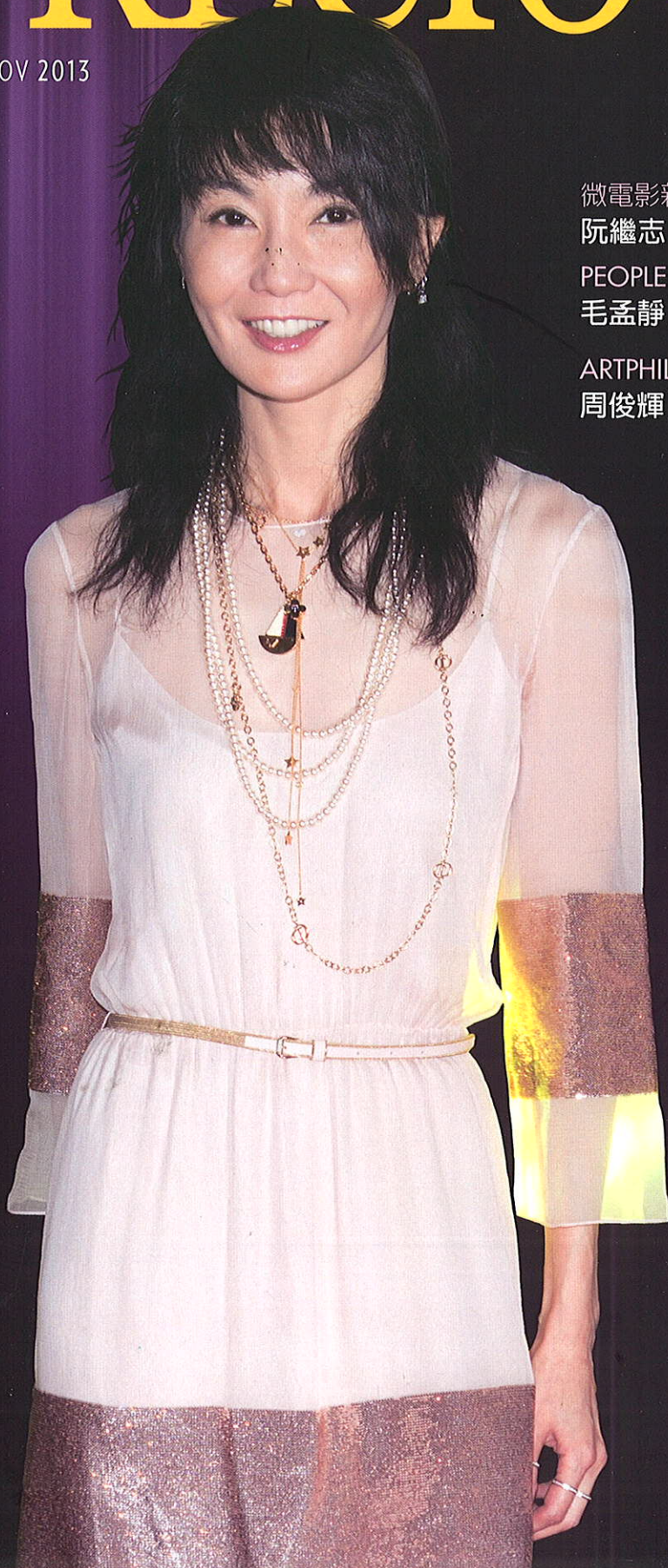


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# PRECIOUS

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微電影新世代

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MINI MOVIE

YUEN KAI-CHI:  
THE FORMER  
AND AFTER LIFE  
OF MINI-MOVIES

阮繼志：  
微電影的  
前世今生



Recently, Yahoo Hong Kong added a new feature of "mini-movies", where news and clips about mini-movies are regularly updated. At the same time, after "a comprehensive overview of global resources and development directions," Yahoo! Blog's Boxing Day has stopped service. What does this overarching "development" mean? One couldn't help but think of mini-movie. More than a new film medium, we may say that mini-movie is a new way of life. In fact, according to Yuen Kai-Chi, mini-movie is not at all new.

不知甚麼時候開始，雅虎香港首頁多了「微電影」一欄，點擊入內，盡是關於微電影的新聞及影片本身。同時，記起雅虎博客（Yahoo! Blog）將於今年節禮日正式停止服務，雅虎說這是「經過評估全球資源及整體發展方向後」的結果。所謂的「整體發展方向」到底是甚麼？不免令人想到微電影。與其說微電影是新的電影形式，不如說那是另一種可能的生活模式，反正像阮繼志所言，微電影作為一種電影形式，其實一點也不新。

Text: Penny Lau Photo: ondungnei

In this year's Hong Kong Film Awards, the "Professional Achievement Award" was awarded to the masters of film Lu Lihua and Gao Tianxiu. The award marks a symbolic end to the era of film. From film to digital technology, from short films to mini-movies, the development of technology has changed the scene of cinema.

Yuen Kai-Chi explains, "We used to use films for movies, the video recorder itself cost millions of dollars, which is why cinephiles all went to shoot 8mm films. Even when the finished product did not have an audience, they shot it out of passion." Why are 8mm films without audience? This is because, with a duration of 3 minutes and 20 seconds, they are all shorts. Large-scale movies are always the game of billionaires.

A roll of 8mm, 3 minutes and 20 seconds - perhaps this is the prototypical mini-movie.

今年的香港電影金像獎，將「專業精神獎」頒給菲林沖印大師呂麗樺和高天宙，正好象徵了菲林時代的終結。從菲林沖印技術到數碼電子科技、從短片（short film）到微電影（mini movie），那是科技發展的成果，也是電影情懷的延續。

阮繼志說：「以前拍片要用菲林，未計菲林，光是攝影機已經要幾百萬元，所以電影發燒友都走去拍八米厘。他們明知拍好的作品沒有人看、沒有觀眾，他們拍電影不過是為了興趣，那是一種狂熱。」為甚麼八米厘電影註定沒有觀眾？因為八米厘電影都是短片、不是甚麼大電影。為甚麼八米厘不能拍成大電影？因為一卷八米厘菲林只能拍 3 分 20 秒，一般人只會用它來記錄結婚或外遊等珍貴時刻，要用它來拍大電影，那是有錢人燒錢的玩意。

一卷八米厘，3分20秒，這是微電影的原型。



Yuen Kai-Chi witnessed how film decayed. 阮繼志和一班電影人見證著菲林盛衰。

## MINI MOVIE

## 8MM: BEGINNING OF MINI-MOVIE

If 8mm film is the prototype to mini-films, then the latter has enjoyed over half a century of history. In the 60s, the young Cheung Kwok-ming has already finished his first experimental 8mm entitled *From All Sides*, which is a feature short mixing Chinese music with Chinese chess. Later, Cheung was hired by TV, becoming the first generation film director. Yet, film production was not cost-effective, and the TV channel soon replaced films with recording tapes.

"In those years, Cheung Kwok-ming, Ann Hui and even Tsui Hark shot with film. They were the first generation New Wave directors. But the technology soon became recording tapes, then digital technology," said Yuen Kai-Chi. But Yuen is not nostalgic about the use of film technology, rather, he hopes to complete the unachieved dreams of 8mm films with mini-movies.

## 八厘米：微電影之始

如果八厘米電影是現代微電影的濫觴，那麼微電影的歷史，已經有半個世紀那麼長。60年代，年紀輕輕的章國明已經在拍八厘米電影，他有一齣實驗性短片，名叫《十面埋伏》，以中樂配合中國象棋，短短10分鐘便拍出楚河漢界、你死我活的緊張氣氛。短片拍得出色，章國明後來獲電視台聘用，成為菲林組第一代導演，但菲林拍攝的成本太高，電視台以菲林取代錄影帶的日子並不長，後來很多製作都被清走，只剩下少數菲林製作能倖免於難。

「當年章國明、許鞍華甚至徐克等等，他們都用菲林拍攝，是第一代新浪潮導演，後來電視台發現菲林實在太貴，才用回錄影帶，現在用數碼技術代替錄影帶，就更加方便了。」說了半天，阮繼志並非在懷菲林的舊，相反，他指出從前那班八厘米發燒友，如今也用數碼技術去拼貼他們未完的電影夢——是的，他們也拍微電影，他們就是微電影的始祖。



## MINI-WORLD WITHOUT TABOOS

Adopting the clothing of mini-movies, short clips have been revitalized and popularized through the internet, smartphones and other social media. Similarly, the world of mini-movie became one without taboos.

Yuen Kai-Chi was awarded the Golden Horse for "Best Script Adaptation" for his *A Chinese Ghost Story*. After the fin de siècle, Yuen followed others into the Mainland market, familiarizing himself with the hidden rules and agendas of China. For Yuen, mini-movies became an outlet precisely because of its laxer regulation in the Mainland market, which allowed more creativity and freedom.

## 沒有禁忌的微世界

短片近年以微電影的形式成功突圍，無疑得力於科技發展推波助瀾，手機讓人任意拍攝、剪接之餘，社交網絡和電腦網絡的進步，更包容了千奇百怪的微電影，可能性幾近無限。

阮繼志當年憑《倩女幽魂》榮獲金馬獎「最佳改編劇本獎」，見證了港產片的輝煌時代；直至千禧年後香港電影工業北移，阮繼志隨著大家到內地發展，他為內地電視劇寫劇本，這些年下來，早已熟知內地影視市場的規則和潛規則，他說內地禁絕與鬼神和政府有關的電影及電視劇題材，但偏偏在網絡上瘋傳的微電影，卻不在管制之列，由是微電影被視為自由與創意的出口，反而讓他們身為編劇、導演的，大開眼界。

## MINI-MYTH: AUDIENCE AND ADVERTISEMENTS

Back when the term "mini-movie" first emerged, people thought that it would replace mainstream films. In foreign countries, some advertisement companies spent over millions in producing a mini-movie, only to find out that it is not cost effective. Although mini-movies offer a lot of potential, they are still a risky investment.

"The problem has to do with the audience and the advertisement industry. There are just too many choices of mini-movies, but the cinema house only offers a handful of choices of films." Yuen Kai-Chi offered another example. The brand Porsche spent millions on a mini-movie commercial, only to find out that most high-end consumers do not have time for mini-movies, and so there was an imbalance between investment and the target audience.

"The audience is more inclined to spend money on large-scale productions; and so the advertisement companies think: if mini-movies are not appreciated, why invest?" Yuen Kai-Chi is not afraid to confess that mini-movies which see large-scale production as its rivals have been in the demise. Yet, we could still imagine other possibilities for mini-movies. What comes after 8mm films and current mini-movies? This is the question.

## 微迷思：觀眾和廣告商

回想「微電影」這個新詞出現之時，很多人都以為微電影能夠取代大電影成為主流，在外國便有不少廣告商，動輒花費幾百萬拍一齣微電影，直至幾年後的今天埋單計數，才發現經濟及商業效益根本不高，縱使微電影容讓創意飛揚，但對金主來說，這始終是令人卻步的投資。

「問題跟觀眾和廣告商有關，網上的微電影選擇太多了，過千齣、過萬齣，但在戲院上映的戲，最多不過10套。哪怕產品在大電影中只得兩秒出鏡機會，總比投資沒人看的微電影划算。」阮繼志舉了一個例子，寶馬這個汽車品牌，在外國花了幾百萬投資微電影，但品牌沒有想過，有時間上網看微電影的人大抵不會買車，有錢買車的人，他們也有能力享受其他娛樂、接觸其他媒介，與其將這幾百萬投資微電影，不如製作大電影，這樣才近乎投資者的心理。

「觀眾花錢都希望花得其所，十居八九都會選擇花錢在大電影上，於是廣告商就想，微電影拍出來沒人看的話，為甚麼還要贊助？」阮繼志不諱言，一開始想取代大電影的微電影，快要走到盡頭。然而，微電影終結前後，我們還是可以想像不同的可能性，正如八厘米得以微電影延續過來，微電影又會以甚麼形式借屍還魂？不妨想像一下。

## EPILOGUE: HEARTFELT HOPE

Because of an unfortunate car accident, Yuen Kai-Chi is still struggling with partial paralysis. Occasionally, he takes on script-writing duties, but is still mainly focused on film education. Recently, he has collaborated with the Environmental Protection Department in a mini-movie project. Although mini-movies would never rival the scale of large productions, Yuen Kai-Chi sees the medium as a good practice ground for up and coming directors. As long as there is heart and talent, there is hope for the Hong Kong film industry still.

## 後記：有人，有心，有希望

阮繼志曾因車禍腦部受創，導致右邊身體行動不便，現在間中擔任編劇工作，但仍以教育事業為主。他近日獲環保署可持續發展委員會邀請，為環保微電影工作坊及比賽擔任嘉賓及評審。雖然微電影無法再與大電影並駕齊驅，但阮繼志說對有心從事電影工作的年輕人來說，微電影是很好的練習。港產片風光不再，但只要有人、有心，港產片永遠有希望。■



Yuen Kai-Chi focus on educating nowadays.

阮繼志現時專注教育工作。