The Third Hong Kong International Deaf Film Festival

Deafining Cultural Diversity Becoming a Deaf Media Talent

22-24 / 02 / 2013

香港藝術中心 agnès b. 電影院
agnès b. CINEMA, Hong Kong Arts Centre
對聾人電影的兩種閱讀

「正面聾人身份」(Deafhood)和「失聰/弱聰聾人身份」(deafness)

電影

無疑電影最近上映了一套關於裝聾的劇集，名為《蒙夫》。《蒙夫》中的次愛情節描述了聾哑姐弟的感動，但在劇中，這些感動能不能如實地反映出真正聾人的生活？劇中不乏 USAGE，例如胡侃子(謝文賢)為了一博紅顏歡笑，常以手語與人溝通。但當劇集為拍攝手語對話的場面而側面真實為主，未能將整個手語動作呈現在聽眾面前。觀眾在學校時看到揮動的手勢，而未看到手型。不過手語的觀眾會認為這些動作有特色，鬱郁寡歡的劇情則具有促進平等機會，最終也只不過是骗人而已。

究竟什么是聾人電影？

聾人電影並沒有統一的定義，不斷地轉換。這意味著在不同的時間、不同的地方、不同的人對聾人電影有不同的詮釋。我們可以通過世界各地各地聾人電影的節目安排，以及聾人和聽障人士在媒體上的現象去了解聾人類的意義。

不同聾人電影放映著不同類型的聾人電影。香港國際聾人電影節所放映的電影包括了一些由聾人及聾人親友的自傳作品所製作，關於聾人歷史、文化及音樂等題目的電影（如《Shout》、《與聾人無關》等）。一些為當地製作，由聾人製作，不涉及聾人錄影的手語/配音版電影（如《隱藏的夢》和《Marianne 聯合國》）以及一些由植入人工耳蜗/配戴了助聽器的聾人/口語聾人/聾盲人所製作，並未使用手語的電影，具備主題的電影（如《影子遊魂》）。英國聾人電影節Defeaffest所放映的電影包括了一些由聾人製作的電影（有些作品涉及聾人製作），以及一些配有字幕的迪士尼流行動畫電影。多倫多國際聾人電影節不僅是目前最重要的聾人電影會，它也反映了由聾人製作的電影，這映射了由聾人製作的電影，這與社會關係並不相關，不同地區的電影節場出不同類型的聾人電影。對聾人電影並沒有統一的定義，借Defeaffest的策劃人Gunnilla Wågestrom Lundquist女士和Yvonne Björk姜女所想，聾人電影節應該是以至在改變「正面聾人身份」，作為終極目標。

當我們要了解甚麼可以被稱為聾人電影的時候，我們需要區分兩個關於聾人身份的觀念「正面聾人身份」(Deafhood)和「失聰/弱聰聾人身份」(deafness)的談論與鍵入聾人電影有關的談話。

我們可以將一些帶有聾人和手語正面圖形的電影稱為「正面聾人身份」，電影(Cinema of Deafhood)。英國聾人社會學家Paddy Ladd創造了「Deafhood」這個字，對聾人身份是一個非理性的認識，和親手語被視為聾人文化的工具，聾不被視為一種病態，聾人不時也是與其他人有語言不同作為不同語言的輕視。聾人身份能夠讓聾人引以為傲。比利時德國荷蘭法國塞內加爾等國以台灣為核心的智慧障礙運動Sven Nørgaard透過遊學考察台灣和太平洋地區製作以上運動的電影和製作口語版電影的運動建立起來。聾人、聾盲人和聾人聯盟的必要性。聾人應該與聽人聯盟合作發展手語和手語轉換有關的電視台。台灣公共電視《聽見億》節目之攝製主任呂立认为手語對塑造正面聾人身份扮演著一個重要的角色。但是，考慮到盲人學者和聾人 Nations and in 北部在使用手語上並不一致的時候，他認為聾人媒體配字幕，在製作和發行上是一個很舒服溝通障礙，具體性和實用性的解決方案。

電影(Cinema of Deafhood)可以歸納為：(1) 沒有隨身聽或隨身聽人物參與製作及演出的電影；(2) 不論製作及演出是聾人或者聾人外，任何視覺為「正面聾人身份」及隨身聽和聾人聯盟人物製作的電影；(3) 就是觀眾和記者聯盟人物製作的電影；(4) 以手語作為教學媒介的意識形態形態；(5) 以手語作為教學媒介的意識形態形態；(6) 以手語作為教學媒介的意識形態形態(Sign Billiton)；(7) 手語的發展，手語翻譯，人工耳蜗和助聽器的使用對聾人文化的歷史的負面影響，以及監護權和受者子女/聾人父母與聾人子女之間的關係。

然而，失聰/弱聰聾人身份(Cinema of deafness)則可以理解為那些將聾人視為疾病或聽障人士的電影。這些電影否定手語的使用，以及鼓勵使用人工耳蜗和助聽器，加強了聽障權、恐聾症、醫護廣播及以手語作為教學媒介的意識形態形態對聾人身份的負面影響。換句話說，「失聰/弱聰聾人身份電影把耳語視為一種聽力損失的疾病/身體上的缺陷。有時，失聰/弱聰聾人身份電影會形成一個異議，誰會大意地以為自家孩子哪一天也會像聾人那樣必須靠著額外的工具來和他人溝通。相反，不讓你聽到正確的聲音催人風格的人才是一切都是正確的。」「正面聾人身份」的行為。

「正面聾人身份」電影把耳語視為一種聽力損失的疾病/身體上的缺陷。有時，失聰/弱聰聾人身份電影會形成一個異議，誰會大意地以為自家孩子哪一天也會像聾人那樣必須靠著額外的工具來和他人溝通。相反，不讓你聽到正確的聲音催人風格的人才是一切都是正確的。
Two notions of Deaf Cinema: “Cinema of Deafhood” VS “Cinema of deafness”

Text: Xavier Tam/Chairperson (Hearing), Organizing Committee of The Third Hong Kong International Deaf Film Festival

The sub-plot of TVB’s recent popular Muay Thai drama Gloves Come Off featured a deaf and mute character Ting Yan-chi (Nancy Wu) who aspires to be the first female deaf Muay Thai boxer in Hong Kong. Wu’s performance as a deaf character received some awards; nevertheless her role is not a convincing portrayal of a Deaf person. There are sign language conversations between Ting and Chu Sai-shuang (Pew Chau) in some scenes. Most of the signed dialogues were taken from either three-quarter front or profile angle and in either close-up or extreme close-up shots. The camera has never paid any attention to all articulators in the whole signing area. In other words, the space which a sign take place is not clearly showed. The audiences would notice the movement of the arms without seeing a clear handshape. To the outsiders of the Deaf community, it seems that TVB is advancing equality by creating characters about the minority groups. The minorities in these dramas are merely gimmicks.

So, what is Deaf Cinema (media)?

Deaf Cinema is not a unifying concept. It is non-static and ever transforming. It means different things to different people across different times in different places. We might understand what Deaf Cinema means through the programming of Deaf Film Festivals worldwide as well as the representation of the D/deaf and hard-of-hearing (HH) people in the media.

Different Deaf Film Festival screens different types of D/deaf films. The Hong Kong International Deaf Film Festival shows films made by the Deaf and Deaf-friendly Hearing allies on Deaf History, Deaf Culture and Deaf activism (e.g. Dictation, Confession & Silent Odyssey), films made by the Deaf in sign language which are not about Deaf issues but marks the creativity of Deaf people (e.g. Mystery Moor), films made by the Deaf in spoken language which do not discuss Deaf issues but marks the creativity of Deaf people (e.g. Marianne Matters) and controversial “deaf” films with extensive use of spoken language made by seemingly bilingual/ oral deaf/ HH with cochlear implants/ hearing aids (e.g. Shadow Stalker Part I). Deaf East (UK) shows films made by the Deaf, which might or might not discuss Deaf issues, as well as fully captivated popular Disney animations. The Toronto International Deaf Film and Art Festival does not only show films portraying Deaf issues: it premiered the award-winning documentary Marianne Matters made by a Deaf which discusses schizophrenia. Organized solely by the Deaf, the Stockholm Deaf Film Festival (Döövfilmfestival) shows films mainly made by the Deaf and avoids signing song videos. In the 13th Döövfilmfestival, it interestingly showed a Swedish film made by the Deaf on the life of a celebrity puppy, which is not related to Deaf issues. It seems that the Deaf Film Festivals show different types of Deaf films and do not agree on a singular mode of Deaf Cinema. As the curators of Döövfilmfestival, Gunilla Wägström Lundqvist and Ylva Björklund, said, Deaf Film Festivals should attempt to reinforce Deafhood as the ultimate goal.

To understand what we could call as Deaf Cinema, we need to distinguish between the two notions of D/deaf identities, “Deafhood” and “deafness”, in relation to the idea of DEAF CINEMA.

We can regard some films concerning the positive portrayals of the Deaf people and sign language as “Cinema of Deafhood”. Embracing sign languages as the vehicle for constructing Deaf Culture, British Deaf Sociologist Paddy Ladd coined the term “Deafhood” as the non-pathological understanding of Deaf people. Being Deaf is not considered as an illness. Being Deaf is just about being someone in a group who share sign language as a common language and someone who is proud of the Deaf identity. After investigating how nomadic tribes and Pacific island tribes use radio in preserving oral tradition for building up tribal consciousness, Flemish Deaf sign language media activist Sven Noben urges for the necessity of sign language media. He thinks that the Deaf community has to establish a “signing” tradition of a positive Deaf community via the centralization of sign language visual media platforms (e.g. TV). Chen Li-Yu, Deaf producer of Public Television Service in Taiwan, considers that sign-language is important to the fabrication of Deafhood. However, considering the aesthetics of editing and the incongruence of sign languages used in northern and southern Taiwan, Chen thought that closed captioning/subtitling might be an aesthetic and practical solution to ease off communication breakdowns in producing and distributing Deaf media. “Cinema of Deafhood” could be concluded as: (1) any film or video with sign language produced/ directed/ acted by the Deaf and/or Hard-of-hearing people, and (2) any film or video promoting Deafhood and investigating Deaf issues (e.g. Audism, Surdophobia, Oratism, Manuaism, Sign Bilingualism, Sign Languages, Sign Interpretation, the adverse impact of cochlear implant and hearing aids to Deaf Culture and History, Deaf Children of Hearing Parents and CODA). Generally, most films showed in Deaf Film Festivals comply with Cinema of Deafhood.

On the contrary, “Cinema of deafness” could be understood as films that condemned deaf people as disabled people; reinforces Audism, Surdophobia and Oratism; disapproves the use of sign languages and encourages the use of cochlear implant and hearing aids. In other words, “Cinema of deafness” asserts being deaf as an illness/ impairment and hearing loss as bodily imperfection. Sometimes “Cinema of deafness” creates an illusion that the society accepts Deaf people. Sympathizing deaf people as disabled people is the illusion of acceptance. Instead, empathizing Deaf people as diversely-able people is an act of recognizing Deafhood.

“Cinema of Deafhood” and “Cinema of deafness” appear as mutually exclusive concepts. It might not be the real case. It seems that Deaf Films Festivals should consolidate Deafhood. Yet there are some occasions when the curators have difficulties in programming Deaf Film Festivals. There is the possibility of D/deaf & HH people who made films following “Cinema of deafness”. There is also the occasion when a Deaf Film Festival shows a mainstream commercial “deafness” film from abroad. Owing to the long history of Audist and Oralist deaf education, many deaf people are not educated in sign language. A recent Deaf education conference in Vancouver praises the importance of sign language to Deaf people. Due to this, Deaf schools re-introduce sign languages as medium of instruction. It resembles a process of decolonization of Audism and Oratism derived from the ban of sign language in the 1980 Milan Conference. However, the long battle between Oratism and Manualism has divided the Deaf community. In some countries like the US where Deaf people could be educated in sign language schools, some Deaf people born in Deaf families thought that they are superior to the Deaf people born in Hearing families. American Deaf writer Matthew Moore called the Deaf people who think that they are superior as “strong-Deaf” and the phenomenon of snobbery as Deaf elitism. Obviously some Deaf people mistakenly transformed the triumph of Manualism to Deaf elitism. (See: http://www.deafculture.com/Commentary/) The film Confession illustrates a good example of the battle between Oratism and Manualism and the suffering of the Deaf community due to Audism. We could notice the predicament the character Mabel Gardner Hubbard (the wife of modern telephone inventor Alexander Graham Bell) is facing. Mabel was deafened in childhood and hereafter trained orally. In the film, the profound Deaf children were taught orally and asked to set Mabel as role model; while Mabel felt sorry for the misery of forcing the Deaf children to speak instead of signing. Later oral deaf Mabel confronted with her Audist husband’s cruel opposition of a signing Deaf couple in the
church. Owing to the fact that not all Deaf people are taught with sign language, it is inevitable for some deaf/HH to internalise Oralsim. Besides, Deaf Cultural History is not taught in Deaf schools. Hence some Deaf people are not aware of the difference between Deafhood and deafness. It was a tough decision to include controversial films like Shadow Stalker Part 1, or films alike, which made by Deaf/HH with spoken language, alongside "Cinema of Deafhood". When I discussed with the Deaf committee members why they wanted to show Shadow Stalker Part 1, they said they do not know why. One possible reason is that the genre is thriller, which is a rarity in Deaf Cinema.

So I was trying hard to think of a rationale to show it. Does a film of this kind belong to either "Cinema of Deafhood" or "Cinema of deafness"? Is there any chance for an oral deaf/HH students to show their films outside Deaf Film Festivals? Although it seems that Shadow Stalker Part 1 is reinforcing deafness by its extensive use of spoken dialogues and neglect of sign language, it is the first film of an oral deaf/HH student. Although this kind of controversial films does not reflect Deafhood at all, the screening of it is a gesture to embrace cultural diversity within the Deaf community in the broader sense. Deaf elitism is not a manifestation of Deafhood. In the decolonization process after the Vancouver conference, Cinema of Deafhood should be used as an inclusive notion and create a space for understanding the aftermath of the Milan Conference. Deaf Film Festivals should prioritize sign language media, though.

Deaf Film Festivals are sprouting all over the world. Excluding the Deaf Way conference film screenings, the pioneering Deaf Film Festivals occurred in Chicago and then Stockholm thirteen years ago. The Stockholm Deaf Film Festival is the oldest Deaf Film Festival which is still operating. The first South American Deaf Film Festival inaugurated in Ecuador in 2012. At the 13th Stockholm Deaf Film Festival, I learnt that the Deaf Portuguese community is preparing to organize a Deaf Film Festival in Lisbon. Deaf friends from Hong Kong and overseas countries, we shall follow the spirit of The Third Hong Kong International Deaf Film Festival: DEAFINING CULTURAL DIVERSITY, BECOMING DEAF MEDIA TALENT.

### 節目一：尋找聾人身份

**Programme 1: In Search of Deafhood**

* 憑請柬入座 By invitation only

**Date & Time:** 22/02 8pm

**Colour**/ DVD / 122 mins

### 贅罪 Confession

**United Kingdom, 2012**

**Language with English and Chinese Subtitles**

*Directed by Julian Peedle-Calloo*

Set in the aftermath of the Milan Conference which promoted Oralism over Sign Language Manualism and the banning of the use of the sign language in schools, Confession is a historical drama set during the Victorian era depicting a culture battle between Oralism and Sign Language Manualism in the Deaf education. The film features the real historical figures of Alexander Graham Bell and Reverend Francis Maginn as they battle for the future of Deaf culture. Bell was the inventor of modern telephone whose mother and wife were Deaf; while Maginn was one of the co-founders of the British Deaf Association.

### 默書 Dictation

**Hong Kong, 2012**

**Language with English and Chinese Subtitles**

*Directed by Anthony Cheung*

**Synopsis**

Dictation portrays a mother who does not want her daughter to learn the sign language in a special school. She wants her daughter to learn under a mainstream setting. Her daughter tries to please her by cheating in dictation.

### 小世界 Little World

**United Kingdom, 2012**

**Language with English and Chinese Subtitles**

*Directed by Ted Evans*

**Synopsis**

Little World is an animation telling the story of a young Deaf woman called Beth and as she visits the crumbling old Deaf school, she remembers how it shaped her.
我的夢想 My Dream

山东的烟台市是中國第一間聾人學校的所在地。《我的夢想》可能是就在訴說中國二千萬多的聾人夢。聾人知識：一九三零年代。英國聖公會及香港基督教女青年會的女傳教士曾拜訪烟台，受到啟發而在香港創立了真誥學校（別名為聾誥暾暗學校）。可惜的是，真誥學校的創立是基於米國會議的口語聾人教育方針。

A micro film made by the Deaf in Shandong Province to promote the rights of the Deaf in China. Shandong’s Yentai is the site of the first ever Deaf school in China. FYI: In the 1930s, the missionaries of the Anglican Church and the Hong Kong YWCA visited Yentai and were inspired to found the Hong Kong School for the Deaf (a.k.a. Chun Tok School). During its existence, it adhered to the deliberations of the Milan Conference.

我們 US (WIR)

在《我們》內，二十位移居德國的年青聾人訪問他們的親屬家長。這些問題可能是父母們從未想過自己孩子會問的。「你為何要移民到這裡？」「你人生中最快樂的時光是？」二十個移民家庭，二十個故事。他們的問題也觸及移民、週週、融合和宗教諸問題。

Young Deaf adults with migration background explore their past by interviewing their hearing parents as they try to find out what hearing Germans think and know about migration, religion, access, and inclusion.

節目二：聾人創意無限

Programme 2: Deafining Creativity

日期及時間 /Date & Time: 23/02 2:30pm

彩色 /Col /DVD /106mins

聴聽看：兩岸聴障大三通——
張小兵和張暉
Listening Eye: Deaf in the Three Links—The Zhang’s Animator Couple

台灣 Taiwan /2012 /51’11”
國語對白，台灣手語，中英文字幕 Mandarin & Taiwan Sign Language with English and Chinese Subtitles
製作 Producer: 公共電視文化事業基金會 Taiwan Public Television Service

台灣公共電視節目《聽聴看》製作一連串有關大陸聾人現況的節目，系列名為「兩岸聴障大三通」。《聴聴看：兩岸聴障大三通——張小兵和張暉》訪問一對來自蘇州的聾人媳婦張小兵和張暉如何在上海力爭上游，發展動畫工作。

The documentary programme “Listening Eye” of Taiwan Public Television Service made a series on the lives of the Deaf people in China (Deaf in the Three Links). This is the episode about a Deaf couple originated from Suzhou trying to develop their animation career in Shanghai.

Marianne很重要 Marianne Matters

加拿大 Canada /2010 /8’
英語對白，中英文字幕 English with English and Chinese Subtitles
導演 Director: Amanda Richer

《Marianne很重要》是由羅振鴻執導的加拿大聾人電影導演所拍攝的紀錄片，講述了一對姐妹花Jennifer和Marianne的生活。當妹妹Marianne被診斷出患有精神分裂症，姐姐Jennifer的生活也起了變化。聾人導演拍這部紀錄片在二零一一倫敦國際聾人電影藝術節獲得最佳加拿大導演。此外，這部紀錄片還獲選為加拿大航空的飛機電影節的參展作品，曾在加拿大航空的飛機娛樂系統播放。標誌著加拿大聾人電影的成功。

Made by an award-winning Deaf filmmaker, Marianne Matters is a documentary about a pair of sisters - Jennifer and Marianne. Jennifer’s life changes as her sister Marianne is diagnosed with schizophrenia. The Deaf director Amanda Richer won Best Canadian Director with this documentary at the Toronto International Deaf Film and Arts Festival 2011. As an official selection of 2011 Air Canada's enRoute Film Festival and in-flight entertainment, this documentary marked the success of Canadian Deaf filmmaking.
**影子潛行者 Shadow Stalker Part 1**

英語對白、英國手語、中英文字幕 English & British Sign

Language with English and Chinese Subtitles

導演 Director: William Horsefield

影少年Sam回到母校與兒時好友Liam相逢。在母校結交了一些新的聾人朋友。快樂的時光很短暫，Sam遇到了變態殺手——影子潛行者。

A teenage boy, Sam, arrives at his old boarding school and meets his old best friend, Liam. Sam makes friends with the Deaf people who stay in the old boarding school. Shadow Stalker comes to murder Sam but kills some Deaf people that get in his way.
夢想 Dream

中國 China /2012 /8′
普通話對白，中英文字幕 Putonghua with English and Chinese Subtitles
導演: 邱浩海 Director: Chiu Haohai

由深圳聾人動畫家邱浩海製作，一部關於動畫創作者的受挫折時不屈不撓的《夢想》故事。

An animation made by a Deaf animator in Shenzhen. Dream is about an animator who experiences defeat and failure but never gives up.

節目三：手語很重要
Programme 3: Sign Language Matters

日期及時間 Date & Time: 23/02  5:30pm
彩色 Col /DVD /118 mins

宅言 Secluded Words

香港 Hong Kong /2012 /8′21″
香港手語・中英文字幕 Hong Kong Sign Language with English and Chinese Subtitles
導演 Director: 方芷盈 Fong Tsz Ying

在《宅言》中，聾宅男得到善良網友的鼓勵，學習手語，變為積極參加聾人活動，本土香港聾人嘗試之作。

In Secluded Words, a Deaf computer nerd is encouraged by a netfriend to learn the sign language. He then becomes active in taking part in activities involving the Deaf.

陌生人 Strangers

英國 UK /2012 /12′
英語對白，英語手語・中英文字幕 English & British Sign Language with English and Chinese Subtitles
導演 Director: Brian Duffy

如果聾聞父母在家裡不跟聾人子女打手語，家庭關係就像《陌生人》。聾聞父母一直低估了手語對聾少年Christopher身心成長的重要性，導致溝通常有誤解。一日，新的手語翻譯員到訪，一個令人驚訝的事情發生了。

If hearing parents do not sign with their Deaf kids, the relationship is just like Strangers. Deaf Boy Christopher’s parents are not willing to sign and thus underestimate the importance of sign language in his communication and personal growth. A new sign interpreter arrives and astonishing things happen.

無聲地的秘密
Hidden—Secrets in the Land of the Quiet

菲律賓 The Philippines /2012/ 17′
菲爾尼手語・中英文字幕 Filipino Sign Language with English and Chinese Subtitles
導演 Director: Liza Martinez & Dennis Balan

聾女偵住在寧靜的漁村，她被父親強姦，法院找不到人手語翻譯，只好讓母親替她翻譯，判決竟是令人震驚！

Young Deaf girl, Bel, is living in a quiet fishing village. She is raped by her father. In court, her mother acts as the sign interpreter since the court cannot find anyone else. The verdict is shocking.

聲調 Tonality

德國 Germany /2012/ 8′
德國手語・中英文字幕 German Sign Language with English and Chinese Subtitles
導演 Director: Ute Sybille Schmitz & Thomas Theo Hofmann

一個疯狂的短電影，劇中怪外星人拿走世界所有聲音，突然間手語變得非常重要。

A board game, Kebab and aliens play a significant role in this short film. It shows in a crazy way, how sign language suddenly becomes very important in the world.
手語在、我在 I Sign, I Live

荷蘭 The Netherlands /2012 /59'
荷蘭語對白、荷蘭手語、中英文字幕 In Dutch & Dutch Sign Language with English and Chinese Subtitles
導演 Director: Anja Hiddings

Jascha是一個聾人藝術學生，他訪問歐洲唯一的聾老人院，老人告訴自己年少時被禁止的手語歷史。

Jascha is a Deaf art student arming himself with a camera to visit Europe’s only home for elderly deaf people who tell him about their youth when sign language was forbidden and about their struggles against patronisation. How are the stories relevant to Jascha’s own life?

節目四：聾人．身份．政治
Programme 4: Deafining Identity Politics

日期及時間 Date & Time: 23/02 8pm
彩色 Col /DVD /112 mins

聾人同志驕傲遊行2009 Deafab 2009

英國UK /2010 /59'15'
英語對白，英國手語，中英文字幕 English & British Sign Language with English and Chinese Subtitles
製作 Producer: Matthew White

在香港同志（同性戀者）們熱烈地在二零一二年香港同志驕傲遊行慶祝新聞和HOCO出櫃之前，英國布里斯托的聾人同志們在二零零九年舉行了第一屆名為「Deafab」的英國聾人同志驕傲遊行，一眾帥哥、拉拉、熊族及扮裝皇后上街狂歡，讓七彩的彩虹閃耀布里斯托的「聾人橋」。二零一三年的聾人同志驕傲遊行確定於六月在英國威爾斯加的夫舉行。Deafab 2009 is the first iteration of a deaf queer pride parade.

在誠信和愛情之間，你會如何決定？在三個不同的情境，顯示不同選擇的後果。

How would you decide between promise and authenticity in love? The choice you make cannot be reversed. But the films in three different episodes show the consequences of different choices.

都是你的錯 It's Your Own Fault

德國 Germany /2012/13'
德國手語，中英文字幕 German Sign Language with English and Chinese Subtitles
導演 Director: Ute Sybille Schmitz & Thomas Theo Hofmann

一個聾猶太家庭的大逃亡
Exodus: A Deaf Jewish Family Escapes the Holocaust

美國USA /2006 /25'
英語對白，美國手語，中英文字幕 English & American Sign Language with English and Chinese Subtitles
導演 Director: Patti Durr

《一個聾猶太家庭的大逃亡》是關於Lilly Rattner Shirley的聾人猶太家族在希特勒的恐怖統治時期的真實故事和訪問。

Exodus: A Deaf Jewish Family Escapes the Holocaust is a true story about the Deaf Jewish family of Lilly Rattner Shirley during the reign of Hitler's terror.
越界 Crossing the Divide

英國UK /2012 /16’
英國手語，中英文字幕 British Sign Language with English and Chinese Subtitles
導演 Director: Cathy Heffernan

從一對聾人夫婦的愛情故事說起，紀錄片《越界》道出北愛爾蘭的宗教衝突及聾人基督徒如何維繫宗教信仰建立友情和愛情。

Beginning with a Deaf love story, Crossing the Divide is a documentary on Deaf Protestants and Catholics in Northern Ireland and how deafness helped them to bridge the great divide.

無聲之旅 Silent Odyssey

菲律賓The Philippines /2008 /92’
菲律賓手語，中英文字幕 Filipino Sign Language with English and Chinese Subtitles
導演 Director: Mirana Medina

《無聲之旅》敘述菲律賓聾人歷史、文化、教育和歧視議題。

A Silent Odyssey into the Deaf world, touching on Deaf Filipino history and culture, addressing issues on Deaf discrimination/Surdophobia/Audism, education and sign language.

唔得閑去死 I Do Not Have Time to Die

瑞典 Sweden /2011 /11’
瑞典手語，中英文字幕 Swedish Sign Language with English and Chinese Subtitles
導演 Director: Mindy Drapaa

一個巴基斯坦聋童少女面臨《911》事件所帶來的反穆斯林的宗教和種族的壓迫。在學校，Zarah被聾聵的白人和聾聵同校欺負。在社會，她被列為不受歡迎人物。內（聾聵的世界）外（聾聵的世界）受壓，令她對自己的信仰起了疑問。

911 September 11th

英國UK /2012 /11’
英國手語，中英文字幕 British Sign Language with English and Chinese Subtitles
導演 Director: Raabilia Hussain

人生時鐘不停再運行。聾人Sebastian會得閒去死嗎？

Life is a puzzle and the clock runs. Will Deaf man Sebastian have time to live?

揭示 Gone with the Time

英國 UK /2012 /19’
英語對白，英國手語，中英文字幕 English& British Sign Language with English and Chinese Subtitles
導演 Director: Marilyn Willrich

在維多利亞時代，一對離婚的聾人夫婦，為了了解一個神秘的靈異，他們要去到一個未知的地方。到底要揭示什麼呢？

Set in Victorian times about a divorced Deaf couple brought together about a mysterious will they know nothing about. And to unlock the contents of the will, they have to go to an unknown location and on a search Gone with the Time.
節目六：聾人與親情
Programme 6: Deafining Kinship

日期及時間  Date & Time: 24/02  8pm
彩色 Col / DVD / 110 mins

世界冠軍 Champion of the World

英國 UK /2012 /24'
英語對白，英國手語，中英文 字幕 English & British Sign Language with English and Chinese Subtitles
導演 Director: Bim Ajadi

年輕聾女孩原本是運動健將，車禍後受傷，一蹶不振。在她父親的幫助下，拒絕禁藥的誘惑，終於成功了，成為聾父女心中的世界冠軍。

Sophie, a talented young Deaf athlete, refuses the temptation of drugs while she is injured. With the help of her previously absent father, she finally succeeds the Champion of the World.

尋找生命 Life Out There

英國 UK /2011 /25'
英語對白，英國手語，中英文 字幕 British Sign Language with English and Chinese Subtitles
導演 Director: David Ellington

聾人Billy受他的退休飛機師父親影響，父子兩人成為了UFO偵察員。一次，當Billy看到電視節目內的自己，感到非常震驚！
Billy決定要尋找生命！

Deaf man Billy and his ex-pilot dad, Jack, are UFO spotters. Once when Billy sees himself on a TV documentary, he is shocked and ridiculed. Billy realises it’s time to really find Life Out There.

你與我 You, Me

英國 UK /2012 /24'
英語對白，英國手語，中英文 字幕 English & British Sign Language with English and Chinese Subtitles
導演 Director: Simon Herdman

《你與我》發生在聖誕節的時候，是關於一個溫馨聾人家庭的兩個交錯故事：小聾女發現商店的聖誕老人原來不是聾人；小聾女學校的聾校長面臨他的聾人學校因削減預算而被迫關閉。小聾女的聖誕願望是……

The charming family drama You, Me is set during Christmas with two interrupting stories: a little Deaf girl learns that Santa might not be Deaf and an old headmaster must find a new calling after his Deaf school is closed due to budget cuts. Would the little Deaf girl's Christmas wish come true?

不能說的愛 The Unspeakable Love

香港 Hong Kong /10'11"
香港手語，中英文 字幕 Hong Kong Sign Language with English and Chinese Subtitles
導演: 馮耀邦 Director: Jason Wong

聾人母親將要自殺，聾人兒子跟母親說他要為她寫一本自傳，敘述自身，感謝母親，道出不能說的愛。

Deaf mother is attempting to commit suicide. Deaf son ask his mom to read the autobiography which shows his gratitude and The Unspeakable Love to his mother.
神秘的Moor Mystery Moor

英國 UK / 2011 / 13’
英國手語，中英文字幕 British Sign Language with English and Chinese Subtitles

導演 Director: Sebastiange Mazzuccio

Mystery Moor follows the story of a young girl who is plagued by nightmares involving a hooded figure trying to show her something. Are these just irrational nightmares or are they connected to something long suppressed?/forgotten?

聲爸爸 Silence of Love

泰國 Thailand / 3’
泰語對白・泰國手語・中英文字幕 Thai & Thai Sign Language with English and Chinese Subtitles

導演 Director: Thanonchai Sornriwichai

聲爸爸因為有個聾啞爸爸而在學校遭同學欺凌，當聲爸爸準備為女兒慶祝生日的時候……只有三分鐘的廣告，卻令所有女兒痛哭、父親心痛。

The hearing daughter is bullied at school for having a deaf-mute dad. When dad prepares for his daughter's birthday with Silence of Love... It makes fathers feel the pain and daughters cry in this three-minute commercial.

聾人電影節研討會——做個聾的傳人：分享英國聾人電影製作經驗
Deaf Film Festival Seminar — Becoming a Deaf Media Talent: Sharing The UK Deaf Filmmaking Experience

日期及時間 Date & Time: 24/02 5 pm

設即場香港手語、國際手語、粵語及英語傳譯
Simultaneous Hong Kong Sign Language, International Sign Language, Cantonese and English Interpretations are available

主持：第三屆香港國際聾人電影節籌委會（健聽）主席譚兆仁先生 Host: Mr. Xavier Tam (Chairperson (Hearing) of Organising Committee of the Third Hong Kong International Deaf Film Festival)

嘉賓講者 Guest Speakers:

研討會一 Seminar 1

Maverick Litchfield-Kelly先生（健聽）（英國 Neath電影有限公司創意製片人／董事）
Mr. Maverick Litchfield-Kelly (Hearing) (Creative Producer/ Director of Neath Films Ltd., UK)

Monica Rubio女士（健聽）（英國 Neath電影有限公司普通主任／後期製作總監）
Ms. Monica Rubio (Hearing) (Colourist/ Post-Production Supervisor of Neath Films Ltd., UK)

研討會二 Seminar 2

Julian Peedle-Calloo先生（聾人）（英國聾人電影《聽見》及《五支筆》導演、現為英國廣播公司助理編導/演員及前英國廣播公司第二台電視節目 《See Hear》主持）
Mr. Julian Peedle-Calloo (Deaf) (British Deaf Director (Confession & Five Needles), currently Assistant Producer/Actor for BBC & former Presenter of BBC2’s Deaf TV Programme See Hear)

Zoom計劃是英國第一個為聾人而設的電影短片製作計劃，由英國手語廣播信託基金（BSLBT）及Neath電影公司提供資金，並與各類電影製作公司合作的機會，其設立目的是為了解不同年齡和能力的聾人有機會把他們的劇本和想法變成真實。一直以来，香港國際聾人電影節放映了很多由Zoom計劃所支持的優秀英國聾人影片，由於Zoom計劃幫助了很多具才華的新聾人獨立電影工作者完成他們的夢想和發展自己的電影製作才能。我們希望聽到更多關於他們的聾人電影製作的成功故事。我們很榮幸能夠邀請到Neath電影公司的靈魂人物Maverick Litchfield-Kelly先生及Monica Rubio女士，以及參與Zoom計劃的聾人導演Julian Peedle-Calloo先生來香港國際聾人電影節分享英國聾人朋友如何成為「聾的傳人」的經驗，以及教香港與海外的聾人朋友如何透過電影傳遞他們的聾人故事。我們相信香港和海外的聾人朋友能夠從他們分享的英國聾人電影製作的經驗得益良多。

Set up by the British Sign Language Broadcasting Trust (BSLBT) and Neath Films Ltd., Zoom is the UK’s first short film scheme solely for Deaf filmmakers, giving Deaf people the opportunity to work with a professional production company to make short films. Zoom aims to give Deaf filmmakers, of varying ages and abilities, the opportunity to turn their scripts and ideas into a reality. The Hong Kong International Deaf Film Festival has been screening the excellent films produced by the Zoom Short Film Scheme. Since the Zoom Scheme has helped many talented new Deaf independent filmmakers fulfilling their dreams and developing their filmmaking talents, we hope to hear more about their story of success in Deaf filmmaking. We are proud to have Mr. Maverick Litchfield-Kelly and Ms. Monica Rubio, the key figures of Neath Films Ltd., as well as Mr. Julian Peedle-Calloo, a Zoom Scheme participating Deaf director, to share with us on how our Deaf friends in the UK become media talents and teach Hong Kong Deaf friends how to tell their Deafhood stories through film production. We hope our Hong Kong and overseas Deaf friends would benefit from the sharing of the UK Deaf filmmaking experience.
**時間表 Schedule**

22/02 (Fri/Tue) 8pm
節目一：尋找雙人身份 Programme 1: In Search of Deadhood
願情/Confession
就愛/Dictation
小世界/Little World
我的夢想/ My Dream

23/02 (Sat/Sun) 2:30pm
節目二：雙人創作無限 Programme 2: Defining Creativity
Marianne很重要/Marianne Matters
雙影系列之Ramesh Meyyappan /Push Me Collection: Ramesh Meyyappan
雙影之旅之Ramesh Meyyappan /Push Me Collection: The Journey - Ramesh Meyyappan
失去與聲音/Lost and Sound
影子潛行者/Shadow Stalker Part 1
夢想/Dream

23/02 (Sat/Sun) 5:30pm
節目三：手語很重要 Programme 3: Sign Language Matters
陌生/Strangers
宅/Secluded Words
無聲地的秘密/Secrets in the Land of the Quiet
聲調/Tonality
手語在、我在/I Sign, I Live
都是你的錯/It’s Your Own Fault

23/02 (Sat/Sun) 8pm
節目四：社會·身份·政治 Programme 4: Defining Identity Politics
雲遊/Exodus: A Deaf Jewish Family
跨越/Exodus: A Deaf Jewish Family

24/02 (Sun) 2:30pm
節目五：雙人之時 Programme 5: Defining Time
無聲之旅/Silent Odyssey
嘚唔過去死/D Do Not have Time to Die
揭示/Gone with the Time

24/02 (Sun) 5pm
雙人電影節研討會—做個聾的傳人：分享英國聾人電影製作經驗
Deaf Film Festival Seminar—Being a Deaf Media Talent: Sharing The UK Deaf Filmmaking Experience

24/02 (Sun) 8pm
節目六：雙人與關係 Programme 6: Defining Relationship
尋找生命/Life Out There
你與我/You, Me
世界冠軍/Champion of the World
小虎苗/CODA
無可說的愛/The Unspeakable Love
神秘的Moof/Mystery Moof
親愛的Silence of Love

**地點 Venue**
香港灣仔港灣道2號
香港藝術中心高層地庫
agnès b. 電影院

agnès b. CINEMA,
Upper Basement, Hong Kong Arts Centre,
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**票價 Ticket**

**票價 (以每節目計) Ticket (Per Programme): $70/40**

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**節目查詢 Programme Enquiries**

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電郵/Email: info@hongkongdeaf.org.hk,
網址/Website: www.hkidff.com

節目尚未經電影、刊報及物品管理辦事處審批，如有節目及後被視為三級－禁片。詳情及活動將於hkac.org.hk公佈－敬請留意。

Classifications of these programmes are yet to be made by the Office for Film, Newspaper and Article Administration (OFNAA). In the event that a programme is subsequently classified as Category III, announcement will be made at the cinema and www.hkac.org.hk

**更多資訊 For more information**

www.hkidff.com
www.hongkongdeaf.org.hk
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