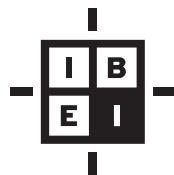


HOLLYWOOD FILMS IN THE NON-WESTERN WORLD:

What Are the Criteria
Followed by the Chinese
Government When Choosing
Hollywood Film Imports?

Marta Forns Escudé

2013/38



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HOLLYWOOD FILMS IN THE NON-WESTERN WORLD: WHAT ARE THE CRITERIA FOLLOWED BY THE CHINESE GOVERNMENT WHEN CHOOSING HOLLYWOOD FILM IMPORTS?

Marta Forns Escudé

Abstract: This dissertation argues that the Government of the People's Republic of China, when it made the decision to import a quota of Hollywood films in 1994 to revive the failing domestic film industry, had different possible criteria in mind. This project has studied four of them: first, importing films that gave a negative image of the United States; second, importing films that featured Chinese talent or themes; third, importing films that were box office hits in the United States; and fourth, importing films with a strong technological innovation ingredient. In order to find out the most important criteria for the Chinese Government, this dissertation offers a dataset that analyzes a population of 262 Hollywood films released in the PRC between 1994 and 2010. For each unit, a method has been developed to compile data that determines whether the film reflects any of the four criteria, and findings in the form of yearly percentages have been drawn. Results show that, out of the four studied criteria, the two predominant reasons for China to import films were technological innovation and box office hits. This tells us that, at this point, the Chinese Government shows more interest in obtaining big revenues and learning from technically innovative American films than in delivering underlying political messages. This dissertation contributes to the existing literature by analyzing the content of all the films imported by China between 1994 and 2010, while integrating in the analysis variables based on the existing knowledge..

Key words: China - United States interdependence, Censorship, Propaganda, Visual Content Analysis, Film Industry, Hollywood, Soft Power, Globalization in Non-Democratic Countries.

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1. INTRODUCTION

In 1994, *“The Fugitive”* (Warner Bros, 1993) was the first Hollywood blockbuster to open commercially in the theaters of the People’s Republic of China (referred to as China from here onwards) after a ban of more than 40 years on foreign films. The Chinese Government decided to implement a new policy consisting on importing a quota of 10 foreign films per year –mostly Hollywood movies- on a shared-revenue basis (increased to 20 films in 2001 after China joined the WTO), as a measure to revive the domestic film industry, which was in a deep financial crisis. Taking into consideration the rivalry for hegemony between China and the United States in the current international relations arena, along with the importance that the Chinese Communist Party has given since its birth to films as essential tools of propaganda, as we will see later, and the rigid state-controlled censorship that characterizes the regime, the reasons that caused this new policy to emerge as well as the criteria of selection for the 10 mostly-Hollywood films to be imported every year out of all of Hollywood’s total production (see totals in **Figure 1.1** below) become the puzzle that will be the focus of the present dissertation.

Figure 1.1. Yearly film releases in the United States in selected years with earnings in domestic box offices.

Year	2002	2003	2004	2005	2006	2007	2008	2009	2010
Films Released	475	455	489	507	594	611	638	558	569

Source: Motion Picture Association of America, 2011.

Having this puzzle in mind, the central question presented by this dissertation is whether the Chinese Government follows any specific criteria when choosing the 10 or 20 Hollywood films to import every year. A priori, the central answer would be, given the rivalry with the United States, the pivotal role of movies in China to foster national identity, and the financial crisis in the domestic film industry, that the Chinese Government chooses films in three main directions. From a political counter-propaganda perspective, China chooses, first, films that either depict the United States in a negative manner or, second, that feature Chinese talent (directors/actors) and pro-China themes (thus ruling out films that depict China negatively). Third, from an economic perspective, China chooses films that were box office hits in the US to benefit from possible similar revenues in China. However, after first stages of research, a fourth possible answer has been added to the hypothesis, which is that China chooses films that represent technological innovation in order to learn from them. It should be specified here that this dissertation has not considered or analyzed the rest of films in the pool of yearly U.S. releases that were not chosen by the Chinese Government or the reasons why that might have happened.

The justification for this project comes in the context of the impact of the United States through globalization and new technologies of communication in non-democratic

countries, specifically in China, for our purposes. Henry Kissinger has been quoted saying that “globalization is really another name for the dominant role of the United States” (Miller et al., 2009:50). Moreover, Miller et al. describe Hollywood as a “cultural smoke rising from US-led struggle to convert the world to capitalism” (2009:51), which is explained if films are understood as trans-boundary soft power vessels with underlying political messages. Soft power is conceived as the ability to affect the behavior of others to do what one wants them to do through attraction (Nye, 2009). Taking into consideration these affirmations, and understanding how China is challenging the United States for hegemony in other aspects, this dissertation wants to analyze how China copes with the spread of the *American* globalization, particularly with the influx of American soft power through films within the Chinese society, and whether it can use it to its own benefit. Thus, the hypothesis questions whether the Chinese Government has specific criteria or goals to transform Hollywood’s soft power messages (films) against the US, either by showing films that depict the US in a negative manner or by showing films that favor China, so that they reinforce the nation’s and the Party’s ideology and do not allow foreign influences into the collective mind.

The existing literature, as we will see later, focuses mainly on *why* China decided to import Hollywood films, while this dissertation analyzes the *how*. The main cited motives by the reviewed scholars have taken a political economy approach (Wan and Kraus, 2002), a politics and interdependence approach (Rosen, 2002), a counter-hegemony strategy approach (Su, 2010), and a piracy-fighting strategy approach (Wan and Kraus, 2002; Pang 2004). However, none of the reviewed articles consider what types of films were selected for each year’s quota, and this is where this study wants to collaborate to the existing knowledge.

In order to find an answer to this puzzle, a population of all the Hollywood films released in China from 1994 to 2010 has been compiled in a dataset. Thus, following a method of large-N case study (Gerring, 2004), a population of 262 units has been gathered, each unit being a Hollywood film included in the yearly quota. Divided by samples determined on a year basis, the content of each film has been analyzed under four different variables: does it give a negative depiction of the United States; does it have a Chinese director, actor or theme; was it a box office hit in the United States; or does it have a strong ingredient of visual effects. After giving each film a Yes=1 or a No=0 in answer to the four categories, percentages have been calculated to assess the predominance of each category each year starting in 1994, and the results have been translated into four graphs per each variable and a joint graph to compare the four variables.

After interpreting the charts, while acknowledging that there are shortcomings and inaccuracies, technologically innovative films and US box office hits seem to be the predominant reasons for picking Hollywood films, thus contradicting the initial hypothesis of a political counter-propaganda motivation. However, what has become obvious is that the US production of films with visual FX, for example, is much larger than the production of films with Chinese themes or talent, which could have conditioned the four variables. Alternative possibilities of analysis have been presented in each case.

In the following pages, this dissertation starts with a theoretical framework and a historical background of the puzzle, with schematic **Figures** to acquaint the reader with the historical and film industry context in a dynamic manner. Afterwards, in the Literature Review section, the central question and answers of this dissertation are compared and integrated within the existing literature on the subject, finding the similarities and pointing out how can the present puzzle contribute to the current knowledge. Ensuing, the methodology proceedings to compile the final dataset (which is included in the **Annex Section**) are presented, contextualized and explained, followed by the display of findings and results in the shape of graphs depicting yearly percentages and the analysis of such findings. A final discussion and conclusions put an end to this dissertation.

2. THEORETICAL AND HISTORICAL CONTEXTUALIZATIONS

2.1. Theoretical Framework

“Hollywood appears in nearly all descriptions of globalization’s effects (...) as a floating signifier, a kind of cultural smoke rising from a US-led struggle to convert the world to capitalism.” (Miller et al., 2009: 51)

The significance of this research project in the International Relations arena can find its reason to be in the relations between the United States and China. Explaining, under the Waltzian structural realism lens, the United States as the world hegemon in decline and China as possible world hegemon on the rise, any events of interaction between both powers are interesting to analyze to determine whether there is an underlying agenda to affect the balance of power between them. Taking into consideration Miller et al.’s (2009) quote above, the fact that China was the one to knock on Hollywood’s door to rescue its ailing film market denotes some kind of change in the relationship dynamics between both states.

Keohane and Nye (1998) understand that what has changed between both superpowers is that, in the new information age, globalization has penetrated the countries’ black boxes through many new channels and new non-state actors, and now the states feel themselves obligated to react, deal, and adapt to it to preserve their power domestically and their status in the world. These concepts are very significant for the present puzzle because they would explain why China has accepted Hollywood inside its borders after so many years prohibiting it. At the same time, from the American side, to release Hollywood films in China is also not only a political interest to export the American way of life everywhere in the world (Miller et al., 2009: 64), but also a desire to penetrate and benefit from a very juicy

market. As a matter of fact, in 2009, Chinese box offices reported a revenue of USD 120 million in receipts, which experts project it could increase fifteen times by 2013 (Ibid.: 325).

Therefore, the relationship between the United States and China can be argued as “complex interdependence,” which Keohane and Nye use to describe a “hypothetical world with three characteristics: multiple channels between societies, with multiple actors, not just states; multiple issues, not arranged in any clear hierarchy; and the irrelevance of the threat or use of force among states linked by complex interdependence.” (2000:115). Although both nations, as we will see, have been sharing many economic and cultural channels since the early 1990s, the irrelevancy of the threat or use of force can be argued against in this case, since both states are the top 2 countries in military spending in the world with 711 US\$ billion and 143 US\$ billion respectively – 2011 statistics (Stockholm International Peace Research Institute, 2012), and since they have shown opposite positioning in current conflicts such as Syria, Iran and the South China Sea, for example.

Taking these theoretical concepts and applying them to the dissertation’s objectives, it is interesting to go into finding the reasons why China, such an opaque regime until the early 90s, finally started to open up to the world, despite strong ideological reservations, and how the Government dealt with this transition to maintain and preserve the Communist Party’s ideals and the Chinese identity as much as possible while still benefitting from the transition to market economy.

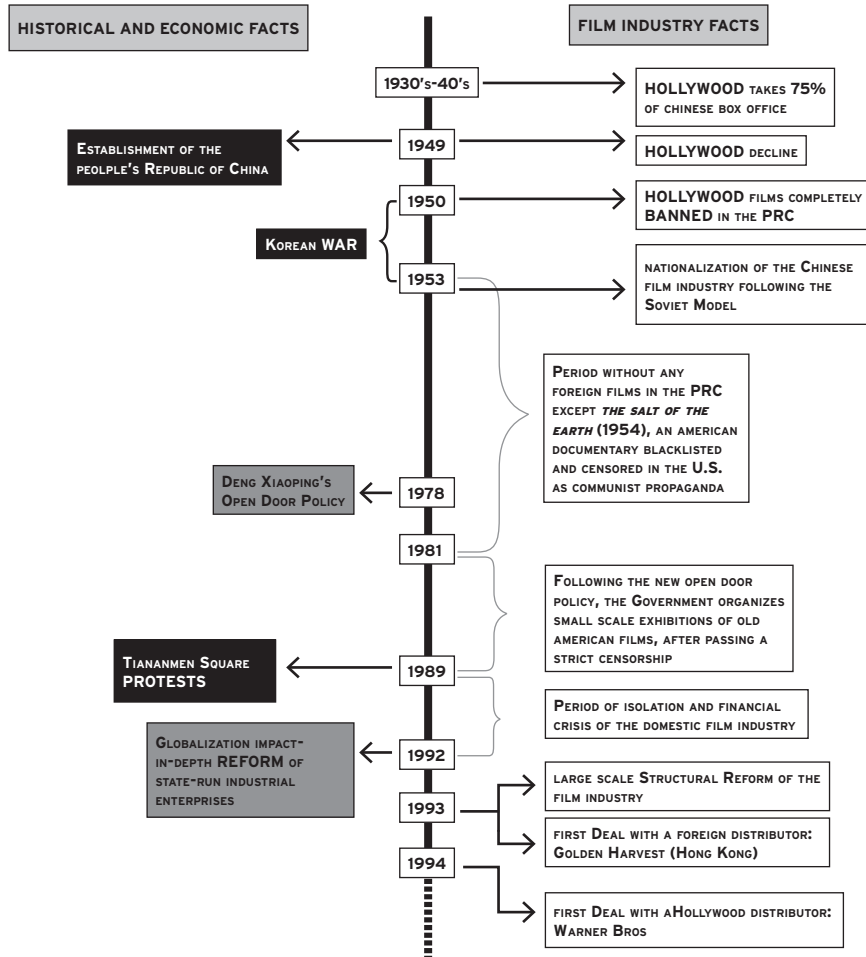
In this sense, studying the Hollywood imports in China means only opening a small window and analyzing a broader phenomenon through one single industry in a determined time frame. However, this type of study could be done in other industries that represent interdependence between the United States and China and determine whether the process and impacts were similar. In a more generalized manner, the present study can also be applied to other authoritarian countries or countries that are not in good terms with the United States but opt to import Hollywood films or American pop culture, and study the circumstances under which the imports take place and the impact that they have in their societies and national identities.

This study can also be significant in the theoretical framework of the globalization theories, specifically on the cultural dimension of globalization (Su, 2011). In Su’s concepts, globalization has forced states to a “global-local interplay” (Ibid.: 186), and America plays an important role in most areas in the world through soft power to implement its values and way of life. As Su ponders, is America, or the West/capitalism, the only model of modernity sponsored by globalization that every other country should follow? (Ibid.: 198) As the author believes, it is reasonable to think that China might want to learn from the US how to build soft power messages, and in the upcoming years try to gain terrain to the US in this aspect. One way to start doing so, as this dissertation wants to investigate, is to find out if China uses America’s soft power against America.

2.2. Historical Context

a) Hollywood in China Before 1994

Figure 2.1. Historical contextualization of the Hollywood presence in China.



Sources: Su, 2010; Su, 2011; Wan and Kraus, 2002; Wang, 2007.

As we can see in **Figure 2.1** above, Hollywood had already been present in the Chinese society in the 1930s and 40s, taking 75% of the market and introducing Chinese audiences to Western modernity (Su, 2011). However, after the consolidation of the People's Republic of China in 1949, Hollywood films were banned in 1950. At that point, the PRC nationalized all sectors of the film industry –production, distribution, and exhibition- and adopted the Soviet model of films as a propaganda tool (Su, 2010).

b) *The Communist Party and the Film Industry*

“If I could control the medium of the American motion picture, I would need nothing else to convert the entire world to Communism” (Joseph Stalin, cited in Miller et al., 2009:50)

Already from its early stages in the 1930s, the Communist Party in China decided from the very beginning that films would be the most important “pedagogical tool to spread its political messages” and its “most powerful propaganda machine” (Pang, 2004:105). Once the film industry was nationalized following the Soviet model –as shown above, Soviets thought very highly of films as propagandistic tools–, the Chinese Government started producing what they called *main melody* films¹ as a way to generate a collective identity and to foster a feeling of “Chineseness” (Ibid.: 102). If the Communist Party considered films as such valuable tools of identity, why did the Government decide, forty-four years later, to import foreign films again? Why did China allow its society and the national conscience of Chineseness to be challenged by the American motion picture medium? These questions will be answered below.

c) *Financial Crisis of the Chinese Film Industry*

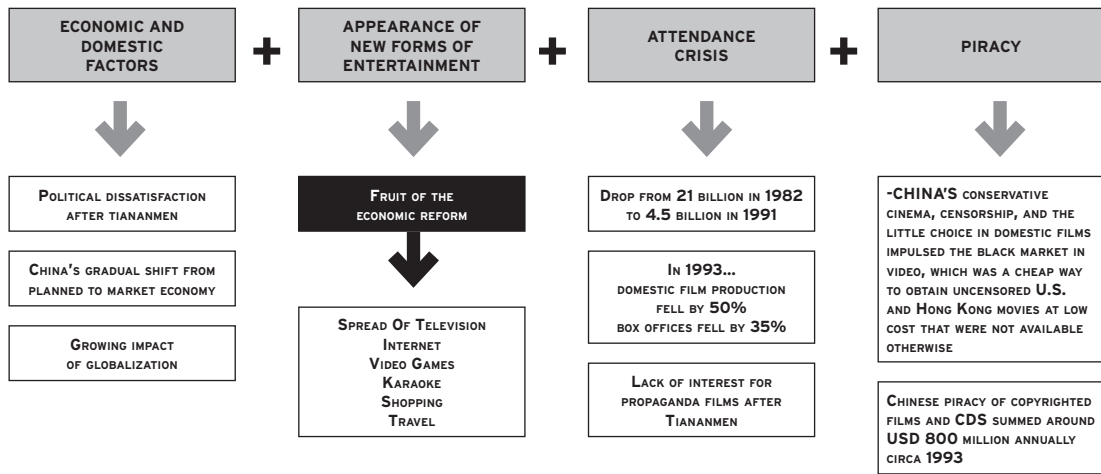
In the early 90s, the Chinese domestic film industry was suffering a devastating financial crisis. The resentment and disappointment amongst the Chinese population in the post-1989 political environment drew audiences away from theaters, since they were no longer enticed by propagandistic films (Su, 2011). Furthermore, as reflected in **Figure 2.2** below, the impact of globalization and the progressive shift from planned to market economy brought new forms of entertainment that ignited a competition with the film industry, which as a collateral damage served as a springboard for the video black market and for piracy (Wan and Kraus, 2002; Pang, 2004).

d) *The Film Industry Reform*

Given this poor state of affairs, the Chinese government, through its Ministry of Radio, Film, and Television (MRFT), launched a large-scale structural reform, which subscribed to the economic downturn in other sectors of the Chinese economy (Wan and Kraus, 2002). In the spirit of this reform, the Chinese Government saw in a new policy of importing “excellent” Hollywood films (Rosen, 2002: 2) an opportunity to learn from a successful global business formula to develop the national film industry, to learn from its technique and marketing strategies, and to revive the box office revenues (Ibid.).

1. *Main melody* films are “films that advocate patriotism, socialism, and collectivism, Marxism-Leninism-Maoism; that resist money-worship, hedonism, and excessive individualism; that oppose capitalism and all corrupt exploitative trends” (Z. Jiang, 1997, cited in Su, 2010: 46).

Figure 2.2. Causes of the domestic film industry crisis.



Sources: Wan and Kraus, 2002; Su, 2010; Rosen, 2002; Pang, 2004.

Figure 2.3. Policy measures by the Chinese Government to minimize Hollywood's impact and protect the national film production.

	1994	2001 (WTO ENTRANCE)	2012
FOREIGN FILM IMPORT POLICY	SHARED-REVENUE SYSTEM (13%) ¹		SHARED-REVENUE SYSTEM (25%) (PROFIT INCREASE FOR FOREIGN FILM COMPANIES)
	IMPORT QUOTA: 10 FOREIGN FILMS PER YEAR ²	IMPORT QUOTA: 20 FOREIGN FILMS PER YEAR	IMPORT QUOTA: 34 FOREIGN FILMS PER YEAR 3
	ADDITIONALLY, 30 FOREIGN FILMS FROM MANY COUNTRIES AND REGIONS ARE IMPORTED PER YEAR ON FLAT RATE ROYALTY DEALS FOR THEATRICAL RELEASE, WITH THE AIM TO PROMOTE CULTURAL DIVERSITY AND EXCHANGE		
DISTRIBUTION, EXHIBITION AND PRODUCTION	THEATERS MUST TURN IN 5% OF THEIR ANNUAL BOX OFFICE REVENUE TOWARDS FINANCING MAIN MELODY FILMS 2/3 OF THE SCREEN TIME IN THEATERS MUST BE RESERVED FOR DOMESTIC FILMS		
	FOREIGN INVESTMENT AND PARTIAL PRIVATIZATION ONLY IN DISTRIBUTION AND EXHIBITION	FOREIGN INVESTORS TO OWN UP TO 49% IN COMPANIES THAT BUILD AND OPERATE CINEMAS BESIDES DISTRIBUTION AND EXHIBITION, ALSO JOINT PRODUCTION POLICY (THROUGH CO-PRODUCTIONS, ASSISTED PRODUCTIONS AND ENTRUSTED PRODUCTIONS) ⁴	
INTELLECTUAL PROPERTY PROTECTION	PROTECTION OF INTELLECTUAL PROPERTY UNDER THE TERMS OF THE WTO AGREEMENT ON TRADE RELATED INTELLECTUAL PROPERTY (TRIPS)		

Source: Su, 2010; Wang, 2007; Reuters, 2012; Variety, 2007.

¹ The State gets 33% of the earnings, foreign companies 13%, domestic film distributors 8% to 10%, and theaters 44% to 46% (Su, 2010).

² The Chinese Government's criteria for these films is that they must be "works of high intellectual and artistic merit, technical excellence, and popularity among Chinese audiences" (Variety, 2007).

³ The additional 14 films are in premium format (IMAX, 3-D), and are exempt from the 20-film import quota (Reuters, 2012).

⁴ Co-Productions: Chinese and foreign companies share an investment; Assisted Productions: China offers facilities, locations and labor to foreign capital; Entrusted Productions: a foreign company entrusts a Chinese company to film inside China (Variety, 2007).

Therefore, China liberalized the distribution and exhibition sectors in film production to import globally successful Hollywood and foreign blockbusters, although it imposed a quota of 10 films per year to protect the national industry. This quota was enlarged to 20 films per year after China joined the WTO in 2001, and to 34 films in 2012, as a result of Hollywood's pressure and lobbying. The most relevant details of the Chinese Government policy regarding opening up again to foreign films can be seen in **Figure 2.3** above.

e) Criteria for Imports

According to both Chinese official sources and to scholars on the subject, the criteria for importing foreign films ranged from films that reflected "the excellent fruits of the world civilization" and represented "contemporary cinematic achievement" (Su, 2011:43); "works of high intellectual and artistic merit, technical excellence, and popularity amongst Chinese audiences" (Variety, 2007); strict censorship and rejection of "overly violent and sexually explicit films" (Miller et al., 2009:321); and, according to SARFT², having into consideration that "all imports must serve China's needs and national interest, and should be used for China's gains and goals (as cited in Rosen, 2002). The stress on cinematic achievement and technical excellence cited repeatedly in these criteria explain why the variable of and technical innovation was added to the possible answers to the hypothesis of this dissertation, since it was a recurring point in different sources.

3. LITERATURE REVIEW

The concept of the present thesis has been broadly analyzed by authors and scholars, who give different angles from where to understand this complicated relationship between United States and China, and who understand different motivations that brought the Chinese Government to import Hollywood films.

Stanley Rosen's article "The Wolf at the Door: Hollywood and the Film Market in China from 1994-2000" (2002) tackles many issues that can be linked to this thesis through a descriptive account of the relationship between China and Hollywood between 1994 and 2000. For example, the author sees as objectives sought by the Chinese Government when deciding to import Hollywood films an economic trade-off and a matter of politics, which is linked to the content analysis of films -which the present thesis further develops. From the economic perspective, Rosen affirms that Hollywood and China are summoned in an "uneasy embrace" (2002: 2): on one hand, China needed a spark to ignite its dying film industry; on the other hand, Hollywood wanted a piece of cake of the fastest growing audience market in the world. The box

2. China's State Administration of Radio, Film, and Television is the state-run institution in charge of censorship and importing foreign films, amongst other duties (SARFT, n.d.).

office in China swept past US\$2 billion for the first time in 2011, and is expected to reach US\$5 billion by 2015 (Variety, 2012).

By using the Chinese idiom “same bed, different dreams” (Rosen, 2002: 2), Rosen understands that, even though both powers need each other, in reality they have different long-term aspirations: market (United States) and ideology (China). Rosen also points out politics as a factor that has always been present in deciding what films were going to be allowed in China. Thus, American studios got their approval in China from 1994 on depending on their “sincerity” with China and also depending in Sino-American relations (Ibid.: 3). This is the reason why, in 1997, three American companies (Columbia TriStar, Disney, and MGM) were banned from China after they released three films that were considered anti-Chinese: *Seven Years in Tibet* (Columbia TriStar, 1997), *Kundun* (Disney, 1997), and *Red Corner* (MGM/United Artists, 1997).

Rosen’s concepts of ideology versus market are very meaningful for my dissertation, since the issue becomes how the Chinese Government integrates both contradicting objectives to maximize the economic profit. Thus, the present project investigates if, in this market move to import Hollywood films, the Chinese Government has any objective of controlling the ideology that these films carry, and whether that becomes a main concern. The rejection of films that depict China in a negative manner, as the three titles mentioned in the previous paragraph, are obvious examples that content matters. However, had these three films been in the top of the US box office (they were 59th, 143rd, and 86th in 1997 respectively, according to Box Office Mojo, n.d.), a better assessment could have been made on market versus ideology, because the Chinese Government would have had a dilemma whether to import them or not.

Wendy Su, in her article “To Be or Not To Be? - China’s Cultural Policy and Counter hegemony Strategy Toward Global Hollywood from 1994 to 2000” (2010), asserts that the Chinese Government sought, with its change in the cultural policy in 1994, a counter hegemony strategy as its objective. Thus, according to her, China imported Hollywood films to learn from the American industry and apply the lessons to the national industry (technical, artistic, marketing and even in exhibition). Su’s central argument is that the Chinese government’s strategy of combining the so-called *main melody* propagandistic films with newly-learned blockbuster format to compete against Hollywood from 1994 to 2000 has proved to be ineffective in terms of film market recouped and quality of films produced, but it can be considered as partially successful when it comes to technological renovation of the film exhibition infrastructure (2010: 40). *Main Melody* propagandistic films, the traditional propagandistic films from the Communist Party, are now produced as big blockbusters trying to emulate Hollywood’s big productions, using techniques learned from Hollywood films, with the intention to lure the audiences away from the American films.

Linking Su’s work to this dissertation, Su defines the objective followed by the Chinese government to import Hollywood films as a way to learn from them and the industry from a system that works globally, thus later applying it to the national in-

dustry and hopefully reviving the financial problem. In the present project, however, the focus is more on the objective to import films depending on their content, given the choice that the Chinese Government has to face every year to pick 10 films out of a much larger pool of productions. However, the variable regarding technological innovation (which, as we will see later, is Variable D), would reinforce Su's concepts by asserting that China imports films with high technological ingredients.

Jihong Wan and Richard Kraus (2002) explore the objectives of the Chinese Government behind importing Hollywood films in their article "Hollywood and China as Adversaries and Allies" from a political economy perspective. In their case, the central question the authors pose is whether Hollywood and China can be accomplices in business, beyond their differences and rivalries -an issue also explored by Rosen (2002), as we have seen.

Although the authors admit other commonly used approaches, such as cultural criticism or the artist-centered perspective, their central answer lays on the political economy approach because, they claim, it allows to understand better the context in which "political controls tighten and relax" (Wan and Kraus, 2002: 420). The authors defend this approach because the Chinese film industry learns from and imitates the Hollywood system, as Su (2010) also stated, and because political economic reasons are the ones that best explain the change of purpose and method of state intervention in the Chinese film industry in the 90s, as hinted before with the influence of globalization in China.

Wan and Kraus' central answer with regards to whether Hollywood and China can be accomplices lies on a renegotiation of terms in their relationship. The authors agree that relaxing censorship and revising protectionist measures are two key changes in this supposed renegotiation, and they conclude that the final goal for China should be to find artistically interesting films to be shown in multiplexes, films which would "bear the stamp of both Hollywood and the Party" at the same time (2002: 434).

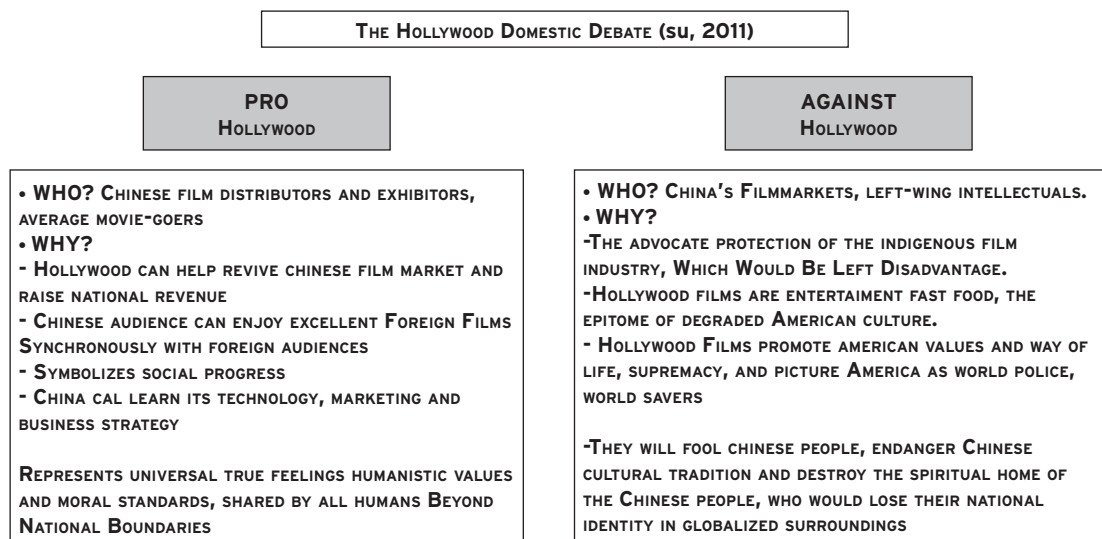
Wan and Kraus' article is helpful for this dissertation because it analyzes thoroughly one of the possible answers, that the Chinese Government imports Hollywood films to maximize the economic profit and strengthen the film market. The authors purposely disregard other explanations to claim that the political economy approach can result an independent explanation by itself. Within the economical framework, the authors also believe that Hollywood films will broaden the experience of Chinese audiences and that they will push Chinese filmmakers to improve their technique and craft. Furthermore, they also believe that the shared-revenue basis will favor a joint fight against piracy.

The issue of piracy is also present in Laikwan Pang's "Piracy/Privacy: The Despair of Cinema and Collectivity in China" (2004). Pang makes an interesting approach towards piracy in China, which is appointed as a collateral damage of globalization. The fact that in the early 90s Chinese audiences became progressively more exposed to all sorts of uncensored Western and American influences via illegal video

or videodisc sales or Internet downloads suggests a realist metaphorical image of China's black box crumbling (Keohane and Nye, 1998). This metaphor becomes more present when it is a fact that the Chinese Government was unable to crack down the situation and control the massive piracy. As an example, the film *Titanic* (20th Century Fox, 1997) sold in China 300,000 legal copies in video and DVD, while it also sold between 20 and 25 million pirated copies on the streets (Miller et al., 2009:214). In that sense, the official import of Hollywood films can be interpreted as a way of the Government to deal with the unavoidable, the entrance of Hollywood in China's everyday life, the penetration of globalization in the once protected Chinese identity, to give in to globalization and make a profit out of it. Wendy Su, in another article of hers entitled "Resisting Cultural Imperialism, or Welcoming Cultural Globalization? China's Extensive Debate on Hollywood Cinema from 1994 to 2007" (2011), does not see this as necessarily a bad thing that will damage the Chinese identity. She believes that, with the Hollywood example, the Chinese people need to build their own "modernization process and national identity" (2011: 186). In fact, Su (2011) presents the domestic debate that China suffered after the entrance of Hollywood (as summarized in **Figure 3.1** below), and how Hollywood succeeded at dominating most of China's box offices, thus causing a crisis on the Chinese domestic industry that was only solved when, through a change of policy, the Government opened the door to Chinese co-productions with foreign companies in 2001 after the WTO accession.

For the purposes of this thesis, though, the idea to keep is that another motivation for the Chinese Government to import Hollywood films could be, as Pang (2004) and Wan and Kraus (2002) stated, that Chinese audiences were already enjoying Hollywood films through piracy, so by importing these films they kill two birds with the same stone: satisfying their audiences' taste, and fighting piracy (while making a significant profit).

Figure 3.1. The two sides of the domestic debate in China after the arrival of Hollywood films in 1994.



Source: Su, 2011.

Rounding things up, the reviewed literature serves to give a very detailed description on the historical context and on a list of objectives that answer *why* the Chinese Government decided to welcome Hollywood to take on the Chinese collective identity. As we have seen, these ranged from economical reasons, political reasons, piracy-fighting reasons, and learning reasons to apply to the domestic industry. Taking into account these arguments, this dissertation wants to collaborate to the existing knowledge by delving into *how* did the Chinese Government choose the Hollywood films. Picking up on the politics issue suggested by Rosen (2002), on the technological innovation argued by Su (2010), and on the box office reasoning provided by Wan and Kraus (2002) and Pang (2004), the dissertation focuses on the content analysis of the actual imported films, and on determining whether they have a specific message depicting the US in a negative manner, whether they depict China in a positive manner or feature Chinese talent, whether they are US box office hits, or whether they are vivid examples of technological innovation. The methodology section that follows will give the details on how this analysis has been developed and what findings it has brought.

4. METHODOLOGY

4.1. Framework: Visual Content Analysis

In order to find the adequate method to analyze what types of films the Chinese Government chooses and if there is an objective behind the choice, literature regarding visual content analysis has been accessed, specifically Banks (2001) and Berg (2004). Berg understands content analysis as “any technique for making inferences by systematically and objectively identifying special characteristics of messages” (2004: 267). Banks, on his end understands that “the properties of the images, and the interpretation of readers, are not fixed. The story that the image communicates –internal narrative- is not necessarily the same as the narrative the image-maker wished to communicate” (2001: 11).

These concepts are understood for the dissertation in the sense that the message that US production companies intended to send with their films can be understood differently by Chinese audiences, specially since, according to Banks, audiences, who had usually been considered by social research as “passive vessels filled with more or less wholesome messages”, are progressively being seen as “active subjects engaged in the construction of meaning” (Ibid.: 80). Therefore, this project wants to figure out whether the Chinese Government is constructing new meaning for the imported Hollywood films to reinforce its propagandistic message to the population.

Following Berg’s concepts (2004: 269), this research project is a mixture of manifest content (“surface structure presented in the message”) or quantitative data, and

latent content (“deep structural meaning conveyed by the message”) or qualitative data. Furthermore, following the principles of grounded theory (“categories are discovered by the examination of the data” (Ibid.: 273), the Technical Innovation variable was added after it was noticed that the Chinese Government gave special importance to this factor when researching about the criteria for imports.

4.2. The Method Description: Large-N Case Study

The method to study the hypothesis is that of a large-N case study. Following Gerring’s concepts, a case study is an “in depth study of a single unit with an aim to generalize across a larger set of units” (2004: 341). For this reason, the cases for this study have been considered to be each Hollywood film released in China from 1994 to 2010, instead of understanding China as a single case. A *unit* is described by Gerring as a “spatially bounded phenomenon (...) observed at a single point in time or over some delimited period of time” (Ibid.: 342). Thus, a population of 262 units has been divided into 17 samples, one per year included in the time frame. Even though Gerring understands a population is “comprised of a ‘sample’ (studied cases) as well as unstudied cases” (Ibid.), for the present study only the studied cases have been considered due to the large amount of information. The unstudied cases in this project would represent the available Hollywood films that were not chosen by the Chinese Government or that were censored. However, the method applied to the studied cases could be also applied to the unstudied ones for a more thorough research for the presented hypothesis.

4.3. Initial Idea and Research Process

The initial idea for the methodology was to make a large-N study consisting on a database containing the universe of Hollywood films released in China on the established import quotas (10 films per year from 1994 to 2000, and 20 films from 2001 on). Therefore, the idea was to have around 270 films. The initial date was set to 1994 since it was the year *The Fugitive* was imported, and the end date was set to 2010 since that would serve as a sample period and would ensure all the box office information was in and accurate in the consulted sources (some numbers might still be missing for 2011). However, at the time to do the research, several issues and a few restrictions altered the final N.

First of all, access to information regarding what American films have been imported every year has been particularly difficult to find, since it is not an easy-access type of data, since I do not speak Chinese, and since I could not travel to China or US for my research. That being said, information regarding releases between 1994-

2000 was drawn from an article by Stanley Rosen (2002), and information regarding releases between 2001 and 2010 were found by checking the yearly box offices in mainland China at the Chinese entertainment database Enbase (EntGroup, n.d.) and the Chinese website MTime.com, which was accessed using Google Translator since it did not offer a version in English.

It should be mentioned that, in the data collected from these sources, the number of titles given never matched the 10 or 20 quota, except for 1996, 2000, and 2003. The numbers could be affected for different reasons: in 1994, the only imported film was *The Fugitive*; in 1995, the total number of imported films was 9, but two Hong Kong films were discarded for the dataset, since they did not have American participation; in 1997, as mentioned earlier, three American companies were banned from China after they released three films that were considered anti-Chinese; in 1999, after the U.S. bombing of the Chinese Embassy in Belgrade, China suspended film imports until mid-2000, therefore only 6 films were imported in that year (Su, 2010). In the year 2000, the total count is of 11 instead of 10, which might be because of a source inaccuracy since information was obtained from Rosen (2002) and Enbase Entertainment Database for that year.

It must also be mentioned that starting in 2001, besides the 20-film quota on a shared-revenue basis, the Chinese Government also authorized a 30-film quota of foreign films on a flat rate, as it was shown previously in **Figure 2.3**. Since some of the films in this new pool were also American, when checking Hollywood films in the box office numbers provided by Enbase, in the years 2005, 2006, 2007, 2008, 2009 and 2010 the number of US films was well-above 20. The inaccuracy in these cases is due to the fact that an official source or classification of what films were under the 20-quota and which ones under the 30-quota has not been found, for which there may be films in the dataset that were actually imported under the 30-film flat rate quota. Even though this represents a step back on the initial research intentions, any American film that is imported serves the purpose of this thesis, since what we are looking at is content. Therefore, the dataset is not as pure as initially intended, but the samples reflected per year can help towards proving the hypothesis right or wrong. It must be emphasized that, since the information does not come from an official source or from the US production companies, its veracity is attached to the credibility of the obtained sources. For the optimal elaboration of this project, were it to be replicated, information should be withdrawn as much as possible from official Chinese sources or US distributors.

At any rate, only films with American participation (films either produced or co-produced by American companies) have been considered for this dataset. However, films that have been co-productions between U.S. and China –a practice that started after the WTO adherence- have also been disregarded in this dataset, since it can be interpreted as the content of those films was approved by both sides before production. These films were *Pavilion of Women* (2001), *Fearless* (2006), *The Painted Veil* (2006), *Lust, Caution* (2007), *The Forbidden Kingdom* (2008) and *Shanghai* (2010).

4.4. The Dataset

After the initial remarks, once all the titles were obtained, they were introduced in a dataset, and the following data (quantitative and qualitative) was observed for each unit/film.

a) Quantitative Data

1. **Unit number:** number of the case in relationship to the whole population.
2. **Year of release in China** (Rosen, 2002; EntGroup, n.d.; and Mtime, n.d.).
3. **Number of case within a year/sample.**
4. **China's yearly box office position** (EntGroup, n.d.).
5. **Film title** (Rosen, 2002; EntGroup, n.d.; and Mtime, n.d.).
6. **Year of production** (Internet Movie Database, n.d.).
7. **Genre and subgenres** (American Film Institute, n.d.; Internet Movie Database, n.d.).
8. **Director** (Internet Movie Database, n.d.).
9. **Distributor** (Box Office Mojo, n.d.; Rosen, 2002).
10. **China yearly box office revenues** (Oanda.com, n.d.), in million USD. From 1994 to 2000, the information was obtained in million Chinese Yuan Renminbi (CNY). It has been exchanged to million USD with the rate: 1CNY=0.157246 USD, pertaining to August 19th, 2012.
11. **USA yearly box office revenues**, in million USD (Box Office Mojo, n.d.).

b) Qualitative Data

12. **Villains.** List of the main villain(s) in the film. N/a means no significant villain has been encountered (Internet Movie Database, n.d.; American Film Institute, n.d.; and Rotten Tomatoes, n.d.).
13. **Chinese Cast/Crew or Theme.** Lists any Directors, Actors, themes related to China. N/a reflects films without any Chinese talent/theme (Internet Movie Database, n.d.).
14. **Position in the yearly US box office.** The number specified reflects the position the film acquired in the yearly box office (Box Office Mojo, n.d.).
15. **Visual FX crew.** The number reflects the number of crewmembers in the Visual FX team of the film (Internet Movie Database, n.d.).

c) Variable Criteria and Percentage Calculation

In order to analyze whether China chooses films that depict the US in a negative manner (Variable A), that feature Chinese talent/theme (Variable B), that are box-of-

fiction hits in the US (Variable C) or that have technological innovation (Variable D), the following considerations have been regarded towards making the content analysis process as objective as possible, as recommended by Berg (2004).

As a calculating procedure, each unit in the population can either be a “yes” or a “no” to each category, which has been translated for statistical purposes to a 1 (for yes) or a 0 (for no). After all the numbers have been gathered, yearly percentages have been recorded and translated into a graph, as we will see later, to read the tendency over time. A priori, the highest percentages will indicate that the variable is more likely to be the objective behind the Chinese Government.

Variable A

Answer: China imports films that give a negative depiction of the United States (and in turn, of democracy and capitalism)

Films have been given a Yes=1 in this category when they have a villain that is a rogue member of a United States public institution, a large corporation, or when the genre of the film is a Disaster or Post-Apocalyptic. The villains are specified in column 12 and Disaster/Post-Apocalyptic remark can be found under the Genre/Subgenre column (Column 7). The films that do not respond to any of these 3 observations have been given a No=0. The reasoning behind using US/corporation villains is because they denote the wrong functioning of American-backed institutions or companies. Regarding the genre, Disaster or Apocalypse is understood here as a metaphor in the context of the previously mentioned balance of power concept: the world nowadays, under the capitalist globalist system and still under American hegemony, is not functioning and it needs to be “destroyed”, thus giving path to a new beginning, a new system (Chinese hegemony).

Variable B

Answer: China imports films that feature Chinese actors or directors, or a Chinese Theme in a positive perspective.

For this category, films with directors or actors from Mainland China, Hong Kong, Taiwan or Malaysia (with a Chinese ethnic background) have been given a Yes=1, as well as films that include Chinese themes (they are set in China, ancient China or that include martial arts), as reflected in Column 13. For the purpose of this present study, this category has not considered the films which depict China negatively, or films that have Chinese ingredients (directors, actors, content) but that have been censored and not imported by the Chinese Government for different reasons, a deeper analysis within the variable that could be further developed in a broader study. Co-Productions between the US and China have been discarded from the database because it is understood that if both countries embarked on a joint production, the content of the film had to be approved beforehand on both ends.

Variable C

Answer: China imports films with the higher box office revenues in the states.

Films that were in the top 10 from 1994 to 2000 and films that were in the top 20 from 2001 to 2010 have been given a Yes=1, following the information displayed in Column 14. The reasoning behind this is that if answer C was correct, China should have imported in a block the top ten box office hits from the American list when the quota was 10-films per year, and the top 20 when the quota increased. Films that were released in China that failed to make those positions have been given a No=0. Since the year considered for the box office is the one when the films were released in the US, some films in 2001 have been considered a No=0 despite the fact they were top 20, since in the year they were released in the US the criteria was still the top 10 (year 2000 and before).

Variable D

Answer: China imports films with technological innovation.

For this category, technological innovation has been identified with visual effects, since it is a department that includes computer graphics, manipulation of the images, mixing real life footage with created footage, etc. In short, it is the department where technological innovation is more “visible” when watching a film and that arguably draws more audiences to the theaters.

In order to find a way to quantify this variable, films with a visual effects crew superior to 100 members have been given a Yes=1, and films with less than 100 members have been given a No=0, following numbers listed in Column 15. The 100-crew member threshold has been determined in order to strain the films where visual effects have a leading role, and thus have a large team devoted to them.

d) Inaccuracies

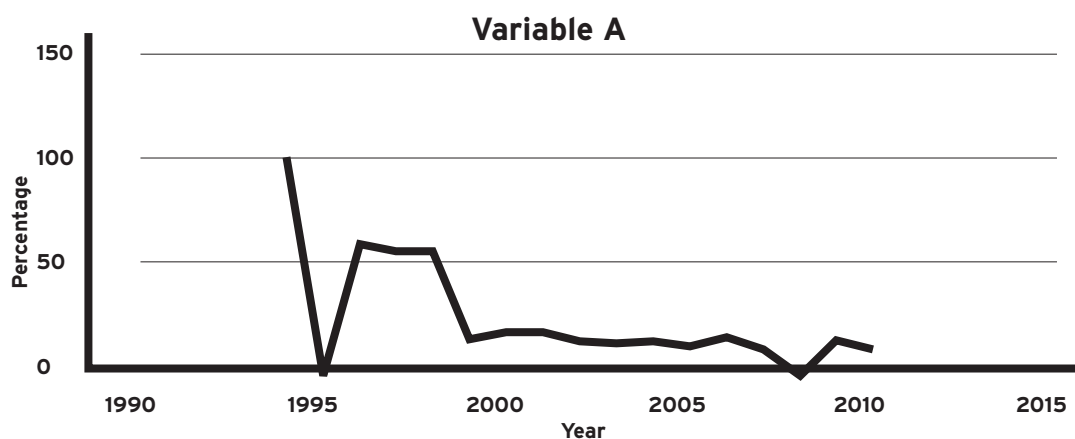
Although this inaccuracy does not directly affect the outcome of the dissertation, it should be mentioned that box office numbers in China come from 2 sources, one in million RMB from 1994 to 2000 (Rosen, 2002), and the other in million USD from 2001 to 2010 (EntGroup, n.d.). Exchange rate from august 18th, 2012 was applied to convert the first source into million USD. Although the quantities might not be fully accurate, since the exchange rate was slightly different each year, it has been converted just as an indicative number.

5. FINDINGS OR RESULTS

After registering the percentages as calculated in the A, B, C, D columns in the dataset (cells in grey at the end of each year), the findings have been graphed, and they have been complemented by the interpretative results, as follows. It must be said that for 1994 the percentage was either 0% or 100%, since only one unit, *The Fugitive*, was accounted in that sample year.

5.1. Variable A

Figure 5.1. Variable A: Negative depiction of the United States.

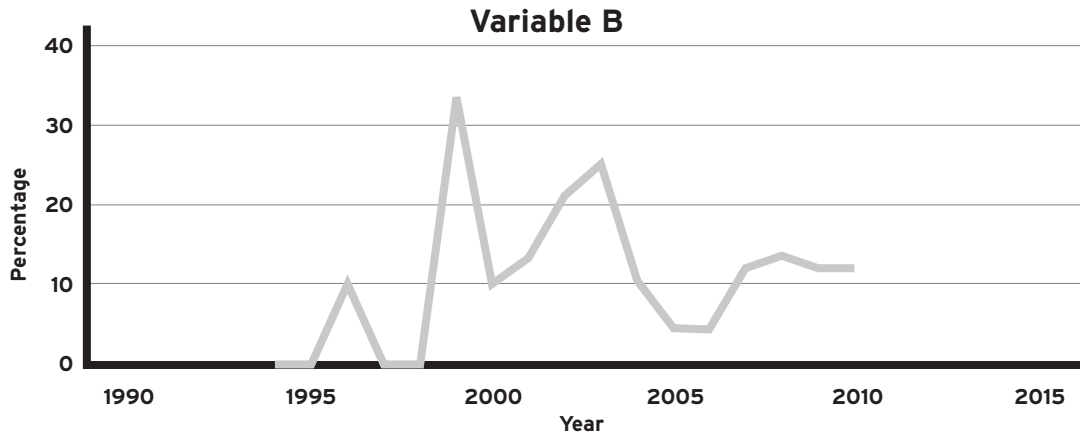


By looking at the graphic, contrary to what it was believed to be a strong objective before starting the research for this project, depicting negatively the United States does not seem to be a strong motive to pick films, and the tendency along the years seems to be diminishing below 20%, specially considering that the number of films imported gets higher after 2001.

In order to do this research more accurately, a similar procedure of analysis of variables should have been done to a random sample of US films released each sampled year, and compare both results and see if there is a similarity or difference in films that depict US in a negative manner in both countries. If the percentage was higher in China, then we could argue that Variable A is significant for the Chinese Government when making a choice of films every year. Furthermore, as a third way of analysis, if a variable labeled films that depict positively the United States, negative and positive results could be compared and assessed whether there was a predominance.

5.2. Variable B

Figure 5.2. Variable B. Presence of Chinese Actors, Directors or themes.



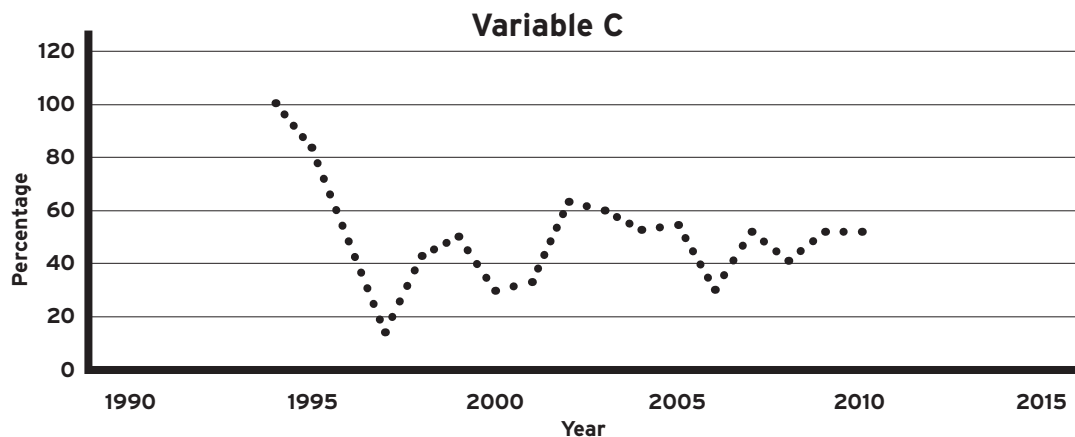
The low and irregular percentages achieved by Variable B along the analyzed years (it does not surpass 35%) can be read in two ways: one, that China did not import many films with Chinese talent or themes; or two, that the US did not produce many films with Chinese talent or themes and China imported what was available. However, if we have into account that China imported a total of 31 films with Chinese talent/theme in the time frame analyzed, as depicted in the dataset available in the Annex, and that of this number only 10 were top 10 or top 20 Box Office hits in the US, this suggests that the Chinese Government sought to import Chinese films regardless of their success in America.

To enhance this research scenario, the suggestion would be to take the total number of US films produced in one year, and from that number subtract the percentage of films with Chinese talent/theme. Then we could contrast the number of films the Chinese have imported compared to the number of Chinese-themed films that were available, and determine if they imported the majority of them or not.

Furthermore, it must be reminded at this point that co-productions between the US and China have been omitted from this database, since it is believed that they would affect Variable A (both parties would agree to content before hand). Aware that this criterion affects Variable B, it has been considered that Variable A was more important regarding the hypothesis of this dissertation. Given the fact that none of the omitted films -*Pavilion of Women* (2001), *Fearless* (2006), *The Painted Veil* (2006), *Lust, Caution* (2007), *The Forbidden Kingdom* (2008) and *Shanghai* (2010)- made the US top ten/twenty box office, had they been accounted for they would have reinforced the Variable B answer.

5.3. Variable C

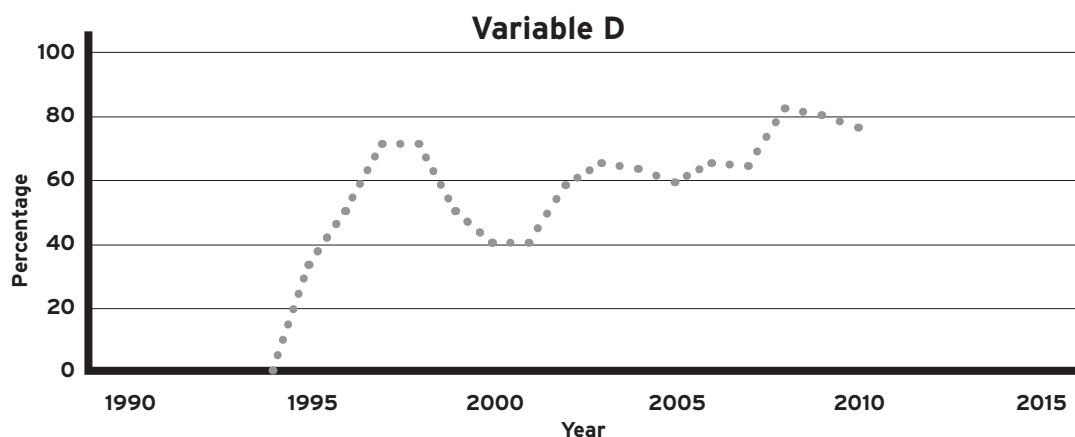
Figure 5.3. Variable C. Box Office hits in the US.



Given the previously exposed condition for this variable that if China wanted to import US box office hits they would take the top 10 or top 20 block and import them, this graphic shows that the Chinese Government does not completely follow this criteria, while it is still significant. Even though the tendency starts high because in 1994 there is only one film, we can see that along the years it stabilizes between the 60% and the 40%, meaning that box office gains is a strong ingredient but that censorship or other criteria avoid the percentage to get higher.

5.4. Variable D

Figure 5.4. Variable D. Technological Innovation.



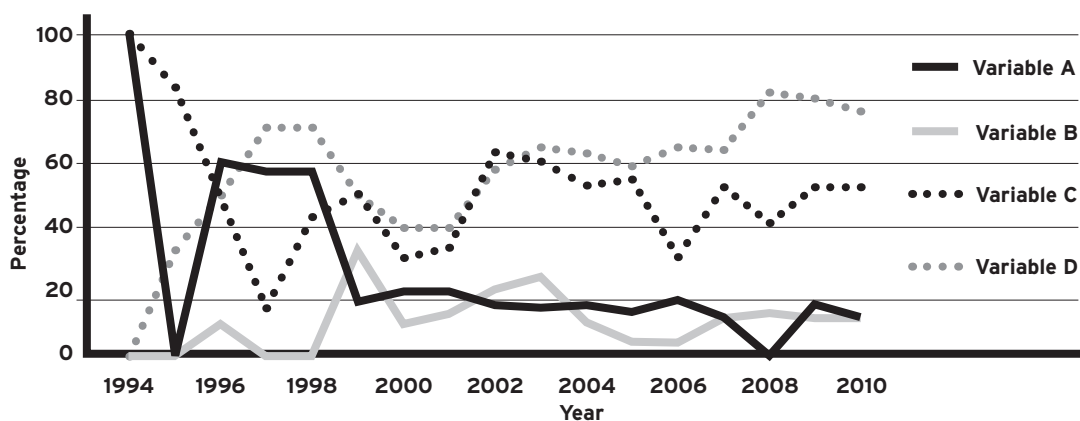
After looking at the four graphics, choosing films with Technological Innovation seems to be the highest regarded objective followed by the Chinese Government. The findings depicted by Figure 7 show an increasing tendency along the years, after a drop in 1999 that can be explained by the halt in Hollywood imports after the bombing of the Chinese Embassy in Belgrade by the US.

These findings can be attributed to the method applied to gather the data and the percentages. If I had more time to analyze “technological innovation” in the population of films, I would probably make an assessment on the equipment used to make the films and the budget allocated to the technical part of the production, since just recording high Visual Effects teams may be considered a subjective way to analyze the data.

It can also be said that the curve of Variable D is higher than the others because the US makes a lot of films with Technological Innovation (or a lot of films with large Visual FX crews). In that case, the same method used here should be applied to the US top 10/20 from 1994/2010, and afterwards compare percentages. If the curve of the US “Technological Innovation” graph and the China one were similar, we could argue that the predominance of Variable D is not because China picks this determined type of films, but because there is a larger quantity of them offered by the US. If the US curve was lower than China, then we could argue that China does indeed pick films with “Technological Innovation” and that technology is a significant factor for China.

5.5. Comparison of the Four Variables

Figure 5.5. Comparison of Variables A, B, C, D.



In percentages, the total averages from the 262-unit population as a single sample are (as depicted in the last row of the dataset):

Variable A: 18%
 Variable B: 12%
 Variable C: 48%
 Variable D: 64%³

According to these numbers, it would seem that Variable D (technological innovation) is the most predominant objective the Chinese Government seeks when importing Hollywood films, followed by Box Office hits, anti-US messages and lastly Chinese-Themed movies. However, as it was hinted in the prior paragraphs, the production of films with Chinese content is different than the production of films with Technological Innovation, etc.

Thus, if I could do this research again, I would either apply each variable with the same method to the US top 10/20 box office lists from 1994 to 2010, and compare results with China, or I would find new variables that are more specific to film content and disregard the variables regarding box-office or technological innovation: these categories, for example, could be pro-US, anti-US, pro-China, and anti-China. In order to analyze the films' content as objectively as possible, I would design a questionnaire after having watched all films to send to a series of film critics and theorists from China, the U.S. and neutral countries, to assess what is the message behind the films and to contrast opinions.

It should be mentioned at this point that some films have not scored in any of the proposed four variables, such as #17 *A Walk in the Clouds*⁴ (Twentieth Century Fox, 1995), #24 *Sabrina* (Paramount Pictures, 1995), or #45 *Double Jeopardy* (Paramount Pictures, 1999), to name a few. To explain this, a new fifth variable could be introduced, which would describe films that might have been pushed or forced as imports by US companies to China in a pack with other more successful films, as a way to find market for smaller movies that otherwise would not have been chosen. Needless to say, this dissertation has considered only four variables to study, but any new dissertation could identify new variables and use this proposed method to find other results.

6. DISCUSSION/CONCLUSION

China knocked on Hollywood's door in the early nineties to salvage its failing domestic film industry. In a globalization context where technology made it easier for soft power messages to travel across borders, China realized that it could no longer remain isolated from the world to protect its ideology, and joined the game of cultural globalization. However, in an international relations context, where both states are

3. Because films can score in more than one variable, the yearly percentages or total average percentages do not add up to 100%.

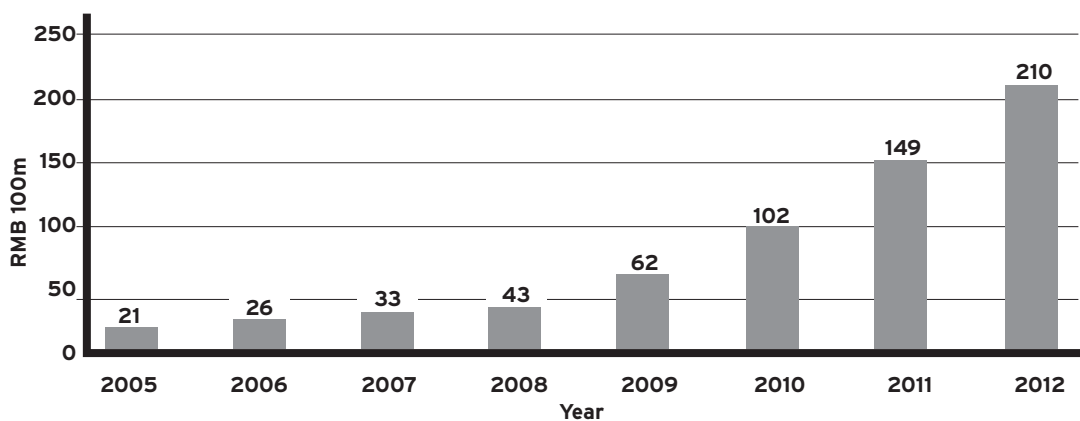
4. The number before the title denotes the unit number in the dataset.

allegedly the future superpowers in dispute for hegemony, China found its way to control the US influence on its population, by establishing a yearly film quota to protect its national industry. Furthermore, China used Hollywood films to learn from a successful model, not only from the technological and business aspects, but also as a soft power effective tool, and to apply it to the domestic production (Su, 2010).

The existing literature has identified the strategies behind the Chinese change of policy as economic, political, learning, or counter-piracy. This dissertation has contributed to the general knowledge by analyzing, a propos of soft power, the message contained in the selected films, and whether these could have been used as counter-propaganda against the US and in favor of China.

The results have shown that China imports primarily films that represent technological innovation and films that bring big revenues to the box office above any other objectives. The reading behind this is that China, for now, is learning how to make films that earn big box offices, and is learning technological innovations to apply to its domestic cinema. The next step, as Su (Ibid.) defends, could be that China will aim to send its own soft power messages, and to reinforce its superpower condition regionally and internationally through Chinese films, under the hopes these acquire a Hollywood-like status. As **Figure 6.1** below shows, China has already achieved the revival of the domestic box offices. Moreover, in the last decade, Chinese films are progressively obtaining more spots in the top box office positions (missing positions on **Column 4** in the Dataset are taken by Chinese films).

Figure 6.1. Domestic Box Office Revenue of China's film industry between 2005 and 2012.



Source: Entgroup, enbase entertainment database, 2012.

In the years to come, what will be interesting to follow is what China does to compete with Hollywood at a soft power level, and whether it is able to find a successful formula. In the future, besides the American way of life, will global box offices crave the Chinese way of life?

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DATASET_ANNEX

1. UNIT NUMBER	2. RELEASE YEAR	3. SAMPLE NUMBER	4. CHINA BOX OFFICE POSITION	5. FILM TITLE	6. YEAR	7. GENRE/sub-genre <small>Source: American Film Institute, Imdb.com</small>	8. DIRECTOR	9. DISTRIBUTOR	10. CHINA YEARLY BOX OFFICE IN MILLION US\$	11. US YEARLY BOX OFFICE IN MILLION US\$	12. (A) VILLAINS	13. (B) CHINESE CAST OR CREW/THEME	14. (C) YEARLY POSITION IN U.S. BOX OFFICE	15. (D) VISUAL FX CREW	A	B	C	D
1	1994	1	n/a	The Fugitive	1993	Drama/ Action	Andrew Davis	Warner Bros	410	183.80	pharmaceutical company	n/a	3	11	1	0	1	0
2	1995	1	n/a	True Lies	1994	Action	James Cameron	UIP	16.00	146.20	Soviet nuclear terrorists	1994 percentages	3	158	0	0	1	1
3	1995	2	n/a	Die Hard With a Vengeance	1995	Adventure/ Action	John McTiernan	Fox	7.40	100.00	terrorist bomber	n/a	10	57	0	0	1	0
4	1995	3	n/a	The Lion King	1994	Animation	Rob Minkoff and Roger Allers	Disney	6.50	312.80	Scar the lion	n/a	2	59	0	0	1	0
5	1995	4	n/a	Speed	1994	Drama/ Action	Jan de Bont	Fox	5.90	121.20	bomber extortionist	n/a	8	35	0	0	1	0
6	1995	5	n/a	Bad Boys	1995	Comedy/ Action	Michael Bay	Columbia Tristar	5.20	65.80	French drug lord	n/a	27	2	0	0	0	0
7	1995	6	n/a	Forrest Gump	1994	Drama/ Comedy/ Historical	Robert Ze- meckis	UIP	3.10	329.60	n/a	n/a	1	102	0	0	1	1
8	1996	1	n/a	Twister	1996	Adventure/ Disaster	Jan de Bont	UIP	8.60	241.70	tornado	1995 percentages	2	120	1	0	1	1
9	1996	2	n/a	Broken Arrow	1996	Drama/ Action	John Woo	Fox	7.90	70.70	rogue Air Force pilot	John Woo	20	190	1	1	0	1
10	1996	3	n/a	Jumanji	1995	Children's/ Adventure	Joe Johnston	Columbia Tristar	7.50	100.40	n/a	n/a	7	109	0	0	1	1
11	1996	4	n/a	The Rock	1996	Action/ Prison	Michael Bay	Disney	7.50	134.00	renegade US Force Reconnaissance Marines	n/a	7	47	1	0	1	0
12	1996	5	n/a	Mission: Impossible	1996	Action/ Espionage	Brian DePalma	UIP	7.10	180.90	CIA rogue officers	n/a	3	110	1	0	1	1

13	1996	6	n/a	The Bridges of Madison County	1995	Romance/ Drama	Clint Eastwood	Warner Bros	6.20	71.50	n/a	n/a	21	n/a	0	0	0	0	0
14	1996	7	n/a	Waterworld	1995	Adventure/ Action/ Post-Apocalyptic	Kevin Reynolds	UIP	5.30	88.20	the Smokers, futuristic pirates	n/a	12	130	1	0	0	0	1
15	1996	8	n/a	Outbreak	1995	Drama/ Disaster	Wolfgang Petersen	Warner Bros	5.10	67.60	fictional Ebola-like virus from Zaire	n/a	24	84	1	0	0	0	0
16	1996	9	n/a	Toy Story	1995	Animation	John Lasseter	Disney	5.00	191.70	n/a	n/a	1	83	0	0	1	0	0
17	1996	10	n/a	A Walk in the Clouds	1995	Drama/ Romance	Alfonso Arau	Fox	3.20	50.00	n/a	n/a	37	15	0	0	0	0	0
												1996 percentages		60	10	50	50	50	50
18	1997	1	n/a	The Lost World: Jurassic Park	1997	Adventure/ Action/ Fantasy	Steven Spielberg	UIP	11.30	229.00	genetic engineering company	n/a	3	155	1	0	1	1	1
19	1997	2	n/a	Dante's Peak	1997	Drama/ Disaster	Roger Donaldson	UIP	7.50	67.10	volcano	n/a	22	241	1	0	0	0	1
20	1997	3	n/a	Eraser	1996	Action/ Military	Charles Russell	Warner Bros	7.20	101.20	rogue agents in the US government	n/a	14	118	1	0	0	0	1
21	1997	4	n/a	Speed 2: Cruise Control	1997	Drama/ Action	Jan de Bont	Fox	4.80	48.60	ship's computer system designer	n/a	40	130	0	0	0	0	1
22	1997	5	n/a	Courage Under Fire	1996	Drama/ War	Edward Zwick	Fox	3.90	59.00	dubious procedures of a US Army Captain in the Gulf War	n/a	24	26	1	0	0	0	0
23	1997	6	n/a	Space Jam	1996	Animation	Joseph Pytko	Warner Bros	3.80	90.40	amusement park owner	n/a	18	122	0	0	0	0	1
24	1997	7	n/a	Sabrina	1995	Romantic Comedy	Sydney Pollack	UIP	3.10	53.60	n/a	n/a	33	4	0	0	0	0	0
25	1998	1	n/a	Titanic	1997	Drama/ Disaster/ Historical	James Cameron	Fox	56.50	600.70	iceberg	n/a	1	717	1	0	1	1	1
26	1998	2	n/a	Saving Private Ryan	1998	Action/ Drama/ War	Steven Spielberg	UIP	12.90	216.50	German forces	n/a	1	50	0	0	1	0	0
27	1998	3	n/a	Deep Impact	1998	Drama/ Action/ Disaster	Mimi Leder	UIP	8.10	140.40	comet headed for Earth	n/a	8	193	1	0	1	1	1
28	1998	4	n/a	Home Alone 3	1997	Children's/ Comedy	Raja Gosnell	Fox	6.30	30.80	international criminals working for North Korean terrorist group	n/a	69	10	0	0	0	0	0

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29	1998	5	n/a	Batman & Robin	1997	Fantasy/Action/Superhero	Joel Schumacher	Warner Bros	3.10	107.30	Mr. Freeze, Poison Ivy and Bane	n/a	12	217	0	0	0	1	
30	1998	6	n/a	Volcano	1997	Drama/Disaster	Mick Jackson	Fox	2.80	49.30	volcano	n/a	39	231	1	0	0	1	
31	1998	7	n/a	Daylight	1996	Drama/Action	Rob Cohen	UIP	2.50	33.00	waste management firm, diamond thieves	n/a	48	151	1	0	0	1	
												1998 percentages							
32	1999	1	n/a	Star Wars: Episode I - The Phantom Menace	1999	Sci-Fi/Action	George Lucas	Fox	5.20	431.00	The Force, the Sith	n/a	1	738	0	0	1	42,857	71,429
33	1999	2	n/a	Entrapment	1999	Romance/Suspense	Jon Amiel	Fox	4.60	8770	art thieves	n/a	24	93	0	0	0	0	0
34	1999	3	n/a	Rush Hour	1998	Comedy/Action	Brett Ratner	New Line	3.90	14110	crime lord	Jackie Chan	7	23	0	1	1	0	0
35	1999	4	n/a	Enemy of the State	1998	Drama/Action	Tony Scott	Disney	3.50	111.50	corrupt NSA official	n/a	15	42	1	0	0	0	0
36	1999	5	n/a	Mulan	1998	Animation	Barry Cook	Disney	1.70	120.60	n/a	China theme	13	115	0	1	0	1	1
37	1999	6	n/a	Tarzan	1999	Animation	Kevin Lima and Chris Buck	Disney	1.70	171.00	roque leopards, human hunters	n/a	6	135	0	0	1	1	1
38	2000	1	3	Stuart Little	1999	Children's/Fantasy	Rob Minkoff	Columbia TriStar	2.51	140.00	mafia-like cats	n/a	11	351	0	0	0	1	1
39	2000	2	4	The General's Daughter	1999	Mystery/Military	Simon West	UIP	2.43	102.70	corrupt US Army generals	n/a	19	31	1	0	0	0	0
40	2000	3	6	Gladiator	2000	Epic/Historical	Ridley Scott	DreamWorks	2.42	187.70	Commodus, the Emperor's son	n/a	4	95	0	0	1	0	0
41	2000	4	7	The Perfect Storm	2000	Adventure/Disaster	Wolfgang Petersen	Warner Bros	2.42	182.60	thunderstorm at sea	n/a	6	140	1	0	1	1	1

42	2000	5	8	Shanghai Noon	2000	Comedy/Western/Action	Tom Dey	Disney	2.17	56.90	rogue captain of the Chinese Imperial Guard	Jackie Chan	47	39	0	1	0	0
43	2000	6	9	The Matrix	1999	Sci-Fi/Action	Larry and Andy Wachowski	Warner Bros	2.05	171.40	Agent Smith	n/a	5	133	0	0	1	1
44	2000	7	10	Dinosaur	2000	Animation	Ralph Zondag, Eric Leighton	Disney	1.81	137.70	n/a	n/a	11	157	0	0	0	1
45	2000	8	12	Double Jeopardy	1999	Drama/Suspense	Bruce Beresford	UIP	1.69	116.70	husband tries to frame his wife	n/a	15	25	0	0	0	0
46	2000	9	13	Big Momma's House	2000	Comedy/Crime	Raja Gosnell	Fox	1.57	117.56	criminal and robber	n/a	17	10	0	0	0	0
47	2000	10	18	Mickey Blue Eyes	1999	Romantic Comedy	Kelly Makin	Warner Bros	0.72	33.80	a Mafia family	n/a	61	1	0	0	0	0
48	2001	1	1	Pearl Harbor	2001	Drama/War/Military	Michael Bay	Disney	12.69	198.50	Japanese Forces	n/a	7	163	0	0	1	1
49	2001	2	4	Vertical Limit	2000	Drama/Action	Martin Campbell	Columbia Tristar	2.78	69.24	the mountain K2	n/a	35	99	0	0	0	0
50	2001	3	6	The Mummy Returns	2001	Adventure/Horror/Action	Stephen Sommers	UIP	2.78	202.02	mummy, Scorpion King	n/a	6	200	0	0	1	1
51	2001	4	8	Rush Hour 2	2001	Comedy/Action	Brett Ratner	New Line	2.05	226.16	triad gangster, billionaire hotel owner	Jackie Chan, Zhang Ziyi	5	27	0	1	1	0
52	2001	5	9	Enemy at the Gates	2001	Drama/War	Jean-Jaques Annaud	UIP	2.05	51.40	German forces	n/a	50	111	0	0	0	1
53	2001	6	10	Swordfish	2001	Action/Crime	Dominic Sena	Warner Bros	2.05	69.77	US Government dirty money	n/a	35	76	1	0	0	0
54	2001	7	11	Lara Croft: Tomb Raider	2001	Fantasy/Action	Simon West	UIP	1.69	131.17	the Illuminati	n/a	15	270	0	0	1	1
55	2001	8	12	Charlie's Angels	2000	Comedy/Action	McG	Columbia Tristar	1.69	125.31	communications corporation	Lucy Liu, martial arts	14(2000)	96	1	1	0	0
56	2001	9	13	Moulin Rouge!	2000	Musical	Baz Luhrmann	Fox	1.45	57.39	Duke of Monroth	n/a	43	110	0	0	0	1
57	2001	10	14	Proof of life	2000	Drama/Action	Taylor Hackford	Warner Bros	1.21	32.50	the FARC	n/a	80	32	0	0	0	0
58	2001	11	15	The Mask of Zorro	1998	Action/Adventure	Martin Campbell	Columbia Tristar	1.21	94.10	Don Raphael Montero	n/a	19(1998)	23	0	0	0	0
59	2001	12	16	The 6th Day	2000	Sci-Fi/Action	Roger Spottiswoode	Columbia Tristar	1.21	34.60	cloning corporation	n/a	73	204	1	0	0	1

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60	2001	13	17	The Bone Collector	1999	Drama/Suspense	Phillip Noyce	UIP	1.21	66.52	serial killer	n/a	34	29	0	0	0	0
61	2001	14	21	Meet the parents	2000	Comedy	Jay Roach	UIP	0.97	166.20	n/a	n/a	7	2	0	0	1	0
62	2001	15	31	Stepmom	1998	Drama	Chris Columbus	Columbia Tristar	0.36	91.14	n/a	n/a	20 (1998)	5	0	0	0	0
												2001 percentages			20	13,333	33,333	40
63	2002	1	2	The Lord of the Rings: The Fellowship of the Ring	2001	Adventure/Fantasy/Magic	Peter Jackson	New Line	6.79	871.50	Dark Lord Sauron	n/a	2	391	0	0	1	1
64	2002	2	3	Harry Potter and the Sorcerer's Stone	2001	Children's/Fantasy/Magic	Chris Columbus	Warner Bros	6.77	317.60	Severus Snape, Lord Voldemort	n/a	1	569	0	0	1	1
65	2002	3	4	Star Wars: Episode II - Attack of the Clones	2002	Sci-Fi/Action	George Lucas	Fox	5.44	310.70	Count Dooku and army of clones	n/a	3	619	0	0	1	1
66	2002	4	5	Spider-Man	2002	Adventure/Action/Superhero	Sam Raimi	Columbia Tristar	4.95	403.70	Green Goblin	n/a	1	221	0	0	1	1
67	2002	5	6	Windtalkers	2002	Drama/War	John Woo	MGM	3.47	40.90	Japanese forces	John Woo	61	40	0	1	0	0
68	2002	6	8	Mission: Impossible II	2000	Drama/Espionage/Action	John Woo	UIP	3.02	215.40	rogue secret agent of US Government	John Woo	3	227	1	1	1	1
69	2002	7	11	Jurassic Park III	2001	Adventure/Sci-Fi/Action	Joe Johnston	UIP	2.11	181.17	dinosaurs	n/a	9	167	0	0	1	1
70	2002	8	12	Stuart Little 2	2002	Animation	Rob Minkoff	Columbia Tristar	2.06	64.96	Falcon	n/a	44	376	0	0	0	1

71	2002	9	13	Bad Company	2002	Comedy/ Action	Joel Schumacher	Disney	2.05	30.16	Russian black marketer	n/a	88	19	0	0	0	0	0
72	2002	10	15	The Tuxedo	2002	Comedy/ Action	Kevin Donovan	DreamWorks	1.93	50.55	international villains	Jackie Chan	51	71	0	1	0	0	0
73	2002	11	17	The One	2001	Sci-Fi/ Police/ Action	James Wong	Columbia Tristar	1.47	43.90	himself from a parallel universe	James Wong, Jet Li, martial arts	56	186	0	1	0	1	0
74	2002	12	22	The Princess Diaries	2001	Comedy	Garry Marshall	Disney	1.12	108.25	n/a	n/a	19	18	0	0	1	0	0
75	2002	13	24	Planet of the Apes	2001	Sci-Fi/ Post-Apocalyptic	Tim Burton	Fox	1.04	180.01	apes	n/a	10	180	1	0	1	1	1
76	2002	14	26	Serendipity	2001	Romantic Comedy	Peter Chelsom	Miramax	0.91	50.30	n/a	n/a	52	2	0	0	0	0	0
77	2002	15	29	Shrek	2001	Animation	Andrew Adamson	DreamWorks	0.82	267.66	Lord Farquaad	n/a	3	304	0	0	1	1	1
78	2002	16	31	Ice Age	2002	Animation	Chris Wedge	Fox	0.65	176.40	Soto the Smilodon	n/a	9	38	0	0	1	0	0
79	2002	17	33	What Women Want	2000	Romantic Comedy	Nancy Meyers	UIP	0.47	182.80	n/a	n/a	5	19	0	0	1	0	0
80	2002	18		Hart's War	2002	Drama/ War	Gregory Hoblit	MGM	n/a	19.00	US Army Colonel in WWII	n/a	109	37	1	0	0	0	0
81	2002	19		Spy Kids	2001	Adventure/ Fantasy/ Espionage	Robert Rodriguez	Dimension Films	n/a	112.70	American techno-genius	n/a	17	126	0	0	1	1	1
												2002 percentages	15,789	21,053	63,158	57,895			
82	2003	1	2	Harry Potter and the Chamber of Secrets	2002	Children's/ Fantasy/ Magic	Chris Columbus	Warner Bros	6.31	261.99	Severus Snape, Lord Voldemort	n/a	4	516	0	1	1	1	1
83	2003	2	3	The Matrix Reloaded	2003	Sci-Fi/ Action	Andy and Larry Wachowski	Warner Bros	5.19	281.57	Agent Smith	n/a	4	531	0	0	1	1	1
84	2003	3	4	The Matrix Revolutions	2003	Sci-Fi/ Action	Andy and Larry Wachowski	Warner Bros	5.19	139.31	Agent Smith	n/a	9	601	0	0	1	1	1
85	2003	4	7	Finding Nemo	2003	Animation	Andrew Stanton and Lee Unkrich	Disney	4.29	339.71	n/a	n/a	2	158	0	0	1	1	1
86	2003	5	8	Terminator 3: Rise of the Machines	2003	Sci-Fi/ Action	Jonathan Mostow	Warner Bros	3.42	150.37	Terminatrix	n/a	8	280	0	0	1	1	1
87	2003	6	9	Pirates of the Caribbean: The Curse of the Black Pearl	2003	Adventure/ Action	Gore Verbinski	Disney	3.26	305.40	Captain Hector Barbossa	n/a	3	354	0	0	1	1	1

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88	2003	7	10	The Medallion	2003	Comedy/Action	Gordon Chan	Columbia TriStar	3.02	22.22	crime lord	Jackie Chan, Gordon Chan	104	41	0	1	0	0
89	2003	8	11	The Lord of the Rings: The Two Towers	2002	Adventure/Fantasy/Magic	Peter Jackson	New Line	2.90	339.7	Dark Lord Sauron	n/a	2	483	0	0	1	1
90	2003	9	14	The Recruit	2003	Drama/Suspense	Roger Donaldson	Disney	2.08	52.80	mole in the CIA	n/a	55	1	1	0	0	0
91	2003	10	15	The Italian Job	2003	Drama/Crime	F. Gary Gray	UIP	2.05	106.13	rogue thief, Ukrainian mafia	n/a	23	89	0	0	0	0
92	2003	11	16	Charlie's Angels: Full Throttle	2003	Action/Adventure	McG	Columbia TriStar	1.81	100.83	Irish Mafia	Lucy Liu	29	207	0	1	0	1
93	2003	12	20	Catch me if you can	2002	Drama	Steven Spielberg	DreamWorks	1.45	164.61	con man Frank Abagnale	n/a	11	54	0	0	1	0
94	2003	13	21	Daredevil	2003	Adventure/Action/Superhero	Mark Steven Johnson	Fox	1.33	102.54	Bulseye the assassin	n/a	27	211	0	0	0	1
95	2003	14	24	Sweet Home Alabama	2002	Romantic Comedy	Andy Tennant	Disney	1.21	127.22	n/a	n/a	19	17	0	0	1	0
96	2003	15	25	Spy Kids 3-D: Game Over	2002	Adventure/Fantasy/Espionage	Robert Rodriguez	Dimension Films	1.21	111.76	n/a	n/a	19	201	0	0	1	1
97	2003	16	26	X-2: X-Men United	2003	Sci-Fi/Action/Superhero	Bryan Singer	Fox	1.21	214.95	Colonel William Stryker	Kelly Hu	6	462	0	1	1	1
98	2003	17	27	The Core	2003	Sci-Fi/Action/Disaster	John Amiel	UIP	1.09	31.19	the Earth stops rotating	n/a	90	282	1	0	0	1

99	2003	18	28	Hulk	2003	Sci-Fi/ Action/ Superhero	Ang Lee	UIP	0.98	134.81	the US military-indus- trial complex	Ang Lee	14	282	1	1	1	1	1
100	2003	19	32	Maid in Manhattan	2002	Romantic Comedy	Wayne Wang	Columbia Tristar	0.85	94.01	n/a	Wayne Wang	26	19	0	1	0	0	0
101	2003	20	38	Kate & Leopold	2001	Romantic Comedy/ Fantasy	James Mangold	Miramax	0.72	47.12	n/a	n/a	53	27	0	0	0	0	0
102	2004	1	4	The Lord of the Rings: The Return of the King	2003	Adventu- re/ Fantasy/ Magic	Peter Jackson	New Line	10.43	377.03	Dark Lord Sauron	n/a	1	576	0	0	1	1	1
103	2004	2	5	The Day After Tomorrow	2004	Sci-Fi/ Disaster	Roland Emme- rich	Fox	9.97	186.74	global warming	n/a	7	486	1	0	1	1	1
104	2004	3	6	Troy	2004	Adventu- re/ Epic/ War	Wolfgang Petersen	Warner Bros	7.74	133.38	Agamemnon	n/a	13	314	0	0	1	1	1
105	2004	4	7	Spider-Man 2	2004	Adventu- re/ Action/ Superhero	Sam Raimi	Columbia Tristar	6.28	373.59	Dr. Otto Octavius	n/a	2	353	0	0	1	1	1
106	2004	5	10	Harry Potter and the Prisoner of Azkaban	2004	Children's/ Fantasy/ Magic	Alfonso Cuaron	Warner Bros	4.68	249.54	Severus Snape, Lord Voldemort	n/a	6	588	0	0	1	1	1
107	2004	6	11	King Arthur	2004	Drama/ Action/ Historical	Antoine Fuqua	Disney	3.31	51.88	the Saxons	n/a	60	140	0	0	0	1	1
108	2004	7	12	Cold Mountain	2003	Drama/ Romance/ Historical	Anthony Ming- hella	Miramax	3.20	95.64	a Confederate Home Guard	n/a	30	47	1	0	0	0	0
109	2004	8	14	Master and Com- mander: The Far Side of the World	2003	Adventu- re/ War	Peter Weir	Fox	2.46	93.93	French Privateer Acheron	n/a	31	260	0	0	0	1	1
110	2004	9	16	Garfield	2004	Comedy	Peter Hewitt	Fox	2.42	75.37	Garfield	n/a	36	453	0	0	0	1	1
111	2004	10	17	The Rundown	2003	Comedy/ Action	Peter Berg	UIP	1.93	47.73	evil mine owner	n/a	63	126	0	0	0	1	1
112	2004	11	18	S.W.A.T.	2003	Drama/ Action	Clark Johnson	Columbia Tristar	1.93	116.93	drug kingpin	n/a	18	37	0	0	1	0	0
113	2004	12	20	I, Robot	2004	Sci-Fi	Alex Proyas	Fox	1.81	144.80	man-made robot	n/a	12	628	0	0	1	1	1
114	2004	13	22	Paycheck	2003	Sci-Fi/ Action	John Woo	UIP	1.69	53.79	technology company	John Woo	54	102	1	1	0	1	1

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115	2004	14	25	Shrek 2	2004	Animation	Andrew Kelly Adamson Kelly Asbury Conrad Vernon	DreamWorks	1.45	441.23	Lord Farquaard	n/a	1	512	0	0	1	1
116	2004	15	27	Ladder 49	2004	Drama	Jay Russell	Disney	0.97	74.54	Fire	n/a	38	27	0	0	1	0
117	2004	16	40	Cheaper by the Dozen	2003	Comedy	Shawn Levy	Fox	0.60	138.61	n/a	n/a	10	9	0	0	1	0
118	2004	17	44	Mona Lisa Smile	2003	Drama	Mike Newell	Columbia Tristar	0.48	63.86	n/a	n/a	46	9	0	0	0	0
119	2004	18	60	Ballistic: Ecks vs. Sever	2002	Adventure/ Action	Wych Kaosayananda	Warner Bros	0.30	14.31	Gant and his weapon	Lucy Liu	126	48	0	1	0	0
120	2004	19	61	A Man Apart	2003	Drama/ Action	F. Gary Gray	New Line	0.24	26.74	drug lord	n/a	98	2	0	0	0	0
												2004 percentages			15,789	10,526	52,632	63,158
121	2005	1	2	King Kong	2005	Adventure/ Historical	Peter Jackson	UIP	12.63	218.08	Skull island's natives	n/a	5	602	0	0	1	1
122	2005	2	4	Harry Potter and the Goblet of Fire	2005	Children's/ Fantasy/ Magic	Mike Newell	Warner Bros	11.60	290.01	Severus Snape, Lord Voldemort	n/a	3	826	0	0	1	1
123	2005	3	6	Star Wars: Episode III - Revenge of the Sith	2005	Sci-Fi/ Action	George Lucas	Fox	9.32	380.27	General Grievous Sith Lord and Darth Vader	n/a	1	403	0	0	1	1
124	2005	4	8	Mr. and Mrs. Smith	2005	Romance/ Action	Doug Liman	Fox	7.65	186.34	Mr. And Mrs Smith	n/a	10	5	0	0	1	0
125	2005	5	9	War of the Worlds	2005	Sci-Fi/ Action/ Disaster	Steven Spielberg	UIP	6.54	234.28	aliens	n/a	4	242	1	0	1	1
126	2005	6	12	National Treasure	2004	Adventure/ Action	Jon Turteltaub	Disney	4.44	173.01	employer of hero	n/a	9	67	0	0	1	0

127	2005	7	13	The Legend of Zorro	2005	Romance/ Action	Martin Campbell	Columbia Tristar	3.78	46.46	rich Europeans	n/a	65	92	0	0	0	0	0
128	2005	8	16	Madagascar	2005	Animation	Eric Darnell Tom Mc Grah	DreamWorks	3.48	193.60	the penguins	n/a	9	172	0	0	1	1	1
129	2005	9	17	The Interpreter	2005	Drama/ Suspense	Sydney Pollack	UIP	3.46	72.71	president of a fictional African country	n/a	33	53	0	0	0	0	0
130	2005	10	18	Stealth	2005	Sci-Fi/ Action/ Military	Rob Cohen	Columbia Tristar	3.46	32.12	rogue autonomous fighter jet developed by US Navy	n/a	86	289	1	0	0	1	1
131	2005	11	20	Anacondas: The Hunt for the Blood Orchid	2004	Horror/ Action	Dwight Little	Columbia Tristar	3.14	32.24	giant anaconda	n/a	86	36	0	0	0	0	0
132	2005	12	21	Batman Begins	2005	Adventure/ Action/ Superhero	Christopher Nolan	Warner Bros	2.72	205.34	shady psychiatrist	n/a	8	320	0	0	1	1	1
133	2005	13	22	Fantastic Four	2005	Adventure/ Action/ Superhero	Tim Story	Fox	2.47	154.70	Doctor Doom	n/a	13	503	0	0	1	1	1
134	2005	14	25	Shark Tale	2004	Animation	Rob Letterman	DreamWorks	1.97	160.86	mafioso shark	n/a	11	162	0	0	1	1	1
135	2005	15	26	Flight of the Phoenix	2004	Adventure/ Action	John Moore	Fox	1.85	21.01	smugglers	n/a	106	166	0	0	0	1	1
136	2005	16	27	xx: State of the Union	2005	Adventure/ Action	Lee Tamahori	Columbia Tristar	1.79	26.87	US Secretary of Defense	n/a	97	167	1	0	0	1	1
137	2005	17	33	After the Sunset	2004	Comedy/ Crime	Brett Ratner	New Line	1.12	28.33	Max Burdett and lover Lola Cirillo	n/a	91	34	0	0	0	0	0
138	2005	18	34	The Polar Express	2004	Animation	Robert Zemeckis	Warner Bros	1.11	182.70	n/a	n/a	10	353	0	0	1	1	1
139	2005	19	43	View from the Top	2003	Comedy	Bruno Barreto	Miramax	0.74	15.61	trusted friend	n/a	120	23	0	0	0	0	0
140	2005	20	60	The Terminal	2004	Drama/ Romance	Steven Spielberg	DreamWorks	0.47	77.87	n/a	n/a	35	41	0	0	0	0	0
141	2005	21	85	Charlie & the Chocolate Factory	2005	Fantasy	Tim Burton	Warner Bros	0.12	206.46	n/a	n/a	7	401	0	0	1	1	1
142	2005	22	89	The Year of the Yao	2004	Documentary	James D. Stern	Fine Line	0.10	35.59	n/a	Yao Ming	414	5	0	1	0	0	0
143	2006	1	3	The Da Vinci Code	2006	Mystery/ Suspense/ Religious	Ron Howard	Columbia Tristar	13.20	217.54	Priority of Sion and Opus Dei	2005 percentages	5	239	0	0	1	54,545	59,091

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144	2006	2	6	Mission Impossible III	2006	Drama/ Espionage/ Action	J.J. Abrams	UIP	10.16	134.03	rogue secret agent of US Government	n/a	14	205	1	0	1	1
145	2006	3	8	Poseidon	2006	Drama/ Disaster	Wolfgang Petersen	Warner Bros	8.59	60.67	100-foot wave	n/a	49	466	1	0	0	1
146	2006	4	10	Superman Returns	2006	Adventure/ Action/ Superhero	Bryan Singer	Warner Bros	7.81	200.08	Lex Luthor	n/a	6	930	0	0	1	1
147	2006	5	11	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe	2005	Adventure/ Fantasy	Andrew Adamson	Disney	7.59	291.71	white witch Jadis	n/a	2	1111	0	0	1	1
148	2006	6	12	Garfield: A Tail of Two Kitties	2006	Animation	Tim Hill	Fox	7.11	28.42	Lord Dargis	n/a	98	465	0	0	0	1
149	2006	7	13	Eight Below	2006	Adventure/ Drama	Frank Marshall	Disney	6.92	81.61	extreme cold weather	n/a	27	122	0	0	0	1
150	2006	8	16	Ice Age: The Melt Down	2006	Animation	Carlos Saldanha	Fox	4.53	195.33	global warming	n/a	8	116	0	0	1	1
151	2006	9	17	Miami Vice	2006	Mystery/ Crime/ Detective	Michael Mann	UIP	3.81	63.45	local drug kingpin	Gong Li	43	50	0	1	0	0
152	2006	10	18	Transporter 2	2005	Adventure/ Action	Louis Leterrier	Fox	3.77	43.10	criminal gang	n/a	67	41	0	0	0	0
153	2006	11	21	When a Stranger Calls	2006	Horror	Simon West	Columbia TriStar	2.98	47.86	invasive phone calls	n/a	66	24	0	0	0	0
154	2006	12	22	World Trade Center	2006	Drama/ Disaster	Oliver Stone	UIP	2.86	70.28	international terrorism	n/a	37	150	1	0	0	1
155	2006	13	23	Firewall	2006	Drama/ Suspense	Richard Loncraine	Warner Bros	2.80	48.75	bank robber and kidnapper	n/a	68	49	0	0	0	0

156	2006	14	24	The Sentinel	2006	Drama/ Suspense	Clark Johnson	Fox	2.79	36.28	mole in US Secret Service	n/a	88	39	1	0	0	0
157	2006	15	25	Cars	2006	Animation	John Lasseter	Disney	2.70	244.08	n/a	n/a	3	129	0	0	1	1
158	2006	16	26	X-Men: The Last Stand	2006	Sci-Fi/ Action/ Superhero	Brett Ratner	Fox	2.65	234.36	Magneto	n/a	4	728	0	0	1	1
159	2006	17	28	Open Season	2006	Animation	Roger Allers	Columbia Tristar	2.02	85.10	n/a	n/a	23	285	0	0	0	1
160	2006	18	30	Sahara	2005	Adventure/ Action	Breck Eisner	UIP	1.75	68.67	Mali fictional dictator and a businessman	n/a	35	155	0	0	0	1
161	2006	19	34	Duplex	2003	Comedy	Danny DeVito	Miramax	1.49	9.69	elderly neighbor	n/a	135	47	0	0	0	0
162	2006	20	42	Bandidas	2006	Action/ Comedy/ Crime	Joachim Ronning, Espen Sandberg	Fox	1.25	n/a	a swindler	n/a	n/a	42	0	0	0	0
163	2006	21	50	Goal!	2005	Drama/ Sports	Danny Cannon	Disney	0.84	4.28	n/a	n/a	186	56	0	0	0	0
164	2006	22	53	Racing Stripes	2005	Adventure/ Sports	Frederik Du Chau	Warner Bros	0.70	49.77	n/a	n/a	58	167	0	0	0	1
165	2006	23	99	The Ant Bully	2006	Animation	John A. Davis	Warner Bros	0.13	28.14	wasps, pesticides	n/a	99	190	0	0	0	1
166	2007	1	1	Transformers	2007	Action/ Sci-Fi	Michael Bay	DreamWorks	37.26	319.24	the Decepticons	n/a	3	429	0	0	1	65,217
167	2007	2	4	Spider-Man 3	2007	Adventure/ Action/ Superhero	Sam Raimi	Columbia Tristar	19.50	336.53	the Sandman, Venom	n/a	1	583	0	0	1	1
168	2007	3	5	Harry Potter and the Order of the Phoenix	2007	Children's/ Fantasy/ Magic	David Yates	Warner Bros	19.16	292.00	Lord Voldemort	n/a	5	836	0	0	1	1
169	2007	4	7	Pirates of the Caribbean: At Worlds End	2007	Adventure/ Action	Gore Verbinski	Disney	16.51	309.42	Cutler Beckett	Chow Yun Fat	4	884	0	1	1	1
170	2007	5	8	Casino Royale	2006	Adventure/ Action/ Espionage	Martin Campbell	Columbia Tristar	11.90	167.45	International terrorists	n/a	9	148	0	0	1	1
171	2007	6	10	Night at the Museum	2006	Adventure/ Comedy	Shawn Levy	Fox	8.36	250.86	n/a	n/a	2	563	0	0	1	1
172	2007	7	13	TMNT	2007	Animation	Kevin Munroe	Warner Bros	4.56	135.27	rogue Generals of an ancient warlord	n/a	46	16	0	0	0	0

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173	2007	8	15	Eragon	2006	Adventure/ Fantasy	Stefen Fangmeier	Fox	4.53	75.03	Dark Magician	n/a	31	531	0	0	0	1
174	2007	9	19	Ghost Rider	2007	Adventure/ Action/ Superhero	Mark Steven Johnson	Columbia TriStar	3.84	115.80	the Devil	n/a	27	309	0	0	0	1
175	2007	10	21	Live Free or Die Hard	2007	Adventure/ Action	Len Wiseman	Fox	3.70	134.53	Internet-based terrorist organization	n/a	17	338	0	0	1	1
176	2007	11	22	Shooter	2007	Drama/ Action	Antoine Fuqua	UIP	3.34	47.00	rogue US Colonel and corrupt Senator	n/a	59	75	1	0	0	0
177	2007	12	23	The Guardian	2006	Adventure/ Action/ Military	Andrew Davis	Disney	3.27	55.01	the sea	n/a	58	134	0	0	0	1
178	2007	13	25	The Bourne Ultimatum	2007	Drama/ Action	Paul Greengrass	UIP	3.22	227.47	CIA Deputy Director	n/a	7	145	1	0	1	1
179	2007	14	26	Deja Vu	2006	Sci-Fi/ Crime	Tony Scott	Disney	3.20	64.04	domestic terrorist	n/a	42	82	0	0	0	0
180	2007	15	28	Ratatouille	2007	Animation	Brad Bird	Disney	2.96	206.45	n/a	n/a	11	205	0	0	1	1
181	2007	16	32	Tristan & Isolde	2006	Romance/ Historical	Kevin Reynolds	Fox	2.59	14.73	Irish forces	n/a	135	25	0	0	0	0
182	2007	17	33	The Devil Wears Prada	2006	Comedy	David Frankel	Fox	2.45	124.74	n/a	n/a	17	22	0	0	1	0
183	2007	18	41	16 Blocks	2006	Drama/ Suspense	Richard Donner	Warner Bros	1.94	36.89	corrupt NYPD cops	n/a	86	25	1	0	0	0
184	2007	19	45	No Reservations	2007	Romantic Comedy	Scott Hicks	Warner Bros	1.79	43.11	n/a	n/a	62	6	0	0	0	0
185	2007	20	47	Nanking	2007	Documentary	Bill Guttentag	ThinkFilm	1.72	0.16	n/a	Chinese Theme	339	1	0	1	0	0

186	2007	21	51	Click	2006	Comedy	Frank Coraci	Columbia Tristar	1.55	137.36	n/a	n/a	13	143	0	0	1	1
187	2007	22	57	Shrek the Third	2007	Animation	Chris Miller	DreamWorks	1.41	322.72	Captain Hook	n/a	2	450	0	0	1	1
188	2007	23	77	DOA: Dead or Alive	2006	Action/Adventure	Corey Yuen	Dimension Films	0.66	0.48	fighters	Corey Yuen, martial arts	271	96	0	1	0	0
189	2007	24	81	Flyboys	2006	Drama/War/Historical	Tony Bill	MGM	0.64	13.09	German forces	n/a	141	145	0	0	0	1
190	2007	25	96	Happy Feet	2006	Animation	George Miller	Warner Bros	0.39	198.00	humans	n/a	7	620	0	0	1	1
191	2008	1	5	Kung Fu Panda	2008	Animation	John Stevenson, Mark Osborne	DreamWorks	26.95	215.43	Tai Lung, the snow leopard	set in China, martial arts	6	236	0	1	1	1
192	2008	2	7	Quantum of Solace	2008	Adventure/ Espionage	Marc Forster	Columbia Tristar	20.79	168.37	powerful businessman	n/a	9	348	0	0	1	1
193	2008	3	9	The Mummy: Tomb of the Dragon Emperor	2008	Adventure/ Action	Rob Cohen	UIP	16.09	102.49	the Dragon Emperor	Jet Li, Michelle Yeoh, set in China	25	726	0	1	0	1
194	2008	4	11	Hancock	2008	Comedy/ Fantasy/ Action	Peter Berg	Columbia Tristar	15.36	227.95	bank robber	n/a	4	299	0	0	1	1
195	2008	5	13	Iron Man	2008	Adventure/ Action/ Superhero	Jon Favreau	UIP	13.14	318.41	weapons businessman	n/a	2	484	0	0	1	1
196	2008	6	14	The Chronicles of Narnia: Prince Caspian	2008	Adventure/ Fantasy	Andrew Adams	Disney	11.88	141.62	the Telmarines	n/a	15	922	0	0	1	1
197	2008	7	15	10,000 B.C.	2008	Adventure/ Epic	Roland Emmerich	Warner Bros	11.45	94.78	ancient warlords	n/a	31	603	0	0	0	1
198	2008	8	16	Wanted	2008	Fantasy/ Action	Timur Bekmambetov	UIP	11.12	134.51	a Fraternity of assassins	n/a	18	344	0	0	1	1
199	2008	9	17	National Treasure: Book of Secrets	2007	Adventure/ Action	Jon Turteltaub	Disney	10.31	219.96	black market dealer	n/a	8	127	0	0	1	1
200	2008	10	19	Journey to the Center of the Earth	2008	Sci-Fi/ Adventure	Eric Brevig	New Line	9.91	101.70	strange creatures	n/a	26	391	0	0	0	1
201	2008	11	20	The Incredible Hulk	2008	Adventure/ Action/ Superhero	Louis Leterrier	UIP	8.76	134.81	The Abomination	n/a	17	561	0	0	1	1

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202	2008	12	21	The Water Horse: Legend of the Deep	2007	Adventure/Fantasy	Jay Russell	Columbia Tristar	8.76	40.95	n/a	n/a	65	351	0	0	0	1
203	2008	13	24	Bolt	2008	Animation	Dan Fogelman	Disney	6.51	114.05	n/a	n/a	22	35	0	0	0	0
204	2008	14	28	The Golden Compass	2007	Fantasy/Adventure	Chris Weitz	New Line	4.80	70.11	Mrs. Coulter	n/a	39	1258	0	0	0	1
205	2008	15	34	Speed Racer	2008	Adventure/Sci-Fi/Action	Andy & Larry Wachowski	Warner Bros	3.23	43.95	moguls	n/a	64	780	0	0	0	1
206	2008	16	40	Next	2007	Sci-Fi/Action	Lee Tamahori	UIP	2.41	18.21	terrorists	n/a	116	137	0	0	0	1
207	2008	17	45	Hellboy II: The Golden Army	2008	Horror/Action	Guillermo del Toro	UIP	2.24	75.99	magic creatures	n/a	42	409	0	0	0	1
208	2008	18	51	Babylon A.D.	2008	Adventure/Sci-Fi/Action	Mathieu Kassovitz	Fox	1.97	22.53	Russian mob	Michelle Yeoh	113	127	0	1	0	1
209	2008	19	52	Fool's Gold	2008	Romantic Comedy	Andy Tennant	Warner Bros	1.86	70.23	n/a	n/a	45	43	0	0	0	0
210	2008	20	65	The Pursuit of Happyness	2006	Drama	Gabriele Mucino	Columbia Tristar	1.03	163.57	n/a	n/a	10	32	0	0	1	0
211	2008	21	70	27 Dresses	2008	Romantic Comedy	Anne Fletcher	Fox	0.72	76.81	n/a	n/a	41	13	0	0	0	0
212	2008	22	86	The Spiderwick Chronicles	2008	Adventure/Fantasy	Mark S. Waters	UIP	0.36	71.20	n/a	n/a	44	303	0	0	0	1
213	2009	1	1	2012	2009	Sci-Fi/Disaster	Roland Emmerich	Columbia Tristar	68.25	166.11	earth catastrophes	China saves the world	15	769	1	1	1	1
214	2009	2	2	Transformers: Revenge of the Fallen	2009	Action/Sci-Fi	Michael Bay	DreamWorks	62.61	402.11	Decepticons	n/a	2	427	0	0	1	1

215	2009	3	9	Ice Age: Dawn of the Dinosaurs	2009	Animation	David Yates	Warner Bros	22.96	301.96	global warming	n/a	12	123	0	0	1	1
216	2009	4	10	Harry Potter and the Half-Blood Prince	2009	Children's/Fantasy/Magic	David Yates	Warner Bros	22.88	301.96	Dark Lord Sauron	n/a	3	711	0	0	1	1
217	2009	5	11	G.I. Joe: Rise of Cobra	2009	Adventure/Action/Military	Stephen Sommers	UIP	20.10	150.20	weapons dealers	n/a	18	623	0	0	1	1
218	2009	6	12	Night at the Museum: Battle of the Smithsonian	2009	Adventure/Comedy	Shawn Levy	Fox	17.78	177.24	n/a	n/a	14	1	0	0	1	0
219	2009	7	14	Terminator: Salvation	2009	Sci-Fi/Action	McG	Warner Bros	16.44	125.32	artificial intelligence	n/a	23	482	1	0	0	1
220	2009	8	19	Up	2009	Animation	Pete Docter, Bob Peterson	Disney	13.95	293.00	n/a	n/a	5	207	0	0	1	1
221	2009	9	22	X-Men Origins: Wolverine	2009	Sci-Fi/Action/Superhero	Gavin hod	Fox	11.79	179.88	Victor Creed	n/a	13	397	0	0	1	1
222	2009	10	25	Dragonball: Evolution	2009	Fantasy	James Wong	Fox	9.51	9.36	demon Piccolo	James Wong, Chow Yun Fat	144	282	0	1	0	1
223	2009	11	27	Star Trek	2009	Sci-Fi	J.J. Abrams	UIP	8.58	257.73	Nero	n/a	7	504	0	0	1	1
224	2009	12	29	Valkyrie	2008	Drama/War	Bryan Singer	United Artists	8.38	83.08	Nazis	n/a	35	162	0	0	0	1
225	2009	13	32	This is It	2009	Musical	Kenny Ortega	Columbia Tristar	7.08	72.09	n/a	n/a	46	125	0	0	0	1
226	2009	14	33	Astro Boy	2009	Animation	David Bowers	Summit	6.66	19.55	n/a	n/a	111	17	0	0	0	0
227	2009	15	36	Madagascar: Escape 2 Africa	2008	Animation	Eric Darnell, Tom McGrath	DreamWorks	4.97	180.01	n/a	n/a	8	206	0	0	1	1
228	2009	16	37	Monsters vs. Aliens	2009	Animation	Rob Letterman, Conrad Vernon	DreamWorks	4.71	198.35	aliens	n/a	11	266	0	0	1	1
229	2009	17	38	Knowing	2009	Drama/Sci-Fi/Disaster	Alex Proyas	Summit	4.66	79.96	apocalypse	n/a	39	180	1	0	0	1
230	2009	18	39	Fast & Furious	2009	Action/Adventure	Justin Lin	UIP	4.43	155.06	high-profile criminal	Justin Lin	17	509	0	1	1	1
231	2009	19	40	The Taking of Pelham 123	2009	Drama/Suspense	Tony Scott	Columbia Tristar	4.42	65.45	former Wall Street high roller	n/a	51	46	0	0	0	0
232	2009	20	44	G-Force	2009	Animation	Hoyt Yeatman Jr.	Disney	3.89	119.44	evil billionaire	n/a	36	n/a	0	0	0	0
233	2009	21	60	State of Play	2009	Drama/Suspense	Kevin Macdonald	UIP	2.44	37.02	US Department of Defense obscure business	n/a	79	38	1	0	0	0

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234	2009	22	61	Australia	2008	Romance/ War	Baz Luhrmann	Fox	2.41	49.55	English cattle barons, Japanese forces	n/a	58	633	0	0	0	1
235	2009	23	67	District 9	2009	Sci-Fi/ Action	Neill Blomkamp	Columbia Tristar	1.86	115.65	Nigerians	n/a	27	377	0	0	0	1
236	2009	24	71	Twilight	2008	Romance/ Suspense	Catherine Hardwicke	Summit	1.69	192.77	n/a	n/a	7	127	0	0	1	1
237	2009	25	84	Bridge to Terabithia	2007	Fantasy/ Drama	Gabor Csupo	Disney	0.92	82.27	n/a	n/a	34	192	0	0	0	1
238	2010	1	1	Avatar	2009	Sci-Fi/ Adventure	James Cameron	Fox	203.77	760.51	Marines Colonel Miles Quaritch	n/a	1	1850	1	0	1	1
239	2010	2	5	Inception	2010	Sci-Fi/ Suspense	Christopher Nolan	Warner Bros	70.42	292.58	heir to a business empire	n/a	6	266	0	0	1	1
240	2010	3	7	Harry Potter and the Deathly Hallows: Part 1	2010	Children's/ Fantasy/ Magic	David Yates	Warner Bros	35.04	295.98	Lord Voldemort	n/a	5	889	0	0	1	1
241	2010	4	8	Alice in Wonderland	2010	Fantasy/ Adventure	Tim Burton	Disney	34.61	334.19	Red Queen	n/a	2	753	0	0	1	1
242	2010	5	10	The Expendables	2010	Adventure/ Action	Sylvester Stallone	Lionsgate	32.01	103.07	ruthless ex-CIA officer	Jet Li	28	179	1	1	0	1
243	2010	6	12	Iron Man 2	2010	Adventure/ Action/ Superhero	Jon Favreau	UIP	26.30	312.43	Russian ex-convict	n/a	3	640	0	0	1	1
244	2010	7	13	Clash of the Titans	2010	Adventure/ Action/ Fantasy	Louis Leterrier	Warner Bros	26.19	163.21	Hades, Medusa	n/a	14	9	0	0	1	0

245	2010	8	14	Prince of Persia: The Sands of Time	2010	Adventure/Action/Fantasy	Mike Newell	Disney	25.23	90.76	villanous lord	n/a	37	758	0	0	0	1
246	2010	9	17	Resident Evil: Afterlife	2010	Action/Adventure/Horror	Paul W. S. Anderson	Columbia Tristar	22.57	60.13	Virus T	n/a	55	191	0	0	0	1
247	2010	10	26	Toy Story 3	2010	Animation	Lee Unkrich	Disney	17.07	415.00	n/a	n/a	1	93	0	0	1	0
248	2010	11	28	Knight and Day	2010	Romance/Action	James Mangold	Fox	14.09	76.42	rogue government agent	n/a	45	415	1	0	0	1
249	2010	12	30	Shrek Forever After	2010	Animation	Mike Mitchell	DreamWorks	13.73	238.74	Rumpelstiltskin	n/a	8	225	0	0	1	1
250	2010	13	31	How to Train Your Dragon	2010	Animation	Dean Dublois, Chris Sanders	DreamWorks	13.36	217.58	n/a	n/a	9	230	0	0	1	1
251	2010	14	32	Sherlock Holmes	2009	Mystery/Adventure/Action	Guy Ritchie	Warner Bros	11.89	209.03	Lord Blackwood	n/a	10	244	0	0	1	1
252	2010	15	33	Unstoppable	2010	Drama/Action	Tony Scott	Fox	10.66	81.56	head of railroad company	n/a	41	75	0	0	0	0
253	2010	16	35	The Spy Next Door	2010	Comedy/Action	Brian Levant	Lionsgate	10.18	24.31	Russian villains	Jackie Chan, martial arts	107	61	0	1	0	0
254	2010	17	37	The Sorcerer's Apprentice	2010	Adventure/Fantasy	Jon Turteltaub	Disney	9.53	63.15	malevolent wizard	n/a	50	533	0	0	0	1
255	2010	18	44	Wall Street: Money Never Sleeps	2010	Drama	Oliver Stone	Fox	7.92	52.47	banking rivals	n/a	64	42	0	0	0	0
256	2010	19	47	The Karate Kid	2010	Action/Drama	Harald Zwart	Columbia Tristar	7.30	176.59	classmate	Jackie Chan, martial arts, set in China	11	50	0	1	1	0
257	2010	20	49	Robin Hood	2010	Action/Adventure	Ridley Scott	UIP	6.93	105.27	Sir Godfrey	n/a	26	248	0	0	0	1
258	2010	21	54	Legend of the Guardians: The Owls of Ga'Hoole	2010	Animation	Zack Snyder	Warner Bros	4.91	55.67	evil Pure Ones	n/a	61	254	0	0	0	1
259	2010	22	56	The Last Airbender	2010	Fantasy/Adventure	M. Night Shyamalan	UIP	4.63	131.77	fantastic elements	n/a	19	396	0	0	1	1
260	2010	23	57	Percy Jackson & The Olympians: The Lightning Thief	2010	Fantasy/Adventure	Chris Columbus	Fox	4.52	88.77	gods	n/a	39	494	0	0	0	1
261	2010	24	84	Game	2009	Drama/Suspense	Mark Neveidine, Brian Taylor	Lionsgate	1.76	20.53	reclusive millionaire	n/a	109	135	0	0	0	1

1. UNIT NUMBER	262	2. RELEASE YEAR	2010	3. SAMPLE NUMBER	25	4. CHINA BOX OFFICE POSITION	90	5. FILM TITLE	Alvin and the Chipmunks: The Squeakquel	6. YEAR	2009	7. GENRE/sub-genre Source: American Film Institute, IMDb.com)	Animation	8. DIRECTOR	Betty Thomas	9. DISTRIBUTOR	Fox	10. CHINA YEARLY BOX OFFICE IN MILLION US\$	1.49	11. US YEARLY BOX OFFICE IN MILLION US\$	219.61	12. (A) VILLAINS	n/a	13. (B) CHINESE CAST OR CREW/THEME	n/a	14. (C) YEARLY POSITION IN U.S. BOX OFFICE	9	15. (D) VISUAL FX CREW	360	A	0	0	12	17,92	B	0	12	11,83	C	1	52	48,47	D	1	76	63,74	

* n/a denotes information not available or not relevant