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Feature

In Full Bloom: The Development of Contemporary Chinese Animation (2)

Fung Yuk-sung

Cont'd from *Newsletter Issue 68* for 1947-1976

Liberation and Creativity (1977–1989)

The demise of the Gang of Four in the autumn of 1976 marked the end of the Cultural Revolution and ten years of turbulence in the country.

After 1977, China implemented policies to ‘restore order after chaos,’ and also to reform and open the doors to international communication and exchange. Te Wei returned to his position as the head of the Shanghai Animation Film Studio, and Chinese animators welcomed a period of liberation, creativity and freedom of ideas.

A Night in an Art Gallery, completed in 1978 and directed by A Da and others, is a fable that hints heavily at real-life events. It uses a visual style similar to that of a comic book to satirise the oppressive tyranny of the Gang of Four. It is a work that closely reflects the spirit of its times and how the people felt about the ten violent years that had just passed. *A Night in an Art Gallery* signified the end of a dark period and the beginning of a cultural renaissance.

In 1979, China released its first full-length colour animation in widescreen format – *Nezha Conquers the Dragon King*. Directed by Wang Shuchen, it was deemed to be one of the Shanghai Animation Film Studio’s most important projects, and was intended to celebrate the 30th birthday of the People’s Republic of China. The visual style of *Nezha* is vivid and majestic, a return to the great traditions of Chinese animation. Indeed, the film marks an important milestone in the revival of the ‘national’ style of Chinese animation in the post-Cultural Revolution period.

In 1980, A Da directed *Three Monks*. An original and inventive fable, it was the product of a period of creative explosion at the animation studio, with ideas running freely and everyone contributing their best. Artistically, *Three Monks* broke new ground and its bold experiments in style inspired many Chinese animators for years to come. It was highly popular with audiences and received many accolades.

Jin Xi and Qu Jianfang directed the puppet film *Effendi* (1979), based on the legendary figure of the wise and witty Nasreddin in Uyghur folklore. The work is a significant achievement in the art of puppetry and film.

Secrets of the Heavenly Book (1983), directed by Wang Shuchen and Qian Yunda, was the third ever full-length feature in Chinese animation. With strong, memorable characters and a funny, simple and fast-moving narrative, the animation furnishes the

traditional Chinese visual style with a touch of modernity. It was yet another landmark in the development of Chinese animation in an exciting new period of creative innovation.

During this time, Te Wei, despite his advanced years, produced two important works, which is testament to the longevity of his career and his creative powers. The two works were *Monkey King Conquers the Demon* (1984), a full-length animation, and *Feelings of Mountains and Waters*, a water-and-ink production. They are both historically important works, for the perfect way in which traditional and modern aesthetic sensibilities are melded together, and also for Te Wei's tireless efforts to push and redefine the boundaries of animation as an art.

This was also around the time when Shanghai Animation Film Studio started exploring and creating serial animations. Dai Tielang's *Inspector Black Cat* (animation), Hu Jinqing's *Calabash Brothers* (paper cut-outs) and *Capturing Demons* (puppet) are all vivid, energetic works that are a part of an entire generation's collective memory.

After 1984, Te Wei refocused his energies in the role of consultant at Shanghai Animation Film Studio, and his successors as the head of the studio included Yan Dingxian, Wang Borong, Chang Guangxi and Jin Guoping. During the special period before and after 1977, the film studio organised two training courses to tackle the shortage of new talent. It also collaborated with the Hua Shan Fine Arts College of Shanghai to conduct specialist classes on animation. Many graduates of these training courses moved on to distinguished careers in the field, including Jin Guoping, who headed Shanghai Animation Film Studio for ten years; animation director Wang Jiashi; Gong Jianying, Secretary-General of the China Animation Association; and other immensely talented animators such as Chen Mingming, Li Xiao, Xu Zhou and Ye Ge.

The period also saw the formation of the China Animation Association in Shanghai. The best Chinese animators had the opportunity to travel abroad and exchange experiences with professionals in countries like Japan, USA and France. In 1988, the first Shanghai International Animation Festival was held, attracting animators from all over the world. Thus, the world was introduced to the unique national style of Chinese animation.

In 1987, Shanghai Animation Film Studio celebrated its 30th anniversary by visiting Hong Kong and organising the Chinese Animation Film Retrospective. Te Wei and Wan Laiming returned to where they had worked and lived before, and met friends both old and new. Hong Kong audiences were deeply impressed by the achievements of the Chinese animation industry.

With China opening up to the international community, many members of Shanghai Animation Film Studio who had returned to China from abroad left the

country once again. Some left in the 1960s, such as Cheung Kan (Hong Kong), Zheng Shaoru and Chen Yuguang (Malaysia). Others moved to Hong Kong in the 1970s and 80s, like Xu Lianhua, Tu Jia, Wu Qiang and I. Ma Guoliang, Lei Yu, Weng Baoqiang, Huang Yi, Qin Baoyi and Zhang Xiaoqi left for the United States, and Zhu Kanglin for Australia. Huang Wei and Chen Feng resettled themselves in Japan, and Fu Shishen, animator at the Beijing Science and Educational Film Studio, went to Hong Kong as well. Most of them continued their careers in animation overseas, and some returned to China to contribute their services again. This meant that Chinese animators had more opportunity for cultural exchange and for gaining a wide variety of experiences.

The Chinese animation industry underwent great changes during this period due to developments in technology, rise of new talents and also the general political climate of reform. Yet even greater challenges lied ahead.

Waves of Change (1990–1999)

Much has changed in Chinese society since the government implemented major economic reforms. There was a sharp increase in demand for Chinese animations, and the industry also faced stiff competition from overseas ever since China opened its markets. For these reasons, the film department of the State Administration of Radio, Film and Television (SARFT) held a national conference in 1990, with 23 production units in attendance. It was decided that the industry would unite its efforts, focus on developing animated series, and ensure that Chinese full-length animations would continue to flourish. These three points formed the basis of the development of Chinese animation in the 1990s.

Shanghai Animation Film Studio began creating animated series in 1979. In 1984, they made *An Orphan in the Streets*, adapted from the eponymous comic book classic by Zhang Leping, which was a forerunner in Chinese animated series. Other influential titles include *Calabash Brothers* (directed by Hu Jinqing), *Schunck and Betta*, *Magic Square Building*, *The Strange Mongolian Horse* and the puppet series *Flowers in the Mirror* (screenplay by Wang Dawei and directed by Hu Zhaohong).

The studio also made a variety of animated shorts in the 1990s. Ling Shu, a famous animation screenwriter whose career thrived after the reforms, directed the puppet film *Mei Jianchi* in 1991. One year later, Yan Shanchun, a director with a distinct artistic style, made *Desert Wind*.

From the 1980s to 90s, different film organisations from all over the country started producing animated shorts as well. For example, Beijing Science and Educational Film Studio made *The Flower with Seven Colours* (directed by Cao Xiaohui) and *Square-faced Grandpa and Circular-faced Grandma* (directed by Jia

Fou). CCTV also started making their own animations, such as *Hou Yi Shot Down Nine Suns* (directed by Ou Xiao, *et al*) and *Ha Ha Flowers in the Mirror* (directed by Cai Zhijun).

From 1995 to 1996, Shanghai Animation Film Studio completed *Little Heroes*, a 101-episode animated saga jointly directed by Yan Dingxian, Lin Wenxiao, Chang Guangxi, Wang Genfa, me and others. The series received a letter of commendation from Jiang Zemin, then President of the country.

China Animation Association, first founded by Shanghai Animation Film Studio in the 1980s, held annual meetings from 1996 onwards to discuss the industry's future development. In 1997, during a time of great change and reform for China at large, Shanghai Animation Film Studio celebrated its 40th anniversary. The President of International Animated Film Association wrote to congratulate the studio on this happy occasion.

Shanghai Animation Film Studio continued to experiment and innovate. In 1999, it made the full-length feature *The Lotus Lamp* (screenplay by Wang Dawei and directed by Chang Guangxi). With the efforts of 300 staff, the production took four years to complete, and cost the studio 12 million RMB.

Many national companies in the 1980s and 90s started setting up animation departments of their own in order to expand their markets and to increase international exposure. For example, Shanghai Television established its own animation studio in 1983, and Shanghai Animation Film Studio combined forces with a Hong Kong company to form Yilimei Animation Corporation. Beijing Television also founded its own animation production centre, and China International Television Corporation inaugurated Beijing Glorious Animation Company. This allowed media organisations greater flexibility in expanding their market locally and to explore opportunities for international collaborations.

The economic reforms of the 1980s and 90s ushered in a wave of foreign animations. *Ultraman*, *Ikkyu the Little Monk*, *Chibi Maruko-chan*, *Doraemon* from Japan, *Donald Duck*, *Mickey Mouse*, *Tom and Jerry* from Europe and the United States took TV audiences by storm across the nation. Privately-owned enterprises began to set up joint ventures with foreign companies, hailing a new period in the development of Chinese animation. For example, in 1986, Shanghai Animation Film Studio, Pearl River Film Studio and Shih Tai Arts Centre (Hong Kong) Ltd came together to form the Guangzhou Shidai Animation Company. Hong Kong's Television Broadcasts Limited also established Jade Animation in Shenzhen in 1985, and the Hong Kong-funded Hangzhou Animation Company was founded in 1987. A year later, Pacific Rim Animation Limited (Shenzhen) was established with the support of American investors, and similarly, the Taiwanese helped create the Chisheng Art

Company (Zhuhai) in 1989. Also launched in 1988 was the first privately-owned animation company in China: Dalian Effendi International Animation Company. In 1991, Hong Kong investors set up a number of animation companies in Shenzhen, including Colorland Animation Productions Ltd and Animation Services (Hong Kong) Limited.

During this period, the aforesaid enterprises undertook a major part of the outsourced post-production work for foreign animations. These included American animations such as *Donald Duck*, *Tarzan*, *101 Dalmatians*, *Batman* and *Superman*, Japanese titles such as *Naruto*, *B-Daman* and *Sakura Wars*, and the European *Dogtanian and the Three Musketeers*, among many other TV series and theatrical films.

Such foreign companies recruited many talented animators from China. Chinese animators thus gained exposure to more sophisticated systems of production and training. Objectively speaking, the experience of working with these foreign companies opened up a gateway for Chinese animation to the global scene. It also helped lay a firm foundation for privately-owned animation companies in China to thrive and expand.

In the six and a half years from 1985 to 1991, 18 foreign-owned companies have set up shop in mainland China. Together, they have employed more than 2,400 workers and produced more than 20 episodes of animated content per month. Recently, it was announced that the Shanghai Animation Film Studio would move out from its premises at 618 Wanhanguo Road, which has been its home for 65 years. This change seems to hint at larger historical forces at work.

Let a Hundred Flowers Bloom (2000–2014)

The Chinese animation industry flourished as it stepped into the 21st century. A variety of animation companies sprouted up and production output increased exponentially. The industry, more than ever before, was in full bloom.

Due to the promising growth of Chinese animations in recent years, as well as the challenges posed by both internal and external factors, the Central Committee of the CCP, relevant departments of the State Council, and the SARFT began to take greater interest in the industry. Around the year 2004, the state started issuing more policy directives and guideline documents, such as ‘Further steps to strengthening and improving moral education among juvenile audiences: various suggestions from the Central Committee and the State Council’ (2003) and ‘Various suggestions on China’s animation industry’ (2004). These documents have become essential guiding principles on the future development of the industry.

According to statistics from the SARFT in 2004, the potential juvenile market

for animations in China is a staggering 367 million. The animation industry is predicted to be worth 1% of the national GDP, meaning that it is estimated to be worth 100 billion RMB. Apart from traditional channels of distribution, animation products will be able to be played on smartphones, tablet computers, and Internet, mobile and public TV, and be disseminated in mp4 formats. The market potential is immeasurable. The SARFT thus introduced a string of measures to support the Chinese animation industry, such as requiring TV stations to broadcast Chinese productions (i.e. no foreign works) during primetime slots for animations.

With such great support from the state, many creative and animation hubs were established all over the country in conjunction with many initiatives to further develop the industry. A reward system was set up so that every minute of Chinese animation content broadcast at a provincial TV station was worth 1,000 RMB, and every minute at a national TV channel was worth 2,000 RMB. Apart from some of the more remote regions, almost all provinces and cities have held animation festivals, trade fairs, exhibitions, as well as different industrial conferences and discussion forums.

One of the most representative of such events is the China International Cartoon & Animation Festival held annually at Hangzhou, as it enters its tenth year in 2014. The festival is an opportunity for organisations from all over the country and studios from China and abroad to get together and share experiences and insights. It is also the occasion where awards (including the prestigious Golden Monkey Award) are deliberated and presented.

The number of animation companies and productions in China has risen quickly and significantly with state support. In 2006, there was a total of 5,473 companies involved in animation production in China, and in 2013, this number has increased to a staggering 16,000.

In the 11 years between 1993 and 2003, 46,000 minutes of animation content were produced across the nation. In 2005, 42,700 minutes were produced. In 2009, 275 animation films were released in China, i.e. 138,749 minutes. In 2011, the figures were 260,000 minutes and by 2013, they rose once again to 465 films and a total of 327,955 minutes.

Complementing these impressive figures were great developments in the artistry, stylistic variety, technological advancement and market operations of the Chinese animation industry.

A number of privately-owned enterprises were especially successful in the new millennium. Sunchime Cartoon (Hunan) produced *3,000 Whys of Blue Cat* (directed by Wang Hong), which had a viewership of 80 million and was broadcast simultaneously by 1,020 TV channels. Jiang Toon Animation (Jiangsu) created the *Heaven Pig* series in 2005, which received the Best Television Film Award and the

23rd Outstanding Full-length Animated Feature Award. Zhejiang Zhongnan Animation Video Co Ltd made *Magic Eye* and *Magic Wonderland*, both large-scale TV series. Creative Power Entertaining of Guangdong produced the *Pleasant Goat and Big Big Wolf* series (directed by Huang Weiming), which was presented the Outstanding Animation Award by the SARFT. The series was a hit across the country and *Pleasant Goat* has become one of the most recognisable cartoon characters and brands in China.

Beijing Qixinran Entertainment produced *Happy Stuff* (directed by Wang Yunfei and Zhu Hong) in 2005, which received the Golden Dragon for Best Animated Series.

JMBEAR (directed by Zhang Jingyuan), an ongoing series which started in 2009, is the flagship programme of Hangzhou Dongfang Guolong TV and Film Animation. It exemplifies the company's insistence on quality, and has been certified as an Outstanding Animation by the SARFT.

Other influential works include *Zhang Ga the Soldier Boy* (directed by Sun Lijun, produced by Beijing Youth Film Studio), and *A Prodigy in the Hua Mountain* (directed by Hu Zhaohong, produced by Shanghai Animation Film Studio). Another representative piece created by the young talents at the Shanghai Animation Film Studio was its sixth full-length feature, *Warrior*. It was selected by the SARFT as a dedication in honour of the party during the 17th National Congress of the CCP. In 2007, Hangzhou StarQ Technology commissioned Sun Leping to direct *The Legend of Qin*, which was the first 3-D animated series in China. Beijing Glorious Animation partnered with Japan's Future Planet to make the animated series *Romance of Three Kingdoms* (with Wang Dawei as Chief Screenwriter and Zhu Min as Chief Director). Other significant animated works include *The Dreams of Jinsha* (produced by Hangzhou Shengshi Longtu Company), the Beijing Film Academy's *Legend of a Rabbit*, and *Happy Station*, produced by CCTV.

Due to enthusiastic support from the state, the 21st century also saw the emergence of several important hubs of the Chinese animation industry in the Pearl River Delta (notably Guangzhou and Shenzhen), the Huabei area (Beijing, Tianjin and Hebei), the northeast area (Shenyang, Dalian and Heilongjiang), the southwest area (Chengdu, Chongqing and Kunming), in addition to Changsha and Wuhan.

Another important development in recent years is the commercialisation and proliferation of tie-in products. The most obvious and successful example would be the *Pleasant Goat* franchise.

Foreign companies have also discovered the huge market potential in China, and have been testing the waters through different ventures and projects. For example, DreamWorks of the United States has expanded its business in Shanghai and has launched a variety of large-scale ventures.

To date, four satellite channels have been set up nationally, which are devoted exclusively to broadcasting cartoons and animations: Kaku, Toonmax, Aniworld and Jiajia. With the advent of the digital age, digital content is more diversified than ever. This means that the Chinese animation industry has great scope for artistic and business development.

The growth of the industry also means a great demand for talented animators. Education and training has therefore become one of the most important areas for the industry in the 21st century.

According to statistics from 2003, apart from established institutions such as the Beijing Film Academy (which has been running animation courses for 50 to 60 years), there are a total of 93 tertiary schools offering specialist courses in China. In 2005, the number of tertiary institutions offering courses in animation-related fields reached 1,477, accepting over 187,000 students, with a total number of 466,000 staff and students in these institutions. There is an estimated 500,000 tertiary students currently studying animation production in China, not taking into account students in non-tertiary educational organisations or schools. Animation education has become a big business in China, and from these numbers, one can confidently claim that the country is without doubt a force to be reckoned with in the international animation industry.

Conclusion

Chinese animation has truly blossomed over the last few decades. The variety and excellence of works produced have won over audiences across the nation and captured their imagination. However, much as we should feel proud of what we have achieved, we should also reflect on areas for improvement.

First of all, the most important issue facing Chinese animators is that of quality. Out of the 300,000 minutes worth of content produced annually, there must be a significant number of works that are produced in a hasty, slapdash manner. Therefore, it is crucial to insist on core values of professionalism, and to constantly seek to improve on the quality of domestic animations.

Secondly, we should study our peers abroad, whose advanced structures of commercial distribution and promotion are worth learning from. Foreign companies have well-developed systems of producing tie-ins to promote their works and to help with the financial sustainability of the firm. This could be an opportunity to review or to depart from past policies of relying on state support.

Indeed, the current generation of Chinese animators has big responsibilities to carry, in their quest to forge an animation empire worthy of the hopes and legacies of their predecessors. (Translated by Rachel Ng)

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Notes on the Connections between Hong Kong and Mainland Animators

Fung Yuk-sung

- Te Wei, pioneer of Chinese animation and revolutionary comic artist, came to Hong Kong twice before the founding of the People's Republic, in 1941 and 1947. He was involved in spreading the revolutionary message through publishing comics and anthologies. In June 1949, he returned to the mainland to attend the National Conference of Literary and Art Workers. In the autumn of that year, he was asked to set up and build new foundations for China's animation film industry in the northeast.
- The Wan Brothers (Laiming and Guchan), two of the earliest pioneers of Chinese animation, came to Hong Kong in early 1949, with the hopes of continuing their animation careers here. They were hired by the animation department at Yung Hwa Motion Picture Industries Ltd. One of their colleagues in the same department was King Hu, who would become an internationally-renowned director later in the 1970s.
- Impressed by the thriving development of the animation industry in Shanghai, the Wan Brothers accepted Te Wei's invitation to work at the Shanghai Animation Film Studio in 1955 and 1956.
- Ma Guoliang, editor-in-chief of *The Young Companion*, worked in Hong Kong at the end of the 1940s. In 1952, he was branded as a leftist by the British colonial government, and was deported back to mainland China. He joined the Shanghai Animation Film Studio as a screenwriter, before moving back to Hong Kong in 1982. He later emigrated to the United States.
- Lei Yu, renowned Hong Kong watercolour painter and founder of the Hong Kong Arts Academy in 1950, started working for the Shanghai Animation Film Studio as set designer in 1952. He returned to Hong Kong briefly to visit his relatives in 1981, and subsequently emigrated to the States.
- In 1949, a young student from Hong Kong named Cheung Kan (alias Cheung Shi-man) arrived in Guangzhou to study at Huanan Arts College. He was assigned to work at the Shanghai Animation Film Studio in 1957, and returned to settle and live in Hong Kong in 1962. He was animator at the education department of Rediffusion Television before working as graphic designer for the

Independent Commission Against Corruption (ICAC), where he remained until the age of retirement.

- In 1962, Te Wei presented an exhibition of the works of the Shanghai Animation Film Studio at the Hong Kong City Hall. The event was received enthusiastically by the Hong Kong public.
- In 1978, Fung Yuk-sung and Xu Lianhua, designers at the Shanghai Animation Film Studio, received permission from the state to move to Hong Kong. In the early 1980s, they were joined by colleagues Tu Jia, Wu Qiang and Hu Yongkai. Fung and Tu were involved in the start-up of Hong Kong Animation Limited, and Wu Qiang was employed by the animation department at Radio Television Hong Kong (RTHK), where he worked till the end of his career. Hu became a professional artist. Fu Shishen, who hailed from Beijing Science and Educational Film Studio, also worked at RTHK after moving to Hong Kong.
- In 1984, Fung Yuk-sung followed King Hu to join Wang Film Productions Co Ltd and participate in the filming of *Zhang Yu Boils the Sea*. Fung was later employed as a director at the planning department and head of the production studio. Another Wang Film Productions alumnus was Tu Jia, who later settled in Taiwan and became a novelist.
- In 1985, China's first foreign-invested animation company, Jade Animation, was established. It was funded solely by Television Broadcasts Limited (TVB), Hong Kong. One of the company's earliest productions was *Professor Panda Says*. However, Jade Animation later shifted its focus to mainly dealing with post-production work of foreign cartoons and animations.
- Guangzhou Shidai Animation Company was formed in February 1986, co-funded by Shanghai Animation Film Studio, Pearl River Film Studio and Shih Tai Arts Centre (Hong Kong) Ltd. It was the first co-venture between the mainland and foreign companies. Sun Changcheng, General Manager of Pearl River, was appointed Chairperson, and Leung Kwok-hing (Tina Ti), Chairperson of the Board at Shih Tai, was made Vice-Chairperson and General Manager. Shih Tai aimed to establish itself as a Chinese animation brand, and produced many episodes of *The Story of Youyou the Panda*.
- In celebration of the 30th anniversary of Shanghai Animation Film Studio, Te

Wei brought Wan Laiming and others to Hong Kong to attend the second Shanghai Animation exhibition in 1987. There Wan was reunited with King Hu whom he had not seen for 30 years.

- Hong Kong animators Neco Lo, Ching Kwan-kit, Kwan Pak-suen and Kwan Yuen-cheong participated in the Shanghai International Animation Festival in 1988, where they engaged in fruitful professional exchanges with Shanghai animators.
- Pacific Rim Animation Limited, funded by American investors, was established in Shenzhen in 1988. Its General Manager was Steven Ching from Hong Kong, who hired animators from Shanghai and Hong Kong. He helped the company develop at a rapid pace, with over 400 members of staff and producing up to four episodes (or 80 minutes) of content per month.
- On 8 August 1988, a Hong Kong toy company owner, Koo Siu-kwan, cooperated with Hangzhou Publishing Group to establish the Hangzhou Animation Company. Cheng Zhu, son of Cheng Shifa the famed painter, was engaged as General Manager. The company began training local animators, an important development for Hangzhou as a major hub for Chinese animation.
- Fung Yuk-sung represented Wang Film Production Co Ltd in May 1989 to found the Chisheng Art Company (Zhuhai). Fung acted in the capacity of a Hong Kong investor, and Chisheng was the first sole proprietorship to be established in the Zhuhai Special Economic Zone. The company hired many talented animators, and engaged some of the most experienced and well-respected names in the industry – Te Wei, Qian Yunda and Ma Kexuan – as consultants and in other important positions. Its plan was to create in-house animated works in the tradition of Chinese animations, and a number of productions, such as *In Quest of Magic* and *Golden Dream*, were released. However, the company later decided to adjust its business strategies and Fung was transferred back to Taiwan. Chisheng moved to Suzhou two years later, and refocused its efforts mainly on post-production work for foreign animations.
- In the 1990s, after the closure of Pacific Rim Animation Limited, Steven Ching opened his own company: Animation Services (Hong Kong) Limited in Nanjing. The company mainly concentrated on post-production work and was quite successful for a period of time. A branch company was even opened in the

Yangtze River Delta. Several years ago, however, the company ran into management problems and is now a far cry from its glory days.

- Shek Siu-ming, who used to work for TVB, left Jade Animation (which he helped found) in 1991 to create another Hong Kong-invested animation company based in Shenzhen: Colorland Animation Productions Ltd. It provides post-production services for foreign animations.
- In 2003, property developer Wu Jianrong and Ting Yuen-tai, General Manager of Seasonal Film Corporation, joined forces to found the Zhejiang Zhongnan Animation Video Co Ltd. Yim Kai-yan from Hong Kong, who had studied animation design in Japan, was hired as a director upon returning to his hometown, a position he still holds. Zhongnan is now one of the biggest and most successful animation companies in Hangzhou. Ting Yuen-tai has since moved to Changzhou to start another company of his own.
- Due to strong state support since 2004, Chinese animation has been thriving, with creative hubs being established all over the country. There have also been numerous trade expos and exhibitions, as well as countless foreign and Hong Kong/Taiwanese-invested ventures. One of the most significant developments has been the appointment of Tony Wong Yuk-long of Jade Dynasty Group as an expert consultant for Hangzhou's National Comic and Animation Base, where the animated film about traditional tales of Hangzhou, *West Lake Stories*, was produced. Other well-known works include *Storm Rider – Clash of Evils* (2008) and *CJ7 the Cartoon* (2010), both co-productions between China and Hong Kong.

(Translated by Rachel Ng)