

Film Industry Research Chinese Mainland and Hong Kong Films

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ABSTRACT

As a key media sector in China, the film can capture national culture and promote exchanges and understanding of different cultures through its unique methods. This paper presents the development process of the film industry of the two places by comparing the film industry of the two places, using examples and analysing the changes in each stage. In the future, the integration of the two film industries is the trend.

Keywords: Culture fusion, Development, History, Policy.

1. INTRODUCTION

As a kind of media, the film embodies a period's dream and exemplifies the country's and nation's distinct culture and economic structure [1]. Mainland and Hong Kong films are the driving force, and integrated development is an integral part of Chinese films. This dissertation compares mainland and Hong Kong films, then analyses the film industry's development history in the two systems from a cultural perspective, compares policy distinctions, thoroughly examines the media industry's development path in among.

2. FILM HISTORY OF THE TWO SYSTEMS

2.1. The history of mainland China films

In the early 20th century, mainland films began to sprout, marked by the film's appearance, the Dingjun Mountain. This opera film is the first film made in mainland China. The fusion of early mainland films and dramas can create a new form for the transmission of traditional Chinese culture [2]. A new carrier of traditional Chinese culture was created. As a result, the film became the exclusive property of the Teahouse Theatre, and the shadow theatre became the feature film [3].

There was a considerable influence in China's film industry from The American Hollywood film and the Soviet Montage film theory in the 1930s. This is mainly due to the Chinese mainland filmmakers' learning and understanding of the advanced Western film experience

[2]. This period is arguably the first time in the history of mainland cinema that major innovations and rapid development have occurred, leading to the popularity of various film genres such as family ethics films, love films, and swordsman films [4].

In the middle of the 20th century, China was in the War of Resistance against Japanese aggression, and films with the theme of the war as the main content also pushed mainland film art to a climax. After the 1980s, movies put more emphasis on innovation and the portrayal of humanity. Mainland films began to focus on humanitarianism and red Revolution plots [5].

Following the reform and opening-up policy, the mainland experienced a large-scale cultural wave. With Zhang Yimou and Chen Kaige as the core, the fifth generation of mainland directors shot a series of national works with distinctive oriental symbols and international standards [3]. However, due to the excessive pursuit of the commercial market, these mainland films tend to be over-typified. Many imitations and duplication occur, explaining why the self-described in mainland films frequently resembles the Orient as portrayed in western stereotypes, which reveals the mainland film market's present reliance on western worship and blind criticism of the situation.

2.2. The history of Hong Kong films

As an early British colony, Hong Kong's cultural, political, and commercial environment is markedly different from the mainland [6]. Due to Hong Kong's distinct cultural stigma throughout history, the films

might be classified as regional or global [7]. Therefore, the movies had a western tendency in conception and modality all the time. As a result, Hong Kong films are losing their local cultural identity, as exemplified by the cultural inconsistencies depicted in the movie [8].

By 1970, the New Wave Film Movement expanded the intellection of Hong Kong filmmakers, renewed the creative direction and production methods of some Hong Kong films, and promoted the establishment of Hong Kong film localization [9]. The acrobatic fighting film became the breakthrough for Hong Kong films to find the fundamental culture [10]. Meanwhile, The Hong Kong film industry is eager to build ties between the area and Chinese culture and bridge the cultural divide between the two [9]. From this point forward, "fist" has progressively evolved into one of Hong Kong cinema's three defining traits [11]. Stereotypical characters, Bruce Lee and Jackie Chan have profoundly affected the globe via their spectacular performances in martial arts films.

Before the reunification with China, another significant development of Hong Kong films was the proliferation of comedy films, which reached the peak of comedy and became another prominent feature of Hong Kong films. The emergence of this film genre has helped alleviate some of Hong Kong's social tensions caused by the ownership issue. Stephen Chow's "Nonsense" style films are the quintessential representations of this era [1]. Simultaneously, Hong Kong films created a nostalgia wave. This nostalgia is motivated by the Hong Kong people's yearning to reclaim their cultural identity amid two marginal identities.

Following its 1997 return to China to merge with mainland culture, Hong Kong entered The Post-Hong Kong period [11]. *Infernal Affairs* encapsulates this age. The film directs the action toward an in-depth investigation of people's living situations, injecting more human conflict and philosophical concepts. The introduction of such film material has enhanced the Hong Kong film industry's reputation and lifted Hong Kong films to new heights of film language expression throughout this time [12].

3. SIMILARITIES AND DIFFERENCES IN THE HISTORICAL DEVELOPMENT

The similarities between the two film industries lie in that both have gradually found a way of localization after experiencing the new wave. The distinction is that, while mainland films have traces of western influence in terms of technology and expression techniques, they retain a robust connotational imprint of traditional culture [2]. Moreover, the oriental elements run through the film, with distinct characteristics of the times. This has created a Chinese-style label for mainland films and become essential for recording and promoting Chinese culture.

As a regional movie, Hong Kong film seeks outward resonance in its examination of localization [11], but a hazy sense of cultural identity perpetually clouds t of Hong Kong films. As a British colony, Hong Kong residents' attitude towards their native culture will unwittingly be influenced by the standards and theories of The British colonialists, thus losing their attention to cultural identity. In addition, Hong Kong's ties with the mainland determine the national sentiment that the Hong Kong film industry cannot erase. When Hong Kong films seek cultural identity from the mainland, completely different political and social contexts make it difficult to achieve consensus between the two cultures [7].

4. FILM POLICY IN MAINLAND CHINA AND HONG KONG

4.1. Chinese Mainland film policy

Mainland films have been subject to stringent censorship [13]. Before 1990, the Chinese government resisted liberalizing the creation of entertainment and commercial film material. It based mainland film policy on the transmission of revolutionary culture, which constrained the openness of mainland cinema development to a certain extent. Chinese political parties see the film as the primary means of disseminating public opinion, while film propaganda serves more critical political purposes [14].

Since 1991, mainland films have undergone significant reforms and developments. The Chinese government has introduced several new film rules. To help the film industry grow, the government chose to fund mainstream films [4]. To a certain extent, such films continue to promote Chinese nationalist and socialist principles.

At the turn of the twenty-first century, China initiated a new wave of reforms for mainland films, beginning with China's admission to the WTO in 2001 and culminating in revising the Film Administration Regulations in 2002. This reform expanded China's market and loosened limitations on film topics [6], better addressing the needs of diverse viewers. Currently, the Chinese film industry continues to control the film market entirely through censorship and licensing procedures. The State Administration of Press, Publication, Radio, Film, and Television and the local radio, film, and television administrations are responsible for regulatory oversight. "Supervision" refers to the process of obtaining the qualification of film production, the administrative license for the publicity and production of archive films, the review of film content, and the screening of film distribution [14]. Assemble and distribute politically acceptable films. Despite the increasing marketization of Chinese films, publicity and active display of China's political views remain critical requirements for the growth of mainland film content.

4.2. Hong Kong film policy

There is no record of film legislation in Hong Kong since the Hong Kong and British governments first classified Hong Kong films as entertainment businesses [6]. The government issued an injunction forbidding the production of Cantonese films in 1936, during the Anti-Japanese War [8]. However, as a British colony, Hong Kong offered several films and cultural workers a haven throughout the Anti-Japanese War, cementing Hong Kong's status as a vital cultural centre.

Hong Kong cinema reached its zenith in the 1970s and 1980s, and the film industry indeed developed a business model tailored to Hong Kong society [8]. This commercialization has not completely stifled the artistic vision, creativity and flexibility of Hong Kong filmmakers and filmmakers. The Hong Kong Government established the Arts Development Council (ADC) in 1995 to encourage artistic development, however financing was restricted to non-profit independent cinema production. Apart from the influence of foreign cultures as reflected in Hollywood and South Korean films, the British Hong Kong government's neglect of the film industry has contributed significantly to Hong Kong's film development's dilemma.

Hong Kong's return to China in 1997; at this time, Hong Kong's films continued to be depressed [15]. At this stage, Hong Kong's film industry is most concerned about whether the mainland film system and review style will hurt Hong Kong films [1]. China's strategy of involvement and control has had a considerable impact on Hong Kong cinema [7]. Especially, "One Country, Two Systems" [15] opened new doors for Hong Kong filmmakers.

4.3. The policy relevance of two film systems

From 2003 to 2017, the Mainland and Hong Kong signed the "Agreement on Establishing Closer Economic and Trade Relations" (CEPA), the content of which is constantly being revised [1]. The film has been progressively integrated into activities to assist Hong Kong's economic recovery and achieve cooperative growth between the two places. Hong Kong movies began to garner considerable mainland interest. The original one-to-one coproduction ratio was gradually revised to allow two Hong Kong and mainland films to co-produce. Hong Kong movies are no longer imported into the mainland market [10].

Additionally, Hong Kong investors can invest in and shoot movies in the mainland and do commerce and establish theatres [1]. Hong Kong films have also transferred more sophisticated industrial filmmaking techniques to the mainland, and the combined resources and labour of the two locations have infused coproduction with new life. In this era, Hong Kong

created the Hong Kong Film Development Council to encourage local films while actively cultivating relations with the mainland.

In 2019, China's State Film Administration proposed five initiatives to support further the integration and development of the mainland and mainland film industries and liberalize market access for mainland films. The specific content is as follows: First, there is no limit to the number of Hong Kong residents who can appear in mainland films; Second, the percentage of mainland actors in coproduction between two systems is irrelevant. Third, waive the expenses associated with the declaration of coproduction projects on two systems. Fourthly, Hong Kong filmmakers and directors are eligible to compete for qualified mainland film prizes; fifthly, Hong Kong business people can compete for awards for the distribution and marketing of excellent domestic films in Hong Kong. The relaxation of the rule has prompted Hong Kong producers to make significant strides in developing the mainland, therefore facilitating the two places' integration.

4.4. Trends in the mainland and Hong Kong film industries

By examining the history and policy of two places' films, one can observe that the two regimes' films have been inextricably linked from their inception. Firstly, the effect of Hong Kong films on mainland films is most seen in the evolution of film and market concepts. Hong Kong-produced co-productions have increased mainland films' market share and contributed to the maturation of the mainland film industry system. Second, mainland movies have broadened the geographical scope of Hong Kong movies, stimulated industrial innovation, and expanded the cultural reflection of Hong Kong movies on the mainland.

Since the turn of the twenty-first century, the number of mainland Hong Kong co-productions and the market box-office has been steadily growing [10]. Simultaneously, the volume of industrial investment is expanding, as is the style of cooperation. These developments aided in the growth and revitalization of film markets on the Mainland and Hong Kong, establishing a new paradigm of Chinese commercial cinema. Chinese-language films that combine mainland funds, talents and technical capabilities have become the leader in the Chinese film industry. Simultaneously, the collaboration between the film industries of the two areas promotes the investigation of multi-type film modes, cultural opening modes, and other modes of cooperation, substantially improving the industry's core competitiveness.

The interchange and collaboration between the two locations in the film culture and industry demonstrate the increased productivity that results from optimization and

integration and eventually evolves into a fundamental component of the Chinese-language film industry. Chinese filmmakers have reached a solid consensus on the mutual influence and symbiotic relationship between the mainland and Hong Kong films. Whichever form of collaboration is selected, it represents the trend of Hong Kong and Mainland China co-production. Command has emerged as the primary driving factor behind China's film industry's future development..

5. CONCLUSION

In the globalization of cinema, only via commercialisation and marketisation can people grasp the uniqueness and characteristics of Chinese films and chart a more promising development route. With Hong Kong's return to China, the integration and growth of films from the Mainland and Hong Kong have been promoted. Mainland films must break out from the vicious loop of uncritical assimilation and draw inspiration from Hong Kong's artistic experience. Hong Kong films should maintain their interaction with the mainland film industry to reap the benefits of global integration and unique cultural identity.

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