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1. **Message from Head (Film Archive)**

The Hong Kong Film Archive (HKFA) strives to acquire and preserve Hong Kong films and related materials, which lay the foundation for the study of Hong Kong’s cinematic heritage. We set out to bring film art to the wider community by providing public facilities and a wide range of activities. In 2012/13, the HKFA followed the global trend of digital cinema and held the first screening in digital format with the newly-installed projection system.

This year was special for the HKFA in that we released for the first time a DVD of our own – the restored cut of the 1940 film *Confucius* by the world-famous Chinese director, Fei Mu. This new attempt aroused much attention among film lovers, scholars and researchers. With the ardent support from our donors, the HKFA acquired a total of 557 film titles and 32,024 pieces of filmic materials over the year. We also continued to work closely with our overseas counterparts and local partners, including film associations, film festivals, government departments, cultural organisations, district organisations and education/academic institutions. In the days to come, the HKFA will endeavour to further promote film culture for the benefit of the younger generations and the entire community.

2. **Vision and Missions**

It is our vision to establish the HKFA as a world-class film archive in conserving Hong Kong’s cinematic heritage and facilitating research on such films. Our missions are:

(a) To acquire and conserve Hong Kong films and related materials;

(b) To catalogue and maintain our collections and to provide a simple-to-use computer system for easy access of information;

(c) To provide film materials, facilities and enquiry services for industry professionals, researchers and interested parties;

(d) To enhance public appreciation of films by organising topical retrospectives, exhibitions, talks and seminars; and

(e) To study Hong Kong cinema history and produce quality publications.

3. **Governance**

Film experts and scholars of the advisory panel offer valuable advice on the HKFA’s work. Their professional input helps mould our services to fulfill the needs of film-related cultural organisations, the industry and the audience.
Members of Film Advisory Panel 2012/13:

Mr CHEUNG Chi-sing
Mr Joe CHEUNG
Mr John CHONG
Mr Paul FONOROFF
Mr Allan FUNG
Mr Peter LAM
Mr LAU Yiu-kuen (alias: LAW Kar)
Dr NG Chun-bong
Mr NG See-yuen
Mr SEK Kei
Mr SHU Kei
Dr Stephen SZE
Ms WONG Ain-ling

4. Venue Facilities and Services

Cinema

Exhibition Hall

Resource Centre

Film Vault
4.1 Resource Centre
To make resources readily accessible is one of our goals, and therefore, helping and encouraging members of the public to discover and utilise film heritage is a major area of our work. The Resource Centre provides a vast array of film materials for researchers and historians to study Hong Kong cinema. There are altogether seven viewing booths and a group viewing room. Users are required to apply for an Audiovisual Materials Viewing Card before they make use of such resources.

More than 400 000 items in the HKFA collections have been catalogued with a multimedia bilingual library system named Horizon. Members of the public may either access the online catalogue at the Centre or through the Internet from all over the world. Our computers are equipped with Internet access and other electronic resources, including WiseNews, Film Index International, and International Federation of Film Archives Index to Film Periodicals. Monthly reports from the Hong Kong Motion Picture Industry Association Limited (MPIA) are also available for reference. A newly-developed system, Hong Kong Film Archive Management System (HKFAMS), will be launched in 2013 to replace the Horizon.

The Resource Centre endeavours to promote school visits in order to enhance students’ appreciation of film art and encourage research on Hong Kong cinema. In addition, we distribute leaflets to secondary schools to introduce our Student Film Shows. To allow the younger generations to appreciate film classics for academic and educational purposes, seminars and workshops are also held in the group viewing room.

4.2 Enhancement of Projection Equipment
Further to the installation of the High Definition Projection System in March 2012 at the Cinema, the Digital Cinema Initiatives (DCI) Server, a standard fixture for digital movie theatres, was procured in February 2013. The equipment is instrumental for the provision of digital projection service similar to that of commercial theatres. In March 2013, the HKFA held the first screening in digital format during “The Cinematic Matrix of Golden Harvest” programme, elevating the overall projection quality for a better viewing experience.

4.3 Barrier-free Access Improvement Works
In response to the Equal Opportunities Commission’s recommendations in 2010 on Accessibility in Publicly Accessible Premises, some minor improvement works were completed by June 2012, including an extra parking space for mobility vehicles, modification of handrails, new braille and tactile signs for steps and staircases in non-public areas. Other large-scale works are expected to end by April 2014.
5. Exhibitions and Screening Programmes

Film is not only a medium of art, but also a medium of communication. Apart from its informative and entertaining characteristic, film also reflects the ever-changing historical and cultural landscape of our city. People may gain a better understanding of their past through this art form. To raise public awareness of the value of Hong Kong’s film heritage, the HKFA offers varied programmes such as retrospectives, topical exhibitions, seminars and guided tours throughout the year.

In 2012/13, the HKFA presented seven exhibitions of varying scales in different themes, which included the permanent exhibition “In Memory of Queen’s Theatre” at the G/F Foyer and four exhibitions at the Exhibition Hall, namely “Benevolence & Loftiness: The Cinematic Legend of Wong Fei-hung”, “A Touch of Magic: Veteran Set Designers Chan Ki-yui & Chan King-sam”, “Zen and Sensibility: Legend in King Hu's Drawing” and “Golden Harvest: A Landmark in Hong Kong Cinema”, the last of which running side by side with screenings of the 37th Hong Kong International Film Festival in March 2013. Two mini exhibitions were also held at the 1/F Foyer, including the “Below the Lion Rock” Photo Exhibition and “Zen and Sensibility: Legend in King Hu's Drawing”. A list of all the exhibitions with attendance figures is at Appendix 1.
Thematic exhibition “Benevolence & loftiness: The Cinematic Legend of Wong Fei-hung”

Thematic exhibition “A Touch of Magic: Veteran Set Designers Chan Ki-yui & Chan King-sam”
Opening Ceremony of the “Zen and Sensibility: Legend in King Hu’s Drawing” exhibition

Thematic exhibition “Golden Harvest: A Landmark in Hong Kong Cinema”
Joining hands with our sister office, the Film Programmes Office, the HKFA organised in 2012/13 a total of 13 retrospectives, featuring 226 film titles in 312 screenings. Major programmes included “100 Must-see Hong Kong Movies”, “Morning Matinee”, “Restored Treasures”, “Once Upon a Hero: The Wong Fei-hung Saga”, “The Strange Case of Hong Kong Amoy Cinema”, “Opera Sight and Sound at Yau Ma Tei Theatre”, “Father & Son: Two Visionaries of Cinematic Dreams – A Tribute to Set Designers Chan Ki-yui & Chan King-sam”, “Male Impersonation in Hong Kong Cinema”, “Zen and Sense in King Hu’s Films” and “The Cinematic Matrix of Golden Harvest”.

100 Must-see Hong Kong Movies

*Blood in Snow* (1956)

*The Pregnant Maiden* (1968)

*The Private Eyes* (1976)

*The Spooky Bunch* (1980)
An Autumn’s Tale (1987)
Rouge (1988)

Morning Matinee

Top Singers Two (1952)
Silver Phoenix (1955)

Dragnet (1956)
The Eagle Knight and the Crimson Girl (1960)
"The Lucky Pal" (1963)

"Pigeon Cage" (1964)

"Restored Treasures"

"Singin' in the Rain" (1952)

"Witness for the Prosecution" (1957)
Father & Son: Two Visionaries of Cinematic Dreams – A Tribute to Set Designers
Chan Ki-yui & Chan King-sam

Beyond the Great Wall (1964)

The House of 72 Tenants (1973)

Zen and Sense in King Hu's Films

A Touch of Zen (1971)  Legend of the Mountain (1979)
6. Education and Extension Programmes

The HKFA organises regular activities including seminars, special film screenings, School Culture Day, Film Education Programme, A Journey on Learning the Arts for Senior Secondary Students, guided tours and outdoor showings of local films.

6.1 Seminars

At the April 2012 seminar “Those were the Days” under “The Strange Case of Hong Kong Amoy Cinema” programme, screen diva Ms Chong Sit-fong from Singapore was invited to talk about her good old days starring in Amoy-dialect films. In September and November 2012, film critic Shu Kei hosted two seminars titled “Set Designer: the Unsung Hero of Cantonese Cinema” and “Over Half a Century of Great Set Design”, alongside screenings of the “Father & Son: Two Visionaries of Cinematic Dreams – A Tribute to Set Designers Chan Ki-yui & Chan King-sam” programme. The speakers examined how the father-and-son team excelled in both colour and black-and-white films and what set their work apart.

“Those were the Days”: The legendary Ms Chong Sit-fong entertained her fans and friends with some famous tunes.

“Set Designer: the Unsung Hero of Cantonese Cinema”: The host Mr Shu Kei (1st left) spoke to the audience together with seasoned art directors, Mr Wong Yan-kwai (1st right) and Mr James Choo (2nd right), as well as Mr Honkaz Fung (2nd left) from the Cantonese Cinema Study Association.
*Hong Kong Memories in Cinema* (DVD and catalogue) was released in early 2012 by the HKFA in collaboration with The Centre for Humanities Research, Lingnan University. In this connection, “100 Years of Hong Kong Cinema”, a book launch cum seminar, was held at Lingnan University in October 2012.

In support of the Cantonese Opera Day 2012, the HKFA organised “Male Impersonation in Hong Kong Cinema” as a contributing programme. At the “Cross-dressing in Cantonese Opera Films” seminar in November 2012, guest curator Ms Natalia Chan and Chinese opera critic Ms Cheung Man-wai discussed how notable actresses, namely Yam Kim-fai, Leung Mo-sheung and Anita Mui, blurred the gender line in a range of films from opera to martial arts to contemporary fare.
To tie in with the film programme “Zen and Sense in King Hu’s Films” and exhibition “Zen and Sensibility: Legend in King Hu’s Drawing”, three seminars were held from December 2012 to January 2013. In December 2012, animation director Mr Fung Yuk-sung spoke on Hu’s cinema at the “Essence of King Hu’s Drawings” seminar. In January 2013, guest speaker Ms Edith Cheung, Costume Director of Hu’s Swordsman (1990), brought part of the wardrobe and props used in the film to “The Aesthetics of King Hu’s Costume and Sets” seminar. Film wizard King Hu was not only a scholar but also a great actor. At the “King Hu’s Acting” seminar, film critic Mr Thomas Shin and HKFA Programmer Ms Cecilia Wong looked at Hu’s varied talents as a character actor.

(From left) HKFA Programmer Ms Cecilia Wong, Mr Law Kar, Mr Fung Yuk-sung and Mr Keeto Lam at the seminar, “Essence of King Hu’s Drawings”

Ms Edith Cheung displayed a fine selection of film props at the seminar, “The Aesthetics of King Hu's Costume and Sets”

HKFA Programmer Ms Cecilia Wong (left) and film critic Mr Thomas Shin at the seminar, “King Hu’s Acting”
6.2 Special Film Screenings
To promote film culture among the younger generations, the HKFA has selected ten titles, including literary adaptations, melodramas, animations and Chinese opera films, for Special Film Screenings. Under this scheme, full-time students and members of non-profit organisations are entitled to a $10 discount per ticket. It is hoped that through these accomplished gems, viewers can learn about Hong Kong now and then from various perspectives. A list of all the selected films is at Appendix 2.

6.3 School Culture Day Scheme
The HKFA has contributed various kinds of educational programmes to the School Culture Day Scheme, including guided tours of our exhibitions and venue facilities, lectures and student film shows. The guided tour begins with a video introducing the functions of the HKFA and our film preservation and restoration work, followed by a visit to the Resource Centre, Exhibition Hall and our permanent exhibition, “In Memory of Queen’s Theatre”.

Guided tour of exhibitions

A docent introducing exhibits
6.4 Film Education Programme
From October 2012 to February 2013, the HKFA presented an education programme in collaboration with the Hong Kong Film Critics Society (HKFCS) at various LCSD venues. The programme introduced cinematic history, aesthetics and culture in an attempt to help students appreciate films better. There were two lectures, namely “Introduction to Film History” (Session 1) and “Hong Kong Films and Their Dynamics” (Session 2) for each class. The lectures were well received by participating teachers and students who expressed a keener interest in learning more about film art.

![Speaker from the HKFCS interacting with students at the Film Education Programme](image1.png)

6.5 A Journey on Learning the Arts for Senior Secondary Students
In order to enhance students’ exposure to and their interest in the arts, in May 2012 the Education Bureau invited the HKFA to join the scheme ‘A Journey on Learning the Arts for Senior Secondary Students’ in organising film appreciation activities for Form 4–6 students. Taking into account our exhibition schedule and ongoing projects, we collaborated with the HKFCS and featured films about the immortal screen legend of Wong Fei-hung across decades. After viewing these local film classics, participants were given the opportunity to deepen their understanding through guided tours and post-screening discussions.

![Speaker from the HKFCS leading the post-screening discussion with students](image2.png)
6.6 Guided Tours
In 2012/13, a total of 127 guided tours of the Exhibition Hall and Resource Centre were arranged for primary and secondary schools, post-secondary institutions, universities, charitable and non-profit organisations registered in Hong Kong.

6.7 Outdoor Film Screenings
In 2012/13, the HKFA mounted outdoor film shows at a number of festive occasions. To enhance atmosphere of the Mid-Autumn Lantern Carnival, a celebrated Mainland movie, *Huayao Bride in Shangri-La* (2005), was shown at Tai Po Waterfront Park. Two animated features, *Old Master Cute Part III* (1983) and *Monsters, Inc.* (2001), as well as five short films were brought to the crowd at the New Year’s Eve Countdown Carnival in Sha Tin Park; another local animation, *The Pork of Music* (2012), was showcased at Tsing Yi Park during the Lunar New Year Lantern Carnival. Those selected for outdoor screenings are all well-made pieces with high entertainment value or strong local flavour. It is our hope that through these free outreach programmes, members of the public may learn more about the wider community and develop more interest in films.

On-site preparations for the Lunar New Year Lantern Carnival 2013 at Tsing Yi Park


A list of all the education programmes and outdoor screenings with attendance figures is at Appendix 3.
7. Research Projects

The Research Unit has a crucial position within the HKFA, compiling valuable research materials into files under various subjects. In 2012/13, the Unit conducted a number of research projects as detailed below:

7.1 Hong Kong Filmography Series
To put the series together, it is necessary to collect wherever possible primary filmic materials, including VHS/VCD/DVD copies, newspaper advertisements and articles, pressbooks, handbills, scripts and stills. The process also involves meticulous checking of names and years of release, among other finer details.

7.2 Oral History Series
Its objective is to maintain audiovisual records of interviews with Hong Kong filmmakers and to make available the tape recordings and transcripts for researchers and users of the Resource Centre. Since this ongoing project first began in 1996, over 380 film workers have been interviewed.

7.3 Golden Harvest: Leading Change in Changing Times
A special research and publication project on the Golden Harvest studio was completed for the Hong Kong cinema retrospective section of the 37th Hong Kong International Film Festival in 2013.

The 1970s was a time when the baby-boomer generation entered adolescence and Hong Kong cinema underwent a major transition. Golden Harvest was one of the film companies that came on the scene during that period. With a flexible mode of operation, Golden Harvest gave free rein to its filmmakers and let their talents shine. It quickly rose to prominence as the biggest player in the industry, opening up global markets and bringing out a wealth of quality productions throughout the years.

Golden Harvest: Leading Change in Changing Times traces the studio’s development and its varied achievements with a collection of essays and oral history interviews, supplemented by filmmakers’ biographies and more. The volume is in Chinese with English translation in CD-ROM.
7.4 Confucius, First Restored Treasure on DVD
This year the HKFA released a DVD of our own for the first time – the restored version of Fei Mu’s *Confucius* (1940), complete with special features such as interviews and commentaries.

![Restored treasure on DVD](image)

8. Publications
The documentation of film history is a race against time. With the passing of film veterans and the loss of primary materials, the HKFA faces an uphill battle in the preservation of Hong Kong’s cinematic heritage.

The Editorial Unit is responsible for producing monographs including the Hong Kong Filmography Series, which now has seven volumes covering the pivotal information of films produced from 1913 up to 1974, and the Oral History Series which is based on interviews with filmmakers.

The HKFA also distributes a quarterly *Newsletter* to local cultural organisations, donors, Resource Centre Viewing Card holders and overseas archives, etc. It summarises our latest updates and runs special features on various topics of film culture. A downloadable e-version is also available on the Internet. Publicity booklet *ProFolio*, house programmes and leaflets are also published to provide information about our programmes and exhibitions. We also produce souvenirs to tie in with our exhibitions and other projects. A list of the HKFA publications produced in 2012/13 is at Appendix 4.
ProFolio (Issue 62)

ProFolio (Issue 63)

ProFolio (Issue 64)

ProFolio (Issue 65)
9. **Acquisitions and Donations**

The work of the HKFA starts with acquisition, which serves to trace the trajectory of Hong Kong cinema and reflect the developmental history of local film companies, studios, theatres, film processing laboratories, as well as the pattern of overseas distribution.

The Acquisition Unit collects materials mainly through donations and deposits. With the enthusiastic support of industry professionals, filmmakers and aficionados who share our goals, we collect film prints, posters, handbills and other artifacts which can then be appreciated by members of the public.

2012 was another fruitful year for the HKFA as we stretched our success from the previous year and went from strength to strength. We worked closely with film veterans, major film companies and distributors throughout the year, receiving a staggering donation of 557 film titles and 32,024 pieces of filmic materials.

This year we reaped a bumper harvest from an acquisition trip to San Francisco, USA. Mr Gordon Fung donated to the HKFA 170 film titles released from 1989 to 1996, whereas his friend Mr Jack Lee Fong contributed another 57 titles that spanned multiple decades from 1937 to 1973. Gems such as *The Platinum Dragon, Part II* (1937), *Fortress of Flesh and Blood* (1938) and *Incident in the Pacific* (1938) enriched significantly our holdings of early Hong
Kong cinema. We also took the opportunity to visit director Mr Chan Cheuk-sang in San Jose, USA, who eventually donated to us three 16mm titles released from 1955 to 1972.

(From right) Mr Jack Lee Fong; Mr Richie Lam, Head (Film Archive); and Mr Gordon Fung at the film vault in Fong’s residence

Film prints acquired from Mr Jack Lee Fong in the USA

Apart from early-day treasures, this year we were blessed with some recent releases, such as *Beginnings of the Great Revival* (2011), *Wu Xia* (2011), *Sleepwalker* (2011), *Fairy Tale Killer* (2012), *Love Lifting* (2012) and *A Simple Life* (2012). These were donated by some of our long-term partners, namely Emperor Motion Pictures, We Pictures Limited, Universe Films Distribution Company Limited and Bona Entertainment Company Limited.

The Fairchild Films International Limited donated pre-print materials of six film titles, and some 1 300 items of filmic materials dated 1977–83, including *Dangerous Encounter – 1st Kind* (1980), one of the “100 Must-see Hong Kong Movies” picked by the HKFA. From the Mandarin Laboratory (International) Limited we secured pre-print materials and release prints of another 80 titles, which spanned from 1966 to 2003.
Mandarin Laboratory in Kwun Tong before relocation

HKFA colleagues learned a great deal about the film processing industry from the staff of Mandarin Laboratory


Thanks to the close relationship we have built up over the years with the industry, this year more than 10,000 items of film memorabilia were acquired from veterans such as Mr Chang Ming-chuen, Ms Cheng Pei-pei, and the descendants of Mr Chan Lit-bun, Mr Kwan Tak-hing, Mr Liu Yat-yuen, Mr Yeung Kuen, Mr Wu Jingping and Ms Qiu Ping, etc.

Two Canadian film archivists, Mr Mirko Mladenovic and Mr Dimitrios Otis, donated to us 16mm prints of *The Heroine* (1955), *Tradition* (1955) and *The Long Lane* (1956). These long-believed-lost treasures were found at the Venus Theatre in Vancouver, Canada which is no longer in business today.

Last but not least, the Fortune Star Media Limited not only partnered with the HKFA in bringing out “The Cinematic Matrix of Golden Harvest” programme, they also assisted in the duplication of 40 Golden Harvest movies into DCP (Digital Cinema Package) format for long-term preservation and access.

A list of the major acquisitions in 2012/13 is at Appendix 5.
10. Film Conservation

The HKFA often encounters film prints and materials that have badly deteriorated due to improper storage. The Conservation Unit is responsible for restoring damaged materials and providing a sound environment for the safeguarding of our film holdings. All incoming films go through elaborate examination and treatment, from cleaning and removing residual chemicals to, in some cases, restoring sound and images or striking new prints. Collection items are kept in climate-controlled storage vaults for long-term preservation.

In 2012/13, the HKFA adopted some new technologies in collection management. With the help of The Chinese University of Hong Kong, we have been developing a new Radio Frequency Identification (RFID) based environmental monitoring system to keep in check the temperature, relative humidity, light intensity and ambient acidic pollutants concentration of collection storage areas. Trial run of the new system is scheduled for late 2013. In addition, the HKFA is in the midst of procuring a film scanner and a digital film restoration system.

With the aid of such hardware, the analogue data on photographic film base could be preserved in modern formats; not only would such films become more readily accessible, we would also be able to handle defects which were otherwise irreparable photochemically. Furthermore, studies are underway to examine how analogue audiovisual holdings could be digitised. Such efforts would make it easier than ever to access obsolete audiovisual materials.

This year, the HKFA also restored Nobody’s Child (1960), which first came as a 16mm black-and-white composite print on loan from the Chinese Taipei Film Archive. The film was first scanned so that digital image and sound data was preserved in modern formats; 2K digital restoration was performed to reduce flickering, lessen scratches and remove dirt. Missing images due to emulsion loss were resurrected by duplication and other measures. Denoising was also carried out to improve the overall sound quality. The restored film was made available for research and appreciation in spring 2013.
Before restoration: damage was apparent as bits of emulsion had been scratched off at the upper part of the frame.

After restoration: damage was repaired and colour contrast enhanced digitally.

11. Supporting Services

The existing computerised information system of the HKFA, which is a mix of library cataloguing and collection database systems, is being re-developed. Compared to its existing counterpart, the new Hong Kong Film Archive Management System (HKFAMS) will provide an integrated system combining a library system module, one equipped with the library features similar to the current system, and a database system component which replaces the existing core and peripheral database systems. What is more, the HKFAMS will provide controlled workflow features which enable users to process their work tasks through guided paths preset in the system. For members of the public, the item and information search features have also been greatly enhanced to make search results more comprehensive, detailed and easier to read. The new system is expected to roll out in mid-2013.

12. Collaborations and Loans

Apart from government departments and local film institutions such as Hong Kong Film Critics Society, Hong Kong International Film Festival Society, The Hong Kong Academy for Performing Arts, South China Film Industry Workers Union, and Radio Television Hong Kong, the HKFA also collaborated with many overseas partners. In September 2012, Mr Richie Lam, Head (Film Archive), attended the 10th International Film Festival of Asian Pacific Countries in Vladivostok, Russia to introduce HKFA’s work and our flagship programme, “100 Must-see Hong Kong Movies”.

A scene from Nobody’s Child
Mr Richie Lam, Head (Film Archive) talking with the audience at the 10th International Film Festival of Asian Pacific Countries in Vladivostok

Catalogue of the 10th International Film Festival of Asian Pacific Countries in Vladivostok

The HKFA also provided venue sponsorship for the Japan Media Arts Festival 2012, showing several animations at the HKFA Cinema in December 2012. The Festival runs in different places each year and Hong Kong was selected as the destination for 2012. Titled “Parade: Invisibles in Japanese Media Arts” this year, the Festival featured a broad range of programmes such as film screenings, exhibition, talks and symposiums. The HKFA was one of the supporting organisations.
The HKFA greeted representatives of the Japan Media Arts Festival 2012. Mr Kondo Seiichi (centre) is the Programme Manager cum Commissioner for the Cultural Affairs of Japan.

In March 2013, *Eileen Chang and Her Hong Kong Story*, a short film co-produced by the HKFA and the Southern District Council, premiered at the opening of “Love in Spring – Literature Gala at Sunset” organised by the latter. Thanks to director Mr Nose Chan and scriptwriter Ms Grace Ng, Chang’s life story in Hong Kong became all the more complete with the support of historical evidence.

Screening of *Eileen Chang and Her Hong Kong Story* at Repulse Bay
Besides, the HKFA continued to work with Broadway Cinematheque and Starbucks Coffee Company on our major programme, “100 Must-see Hong Kong Movies”. Screenings took place at the former, whereas monthly seminars were held at the Sai Yee Street Starbucks flagship outlet in collaboration with the Hong Kong Film Critics Society and Cantonese Cinema Study Association.

To further promote international exchange, this year archival holdings were loaned out for screenings all over the world, including Austria, Australia, the USA, France, Taiwan and Germany. The summary is at Appendix 6.
13. Affiliation with International Organisations

The HKFA is member of two international organisations, namely International Federation of Film Archives (FIAF) and Southeast Asia-Pacific Audio Visual Archives Association (SEAPAVAA). Mr Richie Lam, Head (Film Archive), attended the 68th FIAF Congress in Beijing, China to exchange with overseas counterparts in April 2012.

![Mr Richie Lam, Head (Film Archive) (left) at the 68th FIAF Congress](image)

14. Performance

Performance in 2012/13

<table>
<thead>
<tr>
<th>Performance Indicators</th>
<th>(a) 2012 Target/Estimate</th>
<th>(b) 2012 Actual</th>
<th>(c) (b)/(a)%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of in-house exhibitions</td>
<td>6</td>
<td>6</td>
<td>100%</td>
</tr>
<tr>
<td>Attendance at museum</td>
<td>251 000</td>
<td>195 606</td>
<td>78%*</td>
</tr>
<tr>
<td>No. of off-site exhibitions</td>
<td>2</td>
<td>3</td>
<td>150%</td>
</tr>
<tr>
<td>Attendance at exhibitions outside museum</td>
<td>65 000</td>
<td>71 042</td>
<td>109%</td>
</tr>
<tr>
<td>No. of in-house education and extension programmes</td>
<td>200</td>
<td>212</td>
<td>106%</td>
</tr>
<tr>
<td>Attendance at in-house education and extension programmes</td>
<td>6 800</td>
<td>7 425</td>
<td>109%</td>
</tr>
<tr>
<td>No. of outreach education and public programmes</td>
<td>40</td>
<td>116</td>
<td>290%</td>
</tr>
<tr>
<td>No. of school group visits</td>
<td>110</td>
<td>138</td>
<td>125%</td>
</tr>
<tr>
<td>No. of collection items</td>
<td>1 100 000</td>
<td>1 092 296</td>
<td>99%</td>
</tr>
<tr>
<td>No. of publications</td>
<td>19</td>
<td>28</td>
<td>147%</td>
</tr>
<tr>
<td>Museums/Archives</td>
<td>1</td>
<td>1</td>
<td>100%</td>
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<tr>
<td>Collection items accessible on Internet</td>
<td>336 000</td>
<td>351 106</td>
<td>104%</td>
</tr>
</tbody>
</table>

* In 2012, the HKFA adopted a new attendance counting method to tally with other museums.
15. **Financial Statement**

<table>
<thead>
<tr>
<th>I</th>
<th>Expenditure</th>
<th>(in HK$)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Salaries</td>
<td>19 626 098</td>
</tr>
<tr>
<td>2</td>
<td>Operating cost</td>
<td>20 347 534</td>
</tr>
<tr>
<td></td>
<td>(Technical and specialist services, maintenance and contract services, etc.)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Electricity, cleaning and security</td>
<td>7 208 350</td>
</tr>
<tr>
<td>4</td>
<td>Publicity and printing</td>
<td>773 172</td>
</tr>
<tr>
<td>5</td>
<td>Exhibitions</td>
<td>2 454 331</td>
</tr>
<tr>
<td></td>
<td><strong>Total:</strong></td>
<td><strong>50 409 485</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>II</th>
<th>Revenue</th>
<th>(in HK$)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hiring</td>
<td>62 995</td>
</tr>
<tr>
<td>2</td>
<td>Other revenue</td>
<td>525 113</td>
</tr>
<tr>
<td></td>
<td><strong>Total:</strong></td>
<td><strong>588 108</strong></td>
</tr>
</tbody>
</table>

16. **Staff**

16.1 **Organisational Structure**

The HKFA is under the Heritage and Museums Division of the Leisure and Cultural Services Department. It is divided into eight Units, namely Administration and Venue, Acquisition, Conservation, Systems, Resource Centre, Research, Editorial and Programming. The organisation chart and staff list are at Appendices 7 & 8 respectively.

16.2 **Duty Visits**

In the latter half of 2012, Programmers of the HKFA, Ms Winnie Fu attended the “Memories of Image: Hong Kong Cinema and Hong Kong in Her Cinema” in Beijing to promote Hong Kong movies, while Ms Cecilia Wong visited the Chinese Taipei Film Archive to select exhibits for the exhibition, “Zen and Sensibility: Legend in King Hu’s Drawing”.
## Appendix 1

### Attendance Figures for Exhibitions in 2012/13

<table>
<thead>
<tr>
<th>In-house Exhibitions</th>
<th>Venue</th>
<th>Period</th>
<th>Attendances</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. In Memory of Queen’s Theatre (Permanent Exhibition)</td>
<td>G/F Foyer</td>
<td>1/4/2012 – 31/3/2013</td>
<td>34 722</td>
</tr>
<tr>
<td>2. Benevolence &amp; Loftiness: The Cinematic Legend of Wong Fei-hung</td>
<td>Exhibition Hall</td>
<td>30/3/2012 – 22/7/2012</td>
<td>32 709</td>
</tr>
<tr>
<td>4. Zen and Sensibility: Legend in King Hu’s Drawing</td>
<td>Exhibition Hall</td>
<td>14/12/2012 – 10/3/2013</td>
<td>14 772</td>
</tr>
<tr>
<td>6. “Below the Lion Rock” Photo Exhibition</td>
<td>1/F Foyer</td>
<td>26/11/2012 – 11/12/2012</td>
<td>1 518</td>
</tr>
<tr>
<td>7. Zen and Sensibility: Legend in King Hu’s Drawing</td>
<td>1/F Foyer</td>
<td>13/12/2012 – 10/3/2013</td>
<td>12 113</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td></td>
<td></td>
<td><strong>136 511</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Outreach Exhibitions</th>
<th>Venue</th>
<th>Period</th>
<th>Attendances</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The HKFA contributed the cheongsam collection of Linda Lin Dai displayed at the</td>
<td>Olympian City 2</td>
<td>27/4/2012 – 10/6/2012</td>
<td>67 892</td>
</tr>
<tr>
<td>Hong Kong Museum of History exhibition, “Transformation of the Qipao”.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Benevolence &amp; Loftiness: The Cinematic Legend of Wong Fei-hung</td>
<td>Tuen Mun Town Hall</td>
<td>20/9/2012 – 3/10/2012</td>
<td>1 200</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td></td>
<td></td>
<td><strong>69 092</strong></td>
</tr>
</tbody>
</table>
Appendix 2

Titles for Special Film Screenings in 2012/13

1. *The Judge Goes to Pieces* (1948)………..

2. *The Dividing Wall* (1952)……………………

3. *Taps Off, Downstairs!* (1954)………………

4. *Humiliation for Sale* (1958)……………………

5. *The Orphan* (1960)…………………………

7. *Be My Love* (1968)………………


10. *My Life as McDull* (2001)……………………………………
# Appendix 3

## Attendance Figures for Education Programmes and Outdoor Film Screenings in 2012/13

1. **Attendance Figures for Special Film Screenings**

<table>
<thead>
<tr>
<th>Date</th>
<th>Venue</th>
<th>Film Title</th>
<th>No. of Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>21/9/2012</td>
<td>Cinema, HKFA</td>
<td><em>The Dividing Wall</em> (1952)</td>
<td>81</td>
</tr>
<tr>
<td>28/9/2012</td>
<td></td>
<td><em>Taps Off, Downstairs!</em> (1954)</td>
<td>65</td>
</tr>
<tr>
<td>12/10/2012</td>
<td></td>
<td><em>My Life as McDull</em> (2001)</td>
<td>68</td>
</tr>
<tr>
<td>26/10/2012</td>
<td></td>
<td><em>The Orphan</em> (1960)</td>
<td>122</td>
</tr>
<tr>
<td>9/11/2012</td>
<td></td>
<td><em>Three Love Affairs</em> (1963)</td>
<td>40</td>
</tr>
</tbody>
</table>

**Total Attendance:** 485

2. **Attendance Figures for “School Culture Day Scheme: Guided Tours”**

<table>
<thead>
<tr>
<th>Month</th>
<th>No. of Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 2013</td>
<td>81</td>
</tr>
<tr>
<td>February 2013</td>
<td>32</td>
</tr>
<tr>
<td>March 2013</td>
<td>30</td>
</tr>
</tbody>
</table>

**Total Attendance:** 143

3. **Attendance Figures for “Film Education Programme”**

<table>
<thead>
<tr>
<th>Class</th>
<th>Session</th>
<th>Date</th>
<th>Venue</th>
<th>No. of Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>1</td>
<td>22/10/2012</td>
<td>CA Hall, STTH</td>
<td>102</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>29/10/2012</td>
<td></td>
<td>102</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>15/11/2012</td>
<td>Lecture Hall, HKSpM</td>
<td>141</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>22/11/2012</td>
<td></td>
<td>141</td>
</tr>
<tr>
<td>5</td>
<td>1</td>
<td>21/2/2013</td>
<td>Cinema, HKFA</td>
<td>103</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>28/2/2013</td>
<td></td>
<td>103</td>
</tr>
</tbody>
</table>

**Total Attendance:** 692
### Appendix 3

4. **Attendance Figures for “A Journey on Learning the Arts for Senior Secondary Students 2012” organized in association with the Education Bureau**

<table>
<thead>
<tr>
<th>Date</th>
<th>Venue</th>
<th>No. of Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/5/2012</td>
<td>Cinema &amp; Exhibition Hall, HKFA</td>
<td>61</td>
</tr>
<tr>
<td>7/5/2012</td>
<td></td>
<td>84</td>
</tr>
<tr>
<td>11/5/2012</td>
<td></td>
<td>84</td>
</tr>
<tr>
<td>14/5/2012</td>
<td></td>
<td>41</td>
</tr>
<tr>
<td>18/5/2012</td>
<td></td>
<td>79</td>
</tr>
<tr>
<td>21/5/2012</td>
<td></td>
<td>65</td>
</tr>
<tr>
<td>25/5/2012</td>
<td></td>
<td>83</td>
</tr>
<tr>
<td><strong>Total Attendance:</strong></td>
<td></td>
<td><strong>497</strong></td>
</tr>
</tbody>
</table>

5. **Attendance Figures for Outdoor Film Screenings**

<table>
<thead>
<tr>
<th>Programme</th>
<th>Date</th>
<th>Venue</th>
<th>Film Title</th>
<th>No. of Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Year’s Eve Countdown Carnival 2012</td>
<td>31/12/2012</td>
<td>Sha Tin Park</td>
<td><em>Old Master Cute Part III</em> (1983)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><em>Monsters, Inc.</em> (2001)</td>
<td>1 000</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Short Films:</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><em>Luxo Jr.</em> (1986)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><em>Red’s Dream</em> (1987)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><em>Geri’s Game</em> (1997)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><em>Day &amp; Night</em> (2010)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><em>La Luna</em> (2011)</td>
<td></td>
</tr>
<tr>
<td>Lunar New Year Lantern Carnival 2013</td>
<td>22/2/2013</td>
<td>Tsing Yi Park</td>
<td><em>The Pork of Music</em> (2012)</td>
<td>1 000</td>
</tr>
<tr>
<td><strong>Total Attendance:</strong></td>
<td></td>
<td></td>
<td></td>
<td><strong>2 480</strong></td>
</tr>
</tbody>
</table>
### Publications Produced in 2012/13

<table>
<thead>
<tr>
<th>Title</th>
<th>Language(s)</th>
<th>Editor(s)</th>
<th>Month</th>
<th>Unit Price (HK$)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hong Kong Memories in Cinema</strong> (DVD and catalogue)</td>
<td>Chi &amp; Eng</td>
<td>Winnie Fu</td>
<td>August 2012</td>
<td>$98</td>
</tr>
<tr>
<td><strong>The Restored Treasures DVD</strong> <em>Fei Mu’s Confucius</em></td>
<td>Chi &amp; Eng</td>
<td>--</td>
<td>December 2012</td>
<td>$105</td>
</tr>
<tr>
<td><strong>Golden Harvest: Leading Change in Changing Times</strong></td>
<td>Chi &amp; Eng</td>
<td>Po Fung and Lau Yam</td>
<td>March 2013</td>
<td>$140</td>
</tr>
</tbody>
</table>
## Appendix 5

### Major Acquisitions in 2012/13

<table>
<thead>
<tr>
<th>Item</th>
<th>Source</th>
<th>No. of Titles</th>
<th>No. of Items</th>
<th>Acquisition Month</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Emperor Motion Pictures</td>
<td>1</td>
<td>0</td>
<td>April 2012</td>
<td>Film print of <em>The Great Revival</em> (2011)</td>
</tr>
<tr>
<td>2.</td>
<td>Mr Mirko Mladenovic &amp; Mr Dimitrios Otis</td>
<td>3</td>
<td>1</td>
<td>April 2012, March 2013</td>
<td>16mm film print of <em>The Heroine</em> (1955), <em>Tradition</em> (1955) and <em>The Long Lane</em> (1956)</td>
</tr>
<tr>
<td>3.</td>
<td>Mr Ng Siu-shan, Frank</td>
<td>0</td>
<td>4534</td>
<td>April, May 2012</td>
<td>Photo of actor and actress, Mr Wu Jingping and Ms Qiu Ping</td>
</tr>
<tr>
<td>4.</td>
<td>Ms Wong Wan</td>
<td>0</td>
<td>43</td>
<td>May 2012</td>
<td>Photo and newsclipping of film producer, Mr Liu Yet-yuen</td>
</tr>
<tr>
<td>5.</td>
<td>We Pictures Limited</td>
<td>1</td>
<td>3</td>
<td>May 2012</td>
<td>Film print of <em>Wu Xia</em> (2011)</td>
</tr>
<tr>
<td>6.</td>
<td>Mr Jenson Ho</td>
<td>0</td>
<td>32</td>
<td>May 2012</td>
<td>The plaster moulds of stars such as Andy Lau, Nicholas Tse, Tony Leung Ka-fai, etc</td>
</tr>
<tr>
<td>7.</td>
<td>Mr David Quan and Mr Leo Quan</td>
<td>0</td>
<td>196</td>
<td>May to July 2012</td>
<td>Book, photo, document, magazine, newsclipping and costume of Mr Kwan Tak-hing</td>
</tr>
<tr>
<td>8.</td>
<td>Universe Films Distribution Co. Ltd.</td>
<td>37</td>
<td>102</td>
<td>May, September 2012 and March 2013</td>
<td>Film print, poster and digital betacam tape produced or distributed by Universe Films dated from 1997 to 2012</td>
</tr>
<tr>
<td>9.</td>
<td>Mr Chang Ming-chuen</td>
<td>0</td>
<td>132</td>
<td>June, August 2012 and January 2013</td>
<td>Photo and script of film script writer, Mr Chang Ming-chuen</td>
</tr>
<tr>
<td>10.</td>
<td>Ms Cheng Pei-pei</td>
<td>0</td>
<td>504</td>
<td>July 2012</td>
<td>Photo, still, poster, newsclipping of actress, Ms Cheng Pei-pei</td>
</tr>
<tr>
<td>11.</td>
<td>Fairchild Films International Limited</td>
<td>6</td>
<td>1297</td>
<td>July 2012</td>
<td>Pre-print materials produced by Fairchild Films International Limited</td>
</tr>
<tr>
<td>13.</td>
<td>Mr Chan Lit-bun</td>
<td>0</td>
<td>26</td>
<td>July, October 2012</td>
<td>Photo and document of film director, Mr Chan Lit-bun</td>
</tr>
</tbody>
</table>
### Appendix 5

<table>
<thead>
<tr>
<th>Item</th>
<th>Source</th>
<th>No. of Titles</th>
<th>No. of Items</th>
<th>Acquisition Month</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>15.</td>
<td>Mandarin Laboratory (International) Limited</td>
<td>84</td>
<td>70</td>
<td>August, September 2012</td>
<td>Pre-print material and film print produced from 1966 to 2003 and around 70 items of film laboratory machine &amp; equipment</td>
</tr>
<tr>
<td>16.</td>
<td>Mr Jack Lee Fong</td>
<td>57</td>
<td>191</td>
<td>September 2012</td>
<td>Film print, trailer, still, poster, photo, handbill, from 1937 to 1973</td>
</tr>
<tr>
<td>17.</td>
<td>Mr Chan Cheuk-sang</td>
<td>3</td>
<td>0</td>
<td>September 2012</td>
<td>16mm film print from 1955 to 1972</td>
</tr>
<tr>
<td>18.</td>
<td>Mr Gordon Fung</td>
<td>170</td>
<td>0</td>
<td>September 2012</td>
<td>Film print produced from 1989 to 1996</td>
</tr>
<tr>
<td>19.</td>
<td>Mr Yeung Kuen</td>
<td>0</td>
<td>159</td>
<td>September 2012</td>
<td>Photo, document and script of film director, Mr Yeung Kuen</td>
</tr>
<tr>
<td>20.</td>
<td>Mr James Wong</td>
<td>0</td>
<td>100</td>
<td>October, December 2012</td>
<td>Handbill, photo, still, film programme and publicity material from the 1930s to 1960s</td>
</tr>
</tbody>
</table>
## Appendix 6

### Loan-outs in 2012/13

<table>
<thead>
<tr>
<th>Item</th>
<th>Borrower</th>
<th>No. of Items</th>
<th>Loan Period</th>
<th>Loan Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Hong Kong Museum of History, Leisure and Cultural Services Department, Hong Kong</td>
<td>One <em>cheongsam</em></td>
<td>11/4/2012 – 29/6/2012</td>
<td>Local</td>
</tr>
<tr>
<td>2.</td>
<td>The Austrian Film Museum, Austria</td>
<td>Two 35mm film prints, one DVD and two digital images</td>
<td>3/5/2012 – 25/6/2012</td>
<td>Overseas</td>
</tr>
<tr>
<td>3.</td>
<td>The Consulate General of France in Hong Kong &amp; Macau</td>
<td>One betacam and one DVD</td>
<td>11/5/2012 – 30/5/2012</td>
<td>Local</td>
</tr>
<tr>
<td>4.</td>
<td>Cultural Presentations Section, Leisure and Cultural Services Department, Hong Kong</td>
<td>Four DVDs</td>
<td>18/5/2012 – 16/7/2012</td>
<td>Local</td>
</tr>
<tr>
<td>5.</td>
<td>Paris Cinema International Film Festival, France</td>
<td>Three 35mm film prints, eighteen betacam tapes, nine DVDs, forty-four digital images and six subtitle files</td>
<td>25/5/2012 - 17/7/2012</td>
<td>Overseas</td>
</tr>
<tr>
<td>6.</td>
<td>Chinese Taipei Film Archive, Taiwan</td>
<td>One betacam tape</td>
<td>6/6/2012 – 1/9/2012</td>
<td>Overseas</td>
</tr>
<tr>
<td>7.</td>
<td>The Regents of the University of Michigan for the Center of Chinese Studies, USA</td>
<td>One DVD</td>
<td>23/11/2012 – 7/12/2012</td>
<td>Overseas</td>
</tr>
</tbody>
</table>
Total Number of Staff: 47 (no. of Establishment is 52 with 5 posts vacant)
**Staff List (as at 31/3/2013)**

### Head
LAM Kok-sing, Richie

### Administration & Venue Unit
SUEN Ngai-sze, Alex, Manager (Administration & Venue)

#### Administration Sub-unit
LAM Chi-fung, Fiona, Executive Officer  
MOK Wai-ping, Miranda, Clerical Officer  
AU Chi-fai, Assistant Clerical Officer (Accounts)  
WU Lai-ming, Shirley, Clerical Assistant 1  
KWOK Mi-tak, Mandy, Clerical Assistant 2  
KWOK Kam-kwan, Workman II 1  
(Vacant) Workman II 2

#### Venue Sub-unit
LEE Tsz-yi, Reco, Assistant Manager (House Management)  
TSUI Wai-pun, Horus, Assistant Manager (Building Management)  
PANG Choi-chun, Gareth, Museum Trainee  
KWOK Ming-yee, Amy, Assistant Clerical Officer (Public Relations)  
LEUNG So-shan, Susan, Senior Cultural Services Assistant  
LEUNG Pak-cheong, Patrick, Cultural Services Assistant II 1  
TANG Pui-yee, Vicky, Cultural Services Assistant II 2  
WU Yuk-chiu, Cultural Services Assistant II 3  
LAW Chun-kit, Roy, Box Office Assistant

### Acquisition Unit
HAU Wen-shuen, Wendy, Manager (Acquisition)  
CHAN Choi-yuk, Priscilla, Film Acquisition Officer  
CHAN Ming-yan, Kennis, Collection Registration Officer  
LEUNG Kam-fai, Carl, Assistant Clerical Officer (Acquisition)

### Conservation Unit
LO Kai-ming, Koven, Assistant Curator I  
WONG Kin-kam, Athena, Assistant Curator II (Films)  
LI Hoi-sze, Kathy, Assistant Curator II (Film Collections Management)
Appendix 8

Conservation Unit (Continued)
WONG Kit, Assistant Curator II (Film-related Materials Conservation)
CHANG Yu-ping, Conservation Technician
(Vacant) Film Technician 1
FAN Wa, Film Technician 2
LAU Shui-pang, Film Technician 3
(Vacant) Film Technician 4
(Vacant) Film Technician 5

Systems Unit
HUI Kam-chuen, Lawrence, Manager (Systems)
TSE Chiu-lui, June, Systems Assistant

Resource Centre
CHAU Yu-ching, Librarian
CHAN Hau-ming, Anna, Assistant Librarian (Collection Management)
CHOW Wah-ting, Oval, Assistant Librarian (Resource Centre)
LAI Pui-yi, Kat, Assistant Librarian (Cataloguing)
HUNG Chi-ngai, Eva, Assistant Clerical Officer (Resource Centre) 1
CHEUNG Ka-hing, Calvin, Assistant Clerical Officer (Resource Centre) 2
LI Yin-ping, Pinky, Assistant Clerical Officer (Resource Centre) 3
WONG Yue-sum, Assistant Clerical Officer (Resource Centre) 4
(Vacant) Assistant Clerical Officer (Resource Centre) 5
KWOK San-wai, Winnie, Assistant Clerical Officer (Resource Centre) 6

Research Unit
PO Kam-hung, Research Officer
SHING On-ki, Angel, Research Assistant

Editorial Unit
KWOK Ching-ling, Editorial Coordinator
SHIN Sik-kwan, Cindy, Assistant Editor

Programming Unit
FU Wai-yee, Winnie, Programmer (Film Programme)
WONG Lai-ming, Cecilia, Programmer (Cultural Exchange)
LAU Man-suet, Gladys, Programming Assistant (Film Programme)
WONG Siu-fong, Cass, Programming Assistant (Exhibition)