



**French-Chinese
Coproductio
Workshop**

Cannes
16 May 2014



Selected Projects

The selection committee
Xavier Castano, Philippe Muyl, Jean-Paul Salomé
Session of 11 April 2014



INSTITUT
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uniFrance *films*



p.1

The train from 1910

Wang Zhi

p.3

Le train qui va lentement

Liu Bingjian

p.5

Encres de Chine

Pan Nalin

p.7

Piercing 2

Liu Jian

p.9

Back to the North

Liu Hao

p.11

Hunting Dog

Zhao Ye

p.13

Lotus Position

Liu Shu

p.15

A Dream in Summer

Lu Fu

The Train from 1910



Meng Jiazong

Genre

Fiction

Format

HD

Estimated Duration

100 min

Budget

€ 5.000.000

Financing

France 40 % – Chine 60 %

Producer

Meng Jiazong

+86 1360 883 1157 / hhwlmjz@163.com

Director

Wang Zhi

+86 1351 101 0210 / 13511010210@163.com

Motivation for taking part in the workshop

The movie *The Train From 1910* is a movie about the early history of France and China and a perfect project for China-France coproduction. We are looking for reputable French partners, talents and investment to participate in this project.

Director's Statement

The Yunnan-Vietnam Railway is a milestone in the history of the relationship between France and China. French people and their culture started to penetrate Yunnan since the construction of the Railway in early 20th century.

The main theme of the film is love. The film is going to tell a love story between a French lady and a Chinese man during the construction of the Yunnan-Vietnam Railway. The audience will be touched by the love of two people without any common background struggling against a lot of internal and external resistance. It will give us the enlightenment that love is beyond races, nations, cultures and is eternal.

Another theme of the film is culture. The strong culture collision between the two characters in the past and the respect for the culture of each other after they fall in love

shows the power of love and tolerance. When people start to respect and learn each other's culture, the world will live peacefully and in harmony.

The movie will show glorious, beautiful and exotic landscape and culture of Yunnan, the province in Southwest China and at the border of Vietnam. The producer, Meng Jiazong has done three movies about the region and won several awards worldwide. The China team is looking for a strong French partner to make the project a successful international movie.

Synopsis

After a broken relationship in Paris, Bohr, a French woman, arrived in Yunnan to work as chief railway engineer for the construction of the Yunnan-Vietnam Railway in early 20th century. A local leader was injured during conflicts between French troops and local Chinese villagers. Yang Tianci, the son of the local leader and a businessman managing a horse caravan, rushed back from Vietnam to take his revenge.

Bohr was injured during the chaos and thought Tianci a barbarian. However, Tianci was educated and able to communicate with Bohr. Tension was created between the French lady and Chinese young man. To free up Tianci's friend arrested by the Chinese government, he agreed to help the French to ship construction materials for the railway by his horse caravan. Because the railway will kill the traditional shipping business, it encountered strong opposition from his family.

Bohr and Tianci started to know each other when working together. After Tianci saved her life in the jungle, Bohr fell in love with Tianci. Despite the opposition from the French and an arranged marriage by Tianci's family, they love each other.

Many Chinese workers died during the construction. Brave Tianci inspired Bohr to design an inverted V bridge to solve the engineering problem. When Bohr came back to France for the bridge component, Tianci was missing after he was arrested by the French and the Chinese governments.

Finally, the railway was completed in 1910. Bohr and Tianci started to build the first private railway in China.

Filmography of the director

Wang Zhi, male, Director, His main film works include: *More than love*, *38 Rivers*, *The Perfect Plan* and *The Mystery of Shangri-la*.

Filmography of the producer

Meng Jiazong, is the vice chairman of Yunnan Film Association. He has won more than 50 awards at domestic and overseas festivals. He is the scriptwriter and producer of the following films: *Ruona was Seventeen*, *Huayao*, *Bride in Shangri-la* and *Red River*.

Le train qui va lentement



Liu Bingjian

Liu Ying

Genre

Fiction

Format

HD

Estimated Duration

100 min

Budget

€ 2.280.000

Financing

France 36 % – Chine 64 %

Producer

Liu Ying

+86 1352 290 2315 / liuying2006@free.fr

Director

Liu Bingjian

+86 1390 110 2059 / lbjbj4994@gmail.com

Motivation for taking part in the workshop

With my previous films, such as *Le Protégé de Madame Qing*, *Les Larmes de Madame Wang*, *Le Dos*, I obtained subventions from the Fonds Sud and other organizations, which allowed me to work successfully with French professionals. I would like a thorough collaboration with France in order to create a stronger film.

Director's Statement

The story of the film reflects many aspects of China today: the issue of the single child policy, the relative absence of parents, the way grandparents over-invest in their relationship with their grandchildren, school, pollution, etc. Despite the challenges they face, Chinese people fight for a better life. The journeys the young girl makes on the train take up an important part of the film. Trains are widely used in China, they form a complex universe. The young girl will make meaningful and decisive encounters on the train, which will change and strengthen her relationship with her mother. I wish to carry on with a naturalistic style in this film, but I will pay special attention to the dramatic structure of the story in order to create a stronger narrative.

The scenes on the train will demand great observation skills from the lead cameraman in order to capture the actors' gazes and expressions. The changes in the colors of the image will have to be very rich and accurate, since the train travels through China, from North to South. The actors will speak in their own dialect and play in a realistic way. The light will be natural and will respect the contrast between indoors and outdoors. The sound structure is very important in the film. It must make the geographical differences visible and outline the changes in space.

The shooting will take place as far as possible in a real setting and will involve as little special effect as possible.

Synopsis

The story begins in a city in Northern China, with a couple and their 16-year-old daughter. The woman is a seller in a slow-speed train between Harbin and Fuzhou. The journey takes two days and one night. Her husband is a crane operator and works at variable hours and places. They don't see each other very often and fight a lot. They are about to get a divorce.

Their daughter is having her teenage crisis. One day, the husband calls his wife while she is on the train. He tells her their daughter is losing her mind, and that she wants to commit suicide by throwing herself against a train. The couple is frightened. They take their daughter to the hospital. The doctor asks the couple to collaborate to help their daughter get better and get rid of her phobia. Her problems are caused by the parents' absence and their bad relationship. The couple decides to put off the divorce.

The teenage girl escapes from the hospital and goes home. She asks her mother to take her with her on the train. She wants to see the place where her mother found her. The father supports this idea. The mother takes her on the train. The girl is impressed by what she sees and experiences there. The mother works and takes care of her daughter. She telephones her husband to tell him about their daughter and, for once, the couple have a calm conversation. The young girl is feeling better, she wants to stay on train...

Filmography of the director

Le protégé de Mme Qing (1999)
Les larmes de Madame Wang (2001)
Les fleurs en plastique (2005)
The Back (Le dos) (2010)

Filmography of the producer

Mixiang (2008)

Encres de Chine



Liu Yan

Genre

Documentaire

Format

HD

Estimated Duration

90 min

Budget

€ 1.882.228

Financing

France 42 % - Chine 58 %

Producer

Liu Yan

+86 1330 133 1265 / yanliu999@gmail.com

Director

Pan Nalin

+33 6 03 13 36 37 / nalin.pan@gmail.com

Motivation for taking part in the workshop

Co-producing will allow two partners to bring their own experience to the project and to benefit from both the Chinese and the French market, which will offer an international perspective to the film. This documentary film deals with the mutual influences between western abstract art and oriental calligraphy, and co-producing it will be a meaningful way to pay a tribute to the cultural exchanges between our two countries.

Director's Statement

For me, Calligraphy is frozen poetry — the written beauty of feelings. While studying at a Design school in India, I first came in contact with Calligraphy. We had a Japanese teacher from Kyoto; and with the way he exposed Calligraphy to me, my mind was blown. As a filmmaker what interests me is not only to capture the art of writing but the art of living. And calligraphy is a way of life in China. Amazing characters should stretch our imagination to beauty and celebration of life; where we should laugh, feel deeply moved or simply enchanted. Transported by the energy and beauty of each brush stroke. As the life story of each of our characters unfolds, we will plunge into the history of this art and its future. What challenges are faced when keyboards and printers have invaded

the world? From one generation to another, this art is surviving and becoming more and more important. There will be no talking heads but real life encounters filled with feelings. The story of a serious master is juxtaposed with that of a mad artist, or a child's obsession with the magical ink. For me this film should be a feast to eyes, a celebration of life, a series of Haikus threaded together to make a wu-shu like action impact. Image, sound design and music would play a vital role in crafting this film. The pace and rhythm of the film will be inspired from the movement of calligraphers at work. Human, emotional story submerged in poetic beauty of ink and brush, a cinematic macro world highlighting inner turmoil and feelings. A story, a stroke, a shade; which we can't miss listening.

Synopsis

Chinese calligraphy is the source of Chinese art and philosophy. The beauty of its ideograms reveals the metaphysical principles of Chinese culture. Mount Taishan, where the first stele engraved with a work of calligraphy can be found, bears witness to the process of standardization of Chinese characters. From 200 BC to the 18th century, more than 1.800 engraved inscriptions express the eternal glory of the art of calligraphy. The Xi'an Stele Forest houses 2.300 steles engraved with the works of the greatest calligraphers in Chinese history. Here, the French poet Victor Segalen (1878-1919), himself a calligrapher, found his inspiration for his poetry work, *Stèles*.

Through western abstract art, writing takes up an artistic dimension inspired by calligraphy. Great artists from the 20th century, such as Matisse (1869-1954), Picasso (1881-1973), Joan Miro (1893-1983), started by approaching the calligraphic quality of drawing before creating their own artistic language. Some American artists, such as Marc Tobey (1890-1976) or Jackson Pollock (1912-1956), discovered that calligraphy was a means to express their emotions.

The discovery of western expressionism by oriental calligraphers inspired contemporary calligraphy. The process of renovating this traditional art condenses the search for a new oriental art.

Four great calligraphers – three Chinese and a French artist – will open their studios for our film. Through the fascinating work and life stories of each of these artists, the film will deal with themes such as the dilemma between tradition and renovation or the duality between oriental and western art. Calligraphy is a major art in China, and it shows its ability to be acknowledged as such in the world of art.

Filmography of the director

Pan Nalin was born in India. He directed several films in partnership with Canal+, the BBC, the Discovery Channel, France 3, etc. His feature films awarded him several prestigious nominations and prizes at festivals world-wide. His last films include *Faith Connections* (2013), *Echo of Eco* (2009), *Valley of Flowers* (2006)

Filmography of the producer

Liu Yan dedicates herself to projects which highlight the cultural exchanges between France and China. She currently works on a project of fiction film, *Mei Lin*, and *Encres de Chine*.

Piercing 2



Liu Jian

Genre

Animation

Format

HD

Estimated Duration

90 min

Budget

€ 1.000.000

Financing

Bourse d'aide au développement CNC – FPP 2012 (Taipei)

Producer

Stefanie Zhang

+86 1590 120 3818 / steviv0914@gmail.com

Director

Liu Jian

Motivation for taking part in the workshop

In 2012, when *Piercing 2* won the CNC cash prize at the Golden Horse Film Project Promotion, we believed that France would be an ideal co-production partner, especially in the aspects of animation talent and the international distribution.

Director's Statement

We often think about one question – what will the future hold for human beings? Set in the future, in the story of *Piercing 2*, the concept of “country” no longer exists, and instead, it is replaced by the idea of “city”. The cities are connected with one another by the super Internet while people are rendered to numbers and can be transported to any place via the Internet. Nevertheless, the relationships between people remain the same – lies, violence, plots and war continue to permeate the world. Under such circumstances, how will the nature of human beings unfold itself before our eyes? It does not matter whether it is in the past, the present or the future the human beings have always been planning our own demise. History keeps repeating itself, but human beings never get tired of living in the endless cycle. In *Piercing 1*, I tried to depict the reality of the society that I lived in. I was born in 1969, the years in which I was growing up coincided with the period when

China was undergoing incredibly dramatic changes in both material and spiritual terms. I myself and all the people around me were caught and distorted by the storm, but we were not even aware of it. The financial crisis in 2008 brought all these issues to the surface to some extent, and all of a sudden, we came to realize that we were closely connected to the outside world which we had once considered irrelevant to us. In other words, we had long ago become part of the world, but at the same time, there seemed to be something that made us so different. My attitude towards film and art is no different to what it is towards life; I have never been over-optimistic but I don't get pessimistic easily either. I think the viewers who have seen my films will come up with their own answers to the issues mentioned above. As for the future, my thoughts will be conveyed in *Piercing 2*.

Synopsis

The story is set in the future, and by that time the concept of the so-called “country” has not only ceased to exist but been replaced by “city”. Moreover, people are rendered to nothing more than numbers; the barcode implanted in the arms shows the city to which one belongs. The idea of transportation is no longer the same; as cities are connected by the super Internet, people can be transported anywhere through the Internet.

A series of murders are committed in Rong City. Today, most of the policemen are sent to ensure the security at the Victory Celebration. As a result, Sam and Smith are hired as temporary bodyguards to protect Juliet, the survivor of an attempted murder, and her family. Sam is, in fact, an avenger who smuggled himself into Rong City while Smith, a naive young man driven to despair, wants to leave his mother with his life insurance payout. Nevertheless, they have no idea that they are just two pawns meant to be sacrificed in Juliet’s plan. Since she was a little girl Juliet has been living with her alcoholic mother and violent stepfather. Her only wish is that she will never see the pair again. Juliet’s mother decides to keep herself numb since it is the only way for her not to feel the piercing pain.

The serial killer is a pervert whose mind was distorted by the verbal violence he suffered when he was very young. On the surface, he leads an ordinary life like most people. He has a stable job, but his heart which has been badly hurt prompts him to find a way to release his grievance. When the serial killer closes in on all the characters, the whole incident becomes more and more incredible. Revenge, lies, plots, violence and anger begin to merge. Tonight the pain of crime and punishment is about to pierce through the heart of everyone involved.

Filmography of the director

Piercing 2 is the sequel to *Piercing 1* (2009), which was Liu Jian’s first feature film.

Filmography of the producer

Prior to supporting *Piercing 2*, Stefanie Zhang has worked on *Kuiba* (2011), an anime production.

Back to the North



Liu Hao

Genre

Fiction

Format

HD

Estimated Duration

100 min

Budget

€ 600.000

Financing

France 50 % - Chine 50 %

Producer

Liu Hao

Director

Liu Hao

+86 1370 102 4854 / liuhaostudio@gmail.com

Motivation for taking part in the workshop

We are looking for the most suitable partners to join us in co-producing this film. We want to make this film seen by more people, and to share with everyone that “People cannot choose reality, but you can choose hope, and to move forward is the best light”.

Director's Statement

Five years ago, a briefing about “parents who lost their only child” caught my attention. I began to consciously pay attention and collect information on this topic. I contacted specialized research institutions as well as leaders from community planning offices. The Chinese family planning policy has been implemented for over 30 years. It resulted in numerous one-child families becoming “the lost family” due to an accidental death of their only child. Relatively speaking, the not-uncommon phenomenon of losing one's only child is underreported, leaving parents somewhat vulnerable. These parents face more difficulties regarding pensions and medical care. According to regulations, nursing homes, hospitals, and some other institutions require signatures from immediate family members. Nursing homes or medical facilities are reluctant to accept elderly patients with no children. For these institutions, the signature of an immediate

family member is the only guarantee of financial stability. According to the best available statistics: In China, there are roughly 190 million ‘only-children’ from 15 to 30 years old. The annual mortality rate in this age group is 4 in 10,000. Therefore, each year will bring about 76,000 new “lost families.” There are likely over 1 million “lost families” in China right now. The subject of these families has become a vital issue in the 21st century. Facilitating childless parents in old age presents us with a serious challenge as well as a monumental opportunity to define Chinese society moving forward. People cannot choose reality, but you can choose hope, and to move forward is the best light. *Back To The North* is the story of a family; it is about a girl and a river, a city and a time, and the creation of meaning from those quiet struggles that lives with the endless cycles of life. Soul and mind, one of them is always on the road.

Synopsis

XIAO AI, a 19 year-old textile factory worker in Wuhan, China, has a problem. As the only child in her family, her recent discovery of a terminal illness means that her parents may be childless and thus helpless in old age. However, in China, the government only allows for a second child under special circumstances. In the face of China's one-child policy, Xiao Ai encourages her middle-aged parents to beat the biological clock, risk expulsion from the Communist Party, and put their jobs on the line in order to have another child. Afraid to tell her parents the truth, Xiao Ai ignores her boyfriend's advice and keeps her medical condition a secret. Eventually, Xiao Ai's mother, LIU QING, discovers that her child is ill from a second-hand source. Upset, she confronts her daughter, asking her why she hadn't told her sooner. Xiao Ai finally reveals her feelings to her mother, including her grave fear of leaving her parents without support. What would be done in the case of an accident? How would they navigate the hospitals, nursing homes? Who would be there to comfort them in times of need?

Xiao Ai and her parents travel to Mohe, China's northernmost city, to the site where Xiao Ai was conceived. Because of Xiao Ai's condition, her parents agree to try for a second child. While they make love in the hotel, Xiao Ai receives an ominous call; her parents' application for a second child was sent to a higher office, still waiting for approval...

Filmography of the director

ChenMo and MeiTing (2002), *Two Great Sheep* (2004).

Hunting Dog



Li Shanshan

Genre

Fiction

Format

HD

Estimated Duration

90 min

Budget

€ 300.000

Financing

France 60 % - Chine 40 %

Producer

Li Shanshan

+86 1501 154 9060 / hejshan@hotmail.com

Director

Zhao Ye

+86 1391 097 9483 / Zhaoye1979@163.com

Motivation for taking part in the workshop

Although the stories happened in China, the topic is universal. We are hoping to find co-production opportunities in France to improve the quality of the film.

Director's Statement

It's just an ordinary night. The man and two cops all had their lives and problems to face and have no intersection in their emotional feelings. However their stories were put together because we could see something shiny in them. One sparkles before his life was ended, one sparkles after ending a life. Even the subtlest experience would affect people's judgment towards a certain thing, so I would like to leave the audience make their own judgments.

About the old policeman, he was facing an accident during the mission. What he felt for committing a murder and what he felt for his daughter "about to get married", mattered to each other in this night. About the young policeman, there were still things for him to venture in the future. It was new and strange for him seeing his master's mistake. About the son, he was self-disciplined and self-restrained at first. However when the girl touched his heart, he was self-abandoned. Gradually, looking for a car became the real

focus of his life. There was no doubt that he was unable to control himself, or he would not indulge in his love for the young lady several years ago. What makes me excited is what the son suffers mentally, his being out of control, his self-indulgence and self-restrain. It is not about who is right or wrong. To me, these characters are all adorable. In such a night, at every corner of the world, there might be something similar, or more conflicted, or more plain, or more flowery coming about. We can always see some glittery details from other people's life while we don't know about the cause and effect yet. I hope to keep these details as best as I could.

Synopsis

It's an ordinary winter night, two cops are chasing a man. One of them wanted to fire a warning shot but accidentally shot the man to death. 30 years of being a cop, it's his first time he shot someone. His daughter is getting married the next day, he can't bring bad luck into the house. These two cops decide to spend the night in the car. They burn some wreaths in the square with the first glimmer of the dawn, to say goodbye to death. Earlier this night, the cop's daughter and friends are preparing for her wedding the next day, while elsewhere in the same building, Li Xu is visiting Gezi. They fell in love five years ago when Gezi was only 15. Gezi's mother found out and sued him for having sex with an underage girl. He was sent to prison for five years, but now he's out. Gezi is going to hunt rabbits with friends, she borrowed Li Xu's hunting dog. But there's no room in the car for Li Xu to join her. "It would be so nice if you could come", the words from Gezi creates a strange atmosphere between these two who didn't see each other for a long time. Li couldn't fall asleep. Desperate for a car, he runs like crazy to town to find it. Finally he decides to visit the theater where his ex-wife is rehearsing to borrow her car. But the moment he arrives he gets into a fight with her husband. It's been a long, anxious night for Li, things are out of hand and he beats the guy to death. Li grabs the car key and runs out of the theater, right into the path of two cops. One of them, fires a warning shot, accidentally killed Li. In this extremely cold night, people who are still awake, think it was some thunder that they heard.

Filmography of the director

Born in 1979, Zhao Ye graduated from Beijing Film Academy in 2004. Upon his graduation, he directed the short animated film *Cai Wei – Weed Picker*. In 2007, he directed his first feature film, *Ma Wu Jia*, which was screened at numerous film festivals around the world and won best film award in 26th Vancouver International Film Festival. In 2008, his second film, *Jalainur*, received the FiPresci Prize at the 13th Busan International Film Festival, Asian New Talent Award in Shanghai International Film Festival and the Silver Screen Award in Singapore International Film Festival. In 2010, he directed his third film, *Last Chestnuts*, produced by the famous Japanese filmmaker, Naomi Kawase, which was the opening film of Nara International Film Festival. In 2011, he was invited to shoot a short film as part of the 3.11 A Sense of Home Films project. Zhao Ye's latest film *An Irascible Angel* has just been released in theaters and received.

Filmography of the producer

Li Shanshan graduated in 2010 with a degree in International Journalism from Guangdong University of Foreign Studies in China. After graduation, she worked for China Film Association as coordinator for Chinese Young Generation Film Forum. Later she joined Li Xianting's Film Fund which is a nonprofit organization aiming to benefit Chinese independent films. She organized the 8th Documentary of China and Beijing Independent Film Festival, and also help completed Li Xianting's Film Archive. In 2011, she started to work for Dahuang Pictures, a Malaysia film company, as an assistant producer and assistant director for Tan Chuimui. Now she is currently working as an independent producer for both fiction and documentary projects, including *Shanghai Youth* (Documentary, in post-production), *The Road* (Documentary, in production, Talent Campus Tokyo Project, best project award), and *Good Sea-son Goodbye* (Fiction, 17th BIFF APM project, in script development).

Lotus Position



Liang Ying

Genre

Fiction

Format

HD

Estimated Duration

100 min

Budget

€ 367.920

Financing

nc

Producer

Liang Ying

+86 186 1407 5857 / ying@chineseshadows.com

Director

Liu Shu

+86 138 0122 6521

Director's Statement

Well known for its economic explosion, contemporary China remains a country lacking social equality. Everyone's destiny seems to be controlled by some unknown power. Every day from all around the country, we hear all kinds of terrible news: brutal demolition of citizens' houses, old people pretending to fall to blackmail kind people... Most people turn a blind eye on these terrible events. I always felt concerned, but what should we do when we face violence, revenge or intolerance? In 2005, I started to take an interest in Buddhism, which seems to focus on tolerance and the theory of karma: cause and consequences. China, these last 20 years, saw a great revival of religions. Many people hope that faith will somehow constrain all classes of the society, and might become a remedy bringing back morality and ethic to this country. After reading the scriptures and ruminating, I achieved a wisdom that shook me, while I can't stop questioning myself: is accepting damnation and Karma the best solution? So I started the idea of making a film. While I placed myself in the position of a victim of a grievous injustice I wanted to go through her struggles and pain, and keep her company to find all the possible issues. The protagonist of my story, Yu, is a powerless young teacher. Her strength is her independence and her own way of thinking and judging. Almost alone, she struggles

within herself between compromise and revolt. We will follow her inner journey, from anxiety to terror, from outrage to serenity. Through the destiny and tragedy of Yu, I wish to reveal how an individual, living in the current reality, tries to hold her ground on principle and dignity, and should make consistent and introspective effort to fight for her basic rights. Even if Yu doesn't have much power to change things, I believe what she has done isn't in vain.

Synopsis

YU, a 28 years old atheist university teacher, is living with her boyfriend. As her mother just died in a hit and run car accident, she goes back to her hometown. There she meets her mother's Buddhist friends. Their serene and pious way to mourn her touches Yu. She joins them during the funeral to sing the scriptures. Yu's father, who left the family a long time ago, is also back to town. As the police don't seem to do much to find the guilty driver, Yu starts to distribute leaflets to find eyewitness. There she meets a woman who is trying to obtain justice for her wounded son but just spends her time and energy fighting the system. One day Yu receives an anonymous USB key that allows her to identify the driver. But the police refuse to investigate. When faced by Yu's family, the driver proposes a deal: a financial compensation to close this case. Yu refuses, even after her father insists she should accept the money and forget about her fight. She is going further and deeper in her journey for justice and into Buddhist beliefs. As she meets the woman again, she asks to meet her now handicapped son, whose situation touches her. After a fight with her father, very emotional, Yu goes back home to meditate. After several days staying motionless in the Lotus Position, she finally is ready to forgive the driver and accept his money. But he has to come in person to pay. They meet in a temple. CHANG, a 48 years old official, is a devout Buddhist. As they start talking, Yu is shocked to discover that he doesn't feel guilty. He believes that her mother died because of her bad Karma. It was her destiny to die that day on that road. Yu faints. With the money now on their bank account, Yu's father and boyfriend are back to their daily routine. What about Yu? She can't let go. In secret she starts to follow Chang...

Filmography of the director

LIU Shu, born in the city of Jining in the Shandong province, graduated from the Shandong Normal University majoring in Arts. She first worked as a journalist for CCTV and China Beijing TV Station. She started being involved in independent cinema in 2005. As a NGO employee, she initiated several showcase of independent and underground films in different universities, as well as at the Ullens Center for Contemporary Art in Beijing. *LOTUS* (2012, Venice Critic Week's selection) is her first feature. She wrote, directed and produced the film herself. LIU Shu's first feature film *LOTUS* online screener: <http://www.youtube.com/watch?v=na-gmen-FAEc>

Filmography of the producer

LIANG Ying lived and worked in France from 2005 to 2012. After she has graduated with a Master in Sociology in 2008, she started working as journalist, concert manager, TV program producer, independent film festival leading member and executive production manager for foreign shootings in France. She has then participated in several feature films, especially in LOU Ye's *Love and Bruises* (Venice Film Festival 2011), in several films of WANG Bing and in the new film of WANG Xiaoshuai and WANG Wei Ming.

A Dream in Summer



Luc Bendza

Genre

Documentaire

Format

HD

Estimated Duration

nc

Budget

nc

Financing

nc

Producer

Luc Bendza

+86 1362 103 7454 / bendza@gracedeer.com

Director

Lu Fu

Motivation for taking part in the workshop

According to the plan, the shooting will begin in 2014 in China and last 60 days. The post production will need 90 days. Besides the co-financing, it is our wish to invite cameramen and other artists from France to participate in the shooting, so that the film would have more unique angles and image quality. We also hope that the post production could be done in France.

Director's Statement

The left-behind children issue has become outstanding during the past decade in China. With the rapid economic and social development of the country, more and more young people in the rural areas go to the cities, which results in a special juvenile group forming in their hometowns, the left-behind children. Currently there are 61 million children in China who have been left behind by one or both of their parents who work in the cities. These children are in the crucial stage of their growth, however, they lack guidance and help from their parents with regard to the conception of the world and the values and emotionally they cannot enjoy attention and care of their parents. Therefore, they tend to have biased conceptions and values and abnormal personal characters and psychologies, and a few even ended up as

criminals. In China, one out of five juveniles below the age of 18 is a left-behind child. Relevant research shows that 80% of the left-behind children have psychological issues. This has become unignorable in the Chinese society.

With lots of thoughts in mind, I focused my camera lens on the children who live in Yushun, Qinghai Province and Longnan, Gansu Province. They are a microcosm of the millions of the left-behind children.

Maybe it is unavoidable that economic and social development would bring about the issue of left-behind children. What would the Chinese government do to deal with this issue and improve the situation? What are the differences between the real life of these children and our knowledge and imagination about them? What is the significance of the educational mode of the volunteer teachers for the future society? To what extent would the children get help under the assistance model of the NGOs? I will record on an objective basis and proceed the story with multiple threads.

Let time give us the answers...

Synopsis

In the summer of 2012, some children from Guangxi Province, Longnan of Gansu Province and Yushu of Qinghai Province are making preparations for their trip to Beijing. They are left-behind children with little company of their parents who have been working in cities all the year round. They live with their grandparents. Some of them can only enjoy a few days with their parents in the Spring Festival and some have such an opportunity only once in every two or three years. Some people in their hometown never go out of the mountains for their whole lives. Going to the world outside and visiting Beijing does not happen even in their dreams.

The opportunity of travelling to Beijing is provided by the Beijing Western Sunshine Rural Development Foundation, which organizes this dance summer camp aiming at making dreams come true for those kids selected from the left-behind children, who dream to become dancers.

After saying good-bye to their loved ones, the kids for the first time walk out of the mountain, starting the dance trip to their dream land. It is the very first time they get on a train and go to a place so far away from home. It is a trip full of laughter and singing with beautiful sceneries passing by the windows. Soon, the dream land, Beijing, comes into sight.

The summer camp is going to end very soon. In an auditorium, the children perform a show of the dances they have learnt this summer. Before the show, the volunteers bought a new cell phone for Bao'an.

A dream in the summer ends, and the kids are on the way home.

In the summer one year later, I went to Longnan again and met with a few kids who travelled to Beijing. They live the same old lives as before. Li Bao'an is still living with his grandma and gathers herbs every day. He says that his biggest dream is not becoming a dancer anymore. Instead, he wants to be an inventor and invent something that can get rid of poverty.

Filmography of the director

Lu Fu's last films include documentary *Mr. Yao (2010)*, and short films *On the Other Side and Gift (2009)*.

Filmography of the producer

Luc Bendza has a rich experience in planning and organizing international film festivals. He was representative of Gelga Universal Film Co.ltd. Beijing Asia Office and was responsible for the distribution of many films. His last films include *Wing Chun Xiao Long (2013)*, *Legendary Amazons (2011)* and *The Legend is Born, Ip Man (2010)*.

Contact

Julien Ezanno

+33 1 44 34 37 85

+33 6 21 87 19 36

julien.ezanno@cnc.fr

**Centre national du cinéma
et de l'image animée (CNC)**

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