



# **U.S. CHINA ENTERTAINMENT SUMMIT 2018 PUBLICITY REPORT**

Prepared by Maxine Leonard PR  
November 2018

## **PUBLICITY**

### **PRESS RELEASES**

- Michelle Yeoh Release: Crafted, circulated for approval and placed exclusively with Variety. Released on 10/5, sent wide and additional breaks serviced.
- Xu Zheng Release: Crafted, circulated for approval and released wide on 10/11.
- Billy Bob Thornton: Crafted, circulated for approval and placed exclusively with Deadline. Released on 10/29, sent wide and additional breaks serviced.

### **ATTENDING PRESS**

Below is a list of registered press who attended the summit:

- Dora Wu China Television Corporation
- Carrie Li China Television Corporation
- Ben Ma China Television Corporation
- Paul Huang China Television Corporation
- Danielle Ho China Television Corporation
- Zichen Tang China Television Corporation
- Tao Xu Phoenix Satellite TV
- Jingjing Guo Phoenix Satellite TV
- Darren Gao Entertainment Capital
- Keyang Pang US News Express
- Suzanne Kai StudioLA.TV; AsianConnections.com
- Keping Qiu China Film News
- Maggie Ma World Journal
- Julia Pierrepont Xinhua News Agency of China
- Alison De Souza The Straits Times
- Wakako Rollinger Okinawa Times Columnist
- Aaliyah Lee Charming TV China
- Stephanie Wu Mtime
- TianRui Tong Charming China
- Sichun Chen Charming China
- Chandler Toffa US-China Today
- Mengyu Zhuang Entertainment Capital
- Yiming Zhu Entertainment Capital
- Sydney Liu Thrive Global
- Berenice Reynaud SENSES OF CINEMA
- Jeff Locker Forbes
- Anthony Dalessandro Deadline
- Dawn Chmielewski Deadline
- Victoria Larimore International Press Academy

- HaisongLi China Film Insider
- Rosie Pearson Casablanca Magazine
- Charles Plentywounds Casablanca Magazine
- Jeff Yang Ink Stone
- Rebecca Sun The Hollywood Reporter
- Patrick Frater Variety
- Henry Chu Variety
- Rebecca Davis Variety
- Nicole Chang StudioLA.TV; AsianConnections.com
- August Lin USC Annenberg
- Draco Guan NetEase News
- Sunny Sun NetEase News
- KaixuanTan NetEase News
- Sijia MaChina Movie Channel
- Sanyee Yuan China Movie Channel
- Yifu Yan NetEase News
- Stella Sun NetEase News

The following press RSVP'd but did not attend:

- KiMi Robinson Kyodo News
- Takeshi Hamaguchi Kyodo News
- Preity Upala The Observer - Santa Monica
- Ruchel Freibrun Pop Buff
- Susan Hornik LA Weekly, MensHealth.com, AARP.org, LA Blade, Boca Raton Observer, Industry.com, FiftyistheNewFifty.com, Videoage, Brainworld, Discover Hollywood
- Jing Yang News Agency America
- Shawn Liu News Agency America
- May Lee CHINA GLOBAL TELEVISION NETWORK
- Nellee Holmes HFPA
- Lisle Wilkerson CinemaCafe, J Wave
- Emily Nelson CinemaCafe, J Wave
- Brian Formo Fandango
- Li Xue World Journal
- Yixiao Tan Xinhua News Agency of China
- Yuki Machida Found in Translation
- Gill Pringle Stellar, FILMINK, Marie Claire, STACK, Total Girl, K-Zone, Kidspot.com.au, ELLE, Cosmopolitan, The West Australian, Perth Magazine, Womans Day, news.com.au, whimn.com.au and MQ
- Newton Lee Freelancer

Shared the initial gala images with all attending press, as well as a thank you note for attending.

## **INTERVIEWS**

Janet Yang completed an interview with Variety's Patrick Frater ahead of the summit. The following speaker interviews were completed on the day:

### **Jack Gao**

- Keyang Pang – US News Express
- Alison de Souza – The Straits Times
- Victoria Larimore – IPA
- Draco – NetEase
- Dawn Chmielewski – Deadline
- Jeff Yang – South China Morning Post (
- Simon Qui
- Darren Gao – Entertainment Capital

### **Doris Pfordrescher**

- Keyang Pang – US News Express
- Draco – NetEase
- Darren Gao – Entertainment Capital

### **You Xiaogang**

- Keyang Pang – US News Express
- Aaliyah Aaliyah Lee – Charming TV China
- Draco – NetEase

### **Peter Trinh**

- Keyang Pang – US News Express
- Draco – NetEase
- Victoria Larimore – IPA
- Darren Gao – Entertainment Capital
- Sanyee Yuan – China Movie Channel

### **Belle Avery**

- Keyang Pang – US News Express
- Draco – NetEase
- Victoria Larimore – IPA
- Darren Gao – Entertainment Capital
- Sanyee Yuan – China Movie Channel

### **Catherine Xunjun Ying**

- Keyang Pang – US News Express
- Draco – NetEase
- Sanyee Yuan – China Movie Channel

**Ben Erwei Ji**

- Keyang Pang – US News Express
- Draco – NetEase
- Sanyee Yuan – China Movie Channel
- Darren Gao – Entertainment Capital

**PRESS BREAKS**

**VARIETY**

<https://variety.com/2018/film/asia/michelle-yeoh-kevin-tsujihara-asia-society-china-summit-1202969877/>

Michelle Yeoh, Kevin Tsujihara to Be Honored at Asia Society U.S.-China Summit

**VARIETY**

<https://variety.com/2018/film/asia/china-summit-janet-yang-optimistic-industry-political-woes-1203006802/>

U.S.-China Summit: Janet Yang Optimistic Despite Industry, Political Woes

**CHINA DAILY**

<http://www.chinadaily.com.cn/a/201810/15/WS5bc3f7f2a310eff3032824d4.html>

Xu Zheng to present 'Dying to Survive' at US-China Entertainment Summit

**XINHUANET**

[http://www.xinhuanet.com/english/2018-10/13/c\\_137528857.htm](http://www.xinhuanet.com/english/2018-10/13/c_137528857.htm)

Xu Zheng to present Dying to Survive at U.S.-China Entertainment Summit

**DEADLINE**

<https://deadline.com/2018/10/billy-bob-thornton-to-join-actor-director-and-producer-xu-zheng-on-stage-at-u-s-china-entertainment-summit-1202491445/>

Billy Bob Thornton To Join Actor, Director and Producer Xu Zheng On Stage At U.S.-China Entertainment Summit

**FILMFESTIVALS.COM**

[https://www.filmfestivals.com/blog/american\\_film\\_market\\_dailies/billy\\_bob\\_thornton\\_will\\_interview\\_chinese\\_box\\_office\\_sensation\\_xu\\_zheng\\_at\\_the\\_us\\_china](https://www.filmfestivals.com/blog/american_film_market_dailies/billy_bob_thornton_will_interview_chinese_box_office_sensation_xu_zheng_at_the_us_china)

Billy Bob Thornton will interview Chinese box-office sensation Xu Zheng at the U.S.-China Entertainment Summit

**IMDB**

[https://www.imdb.com/news/ni62262165/?ref\\_=nws\\_nwr\\_li](https://www.imdb.com/news/ni62262165/?ref_=nws_nwr_li)

[Billy Bob Thornton To Join Actor, Director And Producer Xu Zheng On Stage At U.S.-China Entertainment Summit](#)

**CHINA FILM INSIDER**

<http://chinafilm insider.com/u-s-china-summit-to-address-evolution-of-sino-hollywood-business-ties/>  
U.S.-China Summit to Address Evolution of Sino-Hollywood Business Ties

**CHINA FILM INSIDER**

[http://chinafilm insider.com/daily\\_brief/daily-brief-10-30-billy-bob-thornton-to-join-actor-director-and-producer-xu-zheng-on-stage-at-u-s-china-entertainment-summit/](http://chinafilm insider.com/daily_brief/daily-brief-10-30-billy-bob-thornton-to-join-actor-director-and-producer-xu-zheng-on-stage-at-u-s-china-entertainment-summit/)  
DAILY BRIEF: Oct 30, 2018

**DEADLINE**

<https://deadline.com/2018/10/the-meg-2-early-development-warner-bros-china-1202492498/>  
'The Meg 2' In Very Early Stages: U.S.-China Entertainment Summit

**THE HOLLYWOOD REPORTER**

<https://www.hollywoodreporter.com/news/meg-producers-keys-us-china-production-success-1156994>  
'The Meg' Producers on Keys to U.S.-China Co-Production Success: "It Had to Be Culturally Sound"

**DEADLINE**

<https://deadline.com/2018/10/margot-robbie-birds-of-prey-cathy-yan-directing-warner-bros-1202492504/>  
How Cathy Yan Landed The 'Birds Of Prey' Directing Gig: U.S.-China Entertainment Summit

**VARIETY**

<https://variety.com/2018/biz/news/streaming-video-chinese-entertainment-growth-study-1203014740/>  
Streaming Video Driving Chinese Entertainment Growth (Study)

**THRIVE GLOBAL**

<https://www.thriveglobal.com/stories/49100-exploring-asian-diversity-and-culture-on-the-big-screens>  
Exploring Asian Diversity and Culture On The Big Screens

**MTIME**

<http://news.mtime.com/2018/11/02/1585731.html>

山争大哥:希望美国观众真正欣赏中国电影  
徐峥杨紫琼等人出席中美文娱产业峰会

**XINHUANET**

[http://www.xinhuanet.com/english/2018-11/04/c\\_137579884.htm](http://www.xinhuanet.com/english/2018-11/04/c_137579884.htm)

Spotlight: U.S.-China Entertainment Summit builds golden bridges crossing Pacific

**CHARMING TV CHINA**

<https://www.youtube.com/watch?v=in4yMx3mXWl>

Launched on October 31,2018 throughout Charming China IPTV News channel, plus a Wechat version.  
Youtube link included.

**CHINA FILM INSIDER**

<http://chinafilm insider.com/cfi-interview-janet-yang-producer-chair-of-u-s-china-film-summit/>

CFI Interview: Janet Yang-Producer & Chair of U.S.-China Film Summit

**ASAM**

<https://asamnews.com/2018/11/02/michelle-yeoh-and-wb-executive-honored/>

Michelle Yeoh and WB Executive Honored

**US NEWS EXPRESS**

<http://www.usnewsexpress.com/archives/64295>

Xu Wei and Yang Ziqiong won the award

**US NEWS EXPRESS**

<http://www.usnewsexpress.com/archives/64311>

China's national first-level director Yu Xiaogang

**US NEWS EXPRESS**

<http://www.usnewsexpress.com/archives/64485>

Shocked Americans from the "Mobile Cinema" that Wanda resigned from his creation

**THE STRAITS TIMES**

<https://www.straitstimes.com/lifestyle/entertainment/new-pay-per-view-first-run-movie-service-in-china-looks-to-expand-to>

New pay-per-view first-run movie service in China looks to expand to Singapore

## Michelle Yeoh, Kevin Tsujihara to Be Honored at Asia Society U.S.-China Summit

By [PATRICK FRATER](#)



CREDIT: SANJA BUCKO

Iconic actress [Michelle Yeoh](#) (“Crazy Rich Asians,” “Crouching Tiger, Hidden Dragon”) is to be honored alongside Warner Bros. chairman and CEO [Kevin Tsujihara](#) at the U.S.-China Entertainment Summit in Los Angeles later this month. [Elizabeth Daley](#) and Steven J. Ross, dean and Time Warner professor at the USC School of Cinematic Arts, respectively, will also be honored.

Held at the Skirball Cultural Center on Oct. 30, the summit conference comes at a time of ratcheted-up tensions between China and the U.S. and at a moment of profound change in the two countries’ entertainment industry relations.

Other prominent speakers include Legendary East CEO Wayne Jiang, “The Meg” director Jon Turteltaub, “Crazy Rich Asians” producer John Penotti, former Wanda executive Jack Gao, and Albert Cheng, COO and co-head of television, Amazon Studios.

Chinese actress and director Eva Jin, producer Ben Ji, ICM partner Spencer Baumgarten, Warner Bros. executive Chantal Nong, Artist International Group CEO David Unger, super-agent Christina Chou, MPA Asia Pacific president Mike Ellis, and Twitch co-founder Kevin Lin also join the line-up.





Yeoh is being honored for her achievements as an actress, producer and writer. Tsujihara will be honored for his vision and leadership. Warner Bros. was recently involved in two Asia-significant movies “Crazy Rich Asians,” and “The Meg.” Daley is to be honored as an education pioneer.

“Michelle (Yeoh) outdid herself with her Oscar-worthy performance in ‘Crazy Rich Asians.’ We will undoubtedly look back on 2018 as a game-changing year for Asians and Asian-Americans because of [Kevin Tsujihara](#) and Warner Bros.,” said Janet Yang, chair of the Entertainment Summit. “[Elizabeth Daley](#) has steadily and brilliantly built a robust people-to-people relationship between China and the USC Cinema community that transcends anything Washington can do.”

The summit is organized in conjunction with the Beijing Film Academy and the China Onscreen Biennial and with the support of organizations including the Los Angeles Chinese Film Festival and the Asian World Film Festival.

## U.S.-China Summit: Janet Yang Optimistic Despite Industry, Political Woes

By **PATRICK FRATER**



CREDIT: MARK SCHIEFELBEIN/AP/REX/SHUTTERSTOCK

If American Secretary of State Mike Pompeo is to be taken at his word, the Asia Society's U.S.-[China](#) Entertainment Summit taking place Tuesday in Los Angeles could be a short meeting. Pompeo this week said that the U.S. would oppose [China](#) "at every turn."

[Janet Yang](#), noted producer, and chair of the summit, says there are plenty of reasons to be optimistic about the future of cross-Pacific business relations. And that the growing list of obstacles provides more reason to talk.

"So much seemed unpredictable three months ago. It is wonderful that we should be doing this now," she said. "There is actually a much bigger bridge now between the U.S. and China, and people to people connections, than there was a few years ago. That didn't happen in my generation."

The list of problem areas seems only to have grown in the past months. At the entertainment industry level, they include: worrying signs of a new box office slowdown in China; significant confusion in the

movie production sector as the Chinese industry resets itself after the [Fan Bingbing](#) scandal and related tax issues; and regulatory uncertainty that has followed the changed status of the State Administration of Press Publishing, Radio, Film, and Television. At the political level, the tit-for-tat tariffs and trade battle and pushback against Chinese military are in danger of becoming a new Cold War. Certainly, comments like Pompeo's are not encouraging.

Yang's sunnier outlook, however, comes from a more grounded and pragmatic understanding that people adapt to new circumstances and businesses evolve. "The circumstances may seem dire, but things always happen to ameliorate them."

She acknowledges that Chinese companies are no longer falling over themselves to pump money into Hollywood through corporate acquisitions and that many companies have been bruised as a result. But she says that leaves the ones left standing in a better place.

"This has been the year when we've seen the most successful U.S.-Chinese co-productions," Yang says. That is a reference to "The Meg," which grossed over \$140 million in both China and North America. But she includes in that analysis "Crazy Rich Asians," which is not a co-production, but is set in a Singaporean-Chinese milieu.

The Summit will feature a case study analysis of "The Meg" as well as "Asians" producer John Penotti as part of a discussion on whether relations have hit a Great Wall.

Yang suggests that China's rise has looked fragile at other times in recent history. But the economy has defied the naysayers and continued to grow. And growth of the entertainment industry has outstripped it, as an ever larger proportion of the population joins the middle classes and increases its disposable income.

"Conditions seem dire, but in practice they are not so dire. The things that seem like difficulties people find a way around. Chinese people are so resourceful," Yang says. She credits the growth of the private sector for part of that strength. "Market forces are now so overwhelming. China no longer has a completely planned economy. Technology is playing a (growth) role too."

At the same time Yang acknowledges that the Chinese entertainment business – and by extension U.S.-Chinese entertainment relations – have "entered a new phase." She dates its beginning earlier in 2018, though with its roots in the Chinese government interventions of 2017.

"There will be less bombast.. no 10-picture deal announcements," says Yang. "But there will be more detail, more nuance."

## Xu Zheng to present 'Dying to Survive' at US-China Entertainment Summit

Xinhua | Updated: 2018-10-15 10:14 [f](#) [t](#) [in](#) [+](#)



Actor Xu Zheng portrays a pharmaceutical salesman in the new film, *Dying to Survive*, which will hit Chinese theaters on Friday. [Photo provided to China Daily]

Chinese actor, writer, director and producer Xu Zheng will be honored with other three leading entertainment figures at the US-China Entertainment Summit scheduled to be held on Oct 30, the Asia Society announced Friday.

In a press release of the Asia Society hailed Xu as one of China's most popular and influential contemporary film figures, saying "his creative range spans from comedy to drama to dark comedy, and his movies have had commercial success as well as social impact."

Xu's latest products *Dying to Survive* will be screened during the summit in Los Angeles, as part of the Asian World Film Festival, the China Onscreen Biennial and the Los Angeles Chinese Film Festival.

*Dying to Survive*, produced and starred by Xu, depicts the true story of a man's plight to get life-saving leukemia medication. This film, grossing more than \$450 million, was not only a box-office hit in China market this summer, it also struck a chord among the Chinese public and accelerated government efforts to bring down the cost of drugs.

"Xu Zheng changed the face of Chinese cinema forever. *Lost in Thailand* was the first local blockbuster," said Janet Yang, Chair of the Entertainment Summit and a member of the Academy of Motion Picture Arts and Sciences.



Actor Xu Zheng portrays a pharmaceutical salesman in the new film, *Dying to Survive*, which will hit Chinese theaters on Friday. [Photo provided to China Daily] *Lost in Thailand* was produced by Xu in 2012, grossing more than \$200 million and causing a surge in Chinese tourism to Thailand.

"*Dying to Survive* is an important addition to his repertoire of film, television and theater works. It demonstrates the power of film to portray and impact issues in contemporary Chinese society." Yang added.



Besides of Xu, famous actress Michelle Yeoh, Warner Bros. Chairman and CEO Kevin Tsujihara, and Elizabeth Daley, Dean of the University of South California School of Cinematic Arts (SCA) for twenty-five years, will also be honorees in the summit.

Founded by the Asian Society in 2010, the US-China Entertainment Summit is one of the important U.S. gathering of Hollywood and Chinese entertainment-industry leaders, who will exchange opinions on topics like co-production, cross-border investment and the integration of Chinese and American talent.

## Xu Zheng to present *Dying to Survive* at U.S.-China Entertainment Summit

Source: Xinhua | 2018-10-13 04:04:46 | Editor: yan

Xinhuanet App 

LOS ANGELES, Oct. 12 (Xinhua) -- Chinese actor, writer, director and producer Xu Zheng will be honored with other three leading entertainment figures at the U.S.-China Entertainment Summit scheduled to be held on Oct. 30, the Asia Society announced Friday.

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"Xu Zheng changed the face of Chinese cinema forever. Lost in Thailand was the first local blockbuster," said Janet Yang, Chair of the Entertainment Summit and a member of the Academy of Motion Picture Arts and Sciences.

Lost in Thailand was produced by Xu in 2012, grossing more than 200 million U.S. dollars and causing a surge in Chinese tourism to Thailand.

"Dying to Survive is an important addition to his repertoire of film, television and theater works. It demonstrates the power of film to portray and impact issues in contemporary Chinese society." Yang added.

Besides Xu, famous actress Michelle Yeoh, Warner Bros. Chairman and CEO Kevin Tsujihara, and Elizabeth Daley, Dean of the University of South California School of Cinematic Arts (SCA) for twenty-five years, will also be honorees in the summit.

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## Billy Bob Thornton To Join Actor, Director And Producer Xu Zheng On Stage At U.S.-China Entertainment Summit

by [Dawn C. Chmielewski](#)  
October 29, 2018 11:43am



Actor and filmmaker [Billy Bob Thornton](#) has joined the line up of speakers at Asia Society Southern California's [U.S.-China Entertainment Summit](#), which takes place Tuesday at the Skirball Cultural Center.

Thornton will take the stage for a conversation with this year's honoree, acclaimed Chinese actor, writer, director and producer [Xu Zheng](#). Thornton is well-known to U.S. audiences for a body of work that includes his Academy Award-nominated performances in *Sling Blade* and *A Simple Plan*. Xu is one of China's most popular and influential contemporary film figures, whose movies have had commercial success as well as social impact.

“Billy is the perfect choice to pair with the brilliant performer and filmmaker Xu Zheng for his introduction to a North American audience,” Janet Yang, Chair of the Entertainment Summit, said in a statement. “He matches Xu not only in professional stature, but in their seemingly infinite range of creativity and unassailable level of authenticity and commitment to social justice.”

In addition to his two acting nominations, Thornton received an Oscar for writing the adapted screenplay for *Sling Blade*. His film credits include the Coen Brothers’ *The Man Who Wasn’t There*, *Bandits* starring Cate Blanchett and *Monster’s Ball* starring Halle Berry.

Xu’s 2012 film, *Lost in Thailand*, electrified China’s film industry by grossing more than \$200 million and caused a surge in Chinese tourism to Thailand, earning Xu a meeting with that country’s prime minister. This year, he produced and stars in *Dying to Survive*, which depicts the true story of a man’s plight to get life-saving leukemia medication. Not only was the comedy a box-office hit, it struck a chord among the Chinese public and accelerated government efforts to bring down the cost of cancer drugs.

Xu joins other leading entertainment figures who will be honored at the Summit: Actress [Michelle Yeoh](#), Warner Bros. Chairman and CEO [Kevin Tsujihara](#) and [Elizabeth Daley](#), Dean of the USC School of Cinematic Arts.

Other spotlight speakers at the Entertainment Summit include Belle Avery and Catherine Ying, who will discuss *The Meg*, a U.S.-China co-production that was this summer’s surprise hit. Avery produced the film and built the cross-border team with Gravity Pictures, now led by Ying, and Warner Bros. Other speakers include executive producers Jiang Wei, who was then at Gravity and is now CEO of Legendary East, and Ben Erwei Ji; director Jon Turteltaub, and Warner Bros. Vice President Chantal Nong.

Former Disney animation legend Glen Keane, will talk about finding and telling multicultural stories. He’s directing an animated feature for Netflix, *Over the Moon*, which was inspired by China’s mythological moon goddess.

Cathy Yan, the first Asian woman to direct a superhero film, *Birds of Prey*, starring Margot Robbie, will talk about the transition from making a Chinese indie black comedy to a major studio



movie. Yan's first feature, *Dead Pigs*, about contemporary China, has won awards at Sundance and other film festivals.

For full program details, click [here](#).

## Billy Bob Thornton will interview Chinese box-office sensation Xu Zheng at the U.S.-China Entertainment Summit



Acclaimed actor and filmmaker Billy Bob Thornton has joined the line up of exceptional speakers at Asia Society Southern California's U.S.-China Entertainment Summit on October 30<sup>th</sup> at the Skirball Cultural Center. He will partake in a highly anticipated conversation with this year's honoree, acclaimed Chinese actor, writer, director and producer Xu Zheng.

**Billy Bob Thornton** has been delighting audiences around the globe with his acting, writing and directing. He won an Academy Award for writing the Adapted Screenplay for *Sling Blade*, for which he was also nominated for Best Actor. Thornton received his second Academy Award acting nomination for *A Simple Plan*. His film credits include the Coen Brothers' *The Man Who Wasn't There*, *Bandits* starring Cate Blanchett, *Monster's Ball* starring Halle

Berry and *Jayne Mansfield's Car*, which Thornton also wrote and directed. His diverse acting credits also include *Armageddon*, *Puss in Boots*, *Bad Santa* and *The Gift*.

**Janet Yang**, Chair of the Entertainment Summit and a member of the Academy of Motion Picture Arts and Sciences said, "Billy is the perfect choice to pair with the brilliant performer and filmmaker Xu Zheng for his introduction to a North American audience," said **Janet Yang**, Chair of the Entertainment Summit. "He matches Xu not only in professional stature, but in their seemingly infinite range of creativity and unassailable level of authenticity and commitment to social justice."

Xu is one of China's most popular and influential contemporary film figures. His creative range spans from comedy to black comedy to drama, and his movies have had commercial success as well as social impact. In 2012, *Lost in Thailand*, electrified China's film industry by grossing more than \$200 million and caused a surge in Chinese tourism to Thailand, earning Xu a meeting with that country's Prime Minister. This year, he produced and stars in *Dying to Survive*, which depicts the true story of a man's plight to get life-saving leukemia medication. Not only has *Dying to Survive* been a box-office hit, it struck a chord among the Chinese public and accelerated government efforts to bring down the cost of cancer drugs.

Asia Society Southern California will co-host a screening of *Dying to Survive* on October 29 as part of the **Asian World Film Festival**, and in partnership with the **China Onscreen Biennial** and the **Los Angeles Chinese Film Festival**.

Xu joins other leading entertainment figures who will be honored at the Summit: Actress **Michelle Yeoh**, Warner Bros. Chairman and CEO **Kevin Tsujihara** and **Elizabeth Daley**, Dean of the USC School of Cinematic Arts.

Other spotlight speakers at the Entertainment Summit include headliners:

- **Belle Avery** and **Catherine Ying** will join an all-star discussion of *The Meg*, the most successful U.S.-China co-production ever. Avery produced the film and built the cross-border team with Gravity Pictures, now led by Catherine Ying, and Warner Bros. Other speakers include Executive Producers **Jiang Wei**, who was then at Gravity and is now CEO of Legendary East, and **Ben Erwei Ji**; Director **Jon Turteltaub**, and Warner Bros. Vice President **Chantal Nong**.
- Former Disney animation legend **Glen Keane**, will speak about finding and telling multicultural stories. Keane is directing an animated feature for Netflix, *Over the Moon*, which was inspired by China's mythological moon goddess.
- **Cathy Yan**, the first Asian woman to direct a superhero film, *Birds of Prey*, starring Margot Robbie, will talk about the transition from making a Chinese indie black comedy to a major studio movie. Yan's first feature, *Dead Pigs*, about contemporary China, has won awards at Sundance and other film festivals.

Featured Summit speakers include:

[PoPing AuYeung](#), Casting director

[Belle Avery](#), Producer, *The Meg*

[Jing Cao](#), Counsel, O'Melveny & Myers

[Bing Chen](#), Entrepreneur and Co-Founder, Gold House

[Rong Chen](#), Senior Vice President, Perfect World & CEO, Perfect World Pictures (USA)

[Albert Cheng](#), COO & Co-Head of Television, Amazon Studios

[Christina Chou](#), Agent and Corporate Development Executive, CAA



[Melissa Cobb](#), Vice President, Kids and Family, Netflix  
[Lindsay Conner](#), Chair, Media & Entertainment Group, Manatt, Phelps & Phillips  
[Richard Drobnick](#), Chairman, Asia Society of Southern California  
[Mike Ellis](#), President & Managing Director, Asia Pacific, MPA  
[Patrick Frater](#), Asia Bureau Chief, Variety  
[Jack Gao](#), Founder & CEO, Beijing TDFT Co.  
[Qun Gao](#), Chairman, Starlight Culture Entertainment Group  
[Alexis Garcia](#), Partner, Endeavor Content  
[Ben Erwei Ji](#), Exec. Prod., *The Meg* & Managing Dir., Reach Glory Entertainment  
[Wayne Wei Jiang](#), CEO, Legendary East, & General Manager, Wanda Media  
[Eva Jin](#), Writer, Director and Producer  
[Glen Keane](#), Legendary Animator & Founder, Glen Keane Productions  
[Jonathan Landreth](#), Content Strategist, Asia Society Policy Institute  
[Kevin Lin](#), Co-Founder, Twitch  
[Lucia Liu](#), Agent, Asian Business Development. United Talent Agency  
[Tom Nagorski](#), Executive Vice President, Asia Society  
[Chantal Nong](#), Vice President, Production, DC Films, Warner Bros.  
[Andrew Ooi](#), CEO, Echelon Talent Management & President, 852 Films  
[Doris Pfordrescher](#), President and CEO, Well Go USA  
[John Penotti](#), President, SK Global, & Producer, *Crazy Rich Asians*  
[Bennett Pozil](#), Executive Vice President, East West Bank  
[Stephen Saltzman](#), Chair, Asia Entertainment & Media, Paul Hastings  
[Peter Trinh](#), Managing Director, International and Independent Film & Esport Groups, ICM Partner  
[Jon Turteltaub](#), Director, *The Meg*  
[David Unger](#), CEO, Artist International Group  
[Carrie Wong](#), Head, Local Production Film & TV Greater China, Sony Pictures  
[Cathy Yan](#), Director of *Dead Pigs* and the upcoming *Birds of Prey*  
[Catherine Ying](#), Managing Director and CEO, Gravity Pictures  
[Xiaogang You](#), Chairman, China TV Drama Production Association

This signature Asia Society event will be held at the Skirball Cultural Center from 8:00 a.m. to 6:00 p.m. PST. The Gala Dinner will follow at 7:00 p.m. PST.

#### About the U.S.-China Entertainment Summit

The U.S.-China Entertainment Summit is the most prestigious U.S. gathering of Hollywood and Chinese entertainment-industry leaders. Founded in 2010 as the U.S.-China Film Summit, it has led the conversation about co-production, cross-border investment and the integration of Chinese and American talent. The trans-Pacific relationship has deepened and with the digital-led convergence of media, the 2018 Summit will look beyond film and TV to areas such as gaming, as well as digital technologies that are transforming media.



## Billy Bob Thornton To Join Actor, Director And Producer Xu Zheng On Stage At U.S.-China Entertainment Summit



Actor and filmmaker Billy Bob Thornton has joined the line up of speakers at Asia Society Southern California's U.S.-China Entertainment Summit, which takes place Tuesday at the Skirball Cultural Center. Thornton will take the stage for a conversation with this year's honoree, acclaimed Chinese actor, writer, director and producer Xu Zheng. Thornton is well-known to U.S. audiences for a body of work that includes his Academy Award-nominated performances in *Sling Blade* and *A Simple Plan*. Xu is one of China's most popular and influential contemporary film figures, whose movies have had commercial success as well as social impact.

"Billy is the perfect choice to pair with the brilliant performer and filmmaker Xu Zheng for his introduction to a North American audience," Janet Yang, Chair of the Entertainment Summit, said in a statement. "He matches Xu not only in professional stature, but in their seemingly infinite range of creativity and unassailable level of authenticity and commitment to social justice."

In addition to his two acting nominations, Thornton received an Oscar for writing the adapted screenplay for *Sling Blade*. His film credits include the Coen Brothers' *The Man Who Wasn't There*, *Bandits* starring Cate Blanchett and *Monster's Ball* starring Halle Berry.

Xu's 2012 film, *Lost in Thailand*, electrified China's film industry by grossing more than \$200 million and caused a surge in Chinese tourism to Thailand, earning Xu a meeting with that country's prime minister. This year, he produced and stars in *Dying to Survive*, which depicts the true story of a man's plight to get life-saving leukemia medication. Not only was the comedy a box-office hit, it struck a chord among the Chinese public and accelerated government efforts to bring down the cost of cancer drugs.

Xu joins other leading entertainment figures who will be honored at the Summit: Actress Michelle Yeoh, Warner Bros. Chairman and CEO Kevin Tsujihara and Elizabeth Daley, Dean of the USC School of Cinematic Arts.

Other spotlight speakers at the Entertainment Summit include Belle Avery and Catherine Ying, who will discuss *The Meg*, a U.S.-China co-production that was this summer's surprise hit.



Avery produced the film and built the cross-border team with Gravity Pictures, now led by Ying, and Warner Bros. Other speakers include executive producers Jiang Wei, who was then at Gravity and is now CEO of Legendary East, and Ben Erwei Ji; director Jon Turteltaub, and Warner Bros. Vice President Chantal Nong.

Former Disney animation legend Glen Keane, will talk about finding and telling multicultural stories. He's directing an animated feature for Netflix, *Over the Moon*, which was inspired by China's mythological moon goddess.

Cathy Yan, the first Asian woman to direct a superhero film, *Birds of Prey*, starring Margot Robbie, will talk about the transition from making a Chinese indie black comedy to a major studio movie. Yan's first feature, *Dead Pigs*, about contemporary China, has won awards at Sundance and other film festivals.



# ChinaFilmInsider

中国底片 WHERE HOLLYWOOD MEETS CHINA

## U.S.-China Summit to Address Evolution of Sino-Hollywood Business Ties

BY CHINAFILMINSIDER  
OCT 29, 2018



The poster features a stylized black silhouette of a dragon or mythical creature on the left, set against a background of yellow, orange, and blue geometric shapes. The text on the right is white and pink, providing details about the summit.

**2018 U.S.-CHINA  
ENTERTAINMENT  
SUMMIT**

**HONOREES**  
KEVIN TSUJIHARA, CHAIRMAN AND CEO, WARNER BROS.  
MICHELLE YEOH, ACTRESS, PRODUCER AND WRITER  
ELIZABETH DALEY, DEAN, USC SCHOOL OF CINEMATIC ARTS  
XU ZHENG, PRODUCER AND STAR, 'DYING TO SURVIVE'

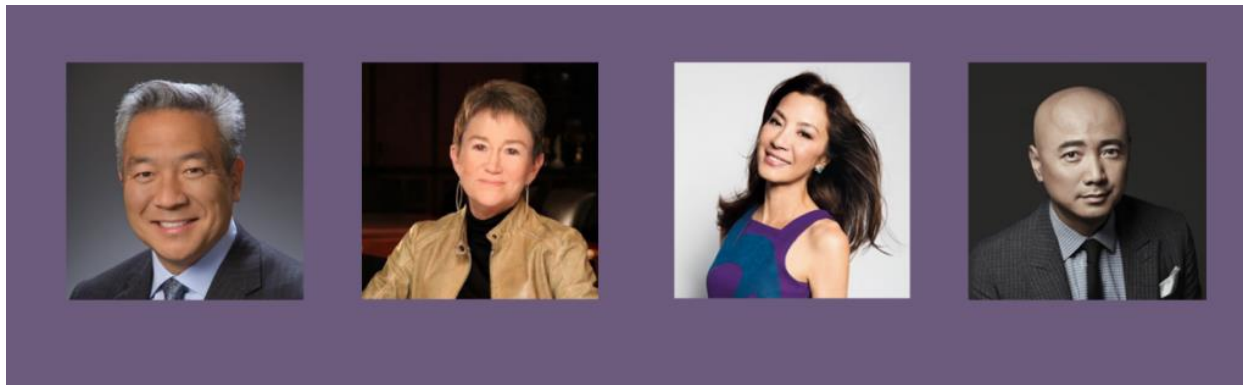
OCTOBER 30, 2018  
SKIRBALL CULTURAL CENTER  
LOS ANGELES

Asia  
Society  
Southern  
California

This Tuesday, top executives, producers, investors and creative professionals from Hollywood and China will gather again at the Skirball Cultural Center in Los Angeles for Asia Society Southern California's annual summit.

Founded in 2010 as the leading platform for conversation about co-production, cross-border investment and the integration of Chinese and American talent, the Summit's programming has evolved over the years along with the development of the Chinese film industry. Due to political tensions between U.S. and China as well as Chinese government's crackdown on overseas investment, 2017 and 2018 have seen much less deals of Chinese companies acquiring American entertainment firms or investing in slates of Hollywood productions. Meanwhile, new trends have gradually emerged, including **American talent's increasing involvement in Chinese local productions, more collaborations and transactions in TV**, and new opportunities presented by China's emerging entertainment sectors, such as gaming, streaming, and eSports. To reflect the evolution of Sino-Hollywood business ties, the Summit has been renamed this year from U.S.-China Film Summit to U.S.-China Entertainment Summit. In addition to film and television, this year's Summit will explore topics such as streaming, gaming and the online marketplace for everything from short-form video to crowd-sourced story ideas. Examples of companies

participating at this year's program include Warner Brothers, Endeavor Content, Perfect World Pictures, Netflix, Amazon Studios, Gravity Pictures, Wanda Media, East West Bank, and Twitch.



In addition to presenting panels on market trends, emerging sectors and potential challenges, this year's summit will honor four global leaders who have made significant contributions in building bridges between the U.S. and China. Michelle Yeoh will be honored for her achievements as an actress, producer and writer. Her recent film *Crazy Rich Asians* marked a cultural watershed for Asian and Asian American talent. Kevin Tsujihara will be honored for his vision and leadership as the Chairman and CEO of Warner Bros. In recent years, he led the company to stay ahead in a dynamic global market and advocate for diversity and inclusion.

Two results of his leadership include *Crazy Rich Asian* and *The Meg*. Xu Zheng will be honored for his trailblazing work as an actor, writer, director and producer. This year, his popular *Dying to Survive* (2018) struck a chord among the Chinese public and accelerated government efforts to lower prices for cancer drugs. Last but not least, Elizabeth Daley, Dean and Steven J. Ross/Time Warner Professor at the USC School of Cinematic Arts, will be honored as an education pioneer. Among her many international initiatives, USC has had partnerships with Chinese universities for over a decade.

Some see 2018 as a turbulent year for China-Hollywood relationship, while others see new possibilities and opportunities in the chaos. In a time of uncertainty, it might be more important than ever to hear what industry insiders have to say about the future of Hollywood and China.

## DAILY BRIEF: Oct 30, 2018

### NEWS YOU SHOULDN'T MISS

• **1**

#### *Billy Bob Thornton To Join Actor, Director And Producer Xu Zheng On Stage At U.S.-China Entertainment Summit*

Thornton will take the stage for a conversation with this year's honoree, acclaimed Chinese actor, writer, director and producer Xu Zheng. [Deadline](#)

• **2**

#### *'Crazy Rich Asians' Sequel to Shoot in China*

The producers of "Crazy Rich Asians," which doesn't release in China till the end of next month, are already warming up plans to shoot the film's sequel in the Middle Kingdom. [Variety](#)

• **3**

#### *Dark Horse Partners With Chinese Pop Culture Company Vanguard Visionary*

Dark Horse Entertainment has announced a new partnership with Vanguard Visionary Associates, a Hong Kong-based company specializing in pop culture and entertainment, which will afford the Oregon-based comic publisher more financial freedom to develop and acquire properties for the screen and expand into new territories. [The Hollywood Reporter](#)

• **4**

#### *The Chinese Farmer Who Live-Streamed Her Life and Made a Fortune*

Three years ago, Liu Mama was an unremarkable middle-aged farmer from the Dongbei region, in northeastern China. Then she started presenting her life on the social-media platform Kuaishou. [New Yorker](#)

• **5**

#### *The Spectacular Power of Movies with Epic Runtimes*

Two movies in this year's China Onscreen Biennial stand out, not just for their subject matter or prestige, but for their sheer breadth. [Hyperallergic](#)

# 'The Meg' Producers on Keys to U.S.-China Co-Production Success: "It Had to Be Culturally Sound"

6:35 PM PDT 10/31/2018 by Rebecca Sun



Courtesy of Warner Bros.

'The Meg'

The highest-grossing U.S.-Chinese co-production of all time got its own panel at the Asia Society's annual U.S.-China entertainment summit.

With recent increases in regulation — not to mention the Trump administration's trade threats — China's once-blazing film market has considerably cooled, but those working in the U.S.-China entertainment space insist on a bullish outlook.

Perfect World Pictures CEO Chen Rong likened the past few years, which saw a flurry of co-productions and an influx of capital flowing both ways, to going "80 miles an hour in a parking lot," he said Tuesday at the Asia Society's annual U.S.-China Entertainment Summit in Los Angeles. The slowdown is actually a blessing in disguise, as it will give the industry the opportunity to stabilize, he added.

Ironically, this post-honeymoon phase of U.S.-China film actually spawned the first hit co-production, after so many previous attempts had fallen short. [Jon Turteltaub's](#) prehistoric shark pic *The Meg*, a co-production between Warner Bros. and China Media Capital's Gravity Pictures, has surpassed *Kung Fu Panda 3* as the highest-grossing U.S.-China co-production of all time, earning \$527.8 million worldwide (including \$143 million in the U.S. and \$153 million in China). The Asia Society summit devoted a panel to dissecting its success.

"People think sad historical pieces are natural subjects for co-productions," said Reach Glory Entertainment managing director Ben Erwei Ji, a co-producer on *The Meg*, citing several fact-based pitches about Westerners in China. "But consider the current situation of China-U.S. relations. The forward-looking projects turn to a young audience; that's the key to start with. Could be a comedy about current life in China or the U.S., or science fiction, but do something happy, family entertainment. Historical [stories] could be good, but this is not the right time."

Before approaching potential partners, producer Belle Avery lived in China on and off for about five years to learn the local film business, including moving to the coastal city of Qingdao for several months to craft the story's Chinese characters and fictional oceanic institute. "Getting the characters and cultural elements right before going to a company was crucial," she said. "It was ridiculous to see companies just throwing [Chinese] actors in [other co-productions]. It had to be culturally sound. The key was to be synergistic and respectful."

Chantal Nong, vp production for Warners' DC film group, boasted that audiences never found the film's inclusion of Chinese characters to be forced, unlike with some [past co-productions](#). "We weren't compromising [story decisions] because it was for the Chinese market," she said. "It continued in development the way we would with any Warner Bros. movie. From the start, the fact that it had Chinese elements was very organic."

The stigma of past co-productions, which Chinese audiences had increasingly come to resent as pandering, was so great that local distributor Gravity consciously sought to minimize their own involvement in initially marketing the film. "U.S.-China co-productions had such a bad reputation in the past, in the first stage we downplayed it," said Gravity CEO Catherine Xujun Ying. "We emphasized it is a really high-profile, big-budget blockbuster from Hollywood, a blue-blood Warner Bros. production."

Turteltaub and star Jason Statham were invited to walk the red carpet at the Shanghai International Film Festival, and all prerelease marketing for *The Meg* in China pointed it to be nothing but a pure Hollywood tentpole. "People had the fear that it would be the same as bad co-productions before," Ying continued. "After the first weekend and after they saw the movie and saw that all of the Chinese elements were not so embarrassing, people realized and embraced the fact that it's a great movie."

After *The Meg*'s success, the team hinted that a sequel is in the works. (The pic is based on Steve Alten's 1997 novel *Meg: A Novel of Deep Terror*, and in response to questions about a movie follow-up, Avery simply offered "*The Trench*," which is the title of the second book in Alten's series.) Location-based and theme park tie-ins are also a possibility for the franchise.

Elsewhere at the summit, a panel on talent and representation shed some light on the current state of crossover opportunities. CAA agent and corporate development executive Christina Chou said that CAA China is looking into expanding its representation business to include below-the-line talent, while UTA agent Lucia Liu said that although the agency's Asian business development department is based out of its Beverly Hills headquarters, it has made nearly monthly trips to China, Hong Kong and Korea for nearly a decade (in addition to daily WeChat and email correspondence) and is looking to open an office in Asia in the future.

Formalizing the relationship between talent, their local representatives and U.S.-based representatives remains a work in progress, lamented PoPing AuYeung, Hollywood's go-to casting director for English-speaking Chinese talent. Oftentimes, U.S. agents are left in the dark as to the specifics of an actor's availability, and it's the Chinese rep who controls the schedule. "Where are we in normalizing a representation business in China?" pondered Artist International Group CEO David Unger. "When are we getting to the place where China has a similarly scaled representation business as here? The local partners have better expertise, and we have to figure out how to work well with them. The people there will teach us; we can't impose our methodology on them."

For now, agreements between an actor's Chinese and American teams are sometimes hashed out via "a giant WeChat group," admitted Chou, or "a shared Google calendar, even though Google doesn't really work in China," added Echelon Talent Management CEO Andrew Ooi. (Moderator Stephen Saltzman, chair of Paul Hasting's Asia entertainment and media practice, chimed in here: "As a lawyer, the WeChat stuff is a nightmare.")

But perhaps concerns over Chinese talent deals will be rendered more moot as their interest in making Hollywood cameos wanes. "About five years ago, whenever I called a Chinese manager about an American film, they'd be really interested," said AuYeung. "Now the answer usually is, 'There's no money, the script is bad, the role is bad — no thank you.'"

## How Cathy Yan Landed The ‘Birds Of Prey’ Directing Gig: U.S.-China Entertainment Summit



by [Anthony D'Alessandro](#)  
October 30, 2018 6:51pm



Michael Buckner/Deadline

This evening at the U.S.-China Entertainment Summit at the Skirball Cultural Center in Los Angeles, attendees for the first time, had the opportunity to hear [Cathy Yan](#) talk a bit about her upcoming big studio directorial, [Warner Bros./DC's \*Birds of Prey\*](#).

Upon landing the gig, Yan became the first female Asian director to ever direct a superhero film, and the third female filmmaker to join the DC club after *Wonder Woman*'s Patty Jenkins and Ava DuVernay [for the upcoming \*The New Gods\*](#) as Deadline exclusively reported back in April.

Asked by moderator/producer Janet Yang how she scored the job and beat out several other directors, Yan explained, “I did my homework.”

“I wouldn’t say it was easy, but it was relatively painless and straightforward. I immediately loved the script and it felt like something I could really do, and it felt very much like my own voice,” said Yan.

“I could not put the script down, it had so much dark humor to it which a lot of my work does, and there are themes of female empowerment which are so strong and relateable. So I went in with, not with confidence, but at least a sense that I belonged in the room, that somehow magically in terms of timing and luck that this opportunity was open to me and I was definitely going to make the best of it.”

“It came out of me,” said Yan about her pitch meeting to Warner Bros., “I have never done any of these things and I asked my agents for examples to get a better sense: I put together a pitch deck and also assembled a sizzle reel. But I would say it wasn’t like a lot of other sizzle reels which reference other films that remotely feel like your film. I find those to be rather pointless. But I created my own version that thematically and tonally conveyed what you would feel (in my movie).”

Asked whether there would be Eastern elements in the *Birds of Prey*, Yan answered, “Yes and no. The tone of the film is similar to that in my films. There is a half-Asian character and our screenwriter (Christina Hodson) is half Chinese and she’s sneaking little bits in.”



DC Comics



Outside of today's conference, Deadline confirmed that the half-Asian character in *Birds of Prey* is Cassandra Cain, who in the comics is a mute martial artist aka Orphan. She becomes a ward of Barbara Gordon and ultimately Cassandra Cain inherits the Batgirl costumes in the comics.

Yan also told the crowd that after working on a scrappy indie like her feature *Dead Pigs* in Shanghai, China, which won her the World Cinema Special Jury Prize at last year's Sundance Film Festival, she is looking forward to working with the production departments and producers that a studio like Warner Bros. provides on a big film like *Birds of Prey*.

Yan also confirmed onstage today what has already been out there and that is *Birds of Prey* will be rated R. Margot Robbie reprises her role as Harley Quinn in *Birds of Prey*, and as exclusively reported by Deadline, Mary Elizabeth Winstead is playing Huntress while Jurnee Smollett-Bell will play Black Canary. Separately, it was reported elsewhere that Rosie Perez is playing Renee Montoya.

*Birds of Prey* opens on Feb. 7, 2020.

## Streaming Video Driving Chinese Entertainment Growth (Study)

By **PATRICK FRATER**



CREDIT: REX/SHUTTERSTOCK

Streaming video is providing growth for the entertainment sector in [China](#), as theatrical film slows to low double-digit figures. The Chinese film and TV industries grew by 26% last year, hitting \$108 billion, according to a new report.

The report was prepared by Oxford Economics and published by the [Motion Picture Association](#). An initial draft of the report was launched on Tuesday at the 2018 U.S.-[China](#) Entertainment Summit, hosted by the Asia Society, Southern California, at the Skirball Cultural Center, Los Angeles. The full report will be published later this year.

The streaming business— comprising subscription video on demand, advertising-supported VoD, online rentals and download to own — is one of the fastest growing segments. The report shows it as nearly trebling (191%) to a value of \$6.7 billion (RMB46.3 billion).

Theatrical [box office](#) is up by 11% so far in 2018. The sector supported a total of 4.6 million jobs and generated a total tax contribution of \$21.3 billion (RMB147 billion).

“The economic growth of the movie and television sector in China is tremendous, but not surprising given the enormity of the Chinese market,” said Mike Ellis, the MPA’s MD in Asia-Pacific. “With more than 751 million Chinese citizens connected to the internet as well as widely available quality local content and vast potential for increased international content, this is a region and industry to watch with close interest.”

Gong Yu, CEO of iQIYI said: “The online video industry in China is continuing to flourish by innovating for the future, using Artificial Intelligence to help curate and predict an individual’s viewing habits, and delivering a highly satisfying entertainment experience. The sector attracts highly creative professionals who help to evolve the business, often leading the world in new offers and services. I expect the economic contribution generated by OTT to continue its growth curve.”

## ‘The Meg’ Heads for Franchise Status as Sequel, Theme Parks Eyed

By **BECKY DAVIS**



CREDIT: DANIEL SMITH

Producers of this summer’s monster U.S.-China co-production “[The Meg](#)” are expecting a sequel to the shark blockbuster to emerge from the deep, they said Tuesday in Los Angeles.

Launching another instalment to the thriller is “definitely the plan,” “[The Meg](#)’s” executive producer Catherine Xujun Ying told attendees of the US-China Entertainment Summit at the Skirball Center.

“It’s still very early stages right now, but we’re working or starting to work on it. We’d like to keep it a secret at this time,” she said. Ying is also VP of [China Media Capital](#) and CEO of its production company Gravity Pictures.

“[The Meg](#)” is now the highest grossing Sino-American co-production in history, hauling in \$528 million as of last weekend, surpassing “[Kung Fu Panda 3](#),” which brought in \$521 million at the box office. It was adapted from the first in a series of five books by science fiction author Steve Alten.

Producer [Belle Avery](#) bought film adaptation rights in perpetuity to all five books, saying that from early days she had envisaged the picture as “Jurassic Park’ under the sea.”

Talks are now underway to develop theme park attractions in China, Ying said. “Hopefully China will have the first Jurassic aquarium,” without further elaboration.

Yet despite the movie’s megalithic success, the team behind it admitted that there had been doubts before its release.

“We were being laughed at by a lot of people for making this movie. Before it came out, the tracking was horrible. They were saying this is a huge mistake, Warner Brothers has blown it, China is done,” said director [Jon Turteltaub](#), to chuckles from the audience.

“Every single person up here did it for the money, for the money, for the money, for the money,” he joked candidly, gesturing to the panel of producers that also included Chantal Nong, Warner Bros.’ VP of DC-Based film production, and Jiang Wei, CEO of Legendary East, who had pushed hard for the film in its early days while still working at CMC.

# Exploring Asian Diversity and Culture On The Big Screens

*The U.S. - China Entertainment summit explores the intersection of culture and business in entertainment*

by

- [Sydney Liu](#), Co-Founder of Commaful



2018 was a big year for the conversation about Asians, Asian Americans, and U.S. - China relationships in the entertainment industry. With successful movies starring Asian American leads like *Crazy Rich*

*Asians* and *Searching* to movies co-produced by both U.S. and Chinese production companies like *The Meg*, this was a historic year for diversity in entertainment, especially for Asians.

Asia Society hosted their 9th annual U.S. China Entertainment Summit in Los Angeles focused on that exact topic, sharing industry and cultural shifts as well as honoring leaders in the space.

The 2018 honorees were:

- Kevin Tsujihara, Chairman and CEO of Warner Bros
- Michelle Yeoh, Actress, Producer and Writer
- Elizabeth Daley, Dean, USC School of Cinematic Arts
- Xu Zheng, Producer, 'Dying To Survive'

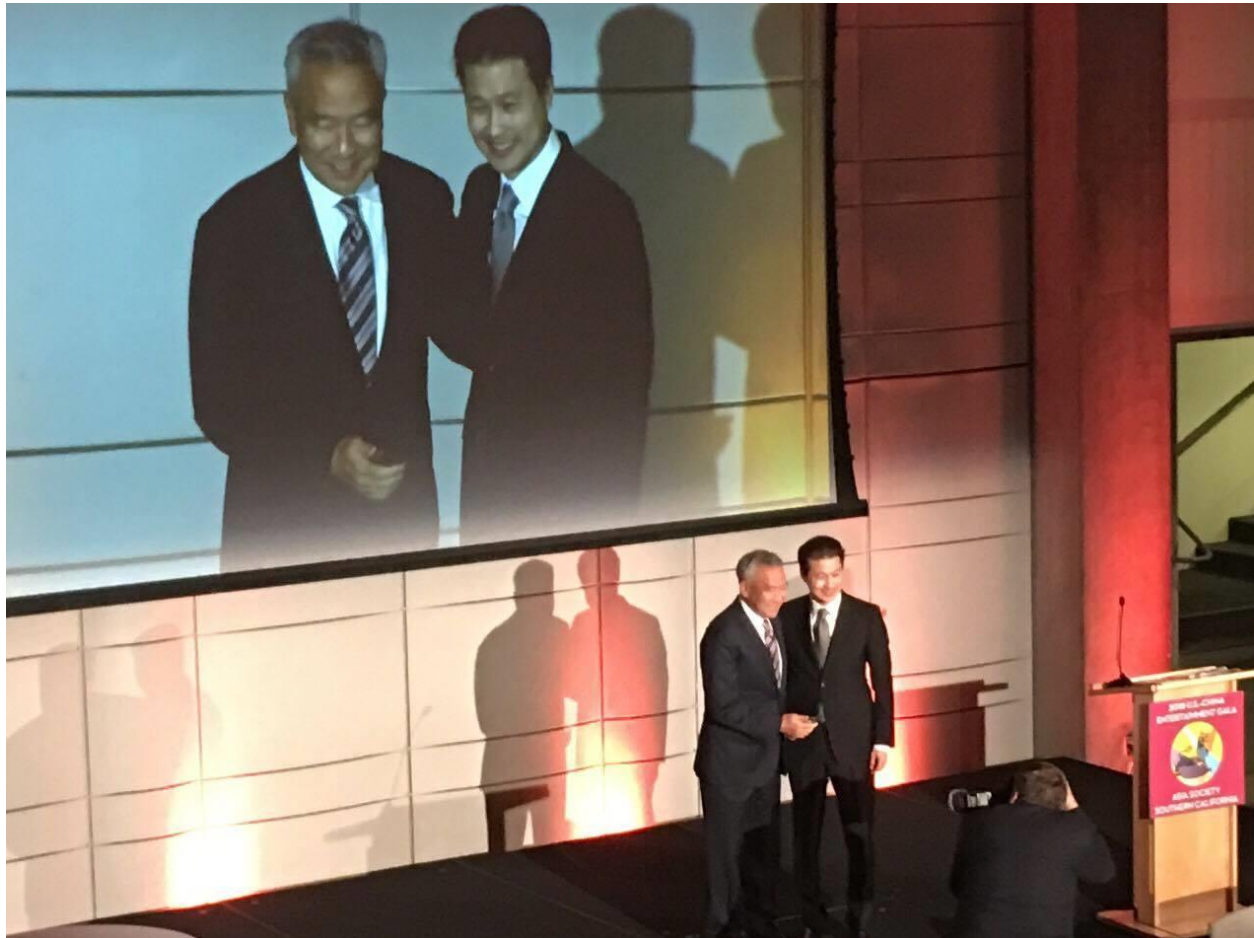
Two films were referenced throughout the event as pioneers both culturally and financially in the U.S. - China conversation.

## Crazy Rich Asians

*Crazy Rich Asians* made the waves as the first Hollywood studio film starring a majority Asian cast in 25 years, earning over \$100M and breaking a number of records, including the highest grossing romantic comedy since 2009. *Crazy Rich Asians* has been adored by fans from all over the world with outpourings of support on [Twitter](#) and through [fanfiction](#).

Two of the honorees at the U.S. China Entertainment Summit Gala had a hand in the making of *Crazy Rich Asians*, Warner Bros CEO Kevin Tsujihara, who's studio greenlit the film, and actress Michelle Yeoh, who played Eleanor.

CEO of Warner Bros, Kevin Tsujihara illustrated the intersection of this cultural phenomenon and business success in his speech at the event: "Diversity feels good and is good for the bottom line. It helps bridge differences, bring people together, and have a lot of fun doing it! I mean, who wouldn't want to be a Crazy Rich Asian, even for a day?"



Warner Bros CEO, Kevin Tsujihara, accepting his award

He referenced *The Meg* and *Crazy Rich Asians* as examples of recent examples of hits to the cheers of the crowd.

Michelle Yeoh, the star actress in *Crazy Rich Asians* and *Crouching Tiger, Hidden Dragon*, was greeted with a standing ovation and cheers by the Gala audience.





Michelle Yeoh reacting to a standing ovation

Yeoh emphasized the importance in the fight for diversity and inclusion and called the Asia Society, the event's organizer, "the real bridge builders."

A sequel to *Crazy Rich Asians* is believed to be in the works already.

## The Meg

*The Meg* was referenced throughout the summit as a symbol of future success for co-productions between U.S. and China. *The Meg* was a co-production between Warner Bros and Gravity Pictures, becoming the highest grossing U.S. - China co-production of all time, grossing \$527.8 million worldwide. An entire panel was dedicated to talking about *The Meg*, exploring its inception, success, and future plans.



Belle Avery and the team behind *The Meg*

Belle Avery, the producer that initially acquired the rights to the series, explained that she spent years living in China to understand the characters and cultural elements before approaching a company. “Getting characters and cultural elements right before going to a company was so crucial. It was ridiculous to see companies just throwing actors in. It had to be culturally sound.” The producers hinted at potential sequels and even amusement parks.

Co-productions are particularly difficult because of those cultural elements that need to be done well. Ben Ji, one of the co-producers, also spoke about the future of U.S. - China co-productions by saying, “For successful China - U.S. co-productions, we need to be looking forward. Forward-looking projects targeting young audiences will do well. Stories about current young people. Things that are fun, happy, family friendly.”

Promotion of co-productions also has their own unique challenges because of some cultural differences. “To market *The Meg* in China, in the first stage, we didn’t emphasize that it was a co-production. We just explained that it was a big blockbuster film because people in China didn’t want to see co-productions”, explained Gravity CEO Catherine Xujun Ying. “Only after it was a success did we emphasize that it was co-production in the marketing.”

# Where do we go now?

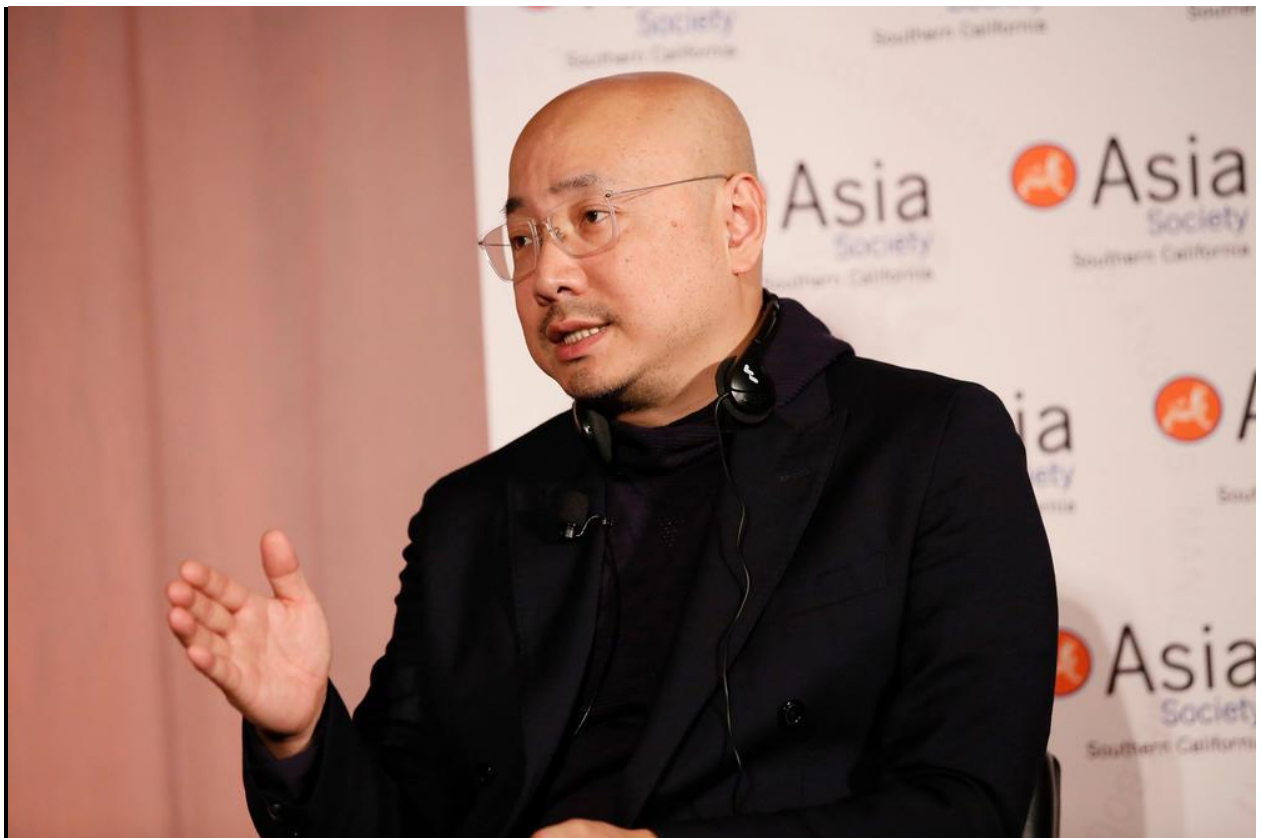
Tsujihara ended his speech by challenging the entertainment industry as a whole: “We say certain genres of film don’t travel well or that international audiences aren’t open to diverse leads. It’s incumbent on the entire entertainment industry to stop making excuses for self-fulfilling prophecies.” With big successes this year, we should expect to see many more co-productions and diverse casts with Asians and Asian Americans!

— *Published on November 1, 2018*

# 山争大哥:希望美国观众真正欣赏中国电影

## 徐峥杨紫琼等人出席中美文娱产业峰会

2018-11-02 09:41:28 来源 : Mtime时光网 3



1 / 6

徐峥、杨紫琼与华纳老总凯文·辻原等人共同出席中美文娱产业峰会，三人分获“文娱产业杰出贡献奖”、“全球杰出艺术奖”与“全球杰出领袖奖”。

**时光网洛杉矶讯** 中美合拍电影的品质逐渐达到应有的水准，直接反映在票房表现上的最佳案例，就属今年华纳影业暑期的强档《巨齿鲨》。另外一部开启好莱坞新篇章的，是同样也由华纳出品的《摘金奇缘》。两部华纳电影成为今年在洛杉矶举办的“中美文娱产业峰会”（US-China Entertainment Summit）上的焦点。

主办方美国亚洲协会（Asia Society）更表扬了四位业界杰出人才，包含华纳兄弟娱乐公司的首位亚裔董事长兼首席执行官凯文·辻原、《摘金奇缘》主演杨紫琼、《我不是药神》主演徐峥、与南加州大学电影艺术学院院长Elizabeth Daley。



《巨齿鲨》

“山争大哥”徐峥在奥斯卡与金球奖得主比利·鲍伯·松顿的引介下，获颁“文娱产业杰出贡献奖”。徐峥不改幽默本色，逗趣表示“过去通过看盗版片看到了比利·鲍伯·松顿的电影，虽然这行为不好，但也因此认识包含松顿在内的杰出电影人。”

下一部电影将在纽约取景的徐峥表示，“深刻感觉中美合作已经展开”。他更点出一个观影现象：“中美电影有个现象，中国人多，在美国放中国电影还是中国观众多，我们更关心什么时候可以让美国观众真正欣赏中国电影。最终还是回归人类真实情感的故事才能打动观众，相信中国制片人会朝此方向迈进。”



《摘金奇缘》·杨紫琼

全美高等学府中，中国留学生人数最多的南加大，许多学生都到好莱坞学习电影。获颁“教育产业杰出贡献奖”的南加州大学电影艺术学院院长Elizabeth Daley，

点出校园的多元化，让学生从求学阶段就熟悉多元的环境，毕业后更具备能力创造更多元的故事，

“我期待的是大家一起讲的故事，因为我们可以听到来自世界各地的声音，也必须分享我们自己的故事。所以我很期待未来的发展，更需要有更多像是凯文·费奇、瑞恩·库格勒等，这样跨文化的艺术家与合作关系。”



《我不是药神》·徐峥

杨紫琼获颁“全球杰出艺术奖”，在《摘金奇缘》同剧中的欧阳万成和尼科·桑托斯的引介下哽咽上台，感谢台下所有幕前幕后积极搭建全球影视桥梁的人才，“你们才是真正的领头先锋，搭建桥梁的基础，连接各方文化，塑造观众对影视产业的期待。”

华纳娱乐公司首位亚裔董事长兼首席执行官凯文·辻原，获得“全球杰出领袖奖”。凯文极力倡导文化娱乐产业的多元与包融，表示“我们知道这是正确的，我们也知道这是行得通的。我相信故事的力量，我相信我们的故事。”引起全场起立鼓掌。



凯文·辻原和杨紫琼在《摘金奇缘》洛杉矶首映礼上

作者：Stephanie Wu 编辑：甄鬻鬻

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关键词：中美文娱产业峰会 凯文·辻原 杨紫琼 徐峥 StephanieWu





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# Spotlight: U.S.-China Entertainment Summit builds golden bridges crossing Pacific

Source: Xinhua | 2018-11-04 04:23:44 | Editor: ZX

Xinhuanet App 

By Julia Pierrepont III

LOS ANGELES, Nov. 3 (Xinhua) -- From the impact of U.S. trade policies to the future of Chinese film market, from stagnation of investment to successful co-productions, Asian Society's U.S.-China Entertainment Summit delivered a diversified symposium and star-studded gala featuring entertainment luminaries from both sides of the Pacific.

"Entertainment people have very different feelings about China," Janet Yang told Xinhua Thursday. "Summits like this can help them make more informed decisions, so players that have the intelligence to make better movies and deals can stay in the game."

Yang, producer of "Empire of the Sun," early last week co-chaired the most prestigious event of its kind in Southern California, with Richard Drobnick from the Asia Society, a non-profit organization found in 1956 by John D. Rockefeller III that focuses on educating the world about Asia.

**DIVERSIFIED TOPICS**

The summit packed in a host of high-profile entertainment industry leaders to discuss the uncertain future of Hollywood-China relations in the wake of the Trump administration's trade policies, and the drying up of Chinese investment.

Industry heavyweights -- Perfect World Picture's Senior Vice President, Rong Chen; Gao Qun of Starlight Culture Entertainment; Alexis Garcis of Endeavor Content, and John Penotti, producer of "Crazy Rich Asians" -- all weighed in.

Chen contended, "I've held the view for years that U.S.-China deals (in Hollywood) were happening too fast, like driving at 80 miles per hour in a parking lot. When you hit a speed bump, it isn't the speed bump's fault. It's healthy we are slowing down. Now the right deals by the right people are getting done."

Manatt's Lindsay Conner told Xinhua, "I'm an optimist and recognize our industry is not immune to the effects of the U.S. and China trade relations, but we hope the relations do not go south - that cooler heads will prevail."

More eyes explored the growing Chinese market, but not only the screens in theaters.

Carrie Wong, Sony's head of local production in China said "If we want the millennials to stay with cinema, we need to make things that are good theatrical experience."

Jack Gao, former head of Legendary, is taking a different tack. He's bringing theater to millennials by launching an ambitious start-up called Smart Cinema which he hopes will supplement the standard film distribution model.

He told Xinhua that "80 percent of China population has not gone to the theatre yet. And attendance per theatre is going down. Smart Cinema turns your mobile screen into your own movie screen projector."

Albert Cheng, COO and Co-Head of TV at Amazon Studios, advised creators to focus on franchising. "World-building and characters that can exist over multiple storylines for longer periods of time are key."

## **CO-PRODUCTION**

"The Meg" producers, production companies, and distributors swallowed the audience whole on their panel, giving valuable insights into how they managed to create the highest grossing U.S.-China co-production.

The Meg, showed in China this summer, holds the record for the biggest U.S.-China co-production, with a global box-office of 527.8 million U.S. dollars, and is currently Warner Bros' biggest debut in 2018 so far.

Visionary producer Belle Avery stressed the importance of authenticity. "I knew this film had to be a China co-pro. And it was important to do it right. It had to culturally be sound. The key is to be respectful and synergistic with your partner's culture," she revealed.

Ben Erwei Ji, former head of Gravity Pictures, now GM of Glory Reach Entertainment, advised, "I've seen a lot of co-pro scripts about Flying Tigers and foreign missionaries, all sad historical pieces. But for co-pro material, to target young audiences, its better to look forward, not back."

Director, Cathy Yan, will be the first Asian woman to direct a Hollywood superhero picture, DC's "Birds of Prey," which is scheduled to be on screen February 2020.

"I loved the script. It felt like my own voice. It has dark humor to it and the theme of female empowerment was so strong and so relatable," she told Xinhua.

## **HONOURED FILMMAKERS**

The summit wrapped with a superb conversation, moderated by Janet Yang, between the Academy Award-winning indie writer/actor/director, Billy Bob Thornton, and China's first and arguably finest hit writer/actor/director, Xu Zheng.

Zheng, who catapulted to fame writing, directing and starring in China's first homegrown blockbuster, the rollicking comedy, "Lost in Thailand," was honored with the Entertainment Pioneer Award.

And Kevin Tsujihara, Chair and Chief Executive Officer of Warner Bros. and the first Asian-American to head up a Hollywood studio, was honored for his vision and leadership in transforming Hollywood into a more inclusive and forward-looking industry.

"We need to recognize the value and power of diversity. It not only feels good, it's good for business."

Also honored was renowned actress, Michelle Yeoh, co-star of the global hit "Crazy Rich Asians," for her lifetime achievements as an actress, producer and writer. She has won hearts and critical accolades around the world in a career that spans from China, Europe and Hollywood.

"It's an honor for me to be part of the sea change in the industry. Now we can build our own future," Yeoh told Xinhua.

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Launched on October 31, 2018 throughout Charming China IPTV News channel, plus a Wechat version. Youtube link included.

# ChinaFilmInsider

中国底片 WHERE HOLLYWOOD MEETS CHINA

## CFI Interview: Janet Yang-Producer & Chair of U.S.-China Film Summit

BY HAI SONG LI  
OCT 30, 2017

*In the midst of this year's strong revival of China box office and the rapid shifting of the entertainment landscape both in China and globally, the Asia Society Southern California Center is presenting the 8th **U.S.-China Film Summit** on November 1st at the Skirball Cultural Center in Los Angeles. Thought leaders, top executives, and talent from both sides will get together to exchange ideas and offer sharp insights into the world's second largest film market as well as its relationship with Hollywood.*



Featuring **a strong lineup** of honorees and speakers, such as celebrated Chinese filmmaker Feng Xiaogang, Academy CEO Dawn Hudson, and MPAA CEO Charles Rivkin, this year's summit will discuss, among other subjects, building film franchises in China and the U.S.; how digital content and distribution are changing the game and forming innovative partnerships. Last week, in advance of the summit, **Janet Yang**, film producer and Chair of the U.S.-China Film Summit, spoke to CFI on the planning of this year's summit and why you should not miss it.



**CFI: You've got China's biggest director, Feng Xiaogang, Hollywood's top CEOs and three of the most talked-about Chinese movies at this year's Film Summit. How did you pull them together and is there an overarching theme this year?**

**JY:** We work with UCLA, and they sponsor a Chinese Film Festival every other year. Together, we decided that Feng Xiaogang would be a great person around whom to do a retrospective. We were particularly excited about his movie 'Youth.' When I was in China earlier this year, I asked Feng Xiaogang over dinner if he'd be willing to be an honoree for the U.S.-China Film Summit. He quickly agreed so we were off to the races.

I was very honored to be named chair this year, and did the best I could to reach out on a personal level to bring in the best people possible. The same is true with Yu Dong and Dawn Hudson and several of the speakers. I am so genuinely enthusiastic about what we do that I think I can "sell" it.

There are several themes that are emerging. Since things change so quickly in China, it's usually not a good idea to establish a theme first. But we try to stay close to the cutting edge of whatever is happening. Months ago, we decided that we wanted to screen 'Wolf Warrior 2.' I thought it was really important for people to see this movie since it is a huge global phenomenon. Little did we realize at the time that the movie would also become China's submission for Oscar consideration.

Each of the speakers we have will speak about what's happening in their sphere of activities and influence, so we will see what ideas emerge. I don't want to speak for them. But we raise a few interesting topics. For instance, the notion of franchises, both here and in China. Also, we wanted to touch on the digital world. We wanted to have the bigger players speak, but also to balance those out with other unique voices. One of the things that is very close to my heart is in nurturing talent. We can't just focus on the very established filmmakers. Feng Xiaogang certainly doesn't need us to help with his career, but we enjoy spotlighting a director like Zhang Yang, who has made so many wonderful films, and whose recent movie ('Paths of the Soul') has garnered quite a bit of attention.

As we are studying the Chinese market, it seems that there is increasingly room for non-mainstream movies. The big change that I've seen over the past few years is that the mindset of a lot of Chinese investors has changed. In 2013, 2014, and 2015, when the market was going crazy, everyone was looking for the next blockbuster. But what I see this year is that several are looking for quality films, perhaps for Oscar consideration, or just respect abroad. They also invest in movies that are not necessarily Chinese themed, but just very respectable.

**CFI: The Film Summit has speakers connected to 'The Fast and the Furious,' 'xXx' and 'Wolf Warrior,' the biggest film franchises in Hollywood and China. What does the phenomenon of 'Wolf Warrior 2' herald for China's film industry and its ability to create franchises in the Hollywood mold? And do you see Hollywood participating in future Chinese franchises?**

**JY:** Clearly, some filmmakers from China are absorbing a lot of the tricks of the trade about how to build a franchise, and I think they are doing a remarkable job. I happened to go to a private screening of 'Wolf Warrior 2.' I went in with no expectations. I just wanted to learn. It totally made sense to me that this movie did as well as it did. The hero was an appealing rogue, and that it had an atypical setting. I'd never seen a Chinese movie set in Africa. The story also had very "接地气"



“ (down to earth/relatable) moments. It was very bold. It didn’t stint. They just went for it, and I think the audiences just responded to that.

**CFI: What do you expect to learn by giving ‘Wolf Warrior 2’ and its stars a platform, given that several critics consider it propaganda? Can films like this expand China’s soft power?**

**JY:** The world has been dominated by Hollywood movies for 100 years, and Hollywood has developed some very strong skills in terms of story structure, production values, and post-production, etc. But we are not robots, and everybody who is involved in the making of a movie — every writer, every director, every producer — inevitably brings with him or her a point of view. The movies we associate with blockbusters generally and inevitably have a very western point of view.

I think it’s very jarring for Westerners to see a movie that has a lot of the same qualities of a blockbuster franchise but with a completely different point of view. Personally, I think it is wonderful to see other perspectives on screen. I am not just saying for China, but for many countries around the world, filmmakers can make what’s appealing for their own audience, and tell stories from their own perspective. It is very one-sided to say, “oh, this is such a **propagandistic movie.**” Many American movies can also reek of so-called “propaganda.” It’s just that people are not used to seeing a Chinese hero in this genre. China has shown that it can create its own franchises.

**CFI: Recently, the Chinese government tightened control over overseas investments in a few areas including entertainment. Do you think this will greatly discourage Hollywood’s engagement with China, or do you think companies from both sides will explore alternative ways to continue the engagement? Do we have any panels touch upon this topic?**

**JY:** From an economic standpoint, the appeal of working with China has been at least two-fold. But I consider it to be three-fold. One reason of course is the capital from China. The second, equally important reason is the market in China. All the studios are setting up shop there. They don’t necessarily need the financing, but they want a piece of the market. For some producers like myself, the third and also the most exciting thing is the opportunity to depict different kinds of stories. There are great, fresh Chinese stories that have never been seen on the big screen. I am also eager to discover Chinese talent — directors and writers and actors. From day one of my career, this has been one of my primary motivations. That is, through the medium of film, to create more humanized portrayals of Chinese, and by extension, all those who are underrepresented.

When I lived in China after college, I was able to see Chinese playing a wide array of characters. I didn’t realize how deprived I was for these images and it opened up a whole world for me. We just have to find the right stories and express them in a skillful way, and the results will have a big impact on so many areas — socially, politically, in every way.

**CFI: It seems that China’s tech and Internet companies are increasingly blurring boundaries between sectors, and they’ve all tapped into the entertainment business. Do we have representatives from Chinese tech/internet companies to speak at this year’s summit? What topics will they address?**

**JY:** We have a woman in charge of international content from Youku Tudou, and we have representatives from two amazing VR companies. We had also invited someone from Amazon, but they are going through some turmoil right now. We also have someone who once worked at BuzzFeed, and is now in charge of digital at ICM. I don’t know what specifically the panelists are going to say.

**CFI: The US-China Film Summit not only provides a platform for industry leaders to share insights with a broad audience, but also facilitates conversations between the leaders from both sides. As far as I know, the summit once facilitated the conversation between MPAA and China Film Group regarding the auditing of China's box office, which led to the agreement on the auditing. Now that the U.S. and China are in the process of renegotiating a film quota, do you think this year's summit will have an influence on this negotiation?**

**JY:** Again, I can't control what's being said, and that's the best thing about our summit. People feel free to speak very openly. We aren't beholden to anybody, although we have the support (from all these parties). Miao Xiaotian (President, China Film Co-production Corporation) is obviously speaking, as he has in the past several years, and members from the Chinese consulate are our guests as well. But they do not influence the content. We want this to be not a sales pitch for any one company, but a useful, productive, and enlightening discussion of all the experiences that people have had. I don't know if someone is going to choose to make an announcement, but we do offer the platform for that to happen.

**CFI: Did you get involved in the planning of this annual summit since its first edition? What did the organizers hope to achieve when they planned the first summit eight years ago? Have the organizers' objectives evolved over the years?**

**JY:** I've been involved from the beginning, so I am very familiar with the Summit. This is the first year in a while that we have had a single chair. I don't think the overall objective has changed, but the environment has changed. In the early years, there was a lot of talk but not much action. People were talking about what they wanted to do, but it was hard to see the actual results. This year, we have people who can speak about their specific experiences. Rob Cohen is going to speak about 'Fast and Furious.' Five years ago, you couldn't have a whole panel with studio executives talking about all the things they are doing in China, because they were just getting starting. They were actually very reluctant to speak. There wasn't yet much to say. The nature of the conversation has changed because the nature of the business has changed.

**CFI: How has the summit audience evolved in its eight years and what does that say about the industry on both sides of the Pacific?**

**JY:** What's interesting is that the audience tends to be about 50% Chinese and 50% Westerners. With our speakers and honorees, we also try to strike the same balance. We want the bigger players, but also some surprises. We always try to find the right mix and I think we have a very good mix this year.

**CFI: Will the summit address the changes in film distribution and the rules that govern it, especially online?**

**JY:** What we all know is that there is stricter censorship prevailing online. There was a time where they (China's media regulators) didn't control it, because the space grew so suddenly. There have been times when it seemed the approval of movies was more difficult, or approval of television content was more difficult, and now perhaps the focus has been on online content.

The whole landscape is shifting so radically all over the world. Netflix is obviously a huge player now, if not the biggest player here, with Amazon and Hulu also very influential. Similarly In China,

Tencent, iQiyi, and Youku Tudou are giant platforms. We as consumers have unlimited content available all the time to the point where millennials simply don't ever need to "wait" for anything.

I don't have a crystal ball to know the exact interplay of the traditional and new media companies on the new landscape. I think a big question in China is whether the box office is ever going to grow at the pace it did in 2013-2015. And then, how many more films like 'Wolf Warrior 2' will we see, which came when there was a complete flattening of the box office? It's fun to speculate but again, there are always so many surprises, I defy anyone to claim they know the answer!

**CFI: You're also discussing independent films. What are the main obstacles that prevent Chinese films from breakout?**

**JY:** There are definitely cultural obstacles. But what I am hoping to see is that many more western filmmakers will want to spend time in China and really get a feel for the place.

There are already many Chinese students and emerging filmmakers in the West and this is very exciting to me. Some graduate from the best film schools and I believe they are a huge resource and pool of talent. They are at heart Chinese, but understand the global market. You've also got other Asian filmmakers from Hong Kong, Japan, Korea, and Taiwan. The boundaries are beautifully breaking down. There will be people who are able to find that sweet spot, who can do something authentically Chinese and also understand the sensibilities of a more global audience. That's the place I'd like to be.

**CFI: For first-time attendees, what can they expect to experience at the summit?**

**JY:** Often people are surprised by how much activity there is between China and the US. So many companies with reps on both sides, and so much travel back and forth! It's dizzying. It's just that the results of all these conversation are not yet obvious to the public eye.


There are obstacles of course. I am not a total Pollyanna! But so many good minds – of lawyers, writers, producers, financiers, and agents – are being deployed in this space. What I'm certain of is that it will keep growing. It's not getting less. For some, if they don't see immediate rewards, they might bow out. But for many of us, the commitment is deep.

I do think the media tends to paint the issues, the problems, and the rewards in very broad strokes, making it appear as if the pendulum swings wildly from one end to the other. A more nuanced look shows that there is a great deal of measured professional activity.

**CFI: Anything else about the summit you'd like to tell CFI audience?**

**JY:** I want to invite newcomers in particular to join us. We have two major events — the all-day long Summit, and then an amazing gala dinner at night with incredible honorees, including the CEO of the Academy of Motion Pictures and uber director Feng Xiaogang. Come to either or both!!

[BAD ASS ASIANS](#)

Nov 2, 2018  [Leave a comment](#)

## Michelle Yeoh and WB Executive Honored

posted by Randall



By Sydney Liu, co-founder of [Commaful](#)

### **Special to AsAmNews**

Perhaps lost in all the excitement over the success of WB's *Crazy Rich Asians* is that the movie studio is headed by an Asian American.

The Asia Society honored Warner Bros chairman and CEO Kevin Tsujihara at its 9th annual U.S. China Entertainment Summit in Los Angeles earlier this week.

Honored with Tsujihara was actress and *Crazy Rich Asian* star Michelle Yeoh who played Eleanor Young, the mom who tried to get between Rachel and Nick.

### Diversity is good on all levels

A big focus of the event was around diversity and seeing Asians and Asian American representation. As Tsujihara put it in his award acceptance speech: "Diversity feels good and is good for the bottom line. It helps bridge differences,

bring people together, and have a lot of fun doing it! I mean, who wouldn't want to be a *Crazy Rich Asian*, even for a day?"



Kevin Tsujihara is Honored by Asia Society

Tsujihara ended his speech by challenging the entertainment industry as a whole: "We say certain genres of film don't travel well or that international audiences aren't open to diverse leads. It's incumbent on the entire entertainment industry to stop making excuses for self-fulfilling prophecies."

He referenced *The Meg* and *Crazy Rich Asians* as examples of recent examples of hits to the cheers of the crowd.

An enthusiastic audience greeted Yeoh with a standing ovation by the Gala audience. Yeoh emphasized the importance in the fight for diversity and inclusion and called the Asia Society, the event's organizer, "the real bridge builders."

Two major threads emerged from the conversation—the importance of diversity and representation of Asians and Asian Americans as well as the major business opportunities emerging in the China entertainment market.

The Summit explored topics like esports, streaming, diversity, U.S. – China co-productions, and major entertainment industry trends in China.

Asia is happening – despite the negative press



Michael Ellis

Outside of the dinner gala, panels throughout the day discussed major business opportunities and industry trends with Asia as well as the bearish sentiments of the press. The day kicked off with a summary of industry numbers and bullish outlook from Michael Ellis of the MPAA. As he put it: “Asia is happening.”

Ellis shared some numbers to counter the “negative headlines” about the China film industry and to support his thesis that the potential from innovation in China’s film market is “unstoppable.”

Here are some notable highlights:

- China’s Box Office numbers are expected to surpass America’s by 2020
- This year, there have been 6 films that did better in China than the US, including *Ready Player One* and *The Meg*
- OTT in China is now 10.2B USD, a 6.7B growth
- 76.4B total views of web series, up 300% since 2016
- 800 million online

Later panels tackled some poor box office performances more directly as the panelists were generally very bullish about the future outlook despite short term blips.

Chen Rong, CEO of Perfect World Pictures, used a clever analogy to explain the slowdown in his panel: “Productions aren’t meant to go from script to screen in 1 year. Companies aren’t meant to IPO within 2 years of starting. We are driving 80 miles an hour in a parking lot. If you hit the speed bump, it’s not the speed bump’s fault.”



Creators of the Meg talk about the movie’s huge international success

Panelists referenced *The Meg* frequently as a symbol of future success. *The film*, a co-production between Warner Bros and China’s Gravity Pictures, became the highest grossing U.S. – China co-production of all time, grossing \$527.8 million worldwide.

The Asian Society devoted an entire panel to talking about *The Meg*, exploring its inception, success, and future plans. Belle Avery, the producer that initially acquired the rights to the series, explained that she spent years living in China to understand the characters and cultural elements before approaching a company. “Getting characters and cultural elements right before going to a company was so crucial. It was ridiculous to see companies just throwing actors in. It had to be culturally sound.” The producers hinted at potential sequels and even amusement parks.

## The Future Is Bright

For those excited about more U.S. and China co-productions, seeing more American movies in China, seeing more Chinese movies in America, or seeing more diversity in film and TV, the summit gave many reasons to be optimistic for the future.

You can find out more about Asia Society on [their website](#) and see tweets about the event with the hashtag [#USChinaSummit](#).





## Xu Wei and Yang Ziqiong won the award

Pang Keyang Los Angeles Report The 9th "China-US Cultural Industry Summit and Awards Dinner" was opened. Photo by Pang Keyang The 9th "China-US Entertainment Industry Summit and Awards Dinner" of the Asia Society, the world's most influential Asia-Pacific affairs organization, was held at the Skirball Cultural Center in Los Angeles on the 30th of this month. Well-known movie stars Yang Ziqiong, Xu Wei, Kevin Tsujihara, Chairman of Warner Bros. Entertainment, and Elizabeth Daley, Dean of the School of Cinematic Arts at the University of Southern California, won the Summit's Outstanding Leadership Award this year.

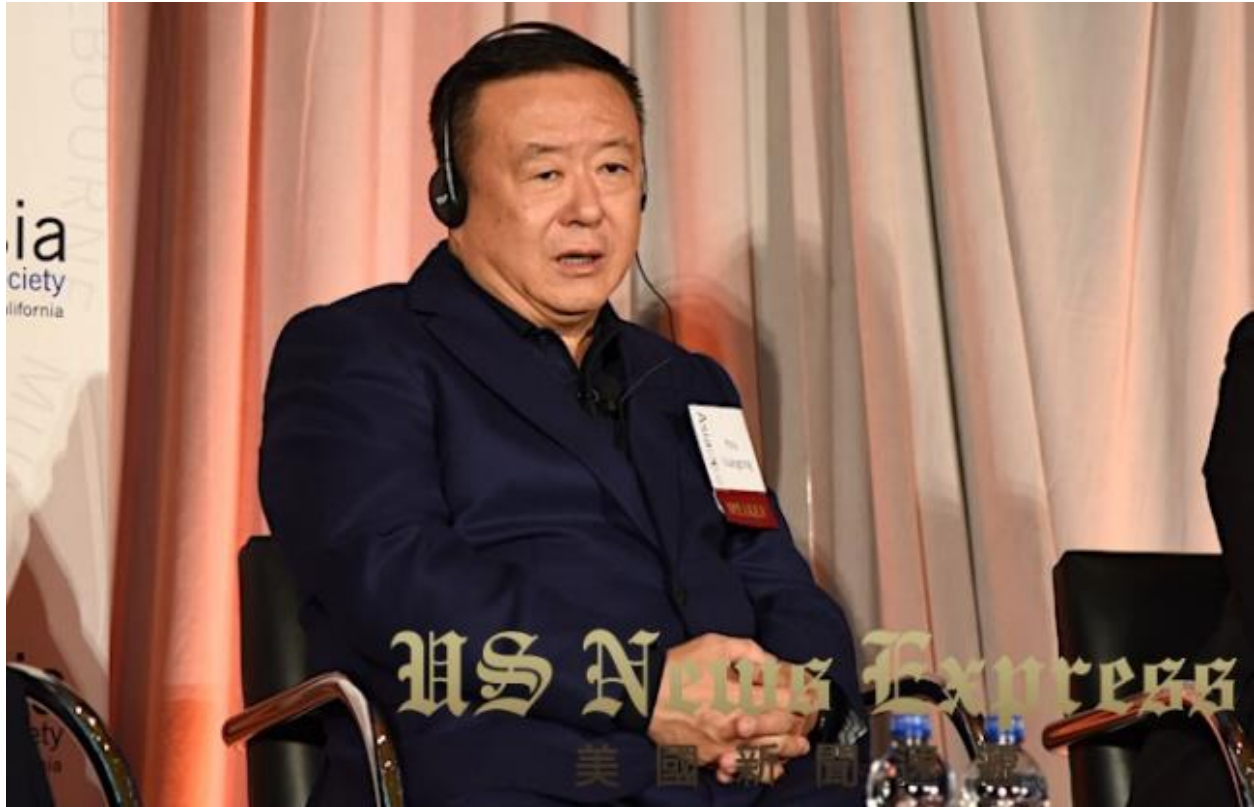
Jonathan Karp, Executive Director of the Southern Asia Chapter of the American Asia Society, introduced at the opening ceremony that since its inception, the Asia Society has been committed to promoting non-governmental exchanges between the United States and Asia and enhancing mutual understanding and dialogue between people, leaders and institutions in the Asia-Pacific region. And hope to promote new ideas across the arts, culture, policy, business, education and other fields. The "China-US Entertainment Industry Summit" hosted October 30, 2018, Xu Wei, Yang Ziqiong Awards by the association is also one of Hollywood's most prestigious events, and this year has entered its ninth year. The Association is proud to present four industry leaders who have made outstanding contributions to the Chinese and American entertainment industry at today's awards ceremony.

Janet Yang, chairman of the China-US Entertainment Industry Summit, pointed out that starting in 2010 , the summit opened the topic of co-production, cross-border investment and the integration of Chinese and American film talents. As the trans-Pacific partnership deepens and digital development promotes the wave of media convergence, this year's forum, industry opinion leaders, executives and elites will jointly explore the impact of the digital entertainment trend in the film and television industry in the cultural and entertainment industry, emerging blocks. How the chain revolutionizes investment in the entertainment sector.

As a benchmarking event for the Asia Society, the China-US Entertainment Industry Summit brings together Hollywood, Chinese film industry executives, producers, investors and creators. Participants discussed the opportunities for Sino-US film cooperation and development. In addition to discussions in the film and television fields, the summit also discussed the development trend of streaming media, video games and online market environment.

## China's national first-level director Yu Xiaogang

Pang Keyang Los Angeles Interview



Yu Xiaogang attended the "China-US Entertainment Industry Summit" of the Asia Society. Photo by Pang Keyang "The strength of traditional TV stations is currently hit by video websites. With the increasing awareness of copyright, the development of online dramas has begun to flourish." Well-known director and president of China TV Production Industry Association, Yu Xiaogang attended the US in Los Angeles on the 30th of this month. The Asia Society's "China-US Entertainment Industry Summit" analyzes the current development of TV dramas and online dramas.

China's national first-class director, Yu Xiaogang, attended the annual "China-US Entertainment Industry Summit" of the Asia Society of Southern Asia in Los Angeles this week. He and Huang Jiali, the chief production director of Sony Pictures Entertainment Greater China, Gao Qunyao, founder of Beijing Yuntu Times Film Technology Co., and Doris Pfardrescher, president of Well Go Film Distribution Company of the United States, discussed how Chinese content can find new opportunities.

After the summit, You Xiaogang accepted an exclusive interview with American News Express to analyze the opportunities and challenges of the current development of Chinese and American film and television, and how TV dramas and online dramas coexist. You Xiaogang pointed out that market-based exchanges between the film and television communities of China and the United States have begun. In particular, there are many exchanges in the film, and the exchanges between TV dramas have also been strengthened with the introduction of Chinese online dramas by Netflix. Many co-productions are also being explored.

“过去中国的热播剧多在美国的华文媒体播出，现在它们出海后开始进驻美国主流媒体，这是一个很大的进步。大家对中国文化的了解和需求，能推动更深入的合作。且中美两国制作人和发行人间的合作也开始了，势头很好。”尤小刚强调。

## Shocked Americans from the "Mobile Cinema" that Wanda resigned from his creation

Pang Keyang Los Angeles Report



Gao Qun Yao, founder of Beijing Yuntu Times Film Technology Co., Ltd. Photo by Pang Keyang

He once stood at the crossroads of Wanda Group's culture and international business. After leaving, he turned and brought a "mobile cinema". This week, "Variety" magazine selected Jack Gao, the "Variety 500 of the world's most influential business leaders in the entertainment industry," hopes to create 1 billion screens for China in five years and promote China. The development of the film's home market.

Gao Qun Yao immediately threw up the curiosity of the American film and television industry when he threw out his concept of "mobile cinema" at the "China-US Entertainment Industry Summit" of the Southern Society of Asia Society. "How do you achieve one person, one?", "Is the new movie not afraid

to be copied?", "Is the price the same as the cinema?" The questioner continues. When I learned that this innovative attempt has already been implemented in China, many Americans present are once again convinced by China's mobile smart technology.

"Mobile Cinema" is an app that allows users to purchase and watch movies that have been released under the offline cinema through the mobile phone or tablet. This viewing does not count towards the online play click rate, but is included in the Chinese movie box office statistics system. During the screening of the movie, the mobile phone cannot be fast forwarded or rewinded like the physical theater, but it can be suspended, and the purchased movie can only be viewed once.

"This concept provides a channel for film distributors to use 1 billion mobile phones of the Chinese people as a screen. The proportion of movies in people's visual consumption video is getting smaller and smaller. If you don't change the mode of cinema alone, you may face extinction. The box office is The life of the film industry must be done at the box office. The film may be fixed by the film entity theater. Young people may not go because 'who is not precious?'" Gao Qunyao introduced in an interview with reporters.

One of the challenges facing mobile cinema may be that cinemas are worried about losing viewers. But many viewers may not be able to go to the cinema because they are too busy, or there is no movie theater near the home to give up watching movies.

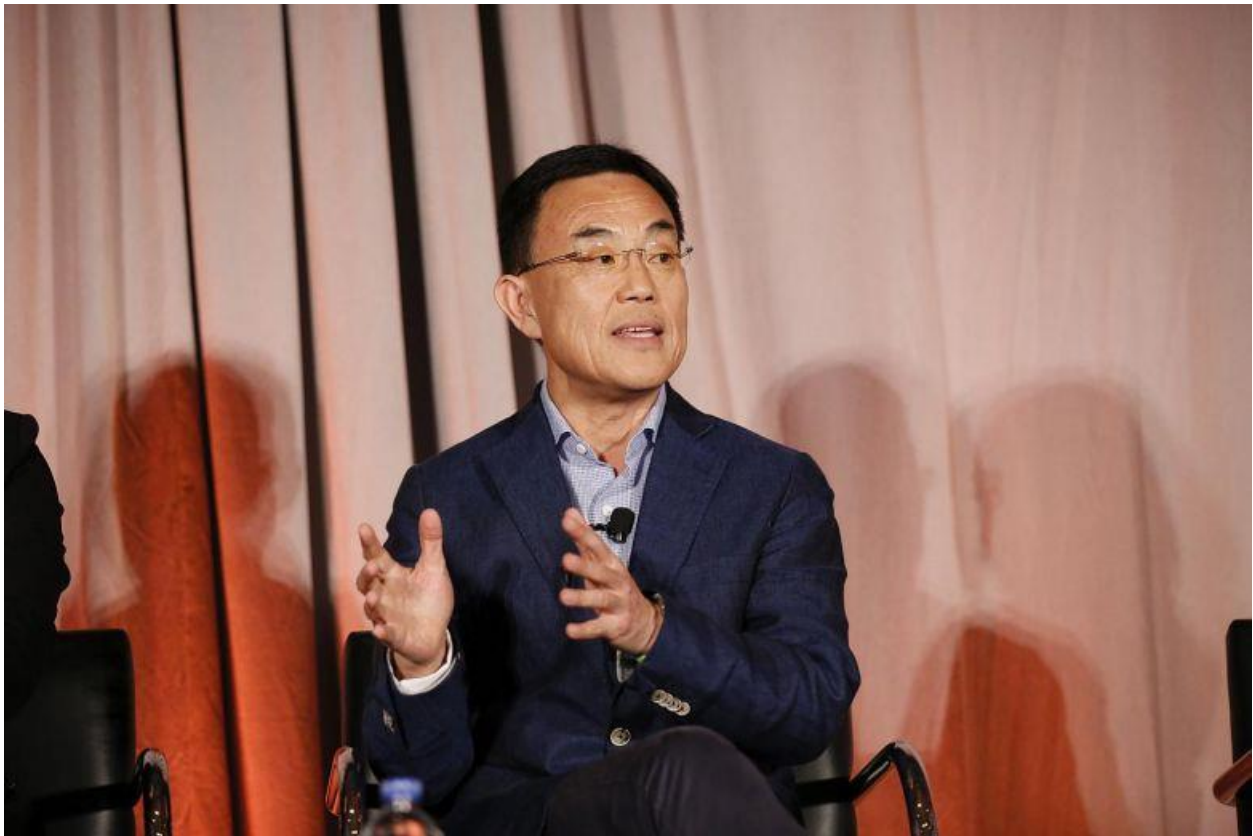
Gao Qunyao believes that the way of watching movies must be fundamentally changed. Only by turning the original 'I go to the cinema to watch a movie' into 'I can watch movies anytime, anywhere' can increase the consumption rate and be worthy of the efforts of the filmmakers."

At present, "Mobile Cinema" is online in China. "Because China's current physical cinema coverage is small, demand is stronger. And China's mobile technology application is much ahead of the US." Gao Qunyao said, "This concept is easily accepted by everyone, but really It takes a while and a process to become a way of life. But this is the trend of the times, the expectations of the industry, and the scale is unprecedented."

Expert introduction: Gao Qunyao is the CEO of Beijing Yuntu Times Film Technology Co., Ltd., and founded and is responsible for the "Mobile Cinema" project. He received his bachelor's and master's degrees. He Created in engineering mechanics from Harbin Institute of Technology, China, and studied in the United States in 1985. He received his Ph.D. in engineering mechanics from Los Angeles (UCLA). He served as President and General Manager of Microsoft China Ltd. in 1999. He has also been responsible for China's regional development strategy for 8 years in News Corporation and 21st Century Fox Film Company.

In April 2015, Gao Qunyao joined Wanda Group as Vice President of Wanda Cultural Industry Group and CEO of International Business Division. During his tenure, he led Wanda's acquisition of Legendary Films. In 2017, he also served as CEO of Hollywood Legend Entertainment Pictures.

## New pay-per-view first-run movie service in China looks to expand to Singapore



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[Alison de Souza](#)

LOS ANGELES - A new pay-per-view movie service in China is giving some cinema companies and film studios nightmares: Smart Cinema beams movies to users' smartphones while they are still showing in cinemas on their first run.

And the man behind the controversial innovation, Mr Jack Gao, is in talks to try and bring it to Singapore and other countries, he tells The Straits Times.

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