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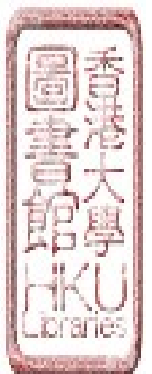
THE UNIVERSITY OF HONG KONG

FACULTY OF SOCIAL SCIENCES  
MASTER OF MEDIA, CULTURAL AND CREATIVE CITIES  
2013 – 2015

SOCI8030 CAPSTONE PROJECT

*“THE CHANGING MISSIONS AND  
EFFECTIVENESS OF THE HONG KONG  
INTERNATIONAL FILM FESTIVAL OVER THE  
YEARS”*

Submitted by CHAN, Ka-ho (SID: 2013932379)

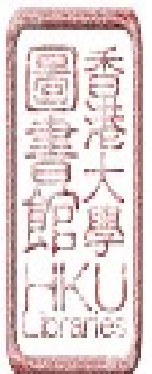


## Acknowledgment

First and foremost, heartfelt and sincere gratitude should be given to Dr. Ng for your patience in supervising me throughout the whole process.

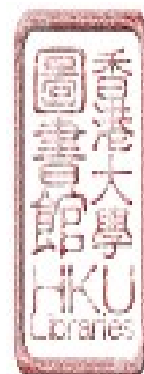
I grew a lot in this 2-year journey of studying Sociology. In the end it does not help me to clear up my mind. Instead, it provides me with a lot more opportunities to know the world we are living in together.

I hope I can know more about the society before I am getting too used to the current situation. I wish everyone in MCCC a better life ahead and getting whatever you want to attain in the future.



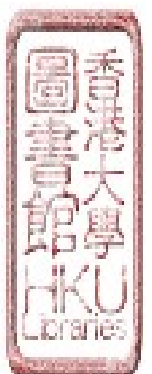
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## Abstract

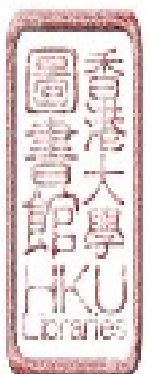
The Hong Kong International Film Festival (HKIFF) was first established in 1977. Over years, it had been going through 3 kinds of administrations namely from 1977-2002 by the Urban Council and the Provisional Urban Council; from 2002-2004 by the Hong Kong Arts Development Council (HKADC); and 2004-present by the corporatized Hong Kong International Film Festival Society. This research began by postulating that there would be changing missions and objectives among these 3 different administrations of HKIFF. Through investigating annual reports, annual publications and other textual sources like magazines and articles, there were different missions and objectives for HKIFF over times, particularly over these 3 administrations. The reason of such changing missions might be drove by firstly the internal tension between staff and secondly, the rising of different festivals in South Asian regions. Therefore, there is a need to systematically research on the subject matter. With the combination of both quantitative and qualitative analysis, a wider picture of the subject matter can be concluded.



## Introduction

Situating in the lower course of the Pearl River Delta, Hong Kong had been recognized as a cultural hub for the South-Asian Regions. It was even the birth place of the first film festival in the same region – The Hong Kong International Film Festival (HKIFF). It was established in 1977 under the Urban Council, as a major channel for the West to look into, or to sip the taste of the South-Asian cinemas. In 1997, HKIFF celebrated its 20<sup>th</sup> Anniversary with a bureaucratically-written booklet published by the Urban Council of Hong Kong. 10 years later, a 30<sup>th</sup> Anniversary booklet had been co-published by HKIFF and another famous local magazine, HK Magazine, in 2006. Surprisingly, the booklet was chicly edited and boldly written, a total opposite to the one 10 years ago. Until now, the “landscape” created by HKIFF cannot be measured by such a booklet only. When it comes to April every year, one could see large-scaled promotions of HKIFF in major venues like Hong Kong Cultural Center and Hong Kong City Hall. Engagements of HKIFF are everywhere. One could buy a CD at Hong Kong Records and to enjoy discount buying a HKIFF ticket. The landscape created is far-reaching and upside-down, when compare to the HKIFF in 1977.

What really interesting is, under such “chic-coated” promotions of HKIFF, does the core missions still being pursued when it was firstly established? Under different collaborations with different parties over times, what did HKIFF achieve? Is HKIFF still remain a cultural event now? These kinds of question not only being asked to evaluate the effectiveness of HKIFF, but to access the meanings of art and culture in a tiny place lies within the South-Asian region called Hong Kong.



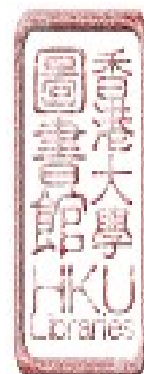
## Literature Review:

### Approach in studying the matters and changing missions of HKIFF

It is of highly significance to study film festivals in the correct approach. Therefore, a process of digging into past research for the relevant matters are highly needed. By doing so, it would be clearer for positioning the research focus: What is the changes of HKIFF's missions? Is it good to change? Is it bad to change?

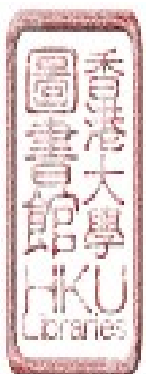
### A comprehensive approach in studying film festival:

By interviewing former staff from the International Film Festival Rotterdam (IFFR), De Valick (2014, p. 40 – 59) got ideas from staff that came from different sectors under IFFR, so that a more comprehensive idea could be gathered. After conducting his research, he further reaffirmed that the stakeholder model is “an appropriate approach for film festival studies” (2014, p. 56), it was because what he found out in his research firmly consolidated that “different interest groups are being served by the festival” (2014, p. 56). It was in line with some other perspectives studying the subject matter other than sociology. For example, in the aspect of business management, Martinez-Ruiz, Jimenez-Zarco and Alvarez-Herranz (2010, p. 1951 – 1957) examined the film festival by coming into a conclusion that film festival provided a “holistic communication tool for achieving marketing objectives like image generation, communication and distribution of messages” (2010, p. 1951); Being such a communication tool that holistically tie up different parties might result in, as what Iordanova put it, “a Film Festival Circuit” (2011, p. 109). She pointed out the major function of film



festival was to “answer what is lacking in the current cultural scene in films and revealing what the film markets have been hiding” (2011, p. 109). She further went on to describe that film festival phenomenon was to act as “points of contacts and comparison between the increasingly globalized and interlocking “European” mode and the “Hollywood” model of world-wide distribution” (2011, p. 109). Therefore, one would treat film festival as a contact point that different people could be reached and talked to each other.

This emergence of film festival as a contact point enabled film festival to be an alternative breathing space set aside the traditional European and Hollywood film scenes. However, De Valick (2014, p. 42) brought film festival to another level by vividly describing that in the past “film festival could only act as nodes in an alternative network for the circulation of non-mainstream film”, but now, there are “more similar mix of diverging interests among festival-goers” (2014, p. 42). The changing from only a breathing space to be a contact point signifies that film festival had been value added. Such value-adding process also means that film festival had become more comprehensive and holistic: It maintains some artistic films to counter the mainstream films circulating in the market while goes further to demonstrate that it can be a communication tool, or in another term, a cultural circuit. Wong (2011, p. 162) had once expressed the similar view that because of film festivals, the public spheres in the society were reconstructed since different dimensions of filmmakers, like political, economic, social and cultural, were brought into the film festival all over the world and mix with each other in the film festival. Having all these being described, one would know that film festivals have their functions to perform so as to serve different sectors inside the film circle.



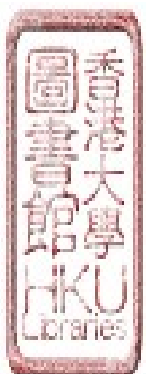


Thereby, the composition of film festivals become complicated and complex while different parties are served by different functions performed concurrently by film festivals. It became a core question to this research:

- Did the Hong Kong International Film Festival also undergo such a process?
- Is it a film festival solely perform its cultural functions only?
- Had it become a nodal point that serve as a center for different parties to exchange ideas and messages?
- Had it gone too far that it is now a total entertainment show only?
- What is its current situation?

#### Hong Kong International Film Festival: missions and objectives over times

In order to address the questions stated about, one should look into the development of Hong Kong International Film Festival (HKIFF). Missions and objectives of HKIFF were particularly paid attention to as throughout years, HKIFF had been under 3 different administrations. It was significant to know whether there would be changing missions and objectives in these 3 different administrations because it is firmly believed that when there were changing objectives, there must be changing policies attaching in the festival so as to execute the changing objectives. Therefore, interviews, seminars and Annual Reports were traced and assessed thoughtfully so as to look into the possibility of changing objectives of HKIFF throughout years. The diagram below demonstrated the different Eras that HKIFF went through from 1977 to present:



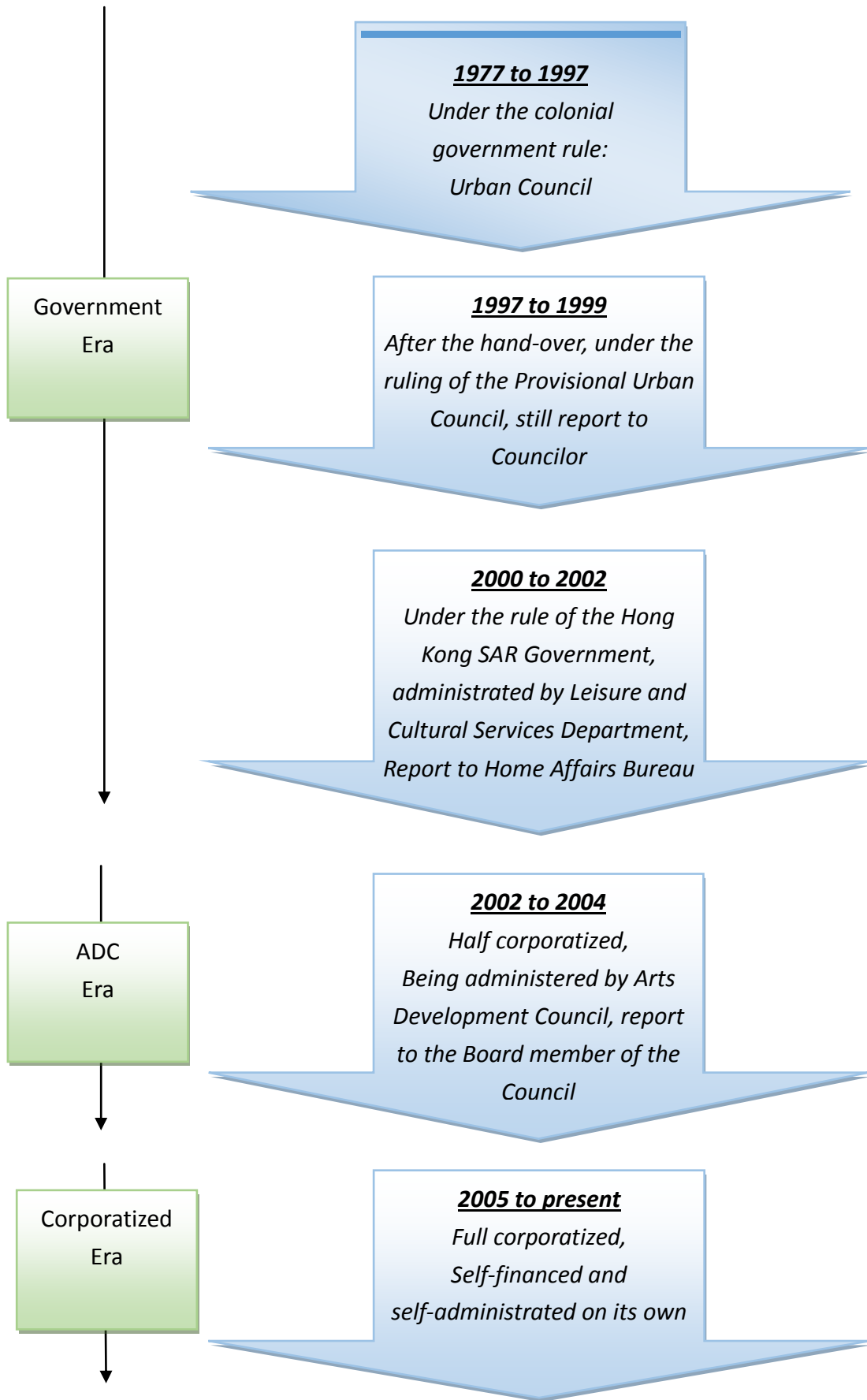
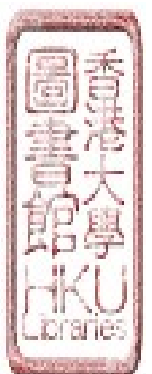


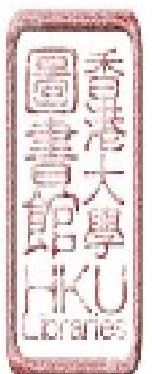
Diagram 1: The changing administrations of HKIFF from 1977 to present 9



## 1977-1997 The first 20<sup>th</sup> Year of HKIFF under Urban Council

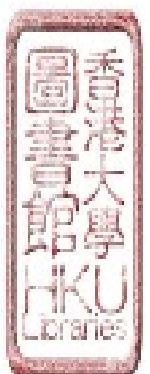
HKIFF was firstly introduced in Hong Kong City Hall in 1977, as furnished by the Hong Kong Government, administrated by the Urban Council. According to the 20<sup>th</sup> Anniversary booklet published by the Urban Council of Hong Kong in 1997, the festival was “the first in East Asia” (1997, p. 22). Without any competitions and panels, the film festival was about showcasing films and to gradually make Hong Kong into a “dominate center for international cinema” (1997, p. 22). Out of the 37 films featured in the first HKIFF, nearly half of them were East Asian cinemas including films from Hong Kong television and local independent short films. All tickets were sold out in 4 days while 27 extra-screenings were arranged because of this highly well-received phenomenon (1997, p. 2). The first HKIFF laid the backbone of future HKIFF: to showcase Asian Films and enhance them to an international level. David Bordwell, had once commented that “I cannot imagine a better showcase for Asian cinema” when being interviewed about HKIFF. (1997, p. 16).

After the successful first attempt, the Cultural Affairs sub-committee of the Urban Council had further strengthened the mission of HKIFF, not only providing more financial supports, but also consolidating the “regional identity of HKIFF in showcasing and discovering Asian and Chinese cinema to the world” (1997, p. 39). This course-setting reinforced the importance of HKIFF and made it into an essential cultural exchange event. At that time, Roger Garcia witnessed the setting up of this new identity of HKIFF and was highly involved in the preparation works, he was responsible for “building up a proper structure, publication policy and extending the festival period” (1997, p. 39). Being the programmer at that



time, Roger Garcia thought that HKIFF should “always try to emphasis quality and perspective over commerce and competition, and draw particularly on the region’s output” (1997, p. 40). He also firmly believed that the festival should feature an Asian Cinema section (1997, p. 40); Paul Yeung, the civil servant who initiated the launching of HKIFF, commented that “it is crucial not to act in isolation but to cooperate with groups and people sharing similar principles and interests” (1997, p. 33). Yeung committed that the first festival was “an exploratory one showing films of cultural values in a market dominated by commercial films” (1997, p. 33). As the first film festival in East Asia, he also wanted to “promote our own local culture to the world” (1997, p. 33). When thinking of the future of HKIFF, Yeung thought that “there is a need to review and reconsider the developments, like the need to expand the boundaries of film selections, building more links with outside agencies, local film circles and to lay ground on the educational field,” (1997, p. 33) as he believed that “it would be dangerous to lose support from local audiences,” (1997, p. 33) Thus, he thought it is “of vital importance to ensure HKIFF gained support from the public” (1997, p. 33). Financially, he thought it would be at appropriate time for HKIFF to go independent as it would grant “more freedom for programmers to choose what films to be shown”, there should also be a “research base for publication and data analysis established” functioning as a cultural fostering tools (1997, p. 33).

Such rationales from Garcia and Yeung are seemingly favorable to the future developments of HKIFF. However, from the comments and visions of 2 core members of HKIFF at that time, one could see they shared total different ideas on the future of HKIFF. Garcia would like to stay artistic and under the “protection” of the government while Yeung would like to suggest HKIFF to go corporatize so



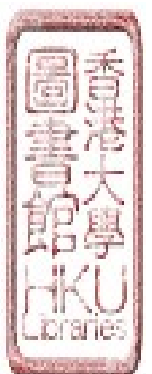
as to get more freedom for programmers in choosing what films to be shown. It is postulated that there must be changing objectives after the 20<sup>th</sup> anniversary of HKIFF and the handover of Hong Kong to China in 1997.

In fact, during the first 10 years of HKIFF, there were many discourses expressing their pessimistic views on the future of HKIFF. Particularly City Entertainment Magazine (香港電影雙周刊), who was firstly published in 1979, had commented on HKIFF at different aspects by different columnists regarding this issue. For example, in Volume 15 dated 2 August, 1979, Mak demonstrated the 3 big divisions of international film festival in the world, namely:

- 1) Tourist attracting;
- 2) Cultural event;
- 3) Academic research;

He observed that HKIFF was something in between second and third. What worried him so much is that in 1977, Hong Kong was still a colony of the British government, he doubted that the colonial government would strive for protecting the Hong Kong cinemas in the colonial era (1977, p. 44). Moreover, he also observed that there was a big difference in mentalities between managerial seniorities and programmers who practiced and executed the festival (1977, p. 44). Therefore, he really worried about the future of HKIFF for the divergence lied between colonial government and Hong Kong, and also the internal divergence between administrators and programmers. Were such worries something unnecessary when the changing missions of HKIFF over times were being assessed?

However, such debates pertaining until 1981, when Sir Run Run Shaw openly

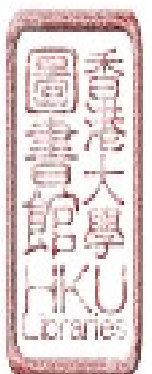


expressed his comments that “HKIFF should cancel from now on” in a press conference after he attended the Manila International Film Festival. This comment drove the editor-in-chief at that time, Cheuk-to Li to write a foreword in Volume 54 of City Entertainment Magazine on 19 February 1981, stating the importance of HKIFF was not only about expanding the markets for local filmmakers only. It also served as:

- 1) The main channel to stimulate local filmmakers and audiences with a list of foreign cinemas that rarely could be seen outside festival periods, and
- 2) It also served a major function in systematically and academically investigate and research Chinese and Hong Kong cinemas.

From the two major principles commented by Li, one could see the importance of HKIFF not lied on the commercialization of Hong Kong film by sourcing the possibility of investing them internationally; rather, HKIFF had its own mission that was not replaceable and should be retained as an annual event.

In Volume 81 on 12 April 1982, Li also commented that improvements were needed for the administration and promotion works for HKIFF when he was appraising the effectiveness of the 6<sup>th</sup> HKIFF; he thought that promotion works were done poorly by the government by citing examples that there were no promotions for post-screening talks after showing the film which made many audiences missed the chance to get to know more about the film culture (1982, p. 2). Apart from that, he also publicly commented that the conservativeness of some government officials would hinder HKIFF to go further particularly the unnecessary political sensitives would always stop HKIFF from showing cinemas with high artistic values (1982, p. 2). It was quite an evidence that such

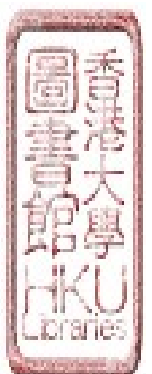


bureaucracies were viewed as unwanted obstacles in developing HKIFF.

From the abovementioned, one should bear in mind that in the first 10 years, the missions of HKIFF were greatly to enhance the quality of cinema viewing of local audiences and filmmakers, and also treated HKIFF as a window to showcase South Asian and Hong Kong cinemas overseas. Would such missions still applicable in the later stages when different administrations taken over HKIFF other than Urban Council?

#### 1997-2001 The remaining years of HKIFF under Urban Council and LCSD

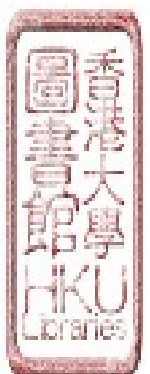
After 1997, HKIFF was under the administration of the Provisional Urban Council. It was until 2001 that HKIFF was being moved to a newly established governmental department called Leisure and Cultural Services Department (LCSD). From there onwards, HKIFF was no longer accountable to the counselors of Urban Council only, it was being governed under the Hong Kong SAR Government legitimately. Voices to detach from the government became stronger when the programmer, Cheuk-to Li and the editor, Jacob Wong resigned from their positions to protest against the decision of moving HKIFF into LCSD's control. In terms of programming, the International Federation of Film Critics' Awards (FIPRESCI Prize) was set up for awarding the newly-emerged Asian young directors who had showed their talents in directing in 1999. From the 23<sup>th</sup> HKIFF Year Book, Senior Manager of HKIFF, Tak-sing Lo, had voiced out the eagerness and assertiveness in acknowledging young Asian directors with awards so as to heighten the status of Asian cinema and to let the world audiences to know Asian cinemas more (1999, p. 3). This was a great alteration when comparing to what



Garcia had once said in 1997 that HKIFF should remain as a festival to showcase Asian cinemas without presenting and selecting any prize-winners. In the same year, the programmer Cheuk-to Li and Jacob Wong were being interviewed by City Entertainment Magazine as a special feature in Volume 520. They once again expressed the view that under the Provisional Urban Council, they need to “seek for endorsements from the counsellors, no matter it is big or small” (1999, p. 45). Li also thought that the auxiliary activities including seminars, forums and conferences were not arranged soundly so that it “cannot condense and accumulate fruitful discussions after cinema-screenings” (1999, p. 45). Would such comments paved the way for a more all rounded HKIFF with independence in nature? Thereby, one should also expect that there would be more apparent changes or other major revisions in the objectives and missions of HKIFF when it was under the administration of another entity other than the government.

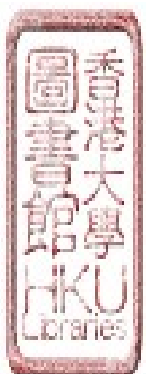
#### 2002-present From Arts Development Council to completely corporatize

It was the first HKIFF under the ruling of HKADC in 2002. The director at that time, Peter Tsi commented that it was a first step to detach from the government (2002, City Entertainment Magazine, Vol. 597, p. 31). He primarily commented that the major difference was they hired a PR company who knew film industry to do the marketing works. (2002, City Entertainment Magazine, Vol. 597, p. 32). The second difference was HKIFF needed to seek for partnership or commercial sponsor actively so as to gain a larger coverage in the market. Penetrating into local audiences was therefore allowed by the support from commercial sponsors or partners (2002, City Entertainment Magazine, Vol. 597, p. 32). This paved the way for seeking sponsors to self-finance their expenses and also to gain extensive



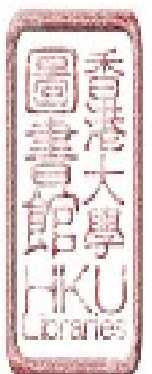


coverage. As Wong (2011, p. 218) put it, “HKIFF needed to survive as private entity so that there were lots of drastic changes”. In 2002, they added competitive programs and sought Cathay Pacific to be the first major sponsor in 2001 and 2002. However, after these 2 years, Cathay Pacific thought that the audience of HKIFF was “too niche” (Wong. 2011, p. 218), it even treated HKIFF as “not engaging the whole city enough and lack of visibility too” (Wong. 2011, p. 218). Wong said “the withdrawal of Cathay Pacific was a wake-up call for the programmers inside HKIFF so that they would seek actively for a change in programming so that wider audiences would be attracted and the festival would be more relevant to Hong Kong” (2011, p. 218). It even drove Li and Tsi to voice out publicly in a press release of HKADC that re-creating the image of HKIFF is needed and the goal is “to establish an event that has to be culturally entertaining” (Hong Kong Arts Development Council Press Release, 2002). Many innovations were established including connecting with Hong Kong Filmart, setting up the Cinema Capital in “April Campaign”, meaning organizing in conjunction with Hong Kong Film Awards and Hong Kong Asia Film Financing Forum in 2003 and eventually the Asian Film Awards (Wong, 2011, p. 218). As Wong observed, “the manifestation of award-presenting make “values added” possible that many filmmakers had been demanding” (2011, p. 219). With the corporation of Filmart, HK Entertainment Expo and HKIFF, Wong thought that it “formed an analogy to the development of Hong Kong film industry as a center for film distribution, services and finances rather than production only” (2011, p. 219). From this, it can be clearly seen that HKIFF had evolved from an audience festival aiming at exhibiting Asian cinemas to the world, to a film festival that acting as a film culture circuit that different elements, particularly the commercial elements have been added into the festival. The missions and objectives of HKIFF



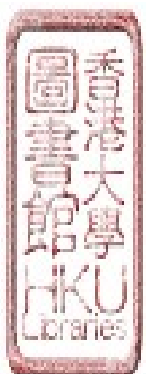
can be concluded as undergoing a series of very comprehensive revisions and adjustments.

Furthermore, Hong Kong critics had been also commenting for many times that HKIFF should detach from the government in this appropriate time. In the 30<sup>th</sup> Anniversary of HKIFF, the festival cooperated with Hong Kong Magazine in making an anniversary booklet for celebration. This time, from the layout to the design of the booklet, one could see the difference comparing to the one in 20<sup>th</sup> Anniversary; it embodied a total detachment from the government. The use of color for this booklet is chic and bold. Use of tone is far less bureaucratic. Not only the book itself represents a total difference from the government, what Roger Garcia advocated was also a total upside down. In this booklet, he had changed his thoughts obviously about the future development of HKIFF, he commented that “today we are operating in a very different world, there are so many film festivals and it is de riguer for most festivals to show Asian movies” (2006, p. 10). Since Asia now has its fair share of festivals, He thought that “even there are many film festivals blossoming like Pusan International Film Festival, all film festivals have their different roles and HKIFF is having its own identity. Its status will never change as it is the father of the Asian International Film Festival” (2006, p. 10). Therefore, it seemed like to him that there is no threat for HKIFF in positioning itself when there are many newcomers in the South Asian regions. He commented that HKIFF was “the first and the pioneer” (2006, p. 10). By going forward to acknowledging and counting the milestones set up by HKIFF, Garcia pointed out that It helped to “foster and broaden the notion of Asian art film” (2006, p. 10). It also “ushered China’s Fifth Generation into the international arena by bringing international recognition to local films and filmmakers with



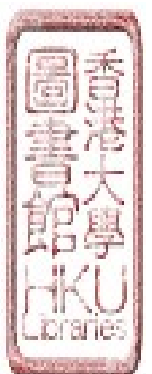
retrospectives and publications every year” (2006, P. 10). However, he also commented that “It is a must for HKIFF to balance programming freedom, commercial sponsorship, and government subsidy although the task is as hard as walking a tightrope” (2006, p. 10). Wong (2011, p. 219) had similar conclusion with the balancing of programming and commercial sponsorship. In 2007, HKIFF hired PR firm to further strategize the positioning of HKIFF with the competitions rose over in Pusan, Shanghai and Tokyo, HKIFF got a suggestion for putting up more “acrobatics” (2011, p. 219) by involving more film studios and film stars and also setting up awards as discussed earlier. It can be considered proven right as after 2006, there were different local celebrities involved as the ambassador of HKIFF each year, starting from Leon Lai in 2004 to Louis Koo this year. Cheuk-to Li had once admitted that the introduction of spokesperson was to increase the coverage of HKIFF and to search for possible and potential commercial sponsor more easily (Tai Kung Pao, 25 March, 2004). Therefore, it also marked the importance of commercial sponsors in financing the expenditures of HKIFF.

From the above, one could see the objectives were changed drastically when comparing to the objectives stated in 1997. What makes such change would be a crucial question to ask for this research since this apparent change in objective might result in a very different perspective of programming in HKIFF. No matter what, Garcia still thought that such balancing is needed as “the result would be rewarding since HKIFF had gained commercial support that are not attainable with bureaucratic control before” (2006, p. 10). Therefore, he even admitted that there was many bureaucratic control from the government that would hinder HKIFF from going forward. It was certainly in line with what Cheuk-to Li had once wrote in a column that published in Ming Pao, stating that HKIFF had to take the

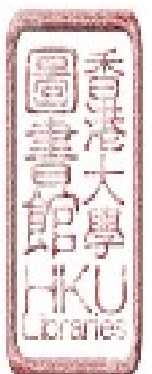


lead to change, or just “sit still and wait to die” (Ming Pao, 8 April, 2007) when he was commenting on someone who claimed that “HKIFF had lost its soul” (Wong, 2011, p. 220-221). The original column was published in 2007 which HKIFF was already corporatized. Actually after being governed by Hong Kong Arts Development Council (HKADC) in 2001, As Wong described, “HKIFF had sought to attract new local audiences which can be embodied in the changes of festival booking folder and its packaging and programming” (2011, p. 220). As more mainstream cinemas were included inside the festival, the new section, “Midnight Heart”, to show mainstream cinemas that matched with audiences’ general expectations at midnight was introduced to attract more local audiences. The similar programming strategies can also be found in the new section “I See It My Way” in 2009 onwards (Wong, 2011, P. 192). Similar research on the marketing strategies of booking folder is found really effective in luring new and young audiences into the festival, while keeping the old audiences anticipated more for upcoming films being shown in the coming festival since they would treat the booking folder as “bible” and as a bridge for communication between the film festival and the audiences (Unwin, Kerrigan, Waite and Grant, 2007, p. 231-245).

With so many new strategies to seek for wider coverage and commercial support. Was HKIFF changed to a pure entertainment activity that happened to be organized once a year? Had all the missions and objectives being advocated in earlier periods being thrown away? Wong (2011, p. 220) lucidly depicted the side story of HKIFF in 2007 to defend that the programmers of HKIFF did not forget their dreams and missions. She told that in 2007, when Jacob Wong, the programmer felt truly gratified that “there were 6 audiences truly wanted to



explore the unknown spaces of film, to lose oneself and to be reborn again” (2011, p. 220) when they were found sitting in the cinema in watching the Filipino film “*Autohystoria*” which was insisted to be shown by Jacob Wong. In fact, the new section “Avant-garde” that being introduced in 2003 was a counter-offer for audiences to fully embrace some films with high artistic values which could barely be seen outside festival periods. By underpinning this story, Wong would like to show that programmers did not forget the missions, rather, this story could even reflect the reality that “it was extremely difficult to show difficult and inaccessible films that fated to have little commercial possibility” (2011, p. 220).



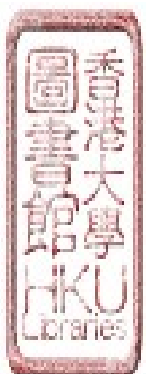
## Methodology and research questions:

### Systematic approach in data collection of artistic and commercial level of HKIFF

#### 2 models in analyzing film festivals:

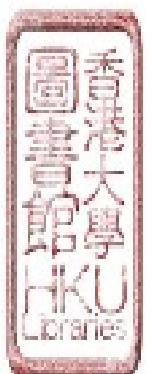
In view of the nature and originality, the debate of whether a film festival should be artistic or commercial had been thoroughly articulated by De Valick (2014, p. 40-59). De Valick gave a very comprehensive description on how film festivals split into 2 kinds of models. These divergence were termed by him as driven by either “autonomous” logics or “heterogeneous” practices (2014, p. 40). He postulated that there was a tension in between these 2 kinds of principles in different film festivals in the world. Therefore, he centered his research on answering the question of what the attitude and behaviors of film festivals staff were when there is a competition between going artistic or going commercial (2014, p. 41). After his research where interviewing with former staff working inside film festivals, he found out that the recent-rising term of cultural entrepreneurship that most curators and staff inside film festivals have being advocating could produce a synergy that could further act as a social agent to negotiate these 2 different forces, providing a way out for film festivals nowadays in pursuing their artistic spirits without losing support generated by incomes incurred by going partly commercial for the film festival (2014, p. 56).

Such idea and rationale supporting the whole research is deemed helpful and consistence with the case in Hong Kong Film Festival since there was a very obvious tension inside Hong Kong International Film Festival over years with different political bodies taking over the administration. The tension could come



from inside the film festival, it is believed that during governmental administration of the HKIFF from 1977 to 2001, there was an internal tension between art administrators and film programmers. Due to bureaucratic governmental structures, art administrators, who happened to be civil servant, were eligible to follow the policy of duty posting, therefore, they could not stay inside the film festival forever; while programmers, who were contract staff appointed by the government with the basis of contract-renewing in once or twice a year, would stay inside the job unless they were terminated or they personally quit the job. As described in the Literature Review part, such difference in job nature structure drove these 2 parties in undergoing a certain degree of discontentedness when working together. It is believed that such discontentedness should be came across and touched upon with when conducting interview with former film festival staff in the government era. Further analysis would be provided with details and comments originated from art administrators of film festival.

It is believed that there are external tension in the programming and commercial sponsors too. Although Wong (2011, p. 220) had vividly describe a side-story that Jacob Wong did not forget to provide more artistic cinemas to the audiences; there might be still lots of compensation, or compromises made with the commercial sponsors since they needed to get what they wanted from the festival. Such acts might result in what Wong (2011, p. 192) had recorded when she was watching films in HKIFF period while “some old-timers lamented that it is too commercialized and red carpets”. Therefore, to know more about such tensions and to look into how HKIFF would like to live with such tensions would be effective in investigating their changing missions and objectives and the



effectiveness of them. It is postulated that HKIFF would not forget the missions they set when they first established the festival. It is therefore crucial to know how they solve these kinds of internal and external tensions being spotted from the literature review part.

From the above, 2 main research questions can be generated:

- 1) What is the changing missions and objectives of HKIFF? Was these objectives manifested in the end?
- 2) Is HKIFF a cultural event or an entertainment event? Or is it a cultural+ event?

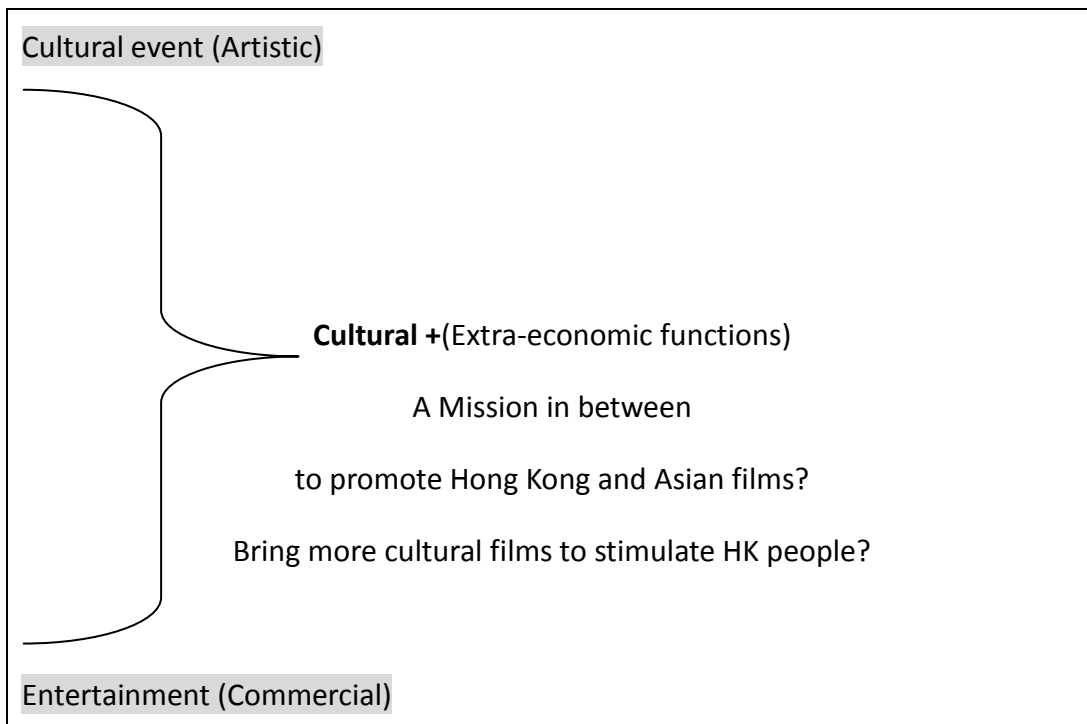
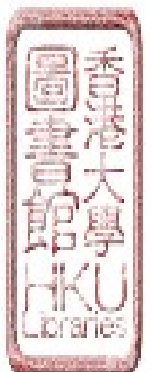


Diagram 2: Illustration of the research gap of finding out the “cultural+” form

HKIFF over times

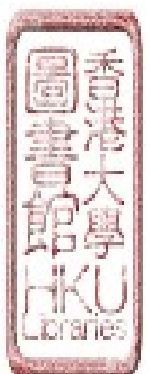
As Koon-chung Chan mentioned in the 20<sup>th</sup> Anniversary booklet, “Chinese and





Taiwanese films are often seen as "culture" while Hong Kong films are regarded as "entertainment" (1997, p. 74) he went on to depict that the former will be debated fully within cultural circles while the latter will be a focus for the whole of society, as well as being a consumer product and an entertainment product" (1997, p. 75). Therefore, are Hong Kong films an entertainment product that is under the light of the whole society? Was there any space for HKIFF to lie in between? This is where the possible "cultural+" here lies in this research, which is probably the core of this research. Since after investigation of the changing administrations of HKIFF, one could see that finding commercial support would be a main way out for HKIFF to self-finance on its own. However, it is more important to know that how it positions itself with such a predicament? How it maintain itself as a cultural event when compromising requirements from the commercial sponsors? Or put it more particular: How does it manage to extend the audience coverage without affecting the qualities of the films that they are going to show inside HKIFF each year? From the above diagram, one major question has to be asked: Can HKIFF lie in this bi-polar system of film festival as introduced by De Valick (2014, p. 40-59)? Is it possible for HKIFF to navigate in between 2 ends by positioning itself something extra-economic? Would this lie the mission of HKIFF which stated firmly in the beginning: to promote Hong Kong cinema and to bring more cinemas to local audiences in order to stimulate them?

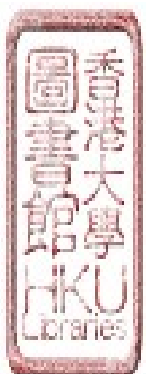
In order to address such research questions, a combination of both quantitative and qualitative approaches were adopted in this research so as to gain a more systematic view on the subject matter. From the data collection and textual analysis stage, it was seen that little research was conducted before to look at the subject in a completed manner – a way that research HKIFF throughout the said 3



different administration bodies. There is a need for a systematic reply on the issue by organizing data and detailed explanation and articulation by the programmers at that time. By using these 2 kinds of data, both qualitatively and quantitatively, the research objectives and questions are believed to be tackled in the most comprehensive manner.

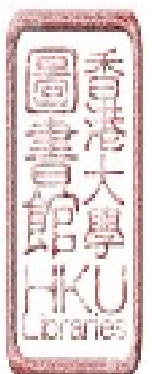
By organizing data, figures and findings are needed, like how many post-performance talks, forums and seminars are arranged? What was the attendance? Any growth in number of participants of educational activities? The data and figures can be gathered from Annual reports published by HKIFF on the web. Figures should be gathered from the website of Jockey Club Cine Academy (JCCA), fridge activities co-organized by HKIFF and Jockey Club on a 3-year basis, and any another annual publications by HKIFF where possible box office figures, quantities of seminars, forums and talks could possibly be recorded. Moreover, the amount of sponsorship, how HKIFF manipulate such amount can also be traced back in the websites of the funding authorities and documents from Legislative Council. Such data is valuable since when the exact annual amount of sponsors, or the proportions of each sponsor contributing to the total amount can trace the main financial sources effectively. One would possibly see the corresponding objectives of HKIFF according to the sponsor amount and the sources of the sponsors.

By detailed explanation and articulation of programmers, it needs to be attained by invitation of interview. It is believed that the information gathered from three administrations ruling over HKIFF would be of highly use since this kind of staff could explain and justify whether the said internal and external tensions did



actually happen in the past, and how changing missions and objectives had to do with such tensions. They would also provide more insight on whether HKIFF had retained its position as a cultural event, or had it transformed into an entertainment event already.

By combining the abovementioned quantitative and qualitative methods to form a systematic approach in researching the subject matter, this is believed that such research could fill the research gap on studying the issue across three different administrations comprehensively.

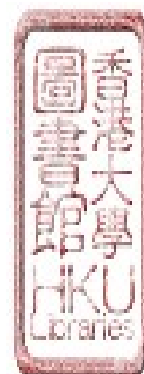


## Discussion and analysis:

### ***Quantitative analysis: Uncontrollable external factors and Changes in programming substances with good intentions***

For quantitative approach of this research. The major counting of sections for HKIFF was conducted by looking through different annual reports and booklets throughout the times. Annual reports from 2006 to 2014 were accessible on the HKIFF website. Data from 1999 to 2005 were basically from the annual publications published by HKIFF each year. The reason to collect data from 1999 to 2014 is due to the fact that firstly, these are the most recent 14 years of HKIFF; and secondly, these 14-year period cover the 3 different administrations that are being mentioned in the above paragraphs. It is believed that the data collected had covered the complete possible changing missions over the 3 administrations namely Urban Council and the Provisional Urban Council, Hong Kong Arts Development Council and the corporatized HKIFF.

It is crucial to look at the programming and arrangements of HKIFF from 1999 to 2014. By programming, it means whether there were new sections introduced for that particular year? Any newly added awards for that particular year? Is there any particular programmes that were targeted at particular groups only?; By arrangement, it means whether there were fringe activities alongside with the programmes so as to stir up more opportunities for cultural exchange? What is the financial sources of such fringe activities? What was the attendance of such fringe activities? The data is further processed in excel for a year-by-year analysis

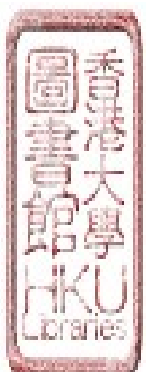


which can be seen in the following tables:

The first table was from 1999 to 2001, which the programming and arrangement of HKIFF was still under the administration of the Leisure and Cultural Services Department where HKIFF was accountable to the Director of LCSD.

Table 1: Programming and arrangement of HKIFF from 1999 (23<sup>th</sup>) to 2001 (25<sup>th</sup>)

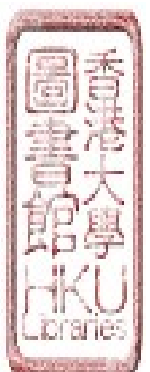
LCSD+ADC Era (Co-presentation)	
2001 (25 <sup>th</sup> )	
Seminar	6 seminars
Outdoor Films Show	
Introducing the new segment: Midnight Zone (午夜不設防)	
LCSD Era	
2000 (24 <sup>th</sup> )	
Seminar & Forum	7 seminars
Outdoor Films Show	
Student preview screenings	
International Conference	Second International Conference on Chinese Cinema (Co-present with HKBU)
The first Asian Film Financing Forum (HAF)	
LCSD Era	
1999 (23 <sup>th</sup> )	
Seminar & Forum	11 seminars and forums
Outdoor Films Show	
Student preview screenings	
Setting up of FIPRESCI prize (國際影評人聯盟獎)	



It had to be noted that the setting up of FIRPESCI prize was a non-competitive intention to make the young and fledging Asian directors in getting a higher international status. It was not functioned as a competitive award to reward those directors attaining better artistic values. From this LCSD Era 1999 to 2001, one could see that the elements of programming and arrangements were still very much following the primary objectives – to showcase more cinemas to the local audiences. Actually, in this Era, the government had already attempted to outreach the screenings to more specific, or to be concrete, the young audiences. There were free outdoor films show to catch attention from the public while also some screenings were designated for full-time students to watch with concessionary price. In 2000, there was also an international conference co-presented with the Hong Kong Baptist University to further the academic discussion into the university arena; the first Asian Film Financing Forum was set up in 2000 so as to attract more investors to look into Hong Kong films. However, it did not go permanent until 2006.

Table 2: Programming and arrangement of HKIFF from 2002 (26<sup>th</sup>) to 2004 (28<sup>th</sup>)

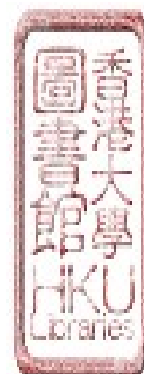
Privatized Era	
2004 (28 <sup>th</sup> )	
Cathay Pacific Airlines (國泰航空) Title Sponsor	
Seminar	6 seminars
1 Award introductions	天主教文化獎
Introducing HKIFF spokesperson (later ambassador)	
ADC Era	



2003 (27 <sup>th</sup> )	
Cathay Pacific Airlines (國泰航空) Title Sponsor	
Seminar	7 seminars
4 Award introductions	火鳥大獎新秀競賽
	亞洲數碼錄像競賽
	人道獎紀錄片競賽
	最感動心靈電影大獎
Introducing the new segment: "The Avant-Garde" (前衛眼)	
ADC Era	
2002 (26 <sup>th</sup> )	
Seminar	4 seminars
香港亞洲電影交流會 Hong Kong-Asia Screenings	
Introducing the new segment: "Midnight Heat" (我愛午夜長)	
Outdoor Films Show	

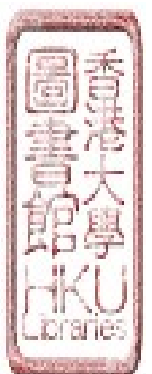
When HKIFF transferred into the second administration, HKADC, one would see a drastic change comparing to the LCSD Era. There were Midnight Heat being introduced to attract more young people to watch films at midnight times. As Wong (2011, p. 192), it was a very useful tactic to extend coverage to the young audiences. As in the ADC Era, staff of HKIFF only accountable to the board members of ADC, they could try on different things that cannot be practiced back at LCSD Era because of bureaucratic controls.

Furthermore, there are 4 awards being introduced in 2003. This was actually unprecedented as there were no award with competitive in nature in HKIFF



history before. The last award was an interactive award to act as a channel in communicating with the audiences. It featured a writing task for participants to write about their most unforgettable experiences in watching HKIFF movies. The shortlisted audiences would win a trip to Berlin in participating in the Berlin Film Fest in the same year. This is also one unprecedented move made by the HKIFF since such giveaways was so big that it must induce extend coverage so as to be in line with their changing objectives in the ADC Era, which is to balance the quality of films showing in HKIFF but also actively in search of commercial support through sponsorship.

As the Board members were representatives from many private sectors, they built up connected network. This made seeking for sponsor way easier than before. Therefore, Cathay Pacific Airlines become the first ever title sponsor for HKIFF. As a sponsor signifying that it must have something wanted to acquire from sponsoring HKIFF, it was not difficult to connect the fact that being sponsored by a private sector is a cause for engaging more commercial elements for HKIFF. One could see that there were spokesperson involved starting from 2004. The prize presentation ceremony is also furnished by the sponsors. Such presentation and ceremonies was a very ideal channel to promote the private entity as one withholding cultural values in admiring Hong Kong film culture, but it is also anticipated that such sponsors exerted high pressure to programmers of HKIFF as being artistic personnel, they needed to gradually compromise with the commercial sectors, to a magnitude that they never expected to have. One more point needed to note here is that no matter how many drastic changes were put inside these 3 years, there was still a new segment launched in 2003. “The Avant-Garde” was actually made possible because of having more financial

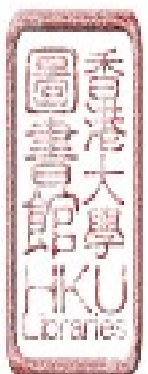




support from the commercial partners. Therefore, within the uncontrollable factors of engaging commercial sponsorship, they could get a full-scaled artistic segment in return. Such good substance was highly treated as the essential segment that cannot be dismissed from HKIFF since it is significant to withstand their original mission of bringing cinema with high values to Hong Kong audiences.

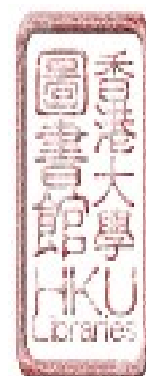
Table3: Programming and arrangement of HKIFF from 2005 (29<sup>th</sup>) to 2015 (39<sup>th</sup>)

Privatized Era 2015 (39 <sup>th</sup> )				
Face to Face with masters	Face to Face: Sylvia Chang	Face to Face: Mohsen Makhmalbaf	Face to Face: Pedro Costa	Face to Face: Peter Greenaway
Community Outreach: 4 free community and college screenings				
3 Secondary School screenings supported by the Hsin Chong Group				
Create HK: Film+ 5 free screening's to Secondary and university students				
Festival+ @The Metroplex: 4 free screenings and touring				
Concessionary Price for students (\$25)				
Privatized Era 2014 (38 <sup>th</sup> )				
Face to Face with masters	Face to Face: Isabelle HUPPET	Face to Face: Agnes B	Face to Face: Catherine DENEUVE	Face to Face: BOON Joon-ho
Attendee	301	798	300	251
Seminar	Pre-HKIFF Seminar	Rememberin g Chiu	The Quiet Revolution: 40	

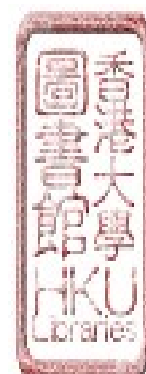


		Kang-chien (1940-2013)	Years of ICAC Drama Series Seminar	
Attendee	56	113	158	
Community Outreach: 7 free community and college screenings				
Joint-universities programme				

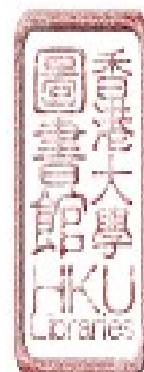
Privatized Era 2013 (37th)		
Face to Face with masters	Jockey Club Cine Academy: Wong Kar-wai	Face to Face: Andrew Lau Wai-keung
Attendee	637	1,240
Seminar	eslite Seminar	
Attendee	86	
JOCKEY CLUB CINE ACADEMY 賽馬會電影學堂		
Festival Tour		27 groups, 369 participants
Youth Volunteer		Attendee: 130
Community Outreach: 4 free community and college screenings		
Joint-universities programme		
Cinefan becomes regular spin-off programmes for HKIFF		
Privatized Era 2012 (36 <sup>th</sup> )		
Face to Face with	Face to Face: Keanu Reeves	Face to Face: Peter



masters		Chan Ho-sing
Attendees	637	1047
Seminars and Forums	5 Public Seminars and Forums	Attendee: 140
JOCKEY CLUB CINE ACADEMY 賽馬會電影學堂		
Festival Tour		23 groups, 226 participants
Youth Volunteer		Attendee: 133
Community Outreach: 3 free movie days		
Joint-universities programme: 5 free screenings		
Privatized Era 2011 (35 <sup>th</sup> )		
Masterclass	2 Masterclasses (Jiang Zhangke and Wai Ka-fai)	Attendee: 1,100
Seminars and Forums	3 Public Seminars and Forums	Attendee: 130
JOCKEY CLUB CINE ACADEMY (賽馬會電影學堂)		
Festival Tour		20 groups, 195 participants
Youth Volunteer		Attendee: 124
Educators Workshop		Attendee: 17
Joint-universities programme: 5 free screenings		
Privatized Era 2010 (34 <sup>th</sup> )		
Seminars and Forums	12 Public Seminars and Forums	Attendee: 450
國際短片競賽 Intl' Short Film Competition		



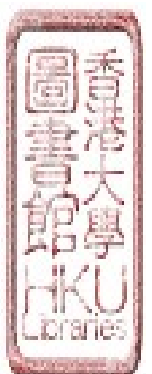
Joint-universities programme		
Privatized Era		
2009 (33 <sup>th</sup> )		
Seminars and Forums	12 Public Seminars and Forums	Attendee: 1,200
Privatized Era		
2008 (32 <sup>th</sup> )		
Seminars and Forums	8 Public Seminars and Forums	Attendee: 800
Privatized Era		
2007 (31 <sup>th</sup> )		
Seminars and Forums	7 Public seminars	Attendee: 954
Asia Film Financing Forum (HAF) becomes permanent (香港亞洲電影投資會)		
Asian Film Awards (亞洲電影大獎)		
Privatized Era		
2006 (30 <sup>th</sup> )		
Giordano Title Sponsor		
Seminars and Forums	6 Public Seminars and Forums	
Summer HKIFF becomes regular spin-off programmes for HKIFF		
Privatized Era		
2005 (29 <sup>th</sup> )		
SONY Title Sponsor		
Seminar	4 seminars	
Introducing the new monthly screening programmes		
Introducing the new i-city + ifva programmes		
Introducing the new Joint Universities Programme		



## Outdoor Films Show at Timar

From 2005 to 2015, the first 10 year of HKIFF who was entirely corporatized, was also a remarkable decade for many different collaborations to be engaged. The most profound one was the 3-year cooperation of the Hong Kong Jockey Club and HKIFF in forming the Jockey Club Cine Academy. Because of this new initiative, many youngsters were able to know more about the operations of HKIFF by means of volunteering. There were extensive training on HKIFF knowledge for the youth volunteers involved. One could see that from 2011 to 2013, about 130 volunteers were trained for organizing the HKIFF during festival periods. Outreaching activities even extended in organizing festival tours. In these 3-year cohort, numerous film critics, independent movie directors, film programmers and cultural personnel were engaged to hold festival tours, teaching youngsters on how to admire different movies all over the world. Post-screening talks were arranged so as to stimulate critical thinking for the youngsters. This 3-year sponsoring programme was a great outreach for more young people to get in touch with HKIFF. This was a programme that needed lots of financial supports to manifest. Such thoughts could not be fostered and put into real action without the support from commercial sponsors.

The trend of sponsor had been changed from title sponsor into partial sponsors, where different sponsors were financially supporting certain amount of activities of HKIFF. For example, Create HK is supporting an event called “film+” in supporting 5 screenings for secondary school students; Hsin Chong Group and The metroplex were also sponsoring on certain amounts of screenings for university and secondary school students respectively. The Joint-university

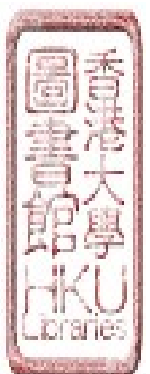


programmes was introduced in 2010 where this sections were free in 2011 and 2012. HKIFF provides platform for university students who were attaining certain level of movie-taking techniques to show the audiences their expertise.

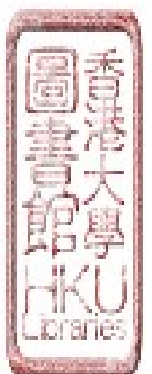
The attendance of different seminar, face-to-face sections is getting higher and higher over times. It signifies that audiences were more willing to attend post-screenings talks than before. More stimulation and critical thinking are made possible when more people participating in the post-screening sections. The efficiencies of such post-screening talks had been improving over years, where the mission of HKIFF in promoting film culture over times can be deemed continuously displaying its positive results over times.

Although the competitive award, Hong Kong Asia Film Awards were launched in 2007, so as to strive for a better international status for young Asian directors, HKIFF staff were believed to try their attempts to attain wider audience level with the use of commercial sponsors. Therefore, it is believed that the overall missions of HKIFF is still to a large extent, in line with bringing more cinemas with cultural values to Hong Kong audiences. It is just the changing of administration would render differences in financing the entity, under such uncontrollable external factors, HKIFF is still changing its substances with good intentions by collaborating with commercial partners in different modes, so as to continue on their missions in the Hong Kong film culture setting through different administrations.

From the above data collection, it reveals that HKIFF had changed drastically from a division inside the Hong Kong Government into a corporatized entity. There were many possibilities being put into real actions with the financial assistances



from the commercial sponsors. Although they had to in return reward the commercial sponsors by setting up numerous awards to attract audiences' eyeballs, HKIFF had also successfully attracted young audiences with the collaborations of commercial partners. Therefore, through data collection, one could be concluded that HKIFF is a cultural+ film event that continue on with the changing missions in providing more international cinemas to Hong Kong audiences so as to promote film culture.



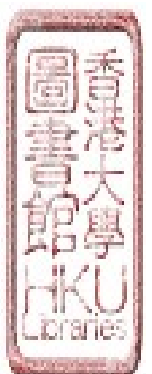
**Qualitative analysis: Tensions between administrators and film programmers:**

***A higher autonomous management in return?***

Regarding the further explanation of the by-then programmers and art administrators of HKIFF, the data collection period have been long, starting from November 2014 to July 2015 where 4 different interviews including 1 phone interview and 3 face-to-face interviews were conducted, interviewees and other details are summarized in the table below:

Table 4: Interviewees and related details

Name	Post in HKIFF	Interview time
Cheuk-to Li, Jeffrey Wong	Current General Manager and Programmer of HKIFF (Privatized Era)	12 <sup>th</sup> November, 2014  (Wednesday)  (Group interview)
Amory Hui	Student Intern (2011); Marketing Manager (2012) (Privatized Era)	9 <sup>th</sup> March, 2015  (Monday)  (Phone interview)
Maggie Pang	Assistant Manager (1991 – 1994) (Urban Council Era)	20 <sup>th</sup> July, 2015  (Monday)
Karen Lee	Assistant Manager (1998 – 2000) (LCSD Era)	25 <sup>th</sup> July, 2015  (Saturday)



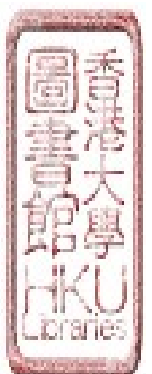


It was at first aiming to touch upon with arts administrators and programmers from the said 3 different administrators, at last no one from the ADC Era could be contacted and the number of arts administrators were outweighing that of programmers.

When being asked whether there was any ever changing missions of HKIFF, Maggie Pang, the current Chief Manager of Film and Cultural Exchange of LCSD, responded by saying that there were altogether 3 major differences that she can observe when HKIFF was or was not presented by the Hong Kong government, the first one is directly responding to the internal tension that was experienced when HKIFF was managed by Urban Council and LCSD:

*“These kinds of film expertise do not like bureaucratic controls. Their administrative sense is not high. Art administrators had to negotiate with them on following the governmental rules set by the authorities. They simply do not like administrative works. They will treat the arts administrators as fluid staff that are just happened to be posted in for a several years and left. But actually we are not, we also like films, we indeed know much about films too, just that we are not expertise does not mean that we are not attached to the job, we are only less professional when comparing to them.”*

From the above quote, the internal tension of HKIFF between art administrators and programmers is proven to be existed in the Urban Council and LCSD era. She also comments that HKIFF would enjoy larger degree of autonomy when it was



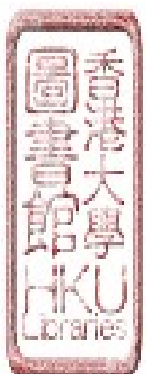
corporatized and different monitoring system will have totally different monitoring criteria under 2 different administrations of HKIFF:

*“In government setting, it is always hard to perform anything edgy and playful. We have to report to the Urban Council, everything is about figures, and what really matter are the screenings and the attendance of each screenings. You can see the difference in monitoring angle, they now report to the board members, not the government, the freedom and autonomy granted to them must be bigger and higher and the monitoring criteria is different too”*

From what Pang had said, it can be seen that there would be a total different situation during and after the government managed HKIFF. However, she also agrees that the initial mission of HKIFF was to provide more different international cinemas to Hong Kong audiences as well as treating HKIFF as a channel to showcase Asian and Hong Kong cinemas to the world. Similarly, the by then Assistant Manager for HKIFF in the last two years under the administration of LCSD, Karen Lee had a view in common:

*“I personally and professionally feel that watching film is the easiest way to know what is happening in the other side of the world. It performs as a major function of Cultural Exchange. I think this is why we establish HKIFF”*

However, Lee, the current manager of Ngau Chi Wan Civic Centre, does not think that corporatization would render HKIFF more autonomy in organizing this annual



event. Alternatively, she thinks that under the administration of Hong Kong government, HKIFF could concern less about auxiliary facilities and focus mainly on programming and curatorship:

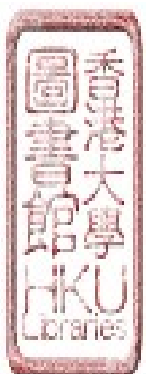
*“I personally think that with financial burden, it is hard for HKIFF to do what they want to do, the effect of corporatization is huge. They need to measure everything in cash terms; if it is still under LCSD, they have no monetary and venue concern. They can be bolder and more creative; However, it was a trend at that time to adopt the small government policy, just like other art groups, HKIFF went independent. I think it is harder for them to lead Hong Kong audiences in terms of film-watching experience now.”*

### ***Sponsoring for what? Is Sponsorship a friend or a foe?***

Therefore, was such sponsorship actually hinder HKIFF in outreaching the community? Amory Hui, who worked as HKIFF as a student intern and then joined the team as a full-time employee in the marketing team, thought in another angle. By stating that if HKIFF cannot attain such sponsorships, there would be no more activities enabled to outreach wider audience base:

*“This is because of having more capitals from our sponsors, we are able to take the first step to reach the communities.”*

Apart from the financial assistances from the sponsors, Hui even points out that the programming of HKIFF had already shown its perceptions in outreaching



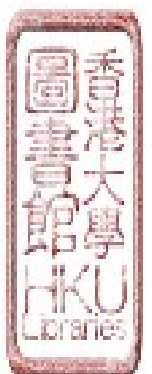
more audiences:

*“This is all about inclusive, we want the films showing inside HKIFF are of large varieties. So as to meet all needs for the audiences. Therefore, we have films that created by masters, we have films that came from different genres; we have free screenings for students and communities; we want to create a for-all film-watching environment for Hong Kong.”*

From what Hui comments on the overall programming strategies of HKIFF, it can be seen that even though the missions had been more or less influenced by the commercial sponsors, HKIFF had strived its possibilities to make the festival a more inclusive festival every year. Hui lucidly points out that they want to create a contagious effect:

*“We want people going to HKIFF for A, would by this chance, taking in touch with B. This is why we insist we want to have as much films as we can each year. We also think that film is not about high culture only. It should be accessible for the public. Keeping a larger quantity of films is good to promote to the public”*

Therefore, this obviously points out that film is not about artistic level and watching artistic movies only. It is about promoting film culture where HKIFF functioning as a major communication channel to widen audience base with the large amount of films genres provided. It somehow manifests the idea that HKIFF is more a “culture+” event to be organized once a year.

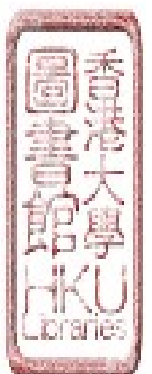


However, one would be wondering the effect of sponsorships on HKIFF and its influences on the execution of HKIFF. As being mentioned by both art administrators back at the Provisional Urban Council and LCSD period, the shift of the main sponsor to HKIFF is essential to its development:

*“From 2009 onwards, the government sponsor to HKIFF had shifted from Home Affairs Bureau (HAB) to Commerce and Economic Development Bureau (CEDB), Create HK under CEDB became the major source of income for HKIFF for their different kinds of expenditures. CEDB is more about economic, which was a major change since HAB have been sponsoring cultural development. The position of funding HKIFF had then been changed.”*

According to the press release by the government dated 24 February 2009, Government funding to HKIFF had shifted from HAB to CEDB, as the government by that time recognized HKIFF as one of the elements inside the film creative industry. Therefore, they considered it a more effective if it is funded under a centralized system altogether with other parties who is under the film creative industry. However, does that mean that HKIFF had been recognized as an entertainment product if it is a major funding object by CEDB who centers their funding mostly on economic development?

From the documents of Legislative Council dated 9 February, 2015, the sponsoring sources of HKIFF had been clearly shown that Hong Kong Film Development Fund, which is an entity under Film Services Office of CEDB, is a major sponsor of the Asian Film Financing Forum, the Asia Film Awards and also



a section focusing at Hong Kong in Paris Cinema International Film Festival in 2012. However, one should not neglect that Hong Kong Film Development Fund also provide financial supports for HKIFF to organize an all-year round film programme called “Cinefan”, a regular spill-out for HKIFF to promote film culture more frequently with restoration of classic films and curatorship of films directed by internationally well-known masters. Other than that, Create HK would grant HK\$11 million each year for HKIFF on its overall administrations. In 2015, Create HK also sponsor to install Chinese subtitles for numerous films so that more local audiences could be reached out to watch those films.

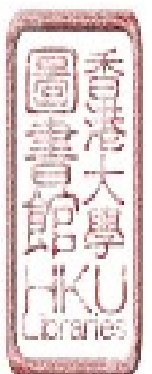
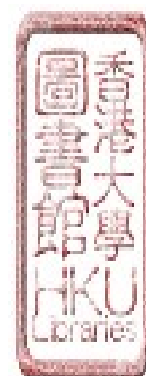


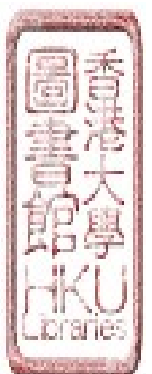
Table 5: Sponsorship amount from Hong Kong Film Development Fund to HKIFF  
from 2011 to 20014

Year	Project Title	Sponsored amount (HK\$)
2014	Cine Fan Programme	HK\$6,320,308.40
2014	The 13 <sup>th</sup> Hong Kong-Asia Film Financing Forum	HK\$4,281,356.00
2014	The 12 <sup>th</sup> Hong Kong-Asia Film Financing Forum	HK\$3,857,356.00
2012	The 7 <sup>th</sup> Asian Film Awards	HK\$7,050,000.00
2012	The 11 <sup>th</sup> Hong Kong-Asia Film Financing Forum	HK\$3,669,375.00
2012	HKIFF Cine Fan Programme (previous title: Hong Kong International Film Festival Society Limited Pilot Repertory Film Programme)	HK\$5,816,308.40
2012	Hong Kong in Focus at the Paris Cinema International Film Festival	HK\$1,566,602.00
2011	The 6 <sup>th</sup> Asian Film Awards	HK\$7,392,030.00

Therefore, the table above, one should be concluded that in order to maintain HKIFF as a cultural circuit and all-inclusive platform for Hong Kong film industry, some elements of HKIFF like AFA and HAF were subsidizing by the Film Development Fund. However, some outreach cultural programmes like Cinefan



was also funded by it. Not to mention there were other private sponsors (The Metroplex and The Hsin Chong Group, for example) who were providing monetary support or venue support to HKIFF in developing wider audience bases by making going into community possible.





## Conclusion:

### Missions scattered and blossomed:

#### On the go in promoting film culture under different administrations and cooperativeness with commercial partners

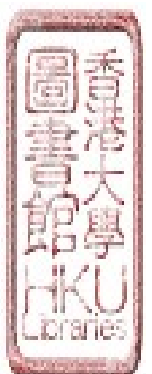
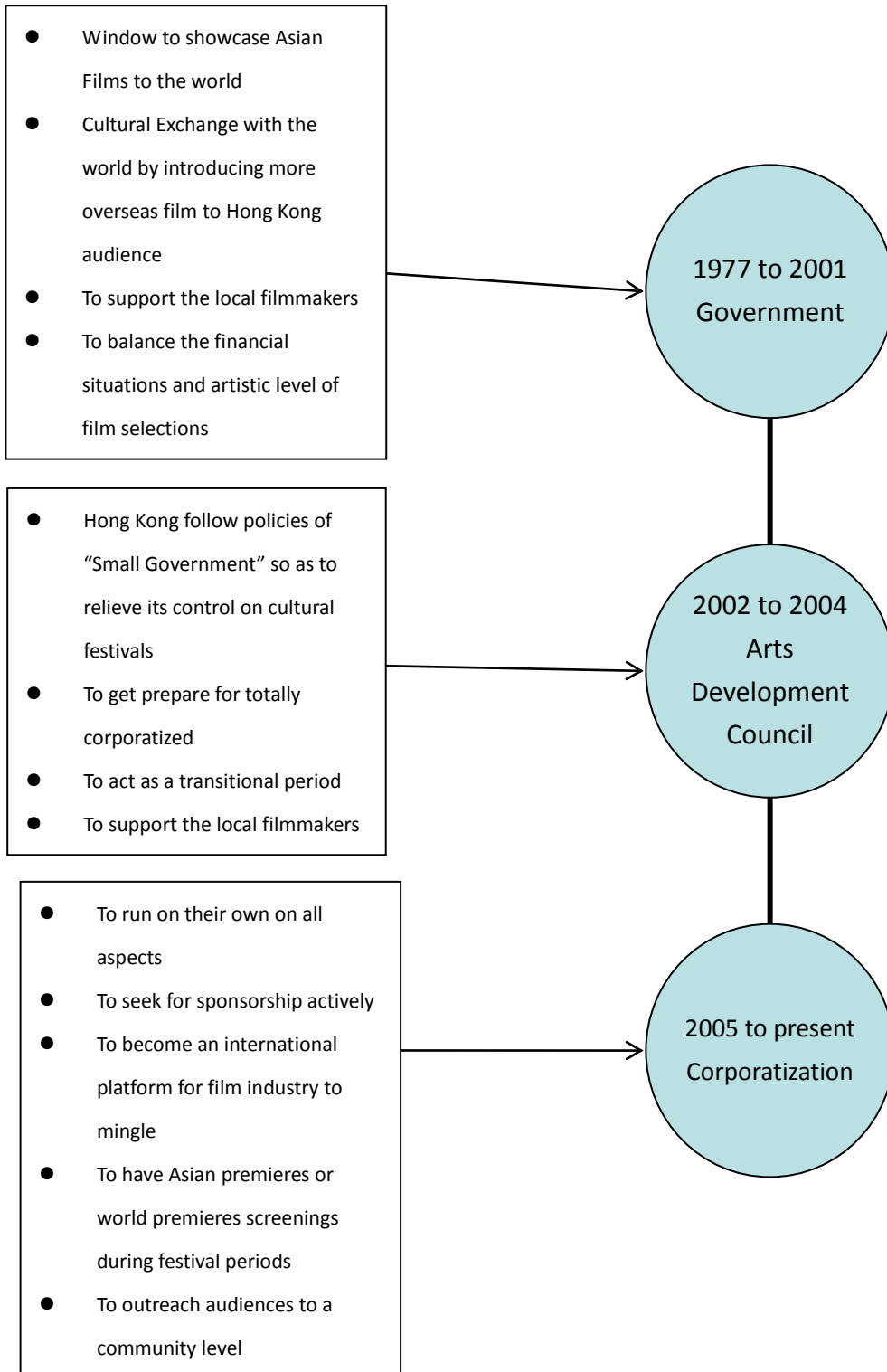
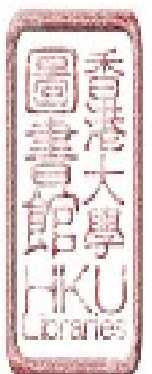


Diagram 3: A summarization of the changing missions of HKIFF over 3 different administrations from 1977 to present

By mixing the quantitative data with the qualitative data, one could be able to see that the programming complications are getting more comprehensive for HKIFF. The above diagram is being drafted to summarize data gathered from the both parts.

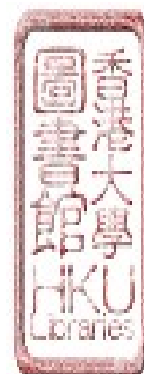
To a large extent, it is mainly due to the fact that HKIFF is still digging off more different post-screening related activities so that film culture could be further promoted and encouraged. More different segments were introduced year after year to provide a more inclusive environment for audiences to choose from. Other than that, the recognition of film as “no high culture” also brings HKIFF into communities by providing different reaching-out activities like seminars, Face-to-face sections with masters, free community screenings and regular spill-out programmes like Cinefan.

The missions of HKIFF can be concluded as scattered and blossomed into a wider scope. It is no longer an artistic event that confined to certain frequent goers. It is about outreaching to a larger populations. In the progress, as admitted by those interviewees, HKIFF has been going through some compromises by seeking commercial sponsorships and providing award-presentation ceremony in return for the financial support of the commerce partners; it is still on the go with its missions to act as a film cultural circuit, a for-all and inclusive platform that served not only different parties, but further expand the serving populations to the community too. Therefore, it can be concluded that HKIFF is a cultural+ annual film event where its missions have been gradually manifested by different formats of collaborations with commercial partners.



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