存電影資料任重道遠，面對亞熱帶氣候和香港地少人多等不利影片保存的因素，只有全力以赴，迅速行動，搜尋散落各地的資料。十年來，我們跟蹤歷史線索，接觸過無數業內與業外人士，向他們解釋電影資料館成立的宗旨和捐贈資料的意義。幸蒙他們認同，惠贈珍藏，我們才得以建立館藏的基礎。現時資料館藏片逾九千套、資料逾百萬項，全賴各界人士鼎力支持。

電影搜集點滴

根據文獻記載，香港在二十世紀初已有《偷燒鴨》、《莊子試妻》等作品，可惜年代久遠，人事渺茫，至今遍尋不獲。其實莫說那麼早期的電影，五十年代以前出產的約千部作品，能留存下來的也僅得百分之四左右。由於這期間香港飽經戰亂，加上社會普遍缺乏保存電影文物的意識，大部分電影資料恐怕已散佚殆盡，現在能找到那些吉光片羽的機會，可謂微乎其微。

五十年代起，影片產量激增，製作公司如雨後春筍，然而除了數十間較具規模的公司外，其餘的公司，規模都較小，經營時間也不長，旋起旋滅的「一片公司」更不在少數。好些公司連幕後老闆是誰都不知

道，要悉數搜尋，逐一叩問影片的下落，必須更多人力物力。因此，我們只有先探訪一些有跡可尋的公司，按著影片沖印、出品、發行的軌跡求索。香港第一發行和花生映社率先回應，捐贈全部作品，給我們莫大鼓舞。陸續加入保存電影文物行列的公司還有東方、邵氏、國泰、寰宇、英皇、美亞、天映、Applause Pictures 及橙天嘉禾等。我們希望跟電影公司繼續溝通，進而建立夥伴關係，有系統地保存其新作。

這十年間，海外搜集收穫豐碩，最大宗的是馮秉仲先生慷慨捐贈其轄下北美洲戲院所有的港片拷貝和相關資料，大大豐富了館藏。《西廂記》(1927)、《國魂》(1948)、《董夫人》(1970)、《第一類型危險》(1980)及《愛殺》(1981)等名片，也逐一從海外尋回。海外拷貝由於保存得宜，其物理狀況往往較本地搜集者為佳。現時館藏可用的影片太平均來自海外，足見海外搜集是個重要的方向。

經過多年努力，五十年代至今的香港電影，保存下來的仍僅及半數，工程之艱鉅可見一斑。參考國際電影資料館的經驗，我們認識到長遠而言，如不以法例規管出品公司捐贈影片，資料館無法悉數保存所有本地出品，因此，寄望業界考慮支持立

法的建議，一起為保存香港電影盡責盡力。

獨立閃亮

搜集與保存具代表性的獨立電影是資料館的責任。現時館藏數百部精品，它們的來源與商業電影稍有不同。由於獨立電影很少有公映片目可循，也多半沒有多於一個拷貝存世，搜集往往得通過業餘影會或有關比賽，直接聯絡個別電影攝製者。

二十世紀初香港生活的影像紀錄極為稀有。感謝謝天賜先生捐贈其曾祖父何甘棠先生的家庭影片，讓我們得藏二、三十年代珍貴的歷史影像。前民政司黎敦義先生捐贈其父黎伯廉牧師及他自家拍攝的影片，Mr Robert Henry Bragg 捐贈其父 Mr Harry Vyner Bragg 拍攝的駐港軍旅生活影片，都從不同角度捕捉了香港社會三十到五十年代的轉變。我們也從世界各地的電影資料館覓得一些關於香港的紀錄片、新聞片及電影遊記，補充館藏香港早期影像的不足。這些真實的影像紀錄，無一不是珍貴的歷史文物，令我們對歷史和社會的發展有更真切的感受。

資料館於開館伊始即舉辦「自主世代——六十年代至今自主、實驗、另類創作」影展，藉此收集早期的獨立電影創作。多年

來，我們與「香港獨立短片及錄像比賽」合作無間，也為館藏累積了一批獨立電影及錄像的佳作。近年開展有關香港電影會的研究，更讓我們增添了大量業餘影會放映獨立電影的資料。

隨著新媒體的日漸普及，發表的渠道也五花八門，如何搜集並挑選具代表性的獨立作品作永久保存，將會是資料館未來的挑戰。

豐富的私人捐贈

一般市民不會藏片，可是收集電影資料卻很普遍。十年來，我們得到無數熱心市民踴躍捐贈珍藏：參考書籍、雜誌、劇照、明星相片、錄影帶、唱片、海報、戲橋、戲票、剪報……應有盡有。資深研究員余慕雲先生、羅卡先生等前輩的捐贈尤具參考價值。

不少電影界前輩的後人，不單悉心保存先人遺物，更樂於回饋社會，推動電影研究。黎民偉先生的子女捐贈黎氏珍藏，羅幸明女士捐贈其祖父羅明佑先生的資料，都是研究香港早期電影的重要文獻。源碧福女士捐贈太平戲院文物，也對研究香港戲院發展的歷史有莫大裨益。龍宗瀚先生捐贈其母林黛女士的遺物，楊見平先生、

楊見安女士及楊見樂女士三兄妹捐贈其父易文導演的資料，都促使有關研究得以開展。

當然還有無數影人的大力支持，于素秋女士、蕭芳芳女士、羅蘭女士、成龍先生、狄龍先生、杜琪峯先生、楚原先生及鄒文懷先生等都對資料館厚愛有加，一再捐出珍藏。

幸蒙各界人士慷慨餽贈珍藏，我們深自惕勵，定必妥為保存，不負重託。資料館平均每年搜集資料約六萬項，今年更破紀錄搜集到超過一百七十批次的資料，即平均每兩天便搜得三百多項資料，大部分均來自私人捐贈，我們謹此致謝。

何美寶為香港電影資料館經理（電影搜集）

A Ten-Year Quest

Mable Ho

A decade has passed since the opening of the Hong Kong Film Archive in 2001. As we have come to learn, film acquisition and preservation is a noble but daunting task. The humid subtropical climate of Hong Kong, the scarcity of space, the varied and wide locations of films and many other obstacles demand that we work with commitment and speed in order to tilt the odds in our favour. For ten long years, we have been searching hard for clues film history has left behind, connecting with numerous people within and outside the industry to convince them of the Archive mission and the significance of donating films for safekeeping. Building upon their recognition in the form of generous donations, the Archive collection now boasts over 9,000 film titles and over a million items of film-related material, an achievement that would not have been possible without the support of our donors.

Film Acquisition Titbits

Mentions have been made in the literature about the production of films in Hong Kong

as early as the turn of the 20th century, including *Stealing the Roasted Duck* and *Zhuang Zi Tests His Wife*, both of which considered irrevocably lost through the lapse of time. In fact, a mere 4% of the 1,000 or so films made before the 1950s survived the war that ravaged Hong Kong; the lack of awareness of film preservation was another major factor which explained the tremendous loss. The fact remains that we are facing a slim chance of recovering films that are, to various degrees, lost, damaged or misplaced.

While film output and the number of film companies shot up from the 1950s onwards, many of them were lightweights or one-film wonders that often came and went as fast as they appeared. In many instances, we have no idea about who the bosses of these short-lived outfits are. Since locating the vast number of films and their owners required resources, human and financial, beyond our means, we would narrow down the search by first visiting film companies that have left traces where

they used to exist. Then we would follow the tried-and-true trail of the processing lab, the production company and the distribution network. First Distributors and Far-Sun were among the first companies to respond to our call, giving us a massive confidence boost by donating their entire film libraries. Soon Mandarin, Shaw Brothers, Cathay, Universe, Emperor, Mei Ah, Celestial, Applause and Orange Sky Golden Harvest followed in their footsteps and joined the ranks of donors. By keeping communication flowing and forging long-term partnerships with film companies, we hope that new film releases will be systematically preserved in the Archive collection.

This first decade saw us reap a bumper harvest overseas, with Gordon Fung furnishing us with the biggest crop of film copies and film-related material from the cinema circuit in North America that he owns. Classics including *Way Down West* (1927), *The Soul of China* (1948), *The Arch* (1970), *Dangerous Encounter – 1st Kind* (1980) and *Love Massacre* (1981) found

their way back home to where they were born. Generally in better physical conditions than film prints acquired locally, these gems repatriated from overseas have formed the majority of the Archive collection. Overseas acquisition trips will continue to be one of the most important directions to take.

Despite years of efforts, only less than half of the films released after the 1950s have been preserved, a figure that gives a sense of the magnitude of the Archive's work. Drawing from the experiences of our overseas counterparts, the establishment of a system of legal deposit appears to be an effective way to preserve our film heritage as far as possible. To this end, we urge the industry to pledge their support for the establishment of a statutory deposit scheme.

Sparkling Indies

Acquiring and preserving representative independent films is also at the core of the Archive mission. Numbering several hundred in the Archive collection, these little gems often trace back to a source rather different from that of commercial films. Theatrical

release is rare for independent productions and so it is hard to find a complete film list to track down their whereabouts. Another difficulty is that the screening copy is often the sole copy. In order to secure these titles, we need to make contact with individual filmmakers direct through amateur film clubs or related competitions.

Moving images that document the life of early 20th century Hong Kong is the rarest of all. Thanks to Andrew Tse who donated the home movies of his great grandfather Ho Kam-tong, the Archive collection now houses precious moving images from the 1920s and 30s. It's a similar family affair for other notable donations: films made by Denis Bray, former Secretary for Home Affairs, and his father, the Revd Arthur Bray; donation by Robert Henry Bragg of the moving images captured by his father Harry Vyner Bragg, a battalion captain during his duty tour in the then colony. Each unique in their own perspective, these prints collectively portray the changing face of Hong Kong between the 1930s and 50s. Documentaries, newsreels and

travelogues of early Hong Kong images have also been sourced from film archives all over the world to fill the voids that are left by futile local search. Capturing images of things as they happened, these films are precious historical artefacts that connect us with people and things past and help us make better sense of the development of our society.

One of our inaugural projects, 'i-GENERATIONS: independent, experimental and alternative creations from the 60s to now', was organised with the aim to collect early independent films. Our years-long partnership with the Hong Kong Independent Short Film and Video Awards has also helped to build up a collection of fine independent film and video work. Research on Hong Kong film clubs launched recently is another promising way to enrich our assemblage of independent productions that were once screened at amateur film clubs in Hong Kong.

With the advance of new media and the proliferation of distribution channels, the

biggest challenge now facing the Archive is to acquire, select and preserve independent work that is truly representative of its time.

Priceless Personal Gifts

Although film prints are rarely found in private collections, film-related material is a more common find. Over the years, the Archive collection has been richly blessed by artefacts donated by members of the public: reference publications, magazines, film stills, star photos, videos, albums, posters, handbills, film tickets and newspaper clippings. Particularly valuable are items donated by the late film collector, Yu Mo-wan, and the renowned film critic, Law Kar.

Families of film veterans also play a key role in preserving the legacy of their filmmaking ancestors, acting as the guardian, custodian and donor of films. Their gifts to the film world have laid the foundation for propelling film research forward. Donations by the family of Lai Man-wai and Lo Ming-yau's granddaughter Margaret Lo are all instrumental in the study of early Hong Kong cinema. The relics of Tai Ping

Theatre salvaged and donated by Beryl Yuen are pivotal to tracing the history and development of local theatres. The belongings and memorabilia of Linda Lin Dai donated by her son Lung Tzong-hann, and those of director Evan Yang donated by his three children, Michael Yang, Julia Yang Warwin and Catherine Yang, are also resources of significant research values.

This collection of cinematic treasures reflects the remarkable generosity of our donors. Yu So-chow, Josephine Siao, Helena Law Lan, Jackie Chan, Ti Lung, Johnnie To, Chor Yuen and Raymond Chow are just a few names among the many illustrious film personalities to have trusted us and supported our visions with their priceless contributions.

The best way to thank our donors is to safeguard for posterity these gifts of cinematic treasures entrusted to the Archive. Each year the Archive receives an average of 60,000 items through acquisition; this year we have received a

record-breaking 170 batches of material, or the equivalent of over 300 items every other day. And again, we are grateful to the many individual donors who gave so generously and continue to make our work possible.

Translated by Agnes Lam

Mable Ho is Manager (Acquisition) of the HKFA.

館藏 Archival Holdings

香港電影資料館的首要任務是保存電影拷貝，進行修復更是任重道遠。本館現存的九千多部影片拷貝中，有早至1898年美國愛迪生公司派出攝影師到香港拍攝的《愛迪生短片》、默片《西廂記》(1927)、香港出品的第一部國語片《貂蟬》(1938)等等，而二十世紀至今的作品，皆在收藏之列。除影片拷貝，電影文物亦不可或缺。本館現存劇照、劇本、海報、特刊、戲橋以至文獻等原始資料合共逾百萬件。館藏除了於資料館的放映節目和展覽中精選展示，亦為電影研究提供豐富的參考資料。

To safeguard, preserve and conserve film prints is the prime goal of the Archive. The earliest among our 9,000-plus archival titles is the documentary series, *The Edison Shorts* (1898), which features the first views of Hong Kong captured by a Thomas Edison cameraman from the United States. Other precious titles include silent gem *Way Down West* (1927), and the first Hong Kong-produced Mandarin picture, *Sable Cicada* (1938).

The Archive is also home to over one million items of film-related material, including film stills, scripts, posters, brochures, handbills, and other documentary artefacts. These gems are showcased to the public through our programmes and exhibitions, and they are valuable resources for research.

早年珍藏 Early Treasures

影片 Films



《西廂記》(1927)：館藏最早的默片，民新出品，侯曜編導，林楚楚飾崔鶯鶯。

Way Down West (1927): the earliest silent film in our collection (Prod Co: China Sun/Dir & Scr: Hou Yao/Main Cast: Lam Cho-cho)



《貂蟬》(1938)：新華公司因戰亂在港拍攝，卜萬蒼編導，顧蘭君、金山主演，為香港出品的第一部國語片。

Hong Kong's first Mandarin film *Sable Cicada* (1938): Hsin Hwa Motion Pictures moved the production from Shanghai to the then colony amidst intensifying warfare in China. (Dir & Scr: Bu Wancang/Main Cast: Gu Lanjun, Jin Shan)



《延安內貌》(又名《西北線上》，1941)：香港電影工作者林蒼及徐天翔，1938年在中國戰時電影研究會的支持下拍攝的紀錄片。

Scenes of Yan'an (aka *On the Northwest Front Line*/1941): a documentary shot by Hong Kong filmmakers Lam Tsong and Tsui Tin-tseong in 1938 with the support of the Chinese Wartime Cinema Research Institute



《南國姊妹花》(1939)：館藏最早的粵語片，胡蝶影出品並與吳楚帆合演，黎斌、梁琛編導。

Twin Sisters of the South (1939): the earliest Cantonese film in our collection produced by its lead actress Wu Tip-ying (Dirs & Scr: Lai Ban, Leong Sum/Main Cast: Ng Cho-fan)



《國魂》(1948): 永華影業公司傾力攝製的創業作, 改編自編劇吳祖光的舞台劇本《正氣歌》, 卜萬蒼導演, 劉瓊主演。

The Soul of China (1948): Yung Hwa Motion Pictures' founding film was an epic adapted from Wu Zuguang's stage play *Song of the Righteous Spirit*. (Dir: Bu Wancang/Main Cast: Liu Qiong)



《金粉霓裳》(1947): 香港出品的首部彩色16毫米劇情片, 大觀公司攝於三藩市, 黃金印(即黃鶴聲)編導並與梁碧玉合演。

White Powder and Neon Lights (1947): Hong Kong's first 16mm colour feature shot in San Francisco; directed and written by its lead actor Wong Hok-sing (Prod Co: Grandview [US]/Main Cast: Leong Pik-yuk)



《連生貴子》(1949): 大觀香港分廠復建後出品的首部彩色影片。(前排左起)李小红、林小妹、白雪仙;(後排左起)黃楚山、朱瑞棠、林坤山、張瑛、大口何。

A Baby for Everybody (1949): Grandview Studio's first colour picture after its Hong Kong branch reopened after the war (Front row from left) Lee Siu-hung, Lam Siu-mui, Pak Suet-sin; (back row from left) Wong Cho-shan, Chu Sui-tong, Lam Kwun-shan, Cheung Ying, Tai Hau Ho

劇照 Stills



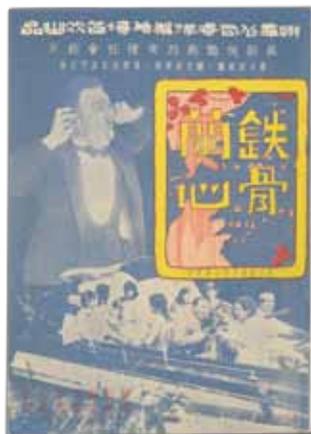
館藏最早的劇照《從軍夢》(1926)。1925至1926年間香港發生大罷工, 百業凋零, 該片攝於大罷工前, 是1926年唯一上映的香港故事片。陳君超導演, 盧覺非(中)主演。

The earliest item is from *Join the Army and Live* (1926), the only feature film released that year when Hong Kong was plagued by a massive strike. Shooting completed before the strike broke out in mid-1925. (Dir: Chan Kwun-chiu/Main Cast: William Lo Kok-fei [middle])



喜劇《摩登新娘》(1935)劇照, 大觀與新月出品, 關文清編導, (左起)林妹妹、葉仁甫、李綺年。From comedy *The Modern Bride* (1935/Prod Cos: Grandview and Xinyue/Dir & Scr: Moon Kwan) (From left) Lam Mui-mui, Yip Yan-fu, Lee Yi-nin

特刊 Brochures



館藏最早的特刊《鐵骨蘭心》(1931)，該片是聯華公司香港製片場的首部出品，特刊中並附聯華演員養成所專號。

The earliest item is from *Iron Bone and Orchid Heart* (1931), inaugural production of United Photoplay Service (Hong Kong branch). Appended to the brochure is a special issue on the United Photoplay Actor Training School.



《鄉下婆從軍》(1937)特刊，該片以喜劇手法宣揚救國精神。

From patriotic comedy *The Country Woman Joins the Army* (1937)

雜誌 Magazines



香港第一本電影雜誌《銀光》(創刊號，1926年11月25日)，由電影文藝互進社出版。

Hong Kong's first movie magazine *Silver Light* first published on 25 November 1926



《藝林》雜誌(創刊號，1937年2月)是研究三、四十年代之交香港電影史的重要文物。

Art Land, first published in February 1937, is a useful reference for tracing Hong Kong film history of the late 1930s and early 1940s.



《銀星》於1926年由上海良友印刷公司出版，第二期(1926年10月1日)封面由中國動畫鼻祖萬氏兄弟中的萬古蟾所繪。

The Movie Guide first released in Shanghai in 1926. Cover design of the second issue (1 October 1926) was the handiwork of James Wan of the Wan brothers, pioneers of China's animated films.



1928年上海明星、大中華、民新、友聯、上海及華劇公司聯合組成六合影業公司，與邵氏家族的天一公司激烈競爭，六合發行的《電影月報》(創刊號，1928年4月15日)列出其成員公司的出品。In 1928, six film companies in Shanghai, namely Star, Great China, China Sun, Youlian, Shanghai and Huaju, merged to form Liuhe, a keen competitor of the Shaw family's Unique. The launch issue of Liuhe's *Movie Monthly* (15 April 1928) provided filmographies of all the six companies.

修復片目 (截至2010年) Restoration Projects (as at 2010)

本館的影片儲藏庫長期保持在攝氏四度及相對濕度百分之三十五的狀態之下，以製造一個適當的儲藏環境，讓影片長久保存。而在搜集的過程中，常遇有影片因長期未有妥善儲存而致殘缺不全，須將僅存拷貝翻印底片、經配光後沖印新拷貝，以及因應個別不同情況設法修復。

The Archive's film vaults are constantly maintained at a temperature of 4°C and a relative humidity of 35% to create an optimal environment for the safekeeping of film material. During the acquisition process, many films were found in badly damaged conditions due to negligence and poor storage. The Archive first prints a duplicate negative from the sole copy before grading is performed and new copies are struck. Where necessary, restoration work is carried out to handle damages of various natures.

1995

《長相思》(1947, 何兆璋導演, 周璇、舒適主演)
An All-Consuming Love (1947)

《歌女之歌》(1948, 方沛霖導演, 周璇、王豪主演)
Song of a Songstress (1948)

《花外流鶯》(1948, 方沛霖導演, 周璇、嚴化主演)
Orioles Banished from the Flowers (1948)

《莫負責春》(1949, 吳祖光導演, 周璇、呂玉堃主演)

Waste Not Our Youth (1949)



原為硝酸片，本館獲英國國家電影資料館協助，修復該批已損壞的底片及重印在安全菲林上。

Damages on the original nitrate film are repaired before the prints are copied to safety film. The project is completed with assistance from the British National Film Archive.

《人海孤鴻》(1960, 李晨風導演, 吳楚帆、李小龍主演)

The Orphan (1960)



本館於1992年在英國蘭克沖印公司發現其彩色底片，惟底片已褪色，須調校色調，再翻印新拷貝。

The colour negative was found in Rank Film Laboratories Limited, England in 1992. A new copy is printed after the faded colour is readjusted.

1996

《人海萬花筒》(1950, 李鐵、趙樹榮、盧敦等導演)
Kaleidoscope (1950)



本館與華南電影工作者聯合會合力把僅存拷貝翻印底片，並沖印新拷貝作永久保存。

The Archive collaborates with the South China Film Industry Workers Union to reprint a new copy for permanent storage from the only existing copy.

1997

《海棠紅》(1955, 易文導演, 李麗華、王引主演)
Blood Will Tell (1955)



本片拷貝散失多年，本館於1996年在東京尋獲尚存的日文字幕拷貝，惟已嚴重褪色，須修復及調校色調，再翻印新拷貝。

The film had long been considered lost before this Japanese-subtitled copy was found in Tokyo in 1996. A new copy is reprinted after colour grading and other treatments are performed to restore the severely faded images.

《廣島廿八》(1974, 龍剛導演, 蕭芳芳、秦祥林主演)

Hiroshima 28 (1974)



龍剛導演借出珍藏孤本予本館翻印新拷貝。惟拷貝已褪色，須調校色調，再翻印新拷貝。

Director Patrick Lung Kong lends his private copy, probably the only existing copy, to the Archive for reprinting. A new print is struck after the faded colour is regraded.

《忠烈圖》(1975, 胡金銓導演, 徐楓、白鷹主演)
The Valiant Ones (1975)



胡金銓導演於1996年捐贈的底片呈現刮痕, 故部分畫面須作數碼修復。

Donated by director King Hu in 1996. Some images are affected by scratches and restored with digital techniques.

2000

《細路祥》(1950, 馮峰導演, 李小龍、伊秋水主演)
The Kid (1950)

本館於1997年由美國三藩市世界戲院運返本片拷貝, 由於該拷貝並非足本, 須利用其他版本填補缺漏, 重新修復及翻印新拷貝。

An incomplete copy was delivered to the Archive from the World Theatre in San Francisco in 1997. The Archive fills in

the missing parts with footage taken from other available copies before reprinting the restored copy.

《死結》(1969, 黃志強(即石琪)導演, 吳宇森主演)
Dead Knot (1969)



本館委託美國加州大學洛杉磯分校電影電視資料館協助修復由石琪、陸離夫婦保存的16毫米拷貝, 並沖印35毫米拷貝公映。

A 16mm print acquired from Sek Kei and his wife, Ada Loke. The print is restored and duplicated on 35mm stock with assistance from the UCLA Film and Television Archive.

2002

《黃飛鴻傳上集之鞭風滅燭》(1949, 胡鵬導演, 關德興、曹達華主演)

The Story of Wong Fei-hung, Part One (1949)

以16毫米拷貝翻印新底片, 經配光後沖印新拷貝。

A duplicate negative is made from a 16mm print. Image density is regraded before a new print is struck.

2003

《勳業千秋》(1941, 黎民偉監製及剪接, 黎民偉、羅永祥、梁林光拍攝)

A Page of History (1941)



本片共有兩個版本, 一為由黎氏後人保存的短版, 影像質素較佳; 一為黎民偉兒子黎錫搜集自內地的長版, 影像質素較差。本館先把兩個版本翻印新底片, 然後把短版插入於長版中, 取代質素較差的畫面, 並增加插入字幕出現的時間, 經配光後沖印新拷貝。

There are two versions to the film: a short version with better image quality in the possession of Lai Man-wai's family, and a long version with inferior image quality found by Lai Shek, Lai Man-wai's son, in mainland China. The Archive first duplicates a new set of negatives for both versions, and then inserts fragments from the short version into the long one to replace images of inferior quality. The flash intertitle is given more time to run and a new print is struck after grading is performed.

2004

《家》(1953, 吳回導演, 吳楚帆、小燕飛主演)
Family (1953)

《日出》(1953, 李晨風導演, 張瑛、梅綺主演)
Sunrise (1953)

《天長地久》(1955, 李鐵導演, 紅線女、吳楚帆主演)

Eternal Love (1955)

《寒夜》(1955, 李晨風導演, 吳楚帆、白燕主演)
It Was a Cold Winter Night (1955)

《春殘夢斷》(1955, 李晨風導演, 白燕、張活游主演)

Anna (1955)

《冬戀》(1968, 楚原導演, 謝賢、蕭芳芳主演)
Winter Love (1968)

原有拷貝破損, 須翻印新底片, 經配光後沖印新拷貝。

Duplicate negatives are made from the damaged original prints. New prints are struck after image density is regraded.

《關在屋子裏的人》(1960, 費魯伊導演, 夏夢、平凡主演)

Romance in the Boudoir (1960)

經配光後翻印的新拷貝並印有字幕。

A new print with subtitle is struck after image density is regraded.

《大紅袍》(1965, 黃鶴聲導演, 任劍輝、羅艷卿主演)

The Great Red Robe (1965)



1999年由屋崙亞洲文化中心捐贈, 為缺本拷貝。原片耗損嚴重, 遂採用了連續接觸式和間歇光學式兩種印片技術印製翻底, 在不影響原片的情況下獲得最清晰影像。部分聲軌經由磁帶重新灌錄及整理, 減少因原片變壞而失真。畫面褪色的情況, 則利用配光的方法補救。

The print donated by the Oakland Asian Cultural Centre in 1999 was incomplete. As the original negative was found in a seriously degraded state, continuous contact printing and step optical printing are employed to produce the duplicate negative in a quest to achieve the clearest image without harming the original. Part of the soundtrack is re-recorded with magnetic tape to compensate for the poor sound quality. Colour grading is performed to restore discoloured images.

《玉女添丁》(1968, 楚原導演, 陳寶珠、呂奇主演)
The Pregnant Maiden (1968)

從借自電視台的拷貝翻印新底片, 經配光後沖印新拷貝。

A duplicate negative is made from a print on loan from a television station. A new copy is struck after image density is regraded.

《第一類型危險》(1980, 徐克導演, 呂良偉、林珍奇主演)

Dangerous Encounter – 1st Kind (1980)

本館借自太平洋電影資料館的拷貝已褪色, 須翻印新底片, 經調色後沖印新拷貝。

Colour of the copy borrowed from the Pacific Film Archive, USA has faded. A duplicate negative is first made, and a new copy is struck after colour grading is performed.

2005

《野玫瑰之戀》(1960, 王天林導演, 葛蘭、張揚主演)

The Wild, Wild Rose (1960)

從 Betacam 影帶擷取聲音製作聲片, 與從拷貝翻印的新底片配合, 經配光後沖印新拷貝。

Sound is extracted from a Betacam copy to produce the track negative, which is synchronised with the duplicate negative made from the original film print. A new print is finally struck after grading is performed.

2006

《可憐天下父母心》(1960, 楚原導演, 白燕、張活游主演)

The Great Devotion (1960)

本片共有兩個版本, 分別為海外版及本地版。本館先進行版本比較, 再翻印新底片, 把本地版安插於海外版中, 取代聲、畫質素較差的部分, 經配光後沖印新拷貝。

There are two versions to the film: one found overseas and the other in Hong Kong. Shot-by-shot comparison is first done before printing a new set of negative for both versions. Footage from the local version is inserted into the overseas version to replace parts with inferior sound and image quality. Image density is regraded before a new print is finally struck.

《龍沐香》(1970, 楚原導演, 陳曼玲、高遠主演)
Cold Blade (1970)



館藏聲片缺去一本, 遂借用法國電影收藏家紀可梅女士的完整拷貝填補缺漏, 並進行大量調色工作, 修復因年代久遠而造成的褪色。

One reel was missing from the track negative in the Archive collection. A complete composite print is borrowed from French collector Marie-Claire Quiquemelle to strike a new print. Extensive colour correction is performed to restore faded images.

《愛殺》(1981, 譚家明導演, 林青霞、秦祥林主演)
Love Massacre (1981)



將借自太平洋電影資料館的國語版拷貝翻底, 並擷取館藏廣東話版 VHS 影帶的聲音製作聲片, 與底片配合, 經調色後沖印新拷貝。

A duplicate negative is made from the Mandarin-dubbed print on loan from the Pacific Film Archive, USA. Sound is extracted from the Cantonese-speaking VHS copy in the Archive collection to make a track negative, which is then synchronised with the duplicate negative. A new print is struck after colour correction is performed.

2007

《七彩蝴蝶精》(1958, 珠璣導演, 余麗珍、何非凡主演)

The Butterfly Spirit (Colour) (1958)

經調色後翻印新拷貝。

A colour-regraded new copy is struck.

《家有喜事》(1959, 王天林導演, 尤敏、雷震主演)
All in the Family (1959)

《南北和》(1961, 王天林導演, 白露明、雷震主演)
The Greatest Civil War on Earth (1961)

翻印新底片, 經配光後沖印新拷貝。

Duplicate negatives are made, and new prints are struck after image density is regraded.

2008

《西廂記》(1927, 侯曜導演, 林楚楚、葛次江主演)
Way Down West (1927)

翻印新底片作保存之用。

A duplicate negative is reprinted for preservation.

《董夫人》(1970, 唐書璇導演, 盧燕、喬宏主演)
The Arch (1970)

翻印新底片, 經配光後沖印新拷貝。

A duplicate negative is reprinted, and a new print is struck after image density is regraded.

《大地雙英》(1973, 陳銅民導演, 虞慧、高遠主演)
The Brothers (1972)

《奪命客》(1973, 陳銅民導演, 潘洛、許珊主演)
Killer in the Dark (1973)

經調色後翻印新拷貝。

Colour-regraded new prints are made.

《十三不搭》(1975, 唐書璇導演, 葉楓、關山等主演)

Sup Sap Bup Dup (1975)

館藏數個拷貝俱不完整, 且質素欠佳。2008年, 本館獲第一影業機構借出底片、聲片和字幕片, 經調色後沖印新拷貝。

The several old copies in the Archive collection were all incomplete and in ruinous conditions. The First Film Organisation Limited lends the Archive a more complete version in separate picture negative, track negative and subtitle negative. A composite print is struck after colour grading is performed.

2008–2010

《孔夫子》(1940, 費穆導演, 唐槐秋、張翼主演)
Confucius (1940)



原為硝酸片, 損壞情況嚴重。初步修復工作於2008年進行, 包括修補大量損壞的菲林, 在翻印新片時採用全浸式濕印片技術以減低片基刮痕的影響, 並在印片前採用數碼技術修復聲軌。

第二階段的修復工作於2009至2010年進行, 根據科學鑑證和文獻資料, 將約九分

鐘的零碎片段安插回修復初版中, 盡量恢復作品原貌。兩階段的修復項目, 均與意大利 L'Immagine Ritrovata Film Restoration Laboratory 的人員合作進行。

The nitrate negative and soundtrack of the film were discovered in greatly damaged conditions, with parts of the soundtrack missing. Initial restoration work in 2008 involves extensive repair of the original material, digital restoration of the soundtrack and a full immersion wet-gate printing process to handle material with scratches.

The second phase of restoration in 2009 and 2010 entails inserting nine minutes of loose fragments back into the film, based on scientific evidence on the negative and research on available literature, returning the film to a condition closer to its original glory. Both phases of restoration are performed in collaboration with L'Immagine Ritrovata Film Restoration Laboratory in Bologna, Italy.

困局中的喜悅 ——節目策劃者言

何思穎

在香港電影資料館當節目策劃必須面對一個困難，就是得決定「不」聚焦哪些香港電影精髓——但願那只是暫時的。

香港電影的歷史波瀾壯闊，電影資料館不只要保存這些遺產，對疏理和推廣香港電影更是責無旁貸。我們對於資料館的藏品，以及對香港電影的看法，都很想公諸同好。然而香港電影可說是「周身都是寶」——重要的影片太多，有趣的題目太多，有貢獻的演員、導演和工作者也太多，以致我們做節目取捨時，每每要經過一番轟天動地的掙扎。

我們看香港電影，很容易見樹不見林。這是不難理解的，因為矚目的多是功夫片、武俠片和黑幫片等類型。它們長得太高太大，把森林內其他植物都遮蓋著。但所有影片其實都紮根於同一片土地，吸取類似的養分，長出的枝葉也大同小異。人物的歷史背景，社會的文化發展，故事背後的價值觀，以至角色情態底下的思緒，全都息息相關。電影資料館的目標，就是通過節目，展現整個浩瀚森林的面貌。

我們比較著重放映舊片，原因並非輕視新近的影片，而是要展現香港電影的全貌，我們必須聚焦較久遠的、較陌生的、不受

重視的，以及失落已久的作品。對我們來說，叫我們非盡快放映這些影片不可的，往往是發現的喜悅——一種我們非常希望與公眾分享的喜悅。

也許最大的喜悅，來自電影修復。展示經修復的影片，最能體現電影資料館的存在意義，涉及的工作從搜集到編目，到保存，到研究，到節目策劃，在在是資料館總動員的努力。儘管受資源所限，這方面的工作尚未做到應有的規模，但香港電影資料館仍致力重現影片昔日的光輝。

資源不足，也令我們不得不在節目策劃方面作出妥協。資料館的宗旨是盡量以接近原貌的方式展示影片，最理想的做法該是放映菲林。然而香港電影資料館的館藏影片多是孤本，每放一次，都會造成耗損，嚴重的甚至會斷裂。我們渴望把影片公諸於世，權宜之計只有放映轉錄自菲林的Digital Beta影帶，其畫面質素稍遜，卻遠遠較新印拷貝便宜。這是在保存香港電影的大前提下，與眾同享珍貴館藏最兩全其美的做法。

我們希望把當年和今日相扣，活化過去，使之呈現眼前。我們盡可能邀請電影工作者、影評人、史學家或其他適合的講者蒞

臨放映現場，從不同的層面剖析影片，並讓觀眾透過與講者對談，以歷史、文化、美學等角度思考本地及外國電影。

這種方式今時今日變得尤其重要，因為香港正邁向藝術與文化的新紀元。近年香港越來越重視藝術和文化，香港電影資料館正正就是在這股力量的推動下得以建立。西九文化區計劃快將落實，在這方面必會有更遠更大的發展空間。

電影在香港的藝術和文化版圖中佔有特殊位置，對世界的影響力更毫無疑問較其他藝術形式深遠得多。我們的電影工業經歷了超過十年的低潮，以藝術角度欣賞和研究電影的風氣卻與日俱增，情況可見於不同機構激增的電影節目。電影既在我們的藝術前景中扮演重要角色，香港電影資料館自當透過舉辦各種節目和活動，於此作出貢獻。

期望我們能把更多電影公諸同好，令「『不』聚焦哪些香港電影精髓」所造成的困惑日漸減退。

翻譯：衛靈

何思穎為香港電影資料館節目策劃

Glorious Struggles: Words from a Programmer

Sam Ho

One dilemma about programming at the Hong Kong Film Archive (HKFA) is to decide on which wonderful aspects of Hong Kong cinema *not* to highlight – hopefully only for the time being.

Hong Kong cinema has a rich and eventful history and it is the Archive's responsibility to not only preserve its heritage but also to make sense of it and promote it. We are eager to share what we have preserved and what senses we have made. Yet there are simply too many worthy aspects of our cinema – too many important films, too many interesting topics, too many gifted actors and filmmakers – that we have to go through glorious struggles to decide on which programmes to present and which not.

There is a tendency to lose sight of the Hong Kong cinema forest for a few trees. It is understandable, for some of those trees, mostly the kung fu, martial arts and gangster kinds, had such magnificent growths that they tower over the rest of the wood. Yet they sprang from the same soil, fed on more

or less the same nutrients and sprouted similar leaves and branches. The historical background of the people, the cultural development of the society, the values that inform the stories, the thoughts that drive the action and the emotions expressed by the characters are all connected. It is the Archive's goal to present the wholeness of those connections in our programmes.

Our programmes are admittedly slanted towards the less recent, ironically because of that aim towards wholeness, prompting the focus on the neglected, the less familiar and the long lost. This urgency is often coupled with a pleasure of discovery on our part, which we keenly wish to share with the public.

Perhaps the greatest of such pleasures comes from the restoration of films. Presenting a restored film is one of the best embodiments of what a film archive means, often involving every aspect of the archivist's work, from acquisition to cataloguing to preservation to research to programming. The HKFA is committed to returning films to

their former glories, though we are limited by our resources to expand this area of work to its needed scale.

Lack of resources has also forced us to make necessary compromises in programming. Most of the films in our presentations are screened in the Digital Beta format, tapes made from prints in our or other collections. The goal of archive programming is to show films in conditions as close to original as possible, which means they should ideally be screened in print form. Yet most of the films in the HKFA collection are lone copies and every time they are run through a projector, wear and tear inevitably occurs, sometimes to detrimental extents. Yet we eagerly want to share those films with the world. The compromise is the Digital Beta tape, which suffers from slight losses in visual qualities but is much less expensive than striking new prints. It is the most cost-effective way to at once preserve Hong Kong cinema's heritage and to share it.

We also try to make connections between our past and present in the sharing by

making them live events. As much as we can, filmmakers, critics, historians or other appropriate speakers are invited to appear at screenings, to put the films into perspectives and to engage the audience in dialogue while also inviting them to think about cinema, ours and otherwise, in various historical, cultural and aesthetic terms.

This is particularly essential today, as the SAR is moving towards a new era in the consideration of art and culture. Hong Kong has been embracing art and culture with increasing dedication and even enthusiasm in recent years, the very establishment of the HKFA part of that momentum. Huge progress is expected with the West Kowloon Cultural District Project looming on the immediate horizon.

Film has a special place in our art and cultural landscape. Hong Kong cinema has undeniably made more impact on an international scale than any other art forms of the SAR. Our film industry has been suffering from devastating setbacks for over

a decade, yet the appreciation and study of film as art has only grown, evidenced by the proliferation of film programmes across the institutional spectrum. Film should play a major role in our art future and the HKFA can contribute to that role through our programming and other activities.

Meanwhile, may the decision on what not to highlight become less and less of a dilemma, as more and more of our films can be shared.

Sam Ho is Programmer of the HKFA.

源來有自 ——從資料搜集、研究 到出版

郭靜寧

話說回來，資料館的工作人員，可說是千方百計搜集得來的影片和相關文獻資料最大的「用家」，並透過我們點點的研究成果，引發關注，與各方研究者、文化工作者交流合作，作更進一步的探討。畢竟，館藏是為著公諸於世，是世人世代流傳的寶庫，讓大家善用。

除了影片和各式雜誌、特刊、戲橋、劇本、劇照等，研究組恆常到圖書館翻閱大量微縮膠片、報章、雜誌以至書籍、文獻等資料，分為影片、影人等類別存檔，建立一個豐富的參考資料庫，編輯組編撰「香港影片大全系列」的資料來源，就是根據這種地氈式搜索得來的資料，進而整理及考證後的成果。

更令人嚮往的是影人述說的「親身經歷」，「香港影人口述歷史計劃」既將訪問過程錄影下來，還會整理成文字記錄，部分收錄於「香港影人口述歷史叢書」。研究檔案中以及更多的相關資料，既在訪問前讓我們做準備功夫，也讓我們補充、對照訪問內容，再釐清存疑的地方。特別對訪問計劃助益甚大的，是一些「穿針引線」的前輩，有他們的幫助，我們才聯絡上散落天涯的影人。朱姐（朱虹女士）、左姐（左桂芳女士）、蔡甘銓先生等，就曾先後在不同階段

的訪問計劃中大力襄助。

資料館出版的刊物，還包括各專題書籍、展覽和電影放映活動的特刊。很多時，某個專題從萌芽、豐富內容至出版成書，往往有一段讓人「津津樂道」的淵源。黃愛玲（2001至2009年間為本館研究主任）在《李晨風——評論·導演筆記》出版之際，寫了一篇題為〈為甚麼是李晨風？〉的文章：「……館裡收藏了一批李晨風的珍貴資料，包括照片和筆記……那些小小單行簿裡的蠅頭小字，大都寫於五十年代初中期，有談戲劇的，有談分鏡頭的，更有趣的是李晨風對自己作品的檢討……每次看到這些舊材料，我和同事們都會很雀躍，也很焦急，只希望能有更多的時間，把前輩遺留給我們的珍貴資料整理出來，與大家同享。這正是我們編輯這本書背後的最大動力。」（香港電影資料館《通訊》，第27期，2004年2月）

如是者，陸續出版的有遠渡重洋在澳洲彼邦帶回香港的《有生之年——易文年記》、《故園春夢——朱石麟的電影人生》收錄導演的原稿劇本，張徹導演親筆撰寫的回憶錄，以至國泰機構慷慨授權出版的《張愛玲：電懣劇本集》等，都是在可遇不可求的機緣下誕生。就算是原先不熟悉的題目如

《粵港電影因緣》，經過累月的琢磨，增加認識，竟也越發感到興味。不經過冗長的披沙揀金的日子，哪能找出珍寶來呢？

尤其要緊的另一方面，是結合影片的修復和研究工作。2008至2010年間進行修復《孔子》（1940），便是以當年的原材料包括影片菲林、特刊、報刊文章、廣告等，結合館內外各方友好的專業意見和協助，重整出最接近原貌的修復版，並出版專書。

資料館出版的書籍都有個基調——先有盡可能詳盡的資料檔案和影像資料、仔細覆核全書文章中的每項資料、拼砌出公司或個人電影作品年表、附有索引……每部書都承載了大家的心力，還有吳詠恩、盛安琪、劉焯、林慧賢、歐陽鳳琪、劉勤銳、吳君玉、蘇芷瑩、單識君等諸君，還有一起「啃」資料的作者學者，大家共度幾許夜以繼日的出版前夕日子。節目組的羅卡、傅慧儀、何思穎亦在舉辦大型節目時，不辭勞苦，編撰特刊場刊，使資料館出版的書刊更多樣化。

除了出版印刷版本，年來我們也有隨書附上光碟。最初是將英文譯本簡便地存於光碟，也更便於索尋關鍵字，計劃中來年並

會有載於光碟的資料彙編及影碟。繼《通訊》網上版，也會陸續將小冊子放於本館網頁供大眾閱覽。

翻閱資料館歷年的《通訊》季刊和節目小冊子《展影》，很多畫面不其然湧現，一張張照片都化作段段影像在腦海播放。十年間區區百來個節目接力上演出相入將，每個節目卻都往往包含了個別機構或影人數十年之功，每個年代不同的機構和影人又相連相扣，每一個年代在整個電影史中又銜接呼應。未來，我們將有更多的機會去逐一琢磨。

開館時大門前的幾棵纖幼的洋紫荊樹，顫立風中，經過時間的灌溉，今天也見壯實起來；經過眾人以努力去灌溉的資料館，際此十周年，下一階段會是甚麼呢？大家心裡的答案、期盼或許不一樣，卻都會百川歸海，同為電影、文化盡一分綿力。

郭靜寧為香港電影資料館編輯統籌

附錄：

出版書目 (1995-2010)

香港影片大全系列

第一卷(1913-1941)至第七卷(1970-1974)

香港影人口述歷史叢書

《南來香港》、《理想年代——長城、鳳凰的日子》、《楚原》、《王天林》、《摩登色彩——邁進1960年代》、《龍剛》

專題研究

《劍嘯江湖——徐克與香港電影》、《國泰故事》、《邵氏電影初探》、《黎民偉日記》、《張徹——回憶錄·影評集》、《李晨風——評論·導演筆記》、《任劍輝讀本》、《粵港電影因緣》、《現代萬歲——光藝的都市風華》、《風花雪月李翰祥》、《故園春夢——朱石麟的電影人生》、《有生之年——易文年記》、《冷戰與香港電影》、《張愛玲：電懣劇本集》、《費穆電影 孔夫子》

節目特刊

《香港早期電影軌跡(1896-1950)》、《六十年代粵語片紅星》、《穿梭光影50年——香港電影的製片與發行業展覽(1947-1997)》、《香港電影資料館珍藏展》、《電影口述歷史展覽之再現江湖》、《光影中的香港》(場刊及光碟)、《五十、六十年代的生活方式——衣食住行》、《從手藝到科技——香港電影的技術進程》、《世紀回眸：中華電影經典展》、《自主世代——六十年代至今自主、實驗、另類創作》、《邵氏星河圖》、《茂瑙的幽魅世界》、《形·影·凝——木星影集》、《動·感·現場》、《香港動畫有段古》、《電影海報集體回憶》



A Deliberate Outcome: From Collecting Material, to Research and Publication

Kwok Ching-ling

To return to what we are saying, we at the Archive are the prime users of the films and all other related material that have come together through painstaking efforts. Our work has brought them to the attention of the public, and they receive further analyses in our collaboration with other researchers and cultural workers. After all, the Archive is intended as a treasure house for the public to use for many years to come.

In addition to films and the wide variety of magazines, special brochures, handbills, scripts, and film stills, members of the Research Unit make it a habit to wade through a vast volume of microfilms, newspapers, journals, books and primary documents in libraries, and sort them out by categories such as film and artist. A rich database thus slowly materialised. *The Hong Kong Filmography Series*, put together by our Editorial Unit, is the result of the careful verification of the data that we have obtained laboriously from various sources.

One of the most fascinating in our finds is the 'first-hand' experiences of filmmakers, which come to us through the interviews conducted in the Oral History Project. All

of these interviews are videotaped, and transcribed, and some will be published in the *Oral History Series*. Additional relevant documents can be found in the Research Files we have compiled, and they are of great value to us in preparing interviews, and supplementing, comparing and clarifying the content of the interviews after they are done. Of special help to this project of ours are the veterans in our field, who served as our intermediaries in helping us track down filmmakers who are now living in different parts of the world. Chu Hung, Tso Kuei-fang, Choi Kam-chuen and others have given us tremendous help at different stages in this regard.

Among the Archive publications are the monographs on special topics, and the brochures on exhibitions and film screenings. Very often, a topic goes through a captivating process from inception, elaboration to publication. Wong Ain-ling (Research Officer of the HKFA from 2001 to 2009) wrote an article entitled 'Why Lee Sun-fung?' for our book, *The Cinema of Lee Sun-fung*: '...the late director's precious collection [is] preserved in the Archive,

including photos and notebooks.... There are also tiny notebooks scribbled with Lee's remarks, most of them penned in the early and mid-1950s, which touched on drama, *découpage*, and most interestingly, the director's reviews of his own works.... Despite the enormous time constraint, we are both thrilled and anxious to share with film lovers the legacies of our film pioneers in a most systematic manner. This eagerness and enthusiasm, I believe, is the biggest driving force behind the task.' (*The Hong Kong Film Archive Newsletter*, Issue 27, February 2004)

In this way, we put to press over the years *Evan Yang's Autobiography*, which traversed to us across the ocean from Australia; *Zhu Shilin: A Filmmaker of His Times*, which included original scripts of the director; *Chang Cheh: A Memoir* penned by the director himself, and *Eileen Chang: MP & GI Screenplays*, which the Cathay Organisation generously granted us the right to publish. All these and others are instances of serendipity. Even with a topic such as *The Hong Kong-Guangdong Film Connection*, which was by no means a familiar area

Appendix:

for us, our interest in it grew as we put in the time and as our knowledge expanded. Without the laborious work, how can we expect to find the gems?

A particularly important part of our work is the restoration and the study of films. The restoration project of *Confucius* (1940) from 2008 to 2010 was made possible with the help of friends inside and outside of the Archive, using original material, such as celluloid prints, brochures, newspaper articles, and advertisements of the period in our effort to restore the gem to its original splendour. We also brought out a special publication to accompany the screening of the restored cut.

There is a basic tenor to the Archive publications. As much as possible, all of them are backed by rich textual and visual material. Our research and editorial staff verify every piece of information found in a book, piece together filmographies of film companies or artists, in addition to the many appendices. Each title bears the fruit of labour of a whole team. Together with scholars and writers who pore through the

archives, our colleagues Grace Ng, Angel Shing, Lau Yam, Agnes Lam, Jessica Au-yang, Elbe Lau, May Ng, Karen So, Cindy Shin et al spend days and nights together before our publications are born. Similarly, Law Kar, Winnie Fu and Sam Ho of the Programming Unit put in all they have in organising events. The special brochures that they produce make the Archive publications all the more varied.

In recent years, we have begun to issue CD-ROM together with our books. In this beginning stage, we did so for the convenience of carrying English translation and the ease of conducting keyword search. Our plan is to issue CD-ROM on reference material as well as DVD of film starting next year. Now that our *Newsletter* appears also in e-version, we shall upload by stages other pamphlets and brochures on the Web.

As we flip through our *Newsletter* and our programme brochure, *ProFolio*, images of the past run through our mind like clips of film. Each of the hundred or so programmes that we ran in the last ten years represents very often decades of effort of either an

organisation or an artist, whose work is interlocked with each other, while echoing that from other generations of the entire film history. In the future, we will have more opportunities to reflect on this complicated web of relationship.

The few bauhinia saplings that stood trembling in the wind in front of the Archive building when it opened ten years ago have now grown into sturdy trees. What will the next chapter be for the Archive which has passed through the last ten years under the assiduous care of the staff? Our expectation may be different from each other, but our effort, like streams that flow into the wide ocean, will be devoted to the enterprise of promoting film and culture.

Translated by Tam King-fai

Kwok Ching-ling is Editorial Coordinator of the HKFA.

English Publications

The Shaw Screen: A Preliminary Study; Chang Cheh: A Memoir; The Cinema of Lee Sun-fung; The Hong Kong–Guangdong Film Connection; The Glorious Modernity of Kong Ngee; Li Han-hsiang, Storyteller; Zhu Shilin: A Filmmaker of His Times, etc

For other bilingual titles in Chinese and English, please see our website at www.filmarchive.gov.hk.



設施與服務

Facilities and Services

香港電影資料館樓高四層，樓層總面積約7,200平方米。為便於控制儲藏庫的恆溫系統，整幢大樓一分為二，每層均劃出一半作藏品室，內置獨立製冷系統和氣體式乾燥及除酸器；大樓的另一邊則為舉辦公開活動的展覽廳和電影院，以及供查閱電影資料的資源中心。

位於三樓的資源中心，是一個香港電影的館藏資料庫，備有視聽資料和中英文電影書刊等供電影研究者和愛好者在館內閱覽，中心內的電影觀賞室，亦會開放予學界及團體舉行小班電影欣賞、研習講座等，促進電影教育及文化交流。資源中心的電腦系統，為世界首個多媒體雙語電影搜尋系統，公眾可透過聯機目錄尋找電影資料。為完善服務，本館更會配合改善館藏記錄管理計劃，更新電腦化編目系統。資源中心的工作人員除為館藏編目，亦同時負責解答本地及海外的電話、電郵查詢，並協助各組同事尋索館藏資料，以配合各項研究、放映、展覽及出版計劃。

電影院設有127個座位及4個輪椅位置。院內備有可調校每秒放映格數的放映機、兼容不同制式的錄像投影設備，並設有即時傳譯室，以備舉辦教育講座及研討會之需。展覽廳的面積約200平方米，備有走軌式的活動展板及射燈裝置。歡迎租用。



The Hong Kong Film Archive building is a world-class facility. Four-storey high, its net floor area of 7,200 square metres is structurally divided into two big partitions. One side of the building is dedicated to storage, which has independent air conditioning system with dehumidification and acidic gaseous removal functions. The other side is used for screenings, exhibitions, offices and other public access functions.

The Resource Centre on the third floor houses a vast pool of archival resources on Hong Kong cinema. It provides for film researchers and enthusiasts a broad range of audiovisual material and film publications in Chinese, English and other languages. The Film Viewing Room is open to schools and other organisations for

small group activities such as film appreciation, workshops and talks.

The Centre's online system HORIZON is the first-of-its-kind multimedia bilingual cataloguing system for filmic resources. Members of the public can search for archival material with workstations at the Centre or through the Internet. The Centre is currently planning to revamp the system as part of the Archive's effort to improve collection management.

In addition to cataloguing, staff at the Centre also handle enquiries and assist colleagues of all units in accessing collection items to facilitate their work on various fronts, namely

開放時間 Opening Hours



research, programming, exhibition, and publication.

The Archive Cinema has 127 seats and four wheelchair spaces. It is furnished with projectors that run at various speeds, video projection equipment of various formats, and a screen that accommodates different aspect ratios. There is also a simultaneous interpretation booth which serves functions such as seminars or symposiums.

The Exhibition Hall has a floor area of 200 square metres and is equipped with railed modular panels, multi-directional spotlights and video projectors. Both the Cinema and Exhibition Hall are available for hire.

大堂

上午十時至晚上八時或當日電影完場後十五分鐘
聖誕前夕及農曆新年除夕至下午五時

票房

中午十二時至晚上八時或當日最後一場電影開場後十五分鐘

資源中心

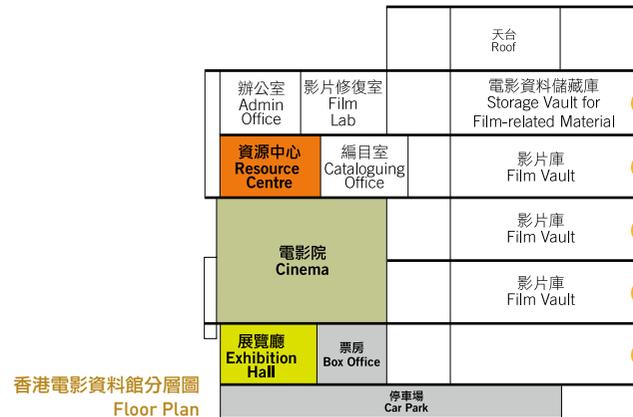
上午十時至晚上七時 (星期一至三及五)
上午十時至下午五時 (星期六)
下午一時至五時 (星期日及公眾假期)

展覽廳

上午十時至晚上八時 (免費入場；僅於展覽期間開放，詳情見本館節目小冊子及網頁)
展覽舉行期間，逢星期日下午二時及下午四時三十分設有導賞服務。

學校／慈善團體申請展覽導賞服務，請先致電 2119 7343 聯絡，以便安排參觀時間。

逢星期四 (公眾假期除外) 及農曆年初一、二休館



Main Foyer

10am – 8pm OR 15 minutes after the last screening ends

Closed at 5pm on Christmas Eve and Chinese New Year's Eve

Box Office

12nn – 8pm OR 15 minutes after the last screening starts

Resource Centre

10am – 7pm (Monday to Wednesday & Friday)

10am – 5pm (Saturday)

1pm – 5pm (Sunday & Public Holiday)

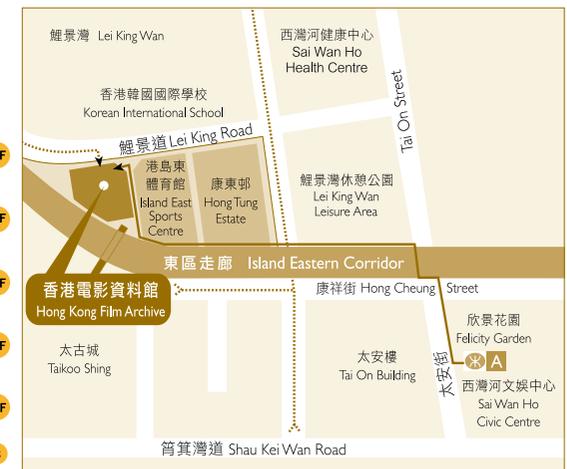
Exhibition Hall

10am – 8pm (free admission; opens only when there is an exhibition running, details available in programme leaflets and website)

During the exhibition period, two regular guided tours are available every Sunday at 2pm and 4:30pm.

The Archive also offers private guided tours to schools and charitable organisations. Please call 2119 7343 to apply.

Closed on Thursdays (except Public Holidays) and the first two days of the Chinese New Year



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