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華英中學
Wa Ying College

「Hong Kong Movie Industry –
Changes and People's Livelihood」

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Hong Kong Movie Industry

Changes and People's Livelihood



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Wa Ying College
Hong Kong History Project

Project: Hong Kong Movie Industry: Changes and People's Livelihoods

Summary of our project:

Hong Kong's movie industry was once a bloom in about 1970s-1990s, since there were famous actors acting in the movie and it might also reflect the livelihood in Hong Kong during this period

However, since 2000s, Hong Kong's movie industry started to decline. As there were the rising of competitors around the world, like Japan and USA and there were also the rising of cost in producing a movie or film in Hong Kong. Which may lead to the decline of Hong Kong's legendary movie industry.

Throughout this project, we are going to discover the rise and fall of Hong Kong's movie industry by questioning and interviewing.

Through the questionnaires, we can acknowledge that the opinion about how Hong Kong citizens think about movies, and whether the movies are welcomed by the public or not. Also, we can see about the competition of movie industry between Hong Kong and the other countries.

Moreover, through the interview, we can also know that the outline of development of Hong Kong's movie industry during its golden age and downfall period. And the relationship between the movies and the livelihood in Hong Kong.

Summary (Mind-map) of our Project:

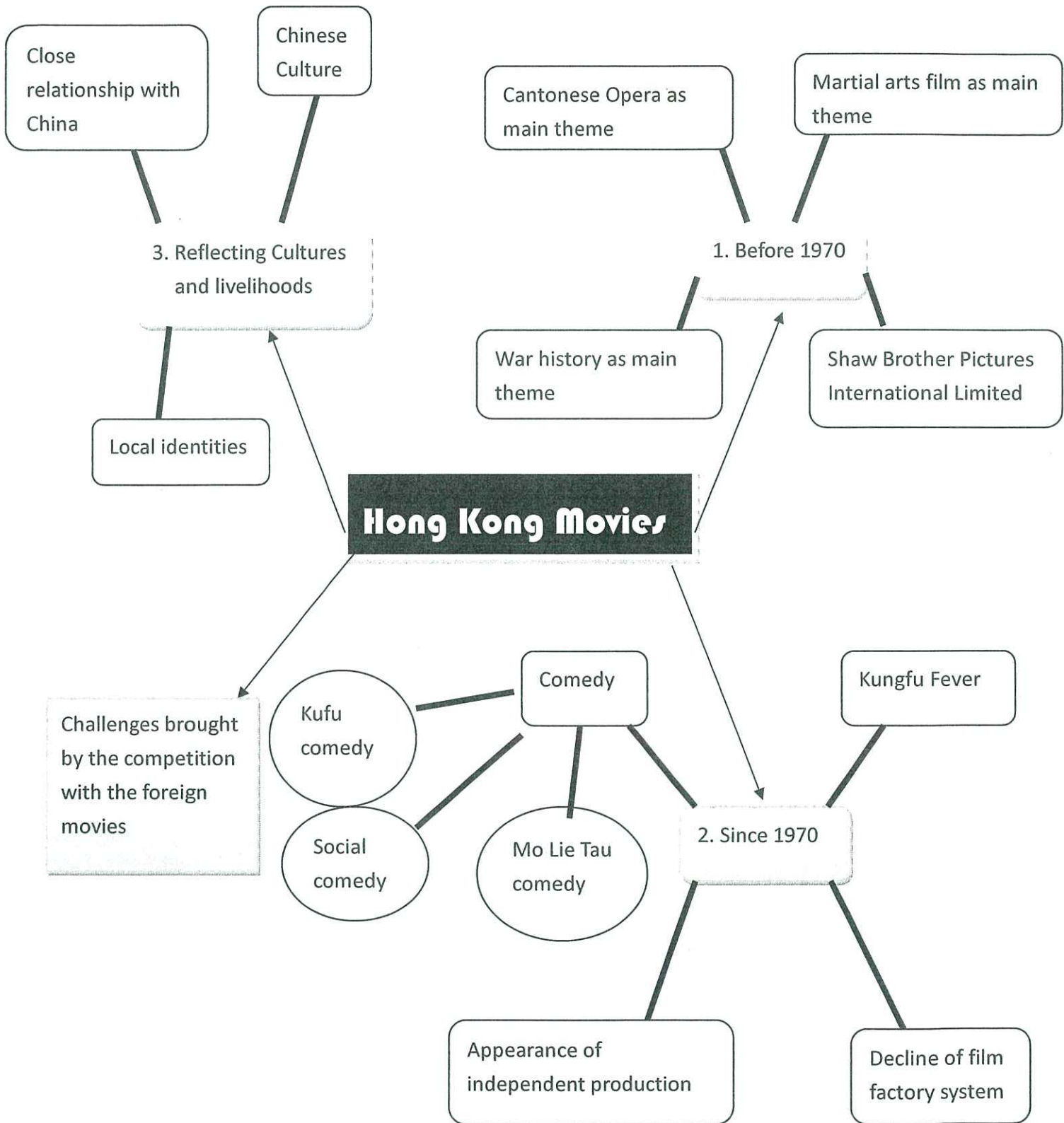


Table of Contents

- A** Introduction – HK Movies Industry and its decline,
- B** The Hong Kong movie industry before 1970
- C** The Hong Kong movie industry since 1970
- D** Hong Kong movie industry – reflecting the livelihoods and cultures of Hong Kong
- E** Challenges to Hong Kong movie industry – Questionnaire Analysis
- F** Conclusion

Introduction - HK Movies Industry and its Declination

I. What means livelihood?

A livelihood is a means of making a living. It encompasses people's capabilities, assets, income, jobs, entertainment and even the whole humans' community.¹ Livelihood is not a physical object, but they exist in our society. We can reach and understand them through different media.

人生不免崎嶇 難以絕無掛慮 既是同舟在獅子山下且共濟 拋棄區分求共對	In life it is often rough and it is hard not to have any worries If we are on the same boat, we can all help each other beneath the Lion Rock
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The lyrics extracted are from the song 'Below the Lion Mountain'. (1970s) 'Below the Lion Mountain' has been a famous song among Hong Kong people, and it is one of the symbols of Hong Kong people's spirit. It reflects the difficult environment Hong Kong people faced in the 1970s, along with the spirit of never giving up and helping each other. These are all the livelihood of Hong Kong people. Hence, livelihood can be reached and be comprehended through different media, including songs, movies and advertisements.

¹ <https://www.earth-changers.com/purpose/employment-livelihoods>

II. What is Filming Industry? How does the Hong Kong Filming Industry relate to livelihood?

Film is an complex and complicated industry. Producing a movie is not a personal job; it gathers the effort of tones of people. Under team work and assortment of techniques, a great film will be produced.

Hong Kong's filming industry, which is one of the intangible cultural heritages, can well reflect the livelihoods of Hong Kong people.

III. Background of the Hong Kong Filming Industry

Filming industry is the entertainment industries involved in producing and distributing movies. The filming industry of Hong Kong has a history of hundreds of years. The movies performed at the earliest time were mainly Cantonese Operas, such as *The Purple Hairpin* (1959) directed by Lee Tit and written by celebrated scriptwriter Tong Tik-Sang.² Since movies were introduced to Hong Kong from the West in 1896, many Hong Kongers set up studios to produce movies, paving the way for the success of Hong Kong filming industry. In 1970s and the decades onwards, the cinema of Hong Kong was even stated as one of the three major threads in the history of Chinese language cinema, alongside the cinema of China, and the cinema of Taiwan. ²

²

<https://theculturetrip.com/asia/hong-kong/articles/a-history-of-traditional-hong-kong-cinema-1913-1970/>

According to Planet Hong Kong: Popular Cinema and the Art of Entertainment, published by Bordwell (2010), “Hong Kong cinema is one of the success stories of film history. For about twenty years [1990-2010], this city-state of around six million people had one of the most robust cinema industries in the world. In a number of films released, it regularly surpassed nearly all Western countries. It ruled the East Asian market, eventually destroying one neighboring country’s film industry.”³ Bordwell described that Hong Kong movie industry was state-of-the-art, and was more superior than the western countries’ movie industries, as far as the members of production is concerned. His words are correct regarding the development of Hong Kong filming industry in the past. However, Hong Kong Filming Industries today are different from the past. Thus, his words may only be partially correct, but not applicable in the present situation.

In the 1970s to 1990s, Hong Kong was the third largest film industry in the world, came behind the Indian Filming Industry and Hollywood⁴, and was dubbed the ‘Oriental Hollywood’, being a symbolic of Asian movie industries. However, Hong Kong filming industry today has witnessed a decline since the 1990s, and it confronted many challenges in recent years. Hong Kong produced 400 films a year in the 1980s, but that number has dropped to around 40 today.⁵ Apparently, this shows the decline of Hong Kong movie industry.

IV. The Purpose and Significance of doing this project

Wanting to know more about the changes and continuity in film production in Hong Kong and the significance of the filming industry in today’s Hong Kong society, ‘Hong Kong filming industry and people’s livelihood’ is therefore selected to be the topic, as the well as area of study, of our project.

³ https://en.wikipedia.org/wiki/Cinema_of_Hong_Kong

⁴ https://en.wikipedia.org/wiki/Cinema_of_Hong_Kong

⁵

<https://www.scmp.com/business/article/2104540/its-fade-out-hong-kongs-film-industry-china-moves-spotlight>

The development of Hong Kong Filming Industry before 1970s

1. Background – Before 1970s

- Cantonese Opera as the Main Theme of Movies

After the Second World War (1939-1945), Hong Kong cinema boomed, with Cantonese opera rising to the forefront. In the 1950s, over 500 opera films were made. Nearly 200 opera films were released in the early 1960s. However, by the mid-1960s, the grand occasion had slumped, and Cantonese Opera as a type of film gradually disappeared.

Source A:

Number of Cantonese Opera Movies and Cantonese movie between 1930s and 1970s

	粵語電影	戲曲電影	百分比 (%)
三十年代	370	91	24
四十年代	531	160	30
五十年代	1519	515	34
六十年代	1548	193	12
七十年代	171	5	2

From the source, the percentage of Cantonese Opera Movies produced in Hong Kong in 1930s were 24%, the percentage of Cantonese Opera Movies produced in Hong Kong in 1970s were only 2%. This shows that this type of films slumped and disappeared gradually during the period.


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 A Cantonese opera movie poster (1959)

- War History as the Main Theme of Movies

After the defeat of Britain in the Battle of Hong Kong (1941) during the Second World War, Hong Kong was occupied by Japan. During the Imperial Japanese occupation of Hong Kong, Hong Kong experienced material shortages, inflation problems, and serious damages. This provided themes and subject matter to the filming industries. Therefore, in the 1950s, most of the early shooting themes revolved around the tragic experience of the fall of Hong Kong. For example, "Never Too Late to Come Home" 郎歸晚 (1947) was released on the January of 1947, just two years after the war, talking about a patriotic youth sacrificing himself in the Hong Kong Battle (1941). Patriotic movies and war-time movies, such as "Roar of the People" 民族的吼聲 and "Fiery Village" 烽火故鄉, were released in the 1940s and 50s. This shows that in 1940s and 50s, war history was used as the main themes of Hong Kong movies.

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⁶  **A movie poster of Fiery Village**
烽火故鄉(1941)

⁶ <http://www.xiepp.com/story/265228.html>



- Martial Arts film as the Main Theme of Movies

At the beginning of the 1950s, there was a rise in the martial art film in Hong Kong Cantonese cinema, and many martial art masterpieces such as "Fire Red Lotus Temple" (1950) 火燒紅蓮寺 and "Blood Woman" (1950) 荒江女俠 were produced.

Other than that, the "Huang Fei Hung series" directed by Hu Peng produced about 100 films, laying the foundation for the popularity of the Kung Fu films in the 1970s. Also, movies whose themes were adapted from the martial arts novels were also popular at that time, for example, "The Legend of the Condor Heroes" (1958) 射鵰英雄傳, "Blood Sword" (1958) 碧血劍 and "The White Haired Witch" (1959) 白髮魔女傳, which based on different martial arts novels, were produced in the 1950s.

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 A movie poster of "Blood Woman" (1950) 荒江女俠

⁷ <https://baike.sogou.com/v148473488.htm>

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- The Shaw Brothers Pictures International Limited

In 1958, Runme Shaw 邵仁枚 and Run Run Shaw 邵逸夫 established the Shaw Brothers Pictures International Limited in Hong Kong. They introduced the Hollywood's large-scale studio system, factory-style production, and scientific management. When Shaw Studios was completed in 1964, there were six independent studios and two sets of street. In the 1967, there were even 12 independent studios. The annual output of the film has also increased. Since 1966, Shaw has maintained 30-40 film productions per year. It produced the highest among of movies amount the other movies companies in Hong Kong in the 1960s. Therefore, the Shaw Brothers were leading the Hong Kong movies industry in the 1960s.

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1967 [edit]

- *Angel With Iron Fists*
- *Pearl Phoenix*
- *Hong Kong Nocturne*
- *That Man In Chang-An*
- *Madame Slender Plum*
- *Auntie Lan*
- *Trail Of The Broken Blade*
- *Goddess Of Mercy*
- *Too Late for Love*
- *Black Falcon*
- *Moonlight Serenade*
- *The Sword & The Lute*
- *Operation Lipstick*
- *4 Sisters*
- *Thundering Sword*
- *Sweet Is Revenge*
- *Asia-Pol*
- *Sing High, Sing Low*
- *King With My Face*
- *Interpol*
- *Dragon Creek*
- *That Tender Age*
- *The One-Armed Swordsman* (獨臂刀)
- *Purple Shell*
- *The Mirror*
- *Kiss & Kill*
- *Cave Of The Silken Web* (盤絲洞)
- *Midnight Murder*
- *Blue Skies*
- *Silent Swordsman*
- *Swan Song*
- *My Dream Boat* [fr]
- *Song of Tomorrow*
- *Susanna*
- *Trapeze Girl*
- *Rape of the Sword*
- *The Mirror & The Lychee*
- *King Drummer*
- *Summons To Death*
- *King Cat*
- *Lady Jade Lockett*
- *The Assassin*
- *The Bandits*

9

The Shaw Brothers Pictures International Limited produced 43 movies in 1967.

1968 [edit]

- *Mist Over Dream Lake*
- *Forever & Ever*
- *Land Of Many Perfumes*
- *Hong Kong Rhapsody*
- *Gun Brother*
- *Black Butterfly*
- *The Silver Fox* [fr]
- *Golden Swallow*
 - a.k.a. U.K. title: *The Girl With The Thunderbolt Kick*
- *Flower Blossoms*
- *Magnificent Swordsman*
- *Killer Darts*
- *Fallen Petals*
- *Angel Strikes Again*
- *Bells Of Death*
- *Forever Diamonds*
- *The Rainbow*
- *That Fiery Girl*
- *Sword Of Swords*
- *3 Swinging Girls*
- *Double Trouble*
- *Death Valley*
- *When the Clouds Roll By*
- *Summer Heat*
- *Jade Raksha*
- *Enchanted Chamber*
- *The Fastest Sword*
- *The Brain-Stealers*
- *Divorce, Hong Kong Style*

10

The Shaw Brothers Pictures International Limited produced 27 movies in 1967.

⁹ https://en.wikipedia.org/wiki/List_of_Shaw_Brothers_films

¹⁰ https://en.wikipedia.org/wiki/List_of_Shaw_Brothers_films

1969 [edit]

- *Twin Blades Of Doom*
- *Tomorrow Is Another Day*
- *Killers 5*
- *The Singing Thief*
- *Return of the One-Armed Swordsman*
- *Unfinished Melody*
- *12 Deadly Coins*
- *Dragon Swamp*
- *Temptress Of A Thousand Faces*
- *Dear Murderer*
- *Dark Semester*
- *Diary Of A Lady Killer*
- *Millionaire Chase*
- *Flying Daggers*
- *Partisan Lovers*
- *Invincible Fist*
- *Dead End*
- *Vengeance Is A Golden Blade*
- *Raw Courage*
- *Singing Escort*
- *Raw Passions*
- *The Three Smiles*
- *The Swordmates*
- *Golden Sword*
- *Torrents Of Desire*
- *Farewell, My Love*
- *River Of Tears*
- *Dark Rendezvous*
- *Have Sword, Will Travel*
- *Tropical Interlude*

11

The Shaw Brothers Pictures International Limited produced 30 movies in 1969.

¹¹ https://en.wikipedia.org/wiki/List_of_Shaw_Brothers_films

The development of Hong Kong Filming Industry since 1970s

I. Background

In the 1970s, there was a new order in Hong Kong filming industry. Also, post-war generation of Hong Kong gradually grew up. They started to produce movies about local cultures, local hit, and the themes the new generation like. For example, the movie *It's a Mad, Mad, Mad World* (1987) 富貴逼人 speaks volume of the nature of Hong Kong people: always concerning about our reputation. Not only does this movie reflect the livelihood and nature of Hong Kong people, but it also mock the social issues of Hong Kong at that time. Once the main character in the film wins the lottery, he decides that they will not pay the public housing rent to the Housing Department again. This shows the issue that the Hong Kong Housing Department increased the rent of public houses rapidly at the 1980s, and the Hong Kong people were dissatisfied with it. Therefore, the plots of the Hong Kong movie in since 1970s depend on local cultures. They created had a strong local culture and was suitable for the needs of young people. This led to the revival of Hong Kong movie industry.

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II. Features


1. Kung Fu Fever [1970s-1980s]

Accompanied by the "Gold Harvest", Bruce Lee started coming to fame with the action movie "The Big Boss" (唐山大兄), which was about Kung Fu. The film set the highest box office record since the opening of Hong Kong, reaching 3 million Hong Kong dollars. Since then, the success of his movies, "Fist of Fury" (精武門), "Way of the Dragon" (猛龍過江), "Enter the Dragon" (龍爭虎鬥), "The Game of Death" (死亡遊戲) had sprung up an atmosphere of Chinese Kung-Fu, the traditional martial arts. The fourth action movie he starred: "The Way of the Dragon" broke the box office record in Asia. 'The Big Boss' even earned US\$2.8 million in rentals at the American and Canadian box office. In France, the film became one of the top ten highest-grossing films of 1973. In Japan, it was the year's seventh highest-grossing film, with ¥600 million (US\$5.4 million) in distribution income.¹² This reflected that Bruce Lee's movies were gaining enormous popularity in the world. This reflected that Bruce Lee's movie was booming outside Hong Kong. Not only were the Hong Kongers engaged with Kung Fu Crazy, but also the globe. It was the first step that leading local films spread out of Asia, towards the whole world. Everyone enjoyed learning Kung-Fu, and watching Kung-Fu movies as their entertainment. With his martial arts and personal screen charm, not only did Bruce Lee set off a movie boom in the early 1970s, and he also brought the audience back to Hong Kong movies, regaining its vitality and laying the foundation for the success of Hong Kong filming industry.

¹² <http://fists-of-fury.tv-o.link/>

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13

 A movie poster of The Big Boss

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14

 A movie poster of Enter the Dragon

¹³ <https://www.amazon.co.uk/Bruce-Poster-ORIGINAL-CINEMA-LARGE/dp/B00CGXR4FS>

¹⁴ https://en.wikipedia.org/wiki/Enter_the_Dragon

The table below shows the movies produced in Hong Kong in 1971 and 1972.

In the table below, we sequence the movies from top 1 box office to top 10 box office.

For the year 1978, within the top 10 box office movies, 6 out of 10 were Kung Fu movies. This reflected that Hong Kong movie industry was still oriented on Kung Fu Crazy in the late 1970s.

Name of movies	Date	Directors	Box office
1971 唐山大兄(The Big Boss) (第1票房)	31/10/1971	李小龍(Bruce Lee)、羅維(Lo Wei)、吳家驊(Wu Jia Xiang)	HK \$3,197,416
1971 拳擊(Duel of Fists) (第2票房)	14/10/1971	張徹 (Chang Cheh)、倪匡 (Ni Kuang)	HK \$1,727,738
1971 新獨臂刀(The New One-Armed Swordsman) (第3票房)	7/2/1971	張徹 (Chang Cheh)、倪匡 (Ni Kuang)	HK \$1,596,530
1971 大決斗(The Duel) (第4票房)	21/4/1971	張徹 (Chang Cheh)	HK \$1,375,619
1971 無名英雄(The Anonymous Heroes) (第5票房)	24/7/1971	張徹 (Chang Cheh)、倪匡 (Ni Kuang)	HK \$1,201,152
1971 竊術奇譚(Legends of Cheating) (第6票房)	5/6/1971	李翰祥 (Li Han-hsiang)	HK \$1073440
1971 影子神鞭(The Shadow Whip) (第7票房)	6/8/1971	羅維(Lo Wei)、倪匡 (Ni Kuang)	HK \$1044582
1971 捉姦(The Story of Ti Ying) (TAIWAN!!) (第8票房)	8/7/1971	李翰祥 (Li Han-hsiang)	HK \$1024132.
1971 淘氣姑娘(The Playful Girl) (第9票房)	15/9/1971	楊芬(Yang Su)	HK \$944421
1971 天龍八將(The Invincible Eight) (第10票房)	22/1/1971	羅維 (Lo Wei)、倪匡 (Ni Kuang)	HK \$924005

Name of movies	Date	Directors	Box office
1972 猛龍過江(Way of the Dragon) (第1票房)	30/12/1972	李小龍(Bruce Jun Fan Lee)	HK \$5307350
1972 精武門(Fist of Fury) (第2票房)	22/3/1972	羅維 (Lo Wei)	HK \$4431423
1972 大軍閥(The Warlord) (第3票房)	17/8/1972	李翰祥 (Li Han-hsiang)	HK \$3464724
1972 十四女英豪(Fourteen Amazons) (第4票房)	27/7/1972	程剛(Kang Cheng)	HK \$2569001
1972 風月奇譚(Legends of Lust) (第5票房)	16/11/1972	李翰祥 (Li Han-hsiang)	HK \$2023704
1972 馬永貞(Boxer from Shantung) (第6票房)	11/2/1972	張徹(Chang Cheh)、鮑學禮(Hsueh Li Pao)	HK \$2006935
1972 水滸傳 (The Water Margin) (第7票房)	17/3/1972	張徹 (Chang Cheh)	HK \$1602156
1972 鐵虎狂龍(Kung Fu -- The Invisible Fist) (第8票房)	6/12/1972	吳思遠 (Ng See Yuen)	HK \$1248293
1972 黑名單(Black list) (第9票房)	2/11/1972	羅馬(John Law)	HK \$1235117
1972 年輕人(Young People) (第10票房)	7/7/1972	張徹 (Chang Cheh)	HK \$1223950

From the table, 'The Big Boss', which was directed by Bruce Lee, had the highest box office in the year 1970 in Hong Kong, and 'Way of the Dragon', which was also directed by Bruce Lee, had the highest box office in the year 1972. This shows the contributions of Bruce Lee to the rise of Hong Kong Movies Industry.

In addition to Bruce Lee, Sammo Hung Kam Po was another main person who led the Kung Fu fever in the 1980s. Not only was Sammo Hung Kam a versatile action superstar, but he was also a action film director and producer. In the 1970s, Hung Kam Po successively opened a number of film companies, for example the Bo Ho Films.

In the table below, we sequence the movies from top 1 box office to top 10 box office in Hong Kong. For the year 1981, within the top 10 box office movies, 1 out of 10 was Hung Kam Po-directed movies.


Name of movies	Date	Directors
1981 拳登保鏢(Security Unlimited)	23/2/1981	許冠文(Michael Hui Koon Man)
1981 追女仔(Chasing Girls)	7/8/1981	麥嘉(Karl Maka)
1981 鬼馬智多星(All the wrong clues for the Right Solution)	23/7/1981	徐克(Hark Tsui)
1981 鬼打鬼(Encounters of the Spooky Kind)	24/12/1980-8/1/81	洪金寶(Sammo Hung Kam Po)
1981 勇者無懼(Dreadnaught)	5/3/1981	袁和平(Woo Ping Yuen)
1981 盞(Bewitched)	9/11/1981	桂治洪
1981 滑稽時代(Laughing Times)	24/12/1980-11/1/1981	吳宇森(John Woo)
1981 歡樂神仙窩(Beware of Pickpockets)	5/2/1981	午馬
1981 千王斗千霸(Challenge of the Gamesters)	30/4/1981	王晶(Jing Wong)
1981 武誼(Instructors of Death)	20/8/1981	劉家良(Kar-Leung Lau)

In the table below, we sequence the movies from top 1 box office to top 10 box office in Hong Kong. For the year 1985, within the top 10 box office movies, the first, second and fourth box office movies were Hung Kam Po- directed movies.

Name of movies	Date	Directors
1985 福星高照(My Lucky Stars)	10/2/1985	洪金寶(Sammo Hung Kam Po)
1985 夏日福星(Twinkle Twinkle Lucky stars)	15/8/1985	洪金寶(Sammo Hung Kam Po)
1985 警察故事(Police Story)	14/12/1985	成龍(Jackie Chan)
1985 龍的心(Heart of the Dragon)	16/10/1985	洪金寶(Sammo Hung Kam Po)
1985 殭屍先生(Mr Vampire)	7/11/1985	劉觀偉(Ricky Lau Koon-Wai)
1985 恭喜發財(Kung Hei Fat Choy)	15/2/1985	石天(Dean Shek Tin)
1985 智勇三寶(Mr Boo meets Pom Pom)	9/3/1985	午馬(Wu Ma)
1985 打工皇帝(Working Class)	10/8/1985	徐克(Tsui Hark)
1985 開心鬼放暑假II(Happy Ghost II)	18/7/1985	高志森(Clifton Ko Chi-Sum)
1985 木蘭從軍(The Holy Robe of the Shaolin Temple)	15/2/1985	徐小明(Tsui Siu-Ming)

The box office sequences of Kam Bo's movies in 1980s showed that Kung Fu movies was still very popular in 1980s in Hong Kong.

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 A movie poster of The Victim, directed by Sammo Hung Kam Po

¹⁵ [https://en.wikipedia.org/wiki/The_Victim_\(1980_film\)](https://en.wikipedia.org/wiki/The_Victim_(1980_film))

A saying from Sammo Hung Kam Bo in the interview Cheung Chi-sing and Po Fung, extracted from Oral History Series 7, Hong Kong Film Archive.

Having made so many films, I never felt like I achieved something spectacular. This was perhaps due to my upbringing in the opera troupe and my own character. After spending all these years shooting so many films, I believed the most important thing was the experience and memory that stayed with me from each production. Looking back on my films, I liked Heart of the Dragon, in which I played the mentally disabled brother of Jackie. Almost every day, the boss would discuss with me of whether my character could trip to the ground before becoming an impressive fighter. I replied, 'Yes, but how?' I ultimately had a fight in the film, but only in a ferocious and brutal one in the ending. I really liked this film, and Jackie performed well, too. It proves that action stars are not only capable of physical performance, they act with feelings' which is the key to all great performances.

*版權所有

Sammo Hung Kam Po stated that action stars were not only capable of physical performance, they acted with feelings' which is the key to all great performances. This shows that in the Kung Fu movies produced by Hung Kam Po, were the combination of physical performance as well as emotion.

2. Decline of the film factory system and the appearance of independent production [Late 1970s]

In the 1950s and 1960s, there were two major film companies: "Shaw Brothers Studio" (邵氏兄弟) and "Cathay Organization (Hong Kong) (1965) Limited" (國泰機構(香港)(1965)有限公司). They adopted a 'one-hand' production model, in which the company controlled the whole production line. The creators did not have much creative space. Most of the films were in the same formula, for example, the custom films, martial arts films and drama films. Even the scenes and dialogues were almost the same due to the formulated themes. This kind of structure can no longer meet the requirements of the film industry and the audience at that time. The market needed change and creativity, rather than a lot of repetition and formulated stories. Therefore, this led to the decline of the film factory system.

Source F:

In the table below, we sequence the movies from top 1 box office to top 10 box office in Hong Kong in the year 1986.

Name of movies	Date	Directors
1986 英雄本色(A Better Tomorrow)	2/8/1986	吳宇森(John Woo Yu-Sen)
1986 富貴列車(The Millionaires Express)	30/1/1986	洪金寶(Sammo Hung Kam-Bo)
1986 最佳拍檔千里救差婆(Aces Go Place IV)	30/1/1986	林嶺東(Ringo Lam Ling-Tung)
1986 最佳福星(Lucky Stars Go Places)	20/6/1986	曾志偉(Eric Tsang Chi-Wal)
1986 神探朱古力(Inspector Chocolate)	19/12/1986	陳欣健(Philip Chan Yan-Kin)
1986 南北少林(martial arts of shaolin)	1/2/1986	劉家良(Liu Chia-Liang)
1986 刀馬旦(Peking Opera Blues)	6/9/1986	徐克(Tsui Hark)
1986 殭屍家族(My vampire part 2)	15/8/1986	劉觀偉(Ricky Lau Koon-Wai)
1986 霹靂大喇叭(where's officers tuba)	20/3/1986	陳欣健(Philip Chan Yan-Kin), 劉觀偉(Ricky Lau Koon-Wai)
1986 開心鬼撞鬼(happy ghost iii)	3/7/1986	林嶺東(Ringo Lam Ling-Tung), 黃百鳴(Raymond Wong Pak-Ming)

From the table, the top 10 box office movies in 1986 were all produced by independent production studio or the studio that adopted the independent production model, for example, the 'Golden Harvest'. This shows the decline of the film factory system and the rising popularity of the independent filming industries.

In 1970, Shaw's high significant brain talents in management, Zou Wenhui and He Guanchang, left Shaw's and established their own film company, "Golden Harvest". In the early 1970s, Golden Harvest Films Co., Ltd. established the "Independent Production System".*

Independent production model refers to the production of movies without subjecting to profit. The creators raise funds, produce the movies and distribute the movies by themselves. The examples of independent production models are underground production, folk production and free production. ¹⁶

¹⁶ https://en.wikipedia.org/wiki/Independent_film

Not only did the "Golden Harvest" host its own studios and fixed teams, but it also contracted out the production to different independent production companies, providing a larger flexibility for creations. Not only did the 'Golden Harvest' hold the self-running theaters, it also allocated funds to famous directors and actors to help them produce their own films. Thus, the company could reduce the fund of renting studio, but could produce a lot of films. The Golden Harvest relied on the "Bruce Lee's series" such as "The Big Boss"《唐山大兄》, "Way of the Dragon"《猛龍過江》, "Enter the Dragon"《龍爭虎鬥》 and successfully entered the international market. The company successfully replaced Shaw's position. Since then, the development of Cantonese films has become more and more vigorous.

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The Success of the 'Golden Harvest'. ¹⁷

In 1971, "The Big Boss" 唐山大兄 (starring Bruce Lee) broke the Hong Kong box office record for HK\$3,197,417.

In 1972, "Fist of Fury" 精武門 (starred by Bruce Lee) broke the record of Hong Kong's box office at HK\$4,431,424.

In 1974, "Games Gamblers Play" 鬼馬雙星 (starring Michael Hui Koon Man) broke the record of Hong Kong's box office at HK\$6,251,633.

In 1976, "The Private Eyes" 半斤八兩 (starring Michael Hui Koon Man) broke the record of Hong Kong's box office at HK\$8,531,699.

In 1981, "Security Unlimited" 摩登保鏢 (starring Michael Hui Koon Man) broke the record of Hong Kong's box office at HK\$17,769,048.

From the source, the Golden Harvest broke the box office record of Hong Kong in the 1970s and 1980s, this shows the development of Golden Harvest had become more and more vigorous.

¹⁷

<https://zh.wikipedia.org/wiki/%E6%A9%99%E5%A4%A9%E5%98%89%E7%A6%BE%E5%8E%86%E5%8F%B2>

3. Comedy

(I) Social Comedy (社會喜劇)

Social comedy means that the comedy reflects social issues.

Hong Kong Box Office Champion from 1974 to 1990

Year	Movies	Director
1974	鬼馬雙星(Games Gamblers Play)	許冠文(Michael Hui Koon-Man)
1975	天才與白痴(The Last Message)	許冠文 (Michael Hui Koon-Man)
1976	半斤八兩(The Private Eyes)	許冠文(Michael Hui Koon-Man)
1977	俏探女嬌娃(Deadly Angels)	鮑學禮(Pao Hsueh-Li)
1978	賣身契(The Contrast)	許冠文 (Michael Hui Koon-Man)
1979	笑拳怪招(The fearless hyena)	成龍(Jackie Chan)
1980	師弟出馬(The Young Master)	成龍 (Jackie Chan)
1981	摩登保鏢(Security Unlimited)	許冠文(Michael Hui Koon Man)
1982	最佳拍檔(Aces Go Places)	曾志偉(Eric Tsang Chi Wai)
1983	最佳拍檔大顯神通 (Aces Go PlacesII)	曾志偉(Eric Tsang Chi Wai)
1984	最佳拍檔之女皇密令 (Aces Go Places III)	徐克(Tsui Hark)
1988	八星報喜 (Eighth Happiness)	杜琪峰 (Johnnie To Kei-Fung)
1989	賭神(God of Gamblers)	王晶(Wong Jing)
1990	賭聖 (All for the Winner)	元奎(Corey Yuen Kwai)

From the above table, the movies with a red color are social comedy. This shows that social comedy was a great hit between 1974-1990. All of the social comedies were related to social issues.

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A movie poster of Games Gamblers Play

(II) Kufu comedy(功夫喜劇)

Kufu and comedy means the comedies that include the elements of Chinese kungfu and comedy. It has a high achievement in the Hong Kong movie industry

Here are some examples of Kufu comedies that have a great performance in Hong Kong:

Year	Movie (box office, in HKD)	Director
1973	馬路小英雄 (Back Alley Princess) (\$1,567,174)	羅維(Lo Wei)
1976	乾隆皇奇遇記(Emperor Chien Lung)(\$1,755,494)	王風(Wong Fung)
1977	面懵心精(Winner takes all!)(\$2,691,154)	麥嘉(Karl Maka) , 洪金寶(Sammo)
1979	無名小卒 (his name is nobody)(\$2,917,346)	麥嘉(Karl Maka)
1986	富貴列車(The Millionaires Express)(\$28,122,275)	洪金寶(Sammo Hung Kam-Bo)

Although these movie didn't get the highest box office among their year, they still got the box office that is higher than HKD\$1,000,000, which shows that Kufu and comedy was also a great hit during 1976-86

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18  A movie poster of Back Alley

Princess

¹⁸ <http://v.qq.com/detail/v/vjhx8jhe8o5iku7.html>

(III) Mo lei tau Comedy 無厘頭文化喜劇

Mo lei tau (無厘頭) is a type of slapstick humor associated with Hong Kong popular culture that developed during the late 20th century. The word 'Mo lei tau' means nonsense and ridiculous. In the Mo lei tau comedy, the plot is always nonsense and there is always no relationship before and after each scene.

The movies with the highest box office (1970-1990) 香港歷年票房冠軍

	Movie	Director	Type of movie
1970	龍虎斗 (The Chinese Boxer)	王羽(Jimmy Wang Yu)	武打功夫(kufu)
1971	唐山大兄(The Big Boss)	李小龍(Bruce Lee)	武打功夫(kufu)
1972	猛龍過江(Way of the Dragon)	李小龙(Bruce Jun Fan Lee)	武打功夫(kufu)
1973	72 家租客(Tenants of Prosperity)	楚原(Cheung Po Kin)	社會喜劇(social comedy)
1974	鬼馬雙星 (Games Gamblers Play)	許冠文(Michael Hui Koon-Man)	無厘頭喜劇(mo lei tau comedy)
1975	天才與白痴(The Last Message)	許冠文(Michael Hui Koon-Man)	無厘頭喜劇(mo lei tau comedy)
1976	半斤八兩(The Private Eyes)	許冠文(Michael Hui Koon-Man)	無厘頭喜劇(mo lei tau comedy)
1977	俏探女嬌娃(Deadly Angels)	鮑學禮(Pao Hsueh-Li), 倪匡(Ni Kuang)	劇情(drama), 惊悚(thriller)
1978	賣身契(The Contrast)	許冠文(Michael Hui Koon-Man)	無厘頭喜劇(mo lei tau comedy)
1979	笑拳怪招 (The fearless hyena)	成龍(Jackie Chan)	功夫喜劇(kungfu comedy)
1980	師弟出馬(The Young Master)	成龍(Jackie Chan Kong-sang)	功夫喜劇(kungfu comedy)

From the above table, the movies with a red color are kungfu comedy. This shows that social comedy was a great hit in the 1970s.

Hong Kong movie industry – reflecting the livelihoods and cultures of Hong Kong

1. Reflecting Chinese Culture

a. Kungfu movies reflect Chinese Culture

The kungfu movies produced in Hong Kong reflected and help promote Chinese culture.

Bruce Lee is a kung fu superstar. When he was a few years old, he studied Tai chi 太極拳 with his father Lee Hoi Chuen 李海泉. He also learned the Wing Chun. 詠春拳 Bruce Lee studied Chinese boxing and foreign boxing, and combined the nature of many boxing in various countries, creating his own boxing sect - Jeet Kune Do 截拳道.

Bruce Lee shot more than 20 movies in his life. Bruce Lee started coming to fame with the action movie "The Big Boss" (唐山大兄), which was about Kung Fu. The film set the highest box office record since the opening of Hong Kong, reaching 3 million Hong Kong dollars. Since then, the success of his movies, "Fist of Fury" (精武門), "Way of the Dragon" (猛龍過江), "Enter the Dragon" (龍爭虎鬥), "The Game of Death " (死亡遊戲) had sprung up an atmosphere of Chinese Kung-Fu, the traditional martial arts. In the movies, different types of Chinese kungfu, like the Tai chi 太極拳, Wing Chun 詠春拳 and Jeet Kune Do 截拳道 were all used by Bruce Lee. The movies produced by Bruce Lee led to a kungfu fever in the world; audiences from all over the world appreciate and obsessed with Chinese martial arts. Bruce Lee's movies had made great contributions to the worldwide spread of Chinese martial arts. This shows that Hong Kong kungfu movies could help reflect Chinese kungfu culture, and bringing the hit to the world.

b. horror movies reflect Chinese Culture

In the table below consists of the Hong Kong horror movies, which was one of the top 10 box office movies in that year, between 1980 and 2000.

Year	Movie	Director	The movie is about...
1981	鬼打鬼(Encounters of the Spooky Kind)	洪金寶(Sammo Hung Kam Po)	Master Maoshan Mao Shan is a faction of Taoism
1981	蠱(Bewitched)	桂治洪 (Kuei Chih Hung)	Gu (巫蠱) Gu is one of the poisonous magic originated from China.
1982	夜驚魂(He lives by night)	梁普智(Leung Po-Chi)	Psychopathic murder
1983	人嚇人(The Dead and the Deadly)	午馬(Ng Ma)	Mourning hall Master Maoshan Mao Shan is a faction of Taoism
1985	殭屍先生(Mr Vampire)	劉觀偉(Ricky Lau Koon-Wai)	Chinese vampire
1986	殭屍家族(My vampire part 2)	劉觀偉(Ricky Lau Koon-Wai)	Chinese vampire
1987	鬼新娘(spiritual love)	黎大煒(David Lai Dai-Wai) 黃泰來(Taylor Wong Tai-Loi)	The love between a human and a ghost

Hong Kong Movie History Project

1990	倩女幽魂 2 之人間道 (A Chinese Ghost Story II)	程小東(Tony Ching)	Chinese phantoms
------	--	-----------------	------------------

From the table above, most of the Hong Kong ghost movies (from 1980 to 2000) were about Chinese ghost. The Chinese traditional ghost legends such as paper man and mourning hall appear in the movie 人嚇人(The Dead and the Deadly). Also, Gu, Master Maoshan and Chinese vampire were also the subject matter of the ghost movies in Hong Kong at that time. This illustrates that the Hong Kong horror movies at that time could reflect Chinese ghost culture.

2. China affecting Hong Kong movie

industry

a. Co-production movies



Background

Co-production film is a film produced by two or more countries' production units, usually in two or more languages. During the SARS in 2003, the number of employees in Hong Kong films has dropped from 20,000 in the peak period to less than 5,000. Not only did the SARS affect the Hong Kong movie industry, but it also made the Hong Kong economy slump. The Hong Kong government then desired to sign CEPA with China, with the view to recovering its economy. In the CEPA, there were several items about movie industry: Hong Kong and China could produce Co-production films, and the number of Hong Kong's main creative personnel is not limited. However, the plot must relate to the Mainland, and the proportion of the main actors in the Mainland must be one-third. The signing of CEPA brought numerous risks and opportunities to Hong Kong movie industry. We will investigate the effect on Hong Kong movie industry brought by the Chinese movie industry.

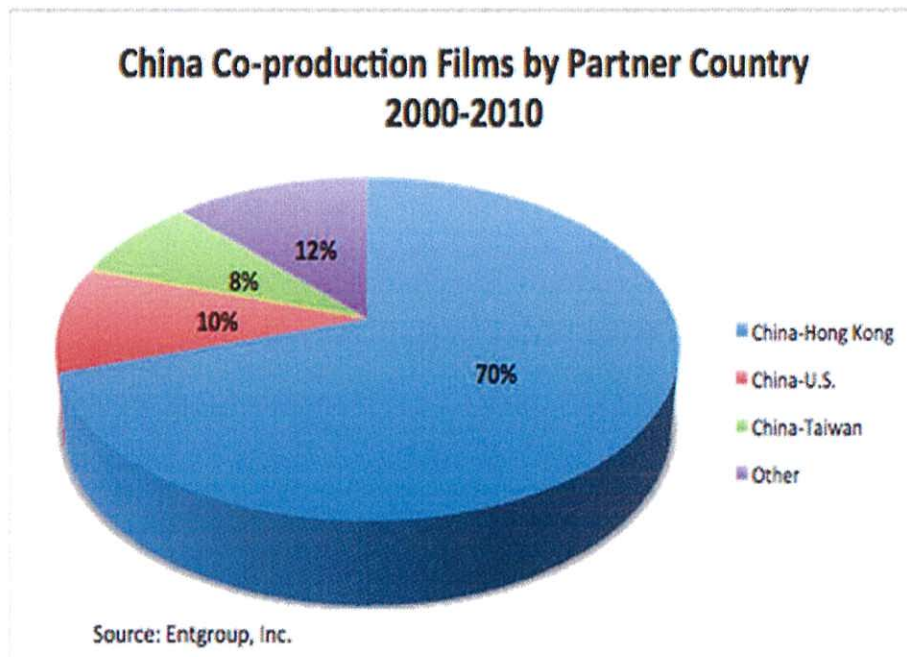
For motion pictures jointly produced by Hong Kong and the Mainland, there is no restriction on the percentage of principal creative personnel from Hong Kong, but at least **one-third** of the leading artistes must be from the Mainland; there is no restriction on where the story takes place, but the plots or the leading characters must be related to the Mainland.¹⁹

¹⁹ https://www.tid.gov.hk/english/cepa/tradeservices/av_cinema_picture_lib.html



Proportion of Co-production movies in Hong Kong movie industry

Co-production accounting for half of Hong Kong movies: The annual number of co-production with Mainland partners has gone up sharply, from about 10 before 2004 to about 25-30 during the period 2010-2014. Compared with the annual production of 43-56 Hong Kong movies produced, co-production persistently accounts for a share of more than 50% in recent years. Legend symbol denoting See Commerce and Economic Development Bureau (2015).²⁰



21

From the aspect of China, the Chinese-Hong Kong co-production movies account for 70% of the total co-production movies in China in 2000-2010. This also shows there are many co-production movies between Hong Kong and China.

20

<https://www.legco.gov.hk/research-publications/english/essentials-1516ise13-challenges-of-the-film-industry-in-hong-kong.htm>

21

<https://helloimshirley.wordpress.com/2016/10/22/the-hardship-in-film-co-production-between-hong-kong-and-china-2/>



Impact of Co-production movies to Hong Kong movie industry - Hong Kong movie industry rely on the Chinese movie industry

We ask a Hong Kong citizen born in 1960s to talk about the Hong Kong Movie Industry.

Ask Do you agree that the Hong Kong movie industry declining?

Answer Yes, definitely.

Ask Why do you think that the Hong Kong movie industry is declining?

Answer I remember that Hong Kong movie industry was vibrant in in the 1970s and 1980s. I believe that the CEPA is the main root of the decline of Hong Kong movie industry. The Hong Kong Government has introduced the "Mainland and Hong Kong Closer Economic Partnership Arrangement (CEPA)" signed with the Chinese Government in 2004. Due to this policy, when the plot is only relevant to the Mainland, the proportion of major actors in the Mainland is one-third. This paves the way for the decline of Hong Kong movies at these years. In recent years, the conflicts between China and Hong Kong has intensified. The mainland's script approval system has restricted the creative space for filmmakers. The plot or the protagonist has to be connected to the mainland. As the co-production movies are increasingly important, this may affect the local movies of Hong Kong.

From the conversation, we find that:

1. Some of the individuals believe that CEPA is the main root of the decline of Hong Kong movie industry. Under CEPA, the proportion of major actors in the Mainland is one-third and our movies should meet the taste of the Mainland.
2. As the co-production movies are increasingly important, this may affect the local movies of Hong Kong.

Co-production persistently accounts for a share of more than 50% of Hong Kong movie industry. This shows the importance of co-production movies to Hong Kong movie industry. This implicates that the Hong Kong movie industry have already been relying on the co-production movies. The annual number of co-production with Mainland partners has gone up sharply, from about 10 before 2004 to about 25-30 during the period 2010-2014. This shows that the co-production movies are becoming increasingly important to the Hong Kong movie industry. From the CEPA, the plots of co-production movies must relate to the Mainland, and the proportion of the main actors in the Mainland must be one-third. As the plots of co-production movie must related to China, they cannot reflect the livelihoods of Hong Kong people. When the proportion of the co-production movies increases, the proportion of the local movies will decrease. This reflects that there will be fewer movies reflecting the livelihoods of Hong Kong people or local cultures. This led to the decline of Hong Kong local movie industry and makes the movie industry of the city rely on the Chinese movie industry.

b. China influences - Affecting the local actors

Due to the influences of Chinese movie industry, some local actors leave the movie industry of China and Hong Kong.

Actors leaving the movie industry of China and Hong Kong

A news about Anthony Wong²²

The outspoken actor has frequently courted controversy during his 35-year career. Recently, his vocal support of the 2014 “umbrella movement” pro-democracy sit-ins in Hong Kong and criticism of China's Communist Party has seen him blacklisted, with job offers drying up, especially offers from China and Hong Kong.

"I was disappointed, but not surprised," Wong says of the failure of most of his contemporaries in film to voice their support for the pro-democracy movement. "Look at performers in the West. They have their point of view, they have a responsibility to society, the world. Maybe I'm that kind of person."

“My brothers have started asking me to shut up”, he says with a chuckle, tickled by John and David’s concern for his well-being. ““Just don’t say anything about the Communists, Tony! Just shut up, or maybe you better come to Australia and stay with us.””

Wong seems to have taken to his new role of mischievous younger sibling with relative ease, but is fully aware of the risks of provoking the world’s newest superpower. “I don’t regret [speaking out], but of course I’m scared,” he says.

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²²

<https://www.scmp.com/comment/insight-opinion/article/2137677/mainland-offers-hong-kongs-film-industry-chance-brighter>

From the source, we find that:

Chinese factor affect Hong Kong movie industry's development in recent years. For instance, Anthony Wong is blacklisted by the Chinese, and thus, all his jobs in Hong Kong and China are dried up. Therefore, some actors in Hong Kong who have responsibility to society will leave Hong Kong movie industry and find another way for performance. Like Anthony Wong, he has just won an outstanding achievement award at the 21st Far East Film Festival in Udine, Italy, for his role in Still Human, an European movie. This shows that some famous actors may leave Hong Kong movie industry due to the influence of China.

3. Growing of local identities

a. Fruit Chan Gor movies reflecting local identities

Background of Fruit Chan Gor

Fruit Chan Gor is a Hong Kong filmmaker and producer, whose film reflect the identities of Hong Kong people. Chan Gor's credits include Finale in Blood (大鬧廣昌隆) (1993), The 1997 Trilogy (九七三部曲) (referring to the year of Hong Kong's handover to the People's Republic of China): Made in Hong Kong (香港製造) (1997), The Longest Summer (去年煙花特別多) (1998) and Little Cheung (細路祥) (1999), The Prostitute Trilogy (妓女三部曲), Durian Durian (榴槤飄飄) (2000), Hollywood Hong Kong (香港有個荷里活) (2001), Public Toilet (人民公廁) (2002) and Three Husbands (三夫) (2018).

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 A movie poster of The Longest Summer (去年煙花特別多) (1998)

How can Fruit Chan's movies reflect local identities?


- *Made in Hong Kong* (香港製造)

Moon is a teenager. He does not have any job, and he joins the gangster. Although his family is nearby, the Moon, which has no family care since childhood, has always had a sense of alienation from the family. Later, a terminally ill girl Ping and a mentally handicapped teenager Ah-Lung become the friends of Moon. He fell in love with Ping. Ping's father borrowed money from the Moon's gangster boss. Wanting to help Ping, Moon becomes a killer to help her cure kidney disease. On the day of the execution of the mission, the operation of Moon finally failed. Ping then passes away. Ah-Lung is also killed by the people in the gangster. Moon then desire to take revenge, wanting to kill all people who has hurt Ah-Lung and Ping. Finally, he commits suicide after he has finished his mission.

Chan Guo's film, which appeared to be a youthful cruelty, is actually a political metaphor. Moon, who lost its home, is like Hong Kong facing the arrival of 1997. The unknown world is fearful. Director Chen Guo used this movie to reflect Hong Kongers' pessimistic feeling about the return of Hong Kong to 1997.

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24

 A movie poster of *Made in Hong Kong* (香港製造)

²⁴ <https://www.thenewslens.com/article/57219>

- Little Cheung (細路祥)

Little Cheung live in a poor family. His father is not good at educating children and the mother likes gambling. Therefore, he has to take care of himself. Little Cheung is six years old and often helps his family's dim sum restaurant to sell food. One day, little Cheung meets Affin, a girl of the same age who was rejected by his family, and they started their urban adventure. Towards the end of the movie, Affin is found to be a stowaway by the police and needed to be sent back to the mainland.

Before the Hong Kong reunification, Hong Kong people still have a defiant attitude towards the new immigrants. Because of the Chinese economy, Hong Kong people will recognize themselves as superiors in 1997. For example, in the Little Cheung, Affin is an immigrant from China. Hong Kong people often give Affin tips to show their superiority to the mainland immigrants. This shows that Hong Kong people despise the mentality of mainlanders

More than that, in Little Cheung, there is a scene that Affin states that Hong Kong is ours, but some Hong Kong people immediately response Affin 'Hong Kong belongs to me.' Although this sentence is short and seems meaningless, it can be seen that Hong Kong people do not accept that they are Chinese and they look down on the Chinese in the 1997.

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👉 A movie poster of Little Cheung (細路祥)

b. Awareness of Hong Kong local identities

Wong Cho-lam

SCMP The Interview: Wong Cho-lam on the co-production movies.²⁵

I do not agree with co-production. It would be strange if they mix. Mainland China has a different operational style. Viewers taste is also different. It does not make sense to force the two mixes together. To me, it is either mainland China style, or Hong Kong style. If you would like to promote Hong Kong, you need to produce something essential to Hong Kong audiences. It is like a cup of Hong Kong milk tea, an egg waffle, or a curry fishball. You could give them to the mainland citizens, and see whether they like the taste. However, you would not like to add mainland flavors to the egg waffle, it's not compatible. You would like to produce authentic Hong Kong style, and introduce it to them to see whether they would like to eat it.

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From the interview, we find that:

Co-production is an unfavorable factor to Hong Kong movie industry. The China-Hong Kong Co-production films in 2000-2010 consist of 70% in all co-production films in China. This shows that there has been a large number of co-production films. However, according to Wong Cho-lam, he stated that Hong Kong and China have different cultures. Therefore, neither the Hong Kong audiences nor the mainland audiences favor the co-production films, which the plot focuses on either China or Hong Kong. Other than that, Wong Cho-lam also stated that mixing two place's culture together is also not compatible. Therefore, co-production within China and Hong Kong is actually unfavorable to Hong Kong movies industry: not only does it waste the capitals, but it also cannot attract the audiences. Therefore, Wong did not want Hong Kong local culture mix with Chinese culture in the co-production movies. This reflected that the awareness of own identities was rooted in the Hong Kong people.

Challenges of Hong Kong movie industry – Questionnaire analysis

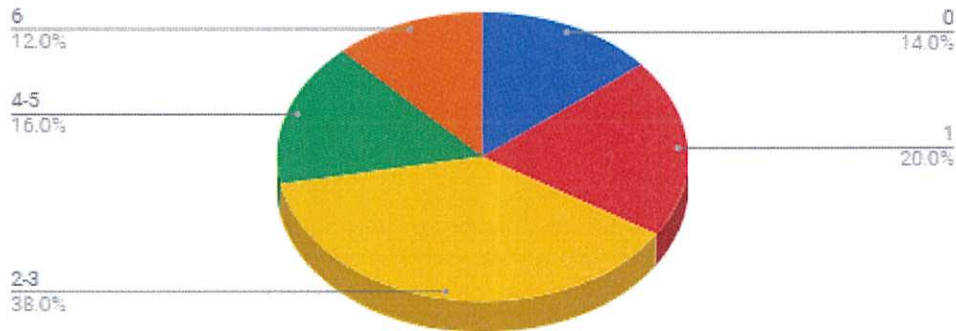
Questionnaire

1. 你在一個月內平均會到電影院觀賞多少次電影? (只能選擇一項)

項目	√
6	
4-5	
2-3	
1	
0	

Result

Frequency of respondents going to cinema to watch movie each month



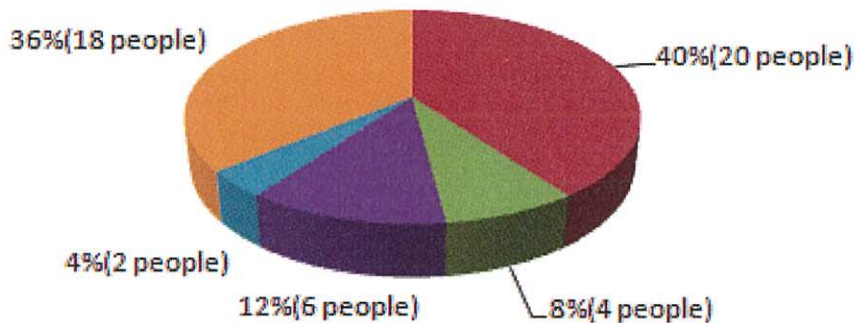
→ 6% of the interviewees watch 6 movies per month, 16% of the interviewees watch 4-5 movies per month, 38% of the interviewees watch 2-3 movies per month, and only 34% of the interviewees watch 0-1 movies per month. This reflected that Hong Kong people still like watching movies.

2. 你最喜歡的电影主要为: (只能選擇一項)

項目	√
歐美電影	
香港電影	
內地電影	
韓國電影	
日本電影	
印度電影	
台灣電影	
其他	

Types of movies that respondents like

- European and American movie
- Hong Kong movie
- Korean movie
- Japanese movie
- Mainland movie

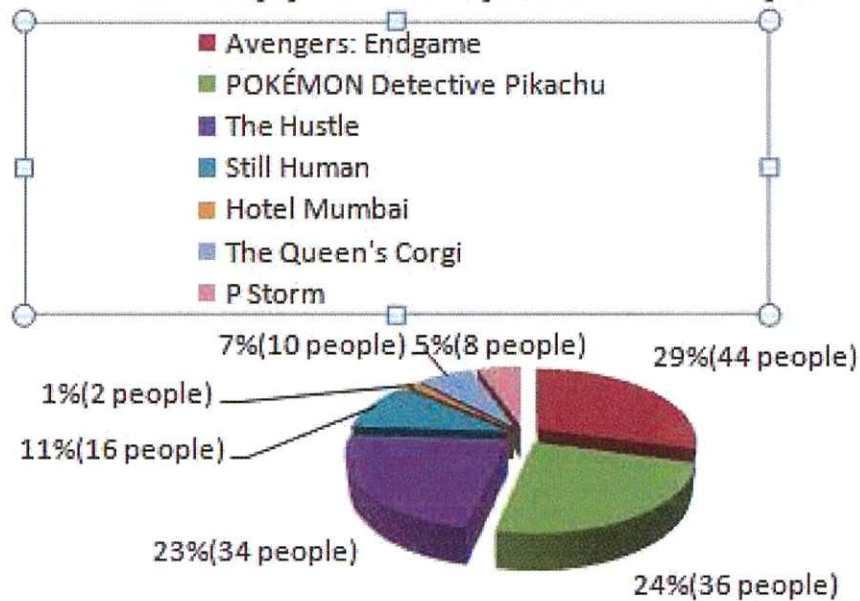


→ 40% of the interviewees like watching European and American movies, 36% of the interviewee like watching mainland movies, 12% of the interviewees like watching Korean movies, and 4% of the interviewees like watching Japanese movies. The ratio of like watching foreign movies to like watching Hong Kong movies is 23 : 4. This shows that Hong Kong movies are facing challenges when competing with the foreign movies.

5. 在以下 7 部電影中，你曾聽過其中那幾部(可以選擇一項)電影？

- 復仇者聯盟 4：終局之戰
- POKÉMON 神探 Pikachu
- 圓美大盜
- 淪落人
- 孟買酒店
- 女皇哥基大冒險
- P 風暴

Movie(s) that respondents may heard of



→ 29% of the interviewees heard of Avengers: Endgame, which is an American movie, 24% of the interviewee heard of Pokemon Detective Pikachu, which is also an American movie, 23% of the interviewees heard of the Hustle, which is also an American movie, 11% of the interviewees heard of Still Human, which is a Hong Kong movie, 1% of the interviewees heard of Hotel Mumbai, which is an American-Indian movie, 5% of the interviewees heard of The Queen's Corgi, which is an American movie and only 5% of the interviewees heard of P Storm, which is a Hong Kong movies. All of the above movies are the movies are screened in Hong Kong recently. The ratio of hearing foreign movies to hearing Hong Kong movies is 41 : 8. This shows that Hong Kong movies are facing challenges when competing with the foreign movies and most of the Hong Kong people may focus in watching foreign movies only.

Minutes of Meeting Points to be discussed Meeting 1

1. **Date of Meeting 1:** 22/2/2019

2. **Time:** 3:45-4:30

3. **Place:** School Canteen

4. **Points to be discussed:**

☞ **Item 1: The steps of us in doing the project.**

A. Introduction

B. Background – Before 1970s

C. The Hong Kong movie industry in 1970-1990

D. How can Hong Kong filming industry reflect Hong Kong people livelihood? –
Movie Case Studying

E. Can the Hong Kong movies today still reflect the livelihoods of Hong Kong
people?

☞ **Item 2: Discuss how can we meet the objectives of the project.**

i. Changes in Hong Kong Industries

To meet this objective, we decide to focus on the changes and decline of
Hong Kong movie industry in the first two parts of the project.

ii. How can the industry show the people's livelihood?

To meet this objective, we decide to focus on the how can the movies in
1970-1990 show the livelihood of Hong Kong people in the fourth part in
this project.

5. Action by whom

✍ Leung Hiu Hang, Wong Wing Ting – Investigate the background of Hong Kong
movie industry

✍ Kitty Tseung – Investigate one of the feature of Hong Kong movie industry

Minutes of Meeting
Points to be discussed
Meeting 2

1. **Date of Meeting 1:** 5/4/2019

2. **Time:** 3:45-4:30

3. **Place:** School Canteen

4. **Points to be discussed:**

☞ **Item 1: About the introduction**

The introduction should consist of the definition of livelihood and various evidences supporting the definition. Then, it should introduce the Hong Kong filming industry, as well as the outline of our project.

☞ **Item 2: Discuss the features of the Hong Kong movie industry in 1970-1990**

We find out four three main features of Hong Kong movies in the 1970-1990

1. Kung Fu Fewer

2. Decline of the film factory system and the appearance of independent production

3. Comedy

(I) Social Comedy (社會喜劇)

(II) Kufu comedy(功夫喜劇)

(III) Mo lei tau Comedy(無厘頭文化喜劇)

Minutes of Meeting
Points to be discussed
Meeting 3

1. **Date of Meeting 1:** 2/5/2019

2. **Time:** 3:45-4:30

3. **Place:** School Canteen

4. **Points to be discussed:**

☞ **Item 1: Questionnaires**

Set no more than 10 questions about Hong Kong movie industry for the questionnaires. All of the questions should base on the movie industry, such as asking them what types of movies do they like.

☞ **Item 2: Interview**

We decide to interview Eric Tsang, a writer of the SING TAO DAILY ArtCan. Not only is him a writer of the ArtCan, but he also has a lot of passion for Hong Kong history, especially the history of Hong Kong movies.

Set 5 to 6 questions about Hong Kong movie industry for the interview. All of the questions should base on the movie industry and how can it reflect the livelihoods of people.

Questionnaire

你好, 我們是來自華英中學中四的學生, 現在就香港歷史文化考察報告進行專題研究, 旨在找出現今香港電影業的發展趨勢。 調查所得的資料只作學術研究之用, 絕不會公開。 謝謝!

第 1 部分: 個人資料

1. 你的性別是:

- 男 女

2. 你的年齡是:

- 15-24 25-34 35-44 45-54 55-64
 65 或以上

3. 你的每月收入是 :

- \$5,000 或以下 \$5,001-10,000 \$10,001-15,000
 \$15,001-20,000 \$20,001-25,000 \$25,001 或以上

4. 你的工作情況是:

- 學生 製造業工人 建造
進出口貿易及批發 家庭主婦 零售、住宿及飲食服務
失業 運輸、倉庫、郵政及速遞服務、資訊及通訊
金融、保險、地產、專業及商用服務 公共行政、社會及個人服務
網上業務 退休人士

第 2 部分: 有關電影的問題

1. 你在一個月內平均會到電影院觀賞多少次電影? (只能選擇一項)

項目	√
6	
4-5	
2-3	
1	
0	

2. 你最喜歡的電影主要為：(只能選擇一項)

項目	√
歐美電影	
香港電影	
內地電影	
韓國電影	
日本電影	
印度電影	
台灣電影	
其他	

3. 你所觀看的電影的主要類型為？(只能選擇一項)

項目	√
愛情	
喜劇	
科幻片	
驚悚片	
動畫	
動作	
紀錄片	
其他	

4. 你對於香港電影的看法：(√ 代表同意, X 代表不同意)

項目	X	√ /
1. 電影被商業化		
2. 題材乏味		
3. 電影喜歡渲染暴力、粗俗情節		
4. 拍攝技術差劣		
5. 能諷刺社會時弊		
6. 電影場景優美		
7. 香港演員演技精湛		

5. 在以下 7 部電影中，你曾聽過其中那幾部(可以選擇一項)電影?

- 復仇者聯盟 4：終局之戰
- POKÉMON 神探 Pikachu
- 圓美大盜
- 淪落人
- 孟買酒店
- 女皇哥基大冒險
- P 風暴

6. 你最喜歡的電影主要為：(只能選擇一項)

- 阿凡達
- 復仇者聯盟 3：無限之戰
- 寒戰 II
- 功夫
- 屍殺列車

問卷完

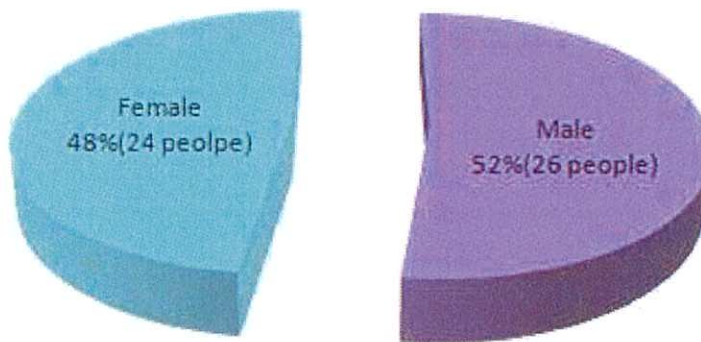
Results (第 1 部分: 個人資料)

1. 你的性別是：

男

女

Gender Of respondents



2. 你的年齡是：

15-24

25-34

35-44

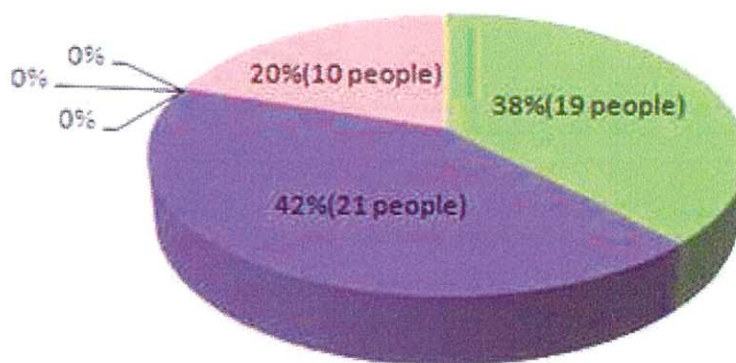
45-54

55-64

65 或以上

Age of Respondents

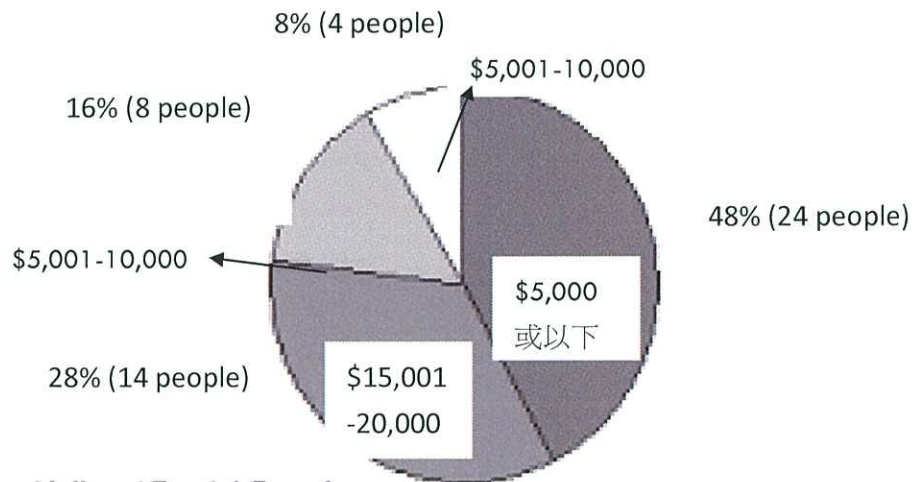
■ 15-24 ■ 25-34 ■ 35-44 ■ 45-54 ■ 55-64 ■ 65 or above



3. 你的每月收入是：

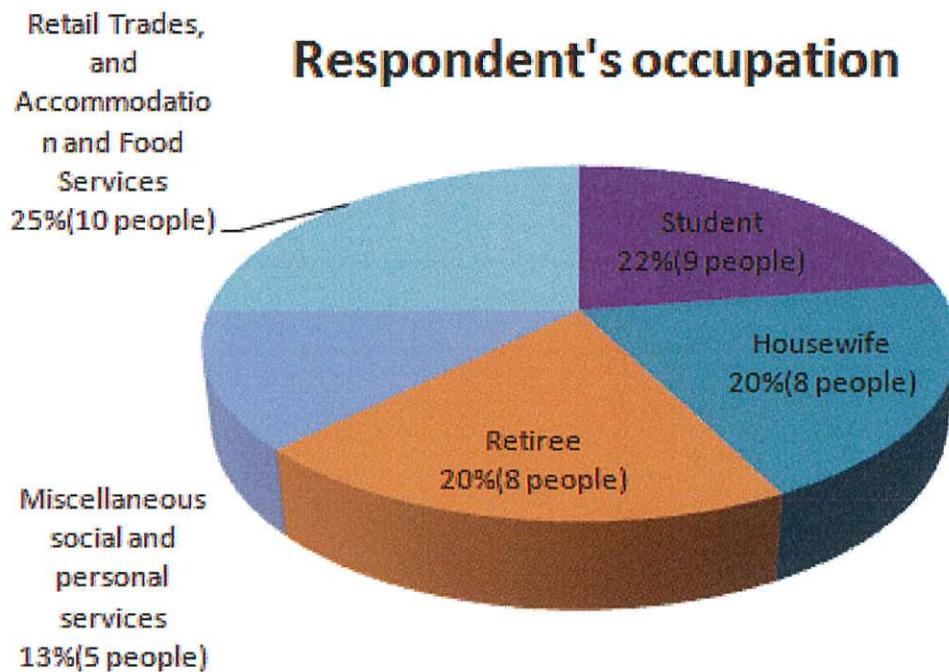
- \$5,000 或以下 \$5,001-10,000 \$10,001-15,000
 \$15,001-20,000 \$20,001-25,000 \$25,001 或以上

Their income each month



4. 你的工作情況是：

- 管理階層 專業人士 學生 製造業工人
 文職人員 服務業人員 室外工作人員 家庭主婦
 失業 退休人士 其他 (請註明) _____

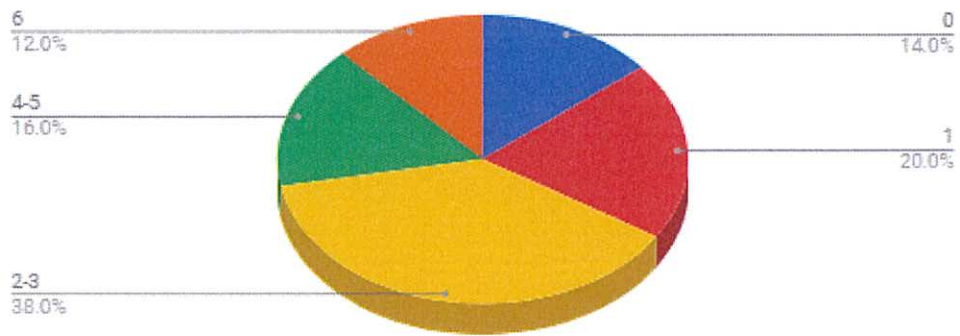


Results (第 2 部分: 有關電影的問題)

1. 你在一個月內平均會到電影院觀賞多少次電影? (只能選擇一項)

項目	√
6	
4-5	
2-3	
1	
0	

Frequency of respondents going to cinema to watch movie each month

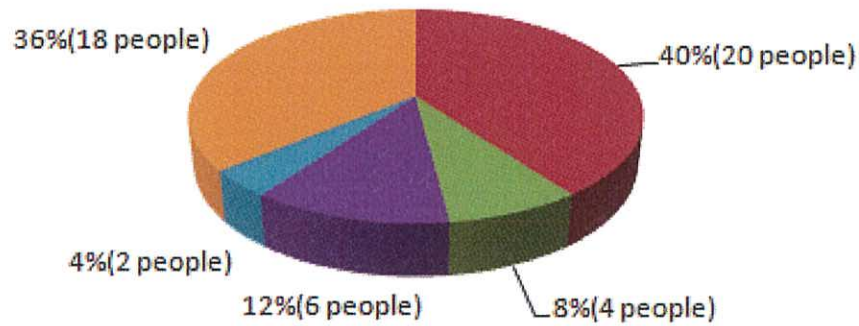


2. 你最喜歡的電影主要為：(只能選擇一項)

項目	√
歐美電影	
香港電影	
內地電影	
韓國電影	
日本電影	
印度電影	
台灣電影	
其他	

Types of movies that respondents like

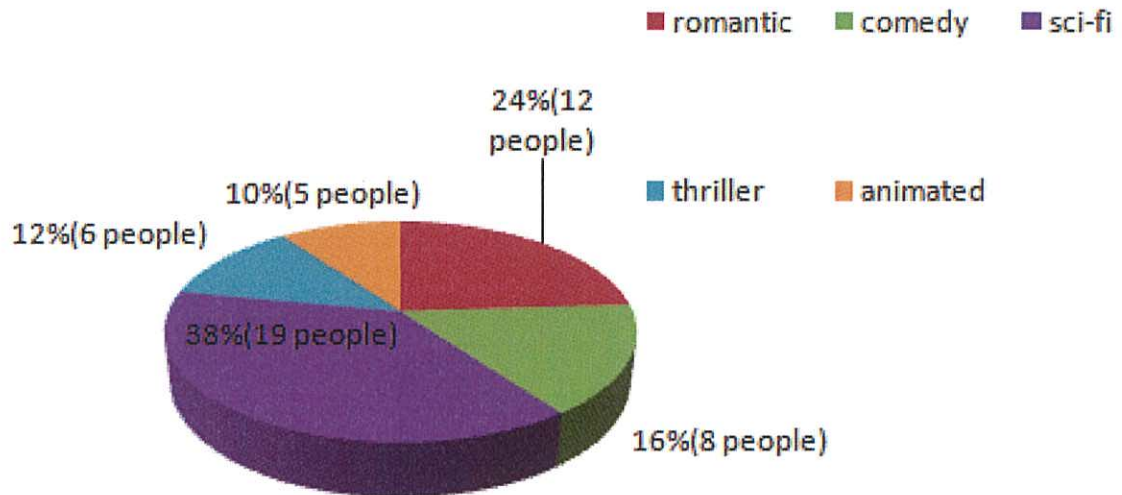
- European and American movie
- Hong Kong movie
- Korean movie
- Japanese movie
- Mainland movie



3. 你所觀看的電影的主要類型為? (只能選擇一項)

項目	√
愛情	
喜劇	
科幻片	
驚悚片	
動畫	
動作	
紀錄片	
其他	

Film Genre of films that respondents watched

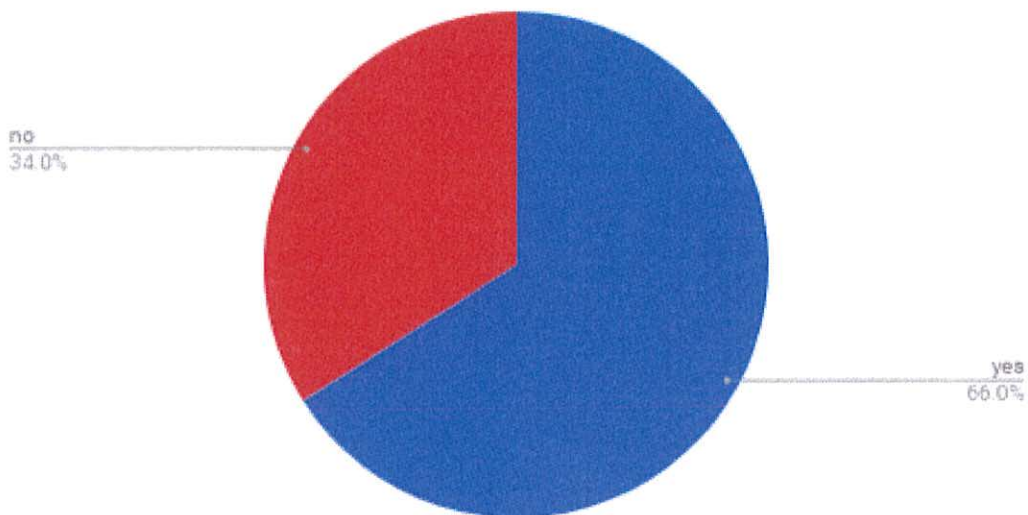


4. 你對於香港電影的看法: (√ 代表同意, X 代表不同意)

項目	√ /
1. 電影被商業化	X

Movies nowadays became commercialized

Yes:33 people No:17 people

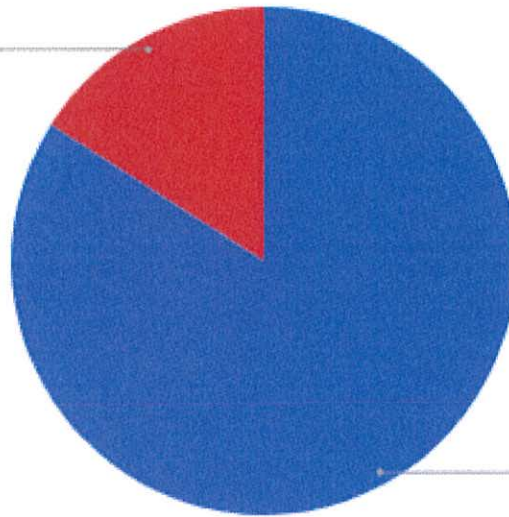


項目	√ /
2. 題材乏味	X

Theme of movies are boring

Yes:42 people No:8 people

no
16.0%



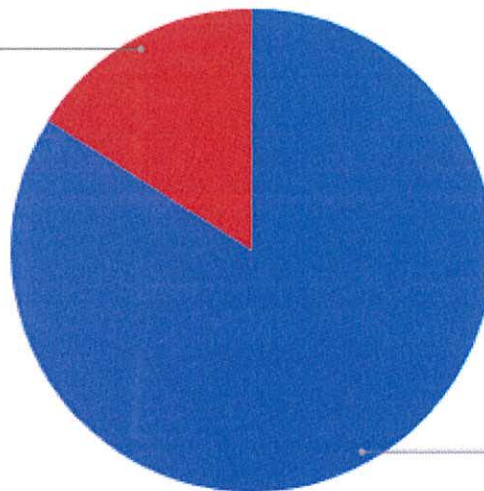
yes
84.0%

項目	X	√ /
3. 電影喜歡渲染暴力、粗俗情節		

Movies like to render violent,vulgar plots

Yes:42 people No:8 people

no
16.0%



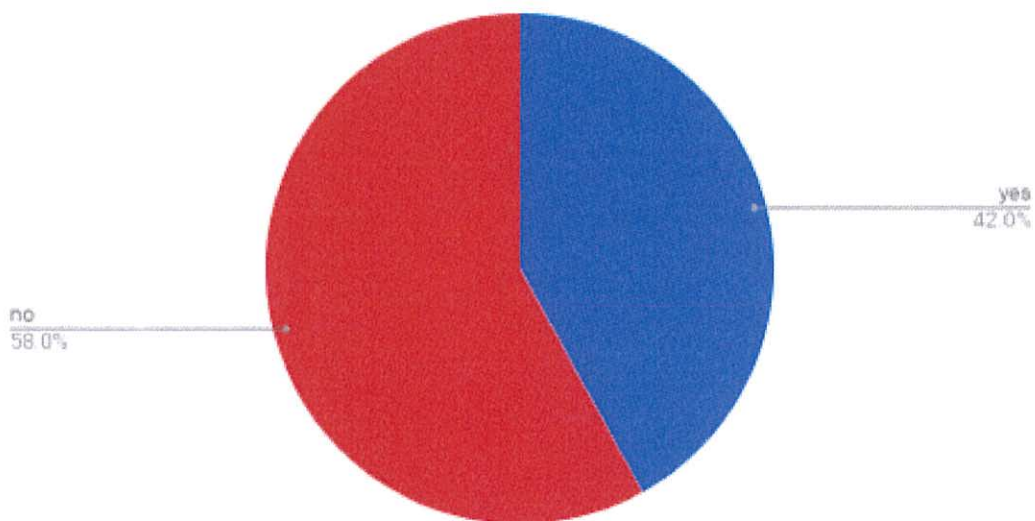
yes
84.0%

項目	X	√ /

4. 拍攝技術差劣

Movies are made with poor shooting skills

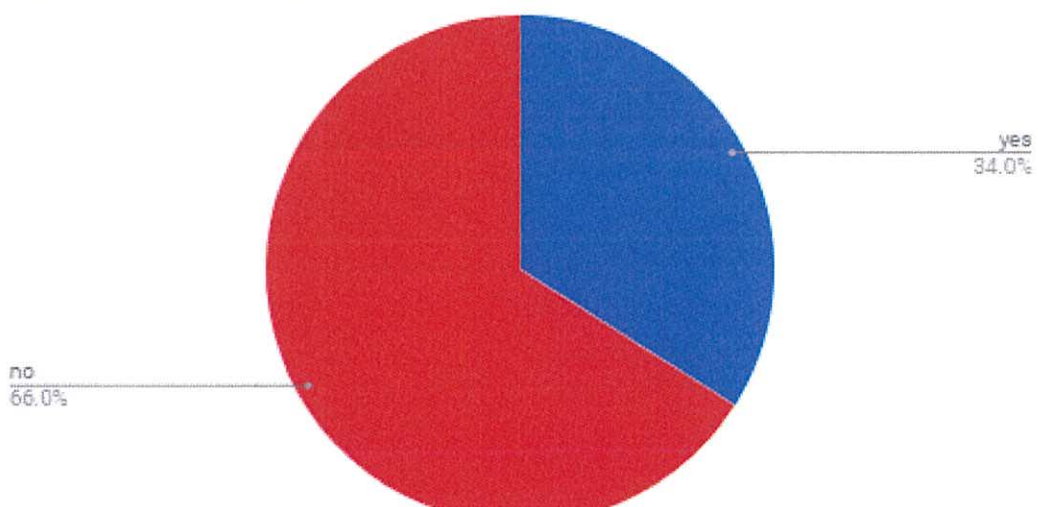
Yes:21 people No:29 people



項目	X	√ /
5. 能諷刺社會時弊		

Movies can satirized and exposed the society fraud

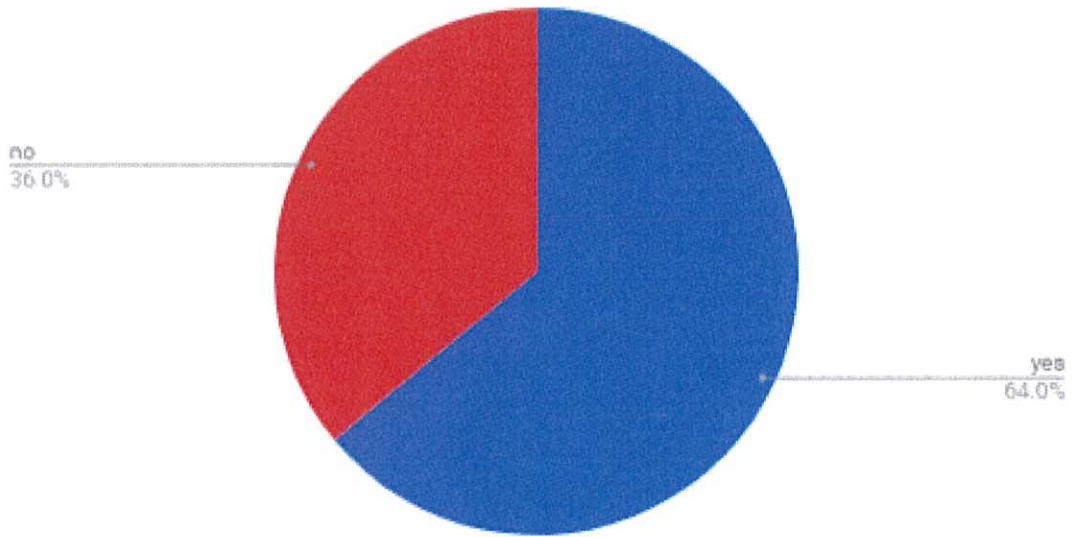
Yes:17 people No:33 people



項目	√ /
6. 電影場景優美	X

The movie scene was beautiful

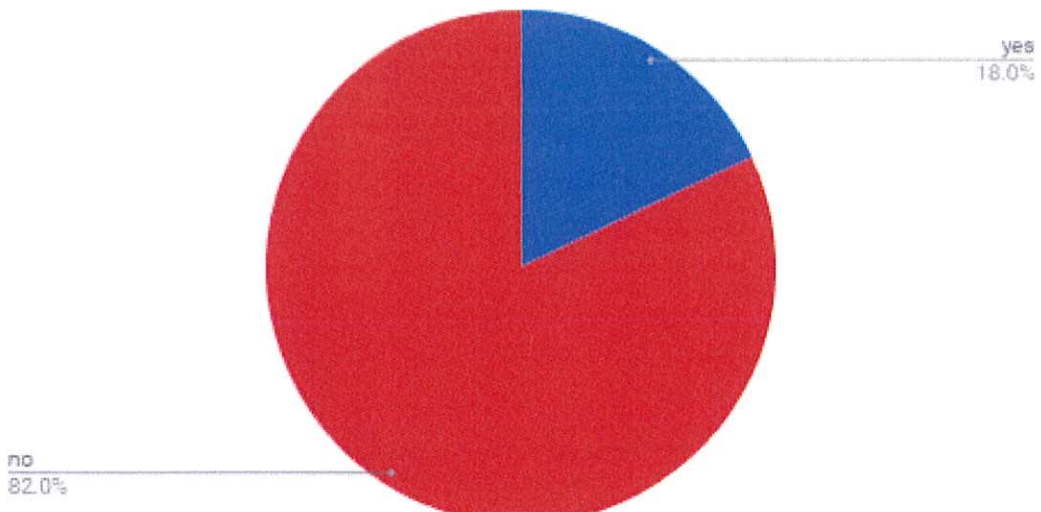
Yes:32 people No:18 people



項目	√ /
7. 香港演員演技精湛	X

Hong Kong Actors act exquisitly

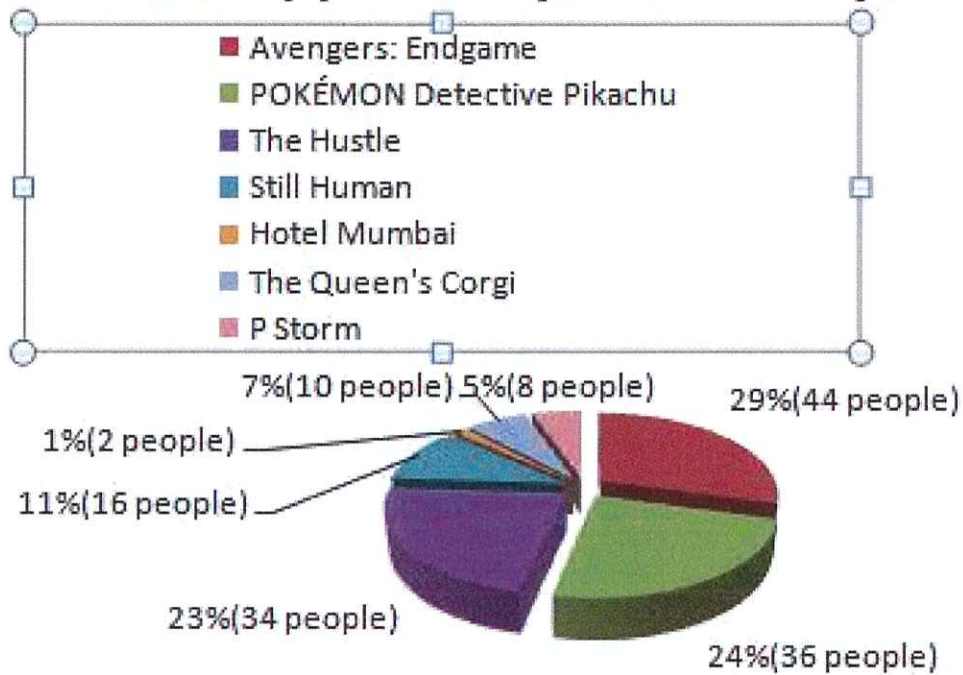
Yes:9 people No:41 people



5. 在以下 7 部電影中，你曾聽過其中那幾部(可以選擇一項)電影？

- 復仇者聯盟 4：終局之戰
- POKÉMON 神探 Pikachu
- 圓美大盜
- 淪落人
- 孟買酒店
- 女皇哥基大冒險
- P 風暴

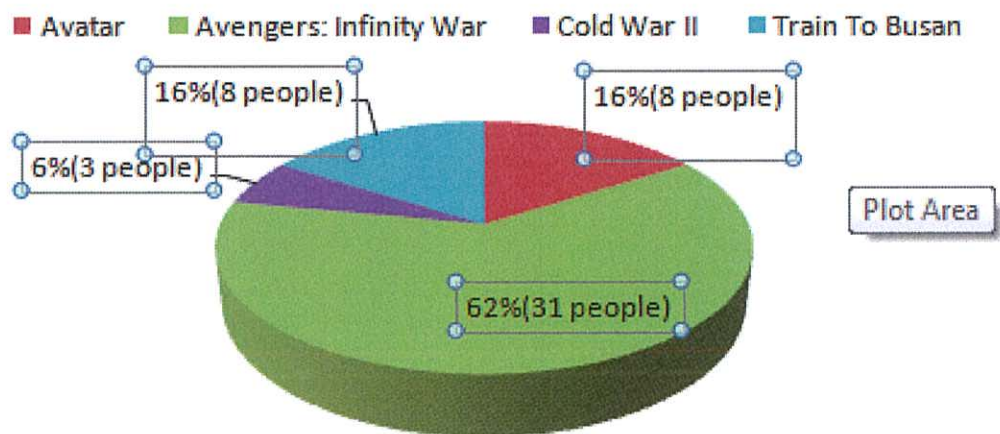
Movie(s) that respondents may heard of



6. 你最喜歡的電影主要為: (只能選擇一項)

- 阿凡達
- 復仇者聯盟 3：無限之戰
- 寒戰 II
- 功夫
- 屍殺列車

The most favourite movie of respondents



Interview:

Interviewee	Mr Tsang, who is a writer of the SING TAO ArtCan, is passion in Hong Kong history and Hong Kong movies.
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leung Hiu Hang	你好,我是來自華英中學中四的學生, 而家系香港史文化考察報告進行專題研究只在找出現今香港業的電影發展勢. 你好,曾 華先生
曾肇華先生	你好.
leung Hiu Hang	在查閱你的資料後,我們發現了你是一個好鍾意香港電影和香港史文化星島 ART CAN 的作家, 我們不如傾下你最鍾意邊一類型的香港電影.
曾肇華先生	其實我都沒有什麼特別鍾意那一類型,最主要我覺得好睇,我就 OK,沒有特定類形鍾意,合叉子喜劇又好,或者其他講反志寫實都 OK.
leung Hiu Hang	咁你覺得呢几類香港電影,系而家社會有無退色的積像?
曾肇華先生	其實整体電影都差左,產量系差左,個個小左好多,遍的質素比以前差左,在邊方面的質素? 攝影定演員?整体呀,各方面都系退步,我所講全盛期例如回

	<p>歸前香港電影的產量過百套或以上,而家一年都系几十套,數量小左,整體製作和各方面,但當然香港某些電影几好看,演員,但這是個別,.但沒有像黃金時期那樣,退步緊,都沒有以前咁好的情況.</p>
leung Hiu Hang	<p>香港電影在這幾十年間瞬息萬變,咁你覺得香港電影有1970年 1970年到而家喺唔同時期,有什麼特色? 你會怎樣分這些時期?</p>
曾肇華先生	<p>其實係70年代之前香港電影仲係發展得未咁成熟,如果你講轉捩點,應該係1970年有一套戲叫七十二家房客. 嗰套呢就係一套粵語嘅電影, 過咗票房紀錄. 早期我哋香港電影原本分咗兩種: 有粵語片和普通話片, 但係在七十二家房客票房破紀錄之後, 香港電影開始入廣東話著手. 又1970年度2000年代, 香港電影仍然處於蓬勃狀態. 只是在2003年CEPA之後 開始有中港合拍片. 到依家大部分香港電影也是中港合拍的.</p>
leung Hiu Hang	<p>咁係咪因為中港合拍片而令到少咗人睇香港本土電影呢?</p>
曾肇華先生	<p>其實沒有所謂的. 因為我們說的是大陸的市場, 因此我們也不會拍一些有關香港文化的電影. 所以喺宜家香港電影都</p>

	<p>有分兩類一類就係中港合拍片另一類係本土港產片。本土港產片嘅市場主要係香港，以合拍片嘅主要市場係大陸。港產片能夠打入大陸市場嘅機會係好微。所以係轉攻香港市場。</p>
leung Hiu Hang	<p>咁以前香港有冇本土電影？</p>
曾肇華先生	<p>其實一直以嚟我哋係唔會學刻意地分本土和不本土。以前嘅香港本土電影即係港產片市場主要係台灣 東南亞海外。大陸嘅市場比較細因為早期大陸人生活素質低下比較多人睇翻版 佢哋所謂嘅錄影聽錄像廳 型仔嗰度睇啲錄影帶 就不是說正經在戲院裏睇戲 所以 當時香港電影主要嘅市場係台灣同東南亞。</p>
leung Hiu Hang	<p>咁你認為而家香港電影能否反映生諷刺時弊？</p>
曾肇華先生	<p>我想要都有的。例如黃秋生嘅淪落人，都能夠反映到社會民生。大香港電影普遍都係娛樂為主，依家啲戲娛樂片多。所以就應該係小部分嘅電影先至能夠反映到香港嘅民生。</p>
leung Hiu Hang	<p>我睇過啲資料，應該係以前嘅電影比較能夠反映民族民生。你同意嗎？</p>
曾肇華先生	<p>我同意，但係就要追溯到 60 年代記住幾片，佢哋先至能夠反映到民生。有好多這類的片，例如沒有水，他們如何製</p>

水如何生活，等等亦良反應佢哋嘅民生。但電影其實只要都係娛樂大眾，所以淨係可以喺電影中嘅一小部分反映民生。到到七八十年代，香港電影就更加不能夠反映民生。因為當時香港電影係易武打片喜劇為主希望透過娛樂大眾而賺錢。追求的是娛樂不是反映民生。大當中可能唔係好啲喜劇或者電影都能夠反映到香港嘅民族紋身例如許冠文嘅喜劇都有反映到社會 啲人好貪慕虛榮貪心諷刺社會現象。我上個星期再睇返九百幾年嗰套富貴逼人，高見到佢能夠反映到當時房屋署對市民嘅壓榨和人民對金錢的渴望等等，反映香港人可能係已經經濟掛帥等。