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THE UNIVERSITY OF HONG KONG

Department of Sociology

Master of Social Sciences in Media, Culture and Creative Cities

2013-2015

SOCI8030 CAPSTONE PROJECT:

**The Influences of Uptake Technological Innovation in
Hong Kong International Film Festival (HKIFF)**

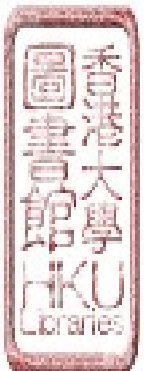
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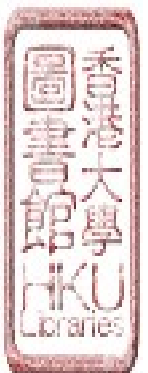
Acknowledgement

First thing first, I would like to take this opportunity to thank my supervisor Dr. C.H. Ng for his patience and encouragement throughout the research process. His critical views on the topic made my research direction clearer. His cheering words kept me up when I was trapped in struggles.

This study would not be possible without the interviewees who shared their knowledge and insights. Their sharings not only provided me fact and ideas to complete this capstone project, but also lead me to re-think restoration of films and cultural preservation in more dimensions.

Thanks to the programming team of HKIFF. Though I did not have much in-depth conversation with them, the programmes they created brought me remarkable experiences in cinema. Some programmes were touching, and some took me travelling across time.

Cheers to more and more diverse movies to be presented on the screens.

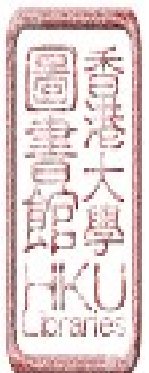


Abstract

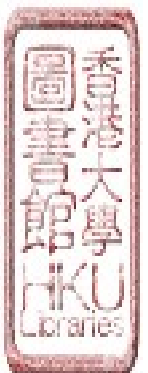
Hong Kong International Film Festival (HKIFF) is the oldest film festival in Hong Kong. At its inception, its program consisted of film screening only and then the festival opened a special section dedicated to Hong Kong movies in the second year. In 2009, the festival started to showcase restoration classics from America, Europe and China.

Over the years, HKIFF was recognized as one of the important global film festivals, offering networking and investment opportunities for the global film industry. The festival produced a number of showcases on special film focus, retrospective on respectable filmmakers. Giving out a sense of the culture-making activity that happens in these spaces, HKIFF was instrumental in building a solid base of art film audience. Ever since the festival had gone independent from Urban Council, Leisure and Cultural Services Department (1977 to 2001) and Hong Kong Arts Development Council (2002 to 2004) in 2005, the festival provides nutrients to home grown film professionals such as film directors, film critics, historian and curators for several decades.

Nowadays, HKIFF has developed a membership system. Except the International Film Festival held in March and April every year, it also organizes a number of events over the whole year. HKIFF not only attracts local audience, but also international filmmakers, producers and investors. HKIFF serves as a hub for the local film industry, so as to keep in touch with the worldwide film world.

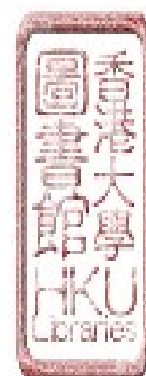


After Goddard declared the death of film in 2000, the movie industry and the world have taken up many technological innovations, including digital technology, the ubiquitous internet in 1990s, the arrival of 3D cinema in 2009, followed by the raise of video-on-demand and Youtube video, crowd funding and crowd authorship. This paper will look into how these innovations affect the practice and hence the operation, the curation and the marketing strategies of HKIFF. Furthermore, we will also discuss how these changes drive the film culture in HK.



List of Content

I. BACKGROUND	2
II. INTRODUCTION	5
III. METHODOLOGY	6
3.1 INTERVIEWS WITH FILM INDUSTRY STAKEHOLDERS	7
3.2 REVIEW ON HKIFF PROGRAMMING	7
IV. LITERATURE REVIEW	9
V. FINDINGS OF THE STUDY	10
5.1 FILM PRODUCTION AND PLAYBACK TECHNOLOGY	10
5.2 RESEARCH, ARCHIVE AND PROGRAMMING	13
5.2.1 UNVEIL HIDDEN PIECES IN RESTORATION PROCESS	15
5.2.2 LACK OF PRESERVATION TECHNICAL SKILLS AND PROFESSIONAL EQUIPMENT	16
5.3 PROMOTIONS AND MARKETING	18
5.3.1 SMARTPHONE APP	18
5.3.2 SOCIAL MEDIA - FACEBOOK	19
VI. IMPLICATIONS AND CONCLUSION	19
6.1 THE APPLICATION OF TECHNOLOGICAL INNOVATION IN HKIFF	19
6.2 SET NO BOUNDARY TO IMAGINATION	20
REFERENCES	21
APPENDIX I: LIST OF HKIFF RESTORED CLASSICS AND ARCHIVAL TREASURES	25



I. Background

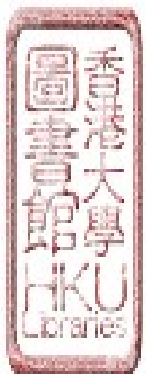
‘Movies touch our hearts, and awaken our vision, and change the way we see things. They take us to other places. They open doors and minds. Movies are the memories of our lifetime. We need to keep them alive’ said Martin Scorsese, the director of *Taxi Driver* (1976) and founder of the Film Foundation. I share the same view that movies consist of many alluring attributes.

As a student who loves technology and old stuff, I am happy to be able to find easy access to old movies on online platform like Youtube. It is a surprise to me when I find that old movies are presented in Hong Kong International Film Festival, along with the new movies. The restored classic and the new movies are received equally, which they have their Premieres and the attention from critics, historians and film lovers. I start thinking about the relationship between restoration, archiving, film festival and the technology involved.

As one of the oldest film festivals in Asia, Hong Kong International Film Festival (HKIFF) was established in 1977 by the Urban Council, at the eve of Hong Kong New Wave Cinema¹, a time when almost every household had a television set². With the dissolution of the Urban Council in 2000, very little documents were found about its vision and the advocacy of a film festival. It seems that at an early

¹ Hong Kong New Wave Cinema began in 1979,
<http://www.filmreference.com/encyclopedia/Criticism-Ideology/Hong-Kong-HONG-KONG-NEW-WAVE-1979-1984.html>

² After the establishment of Television Broadcasts Limited,
<http://www.tvb.com/info/faq/corporation.html>



development of the film festival, the Urban Council would like to establish a film festival that could compare to the Festivals in Europe.

The Retrospective film Programme of Cantonese Movies (1950-1959) was included in the 2nd HKIFF³. At the same year, the establishment of a ‘Hong Kong Film Library’ was called from Yu Mo-wan⁴, Paul Yeung⁵ and Lin Nien-tung⁶ et al in 1978⁷. With a close relationship to local film directors, producers, and critics such as Ada Loke, Yu Mo-wan, Shu Kei and Danny Yung, HKIFF is the first organization to call for the establishment of film library, as an archive of local films, on behalf of the local film industry. It took almost twenty years for the government to make this happen. The Hong Kong Film Archive was first operated in 1993 and moved to its permanent home in Sai Wan Ho in 2001⁸. It continuously conducts research and interviews, film preservation and restoration, screenings over the years. The archive also contributes Cantonese film retrospective programmes for HKIFF.

According to an interview Mr. Li Cheuk-To in 2015, the artistic director of HKIFF, ‘old movie retrospective’ is put forward for the future. It is not only for the revisit of the works, but a historical record.’ (電影回顧是為未來做的，是歷史記載) Apart from the aesthetic appreciation on the moving image work, the movie technology development also played an important role in the preservation and presentation of these old classics. Since the film archive did not accept to be my

³ From 20th Anniversary of the Hong Kong International Film Festival (1977-1996) publication, Page 3

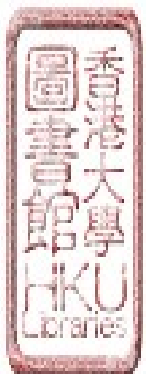
⁴ Yu is a writer and researcher of Hong Kong cinema

⁵ Yeung is the founder of the HKIFF

⁶ Lin is Hong Kong film scholar

⁷ From Hong Kong Film Archive 10th Anniversary publication, Page 8

⁸ From Hong Kong Film Archive 10th Anniversary publication, Page 2



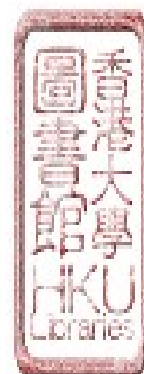
research community partner, I was not able to follow my original plan to investigate the story of the archive and hence the history of film culture of Hong Kong.

In 1997, HK returned to China. At the same time, HKIFF's programming remains autonomous. That year, HKIFF published its 20th anniversary book, which is an important record of the development of the festival from Urban Council/ LCSD (1977-2001), ADC (2004-2005) to now a Government Funded independent organization. It was then a major film festival in Asia. The festival opened its Asia section as early as 1979 to position its leading role in the region. The movie industry is one of the biggest creative industries in Hong Kong. In the eighties, the number of film production rose up to over 100 per year⁹, but it has a significant drop in recent years. The establishment of HKIFF Society in 2005 put the festival to stand on its own. Employing a self-sustainable model, the office is responsible for fund raising and its mission is to get more revenue from box office. The vision of producing a film culture in Hong Kong has given way to better serving the film industry, which lead to the establishment of the Hong Kong - Asia Film Financing Forum (HAF)¹⁰ in 2000. After the advocacy of the establishment of Hong Kong Film Archive, the HKIFF also introduced Cine Fan Programme, with the aim to 'enrich and deepen the experience of Hong Kong moviegoers', accordingly to the *Events*¹¹ section of HKIFF official website.

⁹ Hong Kong Filmography (1914-2010), Hong Kong Film Archive publication, <http://www.lcsd.gov.hk/CE/CulturalService/HKFA/documents/2005525/2007315/7-2-1.pdf>

¹⁰ <http://www.haf.org.hk/about.php>

¹¹ <http://www.hkiff.org.hk/en/events.html>



In 2015, the festival reiterated that it was dedicated to ‘the discovery and promotion of creativity in the art and culture of film’ (HKIFF, 2015), meaning its mission to assist film matching fund and production of new film. The HKIFF contributes remarkably in the film culture by its advocacy in establishing the film archive and its publication of the research and study of special directorial focus such as Andrew Lau in 2013¹² or cinema topics such as Hong Kong Panorama¹³ over the last forty years in tides of changes in Hong Kong cultural, economic and political environment.

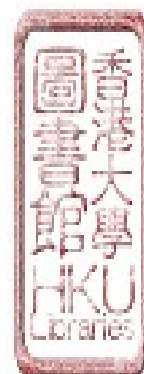
In order for me to investigate how the technological innovation has affected the HKIFF, I broadly divide the film festival practice in the following sectors: (1) Film Production and Playback Technology, (2) Research, Archive and Programming, and (3) Fund Raising and Marketing.

II. Introduction

In the late summer of 1980, Martin Scorsese spoke in a symposium in the Venice Film Festival. He said that the film industry should be aware of the urgency and importance of the preservation of films (the tangible cultural product) (Cherchi, 2001). He was aware of the importance of it when he found the colors of his film *Taxi Driver* (1976) was vanishing. He then established the Film Foundation (TFF) in 1990, which is dedicated to protecting and preserving motion picture history by providing annual support for preservation and restoration projects at the leading film archives.

¹²<http://37.hkiff.org.hk/eng/main.html>

¹³http://www.hkiff.org.hk/en/publications_panorama.html



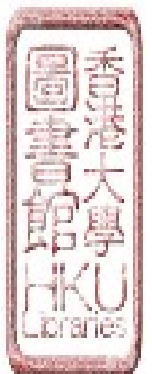
The great signification of film restoration is to put the movies back on cinema screens again.

HKIFF is one of the channels presenting movies restored by TFF. However the issue and process of restoration and preservation do not raise interest in Hong Kong Film Industry. Today, Hong Kong Film Archive is still operated under Leisure and Cultural Services Department (LCSD). It could always use the excuse of limited resources not to restore movies that have the sponsorship from film companies, which would generate better revenue in box office. Some of the early films from Hong Kong which are highly political, such as *China Behind* (1974) directed by Cecile Tong Shu-Shuen and the renowned Hong Kong New Wave director Ann Hui's *Boat People* (1983) were not digitized nor preserved¹⁴. In recent years, there are a number of technological innovation that change many parts of our work life.

III. Methodology

Through this project, investigation will be conducted to discover the influences of uptake technological innovation in HKIFF. The project will be carried through in-depth interviews with the film industry stakeholders, which will include film directors, film critics, video artists, cineastes, etc. and followed by a revisit on HKIFF history, film programming (mainly on *Archival Treasures* and *Restored Classics* programme) and the festival outreach programme.

¹⁴From an interview with Ellen Pau, film and video maker in July, 2015



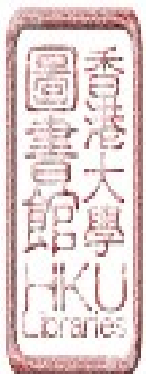
3.1 Interviews with film industry stakeholders

In this study, 4 local film industry stakeholders were interviewed on one-on-one bases, hoping to collect the most first-hand and in-depth information as well as revealing the stakeholders' views. The one-on-one in-depth interviews were conducted at the time and place that was convenient and comfortable to the interviewees. Each interview lasted for approximately 60 to 90 minutes. All interview started with some basic questions about the relationship between the interviewees and HKIFF, and then followed by discussions in the specialized field of the interviewees. It is important to learn about the interviewee's background before carrying out the interviews, as this helps to drill the discussion issues more deeply.

By interviewing some serious and critical audiences of HKIFF, their views on HKIFF were not only about how the programming team selected the films, but also about how HKIFF responded to the technological trend and the issues of restored classics. The interviewees also talked about the importance of equipment used in film production and restoration, the implications of restored classics, the variety of films that HKIFF presented, their cinematic experience of their favorite films, etc. All of them have a deep understanding of the film scene in Hong Kong and are sensitive to the use of technology.

3.2 Review on HKIFF Programming

Being the only local film festival presenting restored and re-mastered classic films in Hong Kong, 44 classics were included in HKMFF *Restored Classics*

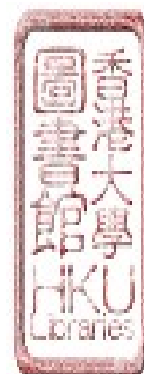


Programme from 2009 to 2015. The programme was first named as *Archival Treasures* in the 33rd HKIFF, but re-named in the following year. The movies included ranged from *The Cabinet of Dr. Caligari* (1920) to *Devils on the Doorstep* (2000), from the restored original cut to 3D re-mastered version.

HKIFF started presenting restored classics programme with the programme name *Archival Treasures* in its 33rd edition, which was in 2009. (HKIFF website, 2015) There is an increasing trend in recent years to show more restored classics in the film festival. There were 3 classic films included in *Archival Treasures*, namely *Pharoah's Wife* (1922) by Ernst Lubitsch, *The Student of Prague* (1926) by Henrik Galeen, and *Wings* (1927) by William A. Wellman. The first two films are in German and the latter one is a silent movie.

In the following year, the programme was re-named to *Restored Classics*. Another 3 classics were included, which were *Metropolis* (1927) by Fritz Lang, *The Red Shoes* (1948) by Michael Powell and Emeric Pressburger, and *Confucius* (1940, 2010 version) by Fei Mu. There was a remark on *Confucius* that a remediated version as parts of the sound track was missing during the restoration process. Vanishing of different elements, including sound, colour, or even part of the films, in restored classics is quite common.

Till now, there were 44 restored films shown in HKIFF, excluding those shown in HKIFF side programme, e.g. HKIFF Cine Fan programme and Summer International Film Festival.



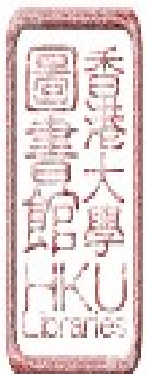
IV. Literature Review

‘We are experiencing a transformation of the technical means through which films are produced. Digital technologies seem about to replace celluloid as well as many other practice once fundamental to film productions.’ (Turner, 2002)

‘Digital culture is associated with the speeding up of societal change, causing a number of technological and social transformations in a surprising short amount of time.’ (Creeber & Martin 2008: 4-5)

‘Discussion of the technologies used in the production of film has been at best patchy. There have been bursts of interest – around the introduction of sound and colour, for example – but largely this fundamental area of film studies remains undeveloped. At the moment, we are experiencing a transformation of the technical means through which films are produced. Digital technologies seem about to replace celluloid as well as many other practices once fundamental to film production.’ (Turner, 2002)

The 'Information Preservation' statement of UNESCO website, 'Preservation, access to and dissemination of information relies on the stability of documents and the capability to retrieve of their content. Paradoxically, technical developments often result in greater instability and shorter life spans of documents, therefore, while clay tablets can survive for several millennia, audiovisual documents will only last a few decades and digitally-born heritage may not exceed ten years.'



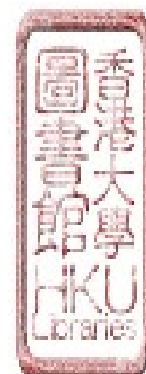
While film is one of the important cultural products, it has high preservation value. However, the preservation of films requires extra care and knowledge in related technology, which implies financial implications. Thus, the preservation process involves screening and filtering method. To keep or not to keep, that is the question; to screen or not to screen, it is for the future.

v. Findings of the Study

As mentioned in earlier section, many emerging technological innovations change different parts in our daily living, including HKIFF. In this section, different influences of technological innovation on HKIFF will be discussed with examples. The discussion is divided into 3 parts, namely (1) Film Production and Playback Technology, (2) Research, Archive and Programming and (3) Fund Raising and Marketing, which are highly responsive to technological changes.

5.1 Film Production and Playback Technology

Film production has a strong connection with film festival, as it determines the supply of films of a festival. Traditionally, a film production involved a team of crew, which includes director, producer, scriptwriter, artistic, technical crew, etc. However, with the emerging technologies, the crew does not only rely on advanced equipment for the production. It is a kind of disruptive innovation that technologies nowadays provide alternative ways and change the practice of production.



For example, *Life in a Day* (2011)¹⁵ is a famous documentary film produced through crowd sourcing, which the production company paired up with Youtube to collect video clips from worldwide Youtube users and combined the clips of the users' daily lives into a documentary. National Geographic acquired the U.S. distribution rights of the film in 2011¹⁶. The world premiere of the film was presented in the Sundance Film Festival¹⁷ in the same year¹⁸. This kind of film produced by alternative means was strongly related to technological trend that was hardly been found in HKIFF.

Apart from presenting alternative innovation way of film production in HKIFF, the evolution of converting²⁰ celluloid cinema to digital cinema²¹ happening around the globe²² also brings great impact on the festival. The penetration rate of digital cinema projectors is rising in recent years. According to Screen Digest reports, the conversion rate increased from 68.7% in 2012 to 89.8% in the beginning of 2015. (Hancock, 2015; Hancock, 2013) Hancock's 2015 report pointed out that 'cinema exhibitors and manufacturers are now looking to the development of new technologies to drive revenues'. So what is happening in Hong Kong and how does this affect HKIFF?

¹⁵<http://www.imdb.com/title/tt1687247/>

¹⁶http://www.upi.com/Entertainment_News/Movies/2011/01/24/Life-in-a-Day-to-get-theatrical-release/UPI-49271295905856/

¹⁷ Sundance Film Festival is a World Cinema competition

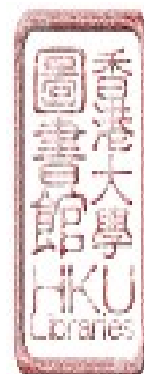
¹⁸<http://www.smh.com.au/entertainment/movies/turning-the-web-into-a-worldwide-wonder-20110127-1a6qt.html>

¹⁹http://mashable.com/2011/01/07/youtube-crowd-sourced-documentary/#lyUbi_FnPqgJ

²⁰<http://variety.com/2013/film/global/digital-cinema-conversion-nears-end-game-1200500975/>

²¹<https://technology.ihc.com/494707/global-digitisation-of-cinema-screens-growth-in-3d-screens>

²²<https://technology.ihc.com/527960/the-final-push-to-global-digital-cinema-conversion>



There are at least 5 Image Maximum (IMAX) venues in Hong Kong, which are located in Hong Kong Space Museum²³, MegaBox²⁴, Cine Moko²⁵, iSquare²⁶ and SkyPlaza in the airport²⁷. These 5 venues are also the screening venues of HKIFF. There is also a growing trend on the number of digital cinemas in Hong Kong. While HKIFF aims to present different variety of films to the audience, different cinema settings are needed, not only for IMAX films, but also it caters for restored classics, DCP and others.

Through the evolution of digital cinema, more and more old cinema machines are being obsolete, as well as the loss of skillful film technicians. Under this circumstance, it is predictable that the limited choice of screening venue will become more challenging for the HKIFF programming team, as it is strongly related to the format of the selected films.

‘The Hong Kong Cultural Centre and City Hall are separated by a harbor. Where the Hong Kong International Film Festival is concerned, the Tsimshatsui promontory is the cultural beachhead of the present. However, the birthplace of Hong Kong culture was over the ocean.’ (Paul Yeung, HKIFF 20th anniversary, p.32) HKIFF started screenings in City Hall. When Hong Kong Cultural Centre was opened, the festival started to use the venue for their programmes. At the later stage, different commercial cinemas are also involved as the screening venues of HKIFF.

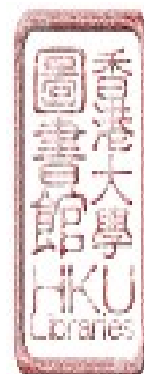
²³http://www.lcsd.gov.hk/CE/Museum/Space/en_US/web/spm/skyshows/3dshow.htm

²⁴<https://www.uacinemas.com.hk/eng/cinemas/Cinemas?id=15>

²⁵<https://www.uacinemas.com.hk/eng/cinemas/Cinemas?id=24>

²⁶<https://www.uacinemas.com.hk/eng/cinemas/Cinemas?id=19>

²⁷<http://www.uacinemas.com.hk/eng/cinemas/Cinemas?id=22>

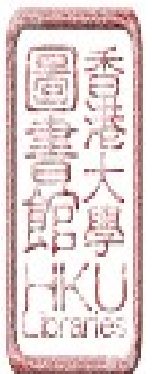


One of the reasons that HKIFF uses several venues is that the venues are equipped differently. However, the situation is changing. HKIFF shall get ready for this kind of change.

5.2 Research, Archive and Programming

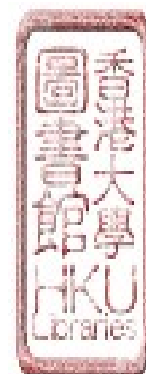
In the early years, HKIFF team did not have any resources for the programming team members to travel overseas for film selection. The programme coordinator of International Programme of 6th and 7th HKIFF, Mr. Freddie Wong traveled to London Film Festival at his own expenses (HKIFF 20th Anniversary publication, p.48). Attending overseas film festival was very crucial for the programme coordinator, especially at the time when there was no Internet, which research and communications offerings were not that convenient as nowadays.

Technology changes brought significant impact on the archival programme, which involved loads of research of the films and digital restoration process. Mr. Okajima Hisashi, Chief Curator of National Film Center of the National Museum of Modern Art, Tokyo, and President (2009-2011) of the International Federation of Film Archives (FIAF) expressed 7 problems or dilemmas of digital restoration in the 10th Anniversary publication of Hong Kong Film Archive, namely the high cost of restoration project, loss of traditional skills, ethical issues, long-term preservation of digital data, storage and maintenance of the original items, public promotions of film preservation and the development of film archives. First, the cost of restoration project is high, Mr. Hisashi explained with the example of the 4K restoration project of Kurosawa Akira's *Rashomon* (1950), which cost as much as 60 million yen (as per



exchange rates of 2008). According to the Film Foundation (TFF) website, the cost ranges from USD50,000-250,000 of a black and white feature film with sound, and USD80,000-450,000 for a color feature with sound (TFF, 2015). Based on the high financial hurdle, only selected films can have the chance to be restored and re-appear on the screen again. HKIFF presented some of the films that were restored by TFF. Another major issue is about the loss of traditional skills. As both traditional and digital technologies involved a batch of specialists, loss of the well-trained staff and dissipation of specialist knowledge will restrict the efficiency of the restoration. The ethical problem we face in the digital age is that the digital data becomes more easier and less cost to change or distort. Restoration process involves great effort, however, digital preservation is not a best long-term preservation way because the digital tools used will be worn out sooner or later. The storage and maintenance of the original film and related items properly is another challenge, which deep understanding about the film is necessary but not easy to acquire. The public awareness promotions of film preservation and the development of film archives require less technical skills to be involved, but there is still a long way to go (HKFA 10th Anniversary publication, pp. 32-33).

There are many issues related to the film archive process, which are also related to HKIFF in different dimensions. The relation is not only about the archival part, but also the ‘retrieval’. HKIFF film selection plays a great role in the film ‘retrieval’. The appearance of a classics film in the festival is like a re-born of the work to the public. HKIFF does not only work on the presentation part, it also acts as a channel to have the knowledge transfer about the classics, to pass on the cultural memory to the future generation.



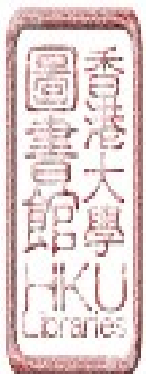
5.2.1 Unveil Hidden Pieces in Restoration Process

Through the restoration research, hidden pieces of the classic films are usually being unveiled. Thus, the restoration piece is targeted to be closer to the director's original concept. Due to political or economical reasons, some films were cut which is neither the director's will nor intention. The distortion of the films violates the director's expression and may have conflicts with the artists' rights.

In the case of the making of *The Memory of Justice* (1976)²⁸, Marcel Ophüls, the director, 'presented a version that did not fit the original producers' preconceived historical narrative. They attempted to take over and re-cut the film, setting off a round of legal battles.' (TFF Annual Report 2013, 2013) Due to the conflicts between the director and the producers, the 'film has been virtually unseen and unavailable for decades', no matter how culturally and historically significant the film is. TFF faces great challenges in the restoration process, as it has to deal with both legal and technical issues. After overcoming all the hard work, the foundation plans to clear rights and will distribute the film.

The Memory of Justice is one of the cases to show that how important the restoration of a film is. It is not only about showing the film to audience, but also uncovering the history and reforming the cultural memory of this piece. HKIFF definitely has the responsibility to bring this kind of films to the audience. It would be

28'Monumental...Marcel Ophüls' *The Memory of Justice* expands the possibility of the documentary motion picture in such a way that all future films of this sort will be compared to it.' Vincent Canby, *The New York Times* (October 5, 1976)



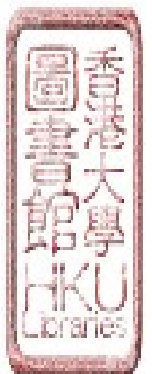
great to present *The Memory of Justice* in HKIFF in the near future, of course, after all the rights are clear.

Although HKIFF is not involved in the restoration process, it is also important for the festival to keep in mind about the freedom of expression. In 1997, Mr. Freddie Wong mentioned in his interview that ‘the most worrying thing is that the festival will censor films. A festival should not have censorship... it would destroy a festival’s reputation.’ (HKIFF 20th Anniversary publication, p.48) As one of the key players in the Hong Kong film industry, HKIFF is the gatekeeper to secure at least the freedom of expression.

5.2.2 Lack of Preservation Technical Skills and Professional Equipment

As mentioned in previous sections, the loss of skillful workers and the obsolete of professional equipment are barriers for film preservation. On Hong Kong Film Archive (HKFA) official website, there is a conservation story *Preservation and Restoration of Confucius*, which is about a remarkable restoration project of *Confucius* (1940)²⁹. *Confucius* was considered as lost after its last screening in 1948. After collecting and acquiring the cellulose nitrate based film, HKFA collaborated with ‘the renowned L’Immagine Ritrovata Film Restoration Laboratory in Bologna of Italy on the restoration work for the film (HKFA, 2014). L’Immagine Ritrovata was founded in 1992 in Bolongna, it is a laboratory exclusively which specialized in film

²⁹http://www.lcsd.gov.hk/CE/CulturalService/HKFA/zh_TW/web/hkfa/referencematerials/constory.html



restoration. The reason of this collaboration was that the required equipment for the restoration project was not available in Hong Kong at that time.

HKFA has been established in Hong Kong for over than 10 years. The archive has contributed much in collecting old films and conducted comprehensive research on Chinese films. However, the lack of adequate equipment and facilities discourage the development of local preservation and restoration professionals. The archive does not have the capacity to work on the restoration process on itself.

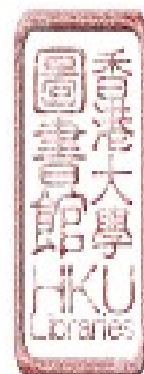
Pictured³⁰ are the Director of L'Immagine Ritrovata, Mr. Davide Pozzi (right), and the Managing Director of L'Immagine Ritrovata Asia, Mr. Bede Cheng (left), at the opening.



On 12 June 2015, L'Immagine Ritrovata announced its opening of its first overseas office in a Kwun Tong industrial building in Hong Kong, which is called L'Immagine Ritrovata Asia³¹. (L'Immagine Ritrovata, 2015) The new branch extends its film restoration service to fulfill the need of Asia market on film restoration and

³⁰<https://www.flickr.com/photos/investhk/18736110051/in/album-72157652108382733/>

³¹<http://www.immagineritrovata.it/news/archive/2015/>



conservation, which includes Documentation and Study of Materials, Film Repair, Film Scanning, Film Washing, and Sound Scanning.

The opening of L'Immagine Ritrovata Asia reflects there is a growing demand of the specialized services in the region. It is also an excellent opportunity for HKIFF explore the possibilities to include more Asian classics film and expand the *Restored Classics* programme in the coming years.

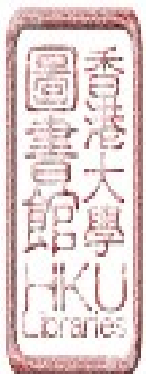
5.3 Promotions and Marketing

With the film supply and programming of HKIFF, promotions and marketing are both the fundamental elements to bring the festival to a success. With the rapid technological changes, HKIFF has put effort in following the trend and aims to reach more potential audience and expand the audience base. At the early years of HKIFF, the promotions materials were mainly printed booklets and posters. Later, HKIFF has started to run its official website.

5.3.1 Smartphone App

In the 36th HKIFF, the first festival smartphone app was launched³², which makes tech savvy like me very excited. However, the design of the app UX (user experience) was not quite satisfying. The app did not help much to understand the festival nor the programming better, not to mention that the mobility of smartphone

³² www.hkiff.org.hk/en/mobile_apps.pdf



app was not utilized. After all, it was a good try for the festival to make use of mobile technology.

5.3.2 Social Media – Facebook

Apart from the smartphone app, HKIFF also gained some exposure on Facebook that a dedicated account under the name of *Hkiff Soc*³³ was created. Yet the performance on Facebook is not very well that there are around 600 people reached, which is relatively a small amount of reach. Although the potential market on social media is huge, social media marketing depends on suitable strategic plans, or else it will only be a waste of effort and resources.

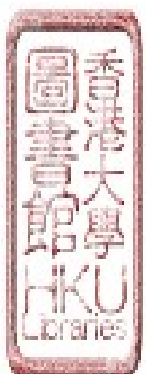
VI. Implications and Conclusion

This study was started with curiosity on archival and restoration of films. Through uncovering pieces of information and connecting the threads, the ideas of the influences of technological innovations in HKIFF were discussed in the previous sections.

6.1 The Application of Technological Innovation in HKIFF

The evolution of technological innovation is irreversible. As the gatekeeper, HKIFF puts every effort to 'enrich and deepen the experience of Hong Kong

³³ <https://www.facebook.com/soc.hkiff>



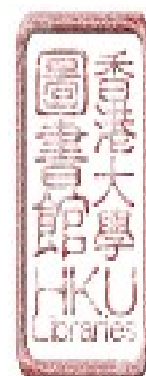
moviegoers'. As discussed in the above sections, there are rooms for the festival to make good use of technology, so as to bring the festival to a higher level and nurture the local film industry in a boarder sense.

Actually, both Youtube and Kickstarter are wonderful references. As several online film festivals are growing in different corners of the earth now, we cannot turn our back to the happenings outside. In addition, HKIFF could also explore the possibilities of carrying out crowd making, crowd funding or crowd sourcing to suit the different needs of the festival.

6.2 Set No Boundary to Imagination

HKIFF is turning 40 soon. It is admirable that the festival has gone through a long-standing history. For all that, HKIFF should set no boundary to imagination, and actively get involved in technological innovation to leverage the festival and benefits to the local industry.

With the arrival of L'Immagine Ritrovata Asia and the newly established Innovation and Technology Bureau (ITB) in Hong Kong, film lovers shall be looking forward to something refreshing!



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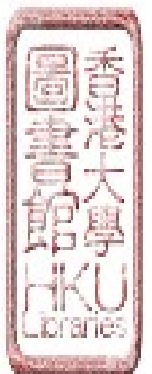
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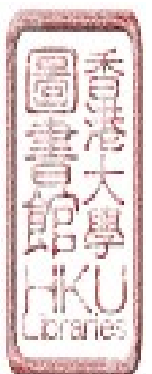
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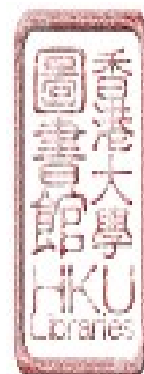
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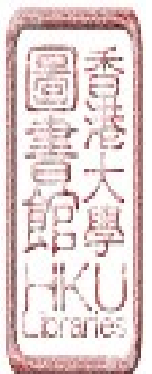


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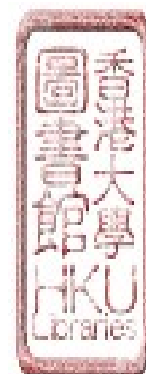
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Appendix I: List of HKIFF Restored Classics and Archival Treasures

Films (in Restored Classics)		Year	Director	Country/ Language
39th HKIFF in 2015				
1	The Cabinet of Dr. Caligari	1920	Robert Wiene	Germany
2	The Lady from Shanghai	1947	Orson Welles	USA
3	The Tales of Hoffmann	1951	Michael Powell, Emeric Pressburger	UK
4	Once Upon a Time in America	1984	Sergio Leone	Italy/ USA
5	The Color of Pomegranates (Sayat Nova)	1969	Sergei Parajanov	USSR
6	Paris, Texas	1984	Wim Wenders	Germany/France/UK/ USA
7	The Last Emperor 3D	1987	Bernardo Bertolucci	China/Italy/UK/France
8	Rebels of the Neon God (Qing shao nian nuozha)	1992	Tsai Ming-Liang	Mandarin
38th HKIFF in 2014				
1	Dial M for Murder (3-D)	1954	Alfred Hitchcock	USA
2	Badlands	1973	Terrence Malick	USA
3	Devils on the Doorstep	2000	Jiang Wen	China
4	Do You Remember Dolly Bell?	1981	Emir Kusturica	Yugoslavia
5	In the Heat of the Sun	1994	Jiang Wen	Putonghua
6	L'Amore	1948	Roberto Rossellini	Italy
7	La Pointe Courte	1955	Agnes Varda	France
8	Manila in the Claws of Light	1975	Lino Brocka	the Philippines
9	Rebel Without A Cause	1955	Nicholas Ray	USA
10	Sandra	1965	Luchino Visconti	Italy
11	The Desert of the Tartars	1976	Valerio Zurlini	France/Germany/Italy
12	The Shape of Night	1964	Nakamura Noboru	Japan
37th HKIFF in 2013				
1	Limite	1931	Mario Peixoto	Brazil
2	The Cloud-Capped Star	1960	Ritwik Ghatak	India
3	After the Curfew	1954	Usmar Ismail	Indonesia
4	Shoah (Part I)	1985	Claude Lanzmann	France
5	Stromboli	1950	Roberto Rossellini	Italy
6	Shoah (Part II)	1985	Claude Lanzmann	France
7	Lawrence of Arabia	1962	David Lean	UK
8	Heaven's Gate	1981	Michael Cimino	USA
9	Nobody's Child	1960	Bu Wancang	Mandarin



36 th HKIFF in 2012				
1	Nana	1926	Jean Renoir	France
2	The Living Corpse	1929	Fedor Ocep	Germany/Soviet Union
3	The Machine that Kills Bad People	1952	Roberto Rossellini	Italy
4	Taxi Driver	1976	Martin Scorsese	USA
5	Small Change (Tributes)	1976	Francois Truffaut	France
6	The Oppressed Students (Tributes)	1967	Ogawa Shinsuke	Japan
35 th HKIFF in 2011				
1	Man with a Movie Camera	1929	Dziga Vertov	Soviet Union
2	La Dolce Vita	1960	Federico Fellini	Italy/France
3	The Mummy: The Night of Counting the Years	1969	Chadi Abdel Salam	Egypt
34 th HKIFF in 2010				
1	Metropolis (restored original cut)	1927	Fritz Lang	Germany
2	The Red Shoes	1948	Michael Powell, Emeric Pressburger	UK
3	Confucius (2010 Version)	1940	Fei Mu	Mandarin (parts of the sound track are missing)
33 rd HKIFF in 2009 (Archival Treasures)				
1	Pharoah's Wife	1922	Ernst Lubitsch	Germany
2	The Student of Prague	1926	Henrik Galeen	Germany
3	Wings	1927	William A. Wellman	(Silent)

