

Bilateral Interaction between Mainland China and Hong Kong Audiovisual Products under the Perspective of Cross-cultural Communication

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Abstract

At the present time, the dissemination of media represents one of the most significant methods of facilitating communication between disparate locations. The dissemination of cultural and creative products expressed in audiovisual formats facilitates cross-regional communication, thereby reinforcing the common culture within the group. Hong Kong, China and Mainland China represent distinct regions of the Han Chinese Cultural Circle. They not only reflect the cultural attractions within this cultural circle through a variety of media communication, but also respond to external cultural influences in the context of globalization. The latest figures indicate that Mainland China represents the largest outlet for Hong Kong's audio-visual products. However, the dissemination effect of Mainland products in Hong Kong is generally less pronounced than that of products from the United States and Japan. In particular, the United States has utilized the brand name of Hollywood films to disseminate its culture and values on a global scale through cross-cultural communication. While the shared culture provides audiovisual products with a lasting communication advantage in both Hong Kong and the Mainland, it can also be used at a later stage to further promote in-depth cultural exchanges and dissemination between the two places through policies, cooperation and cultural adaptations. However, this approach also faces challenges, including the USA's cultural leadership within traditional cultural circles.

Keywords : Audiovisual Products; Cross-cultural Communication; Chinese Movie; Cultural Anthropology; Hong Kong

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Introduction

The acceptance of audiovisual products reflects cultural influence in that area. Cultural soft power products reflect a culture's influence in a territory, defined as a blend of cultural, lifestyle, values, and national cohesion factors. It is the cultural and ideological appeal of a country that achieves control over people through the processes of attraction, appeal and assimilation, rather than through the use of force (Lu 2009:07). Media exchanges in film and television between mainland China and Hong Kong exemplify the cultural exchange and identity dynamics between these regions, which, while part of the same nation, exhibit distinct social systems. This paper focuses on audiovisual products, primarily films and television dramas, including animation, documentaries, and related media.

Cultural regions, shaped by specific historical and geographical contexts, are defined territorial units inhabited by people sharing common cultural traits and boundaries. Hong Kong and Mainland China, particularly the Guangdong region, share a historical background and cultural similarities, forming part of the Lingnan Cultural Circle. This shared heritage fosters common regional and cultural symbols. Despite the influences of Hollywood and Japanese animation, this cultural legacy is crucial in defining the

identity of both regions and ensuring sustainable communication. The subsequent section will examine the distribution of Mainland China's audiovisual products in Hong Kong and the international reach of Hong Kong's audiovisual outputs, highlighting the tension between local dissemination within the cultural circle and the effects of cross-cultural exchanges abroad.

Influence of Mainland China's audiovisual content in Hong Kong China

Overall competitive profile

Analysis of data over the past twelve years indicates a decline in the production of Mainland China's film and television products in Hong Kong, both in absolute terms and relative proportion. Despite a recent rebound in the last two years, the industry has yet to reach its peak, while pressures continue to mount. This article utilizes import data from Create Hong Kong to assess the reception of Mainland audiovisual products in the region. A comparative analysis of data from 2011 to 2022 was performed using vertical and horizontal examination methods. Further details are provided in the table below.

Table 1. Top Five Source Regions of Hong Kong's Imported Film and TV-related Creative Products, 2011-2022

(6) Creative products related to movies and television

(HKD)1000									
Ranking	2011			2012			2013		
	Place of origin	Value	Percentage#	Place of origin	Value	Percentage#	Place of origin	Value	Percentage#
1	Mainland China	1,766,485	35.9%	Mainland China	1,783,205	36.2%	Mainland China	1,228,297	31.5%
2	Japan	836,252	17.0%	Taiwan China	735,395	14.9%	Japan	589,283	15.1%
3	USA	652,788	13.2%	Japan	692,308	14.1%	Taiwan China	555,153	14.2%
4	Singapore	465,564	9.4%	USA	542,326	11.0%	USA	530,294	13.6%
5	Taiwan China	382,511	7.8%	Singapore	456,893	9.3%	Singapore	379,933	9.7%
(HKD)1000									
Ranking	2014			2015			2016		
	Place of origin	Value	Percentage#	Place of origin	Value	Percentage#	Place of origin	Value	Percentage#
1	Mainland China	855,517	23.1%	Mainland China	812,667	24.2%	Mainland China	819,727	25.7%
2	Malaysia	697,078	18.8%	Japan	628,886	18.7%	Japan	764,855	24.0%
3	Japan	674,652	18.2%	Singapore	533,192	15.9%	USA	524,782	16.5%
4	USA	571,571	15.4%	USA	451,493	13.4%	Singapore	433,899	13.6%
5	Singapore	379,386	10.2%	Malaysia	426,138	12.7%	Taiwan China	173,847	5.5%
(HKD)1000									
Ranking	2017			2018			2019		
	Place of origin	Value	Percentage#	Place of origin	Value	Percentage#	Place of origin	Value	Percentage#
1	Japan	1,139,843	35.0%	Japan	1,505,177	35.0%	Japan	1,555,657	34.5%
2	USA	642,664	19.7%	Ireland	652,716	15.2%	Ireland	849,589	18.8%
3	Mainland China	569,541	17.5%	USA	572,433	13.3%	Singapore	426,966	9.5%
4	South Korea	212,197	6.5%	Mainland China	456,496	10.6%	Mainland China	419,466	9.3%
5	Singapore	160,971	4.9%	Singapore	289,795	6.7%	USA	394,223	8.7%
Ranking	2020			2021			2022		
	Place of origin	Value	Percentage#	Place of origin	Value	Percentage#	Place of origin	Value	Percentage#
1	Japan	1,357,719	34.3%	Japan	1,096,428	34.5%	Japan	684,202	29.1%
2	Ireland	609,045	15.4%	Singapore	639,888	20.1%	Mainland China	338,263	14.4%
3	Singapore	494,795	12.5%	Mainland China	354,296	11.1%	Ireland	306,852	13.0%
4	Mainland China	453,572	11.4%	South Korea	240,170	7.6%	Singapore	267,595	11.4%
5	South Korea	264,877	6.7%	Ireland	230,391	7.3%	South Korea	263,700	11.2%

Note: #As a percentage of the total import value of film and television-related creative goods in that year.

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Recent data from Create HK reveals that in 2022, Mainland China constituted 14.4% of film and television imports to Hong Kong, ranking second. Japan led with 29.1%, with its total value surpassing that of all other countries combined by over twofold.

The longitudinal analysis reveals a consistent decline in the acceptance of Mainland China's film and television products in Hong Kong, evidenced by a year-on-year decrease in market share. Specifically, from a peak of approximately HK\$1.77 billion (35.9% of the total) in 2011, the market share fell to HK\$0.86 billion (23.1%) by 2014. A further decline commenced in 2017, reaching a low of 9.3% in 2019, trailing behind Japan, Ireland, Singapore, and others. Although recovery signs emerged in 2021, with a rise to second place in 2022, it remained inferior to Japanese audiovisual products, which have been on an upward trajectory since 2016, consistently leading the market share.

The two charts reveal an inverse trend in the proportions of mainland China and Japan in Hong Kong, China, with mainland China declining and Japan increasing. Notably, 2016 marked a turning point, where mainland China's goods value and share over Japan showed only a slight edge, contrasting with the absolute advantage held by the mainland from 2011 to 2013.

Competitiveness of films produced in mainland China

Despite its relatively minor role in the Hong Kong film market, mainland Chinese cinema has begun to significantly influence the industry through extensive collaborations with Hong Kong filmmakers. A report by the Hong Kong Trade Development Council reveals that most partners in local film co-productions are from Mainland China. In 2023, of the 77 film co-production applications approved by the State Administration of Radio and Television of China, 60 were for projects with Hong Kong. Notable co-productions such as Detective vs Sleuths, Anita, and Better Days have garnered positive critical acclaim. Additionally, the Hong Kong International Film and TV Market (HKIFF) in March 2023 attracted over 7,300 international film representatives, including more than 330 exhibitors from Mainland China. In summary, the competitiveness and acceptance of mainland Chinese films in Hong Kong have been bolstered by ongoing collaborations with local industry professionals.

Status of issuance

Despite increasing collaboration between the Mainland and Hong Kong's film industries, Mainland films still represent a small share of the Hong Kong film market, as noted in the *Hong Kong Film Industry Compendium 2022*¹. In 2022, Hong Kong released

¹ The compendium is an annual collection of film information commissioned by the Film Services Office of Create Hong Kong

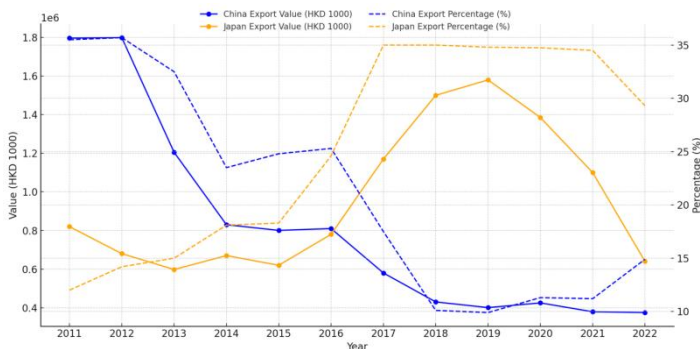


Figure 1. Export Value & Proportion of Film and TV-related Creative Products from Mainland China and Japan to Hong Kong, 2011-2022

216 films, with Mainland imports constituting 11.1% and foreign-language films 79.2%. In contrast, the Mainland's film market saw overseas imports at 16.3%.² This figure is significantly lower than the share of foreign films viewed in Hong Kong.

Table 2. Comparison of films released in Hong Kong in 2021 and 2022

	2021	2022	Up/Down Percentage
First-run movies released in Hong Kong	274	216	-21.17%
First-run Hong Kong movies released in Hong Kong (parts)	47	27	-42.55%
First-run non-Hong Kong films released in Hong Kong	227(36 of which are Chinese-language films)	189(18 of which are Chinese-language films)	-16.74%
Total box office for the year (HK\$)	1,228,513,113	1,164,318,938	-5.23%

Mainland Chinese films have limited box office impact in Hong Kong, attracting significantly fewer viewers compared to local and international films. Their influence is constrained by both the volume of imports and scheduling opportunities. In 2022, box office receipts for these films totaled approximately HK\$7.62 million, constituting only 0.65% of Hong Kong's total. Co-productions between Hong Kong and Mainland China saw a modest rise, reaching HK\$100 million, or 8.68% of the total. Nonetheless, the aggregate box office for both Hong Kong and Mainland films remained below 10%, indicating a restricted preference and acceptance among the Hong Kong audience for Mainland cinema.

Table 3. Box office receipts of films released in Hong Kong in 2022

	Cumulative Box Office (HK\$)	% of Total Box Office
Hong Kong movie box office	246,168,606	21.14%
Box office of co-productions between Hong Kong and Mainland China	101,017,795	8.68%
Chinese film box office	7,618,995	0.65%
Foreign language film box office	809,513,542	69.53%
The total box office revenue of Hong Kong movies in 2022	1,164,318,938	100.00%

Broadcast situation

Mainland Chinese films in Hong Kong lag behind both local and international counterparts in viewer numbers and release cycles. The highest-grossing film, *The Battle at Lake Changjin II*, attracted approximately 42,000 viewers and had an 80-day release period,

and conducted by the Hong Kong Film Industry Association (HKFIA).

² Data Referred to "In-depth Research and Development Trend Analysis Report on the Status of China's Motion Picture Industry (2022-2029)

marking it as the most successful mainland release in Hong Kong to date. In stark contrast, the top three Hong Kong films garnered nearly 600,000 viewers collectively, while the top 20 international films averaged around 300,000 viewers each, highlighting the limited market share of mainland films in Hong Kong.

Table 4. Distribution of Mainland Chinese films released in Hong Kong in 2022

	Title of the film (English)	Title of the film (Chinese)	Start Date	Completion Date	Number of days in theatres	Cumulative Box Office (HK\$)	Cumulative Number of viewers	Length of film (minutes)	Place of origin	Level	Type
1	Schemes In Antiques	古董局中局	21/04/22	11/05/22	21	77,336	1,180	124	China	II A	Adventure/Suspense
2	Ghost Wedding	冥婚	05/05/22	29/05/22	25	20,095	323	89	China	II B	Horror/Thriller
3	The Battle at Lake Changjin II	长津湖之水门桥	12/05/22	30/07/22	80	3,203,600	41,917	150	China	II B	Drama/War
4	My Best Friend's Breakfast	我吃了那男孩一整年的早餐	12/05/22	20/07/22	70	1,583,359	23,485	120	Taiwan/China	II A	Romance
5	Are You Lonesome Tonight?	热带往事	26/05/22	01/06/22	7	4,214	56	96	China	II B	Crime/Drama/Suspense
6	Before Next Spring	如果有一天我会离开你	02/06/22	02/07/22	31	78,179	957	108	China	II A	Drama
7	One Week Friends	一周的朋友	11/08/22	17/08/22	7	31,330	579	105	China	II A	Drama
8	Mozart From Space	外太空的莫扎特	25/08/22	07/09/22	14	8,538	151	136	China	II A	Comedy/Fantasy
9	Moon Man	独行月球	29/09/22	08/12/22	41	528,303	8,207	122	China	II A	Comedy/Science Fiction
10	Wolf Pack	狼群	29/09/22	08/12/22	41	230,057	4,483	105	China	II B	Action/Thriller/War
11	Mama Boy	初恋慢半拍	06/10/22	16/12/22	42	209,922	3,271	99	Taiwan/China	II A	Romance
12	Give Me Five	哥，你好	06/10/22	19/12/22	14	38,681	617	111	China	II A	Comedy/Drama
13	Goddamn Asura	该死的阿修罗	13/10/22	07/12/22	56	199,939	3,150	115	Taiwan/China	II B	Crime/Drama/Suspense
14	Home Coming	万里归途	03/11/22	28/12/23	87	983,644	14,349	138	China	II B	Action/Drama/Thriller
15	Golden Escape	黄金大逃狱	03/11/22	09/12/22	7	28,482	640	86	China	III	Crime
16	In Search of Lost Time	海的尽头是草原	17/11/22	21/12/22	35	136,453	2,042	125	China	I	Drama
17	Farewell Beijing	您好，北京	01/12/22	10/12/22	10	62,205	900	111	China	II A	Drama
18	Fantasy World	童话世界	15/12/22	20/12/23	37	194,658	3,266	110	Taiwan/China	III	Drama

Competitive situation

Mainland Chinese films have struggled for competitiveness in Hong Kong, yielding limited screenings and box office success. The top film by viewership, *The Battle at Lake Changjin II*, showcases high production values and large-scale war sequences set in the Mainland. Among Hong Kong-Mainland co-productions, *Warriors of Future*, a large-scale sci-fi action film, leads in viewership. To improve acceptance in Hong Kong, mainland films should consider increasing co-productions with Hong Kong, focusing on large-scale sci-fi or action genres, which could effectively enhance market share.

TV Competitiveness of Mainland China

Television Broadcasts Limited (TVB) is a leading television station in Hong Kong, recognized for its high-caliber drama productions. TVB's dramas have the capacity to attract significant viewership within Hong Kong and the global Chinese-speaking

audience, enhancing its influence and competitiveness. Since the 1990s, mainland Chinese dramas have been featured on TVB's Jade Channel as outsourced content, including notable early productions such as *Ke Wang*, *The Story of Hong Kong*, *The Spring and Autumn Chapter of the Eastern Zhou Dynasty*, and *The Water Margin*, with half categorized as costume dramas.

Mainland TV dramas have increasingly dominated the costume drama sector on Hong Kong TV, filling most programming slots. Concurrently, they are enhancing their competitiveness in Hong Kong's traditional genres, such as fashion, modern, and police dramas, via mainland-Hong Kong co-productions. The table below outlines the total number of TVB dramas aired over the past three years, categorized by genre³.

TVB prioritizes costume dramas for Mainland productions while leveraging its strengths in modern genres such as fashion, romance, and suspense. The mainland's influence in Hong Kong's TV industry is evident in its costume dramas, which feature elaborate costumes and sophisticated themes. Co-productions predominantly focus on action and police dramas, areas where Hong Kong excels.

In 2023, TVB aired 27 dramas, marking the first simultaneous release of Hong Kong dramas on both TVB and Mainland's Youku, specifically *QUEEN of News and Narcotics Heroes*. Additionally, seven outsourced series and six Mainland films were broadcast, constituting 22.2% of the total. Notable titles include *A League of Nobleman*, *Dead Ringer (Media Asia)*, *Destined*, *Eightfold Path of the Heavenly Dragon*, *New Life Begins*, *Side Story of Fox Volant*, and *Forensic JD* (co-produced by Emperor & Tencent). The channel maintains a focus on historical costume dramas while diversifying into genres such as ancient puppet dramas, martial arts series, and costume suspense dramas.

Table 5. List of TVB main broadcast TV series in 2024

Episode Title	Episode Type	Broadcast Channel	Air Date	Broadcast Time	Finale	Episode Number (of a TV series etc)
Death Hint	Fashion /Police /Suspense drama	Jade Terrace	-	To be determined	-	30
Gourmet Affairs	Outsourced/ Crime Drama	Jade Terrace	-	To be determined	-	12
The Heir To The Throne	Purchased/B usiness Drama	Jade Terrace	13-May-24	20:30-21:30 [Monday to Friday]	21-Jun-24	30
Broken Trust	Fashion Comedy	Jade Terrace	6-May-24	21:30-22:30 [Monday to Friday]	31-May-24	20
Sinister Beings II	Fashion /Suspense Drama	Jade Terrace	1-Apr-24	20:30-21:30 [Monday to Friday]	10-May-24	30
Story of Kunning Palace	Purchased/C ostume Drama	Jade Terrace	25-Mar-24	21:30-22:30 [Monday to Friday]	3-May-24	30

³ Data source <https://www.yule.hk/>

Episode Title	Genre	Broadcast Channel	Air Date	Air Time	Finale	Episode Number
In Bed with Stranger	Fashion/Ro mance/ Suspense Drama	Jade Terrace	26-Feb-24	20:30-21:30 [Monday to Friday]	29-Mar-24	25

The 2024 data reveals that TVB plans to air 14 dramas, including three outsourced titles: *Gourmet Affairs*, *The Heir to the Throne*, and *Story of Kunning Palace*. The remaining productions consist of Taiwanese dramas, Mainland-Hong Kong co-productions, and Mainland Chinese costume dramas, adhering to established criteria. Notably, these co-productions involve Media Asia and Youku. The share of mainland dramas remains stable at 14.3%, consistent with the 10-20% range seen in prior years.

TVB imports Korean, Japanese, and American dramas, but these have not aired on the main channel, Jade, in recent years, instead being shown on J2 and the Asian Drama Channel for Japanese and Korean content, and on Pearl Channel for American dramas. In contrast, mainland dramas have secured about one-fifth of the Hong Kong TV drama market share, with the remainder predominantly held by local productions.

Table 6. Mainland dramas broadcasted by TVB in prime time in the past two years⁴

Vintages	Stage Name (of a play)	Viewership	Total Number of Episodes	Total Airtime (weeks)
2023	Side Story of Fox Volant	16.45	120	24
	New Life Begins	17.3		
	Eightfold Path of the Heavenly Dragon	15.4		
	Destined	19.2		
2022	The Imperial Coroner	23	84	16
	Royal Feast	19		
	A Dream of Splendor	19.8		

The table of TVB's prime-time broadcasting data over the past two years reveals a significant rise in the airing of Mainland costume dramas from 8:30pm to 9:30pm nightly. Despite this increase, ratings have consistently declined year-on-year, with the average rating for Mainland dramas dropping below 20 points by 2023, peaking at 25.5 points for TVB's *The Invisibles*. The highest rating for a Mainland drama, previously 31 points for *Story of Yanxi Palace*, has been diluted by the influx of new broadcasts, which has fragmented audience attention. Additionally, the aesthetic appeal of these dramas has diminished due to thematic and genre repetitiveness.

Animation industry

Hong Kong remains the primary export market for mainland China's animation industry, representing nearly 50% of export volume. The mainland's substantial production capacity and recent quality improvements have bolstered the global momentum of local animation. According to the National Bureau of Statistics, animation exports reached 36.62 million yuan in 2016, with approximately 70% directed to Asia, and Hong Kong accounting

⁴ Data source <https://www.yule.hk/>

for about half of this, solidifying its status as the largest export region.

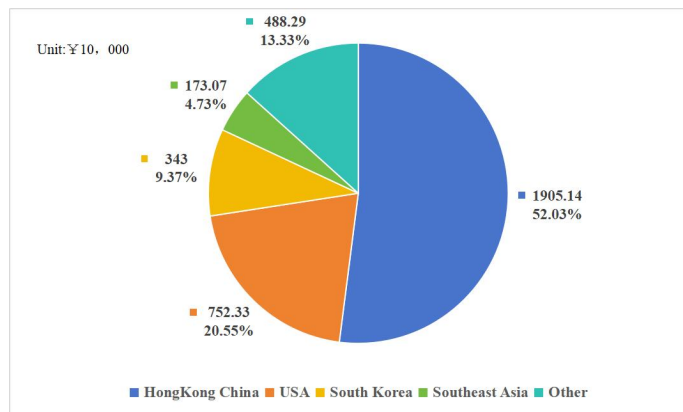


Figure 2. Main regions and countries of China's TV animation exports, 2016

Documentary film industry

Currently, documentaries produced in Mainland China are primarily marketed in Hong Kong through a series of cultural events co-organized by the two cities, as well as participation in Hong Kong film festivals. For instance, the documentary section of the biennial Hong Kong Asian Film Festival (HKAFF) has drawn a great number of exceptional mainland films to compete.

To commemorate the 25th anniversary of Hong Kong's return to China in 2022, the CGTN (China International Television) Documentary Channel of China Central Radio and Television (CCTV) broadcasted the entire channel in Hong Kong, bringing viewers a series of documentaries on China's culture, as well as great mountains and rivers. In 2023, the CGTN Documentary Channel aired a season of China's Art Exhibition in Hong Kong. In 2023, the "Continuing Civilization, Blooming Bauhinia" Chinese Arts Hong Kong Season launched in Beijing and Hong Kong, and more than 30 documentaries and feature films showcasing the excellent traditional Chinese culture were broadcasted in Hong Kong through the CGTN Documentary Channel in the near future.

Overall, the number of mainland audio-visual items imported into Hong Kong is tiny, their impact is limited, and the trend is down year after year. This is due to competition from a variety of exceptional outside items, as well as the launch of fewer outstanding indigenous products in Hong Kong. In the future, as Mainland and Hong Kong exchanges expand and cooperation in creative industries such as television and film intensify, cultural commonalities will deepen the acceptance of audiovisual works from both regions.

Major competition for mainland Chinese audiovisual content in Hong Kong

USA: Hollywood films

Hollywood in the United States creates a number of films each year for global distribution, garnering the majority of the local audience, and the market in Hong Kong, China is no different. According to the Hong Kong Film Industry Sourcebook 2022, 60 of the foreign films imported that year were from the United States, accounting for approximately 30% of the total number of foreign films imported, making it the single country with the most imported films. Six of the top ten box office hits that year came from Hollywood, with the Marvel franchise accounting for half of the total. Hollywood's sci-fi blockbuster franchise has grown throughout the years, drawing spectators from all around the world.

The box office champion of the year was *Avatar: The Way of Water*, a Hollywood sci-fi film series that created the first 3D film in film history. Hollywood studios will also continue to cultivate new sequels in case audiences tire of the existing ones (Peng 2015:09). Just like this *Avatar* series. For the film industry, the development of film technology has undoubtedly had a positive impact, and spectacle films, with the support of technology, can better satisfy the viewing needs of audiences (Xu 2016).

Not only do American films continue to attract a large number of viewers, but so do their box office receipts. Of the 17 imported overseas films that drew more than 100,000 viewers, 14 were American, primarily action-adventure films, with the remaining three being Japanese. The duration of American films in Hong Kong has likewise hit a record high. For example, *Top Gun: Maverick* had the longest release duration, lasting 203 days. The remaining nine overseas films with a distribution length of more than 100 days included six American films and three Japanese anime. Because of their widespread distribution and extensive global coverage, Hollywood films have contributed to the myth of the Hollywood cinema empire around the world, increasingly squeezing and destroying the survival space of films from other nations, making it harder for them to compete.

Japan: The popular anime culture

The volume and influence of Japanese audiovisual products in Hong Kong, China, has long been strong. Since the 1990s, contemporary Japanese culture has been widely prevalent in Hong Kong. Many of these Japanese animation programs may be seen on Hong Kong television, and prominent anime at the time included *Doraemon* and *Pokémon*. In this century, with the political support of Japan's official vision of e-Japan and concept of ABCDE, including ALL Japan, Brand Japan, Cool Japan, Digital Japan and E-tech Japan programmed (Jing 2006:04), A wide range of Japanese cinema and entertainment items have been pushed internationally. According to Creative Hong Kong's import data for Hong Kong's film and television products, Japan has held the top spot in the introduction of overseas film, television, and other related products to Hong Kong since 2017, accounting for up to 35%, which is more than 15 percentage points higher than second place. Japan's film, television, and animation industries will continue to have a significant impact on Hong Kong, China, for the foreseeable future.

According to the Hong Kong Film Industry Compendium 2022, 56 Japanese films were imported into Hong Kong in 2022, trailing just 60 films from the United States. Among the top 22 films with a box office of more than HK\$5 million, Japanese films came in second with four, three of which were Japanese animations. In terms of release time, only three Japanese films, *Jujutsu Kaisen 0*, *Evangelion: 3.0+1.0 Thrice Upon a Time*, and *Detective Conan: The Bride of Halloween*, remain on the list of films released for more than 100 days, aside from those from the United States, demonstrating the influence of Japanese animated films on the Hong Kong film market. Notably, all of the above are sequels to long-running serial comics or anime, illustrating the continued influence of Japanese animation culture in Hong Kong.

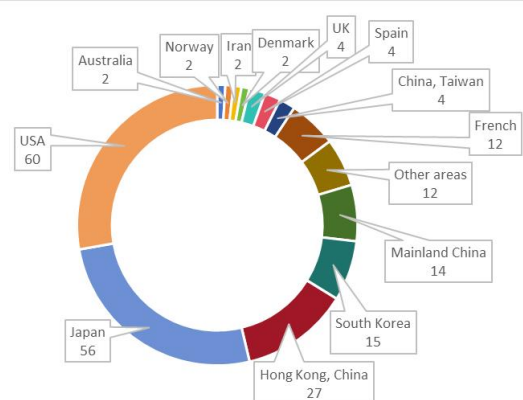


Figure 3. Origin distribution of films released in Hong Kong in 2022

Hong Kong: The Resurgence of Local Industries

Within Hong Kong's domestic market, both the hardship of Hong Kong films in the film industry and the crisis of falling performance that has struck Television Broadcasts Limited (TVB) in the television business have placed doubt on the future of Hong Kong's audiovisual industry. The poor performance during the outbreak has pushed this issue to the forefront. However, in the post-epidemic era, we can see that with the industry's recovery and continued cooperation with the outside world, Hong Kong's local audiovisual product market remains strong, occupying a certain

Table 7. Hong Kong Local Films Released in Hong Kong in 2022

	Title of the film (English)	Title of the film (Chinese)	Start Date	Completion Date	Number of days in theatres	Cumulative Box Office(HKS)	Cumulative Number of visits	Length of film (minutes)	Languages
1	Warriors of Future	明日战记	25/08/2022	03/02/2023	163	81,821,966	1,120,891	101	Cantonese
2	Table For Six	饭戏攻心	07/09/2022	08/03/2023	183	77,395,003	1,162,277	120	Cantonese
3	Mama's Affair	妈妈有了第二个	11/08/2022	27/03/2023	229	43,990,654	622,457	126	Cantonese
4	The Sparring Partner	正义回廊	27/10/2022	15/06/2023	232	43,012,421	574,802	138	Cantonese
5	Chilli Laugh Story	阖家辣	14/07/2022	16/11/2022	126	32,624,642	489,504	92	Cantonese
6	Detective Vs Sleuths	神探大战	21/07/2022	16/09/2022	58	16,223,882	249,270	102	Cantonese
7	Hong Kong Family	过时，过节	24/11/2022	31/01/2023	69	12,514,991	188,561	113	Cantonese
8	Far Far Away	缘路山昏晃	04/08/2022	21/12/2022	140	10,701,849	162,236	96	Cantonese
9	The Narrow Road	窄路微尘	22/12/2022	13/04/2023	113	8,462,006	125,681	116	Cantonese
10	Sunshine Of My Life	一路瞳行	15/09/2022	09/07/2023	298	4,855,087	75,982	96	Cantonese
11	Life Must Go On	深宵闪避球	06/10/2022	03/12/2022	59	3,645,941	54,164	94	Cantonese
12	Love Suddenly	忽然心动	17/11/2022	11/01/2023	56	2,146,562	29,293	94	Cantonese
13	Septet: The Story of Hong Kong	七人乐队	28/07/2022	05/10/2022	70	1,742,642	27,704	112	Cantonese
14	Look Up	一样的天空	23/06/2022	15/10/2022	115	1,434,833	21,498	118	Cantonese
15	Let It Ghost	猛鬼3宝	27/10/2022	30/11/2022	35	1,306,809	19,780	100	Cantonese
16	Tales from the Occult	失衡凶间	15/09/2022	12/10/2022	28	885,888	13,729	107	Cantonese
17	Breakout Brothers 3	逃狱兄弟3	02/06/2022	05/07/2022	34	720,691	10,487	87	Cantonese
18	Don't Forget I Love You	不要忘记我爱你	26/05/2022	30/06/2022	36	641,672	9,329	127	Mandarin
19	Pretty Heart	心里美	28/07/2022	04/09/2022	39	588,922	8,737	99	Cantonese
20	A Murder Erased	被消失的凶案	16/06/2022	03/08/2022	49	485,903	8,482	108	Cantonese
21	Breakout Brothers 2	逃狱兄弟2	28/04/2022	08/06/2022	42	481,945	7,987	86	Cantonese
22	Come Back Home	搜救	03/11/2022	10/12/2022	38	445,874	7,510	102	Mandarin Cantonese
23	Burning	焚身	30/06/2022	03/08/2022	35	428,111	6,716	86	Cantonese
24	Love is Blind, Hate Too	致命24小时	02/11/2022	08/11/2022	7	209,846	2,328	88	Cantonese
25	Phanlom Or The Opera	粤剧灵	14/07/2022	07/09/2022	56	180,470	2,318	99	Cantonese
26	Hero	世间有她	17/11/2022	14/12/2022	28	141,759	2,346	116	Mandarin Cantonese
27	Just 1 Day	给我1天	23/07/2022	20/08/2022	29	98,032	939	98	Cantonese

A new record in Hong Kong's film history

The breakout film *A Guilty Conscience*, which was released in 2023, demonstrated the promise of the Hong Kong market in the context of the Chinese film market's overall resurgence. In terms of box office, *A Guilty Conscience* grossed HK\$115 million, making it the first Chinese-language picture in Hong Kong cinema history to cross the 100-million-yuan box office barrier. It is now the highest-grossing Chinese-language film in the Hong Kong market. It is ranked tenth all-time in terms of box office revenue, with Hollywood films accounting for the top nine. The overwhelming impact and box-office success of Hollywood films, as well as their ability to draw money, make it difficult for national films to look up to them, and they can only collectively fall into the embarrassing situation of "losing words". In a group of Hollywood blockbusters to murder out of *A Guilty Conscience* to the Chinese cinema audience has instilled confidence, many Hong Kong film fans stated, looking forward to Hong Kong and Chinese films returning to the top.

As a New Year's film, *A Guilty Conscience* expertly blends the somber, solemn atmosphere of a courtroom with the lightheartedness of a New Year's greeting. The film follows Lam Leung Shui, played by Wong Tze Wah, a lawyer who fights against

local market share in Hong Kong, and in the past two years, many hit productions have emerged and won the favor of both the market and the audience.

According to the "Hong Kong Film Industry Compendium 2022," box office receipts for Hong Kong-produced films totaled HK\$246 million in 2022, accounting for 21.14% of the overall market share and placing third outside of the United States and Japan. *Table for Six* and *Warriors of Future* were among the films with more than one million spectators, with the latter grossing more than HK\$81 million and ranking third in the Hong Kong film market after two other American films.

the powerful and wealthy to uphold the rule of law in order to protect a single mother entangled in a false case of daughter abuse. The film's realistic subject matter, combined with the lead actors' sincere performances, earned it high praise from Hong Kong viewers, and it went on to win Best Film at the 42nd Hong Kong Film Awards in 2024.

The glorious return of Hong Kong drama

In November 2023, the Hong Kong Television Broadcasts Limited (TVB) celebratory drama the *QUEEN of News* debuted on the Youku platform with little fanfare and drew a large audience over the next half-month, with consistently high broadcast numbers and ratings. This also reveals a new side to the long-dormant mainland TVB dramas, which appear to be gaining traction as Hong Kong-produced dramas return to prominence. In 2023, among all Hong Kong dramas, the *QUEEN of news* obtained the highest rating of 27.9 points, ranking third on the year-end ratings list, behind *Narcotics Heroes* with 28 points and *The Invisibles* with 28.7 points⁵. However, the *QUEEN OF NEWS* has already shattered records across numerous platforms in the mainland and

⁵ Data source https://yule.sohu.com/a/748768638_121721261

has been recognized as the most critically acclaimed Hong Kong drama this year.

With Hong Kong actress Charmaine Sheh returning to TVB as the female lead after many years, the drama series deviates from the classic themes of Hong Kong dramas, such as law and order and police brutality, and tells the story of internal competition for coverage within a news organization, which not only provides a refreshing change of pace for viewers, but also reflects the fruits of mainland-Hong Kong cooperation. The most important way to transform TVB's television industry in recent years is to strengthen co-production with the mainland, especially filming and production in collaboration with mainland online platforms, in order to increase the influence of TVB dramas by distributing them to the mainland through mainland online platforms (Huang 2020:34). Mainland platform Youku has been working with TVB since 2013, and in 2022, the concept of "New Hong Kong Drama" was established, allowing the mainland and Hong Kong production strengths to merge to develop higher-quality dramas with fresh concepts. In terms of division of labor, Youku will provide one-stop services to TVB and other Hong Kong film and TV production businesses, including front-end planning, data analysis, and marketing, while the Hong Kong team will maintain its traditional production strengths developed over time. Xie Ying, Vice President of Youku and General Manager of the Drama Centre, stated in an interview that "the *QUEEN of news* is the first example to be examined after the concept of 'New Hong Kong Drama' was proposed. According to Youku data, the *QUEEN of News* has broken the record for Hong Kong dramas on the platform in terms of broadcast volume and membership revenue, resulting in exponential growth in the broadcast data of the other two dramas in Youku's "Hong Kong Drama Theatre," *Modern Dynasty* and *Dead Ringer*. The *QUEEN of news* has garnered over 1.4 billion reads on Weibo and over 2.6 billion video views on Douyi.⁶

On the opening day of the Hong Kong International Film and TV Market (HKIFF) on March 11, this year, the official announcement that the original cast of *The Queen of News* will be returning to begin filming the second portion of the film aroused eyebrows. Ali Dawen Entertainment also unveiled the "Hong Kong Arts Revitalization Plan" at the festival, announcing that it will invest no less than HK\$5 billion over the next five years in the four major areas of Hong Kong drama, film, performance, and young talent training, while also constructing a global second headquarters in Hong Kong to "drink from the same river and re-create the glory of Hong Kong films" alongside Hong Kong's top film companies. Youku will also continue to invest in Hong Kong's film industry⁷, including investment in heavyweight dramas such as *The Golden Era* and *The Heir to the Throne*, including *The Queen of News 2*. In the near future, Hong Kong-produced dramas will hit unprecedented heights thanks to the combined efforts of the two cities.

To summarize the Hong Kong audiovisual market, Hollywood culture in the United States is the primary competitor of local audiovisual products in all countries, particularly in the film sector. In Hong Kong, due to historical immersion in Western culture and geographical importation of neighboring Japanese culture, the local audiovisual product market has formed a pattern of dual leadership by "American blockbusters" and Japanese animation, while the remaining weak market is still fought for by Hong Kong's outstanding local film and television productions. Despite the fact that the overall number of Hong Kong films is comparable to those of other countries with a single director team. Hollywood directors are fortunate to produce one film every three years, but most Hong Kong directors produced films on a regular basis prior to the recession. Productivity is a good tradition here.(Bordwell 2003). As a result, mainland audiovisual products enjoy little visibility and

influence in Hong Kong. Despite having a shared Chinese cultural circle, the media environment is nonetheless heavily influenced by worldwide audiovisual products.

Export of audiovisual content from Hong Kong, China

Overall export performance

According to Create HK data, the entire export value of Hong Kong's film and TV-related items has declined over the last 12 years, falling from approximately HK\$690 million in 2011 to HK\$300 million in 2022. Details are provided in the table below.

Table 8. Top 5 Regions in terms of Export Value of Hong Kong's Film and TV-related Creative Products, 2011-2022

(6) Creative products related to movies and television

Ranking	2011			2012			2013			(HKD) 1000
	Destination	Value	Percentage	Destination	Value	Percentage	Destination	Value	Percentage	
1	Mainland and China	33,980	49.5%	Mainland and China	23,240	44.8%	Mainland and China	18,900	44.8%	
	Taiwan	48,700		Taiwan	40,350		Taiwan	44,270	10.5%	
2	China	4,710	7.1%	Japan	9,370	7.8%	Japan	7,390		
	Japan	4,940	6.7%	Germany	6,470	7.2%	Singapore	8,370	9.3%	
4	Brazil	40,840		USA	35,920		Taiwan and China	30,280		
	Germany	40,360	5.9%	Brazil	28,560	6.9%	USA	27,500	7.2%	
5	Germany	40,360	5.9%	Brazil	28,560	5.5%	USA	27,500	6.5%	
	Brazil	5,590		USA	7,650					
Ranking	2014			2015			2016			
	Destination	Value	Percentage	Destination	Value	Percentage	Destination	Value	Percentage	
1	Mainland and China	18,000	42.2%	Mainland and China	12,390	44.9%	Mainland and China	13,670	59.1%	
	Singapore	52,390	12.3%	Taiwan and China	37,690	13.7%	Taiwan and China	25,820	11.2%	
3	Japan	36,850	8.6%	Japan	34,840	12.6%	Japan	16,490		
	Taiwan and China	36,220		Singapore	23,700		Singapore	15,540		
4	China	5,850	8.5%	Singapore	4,860	8.6%	Singapore	1,670	6.7%	
	Australia	29,540		Macao and China	14,610		Macao and China	9,410	4.1%	
5	Australia	29,540	6.9%	Macao and China	14,610	5.3%	Macao and China	9,410	4.1%	
Note: #As a percentage of the total value of Hong Kong exports of film and television-related creative goods in that year.										
Ranking	2017			2018			2019			
	Destination	Value	Percentage	Destination	Value	Percentage	Destination	Value	Percentage	
1	Taiwan and China	19,100	56.2%	Taiwan and China	14,840	44.3%	Mainland and China	12,640	69.1%	
	Mainland and China	94,870	27.9%	Mainland and China	14,130	42.1%	Taiwan and China	26,720	14.6%	
2	China	2,200		China	3,030		China	3,100		
	Japan	21,420	6.3%	Japan	14,190	4.2%	Japan	10,210	5.6%	
4	Thailand	7,410	2.2%	Singapore	5,050	3.0%	New Zealand	5,660	3.2%	
	Macao	7,310		Macao	6,860		Macao	4,480		
5	China	10,220	2.2%	China	8,190	1.9%	China	6,620	2.7%	
Ranking	2020			2021			2022			
	Destination	Value	Percentage	Destination	Value	Percentage	Destination	Value	Percentage	

⁶ Data from <https://www.eeo.com.cn/2023/1215/619489.shtml>

⁷ See <https://www.1905.com/news/20240312/1665681.shtml> for details

	n	gc#	n	gc#	n	gc#
1	Mainland	33	88.0	Mainland	14	66.4
	China	3,7	%	China	7,1	%
	Taiwan	22,		Taiwan	46,	
2	n	26		n	31	20.9
	China	7	5.9%	China	7	%
3		4,9			16,	
	Japan	14	1.3%	Japan	5	7.3%
	Macao				28	
4	China	4,2	1.1%	Singapore	5,1	2.3%
		08		Macao		
				China	3,2	1.5%
5	Netherlands	2,8	0.8%	China	99	1.5%
		59				

Note: #As a percentage of the total value of Hong Kong exports of film and television-related creative goods in that year.

Mainland China as the top export region

According to the most recent yearly data from Creative HK, the largest percentage of Hong Kong's film and TV-related creative products flowing overseas in 2022 remained Mainland China, accounting for 77.5 percent, which is consistent with the overall trend over the years. Over the last 12 years, only in 2017 did Hong Kong, China's exports to the mainland China ranks second in overall exports, after only Taiwan, China. For the remainder of the year, Mainland China has slowly risen to first place in Hong Kong's exports, and the Mainland has become Hong Kong's largest consumer of film and television productions. Actually, this trend began toward the close of the last century. In the 1990s, Mainland, China reduced the introduction of TV dramas from countries with marked cultural differences from China and the East, such as Europe, America, Latin America, etc., while TV dramas from Hong Kong, Taiwan and East Asia, such as Singapore and South Korea, increasingly entered the country and were generally well received by Chinese audiences (Yin 2001:04).

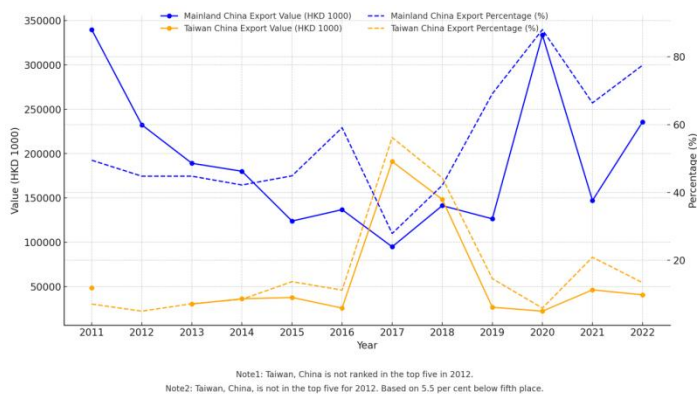


Figure 4. Value & Proportion of Hong Kong's Exports of Film and TV-related Creative Products to Mainland China and Taiwan, 2011-2022

Compared to mainland China, which is firmly at the top of the export list, Hong Kong's second largest export region is Taiwan, China, which is also a Chinese-speaking country. As seen in the table above, Taiwan's export value peaked at 56.2% in 2017, making it Hong Kong's top export area for the second consecutive year in 2018. And starting in 2019, the mainland became the largest market for it.

Neighboring Chinese-speaking Circle as the main export area

From the perspective of target countries and regions, Hong Kong, China's key export areas are mostly Chinese culture and

surrounding regions such as China, Taiwan, Macao, Japan, Singapore, and others. Taiwan, specifically. In the period 2011-2013, the top five countries included Brazil, Germany, the United States, and other Western cultural circle regions, but after that, it was mainly neighboring countries and regions, and the top five major export regions have remained stable throughout the years among Taiwan, Singapore, Japan, China, and Macau, with occasional countries such as the Netherlands, Australia, and New Zealand occupying a small share, from which we can see that the internal attraction. This demonstrates that the internal appeal of the common culture has grown in recent years. One of the primary causes for the emergence of the Chinese cinema and television scene is the same Cultural-Linguistic Market. (Hesmondhalgh 2002).

Policy promotion role of the Mainland and Hong Kong

Mainland China's position as Hong Kong's largest market for audiovisual products is based not only on a shared cultural background and history of cooperation, but also on governmental support from both countries, which continues to strengthen their efforts. The Mainland-Hong Kong Closer Economic Partnership Arrangement (CEPA) grants Hong Kong's audiovisual services sector preferential access to the mainland's massive entertainment media market. The mainland's specific commitments to Hong Kong's trade in services under CEPA were implemented in 2016, and the Hong Kong and mainland governments later signed a revised agreement, effective June 1, 2020, that includes new liberalization measures for a number of sectors, including the film and television industries. And, as can be seen from the data in the table above, 2020 is precisely the peak of Mainland China occupied Hong Kong, and its share of exports reached 88%, demonstrating the strength of policy backing.

Competitiveness of Hong Kong Films Going Overseas

Overall, after years of development, Hong Kong films are mainly projected to neighboring regions with common cultural backgrounds, and are not only exported to mainland China and Taiwan, but also gain recognition in the professional fields of neighboring countries by being selected as the opening or closing films of world-class film festivals, for example, in 2021, *Anita* was selected as the closing film of the 26th Pusan International Film Festival; and *Keep Rolling* was selected as the opening film of the 16th Osaka Asian Film Festival.

Films Going Overseas

According to the "Hong Kong Film Archive 2022" report, nine Hong Kong films were released in the Mainland that year, with six of them being co-productions between the two countries. The total box-office income was 1.539 billion yuan. In Taiwan, 12 Hong Kong films were released in 2022, grossing NT\$8.09 million.

In terms of overseas figures, Hong Kong's exports to other countries are limited compared to Mainland, China, Taiwan etc. In 2022, 10 films were released in Singapore, with a box office gross of S\$577,000; 10 films in Malaysia, with a cumulative box office gross of RM8,259,000; 3 films in South Korea, with a cumulative box office gross of \$381,000; 1 film in North America with a cumulative box office gross of 21 million yuan; 3 films in Australia with a cumulative box office gross of 257,000 yuan; 3 films in New Zealand with a cumulative box office gross of 25,000 yuan; and 5 films in the United Kingdom with a cumulative box office gross of 244,000 yuan.

Overseas promotion

Hong Kong promotes foreign distribution and copyright collaboration for local products by hosting a series of film festivals. The Hong Kong International Film and TV Market (HKIFF), held annually in Hong Kong, attracts a big number of film professionals

from other nations and regions while also promoting a huge number of Hong Kong film and TV products abroad. Since its beginning in 1997, the HKIFF has helped to strengthen Hong Kong's status as a regional international cinema distribution hub, and it is well-known in the industry for hosting new film debuts, exchange programs, and professional seminars. Because of its unique position as Asia's film trade hub, Hong Kong has been chosen as the first Asian city to host Cannes Film Week in 2019.

Aside from acquiring the distribution rights to Hong Kong films, outside production companies are also acquiring the rights to reshoot them. According to a report on Hong Kong's film and entertainment sector published by the Hong Kong Trade Development Council, the South Korean films *Believer* and *Mujeogja* are remakes of Hong Kong films released in 2018 and 2010. The Oscar-winning picture *The Departed* (2006) is actually a remake of *Infernal Affairs* (2002). *The Plot*, a South Korean adaptation of the same-titled Hong Kong action film, has finished filming and will be released in 2024. The choice of copyrights for the remake has further improved Hong Kong films' international visibility.

Overseas Recognition of Hong Kong Performers

Hong Kong filmmakers have established themselves in both the Eastern and Western film markets. Tony Leung Chiu-wai, for example, became the first Chinese actor to win the Lifetime Achievement Award at the Venice Film Festival in 2023, while Louis Koo won his first best actor award at the 12th Asian Film Awards, and Kara Wai received the Excellence in Asian Cinematography Award. Yuen Woo Ping has also become a well-known martial arts director in Hollywood. Many Hong Kong actors and actresses, including Chow Yun-Fat, Corey Yuen, Donnie Yen, Jackie Chan, and Michelle Yeoh, have achieved success in both the East and West film industries.

Promotion of Hong Kong Government Policies

The Hong Kong Government established the Hong Kong Film Development Council (HKFDC) in 2007 to promote the development of Hong Kong's film industry, which includes advising on policies, strategies, and institutional arrangements for the film industry's promotion and development, as well as providing financial support.

To foster a healthy film industry ecosystem, the Hong Kong Trade Development Council has released a report on Hong Kong's film, television, and entertainment industries, revealing that the Hong Kong government injected HK\$1 billion into the Film Development Fund in 2019, the largest injection since the Fund's inception in 1999. At the same time, the Hong Kong government has put in place five new and improved initiatives to help the industry generate value, including the Passing on the Torch Scheme, the Script Incubation Programmer, and a variety of free short-term training courses. As of October 31, 2023, the FDF had received 61 applications for the "Film Production Financing Scheme," 10 for the "Film Production Funding Scheme," 9 for the "Passing on the Torch Scheme," and 24 for the "Script Incubation Programmed." A total of 61 applications were received for the Film Production Financing Scheme, 10 for the Film Production Funding Scheme, 9 for the Passing on the Torch Scheme, and 24 for the First Feature Film Scheme, with 284 other film-related projects being approved. As of the end of October 2023, the FDF had approved almost HK\$1,058 million to assist a variety of local film production projects.

In the 2023 Policy Address, the Hong Kong Government proposes injecting HK\$4.3 billion into the Film Development Fund (FDF) and the Create Smart Initiative (CSI), as well as launching two initiatives, the Mainland China Film Development Funding Scheme and the Europe-Asia Cultural Exchange Film Production Funding Scheme, to support Hong Kong films and investment projects aiming to enter mainland Chinese and international film markets. The Hong Kong Arts and Cultural Industries

Revitalization Scheme, announced at the annual Asian Industry Copyright Market and Hong Kong International Film and TV Market (FilmMart) in 2024, investing HK\$5 billion (US\$640 million) in Hong Kong's creative industries over the next five years, bringing together Hong Kong film and TV companies such as Shaw Bros. and Emperor Entertainment Group, Alibaba Group, Edko Films, Media Asia, Universe Entertainment and other companies to develop broadcast channels on streaming media platforms such as Alibaba and Youku, so that Hong Kong's film and television industry can go global in the context of cooperation based on the Greater Bay Area⁸.

Competitiveness of Hong Kong Television Overseas

Overall, the main markets for Hong Kong's television industry remain outside, with audiences mostly targeting the Chinese-speaking people, however shows in other languages are also transported overseas to cater to non-Chinese-speaking audiences. Geographically, mainland China remains Hong Kong's most important market. Hong Kong television broadcasters have also been awarded the authority to land and transmit television programming to millions of households in Mainland China, and under the CEPA, television programmes co-produced by the Mainland and Hong Kong will have greater market access. Currently, satellite transmission and overseas landing rights are the primary means for Hong Kong's television industry to expand internationally, while broadcasting on streaming platforms such as Netflix is increasingly becoming popular.

The continued rise of mobile streaming platforms

Mobile over-the-top (OTT) platforms are currently thriving, serving as Hong Kong's primary foreign broadcasting channel and source of revenue. The majority of Television Broadcasts Limited's (TVB) most recent television shows can be viewed on its mobile app, myTV Super. TVB Anywhere App, the abroad version of myTV SUPER, was released in late 2016 to provide OTT services primarily to international markets. TVB Anywhere will provide over 40,000 hours of TVB television content by the end of 2022. As of June 2023, myTV Super had 10.4 million registered members, making it the largest internet TV (OTT) platform in Hong Kong.

ViuTV, operated by Hong Kong's Television Entertainment, started in April 2016 and provides free-to-air and on-demand services. By the end of 2022, Viu OTT's paid subscriber base had increased by 45 percent to 12.2 million, growing its OTT operation to over 170 markets. After ceasing transmission in April 2016, Asia Television Digital Media Limited (ATV) established its mobile terminal in January 2018 to resume transmitting shows. Global platforms are gradually growing their operations in Hong Kong. For example, Netflix started its OTT service in Hong Kong in January 2016, while Disney+ was formally launched in Hong Kong on November 16, 2021⁹.

Ongoing co-operation with Mainland platforms

A number of Hong Kong television stations have also collaborated with Chinese internet television platforms to promote

⁸ The Guangdong–Hong Kong–Macao Greater Bay Area, commonly as the Greater Bay Area (GBA), is a megalopolis, consisting of nine cities and two special administrative regions in South China. It is envisioned by Chinese government planners as an integrated economic area aimed at taking a leading role globally by 2035.

⁹ The above figures for the television industry are derived from the Hong Kong Television and Entertainment Industry Report published by the Hong Kong Trade Development Council.

Hong Kong television content, introducing Hong Kong-produced television dramas and co-productions to the mainland. In 2020, Hong Kong Television Broadcasts Limited (TVB) and the mainland-based Youku platform inked a partnership agreement, with both sides preparing for content production, artist promotion, market expansion, and the discovery of new business models. HKTVB and streaming site Youku will collaborate to make TV dramas, which will be released simultaneously on both platforms. TVB, the only Hong Kong TV broadcaster having mainland landing rights, is currently collaborating with streaming services, with approximately 300 TVB dramas available on Youku, Tencent Video, and other mainland video platforms across a variety of genres. Through co-production, content licensing, and streaming, TVB will create new opportunities for the Group's film and television programming in mainland China and abroad.

As a representation of Hong Kong's television industry, Television Broadcasting Limited (TVB)'s development history indicates the pattern and course of the industry's expansion to the Mainland. As early as 2004, TVB received licenses for the Jade and Pearl channels to air in Guangdong province. In 2013, it began licensing its self-produced material to Youku and other Mainland long-form video platforms. It began co-producing films and television series with Mainland entrepreneurs in 2017, and plans to separate its Mainland and TV broadcasting businesses in 2020. In March 2018, a Group affiliate created the smartphone app Maiduidei in the Mainland, which acts as TVB's only official streaming platform in the mainland and contains a considerable amount of copyrighted content. Furthermore, TVB's total Mainland social media followers will reach 112 million by the end of 2022, and three live streaming accounts on Douyin will be established to promote Hong Kong-specific products.¹⁰ In 2023, TVB signed a \$700 million framework cooperation agreement with Youku to deliver co-productions, simulcasts, and stock dramas over the next two years. By collaborating with the mainland streaming platform, Hong Kong's film and TV products will receive increased attention and development opportunities.

Overall, Hong Kong's audiovisual products are still mostly sold to the Chinese mainland, encompassing numerous regions and countries in the adjacent Han cultural circle, with the trend continuing to spread them to the world's huge Chinese-speaking population. In the future, depending on the rate of integration of the Greater Bay Area, Hong Kong audiovisual products can leverage its policy advantages, excellent local production traditions, and overseas exchange experience to further disseminate its audiovisual products to the Mainland market, as well as actively develop co-productions to promote its exceptional experience to the Mainland audiovisual products industry. At the same time, Hong Kong can use its geographical location to organize a series of film and television exhibitions, acting as a bridge for Mainland audiovisual products to travel abroad to trade and communicate with international distributors and producers.

Development trend of audio-visual products in the two places under the vision of globalization

Although the Mainland of China and Hong Kong share the same cultural circle, there is a shared aesthetic brought about by culture, resulting in a large market for Hong Kong products on the mainland. On the contrary, if Mainland audiovisual products lack production and genre advantages, they will be challenged by the impact of globalization and products with cultural leadership, represented by the Hollywood culture of the United States, in the Hong Kong market, putting them at a disadvantage. These cultural leaderships, as Gramsci says, are not attached to violent institutions,

nor do they rely on strong arm tactics such as coercion or compulsion, but instead leave a degree of choice to the dominated group (Zhang 2021:12(24)). As a result, Hong Kong citizens chose their own Japanese and Hollywood audiobooks, and changing their watching habits took a long period.

Even this viewing habit has influenced the distribution of mainland Chinese films in Hong Kong. As a result of the influence of large-scale Hollywood film productions in the United States, people in Hong Kong, and indeed most of the regions influenced by American cinema culture, have progressively developed a liking for films with large scenes and the science fiction genre, among other things. While it is true that this style of film stresses the benefits of the big screen above parental drama in the movie experience, it is also obvious that most regions' viewing habits have been impacted by the major genres of American-dominated film. This is demonstrated by the fact that *The Battle at Lake Changjin II*, the top mainland film launched in Hong Kong, remains a popular style of cinematic expression with grandiose scenery. Dramas, on the other hand, continue to maintain regional cultural features because they are longer than films, have longer episodes, and have fewer distribution platforms, resulting in slower cultural transmission. As a result, mainland Chinese costume dramas continue to dominate Hong Kong's television business to this day.

In the future interaction between Hong Kong and mainland audiovisual products, the universality of local culture and the diverse influence of foreign culture in the Hong Kong market should be considered in order to develop effective countermeasures. Based on the description and analysis of the data presented above, this article outlines the four patterns that will emerge in the development of audiovisual products in the two locations.

Mainland costume dramas have significant advantages in Hong Kong

Based on the Mainland dramas released by the Hong Kong television industry each year, Mainland China's costume dramas have formed their own brand identity in the Hong Kong market, symbolizing beautiful works that combine history, drama, culture, storyline, and costume. China is an ancient culture with a rich historical and cultural legacy, making it an ideal setting for the creation of historical dramas, ancient plays, martial arts dramas, and biopics. These genres provide a unique possibility for Chinese TV dramas to spread internationally (He & Yang 2012:08). The Competitiveness of Mainland China's costume dramas currently rank top in the Hong Kong market. Although the ratings of each drama series have declined as their number has increased, Mainland dramas continue to dominate the costume drama genre. In the future, the mainland will enter the costume drama market and develop various themes, such as martial arts, history, idols, detectives, and so on, in order to use the costume theme as the foundation for creating hit dramas based on various themes and to play up the attraction of the common cultural circle.

Opportunities for co-operation such as co-productions of dramas between the two places will continue to deepen

At the 2024 Hong Kong International Film and Television Market, mainland company Alibaba Entertainment announced the Hong Kong Arts Revitalization Scheme, with an investment of at least HK\$5 billion, while the Hong Kong government invested HK\$4.3 billion in the creative industries and launched programs such as the Mainland Film Market Development Funding Scheme. It is clear that both locations plan to collaborate to build their respective markets and foster cooperation in various sectors of audiovisual material in order to launch high-quality film and television productions. As a result, the mainland audio-visual industry will continue to embrace the trend of collaboration and rely on the macro planning of the Greater Bay Area's integrated

¹⁰ The data is sourced from a research report on Television Broadcasts Limited published by Haitong International in 2023.

development, in order to gradually increase Hong Kong residents' familiarity and awareness of mainland audio-visual content through co-productions of films, television dramas, and so on.

The continued rise of online platforms such as streaming media

With the present trend of viewing audiovisual content on mobile phones, Hong Kong residents have established the practice of watching movies and dramas on numerous applications on their phones. Hong Kong Television Entertainment's Viu OTT and Hong Kong Television Broadcasts Limited's myTV Super are the best examples, with each having over 10 million registered users. Based on the operational advantages of mobile streaming platforms such as Youku and Aiqiyi, as well as Hong Kong's ever-increasing mobile viewing habits, the mainland will gradually expand its platforms to the Hong Kong market and make appropriate improvements to meet the local market's viewing habits.

Influence of policy effects will gradually increase

The Mainland audiovisual sector can grow its share of the Hong Kong market by enacting relevant policies. According to the data presented above, Mainland films accounted for only 11.1% of Hong Kong's annual film releases in 2022, which is significantly lower than the 80% share of Mainland local Chinese language films in the mainland market. On the contrary, 171 foreign-language films will be released in Hong Kong, or 79.2% of the total. Taking into account the viewing habits of Hong Kong audiences and the trend of cooperation between the two places, the Mainland relies on the policy of increasing the amount of Cantonese auditioned content and guiding more releases to the Hong Kong market in the form of more co-produced films and co-produced dramas in the first instance, until the later stage of the public's spontaneous and seamless connection between Mainland and Hong Kong Chinese-language films and dramas, and the formation of a new viewing habit for Mainland audiovisual productions.

Conclusion

Comparing statistics over the last decade, we can observe that the interaction between audiovisual products from Mainland China and Hong Kong has grown, with one becoming a vital market and supplier for the other. This aspect not only highlights the historical and cultural similarities between the two regions, but also the potential for future cooperation between the Mainland and Hong Kong in light of the Greater Bay Area's overall development. The continuing collaboration between the two areas in launching more audio-visual items not only adds to the export of shared Chinese culture, but it also generates conditions for strengthening the Han cultural circle and developing a single cultural identity for people from both places.

This development tendency has a significant practical impact on the entire film and television publishing sector in both locations. Not only does it redirect the industry's development orientation back to the local region with specified aims, but it may also target the development of exceptional audiovisual works with specific themes and content, as well as how to choose, distribute, publicize, market, and so on. in the future, such as the Mainland and Hong Kong, which are the four primary development tendencies outlined in the preceding paragraphs. With this massive amount of co-production investment and co-distribution, the borders between Hong Kong and mainland films and TV dramas will become progressively blurred, and the industry will witness the creation of a completely new genre of films that combine the talents of both sides.

Theoretically, we may see a clash and friction between global and local culture in this Hong Kong region. The global culture dominated by the United States has expanded swiftly over the world thanks to the Hollywood-centered approach to cinema, and

the values communicated in the films are being identified by an increasing number of people. Globalization has had an impact on the reproduction of local culture, as well as the survival of its monocultural circle. The case of Hong Kong's cinema and television goods demonstrates a parallel phenomenon of two cultures dominated by American films and locally produced television dramas. Hong Kong's audiovisual sector practices both unconscious inheritance and purposeful development of Chinese culture, while also embracing globalization and showcasing its unique cultural features of East-meets-West fusion.

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The authors declare that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

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