Ma, Ran, University of Hong Kong, Hong Kong

Programming China ― The Politics of Programming Mainland Chinese Films at the Hong Kong International Film Festival Since 1997

I want to politicise the analysis of HKIFF's programming (of mainland films) around 1997 and attempt to read it as an indicator of the film festival's self-positioning when coping with the ever-changing regional/global film industry geopolitics. There are two major aspects to underscore my interpretation of HKIFF's programming politics when it comes to Mainland films: first of all, when the city-state of Hong Kong has to negotiate its own positioning after 1997 as being intricately related to Mainland China and therefore its film scene/industry, how would HKIFF renavigate and reinvent its programming of mainland Chinese entries—specifically the mainland independent films—would index certain directions for us to approach Hong Kong's paradoxical cultural politics pre and after 1997. On the other hand, as integral to HKIFF's leveraging strategy, its programming is considered the response to other competitive film festivals such as Tokyo, Pusan and Rotterdam for festival-branding in the global visual industry.